

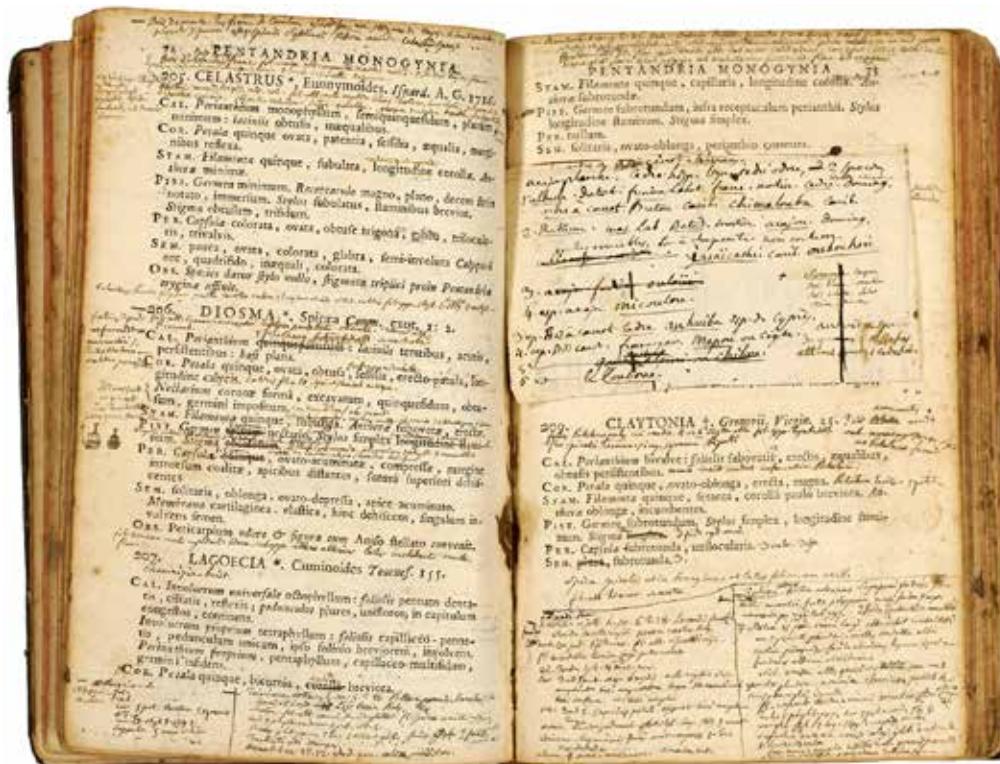
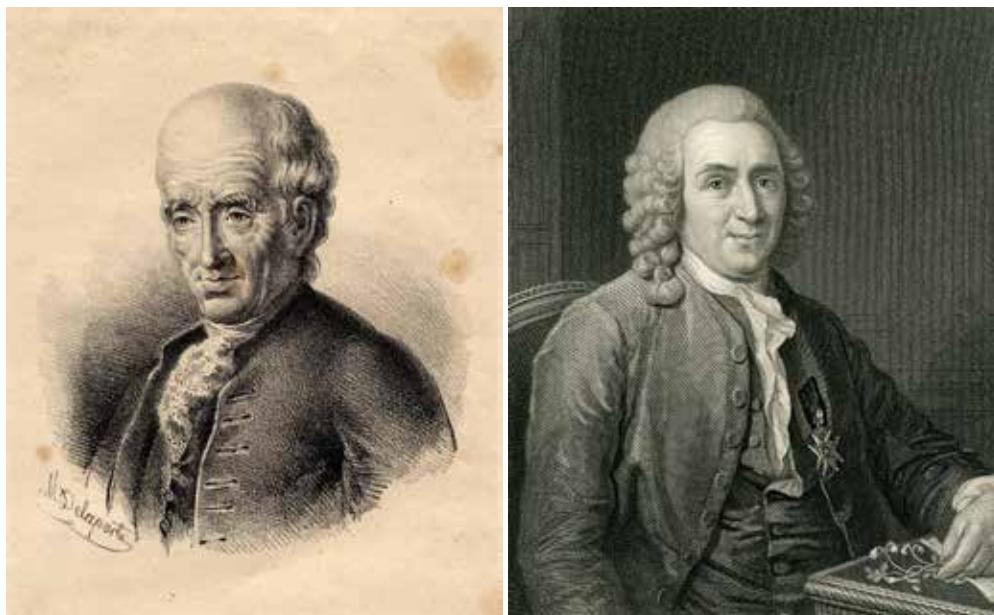


Bulletin

of the Hunt Institute for Botanical Documentation

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Two men who didn't see eye to eye on botanical classification schemes: *above left*, Michel Adanson (1727–1806), engraving by Ducarme after an original by N. Delaporte, HI Archives portrait no. 1; *above right*, Carolus Linnaeus (1707–1778), engraving by C. E. Wagstaff after an oil painting by L. Pasch after an original by A. Roslin, 1775, at the Royal Swedish Academy of Sciences, Stockholm, HI Archives portrait no. 20; Adanson's annotated copy of Linnaeus, *Genera Plantarum*, ed. [3] (Paris, M. A. David, 1743 [1744], pp. 72–73), Michel Adanson Library, HI Library call no. ADAN 81.

News from the Library

Adanson's copies of Linnaeus' *Species Plantarum* and *Genera Plantarum* now online and new Adanson letter found

When he died, French botanist and taxonomist Michel Adanson (1727–1806) left behind not only the classification system published in his *Familles des Plantes* (1763) but also his library and a considerable amount of unpublished work. In 1961–1962 our founder Rachel Hunt's husband Roy Arthur Hunt purchased for Hunt Botanical Library a collection of Adanson's books and papers. The sales by Adanson's descendants through Max Besson, Librairie Orientale et Américaine, Paris, were brokered by American bookseller Harry Lubrecht. The material that Roy Arthur Hunt purchased from these sales included Adanson's botanical library, some correspondence and a large number of manuscripts and annotated plant images clipped from books.

We have digitized the majority of the letters and manuscripts, which are available as PDFs accessible through a finding aid on the Michel Adanson Library page of our Web site. Some items required special handling due to fragile condition, and of those seven will be added shortly to the finding aid. Unfortunately, nine items were deemed too fragile or out of scope for digitizing or were discovered to be missing, which will be noted in the finding aid. The clippings of the plant images have been digitized and will be available online eventually through the Max Planck Institute for the History of Science.

