

Chelsea Physic Garden Florilegium Society

Newsletter No.3

January, 1997

At last - the Florilegium has begun. Thirteen watercolours and pen & ink drawings have been accepted by the Chelsea Physic Garden for their archives, and so we are well under way as an established Society!

A very quick Autumn has passed since our last Newsletter with Andrew Brown's wonderful illustrated talk on the plants of Arctic Alaska which totally absorbed and fascinated members at the September meeting; at the October meeting Jeni Barlow kindly spent the morning demonstrating leaf painting and had a crowd of eager members permanently around her, the afternoon was spent listening to Roger Phillips's colourful illustrated lecture on his life in botanical photography.

At the November meeting, our Honorary President, Anne Marie Evans, joined us to see the first works brought in for the Physic Garden's consideration for the Florilegium, after which Judith Hillelson gave a presentation of intriguing slides showing the botanical structure of flowers.

Mr Walt and Mr Rowlands from Cornellisens came to the December meeting and enthralled the members with their illustrated talk on the manufacture of artists' brushes and papers. After the Christmas lunch which was attended by our Honorary Patron and his wife, Professor and Mrs. Stearn, by our Honorary President and her husband, Anne Marie and Donn Evans, and by the Curator, Sue Minter, who kindly said a few words as did Professor Stearn, we went to the Natural History Museum and had a rare treat seeing many of their treasured books and drawings. A wonderful way to end the year.

The Committee were delighted at the enthusiastic response from members to the 'Adopt a book' scheme which has been started by Ruth Stungo, the Physic Garden's librarian. The Florilegium Society has 'adopted' Ellen Willmott's *The Genus Rosa* which was in very poor condition and is to be bound in half leather in two volumes for £180. If anyone missed out on this and would like to donate something towards it, we have just £19 left to collect. Please send your money to the Hon. Secretary (cheques to be made payable to the CPG Florilegium Society) and you will receive a small raffle prize!

Four Florilegium Society members were awarded medals at the RHS November Shows in London: Judith Hillelson gained a Silver medal in the Grenfell Range for her exhibition of 12

watercolour paintings of Fuchsias; Yvonne Hammond was awarded a Bronze medal in the Grenfell Range for her watercolour paintings of De Morgan's Flowers and Fruit; Monica Mc Allen was awarded a Silver Gilt medal in the Grenfell Range for her watercolour paintings of Clematis species and Niki Simpson gained a Silver medal in the Lindley Range for her watercolours of botanical studies of climbing plants at the RHS Garden, Wisley.

Congratulations to them all . . . and anyone contemplating putting their work in to a Royal Horticultural Society Show for the first time may care to read Martin Allen's observations in this Newsletter and Jeni Barlow's story of a painting 'From Small Acorns' in the last newsletter to cheer them on!

Patience Lafferty wishes to thank all those members who gave her their paintings to sell for the Exhibition at East Clandon in early September. In all, 2,500 people visited the Village, £3,600 worth of paintings were sold and a cheque for £700 went to the Charity of Cherry Trees which is a short-stay home for mentally or physically handicapped children in East Clandon. The Hon. Secretary spent a very happy afternoon visiting the Village en fête and the exhibition where she saw the works of Martin Allen, Andrew Brown, Loveday Gabriel, Judith Hillelson, Margaret Irwin, Patience Lafferty and Nancy Wolfers in Patience's brilliantly arranged 'art gallery' on the ground floor of her own home.

We are delighted that ASBA member Katherine Manisco has joined the Florilegium Society. Katherine lives in New York but will be over here for some time - those of you who were at our November meeting may have seen some of her beautiful paintings.

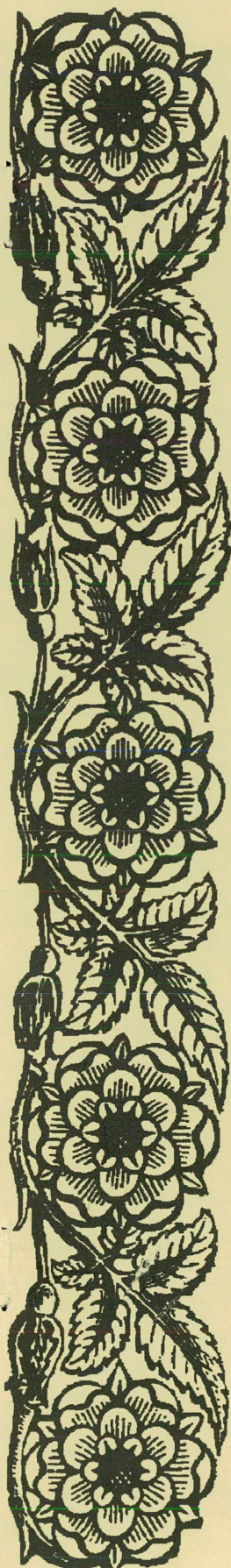
Mike Hickey's new publication 'Common Families of Flowering Plants' (HB to follow in February) by Michael Hickey and Clive King is now out, published by Cambridge University Press. An order form is enclosed with this Newsletter to make it easier for you to obtain your own copy - I have just been given a copy as a present from my son, and I think no botanical artist should be without it!

Don't forget, the Newsletter is your Journal - it is here for you to express your opinions and ideas for the Society, so please don't feel reticent to air your views. Please do write for your Newsletter!

Editor

Many thanks indeed to Alison Brown for setting this newsletter on her computer.

Ed.



Dutch Flower Painting 1600 - 1750

Comments on the Dulwich Picture Gallery catalogue

by **Martin Allen**

This is a wonderful catalogue : the paintings illustrated very clearly, and the commentary by Simon Taylor is informed amusing and easy to understand. Nothing obscured in 'Arty' jargon here.

In the introduction, I rather liked his discussion of several 'learned' theories of the emergence of the set piece in the 17th Century. It concludes with his theory that such painting appeared because the style was invented and people liked it ... rather like Coca-Cola. His explanation for the financial success of the major artists, I thought particularly apt . . . "Then, as now, people oohed and aahed at a well painted butterfly wing." Though surprisingly, no mention of curtain colour. Perhaps this is a modern preoccupation only.

I do, however, disagree with Mr Taylor over the lighting of the paintings (p22), Simon Verelst (cat.23) does not snap "his fingers in the face of optics ..." as suggested. Flower painters tend to use a different lighting convention - the single source of light comes from the side of the composition, at the top - rather than the traditional front, left lighting that most artists use. You can try this at home (I did!) with a desk lamp, flower arrangement, desk and piece of ribbon in a dark room. The front of the desk is then in shadow and the watch ribbon, brightly lit, just like the painting. Similar comments apply to the van Huysum (cat.28). Mr. Taylor does not, I suspect, watch Blue

Peter.

Of course the main reason for any Botanical Artist to buy this catalogue is technique. The best flower painters in oil always get such a wonderful three dimensional effect to their paintings, something watercolours lack on the whole but don't have to.

There are two flowers, both pink roses, that are for me a sheer delight. Technique and observation come together in such a convincing way, the effect is effortless and quite stunning. As a viewer I am no longer concerned with the painting of the flower, as the flower becomes alive - more than mere oil paint and canvas.

The finest of the two is in cat.16 by de Heem. The second, beaten by a whisker, is by van Aelst in cat.19. Compare these two with roses in catalogue numbers 7,8,9,14,21, and 25 and we see the difference between artists who paint what they see and artists who paint what they think they see. The hardest part of translating this to watercolour is noticing the difference, after that it's just practice!

