

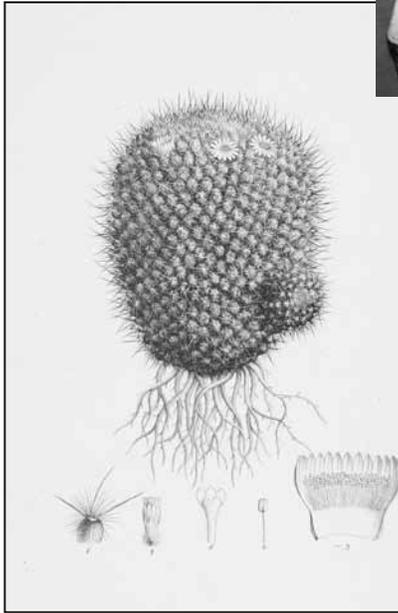


Bulletin

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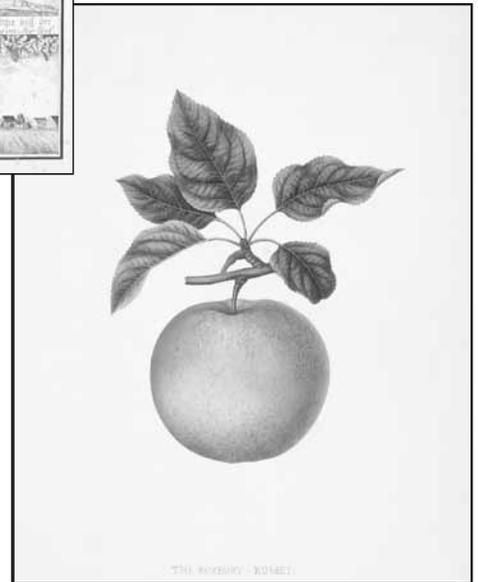
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of the Hunt Institute for Botanical Documentation



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Current and upcoming exhibits

Inspiration and Translation: Botanical and Horticultural Lithographs of Joseph Prestele and Sons opens

In collaboration with Special Collections of the National Agricultural Library (NAL), Beltsville, Maryland, the Hunt Institute is exhibiting artworks by the 19th-century botanical painter and master lithographer Joseph Prestele and his three sons. Joseph and his family were members of the True Inspirationists, a German communal society that emphasized individual piety and humility within a brotherhood of believers. In search of religious and economic freedom, members of the society began to emigrate to the United States in 1843, settling in Ebenezer, New York. By 1845 the community elders gave Joseph permission to pursue the same type of work he had done in Germany, illustrating important works by European botanists. Skilled in botany, painting, and the German lithographic technique of engraving on stone, Joseph began to produce work of aesthetic and scientific value for leading 19th-century American botanists such as Asa Gray (1810–1888) and John Torrey (1796–1873) and for the Smithsonian Institution. He often translated the work of other artists such as Isaac Sprague (1811–1895) to lithographic stone for printing, and he was an engraver for many of the Pacific Railroad Reports. By the early 1850s he and his sons were among the first to produce fruit and flower plates for nurseries and horticulturists. With the community's move in 1858 to Amana, Iowa (becoming the Amana Society), Joseph Prestele was cut off from the northeastern botanists, and he began