In the process of digitizing we discovered an additional letter that was not previously cataloged. It was written to Adanson on 27 March 1767 by the same Lemoine who corresponded with him in 1766–1767 about grapes. It is on a single sheet, folded and with the address and most of the seal, so that the whole letter would have been folded into a small packet and sealed to mail, as is the case for four of the other five letters from Lemoine in the collection (AD 210–AD 214). Adanson's 3 April 1767 reply is also drafted on this newly found letter.

Although we do not plan to digitize the books in the collection, recently a long-held Library goal of digitizing two especially prized items was realized when our graphics manager, Frank A. Reynolds, photographed Adanson's annotated copies of two landmark works by Carolus Linnaeus (1707–1778): *Genera Plantarum* (ed. [3], Paris, M. A. David, 1743 [1744]) and *Species Plantarum* (Holmiae, L. Salvius, 1753). Adanson numbered his books, and these two were Collationé Adanson No. 67 and No. 68, respectively. Both were intensively annotated by Adanson, including the indexes.

These two volumes are unique and important because they tangibly link two giants in the history of botany who actually never met. Both deeply interested in plant taxonomy and in economic uses of particular plants for their countries, Adanson and Linnaeus were contemporaries of exceptional skill and insight whose chief accomplishments included their botanical classification schemes. However, the two

botanists had very different approaches to classifying and naming plants, a fact reflected in Adanson's annotations of Linnaeus' works.

Adanson's copy of *Species Plantarum* is also an association copy, linking Adanson and Linnaeus through a third important botanist, Bernard de Jussieu (1699–1777), who was Adanson's professor and mentor. The title page was inscribed by Linnaeus to Jussieu. Jussieu served as a communication link between Adanson and Linnaeus, who connected directly only in a brief correspondence.

Genera Plantarum

In December 1748 Adanson left Paris for Senegal, his travel subsidized by the French Compagnie des Indes, which asked him to look for and experiment with dye plants with the aim of finding a true indigo. During his approximately five years there, he also collected and experimented with many other kinds of plants, interested in their potential economic uses. He socialized with natives and learned their language, gaining their assistance with his research and adding Ouoof names to some of his plant lists. Among his small collection of research tools while in Senegal was his heavily annotated copy of *Genera Plantarum*. He returned to Paris in February 1754.

Although a young man when he went to Senegal, Adanson was already familiar with the work of Joseph Pitton de Tournefort (1656–1708) and Linnaeus, among others. The first edition of Linnaeus' *Genera Plantarum* had been published in 1737, one of a group of early works that he had published in Holland during his 3-year stay there. By that time grouping plants into genera was already an important botanical idea, clarified by Tournefort whose system was the one most widely used by European botanists until Linnaeus published his own, which would later be superseded by the natural system of Antoine Laurent de Jussieu (1748–1836), published in his own *Genera Plantarum* in 1789.

Adanson had been collecting and studying plants around Paris, and he had seen and studied very different plants in Senegal. He was beginning to compare classification systems and to think about how well they would or would not accommodate the kinds of plants he saw in Senegal, leading eventually to his work in the *Familles des Plantes*. His study of genera was outlined and discussed in volume 1 of *Familles des Plantes*.

The very copy of Linnaeus' *Genera Plantarum* that Adanson used and annotated as he developed his own ideas beginning in 1744 and that he took to Senegal is now accessible on our Web site. Although the edition statement on the title page says that this is the second edition enriched with French plant names, it is an unauthorized version of the 1742 second edition—published without Linnaeus' permission—in

which French vernacular names were added, and it is referred to by bibliographers as the third edition.

Occasionally Adanson made tiny drawings in the margins to illustrate a point. In the photo of pages 72–73 (see Bulletin cover) we see him crossing out and correcting terms or names and adding or expanding descriptions. At the entry for *Lagoecia* he has added the name “*Chemnizia* heist.,” a possible reference to a name used by Lorenz Heister (1683–1758). Sometimes as shown here he would insert additional notes on little slips of paper, much as we use sticky notes today. This page opening also includes a plant fragment.

Species Plantarum

Species Plantarum (1753) was Linnaeus' groundbreaking work in which he listed about 8,000 species from around the world, naming, describing and classifying them in a consistently systematic format that included a synthesis of selected previous literature and a new system of binomial nomenclature. Linnaeus' classification system was an artificial one, unlike those being worked on by others who sought a more natural system. He had acknowledged the importance of determining more natural relationships, but he was unable to create such a system. Although his sexual system was artificial, using only the reproductive organs of plants, it had the benefit of simplicity and ease of use, not only for botanists but also for those with less experience who wanted to study plants. Thus it won widespread use for a period of time until the natural system of Antoine Laurent de Jussieu replaced it.

By contrast, Adanson's approach was complex and not necessarily conducive to amateur use, and it was not adopted by botanists. It did, however, offer the first logically sound basis for a natural classification system and so helped to pave the way for later developments. His plant exploration and research in Paris and Senegal, along with his study of various published works on taxonomy, shaped his work on classification. He grouped plants by affinities and relationships among characteristics, leading to a more natural view of their commonalities, differences and interrelationships. He saw artificial systems like Linnaeus' as arbitrary, being based on just a single character.

As Frans Stafleu commented in *Adanson: The Bicentennial of Michel Adanson's "Familles des Plantes"* (Lawrence 1963–1964, 1:175–176), although Adanson did appreciate some aspects of Linnaeus' knowledge and work, he “did not appreciate the true nature of the great innovation of the binary system of nomenclature, he underestimated the direct pragmatic importance of the sexual system, and he was definitely biased against the Linnaean fragment of a natural classification.” This helps us to understand the extent of his annotations in *Species Plantarum*. At the top of page 182 at the entry for *Atropa*



Michel Adanson's annotated copy of Carolus Linnaeus (1707–1778), *Species Plantarum* (Holmiae, L. Salvius, 1753, p. 182), Michel Adanson Library, HI Library call no. ADAN 85.

physalodes Adanson has written the name “*Neudorfia*”—a name he proposed in *Familles des Plantes* (2:219)—elaborated in lighter ink in a bracketed note at top right; a small drawing is also added. At the entry for *Physalis somnifera* he has added Greek and African names and a reference to Theophrastus' writing on Strychna.