My favourite painting is cat. 27 by Rachel Ruysch. It has a subtlety, created by the limited colour range, and a gently faded quality that appeals to me. I could quite happily live with that if anyone feels like buying me a present.

IN LONDON AND OUT FOR A BITE

by **Martin Allen**

Should any member fancy 'popping out to lunch' whilst down in London, I can thoroughly recommend La Tante Claire. There are two set lunch menus available (in French but well explained for the linguistically challenged) and you can choose courses from either menu. When my Aunt treated me in November, I had squid stuffed with crab (scrummy), duck (looked amazing), Tarte au chocolat (awesome) with tea and fresh petits-fours to finish. Service was extremely good, attentive and friendly. The price for the set menu was £27, I never caught sight of the wine list but I suspect the prices are not for the faint-hearted, and we had to book a month ahead. Considering we started at 12.30 p.m. and finished at 3.45p.m., it would have been jolly good value if my Aunt didn't have a fondness for expensive wines.

THE CHAIRMAN'S MESSAGE

I cannot help but smile when I think back on our December meeting. It was just like a Christmas cracker full of fun and surprises!

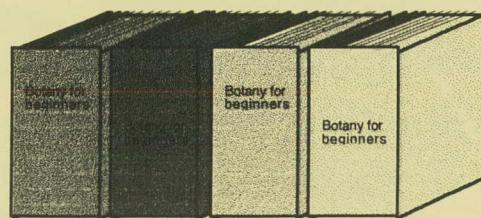
Nicholas Walt and Ian Rowlands from Cornelissen had us enthralled with their most informative talk and the vast array of artists materials which they had brought with them. Time flew and before we know it we were having lunch with our special guests Sue Minter, Professor Stearn and Anne Marie. We do thank Sue for her talk and encouragement and it was so good to hear that the Trustees of the Garden are enthusiastic with our progress. We all benefitted from the presence of Professor Stearn as he is so generous with his profound knowledge.

Before we knew it Alison, our able Programme Secretary, had us on the move and we were soon in the Natural History Museum. The library staff had laid before us a feast for our eyes. Some of the works had not been on public display before. It was indeed a fitting end to a memorable day.

My good wishes to you all for 1997. We all know that every year is a roller-coaster of emotions - some happy times and some not so happy: it is at these latter moments that I urge you to pick up your brushes and use your God given gift - for although you may paint pain onto your paper the beholder will only see joy. Correct me if I am wrong but every stroke of your brush is far more soothing than most people could hope to understand.

I am sure that you join me in thanking all those who have given their time, thought and energy to our Society.

Margaret King



Book Review

THE NEW PERENNIAL GARDEN by NOEL KINGSBURY (Frances Lincoln Press. £20)

The New Perennial Garden is a book with a message: it advocates the use of an unusual variety and combination of flower, grass and plant forms in your garden. Its message is that form and colour combinations in your garden are possible without resort to back pain pills, through the use of self-perpetuating perennial species plants and grasses. The annual replanting cycle is out. For that message alone the book is well worth reading!

For the rest - the detail - this book is a rather more frustrating to read. The plant combinations suggested are unimaginative and (literally) weedy; too much is spent on wild meadow and prairie (yes, prairie) planting, of limited value to us Londoners. And don't be tempted to cheat, as in a detective novel, by reading the last chapter - on planting techniques - first, or you may be put off completely, since Mr Kingsbury's advice belies his message that the perennial garden can be labour saving.

That said, the photographs, mostly taken at low angle and in low light, are sumptuous. The writing is clear, concise and well laid out. And, if this book encourages you to develop a garden with a different range of paintable plants and grasses, isn't that £20 well spent?

Michael A Brown

POINTS TO PONDER

- It has been decided that our guidelines for Strictly Botanical paintings with all their dissections are not the only works the Garden will accept - this means that those who do not enjoy microscope work can relax slightly!
- The list of plants to paint is, in future, going to be open to all - it really does not matter if two people paint the same plant - both might be accepted. Far too many plants were reserved and never painted. Do please remember that we are still on a learning curve, so do not get stressed out if you did this as it was the Committee who gave the OK to reserve more than one. We will have to keep fine-tuning our ideas until we can sit comfortably with them.
- There is an idea in our midst that in about four to five years' time it may be appropriate to consider publishing a book or portfolio of flower paintings e.g. 'a collection of paintings done by artists of the Chelsea Physic Garden Florilegium Society'. These would be beautiful pictures suitable for framing or a coffee table book.

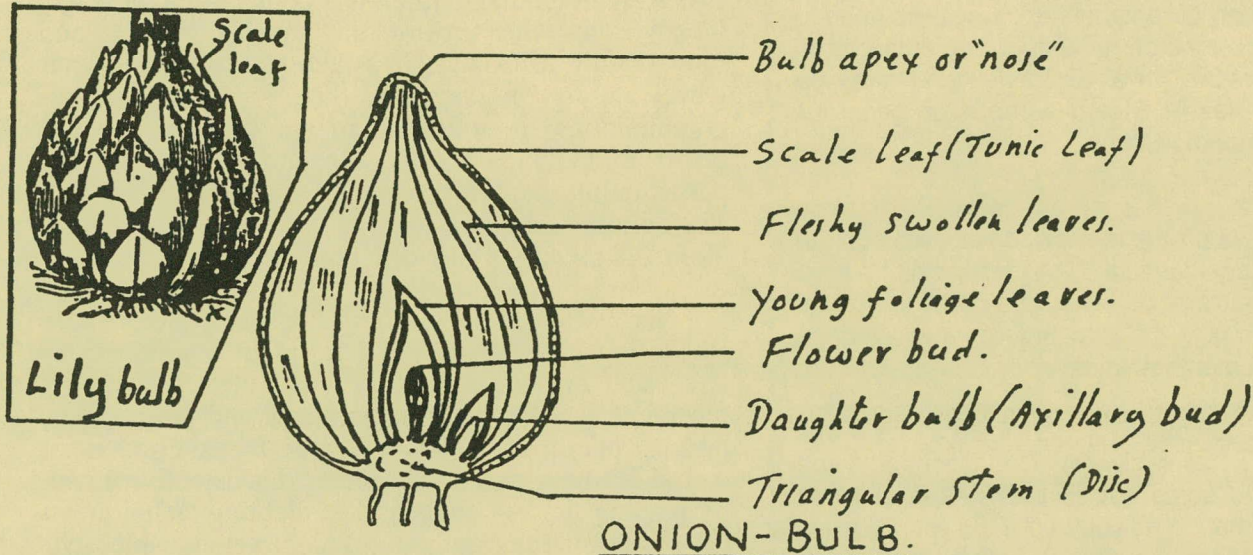
Margaret King.
Chairman

BOTANY FOR BEGINNERS

BULBS, CORMS, RHIZOMES, TUBERS AND THE LIKE

Many common plants as gardeners and botanists well know, are capable of storing food manufactured by the leaves in modified plant structures during the winter months. This gives the plant a good start into growth during the early spring. Plants of Mediterranean regions and of woodlands are particularly represented by bulbous species as they need to reach the pinnacle of their life cycle before the Mediterranean climate becomes too dry and hot, or the woodland floor becomes too shady.

