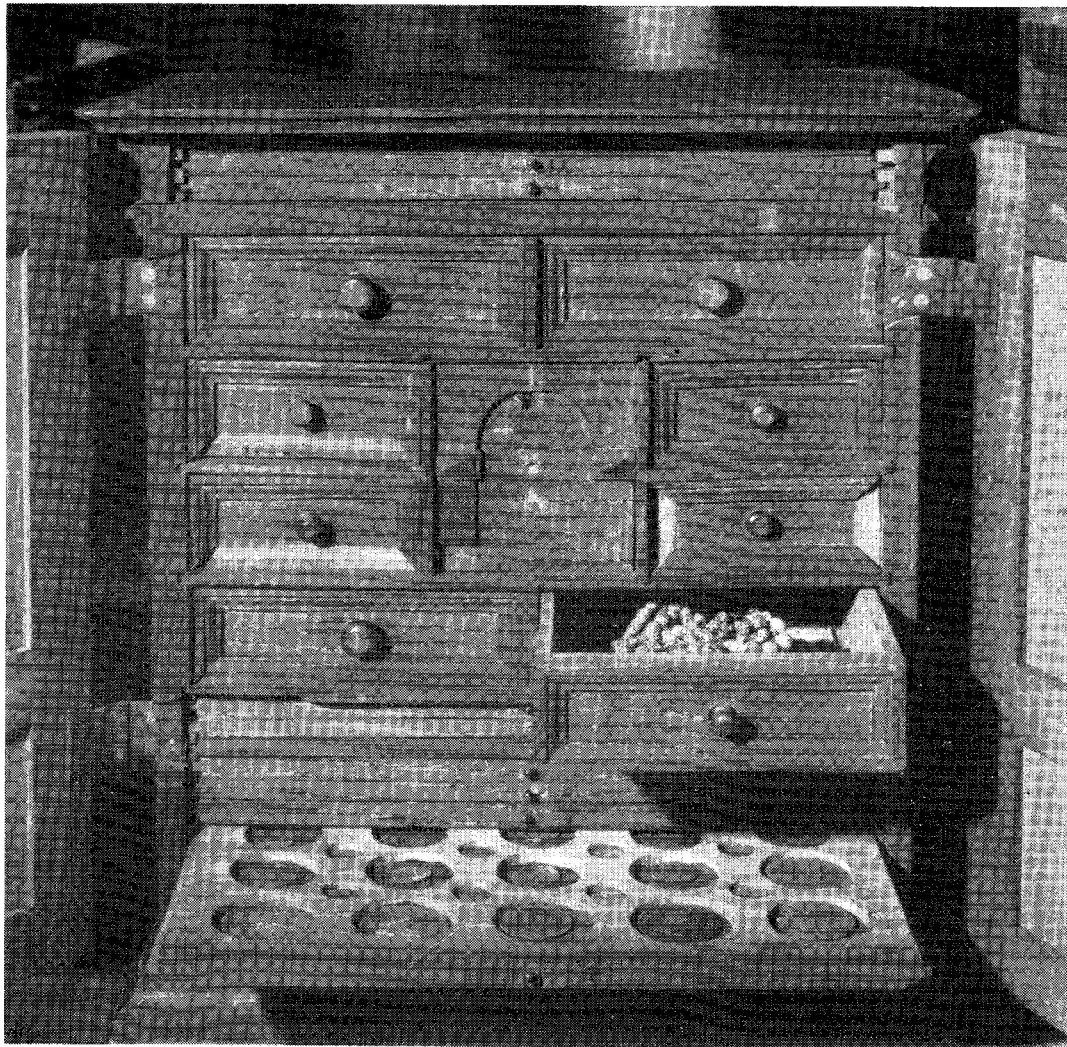


# THE GENTLE TRAVELLER



**John Bargrave, Canon of Canterbury, and his Collection**

# THE GENTLE TRAVELLER

John Bargrave, Canon of Canterbury,  
and his Collection

by David Sturdy and Martin Henig



	<i>page</i>
Introduction .....	1
Italy: Bronze Figures .....	3
Gems .....	4
Other Roman Antiquities .....	6
False Antiquities of the Renaissance .....	7
Antiquarian Stone Samples .....	8
Natural or Geological Stone Samples .....	8
Other Souvenirs .....	9
Books, Manuscripts, Prints & Paintings .....	11
Europe north of the Alps .....	12
Africa, America, Asia .....	14
Medieval & Renaissance Objects possibly from Bargrave's collection .....	15
Aliena, not Bargrave's or Casaubon's .....	15
The Coins and Medals of Dr Bargrave & Dr Casaubon .....	15
The Cabinets .....	16

*Top: Dr Bargrave's signet-ring, impression, see page 12.*

## INTRODUCTION

Dr John Bargrave, traveller and collector, Fellow of Peterhouse, Cambridge, and Canon of Canterbury, was born in or near Canterbury in 1610 and died there in 1680. His family had long been established around Canterbury as prosperous farmers or yeomen. Some of Dr John's relations remained as farmers and some became landowners or, at least, petty gentry. Some went into the church or the professions, such as the law. Many of them travelled.

Our Dr John's father, a local farmer's eldest son, was a mercenary soldier and professional adventurer whose coat-of-arms, granted in 1611, carried an unsheathed sword and three gold coins. He prospered, perhaps by some undocumented military exploit such as piracy in the Mediterranean or a lucky capture of a rich enemy officer while in foreign service. He also married the heiress of a London merchant and built, in about 1615, a notable show-house *Bifrons* (the two-faced house) at Patixbourne, the next village to Bridge where he was born, five kilometres south-east of Canterbury.

This Captain John Bargrave and his brother Captain George made an important contribution to the settlement of Virginia in its earliest days, as shipowners and as pioneer planters, or plantation-owners, and another brother, Thomas, became a church minister in Virginia and died there in 1621.

Yet another brother still, Isaac, was also a far-travelled clergyman who went out as embassy chaplain to Venice under a local magnate, Sir Henry Wotton. He eventually became Dean of Canterbury in succession to Dr John Boys, another local man who had married one of his sisters. One of Isaac's sons, Robert, who was first cousin to our John, was articled to a Levant merchant, spent his life travelling on business in the Mediterranean and across Europe, and left a journal of his travels now at Oxford. Only portions of this journal have ever been published, some as far afield as Bulgaria and Roumania.

