

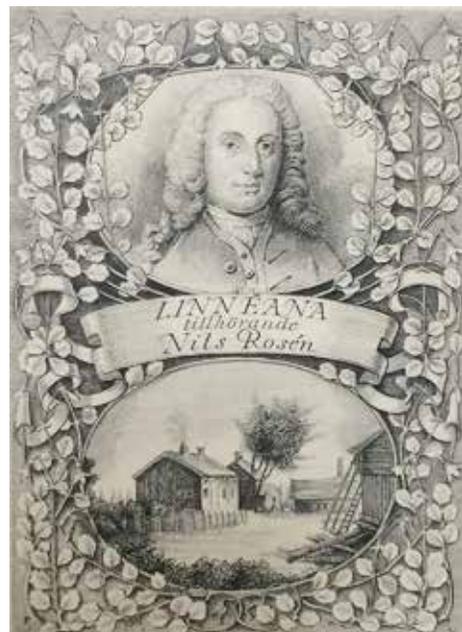


# Bulletin

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Clockwise from above: *Ananas Europa*, Variegated pine [*Ananas comosus* (Linnaeus) Merrill, Bromeliaceae], watercolor on paper by an unknown artist, ?1837–1851, 38 × 48 cm, Balestier album of Malaysian plants, HI Art accession no. 8549.05; Nils Rosén's Linnaeana bookplate in Carolus Linnaeus (1707–1778), *Museum S:ae R:ae M:tis Ludovicae Ulrica Reginae*... (Stockholm, Literis & impensis Direct. Laur. Salvii, 1764), Strandell Collection of Linnaeana no. 5561, HI Library call no. BD7 L758ml STR; and armorial binding of an unknown person on Louis Figuier (1819–1894), *Histoire des plantes* (Paris, L. Hatchette, 1865), Strandell Collection of Linnaeana no. 2038, HI Library call no. D25 F476h STR.

## Balestier album of Malaysian plants

In May 2021 the Art Department received an album of 72 watercolors of Malaysian tropical fruits, flowers and plants of economic importance that were painted (?1837–1851) by unknown artists of Malaysian or Chinese descent. The album was originally owned by Joseph Balestier (1788–1858), first U.S. Consul to Singapore (confirmed 4 July 1836–official resignation 21 January 1852), and consequently by the descendants of his half-brother Joseph Nerée Balestier (1814–1888). Accompanying the album was a calling card of Mrs. Henry Wolcott Balestier (a great niece-in-law through marriage) with the handwritten notation “Book was drawn and painted by free hand native of East India about 85 years. 1924.” Since the album’s paper is watermarked *Whatman 1837*, we may surmise that the images were painted on or after that year and before Joseph Balestier’s departure from Singapore in 1851. The album was delivered by friends of Sara Lawrence, executor of the Richard John Naskali estate, which stipulated that it be donated to the Hunt Institute. In 2002 Naskali (1935–2018) purchased it from a Balestier descendent living in Idaho, and the album remained a prized possession until his death. Many of the Malaysian plant names written on the bottom of each watercolor were verified by Muralithran G. Kutty, a Malaysian graduate student in Material Science Engineering at the University of Idaho on 8 October 2001. Naskali verified the binomials. Between 2005 and 2006, the album was conserved and rebound by Holly Moore, Lloyd E. Cotsen Head of Conservation, and photographed by John Sullivan, Head of Imaging Services, Huntington Library, Art Museum and Botanical Gardens, San Marino, California.

Along with the donated album were boxes of published materials and correspondence documenting Naskali’s personal research and travels, which will be deposited in our Archives as the Richard John Naskali collection no. 386. He traveled extensively to learn more about the Balestiers, this

album and the period in which it was created. His findings included possible, but unverified, threads to other important collectors and naturalists of the 19th century. Naskali discovered that images of the same tropical plants, painted in a similar style, were included in the Hugh Low Collection at the Royal Botanic Gardens, Kew. Low (1824–1905) was a naturalist and British colonial administrator who explored and collected orchids, mangosteens, nepenthes and nutmegs on the Riau Islands and along the Sarawak River in Borneo from 1844 to 1846. He sent many new species to his father’s nursery in Clapton, England, for cultivation and sale. His 30-year career as colonial secretary to the Governor of Labuan, Rajah James Brooke, and subsequent office holders, gave Low access to and an interest in engaging with native peoples and their culture and use of plant material. In fact the Balestier album and Naskali’s research at Kew were mentioned in Phillip Cribb’s essay in *A Botanist in Borneo: Hugh Low’s Sarawak Journals, 1844–1846*:

Their similarity to Low’s set of drawings and another set at Kew suggests that sets of drawings of useful and ornamental plants may have been commercially available in Singapore, the artists being local people or possibly Chinese. ... We suspect that the artists in Singapore were Malay because all of the fruits and spices in the bound set are identified by their Malay names (Low et al. 2002, p. 119).

After a comparison of the paintings in the Balestier album with those illustrated in the aforementioned publication, 12 are of the same species in different stages, or share similarities in structure and style. Of those 12, it is the painting of *Garcinia mangostana* Linnaeus that appears to be the closest copy. The overall similarity in the composition, including the position of the main stem, unripe fruits and overlapping leaves (including those with curled tips), suggests that both images were copied from the same drawing. There are variations from the Balestier album, including the downward turn of the ripe fruits, different seed and fruit details, and the color of the inflorescence (pale pink in the Balestier album and red in the Hugh Low collection). In a 4 March 2019 email to Naskali, M. Iskander, an expert at the National Heritage Museum,



Left, *Garcinia mangostana*, Mangosteen [*Garcinia mangostana* Linnaeus, Clusiaceae], watercolor on paper by an unknown artist, ?1837–1851, 38 × 48 cm, HI Art accession no. 8549.48; right, *Garcinia mangostana* L. from Hugh Low Collection, Royal Botanic Gardens, Kew, © Board of Trustees. RBG, Kew. These two artworks have a predominant number of similarities.

Singapore, also posited that “collectors ... circulated some of their drawings to other collectors and as such, copies would have been made by the artists commissioned by them.”

Giving additional credence to the availability of these drawings for purchase in Southeast Asia is an image of *Ananas comosus* (Linnaeus) Merrill in the collection of John Reeves (1774–1856), the English naturalist and collector of Chinese natural history drawings, at the British Museum of Natural History, London, that strongly resembles the style of the pineapple represented in the Balestier album (see *Bulletin* cover). The caption in the catalogue notes, “As this drawing bears no Chinese name, no crest and no number, it is possibly a stock picture acquired by John Reeves or his son, the source of which is now unknown” (Whitehead and Edwards 1974, pl. 15).

Thumbnail images of the 72 watercolors in the album may be seen by searching for 8549 in the accession field of the Catalogue of the Botanical Art Collection at the Hunt Institute database on our Web site.

### Joseph Balestier

In 1834 Balestier was appointed U.S. Consul to Rhio, a Dutch East Indies port open to American trade. He instead chose to reside in the Settlement of Singapore with his wife and son, and from there he tirelessly advocated for American trade through this British port. Two years later he was named U.S. Consul to Singapore. Since the Consul position was unpaid, it was necessary that Balestier have other business interests to support his family and the myriad visitors they hosted in their home. These included local citizenry, ship captains, such as Lt. Charles Wilkes (1798–1877) commander of the United States Exploring Expedition (also Wilkes Expedition, 1838–1842), and missionaries, such as the American Alfred North (1807–1869). He also had to pay the board or hospitalization of injured, ill or shipwrecked sailors and passengers (sometimes for months at a time). He had a sizeable library of books in numerous European languages, and the home was filled with Asian luxury items (Buckley 1965, p. 469), and a garden with Chinese fruit trees and rare

