The Exhibition Hall at Carolina Rediviva
– Uppsala University Library
Catalogue of the Permanent Exhibition

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Wonder

That word comes to mind, both when you see the strangeness of nature and the great collections of curiosities that humans have created. When Linnaeus compared the largest with the smallest animals, he thought that the difference was “astonishing”, and those who immerse themselves in what has been gathered during 400 years of uninterrupted activities at Uppsala University Library are filled with amazed wonder. Nils Ferlin writes in a poem that:

Mankind sits by Poetry’s gate
Talking about all that’s great,
and all the marvels she’ll do. […]
She’s wondrous to listen to.

The enormous collections at Uppsala University Library have been gathered in various ways. Confiscated monastery libraries from medieval Sweden and booty from Europe’s Thirty Years’ War laid the foundation in the 17th century. Later, young researchers sent out into the world acquired manuscripts, maps and images that could contribute to building up knowledge in the cold country in the Nordic region. The University’s professors left behind collections that found their way into the library; diligent librarians systematically bought reference material in demand in Uppsala; and by the end of the 17th century, Swedish printing houses were legally required to deliver publications to the University Library.

However, donations often accounted for the most remarkable parts of the collections. We have good reason to be grateful to the many donors who over the centuries have provided research with the information resources required for world-class initiatives and that have made Uppsala a unique place for the mementos of humanity. Collections, new and old, are also the key to the future.
Due to rapid technological development, the older and unique collections are now constantly being made more searchable and more accessible. Information technology provides research with new opportunities to understand the world, and large university libraries play a key role in arranging and making knowledge and information available for the future – now as much as in the past.

The historical collections consist of far more than books. There are also manuscripts, letters, archives, paintings, graphic prints, maps, photographs, posters and artefacts. The material is not limited to Sweden and Europe either; collections of international importance also are preserved in Uppsala. One sign of this is UNESCO’s decision to add the *Codex Argenteus* (the Silver Bible) to the Memory of the World Register in 2011.

The library has always attracted visitors, and at the beginning of the 20th century, an Exhibition Hall was opened. It has been renovated on various occasions. With the renovations to Carolina Rediviva’s entrance level from 2017 to 2019, the hall was newly furnished in the south-eastern part of the building. The new permanent exhibition aims to give the visitor an overview of the treasures that exist at Uppsala University Library while experiencing the surprised wonder that employees at the University Library feel daily in the face of centuries of human effort.

I would like to thank the University for the care it shows its library, and I would like to thank the library staff for all their efforts in arranging, improving and making the collections available. A special thanks to the Marcus and Amalia Wallenberg Foundation, which in 2017 awarded funds for equipping and furnishing the new Exhibition Hall.

Uppsala, 31 March 2022
Lars Burman
Library Director
Antiquity–1500
Humans begin to write

Cuneiform is the oldest known writing system. It was used for several languages and dialects in Southwest Asia from about 3200 BC until about 75 AD. The writing could be produced in various ways. Usually, writers used a reed to form characters in pieces of wet clay. That method was used to produce the clay tablet we see here — a receipt for the salary paid to weavers in the Sippar temple.

The inscription on the front of the cuneiform tablet reads:

(lines 1–4): “15 shekel silver, in addition to the former silver, has been given as prebendary income of the weaver’s prebend of the month Ajjar to Šamaš-šum-iddin.”

(lines 5–7): “8 shekel silver, in addition to the former, has been given for 2 5/6 mana ... to Arad-Bunene.”

One shekel silver corresponded to 8 grams. 2 5/6 mana corresponds to 1.4 kg, in this case of some material that the person who worked with the textiles needed.

The back of the cuneiform is dated, with the text:

“The month Ajjar, the 23rd day, the 7th year of the reign of Darius I, King of Babylon and King of the countries.”

Persian King Darius I lived from 549 to 486 BC.

Bought in 1887 at Sotheby’s auction house in London.
2.

Papyrus as a writing material

“Theon greets his mother Philoumene. First of all, I wish good health for you and my father ... ”. This is how a son begins the letter to his mother in Egypt in the 2nd century AD. The letter is written in Greek on papyrus, a plant used for the most common writing material in the Mediterranean countries in ancient times. After peeling the stalk of the papyrus plant, the triangular pith core was cut into strips, which were laid in two layers perpendicular to each other and pressed together. For long texts, several sheets could be combined into one roll. For a long time, this method was the most common way of producing a “book”.

A large cache of papyrus documents was discovered at the end of the 19th century during excavations of the city of Oxyrhynchos, about 200 km south of Cairo. It contained literary texts, legal documents and also private letters, like this one.

Gift in 1922 from the Egypt Exploration Society, London.

Letter on papyrus, ca. 117–138 AD.
Shelfmark: Pap. Ups. Gr. 3.
3.

Second century worldview in print in 1482

The Greek Claudius Ptolemy worked as an astronomer, mathematician and geographer in Alexandria in the 2nd century AD. His writings came to the attention of Western Europe via Byzantium and were translated into Latin at the beginning of the 15th century. Ptolemy’s *Geographike hyphegesi* (“Geographical Guide”) became known during the Renaissance as *Geographia* or *Cosmographia*.

The art of printing with moveable type was introduced in Europe in the 1450s. In 1477 *Cosmographia* was published with 26 copperplate maps, making it the first printed atlas. Here is a copy of a later edition from 1482 with woodcut maps. Both editions are in the University Library’s collections. The map shows Ptolemy’s worldview, which stretches from the Canary Islands in the west to an obscure Asia in the east.

The volume, a spoil of war from 1626, belonged to the Jesuit College in Braniewo, Poland.

Klaudios Ptolemaios/Nicolaus Germanus, *Cosmographia*, Ulm, 1482.
Shelfmark: Ink. 32:10 fol. maj.
Literature: Campbell 1987 • Berggren and Jones 2000 • Shalev and Burnett 2011.
Delypothermorum stomachi

Caratopha stomachi, hoc est subretionis

Viperis stomachi, hoc est amnumpsula porcellana
4.

Book of parchment

In late antiquity, it became more common to use processed animal skins, or parchment, as writing material. After processing the leather to create thin and durable sheets, the parchment was bound together into a book (*codex*).

This manuscript from northern Italy probably dates back to the 9th century. It contains medical texts in Latin, a rare example of preserved scientific texts from Europe in that period. The text is written in Carolingian minuscule, the official form of script during the reign of Charlemagne. It spread over most of Western Europe and was used for hundreds of years. The writing is clear and relatively easy to read.

This manuscript was bought in Strasbourg by Johannes Schefferus (1621–1679), professor at Uppsala University from 1648. The University Library received the volume after his death.

Composite manuscript with medical texts, 9th century.
Shelfmark: C 664.
• Jackson 1981.
5.

A script for the Renaissance

This manuscript on parchment from the 15th century is a transcript of a work by Roman politician and philosopher Cicero (106–43 BC), Tusculanae disputationes (“Tusculan Disputations”). In the 15th century, Cicero became the great ideal for Renaissance humanists, especially in linguistics and for the development of Neo-Latin.

The script used in the manuscript was created during the Renaissance and is called Humanist minuscule or Humanist script. It was influenced by the Carolingian minuscule, which the Renaissance humanists called littera antiqua. The capital letters were inspired by inscriptions on ancient Roman monuments. By the end of the 15th century the Humanist script became the basis of a new typeface, Antiqua or Roman types. Antiqua has remained the most widely used typeface to the present day.

Librarian Johan Henrik Schröder (1791–1857) bought the volume in Paris in 1834.

Marcus Tullius Cicero, Tusculanae disputationes, 15th century.
Shelfmark: C 906.
• Jackson 1981.
6.

The Holy Scriptures of Islam

Based on the Islamic calendar, the oldest Koran in the University Library’s collections dates back to Jumādá I, 483 (July 1090). The sheets are made of parchment, and the writing is in Maghribi, a Western Arabic language. The manuscript contains sura (chapters) 52–114. The spread shows number 71, Surat Nūḥ, which is about the Prophet Nuh (Noah) and how the people reject his warnings about the approaching disaster (the Flood).

Orientalist Jacob Jonas Björnståhl (1731–1779) bought the manuscript in Rome in 1771. Björnståhl bequeathed his collection of manuscripts — including Arabic, Persian and Turkish manuscripts — and his most valuable books to Uppsala University Library in 1778.

The Koran/al-Qur’an, 483 AH (1090 AD).
Shelfmark: O Bj. 48.
Literature: Asad 2000 • Muhaddis 2013.
An emperor’s book order

Echternach, in present-day Luxembourg, was a centre of culture in the early Middle Ages. In 698 Anglo-Saxon missionary Saint Willibrord founded a monastery there. From the British Isles, he brought the knowledge of the Benedictine monks in making artistically beautiful manuscripts, particularly of the Gospels. During the 11th century, the book production of the Echternach School peaked.

The Codex Caesareus Upsaliensis – the Emperor’s Bible in Upsala – is one of these magnificent Gospel books from Echternach in the 11th century. The Book of Gospels was created on behalf of the Holy Roman Emperor Henry III for the cathedral he built in the city of Goslar in present-day Lower Saxony.

The manuscript can be dated with the help of the initial illuminations. The illustration at the bottom right shows the Emperor presenting the Book of the Gospels to his and the new church’s patron saints, the Apostles Simon and Judas. At the bottom left, Christ blesses the Emperor and his wife, Empress Agnes. Some time between the church’s inauguration in 1051 and Henry’s death in 1056, the book must have been given to the Goslar Cathedral. The upper illuminations show the Evangelists Matthew (left) and John. Between the portraits is an example of one of the magnificent canon tables with cross references to parallel texts in the Gospels.

The manuscript belonged to the official Gustaf Celsing (1679–1743) in 1740, but how it came into his possession is unknown. Celsing’s sons, Gustaf the Younger and Ulric, subsequently owned the Emperor’s Bible.

Testamentary bequest from the diplomat Ulric Celsing (1731–1805) obtained in 1806.

Codex Caesareus, Echternach (Luxemburg), 1051–1056.
Shelfmark: C 93.
• Boeckler 1933 • Nordenfalk 1971.
8.