In our conversations and dealings with plants we often become rather lax in our terminology when referring to "bulbs", "corms" etc. when in fact they are readily identifiable and definable structures.

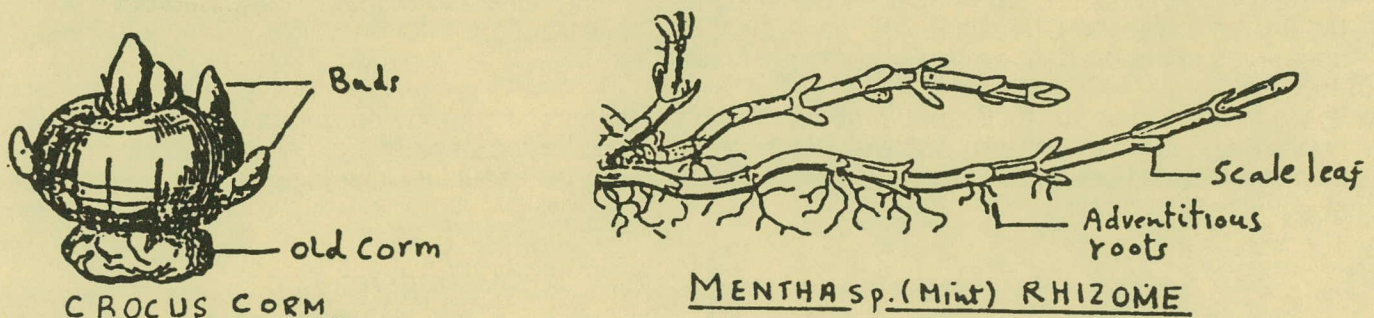


BULBS These have fleshy scale leaves storing food in the form of starch (Tulip) or sugars (Onion), these fleshy leaves are attached to a short stem or "disc". In the case of the Hyacinth you can induce more bulbs to be formed by scooping out part of the "disc". The outer scale leaves as in the Tulip are papery and protect the bulb) while the fleshy leaves enclose one or two buds.

Some bulbs have their leaves tightly packed while others, are loosely arranged forming scales (Lily). If the bulb scales are detached and rooted small bulbs will arise from the scale base.

Small "bulbs" that develop from aerial buds are known as bulbils and may be found in species of Onion, Crow Garlic (*Allium vineale*) have bulbils intermixed with their flowers. Bulbils which are not truly bulb-like occur in the Lesser Bulbous Saxifrage (*Saxifraga cernua*) and in some species of *Oxalis* as well as other plants.

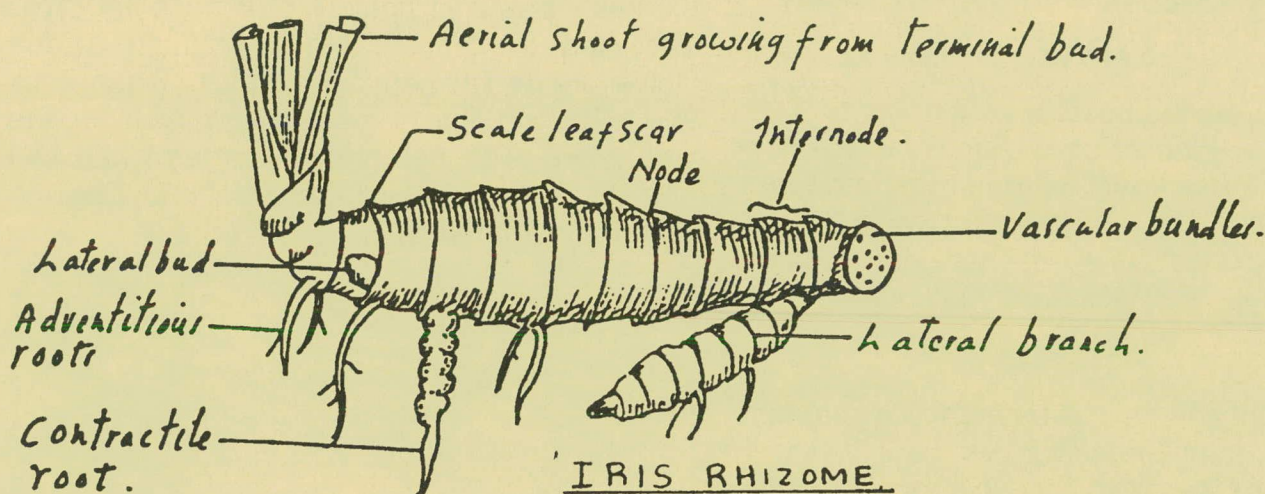
CORMS A swollen solid underground modified stem which has no fleshy scale leaves but is often protected by brown scales formed from last years leaf bases (*Crocus* and *Gladiolus*). Growth arises from one or more axillary buds and uses up the food reserve from last years corm and so a new corm forms for the following year.



RHIZOMES A very successful method(of vegetative reproduction as is well demonstrated in Ground

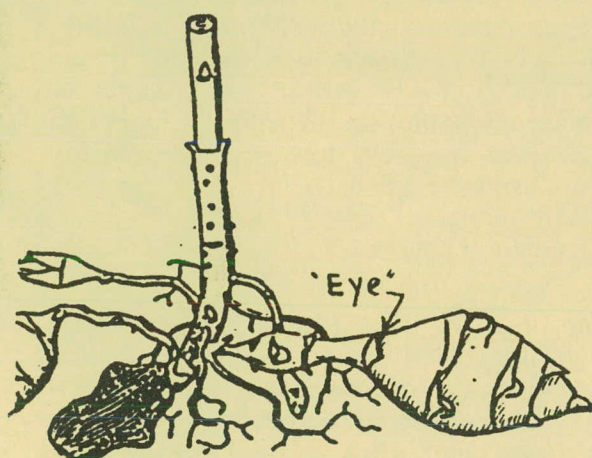
Elder and Couch Grass. The rhizome is a root-like creeping stem lying horizontally or just under the surface of the ground giving rise to new buds and roots. Rhizomes "string-like" as in Nettle, Couch and Ground Elder, or fleshy as in species of Iris and Solomon's Seal.

Stems that are string like, are non-food storing, growing above ground and give rise to new plantlets at their nodes are termed **RUNNERS** e.g. Strawberry. If the runners are very short as in Sempervivum they are termed **OFFSETS**.

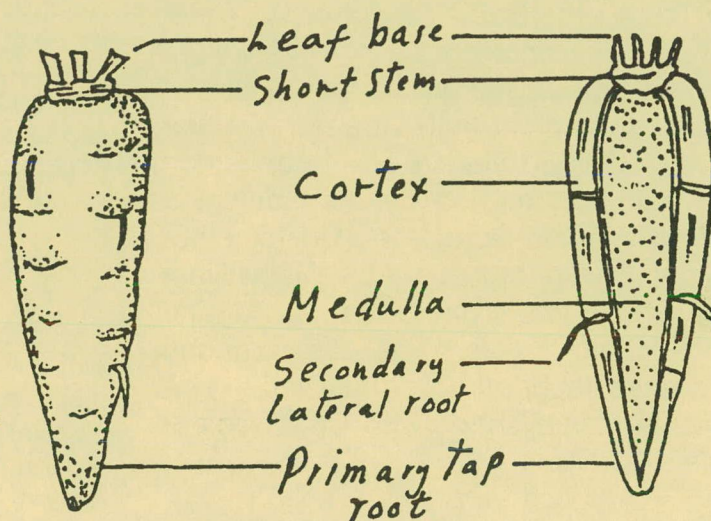


TUBERS Tubers only last for one year and are modified solely to store food either in the form of starch (Potato) or inulin (Dahlia). Tubers always develop independently and never arise from each other as you find with bulbs and corms.