Features of the digitized copies

Adanson's copy of *Genera Plantarum* contains the folded “*Clavis Classium*” table and the two plates. Tab. 1 is a version of Ehret's famous engraving depicting the 24 categories of Linnaeus' sexual system of classification, presented without attribution; Tab. 2 illustrates a number of reproductive plant parts, engraved by Haussard.

Adanson's handwriting can be challenging to read. He annotated his books in a tiny script, sometimes carefully, sometimes in a scrawl, and with variable ink density. As we look at his annotations, we see late-18th-century French, botanical terminology of the same period, references to

(continued on page 12)

News from the Art Department

Upcoming exhibition

The 16th International Exhibition of Botanical Art & Illustration will be on display 17 September–18 December 2019 with a reception on 17 October (6–8 PM). Forty-one artworks by 41 artists who are citizens of 14 countries are represented in this exhibition. We are pleased to announce the participating artists: Juan Luis Castillo (Spain), Maria Alice de Rezende (Brazil), Mary Dillon (Ireland), Peggy-Ann Duke (United States), Caroline Dumuys (France), Melinda Edstein (Australia), Nadia Farotti (Italy), Jane Fisher (United States), Susan T. Fisher (United States), Keiko Fujita (Japan), Bridget Gillespie (England), Margot E. Glass (United States), Jarnie Godwin (England), Işık Güner (Turkey), Christiana Hale Webb (England), Andreas Henrich (Germany), Yuriko Homma (Japan), Sumi Kim (South Korea), Mitsuko Kurashina (Japan), Louise Lane (England), Claire Leroux-Daublain (France), Craig Lidgerwood (Australia), Patricia Luppino (United States), Beth McAnoy (Australia), Clare McGhee (Scotland), Simonetta Occhipinti (Italy), Chiyoko Ohmi (Japan), Sylvia Peter (Germany), Penny Price (England), Deborah A. Ravin (United States), Vivienne Rew (England), Janne Richardson (Scotland), Mitsuko Schultz (Japan/United States), Derek Setford (England), Lucy T. Smith (England), Keiko Soga (Japan), Susana Ferreira de Souza (Brazil), Yasuhiro Takeuchi (Japan), Claire Ward (Wales), Chiyo Watakabe (Japan) and Poyong Yi (South Korea). From the inaugural exhibition in 1964 through the 16th, the Institute's International series now represents 1,212 artists.

The 41 artists have created a magnificent group of artworks with an array of compositions that focus on symmetry, asymmetry, tension or harmony. The images include many perspectives of the natural world from diagrammatic scientific renderings, habitat inclusion and surface magnification to expressive representations of the vibrancy of plants in their prime and the subtlety of those in decline. Watercolor is still the most popular medium represented, but the exhibition also includes artworks created with pen-and-ink, graphite, 14-karat goldpoint, ball point pen, colored pencil and acrylic and with the printmaking processes wood engraving and polymer plate etching with chine collé. Although we do not collect digitally produced artwork, we acknowledge the process used by many botanical illustrators and are pleased to include a digital print in the exhibition.

The American Society of Botanical Artists (ASBA), celebrating its 25th anniversary, will be hosting its annual membership meeting and conference in Pittsburgh (17–19 October 2019) as it does every three years to coincide with the Institute's International. In coordination with the conference the Institute has scheduled the talk *Florilegia* by Assistant Librarian Jeannette McDevitt, a Q&A in the gallery with some of the International artists, and a temporary display of artworks and books from the permanent collection for conference participants. As part of the conference Curator of Art Eugene Bruno and Assistant Curator of Art Carrie Roy also will be involved with other activities, including a panel discussion, a critique workshop and meetings with artists.

We are looking forward to meeting many of the participating International artists at the reception on 17 October as well as the conference attendees. It is a wonderful opportunity for the public to meet an array of botanical artists and for the artists to meet kindred creative spirits from around the world.

Kandis Phillips' illuminated alphabet travels west

A group led by the director of the Leigh Yawkey Woodson Art Museum, Wausau, Wisconsin, visited in October 2017 for a tour of the Institute's exhibit *Worlds Within*. It had been suggested by an artist familiar with the work of Kandis (Kandy) Phillips that they request a viewing of her illuminated alphabet, which was included in the *Alphabetum Botanicum* exhibition in fall 2018. They were so enamored with her letterforms that the curator of exhibits requested a loan of Phillips' 26 letterforms, which are entwined with plants, birds, mammals, etc., for their exhibit titled *Flora, Fauna, Font: Illustrating the Alphabet* (8 June–25 August 2019). The museum, well known for the annual *Birds in Art* exhibit, is simultaneously displaying *Botanical Art Worldwide: America's Flora*, curated by ASBA and the United States Botanic Garden as part of a worldwide network of botanical exhibitions.



Fading Beauty Poppy 5, Oriental Poppy, *Papaver orientale* [*Papaver orientale* Linnaeus, Papaveraceae], watercolor on paper by Vivienne Rew (1962–), 2016, 55 × 56.5 cm, HI Art accession no. 8395.



Left, *Eucalyptus stoatei* [*Eucalyptus stoatei* C. A. Gardner, Myrtaceae], watercolor on paper by Elsie Margaret Stones (1920–2018), 1964, 41.5 × 30.5 cm, HI Art accession no. 1606; *right*, *Cyperus immanis* Nelmes [*Cyperus immanis* Nelmes, Cyperaceae], ink on paper by Elsie Margaret Stones (1920–2018), 42 × 26.5 cm, for Ernest Nelmes (1895–1959) and John Thomas Baldwin, Jr. (1910–1974), “Cyperaceae in Liberia” in *American Journal of Botany* (1952, vol. 39, p. 380), HI Art accession no. 3783.

In memoriam

We mourn the passing in 2018 of two extraordinary botanical artists: Elsie Margaret Stones (known as Margaret) in Epsworth, Australia, on 26 December, and Jessica Tcherepnine in New York, New York, on 31 December.