The crusaders’ Jerusalem

The map of Jerusalem is included in a handwritten chronicle of the First Crusade to Jerusalem (1096–1099), shown here in a copy from the 12th century. The author of the chronicle, who participated in the crusade, was a French monk named Robert (Robert le Moine or Robertus Monachus) from the monastery of Saint Remi in Reims. The map, which is more schematically rendered than topographically correct, centres on Solomon’s Temple. Well-known sites, such as Gethsemane, Jericho, Hebron and Mount Zion, appear around the city. In several places we find references to biblical texts. For example, just below the right city gate, we can see the site of the Last Supper (Cenaculum).

The map is painted with opaque watercolour (gouache) on parchment.

The manuscript is believed to have belonged to a Danish monastery and subsequently to the Danish Chancellor Johan Friis (1494–1570), among others. It is not known how the manuscript came into the Library’s possession.

Robertus Remensis (Monachus), *Historia Hierosolymitana*, second half of the 12th century.
Shelfmark: C 691.
• Davidsson 1970 • Levy-Rubin 1995.
9.

Viking tones?

What is known as the Magnus Hymn celebrates the patron saint of the Orkney Islands, the earl Magnus Erlendsson, who was killed in about 1116. The hymn was probably written down around 1280 in a monastery on the Orkney Islands, which then belonged to the archbishopric of Nidaros (Trondheim). It has attracted attention for its two-part melody, which deviates from the rules of composition according to contemporary mediaeval music theorists.

In 1198 Welsh author Giraldus Cambrensis described how people liked to sing in two parts in Northumberland in north-eastern England. Giraldus believed that this way of singing came from Danes and Norwegians who had invaded these areas repeatedly. This has given rise to the idea that the Magnus Hymn’s two-part composition might reflect a Nordic way of singing that later vanished without a trace. The hymn is written in choral notation, which is an old form of Western music notation.

The manuscript, like many other books in the University Library’s mediaeval book collection, circulated among several places before it ended up in Uppsala. In the early 14th century, the manuscript probably belonged to Norwegian Bishop Arno Sigurd. In 1489 Canutus Johannis (Knut Johansson), a Swedish Franciscan monk, bought the manuscript in Germany and brought it to the Franciscan monastery on Gråmunkehollmen (‘Greyfriars Islet’, today Riddarholmen) in Stockholm. The Swedish Crown confiscated the monastery’s possessions during the Reformation. King Gustav II Adolf donated manuscripts from the library of the Greyfriars to the University Library in 1621.

null
10.

Norse mythology

Snorri Sturluson's Edda is also known as the Younger or Prose Edda. Sturluson (ca. 1178–1241) wrote this work in Iceland at the beginning of the 13th century as a manual on the art of poetry. It contains episodes from Norse mythology. We know of four more or less complete Edda manuscripts, of which the Uppsala Edda is considered the oldest. It is believed to have originated in western Iceland at the beginning of the 14th century.

The drawing at the top left shows the frame tale in the part of the Edda called Gylfaginning (‘How Gylfi was tricked’). The Swedish mythological king Gylfi comes to Asgard, the dwelling place of the Æsir, in disguise and under the name Gangleri. He intends to trick the Æsir into revealing the secrets of their wizardry arts. The Christian Snorri describes the Æsir not as gods, but as powerful people who make other people worship them. The Æsir see through Gylfi’s plan, and they let him meet three chiefs. By answering Gylfi’s questions about the nature of things, they tell him about gods and myths. In that way Snorre relates the Norse mythology.

Icelandic Bishop Brynjólfur Sveinsson donated the manuscript in 1639 to Danish historian Stephanus Stephanius, whose widow sold this and several other manuscripts to Uppsala University Chancellor Magnus Gabriel De la Gardie (1622–1686). The manuscript was included in his donation to the University in 1669.

The Uppsala Edda /Snorri Sturluson’s Edda, Iceland ca. 1300–1325.
Shelfmark: DG 11.
11.

Fashion from the early 15th century

At the beginning of the 15th century, the Franco-Burgundian courts held a strong position in Europe. Court life affected the affluent bourgeoisie, orders for paintings and handicrafts boomed and artistic life flourished.

It also influenced the culture in the surrounding areas. An excellent example of this is the drawing showing an elegant company, believed to have been made around 1415 at the court in Geulders (a historical duchy, located in the Low Countries). The young couples are dressed according to the Burgundian fashion with long and slender lines. Clothing fashion prescribed both a close fit and an abundance of fabric.

The drawing has also been interpreted as a symbolic motif. Two young couples face each other. In the middle of the picture, one man holds a puppy and the other a flute. In art, the dog symbolises fidelity, but the flute is associated with vice and lust. The scene can be interpreted as an allegory of marital fidelity and its opposite, infidelity.

The drawing was made using silverpoint technique. The sheet has been coated with a thin layer of chalk, and the motif has been drawn with a silver stylus. As time goes by, the lines drawn by the silver stylus oxidise and acquire a brownish tone.

Testamentary bequest in 1834 by Major General Carl Hård af Segerstad (1768–1840), obtained in 1840.
12.

One law in the Kingdom of Sweden

Until the middle of the 14th century, the various provinces in Sweden had their own laws. King Magnus Eriksson (1316–1374) had national legislation drawn up: common laws for the countryside and for the cities.

This manuscript, compiled in 1430, contains Magnus Eriksson’s Law of the Realm. It also contains the old church law of the province of Östergötland (in the southern part of Sweden). As the Church and the Monarchy could not agree on the legislation, the church laws of the various provinces continued to apply in addition to the law of the realm.

Then and now, the laws consisted of different sections. The 16 paintings in the volume, including 14 that illustrate the various law sections, make the manuscript especially remarkable. The picture at upper left shows Konungabalken (“the King’s Section”), which begins with a portrait of a king that represents either Magnus Eriksson or Erik of Pomerania (1382–1459), regent at the time of the manuscript’s creation.

Examples of other paintings are Jordabalken (“the Land Section”), which is illustrated with a landscape picture with two pollarded trees, one of the oldest landscape pictures in Nordic art. Byggningabalken (“the Village Community Section”) has a stalwart picture of a farmer putting a spade in the ground. Giftermålsbalken (“the Marriage Section”) displays the elegant clothing fashions of the period worn by the engaged couple, and Köpmålabalken (“the Merchant Section”) shows a finely dressed woman bargaining with a merchant.

Gift to the University Library by District Judge Knut Ekström in 1855.

Magnus Eriksson’s Law of the Realm, manuscript on parchment, 1430.
Shelfmark: B 68.
Student in Uppsala in the 1480s

Uppsala University was founded in 1477. One of the first students was Olof Jonsson from Gotland (Olaus Johannis Gutho in Latinised form). Olof finished his studies in 1486 and became a monk in the Vadstena Abbey, the motherhouse of the Bridgettine order, situated in the south of Sweden. He died in 1516 in Poland.

Since the University had few books, the students copied each other’s notes. A number of volumes with lecture notes from Olof’s academic studies have been preserved. They represent the most important source of knowledge about early teaching at Uppsala University.

The picture shows Albertus Magnus (ca. 1200–1280) conversing with Aristotle and concerns the intellectual faculties that humanity possesses. Albertus (left) says: “I, Albertus, am right, so Aristotle is wrong.” Aristotle replies: “I, Aristotle, am right, so Albertus is wrong.” Five intellectual faculties are listed on Albertus’ cap: memory, capacity for thinking, judgement, imagination and common sense. The latter is missing from Aristotle’s cap; instead, it is written near his heart.

The notes accompanied Olof Jonsson to Vadstena and ended up in the monastery library. The Swedish Crown confiscated the monastery’s possessions during the Reformation. King Gustav II Adolf donated manuscripts from Vadstena monastery library to the University Library in 1621.

14.

The art of printing is introduced in Sweden

*Dyalogus creaturarum moralizatus* (“Moralising Dialogues of Creatures”) was the first book printed in Sweden. The printer Johan Snell published it in Stockholm in 1483. The text, which is in Latin, consists of 122 fables in the form of conversations between different things or beings, stars and planets or people and animals. A woodcut illustrates each dialogue and is accompanied by references to authorities of that day, such as the philosophers of antiquity. The stories were meant to be read for one’s own edification, but they also served as inspiration for priests’ sermons.

The original text was probably written in Italy in the 14th century. The book has been published in many editions in Latin, Dutch, French and English. The first was published in Gouda in the Netherlands in 1480. Of the edition printed in Sweden, only five copies are known to have been preserved.

The double page spread shows the heavens and the two heavenly sources of light. The moon is jealous of the sun and tries to destroy it with the help of an army of stars. The sun then splits the moon with a sword and makes the stars tumble down. According to the fable, this explains why the moon never stays round and why stars fall.

Gift from Professor Olof Celsius the Younger, 1769.

*Dyalogus creaturarum moralizatus*, Stockholm, 1483.
Shelfmark: Sv. rar. 10:87.
Literature: Bernström 1983 [1483].
15.

Heavenly revelations

Saint Bridget of Sweden (1303–1373) was canonised in 1391. She is said to have written down her visions in Swedish mostly by herself and then had them translated into Latin by Swedish confessors. Towards the end of her life, Bridget commissioned her friend and confessor, Spanish Bishop Alfonso de Jaén, to edit her revelations. The compilation was completed the year she was canonised.

It is believed that Alfonso de Jaén sent a lavishly decorated copy of the revelations to Vadstena Monastery in Sweden, the motherhouse of the Bridgettine order. This manuscript has been lost, but it probably served as the model for the first printed edition in 1492. A couple of monks travelled to Lübeck that year to have the book printed. A large number of woodcuts illustrate the book, which was printed on paper (in 800 copies) and on parchment (in 16 copies). The University Library’s copies are printed on paper.

16.

The mystery of the universe

The best-known work of English astronomer Johannes de Sacrobosco, who died in about 1256, is the influential book *Sphaera mundi* (“On the Sphere of the World”). This copy of *Sphaera mundi*, printed in 1499, was once owned by the Polish astronomer Nicolaus Copernicus (1473–1543). The book has been used extensively, with many comments in the text and margins. The work contains copper engravings as illustrations, an unusual technique for early letterpress printing.

