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Short title: Fruitful Collaborations

Title: Fruitful Collaborations: The Taylor White Project in the Blacker Wood Natural History Collection

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Abstract: As part of a themed print issue of *Notes and Records* dedicated to a research project surrounding the 18th-century Taylor White collection of animal paintings, this article provides context by describing the initial acquisition of the collection, and by situating it within the larger Blacker Wood Natural History Collection held at McGill University Library. Highlights of the Blacker Wood Collection are discussed, along with the collection's founder, Dr. Casey Wood. The second part of the article provides a brief examination of the movement, in some academic administrative circles, toward the 'de-professionalization' of librarian work within academic libraries, and offers an outline of the specialized skills librarians bring to the description, analysis, and preservation of special collections. The Taylor White Project is then offered as an example of research collaborations between scholars and librarians; a description of the

advantages of embedding a scholar within specific library collections, to work with, rather than replace a librarian, is provided. The author suggests this strategy as one potential answer to the question of ‘de-professionalization,’ to move away from divisive discussions toward a more symbiotic relationship between scholars and librarians.

Keywords: Natural History, Scientific Illustration, Rare Books, Special Collections,
Librarianship

In June of 1926, “A Magnificent Collection of Fourteen Hundred and Sixty-Two Original Water-Colour Drawings of Natural History Subjects,”¹ commissioned by a British jurist named Taylor White, was offered for sale at Sotheby’s in London. Evidently, the lot failed to tempt any private collectors in attendance, as it was purchased by the antiquarian bookselling firm Bernard Quaritch Ltd. This remarkable collection would not languish on Quaritch’s shelves for long; by the fall of 1927, Dr Casey Wood (1856-1942), the founder of the Blacker Wood Natural History Collection at McGill University Library, had already asked his agents in London to purchase the collection on his behalf. Unfortunately for generations of natural history enthusiasts and library patrons to come, Wood did not act nearly fast enough. In a practice denounced by Wood’s London agents as ‘infantile, and worse, a crime!’² Quaritch had already begun breaking up the collection, selling off individual volumes of botanical, animal, and insect paintings. What remained were 938 watercolours of birds, mammals, fish, and reptiles, painstakingly and delicately depicted in their true size-of-life (where possible) by artists such as Charles Collins (1680-1744), Peter Paillou (c. 1712-82), Eleazar Albin (c.1713-1759), George Edwards (1694-1773) and Jacob van Huysum (c.1687-1740), along with accompanying manuscript notes corresponding to nearly every painting. (Figure 1)



This was the collection that would arrive at McGill in 23 portfolio volumes in late 1927, and that Casey Wood would later describe as ‘the most notable collection of water-colour drawings that has engaged the attention of natural history devotees for many a year.’³ It may strike the reader as odd that a collection of paintings would be sought-after by a library, rather than by an art gallery or museum. But Casey Wood was fully aware of the capacity of images to act as rich informational resources; indeed, in a time before photography, the ability to sketch what lay before them was an essential skill for naturalists to develop. It was this understanding of the centrality of illustration to centuries of natural history work that led Wood to make the acquisition of original drawings a priority, but he did not stop there. He was one of the few collectors of his day to seek out manuscripts, correspondence, notebooks, and other ephemera, to round out his vision of an ideal natural history library.

This philosophy must have struck some of his contemporaries as unusual, as evidenced in a 1924 letter to Charles Richmond (1868-1932) of the Smithsonian Institution, where Wood felt the need to justify his expansive collecting activities:

I often wonder if I have been able to convey to you my peculiar notions about the value of letters, notebooks, Ms. of books already published as desirable additions to a research library. As a rule they do not contain any contributions to science or research of any moment. Why, then, try to save them from oblivion and the janitor’s furnace? Well, I believe that a century hence these documents will help to create a “literary atmosphere” without which it will not be possible to realize - always a difficult and rarely acquired result - the precise conditions under which our school of zoologists have lived and done their

work. We cannot, for example, know Wilson and Audubon and Prince Bonaparte as they were as men and scientists without such literary adnexa as their private papers. It is in them, if ever, they throw off the mask which social and other conditions oblige us to wear. So, I am gathering them in, not to satisfy an idle curiosity and with the collector's zeal but really in the belief that they will, at some future date, be valuable aids to the earnest student. And that's that.⁴

Unorthodox as his ideas may have been at the time, Wood's efforts built the Blacker Wood Collection into one of North America's top natural history research libraries. This would be a remarkable lifetime accomplishment for any collector, but it is all the more impressive in Wood's case, as he only developed an interest in natural history and book collecting after retiring from his medical practice.

