

## Untold Stories: Diversity within Natural History

Last year the Society held its first conference looking at diversity and inclusivity, celebrating our first female Fellows. This year our conference *Diversity within Natural History* will look at the contributions made to the study of natural history by people of colour. The stunning work of one such person can be found within the Society's collections: John Tyley.

Within our collections we hold some beautiful watercolour illustrations from Alexander Anderson's *Hortus Sti. Vincentii Tabulae*. (In need of repair, these items can be adopted through our AdoptLinn campaign, which will enable us to fund the conservation process.) Alexander Anderson (1748–1811) was a Scottish surgeon and botanist who was appointed superintendent of the Botanic Garden on the Caribbean island of St Vincent from 1785 until his death. The *Hortus Sti. Vincentii Tabulae* shows 148 beautiful watercolour depictions of plants from the Botanic Garden (one of the oldest in the Western hemisphere), as well as a plan of the garden itself.

Around ten of the drawings are signed by a 'John Tyley'. Who is John Tyley, what is his background and what became of him? We do know that John Tyley was a protégé of Anderson<sup>1</sup> and we know that Anderson also:

*praised the work of his artist, a young mulatto from Antigua, and sought to find a position with opportunity for him in England.<sup>2</sup>*

Is this young mulatto from Antigua the very same John Tyley? According to Alexander Anderson's nephew (also Alexander), it is. In his diary he writes about visiting his uncle in St Vincent and the drawings of a young mulatto, [John] Tyley, who was residing with his uncle and working as his draughtsman.<sup>3</sup>



Some of Tyley's work is also held at the Royal Botanic Gardens, Kew and the Hunt Institute for Botanical Documentation in Pittsburgh. Currently this is all we know about this incredible artist. There are many unsung heroes and hidden treasures within the study of natural history that need to be placed in the spotlight—let's start with John Tyley.

**Visit our YouTube channel for videos from our conference *Diversity within Natural History* with speakers Dr Ernesto Schwartz-Marin, Claire Banks, Miranda Lowe FLS, Kevin Coutinho and Prof Rich Pancost.**

Dr Leanne Melbourne  
Events and Communications Manager  
leanne@linnean.org

### References

1. Howard, R. A. 1997-98. The St. Vincent Botanic Garden – The Early Years. *Arnoldia* 57(4): 12–21
2. Howard, R. A. & Howard, E. S. (Eds.) 1983. *Alexander Anderson's Geography and History of St. Vincent, West Indies*. Cambridge, Mass.: Arnold Arboretum
3. Pomeroy, J. R. 1990. Alexander Anderson's Life and Engravings before 1800, with a Checklist of Publications Drawn from His Diary. *Proceedings of the American Antiquarian Society* 100 (1: April).

ABOVE:  
One of John Tyley's  
illustrations in the  
collections

# THE PRESERVATION OF A UNIQUE COLLECTION

John Abbott has been volunteering in the Conservation Studio of the Linnean Society since April 2018. Having trained as an archive conservator, John worked in the Collection Care Department at The National Archives for 43 years, until his retirement in August 2016. During that time, John conserved paper and parchment documents, maps, plans, designs, posters, photographs and seals.

John has worked incredibly hard during his time as a volunteer, and has already conserved and rehoused a William Carey's collection of 35 illustrations of plants and insects from India (presented to the Society in November 1828) and a collection of 27 illustrations of animals and birds mainly drawn to accompany papers submitted by Thomas Hardwicke. John says: "Volunteering at the Linnean Society gives me the opportunity to use my conservation experience to contribute towards the preservation of a unique and fascinating collection. I have been working on watercolour illustrations which are visually stunning, with time and care taken in their original production."



Conservation treatment has involved the removal of surface dirt, taking care to preserve any additional notations, underdrawings or sketches, often in faint graphite pencil, as they form part of the unique history of each piece. John found that some illustrations have been previously repaired with papers of varying thicknesses, pressure sensitive tapes or linen strips; these have been removed using the minimum amount of moisture applied on a small section of sponge. Where appropriate, shaped or splint repairs of handmade Japanese paper have been applied to areas of weakness with wheat starch adhesive. A mattress needle has been used to shape the repairs; this exposes the long paper fibres along the edge of the repair to form a strong and seamless bond with the original paper. Once cleaned and treated, each illustration has been placed in a folder, and the collections have been boxed to provide additional protection. Scanned images of illustrations from both of these collections will appear in the Society's publication about its 'treasures', appearing later this year.