Margaret Stones was born in Colac, Victoria, Australia, in 1920. She attended art school in Melbourne and was a nurse in that city during WWII. While confined with tuberculosis in 1945, she began drawing wildflowers in earnest. Subsequently, four successful exhibitions of her artwork drew the attention of prominent botanists who commissioned Stones to illustrate their articles. She moved to England in 1951 to pursue a career in scientific illustration, working independently at the Herbarium of the Royal Botanic Gardens, Kew, and the Natural History Museum and from 1955 until 1981 freelancing as an illustrator for *Curtis's Botanical Magazine*. Stones illustrated *The Endemic Flora of Tasmania* (London, Ariel Press, 1967–1978, 6 vols.) with text by Winifred M. Curtis (1905–2005) and *Flora of Louisiana* (Baton Rouge, Louisiana State University Press, 1991) with text by Lowell Urbatsch (1942–). Numerous solo exhibitions of her artwork were exhibited in galleries, institutions and botanical gardens in London, Edinburgh, New York, Sydney and Melbourne, including a 1996 retrospective at the National Gallery of Victoria. Stones received numerous awards of distinction for her artwork and her career in England and Australia, and she returned to her homeland in 2002. Her work is included in numerous private and public collections, and the Hunt Institute is fortunate to have in the collection 8 watercolors, many of which were included in the first 3 International exhibitions (1964, 1968 and 1972) and 15 ink drawings, most of which are illustrations for articles in the *American Journal of Botany*.

Tasmania (London, Ariel Press, 1967–1978, 6 vols.) with text by Winifred M. Curtis (1905–2005) and *Flora of Louisiana* (Baton Rouge, Louisiana State University Press, 1991) with text by Lowell Urbatsch (1942–). Numerous solo exhibitions of her artwork were exhibited in galleries, institutions and botanical gardens in London, Edinburgh, New York, Sydney and Melbourne, including a 1996 retrospective at the National Gallery of Victoria. Stones received numerous awards of distinction for her artwork and her career in England and Australia, and she returned to her homeland in 2002. Her work is included in numerous private and public collections, and the Hunt Institute is fortunate to have in the collection 8 watercolors, many of which were included in the first 3 International exhibitions (1964, 1968 and 1972) and 15 ink drawings, most of which are illustrations for articles in the *American Journal of Botany*.

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News from the Art Department

(continued from page 5)



[*Zea* Linnaeus, Poaceae alt. Gramineae], watercolor on paper by Jessica Tcherepnine (1938–2018), 1985, 61 × 48 cm, HI Art accession no. 6704.

Jessica Tcherepnine was born in London, England, in 1938. She studied drawing in Florence, Italy. She worked at Christie's in London and New York (1966–1980) and, after a one-person exhibition in London in 1982, left her position to paint full time. She considered herself a self-taught botanical artist, and as her work matured, the fluidity with which she used her favorite medium, watercolor, enabled her to create with accuracy her own dynamic and naturalistic perspective of each chosen plant subject. As time went she focused more on the sculptural aspects of plants. As one of the original directors she was instrumental in the development of ASBA. As a trustee of the Horticultural Society of New York she fostered a relationship between the two organizations, and ASBA held its annual international exhibition there for several years. She received commissions, exhibited widely and won awards for her paintings (including two Gold Medals from the Royal Horticultural Society), and her

work is in private and museum collections, including the Shirley Sherwood Collection, The Highgrove Florilegium, Lindley Library, the Natural History Museum, London, and the Benois Family Museum, Peterhof, St. Petersburg, Russia. The subjects of the three watercolors in the Institute's collection are corn (*at left*), onions, and skunk cabbage, which was included in the Institute's *5th International Exhibition of Botanical Art & Illustration* (1983).

Art catalogue database

While the building that is home to the Hunt Institute has been undergoing construction work this spring, we have taken the opportunity to focus some of our time on digitizing our collections and updating our database. Numerous thumbnail images have been added to the Catalogue of the Botanical Art Collection at the Hunt Institute database, including: 576 pen-and-ink drawings by Peggy-Ann Duke (1931–), many of them medicinal plants drawn for publications by her late husband, the ethnobotanist James A. Duke (1929–2018); 530 watercolors by Edward Donovan (1768–1837), some of which were featured in the 2008 exhibition *Edward Donovan: Naturalist Artist, Author and Collector*; the remaining items from the 438 watercolors and ink drawings by Anne Ophelia Todd Dowden (1907–2007), which were created for numerous publications; 324 watercolors of wildflowers by Richard Harrison Crist (1909–1985); 109 watercolors by John Wilkinson (1934–) for *Mushrooms and Toadstools* (London and Glasgow, Collins, 1982) with text by Stefan Buczacki and 48 watercolors for *Collins Handguide to the Trees of Britain and Northern Europe* (London, William Collins & Co. Ltd., 1978) with text by Alan Mitchell; 222 hand-colored engravings by Christian Schkuhr (1741–1811) for his *Botanisches Handbuch* (Leipzig, Bey Gerhard Fleicher dem Jüngen, 1808); 87 pen-and-ink drawings by Alice Tangerini (1949–) for Oswald Tippo (1911–1999) and William Louis Stern (1926–), *Humanistic Botany* (New York, W. W. Norton & Co., 1977); 34 pen-and-ink drawings by Susan G. Monden (1945–2017) for George W. Staple and Michael S. Kristiansen, *Ethnic Culinary Herbs: A Guide to Identification and Cultivation in Hawai'i* (Honolulu, University of Hawai'i Press, 1999); 66 pen-and-ink drawings by Wendy B. Zomlefer (1954–) and Walter S. Judd (1951–) for the numerous journal articles authored and co-authored by Judd; and numerous 19th-century engravings of orchids from a recent donation. A total of 173 pen-and-ink drawings by artists including Andrew Roy Addkison, Carol Carlson, Ray Johnson, Robert Johnson, Adrian Martínez and Michael G. Valdez that were commissioned by Jack Kramer (1927–2013) for many of his horticultural publications was transferred from the Institute Archives to the Art Department as part of a donation to the former and have been recorded in the database.

