

WILLIAM HUNTER

BOOK - COLLECTOR



AN EXHIBITION

WILLIAM HUNTER, 1718 - 1783

BOOK COLLECTOR

CATALOGUE OF AN EXHIBITION

COMPILED BY

JACK BALDWIN

GLASGOW UNIVERSITY LIBRARY

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INTRODUCTION

'You say you should be glad to have every curious book on the face of the Earth' - so wrote the novelist, Tobias Smollett, in 1763, to his friend and fellow-countryman, Dr. William Hunter, anatomist and collector, and, within a few years of that letter, Physician Extraordinary to Queen Charlotte and Fellow of the Royal Society. By the time Hunter died in 1783 he was well on the way to achieving his ambition: his library amounted to over 10,000 printed books and some 650 manuscripts.

What is so striking about Hunter's library is its immense variety. About one third of its contents - not unnaturally - are to do with medicine, with a good balance maintained between the great historical texts (such as editions of Hippocrates, Galen, Vesalius, Harvey) and the writings of Hunter's own contemporaries (men like Smellie, the Monros, Albinus, Haller). Anatomy and obstetrics - the two fields in which Hunter made his fame and fortune - are particularly well represented, though other specialities and interests are also evident e.g. naval medicine and the deficiency diseases. The literature generated by various 18th-century medical controversies also attracted Hunter's attention, as may be seen from the numerous tracts in his collection upholding or rejecting the value of inoculation against smallpox, or in the scores of pamphlets relating to the notorious case of Mary Toft of Godalming, who claimed to have given birth to litters of rabbits.

The non-medical books reveal interests both wide and deep. Fine typography and the history of printing were topics which attracted most 18th-century collectors. Hunter followed the fashion of his times, acquiring 534 incunabula, a splendid collection by any standards. There is, alas, no 42-line Bible, but the two Fust and Schoeffer Ciceros (of 1465 and 1466) are there, followed by works representing almost all the more important presses of 15th-century Europe. Particularly outstanding are ten books printed by William Caxton at Westminster, and a fine group of Greek incunabula (Hunter became especially interested in the origins of printing in Greek characters and his extensive manuscript notes on the subject are preserved in the library). Some 2,300 books from the 16th century are further evidence of Hunter's passion for typography; here he concentrated, predictably, on the Greek and Latin classical texts and on the editions of vernacular writers such as Boccaccio, Ariosto and Petrarch, which were issued by the great scholar-printers of Venice, Florence and Paris. Hunter's interest in typography extended into the 17th and 18th centuries: it was, after all, John Baskerville whom he chose as the printer of his magnum opus The anatomy of the human gravid uterus; and Hunter's friendship with the renowned Glasgow printers, Robert and Andrew Foulis, resulted in the presence of over 100 of their editions on his shelves.

Natural history - the universal British pastime by the mid 18th century - also stimulated Hunter's collecting instincts. His

library contains numerous large folios, often with hand-coloured engravings, of flowers, birds, animals, insects and shells, ranging from Gesner's Historia animalium to Trew's Plantae selectae, and from Catesby's Natural history of Carolina to the Choix de coquillages et de crustacés of F.M. Regenfuss. Nor did Hunter neglect the physical sciences: the works of the great 16th and 17th-century physicists and astronomers - Copernicus, Kepler, Hooke, Newton - are all in his library.

The literature of exploration and travel was another strong suit and Hunter had a particular interest in books and pamphlets on the exploration and colonization of North and South America (including a copy of a life of Christopher Columbus once owned by Sir Walter Raleigh). Accounts of contemporary explorers e.g. Captain Cook's voyages to the South Seas were also avidly collected. Material on the East Indies may well reflect Hunter's concerns as an investor in East India Company stock; and other oriental interests are evident in over 100 Arabic, Persian and Turkish manuscripts, and in some extremely rare Chinese materials, both printed and manuscript, originally assembled by the German Sinologist, T.S. Bayer.

Hunter's holdings of vernacular literature are characterized by their quality rather than by their completeness: many of the great names are represented - Chaucer, Shakespeare, Milton, Cervantes, Rabelais, Racine - often in rare and important editions, but it is clear that in this area comprehensiveness was not Hunter's aim.

A strong section on numismatics and a good number of books on fine art were no doubt acquired in conjunction with Hunter's other activities as a collector of coins, medals and paintings.

The acquisition of manuscripts was a further enthusiasm and one which set Hunter apart from many of his contemporaries who tended to neglect manuscripts in favour of early printed books. The 650 manuscripts purchased by Hunter - a third of which are medieval - give to his library a degree of uniqueness. They cover a wide range of centuries and subjects: a miscellany of medical works by Hippocrates, Galen and others, written in South France or North Italy at the end of the 8th or early 9th century; a treatise on hunting and falconry, by Guillaume Tardif, written and illuminated in France in the late 15th century; a 14th-century manuscript of Marco Polo's travels; a late 15th-century manuscript of Chaucer's Canterbury tales. The post medieval manuscripts are equally varied: a description of a Mexican province at the time of Cortés; a collection of warrants for proclamations signed by Elizabeth I; a 16th-century manual of duties of members of the Grand Council of Venice; an account by William Oldys of London libraries in the 18th century.

In common with most other 18th-century book collectors, Hunter was not much concerned with 'original condition'. Old bindings (and their fly leaves, so often covered with notes of early owner-

ship) were frequently discarded and the books rebound in more or less uniform morocco, handsomely gilt. But old clothes are often more revealing than new ones and historians cannot but regret the exchange. Yet although little can now be known about the 16th and 17th-century owners of many of Hunter's books, there are some notable exceptions where the provenance evidence has survived e.g. Hunter's copy of G.F. Bordini, De rebus praeclare gestis a Sixto V (1588), which once was owned by John Donne; or his copies of Pliny, Historia naturalis (1476) and Paulus Aegineta, Pharmaca simplicia (1531), which belonged to Archbishop Thomas Cranmer; or his copies of S. Angeli, De infinitis spiralibus inversis (1667) and J. van Heurne, De gravissimis morbis mulierum (1607), both of which were once in Robert Hooke's library.

The evidence as to how Hunter built up his library is rather more plentiful - though by no means exhaustive. Some books (in the region of 150) were given to him by friends, former students and professional colleagues e.g. Dr. Samuel Johnson, Joseph Priestley, Adam Smith, Sir Joshua Reynolds, Allan Ramsay, Sir Joseph Banks, William Cullen and Richard Mead. Much contemporary material (i.e. books published from around 1760 onwards) was probably purchased by Hunter on or shortly after publication; and there is evidence from subscription lists that Hunter acted as a subscriber to at least thirteen titles, including Robert Adam, Ruins of the palace of the Emperor Diocletian at Spalatro (1764), and several Baskerville editions. The bulk of Hunter's books, however, were bought in the sale room as is evident not just from the frequency with which his name appears in annotated copies of catalogues of London book auctions, but also in the correspondence which has survived between Hunter and agents who acted for him at book sales on the Continent. Between 1754 and 1783 Hunter attended over fifty London book auctions, buying heavily at the sales of the libraries of Richard Mead (1754), Robert Taylor (1762), Sir Clement Cottrell Dormer (1764), John Hutton (1764), the Earl of Macclesfield (1765), Joseph Letherland (1765), John Baber (1766), Gregory Sharpe (1771), James West (1773), Anthony Askew (1775), Caesar De Missy (1776), John Ratcliffe (1776), Robert Hoblyn (1778), and A.B. Morin d'Herouville (1780). On the Continent Hunter made his mark as a book collector at the sale of the library of Louis Jean Gaignat (Paris, 1769) - at which he spent almost £1,000 - and, ten years later, at the sale of the library of the Dutch classical scholar, Pieter Burmann (Leyden, 1779).

Built up in the auction room, Hunter's library might very well have been dismantled in it too (as indeed was the fate of so many contemporary collections). It is to his great credit and to the good fortune of Glasgow that Hunter ensured the preservation of his books and manuscripts by bequeathing them to the University in which he had received his early education.

According to the terms of Hunter's will his books and manuscripts (along with his other collections) were to remain in London for thirty years after his death - for the use of his

nephew, Dr. Matthew Baillie. Baillie generously relinquished his claim before the term was up, and the books and manuscripts were transferred to Glasgow in 1807. Just over 100 years later, the University published a catalogue of Hunter's manuscript collection, the work of John Young and P. Henderson Aitken: A catalogue of the manuscripts in the library of the Hunterian Museum in the University of Glasgow (Glasgow, Maclehose, 1908). This was followed by a catalogue of Hunter's printed books prepared by Mungo Ferguson: The printed books in the library of the Hunterian Museum in the University of Glasgow: a catalogue (Glasgow, Jackson, Wylie & Co., 1930).

Acknowledgements

Most exhibitions rely heavily on the work of others and this one is no exception. To my colleagues, both past and present, who over the years have collected information on William Hunter's activities as a book collector, I owe a great debt; I have reason to be particularly grateful to Dr. Helen Brock, Miss Hester Black, Mrs. Kate Deasington and Mr. R.O. MacKenna. My special thanks go to Mrs. Elizabeth Smith who so ably typed the catalogue.

J.B.

CATALOGUE

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1. PSALTER. MS. North of England: c. 1170.

This magnificent example of Romanesque manuscript illumination is probably the best-known volume in William Hunter's library.

The manuscript opens with a Calendar illustrated with the occupations of the months and the signs of the Zodiac; but the pride of the Psalter lies in the thirteen full-page pictures that precede the text of the Psalms. They comprise pictures illustrating Genesis up to the Sacrifice of Isaac, six pages of New Testament scenes, three pages connected with the Death and Assumption of the Virgin, a full-page miniature of David surrounded by his musicians and a full-page splendidly decorated Beatus initial. Historiated and decorated initials appear throughout the text of the Psalms.

This manuscript belongs to a group of English twelfth-century Psalters extensively decorated and luxuriously illuminated (the St. Albans, Shaftesbury and Winchester Psalters preceded it). In the case of the Hunterian Psalter, however, the selection of illustrations is different. In particular the scenes of the Death and Assumption of the Virgin are most unusual, and T.S.R. Boase has suggested that their composition was influenced by the visions of Elisabeth of Schönau (1129-1164). The elongated figures in the miniatures, intensely expressive with their long faces and staring eyes, are silhouetted against a tooled gold background; the effects of Byzantine influence are still discernible, but the English predilection for patterning has become more pronounced.

An origin in the North of England is indicated by the inclusion in the Calendar and Litany of several northern saints e.g. St. Paulinus, St. Wilfrid, St. John of Beverley, St. Cuthbert. The diocese of York is a reasonable place of origin, though the diocese of Lincoln is another possibility, and the evidence is not firm enough to justify for the manuscript the title of 'York Psalter'.