John Abbott  
Conservator



LEFT AND ABOVE:

John is currently cleaning and conserving illustrations from Alexander Anderson's *Hortus Sti. Vincentii Tabulae*

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## FELLOWS: PRIORITY BOOKING

As of the beginning of 2019, a number of Fellows-only tickets will be made available for evening meetings. As part of this priority booking, each Fellow is entitled to book up to two tickets (for themselves and a guest). Any Fellows-only tickets still available one week prior to an event will be released to the general public. If you have any issues with booking, please contact the Society on 020 7434 4479 or via [events@linnean.org](mailto:events@linnean.org)



## BIODEGRADABLE WRAPPERS

The Linnean Society now uses a biofilm to wrap its Fellows' publications. Polycomp™ uses biopolymers, consisting mainly of potato & maize starch which is fully sustainable. It conforms to EN13432 (the EU Directive on Packaging and Packaging Waste) so is compostable and can be disposed of on any compost heap, household garden waste bin or household food waste bin.

## COLLECTIONS IN CIRCULATION: MOBILE MUSEUM CONFERENCE, 9-10 MAY 2019

The conference, taking place at the Royal Botanic Gardens, Kew (RBG Kew) in West London, will bring together scholars from the UK and overseas with a shared interest in the mobility of museum collections, past and present. Their papers will address various aspects of the history of the circulation of objects and their re-mobilisation in the context of object exchange, educational projects and community engagement. This conference is organised by the Mobile Museum project, a collaboration between Royal Holloway, University of London and the RBG Kew.

Full details of the programme and a link to booking registration are now available at <https://royalholloway.ac.uk/mobilemuseum/conference>



LEFT: © The Linnean Society of London ABOVE: © Leonie Berwick



# TREASURE TROVE

## The Tea Auction Catalogues of the Insch Tea Library

I have visited the Linnean Society archives on several occasions with a special interest in all matters relating to tea. The Linnean Society houses the Insch Library which is a treasure trove of tea history. The collection is named after James Insch FRMS FLS (1876–1951) who was a Tea Planter & Senior Director of Messrs Duncan Brothers & Co. Calcutta & Chairman of the Indian Tea Association. James Insch collected tea history books and documents, and some are real treasures. Two of them struck me as significant: both are tea auction catalogues.

To put all this into context, we need to look at the history of the business of tea. Tea arrived in England in 1660, soon after its introduction to Holland (1610) and France (1630). In 1660 tea was sold in 'The Sultans Head' near London's Royal Exchange and at the same time Thomas Garraway advertised the sale of 'Tea' at his shop in Leadenhall Market. By 1662 Catherine of Braganza (wife of King Charles II) had introduced tea to high society in England, which ensured its popularity. Only seven years later, the East India Company received 143 lbs of tea from their offices in Bantam (now Banten) in Java. This is where the business of tea began.

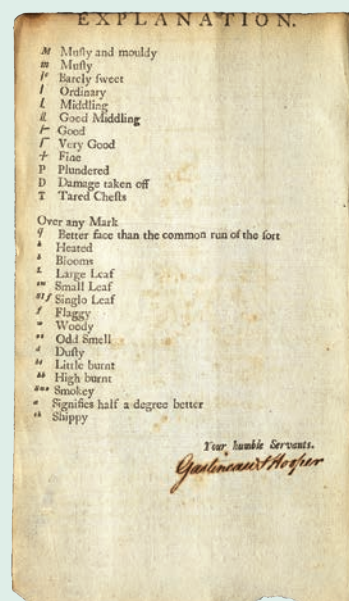
Tea Auctions soon followed in 1679–80, with four a year (for six gruelling days at a time) under the control of the East India Company, who had the sole rights to import tea from China. Initially they were called 'Candle Light Auctions' because tea was 'sold by the candle'; as each lot was announced, a candle marked in inches was lit, and the hammer fell on each lot as the markers were reached. Such was the importance of these auctions that a nominated tea warehouse keeper was paid £10 a year for 'setting up the candle'. At that time tea warehouse keepers were earning £80 to £160 a year, a not insignificant sum.

Tea catalogues were compiled and printed for each of these auctions. Very few still exist and the Linnean Society has two, from 1797 and 1836 (the year the East India Company lost their monopoly on the trade).