—Lugene B. Bruno, Curator of Art

Torner Collection database available

The Torner Collection of Sessé and Mociño Biological Illustrations is the original collection of botanical and zoological illustrations made during the Spanish exploring expedition of 1787–1803 sent to New Spain under the command of Martín de Sessé y Lacasta (1751–1808) and José Mariano Mociño (1757–1820). Since the Institute acquired the collection in 1981, we have worked to make it accessible to scholars, most notably through *The Torner Collection of Sessé & Mociño Biological Illustrations CD-ROM* (1998) and Rogers McVaugh's *Botanical Results of the Sessé & Mociño Expedition (1787–1803) VII. A Guide to Relevant Scientific Names of Plants* (2000). Now that both publications are out of print, we have digitized the McVaugh book and turned the CD-ROM into a searchable database so that scholars can once again study the plant information with the images.

The Sessé and Mociño expedition, as it is commonly called, explored extensively in the Caribbean, Mexico and northern Central America, with forays also in Baja and Alta California and as far north as Nootka and Alaska. The drawings were executed by a number of artists including Juan de Dios Vicente de la Cerda (fl.1787–1803), Atanasio Echeverría y Godoy (fl.1787–1803), Jose Guio (fl.1787–1803) and Pedro Oliver (fl.1787–1803). The collection comprises approximately 2,000 watercolor drawings and sketches; about 1,800 are of botanical subjects and the remainder are of various animal species (fish, birds, insects, reptiles and small mammals). In 1981 it was purchased for the Institute's permanent collection by the Hunt Foundation and is curated by the Art Department.

In 1998 *The Torner Collection of Sessé & Mociño Biological Illustrations CD-ROM* was produced by the Institute and the Universal Library and published by Carnegie Mellon CD Press with the catalogue compiled by James J. White (1941–2011; curator of art, 1982–2010), Rogers McVaugh (1909–2009; recognized authority on the Sessé and Mociño Expedition) and Emeritus Director Robert W. Kiger; the historical introduction by McVaugh; and the photography, digital reproduction and HTML by Graphics Manager Frank A. Reynolds. In 2000 the Institute published Rogers McVaugh's *Botanical Results of the Sessé & Mociño Expedition (1787–1803) VII. A Guide to Relevant Scientific Names of Plants*. Scholars could pair McVaugh's exhaustive accounting of the approximately 7,500 plant names relating to the Expedition with the CD-ROM's full-color digital reproductions of watercolor botanical drawings from the Expedition for the most comprehensive information yet assembled about the botanical results of the Spanish Royal Botanical Expedition to New Spain.

With both publications being out of print, in 2018 we realized there was again a need to make the information accessible. Pairing PDFs of the McVaugh book with a searchable database of the CD-ROM proved the perfect solution. The database

allows even greater access as the Torner Collection images are now in the public domain and can be downloaded from the database. When using these images, please include the following credit statement: Torner Collection of Sessé and Mociño Biological Illustrations, courtesy of the Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, Pa. The artworks also are available for on-site viewing by researchers; please contact the Art Department for additional information or to arrange a visit.

As with any collection nearing its 40th anniversary, the Torner Collection has been made possible through the efforts of numerous people over the years, many of who are sadly no longer with us. We would like to thank Jaime and Luis Torner Pannochia, who recognized the need for permanent preservation and accessibility for study, and the Hunt Foundation, which made acquisition possible. Our Art Department has actively curated the collection since it was escorted here from Barcelona by our then-Director Robert W. Kiger and then-Assistant Director T. D. Jacobsen. At the time Frank A. Reynolds read an article about our recent acquisition of the collection and wondered if we might need a photographer, and he has been photographing the artwork for us ever since. In addition to the work of compilers White, McVaugh and Kiger with Reynolds' photography, the Torner CD-ROM required the input of numerous Institute staff members as well as some outside expertise. We thank Robert Thibadeau for technical consulting and Kevin Kennedy for graphic design for packaging and CD. Appreciation is extended to the many taxonomists who have provided determinations of the taxa depicted in the drawings and to the following Hunt Institute staff members: then-Assistant Curator of Art Lugene Bruno for graphics processing; Autumn M. Farole (assistant curator of art, 1993–1995) and Donald E. Wendel (1949–1989; assistant curator of art, 1982–1989) for curation of the photographic archive and for their constructive advice; Donna Connelly (senior administrative associate, 1970–2009); Elizabeth R. Smith (1917–2005; assistant editor, 1966–2003) for preparing the Sessé and Moçiño entries for the Catalogue of the Botanical Art Collection at the Hunt Institute database; Librarian Charlotte Tancin and Sharon Tomasic (editor, 1993–1997), who shared their expertise from implementing the Hunt Institute's Web site and who made many constructive comments. Additional technical assistance with software, imaging and CD-writing equipment was provided by Jason McMullan and Robert Berger from the Robotics Institute, School of Computer Science, Carnegie Mellon University. Production of the CD-ROM was supported in part by a grant from the Pennsylvania Council on the Arts. The Torner Collection database was created by Digital Assets Administrator/Archivist J. Dustin Williams.

—Scarlett T. Townsend, Publication and Marketing Manager

A collection of *Curtis's Botanical Magazine* wrappers

Today most researchers encounter *Curtis's Botanical Magazine* as a set of bound volumes containing plates and descriptive text highlighting 36 or more plants that could be grown in British gardens or greenhouses. This format belies the fact that subscribers initially received only a small fascicle of three engraved plates and descriptive text each month. The plates and text came tied together in a protective blue paper wrapper that served as a temporary front and back cover as well as a temporary title page for that fascicle. When subscribers received the final fascicle for a volume, it would arrive with a volume title page, and then the subscriber would hire someone to bind the fascicles into a volume. The temporary wrappers were usually discarded. The majority of these wrappers appear to have been just one sheet of folded paper. In addition to the wrapper's title page, the front and back inside "covers" and back "cover" of many wrappers also contained advertisements and announcements. Some wrappers were multiple sheets of folded paper, and some issues of the magazines included loose sheets of paper or pamphlets with additional information. Christie's auction house stated in one of its catalogues that these wrappers were made from sugar paper, of the kind used for making bags to contain sugar, related to a type of paper used by English confectionery bakers from the 17th century onwards.

Noting our interest in the history of botanical bibliography, over 20 years ago natural history booksellers Wheldon & Wesley offered us a large set of original wrappers from *Curtis's Botanical Magazine*. Such wrappers can be a boon to bibliographers and other historical researchers. As was noted in a short article by William Botting Hemsley (1843–1924) in *The Gardeners' Chronicle*,

It is probable that many of these old wrappers, as they are technically termed, still exist, but at the same time there is no doubt that they are comparatively rare, because most persons had their copies bound, and few persons realized the importance of preserving the wrappers on account of the advertisements, announcements, and even occasional corrections that appeared on them, and nowhere else in the work (1896, p. 389).