Born in Wellington, Ontario, in 1865, Wood relocated to Montreal to attend medical school at Bishop's University. It was in Montreal that he met and married Emma Shearer (1861-1951), and shortly thereafter the couple moved to Chicago, where Wood set up a private ophthalmology practice. In 1917, Wood joined the war effort, and served as a Lieutenant-Colonel in the US Army Medical Corps. In 1919, he officially retired from medicine, and began what were, from McGill Library's point of view, the most productive years of his life. Throughout his career as an ophthalmologist, Wood had become increasingly fascinated with the study of bird vision. In 1907, he began to divert a portion of his professional efforts toward this study, and in 1917 he published *The fundus oculi of birds*.⁵ The book earned him a full membership in the American

Ornithologists' Union, and provided him with a compelling reason to spend much of his remaining life travelling the world to study birds and to collect works on ornithology.

When Wood's mentor, Sir William Osler (1849-1919), bequeathed his magnificent library on the history of medicine to McGill University, Wood opted to follow in his footsteps. In 1920, Wood founded what was originally called the Emma Shearer Library of Ornithology, and spent the next few decades hunting down full journal runs, monographs, and increasingly rare treasures to add to the collection. Within a few years, however, it became clear that Wood's income alone would not be sufficient to build his ideal natural history collection described above. So, he approached one of his friends, Robert Roe Blacker (1845-1931), who had made a small fortune in the Michigan lumber trade, and convinced him to fund the Blacker Library of Zoology. With this influx of funding, Wood was able to continue his collecting efforts in earnest. During his extensive travels he would frequent antiquarian dealers, book shops, and auctions; he also employed a number of agents around the world to purchase items on his behalf. The thousands of letters that remain in Wood's personal archival collection at McGill reveal that he was in near-daily contact with book dealers, constantly hunting down elusive historical works.⁶

During this time Wood did considerably more than put together these vast and comprehensive collections of ornithology and zoology. He also wrote *An introduction to the literature of vertebrate zoology*,⁷ which remains the standard reference volume for historical literature in the field. He also authored numerous articles on birds and wildlife art; lectured on ophthalmology and ornithology; collected books for other institutions such as the Field Museum in Chicago, the Academy of Natural Sciences in Philadelphia, and Stanford University; collected bird skins for

the Smithsonian; and when he thought he had ‘done’ all of the natural history books he could find during his travels in India and Sri Lanka, he began acquiring Arabic and Urdu manuscripts and Sri Lankan *olas*, for the history of printing collections at McGill. Not one to limit his collecting to books already published, Wood also commissioned several artists, notably William Belcher (1883-1949) in Fiji, and George M. Henry (b.1891) in Ceylon, to paint the not unknown, but at that time virtually unillustrated, birds of those regions.⁸

The Emma Shearer Library of Ornithology and the Blacker Library of Zoology would eventually be merged to create the Blacker Wood Collection, which, thanks to the tireless efforts of Wood, remains one of North America’s great natural history collections. While we are no longer able to sustain the depth and range of collecting that was possible in Wood’s day, the collection continues to grow. At over 20,000 volumes, it has expanded to cover all of the natural sciences, and spans from the medieval period to the twentieth century. The collection holds books in most of the European languages, along with Middle Eastern and Asian material. This includes many of the landmark

publications in natural history, such as early editions of Albertus Magnus (d.1280), Conrad Gessner (1516-65), Ulisse Aldrovandi (1522-1605), and Pierre Belon (1517-



64), and a 1478 copy of the *Buch der natur*, which contains the earliest printed illustrations of animals in the Western world,⁹ along with nearly every important work published on ornithology and zoology up to the early twentieth century. (Figure 2) In 2007, the library received the entire rare collection from McGill's MacDonald agricultural campus, which includes many noteworthy works of botany and entomology, such as Jan Swammerdam's (1637-80) *The book of nature* (1758)¹⁰ and numerous early editions of Linnaeus' (1707-78) *Systema naturae*.