Our John Bargrave was educated at the King's School in the cathedral precincts with another notable traveller and collector, the younger John Tradescant, whose father and

namesake was then gardener to Lord Wotton, Sir Henry's brother, at St Augustine's, the former royal palace and ancient abbey just beyond the walls of Canterbury. He went on to Cambridge and, becoming a Fellow of Peterhouse, might have spent a quite uneventful and perhaps largely idle life there. But he was ejected from his fellowship in 1643, for his high-church sentiments and no doubt also for his uncle, the autocratic and much hated Dean, Isaac Bargrave.

By the last year of the Civil War, 1646, John had found a new career as travelling tutor to young gentlemen and noblemen abroad. Over the next fourteen years he made four complete Grand Tours, assembling as he went along the souvenirs and specimens that form the bulk of his collection. This small private museum, unique in its completeness, has remained almost intact since his death in 1680 and his widow's handing over of it to the Cathedral Library in 1685. The whole collection is essentially Italian with a fairly small number of objects from other countries.

Dr Bargrave's standards as a collector were rather mixed. He was not well off and he was steadily on the move, so that small and readily portable items had to be preferred, with the notable exception of the large and very heavy marble table. Bargrave was sometimes indifferent to perfection and authenticity alike; his antique figurines are all either damaged or false. But they serve as intriguing examples of the interests of the time, with almost no exemplars of the types most in vogue later, the classic themes of the 18th century. Some of the more obviously false antiquities, such as the plaquette with five cupids, **B11**, must portray ancient designs, in this case a scene from a Roman sarcophagus. All Bargrave's gems, however, are authentic and, in this field, he may have developed some knowledgeable interest, as most collections, such as the Tradescants', have many forgeries. Two of the gems, **d & n**, are early, of the Republican period and two, **e & f**, are probably from the Eastern Empire and were perhaps bought in Venice, a great centre for the import of antiquities from the East.

Some items were got by Bargrave himself in France,

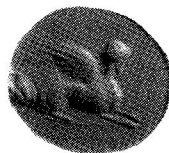
## ITALY: ROMAN GEMS

- (a) Almandine garnet, oval convex; bearded bust, perhaps of Jupiter, in profile to left, hair bound in fillet, himation around shoulders. D: 19mm. *An<sup>o</sup> 1650 . . . , I had the honour to conduct . . . Phillip Lord Stanhop into Italy; and at Rome he presented me with this stone, telling me that it was sold him not only for a Graecian head, but for Aristotle's. I sett it in gold at Rome . . . Set in a gold ring inscribed and dated "I B ROMA 1650".* **c.50 B.C. B29.** *Illustrated on page 2.*



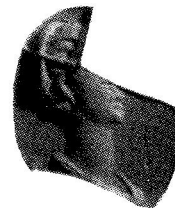
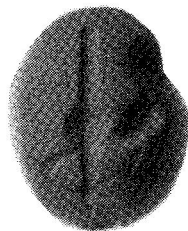
- (b) Cornelian, oval convex; Pegasus flying to left. L: 15mm. Set in a silver ring of antique form but probably 17th cent. **Early 1st cent. A.D.**

- (e) Bloodstone, oval flat; Eros bound to a column in profile to left. On column sits Griffin of Nemesis (to punish Eros, the body, for tormenting Psyche, the soul). Inscribed in front **ΔΙΚΑΙΩC**, "Justly". L: 15mm. **2nd or early 3rd cent. A.D.**



- (c) Chalcedony, circular flat; recumbent Sphinx in profile to left. L: 11mm. Chip on stone. **1st cent. A.D.**

- (f) Cornelian, octagonal flat; an elephant standing on a cart pulled by two mice. Inscribed above: **ΓΡΗΓΟΡΙ**, "of Gregorios". L: 9mm. **2nd cent. A.D.**



- (d) Sard with black inclusions, oval convex; a dolphin, curled around an amphora. L: 15mm. **2nd cent. B.C.**

- (g) Cornelian with agate banding, oval flat; bust resembling Empress Faustina I in profile to left. L: 12mm. Broken. First half of **2nd cent. A.D.**





- (h) Cornelian with agate banding, oval flat; head of an Emperor, possibly Titus, in profile to left. Fragment L: 7mm., head missing except for mouth and chin. **1st cent. A.D.**



- (i) Cornelian, oval flat; bust of young Hercules wearing lion skin, in profile to right. L: 9mm., broken on upper left side. **1st cent. B.C. or A.D.**



- (j) Cornelian, oval flat; nude youth, presumably Silvanus, standing in profile to right and holding a pruning-hook. L: 6mm, lower third missing. **1st cent. A.D.**



- (k) Garnet, oval convex; nude girl, possibly Methe (Inebriation), in profile to right with right arm raised, her himation behind her. L: 5mm., lower third missing. **1st cent. A.D.**



- (l) Cornelian, flat; legs of man standing to left with altar-base or stand behind him. Fragment L: 4mm., upper three-quarters missing.



- (m) Dark opaque glass, oval convex; Philoctetes, his chlamys over right arm and supported on staff in right hand, walks to left. L: 10mm. **1st cent. B.C.**



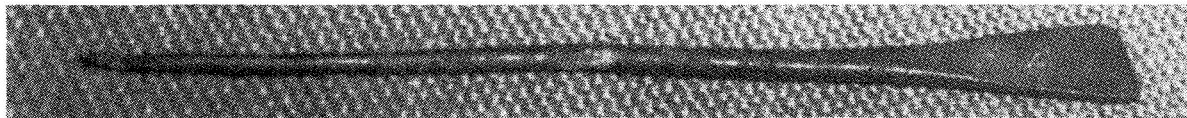
- (n) Dark sard, circular flat; an ear of corn between two cornucopiae. L: 12mm. **1st cent. B.C.**



- (o) Pale blue-green glass cameo, oval; moulded Hands, clasped, "*dextrarum iunctio*". L: 24mm. **1st cent. B.C. or A.D.**