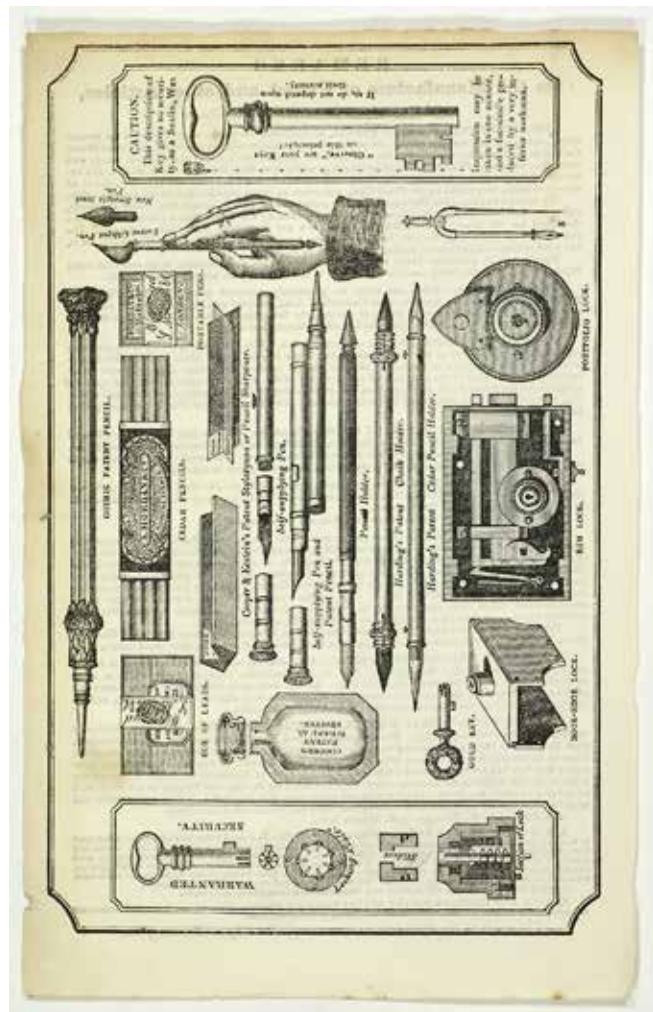
Our Library contains all of the volumes of *The Botanical Magazine / Curtis's Botanical Magazine* from 1(1), 1787 up to the latest series 25(4), 2008, with scattered holdings after that date. The loose wrappers that we received from Wheldon & Wesley are not a complete set, but they begin with volume 1, number 1 (published in 1787) and end with volume 12, number 146 (published in 1839).

Graphics Manager Frank A. Reynolds has photographed all of the printed text on the 405 individual wrappers, along with 45 printed inserts. We also have 17 duplicate wrappers, only two of which were photographed because they contain some different information on the inner or back pages. A

complete list of the wrappers' issue numbers will be placed on our Web site.

When the rising price of paper increased publishing costs, the price was raised to one shilling sixpence and a fourth plate per fascicle was added to compensate subscribers. After about no. 188 the number of plates per volume doubled, and the price increased again. Advertising would also have been an important way to recoup costs. William Curtis (1746–1799) had used the insides and backs of many of the wrappers to advertise his own garden, library and publications as well as selected forthcoming publications of botanists, horticulturists and practitioners of the branches of physic. His successor John Sims (1749–1831) opened and expanded that practice to include many kinds of ads and may have been something of a media pioneer in that regard. William Jackson Hooker (1785–1865) also continued this practice.

These wrappers contain more than just the bibliographic information on the front. Even some of the earliest ones include advertisements and announcements: about Curtis's



WANTS A SITUATION AS GARDENER.
a Single Man, (a native of Scotland) who thoroughly understands his Business in all its various Branches; can have my unexceptionable character from the Gentleman he is about to leave; but as the advertiser is competent to take the Management of a place of any extent, no single-handed place would suit him, nor need any Officer-keeper, apply.

Letters addressed, post paid, to Mr. CURTIS, Glanewood, near Coggeshall, Essex, will meet with every attention.

FLOWER PAINTING.

A LADY, who is a Professor of FLOWER PAINTING, begs to announce to the Public, that she gives Lessons in that Branch of Art, on moderate Terms. Specimens may be seen at Mr. LLOYD's, Bookseller, Harley Street, Cavendish Square, and Mr. WIX's, Bookseller, New Bridge Street, Blackfriars.

"London Botanic Garden" and use of his lending library, other forthcoming publications (some with detailed descriptions), and changes in pricing and publishing schedules. Later wrappers contain more advertisements and announcements, including forthcoming publications from various publishers and booksellers as well as for products and events. Our wrappers also contain a number of advertisement inserts, including ads for new pen, pencil and lock designs by S. Morden & Co., a series of twelve botany lectures using transparent paintings and light by Robert Thornton (?1768–1837), a new work on chemistry by the controversial German chemist Frederick Accum (1769–1838), and a high-prize lottery.

For the period encompassed by our wrappers, editorship changed three times. William Curtis founded the magazine in 1787 and edited volumes 1–[part of] 14, 1787–1799. As Ray Desmond (1987) reported, Curtis asked in his will that *The Botanical Magazine* be continued with his friend John Sims as editor and that his brother Thomas Curtis would continue to work on it. Thomas helped with the transition from William Curtis's death to Sims becoming editor in 1801.

ALBION HALL, (End of London Wall, near Moorgate)

Under the Patronage of the REV. ALEXANDER FLETCHER,
TWELVE LECTURES
LECTURE ON ASTRONOMY,
Monday Evening, December 1, 1823;
Begins at a Quarter after Eight.
LECTURE ON BOTANY,
Monday, December 8, 1823;
BY DOCTOR THORNTON.



SINGLE TICKET..... Five Shillings.

For the COURSE (Twelve Tickets)..... Ten Shillings.

(Ticket Transferable)

To be had at the ALBION HALL, Lecture Room, of DR. THORNTON,
13, Union Court, Broad Street, City; and of S. COTTERILL,
Printer, 16, Cheapside Street.

