

THE GOOD CANADIAN ;

OR,

HOUSEHOLD PHYSICIAN

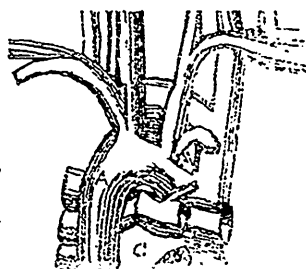
Happy the man who by Nature's laws, through known effects can trace the cause.

ANATOMY OF THE HEART.

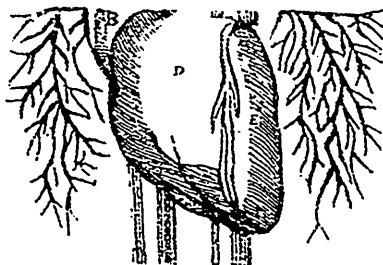
FRONT VIEW, UPPER PART.



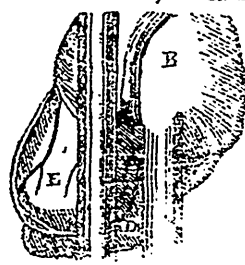
BACK VIEW, UPPER PART.



FRONT VIEW, LOWER PART.



BACK VIEW, LOWER PART.



FRONT AND BACK VIEWS OF THE HEART.

The vessels at the upper portion of each engraving represent the jugular veins and carotid arteries of the neck; those that branch beneath them in lateral directions spring from the shoulders and arm-pit, to supply with blood the upper extrem-

ities. In the front view, A is the aorta, the largest and most important artery of the body. The same letter, in the back, view represents the same blood-vessel, but descending, to supply the trunk of the body and lower extremities. Both in the front and back view, B represents the right auricle of the heart; C the left auricle; D the right ventricle; and E the left ventricle. The branches from the sides, especially in the front view of the heart, represent vessels going to permeate the lungs.

The heart is the noblest organ of animal life, its substance is of muscular flesh, for the heart is a muscle of various orders of fibres, by which means it is capable of contraction and dilatation. In the heart are two large cavities called Ventricles, the right and left; above each of these is an Auricle or little ear; In the right Auricle opens the Vena Cava, and the Vena Pulmonalis in the left. The Arteria Pulmonalis arises from the right ventricle of the heart, and the Aorta or great artery from the left ventricle. In the dilatation of the right Auricle the blood rushes in from the Vena Cava, which, by its contraction, is thrust into the right ventricle, which, by its contraction, drives it into the Pulmonary Artery, by which it is circulated through the Lungs, and then returned by the Pulmonary Vein into the left Auricle, and from thence into the left Ventricle, which, by its contraction, forces it into the trunk of the Aorta, which carries it to all parts of the body; from whence it is returned by the veins to the right Auricle. And thus by an alternate dilatation and contraction (called the Diastole and Systole) of the Auricles and Ventricles of the heart, the circulation of the blood is effected, which is the proper function of the heart.

BOTANY OR PHYTOLOGY.

Continued from Page 106.

WORMWOOD.—There are three wormwoods familiar to us. The Sea Wormwood hath so many names, as Seriphian, Santonicon, Belgicum, Narbonese, Xantomicum, Misnense and many more. The seed of this wormwood is that which women usually give their children for worms, yet it is of a weaker

