



‘Wonders Bound’

A selection of curiosities

1600-1900

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The inside front cover illustration is taken from item 16 *Jacobaeus*

Title-page illustration is taken from item 36 *Ruysch*

Frontispiece is from item 25 *Neickel*

Final tail-piece taken from item 20, *Leibnitz*

The rear cover detail is taken from item 29 [*Paris - Muséum D'histoire Naturelle.*] *Boitard*

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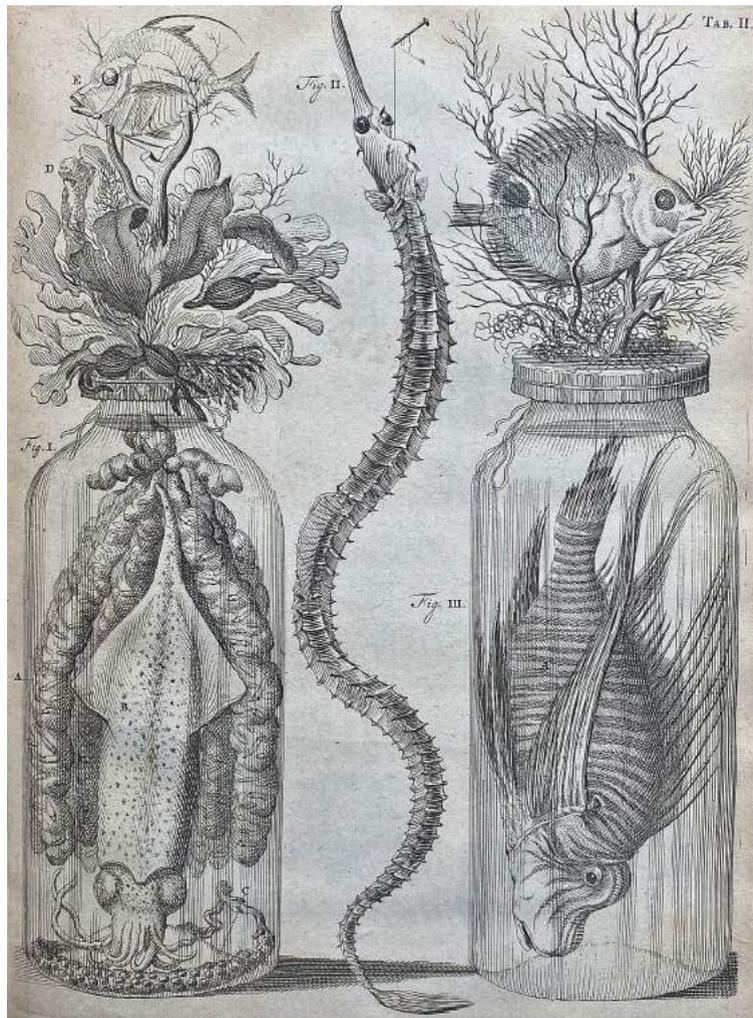
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September 2020





The impetus to collect is as old as time, and the motivating factors myriad, each collector inspired by a combination of reasons, a fact true for both lovers of books and objects alike. Human curiosity has long been an influential propulsive force, fuelling our appetite for knowledge about foreign lands, unfamiliar animals and all the workings of the world – both natural and man-made. The Roman emperor Augustus is known to have embellished his houses with collections of the extraordinary and mysterious. It was during the Renaissance Age of Exploration, however, that collecting was cultivated to an extreme degree, and which soon saw a proliferation of hodgepodge collections of strange and beautiful objects, amassed by wealthy Europeans during trading voyages and explorations, and which both inspired awe and demanded further study. Status symbols for many, a reflection not only of wealth, power, and social identity, but of learning and scientific endeavour, they were popular throughout the late 16th and 17th century, but declined in the later 18th century, when a more systematic approach to the accumulation of natural and man-made objects developed. Collections included shells and corals; animal horns and skeletons; natural specimens dried, stuffed or bottled; exotic plants; weaponry; costumes; prints and paintings; books and manuscripts; antique sculptures and medals; ancient tools; and new scientific instruments. All these finds came to be displayed, in rooms lined with shelves and drawers that came to be known as ‘Wunderkammers’, ‘wonder-rooms’, ‘Museos’, or ‘cabinets of curiosities’, that eventually exerted an immense influence on Western culture and thought, giving rise to printed catalogues, encyclopaedias, natural history and botanical gardens, circus ‘freak’ shows, and ultimately to the development of modern museums.

It is little wonder, therefore, that Wunderkammer catalogues themselves, through which these early collectors and scientists first shared their observations and treasures, have for many years held a strong attraction for, and been much sought after by, curious and equally acquisitive book collectors, both private and institutional. Together with associated instructional works on how best to properly document accurate specimen information, on the proper care, preservation, and transport of specimens, on how best to display the collections themselves, as well as tour guides and travelogues, such bound volumes of wonders provide an invaluable insight into their proliferation, popularity and evolution. No less illuminating and captivating today as they were to their contemporary readerships, such works have been the focus for a number of famous collections and exhibitions over recent years. In 1981 Diana Parikian was inspired by a visit to P. & D. Colnaghi’s exhibition ‘Objects for a Wunderkammer’, which led her to publish in association with Bernard Quaritch Ltd a sale catalogue *From Wunderkammer to Museum* in 1984. This catalogue was republished in 2006 and 2012, edited by Paul Grinke, and has been an invaluable reference source. In 2002, Leslie K. Overstreet, Curator of Natural History Rare Books at the Smithsonian, curated an online exhibition *Wonder Bound – Rare Books on Early Museums*, the inspiration for the present catalogue title. Most recently, and perhaps most famously, Florence Fearington, exhibited some of her pre-eminent collection at the Grolier Club in 2012, *Rooms of Wonder. From Wunderkammer to Museum 1599-1899*, the catalogue for which is now a standard reference source. In June of this year, it was announced that her collection of nearly 4000 rare books and objects, has been donated to the University of North Carolina at Chapel Hill, to become part of the Wilson Special Collections Library, and form a unique scholarly resource.

Cabinets of curiosities will always retain their fascination for scholars and collectors alike, and this is perhaps never more-true than today, as we enter a different cultural epoch, the global spotlight having rightly been turned upon museums and their collections, many of which are derived from private collections amassed at the height of colonialism – most notably the British Museum, funded by Sir Hans Sloane whose wealth came from a slave plantation in the West Indies. Work is underway to re-evaluate, re-contextualise, and re-present museum collections across the world, though such conversations are in their infancy and not without controversy, with much still to be done to bring a greater diversity of opinion and interpretation within institutions. Whilst it is only right that we should all now re-assess and re-contextualise these early collections of curiosities, they continue to shine a light upon human curiosity, exploration, scientific endeavour, and the ultimate desire to expand human knowledge and understanding, making them of continued relevance and importance for scholars, historians, and collectors alike.



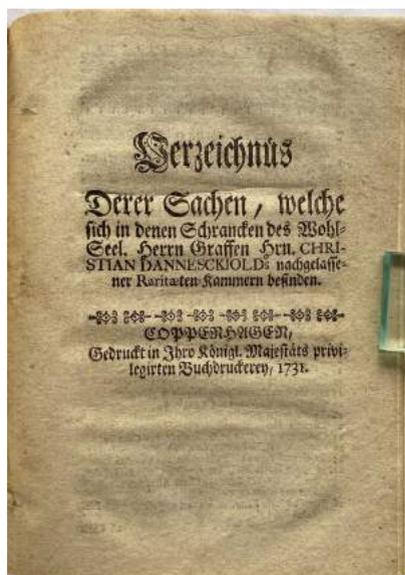
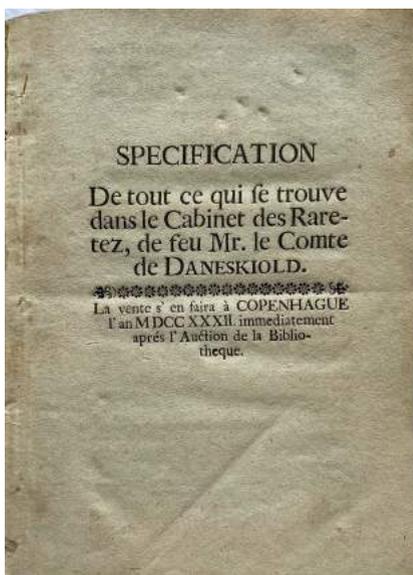
A life cut short - extraordinary collection for one so young

- I. **[AUCTION CATALOGUE.] DANNEKJOLD-SAMSØE, CHRISTIAN, COUNT (ALSO DANESCHIOLD OR DANNESKIOLD-SAMSOE).** SPÉCIFICATION DE TOUT CE QUI SE TROUVE DANS LE CABINET DES RARETES, de feu Mr. le Comte de Daneskiold. La vente s'en fera à Copenhague l'an MDCCXXXII. Immédiatement après l'Auction de la Bibliotheque. [n.p. but Copenhague(?), n.p., n.d. but 1731?] [bound with:] VERZEICHNÜS DERER SACHEN, welche sich in denen Schrancken des Wohl-Seel Herrn Graffen Hrn. Christian Danneskiolds nachgelassener Raritätén-Kammern befinden. Coppenhagen [sic], Gedruckt in Ihro Königl. Majestäts privilegirten Buchdruckerey, 1731.

Two works in one volume, 8vo; pp. [30]; pp. [32], printed in Black Gothic, with woodcut tail-pieces; title-page of first work a little browned and spotted, though otherwise clean and crisp, with old stab marks visible at gutter; second work, being printed on different paper stock, a little more browned throughout; in 19th century buff card boards, with green linen spine, brown paper label lettered in gilt on upper cover, covers a little stained, soiled and scuffed, with light wear to extremities; a good copy. £985

Bound together, the rare French and German editions of the sale catalogue of both the cabinet of curiosities, and the impressive and renowned art collection, of Count Christian Danneskjold-Samsøe (1702-1728), following his untimely death at the age of 25.

A prominent figure of the Danish aristocracy, being the nephew of King Frederik, Danneskjold-Samsøe was a formidable and passionate collector of books, coins, curiosities, and art. During his short life 'he studied at Oxford from age ten to thirteen, wrote poetry, held high offices and married twice ... The count not only left behind an insurmountable debt but also an enormous collection of books and manuscripts. This famously led King Frederik to wonder why anyone would want that many books if he had no intention of joining the clergy. Yet Count Danneskiold-Samsøe also left a legacy much more fitting to his standing: a collection of several hundred paintings, miniatures and small-scale sculptures' (Svennings, p. 14). Arguably one of the greatest early libraries formed in Scandinavia, his book collection comprised more than 7500 printed books, in several languages, as well as over 500 manuscripts, including a rich selection of early illuminated works, mostly Italian. The coin collection of approximately 3400 lots was equally remarkable.



His library and coin collection were scheduled for sale on January 10th 1732, although manuscript annotations on some copies of the book catalogue suggest that it took place on February 13th. As the title-page of the French issue reveals, the present sale was to follow on immediately, and the catalogue is a further testament to the considerable scope and depth of his collecting zeal. Divided into sections, it begins with 181 lots comprised of antiquities and objets d'art, including a number made from ivory. There then follows the section of 'Les raretez dans l'autre chambre', listing 200 natural history 'curiosities' including various anatomical, mineralogical, and zoological specimens. The 'Catalogue des tableaux & Peintures' lists 367 items from Danneskjold-Samsøe's impressive collection of art works, the first 208 being more substantial in size, the catalogue giving the dimensions of each painting. 'When the Danneskjold-Samsøe estate was settled in 1728 the task of catalogue the art collection was handed over to the court painter Hendrik Krock and the keeper of the Holstein gallery Georg Saleman. By then the collection included a large number of Italian pieces. The Venetian cinquecento was particularly well respected through names like Bassano, Palma, Titian and Veronese, while the seventeenth century was represented by such masters as Ribera, Rosa ... and Cignani. Furthermore, the collection contained works by the contemporary Italian painters admired by the prince and his companions: Sebastiano Bombelli, Niccolo Cassana and Johann Carl Loth. Next to the Italian pictures, the Danneskjold-Samsøe collection was particularly strong in Italianate Dutch paintings. In fact, the collection reads like a regular who's who of this particular school' (*ibid*). Works by Van Dyck, Rubens, and Rembrandt were also included.

The French issue, though without imprint, seems likely to have also been printed in Copenhagen. Though the typeset of both issues is similar, they have been printed on different paper stock, using different fonts. It is interesting to note, that whilst the catalogues for both the book and coin sale were issued in Latin, that this sale produced two issues printed in the vernacular. Both of these are scarce, with the Royal Danish Library and the BNF citing copies, and the Getty Institute also holding the German issue.

Copies of the two previous sales catalogues, *Bibliotheca Daneschioldiana, seu Catalogus Librorum*, and *Catalogus Numismatum Antiquorum ex Auro, Argento Et Aere, Romanorum et Græcorum*, are also uncommon, often found bound together. We have so far found only one copy bound with all three - that sold at Sotheby's in 1981 to and bought by Quaritch, and including the German issue of this curiosities sale. An annotated copy of both the *Bibliotheca Daneschioldiana* and the *Catalogus Numismatum Antiquorum* was offered by Jonathan Hill in his Catalogue 189. As he notes 'One can only wonder what Danneskiold-Samsøe could have achieved as a collector had he enjoyed a normal life span'.

See Jesper Svenningsen, *A noble circle. The vogue for collecting Italian paintings in Denmark 1690-1730*, *RIHA Journal* 0100, 23 Dec 2014, Special Issue "Collecting Italian Art North of the Alps".

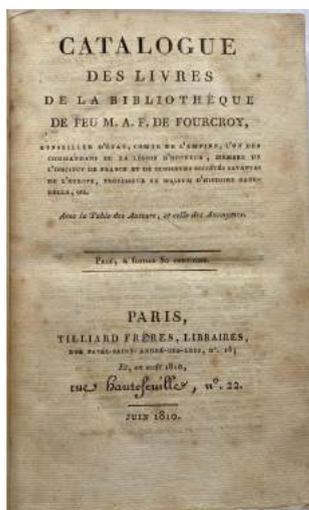
2. **[AUCTION CATALOGUE.] FOURCROY, ANTOINE FRANÇOIS AND FRANÇOIS HENRI STANISLAS DE L'AULNAYE.** CATALOGUE DES LIVRES DE LA BIBLIOTHÈQUE DE FEU M. A. F. DE FOURCROY. ... Paris: Tilliard frères ... et, en août 1810, rue Hautefeuille, no. 22 [imprint on verso of half-title:] Baudouin et Cie., Imp. du corps législatif et de l'institut de France, 1810.

8vo, pp. [iv], [4] 'Annonce' giving times and dates of the sessions of the auction; [v]-xx 338; with duty paid stamp at head of the 'Annonce'; some light foxing and spotting, but generally clean and crisp; in later nineteenth-century half calf over marbled boards, spine tooled in blind and gilt, with green morocco label lettered in gilt, head and tail of spine nicked and rubbed, lower joint starting to split, extremities lightly bumped and worn with some minor surface wear.

£3,000

First and only edition of this uncommon and important catalogue intended to be used as a bibliography, as well as a sale catalogue, of the library of the renowned chemist Fourcroy (1755-1809), including a

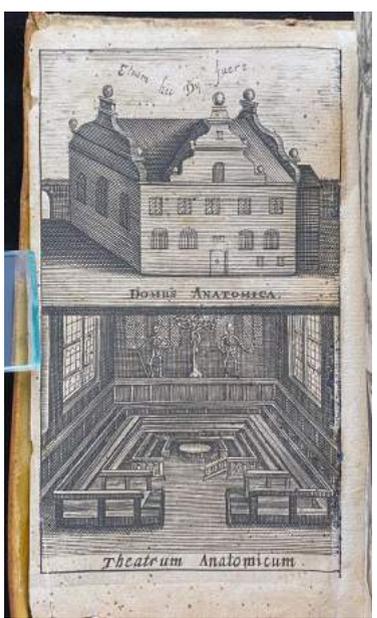
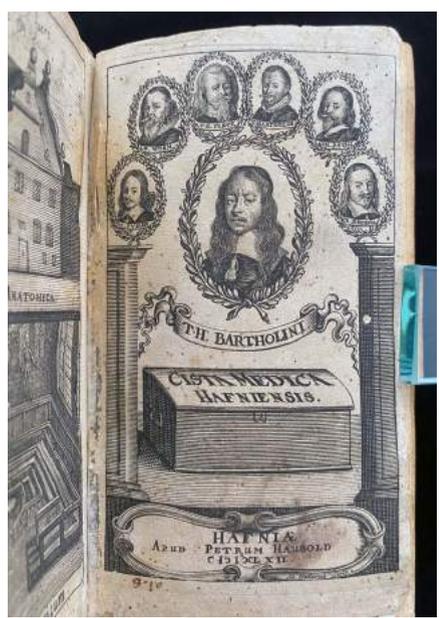




classification scheme and indexes of authors and anonymous titles. Over 2,700 items in Fourcroy's library are listed, 1800 of which are on science or medicine, with many rare chemical books being listed. It is preceded by a brief biography of Fourcroy including a bibliography of his own works. The sale dates are given in the separately paginated announcement. The library was sold on consecutive days, Monday to Saturday 19 November to 22 December 1810, 29 days in all. Fourcroy's library is interesting in its own right, but also valuable as it provides a point of comparison with the library of Lavoisier who was his near contemporary and collaborator on the *Méthode de nomenclature chimique* (1787) which ushered in the chemical revolution. Lavoisier's library was about the same size, 2,500 titles including pamphlets. Of the 1,746 books (excluding pamphlets) Beretta classifies 844 as scientific and medical (another 145 are on mineralogy and mining and 91 on agriculture and husbandry). According to Peignot, the compiler of the catalogue was François Henri Stanislas de l'Aulnay (1739-

1831), the author of a book published in 1786 on Pilâtre de Rozier's antimephitic respirator, upon which he improved.

Michael North, *Printed Catalogues of French Book Auctions and Sales by Private Treaty 1643–1830 in the Library of the Grolier Club* (2004), 496; Neville I, p. 465; Peignot, *Répertoire bibliographique universel*, p. 99; Smeaton, *Fourcroy, Chemist and Revolutionary 1755–1809*, p. 212.



Celebrating Danish Medical and Scientific Achievement

3. **BARTHOLIN, THOMAS.** CISTA MEDICA HAFNIENSIS, Variis consiliis, curationibus, casibus rarioribus, vitis medicorum Hafniensium, aliisq; ad rem medicam, anatomicam, botanicam & chymicam spectantibus referta. Accedit ejusdem domus anatomica brevissimè descripta. Hafniæ, Typis Matthiæ Godicchenii. Impensis Petri Hauboldi bibl. 1662.



Two parts in one volume, small 8vo; pp. [ii] additional engraved title-page, [xvi], 645, [7]; 62, [1] full page woodcut seal of the medical faculty, [1] blank; with engraved frontispiece, 'Domus Anatomica' with woodcut title-page vignette and four small woodcuts within text; additional engraved title-page seemingly laid down, though with split along gutter (not touching image), with evidence of paper repairs along gutter of frontispiece, somewhat browned and lightly throughout as usual, a couple of small marginal tears, most prominent at tail of p. 225, with a number of neat ink and pencil corrections throughout, seemingly in a contemporary hand, some underlining in red crayon to first index, with some biographical notes about Bartholin at head of verso of final leaf, and further biographical notes on a leaf loosely inserted at rear; contemporary vellum over boards with yapp edges, spine lettered in manuscript in black ink, joints cracked but holding firm, covers darkened and stain, extremities bumped and lightly worn. £800

First edition. A noted work on the history of medicine in Denmark by Thomas Bartholin (1616-1680), 'the most distinguished physician in Denmark' (DSB), and who is credited with bringing Paduan anatomy to Denmark. Divided into two parts, each with their own separate title-page and pagination, the *Cista Medica* contains many bio-bibliographies of the members of the medical faculty of the University of Copenhagen, an anthology of medical consilia, letters, recipes, etc. by Danish physicians (Hadrianus Junius, J. Pratensis, Petrus Severinus, Caspar Bartholinus, Olaus Worm, and many others), the statutes of the College of Surgery, several medical contributions by Tycho Brahe, long lists of nature plants by Georg Fuioren and Otto Sperling, and a report on his chemical preparations by Ahasverus Payngk. The *Domus Anatomica* provides a history and description of the anatomy building, including catalogues of the natural history collections of Georg Fuioren and Thomas Bartholin. Exterior and interior views of the building are depicted on the engraved frontispiece, whilst the additional engraved title-page shows Bartholin surrounded by the smaller portraits of six famous Danish physicians.

Krivatsy 796; Waller 717; Wellcome II, p. 108; not in Osler.



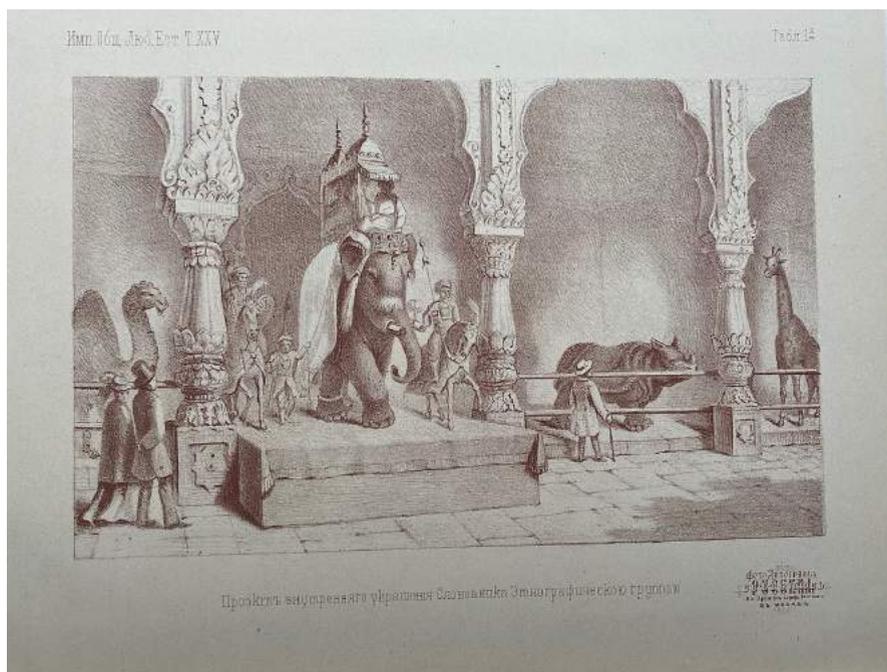
(Item 4)



4. **BOGDANOV, ANATOLY PETROVICH.** [TRANSLATION:] NOTES ON ZOOLOGICAL GARDENS. FROM TRAVEL IMPRESSIONS OF FOREIGN ZOOLOGICAL GARDENS [Zametki o zoologicheskikh sadakh. Iz putevykh vpechatleniy po zagranichnym zoologicheskim sadam] Proceedings of the Imperial Society of Lovers of Natural Science, Anthropology and Ethnography, T. XXV, Issue 1. [Izvestiya Imperatorskogo Obshchestva lyubiteley yestestvoznaniya, antropologii i etnografii; 25, vyp. 1]. Moscow, M. N. Lavrova & Co., 1876.

4to, pp. [iv], 40; with frontispiece photograph reproduction of an engraving, and six lithograph plates (one sepia, one uncoloured, 3 chromolithograph, and plate 6 'in reverse' ie white on black); light foxing and soiling throughout; in the original printed buff card, though book block completely loose and most leaves detached (although some evidence of stitching remains), spine nicked and split in places with 4cm tear at tail, covers sunned and lightly soiled, extremities a little rubbed and bumped. £2,000

Rare and most strikingly illustrated survey of zoological gardens, by one of the outstanding Russian scientists of his day, and the father of Russian anthropology, Anatoly Petrovich Bogdanov (1843-1896). Touching upon themes such as purpose, design, and organisation, this short but detailed work is particularly noteworthy for the six lithograph plates depicting both exterior and interior views of both projected and existing zoological gardens and buildings, including the antelope house and terrarium at Berlin, a design for the internal decoration of the elephant ethnographic house (presumably at Moscow



and which bears striking similarities to exhibits seen at the Crystal Palace), as well as the final striking white on black lithograph plan for a handsome domed building. The frontispiece appears to be a photographic reproduction of an artistic view of a serene looking zoological garden), with fine buildings visible in the background, surrounded by lakes and attractive gardens, and with a selection of exotic animals happily grazing by the lakeside in the foreground.

Graduating from the department of Natural Sciences at Moscow University in 1855, Bogdanov remained in further education for a number of years, travelling extensively around Europe to attend the



lectures of leading scientists such as Geoffroy de Saint Hilaire, and visiting many of the leading natural history museums and zoological establishments. In so doing he gained a valuable insight into some of the dominating scholarly trends of the day, and became an ardent campaigner to promote the popularisation of natural sciences and make them more accessible to the general public. The present work, issued under the auspices of the Imperial Society for Lovers of Natural Science, Anthropology and Ethnography, is divided into seven chapters (though the final chapter is incorrectly numbered XII on the contents leaf), and provides a wide-ranging discussion touching upon a number of themes. The first chapter opens with a look at the growing popularity of zoological gardens in recent times, and their role as an entrance and educational adjunct to existing zoological museums. Indeed the question of what they should be striving to achieve dominates the work, Bogdanov frequently addressing the issue of whether their focus should be educational and scientific, or whether zoological gardens should be seen merely as places of leisure, to amuse and entertain. Bogdanov seems to believe that both can be achieved, but that they have an important scientific role to play, with later chapters examining the need and

importance of close links to associated scientific establishments, and how zoological gardens can encourage and benefit from scientific expeditions. He felt it important that both associated zoologists, as well as those tending the gardens themselves, should communicate their work with the general public. Another topic that is returned to frequently, is how institutions adapt their existing conditions to the natural requirements of the animals, and how this can effect zoological specialisation. This issue of the acclimatisation of animals and plants had long been a matter of interest to Bogdanov, and had led him to form a Society to study the issue in detail, especial in light of the harsh conditions often experienced in Russian. Indeed it was as a result of an exhibition held by that society in 1862, and the issue of what to do with the animals that had been exhibited, which had eventually led to the establishment of the Moscow zoo in 1864. As a later chapter touches upon, the Society for Acclimatisation of Animals and plants, and the Imperial Society of Lovers of Natural Science, (both founded by Bogdanov) had worked together when establishing the zoological gardens, and he looks at whether further collaborations and a greater convergence would be of benefit.



