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11th International artist Lizzie Sanders' 2001 watercolor on paper of Passiflora helleri.

Current and upcoming exhibits

11th International opens

On Thursday, 21 October, the preview reception of the *11th International Exhibition of Botanical Art & Illustration* was well attended by an enthusiastic crowd of participating artists; appreciative patrons; and many of the botanical artists attending the 10th annual conference of the American Society of Botanical Artists (ASBA), who were thrilled to have this opportunity to view examples of some of the best contemporary botanical art being produced today. Included in this exhibit, which is on display until 28 February 2005, are 94 artworks by 62 artists from 12 countries.

Along with 26 of the participating artists from Australia, England, Japan, the Netherlands, Russia, Scotland, and the United States, other guests included botanical painting instructor Anne-Marie Evans, botanical art collector Dr. Shirley Sherwood, Hunt Institute's Honorary Curator of Art Kazunori Kurokawa with his wife Sumiko, and botanical art gallery owner Susan Frei Nathan.

The next day the Institute sponsored an artist luncheon for the 11th International participants and ASBA members at the Holiday Inn, Oakland. Following the luncheon, all were invited back to the Institute to view the exhibit, see a selection of Anne Ophelia Todd Dowden original watercolors, as well as a number of videos on botanical artists and techniques. So engrossed were the viewers in the exhibit that afternoon that I had to good-naturedly flick the lights on and off to alert them that it was time for us to close for the day. On Saturday as part of the ASBA conference, the Institute held two lectures: Curator of Art James White and Librarian Charlotte Tancin spoke about the history of the Institute and displayed examples of rare books from our collection, and graphic designer Michael Maskarinec (Director of Creative Services at WQED Multimedia) gave an informative talk about his journey in digital imaging from the pencil to the stylus, which he now uses for his botanical illustrations, fine art and graphic design. At the same time the ASBA offered a full schedule of workshops on technique and various subjects at the Holiday Inn, including Hunt Institute Graphics Manager Frank Reynolds's two sessions on "How to Take Slides." James White and I had a busy afternoon meeting with several artists and curators to see artwork and discuss future exhibits. We attended the ASBA's lively silent auction



11th International artists (left and right) Takeyo Fukuda and Kimiyo Maruyama with (left and right) Honorary Curator of Art Kazunori Kurokawa and Curator of Art James White.

and banquet later that evening, where Founding Member Diane Bouchier gave a touching and humorous keynote speech about the early days of the organization. Frank Reynolds was acknowledged for his services as Webmaster of the ASBA site that is hosted by the Hunt Institute, and James White was acknowledged as one of the honorary directors of the ASBA. We were happy to be there to celebrate the 10th anniversary of the ASBA, an organization that has helped artists throughout the country (and now throughout the world) connect and that has promoted exhibitions and the education of artists and the public to this growing art form. Whether people were reconnecting or meeting for the first time, the lively atmosphere of all of the events brought to mind a large family reunion that was enjoyed by the guests as well as the Hunt Institute staff. We look forward to hosting the ASBA annual conference again in fall 2007 during our 12th International.

Throughout the three days, we heard from several visitors about how much the Hunt Institute means to them as artists—that we are one of the few institutions in this country to offer such a rich program of exhibitions both historical and contemporary, and that we generously open our door to those interested in botanical art. We are gratified by these comments and glad that we can share our special collections with those interested in this art form.

We also would like to thank the 11th International artists who to date have generously donated their artworks to enrich the collection of the Hunt Institute. They include: Patricia M. Eckel (ink drawing of *Didymodon*, along with all of the illustrations for R. Zander, *Genera of the Pottiaceae: Mosses of Harsh Environments*, Buffalo, N.Y., 1993); Noriko Fujita (watercolor of *Platanus xacerifolia*); Takeyo Fukuda (watercolor of *Vitis coignetiae*); Carolyn Crawford's donation of an ink drawing by Jarmila Haldová (*Campanula*, *Dianthus*, *Gentiana*, *Gnaphalium*, *Jasione*, *Primula*, and *Saxifraga*); Yōko Hida (watercolor of *Pinus parviflora* Sieb. et Zucc.); Mayumi Ishii (watercolor of *Hydrangea macrophylla* var. *normalis*); Noboru Isogai (watercolor of *Delphinium xcultorum* cv. Pacific Giant); Olga Makrushenko (mixed media, airbrush of Lilac-colored Iris with Orange Beard); Jesse Markman (two ink drawings of The Mediterranean *Tetraclinis*, and Flowering Branch of the Copal-producing Tropical Tree, both



Curator of Art James White with 11th International artist Olga Makrushenko (Russia).