kind than others; the seeds of the common wormwood are far more useful for this purpose, but the Seriphian wormseed being the weakest may be most fit for weak bodies. The leaves of Seriphian wormwood made into a decoction and drank, strengthens digestion, corrects acidities and supplies the place of gall, as in some constitutions that is deficient. The Sea or Seriphian Wormwood has many round woody hoary stalks from the root, three or four feet high. The leaves are long narrow white and hoary, like southernwood, only broader and longer; in taste rather more salt than bitter, which is owing to its growing near the salt water. At the joints where the leaves are towards the top, it bears little yellow flowers. Common Wormwood is well known, its properties are the same as the Roman Wormwood, the stalks of which are slender and shorter than common wormwood, the leaves and stalks are hoary; blossom, pale yellow, not quite so bitter as the common wormwood and of a sweeter smell; it is a mountain herb. It is hot and dry in its nature, the same heat as our blood and no hotter; it cleanses the blood of choler, provokes urine, hinders surfeits, is good for swellings in the belly, it causes an appetite to meat, it is good for the yellow jaundice, it provokes terms, it is a remedy both drank and applied for the bitings of small animals, cures many diseases of the throat, it is good for diseases of the eyes and a remedy for all kinds of bites and stings. Mix a little wormwood with ink and neither rats or mice will touch paper that is written with it; and laid among clothes keeps moths away. Class VIII, page 41.

VERVAIN COMMON (*Verbena officinalis*).—A perennial, two feet high, purple blossom in spikes, calyx in five divisions; corolla funnel shaped, with a tube bent inwards and an unequal border with five divisions, stamens four, fertile but bladdery, covered, withering, seeds four, leaves in many divisions. The root is small and long and not of much use. The stem is square. Class XIV, page 42. It is an excellent herb for the womb, to strengthen it. It is hot, dry and bitter, opening obstructions, cleansing and healing. Is good for yellow jaundice, dropsy, gout and defects of the lungs; also all inward pains and torments of the belly. The leaves being boiled and drank

kills and expells worms in the belly, and causes a good color in the face and body; strengthens and corrects diseases of the stomach and lungs, coughs, shortness of breath and wheezings, and is very good for the dropsy and defects of the reins and bladder, and for the stone and gravel. Heals all wounds, both inward and outward, and stays bleedings, and used with honey heals ulcers in all parts of the system. The distilled water from the herb, when it is in full strength, dropped into the eyes cleanses them from films, clouds or mists that darken the sight, and wonderfully strengthens the optic nerves. It is a servicable herb for both inward or outward use.

THE TWELVE MAIN TERMS OF BOTANY.



a, the Calyx; *b*, the Corolla; *c*, the Petal; *d*, the Stamens; *e*, the Filament; *f*, the Anthers; *g-i*, the Pistil; *g*, the Ovary; *h*, the Style; *i*, the Stigma.

PRIMROSE (*Primula vulgaris*.)—A Perennial, four or six inches high, blossom yellow, capsule with one cell, corolla funnel-shaped, having a passage at the opening, stigma round, leaves egg-oblong, toothed, wrinkled, hoary beneath flower, stalks as long as the leaves. It grows best in clayish soil, it is most probably the origin of all the garden polyanthes. The seeds may be sown in spring or fall, and the roots of fine sorts may be divided. It answers best in shade and moisture.—class XXII, page 56. The leaves of this herb makes a good healing salve for fresh wounds.

1. On the outside of the Primrose a green sort of cup is seen, in which the colored part stands as an egg in an eggcup or as the acorn in the acorn-cup. This, which is marked by the letter *a* in the engraving, is the flowercup, but botanists call it by the Greek name Calyx.

2. Within this flowercup or calyx, which may be cut off, to show what it contains, is seen the colored part of the flower—the part, I mean, which is yellow in the primrose, blue in the violet, and red in the rose. This colored part, the blossom, botanists call by the Latin name Corolla.

3. The blossom or corolla may now be cut off, when it will be seen, in the primrose, to be of one piece, while in the rose and other flowers, it is of several pieces or leaves, each of these pieces may be called a flower leaf, but botanists call it a Petal.

4. Within the flower-leaf or petal, in the primrose, five small bodies may be seen standing round in a circle, with their little tips shaped somewhat like a barley corn but small and a slender stalk to support these, each of the five small bodies may be called a male, but botanists call it a Stamen.

5. The male part or stamen as we have seen, has two parts the under part and the upper part. The stalk or under part botanists call the Filament.