Books were among the spoils of war the Swedish Army took during the Thirty Years’ War. The army confiscated troves of books in 1626 from libraries in Polish Frombork and Braniewo, including books belonging to Copernicus. They were then handed over to the newly established University Library in Uppsala.
A journey through the Inferno

In *La Divina Commedia* (*The Divine Comedy*), the Florentine author Dante Alighieri (1265–1321) describes, in three parts (canticles), his journey through Hell (*Inferno*) and Purgatory led by the Roman poet Virgil and finally through Paradise, with his childhood sweetheart Beatrice. Among other things, he writes about the gate to Hell with the heading “Abandon hope all ye who enter here” and penalties that increase on a nine-point scale. Ever since *Divina Commedia* was published it has inspired many artists and writers and their interpretations of the otherworld.

The copy shown here is the first Florentine edition of *Divina Commedia*, which is also the first with illustrations. The intention was to engrave one hundred illustrations for the book, one for each rhymed section (canto), but only nineteen copper plates were produced. Space had been reserved on the pages for the illustrations. When the copper plates were going to be printed, the procedure turned out to be too complicated and the printing of the illustrations on the book pages ceased. Thus, most of the copies of the book only have the first two or three illustrations printed on the pages. The copy in Uppsala University Library has the first two.

On the opposite page is the opening of the second canto of the *Inferno* and an illustration showing Dante and Virgil with the vision of Beatrice. Below is the illustration for the first canto, but the engraving in this copy of the book is incomplete. The copper engravings are attributed to the goldsmith and engraver Baccio Baldini (ca. 1436–ca. 1487), and based on originals by Sandro Botticelli (1445–1510).

Shelfmark: Ink. 35b.5 fol. maj.
A richly illustrated chronicle of the world 

*Liber chronicarum*, in English called the *Nuremberg Chronicle* after the place of publication, was compiled by Hartmann Schedel (1440–1514) and printed by Anton Koberger (ca. 1440/1445–1514). A German edition translated from Latin was printed the same year.

The Chronicle recounts the history of humankind and Western cities. The content actually only consists of texts edited from other authors’ works. The book is a graphic masterpiece and one of the most lavish printed works from the 15th century. It contains about 1,800 woodcuts that have been integrated with the text in an innovative way. However, since the same image illustrates several cities or people in many cases, the actual number of motifs totals about 640.

The left page contains Elisabeth and Zacharias’ family tree, Salome with John the Baptist’s head and images from the life of the Virgin Mary. The Holy Family appears on the opposite page: the Virgin Mary’s parents Joachim and Anna and preceding generations as understood by mediaeval writers and artists.

The volume belonged to a monastery in Poznan, Poland and was taken as spoils of war in 1655–1656.

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Shelfmark: Ink. 33:24 fol. maj.
1.

The anatomy of the human body

Andreas Vesalius (1514–1564) performed methodical dissections of human bodies, which revolutionised knowledge of anatomy and led to the first scientific mapping of the human interior. *De humani corporis fabrica libri septem*, published in 1543, is a milestone in the history of medicine, with its large format, pioneering illustrations and detailed descriptions of the human body. Vesalius also corrects the ancient authorities in the field: Hippocrates and, especially, Galen.

Gift from Dr. Erik Waller (1875–1955) in 1950.
Tabula Iiae explicat.

A. Ventriculus canis.
B. Pylorus.
C. C. Duodenum.
E. E. Ileum.
F. Cæcum.
G. G. Colon.
H. Principium intestini recti.
K. Vesicula Galli.
L. L. Renes.
M. M. Venae emulgentes.
N. N. Venæ cavae.
O. Venæ porta.
R. Venæ chylæ.
S. S. Mesenterium.
T. T. Pars mesenterii fracta ut ligaturuta ductum
Hepaticorum commodum instituit potissimum.

a. pancreas glandulorum, in medio mesenteri.
b. b. pancreas carnosum duodeno adnexum &
ventriculo pharynx.

c c c c. venæ lactæ inter intestina & pancreas
glandulorum.
d d d. venæ lactæ pancreas glandulorum egredi-
entes & vesicula chylæ inferen.

A 3  c c c c
2.

Sensational medical discovery

Olof Rudbeck the Elder (1630–1702) came to Uppsala as a student in 1648 and began studying medicine. In 1651, Rudbeck discovered small vessels that carried a clear fluid towards the liver. He noted that they were connected to the lymph nodes, and as a result he had made the sensational discovery of the lymphatic system. Independently of each other, several researchers had made the same discovery, leading to a long conflict over who had been first.

Before publishing his discovery of the lymphatic system in 1653, Rudbeck defended his thesis *De circulatione sanguinis* (“On the circulation of blood”) in May 1652. In his thesis he introduced William Harvey’s theory of blood circulation to Sweden, and presented evidence that the liver did not form blood (as was previously thought) but was a blood-purifying organ.

These publications, both of which introduced new discoveries and research findings, show that advanced studies were carried out at Swedish universities already in the 17th century. Rudbeck’s texts belong to the cutting-edge research of that period.

Gift from Dr. Erik Waller (1875–1955) in 1950.

Olof Rubeck the Elder, *Nova excercitatio anatomica exhibens ductus hepaticos aquosos ….*, Västerås, 1653 and *De circulatione sanguinis ….*, Västerås 1652. 
Shelfmark: Waller 8283 rar. and Waller 8279:1 rar.

At right: a watercolour by Olof Rudbeck the Elder, included in the copy of *De circulatione sanguinis …*. (Waller 8279:1 rar.).
3.

Sweden and the island of Atlantis

Olof Rudbeck the Elder (1630–1702) dominated Swedish academia during the latter part of the 17th century. His broad areas of interest also included history. Based on the writings of ancient authors, Rudbeck thought he could prove that Sweden was the sunken Atlantis and Old Uppsala its capital. He also believed that Sweden and Scandinavia were the ancestral home of the Goths. This thought had been advanced as early as the 15th century, when Archbishop Nils Ragvaldsson (who died in 1448) emphasized the alleged Gothic origins of Swedes at a church meeting in Basel in his quest to assert Sweden’s pre-eminence. He based his assertion on the history of Goths written by Jordanes in the 6th century. Rudbeck used this source to claim that the Swedes were one of the oldest peoples in the world.

He published his findings under the title *Atland* in three volumes in 1679–1702. Rudbeck was not able to complete a fourth volume before his death in 1702. Although the work met with harsh criticism, it also won some recognition, even outside Sweden, including from Montesquieu. The work was supplemented with a volume in a large format with pictures. It includes a reproduction of the 17th century main university building, Gustavianum, with a cross-section of the anatomical theatre that Rudbeck had built in 1662 (the illustration to the left).

Shelfmark: Sv. St. fol.

At right: the volume begins with a full-page illustration where Rudbeck is seen presenting his discoveries to a gathering of astonished ancient philosophers. Copper engraving by Dionysius Padtbrugge.
4.

Erasmus and the Reformation

Erasmus of Rotterdam (1466–1536) was an influential Dutch humanist in the early 16th century. Through his extensive reading and excellent grasp of classical languages, he developed a comprehensive literary enterprise. It became so rich and popular that, according to some estimates, 10–20 per cent of all books sold in Europe in the 1530s were written by Erasmus.

His theologically tinged treatises and writings came to assume great importance for the development of the Church, and all of Europe as a result. These include a satire of the Catholic Church: *Moriae encomium* or *Stultitiae laus* (“The Praise of Folly”), first published in 1511. The book is regarded as a source of inspiration for the Reformation.

Several schools and universities around the world have been named after Erasmus, as is the European Union’s student exchange programme.

Gift from Dr. Erik Waller (1875–1955) in 1950.

Erasmus of Rotterdam, *Moriae encomium*, Basel, 1679, with etchings by Caspar Merian based on drawings by Hans Holbein the Younger.


Literature: Burton 2016 • Erasmus of Rotterdam 2012 [1511].
A love poem from Persia

The story of Jalāl and Jamāl is a Sufi-inspired love poem in Persian, written in Herat in 818 AH (1415/1416 AD).

Jalāl was a prince born in the mythical town of Fard. He was the son of King Tahmas. Princess Jamāl, daughter of King Mihraray, lived in a remote province, beyond Mount Qaf. One night, while Jalāl was sleeping in the open air in his garden, Jamāl came flying like an angel. She saw Jalāl and painted her portrait on a piece of cloth, which she laid on Jalāl’s bed before disappearing. When Jalāl woke in the morning, he saw the cloth with the picture that Jamāl had painted. He immediately fell in love with her. To look for her, he embarked on a long, dangerous journey. After four years of adventure and war, he finally found Jamāl, and they were able to marry.

This transcript was made in 908 AH (1502/1503 AD) by the skilled calligrapher Sultan Ali Qa’ini. Thirty-four lavish and detailed miniatures illustrate the text.

Gift from diplomat Carl Gustaf Löwenhielm (1790–1858) in 1839.
6.

The Book of Kings

The Persian poet Ferdawsi (329–410/416 AH, 940–1019/1025 AD) wrote Şâh-nâme (“The Book of Kings”) around the year 1000. About 50,000 rhyming double verses relate the history of the Persians, from the first human to the Arab Conquest in the 7th century. This extensive work draws on ancient Iranian folk tales in both oral and written form that already had been translated from Pahlavi (Middle Persian) to New Persian prose. With all its dramatic episodes and battle scenes, the work offers rich material for illustrations.

Persian culture also permeated the Turkish Ottoman Empire. Madhi translated this epic poem into Turkish in 1620, and it is dedicated to Sultan Osman II, who reigned from 1618 to 1622. Juri transcribed the poem, while the many artists have remained anonymous.

Testamentary bequest from the diplomat Ulric Celsing (1731–1805) obtained in 1806.
7.

Block book from China

Block printing is the oldest method of printing books. Each page of text is carved into a block of wood, which is then coated with ink and pressed on paper. The technique, also used to make woodcuts, was used as early as the 8th century in Japan and Korea.

This undated Chinese notebook contains parts of *Sishu Wujing*, a collective term for the official writings of Confucianism, which were compulsory reading for public servants in China between 1313 and 1905.

Magnus Gabriel De la Gardie donated the book to the University Library in 1669. Little was known in Sweden about China’s rich and ancient culture in the 17th century. Where this book originated, it most likely would have been quite common and ordinary, but when transferred to another cultural context (Sweden), it became an unusual and exotic rarity.