plants (Anonymous 1848). For additional income, Balestier sold goods arriving from American trade vessels and arranged for the transit of cargo and passengers on outgoing ships. Balestier was a founding member of the Singapore Chamber of Commerce (1837) and the Singapore Agricultural and Horticultural Society (1836), and he and other members experimented with growing tropical crops, such as sugarcane, cotton, coffee and spices, especially nutmeg (Turnbull 1972, p. 146–147). Since 1831 Balestier had owned and operated a 40-acre sugarcane plantation, where he refined sugar and distilled rum. The failure of the Balestier plantation was a result of his heavy investment in clearing land and adding equipment and the diminishing profits due to British tariffs, competition and a lack of access to the American market. After the consecutive deaths of Balestier’s 24-year-old son Joseph Warren Revere (1844) and his wife Maria (1847) and the decline of his health and the revenue from the plantation, Balestier departed Singapore for Washington, D.C., on a leave of absence. During this time the plantation was put up for auction and sold in 1848. Because of Balestier’s knowledge of the resources in that part of the world, the following year President Zachary Taylor appointed him a Commercial Agent to negotiate treaties of friendship and trade between the rulers of Cochin China, Siam, Sarawak and Labuan. Balestier, impatient for results, was less than diplomatic in his interactions, and his only success was with the Sultan of Brunei in Borneo. His visit to Sarawak, Borneo, and the island of Labuan off the coast, occurred during the governorship of the Rajah of Sarawak, James Brooke, and it is likely that Balestier met Hugh Low at this time. Balestier, now in poor health, resigned in 1851 and sailed for the United States, disembarking in New York on 28 September of that year. Little is known of his final years, beyond his marriage to the widow Caroline Matilda Fitzhugh Thompson in March 1852 in Fredericksburg, Virginia. She passed away in 1857, and by mid-1858 Balestier had moved to York, Pennsylvania, where he died a few months later and is immortalized on a marble tablet in St. John the Baptist Episcopal Church as a distinguished U.S. diplomat in U.S. Consular Service in Farthest India (Hales, p. 333).



Cuanco lunniat, Monkey Cup [*Nepenthes ampullaria* Jack, Nepenthaceae], watercolor on paper by an unknown artist, ?1837–1851, 38 × 48 cm, HI Art accession no. 8549.72. This is a species collected by Hugh Low in Borneo.



Buah Sookoon, Bread Fruit with Seeds [*Artocarpus altilis* (Parkinson) Fosberg, Moraceae], watercolor on paper by an unknown artist, ?1837–1851, 38 × 48 cm, HI Art accession no. 8549.32.

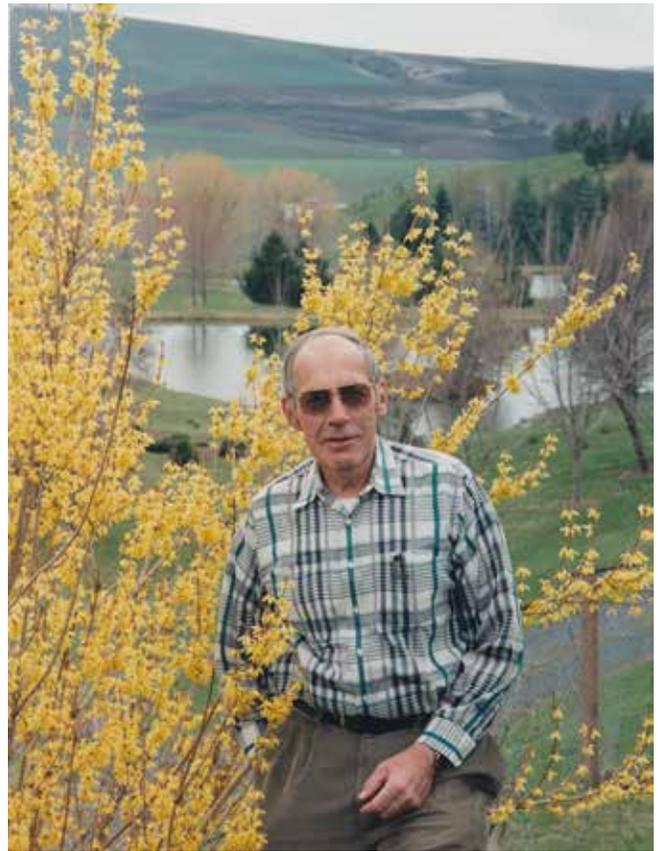
## Balestier album of Malaysian plants

### Richard John Naskali

An Astabula, Ohio native, Naskali earned a B.S. in floriculture and ornamental horticulture and an M.S. and Ph.D. in botany from Ohio State University. He was a professor of botany and plant anatomy (1967–1987) in the Department of Biological Sciences at the University of Idaho, Moscow, Idaho, and, according to the university's Web site (<https://www.uidaho.edu/infrastructure/facilities/arboretum/about-us/history>), the first director (1987–2003) of its 63-acre Arboretum and Botanical Garden. During his tenure as director, he advanced the profile and development of the arboretum groves and plantings and its use as a “living classroom” (Anonymous 2019, p. 11). His love of travel took him to Europe, Antarctica, Madagascar and Asia, and he was an avid photographer and collector of botanical books and artwork. For this album alone, Naskali's research took him to Singapore, where he visited the Asiatic Society, the Library and the National Archives and the Singapore Botanic Garden and National Parks, and he photographed the areas Balestier maintained during his tenure. His research into the Balestier album also took him to many gardens, museums, libraries and archives in London, Washington, D.C., Boston and Brattleboro, Vermont. Naskali also became fascinated with the genealogy of the Balestier family, which took him down the many rabbit holes of familial connections. Balestier's wife Maria (1785–1847) was the daughter of the patriot Paul Revere (1735–1818), and the author and journalist Rudyard Kipling (1865–1936) was the son-in-law of Balestier's half-brother Joseph Nerée Balestier. Naskali also researched American sailing vessels and their cargo and scoured microfiche of newspapers, journals and Department of State records. During his career Naskali co-authored papers and received numerous awards, and, because of his interest in Asian plants, the Dr. Richard Naskali Asian Grove was posthumously renamed in his honor. Also, the Richard J. Naskali Endowment for the Academic Advancement of the Arboretum supports the University of Idaho's library.



Buah Belimbing [*Averrhoa bilimbi* Linnaeus, Oxalidaceae], watercolor on paper by an unknown artist, ?1837–1851, 38 × 48 cm, HI Art accession no. 8549.39.



Richard John Naskali (1935–2018), unknown location, 9 April 2001, photograph by an unknown photographer, HI Archives portrait no. 2.

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—Lugene B. Bruno, Curator of Art

## FNA Senior Technical Editor Mary Ann Schmidt retires

All good things must come to an end. With the winding down of the Flora of North America (FNA) project and the completion of the final volume specifically handled by the Institute, the Hunt Institute FNA Editorial Center closed at the end of June, and Senior Technical Editor Mary Ann Schmidt has retired. Lucky, lucky Mary Ann will finally get her wish to spend more real face time with her grandchildren. Robert Kiger recently noted: “Mary Ann joined the Institute staff in 1999 as a technical editor, and later senior technical editor, for the Flora of North America project, for which the Institute is one of the editorial centers. Her excellent language and organizational abilities and her skills in dealing with complex botanical data and terminology have been significant factors contributing to the excellence of the published Flora.”

Before joining the Institute Mary Ann was Managing Editor, Scientific Publications at the Carnegie Museum of Natural History. She was the administrator of the scientific publishing program, which included *Annals of Carnegie Museum*, *Bulletin of Carnegie Museum of Natural History* and *Carnegie Museum of Natural History Special Publications*. I asked on which FNA volumes she worked, and she was the technical editor on volumes 5, 6, 8, 14, 26 and partially on volumes 12 and 13.



Mary Ann Schmidt, Hunt Institute’s Flora of North America editorial center, 17 February 2014, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

That is a bunch of treatments! More to the point Mary Ann had to “deal” with a large number of quirky, curmudgeonly and cranky taxonomists.

MAS (as she is known at the Institute) was our go-to person for technical scientific/botanical questions and a good joke. We will miss you!

—T. D. Jacobsen, Director

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## 2021 Hunt Institute Sponsors

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## 18(4) *Huntia* published

In this issue R. B. Williams discovers a rare set of hand-colored lithographic plates of British poisonous plants and links it to materia medica, botanical artists, publishers, education, legislation and pharmacy in Victorian Britain. Jana Vlachová (Tvrzníková) inspects illustrations in the Prague editions (1562, 1563) of Pietro Andrea Mattioli’s herbal to reveal new monograms of draughtsmen. Visit our Web site to download the PDFs.

The 19(1) *Huntia* is in peer review with publication anticipated early next year. If you’re ready to take us on a new adventure in the pages of our journal of botanical history, check out the topics and submission guidelines available on the *Huntia* page on our Web site.