Other topics for discussion include the qualities required of those who manage such gardens, and whether it is better that they be specialist zoologists, or rather more general popular scientists. The importance of the attractiveness of the surrounding gardens is covered as is the important role to be played by those overseeing the gardens themselves, before examining matters such as the differing architectural styles and requirements of the buildings use to accommodate the birds, animals and reptiles. The issue of how best to fund such establishments is covered in chapter five, which also includes a discussion on the various expenses incurred including cost of buildings, feeding costs, and staffing requirements. The Moscow zoological gardens inevitably form the backdrop of the essay, but Bogdanov provides comparisons with other European establishments throughout, notably those in Berlin and Paris, and hopes that by making such comparisons, necessary steps can be taken to encourage their own expansion and ensure ongoing success.



Bogdanov established the Department of Zoology at Moscow University in 1861, and became Director of the Zoological Museum in 1863, a position he held until his death. He was the driving force behind several initiatives to help advance popular science in addition to the creation of the Zoological Gardens in 1864, notably the establishment of a number of important institutions and societies, including in 1863, the Society of Friends of Natural Science, which in 1867 became the Imperial Society of Friends of Natural Sciences, Anthropology and Ethnography (IOLEAE). Working together with the President Grigory Schurovsky, who was a professor of geology at the University, the Society set out a number of aims, to improve the dissemination of scientific knowledge, research and advancement. Both the zoological and mineralogical collections at the University were expanded, expeditions were organised, and in 1864 the anthropology department was established. Inspired by his earlier visit to the Crystal Palace in Sydenham, as well as to other European exhibitions, Bogdanov was instrumental in the organisation of several smaller exhibitions in Moscow, the profits from which helped to support his other scientific activities. Of note were the two exhibitions organised by the Society for Acclimatisation of Animals and Plants in 1858 and 1862, and the All Russian Ethnographic Exhibition held in 1867, to celebrate the diversity of the Russian nation. He was to later organise an anthropological exhibition in 1883. The present work was published under the auspices of the Society, who published regular scientific newsletters and proceedings. In contrast to most scientific publications in Russia at the time, which were often in Latin, French, or German, Bogdanov adopted Russian as the only language for the



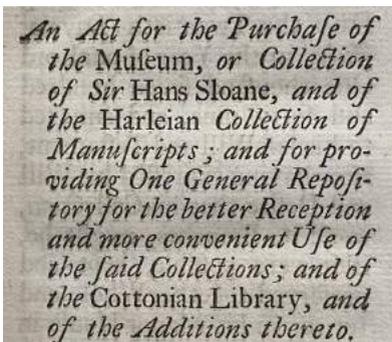
Society's publications, and membership was open to all, with no limits on age, gender, social position or educational level - all that was required as a genuine interest in the natural sciences. The goal of any educated country, he believed, was that all should enjoy and benefit from a good understanding of the natural sciences.

The present essay was the first in a series published in the Proceedings of the Imperial Society on the theme of zoological gardens, and we are pleased to offer the successive parts 2-4 published between 1878-79. Issued in a larger folio format, with part 3 bound in two parts, parts 2-3 are paginated continuously pp. 284, [2] and include 15 striking photogravures and one chromolithograph, and include further discussions and illustrations of other European Institutions. The final part four (pp. 64, with tipped in errata) appears to be a catalogue of species, presumably held at the Moscow Zoological garden. Bound in the original printed wrappers, all are very worn, fragile and detached, but all are complete.

BM Nat. History I, p. 186; OCLC locates one US copy at the University of Illinois, with copies located in Russia.

The inception of the British Museum

5. **[BRITISH MUSEUM.] [GREAT BRITAIN, PUBLIC GENERAL ACT.]** ANNO REGNI GEORGII II. REGIS ... VICESIMO SEXTO. At the Parliament begun and holden at Westminster, the tenth day of November, Anno Dom. 1747, in the Twenty first year of the reign of our Sovereign Lord George the Second, by the Grace of God, of Great Britain, France, and Ireland, King, Defender of the Faith, &c. and from thence continued several prorogations to the eleventh day of January, 1753, being the sixth session of this present Parliament. London: Printed by Thomas Baskett, Printer to the King's most Excellent Majesty: and by the Assigns of Robert Baskett, 1754. [with abridgement:] [DROP-HEAD TITLE:] Anno vicesimo septimo Georgii II. regis. An act for making perpetual several laws for punishment of persons destroying turnpikes, locks, or other works erected by authority of parliament; ... and to empower a certain number of the Trustees of the British Museum to do certain acts ... [n.p. but London, n.p. n.d. but 1754.]

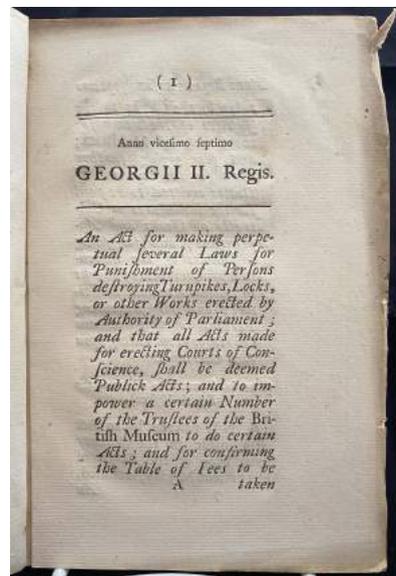
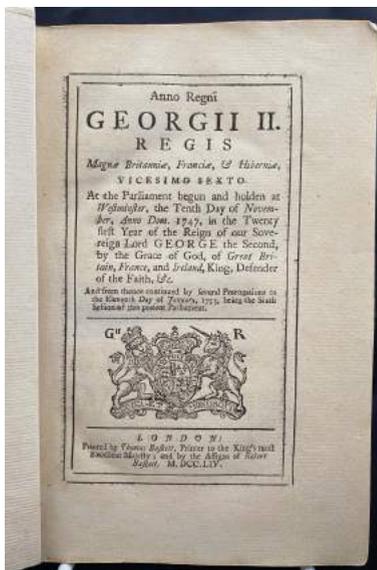


8vo, pp. [ii], 5-138, with engraved title-page vignette; pp. 7, [1]; aside from some light spotting and foxing, clean and bright; abridgement loosely inserted, with some dust-soiling and light wear along fore-edge; in later stiff marbled wrappers, spine somewhat nicked and worn with small loss at head and approximately 2cm loss at tail, covers slightly creased with some light surface wear and minor staining. £885

Separate edition, issued with a general title the year after it had received Royal Assent, of the act which saw the inception of the British Museum, the 'Act for the purchase of the Museum, or collection of Sir Hans Sloane, and of the Harleian collection of manuscripts; and for providing one general repository for the better reception and more convenient use of the said collections; and of the Cottonian Library, and of the additions thereto' (p. 5 and known formerly as Public General Act 1753 26. Geo. II. c.22).

Sir Hans Sloane died on January 11th 1753, aged 83, leaving behind a magnificent collection consisting of around 71000 objects, including 50,000 printed books and manuscripts, natural history specimens including 337 volumes of dried plants, coins and medals, prints and drawings, and antiquities, acquired from around the globe. Like many of the great collections and cabinets of curiosities of the time, Sloane had used developing global networks created by European imperial expansion to collect these materials, some of his income partly derived from Jamaican sugar plantations and enslaved labour. His will had placed the collection in the care of several trustees who were entrusted





to ensure that his wishes that it be bequeathed to the nation were achieved. They were instructed to approach king or parliament with an offer for the collection in return for the payment of £20,000 - not the full value of the collection which was nearer 80,000 - to be paid to his executors for his daughters. Further, it was his wish that they secure an act of Parliament to vest the collection in their care, with all necessary property, powers, and money to ensure its preservation and accessibility by creating a new and freely accessible public museum to house it. So confident was Sloane over the collection's scientific and educational value, that should this offer be declined it was to be offered in turn to four academies - St. Petersburg, Paris, Berlin, and Madrid - where Sloane held honorary memberships. Should this fail, the collection was not to revert to the daughters, but rather was to be sold at auction, with his heirs receiving the cash.

As chair of the executors, the Earl of Macclesfield presented a petition to King George II to purchase the legacy, but being famously uninterested in championing either the arts or sciences, he dismissed it as being too expensive. This rebuff led the executors to approach parliament, and whilst some did not fully embrace the idea of purchasing a museum, others, notably Henry Pelham, recognised that such a valuable bequest should not slip through its hands. After deliberation, parliament took the opportunity to combine Sloane's museum with the great Cottonian and Harleian libraries, to create a larger institution than originally envisaged. The Act set in place the rules of governance for the museum, with a new body of forty-two Trustees appointed, and which included holders from some of the greatest offices in church and state. The Act was passed and given Royal Assent on June 7th 1753, the collections thus becoming the foundation not only of the British Museum, but subsequently of the Natural History Museum and the British Library.

The King having refused to pay the £20,000, the Act provided for the establishment of a national lottery to raise £300,000 to build the museum. It proved to be a scandalously run affair, with virtually all of the tickets sold before they were put on offer to the public. The market was covered especially by a rich financier, Sampson Gideon, and also by one of the four receivers of the lottery money, Peter Leherpe. They managed to sell the tickets in large chunks before the lottery opened. The Act had specified that no one person should have more than 20 tickets. Leherpe, however, allowed people to submit a list of fictitious names so that they could buy many more. After two days, the British Museum lottery tickets were said to be selling for a premium of 16 shillings, with various financiers reselling them at a profit. Gideon himself had more than 5,000 tickets. When he died he left an estate worth more



than half a million pounds, and during his lifetime was so rich that he bankrolled the Government. The identity of the eventual lottery winner is not known, but the winning ticket number was 46885. The British Museum, after the payment of expenses, received £95,194 8s 2d, some of which went towards buying Montague House, the house on the present site into which the various collections were sent. It was eventually opened as a museum on January 15th 1759.

ESTC; T116418; for further discussions on Hans Sloane and the formation of the British Museum see James Delbourgo, *Collecting the World: Hans Sloane and the Origins of the British Museum* (2017); Marjorie Caygill, *The Story of the British Museum* (2009); and David M. Wilson, *The British Museum: A History* (2002).

Authorial proof copy

6. **BRODERIP, WILLIAM JOHN.** [DROP HEAD TITLE:] HINTS FOR COLLECTING ANIMALS AND THEIR PRODUCTS. London, Printed by W. Clowes, 14, Charing-Cross. Sept. 25. 1832.

8vo, pp. 12; upper and lower cover a little dust-soiled at tail, with some further light dust-soiling, minor foxing, a couple of small stains affecting rear cover, with evidence of previous vertical fold; unstitched; seemingly an authorial proof copy with a number neat annotations throughout in ink, and with note at tail of p. 1 'A Revise 26th Nov./32, W.J.B.'

£285

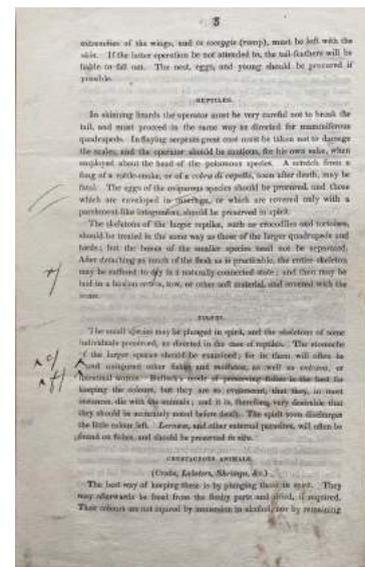
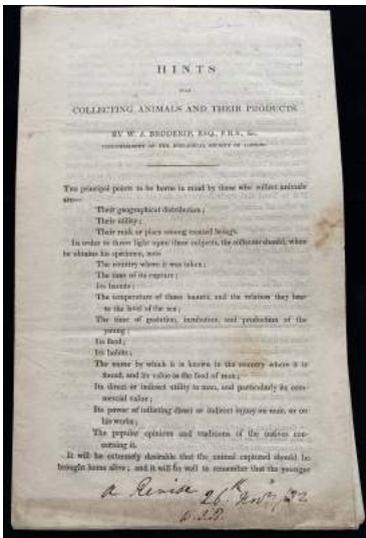
An authorial proof copy, with a number of neat manuscript corrections, of this paper by William John Broderip (1789-1859), noted London lawyer, keen naturalist, and at the time of writing, Vice-President of the Zoological Society of London. The present copy, unstitched, has been annotated on the upper cover 'A Revise 26th Nov./32, W.J.B.', and includes a number of neat manuscript corrections of typesetting and grammatical errors, presumably to then be sent back to Clowes. The copies located on OCLC, and the digitised copy viewed, have a variant imprint of 'London: Printed for the Hydrographic Office, Admiralty, Bt W. Clowes, 14, Charing Cross', and included printed wrappers, not present here.

'Throughout his life Broderip was an enthusiastic collector of natural objects.

His conchology collection was unrivalled, and many foreign professors inspected the treasures which were accumulated in his chambers in Gray's Inn. This collection was ultimately purchased by the British Museum. He was elected a fellow of the Linnean Society in 1824, of the Geological Society in 1825, and of the Royal Society on 14 February 1828. In co-operation

with Sir Stamford Raffles he was instrumental in the formation of the Zoological Society in 1826 and was one of the original fellows. He was secretary of the Geological Society for some time ... Broderip's descriptions of animal habits were graphic. His 'Account of the manners of a tame beaver', published in the *Gardens and Menagerie of the Zoological Society*, is a prime example of his tact as an observer and power as a writer. He published extensively on zoological matters. His contributions to the *New Monthly Magazine* and to *Fraser's Magazine* were collected in the volumes entitled *Zoological Recreations* (1847) and *Leaves from the Note-Book of a Naturalist* (1852). He wrote zoological articles in the *Penny Cyclopaedia*, including all the articles relating to mammals, birds, reptiles, crustacea, and molluscs. His last publication, 'On the shark', appeared in *Fraser's Magazine* in March 1859' (ODNB).

OCLC locates copies at Harvard, the Library of Congress, the BL, Oxford & the Natural History Museum.



7. **BRÜCKMANN, FRANZ ERNST.** Epistola Itineraria LVII. SISTENS SCIAGRAPHIAM MUSEI BRUCKMANNIANI. Ad Prænobilissimum, Clarissimum, atque Doctissimum, dominum, Dominum Joh. Wilh. Kretschmann ... Wolfffenb. [Wolffenbüttel] MDCCXXVII, [1737.] [bound with:] Epistola Itineraria LVIII ... Wolfffenb. [Wolffenbüttel] MDCCXXXVII, [1737.] [bound with:] Epistola Itineraria LIX ... in specie Istius Regnum Minerale ... Wolfffenb. [Wolffenbüttel] MDCCXXXVII, [1737.] [bound with:] Epistola Itineraria LX ... Partem Alteram de Artefactis. Wolfffenb. [Wolffenbüttel] MDCCXXXVII, [1737.]

Together four parts in one volume, 4to; pp. [ii], [3]-12; pp. [ii], 3-8; pp. [ii], 3-8, pp. [ii], 3-12; with three woodcut tail-pieces; some light foxing throughout, final verso a little soiled; in recent black marbled wrappers.

£385

A series of four letters written by the renowned German physician and naturalist Franz Ernst Brückmann (1697- 1753) to fellow physician and mineralogist Johann Wilhelm Kretschmann (1702-1758), discussing his own natural history cabinet, and in particular his collections relating to flora, fauna and minerals.

Brückmann studied medicine in Helmstadt, and after graduating opened a practice in Braunschweig, before moving to Wolffenbüttel in 1728. From 1747 he also held the position of Assessor for the Collegium Medicum in Braunschweig.

The author of a number of published works, most notably his important compendium of the mining and mineralogy of the world, *Magnalia Dei in locis subterraneis* (1727-1734), during his early life he accumulated both a large library and natural history collection to assist his studies. Between 1726-1753, Brückmann penned a series of 300 *Epistola Itineraria*, covering many topics relating to natural history, including mineralogy, geology, metallurgy, palaeontology, and zoology. Originally published separately, the letters were subsequently issued in a collected form between 1742-1756, and dedicated to Sir Hans Sloane and the Royal Society. A number of the letters discussed his own collections,

including the present series of four letters to Kretschmann, who himself possessed an extensive mineral collection, and was to pen in 1741 his own well respected work on mineralogy, *Sammlung zu einer Berg-Historia des Markgraftums Brandenburg-Bayreuth*. The four letters are dated internally May 9th, May 21st, June 1st and June 13th. Subsequent letters dealt with Brückmann's metallurgical collections.

Balsiger, *Kunst und Wunderkammern, A Catalogue Raisonné of Collecting in Germany, France and England, 1565-1750*, (1970) p. 622; Murray, *Museums, their history and their use*, I, 112-5; Ferguson, *Bibliotheca Chemica*, I, 128n.



8. **[COLLECTION DEVELOPMENT.] BAILEY, JOHN E.** THE GRAMMAR SCHOOL OF LEIGH, Co. Lancaster, and its Library. A lecture delivered to the members of the Leigh Literary Society, 10th February, 1879. [Reprinted from "The Leigh Chronicle".] Leigh, Lancashire: Printed and Published at the "Chronicle" Office. Manchester: T. J. Day, 53, Market Street. [Price threepence.] [1879].

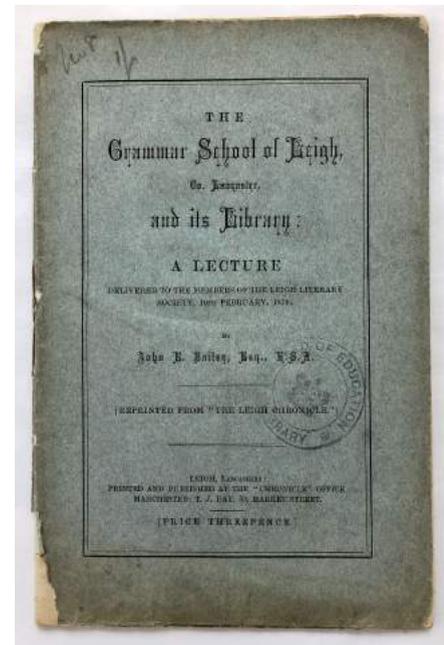
8vo, pp. 30, [2]; a little spotted and browned throughout, with some marginal soiling, final verso more prominently soiled, with a few small marginal nicks and tears; evidence of previous vertical fold throughout, small library date stamp at tail of title-page verso; stitched as issued in the original blue printed wrappers, spine chipped and worn with loss and somewhat delicate, though holding, with loss of corners to rear wrappers; ex-libris from the Board of Education with their library stamp on front cover, and book-label on rear wrapper. £125

First separate edition, of this short essay first read before the Leigh Literary Society, effectively a fund-raising appeal to raise funds to preserve and grow the collection, and providing a rare insight into an established provincial school library. 'The collection of books, about six score in number, forming the Library of the Grammar School in Leigh - the only relic of this kind in Lancashire - is interesting, not only on account of the comparative rarity of the volumes, but also from the many local reminiscences which are centred in them as being once owned, according to the inscriptions in them, by the benefactors, the masters, or scholars of the school. The books are also of value because they present a view of the kind of literature that served two hundred years ago to form part of a schoolmaster's library, and likewise the common schoolbooks of the boys' (p. 5).

The earliest Grammar schools were founded in the 16th century with the specific aim of teaching and instructing the children of the poor. One of the earliest was Manchester Grammar school, established in 1519. The North-west of England, in particular, benefited from the spread of 'new learning', with Dr Thomas Linacre, physician to Henry VII and an associate and contemporary of Thomas More and Erasmus, helping to reform education practices in nearly Wigan - only a few miles from Leigh, and where the present Grammar School was founded towards the end of the 16th century, although the exact date is unknown.

As the present essay reveals, the school benefited from the gift of a number of book collections during the 17th century, with an emphasis upon Latin and Greek classical texts, and upon theology. One former master, Ralph Pilling, is identified as being a principle benefactor, and who was also responsible for the erection of the present schoolhouse. Very much a working collection, Bailey notes that the 120 mainly 8vo volumes are 'more or less in a defective condition' having been traced and scribbled upon, lacking covers, and generally 'ill-used by the boys'. He highlights a number of what he considers to be the high-spots, including a 1652 edition of Record's arithmetic unknown to Professor de Morgan; a copy of the Colloquies of Corderius; a 1612 Venice printing of 'the Enchiridon Methodicon of Nicephorous ... an interesting specimen of Greek printing'; an edition of 'Ethics or Moral Discipline' by Eustachius (1573-1640); and a 1645 Amsterdam edition of Erasmus's De Copia Verborum ac Rerum.

No doubt the 'gem of the collection', however, is a copy of Melanchthons' Proverbs of Solomon from 1525, and bearing the Episcopal signature of Archbishop Thomas Cranmer, of Canterbury. How the

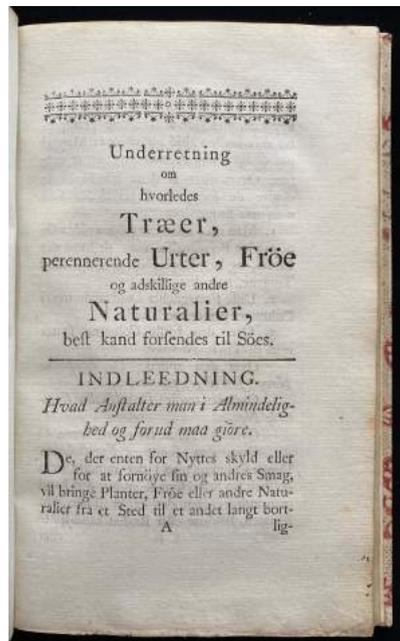


Having studied natural history at Heidelberg, Bronn was to spend the rest of his career in the city, first as a lecturer from 1821, before eventually becoming a full professor in 1837, and head of Heidelberg's first dedicated institute of zoology, placing him among the first generation of zoologists to establish their field as a university-based discipline. He made his international reputation as a geologist and palaeontologist between 1824 and 1831 with systematic works on fossil shells and zoophytes, and reports on the geology, palaeontology, and economy of Heidelberg and of the regions he visited on his scientific travels. From 1835 to 1838 he brought out his *Lethæa geognostica*, the most complete compendium of fossil species of its time. By organizing fossils first by geological time period, and then taxonomically and geographically within each period, it put the organisms into concrete historical contexts instead of arranging them on a timeless scale of nature or in an abstract system. The arrangement also facilitated the practice, already widespread, of dating geological strata by the fossil species they contained. This was followed by his three-volume *Handbuch einer Geschichte der Natur* (1841–1849), an important paleontological reference work and major theoretical statement on the history of the organic world, the causes and laws of change, and the places of zoology and palaeontology among the scientific disciplines. At Charles Darwin's suggestion, Bronn was responsible for having the *Origin of species* translated into German.

Attractively printed

10. [COLLECTION PRESERVATION.] **DUHAMEL DU MONCEAU, HENRI-LOUIS.** UNDERRETNING OM, HVORLEDES TRÆER, perennerende Urter, Frøe, og adskillige andre naturalier, best kand forsendes til Söes. Oversat av det Franske ester Editionen av Aar 1753. Kiöbenhavn, Trykt hos Brödrene C. & A. Philibert, 1760.

8vo, pp. [viii], xvi, 93, [1] blank; with attractive woodcut head- and tail-pieces; title-page a little dust-soiled, with some light foxing and browning, but overall clean and crisp; in modern decorative paper boards, an appealing copy. £425



First Danish edition, most attractively printed, of this important and influential work on the safe transport of natural history specimens by sea, by the French botanist and polymath Henri-Louis Duhamel du Monceau (1700-1782), first published in 1752 as *Avis pour le transport par mer des arbres, des plantes vivaces, des semences et de diverses autres curiosités d'histoire naturelle*. The present translation has been taken from the second edition of 1753. It was further translated into German in 1756, and in 1758 was appended to a larger text on the collection and transportation of quadrupeds, birds, fish, shells, and other naturalia, by Étienne-François Turgot (1721-1789) *Mémoire instructif sur la manière de rassembler, de préparer, de conserver et d'envoyer les diverses curiosités d'histoire naturelle* (see item 12).



The study of the natural sciences during the 18th century relied upon the observations made, and collections gathered by, individuals - be they merchants, explorers, or scientists, as they travelled throughout the Atlantic world and beyond. The transportation and circulation of botanical and zoological specimens, however, was a hazardous affair, with existing methods of preserving the plants, fish, birds, and land animals - the vital raw materials for European scientific study - often insufficient for the long voyages that brought them from around the globe. Specimens arrived dead when they were needed alive, rotten and damaged when they were needed whole, and they frequently suffered through either the neglect of uninterested sailors, or fell victim to rats and other shipboard pests. Whilst methods of financing and securing berths for transportation may have differed between nations, the physical dangers of the shipboard environment transcended imperial boundaries. Reflecting the universalising tendencies of Enlightenment science, naturalists of all nationalities strove to produce and procure fungible specimens, to help enable comparative study and research, and so became increasingly focused on how best to surmount the difficulties of transportation. Through the shared correspondence of experiences, they came to develop some common material practices that could protect specimens during weeks at sea - a knowledge acquired through hard experience and frequent loss. They came to better understand that the ships were ecosystems onto themselves, complete with predators, micro-climates, and symbiotic relationships, all of which needed to be better understood. It led too, to a greater appreciation of the need to preserve as much of the native ecology as possible, particularly of plants, through the recreation of growing conditions, preserving organic matter, and thus help to maintain the specimens' natural equilibrium.

The result of shared correspondence and personal experience, as well as collaboration with Roland-Michel Barrin de La Galissoniere (1693-1756), governor of New France between 1747-1749, and with whom Duhamel had worked to help establish the *Académie de Marine* in 1741, the present treatise became an influential guide as to the best practices and precautions to be taken to ensure the safe transportation of trees, herbs and plants in particular. For example the avoidance of pots and glass containers is advised, with wooden boxes, barrels, and baskets suggested as more durable alternatives. To protect delicate seeds, Duhamel recommends keeping them whole, and storing them in closed, dry cases, surrounded by earth that is almost dried and well mixed. He notes that some seeds stored in this way have germinated during the voyage, and have then been successfully replanted. The retention of some of the original organic matter around the roots of plants is also advised, and that they should be watered during transport. Where-ever possible, naturalists should seek to avoid lodging their specimens with the sailors, (rumoured to sometimes resorting to drink the preserving spirits), but rather entrust them to



the care of passengers, ship surgeons, or most preferably, within the captain's personal cabin - deemed to be the choicest position onboard ship. Live trees should be placed, as much as possible, in the open air and at the top of the vessel away from contamination by sloshing sea water, but that in storms, extreme temperature changes, or pre-longed spells of rain, that they should be taken inside or covered.

