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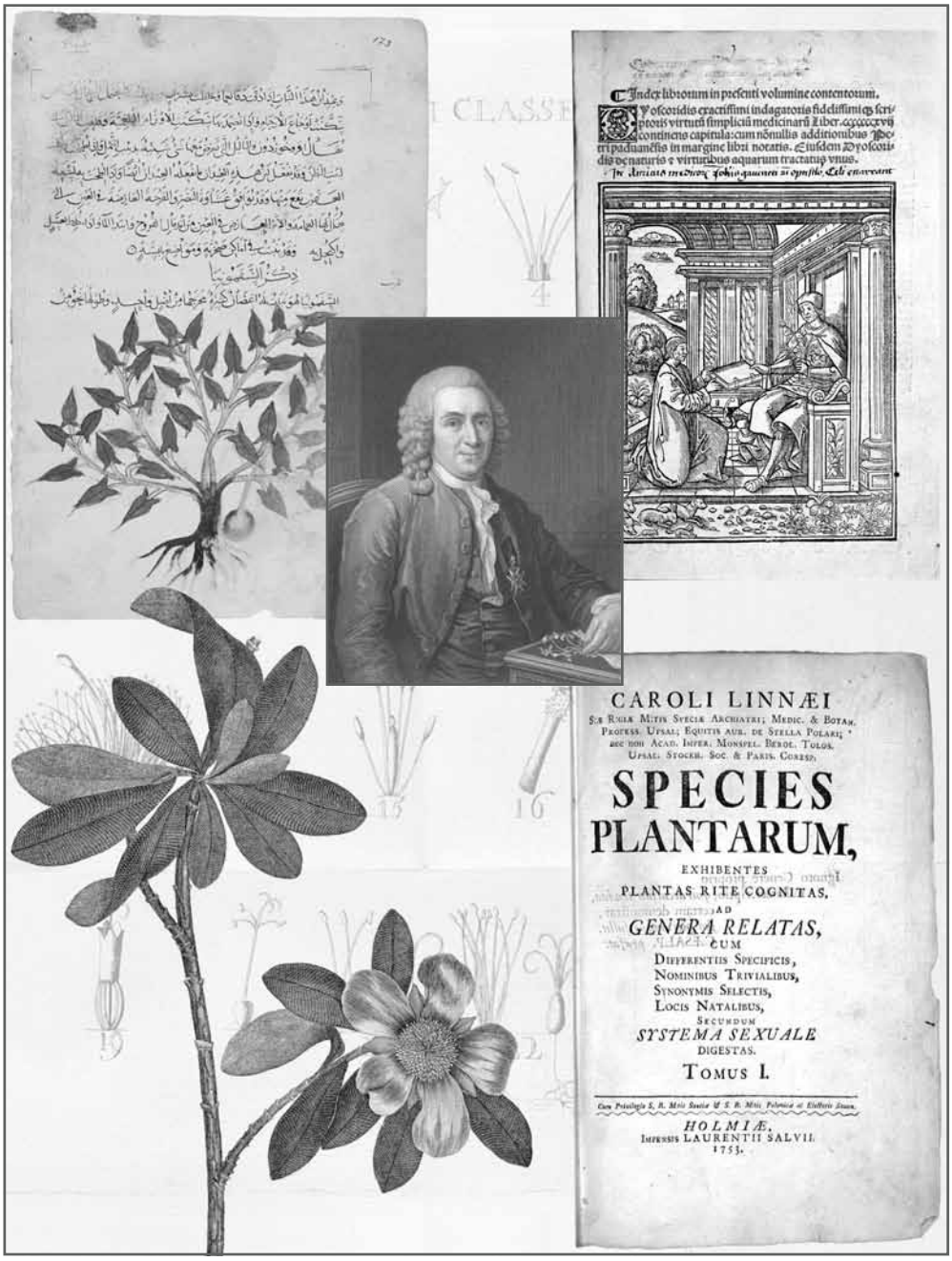


Selections from Order from Chaos: Linnaeus Disposes *on display at the Hunt Institute through 31 July 2002.*

Inside

Current and upcoming exhibitions

Linnaeus' classification system

The Hunt Institute opened *Order from Chaos: Linnaeus Disposes* on 28 April 2002. Carolus Linnaeus (1707–1778) was the Swedish botanist, physician, and zoologist who devised schemes for classifying and describing plants and animals and for assigning two-word scientific names to all species, thus laying the foundations of modern biological taxonomy. Pages of manuscripts, plant portraits, portraits of botanists and rare books from the Institute's Archives, Art Department, and Library, including the Strandell Collection of Linnaeana, highlight the achievements of Carolus Linnaeus in the broader context of botany over two millennia.

The first section of the exhibit sets the stage by showing the importance of classical science in shaping subsequent science in the West; the continuity of science through the cultures of the Mediterranean area; the recovery of ancient writings during the Renaissance and the resulting scientific crisis; and the beginnings of a search for a new botanical system. Four pages of a 13th-century Arabic manuscript are displayed here for the first time at Hunt Institute, along with several leaves from a 15th-century incunabulum herbal, *Gart der Gesundheit,* and a number of books from the 15th and 16th centuries.