11th International Artists

Australia

Beverly Allen, Margaret Muffet, Elaine Musgrave, Rita Parkinson, Bronwyn Van de Graaff

Canada

Sherry Mitchell, Kathryn Wood

Czech Republic

Jarmila Haldová

England

Katharine Amies, Elizabeth Cadman, Celia Crampton, Flappy Lane Fox, Barbara Oozeerally, Annie Patterson, Rachel Pedder-Smith, Jane Wright

France

Gilles Bosquet

Italy

Renata Bonzo, Giorgio Merlonghi, Anna Paoletto, Federico (Kiko) Perotti, Rita Maria Stirpe, Marina Virdis

Japan

Noriko Fujita, Takeyo Fukuda, Yoko Hida, Emiko Horisawa, Mayumi Ishii, Noboru Isogai, Kimiyo Maruyama, Yoko Nomura, Koichi Saito, Kyoko Yamada

The Netherlands

Jan van Os, Anita Walsmit Sachs-Jansen

Russia

Olga Makrushenko

Scotland

Lizzie Sanders

South Africa

Auriol Batten, Tamlin Blake

United States

Rupert C. Barneby, Olivia Marie Braida-Chiusano, Patricia M. Eckel, Amy Elizabeth Paluch Epton, Sharon Hegner, Caroline Cutrona Hottenstein, Donelda Choate LaBrake, Jesse Markman, Dianne McElwain, Leo Meissner, Adele Rossetti Morosini, Suzanne Olive, Olivia Petrides, Lynne K. Railsback, Eve Reshetnik-Brawner, Bill Richards, Janet Rieck, Dolores R. Santoliquido, Constance B. Sayas, Gilly A. Shaeffer, Toshi Shibusawa, Jeannetta vanRaalte, Monika E. de Vries Gohlke



Curator of Art James White with (left to right) ASBA member and 10th International artist Carol Hamilton (U.S.) and 11th International artists Lizzie Sanders (Scotland) and Rita Parkinson (Australia).

for J. Langenheim, *Plant Resins: Chemistry, Evolution, Ecology, and Ethnobotany*, Portland, Oreg., 2003); Kimiyo Maruyama (watercolor of Reed-mace); Barbara Oozeerally (watercolor of Cone and Bark of *Pinus xholforiana*); Rachel Pedder-Smith (two watercolors of *Gilbertiodendron* and *Four Inga*); Federico (Kiko) Perotti (watercolor of *Paphiopedilum dayanum*); Olivia Petrides (two watercolors and gouaches of Pine and Ash trees that illustrated G. A. Petrides, *A Field Guide to Western Trees: Eastern United States and Canada*, Boston, 2002); Lynne K. Railsback (watercolor of *Tabebuia caraiba*); Constance Sayas (watercolor of *Phragmipedium callurum*); Gilly Shaeffer (watercolor of *Zea mays*); Marina Virdis (watercolor of *Cotyledon macrantha*); Monika deVries Gohlke (watercolor of *Celastrus orbiculatus*, Asiatic bittersweet); Anita Walsmit Sachs-Jansen (ink drawing of *Derris microphylla*); and Kyoko Yamada (watercolor of *Trichosanthes kirilowii* Maxim. var. *japonica*).

A full-color, illustrated catalogue of the exhibit is available for sale (see Recent Publications, page 11). Collectively the International series of catalogues documents the work of 952 contemporary botanical artists.

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11th International artists Toshi Shibusawa (U.S.) and Jeannetta vanRaalte (U.S.) and (right) 11th International artist Noriko Fujita in traditional kimono with Mrs. Sumiko Kurokawa.

Current and upcoming exhibits

(continued from page 3)

Spring 2005

In May we will display the traveling exhibit *The Flowering Amazon: Margaret Mee Paintings from the Royal Botanic Gardens, Kew*. Included will be many original gouache paintings by Margaret Mee (1909–1988), as well as her field sketchbooks, journals, painting materials and Amazonian artifacts. Her first trip to Brazil at the age of 43 led to 15 trips in a 30-year period that were filled with hardship and adventure to paint the native flora of the Amazon. Her passion for painting the beauty of these endangered species and her concern for the conservation of these plants and their habitats made her an indomitable spirit in the world of botany and its documentation.

Fall 2005

We are in the early stages of planning an exhibit in conjunction with the National Agricultural Library (Beltsville, Maryland) of the work of Joseph Prestele and his sons, a German/American family of botanical artists. They were members of the True Inspirationists (later the Amana Society), a communal society that first emigrated to Ebenezer, New York and then Amana, Iowa. The father Joseph (1796–1867) and his son Gottlieb (1827–1892) worked closely together producing scientific and horticultural watercolors and lithographs for botanists, such as Asa Gray and John Torrey, government agencies and nurserymen. Joseph's son William Prestele (1838–1895) left the society to work on his own to produce nurseryman plates and later watercolors for the Pomological Division of the Department of Agriculture. We will include original watercolors, lithographic prints (including nurseryman plates), account books and other ephemera from the local collection of a descendant of Joseph Prestele, pomological watercolors from the National Agricultural Library, as well as artworks and books from the Hunt Institute collection.

— Lugene Bruno, Assistant Curator of Art



Margaret Mee's 1979 pencil and gouache on paper of *Neoregelia margaretae*.