The catalogues had a structure. Beginning with the date of the auctions, they then listed the terms and conditions, details of the ship that transported the tea, date of inspection by Customs, the warehouse where it was stored (by code) and the number of chests. Every chest of tea was sampled by specially designated tea brokers (around 30 in all), and quality marks were then listed alongside; around 65 quality marks can be seen in the 1797 catalogue.



The black teas offered were 'Bohea', 'Congou', 'Souchong' and 'Pekoe'; the green teas were 'Twanky' and 'Hyson'. There were also teas on sale which were probably bought in anticipation by traders and resold. Details of traders like Ino Milford Esq., T Boddam Esq., and interestingly a Mrs. Rees are listed, alongside Rev. William Browne, and Sir F. Baring, Bart. (The Baring family, who went onto establish Barings Bank, feature on several pages.) There is even an entry for Sir Joseph Banks, who was a Director with the East India Company.



The auctions themselves were conducted by a Director of the Company; sitting on a rostrum, he would be surrounded by officials at adjoining tables. The tea auctions were loud affairs:

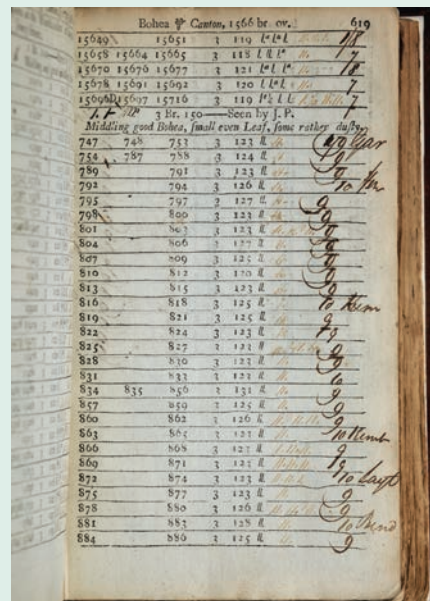
*...to the uninitiated a Tea sale appears to be a mere arena in which the comparative strength of the lungs of a portion of his Majesty's subjects are to be tried. No one could for an instant suspect the real nature of the business for which the assemblage was congregated.*

Some commented that in spite of the thick walls of East India House on Leadenhall Street, the shouting could be heard in Leadenhall Market.

The business of tea has continued to increase. In 1750, a staggering 4.72 million lbs of tea was imported into Great Britain. By 1797, English tea drinking hit a rate of 2 lbs per capita annually, a rate that increased by five times over the next ten years. In 2017 the U.K. imported 282 million lbs.

While the business has remained, the auctions have not. Tea auctions continued in various locations around London until 29 June 1998—a period of 319 years. Tea catalogues, like the ones at the Linnean Society, also faded into history with this last auction.

Ranit Bhuyan  
The London Tea History Society



TOP:

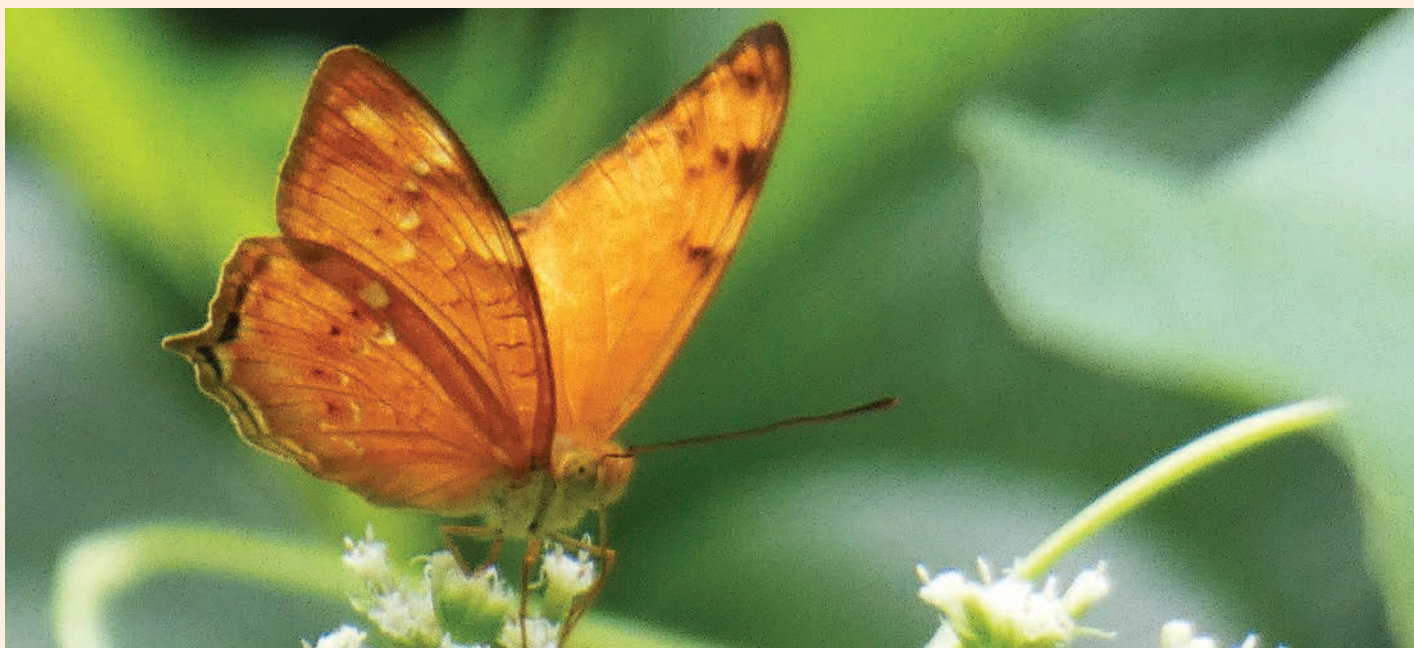
The title page of the Society's rare 1797 catalogue. Catalogue images © The Linnean Society of London

BELOW LEFT:

A list of quality marks found in the catalogue

BELOW RIGHT:

These lists show the brokers' marks, outlining the quality of each lot of tea



# Geography, Politics and Collecting Bias

## BUTTERFLY RESEARCH IN THE SOUTHWEST PACIFIC

ABOVE:  
For varying reasons,  
not many species were  
recorded in American  
Samoa; *Vagrans egista*  
was one of few found  
© John Tennent

Distribution and diversity of butterfly fauna on the scattered islands of the Southwest Pacific are often overlooked: islands are small and remote, butterfly diversity is low, and the expense of regional travel is high. A checklist of butterfly diversity on the islands (Tennent 2006) is now out of date, so an invitation to visit Fiji in July/August 2018 presented an opportunity to visit some other remote islands, where recorded butterfly diversity was thought to be incomplete.

A total of 25 islands were visited between August and December 2018, including those of Kiribati, Tuvalu, Wallis, Futuna, Tonga, American Samoa, Samoa, Cook Islands, Tahiti and the Marquesas, though only a few of these will be expanded upon here. Alongside addressing the possible under-recording of taxa, the project aimed to establish whether the numerous forms of female *Hypolimnas bolina* (Nymphalidae) may be subject to a degree of collecting bias, with 'attractive' forms being collected in preference to 'dull'. Another aim was to obtain a male of the Tongan endemic *Deudorix armstrongi* (Lycaenidae) in order to establish the status of other *Deudorix* taxa endemic to Fiji and Samoa.

### Kiribati and Tuvalu (formerly the Gilbert & Ellice Islands)

Previously, there had been three butterfly species recorded from Kiribati and five from Tuvalu (Tennent, 2006), yet no butterflies were seen on any of four islands of Kiribati visited, and only four species on five islands of Tuvalu.

I walked a total of c. 25 km on several of Kiribati's western islands without seeing a solitary butterfly. (An Australian aviator who has lived in Kiribati for several years told me he had not noticed a butterfly there for some time.) On Tuvalu, I saw every species previously recorded, with the exception of *Danaus plexippus* (Danainae).

### Wallis and Futuna

The French administered islands of Wallis and Futuna have long been linked politically, although the islands are 230 km apart with different heritages and cultures. There is no public transport; a few hire vehicles are available for NGO projects on Wallis, but there are none on Futuna, so walking is the only option.