The second section shows how Linnaeus drew on the work of his predecessors and contemporaries and developed a coherent system for describing and naming organisms that has continued into the present. It also shows how Linnaeus' students traveled the globe to explore and collect information and specimens and how aspects of the Linnaean system have enabled amateurs and professionals worldwide to identify, name and describe plants for more than two centuries. On display are key works by Linnaeus including his *Species Plantarum* (Stockholm, 1753) and *Genera Plantarum* (Stockholm, 1754), which are the starting points for botanical binomial nomenclature. Also displayed are books by some of his contemporaries and students, along with portraits and biographical information, and selected examples of post-Linnaean works showing how aspects of his system have been used from the 18th century into the present day.

Date, Phoenix dactylifera; Fig, Ficus carica, watercolor by Anne Ophelia Dowden for John and Katherine Paterson, Consider the Lilies: Plants of the Bible *(New York, 1986, p. 58).*

The exhibition coincides with an invitational workshop, *Linnaean Nomenclature in the 21st Century: A Workshop to Integrate Traditional Nomenclature and Phylogenetic Classification,* being held at the Institute on 26–28 June 2002. Co-sponsored by the Hunt Institute and the Department of Botany, National Museum of Natural History, Smithsonian Institution, the workshop will develop specific recommendations for a workable integration of traditional Linnaean nomenclature and modern phylogenetic classification such that the advantages of both are retained.

Text for the pre-Linnaean section is by Alain Touwaide, Visiting Scholar, History of Medicine Division of the National Library of Medicine, and Scientific Collaborator, Section of Botany, National Museum of Natural History, Smithsonian Institution. The exhibition closes on 31 July 2002.

Upcoming exhibition

The Hunt Institute will present *Anne Ophelia Todd Dowden: A Blossom on the Bough* from 19 September 2002 to 28 February 2003. The exhibition, celebrating the artist's 95th birthday, will present an overview of Mrs. Dowden's career as it progressed from textiles to botanical art and illustration, and it will include finished watercolors, layouts, research paintings, and

originals along with their publications and magazines.

Upon graduating from Carnegie Institute of Technology (now Carnegie Mellon University) in Pittsburgh, she continued to study at the Arts Students League and Beaux Arts Institute of Design where she and four other students were successful at designing wallpapers and drapery fabrics. After teaching at Pratt Institute in Brooklyn, she developed the Art Department at Manhattanville College and began preparing paintings of edible wild plants for publication. With the publication of these artworks in *Life* magazine, Mrs. Dowden's career developed toward botanical illustration. She completed illustration projects for *House Beautiful* and *Natural History* and then began writing, designing and illustrating her own books.

Flower pollination always has fascinated the artist, and several of her books deal with this subject — *Look at a Flower* (New York, 1963), *The Secret Life of the Flowers* (New York, 1964), *From Flower to Fruit* (New York, 1984) and *The Clover and the Bee* (New York, 1990). Other themes in her books, published from the early 1960s until 1994, include roses, city weeds, flowers of trees, state flowers, Shakespeare's flowers, plants of the Bible and of Christmas, and poisonous plants.

A full-color, illustrated catalogue with autobiography by the artist, biographical data and portraits of the artist has been underwritten in part by the Herb Society of America, Western Pennsylvania Unit. We especially thank members Nancy Hanst and Ruth Rouleau for their encouragement. For donations toward the publication of the exhibition catalogue, we are also grateful to Julia Bell and Peter Cowen, JoAnn and Harry Avery in memory of John V. Brindle (1911–1991), the Guyasuta Garden Club, and many artists and friends of the Institute.

— James J. White

Common sunflower, watercolor by Anne Ophelia Dowden for Phyllis S. Busch, Wildflowers and the Stories behind Their Names *(New York, 1977, p. 82).*

Cover, center: Portrait of Carolus Linnaeus engraved by C. E. Wagstaff from an oil painting by L. Pasch after an original by A. Roslin (1775) at the Royal Swedish Academy of Sciences, Stockholm. Clockwise from top left: manuscript leaf from a 13th-century Arabic translation of Dioscorides' De Materia Medica *depicting a plant of the genus* Convolvulus*; title page from the second edition of Pietro d'Abano's* Virtutum Simplicium Medicinarum *(Lyons, 1512), a commentary on Dioscorides'* De Materia Medica*; title page from Linnaeus'* Species Plantarum *(1753);* Hibbertia volubilis, *engraving from Joseph Banks and Daniel Solander's* Illustrations of Australian Plants Collected in 1770 during Captain Cook's Voyage round the World in H.M.S. Endeavor *(London, 1900–1905). Background:* Caroli Linnaei Classes S. Literae, *plate by Georg Dionysius Ehret depicting the characters used in Linnaeus' classification system for* Genera Plantarum *(Leiden, 1737).*

Back shelf
Tales from the Archives

Joseph Francis Charles Rock (1884–1962)

For nearly twelve years prior to the outbreak of World War II, I had been engaged upon the special project of studying and translating the religious texts of the Na-khi [or Naxi] tribe of northwest Yünnan. When it became impossible for me to stay in Likiang for economic reasons, I gathered my material and shipped it from Calcutta on the S.S. Richard Hovey *to the United States. This ship was sunk in 1944 by the Japanese and all my work was lost. I then determined to return to China to do the work over again.*

— Joseph Rock

The 1949 affidavit quoted above shows the absolute determinism of a man under often heartbreaking conditions. Joseph Rock was born in Vienna, Austria in 1884. He escaped his family's plan that he join the priesthood, he survived tuberculosis, and as the quote above shows, he overcame world crises. Rock was devoted solely to his work in a way that is both enviable — he threw off distractions and entanglements — and simultaneously unsettling. But Rock was not simply a compulsive workaholic. He loved opera, he maintained a wide circle of friends, and with them, until his death, he used the nickname "Pohaku," which is the Hawaiian word for rock. Joseph Rock's peripatetic lifestyle, a series of travels and expeditions punctuated by brief periods of rest in the United States or Europe, seems most clearly traced by a timeline.

