

## UNPUBLISHED PLATES OF THOMAS MARTYN, CONCHOLOGIST.

By TOM IREDALE.

Read 10th December, 1920.

THE beautiful series of paintings of shells published by Thomas Martyn under the title of *The Universal Conchologist* have been well discussed during the last twenty years, and it would not seem necessary to add any more literature, save with the record of some additional novelty. In this note I believe such novelty will be found, since I have seen no account of the unpublished paintings prepared under the direction of Thomas Martyn. Ignoring the recent additional notes, I only cite Dall's two papers in the *Proc. U.S. Nat. Mus.*, vol. xxix, pp. 415-32, 1905, and vol. xxxiii, pp. 185-92, 1907, where most of the details of interest are published. In his second essay Dall gave the contents of the Explanatory Tables belonging to a copy in the Australian Museum, Sydney, N.S.W., from data forwarded to him by Mr. Chas. Hedley, and commented upon the untrustworthiness of the information given by Chenu previously cited by him. For my own usage I compiled the equivalent data from another copy, and I was surprised to find that my items did not exactly coincide with those published by Dall. All the differences proved to occur in connexion with volume iv, where Martyn appears to have become tired and careless. Dall concluded that perhaps the discrepancies between the Sydney copy and the Chenu collation were due to the fact that the former was an early issue and the latter taken from a corrected copy. The Sydney volumes may have been early, because in the copy I collated I find better results, though still not in agreement with Chenu's account. I conclude it will be as well to give Dall's data from the Sydney copy and those culled from the other copy in parallel columns:—

## Dall.

Plate 121	<i>Limax spicatus</i>	<i>Limax spicatus.</i>
„ 121	<i>fusca spicatus</i>	<i>fuscus spicatus.</i>
	<i>nigra spicatus</i>	<i>niger spicatus.</i>
„ 125	( <i>Voluta</i> ) <i>cosmographicus</i>	( ) <i>cosmographica.</i>
„ 128	( <i>Voluta</i> ) —	( ) <i>Aplustre.</i>
		<i>Ducis Navalis.</i>
„ 135	( <i>Cochlea</i> ) <i>coocinea</i>	( ) <i>coccinea.</i>
	— <i>dentrachates</i>	( ) <i>denrachates.</i>
„ 137	— <i>cretata</i>	( ) <i>caetata.</i>
„ 138	— <i>palatam</i>	( ) <i>palatum.</i>
„ 143	— —	( ) <i>albida.</i>
„ 154	<i>Ostria echinata</i>	<i>Ostrea echinata.</i>
„ 156	<i>Tellina cinnamar</i>	<i>Tellina cinnamea.</i>



I have checked the above with the copy in the British Museum (Natural History) Library and find that that also differs. The items given above ex Dall are in agreement save in connexion with plate 135, first name, and plate 156, and 137 where the readings are as in the second column.

These insignificant alterations deserve more consideration than they apparently merit, because they suggest different impressions of the explanatory tables, which would otherwise be unsuspected. It is possible that different paintings may be also published, as the facts hereafter cited may necessitate a reconsideration of the known copies.

Some time ago Mr. Alex Reynell showed me a volume of Martyn's plates, amongst which I noticed a stranger, though to me a very familiar shell. He very generously allowed me to study the volume, and publish my results, which are embodied in this note. While working at it Mr. B. B. Woodward also lent me a volume in his possession for comparison and criticism. Later Mr. Reynell showed me another copy, from which I collected some interesting items, and then again he secured yet another copy of plates, which confirmed all the previous data. Before dealing with these I would comment upon a well-known peculiarity of Martyn's published work, viz., the inaccuracy of some of the localities cited. In the Portland Catalogue, about which I wrote in this Journal, I found many of these localities corrected, that is Martyn for his (*Bucc(inum)*) *calcar* gave New Zealand; in the Portland Catalogue, pp. 10-139, Terra del Fuego is cited, which is the proper locality for this shell. Again, Martyn recorded from the Friendly Isles his *Limax fibratus*; in the Portland Catalogue I find that p. 36, lot 707, *Limax fibratus* Martyn came from New Caledonia, which is right. Also Martyn's *Trochus Canaliculatus* and *Annulatus* were reported from New Zealand, whereas they are West American shells, and in the Portland Catalogue, on pp. 101 and 89, they are credited to the N.W. Coast, America.