Gift from Uppsala University Chancellor Magnus Gabriel De la Gardie (1622–1686) in 1669.
De diuersos Autores, a dos, y á tres, y á quatro, y á cinco bozes, agora nuevamente corregidos, y mas sobrereedos de Caudales, y tambien de Caracteres para que puedan a proueher con que se deuen ter omnium.

MDLV
8.

A unique songbook

The book known as *Cancionero de Uppsala* was printed in Venice in 1556. It contains secular songs in Spanish, colourful in both text and music, and it is the only known copy in the world. In addition to its uniqueness, it also serves as an important source for the musical genre villancico—a type of folk song that was refined in the Spanish renaissance courts.

The book is believed to contain songs from the court in Valencia, widely known for its lavish musical life, which attracted the most popular composers and the most skilled musicians. The court hosted magnificent parties with theatrical productions and music, especially at Christmas. Villancicos were composed for these Christmas festivities.

[Cancionero de Uppsala] *Villancicos de diversos autores a dos, y a tres, y a quatro, y a cinco bozes, …* Venice, 1556.
Shelfmark: Uvmtr 611.
9.

Music for a royal wedding

For most of Sweden’s period as a great power, members of the Düben family directed music at the Swedish Royal Court. In 1732 the family’s musical scores were donated to the University Library. The musical scores collected or written by the Düben family is one of the largest surviving international music collections from the 17th and early 18th centuries. Most of the collection was collected by Gustav Düben the Elder (1628–1690), who served as master of the king’s music and organist at the German Church in Stockholm 1663–1690.

The masters of the king’s music had an extensive music score library at their disposal. The Düben Collection contains about 1,600 vocal and 575 instrumental handwritten compositions. In addition, about 150 printed volumes are included, containing a total of about 2,000 compositions. The collection contains spiritual and secular vocal music as well as instrumental music by composers working in Italy, Germany, France and Sweden. It provides valuable information about musical practices at the court and about contacts with foreign countries.

The score for this aria, composed in Lübeck by the organist Dietrich Buxtehude (1637–1707) for the Swedish King Charles XI’s wedding in 1680, has been written in organ tablature (at left). Master of the King’s Music Gustav Düben the Elder (1628–1690) transcribed the separate vocal parts (examples are shown below).

Chett Prophecett

Danieles syn om the fersa dier.

V

Ch ett eller be Aetherol Konungens i Babel, haade Das
heiten en dröm och syn paa ena sängen och han sforde derens sam-
ma drömmar och förstarede honom alet. Jagh Daniel sågh
en syn om natena, och sy/the fira vädret vinden hinnas
en stormaede enaet dwaar annat på fira hafferna och
fira stormo dier sages in, veth haffiext, jw ether ena omme
lunda än ether andra.

I. The fersa såsom ut Leyon och hade wingar såsom en skn. Jagh
sag till, vis till rast att winganar wordero thy assyrere och ether worder taghit
dörte as ordennet och ether soodeh på sine fötter såsom en man mista och
thy worder ur menschlichtie hiera giffite.

II. Och sy/the andra dierer ether nåhs, war lifte en om Skorns och soodeh
på och ena sitbomme och hadeis sinom mun ibland sina tendre fira
longa tendre och man sateh till etheri, Staart upp och äts mykte bit.

III. Effter ethers sågh lagh och sy/the annaer dierer lifte en om Parde, ether
hade fira wingar såsom en fegbl på sin ragg och ether samu dierer had
hade fira hoffsund och thy worder maade giffime.

IV. Effter ethers sågh justsas fynna om natena och sy/the sverde
dierre war gruselichtig och förstregtlig och meden sterte och hade
fira stormender, sås ombring stigh och förkom stahs och bur och quart war
stormadhe ether meden sina fötter och war och mykte aminas än the försa
och hadevis trio hoon.
10.

The Bible and the Swedish language

During the reign of King Gustav I (Gustav Vasa), a complete Bible was published in Swedish for the first time in 1541. It was modelled after Martin Luther’s German Bible. Luther translated the Bible into German in a way that would make it easy for the reader to understand and absorb the text. The text in Gustav Vasa’s Bible was very important for the development of a Swedish national language. For the first time, a Swedish-language text was disseminated across the country and read aloud in the churches.

The woodcut on the left is an illustration of the seventh chapter of the Book of Daniel. The chapter relates Daniel’s vision of four beasts, representing the rise and fall of four great powers. The map is the first to be printed in Sweden but should be viewed in relation to the biblical text and the 16th century idea of how the world was perceived in the time of the prophet.

The Schwabach font used in printing the Bible dominated Swedish typesetting well into the 17th century and remained in use until the 19th century.

[The Gustav Vasa Bible] Biblia, Thet är, All then Helgha Scrifft, på Svensko, Uppsala, [1540–1541].
Shelfmark: Sv. rar. fol. 10:13a.
Literature: Collijn 1938 • Zimmermann 1927.
HERCULES

HERCULES arka sidd upp / en Morgon / i första sin Ingdom/
Fuller af Väng / och trots / huru han sitt fötterna borta
Skulle / därav han Prins kunde vinna / medh Tiden och Ahra.
I sver han afsa går visti Tarekar och högste Betymmer
5. Trippar en artigt Wiss / och låts af latet / och ansendt/
Till honom an / blområd i margfals / sågrade Kläder
Blimand i Pärler och Sull och gnistrand i dyrbare Stenar
Stöf af Anlere / men (som synes) sminkad och sågrad;
Som en Drifvisa stil-hwiss / medh Rosen-sågrade Rinnar
10. Klade-dag / hårlig och svalt / aflad / af Hult / hans visslig och frodig
Sull-gåst-blänkande Pårer / beträff medh Rosor i Pärler.
Rust / hans fernes Ramm / vidr-byrkar i Verldenens ånder.
Denne var inte allelen / Hon kom medh tree signe Østrarr
Samt sin Son / dera Broder / här-om i sådana lynde:

15. Den war troger å foot; hafl-fosivande / gäspande / tung-lyne
Tvivlin i sin dräst / öbrigt / och folket i Klädor
Doch war Hon iia bepredd med en trän af Swimmel / och Walmog
Hon bar ett hyenb' in-undor en arm och Kår-stel i handen
I honade fring hurw hon soor och klädde gemensiga singen.

20. Låttet war hennes Ramn / af Moderen ärnat i Waggan
Andre war Moor-sti / drislig och fönn / med mynande munnin
Hvad af de hijn' plisr-ågon om / med leenden och lockande latet
Hon war hon gred / drog hon å sig hvars-mans ågon och ålsit
Klädde war hon i sin Skjfr / att hon synes hvart kläd eller oksläd

25. Svan / bojtan fals / där å spelande rings - wiss - frusade läckar
Firnane rätade fam ven stor / och half brösten
Blimand / i löslika wiss / och puffandé / pyssle rå ålfróg
Hon had' ett Eld-styre på sin hand / Stå / under och slinta
Kårstet war hennes egentsiga namn / kår ålstelig allom

30. Sålssjut af Anlere war den yngst af dårfe tree Sisstar:
Ett öga greet / medh det andre då loog hon / snart war hans efterst
Snart war hon för-år i tripp - travp / snämler och dans - wiss å fotom.
11.

Early Swedish poetry

Georg Stiernhielm (1598–1672) was a multifaceted person. Besides serving as a government official, he was a scholarly author in many fields. He is best known today as a poet who broke new ground by publishing poems in Swedish, often with a secular content and in an ancient metre.

His poem Hercules was first printed in 1658. In more than 500 verses, it focuses on the ancient hero Hercules, who in his youth is faced with an important life choice: should he follow Lust or Virtue? That theme has been familiar since antiquity, but in Hercules it acquires a Swedish poetic expression.

Gift from master tanner Jacob Westin (1810–1880) in 1877.

Georg Stiernhielm, Hercules, Stockholm, 1668.
Shelfmark: Westin rar. 200.
Literature: Friberg 1945 • Schück 1931.
12.

Painting all the plants of the world

Olof Rudbeck the Elder (1630–1702) started what we today call *Blomboken* (“The Book of Flowers”) as an encyclopaedic project in 1689. He intended to reproduce all the plants in the world in colour. Rudbeck’s son Olof, daughters Wendela and Johanna Christina, and several of his students participated in the effort. The artistic Thelott family, including siblings Anna Maria, Olof and Philip Jacob, also became involved.

Rudbeck and his assistants managed to complete 12 large folio volumes with watercolours containing a total of about 6,000 plants. One of the twelve volumes was consumed by flames in the Uppsala city fire of 1702. The remaining eleven volumes were bought in the 1740s by Charles De Geer (1720–1778), owner of the most successful ironworks in Sweden, Leufstabras in Uppland. Uppsala University Library acquired De Geer’s library in 1986.

The picture on the left shows tulips (*Tulipa gesneriana*), watercolour signed “WR”, Wendela Rudbeck (1668/69–1710), *Blomboken*, vol. II (shelfmark: Leufsta MS 79).


Shelfmark: Leufsta MS 79–89.

13.

Woman and professional artist

At the end of the 1660s, Olof Rudbeck the Elder (1630-1702) summoned the engraver and instrument maker Philip Jacob Thelott (1635–1710) from Switzerland to Uppsala. He settled in Sweden and had three sons and a daughter, Anna Maria (1683–1710). Rudbeck hired the Thelott family to illustrate *Blomboken* (“The Book of Flowers”), among other things.

After the Uppsala fire in 1702, the Thelott family moved to Stockholm, and the parents became largely dependent on the daughter’s income. As a result, Anna Maria Thelott became one of the first professional female artists in Sweden.

Her sketch album includes floral and genre motifs, landscapes and a presumed self-portrait of her, standing at an easel (bottom left). On a page in the sketchbook, Anna Maria Thelott has painted a young woman in a beautiful dress with an embroidery in her hands (bottom). It has also been interpreted as a self-portrait, albeit idealised.

Anna Maria Thelott died in 1710, in the last major plague epidemic in Sweden.
14.

Redrawing the world map

In the cartographic circles of the 16th century, the most important figures were Gerardus Mercator (1512–1594) and Abraham Ortelius (1527–1598), both from Flanders. Mercator was the most knowledgeable about cartography; Ortelius was the editor and publisher of maps. Their contributions modernised cartography, unleashing it from the older, ancient way of producing maps.