But what really sets this collection apart are its unpublished manuscripts and completely unique items, such as Joseph Banks' (1743-1820) field notes from his journey to Newfoundland aboard the *HMS Niger*;¹¹ manuscript correspondence of Philip Henry Gosse, bound into a copy of his *Birds of Jamaica*;¹² a collection of zoological drawings and collages by James Forbes (1749-



1819);¹³ our collection of Persian and Arabic zoological manuscripts; a wealth of field notebooks, journals, and sketches kept by eighteenth and nineteenth century naturalists all over the world; our extensive correspondence files containing original letters written by celebrated naturalists like Charles Darwin (1809-82) and John Gould (1804-81); the archival papers of the Montreal Natural History Society¹⁴ and the Zoological Society of Montreal;¹⁵ and the *Feather Book*, a work created in 1618 by the chief gardener of the state of Milan, in which all 156

pages of illustrations are made entirely of bird feathers, making these the oldest biological bird specimens in existence today.¹⁶ (Figure 3)

Wood's dedication to collecting illustrations is evident in the over 10,000 pieces of original artwork now housed in the Blacker Wood Collection. The Taylor White collection of animal paintings is a significant highlight, and is in good company among the other treasures that Wood managed to hunt down. Indeed, Wood made no effort to disguise the fact that this detective work of seeking out 'rare desiderata' brought him great joy, and one does not need to spend hours combing through his correspondence to glean that he was certainly guilty of the 'collector's zeal' he disavows in the letter to Charles Richmond cited above. In a 1925 article for *The Ibis* ornithological journal, Wood describes the efforts to which he went to acquire another prized collection of paintings: '... the ordinary requirements of these special [zoological] collections having long been satisfied [...] the quest has led me into out-of-the-way localities and into shops and other marts of trade not generally regarded as harbouring works of zoological interest. While following this plan last year I, at a venture, enquired of a small but select London dealer in *objets d'art* whether he had any old drawings or paintings of birds or other animals.'¹⁷ Wood describes the dealer vaguely recalling a portfolio that had lain, half-forgotten, in his cellar; upon bringing it up, Wood discovered that this 'immense, dust-laden but extremely well-made portfolio' contained nearly 200



watercolour paintings of Indian birds, fish, and flowers, made by a woman named Elizabeth Gwillim between 1801 and 1807. Born in Hereford, Gwillim (1763-1807) had relocated to the Madras region of India with her sister and husband, Sir Henry Gwillim (c.1760-1837), when he was appointed to the Supreme Court at Madras as a puisne judge. Wood recognized immediately that the paintings ‘were by the hand of no mean draughtsman’ and purchased them for the collection.¹⁸ (Figure 4)



Wood’s delight in the collector’s hunt led to a number of other noteworthy acquisitions of artwork, such as the four-volume series of watercolour paintings of the birds, fish, reptiles, fruit, and insects of Santo Domingo (now Haiti), completed as part of a French Army survey by General Rene de Rabié (dates unknown) between 1766-84.¹⁹ He believed these to be the earliest European drawings of the flora and fauna of that country. (Figure 5)

Similarly, Wood managed to track down a portfolio of twenty original watercolours of Australian birds, likely painted (though unsigned) by Elizabeth Gould (1804-41), to illustrate her husband John Gould’s *Birds of Australia* (1840-48).²⁰ John Gould had published two parts of a work on the *Birds of Australia and the adjacent islands* in 1837 before deciding that he and his wife needed to visit the colony themselves. They spent two years there, and the difficulties of the

trip undoubtedly contributed to shortening Elizabeth's life. She passed away in 1841, before completion of the project, making it all the more important to preserve these unique examples of her incredible artistic talent.