A paper by Patrick & Policard (2015) based on the latter's residence on Wallis for four months and a brief visit to Futuna, raised the number of reported species to ten, compared to only four recorded by myself in 2006. However, approximately one week on each island resulted in the identification of 16 butterflies from Wallis and Futuna. Of these, a race of *Nacaduba dyopa* (Lycaenidae), not previously recorded from either island, may be an undescribed subspecies. It is interesting that *Eurema brigitta* (Pieridae) was the only *Eurema* seen on Wallis, where it is common, but that the only two *Eurema* specimens seen on Futuna were *E. hecabe*—confirmation that records need to be considered in a geographical rather than a political context.

### Tonga

Butterflies on Tonga (Tongatapu, Eiuva, Vava'u) were abundant. Of note was a male *Deudorix armstrongi* (Lycaenidae) (the Natural History Museum, London only has the type female specimen) found on the same island (Vava'u) as the holotype; this will allow comparison for the first time with the males of other endemic *Deudorix* on Samoa, Fiji and the remote Tongan outlier of Niuafo'ou.

Yet, a major feature on the Tongan islands was the occurrence of *Hypolimnas bolina* (Nymphalidae), a common species throughout the Pacific region where many forms have been described, usually from female phenotypes. The female of *H. bolina* is extremely variable, although it is generally accepted that certain females forms are restricted, or almost restricted, to particular islands. Females are



generally encountered in smaller numbers than males, with numbers per day seen in low single figures. However, females were common on Tonga, and abundant in some localities. I have often wondered whether the occurrence of some forms in collections is due to collecting bias, with dull forms overlooked or ignored in favour of the more attractive and colourful forms. The presence of such large numbers on Tonga allowed a daily assessment of the relevant forms present in different localities and on different islands. Almost all the described female forms were seen on Tonga, and it is probable that there are few specimens of some common forms in collections, and larger numbers of 'pretty' forms less frequent in nature.

### Samoa (formerly Western Samoa)

Three islands were visited: Upolu, Savai'i, and the very small island of Monono. Each island was quite different. As is the case on so many other Pacific localities, butterflies were not numerous in terms of diversity or individuals, with one exception here on Samoa: *Tirumala hamata*.

On Upolu, *T. hamata* was seen occasionally in the countryside, usually flying singly. On Savai'i, a larger, wilder and less densely populated island, *T. hamata* was found in many places, in huge populations of hundreds of individuals, on waste ground or at the side of a track where nectar sources were common. They roosted together in the same places and were easily disturbed. A few *Euploea* butterflies formed a small part of these agglomerations. On Monono similar numbers of *T. hamata* occurred and on all three islands other butterfly species were found in small numbers.

### American Samoa

American Samoa was something of a surprise. Land ownership issues were clearly paramount and it was almost impossible to stop at the side of a main road to take a photograph without someone stopping to say that this was their family land.

Aside from anticipated new records of 'grass' blues flying on beachside vegetation, and sightings of species such as *Vagrans egista*, few records were made on American Samoa. Almost every house had several large dogs with no fear of humans and the topography further inland made walking problematic.

### The Cook Islands

Few butterfly species are present on the Cook Islands, although it was a surprise to find the South American *Heliconius erato* (*Nymphalidae*) flying commonly in most places on the island where there were abundant nectar sources. The species was introduced from Ecuador in August 2016 in the hope of controlling the spread of the Red Passion Vine, *Passiflora rubra* (Passifloraceae) on Rarotonga. It is too early to know whether this will be ultimately successful, but according to the resident entomologist on the Cook Islands, a pre-release assessment suggested that when *Heliconius* larvae ate the new shoots, the plant merely grew more fresh shoots.

The butterfly has prospered in its new home and is now the commonest and most widespread butterfly species on Rarotonga; it can be seen in dozens on stands of *Stachytarpheta* and other widespread nectar sources almost anywhere on the island and was seen in the town centre as well as near the summit of the central mountain massif. It is an attractive blue and red species remarked upon by residents and tourist visitors alike, and the Cook Islands Government is under local pressure to introduce the butterfly to some of the other islands.

### Acknowledgements

Core funding for fieldwork was generously provided by the Natural History Museum, London (Special Funds); the Royal Entomological Society; the Linnean Society of London (John Topp Fund); Martin Jacoby, Somerset, UK, and Dick Vane-Wright, Kent, UK.