1905 — Rock arrived in New York.
1907 — Diagnosed with tuberculosis and advised to seek a dry climate, Rock instead headed to Hawaii.
1908 — He resigned his teaching job due to ill health and joined the Division of Forestry, Territory of Hawaii, as a botanical collector (primarily self-taught).
1911 — He transferred to the College of Hawaii as a botanist and was placed in charge of the herbarium.
1913 — Rock became a naturalized citizen.
1919 — He was officially appointed professor of systematic botany.
1920 — The Office of Foreign Seed and Plant Introduction, Bureau of Plant Industry, U.S.D.A., sent Rock to Indochina, Siam, and Burma in search of chaulmoogra seeds — the first usable cure for Hansen's disease.
1922 — Rock took up residence in Likiang.
1923 — The National Geographic Society took over sponsorship of Rock's travels.
1924–1927 — Rock led Harvard's expedition to West China and Tibet and then rested in America.
1927–1930 — He led the National Geographic Society's Southwest China-Tibet expedition.
1930 — Harvard's Museum of Comparative Zoology sent Rock to China for two years; honorary law degree granted by Baylor University.
1932–1933 — University of California Botanical Garden underwrote Rock's research.
1935 — Conflicts between Chinese Nationalists and Communists force Rock to evacuate his library.

Rock probably in Tibet, ca.1927.

1938 — Japanese bombing of Kunming makes Rock evacuate library to Indochina.
1940 — Rock led the National Museum's expedition to Annam and Cambodia.
1941 — Japanese bombing destroyed the plates of his four-volume work at a printer in Shanghai.
1944 — Rock evacuated by plane to the United States, where he became an expert consultant and geographic specialist.
1945–1950 — Rock was research fellow of the Harvard-Yenching Institute (now the Harvard-Yenching Library), returning to China late in 1946.
1949 — "Bandits" threatened Likiang, forcing Rock to flee once again.
1955–1957 — Rock botanized back in Hawaii.
1962 — Honorary doctor of science degree awarded by the University of Hawaii, where Rock was professor of Oriental studies, shortly before his death.

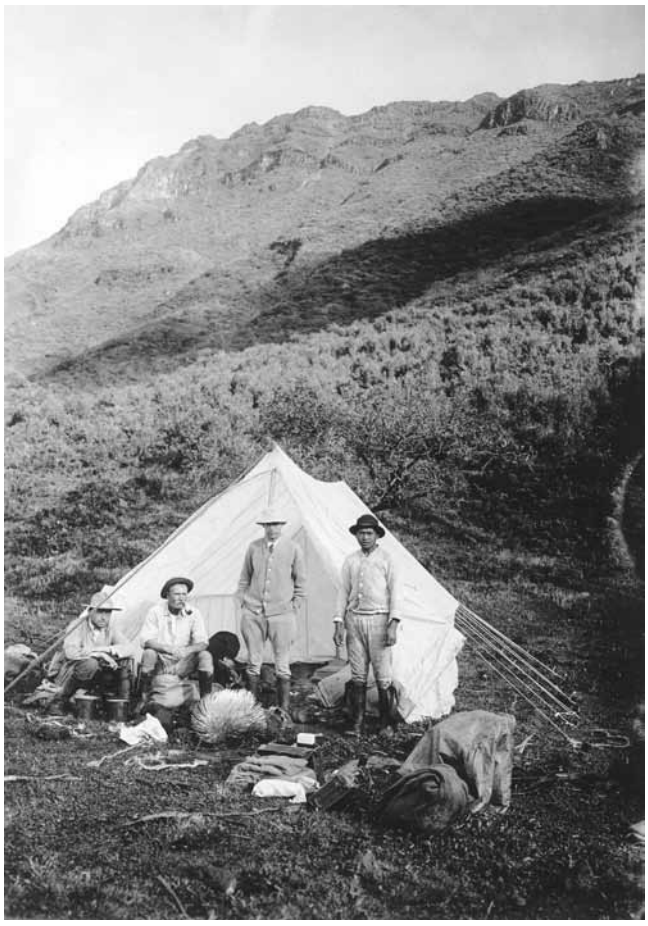
Rock was first sent to China in the early 1920s by the United States Department of Agriculture (U.S.D.A.) to collect seeds of a tree that later were used in the treatment of leprosy. His explorations resulted in conifers, rhododendrons (493 species), potentilla, and primula. Nonetheless, Hubert Rhodes writes that Rock's collection process — collecting all plants, not just searching for exotics — had important implications and opened possibilities for reforestation in North America's severest northern climates. Rock also introduced blight-

resistant chestnuts. He deposited a sizable collection of birds and mammals at the U.S. National Museum, the Arnold Arboretum, and Harvard's Museum of Comparative Zoology. During his later years, botanizing back in Hawaii in the 1950s, Rock noted ominously that many native species he had collected earlier in his career had vanished completely.

