

Revising the Linnean Society's Bye-Laws

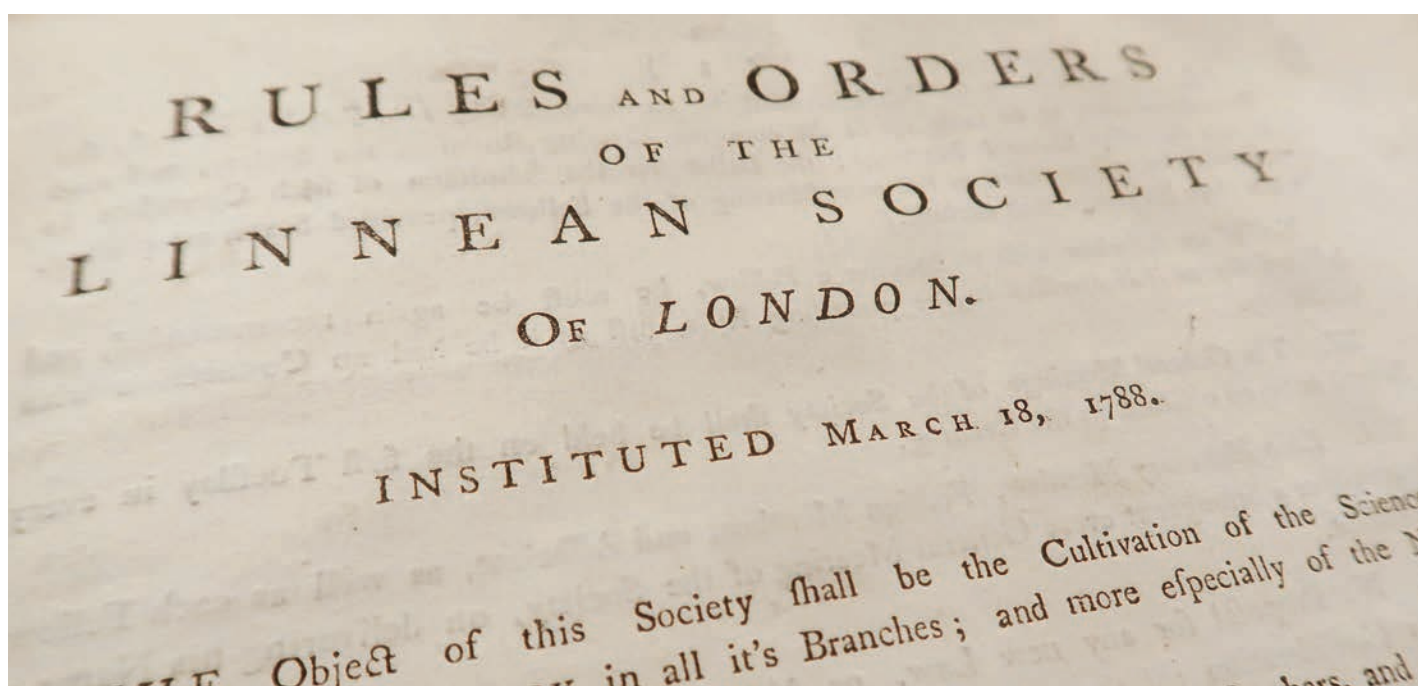


Image © Mark Watson

Recent years have seen significant developments in the evolution of the Linnean Society, focussing on the delivery of our charitable objectives, the care of our collections, and our commitment to the Fellowship, our staff, and the wider public. In 2018, the Council commissioned an external review into the way the Society is governed, and steps are being taken to implement the recommendations. These include the articulation of the Society's philosophy through new vision, mission and values statements, and the appointment of Gail Cardew as the Society's first chief executive officer. In order to support these changes, and to enable the Society to fulfil its aspirations as an inclusive, public-focussed modern charity, changes to our Bye-Laws are needed.

The Society has evolved considerably over its 233-year history, with these changes reflected in its governing documents—the Royal Charters and Bye-Laws. An Additional Royal Charter was granted in 1904, a Supplemental Charter added in 2006 (see *The Linnean* 34(1): 13–22), and there have been about 20 editions of the Bye-Laws. These chronicles of the past reveal cycles of change, with episodes of major revision followed by incremental adjustments. The last major revision to the Bye-Laws was undertaken around 1990 and now, a generation later, we are again in need of a new set of Bye-Laws to provide a solid foundation for good governance in today's world.