(Figure 6)

The Blacker Wood Collection also holds 96 charcoal drawings by Joseph Wolf (1820-99),²¹ often considered to have been the finest wildlife artist of the nineteenth century, from which were made the lithographs to illustrate D. G. Elliott's *Monograph of the Phasianidae* (1872); original watercolours of birds and their eggs by John and William Lewin (1763-1828);²² and smaller collections of original artworks by Edward Lear (1812-88), Georg Ehret (1708-70), Johannes Keulemans (1842-1912), William Swainson (1789-1855), and Henry Leonard Meyer (1797-1865). Wood also delighted in collecting published works that had been made unique through their provenance, such as Samuel Pepys' (1633-1703) copy of *The ornithology of Francis Willughby* (1678),²³ and Thomas Pennant's (1726-98) own copy of his *Arctic Zoology* (1792)²⁴ in the margins of which Moses Griffiths (1749-1819) had painted a number of remarkable vignettes.

In the past, the Blacker Wood Collection has been heavily used by international researchers; perhaps because McGill does not offer a degree program in natural history, the collection's main patron base does not often include local students and faculty. However, this long-standing trend has begun to change, thanks to research initiatives like the Taylor White Project, funded by the Social Sciences and Humanities Research Council of Canada (SSHRC). Directed by Adjunct Professor at McGill Library Dr Victoria Dickenson, this project was conceived as a way to perform extended research into the remarkable collection of paintings Taylor White commissioned. Dickenson knew that to do justice to such a rich collection, it would need to be explored from a variety of perspectives. She brought onto the project a number of graduate students, each from a different background: two science history students; one to study White as an individual, and to situate him within the dynamic scientific network of explorers and merchants he knew; and the other to translate and analyze the copious Latin manuscript notes that accompany each painting; an art history student to study the artists who created the animal portraits; and a library school student to manage all of the research data created by this project. Dickenson also brought in a team of four undergraduate biology students to help identify each of the animal species, and to assign each a modern common and scientific name.

The incredible research carried out by the Taylor White Project team is showcased in the rest of this volume,²⁵ but the most striking outcome of this project, from a library perspective, is the way in which it has brought incredible vitality, research activity, and local visibility to both the Taylor White collection itself, and to the Blacker Wood Collection overall. Where once McGill students would have been hard-pressed to name any rare collection in the library, Dickenson's work has allowed the Blacker Wood Collection to become incorporated into a number of

courses, and to be utilized as a research resource for classes taught at the Redpath natural history museum, located on the university campus. At a time when libraries worldwide struggle to fund rare acquisitions (sadly, the prices for such items have increased up to 1000-fold since Wood's day), and to properly preserve, document and make accessible rare collections with limited resources, externally-funded research projects like those supported by SSHRC can inject much-needed capital, resources, and expertise into the stewarding of historical library collections. In the case of the Taylor White collection, it had previously been catalogued at the collection level, but it lacked descriptions for each of the 938 paintings themselves, and thus it remained relatively obscured to all but the most diligent of researchers. Thanks to the work of the SSHRC project team, in collaboration with library staff, we were able to identify the artist of each painting, to assign each specimen both a modern common and scientific name, to transcribe all inscriptions and notes and include English translations of each Latin manuscript note,²⁶ and to provide digital access to the entire scanned collection via McGill's Archival Collections Catalogue.²⁷ The Archival Catalogue²⁸ offers great potential for the discoverability of this collection, as its metadata can be easily searched by Google's algorithms. As a result, the collection now appears on the first page of results when entering White's name in a Google search. The Archival Catalogue also links the Taylor White collection to other natural history works at McGill, allowing patrons to discover connections between collections and resources. We hope to further expand the discoverability of the collection, when funding permits,²⁹ by adding it to the rich corpus of material held in the Biodiversity Heritage Library,³⁰ thereby linking McGill collections with a broad network of natural history material held at other institutions.

This close collaboration between scholars and library staff on the research and documentation of a collection is not as common as one might think. Librarians are often hesitant to allow scholars into the collection description and cataloguing realm of library work, and with good reason. The past decade or so has seen the development of a discussion in higher education around the ‘de-professionalization’ of library work, which suggests that university libraries might be better staffed by academics with PhDs in certain subject areas.³¹ While it is certainly true that scholars have the opportunity to develop profound subject knowledge, this discussion overlooks the unique expertise that librarians bring to the profession, for instance, an understanding of the importance of standardized information and knowledge of metadata conventions, which enable the interoperability of library records. These information conventions ensure that patrons are able to find the resources they seek across multiple library platforms, and allow for serendipitous discovery of relevant material during catalogue searches.