"Rock's most outstanding characteristic was his breadth of vision," Egbert Walker wrote of him in 1962. Indeed, Rock's interests included linguistics, herbarium and collection development, ethnography, and photography. He even developed his photographs in the field and used them to illustrate his scientific and popular publications — notably in a photojournalist series of nine articles for *National Geographic Magazine* from 1922 to 1935. His efforts in linguistics are widely recognized; he spent years collecting and translating 8,000 volumes of original Naxi literature, including their religious tracts. Naxi manuscripts in the Library of Congress are from Rock; their Web site, lcweb.loc.gov/acq/devpol/colloverviews/tibetan.html, claims that "the complete Coni redaction (317 volumes), which was acquired by Joseph Rock in 1928, is one of only a few known to still exist today." Rock's Naxi dictionary, over which he labored for so many years, was finally published after his death.

Joseph Rock's archival collection

In addition to the biographical sources listed at the end of this article, the Hunt Institute holds a collection of photographs of Rock, a selection of the explorer's papers, and contemporary slides of some locations and people that Rock knew (taken and donated by Dr. Norman S. Track). The Rock collection at the Institute consists of five boxes of correspondence and notes, and miscellaneous oversized items. The boxes are primarily correspondence regarding Rock's work on the Naxi people of the Yunnan province and his dictionary of their language. Carbon copies of 12 of Rock's 1920s letters to David Fairchild (1869–1954), then head of the Bureau of Plant Industry, recounts the rhododendrons and other plants Rock saw and collected, the threats his traveling party received, scenery, and Yunnan native life. Box one contains correspondence with the staff of the Far Eastern and Russian Institute at the University of Washington; staff at the Anthropos Institute in Fribourg, Germany; Richard Othon Meisezahl (1906–1992), Johannes Schubert (fl. 1935–1961), Rolf Stein (fl. 1938–1952), Wolfgang Voigt (b. 1911), Giuseppe Tucci (b. 1894) and Antonio Gargano (fl. 1956–1958) from the Instituto Italiano per il medio ed Estremo Oriente in Rome; staff of the National Geographic Society; and Rock's nephews Robert and Hans. Box two includes correspondence with Franz E. Wimmer (1881–1961), David Fairchild and the staff of the botanical gardens at Kew, Edinburgh, and Copenhagen as well as passports and notes. Boxes three and four hold general correspondence and accounts, arranged by dates (1908–1963). Box five houses Rock's naturalization certificate, mail delivered after his death, postcards and Christmas cards, address book and miscellaneous addresses. Oversized items in this collection include Rock's Baylor degree, six U.S.D.A. certificates of introduction (1913–1934), and a collection of large Asian passports and visas, beautifully hand-lettered and -colored.



Rock in camp, ca.1910.

If you would like to study the Joseph Rock collection, please contact the archives.

Biographical source materials

Anonymous. 18 July 1924. [U.S. National Museum reports receiving 1,600 well-prepared Chinese bird skins from Rock]. Smithsonian Local Notes: Issued Every Other Week for the Information of the Employees of the Smithsonian Institution and Its Branches.

Anonymous. 26 September 1924. [National Museum reports receiving a large botanical collection made in southeast Asia by Rock]. Smithsonian Local Notes: Issued Every Other Week for the Information of the Employees of the Smithsonian Institution and Its Branches.

Anonymous. 29 January 1928. Congress library gets Tibetan books: Botanist discovered volumes while taking refuge in monastery. New York Times. P. 12, col. 1.

Anonymous. [ca.1930]. Mountains of mystery: Vivid story of Dr. Rock's expedition. Pinang Gazette and Straits Chronicle.

Anonymous. 21 March 1934. Ancient Yunnan, tucked away in inner China, beckons savant for another period of exile. Washington Post.

Anonymous. 13 April 1962. UH notes birthday, gives birthday degrees. Honolulu Advertiser.

Anonymous. 6 December 1962. Dr. Joseph Rock, naturalist, dies. Honolulu Advertiser.

(continued on page 11)