When the Society was instituted on 18 March 1788 it was governed by two letterpress pages of *Rules and Orders*. On the granting of the first Royal Charter in 1802, the Society's internal regulations were expanded into 17 chapters of Bye-Laws, covering 28 pages in a slim book, published along with the Charter. Although the Society's Bye-Laws have been much modified over the years, there are several provisions in these first Bye-Laws that have stood the test of time, shining through to the present and connecting us with our past. Changes to the Bye-Laws that may have seemed revolutionary at the time are now seen to be evolutionary, and part and parcel of a dynamic Society successfully evolving to meet current needs.

In 2020 the Society's Council constituted a 'Bye-Laws Revision Group' to scrutinise the Bye-Laws, compare them with those of similar organisations, and propose changes. Once approved by Council, the new set of Bye-Laws will be circulated to the Fellowship, read at two consecutive General Meetings of the Society, and put forward for approval by ballot at the following meeting. The 'Bye-Laws Revision Group' has begun its work, and will keep the Fellowship informed throughout this process. Fellows with a particular interest in the Bye-Laws are encouraged to get in touch via the President (president@linnean.org).

Mark F. Watson HonFLS
Chair, Bye-Laws Revision Group

The *Perfidy* Painting

Solomon Alexander Hart RA

by John Hardy BSc MB BS MD
FRCS(Ed) FRCS(Eng) FRCS(Orth)

Perfidy ('pə:fzdi)

Noun: 'The state of being deceitful and untrustworthy.'

Similar: Treachery/duplicity/deceit



ABOVE:

The *Perfidy* portrait was seemingly painted at the Linnean Society, but who is the sitter?

© John Hardy

BELOW:

The Infrared Reflectography (IRR-Left) and radiography (Right) scans both show layers of underpainting, including a 'bow', potentially a medal or Order, as well as changes to the face and hands.

© Courtesy the Courtauld Institute

The artist

The painting *Perfidy* by Professor Solomon Hart RA was exhibited at the Royal Academy of Arts (RA) in May 1878. Missing for years, *Perfidy* has appeared in published lists of paintings by the artist with no explanation of the sitter or title.¹ A number of intriguing pentimenti (changes made by the artist found under subsequent layers) and marks on the back of the painting are suggestive of some of its early provenance. Further scientific investigation at London's Courtauld Institute demonstrates pentimenti that go beyond the usual small changes an artist makes to suggest major changes insisted on by the sitter.

Solomon Alexander Hart was born in 1806 into Plymouth's Jewish community. He was the son of Samuel Hart (1785–1830), a Jewish engraver and teacher of Hebrew at the local synagogue. Solomon was apprenticed to local engraver Charles Warren,² and he gained the confidence of a well-respected Royal Academician from Plymouth, James Northcote, who wrote him a letter of recommendation. After at least one unsuccessful attempt at entering the RA, he became the first Jewish artist to enrol at the Royal Academy Schools on 15 August 1823. On 2 November 1835, Solomon was made an Associate of the Royal Academy (ARA), and in 1839 he exhibited *Lady Jane Grey at the place of her execution*, which secured his election as Royal Academician (RA) on 10 February 1840.

From 1854–63 he succeeded C. R. Leslie as Professor of Painting at the Royal Academy, after which he became its Librarian. Hart was curator of the Painted Hall at Greenwich Naval Hospital. He was very learned in the history of the fine arts. Between 1826 and 1880 he is stated by Mr Algernon Graves to have publicly exhibited 180 pictures.³

The painting

What is known about *Perfidy* so far? The portrait was painted in the Council Room (now Library Annexe) of the Linnean Society of London (LSL). The front elevation of Burlington House, home of the Royal Academy of Arts (RA), can be seen over the left shoulder (from the viewer's perspective). Why would Hart have been granted access to the Council Room? Would the importance of the sitter to the RA have had merit? We are now looking for an important woman linked to both the LSL and the RA. Otherwise why include the façade of the RA?