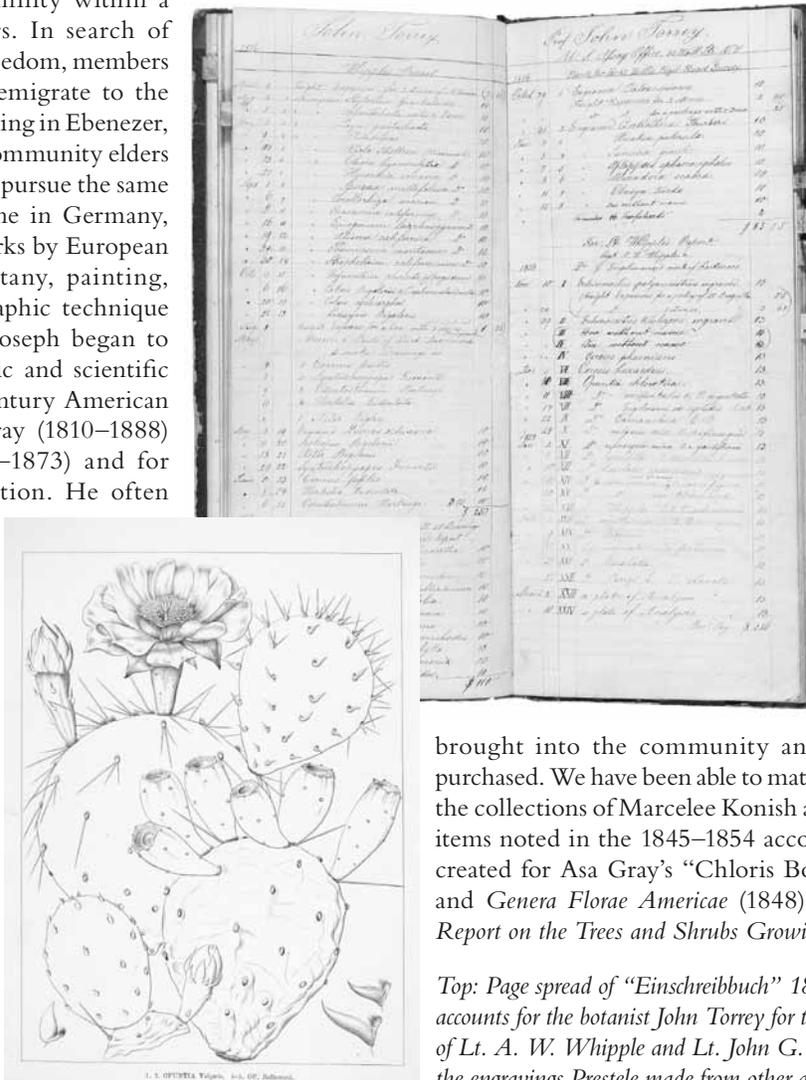
to concentrate on the production of nurseryman plates. His three sons, Joseph Jr. (1824–1880s), Gottlieb (1827–1892), and William Henry (1838–1895), followed their father's artistic footsteps in their own capacity. Gottlieb stayed in the religious community and worked alongside his father—continuing with their nursery plate business after Joseph's death. Joseph Jr. helped with the hand coloring of plates after he left the community for New York City. William Henry followed his elder brother to New York by 1858, served in the Civil War, and worked for F. K. Phoenix in Bloomington, Illinois, from 1867 to the early 1870s, where he supervised the production of fruit and flower plates. William Henry eventually started his own nursery plate business, and by 1887 he was the first

artist employed by the newly formed Pomological Division of the U.S. Department of Agriculture. There he, and eventually other artists, illustrated many new varieties. Today these works by Joseph Prestele and his sons are an important record of the rich horticultural history of 19th-century America.

Marcelee Konish, who is Joseph Prestele's great-great-great-granddaughter, is generously sharing her collection of Prestele watercolors, lithographic prints, account books and other ephemera, which include the botanical work Joseph Prestele created for prominent botanists in Germany, work he and his sons did for American botanists and horticulturists,

and fruit and flower plates created for nurserymen. Joseph and Gottlieb's two account books for the years 1845–1854 and 1858–1877 are an important record of their transactions with botanists and nurserymen of the period. All payments for the engraving and sale of plates as well as the cost of lithographic stones, paper and inks, went through this communal society's store where records of transactions were kept for each member—with credits for income

brought into the community and debits for each item purchased. We have been able to match specific artworks from the collections of Marcelee Konish and the Hunt Institute to items noted in the 1845–1854 account book, such as work created for Asa Gray's "Chloris Boreali-Americae" (1846) and *Genera Florae Americae* (1848), for George Emerson's *Report on the Trees and Shrubs Growing Naturally in the Forests*



Top: Page spread of "Einschreibbuch" 1845–1854 showing the accounts for the botanist John Torrey for the Pacific Railroad Reports of Lt. A. W. Whipple and Lt. John G. Parke. Most entries are for the engravings Prestele made from other artists' drawings. On the right page of the account book are listed 22 engravings made for Dr. Engelmann's work on Cactaceae (including the engraving shown to the left) for Whipple's expedition. Bottom: 1., 2. *Opuntia vulgaris*. 3–5. *Op. rafinesquii*, proof plate of engraving by Joseph Prestele from drawing by Paulus Roetter and H. B. Möllhausen printed by Ackerman & Co., New York, for George Engelmann and J. M. Bigelow's "Description of the Cactaceae, route near the 35th parallel, explored by Lt. A. W. Whipple..." (1856, vol. IV, pt. 5, no. 3, pl. 10) in the U.S. War Department's Reports of Explorations and Surveys, to Ascertain the Most Practicable and Economical Route for a Railroad Route from the Mississippi River to the Pacific Ocean... 1853–[1856] (Washington, 1855–1860, 12 vols. in 13). Both from the collection of Marcelee Konish.