Together with other naturalists, such as Nicolas and Turgot (see items 10 & 12), the present work therefore did much to help improve the safe transportation and circulation of vital material objects, which made possible intellectual and scientific advances. As Parsons and Murphy argue, the environmental science of ships gained in importance, and 'therefore ships, as much as gardens, museums, and cabinets of curiosity, constituted a space of natural history' (p. 537).

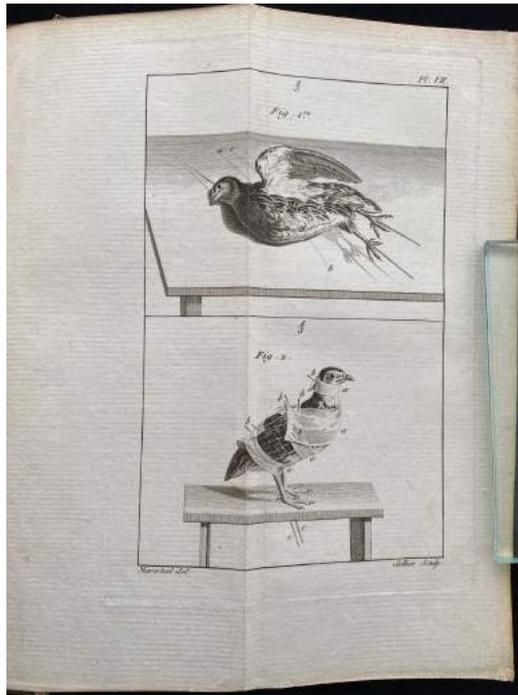
For a discussion of the work see Christopher M. Parsons and Kathleen S. Murphy, *Ecosystems under Sail, Specimen Transport in the Eighteenth-Century French and British Atlantics*, *Early American Studies*, 2012.

One of a growing corpus of works on taxidermy

- II. **[COLLECTION PRESERVATION.] NICOLAS, PIERRE FRANÇOIS.** MÉTHODE DE PRÉPARER ET CONSERVER LES ANIMAUX DE TOUTES LES CLASSES, pour les cabinets d'histoire naturelle. Avec dix planches gravées en taille-douche. A Paris, Chez F. Buisson, ... An IX. 1801.

8vo, pp. [vi], viii, [9] - 228, [2] blank; with 10 folding engraved plates; some occasional light soiling and spotting, but otherwise clean and crisp; contemporary calf-backed marbled boards, spine tooled in gilt with red morocco label, light rubbed to head and tail of spine and joints, fore-edge of upper board nicked splitting paper, corners a little bumped, extremities rubbed and lightly worn. £550

First edition of this contribution to the growing number of taxidermy handbooks published during the late eighteenth and early nineteenth century, in response to growing demands amongst the wider scientific community for better methods of preserving natural history specimens.



The French physician and biologist Pierre-François Nicolas (1743-1816) taught natural history at the university at Nancy between 1795-1798. After resigning, he worked in Paris for two years before becoming professor of chemistry in Caen in 1801. In the present work, Nicolas presents a summary of contemporary knowledge and practices of the day. The ten folding plates, drawn by himself, illustrate the tools required, and the methods for preserving various animals, birds, insects and reptiles. Nicolas is critical of a number of contemporary methods which he deems to be inadequate, offering up many of his own techniques as being superior. In particular, he addresses the problem of insect damage to specimens. The use of poison to deter insects was a matter of some debate at the time, and many were trying to find alternative methods. It was believed that the insects were attracted to bird skins in particular by the decomposing fat left on skins. To counter this, Nicolas proposed a two step procedure that called for soaking the skin in a tanning solution then treating it with a soapy pomade. He claims to have had extraordinary success with his technique, but other naturalists failed to duplicate his results, and for this reason his method did not win many adherents.

The present work is dedicated to the Minister of the Interior, Lucien Bonaparte, a younger brother of Napoleon. One wonders whether this dedication helped to secure his position at Caen in the same year.

BM Nat. History III, p. 1432; See Paul Lawrence Farber, *The Development of Taxidermy and the History of Ornithology*, *Isis* Vol. 68, No. 4 (Dec., 1977), pp. 550-566.



12. **[COLLECTION PRESERVATION.] STEUART, SIR HENRY.** THE PLANTER'S GUIDE; or, a practical essay on the best method of giving immediate effect to wood. By the removal of large trees and underwood; being an attempt to place the art, and that of general arboriculture, on phytological and fixed principles; interspersed with observations on general planting, and the improvement of real landscape; originally intended for the climate of Scotland. Second edition. Greatly improved and enlarged. Edinburgh: John Murray, Albemarle Street, London. 1828

8vo, printed on laid paper; pp. [viii], xxxvii, [1], 527; with advertisement slip at foot of half-title; with six steel engraved plates by Miller after W. Turner; several plates heavily foxed; text with occasional light foxing but otherwise clean and crisp; in the original green cloth backed drab boards, with printed paper label on spine, spine lightly sunned with some light staining, small ink stain at tail, rear cover a little sunned, extremities lightly rubbed and bumped; a good copy.

£450



Second edition (first the same year). Steuart's 'preservation system' for moving large trees was based on a study of their physiology, balancing the quantity of branches and roots, transporting selected trees slowly and gently on an appropriate vehicle, and watering and composting the trees in their new situations. Though this was perhaps not as original as Steuart supposed – he even took the trouble to insert a printed slip in this second edition warning against impostors who were claiming to have learnt the art from him at first hand – the book was apparently popular, and indeed his method was used successfully in Great Britain. It proved to be impractical in America, however, due to the climate. Sandra Raphael quotes Sir Walter Scott's entry in his journal after meeting the author in January 1829: 'Sir Henry is a sad coxcomb, and lifted beyond the solid earth by the effect of his book's success. But the book well deserves it.'

The wording on the title page of the first edition was 'chiefly intended for the climate of Scotland', changed to 'originally intended ...' in this edition. In his preface to the new edition, Steuart says that, believing that nine out of ten readers stopped short of reading his footnotes in smaller type, he has incorporated most of them in the text.

Raphael, *An Oak Spring Sylva, A selection of the rare books on Trees in the Oak Spring Garden Library*, 44.



One of the earliest works on taxidermy - with engraved plates by Marguerite Le Comte

13. **[COLLECTION PRESERVATION.] [TURGOT, ÉTIENNE-FRANÇOIS, & DUHAMEL DE MONCEAU, M].** MÉMOIRE INSTRUCTIF SUR LA MANIÈRE DE RASSEMBLER, DE PRÉPARER, DE CONSERVER, et d'envoyer les diverses curiosités d'histoire naturelle; auquel on a joint un mémoire intitulé: avis pour le transport par mer, des arbres, des plantes vivaces, des semences, & de diverses autres curiosités d'histoire naturelle. A Paris, & se vend A Lyon, Chez Jean Marie Bruyset, Libraire, rue Merciere, au Soleil d'or. 1758.

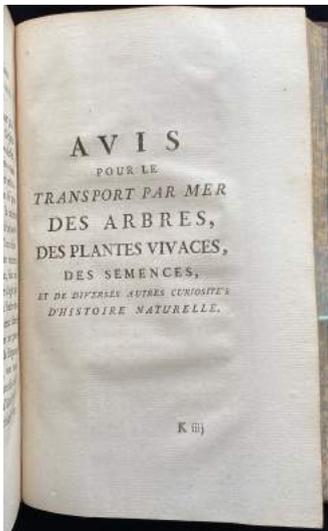
Two parts in one volume, paginated continuously, 8vo; pp. xvi, 235 [i.e. 239], [1] 'Avis au relieur' and errata; with appealing woodcut head- and tail-pieces, and 25 folding engraved plates; pp. 141-144 repeated once, and p. 155 misnumbered as p. 145; title-page and final verso a little browned and soiled, some dampstaining to upper margins of the prelims, stain to gutter between ff. 110-136, with further light foxing and occasional marginal staining throughout, some offsetting from plates though plates generally clean, aside from a couple with some oxidisation, and plate 25 a little soiled; contemporary full mottled calf, spine decorated in gilt with red morocco label (chipped with slight loss), all edges marbled, marbled end papers a little damp-stained at head, head and tail of spine bumped exposing head-bands, joints rubbed, rear cover scuffed with loss with old repair, upper margins a little stained, extremities and corners rubbed, bumped and lightly worn. £775

First edition of this detailed manual on how to successfully transport and preserve natural history specimens, notably quadrupeds, birds, fish, shells, and other naturalia, including instructions on the





proper preparation of skins and stuffed animals. As such it can be seen as one of the earliest treatises on taxidermy, aimed in particular at explorers, and which no doubt became a standard work. Prior to the mid-nineteenth century, it was almost impossible for explorers and naturalists to transport live animals back to Europe, and so it was important to know which parts of an animal and what kind of information should be collected in the field to take back to Europe. Taxidermy therefore played an important role in the assembling and functioning of natural history cabinets, and thus in the production and circulation of knowledge. Whilst it was common practice to preserve specimens in spirits, the procedure made it impossible to retain the appearance of a living specimen, thus it became common to remove the skin, rather than immerse it in the spirits - one of the many procedure outlined by Turgot in the present work, and which is depicted in a number of the engraved plates.



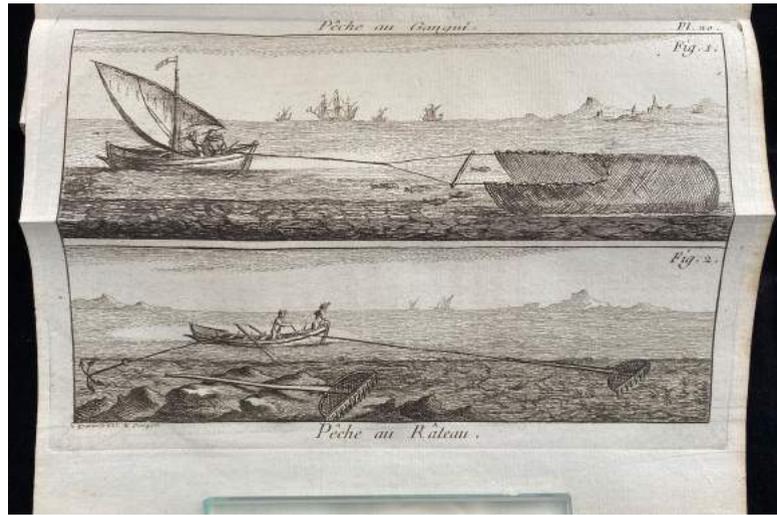
As the second part to his work, Turgot includes the work of his friend Henri-Louis Duhamel du Monceau, *Avis pour le transport par mer des arbres, des plantes vivaces, des semences, et de diverses autres curiosités d'histoire naturelle*, first published anonymously in 1752, and which was another influential work on the safe transportation by sea of natural history specimens, dealing in particular with the preservation of botanical specimens.

Turgot (1721-88), older brother of the famous reformer, 'served briefly as the governor of Guiana (1764-65). After his retirement from public life in 1765, he devoted himself to agricultural experiments and study, interests which had already led him to introduce the cultivation of exotic crops in Malta and Guiana. Like his friends Malesherbes and Duhamel du Monceau, with whom he corresponded on agricultural subjects, Turgot used a large part of his land in Normandy for the naturalization of foreign trees and the cultivation of botanical rarities' (DSB).

A number of the plates are signed by the French amateur engraver Marguerite Le Comte (1717-1800), who shared a ménage à trois with the



artist and etcher Claude Henri Watelet (1718-1816), and her husband Jacques Le Comte, for 40 years. Others are signed by 'Durand'.



BM Nat. History V, p. 2152; For a discussion of the work see Christopher M. Parsons and Kathleen S. Murphy, *Ecosystems under Sail, Specimen Transport in the Eighteenth-Century French and British Atlantics*, *Early American Studies*, 2012; Marieke M A Hendriksen, *Animal Bodies between Wonder and Natural History: Taxidermy in the Cabinet and Menagerie of Stadholder Willem V (1748–1806)* in *Journal of Social History*, Volume 52, Issue 4, Summer 2019, pp. 1110–1131; Paul Lawrence Farber, *The Development of Taxidermy and the History of Ornithology*, *Isis* Vol. 68, No. 4 (Dec., 1977), pp. 550-566.

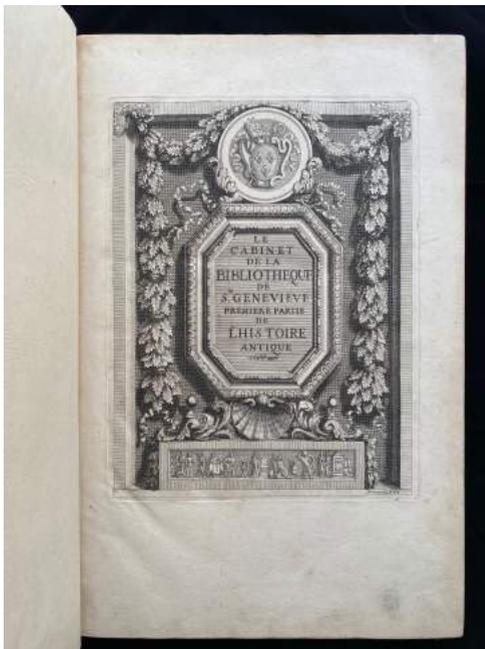
A cabinet to enhance a library

14. **DU MOLINET, CLAUDE.** LE CABINET DE LA BIBLIOTHÈQUE DE SAINTE-GENEVIÈVE. Divisé en deux parties. Contenant les antiquitez de la religion des Chrétiens, des Egyptiens, & des Romains; des Tombeaux, des Poids & des Medailles; des Monnoyes, des Pierres antiques gravées, & des Minéraux; des Talismans, des Lampes antiques, des Animaux les plus rares et les plus singuliers, des Coquilles les plus considérables, des Fruits étrangers, & quelques plantes exquises. A Paris, Chez Antoine Dezallier, ruë Saint Jacques. à la Couronne d'or. Avec Privilege du Roy. 1692.

Folio (400 x 260 mm), pp [ii] engraved sectional title, [viii], 183, [1] blank, [ii] engraved section title, 185-224, [8] index; with engraved portrait of du Molinet, engraved vignette with coat-of-arms on title, engraved head-pieces and initials on p. 6 and p. 185, and engraved tail-pieces on p. 152, with 45 engraved plates of which 5 are double-page, and numerous engraved and woodcut head- and tail-pieces and initials; some browning and foxing throughout, with some staining affecting the upper inner gutter throughout much of the work, and quite prominent in places causing paper burn; the whole work with extensive worming, affecting inner gutters, and upper and lower margins of both text and plates (though never touching images), with copious neat paper repairs (too many to list separately) though notably lower corners between pp. 99-113, repairs and worm-trails between pp. 141-180, and in upper gutter between pp. 182-206, some plates somewhat browned, and with a few marginal tears, and the remains of one or two insects still visible; some of the plates with old manuscript numbering and which have been



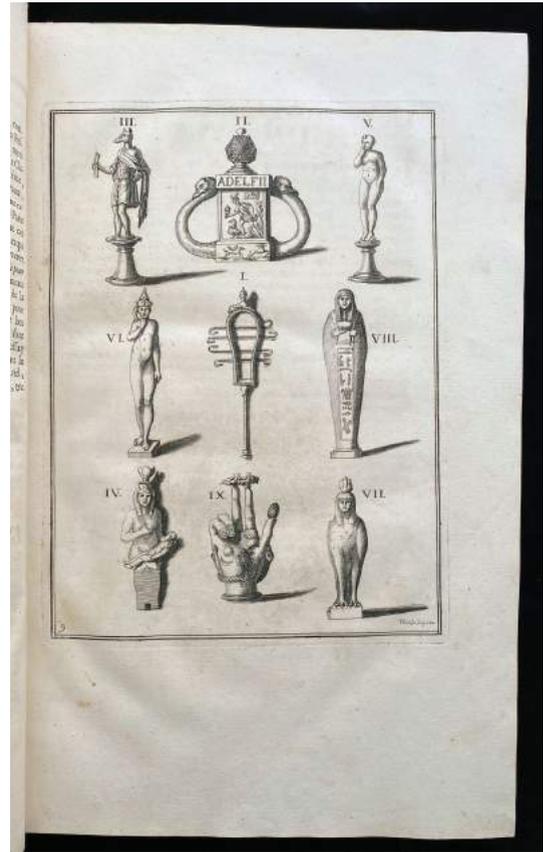
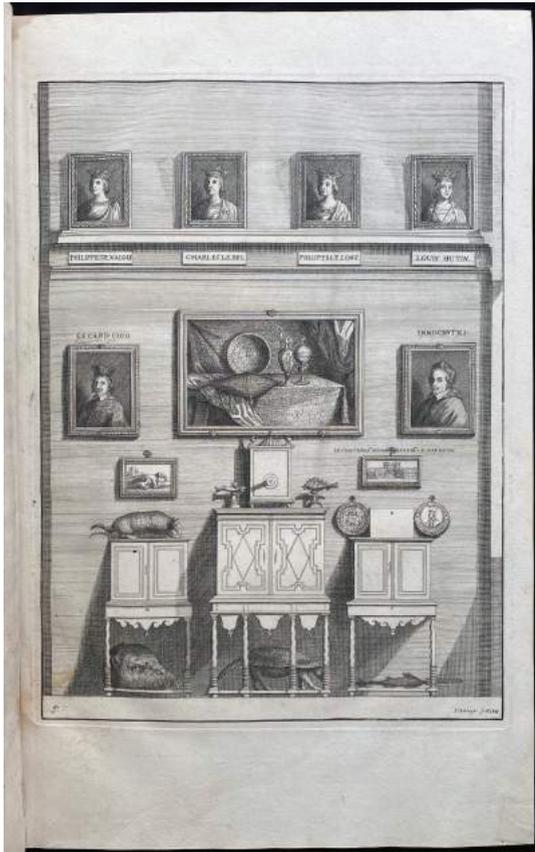
cropped in places at some point; in recent full vellum bound by Bernard Middleton, all edges yellow, spine lettered in gilt, covers a little stained and soiled, a relatively wide-margined copy, and not unappealing, but not without faults. **£3,800**



First edition. Important and beautifully illustrated catalogue of the famous 17th century wunderkammer, established and curated by Father Claude Du Molinet (1620-1687), and which formed an annexe to the library of the abbey of Sainte-Geneviève, Paris, established by Cardinal Rochefoucauld in 1642. Although a small part of the original collection remains today, much of it was dismantled and dispersed during



the French Revolution, and thus the present catalogue serves as the only record of the museum's cabinet of coins, medals, gems and natural history specimens. Du Molinet had first started to amass the collection in the 1660s, before officially installing the museum in 1675. Amongst the many fine engraved plates by Franz Ertinger (1640-ca. 1710), the first seven (including 5 double-page), show the actual interior decoration of the rooms in which the collection was housed, with the main room looking out towards Luxembourg gardens and the church of Saint-Sulpice.



According to the preface, Du Molinet felt that the new library would be much enhanced by a cabinet of rare and curious pieces which could have a bearing on learning and serve the literary arts, and thus had sought in particular to assemble objects of interest to the sciences and history, both ancient and natural. 'It was thus a teaching collection and an important addition to the library, through which one had to pass before reaching the cabinet of curiosities. The collection was only ten years in the making but received a tremendous boost with the acquisition of the greater part of Peiresc's collection, which made it one of the most notable cabinets in France' (Grinke, p. 28). The catalogue is divided into two parts - the first being devoted to antiquities: Christian, Egyptian and Roman; funerary objects; weights and measures; coins; medals; engraved gems; talismans and seals (including a section on Gnostic seals); and lamps. The second part is devoted to natural history objects, divided amongst birds; animals; fish; fruits; plants; shells; stones; and minerals. The cabinet included many oft found curiosities of the time, such as a unicorn horn, and a mermaid hand, Du Molinet relating the stories and legends that were associated with them, even if being somewhat sceptical himself. 'The arrangement of the collection itself is carefully described by du Molinet. Facing the entrance was an alcove with clothes and weapons from Persia, India and America and above this were ranged three tiers of urns, votive objects,



lamps, sacrificial instruments and other antiquities. The alcove was flanked with two cupboards of petrification's, Indian birds, animals and a collection of footwear from various countries, and above these "buffets" were further shelves of figures, Chinese vases, branches of red, white and black coral and other marine growths. The other three sides of the room contained a dozen walnut cabinets housing the medal collection, with an explanatory book listing over four hundred pieces in the large bronze series. The collection included Greek and Hebrew silver coins, Papal medals and those of the French Kings and other European monarchs, as well as jetons, talismans and coins from China, Japan, India, Siam and elsewhere. Other cabinets contained scientific instruments, semiprecious stones and minerals, shells and rare animals and fishes. The walls were hung with paintings including a series of twenty-two pastel portraits of the Kings of France. Ertinger's excellent plates illustrate the room which housed the collection and also two large views of the interior of the library, with a view of Paris through the open window' (ibid).

Balsiger, *Kunst und Wunderkammern, A Catalogue Raisonné of Collecting in Germany, France and England, 1565-1750*, (1970) p. 704 and 811; Grinke 7; Hofer, *Baroque Book Illustration*, 61; Lipsius, *Bibliotheca Numaria*, 1801, p. 264; Murray, *Museums, their history and their use*, 1 218 and 3 80; Nissen 2861; Sinkankas 1803 (not seen, but noting that the 'collection is very rich in abraxas and gnostic gems'); see MacGregor, *Tradescant's Rarities* pp 83-4; see Antoine Schnapper, *Le Géant, la licorne et la tulipe. Les cabinets de curiosités en France au XVIIe siècle*, p. 282; see W. Schupbach in *The Origins of Museums, The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe*, pp. 231-243.

'Tradescant's Rarities' – the earliest such collection in England

15. **[DUNCAN, PHILIP BURY, KEEPER.]** A CATALOGUE OF THE ASHMOLEAN MUSEUM, Descriptive of the zoological specimens, antiquities, coins, and miscellaneous curiosities. Oxford, Printed by S. Collingwood. 1836.

Large 8vo, pp. [iv], viii, 188; with steel engraved frontispiece, folding steel engraved plate, and wood-engraved title-page vignette; plates a little browned and foxed, with some offsetting from frontispiece onto title-page, lightly browned throughout, gutter cracked at p. ii; ex-libris from Gloucester County Council with their stamp on front pastedown, and loosely inserted presentation bookplate at rear of book; contemporary maroon pebble-grained cloth, black morocco label lettered in gilt on spine, head and tail of spine lightly bumped and worn, joints cracked but holding, spine and covers a little sunned and faded, corners a little worn. £450

First edition of this extensive catalogue, compiled by the Keeper of the Museum, Philip Bury Duncan (1772-1863). His brother, John Shute (?1769-1844), had preceded him in the role, and since 1824 had done much to improve the organisation of the Museum, which had been fallen into neglect. His appointment coincided with an upsurge of interest at Oxford in the study of natural history, and so with the general approval of the university, John Shute set about rearranging the collections, and undertaking much needed preservation and conservation work. Philip succeeded his brother in 1829, making further improvements, a note at the tail of p. viii stating that 'since his appointment the Museum, in consequence of the addition of the Lower room, has been in a great measure newly arranged, and considerable additions have been



made ... the printed books and MSS. have been repaired, and catalogues made of these as well as the other contents of the Museum'. As Brock notes further 'no other arrangement could have ensured a greater continuity of purpose than that which marked the transfer of the office from one brother to the other. Philip Duncan too promoted the cause of the natural sciences in Oxford, although his term of office saw the final alienation from the Ashmolean of the geological material which had once formed the principal element of its scientific collections. With the freeing of the ground-floor premises consequent on the departure of the geology professor and his specimens, Philip Duncan put in motion another radical programme of reorganization of the displays' (Brock and Curthoys, *The History of the University of Oxford* Volume VI, Nineteenth Century Oxford, p. 600).



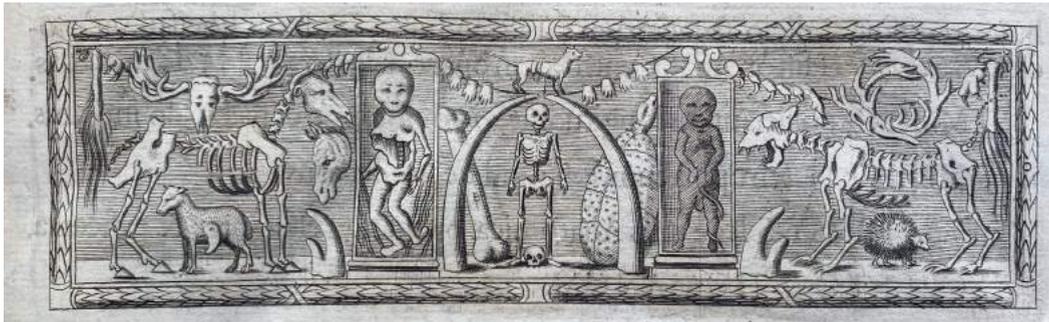
The catalogue begins with a brief history of the collection. 'It is agreed on by all our antiquarian, that the Tradescant collection, which was the foundation of the Ashmolean Museum, was the earliest exhibited in Great Britain ... It is well known that the first collection of the curiosities, natural and artificial .. was made by John Tradescant, by birth a Dutchman, who is supposed to have come to England about the end of queen Elizabeth's, or the beginning of James the First's reign. He was a considerable time in the service of lord treasure Salisbury and Lord Wootton. He travelled in various parts of Europe as far as Russia; was in a fleet sent against the Algerines, and collected plants in Barbary and the isles of the Mediterranean. He had a garden at Lambeth, and in the reign of Charles the First, in 1629, bore the title of the king's gardener. He was a man of extraordinary curiosity, was the first who in this country made any considerable collection of the subjects of natural history. His son, of the same name, went to Virginia, and imported many new plants from thence. His Museum, called Tradescant's Ark, attracted the curiosity of the age, and was much frequented by the great, by whose means it was also considerably enlarged, as appears by the list of his benefactors, printed at the end of his Museum Tradescantianum ... The son inherited his collection, and bequeathed it by a deed of gift to Elias Ashmole, who lodged in Tradescant's house. It afterwards becoming a part of the Ashmolean Museum



... He was successively a solicitor in chancery, when Oxford was garrisoned by the royal army, an exciseman, a comptroller of the ordnance, a freemason, astrologer, botanist, chemist, anatomist, physician, and though last not least, a very learned herald ... Ashmole enriched the Tradescant collection (which consisted chiefly of the skins and bones of animals) with a collection of medals, coins, and gold chains ... and with manuscripts and printed books on heraldry and astrology, for he had purchased the library of Lilly the celebrated astrologer. The Museum has since been increased by Sir W. Dugdale's, Anthony Wood's, and the Aubrey manuscripts ... It has also been enlarged by Martin Lister's collections of shells and fossils, Lloyd's, Plot's, and Borlase's, and other objects of natural history, and by Mr. Rheinhold Forster's collection of the dresses and various instruments of the natives of the South Sea islands, and those of the Esquimaux Indians ... It has been from time to time enriched by the valuable donations of many other benefactors, particularly by those of the Alfred gem, the large magnet, the very curious group of figures made with humming-birds' feathers, and lately by a great portion of antiquities described in the *Naemia Britannica*, presented by the liberal antiquarian Sir Richard Colt Hoare' (p. vi).