The pentimenti are intriguing. Beyond the sleeve margin of the left shoulder are wide, lead-white brush strokes in the Infrared Reflectography (IRR) scan, which are also present in the radiographs, but are painted out of the final portrait by including more of the Burlington House façade, and

adding more sleeve over the white ribbon. The Courtauld scientist's first interpretation was that this was some sort of bow. Could the white bow be the preparatory brushstrokes of a medal or Order? The Order of Victoria and Albert was always worn on the right shoulder (again, from the viewer's perspective). Was this painted out because the artist mistakenly put it on the wrong side?

Also visible is an underpainting of a slashed sleeve that is not typical of the underpainting for the sleeve of a renaissance doublet. Another necklace, and a different neckline that shows more bare shoulder, have also been painted out. These were Victorian times after all! What would her mother say? The jewellery is Renaissance in style, which became popular again in the Victorian period.

Who is the sitter?

The identity of the sitter is still unknown—can the Society's membership help? Current speculations include Princess Louise (1848–1939), daughter of Queen Victoria, who studied at the RA. Also Victoria, Princess Royal (1840–1901), who had been described as 'perfidious' by Otto Von Bismarck and the anti-Semitic movement in Prussia for her support for the Jewish Community in Germany after 1871. Or is she the wife of a Linnean Society Fellow? Please get in touch if you have any information.

Acknowledgments

I am grateful to Janet Ashdown and Gina Douglas at the Linnean Society, as well as Royal Academy Librarian Adam Waterton, for their work in identifying where the portrait was painted.

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- ¹ http://www.avictorian.com/Hart_Solomon_Alexander.html
- ² Benezit, E. 2006. *Benezit Dictionary of Artists*. Paris: Gründ. ISBN 10: 2700030702 / ISBN 13: 9782700030709
- ³ Graves, A. 1884. *A Dictionary of Artists...* London: G. Bell. P. 109.



THE KEW GARDENS OF THE EAST

‘[Fothergill’s collection] was equalled by nothing but royal munificence, bestowed upon the botanical gardens at Kew. In my opinion no other garden in Europe, royal or of a subject, had nearly so many scarce and valuable plants.’

Sir Joseph Banks (1742–1820)

West Ham Park is an oasis of nature in the borough of Newham, one of the most crowded and underprivileged areas of London. It is Grade II listed by Historic England in the category Parks and Gardens, regularly winning the highest award from London in Bloom (<http://londoninbloom.co.uk/>). Historically, the ownership of the land on which the park stands can be traced back to the 16th century. What is now the London Borough of Newham was largely still rural countryside in Essex until the mid-19th century, when urbanisation proceeded rapidly.

Dr John Fothergill (1712–80) was a wealthy London physician, Quaker, educational reformer, philanthropist and botanist, and supporter of the rights of American colonists. He bought the land, called the Upton Estate, from a naval officer named John Elliot in 1762, and created a botanical garden (as described in the quote by Joseph Banks).

Fothergill employed the best botanical artists of the time to create paintings of his plants on vellum. Georg Ehret (1708–70), Ann Lee (1753–c. 90), John Miller (also known as Johann Sebastian Müller, 1715–c. 92) and Simon Taylor (1742–72/96) were some of the artists. Catherine II, Empress of Russia, bought the paintings on Fothergill’s death, and they have remained unseen in Russia ever since.



Fothergill’s garden

The Friends of West Ham Park group have created an exhibition focusing on the history and the botanical illustrations. Initially, temporary displays over two summers were improvised in the beautiful rose garden of the park, on the site of Fothergill’s garden. There was a great deal of interest and so a grant was obtained from the City of London Central Grants, to commission a permanent, weatherproof display, which has now been installed. We found originals by

some of the artists listed in various institutions including the British Library, the Victoria & Albert Museum, the Knowsley Collection of the Earl of Derby, and the Quakers of Britain library. (High resolution digital images were provided gratis or at a reduced price, for which we are very grateful.)