—Scarlett T. Townsend,  
Publication and Marketing Manager

## Armorial bindings

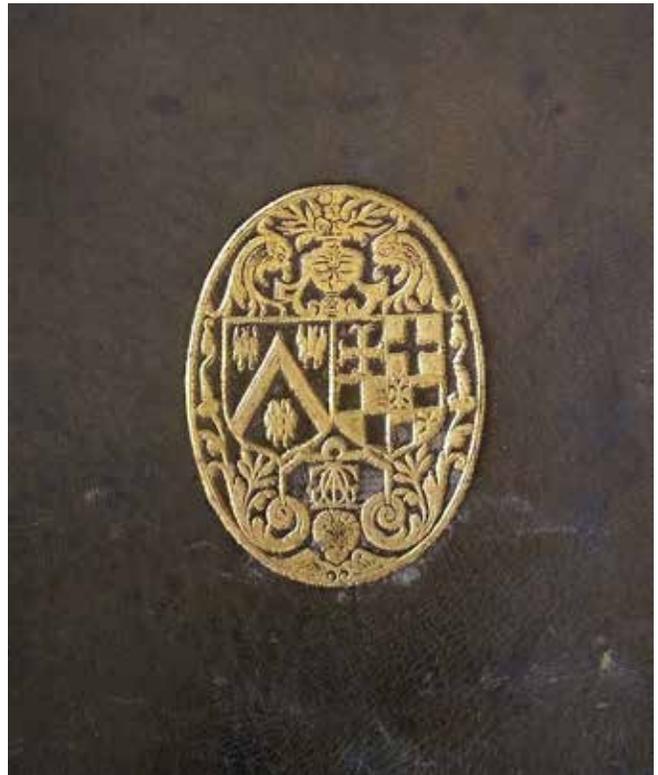
Finding an armorial binding in the collection and identifying its previous owners is always a thrill. (At some point we will have found them all and will have to move on to armorial bookplates.) Equally thrilling is finding other provenance markings that show further steps on the book's path to the Library at Hunt Institute. Often these secondary provenance markings are more pertinent to the field of botany in that they are frequently the marks of naturalists or botanists. This sampling of armorial bindings includes those and others of interest while some remain a mystery.

Jacques-August de Thou (1553–1617) was a prolific book collector whose bindings can be found in many library collections. When he married in 1587, he combined his arms, a chevron and three flies, with that of his wife Marie de Barbançon. They also used a combined monogram, IAM (the letter *I* at this time was often used where we now would use a *J*), which was below their arms and often on the book spines. Marie died in 1601, and de Thou married Gasparde de la Chastre (1577–1616) in 1602. Gasparde's arms replaced that of Marie, and a new monogram, IAGG, replaced the old. Above the arms two dolphins flank a vase of flowers. Below the monogram is a cherub's head. The Institute has the latter binding on a small volume containing three botanical works: Giovanni Pona's book on the plants of the unique mountain, Baldo Monte, in the Italian Alps, *Plantae, seu, Simplicia ut vocant, quae in Baldo Monte* (1608); Nicolò Marogna's commentaries on Dioscorides and Pliny, *Commentarius in tractatus Dioscoridis, et Plinii de amomo* (1608); and Matthias de L'Obel's (1538–1616) book on several plants called balsam that produce an odorous resin, *Balsami, opobalsami, carpobalsami, & xylobalsami, cum suo cortice explanatio* (1598). It seems someone in the de Thou household had an interest in botany.

De Thou was an influential figure in his time. He was a councillor of state for both Henry III and Henry IV, director of the royal library from 1593, and president of the Parlement of Paris from 1595 to 1610, during which he helped to negotiate the Edict of Nantes. De Thou also was a historian and wrote a history of contemporary Europe, *Historia sui temporis* (1604–1608), in which he sought to use a "scientific" impartial voice. His work made many entities unhappy, especially when he released the parts on the wars of religion, leading to the Vatican banning the *Historia*.

In addition to being the king's librarian, he also amassed a large library of his own, which was supposedly open to the public for study. Since some sources give the number of works in his collection as high as 12,700, it's no wonder that many examples of his armorial bindings exist in library collections.

Inside de Thou's book is an armorial bookplate that reads "ex Musaeo Mouton-Fontenille Academiae Lugdunensis." Marie Jacques Philippe Mouton-Fontenille de la Clotte (1769–1837) was a very busy botanist and naturalist from Lyon. He taught



Jacques-August de Thou's (1553–1617) and Gasparde de la Chastre's (1577–1616) armorial binding on three works bound together: Giovanni Pona, *Plantae, seu, Simplicia ut vocant, quae in Baldo Monte, et in via ab Verona ad Baldum reperiuntur* (Basel, Sumptibus Lazari Zetzneri, Bibliop., 1608); Nicolò Marogna, *Commentarius in tractatus Dioscoridis, et Plinii de amomo* (Basel, Sumptibus Lazari Zetzneri, 1608); and Matthias de L'Obel (1538–1616), *Balsami, opobalsami, carpobalsami, & xylobalsami, cum suo cortice explanatio* (London, Excudebat Arnoldus Hatfield, impensis Joannis Norton, 1598), HI Library call no. DS270 P792p 608.

natural history at the Lycée imperial, at the Académie de Lyon, and finally at the Palais des arts. He was also curator of the Académie's natural history museum from 1810 until his death, hence the bookplate. He botanized in the Lyon region, the Pyrenees and, with Dominique Villars (1745–1814) and Benoît Vaivolet (1737–1828), in the Dauphiné Alps. One can tell he was a supporter of the Linnaean system, as he was a member of the Société Linnéenne de Lyon, and among his works are translations of Carolus Linnaeus's *Classes plantarum* and *Systema plantarum* into French. His was the first French translation of the *Systema*.

The book then passed to Mouton-Fontenille's colleagues. On the title page a black ink stamp reads "Aunier Lyon," and underneath an inscription in French, "Donné par Mr. Aunier le 7 Janvier 1841 à Seringe." Jean Juste Noël Antoine Aunier (1781–1859) and Nicolas Charles Seringe (1776–1858) were also members of the Société Linnéenne de Lyon, and both served as its president, Seringe in 1835 and Aunier from 1836–1837. Seringe studied medicine and started his career as a military surgeon. For his service he was made knight in the Légion d'honneur in 1855. Botany was his true interest, and he followed it to Lyon. In Lyon he was a professor at and the director of the Jardin des plantes and a member of the Académie. Botany was a second calling for Aunier, too. He

founded a trading company that did well enough to allow him to retire from business early, after which he turned to botany. He did not leave a legacy of published works behind, but his natural history collections live on in the city of Lyon.

After his death, de Thou's collection passed to his and Gasparde's sons. His eldest, François-August (1607–1642), inherited the collection but was caught up in the conspiracy between Cinq-Mars and the Spaniards and was executed. The second son died young; and the third, Jacques-August (1609–1677), Baron de Meslay, inherited the library after his eldest brother met his end. Like his father, Jacques-August filius served in the Parlement of Paris and was a bibliophile. He was also an ambassador to Holland. The Institute has an example of his armorial binding on Giovanni Battista Ferrari's *Hesperides* (1646). The Hunt Catalogue mistakenly attributed the binding to his father partly because father and son used the same monogram, IAM, but Jacques-August the elder and Marie de Barbançon had died before the book was published.

Jacques-August filius's first wife was Marie Picardet (?–1663), and their arms are combined on the Institute's binding: the arms of de Thou and la Chastre for Jacques-August's parents, and those of Picardet and le Prevost for Marie's. Two unicorns support the arms, and on top a knight's helmet and the head of a unicorn. The monogram is stamped on the spine.

Ferrari (1584–1655), the book's author, was a Roman Jesuit whose social circle revolved around the papal court, the Barberinis and their gardens. The *Hesperides*, a quarto-sized volume, is a beautifully illustrated book on cultivating citrus, which compares the mythical gardens of Hesperides with those of Renaissance Rome.

Inside the only other mark of ownership, besides Rachel Hunt's bookplate, is the bookplate of Arthur Kay (1861–1939), a Scottish art collector, which was designed and etched by his wife, Katharine Cameron (1874–1965). Katharine was a Scottish watercolor painter and etcher who was most inspired by flowers. The bookplate features three bees and the inscription "Floriferis ut apes in saltibus omnia libant omnia nos itidem depascimur aurea dicta," a quote from the Roman poet Lucretius, "as bees in the flowery glades sip all the sweets, so we likewise feed on all your golden words." She illustrated several books with her flowers, including one held by the Institute Library, *Where the Bee Sucks: A Book of Flowers* (1929), a book of poems compiled by Iolo Williams.