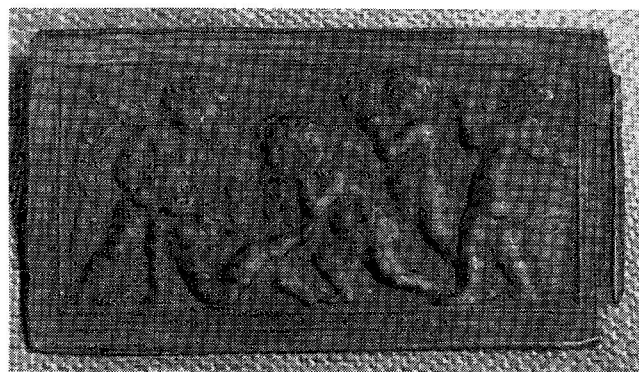
## ITALY: OTHER ROMAN ANTIQUITIES

- (a) Small bronze cabinet-key. L: 3cms. *A little key, dug out of the Temple of the Moon.* **B12.**
- (b) Bronze double-headed snake in 14-15 tight coils. H: 8cms. *Item, a brass wreathed snake, in circles, having a head at both ends; dedicated to Eternity.* **B13.**
- (c) Bronze knuckle-bone. L: 2.4cms. . . . *dugg out of the ruins, in brass, that sheweth the Romans used them in games called Ludi Talarii.* **B15.**
- (d) Bronze phallic pendant with large suspension-loop and two loops below. W: 5.7cms. See below. **B17i.**
- (e) Bronze phallic pendant with suspension loop. W: 3.8cms. *Two Priapisms, in brass, being votes or offerings to that absurd heathen deity — modern, from ancient.* **B17ii.**
- (f) Pottery lamp with unpierced handle, central hole and wide projecting light-hole. Upper part decorated with large dots, base with palm-leaf or chevrons. L: 9.4cms. Dr Bargrave's Catalogue gives 3p. account of catacombs; original paper label "*very ancient/A lamp and/ Lacrymatorio of earth from Roma Sotteranea./an other Lachrimatorio of/glass frō the same place*". Bargrave gave another lamp and a long-necked pottery bottle to Dr Robert Plot, later the first Keeper of the Ashmolean Museum, for the cabinet of the Bodleian Library. **B22i. Illustrated.**
- (g) Long-necked glass phial. H: 11cms. Account as Lacrymatory and label as above. Part of lip missing. **B22ii. Illustrated.**
- (h) Bronze stylus. L: 11cms. *Stylus Romanus. The antiquarian that sold it me avowed it to be truly ancient; but thousands may daily be made . . .* **B36. Illustrated.**



## ITALY: FALSE ANTIQUITIES OF THE RENAISSANCE

- (a) Bronze plaque of woman crowning ox with wreath. W: 5.3cms. Original paper label "*Frō Hercules temple under/the Aventin hill at Rome/where he killed Cacus/ where now stands St Stevens Church/caled Sto Stefano del Cacco./ Hercules with the bull*". **B4.**
- (b) Bronze figure of Hercules. H: 11cms. *Hercules Juvenis, with his club and lion's skin . . . supposed modern.* Right foot has been sanded flat and left foot has hole for spike from pedestal. **B6i.**
- (c) Bronze figure of Hercules. H: 8.4cms. . . . *another of them . . .* Small wooden pedestal. **B6ii.**
- (d) Bronze dolphin. L: 6cms. *An ancient brass Dolphin, dedicated to Venus, and dug out of her temple. Nam Venus orta mari.* **B8.**
- (e) Hollow lead bust of the Emperor Nero wearing breast-plate, cloak and laurel-wreath. W: 6.7cms. *A handsome ancient busto (as called at Rome) of Augustus — that is the head and shoulders — in brass. Badly cracked and left shoulder perished.* **B9.**
- (f) Bronze figure of Leda with swan. H: 8.3cms. . . . *supposed to be modern but cast from ancient.* Brass pedestal spiked and brazed on, H: 3.5cms. **B10.** *Illustrated.*
- (g) Bronze plaquette, five cupids playing with an actors mask. W: 8.8cms. *A flat brass piece, of several Cupidons scaring one another with a vizard; being a bachanalia piece, dugg out of the Temple of Bacchus.* **B11.** *Illustrated.*
- (h) Bronze plaque of a centaur seizing a Lapith woman. W: 4cms. *Item a flat piece of brass, with the rapture of Proserpine by a Centaure.* **B14.**
- (i) Coral relief of bearded River Tiber reclining. W: 4.5cms. *The River of Tyber, carved on a piece of coral; ancient.* **B16.**



The Aesculapius, the Hercules Mingens and the Eagle (Roman Bronze Figures (e), (f) and (g)) may also be casts or copies of 17th century date.

### ITALY: ANTIQUARIAN STONE SAMPLES

- (a) Polished heart-shaped plaque of green stone. L: 6cms. In 1646 Bargrave knocked this off the fallen obelisk in the Circus of Maxentius, later put up in the Piazza Navona, and had it cut and polished, as he tells in a five-page account in his Catalogue. **B19.**
- (b) Heart-shaped plaque of dark green stone. L: 2.8cms. As above. **B23.**
- (c) Two fragmentary sheets of spotted green opaque glass and two of purple glass. L: 13, 4, 10, & 4cms. *Paste antiche Romane incognite, — several pieces of a flat ancient Roman paste . . . pict up amongst the antiquarians . . .* **B24.**
- (d) Small oval wooden box with worn female figure painted on lid containing stones wrapped in original labels, no doubt somewhat mixed, reading:
- i "Of Constantines Arch/Triumphal at Rome/J Bargrave 1647"
  - ii "A peece of the ruines of Septimius/Severus his Arch Triumphall/at Rome J Bargrave/1647"
  - iii "A peece of Titus Vespas./Arch Triumphall at Rome/ for taking Jerusalē. J Bargrave 1647"
  - iv "This stone/I brought frō the Amphi/theatre or Colosseum at Rome/1647 J Bargrave"
  - v "From the/Piscina mirabili/neere Naples"
  - vi "From the Cuman/Sybells Grotto neere/Puteoli or Puzzuolo/neere Naples" and "Sybilla/Cumana"
  - vii "I brought this frō the grotta/del cane where anything/that is put in dyeth, and being/throughen in to a lake hard by, it/reviveth.w<sup>ch</sup> I saw by a dog, it is in the Kingdom of Naples" and "grotta/del/cane"
  - viii "Of the Mosaik worke of/St.Marks Church in Venice 1647/J Bargrave" and "Venice" with 14 mosaic cubes, 10 yellow-glass with gold, 2 dark with gold, one white and one blue.
- (e) Two small stones, a fossil shell and a fragmentary bone plaque wrapped in an original paper label "I brought these stones frō the ruines/of the three tavernes spoken of/in Acts, where the brethren met+ Paul J Bargrave 1647".

