outreach under way here, as well as the display of plants," says David Mabberley, who has assumed the title director of the University of Washington Botanic Gardens.

The botanic gardens include the Washington Park Arboretum, Center for Urban Horticulture, Elisabeth C. Miller Library, Otis Hyde Herbarium and Union Bay Natural Area, all of which retain their individual names. The UW owns and manages the plant collections in the Washington Park Arboretum and works cooperatively with the city and the nonprofit Arboretum Foundation there. This is not a move to change the arboretum's name, Mabberley says.

"We support the unifying concept of the University of Washington Botanic Gardens while recognising that the Washington Park Arboretum will retain its unique and important identity," says Ken Bounds, superintendent of Seattle Parks and Recreation.

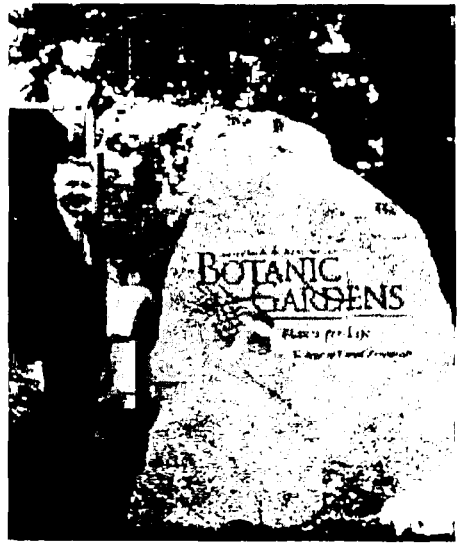
Professor Mabberley initiated the approval process for the change within weeks of his arrival in Seattle earlier this year, where he took the helm of horticulture programmes at the UW. The change is in line with premier botanic gardens around the world. The Missouri Botanical Garden, for instance, includes three off-site divisions as well as the main grounds.

"University of Washington Botanic Gardens is a streamlined way to address the various components," says Deborah Andrews, executive director of the Arboretum Foundation, which has provided stewardship for the Washington Park Arboretum since 1935. "It comes at a time of forward momentum as we move toward upgrading collections and restoring the grounds."

A major gifts campaign, "Pacific Connections," is under way in support of the first phase of a 20-year master plan to comprehensively restore and enhance the 230-acre arboretum.

A mission statement, also developed this spring, states that the University of Washington Botanic Gardens will concern itself with "sustaining managed to natural ecosystems and the human spirit through plant research, display and education." Conservation and research programmes currently include the Rare Plant Care and Conservation Program—a member of the national Center for Plant Conservation—and restoration ecology where scientists are learning how to rehabilitate degraded ecosystems.

The University of Washington Botanic Gardens is a unit of the UW College of Forest Resources. The new framework complements and enhances the college's strategic themes centring on the concept of natural resources and environmental sustainability, says Bruce Bare, college dean.



Professor Mabberley and a new sign for the University of Washington Botanic Gardens

Notes and Queries

18. Jean-Baptiste Bécoeur was not the first

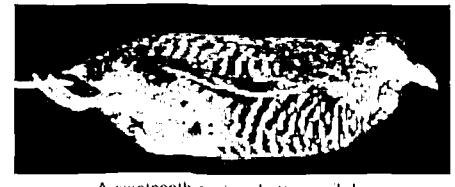
It is commonly known that the invention of arsenic soap by Jean-Baptiste Bécoeur (1718–1777) was a substantial breakthrough in the prevention of insect damage, leading to a great improvement in the longevity of natural history specimens (Rookmaaker et al., *Archives of natural history* 33: 146–158, 2006). Th. Gütebier (von Hohberg's Georgica curiosa (1682), *Der Präparator* 35: 65–70, 1989), however, pointed out that arsenic had already been employed 70 years previously by Wolfgang Helmherd Freiherr von Hohberg (1612–1688), who wrote in his *Georgica curiosa oder Adeliches Landleben* (1682): "...to keep these birds safe from cockroaches and worms, so that they remain beautiful even when they are old and not even a single feather falls out, take white arsenicum and twice as much water of copper, grind it all nicely on a grindstone and add strong brandy to thin it. It can then be kept in a tight-fitting bottle with a narrow neck for as long as you need. Then, when you skin a bird the skin should be painted on the inside with the mixture."

Hohberg had obtained this recipe from his friend Hanns Ernreich von Geymann. Johann Reinhold Forster (1729–1798) also described the use of arsenic independently of Bécoeur:

"...four ounces of arsenic may be boiled in two quarts and a half of water, till all or the greater part of it be dissolved..."

