

Post, of Haarlem, who accompanied Prince Maurice of Nassau to Brazil, where that prince, who took great interest in all subjects connected with the tropical world, was Dutch stadtholder, in the conquered Portuguese possessions, from 1637 to 1644. Post continued for many years to make studies from nature at Cape St. Augustine, in the Bay of All Saints, on the shores of the River St. Francisco, and at the lower course of the Amazon.\* These studies he himself partly executed

\* Franz Post, or Poost, was born at Haarlem in 1620, and died there in 1680. His brother also accompanied Count Maurice of Nassau as an architect. Of the paintings, some representing the banks of the Amazon are to be seen in the picture gallery at Schleisheim, while others are at Berlin, Hanover, and Prague. The line engravings in Barläus, *Reise des Prinzen Moritz von Nassau*, and in the royal collection of copper-plate prints at Berlin, evince a fine conception of nature in depicting the form of the coast, the nature of the ground, and the vegetation. They represent Musaceæ, Cacti, palms, different species of Ficus, with the well-known board-like excrescences at the foot of the stem, Rhizophoræ, and arborescent grasses. The picturesque Brazilian voyage is made to terminate (plate iv.), singularly enough, with a German forest of pines which surround the castle of Dillenburg. The remark in the text, on the influence which the establishment of botanic gardens in Upper Italy, toward the middle of the sixteenth century, may have exercised on the knowledge of the physiognomy of tropical forms of vegetation, leads me here to draw attention to the well-founded fact that, in the thirteenth century, Albertus Magnus, who was equally energetic in promoting the Aristotelian philosophy and the pursuit of the science of nature, probably had a hot-house in the convent of the Dominicans at Cologne. This celebrated man, who was suspected of sorcery on account of his speaking machine, entertained the King of the Romans, William of Holland, on his passage through Cologne on the 6th of January, 1259, in a large space in the convent garden, where he preserved fruit-trees and plants in flower throughout the winter by maintaining a pleasant degree of heat. The account of this banquet, exaggerated into something marvelous, occurs in the *Chronica Joannis de Beka*, written in the middle of the fourteenth century (Beka et Heda *de Episcopis Ultrajectinis*, recogn. ab. Arn. Buchelio, 1643, p. 79; Jourdain, *Recherches Critiques sur l'Age des Traductions d'Aristote*, 1819, p. 331; Buhle, *Gesch. der Philosophie*, th. v., s. 296). Although the ancients, as we find from the excavations at Pompeii, made use of panes of glass in buildings, yet nothing has been found to indicate the use of glass or hot houses in ancient horticulture. The mode of conducting heat by the caldaria into baths might have led to the construction of such forcing or hot houses, but the shortness of the Greek and Italian winters must have caused the want of artificial heat to be less felt in horticulture. The Adonis gardens (κῆποι Ἀδώνιδος), so indicative of the meaning of the festival of Adonis, consisted, according to Böckh, of plants in small pots, which were, no doubt, intended to represent the garden where Aphrodite met Adonis, who was the symbol of the quickly-fading bloom of youth, of luxuriant growth, and of rapid decay. The festivals of Adonis were, therefore, seasons of solemn lamentations for women, and belonged to the festivals in which the an-