6. The upper part of the male may be called the tip, but botanists call it the Anther.

7. When the tip or anther of the male is broken or bursts, as it always does of itself as soon as it is ripe, a colored powder is seen, which may be called the tip-dust, but botanists call it Pollen.

8. When the calyx, the corolla and the stamens are all cut away the centre part of the flower alone will remain on the top of the stem, this part may be called the female, but botanists call it the pistil.

9. The female or pistil consists of a base, middle and top. The base of the pistil is always, more or less, bulged out and from its containing the seed, it may be called the seed organ, but botanists call it the ovary.

10. The middle of the pistil may be called the pillar, but botanists call it the style.

11. The top of the pistil may be called the summit, but botanists call it the stigma.

12. There is only one more term to be mentioned here which applies to a peculiar sort of leaf, sometimes according to the sort of plant found on the flower stem, often at the base of leaves, and sometimes surrounding fruits, as the calyx does the corolla. This, which botanists call by more than one name, according to its situation, I shall, for ease and convenience, call the scale.

These twelve terms will be found useful in reading the botanical description of the various herbs in this Magazine.

WATER COLORS.

Continued from Page 171.

LEMON YELLOW.—An extremely pale lively yellow, entirely free from the slightest tinge of orange: it has not much power, and is semi-opaque. In distance its light wash is used with great effect for cool sunny greens, for which purpose a minute quantity of Emerald Green may be added to it. It is employed for points of extreme high light. It is quite permanent, and washes well if skillfully prepared.

GALLSTONE.—A deep-toned gorgeous yellow. It affords richer tints than any other yellow, but cannot be depended on for permanency, and for this reason is seldom employed.

NAPLES YELLOW.—A pale semi-opaque but clear yellow, sometimes used in architectural works. The Naples Yellow here spoken of is manufactured with a Zinc instead of a Lead base, as is usual, and is consequently permanent.

BURNT SIENNA.—A rich transparent brown orange, much used in every department of water color painting. It yields fine olive greens by admixture with Antwerp Blue (or Indigo), and Yellow, or Roman Ochre, Raw Sienna, or any other transparent yellow; and these tints may also be saddened into fine

olive neutrals by the addition of Sepia. It is inflexibly permanent, and washes and works well.

MARS ORANGE.—A very clear and beautiful orange, of the Burnt Sienna character, but without that tendency to brown which distinguishes the latter; it is consequently valuable in its pale wash for bright sunny tints, and is unequalled for clearness of tone. Very permanent.

BROWN OCHRE.—A dense, deep-toned, brownish yellow, fine in sandy foregrounds. Brown Ochre and Indian Yellow give a deep autumnal tint of great richness. Permanent.

CARMINE.—A very brilliant, deep-toned crimson, possessing great power in its full touches, and much clearness in its pale washes, although in this latter quality not equalling Madder Lake. It flows and washes extremely well, but is seldom used in landscape painting.

CRIMSON LAKE.—Similar in its character to the preceding, but deficient in some of its richness and brilliancy. This color is generally useful in all departments of the art.

SCARLET LAKE.—More scarlet in its hue than the last, but not so transparent.

PURPLE LAKE.—A transparent, deep-toned Lake, useful in shadows.

MADDER LAKE, OR ROSE MADDER.—A very delicate carnation, much clearer in its pale tints than either Crimson Lake or Carmine, but wanting in intensity. It is much used in all classes of water-color painting, on account of its superior permanency.

VERMILION.—An opaque bright scarlet red, higher in its tone than any others; but a want of transparency, and its not flowing well, precludes its being used so generally as would be desirable: it stands well.

SCARLET VERMILION.—Has properties the same as above, with the exception of being a little more scarlet in its tint, and washing better.

ORANGE VERMILION.—Rather more transparent than the others, with a clear but not bright orange tint; it washes better than the other descriptions of Vermillion, and is for landscape purposes more useful.