Associate membership renewal and gift memberships

I hope that all of our Associates enjoyed their memberships during 2004. As a benefit of membership, you received *Botanical Watercolors from the Nationaal Herbarium Nederland* and the *11th International Exhibition of Botanical Art & Illustration* catalogues. If you selected *Huntia*, I apologize for the delay; the 12(1) issue will be sent to you early next year as your 2004 benefit. I expect that you took full advantage of your 25% Associate discount to purchase *BPH-2*, something from our collection of cards, or another publication. I trust that you found the preview receptions exciting, especially the 11th International. I'm sure that the *Bulletin* has kept you well informed of all activities at the Institute.

As you consider renewing your Associate membership for 2005, I would like to give you a preview of our plans for the upcoming year. In early May, we will hold the preview reception for *The Flowering Amazon: Margaret Mee Paintings from the Royal*

Botanic Gardens, Kew. In the fall, we will preview an exhibition of works by Joseph Prestele and his sons, and Associates will receive the accompanying catalogue. For those Associates who choose *Huntia* as their member benefit, the 12(2) issue will be available in early winter. Members will receive the 17(1) *Bulletin* in the spring with the 17(2) in the fall. As always, Associates receive a 25% discount on our cards and publications.

When you receive the renewal invoice in February, I hope that you choose to join us for another exciting year.

We also offer gift memberships in the Associate program. We can send an announcement card to you or directly to the recipient of the membership. A 2005 Associate membership is the perfect holiday gift for the botanist or botanical art lover on your list.

— Scarlett T. Townsend, Editor

Council on Botanical and Horticultural Libraries meets in Pittsburgh

In June 2004, we were privileged to host the 36th annual meeting of the Council on Botanical and Horticultural Libraries, Inc. (CBHL) at Hunt Institute. We last hosted an annual CBHL meeting in 1988, and we were excited to be welcoming CBHL members to Pittsburgh and Hunt Institute again. Seventy people joined us for several days of programs.

A preliminary day was dedicated to committee meetings, followed that evening by a welcome reception at the nearby Holiday Inn. At the reception, winners of CBHL's Annual Literature Award were announced. The winner in the General Interest category was *Gardens and Historic Plants of the Antebellum South* by James R. Cothran (Columbia, S.C., University of South Carolina Press, 2003). The winner in the Technical category was *Slipper Orchids of Vietnam* by Leonid Averyanov, Phillip Cribb, Phan Ke Loc, and Nguyen Tien Hiep with illustrations by Carol Woodin (originally published by Royal Botanic Gardens, Kew, and issued in the U.S. by Timber Press, Portland, Oreg., 2003). James Cothran was able to join us at the reception, where he spoke about working on his award-winning book. All 36 of the works that had been nominated and considered for the Annual Literature Award were on display at the reception and available for examination.

The program began on 16 June. The meeting theme was "Opening Doors—Access to Collections Onsite and Online," and most of the program for the next three days was divided into five topical segments, each containing several presentations on related subjects: Exhibitions; Serial Publications; Cataloging, Bibliography and Indexing; Creative Collection Building; and Preservation for Access. In addition, each day there was an off-site visit to a garden or other location that included a presentation. On Wednesday, the group traveled to Cranberry Township to visit the site of Preservation Technologies, developers of the Bookkeeper deacidification process. Attendees heard talks by Robert Strauss and other staff, toured the deacidification facility, and then were treated by



Planning Committee for 36th Annual Meeting of CBHL, photographed at the banquet. Left to right: Charlotte Tancin, Eugene Bruno, Jamie Shriver, James White, Bernadette Callery, and Angela Todd. Absent: Donna Connelly and Donald Brown. Photo by Ronald L. Stuckey.

Preservation Technologies to an evening reception at the Andy Warhol Museum, including a private viewing of the exhibit *Playing with Nature: Flowers Observed, Flowers Transformed*. Hunt Institute was one of the lenders for this eclectic exhibit, having lent about 30 artworks and 11 books from its collections.

On Thursday, attendees traveled a few blocks to visit one of Pittsburgh's gems, the Rodef Shalom Biblical Botanic Garden. Garden founder and director Irene Jacob welcomed our group, and she, her husband Walter Jacob (former Rabbi of the Rodef Shalom congregation), and several staff gave talks to our group and took us on a tour through the garden, lending us umbrellas so that the rain would not prevent us from walking out among the plants. Following the tour, we were treated to cookies and pastries in the Temple's courtyard.