Similarly, special collections librarians, like the ones who manage the Blacker Wood and other rare collections, spend years training and honing their expertise in a variety of niche areas, such as developing a thorough knowledge of the material aspects of historical works. Given that modern books are created on computers and mass printed, one copy of a book is virtually identical to the next. But books created during the manuscript and hand-press periods can vary slightly or even wildly from one copy to the next, due to scribal or typographical errors, misprinted illustrations, trimmed margins, different bindings, censorship, marks of provenance, and myriad other factors. Special collections cataloguers and librarians develop a keen eye to recognize these variations, and learn a standardized descriptive language to highlight these

unique attributes accurately in catalogue records, so that researchers can differentiate between various copies of the same work held by different institutions.

Special collections librarians tend to approach historical works as one would an artifact in a museum, rather than as a simple container for text. The book, manuscript, or art object in itself, regardless of (or, in addition to) its text, can be used as a unique entry point into history. By focusing on the material aspects of its production, from the labour involved in medieval parchment or pigment making, to letterpress printing practices, one can begin with a close reading of the artifact and work outward, to better understand the lives and practices of the individuals involved in its construction, as well as the greater society in which it was created and used. In order to acquire, describe, research, and teach with these historical works, special collections librarians develop specialized knowledge of medieval bookmaking practices; letterpress printing tools, techniques, and materials; paper manufacturing and watermarks; illustration techniques; bookbinding practices, and all other processes involved in book creation throughout history. This knowledge is also vital in managing the preservation of these collections; by understanding the material makeup of historical works, librarians and conservators can better assess the safest ways in which to exhibit or digitize rare books, artwork,³² and other special collections materials, and to identify proper environmental, storage, and handling criteria that will best suit the material and ensure its longevity.

While book historians and other academics working in this subject area do also develop a knowledge of the material aspects of historical works, the application of this expertise to the standardized description, exhibition, and preservation of these works is a practice that was

developed and refined by librarians and conservators. Finally, librarianship is a user-centric service discipline, where the primary focus of library staff is to understand and support the instruction and research needs of others – a desire that may be present in some, but certainly not all, academics.

As a result, librarians can be hesitant to involve academics in certain activities that are traditionally considered to be library work, such as the documentation of a collection, as this process requires experience and knowledge of the metadata conventions and material conditions described above. However, the relationship of Dr Dickenson and the Taylor White SSHRC project team to the Blacker Wood Collection at McGill Library presents a potential model for navigating this professional tension. While only some librarians hold PhDs, many do obtain Masters degrees in their subject areas. And while librarians are expected to perform original research, to present at conferences, and to publish in journals, the 9am-5pm nature of our positions do not allow us much time to dedicate solely to research. As a result, despite a genuine desire, most librarians lack the time to perform the sustained and multi-faceted research that many collections demand.

In an unprecedented move at McGill, Dr Dickenson was engaged as an Adjunct Professor in the Rare Books & Special Collections library department; as such, her research activities revolve around library collections. But rather than replacing a librarian, Dickenson's position was designed to work in collaboration with library staff. This idea of embedding a scholar within a particular library collection suggests a vision for the future of academic libraries – one that moves away from the divisive discussion of de-professionalization, and toward a more symbiotic

relationship between scholars and librarians. Without the responsibility to provide reference support to library patrons, along with collection management, development, teaching, and preservation responsibilities, Dickenson is able to focus on applying for and managing large-scale, funded research projects – something that most librarians would never have time to do. Concomitantly, the new knowledge about library collections, like Taylor White's paintings, generated by Dickenson's research project, can be adapted by librarians into standardized formats to greatly supplement the description of our collections – which, in turn, makes collections more widely-known, accessible, and usable for other researchers.