The Hunterian Psalter has close stylistic associations with a contemporary English Psalter now preserved in the Royal Library in Copenhagen (MS. Thott 143), and it has been suggested that the two manuscripts may come from the same scriptorium. Both manuscripts were almost certainly destined for use in an Augustinian house or by an individual closely connected with that order. Neither manuscript has an entry in the Calendar for St. Thomas Becket, which suggests that they were completed sometime before his canonization in 1173.

The later history of the Hunterian Psalter is largely unknown. Marginal captions in a sixteenth or seventeenth-

century French hand, which accompany some of the miniatures, indicate that the manuscript spent some time in France prior to Hunter's ownership. The late Dr. N.R. Ker tentatively identified the Hunterian Psalter with item 50 in G.F. De Bure's Supplément à la bibliographie instructive, ou Catalogue des livres du cabinet de feu M. Louis Jean Gaignat, Paris, 1769 ('Codex Pervetustus & Bonae notae MSS. in membranis, & currente saeculo XIII. caractere grandiori exaratus, in quo continetur Psalterium Davidis, latinè cum figuris auro & coloribus depictis, in fol. mar. r.'). Hunter certainly bought extensively at the sale of the Gaignat library in Paris in 1769; if the identification is correct, then Hunter obtained, at 50 livres 1 sou, one of the book bargains of all time.

MS. 229

2. CHAUCER, Geoffrey. The Romaunt of the Rose. MS.
England: early 15th century.

The only known manuscript, before the printed edition of W. Thynne in 1532, of a translation into English of the thirteenth-century poem by Guillaume de Lorris and Jean de Meun. The manuscript was edited for the Chaucer Society in 1891 by Max Kaluza and there has been considerable agreement with his later conclusions that the first of the three sections into which the text falls (lines 1-1705) can be accepted as the work of Chaucer, probably between 1360 and 1368. The original Roman de la Rose was for more than two centuries the most important and admired single poem in English or French, and influenced Chaucer more than any other poem he read.

Hunter acquired his Romaunt of the Rose in 1774 at the sale of the library of the Suffolk antiquary, Thomas Martin of Palgrave. The manuscript had been given to Martin in 1720 by a surgeon of Bury St. Edmunds, James Sturgeon.

MS. 409

3. DIVES AND PAUPER. MS. England: 15th century.

Dives and Pauper is a long prose treatise of unknown authorship in dialogue form, written between 1405 and about 1410, in Middle English. As an exposition of the practical meaning of the ten Biblical commandments, its scope extends beyond theology to political and social commentary, folklore, iconography, astrology, witchcraft, warfare, and trade. The treatise is prefaced by a relatively short dialogue, 'Holy Poverty', in which the speakers are, as in the body of the treatise, Dives, a rich layman, and Pauper, a well-read mendicant preacher.

The work survives in eight manuscripts and several manuscript fragments, all dating from the fifteenth century.

It was first printed in 1493 by Richard Pynson, in 1496 by Wynkyn de Worde, and again in 1536 by Thomas Berthelet. Since that time no attempt has been made to print Dives and Pauper until the recent edition for the Early English Text Society prepared by Dr. P.H. Barnum, who chose Hunter's manuscript of Dives and Pauper as her base manuscript.

Hunter bought his manuscript of Dives and Pauper in 1774 at the sale of the library of Thomas Martin of Palgrave.
MS. 270

4. BOCCACCIO. Les cas des nobles hommes et femmes. MS.
S. Netherlands (?): 2nd half of 15th century.

Giovanni Boccaccio, generally thought of only as the author of the earthy tales in the Decameron, was in fact one of the greatest figures in the history of European literature. With Petrarch he laid the foundation for the humanism of the Renaissance and raised vernacular literature to the level and status of the classics of Antiquity.

The manuscript on display is a French translation of Boccaccio's De casibus virorum et feminarum illustrium ('On the fall of famous men and women') which tells of the inevitable catastrophe awaiting all those who are too fortunate. Boccaccio composed the original text between 1355 and 1374. A colophon in this manuscript records that the French translation was finished on 15 April 1409 by Laurence de Premierfait, secretary to Jean, Duc de Berry. The manuscript contains some seventy miniatures depicting various famous downfalls.

Hunter purchased this Boccaccio at the Gaignat sale in Paris in 1769 for 149 livres, 19 sous.

MS. 208

5. LES CENT NOUVELLES NOUVELLES. MS. S. Netherlands (?):
late 15th century.

The only surviving manuscript of Les cent nouvelles nouvelles, an important collection of prose tales, most of them licentious, told at the court of Philip the Good, Duke of Burgundy. The stories are modelled on Boccaccio's Decameron, and some derive from the Facetiae of Poggio Bracciolini. Each tale is preceded by an illustrative miniature.

The anonymity of the collection is not surprising in a work originally intended for private circulation rather than for publication. The compilation of the work has frequently been attributed to Antoine de la Salle, but the most recent editor of the text, Pierre Champion (Les cent nouvelles nouvelles, Paris, 1928), has pressed the claims of Philippe Pot, Seigneur de la Roche and Chamberlain to the Duke. The

collection was first published at Paris in 1486 by Antoine Vérard.

The manuscript was bought by Hunter at the Gaignat sale in Paris in 1769 for 100 livres, 1 sou.

MS. 252

6. JOSEPHUS, Flavius. Antiquitates Judaicae and De bello Judaico. MS. England: 12th century.

Flavius Josephus, a Jewish priest of aristocratic descent and a Pharisee, was appointed military commander of Galilee during the revolt of Judaea (A.D. 66-70). The Jewish revolt was crushed by Vespasian, and Josephus, basically pro-Roman and without sympathy for extreme Jewish nationalism, settled in Rome where he became a Roman citizen and where he wrote the two works contained in this volume: The antiquities of the Jews and The history of the Jewish war.

As a historian Josephus shows the faults of most ancient writers: his analyses are superficial, his chronology faulty, his facts exaggerated, his speeches contrived. Yet he unites in one person the tradition of Judaism and Hellenism and provides a connecting link between the secular world of Rome and the religious heritage of the Bible.

The works of Josephus were much appreciated by the Church Fathers and were well known in England during the Middle Ages. The scriptorium at which this manuscript was produced is not known, but M.R. James conjectured from a defaced ex libris that it had once been in the possession of Reading Abbey. The manuscript contains a number of magnificent Romanesque initials of twisting foliage and fantastic beasts.

Hunter purchased this Josephus in 1765 for £5.5s. at the sale of the library of George Parker, 2nd Earl of Macclesfield, President of the Royal Society from 1752 until his death in 1764.

MS. 4

7. CARTULARY of Holy Trinity, Aldgate. MS. England: early 15th century.

The Augustinian priory of Holy Trinity, Aldgate, was founded in 1108 by Matilda, Henry I's queen. From its inception it was an important monastic house, having royal patrons and enjoying the support of many of the citizens of London. The Cartulary of Holy Trinity, put together by Thomas de Axbridge between 1425 and 1427, is an important source for the economic and social life of medieval London, providing a wealth of details on the topography of the city and on the land and property market.

Who acquired the manuscript on the dissolution of the priory in 1532 is not known, but later in the sixteenth century it was in the hands of the Elizabethan antiquary, Stephen Batman, and was used by John Stow in his Survey of London (1598). Later, around 1713, the manuscript came into the possession of John Anstis, Garter King of Arms, at which point it was made available to the antiquary, Thomas Tanner, and referred to in the 1744 edition of the latter's Notitia monastica. The manuscript remained in the Anstis family until 1768 when it was sold for £10.5s. to the antiquary and palaeographer, Thomas Astle, from whom William Hunter acquired it. Almost entirely overlooked by medievalists in the nineteenth century, the Cartulary was 'rediscovered' in the University of Glasgow in the late 1890s by J.H. Round. Its contents have recently been made more generally available in an edition prepared by Mr. G.A.J. Hodgett (The cartulary of Holy Trinity, Aldgate, London Record Society Publications, vol.7, London, 1971).

MS. 215

8. BOETHIUS. De consolacione philosophiae. MS. Italy: 1385.

Boethius, Roman scholar, philosopher and statesman, witnessed the barbarian invasions of the Western Roman Empire in the late fifth and early sixth centuries. At a time when cultural life was in decline and the future of Rome unclear, Boethius was one of a few from the Roman upper classes who set about transmitting the texts of ancient thought to posterity. His most famous work, De consolacione philosophiae, written in prison, takes the form of a dialogue between the writer and Philosophy, the latter teaching the mutability of all things save virtue. It became one of the most widely read books in the Middle Ages after the Vulgate Bible.

This manuscript of the De consolacione philosophiae was written, possibly in Genoa, by frater Amadeus, whose autograph appears on leaf 2. It contains examples of very fine calligraphic decoration and there are five full-page illuminations (including one of Boethius reading to a class of students, and in prison at Ticinum). Hunter bought the manuscript in 1779 at the sale in Leyden of the library of the Dutch classical scholar, Pieter Burmann (1714-78). Hunter acquired 105 manuscripts and printed books at this sale, all of them classical texts.

MS. 374

9. LIVY. History of Rome. MS. Italy (?Lombardy): 2nd half of 15th century.

Livy was unique amongst Roman historians in that he played no

part in politics. In some ways this was a disadvantage for it meant that he had no personal experience of how Roman government worked and he was deprived of first hand access to official documents. The chief effect is that Livy did not seek historical explanations in political terms - unlike his predecessors (e.g. Caesar and Sallust) who viewed history as a political study through which one might hope to explain or excuse the present. Instead - and this explains the novelty and impact of Livy's work - he saw history in personal and moral terms, and this attempt to understand the course of history through character was to influence later historians from Tacitus to Lord Clarendon.

This lavishly produced manuscript (purchased by Hunter at the Gaignat sale in 1769 for 108 livres, 1 sou) contains only a section of Livy's History - that dealing with the Second Punic War (books 21-30). Each book begins with a large initial illustrating an episode from the text which follows. The crowded scenes depicted in these historiated initials resemble certain miniatures in a fifteenth-century Plutarch in the British Library (Add. MS. 22318), which has been attributed to a Milanese atelier.

MS. 370

10. QUINTUS CURTIUS. De rebus gestis Alexandri Magni. MS.
Italy: 15th-16th century.

Writing during the reign of the Emperor Claudius, or perhaps Vespasian, Quintus Curtius produced a history of Alexander the Great in ten books. His portrait of Alexander reflects the Peripatetic view of a tyrant favoured by Fortune, but it also contains varied information, both valuable and dubious, from the general tradition. The description of Alexander's exploits is dramatic, romantic and rhetorical, and the work is written in a style modelled on Livy.

Hunter acquired this manuscript for £15.17s.6d. at the sale of the library of George Parker, 2nd Earl of Macclesfield, in 1765. The style of the magnificently decorated first leaf is that which originated in Padua under the influence of Andrea Mantegna's romantic revival of the classical world. The architectural border which frames the opening page of text contains trophies of arms, vases, cornucopias and a medallion with a bust in gold chiaroscuro of Alexander the Great. The initial I shows a scribe working in his study. The manuscript is discussed by Dr. J.J.G. Alexander in Notes on some Veneto-Paduan illuminated books of the Renaissance, Arte Veneta, v. 23 (1969) pp.17,18.

