

AN INTERESTING COLLECTION OF APOTHECARIES' SHELFWARE.*

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Collections of drug jars are not uncommon in European museums, but they are exceedingly rare in America. However, even in Europe the museums of each particular country specialize in specimens pertaining to that country. One of the few places where drug jars of various times and many countries may be seen is the Wellcome Historical Medical Museum in London, where entire pharmacies of early periods are exhibited with stocks and fixtures, apparatus and shelfware.

Even the literature in our own country has contained few contributions of interest and importance pertaining to this subject. The English and the German pharmaceutical journals frequently contain interesting and well-illustrated articles and the yearly issues of the *Deutsche Apotheke Kalender* have contained many fine photographs of drug jars.

There is an interesting reference to apothecaries' jars in one of the recent books of 1932, *The Letters of Katherine Mansfield*, in one of which, written from Switzerland, she says: "Your eyes, green with envy would have been fixed on, hypnotized by two very old apothecary's jars on my dressing table. Murry who is a *very* good nose-flattener has been gazing at them for days and yesterday he bought them. They are tall milk-white jars painted with a device in apple green, faint yellow and a kind of astery pink. They have gold tops. On one in exquisite lettering is the word *Absinthii*, on the other *Theriaca*. We intend to keep pot-pourri in them during our lives and after our deaths we intend to put our ashes in them. I'm to be *Absinthii* and M. *Theriaca*. So there they stand, our two little coffins, on the dressing table."

The latest and most interesting contribution to the literature of the subject is a book called *Early English Drug Jars*, by Geoffrey Eliot Howard. Mr. Howard's book, which is interestingly written and splendidly illustrated is especially concerned with specimens of Lambeth Delft, an English variety of drug ware of the 17th and 18th centuries.

The collection which we are attempting to describe in this contribution is permanently on exhibition in the library of the Philadelphia College of Pharmacy and Science. It is not a great collection in point of numbers but it is interesting as to scope, both chronologically and geographically. These jars have all been presented to the College by an honored alumnus, Mr. David Costelo of New York City, who has taken pains to verify the authenticity of the items and who has been of substantial help in translating obscure labels for forgotten preparations of by-gone periods.¹

* Section on Historical Pharmacy, A. PH. A., Toronto meeting, 1932.

¹ Mr. Costelo has been kind enough to furnish the following information concerning the sources of some of the jars in this collection:

"*Castel Durante*" is a small town in Italy near Urbino, where a great trade was carried on at one time in the manufacture of pharmacy jars, "*Vasa da Spezieria*" as well as other articles of majolica. The term *majolica* or *maiolica* which was given to a certain type of pottery was probably a corruption of the name of the island in the Mediterranean Sea now known as Majorca, which was noted for its pottery at a very early period.

The distinguishing feature of majolica is the thick white glaze which results from the introduction of oxide of tin into its composition.

A collection of this kind may be viewed from several standpoints. A connoisseur in ceramics would look at the specimens from one angle, while one interested in the history of pharmacy would find intense and romantic interest, perhaps, in a jar of little intrinsic worth because of its label or its historic associations. This is eloquently exemplified by the following quotation from Mr. Howard's previously mentioned book:

"How can any one possessed of a grain of imagination fail to experience a faint thrill of emotion on remembering the generations of apothecaries who have used one of these jars? *First*, the original owner in his bottle-glass bow-windowed shop with his alchemical apparatus in full blast in the 'laboratory' behind. Then the generations of his successors in their perukes, long coats and knee-breeches, serving their customers during the Georgian era. What talks there must have been across the counter while the apothecary weighed out his drugs from these jars. The news of Sedgemoor, the flight of James II, Marlborough's victories, all the excitements of the Old and Young Pretenders, the Gordon Riots (in which indeed not a few sets of Jacobean jars were probably destroyed), the French Revolution, and everything that stirred the minds of English men and women for 150 years and more, were discussed around these little pots till they almost become part of our history. And if they could speak there are few of them that could not tell of famous figures in every walk of life who, during that period, partook of their contents. This is a certainty which may very legitimately stir our imagination; a certainty applicable to few other relics of the past obtainable by the ordinary collector.