In 1680, after the death of Jacques-August filius, the de Thou collection was purchased almost in its entirety by Jean-Jacques Charron, Marquis de Ménars (1643–1718), then passed to Cardinal Armand de Rohan-Soubise (1674–1749) in 1706, and finally to the latter's nephew, Charles de Rohan, Prince of Soubise (1715–1787), whose library was dispersed in 1788. According to Christie's (2005), "Soubise, the favorite of Louis XV and Mme de Pompadour, made up for being one of the worst field commanders in French history by being one of the best French book collectors of his time. His defeat



Jacques-August de Thou filius's (1609–1677) and Marie Picardet's (?–1663) armorial binding on Giovanni Battista Ferrari (1584–1655), *Hesperides, sive, De malorum aureorum cultrua et usu libri quatuor* (Rome, sumptibus H. Scheus, 1646), HI Library call no. +EH85 F375h.

at Rossbach by Frederick the Great in 1757 became legend, still commented upon by Napoleon half a century later."

In Spain, another prolific collector, Don Joachim Gómez de la Cortina, Marquis de Morante (1805 or 1808–1868), spent most of his time and money on his collection and his bindings. He was born in Mexico in 1805 or 1808. His father, Don Vincente Gómez de la Cortina, a member of a Spanish noble family, became Count of Cortina, Mexico, upon his marriage to his cousin, María Ana Gómez de la Cortina, Countess of la Cortina. Don Vincente and his sons left Mexico during the War of Independence, partially so that Joachim and his brothers could attend university in Spain. Joachim attended the University of Alcalá, where he earned a degree in law. While a student in Alcalá, he already was spending a substantial part of his allowance on books. Over the years he held various influential positions including rector of the University of Madrid (formerly the University of Alcalá) and senator. In 1847 he received the title of Marquis of Morante. Supposedly he refused to take the income from his various offices or gave it to the poor.

In his later life, he resigned from his offices to spend his time in his library. Three marbled halls in his house were filled with the collection, and he devoted himself to cataloging and reading. While the Marquis was a prolific collector, he was not necessarily concerned with rarity or age when choosing his books, but rather the content. He preferred Latin material but had works in many languages. He had many association copies, including books formerly owned by de

## Armorial bindings

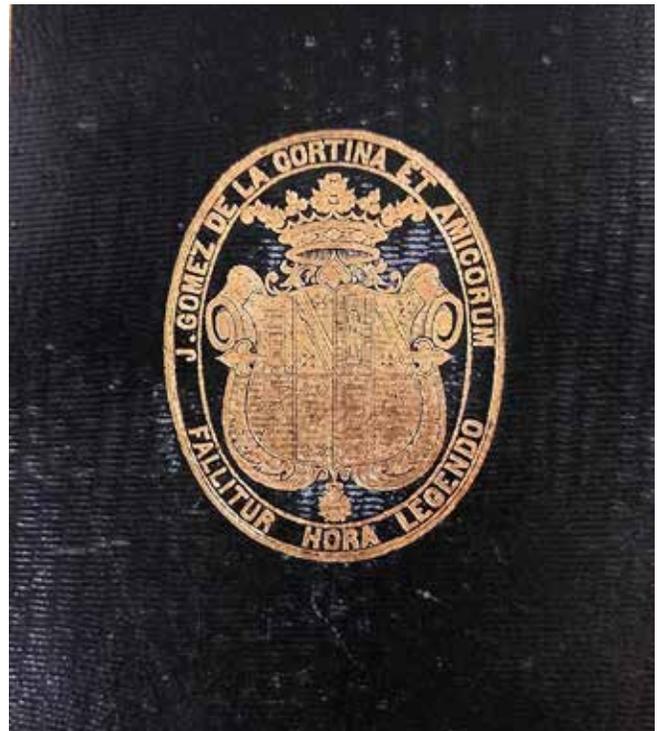
Thou. He rarely left home, and when he had friends over, he spoke only in Latin and wanted only to talk of philology and literature. He was stubborn, argumentative and never admitted to being wrong. He largely escaped the notice of the bibliophile community until he published eight volumes of a catalogue of his collection between 1854 and his death in 1868. One volume was published posthumously in 1870.

It is no surprise that this bibliophile's death in 1868 came about from a fall off a library ladder. His heirs sold the collection as a whole to a bookseller in France, Bachelin-Deflorenne, where it was auctioned off over the next few years.

The Marquis' armorial binding is gold tooled. An oval around the coat of arms contains the text "J. Gómez de la Cortina et amicorum" around the top and the motto "Fallitur hora legendo" at bottom. Inside the oval his coat of arms is surmounted by the coronet of the marquis. Each corner of the cover has his ornate monogram. An inscription inside by one Ant. von Bollinger says he bought the book at auction in January 1873. This would have been at the third sale of the Marquis' books by Bachelin. Emil Lindell (1854–1941), who owned the book just before Birger Strandell, added another note saying the book had been part of the library of H. van Lunteren, botanist and horticulturalist of Utrecht. Based on Michel van Lunteren's genealogy research on Geneanet (<https://gw.geneanet.org/michel1961?lang=nl&pz=noah&nz=van+lunteren&p=hendrik&n=van+lunteren&oc=10>), Lindell is probably referring to the arborist and florist Hendrik "Henri" van Lunteren (1845–1911). According to Het Nieuwe Instituut's Persons Database (<https://zoeken.hetnieuweinstituut.nl/nl/personen/detail/f6663683-f5fb-5ad7-9570-d864b9c53589>), his grandfather, Isaek Hendrik Jacob van Lunteren (1780–1848), was a nurseryman and landscape architect, who founded the nursery Flora's Hof in Utrecht. Henri's father, Samuel Adrianus van Lunteren (1813–1877), was also a landscape architect, but he focused more heavily on the architecture aspect.

The book about the herbs and trees in the Bible is Levinus Lemnius' *Herbarum atque arborum quae in Biblijs passim obuiaae sunt* (1566). Lemnius was a Dutch physician who studied under Dodoens, Gesner and Vesalius. When his wife died, he became a priest. He wrote several works, all in Latin, that drew on the classical authors, and it is fitting that Gómez de la Cortina had this work in his library.

While de Thou's and Gómez de la Cortina's books were relatively easy to identify, some armorial bindings in the collection have not been. The Institute's 1616 edition of *Minus cognitarum rariorumque nostro coelo orientium stirpium* by Fabio Colonna (1567–1650) has a cover stamped with the arms of someone associated with the Electoral Palatinate of the Rhine, a state of the Holy Roman Empire. The Palatinate's coat of arms featured a crowned lion ("the Palatine Lion"), a



Joaquin Gómez de la Cortina's (1805 or 1808–1868) armorial binding on Levinus Lemnius (1505–1568), *Herbarum atque arborum quae in Biblijs passim obuiaae sunt* ... (Antwerp, Apud Gulielmum Simonem sub scuto Basileensi, 1566), Strandell Collection of Linnaeana no. 4301, HI Library call no. DG6 L554h STR.

field of blue and white lozenges (i.e., diamond shapes) for the Duchy of Bavaria, and the royal orb, which may signify the standing of the Palatinate as an arch-steward of the Empire (I am seeking another source to confirm the meaning of the orb but wanted to include what I have found so far.). The Palatinate and the Duchy of Bavaria were held by the same family at this time, which is why both arms are used. What is curious is that on this binding these three symbols are brought together by another crowned lion, whose front paws hold the Palatine shield out to the viewer's left and the Bavarian shield out to the right. Its hind legs seem to be straddling over the orb. This is not a traditional attitude for a heraldic lion, but more like the birds of heraldry. The lion's tail curls up and over its head. The teeth are visible as is the long tongue. A wreath of what is probably laurel surrounds the whole. The book used to have clasps, and it appears that the original marbled endpapers were glued together and a new piece of paper glued on top of those. What provenance markings were lost to us when those pages were glued?