Tubers may be modified swollen stems as in the potato where they have buds or "eyes" or they are modified swollen roots developed from adventitious roots as in the Dahlia and lesser Celandine; these root tubers do not have buds or eyes.



ARTICHOKE - STEM TUBER



CARROT - TAP ROOT

TAP ROOT A deeply penetrating primary swollen root used as a food store and often produced by biennial plants e.g. Carrot.

It is of interest to note that the so called tap root of the radish is in fact a swollen hypocotyle (Transition between root and stem).

Mike Hickey.

The Botany Book of the Year . . .

• • now out on release to make our life easy
Michael Hickey & Clive King's new book
"**Common Families of Flowering
Plants**" is available from Cambridge University
Press; see the enclosed leaflet. This book covers 25
plant families with excellent and informative line
drawings to help guide you when you are stuck. It
explains the structure and many special details
relevant to the families. It is a must for the
reference library, or as your 'botany bible' to carry
around.

Alison Brown

EXHIBITIONS PAST & PRESENT

'BEAUTY IN TRUTH - THE BOTANICAL ART OF MARGARET STONES'

Honorary Florilegium Society member Margaret Stones travelled to her home country of Australia last October for a 50 year retrospective exhibition of her work at the National Gallery of Victoria in Melbourne.

Eight Americans as well as many Tasmanians and other Inter-State visitors had flown in especially for the exhibition which was a terrific success, and there was also a 'selling show' which was sold out in the first half-hour before Margaret even got there!

The two month long exhibition, entitled 'Beauty in Truth - the Botanical Art of Margaret Stones', included works on paper and vellum and consisted of paintings loaned by Kew, paintings of endemic plants loaned by the Museum & Art Gallery of Launceston Tasmania, paintings loaned by the Louisiana State University Baton-Rouge, the University of Virginia, the British Museum, the Fitzwilliam Cambridge and loans from other public and private collections as well as working drawings and supporting material. A catalogue was published with 100 colour illustrations.

After staying in Melbourne for three weeks, during which time Margaret went to see the exhibition at the Royal Botanic Garden put on by local botanical artists where she spoke to two groups and met many others, in particular Celia Rosser, Margaret visited friends in Adelaide and they had a holiday in the rugged Flinders Ranges; she then spent two weeks

travelling in Tasmania where she saw two of Florilegium Society member Gretel Dalby-Quenet's beautiful posters of lichens very well displayed in the modern Herbarium at the University of Tasmania at Hobart. Then back to Melbourne and, after a few days in the Grampians with her niece, Margaret had two days in Sydney before flying back to England in time for Christmas.

Botanical Artists in West End

FLORA

There will be over 100 paintings on show and for sale in an exhibition of work by Anne-Marie's Class of '95 (and the Class of '94 if space permits). It is to be called *Flora*.

The gallery is on two floors and looks just right for our purpose. It was found after much foot slogging by Flora Stagg (any similarity between her name and that of the exhibition is totally coincidental) and she is handling this side of the enterprise. Alison Brown is in charge of invitations and Yvonne and Nicholas Hammond publicity. Over 60 press releases have already gone out and we hope these

will produce good results.

The artists (most of them Florilegium members) will be hanging and manning the exhibition themselves **'Flora' will be open to all from Tuesday 29th April to Saturday 3rd May between 10am and 6pm. On Thursday 1st May it will stay open until 9pm** to coincide with late night shopping and will be held at

**Gallery 27
Cork Street
London W1**

We'd love to see all of you there and anyone else who has an interest in botanical art.

Yvonne Hammond

EXHIBITION OF INTEREST

HENLEY-ON-THAMES

Martin Allen is holding his first one-man exhibition of Botanical Watercolours from 8th February to 8th March at Addendum, 40 Bell Street, Henley-on-Thames (Tel. 01491 575061). This will probably be his last exhibition with smaller paintings. Prices start at £65.

BOTANICAL ART EXHIBITS AT THE R.H.S. WESTMINSTER SHOWS

by *Martin Allen*

All of you have probably been to the RHS shows, some of you will have exhibited there. It is a great opportunity to see lots of different styles of painting and, usually, to chat to the artists involved. There is something good in everyone's painting, always something to learn if you look carefully, and of course we all know the time and effort required to produce eight or more large pictures. However, at every show you can be sure that someone is going to be "grumpy" about what the Picture Committee have decided. This is, I suspect, merely because we don't always fully understand the criteria by which the Picture Committee judges exhibits. The committee has seen such a vast number of paintings, both good and bad, . . . I think they probably know what they are about. Generally, artists tend to feel that the committee have not placed enough emphasis on artistic ability, because that's what we tend to think about the most, not the botanical description of the plant which is, in fact, usually the most important part.

So, with the help from the latest of the excellent articles by Brent Elliott on Botanical Illustration in The Garden (December 1996 issue) a few insights.

"The Committee looks, first and foremost, for accuracy of depiction and an ability to draw well....

- so whilst colouring in is always the fun bit, you have to get the edges right first.

The committee Secretary, Alan Sawyer, came up with the following points presumably this is what the committee find frustrating about Botanical Artists!

1. **Venation** - painting should show all the veins as they are to the naked eye, not suggest the pattern of veins.

- good observation and attention to detail required

2. **Colour** - many artists apparently use dodgy greens and concentrate too much on the flowers over the leaves.

- this is easy to rectify. Always paint the specimen backed by a piece of paper of the same type you paint on - it helps you to judge colour more easily. Also test your colours on a spare piece of paper, wait until they dry, then hold them near the leaf. Takes longer but you get a better result.

3. **Topography** - key diagnostic features of the illustration should be obvious.

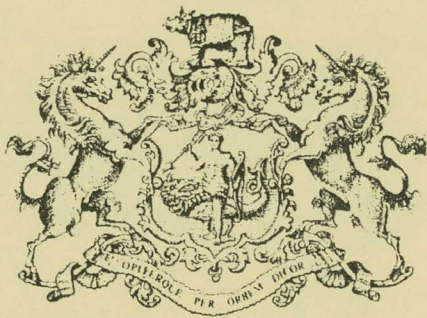
- again, active observation and practice is the key, followed by constructive criticism of your work. Oh, and some more practice.

A BRIEF HISTORY OF THE CHELSEA PHYSIC GARDEN

We all feel a tremendous sense of history when we come to the Chelsea Physic Garden for the Florilegium Society meetings and a great sense of purpose as we embark on painting the Florilegium itself to add to the story of this 324 year-old garden.

Indeed it was as far back as the 4th century BC that Aristotle founded one of the first botanic gardens in Europe. The distinguishing features of a botanic garden are that it has a collection of plants properly arranged and labelled, teaching and research facilities and usually a herbarium containing dried plant specimens and as, through the ages, practically every plant was believed to hold a cure for some disorder or other, the great botanic gardens in Europe played a very important part in the history of medicine.