Ortelius’ *Theatrum Orbis Terrarum*, first printed in 1570, is regarded as the first real atlas because it contains maps and descriptions in a uniform design. *Theatrum Orbis Terrarum* became very popular and was printed in 31 editions until the year 1612. Ortelius’ world map now also includes the New World: North and South America.
Delle Macchie Solari

Del Sig. Galileo Galilei

TEZRA LETTERA

Del Sig. Marco Velsiri al Sig. Galileo Galilei.

MOLTO ILL. ET ECC.** SIG. OSS.*

A mia grazie indispensione continua il trarvi, gli armi teneranza, diche vi poteste visitare gli amici con specie, e copiosa lettrice, come fai ch’esso obbligo, & delideri, particolarmente verso V. S. con la quale difformen molto tanto guido, ma l’impossibilità me lo viera, Et la lucro passim eli, quando habito mi fra grazia di fararigli benevamente con poche righe, come segue per la preferenza. Mandato a V. S. alcune monete sopra le incisioni del mio amico circa noti contrari, quali più contento fui no d’ammire principalmente rispetto alle obserazioni, che mi dò a crederle flama per effe grazia a tutti gli ammiri, & trovarti, grazier del vero, non mi arricchendo di pender nella decisione del retto più da una parte, che dall’altra, poiché manco il mio asfero non mi permette di applicarvi l’antico debitamente. Intendo che V. S. hò scritto una seconda copia lettrice sopra quella maniera diretta a me, quale non mi è ancora venuta via, ma la ho apertamente a ringraziarli del desiderio. Riedendo dal fanciullino con baciard V. S. la mano cordialmente, & pregate egual bene. Di Augusta a 18, di Settembre 1613. Credo non mi sarà

Di V. S. molto Illadro, & Eccellentissimi.

Affettuosiss. Serv.”

Marco Velsiri L.

*Quar.
15.

New discoveries in the heavens

Galileo Galilei (1564–1642), an Italian scientist, made fundamental discoveries in astronomy and physics. Using the newly invented telescope, he could study the heavens in a whole new way. His discoveries include Jupiter’s moons, the phases of the moon and sunspots. Galileo believed that sunspots were a phenomenon on the surface of the sun and in 1613 he published his thoughts about this in three letters to those holding opposing opinions. This book, richly illustrated with Galileo’s observations, contains one of the first printed descriptions of sunspots. The book recounts Galileo’s daily observations of sunspots in June and July 1612. The pages at the top shows observations on June 14 and 15.

Gift from Dr. Erik Waller (1875–1955) in 1950.
Micrographia.

not appear to rounded, and lying above the Paper as it were, though
not so that is, it was for the good part convex on all its surfa,
formless like an egg, but the other way it was a little flattened on the opposite side.

Dives of their Eggs, as is customary to small insects, I found to be bar-
ren, or addle, for they were affected by very young ones. And these I
usually found much where than the other that were postelick. The
Eggs of other kind of Groppus infelix I have found to be particula-
ry round many, like so many Globules, of this sort have obilred a
form of Sodden eggs, and channell the last Summer so much to a very
large and excellently roundly. Firstly in a box, intending to examine its
goodness with my Antigope, I found within a day or two after I brought
her; all the thirty surface of the box cover'd with a thousand
Eggs, which were black very soon to the sides of it; and in
formally regular, and into an order, that made me call to minde
Hyppalpes, which I had formerly thought on for the making one of all the
natural Figures of this, which I have collected before, for here I found
all from them ransack'd into a small exact spider's order, each after therefore:
in the hemispheres are place on the eye of a Fly; all which Legs I found after a little time to be hatched, and one of them to come a
mamall of bile. Worms, very much resembling young Fowloves, leaving
all their skin below little behind them, sticking on the box in their
regard positions; and here I found with the Antigope to have much such
a resemblance as the little worms Eggs, but could not perceive them proved.

And indeed, there is in green a waryly in the shape of the Eggs of Gro-
pus infelix as among these of Birds.

Of their Eggs, a large and fally Fly will at one time lay once five or
five hundred, to that the inrolde of their kind of Insects much need be
very prolication, since they are prey'd upon together with others of Holes, and
fished by Frogs and Rats; and hence its short, short, short
the Legg's are infected with such multitudes of Locusts, and such other
Vermin.

And though the head before described be that of a grey Cowfly, yet for the edule is very agreeable to this. The things wherein they
differ more, will be only enough known by the following partures.

And the chittens of grey Cowfly are very much smaller than those
of the Cowfly, in proportion to the body.
16.

The microscope reveals an unknown world

The scientist Robert Hooke (1635–1703) first published *Micrographia* in 1665. It is known primarily as the first book to show reproductions of plants and animals seen through a microscope. *Micrographia* immediately became popular and widely disseminated.

The book contains a number of beautifully executed engravings. In his book, Hooke also coined the term “cell” for the building blocks of living organisms. Robert Hooke served on the faculty of the University of Oxford.

Gift from Dr. Erik Waller (1875–1955) in 1950.

Shelfmark: Waller 10845.
De Victu Gentis Lapponicae.

De Victu Gentis Lapponicae.

Poltres, quius à corpore suo Lappones arcem
inveniri Celaenare in numero, quo ad eum habitationis statitid, & diligentium. Obiunt in quanaque potum. Sibi non est

De Victu Gentis Lapponicae.

De Victu Gentis Lapponicae.

Poltres, quius à corpore suo Lappones arcem
de Laponorum, qui ad eum habitationis statitid, & diligentium. Obiunt in quanaque potum. Sibi non est

De Victu Gentis Lapponicae.

De Victu Gentis Lapponicae.

Poltres, quius à corpore suo Lappones arcem
inveniri Celaenare in numero, quo ad eum habitationis statitid, & diligentium. Obiunt in quanaque potum. Sibi non est

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De Victu Gentis Lapponicae.
17.

A bestseller about Lapland

Philologist and historian Johannes Schefferus (1621–1679) was born in Strasbourg, and spent his early years in his hometown. He was recruited to Sweden, where he became a professor at Uppsala University in 1648 and University librarian in 1677.

Schefferus was primarily a classical philologist, and his philological works are still highly regarded. He also taught political philosophy and natural law. He wrote *Lapponia*, his most widely disseminated work, to increase the outside world’s knowledge of the Sámi peoples and to refute a rumour that the Swedes used Sámi sorcery on the battlefield. *Lapponia*, published in Latin in Frankfurt, became an immediate success and was printed in new editions in German, English, Dutch and French.


Shelfmark: Cr. 7: 83.
S E C T. III.

De motu Corporum in Conico Sectionibus excrescentis.

Prop. XI. Prob. VI.

Resoluta corpora in Ellipsis: Requisitor lex quæcunque centripeta tempestatis ad eundem corpus Ellipsae.

Eritis Ellipses superioribus umbilicis S. Astante SP tamen Ellipseos tum diametrum DK in E, tum ordinatim applicatam QF in æ. & completon parallelogrammam QF PE. Post EP æqualem efficiemus majori AC, eo quod additum altero Ellipsos umbilico Hlocchum H in ipse EC parallelos, quasque ES, ET, tenui ut EP in triangulo sita quadrata PS, PI, id est ob parallelogramma HZ, PE & angulos quales IP, E, HZ, PS, PH, qui centripeta cum rotum a AC adequantur. Ad SP deminutum perpendicularis ZF, & Ellipsos lateri refo principali (excus BC quadrato) PS, L, ut LQ, PQ, ad PS, ad PQ id est ut PE. (ext AC) ad FC. & PL ad PE ad SP ad GC, &
Newton’s laws of motion

*Principia* by Isaac Newton (1642–1727) is regarded as one of the most important and influential books ever published. For the first time, the book postulates both the laws governing the motion of massive bodies (Newton’s laws of motion) and universal gravitation.

Isaac Newton began his studies at the University of Cambridge in 1661, was appointed professor of mathematics already in 1669, and concentrated his research on optics, infinitesimal calculus, and the laws of motion and gravity. In all these areas he published books that had a great impact. In 1696 he officially left academia when he was appointed head of the Royal Mint in Great Britain, a post he held for life.

The University Library’s copy of this much coveted book has an interesting story. As indicated by the signature on the title page, Petrus Elvius (1660–1718), professor of mathematics in Uppsala in 1699, bought the book in 1698 and it was later acquired by the University Library.

In the 1960s, the book was stolen from one of the reading rooms. Four decades later, in the early 2000s, it was offered for sale in New York and bought by an American citizen, who chose to return it to Uppsala University Library as a donation.

Shelfmark: Utl. rar. 195.  
Literature: Sundqvist 2012.
19.

Celestial globe with the zodiac

In the 16th century, the Netherlands became the centre of map and atlas making in Europe. This was also true of globe making. During the first half of the 17th century, Amsterdam in particular emerged as the centre of globe production. This branch of cartographic creation received a boost when cartographers learned to engrave the map image on segments that could then be duplicated and pasted on the globe. The spherical shape was usually made of papier-mâché. Globe makers provided a brass meridian ring with gradations for latitude and placed the globe in a wooden stand with a horizontal ring for the zodiac. Globe manufacturers include well-known names in the history of cartography, such as Willem Janszoon Blaeu (1571–1638) and Joducus Hondius the Younger (1594/95–1629).

The University Library has a number of globes, including those by Blaeu, Hondius the Younger and the Swedish master in the field, Anders Åkerman (1721–1778).
1700–1900
1. Illustrated selected plants

Through artistic talent, knowledge of plants and good contacts with affluent amateur botanists, German-born Georg Dionysius Ehret (1708–1770) became one of the most prominent illustrators of botanical works during the second half of the 18th century. Ehret became acquainted with Carl Linnaeus, when they both spent time in Holland in 1735. Ehret’s career gained momentum when he collaborated with Linnaeus and their common acquaintance, the wealthy banker George Clifford, who was interested in botany.

One of the most admired botanical works of the 18th century was Jacob Christoph Trew’s *Plantae Selectae*, which included about a hundred illustrations by Ehret. These consisted of copper engravings that were then coloured by hand. When *Plantae Selectae* had been published, Linnaeus found the illustrations so beautiful that he used them to decorate the walls of his summer home in Hammarby outside Uppsala.