The wood-engraved title page vignette is by Orlando Jewitt after W. A. Delamotte. The frontispiece is a steel-engraved view of the museum, engraved by John Le Keux after Frederick Mackenzie. The folding engraved plate depicts the giant lodestone presented to the Museum by the Countess of Westmoreland in 1756 (unsigned).

For a history of the museum, see Arthur MacGregor, *Tradescant's Rarities. Essays on the Foundation of the Ashmolean Museum, 1683, with a Catalogue of the Surviving Early Collections (1983)*.



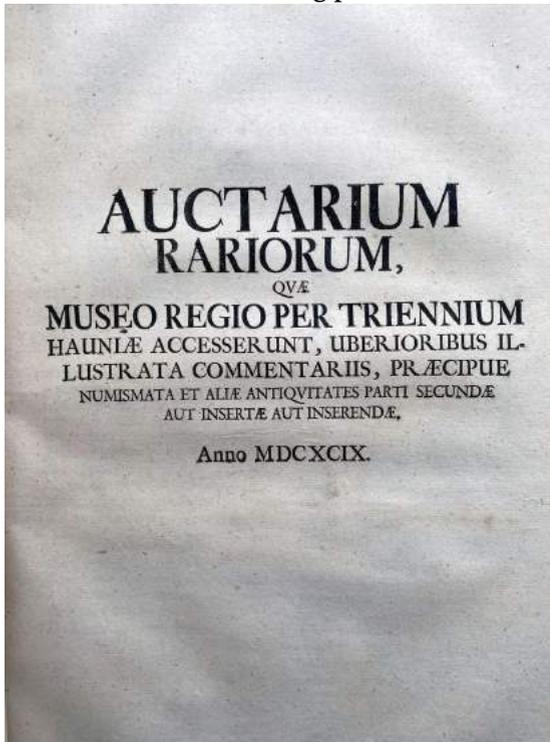
16. **JACOBÆUS, OLIGER.** MUSEUM REGIUM Seu Catalogus Rerum tam naturalium, quàm artificialium, Quæ In Baslilica Bibliothecæ Augustissimi Daniæ Norvegiæq; Monarchæ Christiani Qvinti Hafniæ asservantur, ... Hafniæ, Lietris Re. Cels. Typogr. Joachim Schmetgen, Anno M.DC.XCVIII [1699]. [bound with:] **[CROY, CHARLES DE., EDITED BY ALBERT RUBENS AND LORENZ BEGER.]** REGUM ET IMPERATORUM ROMANORUM NUMISMATA aurea, argentea, aerea a Romulo et C. Jul. Caesare usque ad Justinianum Aug. a Biaeo incisa... et Alberti Rubenii Commentario illustrata... subjectis Laurentii Begeri Annotationibus. Coloniae Brandenburgicæ, Typis Ulrici Liebperti. MDCC. 1700.

Two works in one volume, first work in two parts, small folio; I. pp. [ii] engraved title-page, [iv] title-page printed in red and black and dedication, [x], [ii] half-title 'Pars Prima', 40, [ii] half-title 'Pars Secunda', 43 - 143, 138 - 143, 150 - 201, [i] 'Viro Excellentissimo', with 37 engraved plates (two folding), 12 engraved head-pieces, 12 engraved tail-pieces, and 13 engraved initials; [iv], [ii] half-title 'Auctarium Rariorum', 1 - 43, 45 - 97, [1] errata, with four engraved plates, and six engraved head and tail-pieces, and initials; II. pp. [ii] half-title, [viii] title-page and dedication, [x] 'Lectori Benevolo Laurentius Beger' and index, 103 'In nomismata regum', [1] blank, [18] index, 12 'Laurentii Begeri Annotationes', with engraved title-page vignette, engraved



head-piece, engraved initial, further woodcut tail-pieces, and 68 engraved plates; without the engraved portrait of Prince Frederick William of Brandenburg; generally clean and crisp throughout, with occasional light browning, foxing, and spotting, small paper flaw affecting page number of p. 90 in 'Regum et Imperatorum', with small worm-trail affecting tail gutter of index; in full speckled calf, spine in compartments with raised bands, tooled and lettered in gilt, joints cracked but holding firm, evidence of previous repairs to head and tail, front endpaper partially detached, some surface wear and scuffing, extremities bumped with some wear along fore-edge and corners; a good copy. £2,500

Uncommon seconded expanded edition (first 1696) of the noted catalogue of the Royal Danish Kunst- un Wunderkammer, by its keeper Oliger (Holger) Jacobaeus (1650-1701), most attractively illustrated with 41 copper striking engraved plates, and a further 43 charming engraved head- and tail-pieces and initials illustrating additional items from the collection. The first part of the work appears in the main to be a reissue of the first edition, with the date of the title-page seemingly altered by hand with a stamp. A new and rare supplementary section of pp. 97, has been added however, 'Auctarium Rariorum, quae Museo Regio per Triennium Havniae Accesserunt, Uberioribus Illustrata Commentariis Praecipue Numismata et aliae Antiquitates Parti Secundae, aut insertae aut Inserendae', with four additional plates numbered 38-41, and depicting further examples from the extensive numismatic collection, which had been added to in the intervening period.

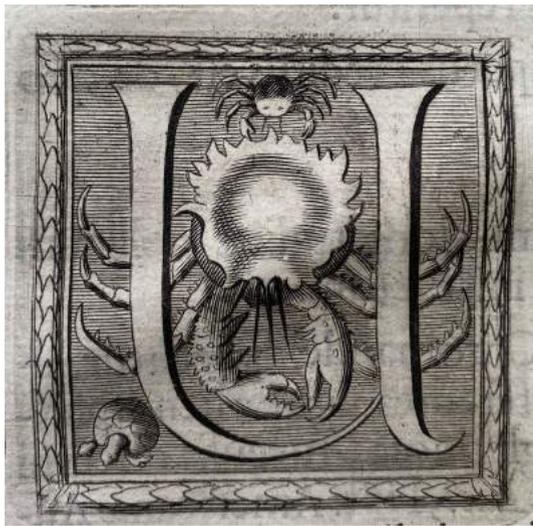


The comparative anatomist Jacobaeus, a pupil of Nicolas Steno and son-in-law of Thomas Bartholin, was professor of history, geography, and medicine at the University of Copenhagen, and as librarian was also given the role as keeper of the wunderkammer of the King of Denmark, Christian V (1646-1699). Founded by his father King Frederick III in 1650, it remained in existence until 1825 when its collections were dispersed among the many specialized museums created around that time. The collection was strong on natural and ethnographic wonders, and included the entire collections previously assembled by Ole Worm (at the time the most famous of the northern Wunderkammern and described in detail in





the 1655 catalogue *Museum Wormianum*) and Bernhard Paludanus (famously described by Adam Olearius in 1666 - see item 25). The museum catalogue is divided into two parts. The 'Pars Prima' contains seven sections relating to 'Naturalia' dealing in turn with Man, including mummies and other animals and quadrupeds; Birds; Fish; Shells; Reptiles and Insects; Plants; and Metals, minerals, stones and earths. 'Pars Secunda' focuses upon 'Artificialia' and has five divisions corresponding to: Artificial objects of metal, wood, bone, horn and amber; Weapons, clothes, implements and utensils from India, Turkey, Greenland and elsewhere; Antiquities; Scientific and mechanical apparatus; and Coins, medals, seals. The striking and finely engraved plates, by J. Erichsonig after drawings by B. Grothschilling, show a curious mixture of man-made and natural objects, including two Egyptian mummies, a desiccated Dane (a bog man?), a petrified foetus, and a collection of remarkable horns (including the famous horned hares), numerous coins, medals, birds, fish, shells, serpents, insects, as well as fossils and minerals. The ethnographic cabinets containing costumes and implements, were strong in Scandinavian and South America material and antiquities, including Eskimo dress, the 'runeless horn' and the famous 12th-century 'Gunhild Cross' made of walrus ivory, bought by Christian V in Copenhagen in 1684 and an early instance of accession by auction purchase. The depiction of items is even carried into the charming decorative engraved head- and tail-pieces as well as the large engraved initials, all of which show other collection specimens. For example, for Section I, "On Humans & Quadrupeds", the initial depicts a sarcophagus opened to reveal its occupant; the headpiece shows an array of animals and animal skeletons with pride-of-place given to a human skeleton flanked by elephant tusks and teratological specimens. The whole scene is festooned with garlands of claws, hooves, and human hands.



The fine frontispiece depicts the Museum Regium, framed by an arch, with putti bearing a medallion portrait of Christian V, with the royal coat-of-arms below. Two flanking figures represent Nature and Art.

The original owner of the present copy was clearly particularly interested in numismatics, and has had bound with the Jacobaeus, a new edition of the *Regum et Imperatorum romanorum Numismata aurea, argentea, aerea a Romulo et C. Jul. Caesare usque ad Justinianum Aug. Cura et Impensis* (1700) - the catalogue of the famous collection of ancient Roman coins amassed by Charles, Duke of Croy, and a popular work. The catalogue first appeared in 1617, the present edition ascribed to Albert Rubens with additional and extensive annotations by Lorenz Beger (1653-1705). It includes 68 engraved plates illustrating a vast array of the collection. Beger was a librarian and scholar, and served as a conservator for the collection of coins, medals, art and artefacts of the Prince of Frederick I of Prussia. The author of a number of

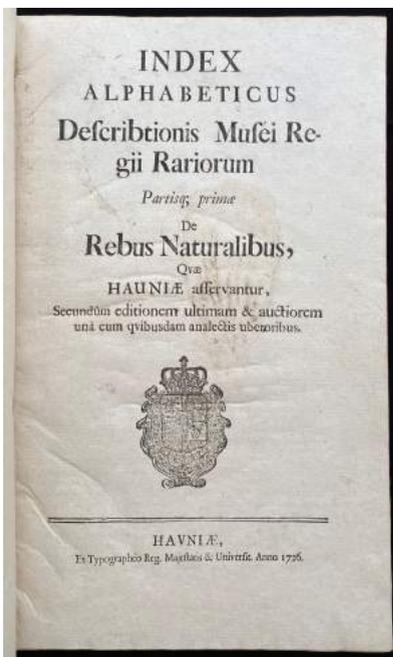


works, he is best remembered for his *Thesaurus Brandenburgicus selectus* (1696-1701), considered by many to be the most important German work on classical art before Winckelmann, and which helped to establish Berlin as a major art centre for classical works.



Balsiger, Barbara Jeanne, *Kunst und Wunderkammern, A Catalogue Raisonné of Collecting in Germany, France and England, 1565-1750*, (1970) 279-81; BM Nat. History II, p. 916 (1710 edition); Eales 855; Gatterer, *Mineralogischen Literatur*, I, 282; Grolier 26 (first edition, 1696); Murray, *Museums, their history and their use*, II. p. 190; Nissen ZBI, 2081; Schuh, *Mineralogy & Crystallography*, II. p. 781/2419 and 2420; Von Schlosser, *Die Kunst- und Wunderkammern der Spätrenaissance* p. 143; Ward & Carozzi, *Geology Emerging, 1676*; Wilson, *The History of Mineral Collecting*, p. 209, only citing 18 plates; see Shepelern, 'Worm, Paludanus, and the Gottorp and Copenhagen Collections,' in *The Origins of Museums*, edited by Impey and MacGregor, (1985) pp. 121-127.

17. - **[GRAM, HANS.]** INDEX ALPHABETICUS DESCRIBTIONIS [SIC] MUSEI REGII RARIORUM partis[que] primae (- partis secundae) de Rebus naturalibus, quae Hauniae asservantur, Secundum editionem ultimam & auctiorem unà cum quibusdam analectis uberioribus [sic]. Havniae, Ex Typographéo Reg. Majestatis & Universit, Anno. 1726.



In two parts Small folio; pp. [50]; pp. [72]; with woodcut title-page printer's device, and ornamental head- and tail-pieces and initials; quite large central oval stain affecting most of part I, pronounced in places, with prominent paper repair at upper gutter of N1 and 2 in part II, though not affecting text, seemingly caused by previous dampstain; further light browning and spotting throughout, but otherwise crisp; a wide-margined copy in later mustard coloured wrappers, covers a little soiled and stained. £385

An updated index for the renowned catalogue of the Royal Danish Kunst- un Wunderkammer, *Museum regium, seu Catalogus rerum tam naturalium, quam artificialium*, first published in 1696, compiled by Oliger Jacobaeus. The catalogue was expanded in 1710, and re-issued in 1726, this time edited by Johannes Laverentzen on the request of Frederik IV, and which took into account the many new additions to the collections, particularly in relation to the numismatic cabinets. Authorship of the present index, issued in conjunction with the 1726 re-issue, is attributed to Hans Gram (1685-1748), the Danish academic, philologist, and historian, and who in 1730 was named royal historian and royal librarian.

Schuh, *Mineralogy & Crystallography*, II. p. 781/2419.





Highlighting his cabinet of rare minerals – the ‘Museum Lucernense Langianum’

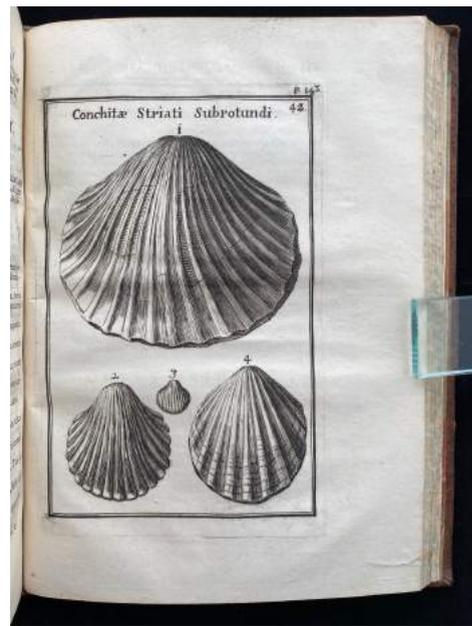
18. **LANG, [OR LANGE], KARL NIKOLAUS.** HISTORIA LAPIDUM FIGURATORUM HELVETIAE, ejusque viciniae, In quâ non solùm enarrantur omnia eorum genera, species et vires aeneisque tabulis repraesentantur, sed insuper adducuntur eorum loca nativa, in quibus reperiri solent, ut cuilibet facile sit eos colligere. Venetiis, Sumptibus Authoris, Typis Jacobi Tomasini. Superiorum Permissu. Lucernæ, apud Hæredes Gottofredi Hault, & Joannem Jodocum Halter. 1708. [bound with:] TRACTATUS DE ORIGINE LAPIDUM FIGURATORUM in quo diffusè disseritur, utrum nimirum sint corpora marina a diluvio ad montes translata, & tractu temporis petrificata vel an a seminio quodam e materia lapidescente intra terram generentur. Quibus accedit accurata diluvii, ejusque in terra effectuum descriptio cum dissertatione de generatione viventium ... Lucernæ, Sumptibus Authoris, Typis Annæ Felicittis Hault. 1709.

Together two works in one volume, 4to; pp. [xxviii], 163, [3] blank, with engraved frontispiece, title in red and black, woodcut head- and tail-pieces, and 54 engraved folding plates (number Tabs 1-5, and 6 - 52, with two unsigned facing p. 4 and 41); pp. [viii], 80; engraved frontispiece a little foxed, with some occasional soiling and foxing throughout, occasional minor dampstaining and staining to upper margins, small ink stain affecting plate 32 and p. 111, but otherwise both works clean and crisp; in contemporary panelled calf, ruled in



blind and gilt, spine in compartments with raised bands, decorated and lettered in gilt, all edges marbled, head and tail of spine and joints a little rubbed, slight worming to rear board with minor loss, with further light scuffing and scratching to surfaces, extremities bumped and lightly worn; with small library stamp on first title-page 'Classens Boksammling' and contemporary inscription 'Classens Bibliothek' on front free endpaper, and the contemporary book-plate of Karl Adolphson loosely inserted; a good copy. £2,200

Rare first editions of these two important works by the Swiss physician, senator, and noted collector of fossils, Karl Nikolaus Lang (1670-1741), considered amongst the earliest studies of Swiss mineralogy and palaeontology, and focusing upon his own renowned cabinet of 'figured stones' and various mineralogical rarities, the *Museum Lucernense Langianum* (eventually purchased in 1858 by the Lucerne Natural History Museum where it remains to this day). These were collected by and for him throughout Switzerland, with many specimens coming from mines and quarry sites. The *Historia Lapidum* is a catalogue of the most significant objects in his cabinet, beautifully illustrated with 54 finely engraved plates depicting fossils and fossilized shells, crystals, strangely shaped stones, marble and dendritic sandstones, petrified plants, and other wonders from earth. There are a number of molluscs depicted, a number for the first time, along with fish, birds, plants, and even part of a humanoid skeleton (pl. 52).

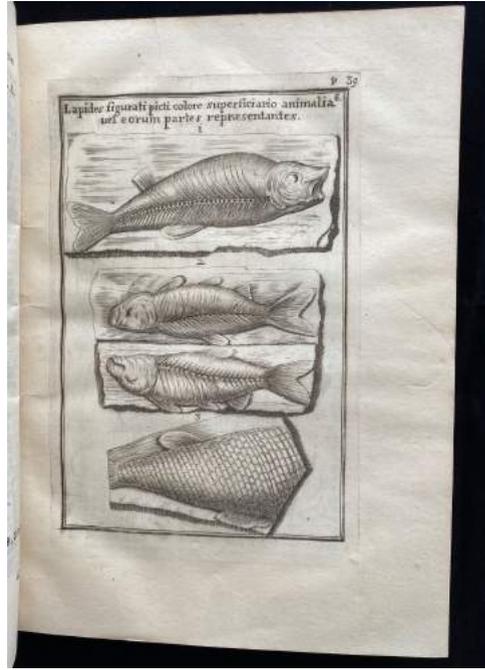
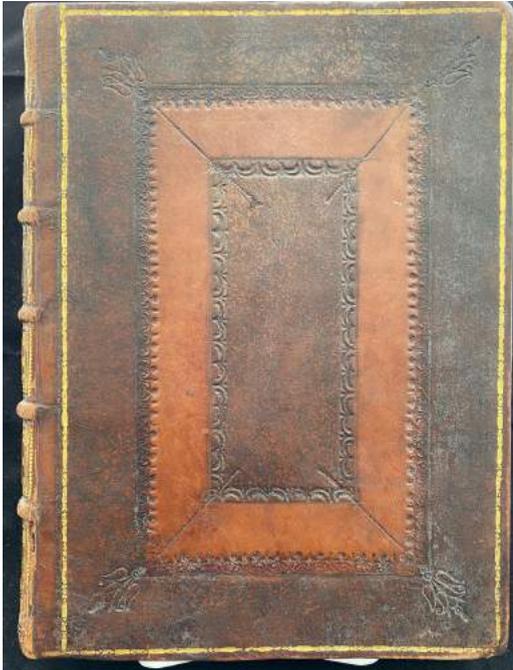


In *Tractatus de origine lapidum figuratorum*, Lang presents his theories on the origin of fossils. Lang believed that fossils originated directly from the earth and were not the mineralized remains of creatures alive at the time of the Flood. This anti-diluvialist generation theory of fossils, had first been proposed by Edward Lhuyd, who suggested that 'figured stones' containing the remains of marine organisms had germinated among the rocks from the germs, accidentally carried there in the form of vapour by the rain and wind from the sea. Confronted with difficulties stemming both from the similarity of these fossils to living animal and their presence on land, especially in the mountains of Switzerland, Lang adopted a view similar to that of Lhwyd. 'He believed that the fossils had developed from moist seed-bearing vapors which had risen from the seas and entered into the earth's strata and strongly argued against the diluvialists that fossils were the result of the "Great Flood"' (Schuh, p. 907). By adopting this theory, Lang was at odds with some of his contemporaries, and indeed he was denied entry to the Royal Society on the successful opposition of John Woodward, though his theories were later echoed by Voltaire in his



treatise *Des Singularités de la Nature* of 1768, who similarly presented ‘petrification’ not as evidence of the flood, but rather as an artificial phenomenon.

The fine frontispiece was drawn by Ambrosius Besutius and engraved by Paulus Blancus. It depicts a cabinet-lined room with 48 drawers labelled according to Lang’s classification system. Only one of the plates is signed, plate 1, depicting Mt Pilatus, and drawn by Melchior Fuesli.



A brief and rare 9 page appendix, *Appendix ad Historiam lapidum figuratorum ... de miro quodam achate qui coloribus suis imaginem Christi in cruce morientis repraesentat*, was published in 1735, devoted to a strange agate that appears to depict Christ’s crucifixion. Lang published one further work devoted to his *Museum Langianum, Methodus nova & facilis testacea marina pleraque* in 1722, on the classification of fossils.

DSB VIII, p. 4; Freilich sale 331; Hoover 505 and 506; Nissen, ZBI, no. 2375 (first title only); Schuh, *Mineralogy & Crystallography*, II. p. 906/2887 ‘Rare’; Ward & Carozzi 1321 & 1322; Wilson, *The History of Mineral Collecting*, p. 119.

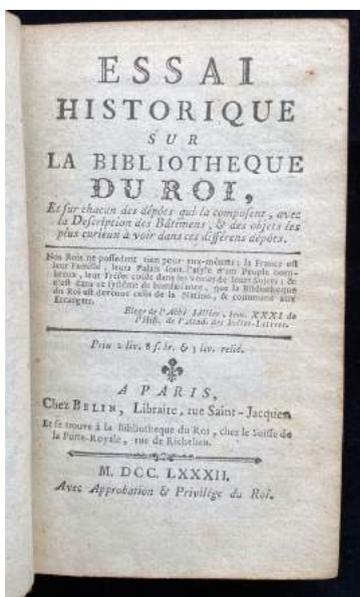
19. **[LE PRINCE, NICOLAS THOMAS.]** *ESSAI HISTORIQUE SUR LA BIBLIOTHEQUE DU ROI et sur chacun des dépôts qui le composent, avec la description des bâtimens, & des objets les plus curieux à voir dans ces différens dépôts ...* A Paris, Chez Belin, Libraire, rue Saint-Jacques. Et se trouve à l Bibliothèque du Roi, chez le Suisse de la Porte-Royale, rue de Richelieu, 1782.

12mo, pp. xxi, [3], 372; some occasional light marginal browning; with the nineteenth-century signature of J. Coley at head of front free endleaf, and five line manuscript quote from Peignot below; contemporary mottled sheep, with marbled endpapers and edges, head and tail of spine worn and chipped exposing headbands, spine cracked, covers heavily rubbed, corners worn; from the collection of Giles Barber (1930-2012) though with no marks of provenance.

£250

First edition of this guide to the Royal Library of printed books and manuscripts and its departments, the *Cabinets des Estampes, Titres & Généalogies* and *Médailles & Antiques*. The history, arrangement and principal holdings in each department (books, manuscripts, prints, patents of nobility, genealogies,





medieval historical documents etc) are described in some detail, with certain items of importance, beauty and rarity given particular attention. Notes are also included on other Parisian libraries: ecclesiastical, public and private. The principal librarians and other personnel in 1781 are listed at the beginning, from the chief librarian, Bignon, to the engraver, St Aubin, the copperplate printer, Lercullier, and the binder Durand. The final section, 'Bibliothèque publiques et particulières de Paris', occupies pages 337–364.

An early owner has copied out Peignot's note: 'Ce petit volume n'est plus dans le commerce; on le consulte avec intérêt; il mériterait bien d'être réimprimé avec les corrections et les augmentations indispensables'. A new edition was published in 1856 and Brunet noted in 1878, 'Ce petit volume intéressant est devenu assez rare pour qu'un libraire ait cru devoir le réimprimer'. The first edition is nonetheless widely held in libraries today.

Brunet, *Supplément* (1878) I, p. 838; Cioranescu 39395; Peignot, *Répertoire bibliographique universel* (1812) p. 64.

Striking frontispiece depicting a 17th century library

20. **LEIBNITZ, JOHANN JACOB.** INCLUTÆ BIBLIOTHECÆ NORIMBERGENSIS MEMORABILIA, hoc est, naturæ Admiranda, Ingenii humani Artificia, & Antiquitatis Monumenta ... Accedit Christophori Arndoldi, V. C. De Hydriotaphia, hoc est, Urnis sepulchralibus, in agro Anglorum nortfolciensi repertis, Epistola gratulatoria. Norimbergæ, Apud Wolffgangum Mauritium Endterum, & Johannis Andreæ Endteri Heredes. 1674.

4to, pp. pp. 51, [9] index; with engraved frontispiece, and seven engraved plates (one folding); lightly foxed throughout, with some occasional minor dampstaining at margins, with small dampstain affecting upper margins of each plate; sympathetically rebound in modern vellum backed blue decorative papers, morocco label lettered in gilt on spine, with vellum corners; a good copy. £1200





Bonde sc



First edition of this scarce description of the cabinet of natural and artificial curiosities preserved in the municipal Stadtbibliothek of Nuremberg, by the theologian Johann Leibnitz. 'His account begins with a guided tour of the collection, followed by detailed annotations on various objects in it (Chinese paper, skulls and skeletons, astronomical instruments, preserved bladder stones, and a glass goblet given by Martin Luther to his colleague and close friend, Justus Jonas, who preached Luther's funeral sermon.)' (Grolier 24). A number of these antiquities are illustrated in the accompanying engraved plates, including various urns, vases, and a Mexican idol which is described on pp. 22 and 43. The striking frontispiece, by Johann Alexander Böner (1647-1720) depicts the library itself, which contains the specimens and artefacts. The final seven pages comprise a letter from Christopher Arnold to Leibnitz discussing Sir Thomas Browne's *Hydrotaphia*.