Delectus Huntiana 28

Nature prints at the Hunt Institute

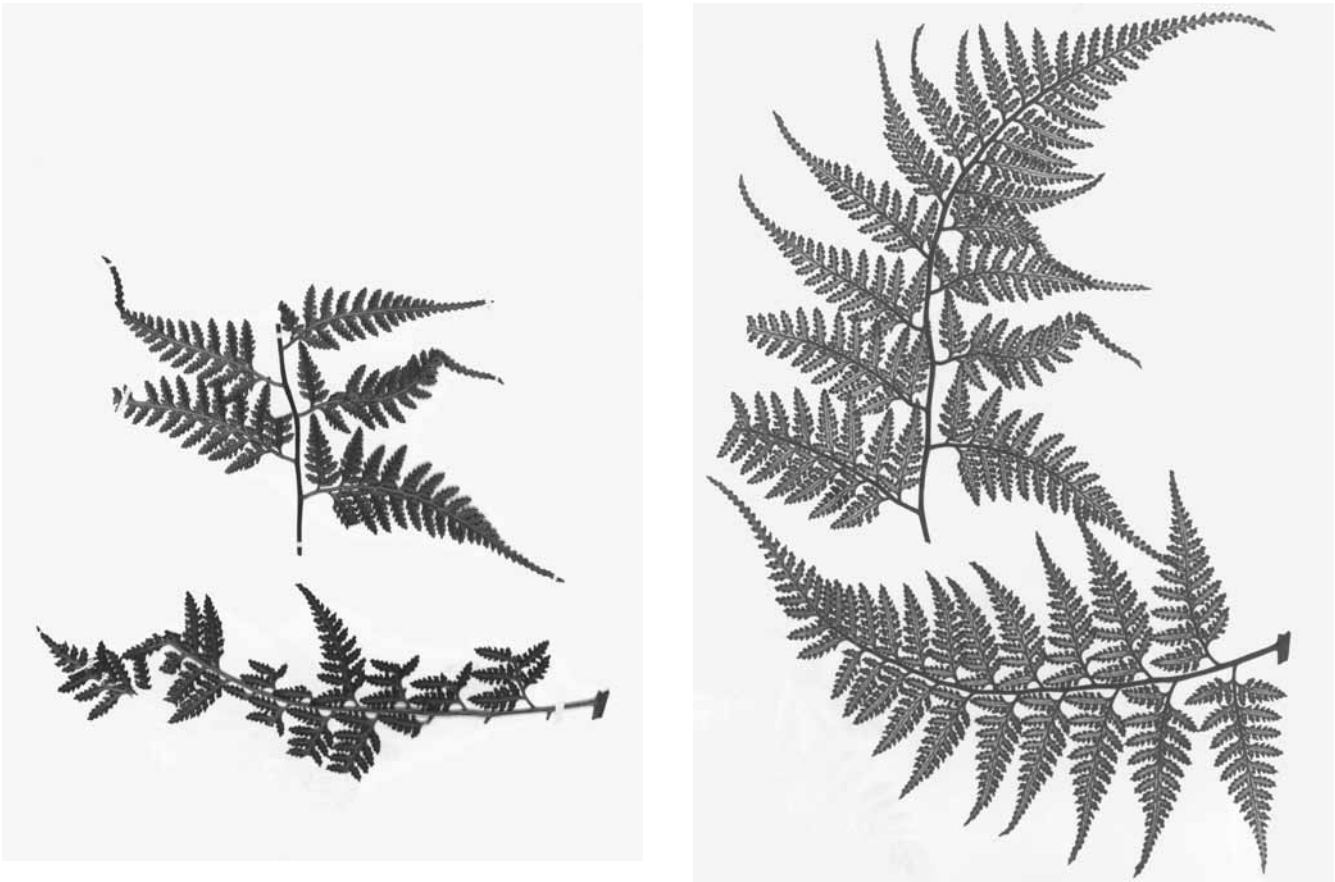
Nature prints can be traced to the early 14th century. They were made from the surfaces of specimens, commonly leaves, but also algae, and occasionally such diverse materials as feathers, butterfly wings and fish. A carefully inked specimen of a plant may show some venation well, but generally not flowers or minute details, and certainly not the three-dimensional orientation of leaves. Few impressions could be made before a specimen was damaged, and so in the mid-19th century a technique was perfected in which an impression of a plant could be made in a soft lead plate.

The Hunt Institute collection contains about 50 nature prints. Among the most interesting of these are nine circa mid-19th-century nature prints of ferns and the herbarium specimens from which the impressions were taken. The prints, numbered to "Plate 23," may have been intended for a projected volume. On indefinite loan from the Smithsonian Institution, there are 27 additional specimens, all with United States National Arboretum herbarium labels.

Other nature prints in the collection include an 18th-century *Physalis* probably printed by an amateur; *Polypodium* by Johann Mayr for David Heinrich Hoppe's *Ectypa Plantarum Ratisbonensiu* (Regensburg, 1787–1793); four algae printed by Henry Bradbury (probably for W. Johnstone's book on British seaweeds); five ferns by Henry Bradbury and Frederick Mullett Evans for T. Moore's *Ferns of Great Britain and Ireland* (London, 1855–1856); two by Constantine Freiherr von Ettingshausen and Alois Pokorny for *Physiotypia Plantarum Austriacarum* (Vienna, 1873); a bird's feather by Arthur W. Rushmore (1947); *Ginkgo* by Peter N. Heilmann; 12 by Ida Geary of Marin County, California; six (ca.1971) by Robert W. Little, a Pittsburgh founder of the Nature Printing Society and author of *Creative Concepts in Nature Printing* (Acme, Pa., ca.1986); and seven (ca.1983–1985) by Renata Sawyer.

For more detailed descriptions of nature printing, including a discussion of the limitations of this process, and photographs of some of the Institute's nature prints, including the fern series cited above, see entries 59–61 in Gavin D. R. Bridson and Donald E. Wendel's *Printmaking in the Service of Botany* (Pittsburgh, 1986). A bibliography on nature printing can be found in Bridson and White, *Plant, Animal & Anatomical Illustration in Art & Science* (Winchester, 1990).

— James J. White



Herbarium specimen of a fern (Dicksoniaceae?) (left) and corresponding nature print (right) on indefinite loan from the Smithsonian Institution.

Flora of North America

Treatments of all genera in Volume 26, Liliales and Orchidales, have been submitted, sent to the editorial center at the Missouri Botanical Garden, and set into proof. Further editing work and other preparation for submission to Oxford University Press (OUP) is underway, and Volume 26 will be sent to the publisher very soon. Publication is expected by September 2002.

Volume 26 may be preordered from OUP. This volume, as well as those already published, is being offered at a 20% discount for orders placed before 31 August 2002 (U.S. only). The price of each volume is $75.00, plus $5.00 shipping and handling per copy; beginning 1 September the price will increase to $95.00. To preorder Volume 26, or to order any of the published volumes, call OUP at (800) 451-7556; fax (212) 726-6442; or visit www.oup-usa.org/reference/sprintro.html.

The FNA editorial center at the Hunt Institute is also at work on Volume 5, Caryophyllidae, Part 2. This volume will contain a total of three families, 70 genera, and over 1000 species. The target date of completion is December 2003. Nine treatments in the Caryophyllaceae have entered the review process and are available on the ftp site. Taxonomic and regional reviewers were notified when treatments were posted. A number of treatments in the other Volume 5 families, Polygonaceae and Plumbaginaceae, also have been received.