#### TOP & MIDDLE:

Recorded in the Tongan islands, the female forms of *Hypolimnys bolina* are extremely variable, with some forms seemingly restricted to certain islands

#### BOTTOM:

The South American species *Heliconius erato* was a surprise find on Rarotonga in the Cook Islands



### References

- Patrick, B. H. & Patrick, H. J. H. 2012. *Butterflies of the South Pacific*. Otago University Press. 240 pp.  
 Patrick, B. H. & Poliard, J.-P. 2015. The butterflies of Wallis and Futuna. *The Weta* 49: 28–33.  
 Tennent, W. J. 2006. A checklist of the butterflies of Melanesia, Micronesia and Polynesia and some adjacent areas. *Zootaxa* 1178: 1–209.

# PORTRAIT OF A BOTANIST

## PROFESSOR DOCTOR DAVID HOSACK

This is the story of a new acquisition by the Linnean Society, a portrait of one of its earliest Fellows, the American botanist Professor Doctor David Hosack (1769–1835) (Fig. 1). It now hangs on the staircase in the Society's Piccadilly premises, next to the 'wedding portrait' of Carl Linnaeus, whose work Hosack greatly admired. In fact, the three volumes beside the sitter are entitled SMITH [for Sir James Edward Smith], LINNAEUS and JUSSIEU, indicating Hosack's influences, and are pictured in front of a view of his botanic garden, Elgin Gardens, in New York. This was the first botanic garden in America, and made Hosack one of the most famous Americans of his time, even though the gardens survived for little more than a decade.<sup>1</sup>



For a century the portrait had lost its identity, but we now know from a roughly contemporary engraving (Fig. 2) that the portrait is of Professor David Hosack, MD, FRS, FRSE, FLS (1769–1835), the American physician, botanist and educator.<sup>2</sup> It is not however by Thomas Sully (1783–1872), whom the engraving by Charles Heath credits, but by John Trumbull. The portrait must be after 1804, when the gardens were opened, and before 1815 when the recipient Dr John Coakley Lettson died (see below), and definitely before 1835, the sitter's death. The sitter's features closely resemble all the other portraits of Hosack reproduced by Robbins, so his identity is not in doubt.<sup>3</sup>

We know that the portrait was by John Trumbull (1756–1843), the noted American artist,<sup>4</sup> from a letter from John W. Francis MD (Hosack's pupil and friend) to Hosack in February 1816.<sup>5</sup> In it he describes his visit to the house of the late Dr John Coakley Lettson FRS, FLSL, in Camberwell, where he saw the portrait of Hosack,

in which he observed: "all the paraphernalia of Trumbull's painting... the gown, the [botanic] garden, the broken pillar... Trumbull's painting as a painting lays claim to high praise. I can see that".<sup>6</sup> Hosack had asked Francis to try to buy back the picture (which he had given to Lettson as an earnest of his friendship) for him; Lettson had died in 1815 in severe debt, and his effects were to be sold up to cover them. The description fits our portrait of Hosack perfectly. Trumbull however seems to have pre-empted Francis, as he exhibited a portrait of Hosack (not described) at the Royal Academy in London in 1818.<sup>7</sup> This cannot be a coincidence. It would have been a good chance for Trumbull to advertise his talents here as a portrait painter.<sup>8</sup> (He had previously exhibited 'history paintings' and portraits since 1784.)

It is not so surprising that Hosack wanted to give his portrait to Dr John Coakley Lettson (1744–1815); like Sir James Edward Smith, they were both Fellows of the Linnean Society, at the forefront of the science of botany, and all three belonged to the Royal Society. Lettson was of course older than Hosack at the time; in fact the Linnean Society owns three letters from Lettson to Linnaeus himself, (plus a fourth loose sheet to another correspondent dating from 1805).<sup>9</sup> All three were also non-conformists in their religion.

The sitter wears an academic gown of grey or brown silk with frogging on the arms and a velvet shawl collar, over a white lawn stock and presumably shirt. His hair is in the latest 'Brutus' style, with a lock of hair brushed forward over the forehead. He sits on a red-upholstered chair with a horizontal-topped back, his left hand in his lap. To the left of the fluted pillar behind him is a view of a large orangery or greenhouse of seven bays wide by three deep, with a giant order of pillars separating the bays and a low-pitched hipped roof which might be tiled. This is flanked by two large lean-to glass-houses with shallowly sloping roofs which protrude beyond the front line of the 'greenhouse'. (In the terminology of the period, a greenhouse was a building in which one sheltered tender evergreen plants and bushes in tubs over the winter. It was usually only partly made of glass.) These buildings sit on a terrace, on the edge of