Grolier 24; Peignot, *Répertoire bibliographique universel*, (1812) p. 61.

Specimens from the Berlin Zoological Museum described

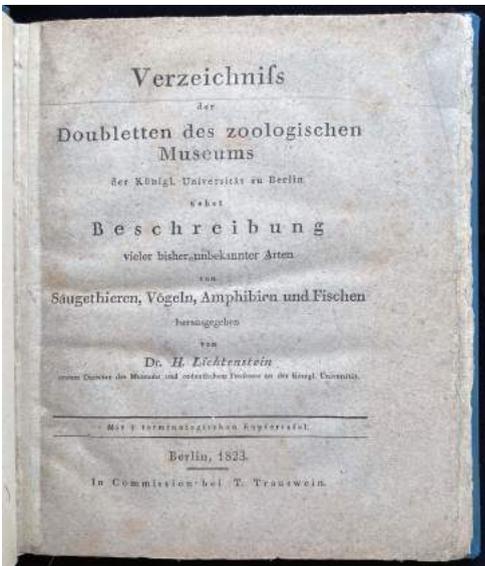
21. **LICHTENSTEIN, MARTIN HEINRICH CARL.** VERZEICHNISS DER DOUBLETTEN DES ZOOLOGISCHEN MUSEUMS der Königl. Universität zu Berlin nebst Beschreibung vieler bisher unbekannter Arten von Säugethieren, Vögeln, Amphibien und Fischen. Mit 1 terminologischen kupfertafel. Berlin, In commission bei T. Trautwein. 1823.

4to, pp. x, 118; with one copper engraved plate; printed on poor quality paper, title-page somewhat soiled with repairs to gutter, somewhat browned and lightly foxed throughout, with some marginal soiling, and dampstain affecting upper corner and lower margins and gutter from pp. 109, most prominent on final couple of leaves and affecting plate; with contemporary inscription referring to a genus of grass on front endpaper 'Calamagrostis Halleriana DC'; uncut, and largely unopened in later blue boards, with red paper label on spine (unlettered), joints rubbed and a little worn, with further scuffing and wear to cover (mainly marginal), with some staining and spotting, extremities a little bumped. £500

Uncommon first edition of this catalogue of duplicate specimens in the Berlin Zoological Museum, including descriptions of new mammals, birds, amphibians and fish, the work of the Museum's Director Martin Heinrich Carl Lichtenstein (1780-1857). This was the second such descriptive account of the zoological collections published by Lichtenstein, having previously published *Das zoologische Museum der Universität zu Berlin* in 1816. The present catalogue also includes an annotated engraved plate describing the anatomical regions of a bird.

Lichtenstein was a German physician, explorer, zoologist, herpetologist, and one of the most important ornithologists of his time. His father, August Heinrich Lichtenstein (1753-1816), professor of theology at Helmstedt, was himself a noted natural historian and zoologist, and author of *Catalogus Rerum Naturalium Rarissimarum* (1793) and *Catalogus Musei zoologici ditissimi Hamburgi* (1796). Born at Hamburg, and educated at Jena and Helmstedt, in 1801 Martin accompanied the Dutch General Janssens to South Africa as his family physician and tutor.

Before departing he spent a few days with the botanist and insect collector Count van Hoffmannsegg and his staff at Brunswick to acquaint himself with the procedure for collecting and preserving natural history specimens. He arrived at the Cape with the Janssens family in December 1802 and set about collecting information for a comprehensive account of the colony,



including its geography, natural history, politics, ethnography and history. Between 1802 and 1806 he travelled extensively in southern Africa, both in a personal capacity, and professionally. He devoted much of his free time to zoology and undertook a number of scientific explorations. When the war against England broke out, he joined the Dutch army as surgeon major to a Light Infantry Battalion, and during the summer of 1804-1805 was involved in combating a deadly epidemic of dysentery among the Dutch troops, his successful treatment of which he later described in a paper in the *Huffelands Neues Journal der praktischen Arzneykunde* in 1808. Upon his return to Europe, he entrusted his substantial collection of plants and insects to Count J. C. von Hoffmannsegg and to J.C.W. Illiger of Brunswick, who thought that about half of his more than 600 species of insects were new to science. He published an account of his travels and experiences, *Reisen im suedlichen Afrika in den Jahren 1803, 1804, 1805 und 1806*, in two volumes in 1811-1812, with an English translation, *Travels in southern Africa in the years 1803, 1804, 1805 and 1806* appearing in 1812-1815.

Late in 1810 Lichtenstein began lecturing on zoology at the newly established University of Berlin, where Illiger was professor of Zoology. The university awarded him the honorary degree Doctor of Philosophy and, though he had no formal qualifications in zoology, appointed him as professor of natural history. In 1812 he became temporary director of the university's botanic gardens and when Illiger died the next year he also took over the administration of the Zoological Museum, which by that time had acquired the extensive collection of von Hoffmannsegg. He was an able administrator and was appointed curator of the Zoological Museum in August 1815, and was later responsible for the creation of Berlin's Zoological Gardens in 1841. He was also accepted as a member of the Berlin Akademie der Wissenschaften, and together with his wife were prominent members of the Berlin Choral Society. Though not considered an outstanding success as an academic he none the less published over 30 papers. His documents and papers are housed in the Staatsbibliothek in Berlin, while most of his correspondence is in the Institut fuer spezielle Zoologie and in the Zoologisches Museum of Humbolt University, Berlin. There are also several collections of his letters in various other German archives and libraries.

BM Nat. History III, p. 1109; see the online Biographical Database of Southern African Science; <http://www.s2a3.org.za>.



A nobleman's guide to collecting

22. **[MARPERGER, PAUL JACOB.]** GEÖFFNETE RARITÄTEN- UND NATURALIEN-KAMMER, worin der galanten Jugend so wohl als andern Curieusen und Reisenden gewiesen wird, wie sie Galerien, Kunst- und Raritäten-Kammern mit nutzen besehen und davon raisoniren sollen. Wobey eine Anleitung, wie ein vollständiges Raritäten-Haus anzuordnen und einzurichten sey; Samt angehängten sehr nütlichen observationibus vor die Anfänger dieses Studii, verfertigt von einem Liebhaber curieuser Sachen. Hamburg, bey Benjamin Schillern, Buchhändlern im Thum. Anno. 1707. [bound as part of general series title:] DES GEÖFFNETE RITTER-PLATZ DRITTER THEIL: worinnen die Ausführung der noch übrigen galanten Wissenschaften, besonders was bey Raritäten-und Naturalien-Kammern, Berg-Wercken, Kauffmanschafft und Handlungen, Manufacturen, Künsten und Handwercken, hauptsächliches und remarquables





zu bemerken vorfällt, welchen bey beygefügt eine curieuse Nachricht von Erfindungen und Erfindern der Wissenschaftten, Künste und Handwercken. Hamburg: Bey Benjamin Schillern, Buchhändlern im Thum, Gedruckt bey Conrad Neumann, E.E. Rahts Buchdrucker, 1707.

12mo, pp. [ii] general title-page, [xii], 168, [10] bibliography and index; with twelve engraved plates (of which ten are folded, and all bound out of order); title-page a little stained, with some browning throughout, and occasional light marginal spotting and dampstaining, the tail edge of three plates a little frayed, with some creasing at gutter folds; in later decorative paper-covered boards, discrete repair to lower margin of rear cover, some light rubbing and soiling.

£775



A reissue (first 1704) of this early 18th century guide to collecting and how to arrange a natural history cabinet, published anonymously, though attributed to the German-born Paul Jacob Marperger (1656-1730). Aimed at young aristocrats and noblemen, the work was issued separately as part of a larger encyclopaedia devoted to gentlemanly pursuits, the sciences and the applied arts, published in 20 parts over several years, under the general title *Des geöffneten Ritter-Platz*. The present copy includes the general title-page and preface, together with the separate part title-page.

Marperger 'was a commercial traveler whose business took him throughout central Europe. His *Geöffnete Raritæten- und Naturalien-Kammer* ... explains how to organize a natural history cabinet ... A noteworthy feature of his book is the substantial account of important Wunderkammer collections in Austria, Denmark, England, France, Germany, the Low Countires, and Italy, variously held in (to use his spellings) Oxforth [Oxford], Mayland [Milan], Bononien [Bologna], and Amras [Ambras, Innsbruck]. He also



provides a bibliography of other books describing celebrated cabinets of curiosities - including titles by Buonanni, Ceruti, Imperato, Jacobaeus, Moscardo, Olearius, Rumphius, Worm, and others' (Grolier, 33). Also included are interesting descriptions of technical innovations such as the air pump and the microscope. The engraved plates, bound out of sequence, include depiction's of cabinets in which to arrange your collections of coins etc, together with images of fossils, seals, and other objects.

A number of authors contributed to the series, including Samuel Reyher (1635-1714), Johannes Gröning (1669 -ca 1706), and Leonhard Christoph Sturm (1669-1719) - indeed VDI8 10251952 ascribes authorship of the present volume to him, although the 1705 edition is attributed to Marperger by Dünnhaupt (9.IV, 21. 1). All early issues appear uncommon, copies located on OCLC appearing either singularly, or sometimes bound with other similarly themed volumes in the series, with other topics discussed including fortification and the military arts, fencing, hunting, riding, architecture, religion, and the arts. By 1715 the encyclopaedia was being published in three volumes.

VDI8 10251952.



23. **[NATURE PRINTING.] AUER, ALOIS.** DIE ENTDECKUNG DES NATURSELBSTDRUCKES, der die Erfindung von ganzen Herbarien, Stoffen, Spitzen und überhaupt allen Originalien und Copien Druckformen herzustellen ... Vorgelesen in der math. naturw. Classe der kaiserl. Akademie der Wissenschaften zu Wien. [... The Discovery of the Natural Printing-Process. An Invention] Wien. Aus der Kaiserlich-Königlichen Hof- u. Staatsdruckerei. 1854.

Large 4to, three parts in one volume, continuously paginated, pp. 75, [8]; with 19 nature printed plates on 20 leaves (without tissue guards, 14 in colour, one double-page) and with four leaves of lithographic manuscript at end; titles and text in German, English, Italian and French, printed in columns; text a little browned throughout



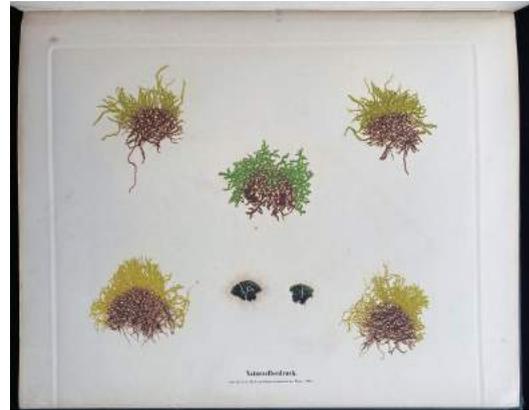
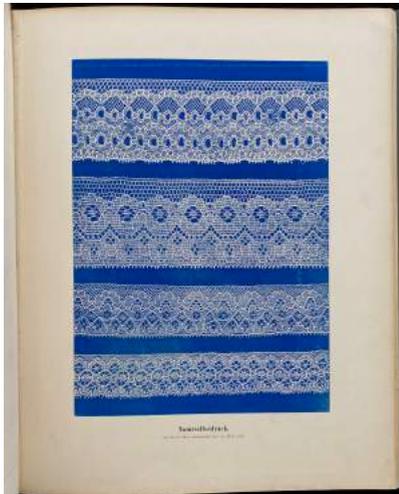
due to paper quality, with some occasional light soiling, some light foxing to plates as usual, with some occasional offsetting, inner gutter of plate 16 somewhat stained; in contemporary green blindstamped cloth, spine ruled and lettered in gilt, inner hinges strengthened, with signs of neat repairs at head and tail of spine, covers a little scuffed and soiled, extremities bumped, corners lightly worn; a good copy. £2,800



A pioneering work, with text in German, English, Italian and French, and intended to present to the wider world the the recent innovations of the Austrian printer, inventor and illustrator Alois Auer (1813-1869), Director of the Imperial Printing House in Vienna. Through his enhanced method, one could create 'by means of the original itself - in a swift and simple manner - plates for printing copies of Plants, Materials, Lace, embroideries, originals, or copies, containing the most delicate profundities or elevations as not to be detected by the human eye - which plates for printing are capable of producing two results on paper - the one producing a copy of the original upon a white ground, in various colours with one single impression - the other producing a copy in white upon a coloured ground - the latter by the ordinary Letterpress - the former by the Copper-plate press - in both instances without the aid of drawing or engraving' (verso of title-page). The subjects of the plates include a fossil fish, printed in black, various geological samples printed in black, samples of lace printed in blue or black (one of these double-page), a number of botanical samples printed in green and up to 3 other colours, a snake-skin printed in brown, and a bat's wing printed in black. The second and third parts 'Debates of the right of property with new inventions' and 'Conduct of a young Englishman named Henry Bradbury', give a full if biased, account of the controversy surrounding the invention of the process, regarding the respective claims of Henry Bradbury and Professor Theile. These include lithographic facsimiles of letters from Henry Bradbury, who had staked a claim as the inventor of the process by naming it 'phytoglyphy'.

Auer had first announced his invention before the Viennese Academy of Sciences in the previous year, and which appeared in a number of scientific journals, and which were printed separately as brief 8vo offprints (OCLC citing various examples), no doubt for distribution amongst Scientific institutions. According to Fischer 39, some of these 8vo volumes were accompanied by a portfolio of folio plates. The exact details of the contents of these portfolios appears to be uncertain, although examples have appeared at auction over recent years, all with varying numbers of plates. Copies of the present 4to edition, and which retain the original printed wrappers, describe it as the 'Edition Polyglotte'.





Auer's enhancements dramatically improved the ancient practice of nature printing. Previously a leaf or natural specimen was coated with ink and pressed onto paper, which finger-printed it onto paper, but wore it out with successive printing. Auer's new nature printing process pressed the specimen between lead and steel sheets with a steel roller, leaving an impression on the softened lead. Then an electrotype copperplate was made from the specimen's impression. Different colour inks were then applied before printing this perfect replicate on the press, showing much finer and more natural detail than could be drawn by hand. At the time, the nature print was the next-best-thing to pressed specimens mounted in a book, and much more reproducible. A nature print reveals the specimen in a realistic and natural state, improving upon hand drawings and their printed offshoots, the engraving and the lithograph. Amongst some of the most famous examples of this technique *Physiotypia plantarum austriacarum* by Constantin von Ettingshausen, (Vienna, 1855-1856) and *The Nature-Printed British Sea-Weeds* by Johnstone and Croall, published by Henry Bradbury in 1859-1860, and which included 219 plates of algae.

Auer was ennobled in 1860, becoming Alois Auer Ritter von Welsbach.

Bigmore & Wyman, *A Bibliography of Printing*, p.23; Fischer, *200 Jahre Naturselbstdruck*, 39; Friedman, *Color Printing in England*, no. 162, plate XXII; Wakeman, *Typographia naturalis*, 1967, pp.20-27; Wurzbach, *Biographisches lexikon des kaiserthums Oesterreich*, I. ff. 85.

History of the Viennese Imperial Court and State Printing House

24. [-] [AUER, ALOIS.] GESCHICHTE DER K.K. HOF-UND STAATS-DRUCKEREI IN WIEN: von einem typographien dieser anstalt. In zwei theilen: I. Geschichte. II. Beschreibung. Mit Plänen, abbildungen und statistischen ausweisen. Wien. Aus der Kaiserlich-Koeniglichen Hof- un Staats-Druckerei. 1851.

Three parts in one volume, 8vo; pp. 53, [1] blank; iv, 5 - 40, [2] blank; 16, with separate title-page; with engraved frontispiece, partially printed in red and with small embossed bust, retaining original tissue guard, eight engraved plates, and one throw-out 'key' plate (somewhat foxed with some minor dampstaining); margins of title-page somewhat dust-soiled, with further dust-soiling throughout (notably to pp. 11-12 of the Beschreibung), with further foxing throughout and some occasional minor marginal dampstaining; in modern green cloth, spine lettered in gilt, preserving the original printed wrappers which have been repaired and laid down, though displaying some chipping to edges, with old booksellers stamp on inside rear printed cover, cloth a little stained and scratched, extremities lightly bumped.

£500





Uncommon first edition of this history and description of the Imperial Court and State Printing House in Vienna from its inception until 1850, published anonymously 'by a typographer of the institution', but in fact the work of the Director, Alois Auer Ritter von Welsbach (1813-1869). The final short appendix 'Uebersicht der von der Wiener K. K. Hof- und Staatsdruckerei in London Ausgestellten gegenstaende aller graphischen kunstzweige' provides an overview of the examples of graphic art exhibited at the London Great Exhibition.

Auer trained as a compositor, and became fluent in several languages, becoming a professor of Italian in the Gymnasium of Linz. In 1839 he set out on a tour of Germany, Switzerland, France and England, which provided him with an invaluable insight into European printing and typographical practices. He was appointed as Director of the Imperial Court and State Printing House in March 1841, and his tenure saw major reforms and improvements. The ornamental typefaces he implemented allowed greater flexibility in printing, and the enterprise was to become highly successful, meeting the requirements of 500 European dialects (exclusive of those Russian, Turkish, and Hebrew), and almost 150 languages of the world. Under his management, the Imperial printing office became one of the largest establishments of the kind in Europe. He remained there until 1868. Amongst the many advances that he was to oversee, he is best known for his advances in nature printing, first announced in 1853, with the polyglot edition published a year later. He was ennobled in 1860, becoming Alois Auer Ritter von Welsbach.

Wurzbach, *Biographisches lexikon des kaiserthums Oesterreich*, I. ff. 85; OCLC locates copies at the British Library, the Newberry Library, though with a number of German holdings listed.

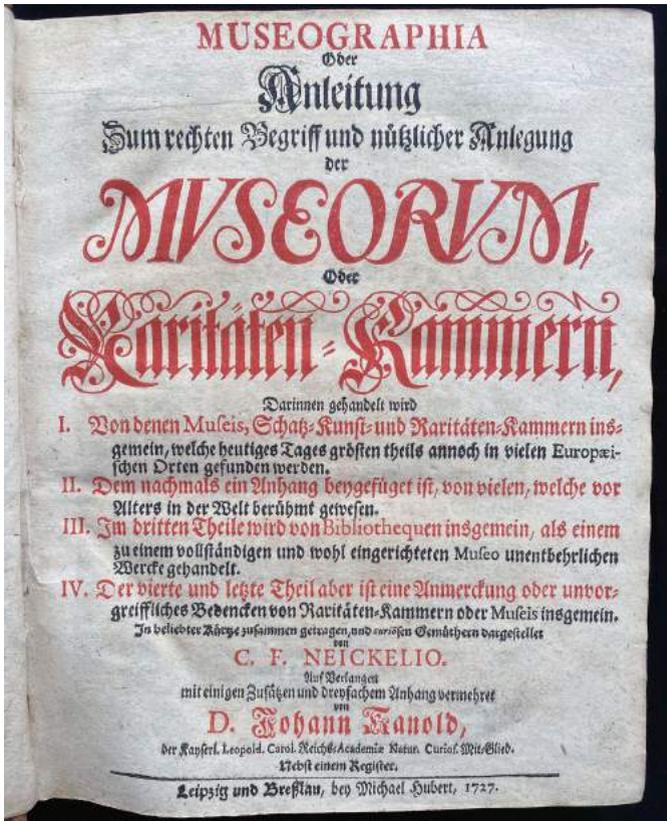
One of the earliest works in museography

25. **NEICKEL, CASPAR FRIEDRICH, (PSEUDONYM).** *MUSEOGRAPHIA*, oder, Anleitung zum rechten begreiff und nützlicher Anlegeung der Museorum, oder Raritäten-Kammern, darinnen gehandelt wird. ... Leipzig und Bresslaur, bei Michael Hubert, 1727.

4to, pp. [xxii], 464, [8] index; with engraved frontispiece signed by Bartholomäus Strahowsky; title-page in red and black, with woodcut head- and tail-pieces and initials; somewhat browned throughout, with some sporadic dampstaining affecting the upper margins throughout, but a little more prominent between pp. 129-140, & pp.



260-280, and with remains of small insect at upper corner of p. 28g; with contemporary signature at head of front pastedown 'C. F. Uggla, Halaven: 21 Oct 1742', and brief ms note in a different hand at head of rear endpaper; in contemporary half sheep over specked boards, spine in compartments with raised bands, with red morocco label lettered in gilt 'D. J. Kanold Museograph', some minor worming to upper joint and a head and tail of spine, covers slightly scratched and abraded, extremities bumped and lightly worn; a good copy. £3,800



First edition of this unusual handbook to museums and private collections, a pioneering work in museography, one of the earliest to use the term, and rare on the market: we have so far found only one other copy offered for sale within the last twenty years, and seemingly no copies at auction within the last thirty years. C. F. Neickel was in fact a pseudonym, now commonly believed to be the German merchant Kaspar Friedrich Jencquel (though various name forms are used for him including Einckel and Neickelius), who travelled extensively on business. His *Museographia* has been extensively edited with additions by the noted scholar Johann Kanold (1679-1729), who includes his own preface, and provides frequent and often extensive bibliographical footnotes throughout the work. In her detailed discussion and interpretation of the work, Anja-Silvia Goeing describes this as being somewhat like a dialogue between amateur and the expert. Indeed, according to Goeing, Kanold's preface reveals that he was contacted by the Leipzig publisher Hubert to review and augment the original manuscript, and goes on to be staunchly critical of 'Neickelius', calling the author an illiterate dilettante who has never been to the places he refers to.

The work is divided into four parts discussing in turn existing curiosity cabinets, those no longer surviving, libraries as collections of books, and concluding with general notes on collection development, and providing detailed instructions on the ideal arrangement of such collections. The 'Museographia is one of the first German works to define a museum as a chamber of rarities or treasures, containing objects of nature, art, and reason. His text offers an inventory of collections by location, and includes supplementary chapters with information about museums in China, Mexico, and Peru. Wunderkammern are educational, Neickel tells us; visitors should take notes and make sketches as they proceed through the items on display. In addition, he advocates maintaining a museum library, with books to provide support for the collections. The frontispiece of *Museographia* shows a scholar at work in his Wunderkammer with books on one side of the room and objects on the other' (Grolier 35).

"Wilson devoted many pages to Einckel's treatise—although he didn't realize that "Neickelio" was a pseudonym. In this work, Wilson pointed out, the author 'presents a geographically arranged compendium of all the known [natural history] collections... He also lists all of the important libraries of the time, and discusses numerous practical and philosophical questions of interest to the collector. Einckel also thoughtfully includes a list of 25 guidelines for proper etiquette and maximum benefit when visiting someone's collection'— The History of Mineral Collecting, pp. 43-46. Wilson translated all 25 guidelines reprinted there as 'Rules for Museum Visiting'" (Melvin E. Jahn Collection of Early





Geoscience 1550-1850 sale catalogue, 2004). This book served as the major reference on contemporary European collections for both Murray (1904) and Balsinger (1970), both citing and quoting from it frequently. A rare and important work.

See Balsinger, Barbara Jeanne, *The Kunst- und Wunderkammern. A Catalogue Raisonné of Collecting in Germany, France and England, 1565-1750* (1970), pp. 544-6 and 824; Murray, *Museums Their History and Their Use*, II, p.42; *BM Nat. History III*, p. 1409, under 'Neickelius', but recognizing this as Einckel's pseudonym; see Anja-Silvia Goening, *Mapping curiosity: Kaspar Friedrich Jencquel's Recommendations for visits of cabinets in Europe* (online Nov 2014); Von Schlosser, *Die Kunst- und Wunderkammern der Spätrenaissance*, p. 110-111 (reproducing frontispiece, and p. 115; Wilson, *The History of Mineral Collecting*, pp. 43-46.

26. **OLEARIUS, ADAM.** GOTTORFFISCHE KUNST-KAMMER, worinnen allerhand ungemeyne Sachen, so theils die Natur, theils künstliche Hände hervor gebracht und bereitet. Vor diesem aus allen vier Theilen der Welt zusammen getragen, und vor einigen Jahren beschrieben, auch mit behörigen Kupffern gezieret ... Welchem zu ende angefüget ist des itzt-gedachten sell. Hern Olearii Holsteinische Chronica. In dessen Buchladen zu Schleßwig solche zu finden ist. Auff Gottfriedt Schultens Kosten. 1674. [bound after:] **[OLEARIUS, ADAM.]** KURTZER BEGRIFF EINER HOLSTEINISCHEN CHRONIC oder Summarische Beschreibung der denckwürdigsten Geschichten so innerhalb 200. und mehr Jahren nemblich von Anno 1448 biss 1663 in den





Nord Landen, sonderlich in Holstein sich begeben. Alles aus bekanten Geschicht-Schreibern so auff der andern Seiten nahmhaftig gemacht. [n.p., n.p.] Gedruckt im Jahr 1674. [bound before the first part:] **[OLEARIUS, ADAM.] HOLSTEINISCHE CHRONICA:** aus des Herrn Christiani Solini, Weyland Predigern in königl. Stadt und Veste Krempe in Holstein : Chronologia kürztlich verfasst und zusammen gezogen. Welchen beygefügt ist A. O. Kurtzer Begriff einer Holsteinischen Chronicke. [n.p, n.p.] Gedruckt im Jarh 1674.

Two works in one volume, **Holsteinische chronica** in two parts (bound first but in wrong order), 4to; **I. Gottorffische kunst-kammer**, pp. [x], 80, [2] blank; with engraved frontispiece and 37 engraved plates (nos 1 - 36, and 27*); lightly browned throughout with some occasional light soiling and staining, upper gutter of frontispiece slightly nicked and furled, but not touching image; with contemporary ownership signature on front free endpaper; **II. Kurtzer begriff einer holsteinischen chronic**, pp. [iv], 148, [8], with double-page frontispiece of genealogical tree of the Oldenburgh dukes of Schleswig-Holstein (with large tear along central fold, touching image with slight loss though not interrupting meaning); **III. Holsteinische chronica**, pp. 72, [4]; each work printed in columns in Black gothic; lightly browned throughout; in contemporary mottled calf, spine in compartments with raised bands, with label lettered in gilt 'Holstein Chronica', some light surface wear, remains of small circular label at lower rear corner, extremities lightly bumped and worn; a good copy. £2,200

An attractive copy of the second edition (first 1666) of this noted account of the cabinet of curiosities of Duke Frederick of Schleswig-Holstein, who had bought the famous kunst-kammer of the Dutch physician Bernardus Paludanus from his heirs in 1651, using Adam Olearius (1603-1671) as intermediary, and brought it to his castle at Gottorp, north of Schleswig.