Purchased in 1923.

Jacob Christoph Trew, *Plantae selectae …, pinxit Georgius Dionysius Ehret …, Nuremberg, 1750–1773*.  
Shelfmark: Botanik Icones St. fol.  
DE L'ESPRIT DES LOIX,
OU DU RAPPORT QUE LES LOIX
doivent avoir avec la Constitution de chaque
Gouvernement, les Mœurs, le Climat, la
Religion, le Commerce, &c.
A QUOI L'AUTEUR A AJOUTÉ
Des recherches nouvelles sur les Loix Romaines
touchant les Successions, sur les Loix Françoises
& sur les Loix Féodales.
TOME SECOND.

...... Protem non male creatae. Ovid.

A LEYDE,
Chez les Libraires Associés.

M. DCC. XLIX.
2.

The separation of powers

Charles-Louis de Secondat, Baron de La Brède et de Montesquieu, or just Montesquieu, (1689–1755) was a French legal expert and philosopher. *De l'esprit des loix (The Spirit of Laws)*, first published in 1748, is basically a study of political theory that had a great influence on its contemporaries in ways that still affects us today. This applies above all to his doctrine of the separation of powers. According to Montesquieu, political freedom is based on dividing power in a state into three bodies: the executive (head of state), the legislature (parliament) and the judiciary (the legal system) and on the independence of these three bodies. The theory formed the basis for the American Constitution and was also an important inspiration for the constitution of Sweden in 1809.

The book also discusses climate theory. During Montesquieu's time, this did not deal with how humans affect the climate, our current concern, but how the climate affects humans. According to Montesquieu, cold has a contracting effect on the body, which improves blood circulation and increases physical strength. In many ways, Montesquieu's ideas could be construed as complimentary to the people of the Nordic countries and came to be used to explain supposed successes of Swedes in antiquity.

Montesquieu, *De l'esprit des loix*, Leiden, 1749.
Shelfmark: Utl. rar. 160.
Literature: Frängsmyr 2000 • Frängsmyr 2013 • Spurlin 1940.
3.

Early print from Constantinople

In 1729, the erudite diplomat Ibrahim Müteferrika (1674–1745) founded the first printing press in the Ottoman Empire to use moveable type for Arabic letters. By 1743 he was forced to close his operations due to protests from the professional scribes, who saw their livelihoods jeopardised.

The 17 works Müteferrika managed to print before this are extremely sought after today. The University Library owns sixteen of them. One of the most beautiful is the world atlas by the historian and geographer Kâtip Çelebi (1609–1657), the first published book of maps in the Muslim world. A separate chapter, written by Müteferrika himself, presents the heliocentric worldview to the Ottoman readership for the first time.

Gift from Oscar II, King of Sweden, in 1891.
4.

Hebrew scroll

A scroll consists of papyrus, parchment or paper, assembled into a continuous roll of writing material. Sometimes, but not always, the material is attached between two poles or rollers so that you can scroll through the text from beginning to end. The scroll is the oldest type of “book”, and it was widely used throughout the Mediterranean region until the first centuries AD.

At that time the writing material began to be cut into sheets or pages and bound together along one edge. This marked the birth of a new kind of book, the *codex*. In late antiquity, the *codex* gradually replaced the scrolls. The latter, however, are still used in Jewish liturgy in the shape of the Torah scroll. These scrolls of parchment contain the first five books of the Hebrew Bible, and are kept in the synagogue encased in a special cabinet – the Ark. At some of the weekly synagogue services the Torah is taken from the Ark and the holy text is read aloud. Shown here is an undated Hebrew scroll with excerpts from the Pentateuch.
5.

Palm leaves as writing material

Palm leaves have been used as writing material, especially in southern India and Southeast Asia. The beautifully decorated and lacquered palm leaves in this manuscript from Myanmar (formerly Burma) include Buddhist rituals for ordination of monks which are usually summarised under the name *Kammavaca*. The language is Pali, the sacred language of southern Buddhism, while the script is a special calligraphic variant of Burmese script often used on this type of documents.
Christianity in Ethiopia

Christianity was established in modern-day Ethiopia during the 4th century. The University Library’s collection of Ethiopian manuscripts includes this Gospel of John from the turn of the 19th century. The text is written in Old Ethiopian, Ge’ez, with a syllable-based writing system more than a thousand years old. This is still used in Tigrinya, the modern language that most closely resembles Old Ethiopian.

The seven illuminations added later probably date back to the early 20th century. They are inspired by European mass-produced religious images but have been adapted to the area in which the texts were to be read.

The illuminations show Adam and Eve and John the Evangelist.


The Gospel of John, manuscript, ca. 1800–1900.
Shelfmark: O Etiop. 69.
7.

Hand-painted Japanese flora

Iwasaki Kan’en (1786–1842) was a Japanese botanist, zoologist, entomologist, and samurai. In 1830 he began compiling illustrations of Japanese flora, creating a total of 92 volumes, mostly made by hand and hand-painted. A printed edition was published in 1920, and the work today ranks among the classics of Japanese botany.

The University Library owns a copy of this rare work, which encompasses 50 volumes.
Mozart’s music sketches

The Library’s music collection contains manuscripts with sheet music written by Wolfgang Amadeus Mozart himself (1756–1791) bound together in a volume. They include a Masonic cantata and also sketches for operas. Sketches are of particular interest as they can reveal the working methods of a composer.

The music note book begins with a portrait of Mozart pasted on the first sheet in the volume and the introduction to Eine kleine deutsche Kantate. Further into the book there are sketches for the last bars of the Papageno and Papagena duet from The Magic Flute.

The Mozart manuscripts came to the University Library via the Swedish diplomat Fredrik Samuel Silverstolpe (1769–1851), who in turn had received it from Mozart’s widow, Constanze, in the late 1790s.
9.

A pioneer in the study of insects

Maria Sibylla Merian (1647–1717) was one of the first to study insects and their interaction with flowers. She conducted pioneering research on the metamorphosis of insects in particular. She published several works illustrated with her own copper engravings, including this one about insects in Europe. Here she describes European insects in all their stages – egg, larva, pupa and developed insect – and depicts them on their host plant.

Her most famous work, *Metamorphosis insectorum Surinamensium*, published in 1705, describes insects in Suriname, South America. She spent two years in the country researching and illustrating insects and plants. Both artists and natural scientists, including Carl Linnaeus, have been inspired by Merian and her illustrations.
CAROLI LINNÆI

REGNUM VEGETABILE.

CAROLI LINNÆI,

DOCTORIS MEDICINE.

SYSTEMA NATURÆ.

REGNÁ TRIÀ NATURÆ

SYSTEMATICÆ PROPOSITÀ

FRÉ CLASSES, ORDINES,

 GENERA, & SPECIES.

CAROLI LINNÆI, DOCTORIS MEDICINE.

SYSTEMA NATURÆ.

REGNÁ TRIÀ NATURÆ

SYSTEMATICÆ PROPOSITÀ

FRÉ CLASSES, ORDINES,

 GENERA, & SPECIES.
10.

Linnaeus’ classification system

Carl Linnaeus (1707–1778), travelled from Uppsala to the Netherlands in 1735 to become doctor of medicine. During his stay in the Netherlands he also published several manuscripts with observations from his studies of nature in Sweden, most notably *Systema naturae*, which was printed in December 1735.

This revolutionary work described and systematised what were then recognised as the three realms of nature: plants, animals and minerals. A strict hierarchy organised nature into classes, orders, genera and species. *Systema naturae*, which consisted of only eleven pages, was reprinted in revised and expanded editions. The last edition that Linnaeus himself edited was published in 1766–1768 in three volumes with a total of 3,000 pages.

Like other scientific works in Europe, Linnaeus’ *Systema naturae* was printed in Latin. The work eventually appeared in Swedish editions, first in 1753 and then in 1777, called *Indelning i örtriket, efter Systema naturae*, which included only plants. Several editions of *Systema naturae* were also printed abroad, both in Linnaeus’ lifetime and after his death.

11.

The classes of botany in images

Carl Linnaeus worked from 1735 to 1737 to catalogue exotic plants on the Hartekamp estate in the Netherlands. German floral painter Georg Dionysus Ehret (1708–1770) visited the estate in the autumn of 1735. Linnaeus showed him his new classification system for plants and the draft of *Systema naturae*, which was being printed in Leiden.

On his own initiative, Ehret illustrated the plants’ 24 classes in a copper engraving. The phanerogams (A–Y) are depicted according to the numbers and groupings of stamens and pistils. Plants without visible reproduction organs, at that time called cryptogams, are illustrated by a fig (Z). Of the copper engraving, only three copies are known to exist today. The copy in the University Library has been coloured by hand.

Gift from Dr. Erik Waller (1875–1855) in 1950.
12.

Linnaeus in everyday life

The small wash-drawing with the portrait of Carl Linnaeus was made about 1750 by Jean Eric Rehn (1717–1793), one of the most famous artists and architects in Sweden at the latter part of the 18th century. The portrait was known through a lithograph printed in London in 1830, but the location of the original long remained a mystery. At some point, date unknown, it ended up with an English noble family.

Around 1970 English author Wilfrid Blunt discovered the portrait while writing a biography of Linnaeus. It then fell into oblivion again until it turned up in 2014 at an auction after the latest owner, Mary, Duchess of Roxburghe, died.

The portrait has been called “Linnaeus in everyday life”, despite the fact that he wears both a wig and a sword. The image can still be said to illustrate Linnaeus’ statement about himself in the third person: “Linnaeus was neither tall nor little. […] He cared little about a man’s appearance; he thought that the clothes should become the man and not vice versa.”

The portrait was bought at Uppsala Auktionskammare in 2018.
CHAP. V.

ANIMADVERSIONS ON SOME OF THE WRITERS WHO HAVE RENDERED WOMEN OBJECTS OF PITY, BORDERING ON CONTEMPT.

The opinions speciously supported, in some modern publications on the female character and education, which have given the tone to most of the observations made, in a more cursory manner, on the sex, remain now to be examined.

SECT. I.