This use of tin was known to the ancient Babylonians who employed it for glazing certain kinds of bricks.

The Arabs employed it in the 8th century and it was no doubt introduced into Spain by the Moors.

The potteries at Castel Durante were under the patronage of different noble families at various periods in their history and Pope Urban VIII raised the town to the rank of a city on account of its importance in this connection.

Faenza was one of the earliest places celebrated for the manufacture of the type of pottery called majolica and it was this city that gave its name to the ware that the French call "*Faience*," by which they distinguished tin-oxide enameled pottery from other varieties.

"*Majolica*" and "*Faience*" therefore are essentially the same, being composed of clay covered with a white enamel glaze containing tin oxide.

"*Talavera*" is a town in the province of New Castile Spain (*Talaveradela Reyas*). In the sixteenth century it was noted for the manufacture of enameled ware of the majolica type. A set of drug jars is said to have been made for the Medici to be used in the dispensary attached to the Ducal Palace.

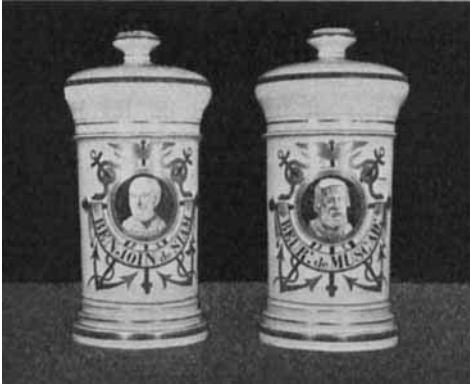
Alcora, Spain, was another center for the manufacture of tin-oxide enameled pottery. It was at one time under the protection of the Count of Aranda. The decorators at Alcora divided their time between potteries in France and Spain. The French influence seems to be noticeable in the jars in this collection which are ascribed to Alcora.

"*Rouen*," France, was a center for the manufacture of pottery early in the 16th century. It attained to great celebrity and prosperity in 1542 during the reign of Louis XIV, who ordered a complete service of the *Faience* made at Rouen, and about this same time one large order for shelfware for a pharmacy in Paris is mentioned. The decorators at Rouen were brought from Italy and Holland and many potteries were established in this district.

"*Delft*" of course was the majolica ware made in Holland. "*Lambeth-Delft*," however, is the name given to the "tin enamel" ware made at Lambeth, England. This is the ware to which Mr. Howard's book is entirely devoted.

The potters and decorators at Lambeth were brought from Holland.

It will thus be seen that the course of the progress of the manufacture of "tin-enamel" ware was northward from Spain when it was first employed in Europe.



Nos. 1 and 1a.—A pair of French Jars of about 1810.



Nos. 2 and 2a.—A pair of early 18th Century Spanish Jars (Talavera).



No. 3.—A 17th Century Spanish Jar (Talavera).



Nos. 4 and 4a.—A pair of French Jars of the Empire Period.



Nos. 5 and 5a.—A pair of 17th Century Italian Syrup Jars with pewter lids.



No. 6.—A 17th Century Spanish Jar (Talavera).

"The apothecaries' jars are vessels into which every western mortal must indirectly dip, willingly or unwillingly, during his lifetime, and from one or another of these surviving specimens of XVIIIth century Lambeth from the City of London, there is no reasonable doubt that kings, queens, Oliver Cromwell, Pepys, Nell Gwyn, Titus Oates, the great figures at Court, the soldiers and the statesmen of that era, were served.

"In passing it must be remembered that apart from apothecaries, there were also druggists, who sold crude drugs, herbs and roots, gums, candles and spices. To some extent they trenched on the activities of the apothecaries and probably also had jars in their shops."

If Mr. Howard's imagination can be so effectively stirred by the collection of English jars which he so well describes, how much more can one's fancy run riot over jars from France, Italy and Spain, in addition to the English, and covering a range of nearly four hundred years of time.