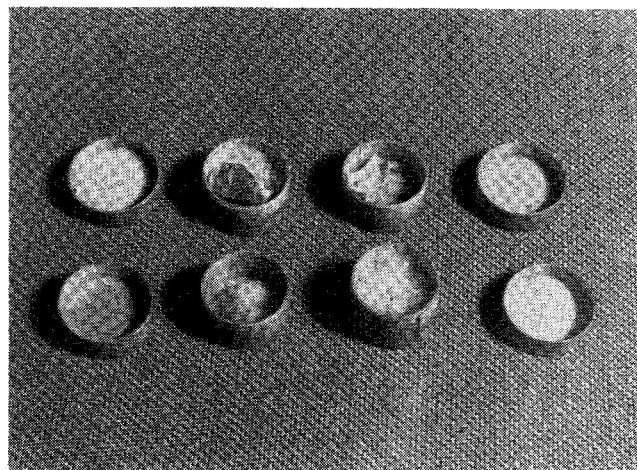
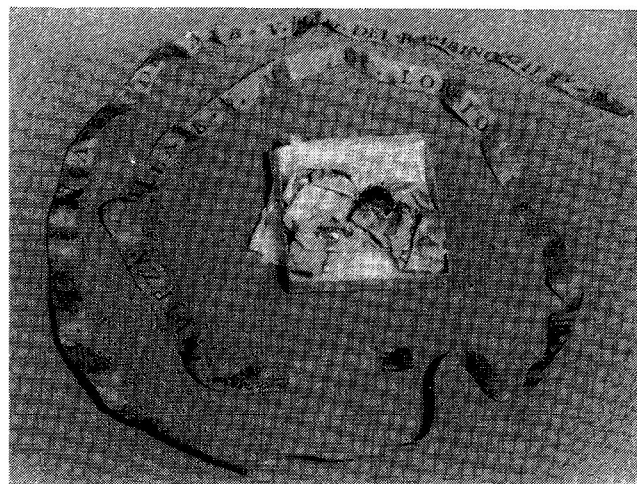
- (f) Small piece of white marble wrapped in original label "I brought this frō Cicero's house at Tusculan/10 miles frō Rome, where Tullie/writ his Tusculans question/1647. J Bargrave". Site illustrated on page 12.
- (g) Four pieces of stone wrapped in original paper label "A/stone of Cicero/house where he/wrote his epistles/neere Fondi in/the Kingdom of/Naples". Site illustrated on page 12.
- (h) Two fragments of granite and a chunk of cinder wrapped (wrongly) in an original paper label "Frō Milan/Marble of Milan of wch/many pillars of the Cathedral Church of S<sup>t</sup> Carlo, is made".

### ITALY: NATURAL OR GEOLOGICAL STONE SAMPLES

- (a) Small cinders and pummy stones of Mont Aetna, . . . from my Lord Winchelys (B25) seem to be **lost.**
- (b) Loose cinders and small oval wooden box with female figure painted on lid containing volcanic ash, with original label "Ashes and materials/of the burning Mountaine of Vesuvius/neere Naples/John Bargrave". Several pieces of cinders, pummystone, and ashes of the Mount Vesuvius, near Naples, which was 4 times the poynt of my reflection, — I facing about for England from the topp, or crater, or voragine (as they term it) of that mountain; of which I have spoken at large in my *Itinerario d'Italia*. **B26.**
- (c) Small oval box labelled *Confetti di Tivoli* containing Tiber gravel with original label "Confetti Di Tivoli/The sand of Teverone that Entereth in/to the Tiber not farr frō Rome/John Bargrave". . . . They seem to be so like sugar plums that they will deceive any man . . . **B30.**
- (d) Lozenge-shaped chunk of gypsum, perhaps Some of the floore of brimstone from that horrid sulfurious mountain . . . called *Sulfaterra*, near Puteoly . . . **B31.**
- (e) . . . *Aetites, Lapis Aquilaris, or the eagle stone* (a charm for pregnant women) bought of an Armenian at Rome seems to have been removed before the collection reached the Cathedral Library. **B33. Missing.**

## OTHER ITALIAN SOUVENIRS

- (a) *Item, a small gold Salerno ring . . . the goldsmiths of the place . . . make thousands of these rings, and then have them touch that image which spake. And no marchant or stranger that cometh thither but buyeth of these rings for presents and tokens. An English marchant gave me this at Naples . . . It was probably retained by Mrs Bargrave and never reached the Cathedral Library. B28. Missing.*
- (b) Model of a human eye in 14 pieces, bought at Venice of a High Dutch turner . . . B34.
- (c) Pack of Italian playing-cards. B41.
- (d) i A Venetian stiletto. B57.  
ii A prohibited Venetian dark lanthorn . . . a murdering instrument . . . B56. Missing since mid 18th cent. or before.
- (e) Devotional items sold to pilgrims at Loretto:  
i Pale blue silk ribbon, 128 by 3.2cms., with 9 gold foil and 12 silver shells.  
ii Blue silk ribbon, 128 by 3cms., with 9 gold and 12 silver shells.  
iii Fine orange-brown silk ribbon, 216 by 2.1cms., printed in black: ALTEZA DELLA.B.V.M.DI LORETO — CINTA.DELLA.B.V. — CAPO.DELLA.B.V. — M.DEL.BAMBINO. GIESV. *Illustrated.*  
iv Fragmentary cream ribbon, W: 2.4cms., printed in red as above, but last phrase reads: ALTEZA.DEL. BAMBINO.GIESV.  
v Pale brown ribbon, 34 by 1.2cms., perhaps not connected with the rest.
- (f) Oval silver medal with suspension-loop, inscribed LORETO.
- (g) *Tiny pink silk pendant, embroidered in green silk IHS.*  
*Two original paper labels "Frō Madonna di Loretto/For Curiosity to know the folly".*



- (h) i-ix Nine necklaces, presumably bought by Bargrave at Loretto as examples of devotional wares, with beads of seed, wood, silver-wire, faceted jet &c., with two old paper wrappers, unscripted.
- (i) Four tiny circular wooden boxes, two of them numbered "4" and "6", containing scraps of lint. These may

be the survivors of 34 similar boxes and go with the old paper label, now lost but recorded in the 1860s, "For curiosity, because sold in the shops at Rome, so that for 2s.6d. I had these 34 (pretended) reliques of saints' bones." Illustrated on page 9.

