study of the painted copy of Otto Brunfels's herbal of 1530—"Herbarum vivæ eicones"—belonging to the Kew Herbarium Library, makes it probable that the original water-colours by Hans Weiditz, who illustrated the herbal, were used as patterns for the colours. This view would imply that the Kew copy was painted before it left the publisher's office.

The pieces of evidence so far considered are based on a study of coloured copies of the two primary German herbals of the Renaissance. In addition, we already possess evidence of a more factual kind, derived from the records of a great printing house—that founded by Christophe Plantin of Antwerp, who published the herbals of the 'triumvirate' of Low Country botanists—Dodoens, de l'Écluse, and de l'Obel. M. Bouchery, of the Museum Plantin-Moretus, kindly informed me by letter in 1938 that, in the Plantin Archives, numerous references occur to three women who were employed to colour herbals. These were Lisken Zegers; Myncken, the widow of Hans

Lieftrinck; and Lyncken, the widow of Abraham Verhoeven. Any student, to whom the original documents at Antwerp are accessible, might be able to unravel the exact part played by these painters in relation to the authors, and to the other artists who were members of Plantin's staff.

To sum up, we may say that the evidence here considered suggests that the colouring of sixteenth-century herbals by individual owners was less frequent than has often been supposed; it can indeed have happened but rarely that an amateur was capable of carrying so onerous a task to completion. There seems more probability in the alternative that the colouring was as a rule done officially before the books were sold. If further study shows this view to be of general application, it means that coloured copies deserve more attention than has hitherto been accorded to them, since they may prove to provide an authoritative commentary on the text, and to emphasize the intentions of the author.

¹ *Trans. South-East Union Sci. Soc.*, 43, 36 (1938).

OBITUARIES

Prof. Wilhelm Dörpfeld

WE regret to record the death of Prof. Wilhelm Dörpfeld on April 26, at the age of eighty-six. Born and educated at Barmen near Düsseldorf, Wilhelm Dörpfeld studied architecture in Berlin, and in 1877 was called from the Prussian Board of Works to be architectural assistant to Dr. Adler at the excavations of the German Archaeological Institute at Olympia, and in 1878 he became technical director. From Olympia he went to help Schliemann at Hissarlik, and collaborated in his publications "Troy" (1884) and "Tiryns" (1886). In 1883 he had married Adler's daughter, and in 1886 he became architectural adviser to the German School in Athens; and in 1887 its 'first secretary', that is, director. After Schliemann's death in December 1890 he continued his work at Hissarlik, revealing the significance of the 'Sixth City' in his "Troja 1893", and reviewing the whole series of discoveries in "Troja und Ilion" (1902).

Meanwhile at Athens he devoted himself to topographical and architectural problems, propounding some original views about the early water supply, and the ground plan of the Erechtheum and Propylaea. He gave remarkable open-air lectures on the sites, and conducted annually a large party of students through Greece, and later also through the islands and to Crete. In 1896, he published, with the philological aid of Reisch, his revolutionary book "Das Griechische Theater", contending that, in the earlier drama, actors spoke not from a raised stage but on the same level as the chorus. After much controversy, this is now generally accepted, though there may be doubt as to the date when the raised platform came into use and assumed the name of the original back-scene (*skēnē*).

On the discoveries of prehistoric civilization in Crete, from 1900 onwards, Dörpfeld supported vigorously, but with insufficient local study, the conjecture of Koehler, his predecessor at Athens, that an Aryan culture could be distinguished from a pre-Aryan in the Ægean.

From 1905, Dörpfeld spent much time in excavation in Leucas, which he claimed as the Homeric Ithaca; but neither his rendering of the topography, nor his theory of a general southward shift of island names, nor his archaeological finds, have availed to establish the views embodied in "Alt Ithaka" (1927), nor his defence, in "Homer's Odyssey" (1924), of the notion of Helbig that the 'Mycenaean' civilization was of Phoenician origin, and of Conze that the primitive Hellenes practised 'geometrical' art.

After his retirement from the Institute in 1912, Dörpfeld lived in Germany, and held an honorary chair of archaeology at Jena; but he frequently returned to Greece, and even excavated at the reputed 'Pylos' of the "Odyssey", and in the prehistoric subsoil of Olympia. Latterly he spent much time in his beloved Leucas, and here he is buried in a tomb prepared by himself overlooking the sea of Odysseus.

Always robust, Dörpfeld was a distinguished figure at the International Archaeological Congress so recently as August 1939. He will be remembered with affection for his remarkable powers of exposition, his gift of inspiring friendship and enthusiasm for his views, his tenacious defence of ingenious theories; but above all for his simple open nature and his delight in the scenes and studies to which he devoted his life.

JOHN L. MYRES.