Fothergill himself was inspired in the creation of his garden by his friendship with Peter Collinson, a wool merchant whose passion was horticulture. Collinson and Fothergill enabled John Bartram of Pennsylvania’s exploration of the more remote regions of America, such as Florida, and many seeds and plants were imported for British gardener-botanists including Fothergill, and for the gardens at Kew. Fothergill also supported, with supplies of citrus juice, the 1768 voyage of the HMS *Endeavour*, on which Joseph Banks and Sidney Parkinson (1745–71) were engaged as botanist and artist, respectively. Linnaeus corresponded with Fothergill, and he named the genus *Fothergilla* for him.

Accessing originals

Obtaining support for our attempt to gain access to the original illustrations in Russia has proved difficult, although we have had much excellent advice and help from Dr John Edmondson, Honorary Research Associate at the Royal Botanic Gardens, Kew and formerly Head of Science at the World Museum Liverpool, and Geraldine Norman, former director of the Hermitage Foundation UK. Some of the John Miller illustrations have been viewed by Dr Edmondson and a colleague from the Yale Center for British Art at the Komarov Botanical Institute in St Petersburg, but the extent and condition of the holdings is not currently known.

Progress in exploration of the archives in Russia has stalled for the foreseeable future not least because of the COVID-19 pandemic. We are pleased however, to have brought the story of Fothergill and his garden to our local population and to all visitors to the park. Visit the garden: <https://friendsofwesthampark.co.uk/dr-fothergills-exhibition/>

Mary Edmondson, Friends of West Ham Park



ABOVE:
Fothergill commissioned some of the finest botanical artists of the day to illustrate his plants, including Georg Dionysus Ehret, whose image of a papaya can be found in the Derby Collection at Knowsley Hall. © Courtesy of the Rt. Hon the Earl of Derby, 2021

LEFT:
Fothergill’s Garden in West Ham Park: display boards lead the visitor through the garden’s history and connections. © Leonie Berwick

BELOW:
Physician Dr John Fothergill created a much-admired botanical garden in 18th-century London. © Royal College of Physicians



TAMING CHAOS

MYCOLOGY & LINNAEUS

By Nathan Smith FLS

ABOVE:

© D. Brent

BELOW:

An achromatic microscope designed by Joseph J. Lister, which markedly improved accuracy in the study of microscopic characters.

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It is difficult to understate the importance of Linnaeus to systematic biology. Widely recognised as the father of taxonomy and animal and plant systematics, his approach to the classification of life remains highly influential to this day.

And yet, within mycology (the study of fungi), Linnaeus enjoys an altogether rather different reputation. John Ramsbottom, late Keeper of the British Museum (Natural History) and 'pre-eminently an historian of mycology' (Wakefield 1966) who maintained a research interest in Linnaeus, argued that, whilst he presented 'a surprisingly modern treatment of flowering plants', as far as Linnaeus was concerned 'for all practical purposes mycology as a subject had not begun' (Ramsbottom 1941). Later, he would go further, writing that Linnaeus 'did not advance the study of mycology. Indeed, it may reasonably be held that he definitely retarded it' (Ramsbottom 1954, p.20). Such views of Linnaeus appear relatively consistently within histories of mycology, with one mycologist writing that Linnaeus' understanding and treatment of the fungi seems have been 'almost a calculated slight' (Kendrick 1981) and another that Linnaeus is considered to have not been 'well-versed in fungi' (Korf 2005).

Certainly, such views are in line with how Linnaeus dealt with the fungi. His taxonomic treatment, so careful with other species, was often incomplete and superficial. In his 12th edition of the *Systema Naturae* (1767), Linnaeus grouped many of the fungi, along with a host of other organisms, into the dumping ground genus of *Chaos*, setting aside the species *Chaos fungorum* and *Chaos ustilago* for the (spores of) fungi and smut fungi respectively (the former including '*Lycoperdi*, *Agarici*, *Boleti*, *Mucoris*' (p.1326)). In his *Philosophia Botanica* (1751), Linnaeus wrote that the order of Fungi was 'in opprobrium artis'—a scandal to art—with botanists not knowing what forms constituted a species and which forms constituted a variety (Linnaeus 1751, p.241).

A victim of information overload or ill-suited?