Before going into details of the description of the collection herein listed it may be well to consider some general principles. Some few of the jars have hinged pewter lids, and one interesting pair (Nos. 20 and 20a) have porcelain lids, perforated so they can be tied fast to the jar with a cord or leather thong. Some have well-fitting porcelain or pottery lids not attached to the jars in any manner. The majority of the older jars, however, were supposed to be kept closed by parchment tied over the top, as was the custom with ointment jars and gallipots for many centuries. In some cases, in fact in the majority, identifying labels are burned permanently into the glaze of the jar. In a few instances no labels are present, nor is there any blank space left in the design for a label. Coats of arms and heraldic insignia of various kinds are fairly common. Most of them are decorated in polychrome.

Drug jars have had their part in the development of our present legible alphabet. One who has attempted to read ancient inscriptions—except in Roman characters—will appreciate the value of this influence.

In a book entitled "Alphabets," by Edward F. Strange, published in London in 1895, the following pertinent statement occurs:

"An important group of painted letters is to be found upon the many fine examples of majolica which remain to us; and among these the labels on drug pots are especially pre-eminent and of practical value; inasmuch as the very essence of their being was the necessity of conveying concise information legible at a distance. This end can, of course, be easily—not to say brutally—attained in a variety of ways; but the pot makers and painters being as a rule artists in the high sense of the word, we find in their letters a charming grace, quite worthy of the good colouring and ornamentation which accompanies them. Our examples (several illustrations are given) for the most part from Italian examples of the fifteenth and sixteenth centuries, will, although, not furnishing complete alphabets, sufficiently suggest the treatment which well-known forms have received in this material. The process by which these results are arrived at must be borne in mind when criticising them, especially the limitations imposed by the need of allowance for the effects of firing the semi-fluid vitreous substance composing the coloring matter; which also is applied to a surface entirely, and fortunately precluding the fine accuracy of engraved work."

The symbolism is particularly interesting in Nos. 8 and 8a, which show the figure of St. Luke; in No. 14, showing St. Martin dividing his cloak with a beggar; and in No. 25, which has the seated figure of The Queen of Sheba at the base of the handle.



Nos. 7 and 7a.—A pair of Early 18th Century Spanish Jars (Alcora).



Nos. 8 and 8a.—A pair of 16th Century Italian Jars (probably Castel Durante).



Nos. 9 and 9a.—A pair of Early 18th Century Spanish Jars (Alcora).



Nos. 10 and 10a.—A pair of late 17th Century Spanish Jars (Catalonia).



No. 11.—Early 16th Century Italian Jar (probably Castel Durante).



Nos. 12 and 12a.—A pair of 17th Century Italian Jars.

One is forced to the conclusion, after looking at the shapes of most of the jars that they may have added beauty to the shop but that they must have been very unhandy from the utilitarian standpoint, with their narrow tops and tapering sides, this type being given the distinctive name of "alberello," and in the case of the jars with spouts for syrups and similar liquid preparations the spoilage must have been rapid in warm weather, and one shudders to think of the entomological collections which would be attracted by the open spouts.

In describing the jars we have given fairly complete details as to dimensions and the colors used in the decorations, in addition to the photographic reproduction of each specimen; also details concerning the label translations and an outline of the character of the preparation in each case. The words "Talavera," "Alcora," etc., in parentheses in the descriptions of the Spanish jars refer to the towns where potteries were established from which these special jars came.

The detailed descriptions and accompanying facts of interest concerning each specimen are as follows:

Nos. 1 and 1a.—Pair of French jars of about 1810; white glazed porcelain decorated in red, black and gold; height, 10 in., diameter at bottom, $4\frac{1}{2}$ in. On No. 1, picture of Hippocrates in circular, white on black background; on No. 1a, similar picture of "Galien." Around the pictures both jars are ornamented with crossed anchors with serpents twined round the shafts, and a rod with wings—a form of the caduceus. Gold bands around the knob of the lid and top and bottom of jars; acorn decorations on ends of bar which holds the scroll bearing the label.