This mutually beneficial relationship extends to other aspects of library work. Caring for physical collections themselves is also a matter of profound responsibility, especially when it comes to delicate historical materials. McGill Library does not offer in-house conservation services; as such, external freelance conservators are occasionally hired to conduct complicated conservation work, but the majority of general preservation tasks (rehousing, storage decisions, minor repairs, the mounting and maintenance of physical exhibitions, ensuring that materials are not damaged during digitization) are conducted by librarians. Thanks to funding from the SSHRC project, and combined with a generous gift from an anonymous library donor, Blacker Wood staff were able to transfer the entire Taylor White collection of 938 watercolours and manuscript notes from the early-20th century portfolios in which they had previously been housed, to archival-grade acid-free folders and boxes, ensuring that these remarkable works of art will survive to be enjoyed for generations of library patrons to come.

The mounting of physical exhibitions is also one of the main avenues for libraries to promote their holdings; in the case of the Taylor White collection, funding from the SSHRC project allowed us to hire a team of professional framers to create custom, museum-quality frames in which to display these stunning works. The funding also enabled one of the project team's graduate students, Emily Zinger, to create a website to showcase the research conducted by all project participants, and to preserve a digital version of the physical exhibition, so that interested scholars and students around the world will be able to access both the collection and the research findings online.³³

Traditionally, the relationship of libraries to their patrons is one of support - librarians and other library staff make our collections available to researchers, and offer help in finding relevant materials. But the Taylor White Project provides an example of the ample benefits that are possible when libraries and scholars work more closely together in collaboration. Research projects based in specific library collections provide a compelling opportunity to vastly deepen our knowledge about library holdings, to better document collections to support future research, and to promote collections to a wider research audience both locally and internationally. Perhaps most importantly, at a time when physical library collections are often overlooked in favour of electronic journal articles and ebooks, research projects based in special collections highlight the incredible value and utility of these rare, historical materials. The Taylor White Project emphasizes the unique ability of natural history works to encourage students and scholars to place themselves at a certain point in history, and to imagine what it would have been like to observe the natural world through someone else's eyes - to understand how they interpreted that world, and how this informed their actions. Casey Wood would no doubt be gratified to know

that the ‘literary atmosphere,’ he hoped to create with his collection ‘a century hence’ now lends itself readily to such rich and rewarding studies of natural history.

Acknowledgements

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Notes:

¹Transcript of Sotheby’s Catalogue, British Library, courtesy of Felicity Roberts and Victoria Dickenson.

² W. J. H. Craddock, Letter to Casey A. Wood, 26 September 1927. Casey Albert Wood Collection, MSG 1203. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.

³ Casey A. Wood, *An Introduction to the Literature of Vertebrate Zoology: Based Chiefly on the Titles in the Blacker Library of Zoology, the Emma Shearer Wood Library of Ornithology, the Bibliotheca Osleriana and Other Libraries of McGill University, Montreal*. McGill University. Publications. Series XI (zoology), No. 24 (London: Oxford University Press, 1931), p. 131.