Linnaeus' neglect of mycology is particularly puzzling given early interest in living contagion in plants (Antonovics and Kritzing

2016; Antonovics and Hood 2018). One potential explanation for this is that the classification of the fungi fell victim to Linnaeus' 'information overload' (Müller-Wille and Charmantier 2012), with the classification of plants and animals, combined with his medical interests, taking priority in his work. Another is that Linnaeus' inability to order the fungi stems from his issues with microscopy (Ford 2009). Certainly, microscopes of the time were plagued by a myriad of technical issues that rendered accurate measurements at high resolutions nigh on impossible. Regarding the latter, it wouldn't be until the 1830s, with the development of the achromatic lens by Joseph Lister (Lister 1830), that substantially improved accuracy in measuring and recording microscopic characters would be available. It is perhaps no coincidence that mycology began to exponentially grow as an area of study in the decades following Lister's development and the increasing availability of microscopes, with early mycologists often having close associations with popularist expressions of microscopy.

One final explanation is that fungi are ill-suited for the Linnaean system. Indeed, some modern mycologists have argued as much, writing that the 'basis for attaching a Latin name to a fungus is...flimsy' and indeed that mycologists are bound by 'the shackles of Linn[ean] fundamentalism' (Money 2013, p. 465), with others expressing the notion that the primacy of sexual characteristics in the Linnaean classification of plants is unduly influencing and restrictive in mycology (Hibbett and Taylor 2013). Certainly, fungi's host of complex lifecycles (both sexual and asexual), combined with excessive phenotypic plasticity and convergent evolution of key diagnostic features (particularly in fruit bodies), render them complex organisms to diagnose and describe succinctly and accurately. Indeed, these issues have plagued mycological taxonomists since Linnaeus and continue to be an issue to this day. One might merely point to



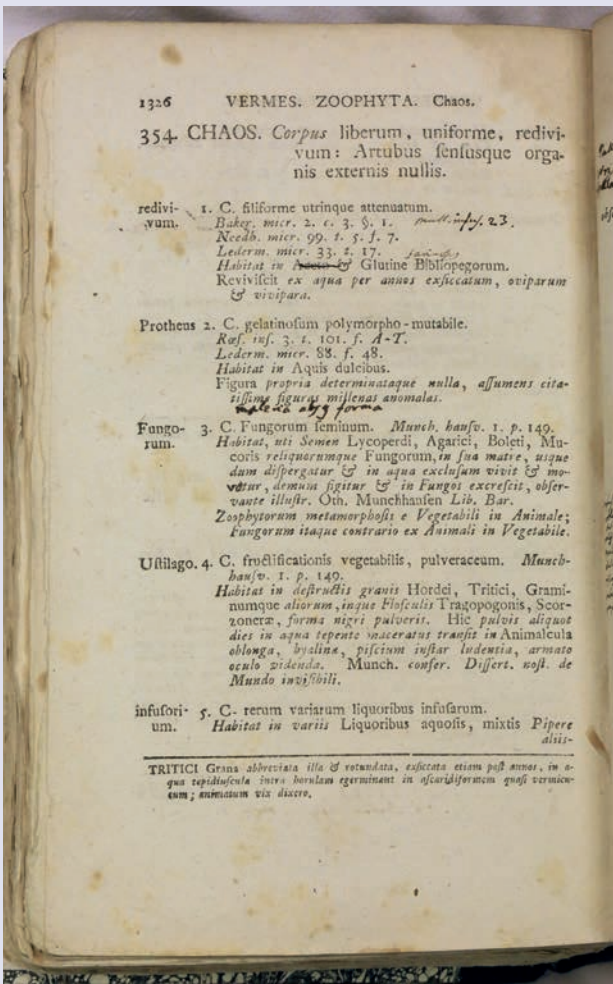
the code which governs fungal nomenclature. Allowing several binomials for a single genetic species remained valid until 2011, primarily on account of the substantial pleomorphism of fungi and the fact that numerous fungi have no observed sexual stage (Crous, Hawksworth and Wingfield 2015), the former of which 'dissolved the Linnaean fantasy of a divine order throughout biology' (Money 2013). For some species, the transition to 'one fungus: one name' is still an ongoing process (May 2021).