- (j) Piece of wormy wood, wrapped in original paper label "Fro Rome J Bargrave 1647/Of the wood w<sup>th</sup> w<sup>ch</sup> cloth is/made which w<sup>n</sup> it is foule is/burned instead of washt to/make it clean".
- (k) Original paper label "Frö Roma subteiranea/where thousands of old/Christian martyrs lay buried/1647 J Bargrave", presumably the same as *A piece of Earth from Roma Subterranea* in Dr Shuckford's Catalogue of 1748. **Contents lost.**
- (l) A small round wooden box, its lid inlaid with flower-decoration, containing:
- 7 fragments of antique gems, two of them joining, described above, Gems (g) to (m) on pages 4 and 5.
  - 2 blank gems, a nicolo or blue-surfaced onyx L: 10mm. and a cornelian L: 11mm., both probably 17th cent.
  - 10 beads of various materials.
  - 4 semi-precious ring-stones, 1 onyx bezel, 2 other prepared bezels and a blue stone in a mount with a large spike.
  - 5 carved fragments of mother-of-pearl.
  - A right hand from a small coral crucifix.
  - 36 white stones of various forms.
  - 2 yellow stones.
  - 27 brown stones of various forms.
  - 1 square purple stone.
  - 9 blue stones.
  - 13 green stones.
  - 4 black stones.
  - 1 fossil tooth.
- (m) Small oval wooden box, marked "Peeces of stones" containing:
- 1 periwinkle shell.
  - 6 fragments of white fossil-shell, 4 of them with some red surface-colour.
- 4 fragments of white chalk or mortar, 2 of them darkened on one face.
- 3 fragments of crystal.
- 1 black-and-white pebble.
- 1 bit of white stone with a red surface.
- 2 tiny bits of red stone.
- 19 scraps of blue-green paste or stone, perhaps including lapis, sapphire and turquoise.
- (n) Scattered in various drawers of the three cabinets were:
- 3 sharks teeth.
  - 24 pastes or stones of assorted colours and forms.
  - Very many scraps of red glass or stone.
- (o) Glass samples, perhaps bought by Bargrave in or near Venice, and found in several drawers:
- 2 blue glass rods, L: 247mm. D: 8mm. and L: 74mm. D: 7mm., ends broken.
  - 1 twisted brown glass rod, L: 47mm. W: 2mm.
  - 1 light blue glass tube, L: 36mm. D: 3mm.
  - 7 spherical glass eyes, D: about 10mm., one broken.
  - 2 oval glass eyes, L: 14mm.
- (p) Small round box covered with marbled paper, perhaps a souvenir of a visit paid by Bargrave, but not recorded in his Catalogue, to a Venetian courtesan, containing:
- A bronze ring in the shape of a hand grasping a phallus.
  - A tiny red cloth pendant.
  - Two mildly lewd medals, of similar taste to the ring, were found by Dr Shuckford in Casaubon's cabinet and attributed to him. But they may be Bargrave's, if we assume that the ring was. The medals, both from the same mould, portray an old man looking left on one face and a satyr's head looking left and covered in phalli in lieu of hair on the other.
- (q) A large octagonal marble table, inlaid with scenes from Ovid. Another similar table, probably ordered for Lord Stanhope when Bargrave, his tutor, had this made was presented or bequeathed to the Library by Dr George Stanhope, Dean of Canterbury from 1704 until his death in 1748.

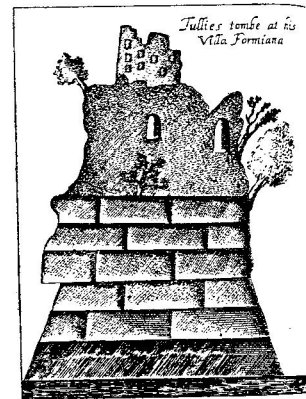
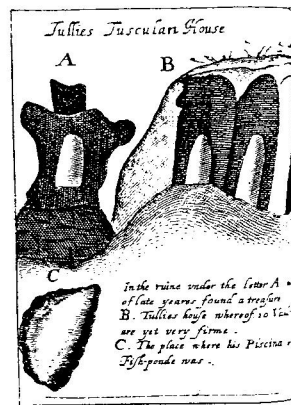
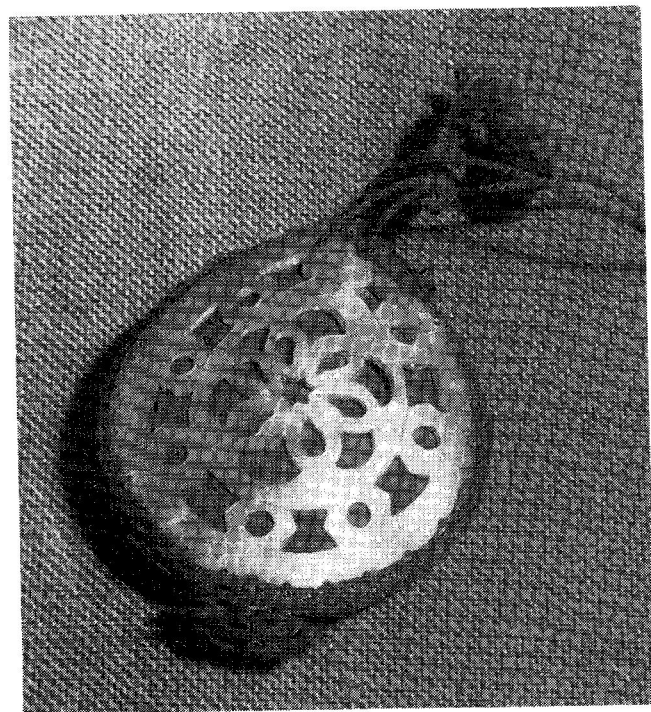