MS. 47

11. MIROIR DE L'HUMAINE SALVATION. MS. Bruges: 1455.
A translation into French by Jean Miélot of the popular

theological work, Speculum humanae salvationis, the aim of which was to see the New Testament prophesied in the Old. This manuscript comes from the atelier of William Vrelant at Bruges. The date and place of writing are given in the colophon. The first miniature, which shows the translator presenting his book to his patron, Philip the Good, Duke of Burgundy, is by Vrelant himself. The female figure in blue and red represents the Vanquished Synagogue - she holds the Tables of the Law in her right hand but she is blindfolded, her lance is broken and her crown is toppling from her head. The figure in nun's habit represents the Church, holding a patriarchal cross in her right hand and in her left a golden chalice and host. The other forty-two miniatures in the manuscript (each in four compartments, the first in colour, the rest in grisaille) are the work of Vrelant's assistants.

The manuscript was bought by Hunter at the Gaignat sale in Paris in 1769 for 320 livres, 1 sou.

MS. 60

12. GOSPELS. Greek. MS. 12th-13th century.

A manuscript of the Gospels, together with other liturgical and theological texts. Each Gospel begins with a full-page miniature of the Evangelist. The volume was bought by Hunter in 1776 for £9.10s. at the sale of the library of Caesar De Missy, a German New Testament scholar and chaplain to George III. Hunter acquired a further ten Greek manuscripts at the sale - the lion's share, in fact, amounting to two-thirds of De Missy's Greek manuscripts. He may well have been bidding against the British Museum, which obtained three lots. No doubt Hunter was especially glad to obtain such a splendid group of manuscripts, since towards the end of his life he took a particular interest in the history of early printing in Greek.

MS. 475

13. AGNESE, Baptista. Navigation charts. MS. Italy: c. 1542.

There are nine coloured navigation charts in this collection together with illuminated representations of a celestial sphere, signs of the zodiac, and the world with the twelve winds. The charts are the work of Baptista Agnese who was born at Genoa and worked for about thirty years at Venice in the mid-sixteenth century. A little more than sixty maps in his hand have survived. Most of his maps of America are based on Spanish models now lost and they are therefore especially significant for tracing the evolution of the Spanish discoveries in America. The eighth chart in this collection, depicting the Black Sea and surrounding territories, is signed and dated: "baptista agnese ianuensis

Brant's satire. No less than twenty-six editions were printed before the end of the fifteenth century, much of the book's success being due to its vigorous woodcuts which some authorities have attributed to Dürer. The work was translated from the original German into Latin, French, Dutch and English and a whole corpus of 'fool literature' by Erasmus, Hans Sachs, Johann Fischart, and Thomas Murner followed Brant's work.

Bw.2.9

19. COLONNA, Francesco. Hypnerotomachia Poliphili. Venice: Aldus Manutius, 1499.

This is the first edition of what is probably the most famous of all early illustrated books. The curious dream narrative - containing elaborate descriptions of ancient architecture, pagan ritual and triumphal processions - offered a rich and varied field for the illustrator. The 168 woodcuts used by Aldus have been the subject of much speculation involving such names as Mantegna and Giovanni Bellini. They were copied in French and English translations of the work and had considerable influence in establishing the fashion for emblem books.

The first edition is anonymous, but the authorship is indicated by the fact that the initial letters of each chapter form the sentence 'Poliam Frater Franciscus Columna peramavit'. Colonna was a Dominican friar, a teacher of rhetoric at Treviso and Padua. His beloved 'Polia' has been identified with Lucretia Lelio, daughter of a juriconsult at Treviso.

Bh.2.14

20. PLINIUS SECUNDUS, Gaius. Historia naturalis. Venice: Johannes de Spira, 1469.

One of the earliest books to be printed at Venice, this is the first edition of Pliny the Elder's Natural history, an encyclopaedia of all the knowledge of the ancient world in which over 400 authorities (Greek and Latin) are quoted. Soon after its author's death in A.D. 79, the Natural history became a standard work of reference, though often in an abridged form. It circulated widely in manuscript throughout the Middle Ages - Isidore, Bede, Charlemagne, Vincent of Beauvais all had copies. In the fifteenth century no less than eighteen different printed editions appeared, of which four are represented in Hunter's library - including the first edition on display (purchased by Hunter in 1769 at the Gaignat sale for 749 livres, 19 sous) and a Parma edition of 1476, which was once owned by Archbishop Thomas Cranmer.

Bv.1.5

21. APULEIUS MADAURENSIS, Lucius. Opera. Rome: Conradus Sweynheym & Arnoldus Pannartz, 28 Feb. 1469.

The first edition of The Golden Ass, the sole Latin novel that survives entire, was among the earlier books printed by Sweynheym and Pannartz after their move from Subiaco to Rome late in 1467. The novel tells of the adventures of one Lucius, who is turned into an ass by magic and is eventually restored to human shape by the goddess Isis. It is an important source for the ancient mystery religions. This edition of Apuleius is significant in that it escaped mutilation at the hands of the Inquisition.

Hunter's copy, which is bound in red morocco by Thomas Elliott, almost certainly came from the Harleian Library. Early inscriptions reveal that it had belonged once to the Benedictines of Irrsee in Bavaria. Earlier still it had been purchased in Rome by a book-seller (or book-collector) of Memmingen, only twenty miles from Irrsee; he paid 4 florins for it, perhaps to the printers themselves.

Be.1.14

22. The MYRACLES of Oure Blessyd Lady. Westminster: Wynkyn de Worde, 1496.

The only surviving copy of this account of the miracles of the Virgin. The printer was a native of Worth in Alsace, who had been Caxton's assistant and who inherited Caxton's printing materials on the latter's death in 1491. De Worde was the most prolific of the early English printers, having over 800 imprints to his credit by the time he died in 1535. His press turned out romances, outline histories, children's books, works on manners and on marriage, books on household management and on husbandry.

John Ratcliffe bought this book at the sale of James West's library in 1773 for 8s., and Hunter paid 15s. 6d. for it when Ratcliffe's own library was sold three years later.

Bv.3.4

23. MELA, Pomponius. Cosmographia, sive De situ orbis. Venice: Franz Renner, de Heilbronn, 1478.

Hunter's copy of Pomponius Mela's popular summary of the geography of the ancient world came from the library of Charles James Fox, whose book-plate is tipped in. Also inserted is a note reading 'G. Nicol presents his Compts. to Dr. Hunter & has sent him the Pomponius Mela which he bought at Mr. Fox's Sale for £1:5 — Strand Thursday June 14th [1781]'. (George Nicol was a London bookseller, here acting presumably as Hunter's agent.) Hunter, who in 1774 had inadvertently helped Fox to a fortune by failing to cure his mother of cancer, may have approached the sale with mixed

feelings, since its purpose was to enable Fox to pay off his debts.

Bx.3.2

24. ANTHOLOGIA GRAECA. Florence: Laurentius (Francisci) de Alopa, 11 Aug. 1494.

This collection of Greek poems, epigrams, inscriptions, etc. made in 1301 by the monk Planudes, was prepared for printing by Janus Lascaris, the Byzantine protégé of Lorenzo the Magnificent and type-designer for Alopa's editions of the Greek classics. His concept of printing entirely in capitals after the fashion of classical inscriptions proved in practice to be aesthetically unsatisfactory and was abandoned after the printing of three books.

This work was dedicated by Lascaris to Piero de' Medici (Piero 'the Unfortunate') who succeeded Lorenzo the Magnificent as ruler of Florence in 1492. As in many other copies, the last quire containing the dedication to Piero is absent; it was almost certainly suppressed because of the disgrace and flight into exile of Piero shortly after the book was published.

Hunter's copy, which is printed on vellum with some fine illuminated borders and initials, was purchased at the sale of Anthony Askew's library in 1775 for £28.7s.

Bw.3.25

25. VALERIUS FLACCUS, Caius. Argonauticon. Paris: Josse Bade, 1519.

The Argonauticon, the only known work of a first-century Latin poet, Valerius Flaccus, takes the reader in the company of the Argonauts from Iolcos to Colchis, where Jason secures the Golden Fleece and escapes with Medea. Nearly all the well-known incidents of the myth are described in detail but premature death prevented the poet from completing his epic. Valerius Flaccus is strongly influenced by Virgil, like the other epic poets of the early Empire e.g. Lucan and Statius. Unlike them, however, he was unknown in the Middle Ages until the Florentine humanist Poggio Bracciolini discovered in 1416 at St. Gall a manuscript (now lost) of the Argonauticon.

This copy, printed on vellum and sumptuously illuminated so that it almost masquerades as a manuscript, has a commentary by the early sixteenth-century French poet, Aegidius Maserius. Hunter acquired it at the Gaignat sale in 1769 for 384 livres.

Bq.2.11

26. PLATO. Opera. Venice: Aldus Manutius, 1513. 2 vols
(vol. 1 only on display).

The first edition of Plato in Greek was the culmination of the series of Greek texts that were the especial pride of the Venetian scholar-printer, Aldus Manutius. This copy, printed on fine vellum, is first heard of in the Harleian Library; it was then owned successively by Richard Mead and Anthony Askew, physician-collectors like Hunter himself. Hunter was lucky to get the book for £55.13s at the sale of Askew's books in 1775 - a note in Askew's hand on a fly-leaf says that Mead told him that Robert Harley, 1st Earl of Oxford, had originally paid 100 guineas for it. It was the sort of book that raised bibliophiles of Harley's day, and for a century after, to transports of hysterical enthusiasm. Dibdin (never one to control himself) even spoke of 'that pure yet ardent embrace with which I pressed the first Aldine Plato, upon vellum, to my heart!'

Bh.3.14,15

27. NEGRI, Stefano. Dialogus. Milan: A. Minuziano, 1517.

A Latin translation by Negri of the Greek dialogue Heroica (by Philostratus the Elder) precedes Negri's own much longer Dialogus. He dedicated it to Jean Grolier, the most famous of French bibliophiles ('nostrorum temporum Moecenas'), who was at the time Treasurer of Milan, then under French occupation. This copy was bound for Grolier at some point in the period 1538-48 in the atelier of the Parisian binder, Claude de Picques. De Picques's binding, in faded brown morocco decorated in an interlaced geometrical style, is one of four Grolier bindings acquired by Hunter. Another French collector, Jean Ballezens, owned the book in the seventeenth century. At his death in 1677 it passed into the huge collection of Jean-Baptiste Colbert (chief minister of Louis XIV), whose printed books were dispersed in 1728. Finally, it contains the book-plate of Philip Carteret Webb, the English antiquary and politician, whose books were sold in 1771.