LEFT:

Fig. 1. Prof Dr David Hosack by John Trumbull (considered to be the painting which was given by Hosack to Dr John Coakley Lettson, sometime before the latter's death in 1815)  
© The Linnean Society of London

BELOW:

Fig. 2. Engraving of portrait in Fig. 1.  
© Courtesy Yale University, Harvey Cushing/John Hay Whitney Medical Library



which are small trees in tubs, presumably those which lived inside in winter. These buildings were situated in the Elgin Botanic Gardens (founded by Hosack and created 1801–4), a site today near the Rockefeller Center in New York, USA.

Though the Elgin Botanic Garden only survived from 1804 (when it was finished) to c. 1818, due to lack of funds, it can claim to be the first botanic garden in the United States. Hosack was justly proud of it and produced a catalogue of the plants entitled *Hortus Elginensis* (2nd ed. 1811), of which the frontispiece was a view of the 'greenhouse' and glass-houses which appears in the background to Hosack's portrait by Trumbull.<sup>10</sup> (See Fig. 3.)

After the presumed appearance of Trumbull's portrait of Hosack at the Royal Academy in 1818,<sup>11</sup> the portrait's trail is lost. One imagines that it became merely a desirable piece of furnishing. When the picture was sold at the Norman Court sale in 1948, it was attributed to Beechey, and merely described as the portrait of a botanist (deducible from the books in the picture: see above).<sup>12</sup> The picture's owner 'A.L.C.-' post-1948 received ideas of two possible identifications: William Curtis (of the *Botanical Magazine*) and William Griffelin, neither of which he favoured.

The muddle over the present portrait's authorship probably occurred because Thomas Sully did indeed paint a portrait of Hosack holding a single book, which is now at Winterthur Museum, Delaware, in the US (see Fig. 4 for an etching of the portrait).

**Join us at the Linnean Society on 20 June for Dr Victoria Johnson's lecture on her book *American Eden: David Hosack, Botany and Medicine in the Garden of the Early Republic*.**

Georgina Craufurd



## References

<sup>1</sup> Johnson, V. *American Eden, Botany and Medicine in the Garden of the Republic*, 2018.

<sup>2</sup> For an early biography see Rice, D. and Hart, N. 1854. *The National Portrait Gallery of distinguished Americans, with biographical sketches*, vol. II, Philadelphia. Besides his American studies, Hosack also had an MD from Edinburgh University in 1792.

<sup>3</sup> Robbins, C.C. 1964. *David Hosack, Citizen of New York*, Philadelphia. Between pp. 118 and 119.

<sup>4</sup> John Trumbull (1756–1843) an American painter of portraits and large historical paintings, seems to have stayed mostly in the United States.

<sup>5</sup> Robbins 1964, quoting letters of February 6th, 7th and 16th 1816, in the New York Public Library, John W. Francis Papers. <https://findingaids.princeton.edu/collections/C0687#collhist>

<sup>6</sup> Robbins 1964, p. 202.

<sup>7</sup> <https://archive.org/stream/royalacademyofar08grav#page/24/mode/2up>

<sup>8</sup> Graves, A. 1905. *The Royal Academy of Arts: a complete dictionary of contributors and their work from its foundation in 1769 to 1904*. Graves lists three unidentified male portraits in 1785 and one in 1809, and in contrast gives Hosack's name and titles in full; it is extremely unlikely that he exhibited another portrait of Hosack in or around 1818.

<sup>9</sup> L4689 from Lettsom, John Coakley, to Linnaeus, Carl (8 May 1772); L4726 same sender and recipient (18 September 1772), and L5440 ditto (28 February 1772). No letters from Lettsom to Smith survive.

<sup>10</sup> Aaron Burr's letter to Dr Hosack asking after Alexander Hamilton ([http://findingaid.winterthur.org/html/HTML\\_Finding\\_Aids/col0361.htm](http://findingaid.winterthur.org/html/HTML_Finding_Aids/col0361.htm)). Winterthur also has a drawing of the Elgin Botanic Gardens and Conservatory by Louis Simond: <http://museumcollection.winterthur.org> (Museum object no. 1977.0171 A)

<sup>11</sup> Royal Academy, *The Exhibition of the Royal Academy*, MDCCCXVIII, the Fiftieth [1818], p.16, cat. no.275.