Now, it is also well-known that there was a second edition of Martyn's plates, and this is not so rare as the first edition, but still not common, and mostly only 80 plates are secured (the first 80), whereas the whole edition consisted of 160 plates. Reynell's first copy includes 77 plates, with the title-page of the first edition, and the Introduction and Preface of 39 pages, apparently also of the first edition. The plates, however, while of the same subjects, differ in every case from the accepted published figures. They are on Martyn's paper and bear the plate numbers on the top right-hand corner in agreement with the published specimens. Curiously enough, however, the paintings are very often better ones, but not so bold, more beautiful in miniature and smaller in size. Some of the most charming have against them the initials "R. A.", which I conclude are those of the boy artist who painted them. However, even more interest attaches to the pencilled identifications to each



of these plates; these gives the names and references to the Museum Calonnianum, and may be even in the handwriting of George Humphrey himself. On the plate lettered "Fig. 47" are two paintings of a shell which were not published by Martyn, and there is a note "Genus not determined by G. H."

I at first intended to give a résumé of the paintings with the pencilled notes, but upon consideration concluded that more confusion to future synonymy collators would ensue than benefit to present enthusiasts. Hence I will only cite a few of the interesting items without introducing nomenclatural puzzles. Such are: On the plate numbered Fig. 57 there appears two views, back and front, of the common Black Nerite of East Australia and the North Island of New Zealand, labelled, "Inky Nerit, Port Jackson, New S. Wales." These figures were not published by Martyn, and the name given on this plate was not correctly introduced into literature, so that the scientific name given by E. A. Smith in 1884, exactly one hundred years later, must still be maintained. On the plate lettered Fig. 58 two views of the common *Calyptræa* (*Sigapatella*) of New Zealand are given, above and below, and it is called the "Thick-coated Vault Limpet, New Zealand". This was not published by Martyn, and its present scientific name was not proposed until fifty years later, while Humphrey's generic names are not acceptable. Another item of interest is seen in connexion with the plate lettered Fig. 43, where the paintings of *Buccinum succinctum*, Martyn, are very different from those published, and while Martyn cites New Zealand as the locality, it is here given as the "Waggon Road Scoop, Port Jackson, New S. Wales". This shell lives in both localities, but is far more common in the latter. Much has been recently written regarding the name "*Patella tramoserica* Martyn", from the "North-West Coast of America", which has been used for a common Australian limpet. Its occurrence on the North-West Coast of America is denied, and it has now been rejected from the Australian fauna. In this place the pencilling reads: "Sattin Limpet S. Sea r.r.," which seems to confirm the justice of recent conclusions.

Some of the paintings are of species, as will be noted already, never published by Martyn, and students of the literature surrounding Martyn's work will remember Gray's note of *five* volumes, the fifth volume having so far escaped recovery. It is possible, therefore, that such a copy may exist, including all the rejected unpublished drawings made by Martyn's pupils. The second volume shown me by Mr. Reynell included 172 plates, the full 160 as published by Martyn and eight additional ones agreeing with eight in the copy above which were never published, and four paintings by other artists.

The last-mentioned copy secured by Mr. Reynell simply has the word "Shells" on the back, has no letterpress whatever, and includes



80 plates which agree in many cases with the ones just criticized, but are generally poorer paintings. They, however, are on Martyn's paper with the plate numbers in agreement. That it should cover 80 plates is suggestive, as they are not in order and are not all lettered. The suggestion is that the rejects were collected and sold in lots of 80 (maybe two forties), as in the regular published series. There are, however, no comments whatever written on this series, and the volume is only noteworthy in that it contains several of the unpublished plates, and the paintings are often very different from the published ones. All the paintings, however, are exquisite, and worthy of preservation as artistic objects, though no scientific or systematic value can be accredited to them.

The first copy, however, with the pencilled notes, probably by George Humphrey, is of great sentimental value, and may yet prove useful in elucidating some unexpected problem.

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