Inside on the title page and on the last page of the index the Jesuits of Molsheim declared their ownership. From 1580 to 1765 the Jesuits had a college in Molsheim, which is now in France but had previously been part of the Holy Roman Empire until the end of the Thirty Years' War. The last page of the index has an inscription that says the book went to the "Bibliothecario Beck." in 1771. Eventually the book made its way south to the Beaujolais province, just north of Lyon, and into the collection of the amateur botanist Benoît Vaivolet (1737–1828), another member of the



Armorial binding featuring the arms of the Palatinate of the Rhine on two works by Fabio Colonna (1567–1650): *Minus cognitarum rariorumque nostro coelo orientium stirpium [ekphrasis]* (Rome, Apud Jacobum Mascardum, 1616) and *Purpura, hoc est, De purpura ab animali testaceo fusa* (Rome, Apud Jacobum Mascardum, 1616), HI Library call no. CA C719m 616 RR.

Société Linnéenne de Lyon. He inscribed “Ex libris botanicis Vaivolet bellojocensis” inside the front cover. The text and plates are annotated with Linnaean names in what looks to be Vaivolet’s hand. Like Aunier, Vaivolet did not seem to be interested in publishing work of his own, but he did communicate his work on the flora of the Beaujolais region of France to his fellow Lyon botanists. He also herborized in Lyonnaise, Vivarais and the Dauphiné Alps. He associated with many other Lyon botanists, including Jean Emmanuel Gilibert (1741–1814), Dominique Villars (1745–1814), Jean-Baptiste Balbis (1765–1831) and Mouton-Fontenille. Upon his induction into the Société Linnéenne de Lyon, Vaivolet donated a substantial number of his books to the society, many of them annotated.

Fabio Colonna’s text is really a second edition with additions of his 1606 *Ekphrasis*, or “description of some lesser known plants.” In these works Colonna synthesized his knowledge of Dioscorides’ plants with the works of modern botanists, and with his own knowledge of plants, both Old World and New World, that he gained through his own observations. These works were important for bringing together the many names that species were known by, a major step in the quest for a system of plant classification. Vaivolet breathed new life into Colonna’s work by adding the Linnaean names, which are still relevant today. Another smaller work by Colonna, the *Purpura*, was issued with the *Minus cognitarum rariorumque*. . . It discusses mollusks, particularly those that are used to make the purple dye.

The Strandell Collection of Linnaeana holds another binding that has been difficult to identify at this time. It is from the late 19th or early 20th centuries and features the angel Michael who is about to slay Satan with a sword (see *Bulletin* cover). The image is within a simple shield and topped with a coronet that most resembles that of a Swedish baron, or freiherr. A small, blind stamp on the back of the binding reads “S.J.G. Mertens.” Mertens was a bookbinder, bookmaker and stationer in Brussels.

The book, Louis Figuier’s *Histoire des plantes* (1865), is a juvenile work presented as a conversation between Linnaeus (1707–1778) and his pupil Paul Dietrich Giseke (1745–1796) on the diagnostic characters of Linnaeus’s botanical orders. Figuier (1819–1894) made a career of popularizing science, not only botany but also zoology, geology, etc. through the journals he edited and the many articles and books he wrote. He even wrote plays featuring scientists or inventors as the heroes, with mixed reviews.

The book was owned by Edouard Noël. His blue ink stamp is on the title page and his bookplate is printed on a full page and bound in. The bookplate features a parrot holding a feather and standing on top of a music stand. A book on the stand has musical notes on one page and the opposite page identifies this book as Noël’s. Noël studied law but ended up in theater. He wrote musicals and created and edited a musical theater journal, *Les Annales du théâtre et de la musique*. During the 1870–1871 Franco-Prussian War, he enlisted in the army and was promoted to captain in 1871 and made knight in the Legion of Honor in 1894 for his service.

Another of Figuier’s works, *Vies des savants illustres depuis l’antiquité jusqu’au dix-neuvième siècle, savants du XVIII, siècle* (1879), is in the Strandell Collection. It is bound with the same leathers in a similar aesthetic, but a stamp on the spine reads Ch. Magnier Rel., and it does not have arms. Charles Magnier was a commercial bookbinder in France.

It is possible that the owner of these books was a Swede who had their books bound in foreign binderies (as did Gómez). The Linnaean content, the Swedish freiherr coronet and the fact that the book ended up in Emil Lindell’s collection point to this conclusion.

As more and more books are digitized and provenance markings from books at other libraries are documented online, these last two bindings may one day be identified or matched with books that came from the same collections. They may not have come originally from grand collections like de Thou’s or Gómez de la Cortina’s, but whoever owned them cared enough to have them bound and stamped with their arms, and thankfully later owners cared enough to leave the stamps they found. Now they are part of another fine collection, the Library of the Hunt Institute.

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 (continued on page 10)

## News from the Art Department

### Francesca Anderson donates drawings

In June 2021 Francesca Anderson donated 24 of her quill pen-and-ink drawings on Strathmore paper that were created between 1989 and 1993. The subjects include bulb plants, such as species of tulips and crocus, narcissus, lily of the valley, pineapple lily and 12 amaryllis. Six of the 8 pen-and-ink drawings of amaryllis exhibited and awarded a gold medal by the Royal Horticultural Society, 24–25 January 1995, are part of this group of 12. Francesca's drawing of globe cabbage was included in the Institute's *7th International Exhibition of Botanical Art & Illustration* (1992). We appreciate the support she has given the Institute over the years, and we are so pleased now to include a body of Francesca's work in our collection and to make it accessible for study.

### Retirement

On a personal note, after close to 26 years at the Hunt Institute, I am going to retire on 14 January 2022 to concentrate on my own creative pursuits. I want to thank all of my colleagues at the Institute and other libraries and institutions, as well as the multitude of botanical artists, from around the world for the wonderful relationships that we have developed over the years. I hope that many of us will continue to stay in touch. Beginning 17 January 2022,



Above and detail below, *Hippeastrum amaryllis* cv 'Denver,' Two Amaryllis Round [*Hippeastrum* Herbert 'Denver,' Amaryllidaceae], pen-and-ink on paper by Francesca Anderson (1946–), 1991, 58.7 × 73.7 cm, HI Art accession no. 8550.13, reproduced by permission of the artist.

please direct all requests to the Art Department or [huntinst@andrew.cmu.edu](mailto:huntinst@andrew.cmu.edu).

—Lugene B. Bruno, Curator of Art

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## Armorial bindings

(continued from page 9)

Lot 504: Soubise, Charles de Rohan, Prince de (1715–1787) — Catalogue des livres, imprimés et manuscrits, de la bibliothèque de feu Monseigneur le Prince de Soubise, Maréchal de France. Paris: Charles-Guillaume Leclerc, 1788, sale 12 January 1789. [Auction catalogue, 22 March.] <https://www.christies.com/en/lot/lot-4455922>.

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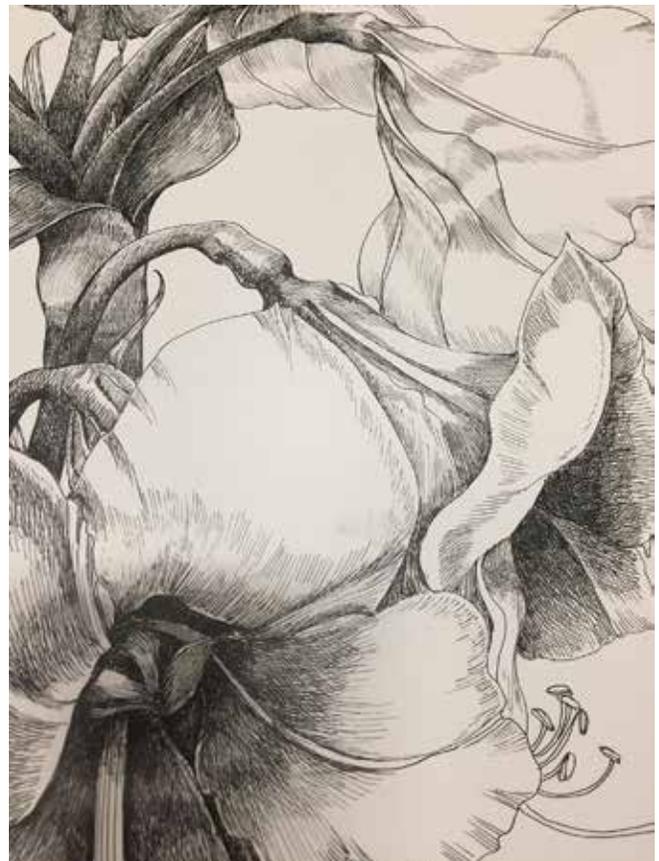
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—Jeannette McDevitt, Assistant Librarian