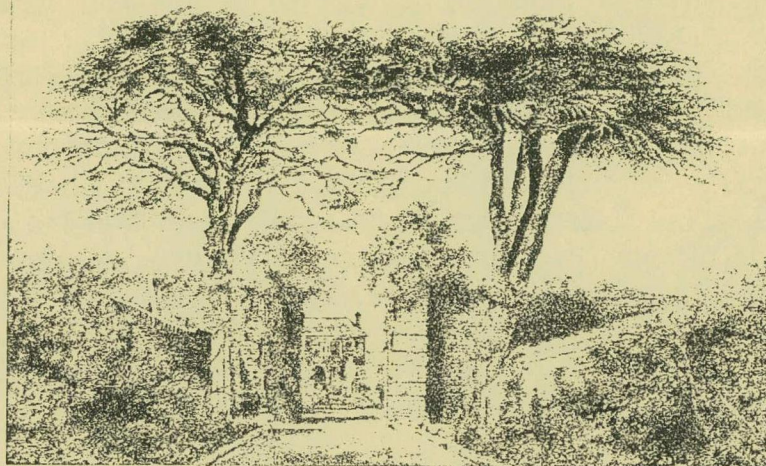
Although it was not until about 1700AD that botany and medicine became separate disciplines, the first physic garden in Europe was founded in Pisa in 1543, whilst the first in England was in 1621 in Oxford with the Chelsea Physic Garden being founded by the Worshipful Society of Apothecaries of London in 1673 for the purpose of teaching. Before this the Society had relied on visits, or 'herborisings' into the countryside for instructing their students on the various therapeutic properties of plants, but the 3 1/2 acre garden with its riverside setting was ideal for students to be brought along the Thames by barge from the City of London and it became known as the 'Apothecaries' Garden'. Chelsea is the only botanic garden now called a physic garden and is still engaged in researching medicinal plants.



Arms of the Worshipful Society of Apothecaries of London

The newly founded Garden, with its emphasis on medical teaching and research, was soon exchanging plants and ideas with other botanic gardens around the world - and the Apothecary John Watts, who had the Garden in his care, imported the now famous four cedars of Lebanon, *Cedrus libani*, from Leiden University. The cedars did well at Chelsea and are to be seen in many illustrations - but

they grew so large that two were felled nearly one hundred years later and the last succumbed to London's increasing pollution and died in 1904.



Sadly the Garden suffered a decline in the late 17th century seemingly through lack of

enthusiasm by Watts, but it was saved in 1712 by Sir Hans Sloane who bought the Manor of Chelsea from Charles Cheyne and who knew the Garden well from his own training as a physician. He 'refounded' the Garden and granted the Apothecaries a special lease at £5 per year in perpetuity "on condition that it be for ever kept up and maintained by the Company as a Physick garden".

In 1722 Sir Hans Sloane appointed Philip Miller as Gardener and in 1724 the new post of Praefectus Horti (Director) was filled by Isaac Rand. Philip Miller, his life and work, will be the subject of the next article in this series, but let it be said for now, that he became a great horticulturalist remaining at the Chelsea Physic Garden for nearly 50 years.

After the great Linnaeus visited the Garden in 1736, Philip Miller in the 8th edition of his 'Gardeners Dictionary' used the binomial nomenclature developed by Linnaeus, and today many species retain the names given to them then.

... and so the Garden continued to flourish; cotton seeds that were sent to Georgia became the new colony's staple crop; the periwinkle *Vinca rosea* was sent from Madagascar via the Jardin des Plantes in Paris (the sheltered south facing slope of the Garden proved worthwhile for cultivating plants from warmer countries and through further distribution it became a roadside plant in tropical areas - now known as *Catharanthus roseus* containing alkaloids used to treat cancer).

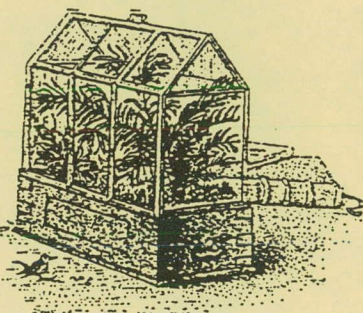
The Apothecaries commissioned a marble statue of

Sir Hans Sloane by Michael Rysbrack; Philip Miller's sister-in-law married the botanical artist Georg Dionysius Ehret; Elizabeth Blackwell who lived nearby painted the plants in the Garden for her 'Curtis Herbal' to earn the money to gain her husband's release from prison; plants from the Garden were used to illustrate the well-known Chelsea China Factory's porcelain which was said to compare with Dresden's finest.

In 1770 William Forsyth, who had trained under Miller, succeeded as Gardener and in 1772 William Curtis became Praefectus Horti and Demonstrator of Plants. William Curtis started the 'Botanical Magazine' which carried his name until in 1984 it became 'The Kew Magazine'. He also built the first rock garden in England in 1773 using old building stone from the Tower of London topped by basaltic lava from Iceland brought back by Sir Joseph Banks (it is now, 1997, a listed building!).

Forsythia was named after William Forsyth and many other plants were named after men who were associated with the Garden such as Hermannia, Doodia, Milleria, Houstonia, Sherardia, Randia, Martynia, Linnaea, Ehretia, Banksia, Solandra, Hudsonia, Lindleya, Fortunearia, etc.

The difficulty of transporting living plants, so well documented by Philip Miller, was overcome by Dr. Nathaniel Bagshaw Ward, who in 1853 became Master of the Apothecaries' Society, and who developed the 'Wardian Cases' which were like miniature greenhouses and allowed tropical plants to be safely brought to the colder northern climes.



Dr John Lindley lectured at the Garden for 17 years until 1853 when the Society of Apothecaries suffered a financial crisis and made many cuts in order to try and

keep the Garden going. Eventually in 1899 the Charity Commissioners arranged for the Trustees of the London Parochial Charities to give £800 a year and the Treasury £150 a year from Parliament for the Garden to be run by a Committee of Management appointed by the Trustees, the Treasury, the Lord President of the Council, the Technical Education Board of the London County Council, the Royal Society, the Society of Apothecaries, The Royal College of Physicians, The Pharmaceutical Society, The Senate of London University and the heirs of Sir Hans Sloane.

William Hales was made Curator and arranged much of the present layout of the Garden. He died after 39 years and was succeeded by George William Robinson in 1937 who was himself succeeded in 1946 by William Gregor MacKenzie. In 1973 Allen P. Paterson succeeded until his resignation in 1981 when he moved to be Director of the Royal Botanic Gardens, Hamilton, Ontario.

In 1981 the Garden came under new trusteeship and became a limited company and a registered charity; Duncan Donald was then appointed Curator and at the present time Sue Minter is the Curator of the Garden.

In the early 17th century the Society of Apothecaries started the library which now includes a fine collection of books and herbaria dating back to 1491, and to which the Florilegium Society has made its first contribution of paintings and drawings.

It is inspiring to know that as the new millennium approaches we are a part of the story of the Chelsea Physic Garden.

Wendy Alexandra Page
 Founder Honorary Secretary
 Chelsea Physic Garden Florilegium Society

Botanical Observation - Odour

Old text books are fascinating and it is always worthwhile searching second-hand book shops for early natural history publications. European interest in botany in and around the 19th century produced an immense amount of detailed observation. People spend hours watching, counting and measuring plants. Observations fuelled a very human compulsion to compile lists - hopefully long, comprehensive and definitive ones. This is one such list taken from Knuth's Handbook of Flower Pollination. It was compiled by an Italian naturalist who bravely had a go at quantifying scent, and describes 45 plant odours from pleasant to unpleasant. The grading must be highly subjective, but at least, with aromatherapy so popular at present the list does tell you which plants to avoid.