## ITALY: BOOKS, MANUSCRIPTS, PRINTS & PAINTINGS

- (a) Archbishop Antonio Agostino, *Dialoghi* (treatise on ancient coins), published in Rome by Filippo de Rossi, 1648. **B62**, now L-28-4.
- (b) John Raymond, *Il Mercurio Italico, an Itinerary contayning a Voyage made through Italy in the yeare 1646, and 1647. Illustrated with divers figures of Antiquities. Never before Published.*, published in London by Humphrey Moseley, 1648. This first English guide to Italy seems to have been based on Bargrave's manuscript journal, which is lost, and was published under the name of his young nephew, who was one of the young men in his care on his first journey to Italy. The copy in the Cathedral Library at Canterbury was not Bargrave's own, but given by a later donor. G-20-14.  
*Illustrated on page 12.*
- (c) *Item, a manuscript in Italian, in folio, being the conclaves or intrigues of the elections of 13 Popes . . . MDCV. Five of them are translated into English, in loose sheets of paper.* **B64, missing.**
- (d) Italian manuscript, *Instruttione del . . . Amb<sup>re</sup>. del Re Christianiss<sup>mo</sup>.* . . . supposedly the French ambassador's instructions left for his successor, 1656. **B66**, now Lit.MS.E.15.
- (e) Italian manuscript, *Supplimenti d'alcuni Cardinali.* **B65**, bound with **B66**.
- (f) J. de Rossi, *Effigies Nomina et Cognomina S.D.N. Alexandri Papae VII*, Rome 1658. Portraits of the Pope and 66 Cardinals. Very heavily annotated, and indexed, by Dr Bargrave. **B61**, now Lit. MS.E.39a.
- (g) Dr John Bargrave, *Rara, Antiqua, et Numismata Bargraviana* (MS catalogue of 1676 now Y-8-26), printed by J. C. Robertson in 1867 as pp.115-140 of *Alexander VII and the College of Cardinals* (Camden Society 92), which contains the annotations to **B61**.  
*Illustrated on page 2.*
- (h) *Portraits of Cardinals*, c.1621, a volume of 48 portraits of various cardinals between the 13th and the early 17th centuries, purchased by Bargrave in Rome in 1660. An index and some brief jottings are Bargrave's. Not included in Dr Bargrave's bequest to the Cathedral Library, but bought for 18/- in late Victorian or Edwardian times, now Lit.MS.E.39.
- (i) A volume of 216 engravings from 10 sets with 2 single examples, all bought by Bargrave on his travels. Just over 100 of the engravings are from four mid 17th century sets by members of the Rossi family, the Papal engravers and publishers also of the *Effigies* above. There are 25 plates of fountains, 9 of obelisks and columns, 18 of antique sculpture and 49 of palaces. A much earlier set, included in the volume, of 50 plates of ancient sites of Rome and elsewhere was published by Sadeler in Prague in 1606. There are 48 plates from 3 sets of late 16th century Flemish designs, mostly at least, by Vredeman de Vries. The final 13 plates are from an early 17th century German series of idealised geometrical plans of fortified places. Bargrave mentions them in his will, which he himself wrote in 1670: "to our Library of Canterbury . . . all the Cutts (in my trunks) Of all the Ancient Ruines, the Pallaces, Statues, Fountains, the Cardinalls, Souldiers, Phylosophers, &c", now L-8-16.
- (j) Bargrave also bequeathed to the Library: "All my Large and lesser Mapps of Italy, Ould Roome and New, in sheets at large very fayre". but these, at least four large maps, may never have come to the Library and all seem to be **lost**.
- (k) MATTIO BOLOGNINI, three-quarter length portraits of the young Alexander Chapman, John Bargrave, aged 37, and his nephew John Raymond, aged about 17, consulting a map of Italy, with the Bargrave arms above. Painted while they were studying Italian at Siena in 1647. Oil on copper; W: 13.5cms. **B67**.
- (l) AN ASSISTANT OF GIOVANNI BATTISTA CANINI, oval half-length portrait of John Bargrave, aged 40, with the Bargrave arms on left. Painted while he was tutor to Lord Stanhope in Rome in 1650. Oil on copper, H: 9.5cms. **B68**.

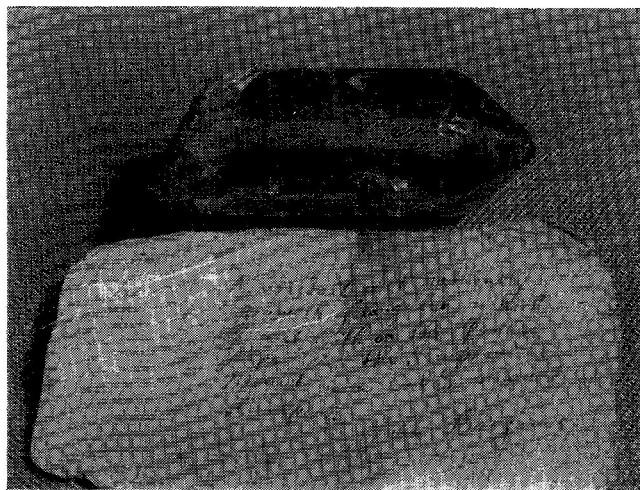
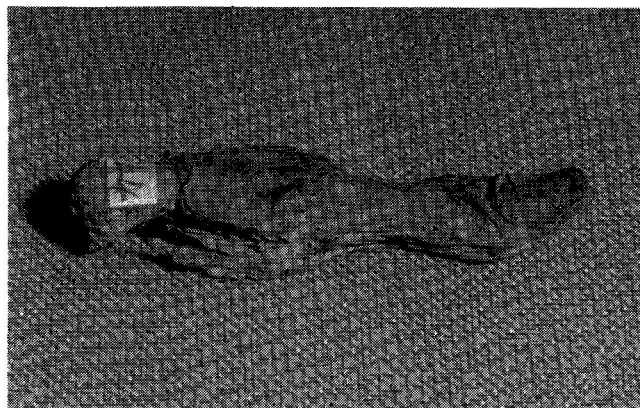
## EUROPE NORTH OF THE ALPS