The wider impact & dealing with 'dark taxa'

Linnaeus' apparent aversion to fungi had a wider impact on mycology beyond issues of taxonomy. The later emergence of mycology as a distinct discipline in the mid- to late-19th century, arguably a consequence of Linnaeus' lack of interest in the area, has resulted in different disciplinary character to the field, with mycology lacking the institutional presence of botany or zoology. Instead, it is possessed of a distinct independent localism, with at least 40 independent recording groups distributed across the UK (Harries 2019); a product, perhaps, of its emergence during a period of substantial civic nationalism (Hill 1999). One of the many by-products of this infrastructure is that mycology maintains a largely amateurised character and has a substantially flatter academic hierarchy. This is a model of potential interest in the age of big data and an increasing reliance on citizen science, but it is also one that does not easily lend itself to a centralised and rigid taxonomy.

Regarding the latter point, recent pushes to formally describe fungal species using DNA sequences alone (May and Redhead 2018; Lücking *et al.* 2021) represent the latest challenge by mycology to Linnaean taxonomy as some mycologists seek to distance mycology, in terms of its taxonomic philosophy, from its association with botany and drive it closer to microbiology. Such proposals, put forward to

deal with the ever-growing numbers of 'dark taxa' (taxa ostensibly known only by their DNA sequence), have been roundly rejected by the wider mycological community at previous votes (May and Miller, 2018) but were sent to a special committee (May *et al.* 2018). Doubtless they will be revisited again. Whilst the use of DNA barcoding is slowly being taken up by local groups (for instance, see Pembrokeshire Fungus Recording Network 2017; Harries 2018), the polemic response to such proposals are representative of the increasingly different taxonomic needs of the laboratory and field mycological communities. If such proposals are eventually accepted, it is difficult to comprehend the impact they will have—only that it will be substantial. We might find ourselves, mycologically, in a new age of enlightenment or, unable to know species beyond arbitrary percentage differences in DNA, in another scandal to art.



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ABOVE:
Linnaeus grouped many of the fungi into the 'dumping ground' genus of *Chaos*.
© The Linnean Society of London

LEFT:
According to John Ramsbottom (historian of mycology), Linnaeus 'did not advance the study of mycology'.
© The Linnean Society of London

Nathan's podcast looking at current aspects of mycology, and the recent surge in activity in this field (from applications, to other disciplines like behavioural ecology, and fungal conservation) will be launched on our SoundCloud channel for UK Fungus Day: 2 October.



Curiouser & Curiouser

The Francke Foundations' Chamber of Wonder

by Mark Benecke FLS

ABOVE:
Unusually, and eye-catchingly, the cornices are painted with a variety of species, including some cryptids or hoaxes. All images © Ines Benecke, except author image © Joerg Glaescher, Franckesche Stiftungen

The online launch of the annual Francke Foundations' exhibition, 'Wunderkammer' or 'Chamber of Wonder', on 2 May 2021 in Saxony-Anhalt, Germany, celebrated, among other things, the 300th anniversary of the first European children's hospital on the Foundations' premises in Halle/Saale. Built in 1695 by August Hermann Francke (1663–1727), it was established as a school for poorer children and orphans, and its 'Cabinet of Curiosities and Artefacts' is one of Germany's oldest research collections. In 1741, after an extension was built for children and adolescents, the natural history collections and cabinet of curiosities was given a home in the attic of the building, which had formerly been the boy's dormitory. (Incidentally, this large attic space is located under one of the first mansard roofs built in Germany.)

In place of the usual launch celebrations (due to COVID-related restrictions), as keynote speaker I was taken to the building's cabinet of curiosities, and thought I might share the Linnaean connection with other members of the Society.

The 'Chamber of Wonder'

The 'Chamber of Wonder' (alongside artefacts such as lathes, a pharmacist's table and shoes that were used as tools of torture), is displayed in much the same way as it would have been in the 18th century, housing three kingdoms which are split into two remarkably beautiful cabinets to the left and right of a window. It is the first German collection of minerals, plants and animals classified according to Linnaeus' taxonomy ('...there are things from the animal kingdom (*ex regno animal*) which are divided into different classes according to Linnaeus' taxonomic system'). It houses many curiosities, from tattooed fish to a stuffed Nile crocodile.

From the outset, human specimens were also incorporated into these cabinets: examples of fetuses at differing stages appear, dated from 1698. There are also 'stones' and 'growths', essentially how ulcers on the heart, gallstones and kidney stones were described.