Barbara Mc Lean

Delpino in 1873 ('Ult. oss.' Atti Soc. ital. sc. nat., Milano, xvi, 1874) attempted a *Classification of the odours of flowers*. He distinguished two great groups, the *Sympathic* and the *Idiopathic*, which he arranged in five classes according to the following scheme:-

Classes of Sympathic Idiopathic

5/6	1/6 . . .	Sweet	odours }	
4/6	2/6 . . .	Aromatic	" }	Sympathic
3/6	3/6 . . .	Fruity	" }	Odours
2/6	4/6 . . .	Unpleasant	" }	Idiopathic
1/6	5/6 . . .	Nauseous	" }	Odours

Delpino describes as *sympathic* odours, those that are more or less agreeable to a large number of insects (bees, wasps, flies, beetles) and also to man. He applies the term *idiopathic* to odours that are sympathetic to only a few animals, but that on the contrary are antipathic to a large number.

A. SYMPATHIC ODOURS (Odori simpatici).

Class I: Sweet Odours (Odori suavi).

1. **Jessamine-odour* (Odore gelsominaceo): Jasminum grandiflorum, sp. of Gardenia, Heliotropium europaeum, Coffea arabica, Solanum bonariense, Passiflora quadrangularis, and others.
2. *Narcissus-odour* (Odore narcissmo): Narcissus Jonquilla, viridiflorus, Tazetta, and others; Ornithogalum longibracteatum, Reseda alba, Hemerocallis flava, Heliotropium grandiflorum, and others.
3. *Mignonette-odour* (Odore resedino): Reseda odorata, and others.
4. *Hyacinth-odour* (Odore giacintino): Hyacinthus orientalis, Lunaria rediviva.
5. *Lily-odour* (Odore liliaceo): Lilium candidum, Convallaria majalis, Asperula odorata, Crinum asiaticum and other species, Lonicera Caprifolium.
6. *Nuphar-odour* (Odore nufarino): Nuphar luteum, Phoenix dactylifera, ? Nymphaea alba.
7. *Spartium-odour* (Odore spartino): Spartium junceum, Vanda insignis.
8. *Violet-odour* (Odore violaceo): Viola odorata, Rondeletia odorata, Cheiranthus Cheiri.
9. *Honey-and-wax-odour* (Odore melleo e cereo): Symphytum officinale, tuberosum, orientale; sp. of Acer, Galium verum, Herminium Monorchis, Haematoxylon campechianum, Apocynum adrosacmirolium.
10. *Hawthorn-odour* (Odore crategino): Crataegus oxyacantha, Sorbus Aucuparia, Ornithogalum arabicum, Allium neopolitanum, sp. of Spiraea, Cimicifuga racemosa, Cornus sanguinea, Ailanthus glandulosa, Sisymbrium pinnatifidum, Tamarix tenandra, Smilax aspera, Ligustrum vulgare, Orchis coriophora, Prunus domestica, lusitanica, Amygdalus communis.
11. *Ambrosial or rose-odour* (Odore ambrosiaco o di rosa): Rosa moschata arvensis, pumils, sempervirens; Sanguisorba dodecandra, Paeonia Moutan.
12. *Balsam-odour* (Odore balsamico): Gladiolus viperatus.
13. *Hay-odour* (Odore di fieno o benzoico ?): Dracaena fragrans, Heliotropium indicum, Asperula taurina.
14. *Orange or Lemon-odour* (Odore citrino o di limone): Citrus medica, aurantiacum; Philadelphus coronarius, Cinchona magnifolia, Magnolia grandiflora, Cereus strigosus, Iris aphylla.
15. *Musk-odour* (Odore moscato): Hoya viridiflora, Allium moschatum, Solanum nigrum and villosum, Physalis Alkekengi.

16. *Accacia-odour* (Odore acacino): Acacia Farnesiana.
17. *Coryanthes-odour* (Odore coriantino): Coryanthes macrantha, Stanhopea grandiflora, Gloxinia maculata.

Class II: Aromatic Odours (odori aromatici).

18. *Carnation-odour* (Odore cariofillino): Dianthus Caryophyllus, plumarius, monspessulanus; Petasites vulgaris, Gladiolus tristis, Alstroemeria caryophyllea.
19. *Vanilla-odour* (Odore vaniglino): Heliotropium peruvianum, Petasites fragrans, Erica fragrans, Cereus grandiflorus, Epipactis microphylla, Spirantes autumnalis, Nigritella angustifolia, sp. of Selenipedium, Phyteuma spicatum (?).
20. *Cinnamon-odour* (Odore cinnamomeo): Maxillaria aromatica, Rosa cinnamomea.
21. *Nutmeg-odour* (Odore miristicino): Anonaceae.
22. *Laurel-odour* (Odore laurino): Ilicium religiosum.

Class III: Fruity Odours (Odori carpologici).

23. *Banana-odour* (Odore musaceo o di banana): Magnolia fuscata, Calycanthus floridus, Anona tripetala, Rochea coccinea.
24. *Apricot-odour* (Odore armeniaco): Plumeria alba, and others.
25. *Pineapple-odour* (Odore ananasino): Victoria regia, sp. of Calycanthus, Colocasia odora.
26. *Turnip-odour* (Odore rapaceo): Cereus Napoleonis.

B. IDIOPATHIC ODOURS (Odori idiopatici).

Class IV: Unpleasant Odours (Odori graveolenti).

27. *Elder-odour* (Odore sambucino): Sambucus nigra, Orchis sambucina (?), Thalictrum aquilegifolium.
28. *Goat-odour* (Odore ircino o spermatico): Sp. of Elaeagnus, Valeriana officinalis, Kakosmanthus macrophyllus, Himantoglossum hircinum, Cypripedium villosum and purpuratum.
29. *Bug-odour* (Odore cimicino): Rosa Eglanteria and laxa, Delphinium speciosum and triste, Orchis coriophora.
30. *Beetle-odour* (Odore scarabico): Cornus paniculata, Crataegus Oxyacantha, Sorbus Aucuparia.
31. *Bitumen-odour* (Odore bituminoso): Iris viscaria.
32. *Onion-odour* (Odore alliaceo): Pothos foetida.
33. *Rue-odour* (Odore rutaceo): Aristolochia Bonplandi.
34. *Poppy-odour* (Odore readino): Papaver Rhoas, Aristolochia trilobata.
35. *Tobacco-odour* (Odore tabacino): Aristolochia gigas.
36. *Rhodea-odour* (Odore rodeino): Rhodea japonica.
37. *Pea-odour* (Odore pisino): Gonolobus hispidus.
38. *Fig-odour* (Odore sicioide): Ferraria undulata.
39. *Fermentation-odour* (Odore zimotico): Asimina triloba.

Class V: Nauseous Odours (Odori nauseosi).