The ethnographic collection is particularly important and included Eskimo artefacts from Greenland, such as kayaks and costumes, an unusual runic calendar, and an idol from the Davis Straits decorated with feathers. The costumes appear to have been displayed on suitably ethnic models and range from Chinese, Persian and Tartar costumes to a suit of armour from Ceylon and a Mexican woman's skirt, necklace of animal's teeth and head-dress. A Russian icon of St. Nicolas and two Russian costumes must have been acquired by Olearius on his journey there in 1633-5. Other treasures include a range of Egyptian figures, a mummy and an Indian Buddha. One plate illustrates four paintings of the seasons in fruit, flowers, and vegetables, which must be by the hand of Arcimboldo although not so attributed by Olearius. The large natural-history collection included specimens from Africa and South America with a variety of horns and antlers, swordfish, squid and turtles, birds or paradise and exotic





creatures of every description, shells, coral and fossils. Surprisingly Olearius still gives credence to such creatures as the chameleon and salamander as representative of the four elements, although he dismisses unicorns and narwhals and maintains a fairly scientific approach to the bestiary of fabulous creatures which characterised most Wunderkammern' (Grinke 42). According to Ekman, the costumes were displayed on mechanical mannequins (*The birth of the museum in the Nordic countries, Kunstammer, museology and museography*, p. 11). Another highlight was the Gottorp globe, predecessor to the modern planetarium, and which now, thanks to Peter the Great, resides in the Kunstammer Museum in St. Petersburg. By the mid eighteenth century the Gottorp Kunstammer had been annexed to the royal Danish Collection. (see item 16.)



As often found, the Gottorffische Kunst-Kammer is here bound together with Olearius' two part history of the Duchy, *Holsteinische Chronica aus des Herrn Christian Solini*, (pp. 72, [4]) together with his continuation, (though here bound first in the volume) *Kurtzer Begreiff einer Holsteinischen Chronic* (pp. [iv],



148, [8]), both dated 1674. The double-page frontispiece is a genealogical tree of the Oldenburgh dukes of Schleswig-Holstein, stemming from Christian I of Denmark. The *Gottorffische Kunst-Kammer* is in fact the final work in the bound volume, but has been given precedence here for thematic cataloguing purposes.

Adam Olearius (German name, Adam Ölschläger) first arrived at the court of Duke Frederick III in 1639, and was appointed court mathematician and librarian. He is also remembered for his diplomatic activities on behalf of his home state of Holstein. He was part of two ambassadorial delegations that visited Russia and later, Persia, seeking to establish an overland trade route to Persia. The commercial aims of the journeys were largely unsuccessful but Olearius afterwards published his detailed observations in a travel book that had several editions and translations and which introduced Europe to Persian culture *Offt beehrte Beschreibung Der Newen Orientalischen Reise* 1647.

Balsiger, *Kunst und Wunderkammern, A Catalogue Raisonné of Collecting in Germany, France and England, 1565-1750*, (1970) p. 636, 650 and 824; BM Nat. History III, p. 1467; Bruun, *Bibliotheca Danica*, II, 160; Dünnhaupt, *Bibliographisches Handbuch der Barockliterature*, p. 1318; Goedeke II, 65, 12; Grolier 25; Grinke 42; MacGregor, *Tradescant's Rarities*, p. 77; Murray, *Museums, their history and their use*, I. p. 96, 145 and III. p. 64; Schuh, *Mineralogy*, II. p. 1107/3574; Von Schlosser, *Die Kunst- und Wunderkammern der Spätrenaissance*, pp. 85-8.



27. **OWEN, RICHARD.** DESCRIPTION OF THE SKELETON OF AN EXTINCT GIGANTIC SLOTH, *Myodon robustus*, Owen, with observations on the osteology, natural affinities, and probable habits of the megatherioid quadrupeds in general. Published by Direction of the Council. London: Printed by R. and J. E. Taylor, Red Lion Court, Fleet Street. Sold by John Van Voorst, 1, Paternoster Row. 1842.



Large 4to, pp. 176; with errata slip tipped in at end; with 24 lithograph plates, (four folding, four with additional leaf of explanatory texts, and final plate with two leaves of text); lightly browned and foxed throughout, the first large folding plate bound close, with previous repairs along all folds, and with new tear to inner central fold, a couple of small marginal tears; contemporary black morocco backed maroon moiré cloth, spine lettered in gilt, with gilt detailing to covers, spine a little rubbed, covers slightly sunned with some surface wear, extremities rubbed and corners bumped and worn. £485

First edition of this classic memoir by the noted comparative anatomist. The specimen subject of this fascinating memoir was discovered in the Argentinean Pampas by M. Pedro de Angelis in 1841. Sir Woodbine Parish, former British consul to Buenos Aires, donated the skeleton of a Megatherium to the Royal College of Surgeons London. Owen identified this as a Mylodon (a South American ground sloth, smaller than the Megatherium) and his description of the skeleton includes the suggestion that it used its tail as a third hind leg for extra support when wrenching over trees. The tripod pose depicted in the large fold-out plate of this memoir became the iconic image of the long-extinct creature.



Through his mentor John Abernethy, President of the Royal College of Surgeons, during the late 1820s Richard Owen (1804-1892) gained a position as an assistant in the huge task of cataloguing the thirteen thousand human and animal anatomical specimens of the Hunterian Collection, which had been purchased by the Crown after the death of its owner, the famous surgeon John Hunter. The Crown had passed the Collection to the Royal College, with the stipulation that the collection be made available to the public and medical community by the founding of a lecture series and a museum. By 1830 he had labelled and identified every specimen, reorganised the entire collection and was publishing a catalogue, his fascination and devotion to the subject of comparative anatomy overtaking his interest in practising medicine. In 1836 he was appointed Hunterian professor at the RCS, and in 1849, he succeeded William Clift as conservator of the museum. He held the latter office until 1856, when he became superintendent of the natural history department of the British Museum. He was the driving force behind the removal of these collections to their permanent new home in the South Kensington Natural History Museum. He was to published numerous monographs and lectures in the coming years. An outspoken critic of Charles Darwin, whilst being recognised as an

outstanding naturalist, noted for his work on fossils and who coined the term 'dinosauria', his career was tarnished with accusations of plagiarism, described by Richard Freeman in *Charles Darwin: a companion* as 'Owen: the most distinguished vertebrate zoologist and palaeontologist... but a most deceitful and odious man'.

BM Nat. History III, p. 1489; See N. A. Rupke, *Richard Owen, Biology without Darwin*, p. 76.

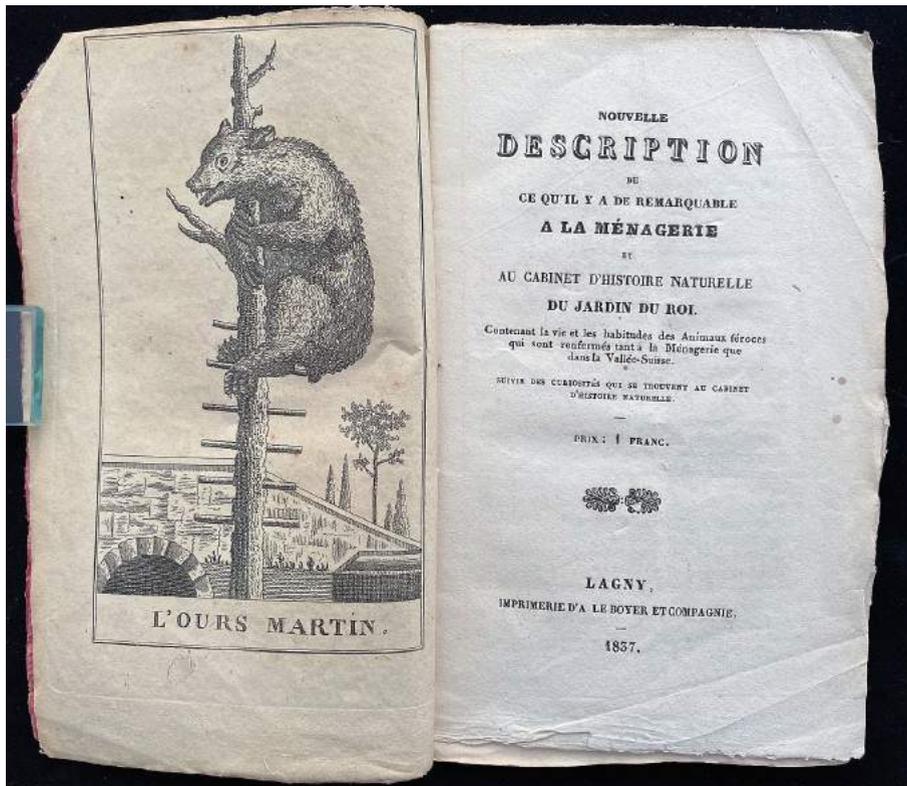
Guide to the 'ferocious' and 'peaceful' animals

28. [PARIS - MUSÉUM D'HISTOIRE NATURELLE, MÉNAGERIE, JARDIN DU ROI.] [GUIDEBOOK.] NOUVELLE DESCRIPTION DE CE QU'IL Y A DE REMARQUABLE A LA MÉNAGERIE et au Cabinet d'Histoire Naturelle du Jardin du Roi. Contenant la vie et les habitudes des Animaux féroces qui sont renfermés tant à la Ménagerie que dans la Vallée-Suisse. Suivie des curiosités qui se trouvent au Cabinet d'Histoire Naturelle. 1 Franc. Lagny, Imprimerie d'a le Boyer et Compagnie. 1837.



12mo, pp. 48; with engraved frontispiece; one leaf detached; some occasional light soiling and marginal staining, with some minor nicking and edgewear; uncut, and stitched as issued in the original pink decorative wrappers, head and tail of spine a little nicked, upper corner of front wrapper torn with small loss, overall a little dog-eared but an appealing, unsophisticated copy. £585

A so far unrecorded issue, with a Lagny imprint, of this appealing guide-book to the famous ménagerie and natural history cabinet, located within the botanical gardens of the Jardin du Roi in Paris, the heart of the famous Muséum d'Histoire Naturelle. This small portable walking guide, first leads the visitor/reader past the cages housing the 'ferocious beasts', followed by a visit to the aviary, then the monkey gallery, past the famous rotunda where one could wonder at the large herbivores, notably the famous giraffe and elephants. From there we are taken into the 'galerie du muséum de l'histoire naturelle' including various taxonomic specimens and mineral collections, before visiting the 'cabinet d'anatomie comparée', housing skeletons, and anatomical specimens including some 'monstrosities'. In contrast to the more popular and itinerant 'anatomical museums' of the time, however, the cabinet is far less sensational, and much more scientific - in keeping with the founding precepts of the museum. The pamphlet concludes with a very brief description of some of the 'sept mille plantes' found within the botanical gardens themselves. The final paragraph gives details of the opening hours. The ferocious animals can be seen every day from 11-4, with 'peaceful' animals on view to the public on Tuesday, Friday and Sunday from 11-6. The natural history cabinet is open to the public on Tuesday and Friday (3-6), and to foreigners on Monday, Thursday and Saturday, every week, from 10-3.



Formalised in 1794 after the revolution, guide books for the museum and the gardens soon became popular, and as with all popular tourist guides, the present guide to the ménagerie in particular seems to have gone through several iterations. The earliest we have so far located of this particular guide is dated 1821, although guides with the variant title of *Description de ce qu'il y a de remarquable a la ménagerie*, and



with a Paris imprint. were published in 1818. Whilst the format for this earlier work bears similarities to the present issue, the text is quite different, although the 1820 issue of *Description* certainly included the same frontispiece as here, that of 'L'ours Martin' or Martin bear - so named after Saint-Martin, protector of the poor and 'bear hunter'. Revisions of the text were no doubt undertaken annually to reflect the change of exhibits. We have so far located only one other example of a Lagny imprint, from the previous year. By its very ephemeral nature, all issues are extremely uncommon, with only a handful of locations noted for each issue on OCLC, and seemingly very few held in the US.



Established by King Louis XIII originally as a medicinal garden, the Jardin du Roi (now known as the Jardin des plantes) was opened to the public as a botanical garden in 1640, and through the influence and direction of such noted botanists and natural scientists as the Jussieu brothers and then George-Louis Leclerc, Comte de Buffon, the Jardin du Roi came to double in size. Buffon was inspired by Italian Renaissance garden design, and planted tree-lined promenades; added different levels to the grounds as well as large-scale parterres, secret grottos, labyrinths and statuary; and established a renowned research center there, Buffon making the garden a place to study, teach, and exhibit, and establishing its importance as a scientific hub. Post revolution it was expanded again becoming part of the newly established Muséum d'Histoire Naturelle. Twelve new professorial chairs were established under a new director. In addition to the traditional posts in botany, chemistry and anatomy there were now to be others including ones for mineralogy, agriculture and horticulture, forestry, natural history, geology and animal painting, underlying the fact that science was to play an important new role in the new French Republic and the new museum was to be at its heart.

It was at this time, that the animals from the ménagerie at Versailles, were moved to the Jardin du Roi, to come under the remit of the museum. Its establishment was endorsed on 16 May 1794 by the *Comité de Salut public*, making it the second oldest zoo according to modern zoological tradition. Initially, however, the buildings used to house the animals were very dilapidated, and conditions extremely poor, with a high animal mortality rate. The next forty years, therefore, saw a number of construction projects undertaken to build new enclosures, including the monkey and bird houses, bear pits (1805), the rotunda for large herbivores (opened in 1812 and commissioned by Napoleon himself), and the cages and buildings for ferocious animals, many of which still exist today. The collection was effectively begun again through an intensive period of animal acquisition, via purchases, gifts, scientific explorations, as well as from the seizure of other zoological collections through French military victories in Holland, Switzerland, and Italy. Of particular note was the arrival in 1798, after a journey of 23 months, of a pair of elephants seized by French forces from Willem V's ménagerie of 'Het Loo'. Perhaps even more impressive was the arrival of a giraffe at the Jardin in 1827, a gift from Muham-mad Ali Pasha al-Mas'ud ibn Agha, the Ottoman viceroy of Egypt, to King Charles X of France. This giraffe, the first ever seen in France, after sailing from Egypt walked all the way from Marseille to Paris, and soon became an instant celebrity. She was accompanied on her trek by Étienne Geoffroy Saint-Hilaire (1772-1844), the professor of zoology at the Museum, who organised a yellow coat to keep her warm and special boots for her feet. She was greeted by huge crowds throughout the journey, while bands played and street celebrations took place. Saint-Hilaire wrote that they "had to fight the crowds who rushed tumultuously at the animal," until at last, after 41 days walking, she finally reached the Jardin des Plantes. The first residents of the bear pits



were confiscated from bear trainers, and soon gained a reputation for their ferocity, after two visitors (in 1814 and 1820) were killed having rashly entered the enclosure. Indeed the latter incident prompted something of a public outcry, the bear effectively put on trial for his crime. This ‘homicide’, whilst treated by some as a legitimate crime, also became the focus of various parodic pamphlets, putting humanity itself on defence for wrongly ‘oppressing’ others of Martin’s kind, who were only acting according to nature. These tragic incidents nevertheless helped to create public sympathy for the bears, and they became a popular attraction, entertaining generations of families through both their antics and ferociousness.

Les animaux féroces se voient tous les jours, depuis onze heures jusqu’à quatre, et les animaux paisibles ne sont ouverts au public que les mardi, vendredi et dimanche, depuis onze heures jusqu’à six.

Le Cabinet d’Histoire Naturelle est ouvert au public les mardi et vendredi, de trois heures à six ;

Et aux étrangers, les lundi, jeudi et samedi de chaque semaine, depuis dix heures jusqu’à trois.

Geoffroy Saint-Hilaire ran the ménagerie from 1802 – 1841, and together with Frédéric Cuvier (1773-1838, brother of Georges), who became warden in 1804, became the driving forces behind the major improvements. The involvement of two such distinguished scientists, both more interested in zoology rather than in botany, ensured that the ménagerie became a focus of much of the scientific endeavour undertaken in France during the 19th century, with the surrounding botanical gardens perhaps receiving less attention than they deserved - a fact reflected in guides such as the present example, which focus more on the exotic animals rather than on the plants. Whilst officially entertainment was not a

priority, as the present scarce guide-books attests, however, the ménagerie became an attraction for visitors, the animal collection seen as a positive way to broaden the horizons of Parisians and those from further afield.

See Paula Young Lee *The Curious Affair of Monsieur Martin the bear*, *Journal for Eighteenth-Century Studies* Vol. 33 (no. 4) 2010.



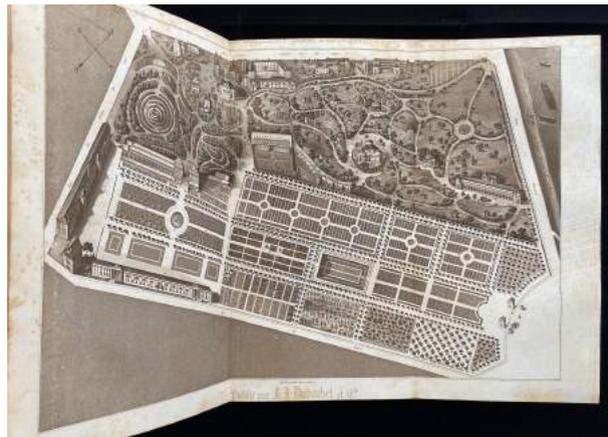
Including an engraved entrance ticket admitting four visitors

29. [PARIS - MUSÉUM D'HISTOIRE NATURELLE, MÉNAGERIE, JARDIN DU ROI.] BOITARD, PIERRE. *LE JARDIN DES PLANTES Description et moeurs des mamifères de la ménagerie et du Muséum d'Histoire Naturelle ... précède d'une introduction historique, descriptive et pittoresque* par M. J. Janin. Paris, J. J. Dubochet et C^e Éditeurs, rue de Seine, 55. 1842.

Large 8vo, pp. [vi] including initial blank, lxvi, [ii], 472, [ii] blank; with four full-page hand-coloured ornithological plates (retaining tissue guards), two wood-engraved portraits of Buffon and Cuvier by Karl



Girardet, one folding aquatint plan (somewhat foxed and cropped close at head shaving title), 51 full-page wood engraved plates (including frontispiece), and with coloured title-page vignette and a further 214 charming coloured wood engraved head and tail-pieces; small nick with loss at title-page gutter, and small dink at head of p. 373, some foxing and soiling throughout to both text and plates, the plates at p. 92, 313, 373 and 428 very browned being printed on different paper stock; with old accession numbers in ms at head of front paper, and also stamped at lower corner; small paper pocket mounted on front pastedown, to house original engraved entrance ticket for four people, and signed in a contemporary hand 'P(?) D, de Blainville'; in contemporary green morocco backed pebble cloth, covers ruled in blind, spine attractively tooled and lettered in gilt depicting birds, flowers, trees, a bear, giraffe and monkeys, all edges gilt, with moiré endpapers, inner hinges starting but holding firm, both upper and lower joints cracked at head, with 6cm split to upper joint, surfaces a little rubbed, corners bumped with signs of previous minor repairs; housed within later red paperbacked card slip-case. £775



Rare deluxe hand-coloured edition of this copiously illustrated guide to the menagerie within Paris Natural History Museum. The work of Pierre Boitard (1789-1858), with an extensive historical introduction by Jules Janin (1804-1874), the work appears to have been originally published in weekly parts in the magazine *Le Pantheon populaire illustre* the previous year, before being published in book form in 1842.

A two volume companion work, under a similar title, was also published between 1842-43, and which described the plants within the famous gardens themselves, penned by Pierre Bernard, Emmanuel Le Maout, and published by L. Curmer (see Grolier 65 and 66).

BM Nat. History I, p. 189; Brivois, *Bibliographie des ouvrages illustrés du XIXème*, p. 213 (giving a full plate list); Carteret III, *Le Trésor du bibliophile*, p. 97; Nissen ZBI 454; Vicaire I, *Manuel de l'amateur de livres du XIXème*, 837.



30. **PETIVER, JAMES.** [DROP-HEAD TITLE:] *MUSEI PETIVERIANI Centuria Quarta & Quinta, Rariora Naturæ continens: viz Animalia, Vegetabilia, &c, ex variis Mundi Plagis advecta, Ordine digesta, & nominibus propriis signata.* [colophon:] London, Printed for Sam. Smith and B. Walford, at the Princes Arms in S. Pauls Church-yard. 1699. [offered together with:] *MUSEI PETIVERIANI Centuria Octava. Rariora Naturæ continens: viz Animalia, fossilia, plantas, ex variis mundi plagis advecta, ordine digesta, & nominibus propriis signata.* [colophon:] London, Printed for Mr. Smith and Mr. Bateman, Booksellers. 1700.

Offered together, three parts in 2 volumes only (of 10), 8vo; pp. 33-43, [5]; pp. 65-80; Centuria Quarta & Quinta 173 x 104mm, somewhat browned, with evidence of previous horizontal fold; Centuria Octava, 184 x 110mm, lightly foxed; disbound, stitched as issued. £500

Two parts only of James Petiver's earliest major work, his *Musei Petiverianum*, published in 'ten centuries' (in six 8vo volumes, with two plates) between 1695 and 1703, and which formed a directory of 1000 rare zoological and botanical specimens from his famous and important personal collection, one of the largest collections of herbs, plants, insects, and fossils of its day, and a substantial part of which was eventually acquired by Sir Hans Sloane. Each part bears its own dated colophon, and as a series was continuously paginated. *Centuria quarta & quinta* (pp. 33-42, [6]) lists English butterflies and a selection of herbs, trees and shrubs (items 301-500). *Centuria Octava* (pp. 65-80, and items 701-800) lists a number of English and foreign insects and fossils. The two have presumably been extracted from the complete work of 1703, though vary in size and paper stock, and so may perhaps be sole survivors from when they were individually printed in 1699 and 1700 respectively. As Richard Coulton notes in his recent essay 'What he hath gather'd together shall not be lost', *Remembering James Petiver* (Notes and Records, Special Issue, May 6th 2020), 'the text may well have been predominantly for the private use of Petiver, his visitors and his collaborators: as a key to his collection its purpose is self-evident, and indeed the text's reference numbers remain visible on labels scattered throughout his herbarium' (p. 199). Complete copies are relatively uncommon on the open market, though appear to be held widely in Institutions, both in printed and digitised form.



As the recent special issue of the Royal Society's Notes and Records suggests, issued to mark the 300th anniversary of his death, though by no means a forgotten figure in the history of science, the life and work of James Petiver (1658-1718) has perhaps not received the full attention it deserves, an imbalance which the Special Issue seeks to redress. Professional apothecary and prominent natural historian, known in particular for his work in botany and entomology, Petiver's work provides an invaluable insight into the collaborative scientific networks of the day. A close colleague of both John Ray and Hans Sloane, and frequent correspondent with contemporaries such as Joseph Pitton de Tournefort, Frederick Ruysch, Maria Sibylla Merian and John Banister, his museum of plants and invertebrates was accumulated by co-ordinating an unprecedented network of relatively ordinary people, many of them captains and medical practitioners, to collect for him wherever they travelled. Thus he received a lot of material from the British colonies in North America, as well as from western and southern Africa, mainland Europe, South and East Asia, Indonesia and the Philippines. 'This network and its achievements were predicated upon Britain's expanding global commercial and colonial interests (including those that exploited the traffic in and labour of enslaved human beings). It also depended upon Petiver's strategic management of his collaborators, through the exchange of correspondence and material objects. New analysis of Petiver's network, specimens, publications and manuscripts revises the prevailing view that he was careless and disorganized, to reveal a socially industrious and intellectually discriminating natural scientist'. (*ibid*, p. 189)

Both the present *Musei Petiveriani Centuria*, and his later published *Gazophylacii Naturae & Artis* or *A Treasure House of Nature and Art* (1702-1711, also published in parts though this time fully illustrated with a series of 100 engravings listing a further 1000 specimens), served as exhibition catalogue, a celebration of his benefactors, and a recruitment tool - by inviting others to contribute specimens - or later to subscribe as was the case for the *Gazophylacii*. The final 5 pages of *Centuria Quart & Quinta* provide 'An Abstract of what collections I have received the last twelve months, and the Person whom I am obliged to for them', and concludes with his hope that 'the generous example of these curious persons, will excite and encourage others, who travel to or reside in foreign parts, to do the like for me' (p. [47]). The final page contains a specific request for the acquisition of a number of drugs so far 'imperfectly known', and in particular for 'complete specimens of them, viz. samples of their leaves, flowers and fruit'. As such his works provide an invaluable insight for the modern scholar, into the interrelationship between authorship, collecting, and social identity which he so actively forged, Petiver freely acknowledging the donors for each of his specimens, in so doing revealing his extensive and long-distance community of naturalists. Such detailed listings of his collections, together with his other numerous publications, ensured that his collection was disseminated to a wide audience to enable further research.

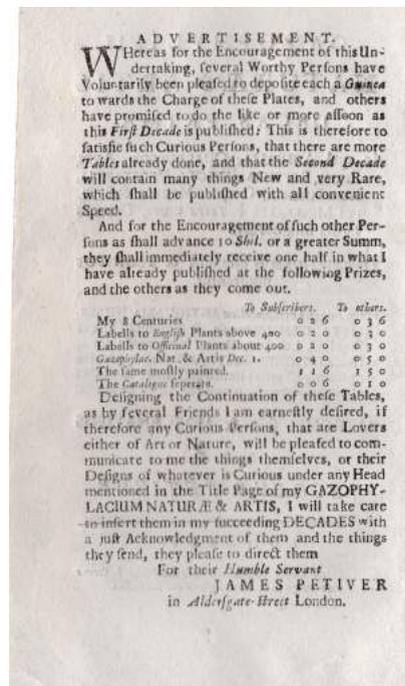
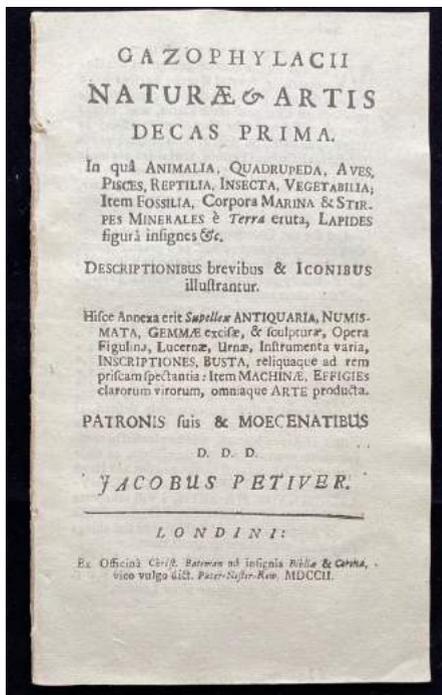
BM Nat. History IV, p. 1557; ESTC: T115608; Agassiz, *Bibliographia zoologiæ et geologiæ*, (1848-185) IV, 98, 3; Freilich sale 428 (all 10 parts); Pritzel, *Thesaurus literaturæ botanicae*, 7087; Schuh, *Mineralogy*, II. p. 1131/3669; Wilson, *History of Mineral Collecting*, p. 65; for a detailed discussion see Richard Coulton, 'What he hath gather'd together shall not be lost', *Remembering James Petiver* (Notes & Records, Special Issue, May 6th 2020).