After the morning talks on Friday, we walked across Flagstaff Hill to Phipps Conservatory and Botanical Gardens where Phipps docents led our group on tours of the conservatory. At the nearby Schenley Park Visitor Center, a representative of the city's parks system spoke to our group over lunch about the work being done in the local parks with native plants. Following the tours and lunch, we enjoyed a talk by local

garden historian Barry Hannegan about his work in researching Pittsburgh's garden history. After this segment of the program, several Hunt Institute staff spoke to the attendees about our work at the Institute, after which we all returned to the Institute for a reception, departmental tours, and a chance to see the exhibit *Botanical Watercolors from the Nationaal Herbarium Nederland*. Later that evening, we gathered for a banquet. The nominated books for this year's Annual Literature Award were raffled off, and then the attendees enjoyed a presentation by Stephanie Flom on the use of plants as a contemporary art medium and the practice of gardening as a creative pursuit.

The banquet marked the official end of the conference, but many attendees stayed to tour two Frank Lloyd Wright properties, Fallingwater and Kentuck Knob, and to attend an open house that evening at the home of former Institute Librarian Bernadette Callery and Joe Newcomer. CBHL's annual meetings are important for generating the spirit of collaboration and information sharing that characterizes the organization. The first formal meeting of CBHL was held here, and it was delightful to host an annual meeting here again.

— Charlotte A. Tancin, Librarian

Addendum to *Botanical Watercolors from the Nationaal Herbarium Nederland*

While visiting the Hunt Institute for the preview reception of *Botanical Watercolors from the Nationaal Herbarium Nederland*, Cees Lut, recently retired chief librarian of the herbarium, matched the five red chalk drawings by Abraham Munting with their corresponding engravings in our copy of Munting's *Naauwkeurige Beschryving der Aardgewassen...* (Leiden and Utrecht, 1696).

Munting (1626–1683), a Dutch physician and botanist, was director of the Groningen Botanic Garden. In 1672 and 1682, he published *Waare Oeffening der Planten* with only 40 engravings. It was enlarged and issued posthumously in 1683 and 1696 with 245 engravings as *Naauwkeurige Beschryving der Aardgewassen...* and in 1713 and 1727 reprinted as *Phytographia Curiosa* with Dutch descriptions replaced by Latin synonyms.

The entry numbers of the original drawings in our exhibition catalogue precede the figure and folio numbers and titles in our volume of *Naauwkeurige*:

- 18, fig. 1, fol. 8, "Malus Aurantia Striis Aureis Distincta"
- 15, fig. 4, fol. 26, "Mvsa"
- 16, fig. 5, fol. 26, "Musa Fructus"
- 14, fig. 104, fol. 345, "Apocynum Syriacum Latifolium Flore Glomeroso"
- 17, fig. 112, fol. 380, "Blitum Americanum"

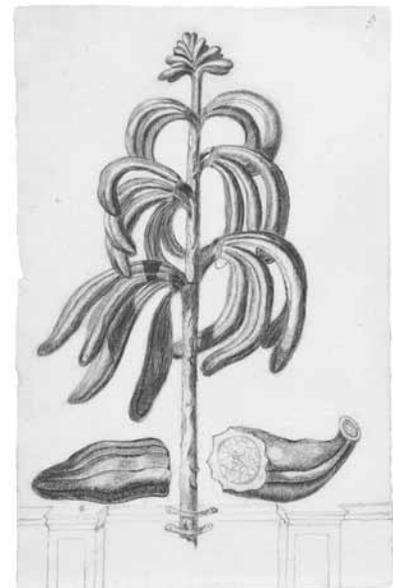
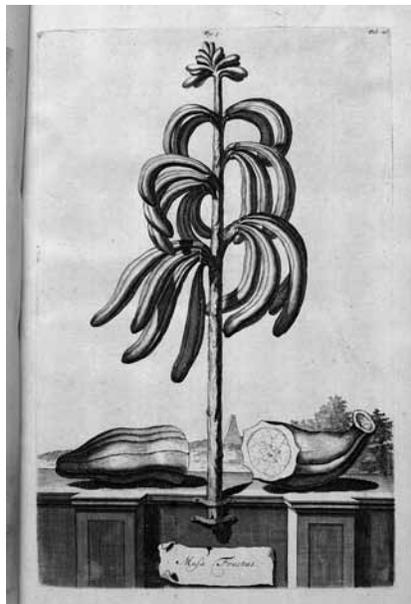
Though the five drawings reproduced in our catalogue are devoid of backgrounds, "Musa Fructus" includes a light pencil sketch of a pilastered wall.

The engraved backgrounds, it has been suggested, are by Jan Goeree, designer of the title page, and give originality to the work. They include landscapes, villages, walled cities, colossal monuments, figures and sculptures. Stems of plants grow unnaturally from the ground, dwarfing the objects surrounding them; others are in elaborate containers or float in space. Occasionally plants are depicted as on drawing paper, torn and curled at the corner and nailed into or hanging over a wall. Latin names are inscribed on tablets or revealed on festive ribbons—sometimes curling around their



Top: Engraving (left) and red chalk drawing (right) of "Malus Aurantia Striis Distincta," identified as *Citrus aurantium* L.?, possibly a hybrid between *C. maxima* Merr. and *C. reticulata* Blanco.