## Three mid-18th-century catalogs of Swedish natural history collections

Carolus Linnaeus (1707–1778) was a busy man. In the middle of his very full career, while in the process of writing, editing and publishing some of his greatest works, as well as examining specimens, teaching at the University of Uppsala and maintaining an extensive correspondence, he also produced three catalogs of natural history “museums” for other collectors. These described collections of Count Carl Gustav Tessin (1695–1770), King Adolf Fredrik (1710–1771) and Queen Lovisa Ulrika (1720–1782). While at least one of these collections included plant specimens, plants do not seem to have been their primary emphases, and the rich array of zoological and mineral specimens gave Linnaeus a valuable opportunity to expand what he knew and to add information to his own writings. Although he was not directly involved in developing these collections, he did considerable work in arranging, naming and cataloging the specimens, and material collected by some of his former students who traveled to explore faraway places also found its way into the royal collections. Count Tessin, a friend and patron of Linnaeus, also indirectly contributed to the royal collections, in part by helping to arrange for purchases of specimens at the request of the king and queen. Also, even less directly but quite importantly, Tessin and Magnus Lagerström (1691–1759), director of the Swedish East India Company and a powerful promoter of natural history in Sweden, worked to get naturalists attached to the company’s voyages, bringing more exotic specimens back to Sweden (Nynäs and Bergquist 2016, pp. 204–205).

Linnaeana collector Dr. Emil Lindell (1854–1941) had all three of these catalogs (association copies in one way or another) in his book collection, which was acquired and then substantially added to by Dr. Birger Strandell (1901–1993). It was from Dr. Strandell that we purchased our Strandell Collection of Linnaeana in 1968, and many of those books contain both Lindell and Strandell bookplates.

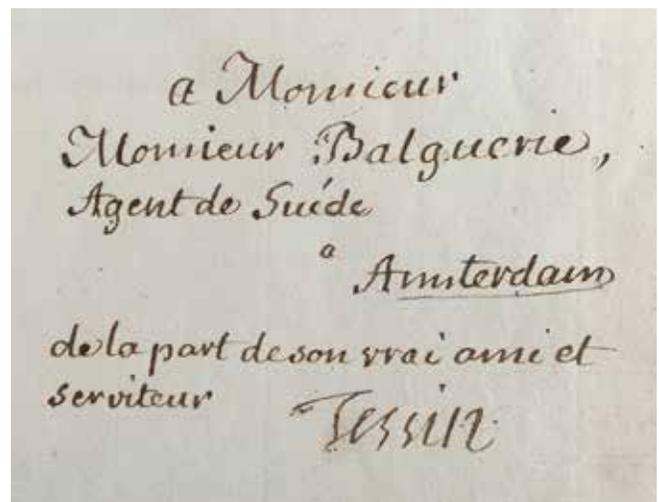
### Museum Tessinianum

*Museum Tessinianum* (Linnaeus 1753) describes specimens from Count Tessin’s collection of rocks, minerals, gemstones, fossils, petrifications, shells and some sea animals, such as sponges and starfish. It was published for private circulation as a folio volume of 140 pages and 12 engraved plates in Stockholm in 1753, the same year that Linnaeus also published his landmark botanical work, *Species plantarum*. The text is in Latin and Swedish in parallel columns, making it readable to many in and beyond Sweden. The plates are unsigned, but most were engraved by Per Gustaf Floding (1731–1791) according to the Milestones of Science Books Web site (<https://www.milestone-books.de/pages/books/002748/carl-gustaf-tessin-carl-linnaeus/museum-tessinianum-opera-illustrissimi-comitis-ed-c-linnaeus-carl-gust-tessins-naturalie>). Although Linnaeus’s name did not appear on the title page, in the preface Tessin highlighted Linnaeus’s acumen in examining the collection, arranging it in order



Nitrum ... Crystallus montana, engraving by an unknown engraver after an original by an unknown artist for Carolus Linnaeus (1707–1778), *Museum Tessinianum* ... (Stockholm, Apud Laurentium Salvium, 1753, pl. 1), Strandell Collection of Linnaeana no. 5562, HI Library call no. hBD7 T341m STR.

and enriching the list of specimens with his observations, and Linnaeus is considered to be the author. In return for his work on the catalog he received “a gold watch and a copy of Rumphius’s *Herbarium Amboinense*, together worth 100 plåter” (Blunt 2001, p. 211), but the true reward would have been the opportunity to examine, arrange and describe the specimens. Tessin gave copies of his catalog to friends and contacts, and our copy is inscribed by him on the front flyleaf: “a Monsieur, Monsieur Balguerie, Agent de Suède a Amsterdam, de la part de son vrai ami et serviteur, Tessin” (to Mr. Balguerie, Agent from Sweden to Amsterdam, from his true friend and servant, Tessin). Pierre Balguerie (dates unknown) was Swedish Consul at Amsterdam and served as an agent locating and buying natural history specimens for the king and queen and also for Tessin.



Inscription on front flyleaf for Carolus Linnaeus (1707–1778), *Museum Tessinianum* ... (Stockholm, Apud Laurentium Salvium, 1753), Strandell Collection of Linnaeana no. 5562, HI Library call no. hBD7 T341m STR.

## Three mid-18th-century catalogs of Swedish natural history collections

Tessin held a series of positions in the Swedish government, serving as speaker of the house of nobles, chancellor, and ambassador to Vienna and later France. For a time he was marshal to the queen's household. He built up his own art and natural history collections and an impressive library. This aristocratic politician and diplomat offered Linnaeus a room in his home and "free fork" at his table, which Linnaeus gratefully availed himself of until his marriage (Blunt 2001, pp. 132–133). Tessin arranged for Linnaeus to be appointed physician to the admiralty, and the two of them enjoyed a strong connection around their shared natural history interests. When the Royal Academy of Sciences was begun, Linnaeus was among its founders and served as its first president (chosen by lottery) while Tessin was its first secretary. Even after Tessin had fallen out of political favor, Linnaeus remained a lifelong friend. So much of Tessin's life and work were wrapped up in Swedish domestic and international politics, and yet he also left a legacy in natural history, not only through his "museum" and its catalog but also in opening his collection to Linnaeus and sharing network opportunities. Tessin dedicated his catalog to Linnaeus, and when Basil Soulsby later described Linnaeus's tenth edition of *Systema naturae* (1758), he wrote: "In this edition, the binomial system previously employed by Linnaeus in the work entitled *Museum Tessinianum* (1753) was extended in its application to all the kingdoms of nature ..." (Soulsby 1933, pp. 10–11, no. 58). Linnaeus dedicated that tenth edition to Tessin, and that year Tessin had a medal designed and struck in silver to honor Linnaeus.

The fate of Tessin's mineral collection was more convoluted than that of the royal collections described below. In 1762 he sold what is described as his 13,000-specimen mineral collection to the Danish king, Frederik V, who incorporated it into the royal collection at "Charlottenborgs Natural- og Husholdningskabinet," curated by Peter Ascanius (1723–1803), who taught zoology and mineralogy in Copenhagen. Tessin's collection included some specimens from Anders Philipp Tidström (1723–1779), who cataloged the Tessin collection after it was sold, in preparation for its being sent to Denmark in 1764 (Fihl, pers. comm., 29 October 2021).

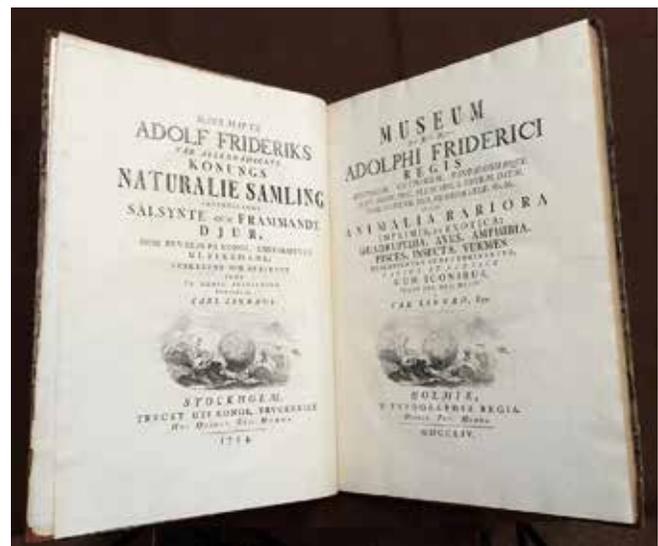
The sale of the Tessin collection was arranged by Danish statesman and diplomat Adam Gottlob von Moltke (1710–1792), and a number of Tessin specimens were also added to Moltke's own collection, inherited by his son Joachim Godske von Moltke (1746–1818). The royal collection "Charlottenborgs Natural- og Husholdningskabinet" (1759–1772) was in 1772 incorporated into the "Universitetets Nye Naturaltheater, Konsistoriebygningen" (1770–1810). In 1810 this new University Museum was bought by J. G. Moltke, who incorporated it—together with several other important collections including Tessin's in the former royal collection—into his own, forming the large collection that

he donated to the University of Copenhagen, where it was retrospectively named "Grev Moltkes Universitet tilhørende geologisk Museum" (1810–1893). In the following years several more large collections were added, including the royal collection from Danish king and natural history collector Christian VIII (1786–1848). All of these important Danish collections formed the core of the Mineralogical Museum, which opened at Øster Voldgade 5–7 in 1893, known today as the University of Copenhagen's Geological Museum, part of the Natural History Museum of Denmark (Fihl, pers. comm., 4 November 2021).