Label on No. 1: "Benjoin de Siam;" Siam Benzoin.

Label on No. 1a: "Beur: de Muscad:;" Beurre de Muscade—nutmeg butter, made by hot expression from grated nutmeg.

Nos. 2 and 2a.—Early XVIIIth century jars, Spanish (Talavera). Height, 8 in., diameter at top, $5\frac{1}{4}$ in. Tops flared, probably for tying parchment or cloth over them. White, with elaborate blue decorations. Yellow shield or panel on front surmounted by a crown, with the letters "A. M. G. P." in brown on a diagonal band across the panel; these letters are probably the initials of the owner or of an organization. Decorated in front only; no labels.

No. 3.—XVIIth jar, Spanish (Talavera). Height, $10\frac{3}{8}$ in., diameter across top, $4\frac{1}{4}$ in. On front an elaborate shield with heraldic crest on top and bird "rampant" with a crown floating over its head, and a yellow bar crossing the body; elaborate feather and ribbon decoration around the shield in blue and yellow. No label.

Nos. 4 and 4a.—Jars of the French Empire period; from an old shop in Paris. Height to top of lids, 10 in.; height of jar without lid, $6\frac{3}{4}$ in.; diameter, $4\frac{1}{4}$ in.; tapering dome-shaped lids. White, decorated in front with two trees, one on each side, with green leaves and pink blossoms, resembling palms, with serpents twined round the trunks of trees; plants at foot of trees on green ground, and a sort of pink bird bath.

Label on No. 4: "Ext: de Belladon." Extractum de Belladonna, a preparation made from the fresh herb—really an inspissated juice.

Label on 4a: "Ext: D'Opium." Extractum d'Opium, made a century ago by cooking 1 lb. of opium with 4 lbs. of water in a tin vessel on a sand-bath for *six months*, after which it was cooled, strained and evaporated to a pilular consistency.

Nos. 5 and 5a.—XVIIIth century Italian syrup jars; made to stand on shelf with handles facing front; pewter lids. Height to top of lid, $8\frac{1}{4}$ in.; diameter of body at widest part, 8 in.; two-inch spout. White with blue stripes on handle and blue scroll decorations on each side of handle.

Label on No. 5 in brown letters: "S Papau R." Syrupus Papaveris, also known as "Diacodium," made by the following formula:

White poppy heads, fresh, mature	2 lbs.
Black poppy heads, fresh, mature	1 lb.



Nos. 13 and 13a.—A pair of Early 18th Century Spanish Jars (Alcora).



No. 14.—A 16th Century Italian Jar (Castel Durante). A rare specimen.



Nos. 15 and 15a.—A pair of Early 19th Century French Jars.



Nos. 16 and 16a.—A pair of 15th Century Italian Jars.



No. 17.—An Early 18th Century Italian Jar.



No. 18.—A 16th Century Lambeth Delft Jar. A rare specimen.

Cut up the poppy heads and infuse in 8 lbs. of boiling water for 24 hours, then boil down to half the volume. Strain and express, clarify with egg albumin, add 3 lbs. of sugar and cook to produce a syrup *secundum artem*.

Label on 5a: "S Granat." Syrupus Granatorum—pomegranate juice extracted and purified; sugar, of each, 2 lbs.

Cook with gentle heat to produce a syrup.

No. 6.—XVIIIth century jar, Spanish (Talavera, near Toledo). Height, 11³/₄ in.; diameter, 4¹/₄ in. White decorated in blue; front panel resembles a coat of arms with tassels at each side. Paper label pasted on bottom of jar with inscription "Talavera grande;" written label pasted on front with the word "Vere" on it. No burned in label.

Nos. 7 and 7a.—Early XVIIIth century jars, Spanish (Alcora). Height, 10¹/₄ in.; diameter, 4¹/₈ in. White with vine wreath partly around shoulders in shades of brown; decorative border round bottom. Oval panel in front with flowers at top and two fern-like leaves crossed at bottom.