Bottom: Engraving (left) and red chalk drawing (right) of "Musa Fructus," identified as probably *Musa xparadisiaca* L.



subjects, trees, stumps, or garden tools; sometimes staked to the ground; occasionally delivered by cherubs, serpents, eagles and a cockatoo. Scattered throughout are fragments of pots, columns, and buildings. Animals graze and figures go about their activities—chatting, strolling,

bartering, herding, one gentleman even painting. Dogs howl, a cock crows, carriages chortle past castles, and under a bizarre "Palma dactylifera" a procession of Jesus Christ on donkey approaches a distant village. Anything seems to go in this curious book. It is no wonder that

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Badianus Manuscript

Intended as a gift for Charles V, an herbal of Indian medicinal plants was written (and presumably illustrated) in 1552 by Martin de la Cruz and translated by Juannes Badianus in Mexico. Both were teachers at the first college for Indians, the College of Santa Cruz. The herbal, initiated by the viceroy of Spain, was intended to foster the protection and education of the Indians.

In 1931, the Smithsonian Institution in Washington, D.C., sent Professor Charles U. Clark, a researcher of early American medicine, in search of early Latin American texts. Subsequently, Clark visited Johns Hopkins University, describing his discovery of the manuscript in the Vatican Library and urging its publication. In 1935, the Smithsonian published a small pamphlet written by Emily Walcott Emmart (later Mrs. C. K. Trueblood) of Johns Hopkins University and containing one color illustration to publicize the manuscript and to solicit funds for a facsimile. Dr. Emmart wrote (p. 2), "Through the kindness of Dr. Charles G. Abbot, of the Smithsonian Institution, the original water-color sketches for the colored plates, made by Mrs. Missonnier, niece of Mgr. Eugene Tisserant, Pro-Prefect, Vatican Library, have been obtained, and it is hoped that it will be possible at a later time to publish the herbal in colored facsimile with a translation."

Dr. Emmart's tome was well in preparation when The Maya Society of Baltimore (1939) published a booklet containing the text and small illustrations by Katharine Birdseye Lang. Lang inscribed the Hunt Institute's copy, "In painting this little book, I have endeavored to recapture the beauty of the original so exquisitely painted by the young artist, De la Cruz, in 1552." William Gates' preface (1938) reads, "The manuscript is here published by The Maya Society through the good offices and authority of Mons. Eugène Tisserant, Pro-Prefect of the Library of the Vatican, at the time of transmitting to us the complete set of the photographs of the original, with a set of most charmingly executed drawings and aids for our study and publication, made at the Pro-Prefect's

instance for the purpose, by his niece, the Signorina Marie Thérèse Vuillemin, to both of whom our most grateful acknowledgments thus belong."

The following year the Johns Hopkins Press published Emily Emmart's *The Badianus Manuscript (Codex Barberini, Latin 241), Vatican Library, An Aztec Herbal of 1552*. In her preface (1938), Dr. Emmart wrote (p. xxii), "I wish to express my deep appreciation to His Eminence, Eugene, Cardinal Tisserant, who was at that time Pro-Prefect of the Biblioteca Apostolica Vaticana, for the privilege of examining the original manuscript and also for valuable notations regarding the manuscript which he has sent me through the past five years. The aquarelles for the colored facsimile have been made possible through the generosity of the Smithsonian Institution and through the assistance of Cardinal Tisserant; for these beautiful water color reproductions of the plants of the manuscript are the work of his niece Madame Marie Thérèse Missonnier-Vuillemin, a graduate of the Academy of Fine Arts in Rome. They are a labor of infinite care and exactness covering a period of more than two years. They have been admirably reproduced by Mr. A. B. Hoen."

The book does not contain Madame Missonnier-Vuillemin's artworks, made in 1933, but in fact contains reproductions of the original pages of the manuscript, with Vatican Library stamp, text, marginal lines, annotations and blemishes! Therefore, the importance of Ms. Missonnier-Vuillemin's paintings—since color photographs were available early on—seems to have been as a reference to scholars while researching the manuscript.

In Mexico the manuscript has been the subject of several editions using the original title *Libellus de Medicinalibus Indorum Herbis*—the 1964 issue (Instituto Mexicano del Seguro Social) and the subsequent paperback (1991) perhaps being the most comprehensive. Pope John Paul II presented the original 16th-century manuscript to Mexico during
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From top to bottom: Gouache on paper of Vomica (Boils): *Smilax* sp., *Cissus sicyoides* L. and undetermined plant; Angina (Angina): *Philodendron*, possibly *P. subincisum* Schott; and *Contra Cordis Dolorem* (For pain of the heart): *Portulaca pilosa* L. by Missonnier-Vuillemin.