(Forster, *A catalogue of the animals of North America*, 1771). Bécoeur's idea was therefore a re-invention of methods previously known and used (K. Schulze-Hagen et al., "Avian taxidermy in Europe from the Middle Ages to the Renaissance", *Journal für Ornithologie* 144: 459–478, 2003).

Not all eighteenth-century bird specimens have perished, which were once the first to have an arsenic treatment. Steinheimer (The whereabouts of pre-nineteenth-century bird specimens, *Zoologische Mededelingen* 79(3): 45–67, 2005) accounted for surviving eighteenth-century bird specimens in collections throughout the world, including a few specimens once owned by the Bécoeur family. The latter were recorded in the year 1812 by Johann Carl Wilhelm Illiger (1775–1813) in a handwritten manuscript catalogue of birds at the zoological (university) museum of Berlin, where some of Bécoeur's specimens are still present. Vienna Museum listed bird specimens of Bécoeur in its first acquisition records from 1806 (Ernst Bauernfeind, personal communications). Furthermore, specimens collected in 1780–1784 by François Levaillant (1753–1824), who also applied arsenic soap on bird skins, have survived, one, for example, in the Naumann-Museum in Köthen (W.D. Busching, Zur Geschichte der Sammlung des Altmeisters der mitteleuropäischen Vogelkunde Johann-Friedrich Naumann, im Naumann-Museum Köthen, *Blätter aus dem Naumann-Museum* 20: 27–74, 2001), and another specimen at the Berlin museum. The Berlin specimen was one of the two original buttonquails studied for the first description of *Turnix hottentotus* Temminck, 1815: 636–640. In his work



A nineteenth-century buttonquail skin

on the *Histoire naturelle générale des pigeons et des gallinacés* Coenraad Jacob Temminck (1778–1858) referred to two specimens donated to him by Levaillant, of which Temminck later forwarded one individual to Berlin Museum (ZMB 11446). An X-ray of the specimen shows some shades of cloudy white, which speaks for the application of arsenic soap on the skin—if originally done by Levaillant is however speculation.

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19. Ornithologie d'Angola

The creator of this highly attractive ornithological treatise was professor Jose Vicente Barboza du Bocage (1823–1907). Erudite research by Senhor Luis Pisani Burnay was published within *Archives nat. hist.* (1992) 19(2):181-184. Much new material was made available, particularly the association of John Gould's famous colourist William Hart (1830–1908), with Senhor Burnay adding to his inclusion, omitted from Mrs C.E. Jackson's paper on this English artist, and published within *Arch. nat. hist.* 1987, 14:237–241. He joined Gould's écurie during 1951 (Sauer, Gould Associates 1995 p79). Little doubt that Gould had studied the remarkable richly coloured plates, and I would venture to add that of plate V *Pholidauges verreauxii*, creating a trio of gems, the purple bronze feathering of the latter bird shining as in the morning light of life.

Whilst Richard Bowdler Sharpe (1847–1909) only mentions seven of the ten eventual plates, I believe it would be correct to accept that Hart was involved with the entire illustrative production, being at the height of his career during to the period of Barboza's ornithology.

Senhor Burnay has dealt thoroughly with his subject, and indeed, I hesitate to enter such well-charted waters, but having had the opportunity of examining what appears to be an early issue, I may be able to add some small considerations here. The set examined has plates as follows. Part I nos. I, II, IV, IX. Part II nos. V, VI, VII, VIII, X, II, thus in a different order to the Burnay example.

Mintern Bros. the printers, may have been commissioned to produce a greater number of plates hence plate IX for *Gyps Africanus*, typed in Torino in 1865, and initially adopted by Bocage, who subsequently within his text followed Sharpe in London with *Pseudogyps Africanus*. The African vulture was the first species described, so bearing plate IX is surprising. Some 673 species are included within the text. Distances from London and Lisbon, together with domestic political disturbance, fostering financial discretion, may all have played a role in the eventual outcome. A remarkable achievement when one considers that the entire continent of Africa today musters some 1850 species. Lord Lilford touring the main European museums during the 1870s found that Barboza du Bocage was the curator of 4000 birds of 3200 species (Mearns 1998). All were lost in a fire in 1978. The set examined contained a Table des Planches with blank verso, following p576, and this appears absent from the Lisbon example. The original wrappers are present, Premiere Partie 1877 in light spring lettuce green, while the Deuxieme Partie 1881 in peach pink, both with the Portuguese royal crest of King Manuel of Portugal, a poignant touch, for the monarchy was sadly overthrown during 1910. No mention is given of Barboza's position in Lisbon upon the wrapper covers nor the respective title pages. The set measures some 279 mm by 178 mm, compared with the Burnay copy given as 225 mm by 160 mm. Measurements here taken from the actual paper size, and not from the period half-Morocco bindings.