**ALL
MONEY!**
NOT
Two Blanks to a Prize.
Lotto begins Drawing
30th This Month,
OCTOBER.
THE SCHEME CONTAINS
THREE
PRIZES OF
£30,000
AND
THIRTY
OTHER CAPITALS.
All Money!

TICKETS AND SHARES ARE TO BE PURCHASED BY
CARROLL,

THE CONTRACTOR,

19, CORNHILL, and 25, OXFORD STREET.

Who kept in the Lottery which抽出了 the £30,000!

No. 46, a Prize of £21,000!

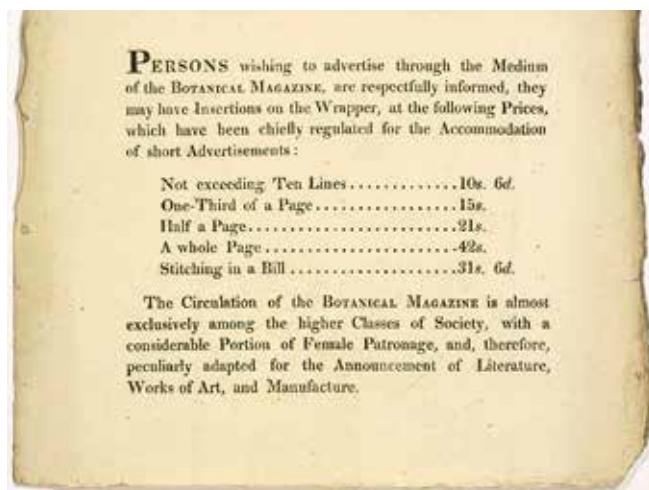
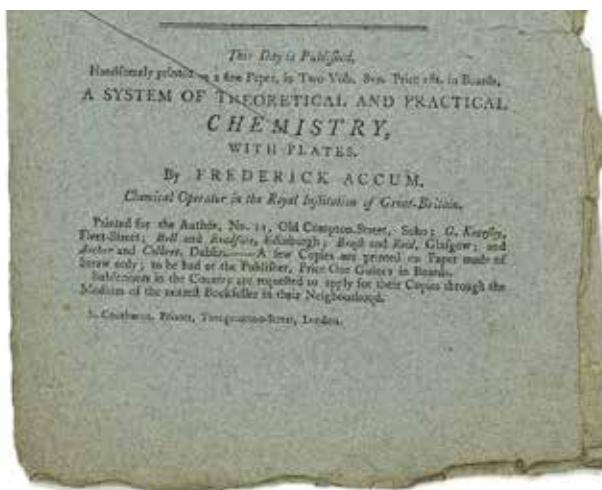
In SIXTEEN SIXTEEN, etc.

The Last £30,000 Prize ever Drawn.

(continued on page 10)

A collection of *Curtis's Botanical Magazine* wrappers

(continued from page 9)



Sims likely finished volume 14 in 1800 and served as editor for volumes 15–53, 1801–1826. He kept the same numbering scheme through volume 42 (1815) although he switched from Roman numerals to Arabic numbers. In 1816 he began a new series, restarting the issue numbering with no. 1 (his new series equating to volumes 43–53 in the original volume numbering). While William Curtis had left enough material for five years' worth of issues, in 1801 Sims announced that he would keep all of those plates set aside, to be used by the proprietors if needed, but that at present he was eager to showcase the very newest plants being introduced into England, especially South African plants from the Cape of Good Hope being grown in the London area. For volume 15, 1801, the second volume published after Curtis's death, Sims renamed the publication *Curtis's Botanical Magazine*, and he wrote a preface in which he recounted how the *Magazine* passed from William Curtis to himself as editor and how he would endeavor to maintain it in the manner in which it had been conducted in the past. Sydenham Teast Edwards (1768–1819) would still work as the principal artist, other artists were also being kept on, and John Bellenden Ker Gawler (ca.1764–1842) was hired to describe the new Cape plants. Sims wrote,

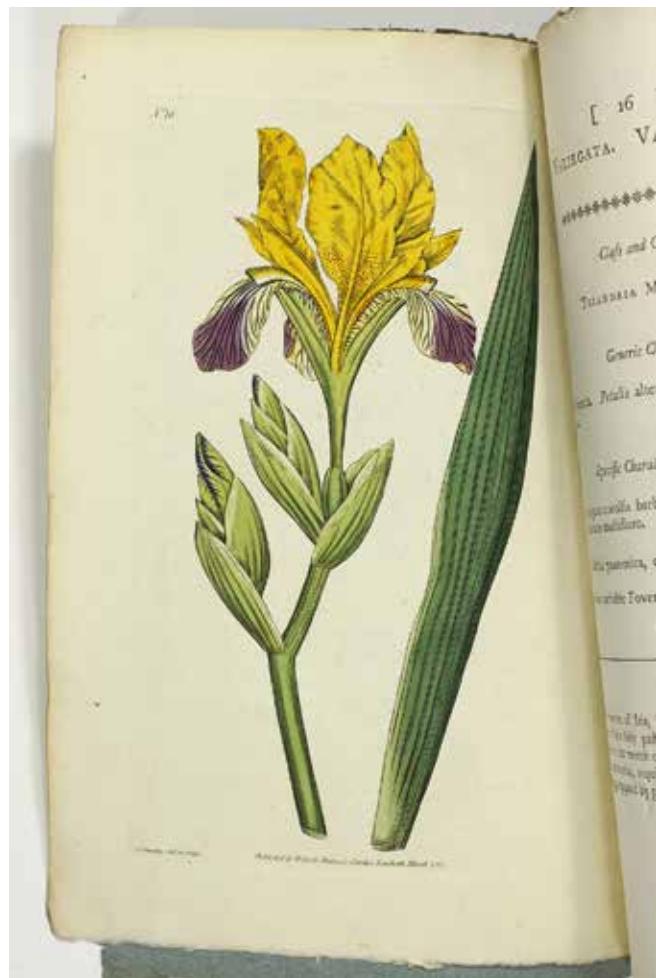
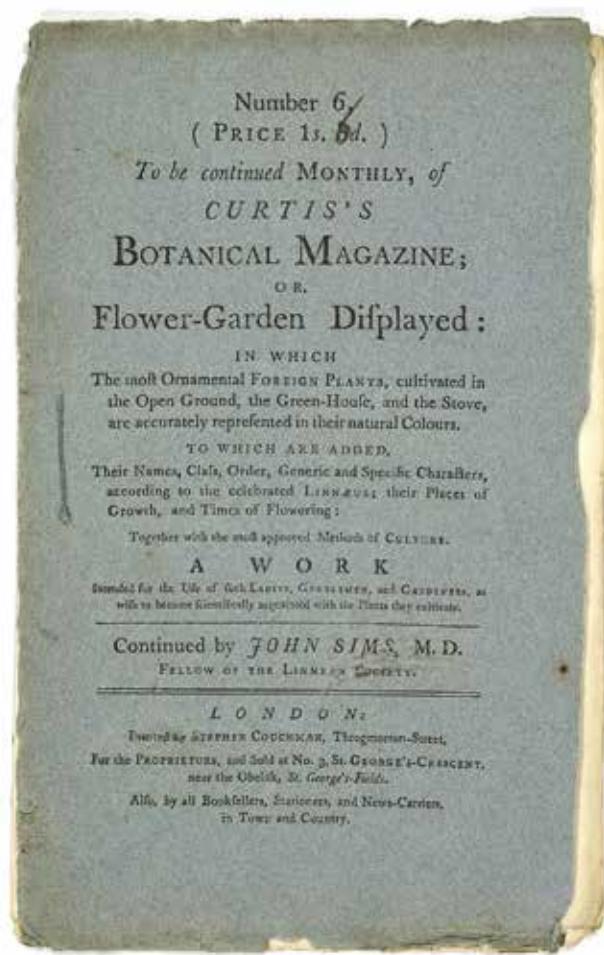
The same Artists are employed in every department of the Work as in Mr. CURTIS's time. This will, it is hoped, insure the same excellence of execution, which is such that the figures in the Botanical Magazine, for elegance as well as correctness, will in general suffer nothing by a comparison with the most expensive botanical works (Bot. Mag. 15: Preface. 1801.)