News from the Archives

Shortly after I received the sad news of the death of geologist Muriel Agnes Arber (1913–2004), her executor informed me that she had left us some materials formerly owned by her mother, renowned botanist Agnes Robertson Arber (1879–1960). Those items have arrived and include Arber's personal, heavily annotated editions of *Water Plants* (1920), *Monocotyledons* (1925), *Gramineae* (1934), *Herbals* (1938), *Plant Form* (1950), *The Mind and the Eye* (1953), and *The Manifold and the One* (1957). The collection also includes bundles of texts of Arber's published works, some of her supporting documents, and annotations; these are bound and titled: Nehemiah Grew, Flowers, and Grasses. These four additional boxes supplement the Arber papers donated by Muriel Arber in 1961. At that time, Mrs. Hunt herself wrote back thanking the younger Arber and saying that "I have used your Mother's books over many years, and to have this collection from her daughter means more to me than I can say at the moment.... I am so grateful to you for letting us have these, and I do reassure you that they will be cared for like a collection of jewels." Arber is pictured here in our group photo #427 during a field trip organized by Francis Wall Oliver (1864–1951), Botany School, University of Cambridge, England, on the roof of the Botany School, ca. 1912. Pictured are (l-r): David Thomas Gwynne-Vaughan (1871–1915), Edward Alexander Newell Arber (1870–1918), F.W. Oliver, Mikhail Dmitrievich Zalesky (1877–1946), A. R. Arber, Paul Charles Edward Bertrand (1879–1944), Arthur Charles Seward (1864–1941), unidentified, and Wilfred Norman Edwards (1890–1956).

Taxonomist and St. Cloud State College Biology Professor Emeritus David F. Grether, pictured here in 1968, graciously passed along documents accumulated during and shortly after World War II. These items concern his biological exploits with Warren "Herb" Wagner, Jr. (1920–2000), during their free time as navigators in the U.S. Navy Air Corps in Europe and Hawaii. They include narratives with

great titles like "The Jungles Near Atkinson Field, British Guiana" and "Edinburgh Field, Trinidad," both written about his time there in the fall of 1943; and "Sea Life in the Reef of Kwajalein Atoll," written in December 1944. Other documents include plant lists, correspondence, and newspaper clippings. Botanists and biologists sent back large numbers of specimens during the war, and Grether's donation offers great insight into the collection practices and culture that emerged during the war.

A custom-bound book of Hunt Institute photographs recently found its way to the Archives. The book belonged to former director of the Gray Herbarium and vascular plant taxonomist Reed Rollins (1911–1998, pictured here in 1963 in the Hunt Institute Reading Room). The photos document the interiors in the early days, shortly after the Hunt Institute opened its doors. The bound volumes were gifts to members of the Hunt Botanical Library Advisory Committee, of which Rollins was a member.

An amazing guest book of signatures came to us via University of North Carolina at Chapel Hill Botanist Librarian William R. Burk, who passed it along for its original owner, Dr. Edward HacsKaylo. HacsKaylo earned his Ph.D. in botany from the George Washington University and continued on there as a lecturer during his employment at the United States Department of Agriculture Forest Service as plant physiologist. This guest book holds signatures of an international group of botanists and mycorrhizae specialists who visited HacsKaylo's lab from 1959 to 1984. It includes such notables as Ernest P. Imle, who visited in 1967, and Julia Morton (1912–1996), who visited in 1975, both of whom are pictured here in photos taken by a regular donor, Walter Hodge.

In addition to these interesting donations, our regular donors have also been keeping us well supplied. Paleobotanist Alfred Traverse deposited some of his

correspondence here, augmenting his ongoing collection. Freek Vrugtman, former curator of collections at the Royal Botanical Gardens, Hamilton, Ontario, Canada, donated biographical information on various botanists, as did Laurence Dorr, associate curator of botany at the Smithsonian Institution.

Attendees of the CBHL annual meeting toured the Archives, and Assistant Archivist Jamie Shriver gave them a sneak preview of the Biographical Register, our fledgling database of biographical citations and portraits of botanists. To find out our holdings on your favorite botanist, contact the Archives.

— Angela L. Todd, Archivist

Addendum

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Allan Stevenson (*Catalogue of Botanical Books in the Collection of Rachel McMasters Miller Hunt*, 1961, entry 404) described it as "weird and fascinating."

— James J. White, Curator of Art

Delectus

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his summer 1990 visit. Interestingly, an Italian copy of the original manuscript, previously owned by George III, is in the Royal Library of Windsor Castle.

In a 1971 letter, Dr. Trueblood (Emmart) expressed pleasure that the paintings had been located at the Smithsonian Institution and sent to the Hunt Institute. She described her first meeting with the artist and the delays in completion of the artworks. The 93 gouache copies are on indefinite loan to the Hunt Institute.

— James J. White, Curator of Art



Clockwise from center: Agnes Arber in group portrait (center), David Grether (top right), Julia Morton (bottom right), Ernest Imle (bottom left), and Reed Rollins (top left).