In other FNA news, Volume 23, which treats Cyperaceae, the sedges, is in the final stages of editing at Missouri Botanical Garden's editorial center and is on track for publication in March 2003. The volume describes 480 species of Carex, 96 species of *Cyperus,* 68 species of *Rhynchospora,* 67 species of *Eleocharis,* and the monotypic North American endemic *Cymophyllus*. Volume 23 is available for preorder from OUP.

The editorial center at the Intermountain Herbarium, Utah State University, is responsible for FNA volumes 24 and 25, the Grass Manual. The center reports that all but three genera (14% of the total species) in Volume 25 are ready to be sent to contributors for final approval and copyright transfer. Some changes may be required, and inconsistencies in three tribal keys must be corrected, but editing should be completed very soon.

Illustrations for the Grass Manual are arriving at a steady rate, and high-resolution monochrome maps are being developed for the printed volumes. Completed illustrations are placed on the Web site (herbarium.usu.edu/grassmanual) as time permits. The site also features occasional notes with the treatments, providing a way to explain points that are not easily interpreted from a written description. For an example, see *Echinochloa crus-galli*. Like the illustrations, notes are posted as time allows.

The first of the Volume 24 treatments has been sent for review. Work is progressing as quickly as possible, with a goal of publication in 2003. Due to the delay in completing Volume 25, however, it is possible that Volume 24 will not appear until 2004.

Immediate goals for the Grass Manual are to get publication-ready copy of Volume 25 to OUP by this September and to edit 75% of the treatments and illustrate 50% of the species for Volume 24 before 2003. For more detailed information on the Grass Manual project, see the *Grass Manual Newsletter* at herbarium.usu.edu/grassmanual/newsletters/news12.pdf.

— Elizabeth Polen

Recent publications

Huntia.
A journal of botanical history.
Volume 11. No. 2. 2002. 140 pp.; 65 figs. Paper cover. $30.00. ISSN 0073-4071.

Contents: (1) Paul Bernasconi and Lincoln Taiz, "Sebastian Vaillant's 1717 lecture on the structure and function of flowers"; (2) Dmitry D. Sokoloff, Sergey A. Balandin, Ivan A. Gubanov, Charles E. Jarvis, Sergey R. Majorov, and Sergey S. Simonov, "The history of botany in Moscow and Russia in the 18th and early 19th centuries in the context of the Linnaean Collection at Moscow University (MW)"; (3) M. E. Mitchell, "'Such a strange theory': Anglophone attitudes to the discovery that lichens are composite organisms, 1871–1890"; (4) Alicja Zemanek, "Józef Rostafiński (1850–1928) — a pioneer of studies in the history of botany in Poland"; Book Reviews and Announcements.

Hunt Institute publications are available directly from the Institute. Hunt Institute Associates receive a 25% discount on up to four publications. Everyone receives a 40% discount on purchases of five or more publications. For a complete list of our publications, visit our Web site. To order this or other publications, contact the Institute.

News from the Archives

Dr. William L. Stern, emeritus botany faculty and wood curator at the University of Florida, donated a little-known film about Linnaeus to our collection. Dr. Stern's gift includes both a 16mm preservation copy and a VHS copy to provide access. The film, which he used in his teaching, is titled *A Film about Sweden's Great Botanist, Carl Linnaeus (1707–1778).* It was directed by Hans Lagerkvist, produced by Svensk Filmindustri, and made for the Swedish Institute in 1957. The film should prove to be a great teaching tool and serves as a fine example of the educational films made in the mid-1950s.

The Archives recently received a gift of microfilm from Dr. Simon Baatz, National Library of Medicine. These microfilms include selections of the papers and correspondence of George William Featherstonehaugh (1780–1866), John Torrey (1796–1873), L. D. von Schweinitz (1780–1834), and letters of the Linnean Society dating from 1813. These microfilms are a great complement to our collections, and we thank Dr. Baatz for making them more widely available.

The recent move of the University of Michigan's Herbarium (MICH) resulted in a donation of a wonderful portrait collection numbering in the hundreds. Special thanks to Michael Wynne, professor and curator of algae, who sent along the photo collection of William Randolph Taylor (1895–1990). The portraits are marvelous — frequently field photos or informal shots, including this very charming early one of Barbara McClintock (1902–1992).

Freek Vrugtman, former curator of collections at the Royal Botanic Garden, Hamilton, Ontario, Canada, sent along the pages of daily updates he received at the 11th International Botanical Congress in 1969. These will be a welcome addition to our complete collection of registration forms from that congress.

Finally, our friend and patron Dr. Ronald L. Stuckey, professor emeritus at the Ohio State University (OSU), visited on

Barbara McClintock

22 March, accompanied by Matthew J. Green, an aquatic biologist studying at OSU. Dr. Stuckey deposited some of the biographical material on botanists that he has collected over the years. In addition, Dr. Stuckey donated prints of his photographs, including one below of his field botany students collecting at Evans Lake, Toledo, Ohio, in 1965. Hunt Archives thanks Dr. Stuckey for his dedication to the history of botany, and particularly for favoring us with some of his findings.