40. *Putrid-odour* (Odori di lezzo): Arisarum vulgare, Euonymus verrucosus, Cynanchum nigrum.
41. *Putrid fish-odour* (Odore saprietino): Aristolochia labiosa.
42. *Urine-odour* (Odore urinoso): Arum italicum, maculatum; Aristolochia Siphon.
43. *Excrement-odour* (Odore stercoreo): Hibbertia volubilis, Carica digitata Brachystelma tuberosum and crispum.
44. *Mephitic or viverrine-odour* (Odore mefitico o viverrino): Symplocarpus foetidus.
45. *Corpse-odour* (Odore cadaverino): Arum Dracunculid, crinitum, trilobatum; Aristolochia grandiflora foetens (?); Stapelia grandiflora, hirsuta, variegata, and others; Rafflesia Arnoldi, Brugmansia Zippelii (?), sp. of Saprana, Hydnora africana, Sapranthus nicaraguensis.

From: P Knuth. Handbook of Flower Pollination. 3 vols. 1906 Oxford Clarendon Press.

VISIT OF THE 'ENDEAVOUR REPLICA'

You will all have heard of Banks and Cook and their discoveries in the Southern hemisphere. Well, now is your chance to be able to see the 'Endeavour Replica' which is visiting various ports in the United Kingdom this year, starting at Greenwich, London in the spring.

'Endeavour Replica' was built as a museum standard replica of H.M. Bark *Endeavour*, The Royal Navy ship captained by Cook for the Banks Expedition of 1768-1771. The replica is a remarkably accurate copy of the original vessel, as you will discover for yourself if you try to crawl around below decks to reach Cook's and Banks's quarters.

The replica is operated in the same way as in Cook's day.

I was lucky enough to visit the 'Endeavour Replica' last year in Brisbane and stand in awe of anyone who could survive month after month in such confined quarters, yet alone produce there some of the most important illustrations ever done.

□ I recommend that anyone interested in visiting the 'Endeavour' should telephone the Maritime Museum, Greenwich for exact dates and locations - 0181-312 6565 - General Information or 0181 858 4422 and ask for the Press Office. I know that the exhibition starts on the 28th March 1997 but do not have further details. I think it is a must!

'The Florilegium' showing the complete botanical works is available at £30 from Alecto Historical Editions, Sackville House, 40 Piccadilly, London W1V 9PA - 0171 439 6611. In addition they sell very fine first prints and the catalogue can be set off again any purchase.

A BRIEF HISTORY

In 1768 Lieutenant James Cook, of the Royal Navy, set sail in the H.M. Bark *Endeavour* to sail "the wrong way" around the world on a voyage of exploration and scientific investigation. After observing the transit of Venus across the sun at Otaheite (Tahiti) in the Pacific, Cook sailed south west to disprove or confirm the existence of a "Great South Land". By 1770, Cook had reached New Zealand. He circumnavigated and completely charted the north and south islands before continuing west. In April 1770 he sighted the east coast of New Holland (now called Australia) and sailed north along the coast before anchoring in the bay he called Botany Bay.

Cook's 1768 - 1771 voyage in the H.M. Bark *Endeavour* was of major historical importance. Not only did he discover Australia, he also contributed to the world's knowledge of the Pacific geography and navigation, as well as the fields of astronomy and the natural sciences. Joseph Banks and Dr Daniel Solander discovered over 2,600 new species of plants from seven different countries during the *Endeavour* voyage, from which sketches and watercolours were done. On this voyage Cook became the first captain to calculate his longitudinal position with accuracy, using a complex

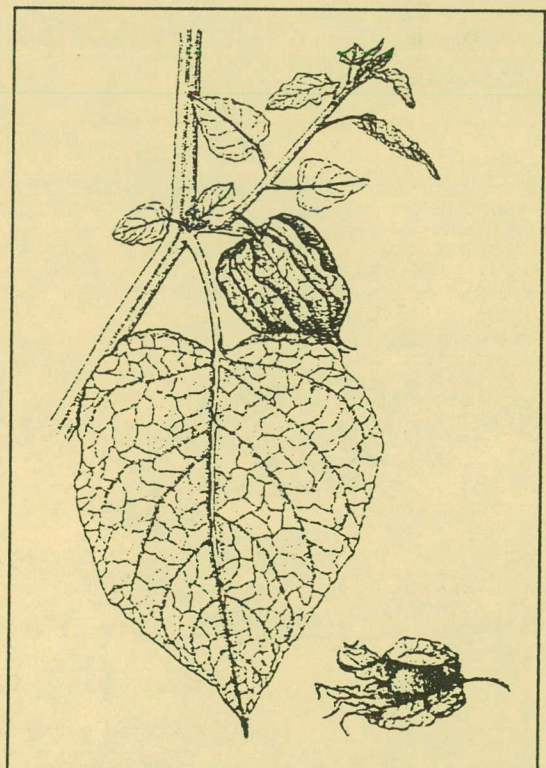
mathematical formula developed in the early 1760s. He was also the first to substantially reduce the incidence of scurvy among his crew. Scurvy was a serious, sometimes fatal disease caused by a lack of vitamin C, the result of dietary deficiency on long voyages.

From an artistic point of view, the important figures on the voyage were Sydney Parkinson, a young but highly industrious and graceful artist who sadly died of fever on the voyage home after leaving Java, and (of course) Banks himself who was to become President of the Royal Society from 1778 to 1820, and an honorary member of almost every learned society in Europe. The amateur naturalist Johan Ellis wrote to Linnaeus at the time, 'No people ever went to sea better fitted out for the purpose of Natural History'. The expedition continues to hold its significance as the first organised and thoroughly equipped voyage of biological exploration.

Parkinson left behind a legacy of 955 drawings of flora and 377 of fauna in addition to dozens of sketches of scenery later translated by other artists into engravings for Hawkesworth's *Voyages*.

The gravity of the undertaking involved is highlighted by the daunting casualty list: The team employed by Joseph Banks for the *Endeavour* voyage included 4 illustrators: Daniel Carlsson Solander (1733-1782), a distinguished Swedish naturalist and pupil of Linnaeus; the natural history and landscape artists, Sydney Parkinson (1745-1771) and Alexander Buchan (d. 1769); Herman Diedrich Sporing (1733-1771) as secretary and artist. Alexander Buchan died in Tahiti from epilepsy. During the voyage home Herman Sporing died at sea on 24 January 1771, followed two days later by Sydney Parkinson. Both had contracted fever and dysentery at Java. Only Solander reached England again with Cook and Banks.

Alison Brown



Physalis peruviana

AFB'97

Holiday Opportunities

Madeira

Mrs. Mary Goodley has cottage and apartment accommodation at her delightful home in Madeira. Mrs. Goodley has very keen interest in horticulture and in botanical art.

For more information please contact: Mrs Mary Goodley, Quinta de Santo Antonio, Caminho Dr. William Clode 3, Santo Antonio, 9000 Funchal, Madeira Island.
Telephone: 00-351-91-44864.

Cornwall

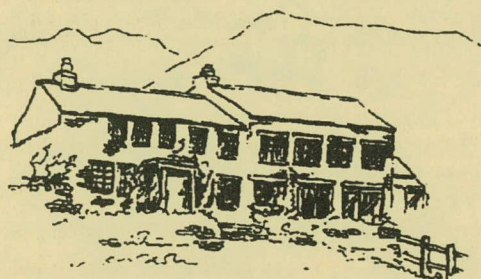
Florilegium Society member Marilyn Francis and her husband Charles have just moved from Leicester to Cornwall where Marilyn will pursue her career in botanical art.

Their house is on the Heligan estate and is ideally placed for members wanting to visit the lost gardens of Heligan . . .