Even pure curiosities like the 'tendon from a Turk, braided together like a whip; from Hungary' figure into the collection's mix. A finely-shaped ostrich egg (as was often found in these chambers of wonder), a tropical Medina worm, a six-footed calf and a snow-white sparrow are also part of the collection. The Medina, or Guinea worm (*Dracunculus medinensis*), was sent from India, from the Tranquebar (today Tharangambadi) mission station by missionary doctor Samuel Benjamin Knoll; he had pulled it from the foot of a local patient.

Grinning cats & bishop-fish

What is striking is the way in which the zoological specimens are housed, in an ornate cabinet where an illustration of a grinning big cat observes the collection and guests in much the same manner as a wealthy spectator from his box at the theatre. The painted shadows mimic how natural light might play with the drawn images, were they three-dimensional. Instead of the more typical floral panelling found on similar examples of cornices, here we are presented with a flying squirrel, bat and a spider, as well as lizards and snakes, caught somewhere between the styles of Mark Catesby (1683–1749) and Maria Sibylla Merian (1647–1717). Another unusual painted specimen may be the mythical 'Bishop-fish' (still being sold to gullible tourists to this day), or perhaps the huckster's favourite, the 'Jenny Haniver'—a ray that has been modified, then dried to resemble a cryptid sea creature. The cornice paintings of the botanical and conchological cabinets likewise reflect the contents of the shelves shaped into faces, in much the same vein as the work of Milanese artist Giusepp Arcimboldo (1526–93).

The minerals (stones) are divided into 19 groups, and from there into a further 21 subgroups. What is unusual here is the figurine of a bird that had been placed in iron-rich, curative water in Karlsbad (Carlsbad or Karlovy Vary, today in the Czech Republic), where it grew a covering of brownish encrustations. These coatings had long been sources of

interest; in 1701, the chamber's first printed catalogue already mentioned a brown 'plate' with bubble-like elevations, subsequently described in more detail in 1741 as 'a large piece of dark brown hard stone, having adhered itself to a bathroom basin from the Carlsbad water'.

The botanical realm

The botanical realm is less well-represented, though it does include specimens from all over the world. The main botanical subdivision is that of 'plants that grow in the earth, in the open air' (*vegetabilia terrestria*) and those that 'grow in the water, either in rivers or in the sea' (*vegetabilia aquatica, fluviatilia & marina*). A further distinction has then been made in terms of: 1. roots; 2. logs or wood; 3. leaves or herbs; 4. flowers; and 5. fruits and seeds.

Rarities also play a special role in the plant collection, including the cone from a cedar of Lebanon (*Cedrus libani*). Mentioned in the Bible—both in the Old and New Testament—it is suggested as the material used to build Solomon's Temple in Jerusalem. The inclusion of the cedar cone in the collection therefore comes as no surprise, as the Francke Foundations were a Christian, Pietist institution.

Alongside the large, 'double' nut of the Seychelles palm (*Lodoicea maldivica*, the largest seed in the plant kingdom, which can be found in other cabinets of curiosities), in the Halle cabinets one can see palm leaves and household items made from coconut. However, also grouped with the botanical specimens are corals, which were initially classified as plants. For the completely restored and reconstructed exhibition, they have been left there, in their factually wrong, original place.

There is also a 'conchological' collection, which includes starfish, snails, mussels, sea urchins and 'sea insects,' or crustacea. Many of these specimens come from the Indian Ocean, as the employees of the Danish-Halle Mission were able to regularly transport items from there.



Dedicated restoration

An interesting point of note is that some acquisitions came from Johan Abraham Rüdel, who was not only raised in the Foundations' care facilities as an orphan, but spent most of the rest of his life there. In 1740, he became the curator of this incredible cabinet of curiosities.

Eventually, and over many years, the Halle collection had fallen into disrepair, having been separated and scattered over the grounds of the Foundations' numerous buildings. After the fall of the socialist system in former East Germany, the archivist at the time and current director of the Foundations, Thomas Müller-Bahlke, and restorer Hans-Dieter Jach, were able to rebuild the collection in a manner true to the original, using the original specimens, reopening it in the autumn of 1995. Visitors are welcome to explore the museum after registering; the site also has an extensive library, which houses works going back to the earliest days of printed books.