I shall begin with Rousseau, and give a sketch of his character of woman, in his own words, interspersing comments and reflections. My comments, it is true, will all spring from a few simple principles, and might have been deduced from what I have already said; but the artificial structure has been raised with so much ingenuity, that it seems necessary to attack it in a more circumstantial manner, and make the application myself.

Sophia, says Rousseau, should be as perfect a woman as Emilius is a man, and to render her so, it is necessary to examine the character which nature has given to the sex.

He then proceeds to prove that woman ought to be weak and passive, because she has less bodily strength than man; and hence infers, that she was formed to please and to be subject to him; and that it is her duty to render herself agreeable to her master—this being the grand end of her existence*

Still, however, to give a little mock dignity to lust, he inverts that man should not exert his strength, but depend on the will of the woman, when he seeks for pleasure with her.

Hence we deduce a third consequence from the different constitutions of the sexes; which is, that the strongest should be master in appearance, and be dependent in fact on the weakest; and that not from any frivolous

* I have already inferred the passage, page 99.
Early struggle for women’s rights

Mary Wollstonecraft (1759–1797) is currently regarded as a foreshadower of the emergence of the women’s rights movement by advocating equal rights for women and men at an early stage.

She achieved renown with the political pamphlet *A Vindication of the Rights of Men* (1790). In it, she defended the ideas of the French Revolution, attacking hierarchical society in general and Edmund Burke in particular. Less than a month earlier, the conservative Burke had published his attack on the revolution in *Reflections on the Revolution in France*.

In her 1792 book, *A Vindication of the Rights of Woman*, Wollstonecraft criticised the contemporary ideal of women. She argued that women are not inferior to men by nature but only appear to be because they lack the right to formal education. She believed that women have the same intellectual ability as men and therefore deserve the same rights. Through equal upbringing and the right to education, men and women would have the same potential.

Wollstonecraft died at the age of only 38 from complications after the birth of her daughter Mary. Her daughter would later become world famous under the name Mary Shelley as the author of the horror story about Frankenstein (1818).

Gift from the diplomat and the author Carl Gustaf von Brinkman (1764–1847) in 1847.

Literature: Steiner 2014.

The portrait of Mary Wollstonecraft was made by the Englishman John Opie, ca. 1790–1791. Here it is reproduced on a postcard printed in Stockholm around 1910–1916 and published by Föreningen för kvinnors politiska rösträtt (“The Association for Women’s Political Voting Rights”).
Sågra ord till min e. Dotter, i fall jag hade någon.

Min ära dotter! jag trodde att jag kunde någon gång skriver denna brief, men nu är jag i fall jag hade någon. Jag trodde att jag kunde någon gång skriver denna brief, men nu är jag i fall jag hade någon.

På lövets sommar gå, när jag på gatan stod och såg den som jag kände, så fattade jag ett spänning av lycka att jag kunde se den. Några ord till min e. dotter, i fall jag hade någon.

Ett ord av min ära dotter! jag trodde att jag kunde någon gång skriver denna brief, men nu är jag i fall jag hade någon. Jag trodde att jag kunde någon gång skriver denna brief, men nu är jag i fall jag hade någon.
A few words to a daughter

Anna Maria Lenngren (1754–1817) was born and raised in Uppsala as Anna Maria Malmstedt. She grew up in a literary home and received a classical education, which was unusual for women during this period. She had already achieved acclaim in her twenties as a translator and author. Lenngren translated operettas into Swedish, wrote satires and defended women’s right to intellectual work. She collaborated with Johan Henric Kellgren and made several contributions to his newspaper Stockholms Posten, founded in 1778. The newspaper was at that time regarded as an advocate for the ideas of the Enlightenment. In 1780 she married Kellgren’s partner at Stockholms Posten, Carl Peter Lenngren.

In a poem addressed to Betti titled Några ord till min kära dotter – ifall jag hade någon (“A few words to my dear daughter – if I had one”) Lenngren seems to favour ideals that strike a discordant note with the life she herself lived. Both her contemporaries and present-day readers have wondered to what extent she was being ironic.

/ --- / 
Do not waste time reading,
Our sex hardly needs it;
And if you must read, do it briefly,
So that the sauce does not boil over
/ -- /

Anna Maria Lenngren’s poem ”Några ord til min k. dotter …”, in Stockholms Posten, 25 April 1798.
Shelfmark: Sv. tidn. [Stockholm].
Villa de Yumuri,
Cuba 24 Oct. 1851.
15.

Woman travelling alone

On 22 September 1849, a lone traveller boarded the Atlantic steamer Canada in the port of Liverpool. The ship's destination was New York and the traveller was the Swedish author Fredrika Bremer (1801–1865). She travelled in North America and Cuba for two years, and for her, the trip to America was a long-cherished dream, which, at the age of 48, she could finally realise. She had planned to spend a year on the other side of the Atlantic, but she did not return to Sweden until the autumn of 1851. She described the trip in sketchbooks and in an extensive printed travel diary in letter form. Travel was becoming more common in the 19th century and more women now took the opportunity to see the world and share their impressions.

Among Bremer’s works, today the most famous are her depictions from the journey to America and Cuba – The Homes of the New World (1853–54) – and to Italy, Greece and Palestine – Life in the Old World (1860–62). Another significant work is the novel Hertha (1856). Hertha deals with the situation of 19th century women, and the writings of Fredrika Bremer have made her a prominent figure for women’s emancipation in Sweden.

Fredrika Bremer, sketchbook from a journey to North America and Cuba, 1850–1851.
Shelfmark: Sv. handt. Dav. 1452.
Gift from director Henrik Svanfeldt et al., 1943.

Fredrika Bremer, Hemmen i den nya verlden, Stockholm, 1853–1854.
Gift from master tanner Jacob Westin (1810–1880) in 1877.


At left: a watercolour by Fredrika Bremer from the Valle de Yumuri in Cuba, dated 27 February 1851.
At right: Fredrika Bremer photographed in Stockholm ca. 1860, and probably a self-portrait of her standing by an agave plant, watercolour signed “St. Amalia Estate [Cuba], 12 March 1851.”
ON

THE ORIGIN OF SPECIES

BY MEANS OF NATURAL SELECTION,

OR THE

PRESERVATION OF FAVOURED RACES IN THE STRUGGLE FOR LIFE.

BY CHARLES DARWIN, M.A.,

FELLOW OF THE ROYAL, GEOLOGICAL, LINNEAN, ETC., SOCIETIES;
AUTHOR OF "JOURNAL OF RESEARCHES DURING M. M. N. BENGAL'S VOYAGE ROUND THE WORLD."

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

1859.

The right of Translation is reserved.
Natural selection

When *On the Origin of Species by Means of Natural Selection* by Charles Darwin (1809–1882) was published in 1859, it attracted enormous attention. Since many considered the work contrary to the prevailing religious view of creation, it came under sharp attack from some quarters. Others were more positive, and Darwin’s ideas became the basis for modern evolutionary theory. Researchers continue to develop Darwin’s theory of evolution, and his book *On the Origin of Species* is today considered one of the most influential scientific works ever written.

The book was written so that even lay people could read it, thus it had an impact outside academia. The first edition of 1,250 copies sold out on the first day.

Gift from Dr. Erik Waller (1875–1955) in 1950.
The first woman to receive a doctorate in Sweden

Historian Ellen Fries (1855–1900) defended her doctoral thesis in Uppsala in 1883, a time when women’s opportunities for higher education were very limited. The defence of the thesis aroused so much interest that the event had to be moved to a larger lecture room. According to an eyewitness, 27-year-old Fries was successful during the three-hour oral defence. At the doctoral conferment ceremony, which took place a few days later, she was praised by her student society (Stockholm’s nation), by the jubilee doctors (those who had held a doctorate for 50 years) and by the conferrer of doctor’s degrees, Professor Per Teodor Cleve. In his speech, Cleve expressed his joy that a woman had for the first time received the highest academic degree. He believed that the position of women in society reflected the standard of civilization. But not everyone was equally positive. During the conferment dinner that evening, Professor Oscar Alin expressed his hope that this would not only be the first time a Swedish woman defended her thesis, but also the last.

After her thesis, Fries trained as a teacher, worked within the school system and became involved in issues involving women’s rights. She never stopped conducting research, and her reputation as a historian grew. Fries was both productive and versatile and wrote books about such subjects as political history, witch trials, noble manor life and “remarkable women”. When she died early at the age of 44 as a result of appendicitis, she had a very extensive bibliography.

At left: photograph with a portrait of Per Teodor Cleve, conferrer of doctor’s degrees and those receiving doctorates in Uppsala in 1883.

Polar research

During the 19th century, humanity’s quest to explore the planet increasingly encompassed the northernmost and southernmost parts of the earth, the Arctic and Antarctic. There was considerable rivalry among countries, especially in a bid to annex land and natural resources. Unexplored northern parts of Sweden, including Sarek and its glaciers, also were investigated. For researchers, photography now became a new and practical aid during expeditions.

The map shows routes for various expeditions in the Arctic, including the Andrée Expedition and its hot air balloon’s presumed route across the North Pole.

Herman Byström, Översiktskarta öfver norra polartrakterna [1896].
Shelfmark: Världskartor: norra och södra polen.
A Swedish expedition to Svalbard 1872–1873

The first Swede to make a scientific expedition to the Arctic was Linnaean protege Anton Rolandsson Martin, who made meteorological observations from a whaling ship for a few months in 1758.

Occasional Swedish expeditions took place during the first half of the 19th century. From the 1860s onwards, research trips to the Arctic became more numerous. One of the most important Swedish explorers was Adolf Erik Nordenskiöld (1832–1901).

The photographs were taken during Nordenskiöld’s expedition to Svalbard in 1872–1873. The voyage used two ships, including the mail steamer Polhem. The picture on the bottom left shows Polhem at anchor at Mossel Bay, Svalbard, on 21 June 1873. The photograph above is entitled “The so-called fortress at Cape Staratschin by Isfjorden on 4 August 1872”. From left are Captain Gerhard von Krusenstjerna, Adolf Erik Nordenskiöld and Captain Louis Palander.

Photographs by the physician Axel Enwall from an album donated in 1952 by County Governor Hilding Kjellman, whose father, Frans Kjellman, participated in the expedition of 1872–1873. 
Shelfmark: Expeditioner Spetsbergen 1872–1873 (album).
20.