Label on No. 7: "R. Bistort." Radix Bistorte; the root of *Polygonum Bistorta*, also called *Colubrina* and *Serpentaria Vulgaris*.

Label on 7a: "S. Alexand." *Senna Alexandria*: Our present official Alexandrian Senna.

Nos. 8 and 8a.—Pair of XVIIth century Italian jars, probably Castel Durante. Height, 10⁷/₈ in., 4⁵/₈ in. across top. On front, elaborate picture of St. Luke wearing a mitre, halo around head and crozier with triple cross in hand; figure elaborately dressed in embroidered robes; dog or some other animal with curly tail at feet; at right of figure the letter S and at left, the letter L, meaning St. Luke. Heavy border of rosettes and curlicues around figure. No label, but a blank label panel below figure.

Nos. 9 and 9a.—Early XVIIIth century Spanish jars (Alcora). Height, 11 in., diameter at top, 4⁵/₈ in. White with decorative border half way around shoulders in blue and brown and a different border around the bottom.

Label on No. 9: "Mirab. Bellir." *Myrobalani Belliricae*, a highly esteemed variety of myrobalanus, a laxative astringent drug; introduced by the Arabians and still used in European medicine and pharmacy.

Label on 9a: "R. ☉ Yerb." *Radix Contrayervæ*, a South American drug originally believed to be an antidote to all kinds of poisons, later used as a tonic and diaphoretic. Note the interesting way of abbreviating "Contra" by reversing the initial letter.

Nos. 10 and 10a.—Late XVIIth century jars; Spanish (Catalonian). Height, 8³/₄ in., diameter, 3⁵/₈ in. Catalogue No. 450 pasted on. Elaborate panel with crown on top.

Label on No. 10: "S. CVCVRBT." *Semen Cucurbitæ*, also called *Semen Peponis*, known to us as Pepo or pumpkin seed.

Label on 10a: "C. AVRANTIOR." *Cortices Aurantiorum*, our present official orange peel. The "V" is intended to be "U;" they were often interchangeable. Notice the reversed "N;" the printer must have been the ancestor of many sign painters of the modern times.

No. 11.—Early XVIth century Italian jar, probably Castel Durante. Height, 8³/₄ in., diameter across top, 3⁵/₈ in. White and fully covered with blue decorations of vine-like leaves and stems.

Label: "S Viola Io." Violet seed was the part of the plant most commonly used. "Io" probably stands for the Greek goddess after whom the violet was named.

Nos. 12 and 12a.—XVIIth century Italian jars. Height, 8³/₄ in.; diameter, 3¹/₂ in. White, very fully covered with blue decorations. Circle at bottom in yellow and blue resembling a coat of arms—pillar at left, diagonal bars and rosettes at right.

Label on No. 12: "Emp. d. Melilo." *Emplastrum de Meliloto*, made from melilot flowers, orris root, fenugreek seed, wormwood leaves, ammoniac, myrrh, cyperus root, althæa root, Celtic nard root (a variety of valerian), laurel berries, chamomile flowers, saffron, yellow wax, white pitch, goat suet, Venice turpentine and oil of wormwood, made into a plaster *secundum artem*.

Label on 12a: "Emp. Tria. faru." *Emplastrum Tripharmacum*, a preparation attributed to Mesue, the Arabian pharmacist-physician of the 10th century; made from litharge, strong red-wine vinegar and old olive oil, cooked together until a plaster mass is formed.

Nos. 13 and 13a.—Pair of jars of the early XVIIIth century, Spanish (Alcora). Height, 10 in.; diameter, 4 in. White, with blue border around shoulders and bottom. Oval shield in front with yellow flowers on top and bottom.



No. 19.—An 18th Century French Jar (Rouen).



Nos. 20 and 20a.—A pair of 15th Century Italian Jars.



No. 21.—An 18th Century French Jar (Rouen). A rare specimen.



No. 22.—A 17th Century French Jar.



No. 23.—A 17th Century French Leech Jar.