0.3.9

28. PFINTZING, Melchior. Die Geschichten des Ritters Herr Tewrdannckhs. Nuremberg: Johann Schönsperger, 1517.

The Hapsburg Emperor Maximilian I, an energetic and ambitious patron of the arts, sponsored several de luxe editions as a means of ensuring his posthumous fame. Most famous of these is the Theuerdank, an allegorical poem of chivalry written by the Emperor's chaplain and secretary Melchior Pfintzing, which records Maximilian's largely imaginary adventures on a journey to fetch his bride, Mary of Burgundy, in 1477. The fantastically ornamented type

used by the printer was designed by the court calligrapher, Vincens Rockner, and took five years to prepare. Some of the 118 woodcuts are the work of Dürer's pupil, Hans Schäufolein, and others are thought to have been designed by Hans Burgkmair and Leonhard Beck.

At.1.10

29. THUCYDIDES. L'histoire de la guerre qui fut entre les Peloponnesiens et Atheniens. Paris: Josse Bade, 1527.

The first edition of the first French translation of Thucydides. Claude de Seyssel's translations of Thucydides, Eusebius, Diodorus Siculus, Justinus, and other classical authors were presented in manuscript to Louis XII. Seyssel died in 1520 and this is the first of his texts to be printed, by order of François I 'au prouffit et edification de la noblesse et subiectz de son Royaulme' (as the colophon records). The printer, Jodocus Badius Ascensius (Josse Bade), a Fleming by birth, was the first of France's great scholar-printers. According to contemporary documents he printed 1,225 copies of this edition of Thucydides. François I was the founder of the French royal library, 'the only sovereign of all ages [says D.B. Updike] who bestowed upon printing that loving care that a Charles I displayed for his picture gallery and most monarchs reserved for grandiose buildings and the jewellery of their mistresses'.

Hunter's copy is printed on vellum; the title page and first page of dedication are illuminated and include the arms of François I. It seems likely, therefore, that this was the copy intended for presentation to the king.

Du.2.9

30. BIBLE. N.T. Gospels. The gospels of the fower evangelistes translated in the olde Saxons tyme. London: John Day, 1571.

The first Anglo-Saxon printing type was cut by John Day to enable Archbishop Matthew Parker to publish a series of Anglo-Saxon texts beginning with Aelfric's A testimone of antiquitie of 1567. Day used the same type in this edition of the Gospels, which was the first time that a part of the Bible had been printed in Anglo-Saxon. Hunter's copy has Archbishop William Laud's signature on the title page. Another inscription reveals that Laud gave the book to St. John's College, Oxford, of which he was President, in 1617. Later it was in the possession of the minor poet, Robert Whitehall, and then, when his books were auctioned at Oxford in 1700, it was bought by John Urry, editor of Chaucer.

Bv.3.21

31. FÉLIBIEN, Andre. Tapisseries du Roi. Paris: Imprimerie Royale, 1670.

This superb example of baroque book illustration includes copper-plate engravings by Sébastien Le Clerc of Charles Le Brun's designs for tapestries.

Painter, designer, and arbiter of artistic production in France in the last half of the seventeenth century, Charles Le Brun entered the service of Louis XIV in 1661 and in the following year became director of the Gobelins tapestry factory, where he controlled the production of furnishings for the royal palaces, notably Versailles. Amongst the best known of Le Brun's designs for the Gobelins are the tapestries, The Elements and The Seasons. The publication of engravings from these designs in works such as Félibien's Tapisseries du Roi served to spread further the renown of Louis XIV and, incidentally, that of his Premier Peintre.

Like Le Brun, Sébastien Le Clerc 'Dessinateur et Graveur de la Maison du Roi' also promoted the cult of Louis XIV. His engraved frontispiece for Dodart's Mémoires pour servir à l'histoire des plantes (1676) glorifies the achievements of French science under Louis XIV. His Conquestes du Roy (1686) extols Louis as a victorious war-leader. His engraved frontispiece for Isaac Benserade's translation of Ovid (1679) emphasises a further aspect of the Sun King's reign - the flourishing of the Arts.

Dl.1.9

32. LA FONTAINE, Jean de. Contes et nouvelles en vers. 'Amsterdam' [Paris]: Barbou, 1762. 2 vols.

La Fontaine's most original poetry is to be found in his Contes and Fables. In the former he put into verse licentious tales mainly derived from medieval French and Italian literature - Les cent nouvelles nouvelles, Boccaccio and Ariosto. The earlier Contes were first published in 1664, the last ones posthumously; some of the Contes, considered too obscene, had to be published abroad and were banned in France.

This edition of La Fontaine's Contes may fairly be compared with a work of art and is perhaps the finest of the illustrated books which resulted from the collaboration of the ablest Parisian printers and copper-plate engravers of the eighteenth century. The skill with which the eighty drawings were engraved - a skill as delicate as their subjects were indelicate - and the fresh clarity with which they were reproduced on paper was a technological triumph. The plates were drawn by Charles Eisen, and engraved by various artists, one of them being Pierre Philippe Choffard who was responsible for the fifty-three vignettes.

De.3.5,6

33. KETHAM, Johannes de. Fasciculus medicinae. Venice: J. & G. de Gregoriis, 1500.

This miscellany of medical treatises was put together about the mid-fifteenth century by a German physician living in Italy, Johannes de Ketham. However, the collection's main ingredients are medieval in origin and manuscript versions were widespread, some as early as the thirteenth century.

The Fasciculus medicinae was first printed in Venice in 1491 and by 1500 no less than eight different editions had appeared - four in Latin, one in Italian and three in Spanish. All are important because of their anatomical woodcuts, which include a Zodiac man, bloodletting man, planet man, an urinoscopic consultation, a pregnant woman and, notably, a dissection scene. These constitute the first series of realistic and didactic medical illustrations to appear in print.

Ds.2.2

34. CANANI, Giovanni Battista. Musculorum humani corporis picturata dissectio. [Ferrara: 1543?]

The first part only - comprising twenty leaves - of a work on the muscles of the human extremities. Publication was never completed - perhaps because of the appearance of the Fabrica of Andreas Vesalius in 1543, which represented muscles in a particularly beautiful manner and which was received with such general approval (see item 35).

The author was physician-in-ordinary to Pope Julius III and, after the latter's death in 1555, became physician-in-chief at Ferrara. The twenty-seven copper-plate engravings show the muscles and bones of the upper arm, forearm and hand. They were prepared from original drawings by the Ferrarese artist, Girolamo da Carpi.

Canini's book is of great rarity: Ludwig Choulant knew of only four copies (excluding Hunter's). Hunter owed the acquisition of his copy to his colleague, the physician William Heberden, who, on 3 November 1770, wrote to advise Hunter that an Italian professor of his acquaintance was willing to dispose of his copy of Canini's work on the muscles.

Ei.3.6(f)

35. VESALIUS, Andreas. De humani corporis fabrica libri septem. Basle: 1543.

This vast anatomical treatise, the foundation of the modern disciplines of human and comparative anatomy and physiology, was published when Vesalius was in his twenty-ninth year.

Vesalius's work represented the culmination of several important trends in medicine: the humanistic revival of

ancient learning, the introduction of human dissections into the medical curricula as early as the fourteenth century, and the growth of European anatomical literature, all of which had drawn attention to the human body as a serious object of study even prior to his time. Vesalius performed his dissections with a thoroughness hitherto unknown, brought to his work a critical evaluation of ancient texts, and introduced innovations in the teaching of medicine by his improvements in nomenclature and by his integration of accurate illustrations with textual descriptions.

Vesalius realised that his book required the utmost expenditure of energy and material resources. The illustrations have long been attributed to an artist of Titian's school; the woodblocks (which survived in Germany until the Second World War) were cut by the finest Venetian block-cutters; the printing of the volume was entrusted to the renowned Swiss printer, Johannes Oporinus of Basle.

Z.1.8

36. A COLLECTION of 54 drawings from the Fabrica of Vesalius, with some manuscript text. 16th century.

This series of line and wash anatomical studies was bought by Hunter for £27.16s.6d at the sale of Dr. Richard Mead's library in 1755. Hunter believed that they constituted a set of preparatory studies for some of the plates in Vesalius' Fabrica and mentioned this in a letter to Albrecht von Haller (31 August 1773): 'I have likewise the original Drawings of Vesalius, of Cowper, of Douglas, & of Smellie'. However, there is good evidence that Hunter's collection of drawings (with one exception) could not have played any useful role in the creation of the Fabrica - the execution of the figures is extremely weak and they appear to be a series of relatively unskilled tracings and transcriptions from the printed edition. The exception is the very different drawing of the title-page which is bound in with the other drawings and which may well be a genuine preparatory study for the Fabrica printed title-page (Vide Martin Kemp, A drawing for the 'Fabrica'; and some thoughts upon the Vesalius muscle-men, Medical History, vol. 14, 1970, pp. 277-88).

Av.1.14

37. BANISTER, John. Anatomical tables with figures. MS. England, late 16th century.

On display is a full page picture showing the Elizabethan army-surgeon, John Banister, delivering the visceral lecture at the Barber-Surgeons' Hall, London, in 1581. It is one of thirteen anatomical illustrations originally bound up with text, but now disbound and mounted singly for reasons

of conservation.

A special feature of Renaissance legislation in both England and France was the improvement in the status of the barber-surgeons. In 1540, under Henry VIII, the Company of Barbers was united with the small and exclusive Guild of Surgeons to form the United Barber-Surgeons Company, with Thomas Vicary as its first Master. One important feature of the Act of 1540 was the right given to the Company to dissect annually the cadavers of four persons hanged for felony. Assured of a supply of bodies, the Barber-Surgeons Company proceeded to appoint a Reader of Anatomy assisted by various stewards. The picture on display shows in some detail how anatomy was taught by the Barber-Surgeons at the end of Elizabeth's reign: Banister, surrounded by students and assistants, rests one hand on a dissected cadaver and points with the other to a suspended skeleton; behind him, on a lectern, is the text book from which he teaches (identified as the 1572 edition of Realdo Colombo's De re anatomica).

MS. 364

38. PIETRO DA CORTONA. Anatomical drawings. Italy, 17th century.

This volume of twenty anatomical drawings (executed in black chalk, pen and ink, sepia wash and white heightening on buff paper tinted with grey wash) was presented to Hunter in 1772 by Sir William Hamilton, British envoy in Naples. Shortly afterwards, in a letter to the Swiss polymath, Albrecht von Haller, dated 31 August 1773, Hunter described his collection of drawings as a work 'intended evidently for the nerves only' and attributed them (with the exception of plate XI, an inferior copy replacing a lost original) to the Italian artist, Pietro da Cortona (1596-1669). Sir William Hamilton had identified the artist as Cortona at the time he presented the drawings to Hunter and no doubt Hunter confirmed the attribution by comparing the drawings with his copy of the first published edition of Cortona's anatomical work edited by Cajetano Petrioli (Rome, 1741). Modern research has substantiated the attribution (Vide L. Duhme, Die Tabulae Anatomicae des Pietro Berrettini da Cortona, Kölner medizinhistorische Beiträge, Bd. 18, Köln, 1980).