Stuckey appointed adjunct research scientist

Dr. Ronald L. Stuckey, former professor of botany at Ohio State University, joins the Hunt Institute as an adjunct research scientist effective 1 August 2004. Dr. Stuckey, who specializes in the taxonomy and phytogeography of aquatic plants, has published widely for over 40 years on topics ranging from the genus *Rorippa* to False Rue Anemone and has contributed to many floras. His work on botanical history has resulted in a conjunction of interests between him and the Hunt Institute. Dr. Stuckey's work ranges from studies of Thomas Nuttall, the public auction, and C. S. Rafinesque to in-depth examinations of botanists working in the Ohio Valley and Great Lakes Regions. He is a great indexer and has published indexes to plant distribution maps, biographies and obituaries, and bibliographies. The Institute supports Dr. Stuckey's research with portraits and other research resources, and he has donated many books to the Library and a wealth of biographical information to the Archives. As a Hunt Institute adjunct, Dr. Stuckey joins an illustrious group of international scholars that includes a number of professors, deans, and librarians from Pittsburgh to Tokyo.

Dr. Stuckey spent a week at the Hunt Institute in June and attended programs of the Council on Botanical and Horticultural Libraries' annual meeting, also serving as the meeting's unofficial photographer. Between these projects, he spent his time organizing and cataloguing his most recent addition to his large archival collection. He had the visit documented pho-



tographically (he and Archivist Angela Todd are pictured here with some of his collection materials in the background) and then donated that documentation, too. Dr. Stuckey has a B.S. degree from Heidelberg College and M.A. and Ph.D. degrees from the University of Michigan at Ann Arbor.

— Angela L. Todd, Archivist and
Charlotte A. Tancin, Librarian

Notes from the Field

In October I traveled to London to attend the 9th meeting of the Linnaeus Link Project. While in London, I also visited the libraries of the Linnean Society of London and the Natural History Museum, spent time with library colleagues from those libraries and from the Royal Botanic Gardens, Kew, and attended a meeting of the Linnean Society of London. The focus of this trip, though, was the Linnaeus Link Project.

Hunt Institute has been an active participant in this effort since the first meeting in 1999. The Project is an international collaboration aimed at producing an online union catalogue of material relating to the 18th-century Swedish scientist Carolus Linnaeus and his students. The Project is supported by a consortium of museums, archives, libraries and other institutions in Europe and the United States, led by the Natural History Museum in London (NHM). It was initiated by the late Tomas Anfält, who also headed the editorial staff working to translate and summarize the Linnaean correspondence. Tomas died this past summer, and our work now continues without him.

Present at the 14–15 October 2004 meeting were Gina Douglas, Cathy Broad, Gren Lucas, Lynn Crothall (Linnean Society of London); Diane Tough, Rachel Perkins, Bernard Scaife, Pamela Lighthill (Natural History Museum); Christer Wikstrom (Royal

Swedish Academy of Sciences, Center for History of Science); Barbara Hawes (British Library); Charlotte Tancin (Hunt Institute for Botanical Documentation); Eva Nyström (Linnaean Correspondence project). Two members were unable to attend: Kristian Jensen (British Library) and Henriette Fogg (Danish National Library of Science and Medicine).

The Project is indebted to the Linnean Society of London, which is providing funding for two years from January 2004, mostly for the creation and technical implementation of the initial core of a union catalogue. After this core catalogue is established, libraries around the world will be able to add their holdings information to the records, providing researchers with a vast warehouse of resources on Linnaeus and his times.

In addition, an ongoing survey of holdings of Linnaean material worldwide is being conducted. Summary survey results and the survey form can be found on the Project Web site (www.nhm.ac.uk/library/linn/linnsurvey1.html). Libraries with Linnaean material are encouraged to complete the survey form in order to contribute information on their holdings to the Project's data files. Further information is available on the Project Web site at (www.nhm.ac.uk/library/linn/).

— Charlotte A. Tancin, Librarian

Recent publications

BPH-2: Periodicals with Botanical Content

Compiled by Gavin D. R. Bridson. 2004. 2 volumes. v-xx, 1,470 pp.; 8 1/2 x 11"; 10 lbs. Cloth bound, \$130 plus insurance (\$3.20 domestic; \$3.40 international) and shipping and handling. ISBN 0-913196-78-9.

BPH-2, a second edition of *Botanico-Periodicum-Huntianum* (1968), is an alphabetical title list of periodicals with botanical content. Spanning 1665 to 2002, *BPH-2* includes more than 33,000 titles from around the world in agriculture, agronomy, bacteriology, biology, biotechnology, botanical bibliography and history, conservation, ecology, environmental science, floriculture, forestry, fruit growing, genetics and plant breeding, geography, horticulture, hydrobiology and limnology, immunology and toxicology, medical mycology, microbiology and microscopy, molecular biology, palaeontology, pharmacology and pharmacognosy, plant pathology and vegetable crops, etc. Each entry provides the title, subtitle, volume and date span, a standardized title abbreviation, and notice of former and subsequent titles where relevant. Over 8,000 cross-references facilitate searches. *BPH-2* is intended for the use of workers in all the fields mentioned above, together with librarians, bibliographers, database managers, and publishers.