It may also be noted the error within Casey Wood (1941 p220), wherein he gives his death as 1895, whereas Senhor Burnay, in his scholarly contribution, correctly gives a further 12 years, during which Barboza du Bocage continued to update and correct his Angolan ornithologia, with fresh discoveries and novelties, many of which were published in Lisbon within the *Journal de Sciencias*, 1893.

A Portuguese publication characteristic of the period, embracing science and bird art, written in French, with plates from England, drawn by a Dutchman—a stimulating cocktail being outstanding in execution. Se faz favor.

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Recent publications

20. Catalan Museum of Medical History: English website

The Catalan Museum of Medical History in Barcelona (Spain) has launched an English-language version of its website and the catalogue of its collection, available as:
Les colleccions del Museu (The Museum Collections) Museu d'Historia de la Medicina de Catalunya Including an English version (143 pages including 150 objects with colour illustrations. 14 x 24 cm paperback. DL. B-36136-2005)
Contact: Alfons Zarzoso, Curator
Museu d'Història de la Medicina de Catalunya
Passatge Mercader, 11, Barcelona E-08008
Tel: 932160500, Fax 932160500
e-mail: azarzoso@museudelamedicina.org

21. Two new catalogues of the Museum Boerhaave

Catalogue No. 5 describes the Delft apothecary jars in the collection of the Museum Boerhaave. The apothecary jars are arranged according to the different Delft potteries producing these jars, with a chapter dedicated to each factory. This descriptive part is preceded by an introduction about the pharmaceutical ware and its place in the Delft ceramic industry. A final chapter describes all unmarked Delft jars in the Boerhaave collection. The book also contains an appendix offering photographic reproductions of the various potters' marks found on the jars.
Museum Boerhaave Communication 310
Delft apothecary jars: A descriptive catalogue
(94 pages including 149 objects with black & white illustrations, 21.5 x 26.5 cm hbk)
ISBN 90 62 92 153 1
Catalogue No. 6 describes all time devices in the Museum Boerhaave collection after the invention of the pendulum clock, including short biographies of the clockmakers.
Museum Boerhaave Communication 311
Telling time: Devices for time measurement in Museum Boerhaave
(86 pages including 71 objects with black & white illustrations. 21.5 x 26.5 cm hardback) ISBN 90 62 92 145
Both catalogues are available at E35 each. (Administration costs: E5 within, and E15 outside the Netherlands)

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Newsletter

Number 87
September 2006

DIARY

International Meeting
Montreal
21—24 September 2006
See Item 4

Nature behind glass: historical and theoretical perspectives on natural science collections
Manchester
September 2007
See Item 5

The Forsters
Linnean Society of
London
22 March 2007
See Item 6

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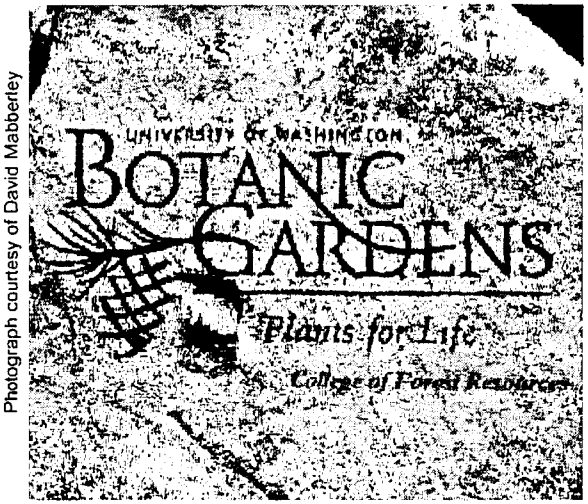

Photograph courtesy of David Mabberley

A new identity for botanic resources in Washington State.
See Item 17

Contents

First and Foremost	*1*
Members News	*1*
Events News	*1*
Forthcoming Society Events	*1*
Other Events	*2*
Society News	*4*
Council News	*6*
News and Information	*6*
Notes and Queries	*11*
Recent Publications	*13*
New Publications	*14*

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