However, a dispute between the *Magazine* and Edwards led to Edwards' leaving and founding his own publication, *The Botanical Register*, later *Edwards' Botanical Register*, which ran 1815–1847. Edwards edited and drew images for the *Register*

until his death in 1819. It highlighted showy and popular garden plants and provided stiff competition to the *Magazine* as did several other similar publications.

The third editor, William Jackson Hooker, came on at a time of uncertainty for the *Magazine*. He served as chair of botany in Glasgow 1820–ca.1840, and so for some years he worked on the *Magazine* at a remove from its longstanding base of activity. In the early years of his editorship considerable tension developed between him and Samuel Curtis, with Hooker wanting to show more economic and useful plants and Curtis wanting more showy garden plants. Subscribers wanting the latter were cancelling and taking up subscriptions for the *Register*. Hooker drew the plates and wrote the plant descriptions for the November and December 1826 issues and then took over editing the *Magazine* from 1827 to 1864 with Samuel Curtis continuing to manage the publication. Hooker began another new series, beginning with no. 1 on 1 January 1827 (that new series encompassing volumes 54–70 in the original volume numbering). He was the sole artist for 1827 and “a number of the succeeding years” (Desmond 1987, p.65) until in 1834 he hired Walter Hood Fitch (1817–1892), a young botanical artist he had trained. Hooker was offered the position of director at Kew in 1841. His move to Kew simplified logistics around his editorial work for the *Magazine*, and Fitch moved to Kew at the same time. In 1847 Lovell Reeve took over publishing the *Magazine* after it became clear that the *Register* would cease publication. Thus in the late 1840s the editing and publication of the *Magazine* became more straightforward and more secure. Further editorial and bibliographic changes to the *Magazine* extend past the scope of our wrapper collection.

We have 22 wrappers from the first period of *The Botanical Magazine*, edited by William Curtis, and just shortly after



his passing. We have 312 wrappers from the period in which John Sims renamed and edited *Curtis's Botanical Magazine*, and two more (nos. 478–479) at the end of that series in which the magazine was “Conducted by Samuel Curtis” and descriptions were beginning to be written by William Jackson Hooker. We have 86 wrappers from Hooker’s new series, nos. 1–146, 1827–1839.

We also received and include one original fascicle (*above*) in the state in which it was distributed at the time, still tied with its original piece of string, for issue “No. 6.” Although the wrapper indicates that it was issued in John Sims’ time, the three plates and accompanying text pages are from volume 1, 1787, before Sims got involved. Perhaps this fascicle was issued by Sims from back stock to fill a gap in a subscriber’s collection.

This collection will be accessible on our Web site through a finding aid with PDFs of the individual wrappers and larger, browsable PDFs containing multiple wrappers.

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—Charlotte Tancin, Librarian, and Frank A. Reynolds, Graphics Manager

Bulletin

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News from the Library

(continued from page 3)

his own plant names and sometimes those of others (e.g., John Ray (1627–1705) and Tournefort) along with page numbers for corresponding references in *Familles des Plantes*, abbreviated bibliographic citations, occasional plant names from other cultures, and occasional examples of his own idiosyncratic phonetic spelling.

In addition to Adanson's annotations a number of plant fragments were inserted into these two books, pressed and left in place. Reynolds photographed these in situ as a first pass before photographing the entire books, sometimes showing the plant fragment as it lay in the gutter of the page opening and then carefully using delicate tweezers to slide it free and then re-photographing to show the whole fragment. Subsequent to this phase and before he resumed work on the photographic project, Assistant Librarian Jeannette McDevitt and I removed each plant fragment. Assistant Archivist Nancy Janda made small, herbarium voucher-style envelopes, and Jeannette and I labeled each envelope with the Adanson number for the book and the page numbers of the spread in which the fragment was found. We then carefully removed

the fragments and placed them in the envelopes. Jeannette constructed a box for these, and it is shelved with the rest of the Michel Adanson Library.

The digitized copies of these two books are accessible through the finding aid on the Michel Adanson Library page on our Web site. The numbering there for Adanson's books comes from the catalogue published in *Adanson: The Bicentennial of Michel Adanson's "Familles des Plantes,"* where *Genera Plantarum*, ed. [3] is AD 81 and the annotated *Species Plantarum* is AD 85.

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—Charlotte Tancin, Librarian