LIGHT RED.—A clear and transparent, but not a bright red, with somewhat of a tinge of orange; it is generally useful in landscape; with Cobalt it yields fine grays; with black and brown pink fine warm near tones. Permanent.

VENETIAN RED.—Is a very servicable colour for general purposes; its tints, though not bright, are clear, and it mixes and works kindly with cobalt or with French blue, affording fine pearly grays. Heightened by madder lake, it affords a fine glowing red, very servicable in some descriptions of skies; and saddened by black, gives low-toned reds of good quality for buildings.

INDIAN RED.—This deep lakey red earth, when skillfully prepared, affords fine clear tints in the light washes, and useful shadows when mixed with indian ink. It is much used for grays when mixed with indigo or with cobalt. Quite permanent.

PURPLE MADDER.—An intensely deep, rich and warm purple, affording the greatest depth of shadow, without coldness of tint. The clearness and beauty of its delicate tones render it valuable in every stage of drawing. With indigo and raw sienna, it gives beautiful shadow tints, and may be relied on for permanency.

MADDER BROWN.—This rich lakey brown is, if prepared with skill, of intense depth and transparency, affording equally the richest description of shadows and the most delicate pale tints. With cobalt, or with French blue, a set of fine warm or cool grays are compounded, in proportion as the brown or the blue predominates.

VANDYKE BROWN.—This very rich transparent brown is employed in almost every department of the water colour art. It is clear in its pale tints, and deep and warm in shadows. With indigo it gives very clear, sober, neutral greens for middle distance. Permanent.

SEPIA.—Unless artificially warmed by mixing other colors with it, this pigment is of a pale brown tint. Its pale washes are extremely clear, but its coloring property is so very strong, that, unless used with caution, it is apt to engender heaviness in its shadows. It is perhaps the best washing pigment we have. With gamboge it affords, for landscape, a range of fine neutral greens which are permanent. Indigo and sepia give very cool dark greens, and with Prussian or antwerp blue, low olive greens.

There are also two other descriptions of sepia; one called warm sepia, the other Roman sepia. They are tints compounded by the admixture of red and of a yellow with the natural sepia; the latter however is the only kind required by the landscape painter.

COLOGNE EARTH.—A cool brown, useful for the shadows of buildings: does not wash so well as sepia, and is preferred for some purposes on that account. Permanent.

BISTRE.—A fine brown color that washes well, and has a clearness about it suited to shadows in architectural subjects. Permanent.

BURNT UMBER.—A quiet brown color, affording clear and warm shadows. It is apt to look rather turbid if used in great depth, but it washes and works beautifully, and in buildings it is invaluable.

RAW UMBER.—A quiet yellowish brown, not perfectly transparent.

INDELIBLE BROWN INK.—Although this cannot be classed as a pigment, yet being very useful in the art, it may be proper to describe its qualities. This ink is a rich brown fluid, and, as its title imports, is indelibly fixed on the paper soon as it is dry; thus allowing the artist to work or wash over it repeatedly, without its being disturbed. If diluted with water to its faintest tint, it still continues to possess these qualities undiminished. It is generally used with a reed pen, and employed principally in architectural details.

BROWN PINK.—This color is almost indispensable in landscape, affording generally the rich foliage tints in foregrounds.

It may be modified by admixture with burnt sienna, [or gamboge, a compound which, with the addition of a small quantity of indigo, gives a warm green.

OLIVE GREEN.—(Sometimes called Dewint's green.) A fine deep olive green, of sober richness, much used in landscape. Permanent.

EMERALD GREEN.—A vivid light green, immediately attracting the eye to any part of the picture in which it may be used. It has the effect, where properly placed, of toning down at once, by the force of contrast, all the other greens in the picture. In its pure state, it is employed generally in draperies of landscape figures, heads of boats, or the like, and generally very sparingly. Where required however, no mixture will serve as a substitute.

SAP GREEN.—A transparent gummy green juice, inspissated and formed into a cake; not strictly permanent; of little use in landscape painting, as the mixed greens are better.