- (a) John Bargrave's silver signet ring, with letters IB, **c.1640**. Illustrated inside front cover at a scale of 4:1.
- (b) Pack of French playing cards, called *Jeu d'Armoire de l'Europe*, invented to teach Geography to Louis XIV when young, with original paper wrapping. **B42**.
- (c) A camera lens of very long focus, another optick glass, sowed into a piece of paceboard, to hang at a hole in a dark room . . . **B50**. Bargrave's catalogue lists seven optical gadgets, of which this is the only survivor. Two viewing cylinders, **B45-B46**, a distorted picture, **B47**, two other camera lenses, **B48-B49**, and a special lens-hood, **B51**, are all **missing**, much the greatest loss in the whole collection.
- (d) An escaping-handle, a small turned instrument of wood . . . for a prisoner to make his escape, by sliding down . . . on a cord . . . It was given me at Augsburg by a High-Dutch captain. **B63**.
- (e) Miniature padlock and key, A pretty little padlock and key of guilt mettle, . . . given me by a nunn, possibly in Lyons. **B39i**.
- (f) . . . a piece of coral, given me by a nunn. **B39ii. Missing**.
- (g) Item, a pretty kind of nun's work purse, made of greenish silk, and carved work mother of pearl shell, presented me likewise by a nun . . . **B40**. Illustrated.
- (h) Lodestone, an egg-shaped chunk of iron ore or meteoric iron, with steel insets projecting at each end, contained in cover of string, rough paper or felt and red-and-yellow ribbon below and black silk above with broken leather straps at each end. L: 7.5cms. . . . which I hanging in my study upon a piece of silk . . . found that our cathedral . . . doth not stand due east and west . . . **B20i**.
- (i) Lodestone, another triangular, unequilateral, bumped-up, large lodestone . . . **B20ii**.



Two engravings from *Il Mercurio Italico* showing Roman ruins where Bargrave collected specimens (f) and (g) on page 8. Tullie is the Roman statesman Cicero.

- (j) Stone, perhaps silver ore from mines near Insbruck in the Tirol. L: 6cms. . . . *I had the curiosity to be driven in a wheelbarrow almost 2 miles under ground . . . It was horrid to go thither . . . This stone is a piece of the one they digg out of those mines . . .* **B21.**
- (k) Original paper label (with 7 fragments of marble) "A piece of S.Hilarie/Church at Poitiers/I B 1646".
- (l) . . . *the finger of a Frenchman, which I brought from Tholouse, the capital of Languedoc, in France. The occasion this: . . . The Franciscans, who showed Bargrave the well-preserved corpses in their vaults, offered him a baby as well.* **B44. Illustrated.**
- (m) A sea-horse tooth, specific against poison, perhaps Walrus, **B37.**
- (n) Insect remains wrapped in original paper label "*That w<sup>th</sup>in a silke worme/w<sup>th</sup>w<sup>ch</sup> she maketh silke*".
- (o) *Several pairs of horns of the wild mountain goats which the High Dutch call gempes, the Italians camuchi, the French shammois, from whence we have that leather . . . (2 pairs and three odd horns).* **B55.**
- (p) A crystal bought in the Alps, . . . a very clear, handsome, elegant piece, something longer than my middle finger, 4 or 5 inches compass . . . *This I met with among the Rhaetian Alps. . . . I remember that the Montecolian man that sold it me told me that he ventured his life to clamber the rocks to gett it . . . , with original label "A Cristall as it naturally/groweth sexangular, which/I met with on the Penine/Alps, On the Sempronian/Mount, now Caled mount Samplon/John Bargrave".* **B27i. Illustrated.**
- (q) Four other crystals . . . *several rude pieces of mountain chrystall, as they grow sexanguler always among the Alps . . .* **B27ii.**
- (r) *Lusus Naturae, a kind of periwinkle's shell and divers other fashion stone shells, which I had out of the curiosities of art and nature at Douay . . . 3 or 4 leagues off from Saulmur, on the river Loyre . . .* **B38.** These



specimens may be confused with some from the next entry.

- (s) . . . *some shells of the strange dieülle musell, bred in the heart of a stone. . . . from la Rochelle, where some workmen splitting rocks told Bargrave that they were looking for live mussels.* **B53.**
- (t) Original paper label (with piece of copper) "*Water/turned to/stoane nere/Tours in France*" and "*Water into stoane/at Guttiere neer/Tours in France/I Bar/1646*".

The two collections of antique coins were amalgamated into Casaubon's cabinet in about 1748 by another Canon of Canterbury, Dr Samuel Shuckford, author of an encyclopedic world history, who painstakingly distinguished and listed them. A high proportion of the individual coins can be restored, on paper, to their original collections. But a draft manuscript list of some of his coins, made by Bargrave when they were in various separate batches as he had bought them, does include one or two marked by Shuckford as Casaubon's. This shows that some of the coins had been confused already by the mid 18th century.

Dr Casaubon may have owned a large collection of antiquities. In 1634 he published engravings of Roman pots sent to him by a local vicar. But the only objects known to have been his are a Roman bronze ring-key, two bronze spoons, one Roman and one, with pierced bowl, 17th century, and a moulded pellet of medicinal earth, *Terra Lemnia*, with its original paper label.

### THE CABINETS

The earliest of the three cabinets in the Cathedral Library belonged to Dr Meric Casaubon, who bequeathed his coins to Bargrave and then the Library. It was probably made for him in Canterbury during the 1630s, but might be as late as the 1660s. It has seven drawers surrounding a taller eighth central drawer, which has a simple applied arch-decoration, and there are fourteen coin-trays below, incised with the strange numerals I to IIIIX (one to fourteen). The doors, bolts and lock are original and complete in every detail. There was formerly a hasp-and-padlock fitting across the front, for which one projecting iron ear survives on the right side.

The smallest of the three cabinets belonged to Dr Bargrave and was probably made for him as a copy of Casaubon's by a Canterbury craftsman during the 1660s. It has eight drawers surrounding a taller ninth central drawer and thirteen coin-trays numbered by Bargrave himself in ink from 1 to 13. While the cabinet seems very like Casaubon's at first glance, there are many differences. The coin-trays are not all together; ten are, like Casaubon's, below the drawers, but three have been added above, perhaps as an

afterthought while it was being made. The tall central drawer has a lock, which Casaubon's does not. The doors themselves, very like Casaubon's, are not very old and must have been added, perhaps c.1870.