Exploring Sarek in Lapland

Axel Hamberg (1863–1933), Professor of Geography at Uppsala University, spent the summers from 1895 until the early 1930s in the Sarek area of Lapland to study geology, climate and glaciers. He pioneered mountain research and use of the camera for documentation and as a cartographic aid.

From 1895 to 1905 Hamberg documented the glaciers of Sarek. The top photograph taken in August 1895 shows the Mikka glacier (Mikkajekna). Of the one hundred glaciers in Sarek, it is the third largest. With the help of Hamberg’s photographs and documentation, researchers today can make comparisons with the current condition of the glaciers. Since the beginning of the 20th century, the Mikka glacier has lost much of its mass.

Axel Hamberg’s photographic archive was donated in 2008 by the Department of Earth Sciences, Uppsala University.


Axel Hamberg and assistants at Stortoppen, Sarektjäkkå, 1895 (glass plate negative). Shelfmark: Axel Hambergs fotografiska samling [Sarek 1993].

Literature: Andersson 2012 • Hamberg 1982 [1922].
21.

Deadly balloon journey to the North Pole

The Andrée expedition, led by Salomon August Andrée (1854–1897), started in 1897 from Danskøya (Danes Island) in the Svalbard archipelago, intending to sail over the North Pole with a hot air balloon. The expedition took off on 11 July. Three days later the balloon crashed on the ice about 480 km north-east of Danskøya. The photograph on the left has the fateful notation on the back: “The last sight of Andrée’s balloon 11th July”. The remains of Andrée and his fellow travellers, Nils Strindberg and Knut Frænkel, were found in 1930 on the glacier-covered Kvitøya (White Island).

The photograph below shows the structure where the balloon was prepared for journey on Danskøya, 1896.

Gift from auditor Lennart Wahlström’s (1849–1928) estate in 1929.

Shelfmark: Expeditioner Andrée-expeditionen 1897.
22.

Latitude measurement expedition on Svalbard

During the 1899–1902 period, a Swedish-Russian expedition on Svalbard led by the Swedish geodesist Edvard Jäderin (1852–1923), worked on confirming results of Frenchman Pierre de Maupertuis’ study made early in the 18th century of the flattening of the Earth at the poles. The photograph shows two participants at the winter station in Sorgfjorden, also called Treurenberg Bay.

Gift from auditor Lennart Wahlström’s (1849–1928) estate in 1929.
Globe making was a painstaking and costly enterprise. In Sweden no globes were produced until the middle of the 18th century, when Anders Åkerman (1721–1778) started production in Uppsala. Upon his death, Fredrik Akrel (1748–1804) continued operations in Stockholm and revised Åkerman’s engraved copper plates for the globe segments as new information about the geography of the world became available.

With the advent of a new school system in Sweden in 1820, demand for terrestrial and celestial globes for teaching in schools increased. The Swedish Royal Academy of Sciences commissioned Akrel’s successor, Johan Hofgren (1778–1832), to manufacture globes for schools. The celestial globe shown in the exhibit was issued in 1860, but it has the same design as Hofgren’s globes for educational purposes.
Codex Argenteus – the Silver Bible

Background

Codex Argenteus, or the Silver Bible, is the most comprehensive document in the Gothic language that has survived to the present day. The manuscript, which contains the four Gospels, was written down in the early 6th century in northern Italy, probably in Ravenna, for the Ostrogothic King Theoderic the Great (454–526). The text is written with silver and gold ink on very thin parchment of high quality. The manuscript initially consisted of at least 336 pages, of which 187 today are in Uppsala. The purple colour of the pages comes from vegetable dyes. The silver script dominates on the text surface, which is why in Latin the manuscript is called Codex Argenteus, which means "the silver book". Originally it probably had splendid binders, but there are no traces of them today.

The Silver Bible's travels through Europe

Little is known about the fate of Codex Argenteus after the fall of the Ostrogothic kingdom in the 6th century. Its whereabouts were unknown until a thousand years later, in the 16th century, when it resurfaced in a Benedictine monastery in Werden on the Ruhr River. Sometime before 1600, it came into the possession of Emperor Rudolf II, and it was in Prague when Swedish forces occupied and plundered parts of the city in 1648. This is how the book came to Stockholm as part of the Swedish war trophies, and Queen Christina added it to her library in Stockholm. When the Queen abdicated the throne in 1654 and moved to Rome, one of her librarians, Isaac Vossius, received the manuscript as compensation for salary owed to him. He took the codex with him to the Netherlands, but sold it in 1662 to Magnus Gabriel De la Gardie, Chancellor of the Realm and Chancellor of Uppsala University. This brought the manuscript back to Sweden. On 14 June 1669, De la Gardie donated Codex Argenteus and several other manuscripts to Uppsala University.
The manuscript’s significance

Codex Argenteus is a splendid manuscript made for a king shortly after the fall of the Western Roman Empire and long before the Viking Age in Sweden. Very few manuscripts of a similar kind have survived to this day, and since 2011 Codex Argenteus has been included in the UNESCO Memory of the World Register.

The Gospels were translated from Greek to Gothic as early as the 4th century by the Gothic Bishop Ulfilas (ca. 311–383), who also designed the Gothic alphabet. Gothic is the oldest preserved language of the Germanic family of languages, and Codex Argenteus is the main source of our knowledge about this language. From the 17th century onwards, the manuscript has been published in several versions. These editions, along with the original, are also available in digital form on the Uppsala University Library website.

The silver binding

Magnus Gabriel De la Gardie had silver bindings made for the manuscript. The painter David Klöcker Ehrenstrahl illustrated the cover art, which royal goldsmith Hans Bengtsson Sellingh used to create the binders.

On the front cover you can see how Time, crowned with an hourglass, opens the grave for Truth. In the guise of a woman she emerges with the codex in her left hand. With her right hand she points towards Bishop Ulfilas, translator of the Gospels into Gothic. The Latin text, encircled by a laurel wreath, translates as: “Ulfilas revived and repatriated to the fatherland by M. G. De la Gardie, Chancellor of the Realm of Sweden, 1669”. De la Gardie and many of his contemporaries regarded the Goths as ancestors of Swedes and Sweden as the original home of the Goths. The back cover shows the coat of arms of Count De la Gardie. A case made of dark-stained birch and covered inside with red velvet was designed for the manuscript before it was handed over to the University. This case is still preserved in the Library.

Codex argenteus
Shelfmark: DG 1.

Upper image at left: Ulfilas in his study, illustration in Johan Ihre, Glossarium suigothicum…., T. II, Uppsala, 1769.
Carta marina et descriptio septemtrionalium terrarum
Nautical chart and description of the Nordic countries

Carta marina ("Nautical chart") is the earliest somewhat correct map of the Nordic countries. Its author – Olaus Magnus, who was born in Linköping in 1490 and died in Rome in 1557 – worked for twelve years on the map before it was printed in Venice in 1539. Olaus Magnus lived in Italy in exile. As a Catholic clergyman, he could not return to his homeland, which had converted to Lutheran doctrine.

Olaus Magnus had acquired knowledge of the geography of these countries from travels in Sweden and Norway in 1518 and 1519. Working on his map, he also used information from oral and written sources. Carta marina consists of nine sheets printed from wood-blocks, and assembled to form a map, 125 cm high and 170 cm wide. A short explanatory text in Latin was added to the map.

In 1555 Olaus Magnus published a book about the Northern peoples, Historia de gentibus septentrionalibus. The book, which consists of 22 parts with many chapters and 461 illustrations, can be considered a detailed commentary on the map. Chapter 21 is devoted to the sea monsters associated with the map.

The map was probably printed in a small edition. Today, there are only two known copies: one in Munich, discovered in 1886, and one in Uppsala. The copy in Uppsala was acquired in 1962.
Map of Mexico-Tenochtitlán

In 1521, the Spaniards conquered the Aztec capital Tenochtitlán. After the conquest, the central parts of the city were demolished and Spanish architecture replaced the Aztec buildings. To a large extent, however, the old street network was preserved.

This map of Mexico-Tenochtitlán, dated shortly after the conquest, is painted on two joined sheets of parchment and is believed to have been made by several hands. The mapmakers were probably born in the area, educated in European cartography and Latin script. The map shows detailed information about work and social life in the area, as well as the animal and plant world, indicating local and cultural knowledge. The many pictorial representations on the map in the form of animals, rings, stars and more indicate the place names in the Aztec language Nahuatl. In some cases, the Spanish names have also been noted in Latin letters. The map thus gives us not only a topographical description of the area but also a rich picture of everyday life in early 16th century Mexico City.

The map has been previously dated to ca. 1550, but later research shows that it may have been produced between the years 1537–1541.

There are different theories about how this unique map of Mexico City ended up in Sweden. One theory is that it came to Uppsala with the Swedish linguist and traveler Johan Gabriel Sparwenfeld (1655–1727). In the early 18th century, Sparwenfeld donated parts of his collections to the University Library.
Editorial afterword

In 2017 parts of the building Carolina Rediviva were to be renovated. In preparation for this, a decision was made to move the library’s Exhibition Hall, which had been located in the northern part of the building since 1917, to the south side and redesign it. At the same time, the existing permanent exhibition, Expo Rediviva, would be closed and replaced.

Inauguration of the new Exhibition Hall took place on 14 June 2019 in conjunction with celebration of the 350th anniversary of the magnificent donation of manuscripts by University Chancellor Magnus Gabriel De la Gardie. The donation was given to the University Library on 14 June 1669 and included the treasure of all treasures, Codex Argenteus.

The new permanent exhibition includes three showcases on the right side of the hall (seen from the entrance) and three separate artefacts – the Codex Argenteus, Carta Marina and the Map of Mexico-Tenochtitlán. The exhibition is chronological, with the first showcase covering the period up to 1500, the second up to 1700 and the third to around 1900.

The texts in this catalogue have been written jointly by the book’s editors. However, many of the texts are based on information and formulations by several generations of librarians before us. Much of the material in the exhibition has been described in articles and shown in exhibitions before. In this way, a body of knowledge has been built up within the Library and we, the editors, would like to express our gratitude to our predecessors, as well as former and current colleagues, for their contributions to this catalogue.

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