In other Archives news, *Botanists' Art,* an exhibit that explores the connections between scientific illustration and art and about which we reported in the last issue of the *Bulletin,* has been adapted for online presentation and added to the Hunt Institute's Web site. You can find it on the Exhibitions page of our Web site, huntbot.andrew.cmu.edu/HIBD/Exhibitions/Online.shtml. For women's history month in March, the Archives put together a series of four posters featuring women represented in our archival collections. The posters hung in each building on campus and featured herbals expert Agnes Arber (1879–1960), explorer and collector of Mexican plants Margery Claire Carlson (1892–1985), teacher and expert in Mexican taxonomy Ida Kaplan Langman (1904–1991), and first woman president of the American Society of Plant Taxonomists Mildred Mathias (1907–1995).

Portraits from the Hunt Archives were featured in a number of new publications. A portrait of physiologist Frederick Frost Blackman (1866–1947) can be found in the sixth edition of *Biology* by Peter H. Raven and George B. Johnson (Boston, 2002). The *British Pteridological Society Bulletin* (5(6), 2001) ran a memorial for Rolla Tryon that included a portrait from Hunt Archives. Ronald L. Stuckey has had two books published recently. *E. Lucy Braun (1889–1971): Ohio's Foremost Woman Botanist; Her Studies of Prairies*

Ronald L. Stuckey's field botany students collecting at Evans Lake, Toledo, Ohio, in 1965. Photo by Ronald L. Stuckey.

and their Phytogeographical Relationships (Columbus, Ohio, 2001) featured our two portraits of its subject. Stuckey's *Lost Stories: Yesterday and Today at Put-in-Bay* (Columbus, Ohio, 2002) includes our portrait of Adrian J. Pieters (1866–1940). Dr. Stuckey is a prolific writer, and we are happy that he puts our collection to good use. One of our more popular portraits of Agnes Chase (1869–1963) appeared in *Grass Manual Newsletter* (No. 12, February 2002). This portrait also appears on the Hitchcock-Chase Collection page of our Web site. Portraits of naturalists Andre Michaux (1746–1802), Thomas Nuttall (1786–1859), and Philibert Commerson (1727–1773) can be found in *The Plants That Shaped Our Gardens* by David Stuart (London, 2002). Portraits of Henry S. Conard (1874–1971) from our collection are part of the new University of Iowa Herbarium Web site. To take a look at their very attractive Web site, point your browser to www.cgrer.uiowa.edu/herbarium/.

— Angela L. Todd

Ronald L. Stuckey's visit was documented with a photo in the Reading Room with staff from our Library and Archives. Left to right, back row: Donald W. Brown, Assistant Librarian; Ronald L. Stuckey; Matthew J. Greene; Lisa Ferrugia, Archival Assistant. Front row: Charlotte Tancin, Librarian; Angela Todd, Archivist. Photo by Kristina Lamothe.

News from the Library

We are pleased to announce that we recently hired a new assistant librarian, Donald Brown. Don received his B.A. in music from Saint Vincent College and a master's in library and information science from the University of Pittsburgh. His responsibilities at the Institute include cataloging, serials control, interlibrary loan, and reference work.

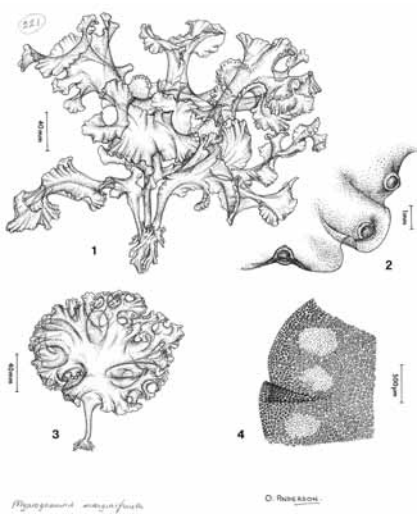
Professionally he is interested in the evolution of, and future speculation concerning the role of, the library in scholarly publishing. He is also interested in information ethics, the book arts, and the infinite and ongoing arguments surrounding the digital dissemination and storage of information. We are happy to welcome Don as the latest addition to our staff.

On other fronts, there has been a flurry of activity as a team of Institute staff, including Library staff, worked together to prepare an exhibition, *Order from Chaos: Linnaeus Disposes,* on the accomplishments of Carolus Linnaeus. Usually the Institute's exhibits showcase botanical art and illustration, and so this departure from that model allowed staff from all four departments to be involved in the project and has enabled us to showcase treasures from our various collections.

The Library has received a number of gift books in the last year, of which three are mentioned here, all received in November. The Italian Ministry of Environment and the All'Istituto Nazionale per la Fauna Selvatica "Alessandro Ghigi" sent us a copy of the folio edition of *Iconografia delle Orchidee d'Italia (Iconography of the Italian orchids)* (Bologna, 2001). This large-size portfolio of plates reproduces orchid paintings by Anne Eldridge Maury. We also received a copy of *Gyldendals Farveflora* (Copenhagen, 2001) from Danish botanical illustrator Kirsten Tind. And Finnish botanist Markku Hakkinen has given us a copy of the three-volume *Handboek voor de Flora van Java* by C. A. Backer (Batavia, 1924–1928). We already had an English translation of this work, but not the original edition. We are grateful for these and the many other gifts given to our Library by generous donors, and we thank them for their interest in the Library and in Hunt Institute.