Hunt Institute Bibliographer Gavin D. R. Bridson has spent the past nine years compiling new periodical titles, incorporating entries from *BPH/S* (his 1991 supplement to *BPH*), and checking and correcting entries from the first edition. Before joining the Institute staff 22 years ago, Bridson worked as the Zoological Department librarian at The Natural History Museum in London and later as librarian and archivist at The Linnean Society of London. Apart

from his professional interests in the bibliography and history of natural history, Bridson pursues special research interests in the history of natural-history illustration and the technical history of picture-printing techniques during the period 1750–1900. He compiled with Valerie Phillips and Anthony Harvey *Natural History Manuscript Resources in the British Isles* (New York,

Bowker, 1980), co-authored with James White *Plant, Animal & Anatomical Illustration in Art & Science: A Bibliographical Guide from the 16th Century to the Present Day* (Pittsburgh, Hunt Institute, 1990), and wrote *The History of Natural-History: An Annotated Bibliography* (New York, Garland, 1994).

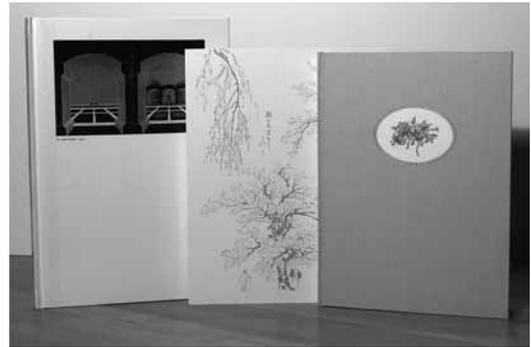
Catalogue [of the] 11th International Exhibition of

Botanical Art & Illustration

By James J. White and Lugene B. Bruno. 2004. 172 pp.; 94 color, 62 b&w figs.; 8 1/2 x 11"; 2 lbs. Pictorial stiff paper cover, \$25.00 plus shipping and handling. ISBN 0-913196-79-7.

Including biographical data, portraits of the artists, and reproductions of the artworks, this fully illustrated catalogue accompanies the Hunt Institute's 11th International Exhibition of Botanical Art & Illustration. Celebrating the 40th anniversary of the International series, this catalogue features 94 artworks by 62 artists from 12 countries. The Institute established the International series in 1964 with the hope of supporting and encouraging contemporary botanical artists. Every three years, the International series features the works of talented botanical artists from around the world.

Hunt Institute Curator of Art James J. White wrote the introduction while



Assistant Curator Lugene B. Bruno designed the catalogue and updated the cumulative index of artists. Both compiled the biographical data from submissions by the artists. Graphics Manager Frank A. Reynolds did the reproduction photography with a Nikon D1X digital camera.

Publication Sale

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The 2004 Lawrence Memorial Award

The Lawrence Memorial Award commemorates the life and achievements of Dr. George H. M. Lawrence (1910–1978), founding director of Hunt Institute (1961–1970). The annual (semiannual from 1988 to 2000) award in the amount of \$2,000 is given to an outstanding doctoral candidate for travel in support of dissertation research in systematic botany or horticulture, or the history of the plant sciences, including literature and exploration. The recipient of the award is selected from candidates nominated by their major professors. Nominees may be from any country, and the award is made strictly on the basis of merit—the recipient's general scholarly promise and the significance of the research proposed. The award committee includes representatives from the Hunt Institute, the Hunt Foundation, the Lawrence family, and the botanical community. The award is presented at the annual banquet of the Botanical Society of America.

Danica T. Harbaugh, a student of Professor Bruce G. Baldwin at the University of California, Berkeley, is the recipient of the 2004 Lawrence Memorial Award. For her dissertation research, Danica has undertaken a study of *Santalum* (Santalaceae), which includes the sandalwoods, and is constructing a phylogeny of the



Danica Harbaugh (left) in front of Ayers Rock at the Uluru-Kata Tjuta National Park in the Northern Territory with park ranger Nyinku Tjinga (center), who explained the traditional uses of the plants, and her aunt Judy Trigger (right).

entire genus. Danica used the proceeds of the award for “the collecting trip of a lifetime to Australia.” Between 12 August and 18 September 2004, she drove over 9000 kilometers throughout the continent and collected from 40 different populations of *Santalum*. She now has over 100 pressed and dried voucher specimens of the five endemic and one naturalized *Santalum* species in Australia. Danica is interested also in the ethnobotany of the sandalwoods. She collected over 25 populations of *Santa-*

lum acuminatum, which the aborigines call *quandong* and use as a food source and as a medicinal. During her travels, Danica interviewed aboriginal peoples about their uses and customs regarding *quandong* and other sandalwoods. She has returned to Berkeley where she has begun to extract DNA from the leaf material she collected; the DNA will be sequenced and that data will be used to construct a phylogeny, or a hypothesis of the evolutionary history and relationships, of sandalwoods.

Bulletin

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