

The fungus drawings of Frederico Cesi

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The first reference to the fungus drawings of Frederico Cesi is in the *Responsio* to Marsigli's *Dissertatio de generatio fungorum* 1714 by J. M. Lancisi to whom the dissertation was addressed. Lancisi states that in the private library of Pope Pius XI there is a codex of drawings of fungi attributed to Frederico Cesi and Giovanni Heck. Cesi, 1585—1630, was philosopher and botanist, one of the founders of the Academia dei Lincei, and afterwards its president; Heck (1577—1621) was a Dutchman who practised medicine in Rome.

That the codex was known amongst botanists appears from a letter by Clusius who writes that the work of Dodoens contains little new except inelegant and strongly fictitious figures copied from the Codex Caesarii. Though known of, it had obviously not been examined by Clusius.

The account by Lancisi was copied by A. J. A. Battarra, *Fungorum agri ariminensis historia*, 1759, in a chapter concerning unpublished codices of fungi in Italy. Other collections are those of Marsigli at Bologna and Bruno Tozzi. The former I have recently written on, the latter enters into the present story.

Paulet, *Traité des Champignons*, 1793, records Lancisi's statement and, in a footnote, gives the result of enquiries he had made because of the lack of recent accounts. The codex was then in the library of the Albani palace at Rome. It is in three folio volumes each with about 200 plates of figures of fungi, each plate with two or more drawings in natural colours with the Latin name written below in a fine hand after the phrase name that Cesi, or someone else, had written for each. At the beginning of each volume there is an alphabetical list of names; but neither frontispiece nor notes.

The Albani collections were sold by Cardinal Albani to provide a dowry for the daughter of his mistress. Much was acquired for

George III of England and is now at Windsor Castle. Some of the library went to Montpellier. According to M. Lanzi, *I Fungi della provincia di Roma*, 1896, the codex was bought by a private bookseller at the sale. He later sold it to an unknown foreigner.

My interest in the Codex arose from my studies on P. A. Micheli. Becoming assured that his descriptions generally had been based on unpublished drawings, in addition to those of J. Breynne and Dillenius of which there were copies of the originals lent by W. Sherard and knowing of Micheli's close connection with Bruno Tozzi whose *Sylva Fungorum* is at Oxford, I examined this. These plates, about 300, with many drawings on each for the most part excellent, often had, either on them or in the accompanying list "ex Cod: Caesii". In some remarks he refers to this Codex in the Lincei Library at Rome.

In 1896 Kew Gardens reported that they had purchased (it is not known from whom) two volumes of Italian drawings. These, though not stated, are labelled "Icones Fungorum Ineditorum 1680—1699". Saccardo, *La Botanica in Italia*, 1901, called attention to Codex Caesii and queried whether the drawings were these though the dates mentioned and the fact that there were two volumes and not three was against it.

An examination of the volumes showed the several identifications in the characteristic handwriting of M. J. Berkeley plus the few attributed, wrongly, to C. E. Broome. But there is no doubt that it is the Codex which was studied by Bruno Tozzi and from which he copied extensively and which has occasional notes by him.

From the Berkeley correspondence in the British Museum (Natural History) it appears that the drawings were bought in Rome in 1845 by C. D. Badham, who was in medical practice there. There were three volumes — so far it has not been possible to trace the third. The writing attributed to C. E. Broome is Mrs. Badham's, who was skilful in depicting fungi: her collection is in the Haslemere Educational Museum.

My present opinion is that the work at Kew is not the original Codex Caesii. It is, however, especially valuable, much of it having been copied by Bruno Tozzi, who worked in close conjunction with P. A. Micheli, whose investigations and ideas had an enormous influence on the study of Mycology.

Ryciny grzybów Fryderyka Cezjusza

Streszczenie

Kilku mikologów z XVIII w. wspomina o rycinach grzybów wykonanych przez F. Cezjusza. Ryciny te zaginęły w końcu XIX w. W 17 lat później Kew Gardens zakupiły 2 tomy włoskich rycin. Autor, przeprowadzając studia nad Michelim stwierdził, że opisy Michelego były oparte na nie publikowanych rycinach. Ponieważ w Oksfordzie znajdują się nie publikowane ryciny z notatkami „ex Cod: Caesii” — przeanalizował je, stwierdzając, że nie stanowią one oryginalnego dzieła — *Codex Caesii*.