Dl.1.29

39. HARVEY, William. Exercitatio anatomica de motu cordis et sanguinis in animalibus. Frankfurt: 1628.

Until Harvey's intensive series of experiments on the quantity and velocity of the blood, the physiology of the blood vessels had been much studied but little understood. In his 'Anatomical treatise on the movement of the heart and

blood in animals¹, Harvey, by applying the idea of measurement to a biological investigation, demonstrated how the whole of the blood passes through the lungs, is returned to the left side of the heart, which acts as a muscular force-pump, then passes through the general circulation and returns to the right side of the heart by the venous route. Harvey even suspected the existence of capillaries connecting the smallest arteries with the smallest veins, but without the microscope he could not see them and their discovery had to wait a further forty years until the experiments of Malpighi.

English experimental scientists regarded Harvey's discoveries as on the same plane as Copernican astronomy and Galilean physics; ironically the first edition of his De motu cordis was not published in England but in Germany. This was because Harvey's friend the Rosicrucian, Robert Fludd, had recommended to him the services of William Fitzer, an English publisher resident in Frankfurt.

Y.7.13

40. RUYSCHE, Frederik. Icon durae matris in convexa superficie visae, ex capite foetus humani. Amsterdam: 1738.

The art of anatomical illustration was advanced in the early eighteenth century by the introduction of a method of colour mezzotinting devised by Jacob Christoph Le Blon. Using three different impressions in primary colours (blue, yellow and red) for one picture, Le Blon was able to produce different colour values without any black. This method was adopted, without acknowledgement, by Le Blon's assistant, Jan Ladmiraal, who offered his services to the Dutch anatomist Bernhard Siegfried Albinus and received permission to illustrate two of the latter's short medical treatises - one on the arteries and veins of the intestines (1736), the other on the pigmentation of human skin (1737). In 1738, using the same technique of colour mezzotinting, Ladmiraal reproduced (with explanatory text in Latin, French and Dutch), two specimens of the foetal cranium prepared by the anatomist Frederik Ruysch (one of which is displayed here). Another of Ruysch's anatomical specimens was reproduced by Ladmiraal in the following year and published as Icon membranae vasculosae ad infima acetabuli ossium innominatorum positae. Ladmiraal brought out a sixth mezzotint plate in 1741 in Effigies penis humani. Hunter had copies of all six plates and their accompanying texts, collected together in a single volume.

Ab.4.6

41. RYMSDYK, Jan van. Twenty-five original red chalk drawings for Smellie's Sett of anatomical tables.

William Smellie's Sett of anatomical tables of 1754 preceded

William Hunter's own obstetrical atlas, The anatomy of the human gravid uterus, by twenty years. Both were landmarks in the history of obstetrics and in medical illustration, and both works depend considerably on the accuracy and skill of a Dutch artist resident in London, Jan van Rymsdyk.

Smellie, after practising in Lanark from 1720 to 1739 moved to London apparently to acquire further knowledge regarding the use of the obstetrical forceps. He began to teach midwifery in 1741 and the London Evening News for 1 June 1742 advertised his lectures on the subject for both men and women, but at different times. It has been estimated that during his ten years in London, Smellie gave 280 courses in midwifery, each lasting a fortnight, to over 900 pupils. Unlike Hunter, whose midwifery practice was chiefly amongst the nobility and well-to-do, Smellie concentrated his attentions on the needs of working class women.

For his Sett of anatomical tables, which was designed to supplement his Treatise on the theory and practice of midwifery, Smellie used twenty-five original drawings by Jan van Rymsdyk, eleven drawings by Pieter Camper (a pupil of Smellie and, by 1752, Professor of Medicine at Franeker), and three drawings by an unidentified artist - perhaps Smellie himself. Engravings were prepared from these thirty-nine drawings by Charles Grignion. The original Camper drawings are now in the Library of the Royal College of Physicians of Edinburgh; the Rymsdyk originals were bought by William Hunter in 1770 at the sale of the teaching materials of Dr. John Harvie who had succeeded William Smellie as a teacher of midwifery.

Dl.1.27

42. FUCHS, Leonhard. De historia stirpium commentarii.
Basle: 1542.

Up to the beginning of the sixteenth century botanical literature - both text and illustrations - relied heavily on the work of Dioscorides (first century A.D.). There was continued copying of illustrations from generation to generation culminating in the crude and inaccurate woodcuts of the fifteenth-century herbals.

Leonhard Fuchs, inspired by the Herbarum vivae icones (1530-6) of a fellow German, Otto Brunfels, changed dramatically the quality of botanical illustration. He embarked on the description of 400 German and 100 foreign plants and illustrated them with 510 superb woodcuts based on first-hand observation. Full recognition was given to the three artists involved - Heinrich Füllmauer, Albert Meyer and Veit Rudolph Speckle - whose portraits appear at the end of the book. As a professor of medicine at

Tübingen, Fuchs emphasised the pharmacological aspects of plants. In the text his plants are arranged purely alphabetically - there is no attempt at a natural system of classification: that had to wait until the work of John Ray and Carl Linnaeus. However, Fuchs was enough of a true botanist to describe the characteristics of his plants, their habits, habitats and forms, and even included some American plants which were new to Europe, such as maize.

Hunter's copy of Fuchs' herbal once belonged to Thomas Belasyse, Lord Fauconberg (1627-1700), supporter of Cromwell and privy councillor of Charles II.

L.1.13

43. TREW, Christoph Jakob. Plantae selectae. Nuremberg: 1750-73.

Trew, a wealthy Nuremberg physician with an interest in botany, became patron and friend of one of the greatest of the eighteenth-century botanical artists, George Dionysius Ehret. Ehret, the son of a gardener, started his painting career with the Margrave of Baden - who was especially proud of his tulips and hyacinths. From 1732 onwards Ehret prepared the illustrations for Dr. Trew's Plantae selectae; these were made during Ehret's travels through Switzerland, France, Holland and England. At the same time Ehret became acquainted with some of the most influential botanists of his day, men like Linnaeus, Bertrand de Jussieu and Sir Hans Sloane. He also met one of the greatest gardeners of the eighteenth century, Philip Miller, author of the monumental Gardener's dictionary, whose daughter Ehret later married. From 1736, Ehret, like his fellow countryman Georg Friedrich Handel, made England his permanent home. Supported by the royal physician, Richard Mead, by John Fothergill and by the Duchess of Portland (who all purchased large collections of his drawings), Ehret quickly became a favourite of the English aristocracy. By the time he died in 1770, Ehret had produced thousands of drawings and paintings of plants, generally on vellum which he preferred to paper; a large number of these survive in the Victoria and Albert Museum, in the Library at Kew, in the Natural History Museum and in the Hunt Botanical Library.

As.1.15

44. LISTER, Martin. Historiae sive synopsis methodicae conchyliorum ... liber. London: [c. 1692-97].

The production of this book on shells was a family affair, Lister's two daughters, Susanna and Anna, engraving all the plates on copper from their own preliminary sketches. With the help of contemporary collectors like William Courten, Hans Sloane and Edward Lhwyd, Lister produced the first practical

systematic work on conchology, a subject in which nothing on so great a scale was attempted until well into the eighteenth century.

Following the voyages of discovery and the opening up of the East and West Indies, the acquisition of shells became popular amongst collectors from the late seventeenth century onwards. Hunter was no exception to this and one of his great coups was the purchase of the shell collection of the Quaker physician, Dr. John Fothergill, whose collection at his death in 1780 was thought to be second only to that of the Duchess of Portland. Included in Fothergill's cabinets were shells brought back by Sydney Parkinson from the first voyage of Captain Cook to the South Seas. Hunter bought Fothergill's natural history collections for £1,100. By this purchase he acquired one of the rarest shells of his day, no other specimen then being recorded: Buccinum bilingue canadense (now called Strombus listeri). This shell is illustrated by Lister as plate 855. According to a note in the Pulteney Correspondence (British Museum, Natural History), the Duchess of Portland told the London shell dealer, George Humphrey, that this shell was 'once the property of the famous Jo. Tradescant [the Younger] and on that account much esteemed by Dr. Fothergill'.

Do.2.5

45. GATESBY, Mark. The natural history of Carolina, Florida, and the Bahama Islands. London: 1731-47. 2 vols with Appendix (vol. 2 only on display).

The naturalist Mark Catesby left England in 1712 for a seven-year stay in North America during which time he studied the continent's little known flora and fauna. The specimens Catesby brought back to London attracted the attention of scientists like James Sherard and Hans Sloane - in fact, many of Catesby's specimens passed into Sloane's museum. Indeed it was Sloane who in 1722 assisted Catesby in embarking on a second trip to North America. Returning to England in 1726, Catesby found it too expensive to have his North American drawings etched in Paris or Amsterdam, and having taken lessons in the engraving processes from the artist, Joseph Goupy, prepared his own plates for his Natural history of Carolina.

For the first time Catesby brought to European eyes a whole range of plants and animals native to the south eastern region of the North American continent. He drew with care from the living plant 'fresh and just gather'd'; likewise his birds were painted while alive; fishes, which do not retain their colours when out of their element, Catesby painted at different times 'having a succession of them procur'd while the former lost their colours'. Catesby's desire to effect economies in space sometimes produced curious

- though nonetheless delightful - juxtapositions of animals and plants (including fishes placed amongst the branches of trees). The natural history of Carolina earned Catesby his election to the Royal Society.

William Hunter bought his copy of Catesby's Natural history of Carolina for £19-0-0 at the sale of Joseph Letherland's library in 1765.

Ay.1.20-22

46. DRURY, Dru. Illustrations of natural history, wherein are exhibited upwards of two hundred and forty figures of exotic insects. London, 1770-82. 3 vols (vol. 1 only on display).

Drury was one of England's great eighteenth-century collectors of insects - on his death in 1803 one of his cabinets alone was said to contain 11,000 specimens. Entomology was much advanced by his writings - not only by his scientific descriptions of insects but also by his promotion of a new attitude to them. In his introduction to his Illustrations of natural history he says: 'Insects may, with great truth, be considered as a rank of beings so wonderful and extraordinary, as to strike with astonishment every observer, if we regard either their structure, powers, or use ... Nor are they to be considered in that contemptible light in which the generality of mankind are apt to place them. We are too prone to think every thing noxious and unnecessary if we are not fully acquainted with its uses ...'