GREEN OXIDE OF CHROMIUM.—A deep-toned green, bright, but not vivid, as a landscape green; and in the hand of a master, it is occasionally employed with great effect, by admixture with either brown pink, Italian pink, or Indian yellow, and has then a fine lustrous appearance. Is extremely permanent but does not wash well in flat tints.

IVORY BLACK.—Is the richest and most transparent of the blacks, and has a slight tendency to brown in its pale washes.

LAMP BLACK.—Is not quite so intense nor so transparent as that made from ivory, but it is less brown in its pale tones; it has a very strong body that covers readily every underlay of color. Lamp black mixed with French blue or cobalt affords good cloudy grays, which are sometimes used for the shadows of heavy stormy clouds; but it should be used sparingly in a landscape, as it is a dangerously heavy color.

BLUE BLACK.—Is a black of a weaker body than the other two blacks, and consequently better suited for general mixed tints, in which it is not so likely to look dense and sooty as the others may do; it also affords a servicable cool shadow tint. Is permanent.

NEUTRAL TINT.—A compound shadow color, of a cool neutral, character.

PAYNE'S GRAY.—Similar to the neutral tint, but having a little more lilac in its hue. By itself it gives a clear violet shadow. With a small portion of burnt sienna, it makes a clear neutral tone; and all the mixtures, whether the gray or the burnt sienna predominates, afford serviceable tints.

CHINESE WHITE.—A material of great importance to water color art. It is prepared beautifully white, and possesses the desirable quality of dense body; so much so, that, as the painter works, his effect remains unaltered by the drying of the color. It works and washes with great freedom, has no paste or clogging qualities like the imperfect whites formerly in use, and its permanency is unquestionable. The various methods of employing the Chinese White in landscape painting will be adverted to hereafter. It will be sufficient at present, to observe, that the following colors blend very satisfactorily with the white for opaque lights, viz., Gamboge, Cadmium Yellow, Vermillion, Light Red, and Yellow Ochre.

It will be apparent that the whole of the foregoing colors are not required for any single work, but that a selection, according to the painter's intention, must be made from them. For general use the following list will be found serviceable and convenient:—

Gamboge,	Yellow Ochre,
Burnt Sienna,	Light Red,
Indian Red,	Purple or Crimson Lake,
Rose Madder,	Purple Madder,
Brown Madder,	Cobalt,
French Blue,	Indigo,
Vandyke Brown,	Sepia,
Olive Green,	Blue Black.

PHYSIOLOGY OR NATURAL PHILOSOPHY.

SELENOGRAPHY has for its subject the description of the Moon pertaining to our earth, for though there is other Moons

in the planetary system, yet they are not of so direct importance to us as this one. (1.) Her body is dark, uneven, spherical and apparently like our earth in matter and form. (2.) That the bright parts are the more eminent parts of the land, as mountains, islands, &c. (3.) The dark parts are thought to be seas, lakes, valleys, &c., which reflect no light. (4.) It is said there is an atmosphere of air about her, and if so, then (5.) there is wind, clouds rain, &c., as here; (6.) and in consequence is inhabited by living beings of some kind. (7.) The diameter of the moon is about 2175 English miles; her circumference 6829; her superficies 14,855,440 square miles, her solid contents 5,386,333,000 solid or cubic miles; yet of late these figures are doubted; and a final conclusion is not accepted yet. (8.) The moon revolves about the earth with a very irregular and elliptic motion, in about 27 days, 7 hours and 33 minutes, at a mean rate, from west. to east (9.) The mean diurnal arch described by the moon is, therefore, $30^{\circ} 10'$ of the ecliptic. (10.) By this means she appears to rise and set each day about an hour later than another, (11.) according to the different position of the moon in her orb. With respect to the sun and earth she puts on various aspects and phases, as new, first quarter, second quarter, third quarter and full. (12.) And since the moon never appears at the same distance from the sun of a different face. It appears she must have a diurnal motion about her own axis, completed in the same time as her periodical revolution about the earth. (13.) That the lunarians have their days and months of equal length.