No. 24.—An early 19th Century French Jar.



No. 25.—A 16th Century Italian Jar (Castel Durante). A very rare specimen.

Label on No. 13: "G. Elemó." *Gummi Elemi*, a resin known as elemi or gum elemi, frequently used as an ingredient in plasters.

Label on No. 13a: "G. Mirrh." *Gummi Myrrhae*, our present official gum resin myrrh.

No. 14.—Early XVIIth century Italian jar. This jar is mentioned in Chaffer's *Pottery and Porcelains*, under Castel Durante.

Height, $9\frac{1}{2}$ in.; diameter, $4\frac{1}{8}$ in. White with border around top and picture on front of St. Martin of Tours on a fiery horse, dividing his cloak to give part to a beggar on crutches with one leg doubled up on a support. On back of shoulder of jar is the emblem †, and one also at bottom. Monogram on back, consisting of what seems to be a large C with a cross through it and the joined letters R and T or R and A; crown on top of C, and the date "1701" beneath monogram.

Label at bottom: "Gum. Heder." *Gummi Hederæ*, an exudation of the English ivy, when it grows in subtropical countries, as in N. Africa. It was formerly much used in plasters and in those depilatory preparations which were then melted and then poured on the skin and removed after cooling, pulling the hairs out by the roots.

Nos. 15 and 15a.—Jars of French porcelain, Empire period (1804–1814). From the Aliton Pharmacy in Port Jervis, N. Y. There are about 25 of these still in existence. The original set was brought from Philadelphia in about 1810 by Mr. St. John, who established the pharmacy in Port Jervis. Height, $11\frac{3}{4}$ in. to top of knob of lid; largest diameter across flat side, 6 in. These jars are not round, but flat and octagonal. Gold bands top and bottom, ornate panel in front in gold, blue and red.

Label on No. 15: "EMPL: PIC: BURG:." *Emplastrum Picis Burgundicæ*, a plaster made from Burgundy pitch, labdanum, rosin, yellow wax and olive oil.

Label on 15a: "UNG: SULPH: C." *Unguentum Sulphuris Compositum*, made from sublimed sulphur, potassium carbonate, and lard, corresponding closely to the alkaline sulphur ointment of the N. F. V.

Nos. 16 and 16a.—Very old Italian XVth century jars. Teapot-like vessels about $9\frac{1}{2}$ in. high. White, with very light blue, crude decorations. Flowers at top and bottom of labels.

Label on No. 16: "ACQ. BORRAGGI." *Aqua Boraginis*, made by distillation from the fresh borage herb, commonly known as bugloss.

Label on 16a: "ACQ. ANONIDIS." *Aqua Ononidis (Anonidis)*, made by distillation from the fresh ononis herb, commonly known as restharrow.

No. 17.—Squat jar of the early XVIIIth century; Italian. Height, $7\frac{7}{8}$ in. Lid missing. Top diameter, $4\frac{7}{8}$ in. White, elaborately decorated with blue. Border around bottom, with egg-shaped decoration in center of front bearing a divided canopy at the top disclosing a star above the alchemistic sign for sublimation, and beneath the latter the initials "I. F."

Label: "Empl. far. Orob. ad Carbone." *Emplastrum Farinæ Orobi ad Carbone*, a mixture of charcoal and the meal of the orobis bean (*Ervum ervilla*); used as a plaster or poultice by mixing with water.

No. 18.—Lambeth Delft squat jar with lid; a rare XVI century specimen. Height, 10 in.; bottom diameter, $6\frac{1}{2}$ in., top diameter, $4\frac{1}{2}$ in. White, decorations blue; lid of pewter. Typical Lambeth design with a peacock on each side of the panel.

Label: "EL BEN-LAX." *Electuarium Benedicti Laxativum*, a very complex preparation containing the following drugs: Turpeth, esuda, pityusa, diachridus, hermodactyl, rosa rubra, benedictus, zingiber, nardus Indica, crocus, saxifraga, piper longa, amomum, cardamom, petroselinum semen, galangal, macis, foeniculum, asparagus, ruscus, miliifolium, carum, sal gemmae, saccharum, and mel despumatum. Many of these drugs are unknown and unused at the present time.