31. **PETIVER, JAMES.** [DROP-HEAD TITLE:] *GAZOPHYLACII NATURÆ & ARTIS DECAS PRIMA*. In quâ animalis, quadrupeda, aves, pisces, reptilia, insecta, vegetabilia; Item fossilia, corpora marina & stirpes mineralis è terra eruta, lapides figurâ insignes &c. Descriptionibus brevibus & Iconibus illustrantur ... Londini: Ex Officinâ Christ. Bateman ad insignia Bibliæ & Corona, vico vulgo dict. Pater-Noster-Row. 1702.

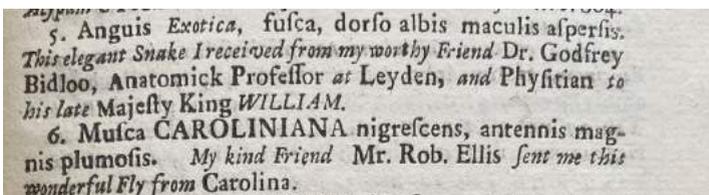
8vo, text volume only; pp. 16; clean and crisp; stitched as issued; disbound.

£425



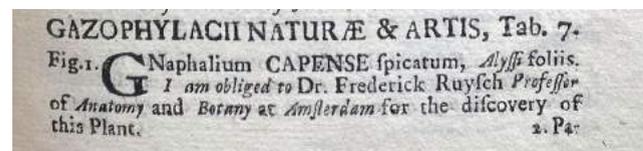


The text volume only, published to accompany the first folio *Decad* of James Petiver's second major publication, *Gazophylacii Naturæ & Artis*, published in parts between 1702-11, and describing and illustrating a further 1000 items from his vast personal collection of herbs, plants, insects, and fossils. The title of the work refers to the box mentioned in the Old Testament - the "gazophylacium" - in which offerings to the Temple were received. Petiver, as in his earlier *Musei Petiviani Centuria*, acknowledges the donors to his monumental collection within the brief descriptions of the objects he presents:



"This elegant Snake I received from my worthy Friend Dr. Godfrey Bidloo, Anatomick Professor at Leyden and Physitian to his late Majesty King Willliam" (p. 11); "My kind friend Mr. Robert Ellis sent me this wonderful Fly from Carolina" (p. 11); "I am obliged to Dr. Frederick Ruysch Professor of Anatomy and Botany

at Amsterdam for the discovery of this plant" (p. 11); "The Reverend Hugh Jones sent me this beautiful bird from Mary-Land" (p. 7). Every item described in the text was depicted in one of a series of accompanying "Tables", each consisting of a group of engraved representations of objects keyed to the catalogue entries. Petiver dedicated each plate to a colleague or patron, in this issue notably Sir Hans Sloane, Dr Martin Lister, and John Owen, with Isaac Newton later being amongst those acknowledged. The production of engravings to accompany this second series was financed by attracting subscriptions for future issues, and the second page of the present catalogue comprises an advertisement highlighting the various options available for sponsors, and noting his willingness to receive specimens which Petiver would willing to insert into succeeding *decads*. Giving prices for both subscribers and 'others', not only could one purchase the catalogue in the present 8vo format in addition to the plates, but Petiver made available for purchase individual labels to be added to the plates themselves. Indeed Schuh notes this: Earlier states of the first five decades in this edition, printed on one side of the paper only, were published for dissection and pasting on the backs of early impressions of the first firty plates' (Schuh, II. p. 1132). The whole work, according to Coulton, had something of an erratic publishing history, however, with



passing evidence in his correspondence suggesting that attracting sufficient sponsorship proved to be a struggle. Separate indexes appeared in letterpress in 1706 and 1711, with an updated supplement containing a further 45 plates subsequently produced. Complete copies are uncommon on the market.

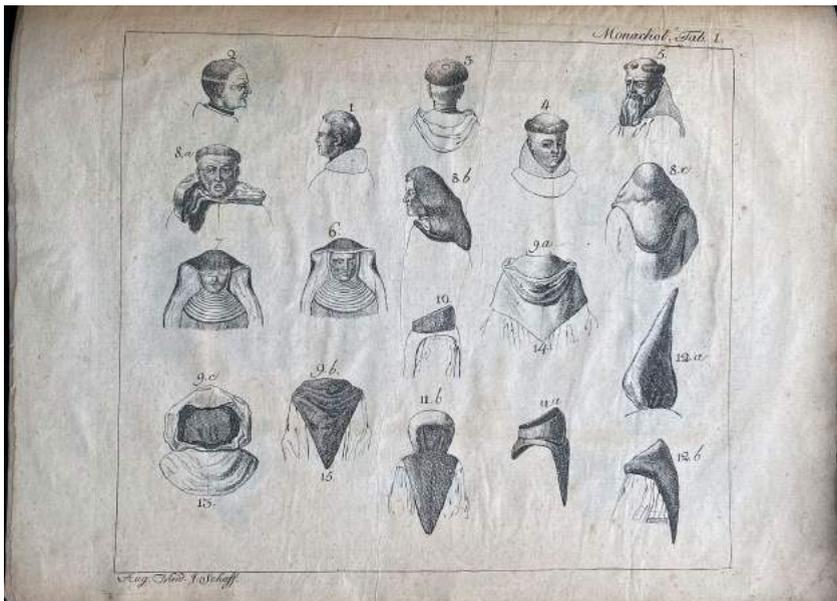
Admitted as a fellow to the Royal Society in 1695, after sponsorship by Sir Hans Sloane, Petiver's *Museum Petrianum* was one of the largest collections of herbs, plants, insects, and fossils of its day, a substantial part of which was eventually acquired by Sir Hans Sloane. His works provide an invaluable insight for the modern scholar, into the interrelationship between authorship, collecting, and social identity which he so actively forged, Petiver freely acknowledging the donors for each of his specimens, in so doing revealing his extensive and long-distance community of naturalists. Such detailed listings of his collections, together with his other numerous publications, ensured that his collection was disseminated to a wide audience to enable further research.

BM Nat. History IV, p. 1557; ESTC: T115608; Agassiz, *Bibliographia zoologiæ et geologiæ*, (1848-185) IV, 98, 2; Pritzel, *Thesaurus literaturæ botanicae*, 7087; Schuh, *Mineralogy*, II. p. 1132/3671; for a detailed discussion of Petiver's life and work see Richard Coulton, 'What he hath gather'd together shall not be lost', *Remembering James Petiver* (Notes and Records, Special Issue, May 6th 2020).

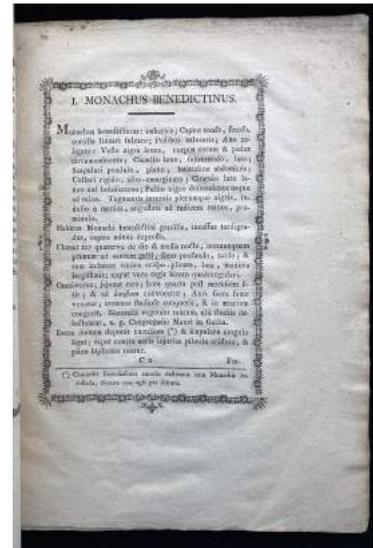
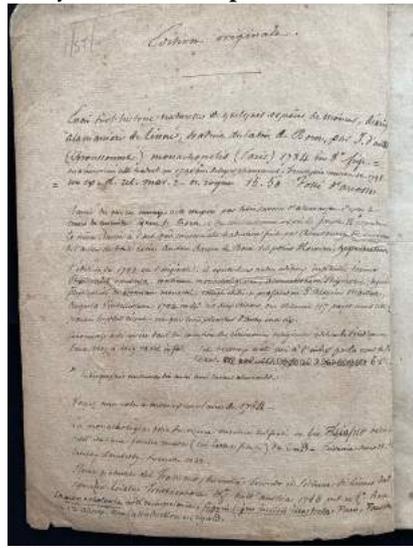
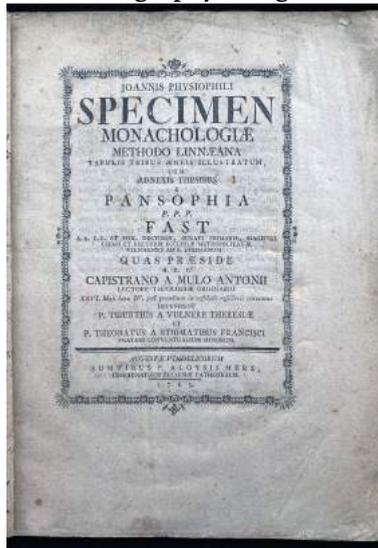
Banned by the censors

32. **PHYSIOPHILI, JOANNIS. [PSEUDONYM, BORN, IGNAZ EDLER VON]** SPECIMEN MONACHOLOGIÆ Methodo Linnæana tabulis tribus æneis illustratum, cum adnexis thesibus e pansophia ... Augustæ Vindelicorum Sumpibus P. Aloysii Merz, Concionatoris Ecclesiæ Cathedralis. 1783.

Large 4to, pp. [48], with three engraved plates; text attractively set within ornamental border; title-page somewhat soiled with some edge wear, some marginal dust-soiling and light foxing and browning throughout; with extensive manuscript about the work on inside front cover, in a single near contemporary hand and ca. 1842; stitched as issued (though stitching replaced) in the original pink decorative wrappers, author and title lettered in ms on upper cover, spine exposed with some chipping to joints, covers somewhat soiled and darkened, with some faint dampstaining at head of rear wrapper, overall a little dog-eared, but still good. £385



The attractively printed first edition of this biting satire against monks, classifying the various types of religious orders according to a system modelled on Linnaean taxonomy, through an analysis and description of their nature, dress, and habits. Published under the pseudonym 'Joannis Physiophilus' it was in fact the work of the noted Austrian mineralogist and metallurgist Ignaz Edler von Born (1742-1791). 'In the preface the author tells how "monks" provide the missing link in the evolutionary chain between apes and Man, resembling Man in physical appearance but generally behaving more like monkeys. The author hopes to inspire men of means to build menageries to house foreign and exotic monks such as the "Brahmin", the "Dervish", and the exceedingly rare "Lama". If the specimen cannot be captured, he suggests the inclusion of a stuffed exhibit or of one pickled in alcohol. Each chapter deals with a different European religious order such as the Franciscans, Dominicans, Trappists and Carmelites, and provides a brief description of the appearance and habits of each "species" together with a bibliography' (Hagstromer Library online description).



For a brief time a member of the Jesuit order, Born had quickly decided that he was not cut out for monastic life, and moved to Prague to study law. After graduation, he made extensive tours throughout Germany, Holland and France, and during this period developed an interest in the natural sciences and geology, eventually becoming a leading mineralogist. In 1770, he joined the department of mines and the mint. Among his first official duties was a tour of the mines of Hungary and Transylvania. At one location, he descended into a shaft to soon after the fires to detach the ore had been extinguished, and was exposed to a near fatal dose of arsenic rich vapours, which resulted in permanent nerve damage which plagued him for the rest of his life, and forced him to pursue passive activities such as his mineral collection. He published a number of works, and was one of the first to realize the great part fossils were to play in historical geology and the first to describe the use of mercury in the extraction of gold and silver. In 1776 he was called to Vienna by the Empress Maria Theresa to arrange the natural history collections, the predecessor of today's Naturhistorisches Museum, publishing in 1778 the well regarded catalogue *Index rerum naturalium Musei Cæsarei Vindobonensis*, followed in 1780 by *Testacea Musei Cæsarei Vindobonensis*, considered to be one of the most beautiful of all conchology books. He remained in Vienna until his death on July 24, 1791. A leading Enlightenment figure, and member of several scientific academies, Born was a prominent member of the Freemasons in Vienna, being head of the Illuminati lodge, and is considered by many to have been the inspiration behind the character of Sarastro, in Mozart's *Magic Flute*, Born having introduced and tutored Mozart into the Lodge.

The satirical *Specimen Monachologiae* was one of a number of anti-clerical works written by Born, no



doubt prompted by his Jesuit experiences as a youth in Vienna, and whilst appealing to his own anti-clerical circles, caused considerable outrage amongst Viennese Church officials, which resulted in the book being added to the banned list *Index librorum prohibitorum*, described in Dec. 6, 1784. A detailed discussion of the work, including a translation of much of the preface, can be found within *The Retrospective Review* Vol 3, 1821, pp. 76-83, edited by Henry Southern.

DSB, II, pp. 315-316; Hayn-Gotendorf, *Bibliotheca Germanorum erotica et curiosa*, V. 340; Holzmann-Bohatta, *Deutsches Anonymen-Lexikon 1501-1850*, IV. 3176; Lipperheide 1867; NDB 2, 466 f; Weber, *Möncherei* IV, 400: 'bleibt des Meisterstück und die witzigste aller Satiren.'

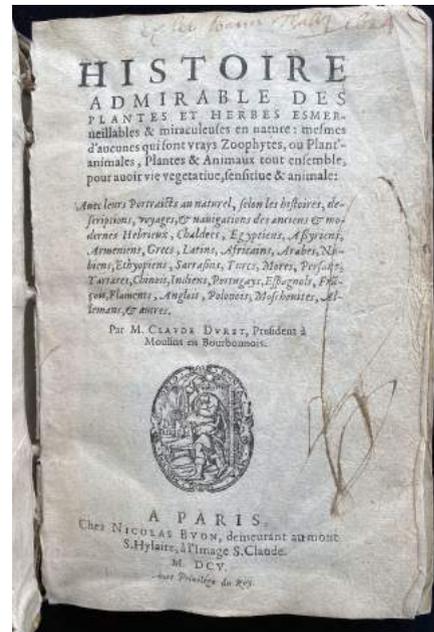
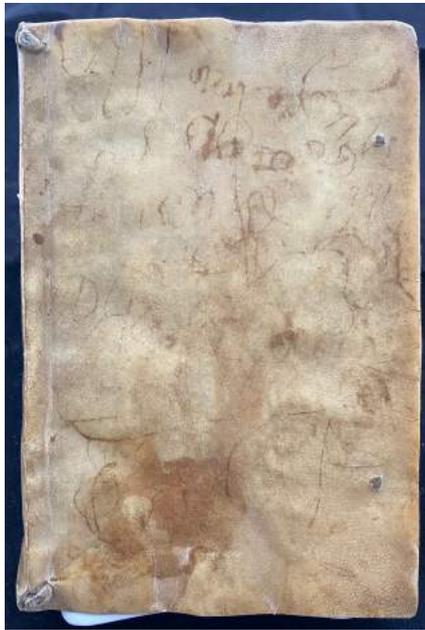


One of the first depictions of the pineapple

33. **[PLANT MYTHOLOGY.] DURET, CLAUDE.** HISTOIRE ADMIRABLE DES PLANTES ET HERBES esmerveillables & miraculeuses en nature: mesmes d'aucunes qui sont vrais zoophytes, ou plant' animales, plantes & animaux tout ensemble, pour avoir vie vegetative, sensitive & animale: avec leurs portraits au naturel, selon les histoires, descriptions, voyages & navigations des anciens & modernes Hebrieux, Chaldees, Egyptiens, Assyriens, Armeniens, Grecs, Latins, Africains, Arabes, Nubiens, Ethyopiens, Sarrasins, Turcs, Mores, Persans, Tartares, Chinois, Indiens, Portugays, Espagnols, François, Flaments, Anglois, Polonois, Moschovites, Allemans, & autres. A Paris, Chez Nicolas Buon, demeurant au mont S. Hylaire, à l'image S. Claude. 1605.

8vo (170 x 115mm), pp. [xxiv], 341, [1] blank; without the final leaf 'Extraict du Privilege du Roi'; with woodcut printer's device on title, woodcut initials and head-pieces, and 28 woodcuts within the text, mainly full-page; title-page a little browned and soiled, with some light marginal soiling and staining, sporadic faint marginal dampstain affecting upper margin throughout; faint and illegible contemporary signature in brown ink at head of title-page, with further doodling; a wide margined copy in contemporary limp vellum, without endpapers, faint manuscript title visible on spine, with further ink doodlings on both covers, book-block a little shaken, covers darkened and soiled, without the ties; still a good copy. £3,800





First edition of this attractively illustrated and curious work by the magistrate and naturalist, Claude Duret (ca. 1570-1611), being a compilation of accounts of remarkable and exotic plants, both real and mythical. Whilst his focus upon the mythical, including discussions and depictions of legendary plants of folklore such as the vegetable lamb of tartary and the barnacle goose tree, inevitably attracts the attention of readers and scholars alike, Duret's work is recognised for including some of the earliest descriptions of several rare and exotic plants only recently introduced into Europe, such as the cocconut, banana and bread fruit. The work is described by Tongiorni as being 'perhaps the first book on the flora of the New World to be published in France' (An Oak Spring Herbaria, no. 53), and describes 'numerous American plants ... amongst them, cacao and the pineapple' (Alden & Landis, no. 605/39).



It is his focus upon 'zoophytes' - the marvellous hybrids that supposedly belonged to both the animal and plant kingdoms, and which were so sought after by travellers, explorers, and collectors alike, for which the present work is best known, however. With greater exploration of the world, Renaissance scholars were beginning to question accounts of plants producing animals, and thus the notion of zoophytes was coming under greater scientific scrutiny, no doubt prompting Duret to compile the present anthology of famous stories. We find therefore, accounts of a tree whose leaves fall off and walk away (illustrated by the woodcut 'Portraict de l'arbre de l'Isle de Cimbubon, qui porte des feuilles qui vivent & cheminent'), discussion of the mandrake's song, as well as the credulity tree whose leaves turn into fish or birds depending on whether they fall into water or on to the ground. The work begins with a chapter on the Garden of Eden and the banana tree as the original Tree of Life, and Duret draws upon both classical western mythology as well as upon oriental and sub-continent fables as sources for his tales. These legends and mysteries were to hold sway well into the 18th century, gradually discarded and refuted through careful scientific observation and study, and the development of modern biological science.





Little is known about Duret, other than he was a naturalist, judge and lawyer, born in Moulins, where he lived and worked. He was clearly immersed in an intellectual and scientific atmosphere, however, and whose family were well connected. His father, Louis Duret (1527-86), was a physician to kings Charles IX and Henri III. His older brother, Jean (1563-1629), was also a physician, and his son Noel (1590-1650) was a mathematician and astronomer for Louis XIII. Given his father's Parisian ties, the choice of Nicolas Buon, an important printer in Paris, was well calculated. Buon is perhaps best known for publishing Hugo Grotius's work on the law of war, *De iure belli ac pacis* in 1625. By choosing an important Parisian publisher, Duret no doubt hoped that his work would receive wider attention and circulation.

Copies of the work are often found trimmed close, and the present example is of appeal having wider margins than usual, though is lacking the final privilege.

Alden & Landis, *European Americana* II, n° 605/39; BM Nat. History, I 496; Brunet II, 916: "volume peu commun"; Nissen BBI 571; Pritzel, *Thesaurus literaturae botanicae*, 2553; Rahir, *Bibliothèque de l'amateur*, p. 411; Tongiorni, *An Oak Spring Herbaria*, 2009, n° 53.





Attractive Bath printing of this romanticised verse

34. [PLANT MYTHOLOGY.] LA CROIX, DEMETRIUS DE, (PSEUDONYM MACENROE, DEMETRIUS) AND RICHARD CLAYTON, SIR. CONNUBIA FLORUM Latino Carmine Demonstrata ... Notas et observationes adjecit Richardus Clayton, Baronettus. Bathoniæ: Ex. Typographia S. Hazard. 1791.

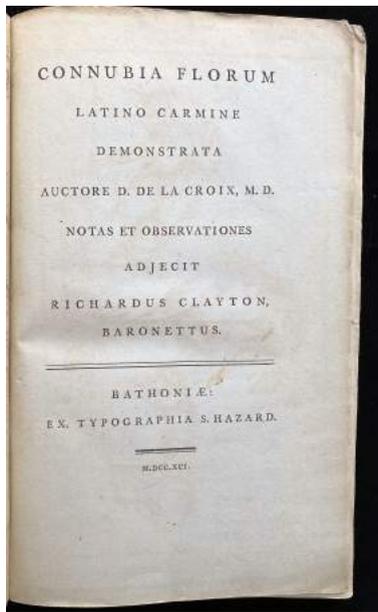
8vo, pp. [iv], 138, [1] errata, [1] blank; with engraved frontispiece printed in sepia (laid down on), signed by William Hibbert; some light foxing throughout, with some minor edge wear along fore-edge; with a number of contemporary corrections and annotations in pencil throughout; in recent blue paperbacked boards, with plain cream spine reback; a good copy. £685

First Bath printing of this romanticised Latin verse on the fertilisation of plants, or the 'marriage of flowers', by Demetrius de la Croix, edited by Sir Richard Clayton, and printed at Bath by Samuel Hazard. The poem was first published as the preface of Sebastian Vaillant's *Botanicon Parisiense* in 1727. Written by a Irish physician, Demetrius MacEnroe, who was living in Paris, it was expanded and printed separately in 1728 under the name of Demetrius de la Croix, a French translation of the author's Irish name. The poem attained a certain celebrity, and came to the attention of both Pope and Swift.

The striking frontispiece, printed in sepia, was engraved by the Bath engraver William Hibbert, and purports to show Barometz or Scythian Lamb, (also known as borometz or vegetable lamb of tartary) a legendary form, once thought to be part plant and part animal, and which supposedly grew lambs as its fruits, which grazed attached to the plant by an umbilical cord. Once the plant died, so did the lamb. In reality it is now believed to have been an Asian fern, but it became a staple of early cabinets of curiosities. The poem itself takes up only 37 pages (pp. 21-58) of the present edition, being preceded by prefatory material, and followed by notes and observations added for this edition by Sir Richard Clayton. The notes are in French, Latin, Greek and English, Clayton citing a number of botanical luminaries

including Ray, Grew, Linnaeus, Tournefort, Rousseau, Martyn and Erasmus Darwin.

BM Nat. History I, p. 437; ESTC T81819; Hunt, *Botanical Catalogue*, 474; Pritzel, *Thesaurus literaturae botanicae*, 4973.

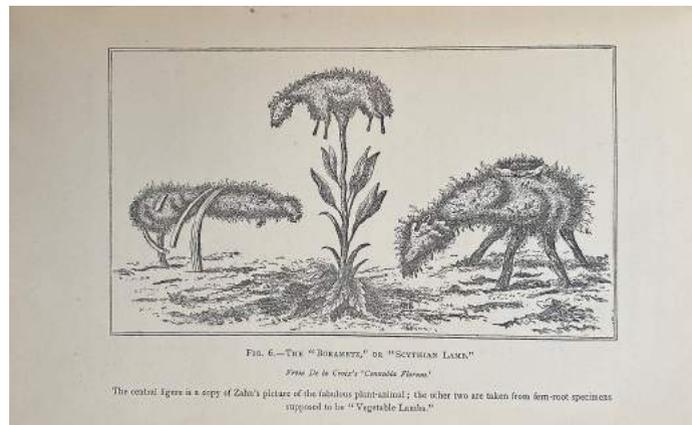


35. **[PLANT MYTHOLOGY.] LEE, HENRY.** THE VEGETABLE LAMB OF TARTARY; A curious fable of the cotton plant. To which is added a sketch of the history of cotton and the cotton trade. Illustrated. London: Sampson Low, Marston, Searle, & Rivington, ... 1887.

8vo, pp. [iii] - xi, [i] blank, 112; with steel engraved frontispiece, and seven engraved plates (included within pagination); with slight offsetting from frontispiece onto title-page, final page browned with some offsetting, otherwise generally clean; in contemporary green fine grained cloth, ruled and decorated in gilt and blind, with image of plant in gilt on upper cover, head and tail of spine a little worn, joints, extremities, and covers all a little rubbed and scuffed, with some slight fading; with ex-libris book plate 'The Donald Beatty Bloch Collection' loosely inserted at the rear.

£285

First edition of this noted essay by the British naturalist Henry Lee (1826? - 1888), offering up what he believes to be the definitive explanation of the centuries old myth of the 'Vegetable Lamb of Tartary', also referred to as the 'Lamb-Tree', the 'Scythian Lamb', or 'Borometz' (sometimes barometz). After extensive research, it was Lee's belief that 'the rumour referred to the cotton-pod, and originated in the first introduction of cotton and the fabrics woven from it into Eastern Europe' (p. x). The work includes a number of striking reproductions of images of the mythical plant from historical sources, and concludes with a chapter on the history of cotton and the cotton plant.



The myth surrounding this legendary form, thought to be part plant and part animal, can be traced back to antiquity, with descriptions of Indian 'tree wool' found in the Ancient Greek writings of Theophrastus and Herodotus. Versions of the myth can also be found in the Jerusalem Talmud of 400. It evolved through the Middle Ages, with medieval texts describing two varieties of the Vegetable Lamb. The first produced little naked, newborn lambs inside its pods, whilst the other had a life-sized lamb, with bones, blood and flesh, attached by its belly button to a short plant stem. This stem was extremely flexible, so allowed the tethered lamb to graze on the vegetation around it. Once all the vegetation was eaten, or if the stem broke, the lamb would die. Over the centuries, many notable scholars, including John Parkinson, Francis Bacon, Christopher Wren, Nehemiah Grew, Linnaeus, Erasmus Darwin and Sir Hans Sloane, examined specimens (it having become a staple of all good cabinet of curiosities), and posited theories as to the exact nature of the plant, which gave rise to some believing it came from the vast region of Europe and Central Asia known then as Tartary, (hence the alternative name of Borometz, which was the Tartar word for "lamb"). Alternative theories looked to Asia for the source, with specimens of what was termed agnus scythius (Scythian Lamb) or agnus scythius borometz arriving from China, which had its own vegetable lamb tradition: the mu-mien, or "mound-planted sheep," whose inspiration may have been descriptions of the cotton plant in Chinese poetry circa 1000–1200.