Some very good works of latest scientific improvements are published, with full details upon physiology, quite recently, which I can obtain for any one desirous of entering into this subject fully.

MISCELLANEOUS RECIPES.

FOR BROKENWINDED CATTLE.—take water agrimony and cut it up with their food.

TO STRENGTHEN THE LUNGS.—the water, agrimony, boiled and a half cupful of the decoction drank every morning is one of the greatest strengtheners of the lungs that nature affords.

Good Canadian—DECEMBER—Household Physician.

The year is now complete. Thanks to friends, and your renewal at once is requested. Strict attention will be given to the arrangement and contents of next year, with improvements. A very nice Front Design is being prepared for the the front of next year's numbers. Correspondence will be promptly attended to. By subscribing-in advance, Subscribers will save 20 cents in the year, besides allowing me the opportunity of sending by post, and thereby save time. Subscribe at once, in order to give this good enterprise a good prospect for the coming year. A Merry Christmas and Happy New Year.

Subscription, \$1.00 per annum in advance, payable at Post Office, Hamilton, or at the author's residence, Mountain View Cottage, Hamilton. Subscribers for ten and for five are offered inducements. See correspondence page.

No Room for anything on Phrenology this month; also a piece on the Medicine Chest, and other articles is obliged to be left out of this year.

The Water Color has certainly taken a good space this month, but many young persons are interested in it for winter evenings.

DECEMBER POETRY.

This month your roots, dried herbs and seeds
 You will find become so useful,
 To flavor meats, your friends to feed,
 When you have got an housefull.

Potatoes, turnips, carrots, beets,
 Parsnips and horseradish
 Will find much work for busy feet,
 Your tables to replenish.

Thyme, savory and marjoram,
 Caraway and coriander
 Will flavor dishes so nice, Ma'am,
 You never saw things grander.

V. B. H.

CORRESPONDENCE.

No letters can be answered in the ensuing number which are received later than the third Saturday in the Month. Letters to be addressed to V. B. HALL, Post Office, Hamilton, or messages left with W. Johns on, 42 James Street, up stairs.

A Office for the Good Canadian Magazine, Will be opened in January, Listers Block, 42 James St., up stairs.

W. D. C., Stratford.—I will send you any information you require when you commence working the ground in the Spring,

Answers sent by Post Card.

A. B.—Subscriber F., S. and W.

P. S., Woodstock.—You cannot do better than keep them in your cellar till the frost is gone, then divide the roots, planting them in rich soil.

A. West.—You cannot do better than use my Spinal Plaster, as you are so subject to cold in the loins and kidneys. You will find them no hindrance in business.

A. Friend.—You should have a flannel belt, made very thick, and $\frac{3}{4}$ yard wide, to wear during the cold weather.

Attention is called to my special list of articles for winter. See on cover.

To Country, Town and Village Booksellers.

Upon application to me by letter with amount enclosed I shall be happy to supply you with these Magazines at 25-100 rate. Post paid by me to all parts of Canada. Price \$1.00 per annum.

To Tobacconists, General Store-keepers, &c.

The famous Lung Restorative known as Botaca, used by those who cannot, through chest and lung complaints, make use of tobacco. A great relief and often proves curative to those who are troubled with Asthma. May be had of me, for sale at 25-100 rate. Retail price 5 cents and 10 cents a packet.

Advertisements are inserted in these covers by special arrangement with me.

An apprentice wanted to learn the Trade and Profession of Medical Botany.

INDUCEMENTS.

To those who obtain ten subscribers at \$1.00 I will give one well bound volume of the Good Canadian, of 12 numbers, and one monthly copy for the next year through also, and for five, a copy free for the year.

Send in subscriptions for next year early, in order that it may be estimated whether the same or a larger number is requisite to be printed monthly. Messages by Post Card promptly attended to.

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