No. 19.—XVIIIth century pharmacy jar from Rouen, France; old Delft. Decorations, blue on white. Flat, dome-like lid. Total height, $14\frac{3}{8}$ in.; height of lid, 4 in.; diameter of lid, $8\frac{1}{2}$ in. Diameter of base, 5 in. Lid bears decorations of sprays like ferns; label panel surrounded by heavy fern-like branches, with finer sprays between. Below the label panel is an elaborate shield surmounted by a large crown, the shield bearing an eagle with outstretched wings, and with a laurel wreath around the bottom. Decorations on each side of shield similar to those on top of lid.

Label: "CATHOLICUM. D." *Catholicum Duplicatum*, a popular electuary of the 18th

century, also known as Diacatholicum. It contained polypody root, fennel seed, cassia fistula pulp, tamarind pulp, rhubarb, senna, violet seed, aniseed, licorice, the four cold seeds (pumpkin, cucumber, colocynth and watermelon), and sugar, made into an electuary *secundum artem*.

Nos. 20 and 20a.—Italian pharmacy jars of the 15th century. Height to top of lid, $10\frac{1}{4}$ in.; diameter of foot, $4\frac{1}{4}$ in.; diameter of lid, $4\frac{1}{4}$ in.; height of lid, 2 in. Decoration of leaves and scrolls surrounding label panel, light blue on white, and black letters on label. Lid tied on with leather thongs passed through two holes in jar and lid.

Label on No. 20: "V. Agripp." *Unguentum Agrippæ (Unguentum Bryoniae)*, made from bryonia juice, elaterium juice, squill, German iris root, male fern, white wax, fenugreek seed and linseed oil; made into an ointment *secundum artem*.

Label on 20a: "Diaprun." *Diaprunum*, a complex electuary made from fresh Damson plums with violet seeds, cassia fistula pulp, tamarind pulp, rhubarb, red rose petals, yellow sandalwood, red saunders, grated ivory, licorice juice and the four cold seeds, made into an electuary with sugar.

No. 21.—Rare French pharmacy jar from Rouen potteries, bearing the monogram of Stanislaus I, King of Poland (1705–1766). Design in rose, yellow and green, with crown. Overall height, $11\frac{1}{2}$ in.; diameter of base, $4\frac{1}{4}$ in.; diameter of lid, $3\frac{5}{8}$ in.; height of lid, $3\frac{1}{4}$ in.; height of jar without lid, 9 in. Picture of dragon fly in fine detail on back of jar. "No. 1" in label panel.

When Stanislaus went to live in France, he evidently interested himself in the arts of the Nancy district, and particularly the potteries, and decorators for the work were brought from Italy and Holland. The principal potteries were in Rouen, and Mr. Costelo says he believes the Italians almost always used an insect of some sort in their decorations.

The story of how this jar came to Mr. Costelo is very interesting. A friend of his was visiting in Nancy, and through Mme. Coué met the nephew of the owner of the pharmacie in which the jars were. Of course, the jars were not for sale, but she told him about Mr. Costelo's collection and of his generous gifts to the College. Then she expressed her willingness to make a contribution for some Nancy "*Oeuvre de Charité*," and so the Stanislaus jar came into her possession.

No. 22.—Theriac jar of the period of Louis XIV (1638–1715). Lid missing. White, with green and yellow wreath of oak leaves in front with reddish brown bowknot at bottom of wreath. Over-all height, $8\frac{1}{2}$ in.; diameter, $4\frac{1}{2}$ in.

Label: "Theriac: androm." *Theriac Andromachi*, a highly complex electuary containing from 60 to 100 ingredients. It was named for Andromachus, the physician of Nero, who is claimed to have improved the formula by adding viper's flesh.