### Museum Adolphi Friderici Regis

In the 18th century the most important and impressive natural history collections in Sweden were those of the king and queen. The catalog of King Adolf Fredrik's collection, *Museum S:ae R:ae M:tis Adolphi Friderici Regis* (Linnaeus 1754–1764) was published in two volumes separated by a decade. In the preface to volume 1, Linnaeus wrote (later translated by James Edward Smith, 1759–1828):

His Majesty has adorned his splendid museum, in the palace of Ulricsdahl, with a variety of quadrupeds preserved in spirits of wine, a great number of stuffed birds and innumerable quantity of insects and shells arranged in cabinets: not to mention the valuable Herbarium, and the beautiful Menagerie in which living beasts and birds are kept. The Queen has taken delight in collecting insects and shells, as well as corals and crystals, from all parts of the world; and has ornamented her palace of Drottningholm with them so successfully, that I doubt whether any other collection of the kind can be compared to it (Linnaeus 1798, p. 29).



Swedish and Latin title pages for Carolus Linnaeus (1707–1778), *Museum S:ae R:ae M:tis Adolphi Friderici Regis*... (Stockholm, E Typographia Regia Direct. Pet. Momma, 1754–1764, vol. 1), Strandell Collection of Linnaeana no. 5560, HI Library call no. hBD7 L758m STR.



Simia Apella, engraving by Jacob Gillberg (1724–1793) after an original by Lorenz Pasch (1702–1766) for Carolus Linnaeus (1707–1778), *Museum Sae R:ae M:tis Adolphi Friderici Regis...* (Stockholm, E Typographia Regia Direct. Pet. Momma, 1754–1764, vol. 1, pl. 1), Strandell Collection of Linnaeana no. 5560, HI Library call no. hBD7 L758m STR.

Volume 1 was published in 1754 as a large folio volume of 137 pages with text in Latin and Swedish in parallel columns and 33 engraved plates, mostly illustrating snakes and fishes, along with two monkeys. The mammals were drawn by Lorenz Pasch (1702–1766), the snakes by Olof von Dalin (1708–1763), and some of the fishes by Jean Eric Rehn (1717–1793; Lovén 1887, p. 38); the engraving was done by Jacob Gillberg (1724–1793; Gentry 2008, p. 148). Volume 2 was a small octavo volume of 113 pages, without plates, published as a prodromus in Latin only in 1764 along with a catalog of insects and shells in the queen's collection.

The king began collecting natural history specimens as crown prince, and in 1745 he donated to the University of Uppsala 87 animal specimens preserved in glass bottles filled with wine spirits, an important gift for the instruction of students. A description of many of these (mostly fishes and amphibia) was published the next year in the Linnaean dissertation *Museum Adolpho-Fridericianum...* (Stockholm, typis L. Salvii, 1746), defended by Lars Balk filius (1726–1790) and dedicated to the crown prince and crown princess. Information about the royal collections and several other important Swedish collections was also published in other Linnaean dissertations, along with one on how to set up a natural history collection.

Adolf Fredrik became king in 1751, and he continued to buy specimens through foreign traders, often Dutch. His collection, primarily zoological, was kept at Ulriksdal. When the collection of famed Dutch naturalist and collector Albertus Seba (1665–1736) was being offered for sale in 1752, both king and queen tasked Pierre Balguerie with buying specimens for them. More specimens were acquired from North America, China, Palestine, Egypt, Surinam, the Cape

of Good Hope and the West Indies (Nynäs and Bergquist 2016, pp. 39–40), including from the voyages of former Linnaeus students. In 1751 Linnaeus was invited to work on arranging the royal collections and then writing descriptions of them, which brought him into frequent contact with both king and queen. He made four visits to Drottningholm in 1751–1752 (spending about 13 weeks there) and three to Ulriksdal in 1753–1754 (about 9 weeks), with additional visits in 1754, 1766 and 1770 (Gentry 2008, p. 148).

He sent the manuscript of volume 1 of the king's catalog to the printer in September 1753, and it was published in 1754. The text of the queen's catalog had mostly been written in 1751–1752, and the manuscript of the king's second volume was also ready, but now complex political undercurrents and machinations came to a boil for the king and queen and "preparations already far advanced were broken off, the artists ceased from their work, and Linnaeus had to consign his manuscripts to a repose that was to last for years" (Lovén 1887, p. 40). From this point Linnaeus ceased to spend much time at the palaces, and for the most part this period in his career ended, save for a few visits in later years. This interruption also caused a significant problem for him because he had been counting on having the two royal catalogs published so that in his own *Systema naturae* he could refer readers to those catalogs for the full descriptions of many species. He was not free to publish those descriptions in his own works when they had not yet been published in the royal catalogs. For the species that he had cataloged from the queen's collections, he was able to introduce them in *Systema naturae* only "under final binary denominations, with their 'differentiae' only, but amplified and revised, and with the references to preceding authors" (Lovén 1887, pp. 40–41).

Years passed, and finally in early 1763 he asked for and received the queen's permission to publish privately her partial catalog without plates, in octavo as a prodromus, also receiving permission to publish a second part of the king's catalog as a short prodromus to the second unpublished volume, listing a selection of the most remarkable specimens. These were published together with separate title pages and pagination but continuous registration (set up to be printed together as one book) in 1764. In this way Linnaeus's earlier work on the queen's catalog had, due to circumstances, become the later publication, and with it only an abbreviated part of the king's second volume ever made it into publication (Lovén 1887, pp. 41–44). Information from the 1754 catalog was added to *Systema naturae*, ed. 10 (1758), and information from the 1764 catalogs was added to the 12th edition (1766; Gentry 2008, p. 148).

The king died in 1771, and in 1773 his museum was moved to Drottningholm and united with the queen's, both collections now owned by their son Gustav III (1746–1792). In 1777 the

## Three mid-18th-century catalogs of Swedish natural history collections

palace and collections were purchased by the Swedish State, but it was not until 1801 that Gustav IV Adolf (1778–1837) sent his grandfather's bottled collections to the Royal Swedish Academy of Sciences, and the mammals and birds were incorporated into the Swedish Museum of Natural History in 1828 (Harbers 2014, p. 147; Gentry 2008, pp. 146–147). In 1803 he donated his grandmother's collections along with the cabinets that held them to the Museum of the University of Uppsala (Lovén 1887, pp. 44–45). The collections given to the academy are now held at the Swedish Museum of Natural History, and those given to the University of Uppsala are held at The Evolution Museum in Uppsala.

Our copy of volume 1 of the king's catalog has an inscription on the front flyleaf that has been identified as written by Thomas Pennant (1726–1798), referring to books he received from Baron Charles De Geer (1720–1778):

This book and the following were presented to me Sept.  
10th 1761  
By M. Charles de Geer Chief Marechal of the  
King of Sweden's Court, in Exchange for a Collection of  
Minerals.  
Museum Tessinianum. folio.  
Memoires pour servir a l'Histoire des Insectes. par C. De  
Geer, qto.  
Kalmii Itinera. octvo. 2 tom.

