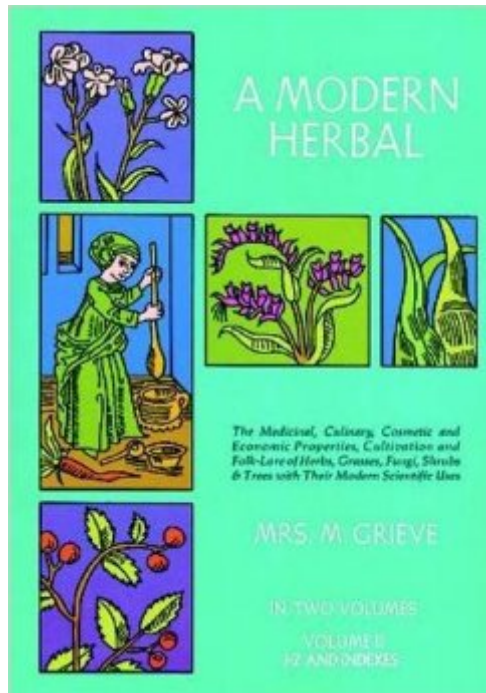


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A Modern Herbal (Volume 2, I-Z And Indexes)



Synopsis

"There is not one page of this enchanting book which does not contain something to interest the common reader as well as the serious student. Regarded simply as a history of flowers, it adds to the joys of the country." — B. E. Todd, *Spectator*

If you want to know how pleurisy root, lungwort, and abscess root got their names, how poison ivy used to treat rheumatism, or how garlic guarded against the Bubonic Plague, consult *A Modern Herbal*. This 20th-century version of the medieval Herbal is as rich in scientific fact and folklore as its predecessors and is equally encyclopedic in coverage. From aconite to zedoary, not an herb, grass, fungus, shrub or tree is overlooked; and strange and wonderful discoveries about even the most common of plants await the reader. Traditionally, an herbal combined the folk beliefs and tales about plants, the medicinal properties (and parts used) of the herbs, and their botanical classification. But Mrs. Grieve has extended and enlarged the tradition; her coverage of asafetida, bearberry, broom, chamomile, chickweed, dandelion, dock, elecampane, almond, eyebright, fenugreek, moss, fern, figwort, gentian, Hart's tongue, indigo, acacia, jaborandi, kava kava, lavender, pimpernel, rhubarb, squill, sage, thyme, sarsaparilla, unicorn root, valerian, woundwort, yew, etc. — more than 800 varieties in all — includes in addition methods of cultivation; the chemical constituents, dosages, and preparations of extracts and tinctures, unknown to earlier herbalists; possible economic and cosmetic properties, and detailed illustrations, from root to bud, of 161 plants. Of the many exceptional plants covered in *Herbal*, perhaps the most fascinating are the poisonous varieties — hemlock, poison oak, aconite, etc. — whose poisons, in certain cases, serve medical purposes and whose antidotes (if known) are given in detail. And of the many unique features, perhaps the most interesting are the hundreds of recipes and instructions for making ointments, lotions, sauces, wines, and fruit brandies like bilberry and carrot jam, elderberry and mint vinegar, sagina sauce, and cucumber lotion for sunburn; and the hundreds of prescriptions for tonics and liniments for bronchitis, arthritis, dropsy, jaundice, nervous tension, skin disease, and other ailments. 96 plates, 161 illustrations.

Book Information

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Customer Reviews

Maud Grieve's wonderful *A Modern Herbal*, lovingly edited by Hilda Leyel and originally published in 1931 has everything to highly recommend it and only one thing to be said against it - from time to time it goes out of print. This is a blissful book for anyone with an interest in plants with any sort of medicinal application. Even though the entire book (more recently published in 2 volumes, though initially available as a huge fat tome in entirety) has been available free online since 95, nothing beats the addictively browsable hard copy, whether in 1 or 2 vols. The full extent of the delights within, and some idea of the huge eclectic group of readers who may wish to gobble and savour the text are given by the 'subtitle' : 'The medicinal, culinary, cosmetic and economic properties, cultivation and folklore of herbs, grasses, fungi, shrubs and trees with all their modern scientific uses.' My only minor cavils would be that due to the date of publication, and the fact that Grieve is fairly Eurocentric in her erudition, some plants with a deep history as oriental medicinals will have little reference to their medicinal use, and may even be dismissed as medicinals - for example, cardamon, described as 'not used medicinally' but 'solely for pharmaceutical purposes as a flavouring' Ayurvedic practitioners might be forgiven for raising a coolly critical eyebrow at that one! More 'modern' medicinal successes such as the ubiquitous tea tree also fail to register, even though other *Melaleucas* are cited. So it is really when 'traditional' use outside Europe and North America makes it into European consciousness that Grieve will detail the plant. Not her fault of course, just to do with her time and place.

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