No. 23.—Leech jar of the Louis XIV period (1638–1715). Height, $8\frac{1}{2}$ in.; diameter of bottom, 4 in.; diameter of top, $3\frac{1}{8}$ in.; diameter of widest part of body, $4\frac{1}{2}$ in.; diameter across handles, 7 in. White with curious design in yellow and blue of a face and leeches, the latter raised.

No label.

No. 24.—Pharmacy jar of Napoleonic period (1804–1814). Octagonal in shape. Height, $11\frac{3}{4}$ in.; diameter of bottom, $3\frac{7}{8}$ in.; diameter of lid, 4 in.; height of lid, $3\frac{5}{8}$ in.; height of jar alone, $7\frac{6}{8}$ in. Design in green, gold, brown, red and lavender.

Label: "PIL: SCILL." *Pilula Scilla*, a popular pill of a century or more ago, made from powdered squill and ammoniac.

No. 25.—Majolica pharmacy jar; Castel Durante pottery of the XVIth century. There are only a few specimens of this kind known: One in the British Museum, London; one in the South Kensington Museum, London; one in the Musée Cluny, Paris, one in the Louvre, and one in Sevres, and this one.

Height, $8\frac{3}{8}$ in.; diameter of bottom, $3\frac{1}{4}$ in.; diameter of top, $3\frac{1}{2}$ in.; diameter at widest part of body, $6\frac{1}{4}$ in.; handle, $2\frac{1}{8}$ in. broad and 3 in. high. Jar entirely covered with

design of military character (drums and armor) in blue, yellow and white. Mr. Costelo says that in about 1519 the decorators of the Castel Durante pottery were very fond of using for their work "Armorini" and scrolls. Handle bears an alleged figure of Cleopatra.

Label: "MIVA AROMA." Miva Aromatica, a "Rob" (very heavy syrup or conserve) composed of quince pulp, orange peel, cinnamon, cardamom, saffron, cloves, ginger, mastic and mace.

This is the collection we have started out to describe. There is room for research as to the individual history of these jars. Many of them are very beautiful, all of them are interesting, and most of them are in first class condition, with the exception of a few missing tops or lids. They represent periods of pharmaceutical progress which had something in common, but which are so different from the present that we cannot find a common divisor with which to make comparisons.

American pharmacists have been destroying the landmarks which would have formed the connecting links between these two dissimilar eras. Witness, for instance, the discarding of the colored show globes and the destruction of pieces that would have been listed as almost priceless collectors' "items" of the next century. The oldest of the jars we have described were of 15th century Italian origin, and were used in some distinguished pharmacies of that time when Columbus set sail for the Indies which he never found.

When we look about to-day at the possible collectors' "pieces" of the future, one is appalled at the lack of material of interest. Gone is the shelfware of even a century ago. Where has it gone? Can any of it be salvaged? Is it worth while to look for any of it? Where would we keep it until it becomes valuable or even interesting? Will the historian of the future have to visit Greenfield, a suburb of Detroit, that unique community established by Henry Ford, in which is preserved the tangible evidence of the second pre-Elizabethan Era? It is rumored that a late 19th century pharmacy is on exhibition in this model village from which motors are banned along with contagious diseases.

In the therapeutic cemeteries of forgotten generations of physicians may be found the formulas for the preparations which once filled the majority of these jars. A bare half dozen of the jars contained drugs which are still used to-day. The changing nomenclature of the ages makes it necessary to use a glossary to interpret even the names of the preparations, and a study of the formulas themselves reveals a collection of polypharmaceutical monstrosities containing ingredients which are difficult of identification after the lapse of a few centuries.

Is our shelfware of the present worthy of preservation and will it be of interest centuries hence?

Time alone will tell.

If any readers of this article have enlightening information as to any of the types or specific examples here described in, we should be glad to hear from them.

All of Priestley's writings on chemistry are pervaded with the spirit of observation; they breathe an attractive frankness which caused Franklin to address him as the "honest heretic." It was no effort for him to "open his mind" to whomsoever he was talking; and in one place he boldly claims that he never concealed his knowledge from any one.