Sloane was among the commentators who judged these woolly samples, however, to be fern rhizomes, not lambs of any sort.

Scythia at the time described many regions in Europe and Asia, and Lee in his work points rather to Indo-Scythia, a region of India. Alexander the Great's officer, Nearchus, reported in the fourth century that when they got there, they found its locals clad in a "vegetable wool", later identified as cotton wool. Such accounts, together with those of Herodotus, (see p. 46) lead Lee to credit cotton, not rhizomes, with the origin of the Lamb myth, rejecting Sloane's theory, and arguing that non-cotton specimens like Sloane's had been "little lamblike toy figures ingeniously constructed by the Chinese".

BM Nat Hist. III, p. 1078; For an interesting contemporary discussion see Benjamin Aldes Wurgaft, *Animal, Vegetable, or Both? Making sense of the Scythian lamb* at <https://www.laphamsquarterly.org>.

The most important pre-Hunterian museum of anatomy

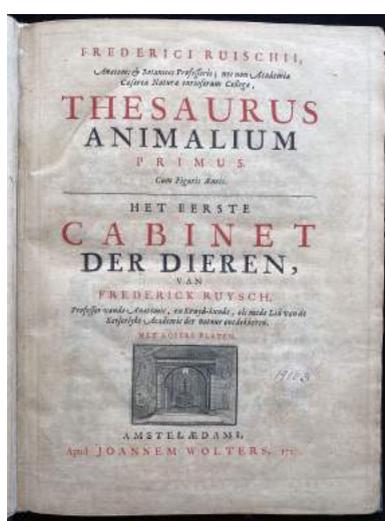
36. **RUYSCH, FREDERIC.** *THESAURUS ANIMALIUM PRIMUS. Cum Figuris Æneis. Het eerste Cabinet der dieren ... met kopere platen.* Amstelædami, Apud Joannem Wolters. 1710.

4to, pp. [56], 42 printed in Latin and Dutch in parallel columns; additional engraved title-page signed C. C. Huyberts, seven engraved plates (two folding, and two signed J. Mulder), with engraved title-page vignette, and woodcut initials and tail-piece; title printed in red and black; title-page a little browned, with further browning and foxing throughout, and some marginal staining, evidence of neat gutter repairs to frontispiece and title-page, minor nicking to fore-edge of frontispiece; with small library stamp of the 'Med. Soc. County of Kings Library' on verso of frontispiece, at tail of title-page, and on verso of plates (though very faint); rebound in modern green marbled boards, extremities lightly bumped and rubbed. **£1,800**

First edition (apparently all published) of Ruysch's *Thesaurus animalium*, cataloguing and illustrating a number of the zoological specimens from his renowned 'anatomic cabinet', and forming an adjunct to his more famous series *Thesaurus anatomicum* published in ten parts between 1701-1716. Divided into two parts, the first unnumbered section begins with two leaves of dedication, followed by 'Lectori Benevolo Salutem/Goewillige Lezer' printed in Latin and German parallel columns and comprising three leaves. This is followed by a celebratory ode in praise of the museum 'In Celeberrimi Viri Frederici Ruyschii ... *Gazophylacium universale*' by Lambert Bidloo (1633-1724) (8th-17th preliminary leaves), and then its translation into Dutch by Coster (19th-29th preliminary leaves). The catalogue itself is paginated and is again printed in Latin and German parallel columns, with a brief errata found at the foot of p. 42.

The anatomical and zoological museum of Frederik Ruysch (1638-1731), was considered one of the marvels of early eighteenth-century Europe. Ruysch was Professor of Anatomy at Amsterdam, and his anatomical 'cabinet', displaying

hundreds of individual organs and entire corpses prepared with extraordinary skill using secret methods of anatomical injection and preservation, filled his house in Amsterdam, and became a major attraction in its day. His first collection, including the specimens illustrated in the present work of 1710, was sold to Czar Peter the Great in 1717 for 30,000 Dutch florins. It can still be found, almost complete, at the Museum of the Academy of Sciences in St. Petersburg. It was more famously listed in his ten part *Thesaurus Anatomicus* published between 1701 and 1716, (again in Latin and Dutch, with an index appearing in 1725), and including many striking, if at times slightly grotesque, illustrations, the anatomical specimens often supported by plants and decorated with herbs, rocks, and





FR. RUYSCII
THESAURUS
ANIMALIUM
PRIMUM

AMSTELÆDAMI apud JOANNEM WOLTERS. 1710.



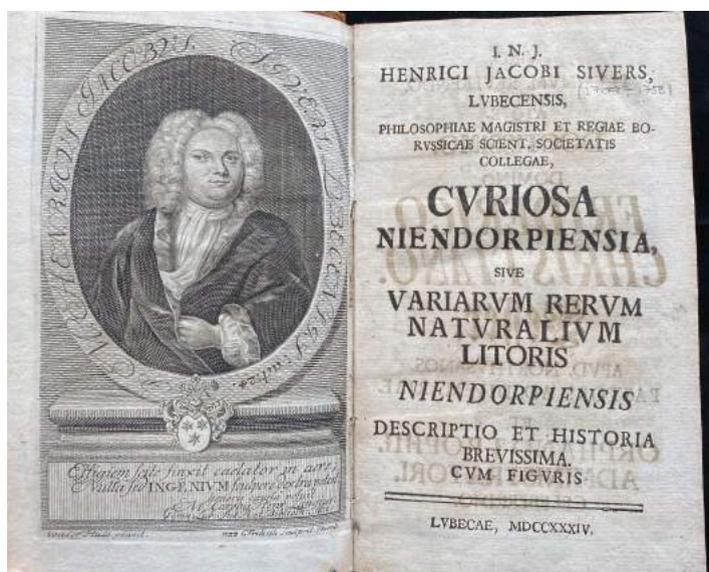
shells. His daughter Rachel embroidered lace garments for his preserved infants, and the three collages of fetal skeletons are perhaps some of the best known images from the series. The present *Thesaurus Animalium* is sometime found bound with the *Thesaurus Anatomicus*. Although termed 'primus', according to the Edell sale (lot 64) no more parts of this series were published.

The fine frontispiece by Cornelis Huyberts (1669-1712?) shows an impressive imaginary museum full of cabinets, specimens, and mythological figures. The other plates, drawn and engraved 'ad vivum' by J. Mulder, are remarkable for their fineness of detail. The plates depict the fetus of an armadillo, the ovaries and fetus of a frog, different species of fish, and two plates of shells, all of which are done in Ruysch's characteristic style.



Probably the most original artist in the history of anatomical preparations, Ruysch enjoyed making up elaborate three-dimensional emblems of mortality from his specimens. In their dreamlike qualities many of the plates depicting the preparations reflect surrealism centuries before surrealism became fashionable. 'Ruysch's unique anatomical preparations attracted many notables to his museum, including Czar Peter the Great of Russia, who was so fascinated with the preparations that he attended Ruysch's anatomy lectures, and in 1717 he bought Ruysch's entire collection, along with that of the Amsterdam apothecary Albert Seba, for Russia's first public museum, the St. Petersburg Kunstkammer. Over the years most of the dry preparations in St. Petersburg deteriorated or disappeared, but some of those preserved in glass jars remain. A few later specimens by Ruysch, auctioned off by his widow after his death, are also preserved in Leiden. Because most of the preparations did not survive, Ruysch's preparations, and his museum, are known primarily from these publications. Ruysch's methods allowed him to prepare organs such as the liver and kidneys and keep entire corpses for years. He used a mixture of talc, white wax, and cinnabar for injecting vessels and an embalming fluid of alcohol made from wine or corn with black pepper added. Using his injection methods Ruysch was the first to demonstrate the occurrence of blood vessels in almost all tissues of the human body, thereby destroying the Galenic belief that certain areas of the body had no vascular supply. He was also the first to show that blood vessels display diverse organ-specific patterns. He investigated the valves in the lymphatic system, the bronchial arteries and the vascular plexuses of the heart, and was the first to point out the nourishment of the fetus through the umbilical cord. Ruysch's discoveries led him to claim erroneously that tissues





in Rostock, Sivers was a keen natural scientist, and shortly after his arrival back in Lübeck he published a short treatise, *Descriptio lapidis musicalis, echinitae cordati et stellinae marinae* discussing his recent discovery of a rare fossil, or ‘musical stone’. The work was dedicated to the Prussian Academy of Sciences, and whilst perhaps sounding somewhat far fetched as a theory, was nevertheless well received, Sivers in fact being awarded membership of the Academy as a result, which prompted him to publish a series of further *Specimina curiosorum Niendorpensium* in quick succession, providing descriptions of lapides stellares, belemnitae, and succina. Two further short essays were published in 1734, and all six have been collected together here under a general title-page, and although paginated continuously, each retain their own separate title-pages. The famous ‘musical stone’ is illustrated in the first of six, rather crudely executed and engraved plates, by S. F. Straube, with an engraved portrait of the author included as a frontispiece.

Whilst the Academy were supportive of his efforts, Sivers’ description of his ‘musical stone’ caught the barbed attention of fellow satirical poet, Christian Ludwig Liscow (1701-1760), however, who had already taken swipe at him for both an earlier theological work, as well as previous attempts at satirical poetry. Liscow penned *Vitrea Fracta* in 1732, ostensibly a translation of a letter from one Sir Robert Clifton to a correspondent on the Russian island of Novaya Zemlya regarding an apocalyptic image he has seen in a frozen window pane, but in reality a determined swipe at Sivers, thinly disguised as ‘Mr Makewind’, who maintains a ‘cabinet of rarities’, and is ridiculed for being accepted into the Academy of Sciences. The two became embroiled in a bitter dispute, and Sivers eventually left Lübeck in 1734, for Denmark, before moving to Sweden, where he continued to pen satirical verse, and other contributions to natural science, including a work on Swedish marble.

Whilst his dispute with Liscow seems to rather dominate German biographies of Sivers, and colour their opinion of him as something of a figure of ridicule, he was clearly held in high regard within Sweden where he was respected as a polymath and noted writer, and long time correspondent with Linnaeus. Indeed the Swedish sources make no mention of Liscow. His significance as a natural history collector seems to have been recognised later,



with Aikin's 1814 *General Biography* noting that during 1734 'he made a tour to Denmark and Sweden, in order to collect objects for a museum of natural history which he had begun to form ... Siviers was a man of considerable learning, and had a library, consisting of two thousand volumes, chiefly on theological and historical subjects. He possessed also a numerous collection of antiquities, natural productions, and various curiosities of art; but in 1737 had been obliged to sell to Count Charles Gyllenborg the half of his minerals, and a pretty large cabinet of Roman coins, which the Count afterwards bequeathed to the academy of Lund' (vol IX, p. 161).

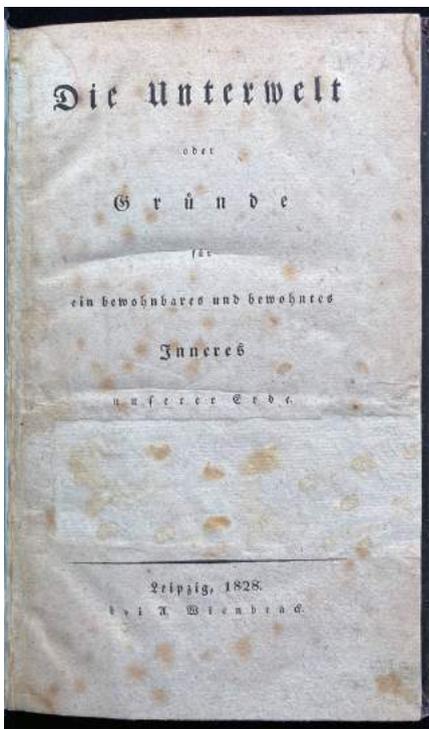
Banks, Joseph, *Catalogus bibliothecæ historico-naturalis Josephi Banks*, (1798), p. 246; Sherborn, *A bibliography of the foraminifera, recent and fossil, from 1565-1888*, (1888), p. 130; Schuh, *Mineralogy and Crystallography: An Annotated Bio-bibliography of Books published 1469-1919*, (2007), II. p. 1356/4443 'Very scarce'.

'The Underworld or Reasons for an Inhabitable and Inhabited Interior of Our Earth'

38. **[UTOPIA - HOLLOW EARTH THEORY.] [ANON.] DIE UNTERWELT ODER GRÜNDE für ein bewohnbares und bewohntes inneres unserer erde.** Leipzig, bei A. Wienbrack. 1828.

8vo, pp. [iv], 144; with pp. 4 publisher's catalogue, printed on smaller paper stock, bound at end; title-page with near contemporary repair where stamp(?) removed, with small ink accession(?) number '2250' in gutter at p. 16; somewhat browned and foxed throughout, with some occasional minor dampstaining to margins; in later 19th century black marbled paper boards, remains of paper label on spine lettered in mss, spine and joints a little rubbed with some loss of paper, covers a little scuffed and scratched, extremities bumped and lightly worn.

£775



Scarce first edition of this curious work in support of the theory that the earth is hollow and habitable within, accessible through a series of caves at the poles, and filled with natural light and heat, able to sustain life. It was the first of three works on the subject published by the anonymous author. A short defence followed in 1829, *Pluto, oder Vertheidigung des Buches: Die Unterwelt, oder Gründe für ein bewohnbares und bewohntes Inneres unserer Erde*, with a more extensive second part being published in 1832 under the title *Ansichten der Völker über die Bewohner des Innern unserer Erde. Oder: Die Unterwelt, 2ter Theil*, in which the author gave further supporting evidence for the theory based on legends and writings from across the world. We have found only one copy bound to include both principle parts, at Strasbourg.

Today, the notion of a hollow earth is laughable, but from the 1600s to the early 1900s the idea was treated more seriously, and attracted some serious thought from leading scientists of their time, including Johannes Kepler and Athanasius Kircher. More traditionally viewed as being the kingdom of hell, both in folklore and by many religions, the true physical nature of the earth's interior became the subject of more scientific debate towards the end of the 17th century, with many attributing the 'hollow earth theory' to Sir Edmund Halley, when in 1691 he presented to the Royal Society his theory of there being three concentric hollow balls inside the earth which were responsible for the magnetism of the poles through their movement. Halley's hypothesis

became the focus of not only much theoretical speculation amongst scientists, but also became the basis for many future literary expeditions into the hollow earth's interior.

The present anonymous contribution to the subject was no doubt triggered by their American



contemporary, John Cleves Symmes (1780-1829), who in 1818 circulated the first of a number of flyers announcing his theory of Earth's structure and polar geography. Declaring that Earth is 'hollow, and habitable within; containing a number of solid concentric spheres, one within the other, and that it is open at the poles 12 or 16 degrees,' Symmes solicited 'one hundred brave men' for an expedition north of the 82nd parallel in search of 'a warm and rich land, stocked with thrifty vegetables and animals, if not men.' He claimed that there was inner light, and an internal sun which made life possible, as well as declaring that animals which disappeared from the Arctic in winter had actually gone inside the Earth to escape the intemperate weather. Despite his ardent promotion of it, Symmes' theory might have sunk into oblivion, were it not for the publication, shortly after the release of his broadsheets, of a novel called *Symzonia: A voyage of discovery* (1820), written under the pseudonym of 'Captain Adam Seaborn'. The author's true identity remains unknown, although some believe it to have been written by Symmes' himself. It was, however, to inspire numerous hollow-earth fictions, notably those of Poe and Verne. Whilst his theories inevitably prompted much debate and criticism, it also tapped a vein of cultural patriotism, national pride, and expansionist ambition that won him a group of loyal followers. He proposed making an expedition to the North Pole hole, thanks to efforts

I n h a l t.		Seite
Einführung		1
Die Unterwelt ist bewohnbar		7
Die Erde hat kein festes Innere		12
Die Erde ist eine Hohlkugel		33
Die Erde hat Oeffnungen an den Polen		42
Unterirdisches Feuer		46
Unterirdisches Wasser		65
Unterirdische Luft		63
Licht der Unterwelt		72
Weitere Beschaffenheit der Unterwelt		75
Das Innere der Erde ist bewohnt		79
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Unterirdische Säugethiere		84
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of one of his followers, James McBride, (and who published a defence of Symmes theories in 1826) but the new President of the United States, Andrew Jackson, halted the attempt. Another prominent Symmes's proponent, Jeremiah Reynolds, was instrumental in obtaining congressional funding, however, for the Great American Exploring Expedition of 1838-1842, and so recent scholars now give some credit to Symmes for having helped to promote American polar exploration.

A search of contemporary reviews of the present work reveals that it too became the subject of much ridicule and criticism - though not enough to prevent the author from penning his 1832 follow up. The focus of a five page critique in *Minerva: ein Journal historischen und politischen Inhalts* (1828, Vol 4, pp. 449-454), the reviewer quips that the author must himself be a subterranean inhabitant, since he is able to describe the interior so well, and that perhaps he has emerged from one of the many caves into the upper world - perhaps into Leipzig itself where he must have met the publisher Wienbrack. He will no doubt return to the underworld, where he will build universities and bookshops, to teach the underworld inhabitants on how to interpret dreams. A review in *Morgenblatt für gebildete Leser*, Volume 27, Issue 4 for 1832 (p.416), is equally sceptical of his follow up work, revealing that it had been published shortly after the June Revolution of 1832 in France, the author indeed suggesting that governments should at least consider his theories, as the interior world could be used to relieve the pressures of over population. To achieve this, however, he conceded that the subterranean inhabitants would have to be exterminated - as the reviewer notes drily 'the heavens will no doubt protect the poor moles for this cruelty for a while' (p. 416).

Ackermann, *Geheime Wissenschaften Antiquariatskataloge 594-97 und 599 1926-1928*, (1979), I. 279; *Bibliotheca Utopistica Hevesi*, (Gilhofer & Ranschburg) (1980 reprint), item 1832; *Versandantiquariat Volker Lechler, Schaubühne wundersamer wesen und unwesen*, Katalog 18, 383; not in Holzmann-Bohatta, *Deutsches Anonymen-Lexikon*; OCLC locates copies of this first part at Chicago, Harvard, Minnesota and McGill, with a number of German holdings cited; part two is equally uncommon, with no US holdings, though both are available online.



39. **WEITZ, ANTON.** KURTZE NACHRICHT VON E. HOCH-EDL. UND HOCHW. RATHS ZU LEIPZIG BIBLIOTHEC und denen daselbst befindlichen vornehmsten Curiositäten. [n.p. but Leipzig] Gedruckt bey Christoph Zunkel. [n.d. but ca. 1722.]

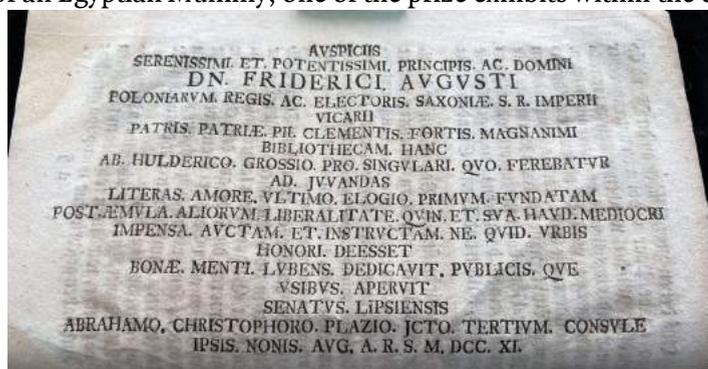
8vo, pp. [31], [1] blank; with woodcut head-piece and initial; somewhat browned and lightly stained throughout, notably along lower margins and to final blank, final leaf torn at lower gutter, upper inner gutter of final three leaves wormed, with loss of a couple of letters; with marbled paper back strip, corners a little furled.

£685



Scarce issue of this guide to the treasures and curiosities of the Leipzig Senate library, the Bibliotheca Senatus Lipsiensis, by Anton Weitz (fl. 1682-1751), the custodian of the library for many years. Established in 1683, as a result of a bequest of some 2000 books made by the lawyer and scholar Huldericus Grossius (1605-1677), the library gained its reputation as much for the art work and other curiosities housed within it, as for the library itself, which by this time had substantially increased its holdings to over 25000 volumes. Weitz provides a virtual tour, guiding the reader ‘up the stairs’ to the first door, on either side of which can be seen two paintings depicting scenes from Ancient history. After giving a brief history of the libraries formation, Weitz moves through the various rooms, highlighting in turn the numerous paintings (the majority of which again depict scenes from ancient history and mythology), together with some 115 portraits of the great and good which adorn the walls.

Within the front hall could be found several cabinets housing curiosities including minerals, fossils, petrified objects, ‘exotica’, as well as mathematical instruments. Within the library itself were further cabinets containing antiquities, urns, as well as a substantial collection of notable coins and medallions, antique gems, and other scientific instruments. A pair of Blaeu globes also grace the library. Special attention, however, is given to a description of an Egyptian Mummy, one of the prize exhibits within the collection.



Above the door of the library itself, hangs an inscribed plaque in honour of Grossius. Containing many wonderful operas and collections, neatly classified according to academic disciplines and then subject matter, the library was noted in particular for its collection of foreign language bibles, scarce oriental language works, as well as many botanicals, notably a Hortus Eystettensis. Readers could also access a number of ancient manuscripts, in both Hebrew, Arabic, and Greek. The library was available for use by scholars and citizens on Wednesday and Saturday, having requested the books in advance in writing.



A short history of the library had previously been published by the then librarian, Gottfried Christian Goetz, in 1711 *Bibliothecam magnifici amplissimique Senatus Lipsiensis*. The present work seems to have first been published in around 1720, the date of 1722 for the present issue being derived from a paragraph on the penultimate page. Erlangen have an issue of pp. [20] with an imprint of ‘Leipzig, Druckts Johann Heinrich Richter’, and which they date to 1720 (VD18 12227587). There exists a shorter variant of pp. [24] seemingly of 1722, also printed by Zunkel, but with a differing imprint and reset using smaller font and differing head- and tail pieces (VD18 11270128). The present issue is held by Sachsen-Anhalt (VD18 90481348). It appears to have then been printed by Tietze in 1725, again with slight variants (see VD18 10214658 and VD18 13064274). All issues are scarce.

First catalogue of the ‘theatrum anatomicum’ at Greifswald

40. **WESTPHAL, ANDREAS.** VEREICHNIß DER PRÄPARATEN WELCHE AUF DEM ANATOMISCHEN THEATER DER AKADEMIE ZU GREIFSWALD befindlich sich nebst einer vorrede von dem einfluß der zergliederungskunst in die glückseligkeit eines staats. Stralsund geduckt bey Hieronymus Johann Struck. [1760.]

Small 4to, pp. [vi], 38; with woodcut initials and head- and tail-pieces; lightly browned and foxed throughout, with some faint dampstaining at upper gutter, some small discrete paper repairs at upper gutter of prelims, at pp. 36-37, and to outer margins of final two leaves; bound in later 19th century blue paper boards, though retaining original decorative paper backstrip bound in, some light rubbing and wear to spine, with slight loss of paper at head and tail; a good copy; with a lengthy inscription on the front paste-down, to the German anatomist Robert Bonnet (1851-1921), from the noted German librarian Friedrich (Fritz) Milkau, and dated 1907.

£550



The uncommon first printed catalogue of the anatomical collection of the University of Greifswald, founded in 1750 in conjunction with the establishment of the Anatomical Theatre and Institute, under the Directorship of the professor of anatomy, Andreas Westphal (1720-1788). Westphal had been inspired to create a ‘theatrum anatomicum’, having experienced at first hand the educational benefits of having access to an anatomical collection, during his time in Berlin studying under August Budde (1695-1753), Director of the Berlin ‘theatrum anatomicum’ and professor of anatomy and physiology. Not only inspirational, Westphal’s connections with Berlin were to prove pivotal to the foundation of the Greifswald collection, through the early acquisition of the personal collection of August Schaarschmidt (1720-1791). Schaarschmidt, a dissector of anatomy at Berlin, was himself curator of the main collection there, and author of its own first printed catalogue, *Verzeichniss der Merkwürdigkeiten, welche bei dem Anatomischen Theater zu Berlin befindlich sind* in 1750. Our understanding is that this acquisition of the Schaarschmidt collection occurred around 1750, although the purchase may have taken place when Schaarschmidt left Berlin in 1760, to accept a position at the

newly founded University of Bützow. Westphal seems to have born much of the cost of this purchase himself, but it formed the basis of what was to become a signification collection which was expanded by Westphal and his successors, to include a notable comparative anatomy collection of skeletons and skulls.



This, the first such catalogue of the collection, lists 175 specimens, many of which had been prepared by Westphal and his students, before then examining a number of them in greater detail. Whilst a testament to his work and dedication so far, in his dedication to the Swedish politician, Jakob Albrecht von Lantingshausen (1699-1769, and at the time commander-in-chief of Pomerania, of which Greifswald was the centre), Westphal takes the opportunity to express his desire that the anatomical cabinets be ‘fortified and expanded’, with the aim of ultimately promoting the importance of the art of dissection. During his time at Greifswald, Westphal made various appeals to the University authorities to create separate schools of surgery and midwifery, although these were ultimately rejected. Certainly his low opinion on the general level of skill of rural midwives is evident within the present preface, Westphal criticising the upper classes for entrusting their care to women who though calling themselves midwives, were frequently of poor intelligence, or at best only ‘tolerably stupid’, with no practical experience other than having been pregnant themselves, or possibly having read Justine Siegemundin’s work, and recommends that their knowledge should be assessed before letting them loose.

Erman & Horn, *Bibliography of German Universities* II, no. 6421; not in Murray, *Museums, their history and their use*; see Richard N. Wegner, ‘Die Geschichte des Anatomischen Instituts und Museums der Universität Greifswald aus der Festschrift zur 500-Jahrfeier der Universität Greifswald (Wiss. Z. Ernst-Moritz-Arndt- Univ., Math.- Naturw. R. 2 (1956) 282- 297).

Dem Herrn von Junglinghsen
Robert Bonnet
für bey Wohlthätigkeit betriebenen
Hilf Vorrichtung eines Leinwand
sein Devotio bezuzigen wollen
der Bibliothecarius von Albinus
Greifswald,
den 3. Septembris 1707.
Friedrich Milkau



A SELECTIVE BIBLIOGRAPHY

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See also:

<https://archive.org>

Rarebooks.stanford.edu at <https://exhibits.stanford.edu/rarebooks> - A digital library of reference works





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