— Charlotte Tancin

Artworks of seaweeds and slime molds

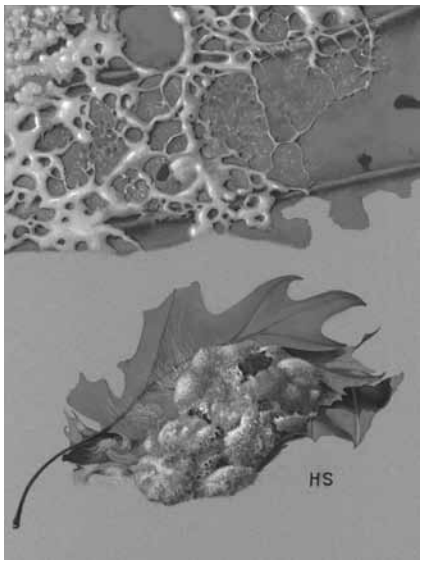


Myriogramme marginifructa, ink drawing by Olive Anderson, accession no. 7538.050.

Two interesting art collections of cryptogams (called "lower plants" and broadly including algae, fungi and ferns) were donated to the Hunt Institute within recent months. Richard E. and Fiona Norris of Friday Harbor, Washington, donated 104 ink drawings and a watercolor of seaweeds; Alice K. Stempen of Glenside, Pennsylvania, donated 104 watercolors and three ink drawings by her late husband Henry.

Many of the seaweeds were done while Dr. Norris worked at the University of Natal, Pietermaritzburg, as well as the National Botanical Institute and Kirstenbosch National Botanical Garden in Cape Town. They were published in Norris' papers in *Journal of Phycology, South African Journal of Botany, Japan Journal of Phycology, Memoirs of Botanical Survey of South Africa* and others between 1986 and 1992. The chief artists, from South Africa, are Olive Anderson, Ann Robertson and Catherine Steiner.

Henry Stempen (1924–2001), professor emeritus at Rutgers University, where he was professor of microbiology from 1962 to 1988, was represented in the Hunt Institute's *8th International Exhibition of Botanical Art & Illustration* (1995/1996) with two watercolors for his and Steven L. Stephenson's *Myxomycetes: A Handbook of Slime Molds* (Portland, Oreg., 1994). He also contributed to



Fuligo septica, watercolor by Henry Stempen, accession no. 7539.044.

Garraway and Evans' *Fungal Nutrition and Physiology* (New York, 1984) and Bacha and Wood's *Color Atlas of Veterinary Histology* (Philadelphia, 1990). We rather expected to match all of the

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huntbot.andrew.cmu.edu

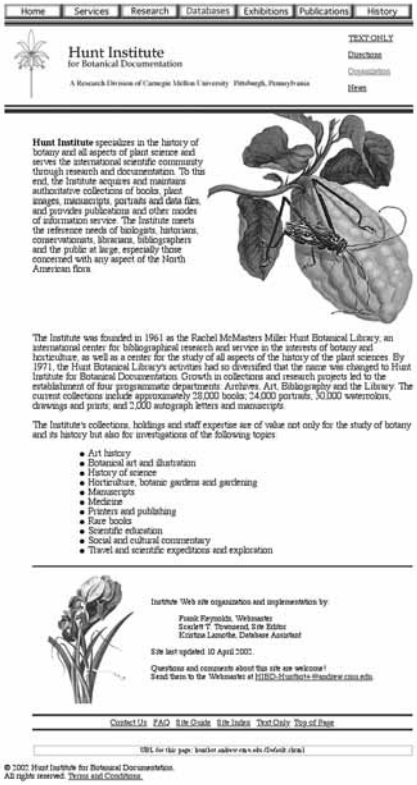
Last year we completed the first phase of our improved Web site navigation with a redesign of our site and the addition of a site guide. In February we finished the second phase by adding page-to-page navigation. Users can now easily (we hope) navigate from section to section using the category buttons at the top of the page and from page to page within the sections using the second level of text links located to the right of the page titles. There are also quick-reference buttons like FAQ, Contact Us and Site Guide at the bottom of the pages.

The main section categories are Home, Services, Research, Databases, Exhibitions, Publications and History. For example, choosing the Exhibitions button, takes the user to a schedule of our current and forthcoming exhibitions. From there, one can use the text links to access our Travel Exhibitions or Online Exhibitions pages.

We are quite pleased with the new design and feel that it allows ample room for growth. We have planned many new additions to the site, so visit often for the latest Institute news and a few surprises.

Frank and I are happy to welcome Kristina Lamothe to the Web team. Kristina, a research assistant at the Institute, is the new database assistant on the Web team. Kristina is working with the departments to migrate existing databases to our new system and to develop comprehensive databases for new projects.

— Scarlett T. Townsend



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— Angela L. Todd

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artworks in Mrs. Stempen's gift with the reproductions in the book on slime molds. We were surprised to find that none of the watercolors were published and that only one of the ink drawings, of Petri dishes, was an original for the publication.

Information about both Norris' seaweeds and Stempen's slime molds can be found in the Hunt Institute's database of its art collection, huntbot.andrew.cmu.edu/HIBD/Research/Databases.shtml. (Search accession number 7538 for Norris and 7539 for Stempen.) These acquisitions add immeasurably to the other cryptogamic collections at the Institute: algae (William R. Taylor, Chin–Chih Jao, Olivia Embrey), lichens (Jack R. Schroeder), fungi (James Bolton, James Sowerby, Aurel Dermek), ferns (Laura Louise Foster, Irene O'Connor, Laurence W. Durrell), and examples from all groups by Gilbert M. Smith.

— James J. White

Above: Rock at Cold Creek, Mendocino County, California, ca.1915. Photo by A. M. Merrill.

Left: Rock on horse with a guide, ca.1927.

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