<https://www.francke-halle.de/en/culture/exhibitions/>

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- TOP LEFT:
The cabinets house the first collection in Germany to be classified according to the Linnaean system.
- BELOW LEFT:
One of Germany's oldest research collections, it holds many rarities, from tattooed fish to the cone from a cedar of Lebanon.
- BELOW:
The author in the Francke Foundations' Wunderkammer, or Chamber of Wonder; note the grinning big cat in the background.



FORTHCOMING EVENTS 2021

14 Oct
Evening Lecture
18.00–19.00

**Science Policy Lecture 2021:
The Role of Science in Government**
In collaboration with the Systematics Association
Speaker: Professor Sir Ian Boyd

19 Oct
Afternoon Lecture
14.00–15.00

**Linnean Lens: Peter Collinson's
Commonplace Books**
Speaker: Luke Thorne, *Assistant Archivist*

21 Oct
Evening Lecture
18.00–19.00

**Adaptation and Maladaptation
in the Urban Habitat**
Speaker: Dr Anne Charmantier

11 Nov
Evening Lecture
18.00–19.00

**Unmaking the Ocean: A Law of the Sea
for the Anthropocene**
Speakers: Surabhi Ranganathan

18 Nov
Evening Lecture
18.00–19.00

**Taming Fruit: From Fruit Forests
& Oases to Orchards**
Speaker: Bernd Brunner

9 Dec
Evening Lecture
18.00–19.00

**Christmas Lecture 2021: Entangled Life: How
Fungi Change our Minds & Shape our Futures**
Speaker: Merlin Sheldrake
*(Please note: This lecture is onsite at Burlington
House; we ask that you only book if you can attend
in person)*

REGISTRATION IS ESSENTIAL FOR ALL EVENTS:

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

Please check our website for other events not listed here

Awards, Medals and Grants

The Linnean Society has many awards, medals and prizes celebrating excellence in science, and several funding opportunities to support research. Deadlines are fast approaching—don't miss out!

Visit <https://www.linnean.org/the-society/medals-awards-prizes-grants>

The Linnean Society uses Polycomp™ to wrap its Fellows' publications, a biofilm consisting mainly of potato & maize starch which is fully sustainable. It can be disposed of via any compost heap, household garden waste bin or household food waste bin.

Welcome to... Cathy Youthed



Cathy joined the Society this July, stepping into the newly-created role of Governance Manager. She joins from London Business School where she was part of the governance team, working closely with the governing body, dean and senior management. She was the organisation's Freedom of Information officer, responsible for compliance with the relevant legislation and had responsibility for the health and safety remit. During her time there, she undertook a number of different roles, gaining experience in stakeholder and event management, strategic communications and speech writing.

She is looking forward to working with CEO Gail Cardew to implement the findings of the Society's recent governance review, making sure that the Society has the appropriate policies and procedures in place to ensure compliance with relevant charity law and good practice.

Having grown up in South Africa, Cathy is passionate about the natural world and studied botany and entomology at university. She is a keen gardener and garden designer with a focus on wildlife-friendly spaces. Welcome Cathy!

...and to Alex Milne

Please offer a warm welcome to Alex who is covering the post of Archivist while Liz McGow is on maternity leave. After a degree in Creative Writing, Alex went on to attain an Archives MA, drawn to the way archives can also tell stories.

Originally inspired to be a librarian by the film *The Mummy* ('quite simply, the best film ever made'), she chose to focus on archives, doing voluntary work for the Victoria & Albert Museum and National Library of Wales, then working for Kingston University and Wellcome Collection. During the COVID-19 lockdown, Alex also developed an interactive map and walking tours with The Royal College of Physicians (Edinburgh).

Alex says: 'We collect these items to be used and, when you catalogue a collection, you get to know the people behind it in a really personal way, which I love. The first items I catalogued at the Society were letters of Charles Darwin and Alfred Russel Wallace, which changed some of the preconceived ideas I had about both.'



The
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SOCIETY**
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PULSE

All articles welcome – please submit news, reviews, events and articles in MS Word format to the Editor at leonie@linnean.org. Accompanying images must be a high resolution JPEG or TIFF with appropriate permission and copyright.