<sup>12</sup> Presumably sold by the auctioneers Woolley and Wallis of Salisbury, who do not have catalogues for this period.

LEFT:

Fig. 4. Etching of painting of Dr David Hosack (painting by Thomas Sully)

© The Linnean Society of London

BELOW:

Fig. 3. William Satchwell Lenay after Hugh Reinagle, *The Botanic Garden of New York*, frontispiece to Hosack's *Hortus Elginensis*, 2nd edn., 1811. This or a similar view of the Elgin Botanic Garden was used in Trumbull's portrait of David Hosack.

© Courtesy BHL



## FORTHCOMING EVENTS 2019

**3 Apr**  
Lunchtime  
Lecture  
12.30–13.00

### Reforming the Whale

**Speaker:** Mark Peter Simmonds OBE,  
*Humane Society International*

**18 Apr**  
Evening Lecture  
18.00–19.00

### How and Why Biological Shapes change during Evolution: History of Ideas from D'Arcy Thompson to Developmental Genetics

**Speaker:** Dr Arkhat Abzhanov,  
*Imperial College London*

**1 May**  
Lunchtime  
Lecture  
12.30–13.00

### Putting Flesh on Ancient Bones

**Speaker:** Dr David Button,  
*Natural History Museum, London*

**16 May**  
Evening Lecture  
18.00–19.00

### Evolution in the Genome: Studying Brightly-Coloured Tropical Butterflies to Understand Evolution and Speciation

**Speaker:** Professor Chris Jiggins,  
*University of Cambridge*

**24 May**  
Fellows' Event  
16.00–19.00

### Anniversary Meeting

*The AGM for the Fellows of the Linnean Society*

**5 June**  
Lunchtime  
Lecture  
12.30–13.00

### Plants of the Qur'an and other Religious Texts: Preserving Cultural History in a Changing World

**Speaker:** Dr Shahina A Ghazanfar FLS,  
*Royal Botanic Gardens, Kew*

**20 June**  
Evening Lecture  
18.00–19.00

### American Eden: David Hosack, Botany, and Medicine in the Garden of the Early Republic

**Speaker:** Dr Victoria Johnson, *Hunter College, NY*

**24 June**  
Day Meeting

### A Contribution to the Origin and Early Evolution of Snakes

**Organisers:** Dr David Gower, *Natural History Museum, London* and Dr Hussam Zaher, *University of São Paulo, Brazil*

**REGISTRATION IS ESSENTIAL FOR ALL EVENTS:**

<https://www.linnean.org/events>

**Please check our website for other events not listed here**

## Discovery Workshops

Why not join us at the Society for one of our SciArt workshops?

Over the coming months we'll be holding workshops illustrating and painting a variety of forms: eggs and feathers, butterflies and moths, as well as a workshop aimed at gaining confidence in illustrating nature. For our student members, we'll also be holding two *Student Skills* workshops, on creating videos and podcasts.

Explore our events online to find out more: [www.linnean.org/events](http://www.linnean.org/events)



## Welcome to... Daryl Stenvoll-Wells

Please join us in welcoming Daryl Stenvoll-Wells to the team at the Society. As of January 2019, Daryl has been overseeing our SciArt competition, the BioMedia MeltDown Project, having taken over from Elisa Jones who left the Society in November last year. Daryl's background is in art; she is an art educator and community arts activist who has taught visual art and art history internationally for two decades. She was introduced to teaching while designing murals with at-risk youth in her home town of Los Angeles, and proceeded to teach for schools and organisations in Washington, D.C. and New York before settling in London, her adopted (and favourite) city.

Her relationship with the UK began as an MFA student at Slade School of Fine Art, and continued with six years heading the Lower School Art Department at the American School in London. This was followed by an MA in Development Education from the University of Sussex and an increasing specialisation in curriculum design, arts integration and public engagement for organisations, museums and galleries.

As a teaching artist, Daryl employs traditional and new media to explore a range of topics including historical and current events, philosophy, and science. In 2014 she established an organisation, *Art Responders*, which curates exhibitions and community events with a focus on anti-racist action, restorative justice, and combatting exclusionary frameworks.

Contact Daryl at [daryl@linnean.org](mailto:daryl@linnean.org)

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Charity Reference No. 220509

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