

Botanical Illustrations

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About this Illustration

Now recognised as *Cestrum Diurnum*, this species is native to the Caribbean and Mexico. It is not unusual for the epithet to change, or in some cases, for a species to be reattributed to another genus as botanical knowledge expounds.



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This painting, by an unidentified Chinese artist, formed part of a collection by Kew's first Director, William Jackson Hooker, and was probably sent to him by a correspondent stationed in China in the mid-1800s.

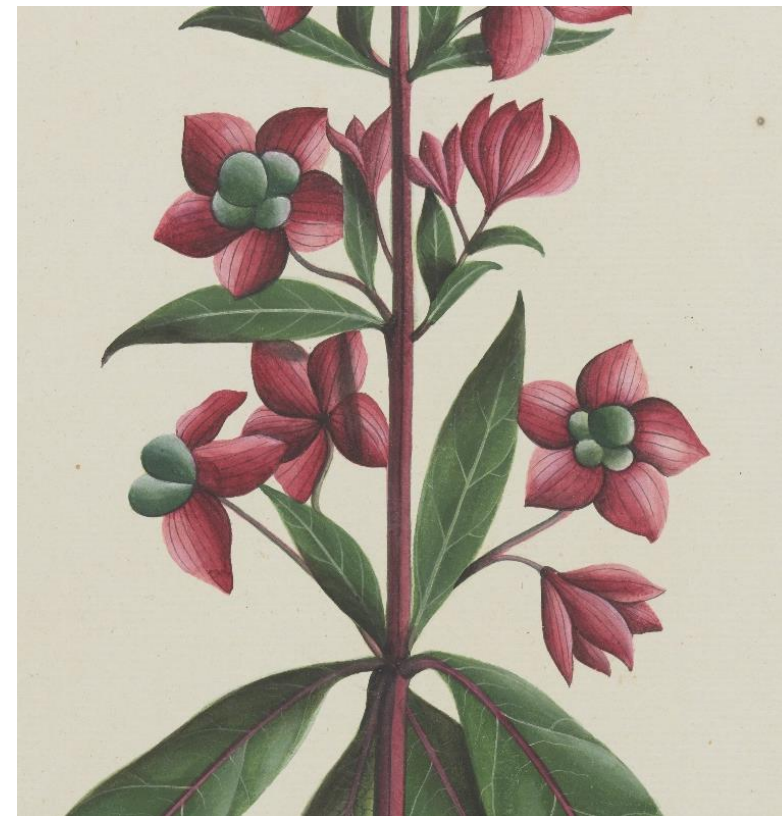


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Claude Martin (1735-1800) was a French army officer who achieved the rank of major-general in the British East India Company's Bengal Army. Martin was also a great collector of seeds and plants for his own garden in Lucknow, some of which he sent to the Calcutta Botanic Garden, and were described in Roxburgh's *Flora Indica*, 1832. He also collected drawings of the flora and fauna of India, commissioning local artists to paint them, and it has been suggested by some scholars that Martin was the first to contract Lucknow artists of the Mughal tradition.

Conservation Notes

This vibrant watercolour illustration would benefit from conservation treatment. The paper support has surface dirt, tears, and creases. By sponsoring this illustration, you will be ensuring that it can be cleaned, repaired, and rehoused in a new conservation-grade folder, resulting in safer handling which, together with the facilitation of digitisation, will lead to improved research and increased public access.



About this Illustration

The artist who created this study was commissioned to paint plants using an approach favoured in European scientific practice. Traditionally, European artists typically represented the specimen isolated from its habitat in a white space, focussing on the essential traits that allowed botanists to identify one species from another. However, the painting retains distinctly Mughal influences of their artists' training, which is evident in their composition, as they employ a compressed or 'flattened' perspective that adds to the clarity of the design, while retaining a high attention to detail and a truth to nature.

This illustration was commissioned by Dr Francis Buchanan-Hamilton (1762-1829), a Scottish physician who, between 1814-15, briefly served as Superintendent of Calcutta Botanic Garden, before becoming Keeper of RBG, Edinburgh from 1815-29.

Conservation Notes

This delicate watercolour illustration with graphite underdrawings would benefit from conservation treatment. The paper support has surface dirt, tears and losses where historic material has been removed, and is attached to an acidic or unsuitable support. By sponsoring this illustration, you will be ensuring that it can be cleaned, repaired, and rehoused in a new conservation-grade folder, resulting in safer handling which, together with the facilitation of digitisation, will lead to improved research and increased public access.



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Conservation Notes

This leafy watercolour illustration would benefit from conservation treatment. The paper support has surface dirt, staining, tears, and creases. By sponsoring this illustration, you will be ensuring that it can be cleaned, repaired, and rehoused in a new conservation-grade folder, resulting in safer handling which, together with the facilitation of digitisation, will lead to improved research and increased public access.



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When the East India Company wanted to establish a new Botanical Garden in Saharanpur in 1817, they chose Dr George Govan (1787–1865), who knew something of the local flora, having collected specimens in the region, as the first superintendent. Upon his arrival, he requested funds to employ an artist to produce illustrations of the plants growing in the Garden. This was refused by The Bengal Government, leading him to employ an artist, paying him, at personal expense, the sum of 40 rupees, until 1821. After spending a five-year hiatus in Britain, where he met and married Mary, the couple returned to India and recruited two experienced and talented artists from Shimla in the Himalayan region, where they were based until 1831. This highly detailed, exquisitely accomplished drawing was made during that later period, and is annotated in what appears to be both Nepali and Hindi.

Conservation Notes

This colourful watercolour illustration would benefit from conservation treatment. The paper support has surface dirt, tears, pigment discolouration and is mounted to an unsuitable support. By sponsoring this illustration, you will be ensuring that it can be cleaned, repaired, and rehoused in a new conservation-grade folder, resulting in safer handling which, together with the facilitation of digitisation, will lead to improved research and increased public access.



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These two watercolour illustrations would benefit from conservation treatment. Both illustrations have surface dirt, tears, adhesive residues, they are mounted to an unsuitable support with one of the illustrations underneath concealed by the other. By sponsoring these illustrations, you will be ensuring that they can be cleaned, repaired, and rehoused in a new conservation-grade folder, resulting in safer handling which, together with the facilitation of digitisation, will lead to improved research and increased public access.



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