One of the plates in vol. 1 (Plate XXXI describing a beetle now known as Goliathus goliatus) caused Hunter considerable annoyance. In his account of this beetle, of which only one specimen was then known, Drury said that 'it was brought from Africa by Mr. Ogilvie, now Surgeon to his Majesty's ship, the Renown, being found floating dead in the River Gaboon ...'. Drury neglected to mention that the beetle had been given to Hunter by Ogilvie. Hunter's indignation was further increased because some time earlier he had lent the beetle to Emanuel Mendes Da Costa so that a plate might be made of it for a work on natural history that Da Costa was preparing (but which was not completed). It was this plate, made by the famous insect artist, Moses Harris, that Da Costa had sold to Drury who had used it without acknowledgement. Hunter obviously felt that his kindness in lending the insect had been ill-repaid and a sharp exchange of letters ensued between Hunter and Da Costa.

M.3.8-9bis

47. TYSON, Edward. Orang-outang ... or, the anatomy of a pygmie compared with that of a monkey, an ape, and a man. London: 1699.

Tyson's Orang-outang, with illustrations and a chapter on the muscles by William Cowper, was a seminal work in the field of comparative zoology. Tyson, a physician at the Bridewell and Bethlehem Hospitals, compared the anatomy of men and monkeys, and he placed between them what he believed was a typical pygmy - it was, in fact, an African chimpanzee, the skeleton of which still survives in the Natural History Museum in London. By establishing a new family of anthropoid apes standing between monkey and man, Tyson provided ideas for those who were subsequently to propound the theory of evolution - Blumenbach, Buffon, Huxley and Darwin. In literature too he left his mark: Sir Oran Haut-Ton in Peacock's novel Melincourt, 1817, and the orang-outang in Shelley's Queen Mab, derive from Tyson, even if at second hand.

M.2.11

48. BUFFON, George Louis Leclerc, Comte de. Histoire naturelle des oiseaux. Paris: 1771-86.

An edited version of the nine bird volumes of Buffon's Histoire naturelle générale, published in Paris in forty-four volumes between 1749 and 1804. This edition, with 1008 Planches enluminées drawn by François Nicholas Martinet, was certainly the most ambitious and comprehensive bird book which had appeared at the time. Hunter's death in 1783, three years before the final plates were published, meant that his copy remained incomplete.

When in 1772 Sir Joseph Banks thought that he would be accompanying Captain (then Commander) Cook on his second voyage to explore south of New Zealand, he wrote and asked William Hunter if he would lend him for the voyage the set of Martinet's Planches enluminées which the London bookseller, Peter Elmsley, told Banks he had just delivered to Hunter. However, as Banks did not in the end go on the voyage the volumes remained in William Hunter's library.

M.1.4-10

49. COPERNICUS, Nicolaus. De revolutionibus orbium coelestium. Nuremberg: 1543.

Renaissance mathematicians, following Ptolemy, believed that the moon, sun and five planets were carried by complex systems of epicycles and deferents about the central earth, the fixed pivot of the universe. Copernicus, dissatisfied with the Ptolemaic system of astronomy, proposed a heliocentric system, with the sun placed at the centre and the earth spinning daily on its axis and circling the sun in common with the other planets.

The dethronement of the earth from the centre of the universe caused profound shock and Copernicus's book was

condemned by the Church in 1616. However, by the mid seventeenth century the Copernican view was generally accepted by the leaders of science (e.g. Galileo, Kepler and Gilbert). The publication of the De revolutionibus orbium coelestium brought about two major shifts in scientific thought. Firstly, the Copernican theory led to the acknowledgement (particularly in England) of a much larger universe than had previously been conceived - and ultimately to the idea of an infinite universe. Secondly, there had to be a re-examination of the laws governing falling bodies which eventually prepared the way for Newton's concept of universal gravitation.

Hunter's copy of De revolutionibus orbium coelestium belonged to Willibrord Snell (1580-1626), Dutch mathematician known for the law of refraction, and has manuscript annotations by him and by his father, Rudolph Snell, also a professor of mathematics at Leyden. Later it formed part of the library of the French statesman, Jean-Baptiste Colbert (lot 3498 in the sale catalogue Bibliotheca Colbertina, 1728).

Cz.1.13

50. RAMELLI, Agostino. Le diverse et artificose machine.
Paris: 1588.

Agostino Ramelli's Various and ingenious machines, with its 194 plates and text in Italian and French, occupies a position of pre-eminence amongst Renaissance pictorial technical works. The author, a military engineer in the service of Henry III of France, advanced a variety of solutions to problems posed by the construction of machines, particularly those for raising water, for milling grain, and for waging war.

Except for Rudolph Agricola's Treatise on mining (1556), no machine book was better known or more widely copied and Ramelli's influence can be traced for 200 years until it merged, in the early nineteenth century, with the essentially modern theory of machines elaborated by engineers of the École Polytechnique in Paris.

Dy.2.9

51. HOOKE, Robert. Micrographia. London: 1665.

In 1662 Robert Hooke was appointed curator of experiments to the newly founded Royal Society and he remained at the forefront of the English scientific world until his death in 1703. His versatility extended to astronomy, optics and all branches of physics, mechanics, technology, biology and architecture.

The Micrographia, which described the results of Hooke's experiments with the microscope, is his most celebrated work. It contains fifty-seven microscopic and three telescopic

observations, beginning with an examination of inorganic matter and proceeding to the investigation of vegetable and animal bodies. The book records scientific observations of paramount importance in several fields. In Observation No. 17 Hooke writes of the properties of fossils. Observation No. 58 discusses the phenomenon of the diffraction of light. In Observation No. 16, on charcoal, Hooke records his views on combustion. Observation No. 4 refers to the possibility of spinning a kind of artificial silk. In the purely microscopic part of his book (which abounds with illustrations) Hooke describes for the first time the minute markings of fish scales, the fly's compound eye, the bee's sting, the structure of sponges, feathers, and mould.

M.2.11

52. HAMILTON, Sir William. Campi Phlegraei: observations on the volcanos of the Two Sicilies. Naples: 1776-1779. 2 vols with Supplement (Supplement only on display).

It was at the end of Sir William Hamilton's second year of residence as British envoy to Naples that Vesuvius began a series of great volcanic eruptions, all of which he witnessed, in 1767, 1779, and 1794. Hamilton's detailed reports on the volcano communicated to the Royal Society in London were what first distinguished him as a Fellow of the Society, and led Horace Walpole to describe him as 'the Professor of Earthquakes'. The enthusiastic reception of his reports in England led Hamilton to consider an edition of detailed illustrations of the eruptions of Vesuvius which could bear comparison with a set of magnificent volumes devoted to his collection of vases. The result was two folio volumes, Campi Phlegraei, published in 1776, followed by a Supplement in 1779, by which year Hamilton could tell Sir Joseph Banks that he had climbed Vesuvius no less than fifty-eight times.

The text (the first major contribution on volcanology since the Renaissance) is Hamilton's own and the engravings which illustrate it are the work of Pietro Fabris. Of the engravings Hamilton wrote to his nephew, Charles Greville: 'I wish every book of natural history was executed with such fidelity, and we shou'd not be so much in the dark as we are'.

Bm.1.1-3

53. ACADEMIE DES INSCRIPTIONS ET BELLES-LETTRES. Médailles sur les principaux événements du règne entier de Louis le Grand. Paris: 1723.

Between 1770 and 1783 Hunter spent around £22,000 on the purchase of coins and medals. By his death his coin cabinet contained some 30,000 specimens - probably the finest collection ever assembled by a private individual.

To enlarge and exploit his collection of coins and medals, Hunter naturally needed advice from individuals (notably Dr. Charles Combe, a close professional and personal friend) and from books, and his library contains almost two hundred volumes on numismatics, including rare auction and sale catalogues.

The volume on display, a medallic history of the reign of Louis XIV containing over 300 medals, was supervised by academicians from the 'Little Academy' which Colbert had created in 1663. Initially the Academy exercised dictatorial powers over all the arts, but increasingly it was directed to concentrate upon the production of great 'Medallic Histories' which would preserve the memory of the victories of the Sun King in the same way that coins had preserved that of the Roman emperors.

Bs.1.10

54. PIRANESI, Giovanni Battista. Vedute di Roma. Rome: 1765?

Like all his Italian contemporaries Piranesi formed his taste on Palladio's Architettura, which had less influence when it was first published in 1570 than in the seventeenth and eighteenth centuries when it came to dominate Italian and English practice. Palladio's illustrations familiarised Piranesi with Roman buildings long before he went to Rome. On his arrival in the city Piranesi realised that he would be unable to fulfil his ambition of designing buildings to rival the imperial ruins - there was not enough money, nor could he find a patron to share his taste. He decided instead to make known his ideas through pictures.

Rome had been supplying visitors with souvenir views since tiny rough woodcuts first appeared in the pilgrim guide-books of the 1490s, and by the beginning of the eighteenth century there was a thriving industry in supplying tourist prints of the city. But Piranesi in his Vedute di Roma and in his other works broke away from the customary method of producing an objective image of Rome; he approached etching as if it were painting and his prints are imaginative, concentrating on the dramatic effects of light and depth. The views cover a period of about thirty-five years and record clearly Piranesi's progress as an artist. His visions of fallen grandeur lured people to Rome, but although his etchings stirred the imagination the actual ruins often did not live up to expectation and many visitors left the city disappointed.

Az.2.4

55. VERTUE, George. Anecdotes of painting in England ...
Collected by the late Mr. George Vertue; and now
digested and published from his original MSS. by
Mr. Horace Walpole. Strawberry Hill Press, 1762-3.
3 vols (vol. 1 only on display).

After working for several years with the engraver, Michael Van der Gucht, Vertue was recommended to the artist, Sir Godfrey Kneller, and was employed by him to engrave some of his portraits. From then on, Vertue was in constant employment as an engraver of portraits, producing well over 500 plates. Enjoying the patronage of the Earl of Oxford and Lord Coleraine, and later that of the Duke of Norfolk and the Duchess of Portland, Vertue had access to the antiquarian and art collections of the great English country houses and recorded much of what he saw in notes, drawings and engravings. During the last forty years of his life (he died in 1756), Vertue was intent on assembling materials for a history of the fine arts in England.

In 1758 Horace Walpole bought Vertue's manuscripts from his widow for £100 and set about editing them for publication. The first edition of the Anecdotes consisted of 300 copies and the demand was such that prices were forced up high, thereby causing Walpole some embarrassment and indignation and leading him within a few years to bring out a second edition. In 1792 Walpole wrote: 'Some years ago Count Potocki brought me a message from the present King of Poland ... desiring my Anecdotes of Painting. It distressed me, as they were out of print; and I had only my own set. In short, I was reduced to buy a second-hand set (yet in good condition), and, though the original set sold for less than thirty shillings, I was forced to pay thirteen guineas from their scarcity.'

Dd.2.13-15

56. COLOMBO, Fernando. Histoire del S. D. Fernando Colombo;
nelle quali s' ha particolare, & vera relatione della
vita, & de' fatti dell' Ammiraglio D. Christoforo
Colombo, suo padre. Venice: 1571.