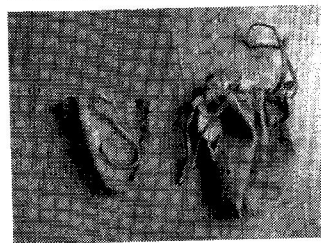
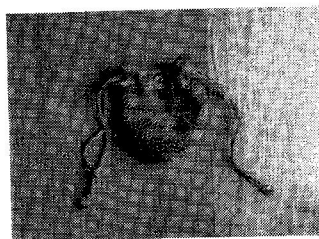
*Illustrated on front cover.*

This cabinet was meant to house only part of Dr Bargrave's collection, such as the silk ribbons or the playing cards. Most objects stood on the shelves to be admired and to be taken down and handed round. The little portraits hung, or were intended to hang, from the cabinet itself and many of the medals were suspended on ribbons from the shelves.

The largest of the three cabinets was probably constructed for the Library to hold all of Dr Bargrave's loose objects soon after his collection was handed over in 1685. All the drawers and trays stretch the full width of the cabinet, without the pattern of drawers of the two earlier cabinets. Two medium drawers at the top are followed by a very deep drawer, for the largest specimens, and a very shallow one. Below were four medal-trays, erroneously made too shallow, so that one must have been discarded while the medals were being installed to allow room.

It is worth noting that four containers earlier than the cabinets survive from the 1640s or '50s, a blue-and-yellow knitted purse, two small leather purses and a leather bag.

*Illustrated.*





*Top: lead cast copies of medals from various sets, the Persian emperor Cyrus, two eminent Romans, Scipio Africanus and M. Brutus, and the great artist Raphael.*

*Below: a lead cast medal of Dr Bargrave's friend and fellow-collector, Judge de Liergue, a bronze medal of the new Hôtel de Ville (obverse), and another lead medal (obverse and reverse) of the same, all from Lyons in southern France where Bargrave spent several summers in the 1650s.*

### ACKNOWLEDGEMENTS

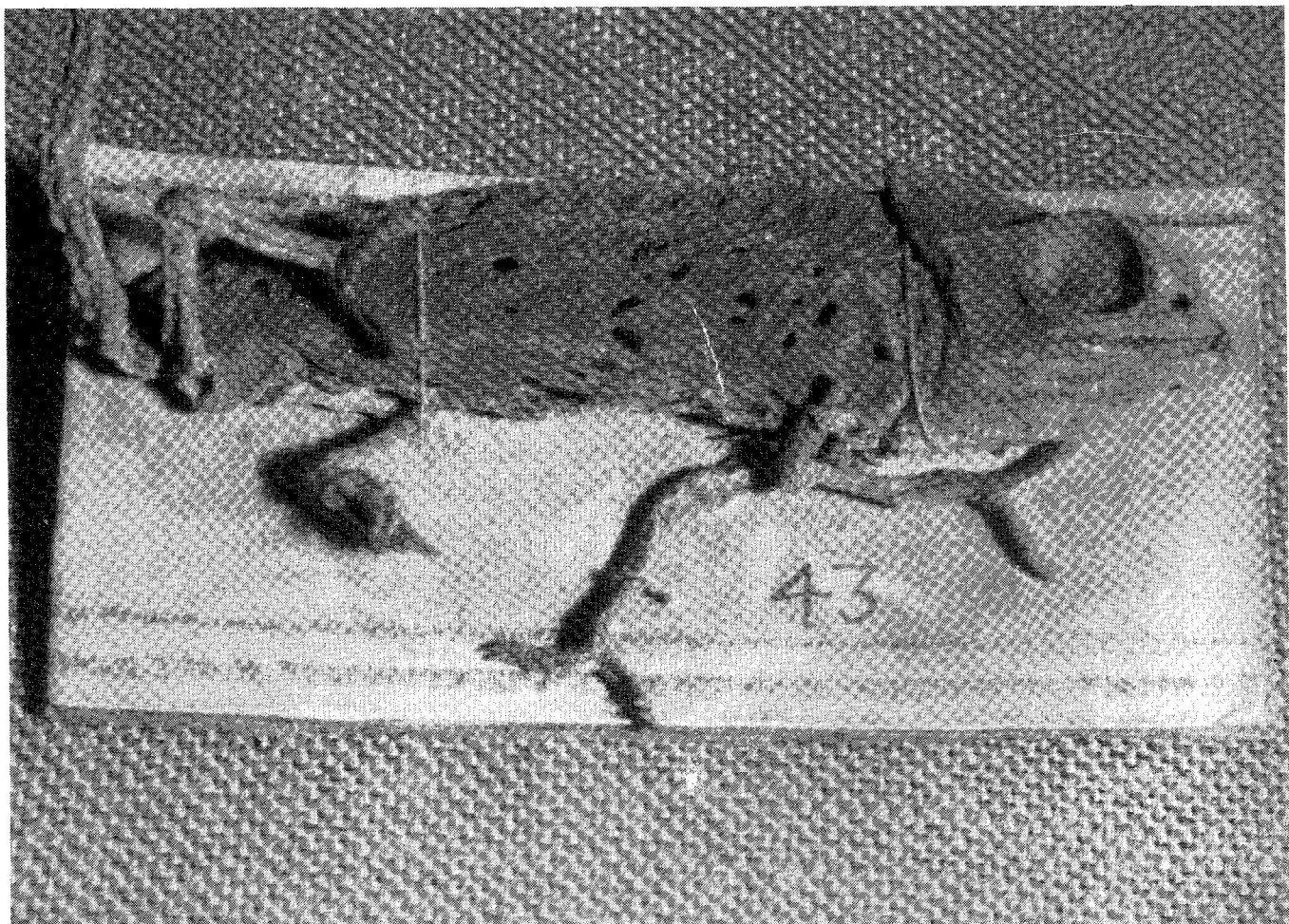
Casts of gems by Oonagh Rennie and photographs (2:1) by N. R. Pollard; descriptions on pp. 4-5 are of actual intaglios, reversed in impression.

Cover photo of cabinet and photographs on pp. 3, 6, 7, and inside back cover by John Webb; photographs on pp. 2, 7, 9, 12, 13, 14, and back cover by Peter Lyons.

The listing and initial publication of Dr Bargrave's collection, together with some essential cleaning and conservation, have been made possible by a generous grant from the British Academy.

Clive Wainwright, Mark Jones, and Jonathan King provided information on the cabinets & display, on the medals, and on the American items respectively; they will write the full accounts.





*This Chameleon died on the voyage back from North Africa in 1662, when Dr Bargrave brought home 162 ransomed English seamen and merchants. B43, page 14.*