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- ⁴ Casey A. Wood, Letter to Charles Richmond, 11 October 1924. Casey Albert Wood Collection, MSG 1203. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.
- ⁵ Casey A. Wood. *The fundus oculi of birds especially as viewed by the ophthalmoscope: a study in comparative anatomy and physiology* (Chicago: Lakeside Press, 1917).
- ⁶ Casey Albert Wood Collection. MSG 1203, Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.
- ⁷ Wood. *Introduction*, *ibid.*
- ⁸ Belcher's original paintings are held in the Blacker Wood Collection, McGill Library (elf QL694 F5 B45) and were later published in: William J. Belcher and R. B. Sibson. *Birds of Fiji in colour* (Auckland, N.Z.: Collins, 1972). Henry's original paintings also held in Blacker Wood Collection (folio ORH60 W13pl Wh) and published in: G. M. Henry and W. E. Wait. *Coloured plates of the birds of Ceylon* (London: Taylor & Francis, 1927-1935).
- ⁹ Konrad von Megenberg. *Buch der natur* (Augsburg: Johannes Bamler, 1478). M 4K83. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.
- ¹⁰ Jan Swammerdam, et al. *The book of nature, or, The history of insects : reduced to distinct classes, confirmed by particular instances, displayed in the anatomical analysis of many species, and illustrated with copper-plates : including the generation of the frog, the history of the ephemerus, the changes of flies, butterflies, and beetles : with the original discovery of the milk-vessels of the cuttle-fish, and many other curious particulars* (London : Printed for C.G. Seyffert ..., 1758). folio QL362 S97. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.
- ¹¹ Sir Joseph Banks. *[Newfoundland manuscript]* (1766). QH31 B19 L932 1766. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.
- ¹² Philip Henry Gosse. *The birds of Jamaica* (London : J. Van Voorst, 1847-1849). QL688 J2 G6 1847. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.
- ¹³ James Forbes. *James Forbes Zoological Drawings* (1800-1818). MSG BW003. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.
- ¹⁴ Natural History Society of Montreal. MSG BW 001. Accessible via the McGill Archival Collections Catalogue. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.
- ¹⁵ Zoological Society of Montreal. MSG 1164. Accessible via the McGill Archival Collections Catalogue. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.
- ¹⁶ Dionisio Minaggio. *[The feather book]* (Milan?, 1618). folio ORHQ M66. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal. See: <http://digital.library.mcgill.ca/featherbook/>
- ¹⁷ Casey A. Wood, 'Lady [Elizabeth] Gwillim – Artist and Ornithologist,' *Ibis*, **67**, Iss 3, (July 1927), at p. 595.
- ¹⁸ Wood, *Ibis*, at p. 595.
- ¹⁹ Rene de Rabié. *[Original water-colour paintings on the natural history of St. Domingo]* (1766-1784). folio M9725 R11. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.
- ²⁰ John Gould. *Twenty original water-colour drawings of Australian birds* (1831). elf QL674 G672. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.
- ²¹ Joseph Wolf. *Original charcoal drawings from which were copied the lithographs to illustrate D.G. Elliot's "Monograph of the Phasianidae"* (18--?). elf QL696 G2 E555. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.
- ²² J.W. Lewin, R. Lewin and William King. *Original water-colour drawings of birds and eggs* (1763-1828). QL674 L49. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.
- ²³ Francis Willughby et al. *The ornithology of Francis Willughby of Middleton [...]* (London: Printed by A.C. for John Martyn [...], MDCLXXVIII [1678]). folio QL673 W7413. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.

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- ²⁴ Thomas Pennant. *Arctic zoology* (London: R. Faulder, 1792). folio QL105 P4. Blacker Wood Collection, Rare Books & Special Collections, McGill Library, Montreal.
- ²⁵ Articles by V. Dickenson and J. Garland, R. Montgomerie and V. Javidi, C. Stantina, E. Greenfield, and E. Zinger relating to the project will be published separately online, but together in the Taylor White Project themed print issue of *Notes and Records*.
- ²⁶ For more on the notes in Taylor White's collection, see article by Greenfield, E. in this volume: "The practice of note-taking in Taylor White's natural history collection." For a detailed discussion of the metadata generated by this project, see article by Zinger, E. in this volume: "'Just Put it Online': The Taylor White Project as a Digitization Case Study."
- ²⁷ See full collection here: <https://archivalcollections.library.mcgill.ca/index.php/taylor-white-collection>
- ²⁸ McGill's Archival Collections Catalogue is built upon the 'Access to Memory' (AtoM) platform, a web-based, open-source application. See: <https://www.accesstomemory.org>.
- ²⁹ The ongoing cost of a contributing partnership with the Biodiversity Heritage Library was beyond the scope of this grant funding.
- ³⁰ See: www.biodiversitylibrary.org
- ³¹ For a more detailed discussion of the de-professionalization of library work, see: Sarah Vela, 'Learning from Others: The Risks of Deprofessionalization as Seen in Museums' (Delivered at CAPAL Conference, University of Ottawa, 2015).
- ³² For a detailed discussion of the process of digitizing the Taylor White Collection, see article by Zinger, E. in this volume: "'Just Put it Online': The Taylor White Project as a Digitization Case Study."
- ³³ See: <https://taylor-white.library.mcgill.ca/>

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