An account of the life of the explorer Christopher Columbus written by his son Fernando. This is Sir Walter Raleigh's copy with his signature on the title page - a particularly felicitous association in view of Raleigh's expedition of 1595 in search of Eldorado, a city of gold in the interior of South America. It was probably acquired fairly early in Raleigh's life, perhaps about 1590; it does not appear in the list of books which he had with him when he was imprisoned in the Tower.

Hunter acquired this copy for 5s.6d. at the sale of Joseph Letherland's library in 1765.

K.8.18

57. HAKLUYT, Richard. Divers voyages touching the discoverie of America. London: 1582.

Hakluyt (1552?-1616) was inspired with an interest in geography and exploration whilst a student at Westminster School and at Oxford, reading in a multitude of languages 'whatever printed written discoveries and voyages I found extant'.

Although Hakluyt himself never travelled further than France, he met many of the principal navigators of his time - Drake, Raleigh, Frobisher, Gilbert, and others - and inspired some of the great overseas explorations of his age. Hakluyt was a fervent advocate of colonial expansion - believing in the spread of the Protestant gospel and in the promotion of trade and commerce. This small collection of voyages, his earliest publication, introduced the English speaking world to the discoveries made in North America by the Cabots, Verrazano and Ribaut. It was to be followed, in 1598-1600, by The principal navigations ... of the English nation, the most complete collection of voyages and discoveries of the Elizabethans. As well as advocating the colonization of America, Hakluyt also pleaded for an expansion of English interests in India.

This copy of Hakluyt's Divers voyages (bought by Hunter for 1s.6d. at the sale of the library of John Hutton in 1764) has intact the world map (dated 1527) by Robert Thorne, a Bristol merchant resident for many years in Spain, and the map of North America, the Arctic and Atlantic (dated 1582) of Michael Lok. The Hutton sale provided Hunter with well over fifty travel books, most of them acquired for less than 3 shillings per volume.

Cp.3.16

58. WOOD, William. New Englands prospect. London: 1634.

Wood had been living in New England for four years when he wrote his Prospect as a reply to the 'many scandalous and false reports past upon the country'. It is the first detailed account of Massachusetts, with a topographical description of the colony and notes on its flora and fauna.

The second part of the narrative deals with the customs of the Indians. It is written 'in a more light and facetious stile, than the former; because their carriage and behaviour hath afforded more matter of mirth, and laughter, than gravity and wisdom'. An Indian vocabulary or 'nomenclatur' of about 265 words is placed at the end. This vocabulary is earlier than the works on Indian languages by Roger Williams and John Eliot, although it is possible that Wood had help from both men.

Cp.3.4

59. VEER, Gerrit de. Tre navigationi fatte dagli Olandesi, e Zelandesi al Settentrione nella Norvegia, Moscovia, e Tartaria verso il Catai, e Regno de' Sini. Venice: 1599.

A description of three expeditions sent out by the Dutch in 1594, 1595 and 1596, to search for a north-east passage to China. The most important figure in the three voyages was Willem Barents, who, on the third voyage, succeeded in reaching Spitzbergen and Novaya Zemlya in the Arctic. Barents died on the return journey. The author, Gerrit de Veer, was a member of the second and third expeditions.

This work, first published in Dutch at Amsterdam in 1598, appeared in an English translation at London in 1609. This Italian edition has plates copied from the original Dutch edition. Hunter bought his copy for 3s.6d. at the sale of the library of John Baber in 1766.

K.6.2

60. ST. PETERSBURG. Academia Imperialis Scientiarum.
Atlas russicus. St. Petersburg: 1745.

Russia made little headway towards a national mapping project until 1720, when Peter the Great ordered thirty men from the Naval Academy to be sent into the provinces for the purpose of obtaining geographical descriptions and making preliminary surveys of his dominions. At the same time, the Czar journeyed to France, where the Académie Royale des Sciences was leading the European world in scientific accomplishment and accurate mapping. The outcome was an invitation to the cartographers, Joseph Nicolas Delisle and his brother Louis, to visit Russia with a view to mapping the country geodetically. This invitation was declined but five years later, when the Empress Catherine I repeated it, the Delisles accepted.

The two brothers made extensive marches into the interior of Russia for the purpose of gathering geographical data. Louis Delisle explored Lapland, Archangelsk and the coasts of the Arctic Sea, making astronomical observations wherever he went in order to determine the precise latitude and longitude of important places. He crossed Siberia as far as the peninsula of Kamchatka and embarked with Vitus Bering on a voyage of exploration, during which he died of fatigue and exposure.

The Atlas russicus, with its general map and nineteen regional maps, embodied the first concrete results of the Delisles' explorations of Catherine the Great's empire.

Ax.1.1

61. COOK, James. A voyage towards the South Pole, and round the World. Performed in His Majesty's ships the Resolution and Adventure, in the years 1772, 1773, 1774 and 1775. London: 1777. 2 vols (vol. 2 only on display).

On his first voyage to the Pacific, 25 August 1768 to 12 July 1771, Cook, accompanied by a scientific party under Joseph Banks, circumnavigated New Zealand and for the first time explored the east coast of Australia, which he annexed for Britain. The success of Joseph Banks' scientific party established the principle of sending scientists on naval voyages e.g. Darwin on the 'Beagle' and T.H. Huxley on the 'Rattlesnake'. Numerous scientific specimens were brought back to Britain by Banks, some of them ending up in William Hunter's collections.

Cook's second, and historically more important voyage (13 July 1772 to 30 July 1775) took him to the very edge of Antarctica. He again visited New Zealand and discovered or re-explored many of the Pacific Islands, including New Caledonia, the Easter Islands, Tonga and the New Hebrides. The volume on display, written by Cook himself, describes this second voyage of exploration.

A third voyage (11 July 1776 to 4 October 1780) took Cook again to New Zealand and the Pacific Islands and thence via the Cook Islands and the Hawaiian group to the north Pacific as far as the Bering Straits. Ice prevented Cook from continuing a search for a passage connecting the Atlantic and Pacific oceans and he was forced back to Hawaii where he was killed in a fight with natives.

K.4.4,5

62. BAYER, Theophilus Siegfried. Museum sinicum.
St. Petersburg: 1730. 2 vols.

Born in Königsberg in 1694, Bayer at an early age developed an interest in oriental languages, which he later pursued at Berlin and Halle under La Croze and Michaelis amongst others. He returned to his native city, eventually becoming pro-rector at the Cathedral school in 1721. However, events took an unexpected turn when in 1726 he accepted an invitation to go to St. Petersburg to assume a post in the recently founded Academy of Sciences as Professor of Greek and Roman Antiquities. In 1737 he again decided to return to Königsberg and sent most of his books and papers ahead of him by boat, but by January 1738 he had fallen ill with a fever, dying on 10 February aged 44.

Finding herself in unforeseen penury, Bayer's widow was obliged to sell off that part of his library which had already reached Königsberg. This collection, which contains much of interest for the history of sinological and other

oriental studies was acquired by a Lutheran pastor resident in London by the name of Heinrich Walther Gerdes. Gerdes had come to London in 1722 to the Lutheran Church in Trinity Lane, and died in 1741 (the year after Hunter arrived in London) having been elected Fellow of the Royal Society in 1726. It was via Gerdes' widow that Bayer's collection came finally to rest in William Hunter's library.

While in Russia Bayer took the opportunity of corresponding with the Jesuit fathers in Peking on sinological matters, receiving much information and material from them, which by 1730 enabled him to publish his most important work, the Museum sinicum. With the appearance of this book Chinese studies in the West took a significant step forward as it contained more detail about the Chinese language than any previous work, providing the student for the first time with extended texts (engraved on copper), with commentary and vocabularies in Latin.

The copy on display is Bayer's own.

Ee.2.1,2

63. KÖGLER, Ignatius. Huang-tao tsung-hsing t'u. (Star atlas and catalogue.) [Peking;] Yung-cheng 1 = 1723 A.D.

Ignatius Kögler, a member of the Portuguese Jesuit house at Peking, rose to an important position at the Ch'ing court, becoming President of the Bureau of Astronomy and Mathematics during the sympathetic rule of the emperor K'ang-hsi. Under Yung-cheng, however, the position of the Jesuits began to weaken, but despite this Kögler, no doubt on account of his abilities in astronomy, remained a favourite, being accorded elaborate funeral rites by Ch'ien-lung, K'ang-hsi's grandson, when he died in 1746.

This star atlas, which was produced in the first regnal year of the new emperor, Yung-cheng, depicts the constellations in the northern (right) and southern (left) hemispheres. It is printed on Chinese paper, but in Western fashion by means of copper-plate intaglio engraving. The heavenly bodies, which can be seen around the edge of the atlas are, in clockwise direction from the top-left hand corner - Jupiter, Sun, Mars, Mercury, Moon and Venus.

According to a letter preserved amongst the Bayer papers in the Hunterian Library, the atlas was sent to Bayer at St. Petersburg on 12 September 1732 by Ignatius Kögler and two of his Jesuit colleagues, Andrea Pereyra and Carolus Slaviček. Bayer immediately set to work translating the Chinese text into Latin and his Globus Caelestis Sinicus Explicatus is bound up in this volume after the atlas.

MS. 10

64. VARO, Francisco. Arte de la lengua Mandarin. Canton: 1703.

Varo, a Spanish Dominican, completed the manuscript of this work at Foochow in Fokien Province in 1682, but it was not until 1703 that it was printed, with editorial alterations by the Mexican Franciscan, Pedro de la Piñuela, at Canton.

Despite its place of publication, it is not a grammar of Cantonese, but rather, as the title indicates, of the Mandarin dialect, which, as the dialect spoken in and around the capital Peking, gradually came to establish itself as the official form of the language throughout China during the early part of the Ch'ing era (i.e. 1644- c. 1722). It constitutes an important contribution by the Mendicant Orders to a field dominated by the Jesuits.

The text is printed on Chinese paper from wooden blocks cut in traditional Chinese fashion.

There are only thirteen other recorded copies of this book, this copy having been purchased by Hunter at the Askew sale in 1775 for £1.18s.

Ef.1.8

65. ABŪ 'ALĪ YAHYĀ IBN 'ISĀ IBN JAZLAH AL-BAGHDĀDĪ. Taqwīm al-abdan fī tabdīr al-insān. (Dispositio corporum de constitutione hominis.) MS. Late 17th century.

This is a copy of the popular medical handbook by the eleventh-century Christian physician Ibn Jazlah of Baghdad, who later converted to Islam. It is a Karshuni manuscript, i.e. one written in the Arabic language, but employing the Syriac script - a practice exclusive to Christian Arabic writings, and is crudely illuminated throughout.

The frontispiece (on display) depicts a number of philosophers and physicians of Antiquity, the four principal figures on the right hand page, being Haiqar Hakim, Plato, Galen and Aristotle. The body of the text is normally presented in tabular fashion, as is the case in this manuscript, with the name of the illness, its cause and symptoms recorded on one page and the treatment on the other.