Pennant was a Welsh naturalist, traveler and antiquarian who published numerous works and conducted an extensive correspondence, including with Linnaeus and De Geer. He had particular interests in fossils, minerals, quadrupeds and birds, and the De Geer books, the Tessin catalog and the travel account of former Linnaean student Pehr Kalm

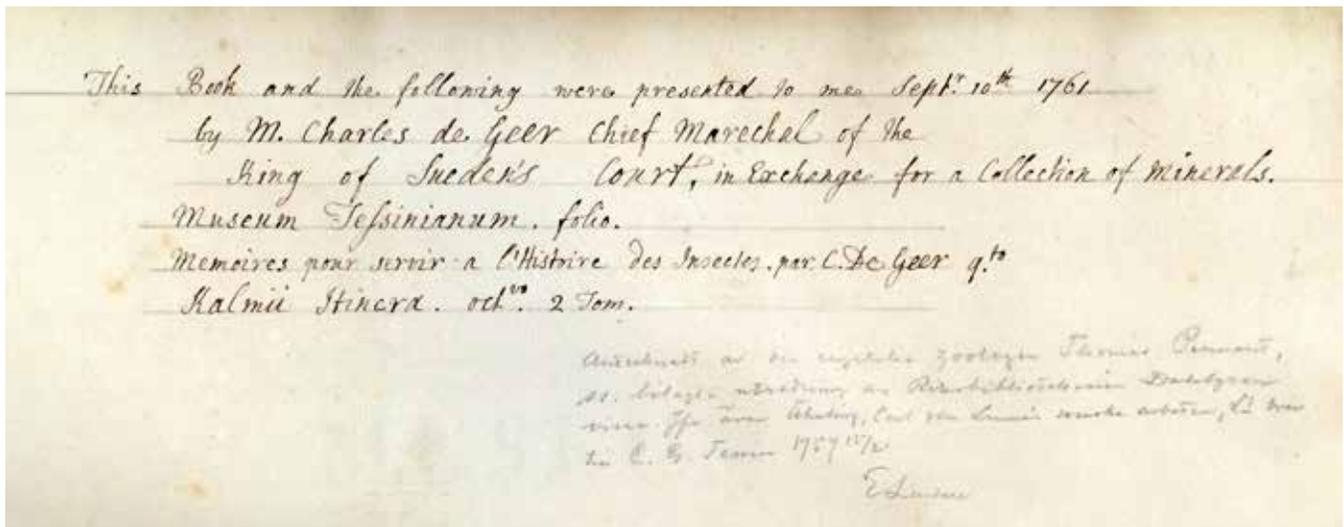
(1716–1779) mentioned in the inscription would have been valuable additions to his library. De Geer was a wealthy businessman and naturalist who successfully took on his uncle's responsibilities at Leufstabrik, where there was an important iron works. He was also one of the great entomologists of his time and had one of the finest natural history libraries in Sweden (Nynäs and Bergquist 2016, p. 468). From a young age he studied insects, and when he began a correspondence with Linnaeus, the two men formed a bond over shared entomological interests. De Geer described 1,446 species of insects, many of which he also illustrated (Clemedson 1978, p. 148).

We hold one copy of volume 1 of the king's catalog and three copies of volume 2 (issued with the queen's catalog), of which two came from Dr. Lindell—one with the bookplate of Nils Rosén (?–1929), the other signed by the German entomologist Philipp Christoph Zeller (1808–1883)—and a third copy in its original grey cover was collected by Dr. Strandell.

### Museum Ludovicae Ulricae Reginae

The catalog of the queen's collection, *Museum S:ae R:ae M:tis Ludovicae Ulricae Reginae* (Linnaeus 1764), was published as a prodromus in Latin without plates, in an octavo volume of 730 pages with title page printed in red and black. The volume 2 *Prodromus* of the King's catalog follows hers, with separate title page and pagination but continuous registration.

Lovisa Ulrika, sister of King Frederick the Great of Prussia (1712–1786), married Swedish Crown Prince Adolf Fredrik in 1743, a union that Tessin helped to arrange with an eye toward a political alliance with Prussia. In 1744 Tessin



Inscription attributed to Thomas Pennant along with pencil note by Emil Lindell on front flyleaf for Carolus Linnaeus (1707–1778), *Museum S:ae R:ae M:tis Adolphi Friderici Regis*... (Stockholm, E Typographia Regia Direct. Pet. Momma, 1754–1764, vol. 1), Strandell Collection of Linnaeana no. 5560, HI Library call no. hBD7 L758m STR.

escorted her to Stockholm, and soon after her arrival the crown prince gave her Drottningholm Palace (Harbers 2014, pp. 137–138). Her natural history collection there began with one left from her predecessor, Queen Ulrika Eleonora (1688–1741), sister of King Karl XII (1682–1718). Lovisa Ulrika arranged to have additional rooms built, and she greatly enlarged the collection, focusing mostly on insects, shells, corals, ores and crystals from throughout the world. Theodor Magnus Fries (1832–1913) suggested that a bit of a rivalry arose between her and her husband, even though their collecting emphases were different, leading to richer and more valuable collections for both of them (Linnaeus 1906, p. 193). Existing records for palace expenses in 1750–1752 written by Tessin, marshal to the queen’s household, show substantial expenditures for natural specimens. When later he fell out of favor and was blamed for such exorbitant spending for such a whimsical purpose, he perhaps “found some solace in recollecting that he had done so, seemingly, to follow the fashion of the day, but in reality just as much for the sake of science and Linnaeus” (Lovén 1887, pp. 6–7).

Linnaeus wrote the preface to the queen’s catalog, dated “Hammarby 1764 d. 30 Julie.” His treatment of insects filled nearly two-thirds of the work, followed by an account of the queen’s worldwide collection of shells, for which he had to devise a more adequate classification than was in his *Systema naturae* at the time. A third section on starfish and sea urchins was also added, but no corals or minerals were included (Lovén 1887, pp. 43–44). The collections of the king and queen were Linnaeus’s most important sources of zoological specimens, and later scientists and scholars have observed their critical importance for his being able to accomplish the work of the tenth edition of *Systema naturae*, in which he first applied his system of binomial nomenclature to the animal kingdom and substantially revised its classification. The queen’s catalog is viewed as one of Linnaeus’s major entomological works. She rewarded him with “a fine gold ring set with an oriental ruby...” (Blunt 2001, p. 213). Again, that compensation would have been secondary to the enormous benefits of being able to work with her collection.

One of Dr. Lindell’s copies of the 1764 catalogs was a gift to him from Nils Rosén of Malmö, noted collector of rare books, rare bookplates, letters, autographs, Linnaeana, and gold and silver household items, folk jewelry, coins and medals. Much of Rosén’s collection was given to the museum at Malmö, while other items were sold, including Linnaeana. Rosén’s Linnaeana bookplate reads “Linnéana tillhörande Nils Rosén” (Linnaeana belonging to Nils Rosén) and shows a portrait of young Linnaeus and a picture of his birthplace (see *Bulletin* cover). Rosén had these paired catalogs taken apart and rebound as two complementary volumes, one in white and one in red, with identical tooling including a design based on Linnaeus’s signet tooled in gold on red

leather centered on their front covers. Letters from Rosén and Lindell are laid in, documenting the gift and describing the bindings, which were done by Elsa Ljunggren, who by the age of 19 had her own bookbinding workshop in Skomakaregatan and was highly regarded among booklovers for her artistic work. She died in a railroad crash in 1913, and her beautifully written obituary clipped from *Sydsvenska Dagbladet* 6 Mars 1913 is also laid in, enclosed in a folded note written by Emil Lindell. The letter from Rosén to Lindell says that he gives these volumes as a gift, not as a purchase, adding: “It is only for the common interest in our great Swedish memory of Linné.” The trails of three great natural history collectors, three Linnaeana collectors, writers and subjects of inscriptions and letters left in the volumes by their owners, and a particular bookbinder can all be seen in these three Linnaean catalogs as the volumes were created and passed from hand to hand and shelf to shelf.

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## Three mid-18th-century catalogs of Swedish natural history collections



Bindings by Elsa Ljunggren of Carolus Linnaeus (1707–1778), *Museum S:ae R:ae M:tis Ludovicae Ulrica Reginae...* (Stockholm, Literis & impensis Direct. Laur. Salvii, 1764), Strandell Collection of Linnaeana no. 5561, and his *Museum S:ae R:ae M:tis Adolphi Friderici Regis... Tomi Secundi Prodrromus* (Stockholm, Literis & impensis Direct. Laur. Salvii, 1764), Strandell Collection of Linnaeana no. 5560, HI Library call no. BD7 L758ml STR.

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—Charlotte A. Tancin, Librarian