. . . there will be accommodation for paying guests in two double rooms and in time a studio will be built where the guests can stay and paint for a week or two . . .

. . . more news will follow in the next Newsletter, but if you are already interested in such a tantalising prospect for the spring and summer do contact Marilyn at:

The Wagon House
Heligan
Pentewan
St Austell
Cornwall PL26 6EW Telephone: 01726 844505



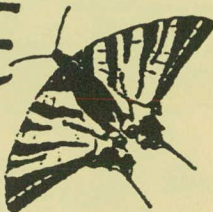
Lake District

If you are planning a trip to the Lake District, why not stay with Ruth Knowles and her husband John in en-suite rooms at their lovely farmhouse in Cumbria. Ruth has studied botanical illustration with Anne Marie Evans.

Quality Farmhouse Accommodation in a Stunning location in the Lake District

Proprietors : John & Ruth Knowles
Blease Farm, Threlkeld, Nr. Keswick, Cumbria CA12 4SF
Tel/Fax: (017687) 79087

WILDLIFE TRAVEL



1997 HOLIDAYS

CRETE

WILD FLOWERS, BIRDS AND PAINTING

8th April -15th April 1997 (Tues - Tues, 1 week)

with John & Jane Paige

Enjoy a leisurely week amongst the wonderful scenery and wildlife around the charming village of Megala Chorafia in the foothills above Souda Bay. This holiday offers a chance to practise your painting and drawing skills (or acquire some!) with expert instruction whilst enjoying the wild flowers, birds and scenery of this beautiful part of Crete. We will take excursions on two of the days to the Omalos Plateau at the top of the Samaria Gorge and either the Acrotiri Peninsula or Polyrrenia. On other days we will take local walks and there will also be an evening out in the interesting town of Chanea.

The village of Megala Chorafia is a scatter of houses with an ornate Orthodox church as its centrepiece.

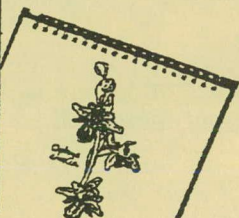
The inhabitants continue to tend their vines, olives and artichokes as they have always done. The Taverna, run by George and his English wife Elizabeth, has excellent food and is the hub of village life. The wild flowers that abound throughout the village include several endemic species, and in early April the orchids should be at their best.

This combination of village life, landscape, flowers and birds is an ideal setting in which to relax and paint while at the same time it provides much to interest the non painter.

You may wish to extend your holiday by joining us for the following week at -Almirida.
Please contact us for details.



Sketches by Jane Leicester Paige



INTEREST:

Painting, wild flowers and birds. The aim on this holiday is to help you to identify and record in pencil and paint the rich flora, fauna and landscape of this part of the island. John and Jane will take pleasure in helping you with this. Advice on artists materials will be sent out after booking. Those not wishing to paint can enjoy walking and exploring; the many tracks and the nearby ruins of a Turkish fort and old monastery at Aptera are full of interest.

LEADERS:

John and Jane Paige. John and Jane run Old Brewery Studios, a teaching establishment, professional studio and art gallery in a Northamptonshire village. Jane is a member of the Society of Botanical Artists specialising in wild flowers, particularly those of the Mediterranean and her home county. John, a Society of Wildlife Artists member, is a keen and knowledgeable ornithologist with his sketchbook always to hand.

WALKING AND WEATHER?:

The village is hilly but all houses are within walking distance of the taverna. Walking is generally on stony tracks and will be uphill at times. Some walks are 3-4 miles but at a slow pace. Stout walking shoes or boots are recommended. We have a car to transport artist's equipment and for essential shopping. It is likely to be mainly warm and sunny with temperatures in the 70's F but nights may be cool.

ACCOMMODATION:

Village houses - self catering. Fully equipped and in excellent condition, these village houses are well appointed and spacious, many decorated in colourful Cretan village style. Some are old farm houses and village houses and all have magnificent views, terraces and/or gardens. They are locally owned so that you can be sure your stay contributes to the livelihood of the local community without changing its traditional atmosphere. The houses sleep 2-5 people. There is a twice weekly maid service and a welcome pack of food and wine is provided. The group will normally eat together in the evenings at the village taverna.

FLIGHTS: Gatwick - Chanea, day flights.

PRICE: £635 Based on sharing twin room. **SINGLE ROOM SUPPLEMENT:** £4 **DEPOSIT:** £85

Includes flight, all airport taxes, airport transfers in Crete, coach excursions and seven nights accommodation in village houses. Not included are breakfasts, lunches (picnic), evening meals, refreshments, local bus or taxi to Chanea, entry to any sites or travel insurance.

TOUR OPERATOR: PURE CRETE | FOR FURTHER DETAILS AND A BOOKING FORM PLEASE CONTACT US || ON 01832 274892.

All our profits are donated to conservation.

Stop Press

Blue & Yellow do Make Green

At our next meeting on the 7th February we have a change to our arrangements. Unfortunately Shirley Sherwood will not be with us but we do have a very good meeting in store for you.

In the morning we have Nicholas Walt and Ian Rowlands from Cornellisens to talk to us about paints followed by another sales table.

The afternoon meeting is being held by Gretel Dalby-Quenet. She has very kindly agreed to give us an illustrated talk on Blue and Yellow do make Green which will round off very well from the morning and no doubt give us the opportunity to use our new blues and yellows. Do bring your note books, paints & brushes & paper for some informative exercises.

Allison Brown - Programme Secretary

Keys

At the meeting on Friday 2nd May, I hope to show you how to use simple dichotomous keys to identify plants. Using keys can be helpful in finding your way around plants: getting to know the botany and the botanical terminology.

This will be more a practical class than a lecture. I will provide keys and plants. It might be helpful to bring a lens. Only keys to the British Flora will be used, but there will be one or two world-wide keys to identify plants to family level.

Barbara Mc Lean
Scientific Advisor

OPPORTUNITY TO SEE YOUR WORK ON THE INTERNET

Litchfield Hills Group Inc. is a new company registered in the USA and its aim is to promote Gardens and Gardening mostly through publishing in its many guises. This will predominantly be in multi media (i.e. On-line through the Internet, and Off-line on CD Roms.) and secondarily in Television and Print publishing.

Richard Nicolle co-founder of LHG and UK based, where all the development of database is being built would like to discuss with interested artists & photographers about how to proceed with the use of photographs, line-drawings, and coloured botanical drawings which will be required to set up this database.

Litchfield are proposing to offer contributors another

medium to air their work. It's a practical application for your work and a 'gallery' as it were on the Internet.

This may not be to everyone's taste, but for those who wish to be published it is an opportunity to reach a wide audience. The main thrust of the marketing will be towards the USA and the UK, with secondary presence in the motive states of Europe and Japan.

Richard Nicolle looks forward to hearing from those who are interested. Contact.....

Litchfield Hills Group Inc.
'Langwm'
Chapel Lane, Stoke
Hampshire SP11 0NF
Tel/Fax (01264) 738687

Painting 'Spring Flowers in Tuscany' is the title of a two week course that Gretel Dalby-Quenet is running at the Centro d'Arte Verrocchio near Sienna in Tuscany from 30th May to 12th June 1997.

If you are interested do ring Gretel on 01844 214761 or Jesse & Rose Konstam (son & daughter-in-law of the owner) on 01244 676 585 (tel or fax).