The section dealing with smallpox and measles, cited by John Channing in 1766 in his edition of Rhazes' work on the subject, was copied from this manuscript, which he informs us previously belonged to the physician-collector, Joseph Letherland.

The work was published for the first time in a Latin translation by Farragius Judaeus at Strasbourg in 1532.

MS. 40

66. MUHAMMAD IBN ZAKARĪYA RAZĪ. Maqalah fī al-jadari wa al-hasbah. (Liber de variolis et morbillis.) MS. 172-?

Rhazes, as he is commonly known in the West, physician and alchemist at Baghdad in the early tenth century, wrote many medical works, some of which were translated at an early date into Latin, thereby exerting a strong influence on medical science throughout the Middle Ages. In this treatise on smallpox and measles, he is generally credited with having given the first authentic account of these diseases, surpassing in its accuracy and vividness earlier descriptions to be found in the Church Fathers.

In the early eighteenth century there was renewed interest in oriental medical practice, and in particular the widespread use of inoculation. This arose in part from the fact that, in 1718, on her travels in the Middle East, Lady Mary Wortley Montagu had taken the precaution of having her son inoculated at Constantinople, and also as a result of other communications to the Royal Society of the Italians Timoni and Pilarino (1713-16).

This manuscript copy of the work, which is accompanied by a Latin translation is the holograph of Salomon Negri, a Melkite priest from Damascus, who after acquiring a knowledge of Latin and Greek from local Jesuits, came to Europe to continue his studies. He died in London in 1729, where he had established himself as a translator. Prior to its purchase by William Hunter, the manuscript was in the possession of Joseph Letherland, who himself bought it, according to a note in the volume, from a former Leyden medical student, Robert Nesbitt.

An edition of the Arabic text together with a Latin translation (different from that above), was published for the first time in 1766 by John Channing. A presentation copy 'to Dr. Hunter from the Editor' is preserved in the Hunter collection.

MS. 133

67. RABELAIS, François. Pantagruel. Lyon: 1534.

The reputation of François Rabelais rests on four novels which relate the adventures of Gargantua and Pantagruel. These novels, outstanding for their rich use of Renaissance French, incorporate a bewilderingly intricate succession of scenes, portraits and anecdotes; buffoonery and wisdom, satire and gravity, obscenity and elegance follow each other in inextricable confusion.

Hunter's collection of works by Rabelais is not large, but it does contain some extremely distinguished editions, including this early edition of Pantagruel, printed by

François Juste at Lyon in 1534 (one of only four recorded copies).

The copy of Pantagruel on display is open at Chapter IX (Chapter X in the definitive text) to show a less than flattering reference to the Sorbonne theologians' practices in the matter of refreshments: 'Non qu'il engardast lesdictz théologiens Sorbonnicques de chopiner, et se refraischir à leurs beuvettes acoustumées'. These words are amongst a number of satirical remarks which were removed by Rabelais from subsequent editions.

Cm.3.25

68. LILY, William. De octo orationis partium constructionis libellus. London: 1540.

'Lily's Latin Grammar' - really a compilation of work by William Lily, John Colet and Erasmus, much altered as time went on - appeared first in Latin at Basle in 1515. In 1540 Henry VIII issued a proclamation authorising it as the only grammar to be used in schools. It was certainly used by Shakespeare as a schoolboy and Sir Hugh Evans quotes from it at length in The merry wives of Windsor. The first English edition of Lily's Grammar, An introduction of the eyght partes of speche, appeared in 1542-3. In 1758 Lily's Grammar was 'transformed and appropriated' by Eton College, and from then until 1868 was known as the 'Eton Latin Grammar'.

This copy of the 1540 Latin edition belonged to the poet and dramatist, Ben Jonson, and has his signature and motto 'Tanquam explorator' on the title page.

Hunter bought this copy of Lily's Grammar for 4s.6d. at the sale of the library of Sir Clement Cottrell Dormer in 1764.

Bv.3.25

69. SHAKESPEARE, William. The second part of Henrie the Fourth. London: 1600.

Whilst Hunter's holdings of Elizabethan and Jacobean literature are by no means comprehensive, he did acquire a substantial number of early editions of some of the major poets and dramatists of the period e.g. Edmund Spenser, Beaumont and Fletcher, Ben Jonson, George Chapman, and, of course, Shakespeare. His collection includes four early Shakespeare quartos, as well as a copy of the second folio edition of Shakespeare's plays published in 1632.

This is a copy of the only quarto edition of 2 Henry IV. The text is generally held to be very sound and most editors believe it was set up from Shakespeare's own manuscript. The omission of lines from the quarto which are later included

in the first folio of 1623 has led to the suggestion that the play initially ran into difficulties over passages that might have been taken to refer to Elizabeth's disgraced favourite, Robert, Earl of Essex.

Co.3.27

70. CERVANTES SAAVEDRA, Miguel. El ingenioso hidalgo Don Quixote de la Mancha. Madrid: 1605.

This is a copy of the second issue of the first edition of Part 1 of Don Quixote. Six editions were published in 1605, the first (two issues) and fourth at Madrid, the second and third at Lisbon, and the fifth and sixth at Valencia.

- CERVANTES SAAVEDRA, Miguel. Segunda parte del ingenioso Cavallero Don Quixote de la Mancha. Madrid: 1615.

This is a copy of the first edition of Part 2.

Cervantes was born at Alcalá de Henares in 1547, served as a soldier at the battle of Lepanto, and afterwards spent ten years trying to make his living as a writer. Penury obliged him to enter government service, though without success - he was imprisoned more than once in 1602. It was probably at this point that his masterpiece, Don Quixote, was begun.

Cervantes' panoramic view of the splendours and miseries of Spanish society of his day won him instant fame; before the publication of the second volume of Don Quixote, the first had been printed in England, France and Italy. The writing of the second part was stimulated by the publication of a spurious 'second part' in 1614, and it was an even greater success.

There can be few books which have had so many vicissitudes as Don Quixote: its sensational popularity tempted unauthorized printers to produce the text not altogether as the author intended and the text was put further at risk when it passed through the hands of the Inquisition. All the vicissitudes of the book consort well with the vicissitudes of the immortal hero himself, whose humour has survived the literary fashions of every age.

Dc.2.26,28

71. RACINE, Jean. Athalie. Paris: 1691.

The first edition of Racine's final play, which like his preceding play Esther (1689) was based on biblical materials. Both plays were commissioned by Mme de Maintenon for performance by pupils at the school she had founded at Saint-Cyr for the daughters of impoverished nobility.

Athalie presents the biblical story of the restoration of Joash to the throne of David and the destruction of

Athaliah, the impious daughter of Jezebel. Racine's *Athalie* - in whom some of the traits of Agrippina and Phèdre, with echoes of the Clytemnestra of Sophocles' *Electra*, come together with great effect - is a figure so arresting that she gave her name to a play which should properly have been entitled 'Joas Reconnu et mis sur le trône' (Racine's preface). To some critics *Athalie* is Racine's greatest and most sublime play; to Voltaire it was the 'chef d'oeuvre de l'esprit humain'.

Cz.1.12

72. JOHNSON, Samuel. A journey to the Western Islands of Scotland. London: 1775.

This copy was presented by Johnson to Hunter who wrote the author's name on the title page. Leaf U4 is not cancelled and so repeats the story about the inhabitants of Egg; only one other copy, that presented by Johnson to Mrs. Thrale, is known with this leaf uncanceled.

Hunter was also entrusted with the copy which Johnson wished to present to George III. Afterwards Johnson wrote to Mrs. Thrale: '... the King fell to reading the book as soon as he got it, when anything struck him, he read aloud to the Queen, and the Queen would not stay to get the King's book, but borrowed Dr. Hunter's'. This then is presumably the copy read by Queen Charlotte.

Bo.3.25

73. HENAULT, C.J.F. Cornélie. Strawberry-Hill Press, 1768.

A note in Horace Walpole's hand is tipped in after the title page: 'Mr. Walpole is so much obliged to Dr. Hunter for the trouble he was so good as to take about Mr. W.^s Servant's wife, that as a mark of gratitude, & knowing Dr. Hunter's taste for curious books, Mr. Walpole begs he will do him the favour of accepting two of his Editions that are not to be bought. Of the English there were but 75 copies printed, & of the French, 150 were sent to France, & only 50 kept in England. P.S. *Cornélie* was written by the celebrated President Henault.'

The book in English given at the same time as *Cornélie* (which is in French) was almost certainly Lady Craven's translation of the Comte de Pont de Veyle's comedy Le somnambule; Walpole printed it as The sleep-walker in 1778, in an edition of 75 copies (Hazen 26). It is not now in the Hunterian Library.

Cz.3.37

74. BEATTIE, James. An essay on truth. Second edition. Edinburgh: 1771.

Hunter had this copy of Beattie's attack upon the moral philosophy of David Hume from George III - it bears a note in Hunter's hand on a fly leaf 'Given to me by the King'. As Physician Extraordinary to Queen Charlotte - he was the obstetrician in attendance at the births of all but the last of her fifteen children - Hunter's connection with the royal family was necessarily an intimate one; and he appears not only to have been on terms of close personal friendship with the Queen, but also to have enjoyed the favour of the King, who may here have been attempting to influence Hunter against Hume.

Bo.3.24

75. GRAY, Thomas. Poems. Glasgow: Robert and Andrew Foulis, 1768.

On 11 November 1766 Robert Foulis wrote from Glasgow to Hunter in London: 'In obedience to your order ... we have sew'd in blue paper as complete a set of the Books we have printed (the folio Homer excepted) as we could possibly furnish ... We have inclos'd the Shipmaster's receipt for the parcel which is in a Box cover'd with canvas.' A row of about a hundred Foulis-printed octavos and duodecimos which still stand together in the Hunterian Library were probably part of this consignment, for which Hunter was charged a total of £28.7s.

This copy of Thomas Gray's Poems, which the Foulis brothers brought out in 1768, came to Hunter not as a purchase from the printers but as a gift from the Senate of the University of Glasgow, as the inscription on the fly leaf indicates: 'Viro verè dilecto, Gulielmo Hunter Reginae Medico, Alumno dignissimo ... grato Animo hoc Munusculum obtulit Academiae Glasguensis Senatus'. There are some twenty other Foulis editions in Hunter's collection bearing similar inscriptions.

De.2.3

76. SMITH, Adam. An inquiry into the nature and causes of the wealth of nations.... The second edition.
London: 1778. 2 vols (vol. 1 only on display).

The author's presentation copy to William Hunter of the second edition of his Wealth of nations, which contains amongst other things the famous exposition of the 'invisible hand' of competition as guiding an economic system based on individual self-interest. Adam Smith was well acquainted with both William and John Hunter; between 1776 and 1778, whilst he was resident in London, Smith along with Edward Gibbon attended William's lectures on anatomy.

Cx.1.14,15