Left to right: Curator of Art James White, Assistant Curator of Art Lugene Bruno, Hunt Institute; Ellen Mann, Sara Lee and Emelie George from the National Agricultural Library; and Marcelle and Skip Konish at the preview reception for Inspiration and Translation.

of Massachusetts (1846), and for many of the U.S. government's Pacific Railroad Reports (1853–1856). A lithographic stone engraved by Joseph Prestele with images of *Acer rubrum* and *Acer spicatum*, created for Asa Gray's failed Forest Trees of North America project, is on loan from the Smithsonian Institution, National Museum of American History, Behring Center. Also shown are the Presteles' corresponding uncolored and hand-colored prints of these images as well as other items from this project, including a watercolor of *Magnolia auriculata* by Isaac Sprague, whose artwork was translated onto stone by Joseph Prestele. A bound album from the collection of Mrs. Konish, which most likely was compiled by Gottlieb Prestele as a keepsake, includes examples of his and his father's original watercolors and lithographs created for the nurserymen trade. Numerous individual fruit and flower plates are on display including a large grouping of apples that were popular in the nursery trade in the mid-to-late 19th century. Joseph Prestele's ca.1850 lithograph *Wanderings of the Inspirationists*, which was displayed in the homes of many of the community members, shows the geographical history of the True Inspirationists—the five locations they lived as a community in Germany, their voyage to America, their landing at New York Harbor, and the four hamlets they established in Ebenezer, New York, and is on loan from the Amana Heritage Society. Inserted throughout are segments of Joseph Prestele's correspondence to Asa Gray and Isaac Sprague, courtesy of the Archives of the Gray Herbarium, Harvard University, Cambridge, Massachusetts, and selections of historical text by many of the exhibit catalogue authors. Several of William Henry Prestele's artworks from the Special Collections of the National Agricultural Library (NAL) also are on display. These include watercolors for the Pomological Division of the U.S. Department of Agriculture, and several of the chromolithographs made from his originals that subsequently were published in the *Report of the Secretary of Agriculture*. A special feature is a selection of watercolors he created for Thomas Volney Munson's unpublished monograph on the native species of *Vitis* that are part of The Papers of Wilhelm Heinrich (William Henry) Prestele, Special Collections, NAL. These have not been seen since the 1893 Columbian Exhibition in Chicago.

We were delighted that Ellen Mann, Sara Lee and Emelie George, part of the exhibition committee from the National Agricultural Library, were able to attend the opening reception on 8 September and had the opportunity to meet the major lender to the exhibition, Marcelle Konish, and her husband Skip. James White and I enjoyed a dinner with the NAL staff and the Konishes and discussed plans for the upcoming display of this exhibit at the National Agricultural Library (1 March–31 May 2006).

The exhibit is on display in the Hunt Institute gallery through 22 December and is accompanied by a color-illustrated catalogue.

—Lugene Bruno, Assistant Curator of Art

Cover, center: *Wanderings of the Inspirationists in Europe and America, lithograph engraved on stone and printed by Joseph Prestele, ca.1850, from the collection of Amana Heritage Society. Clockwise from top left: Mammillaria bicolor, mixed chalk-style and engraved lithograph by Joseph Prestele for Louis [later Ludwig] Karl George Pfeiffer and Christoph Friedrich Otto's Abbildungen und Beschreibung Blühender Cacteen (Kassel, 1938, vol. 1, pt. 1, tab. III) from the collection of Marcelle Konish; Joseph Prestele's engraving of a lithograph stone of Acer rubrum and Acer spicatum from the collection of the Smithsonian Institution, National Museum of American History, Behring Center; Joseph Prestele's hand-colored engraving of Isaac Sprague's watercolor of Acer rubrum, Red Maple for Plates Prepared between the Years 1849 and 1859, to Accompany a Report on the Forest Trees of North America, by Asa Gray (Washington, 1891, pl. 20) from the collection of Marcelle Konish; The Roxbury Russet, hand-colored, chalk-style lithograph attributed to Joseph and Gottlieb Prestele, from the collection of Marcelle Konish; watercolor by William Henry Prestele of Vitis simpsonii, intended for Thomas Volney Munson's late-19th-century monograph on the native species of Vitis from The Papers of Wilhelm Heinrich (William Henry) Prestele, Special Collections of the National Agricultural Library.*

(continued on page 5)

Recent publications

Inspiration and Translation: Botanical and Horticultural Lithographs of Joseph Prestele and Sons
By James J. White, Lugene B. Bruno and Susan H. Fugate. 2005. 84 pp.; 75 color, 2 black and white figs.; 7 ½ × 10"; 14 oz. Pictorial stiff paper cover, \$18.00 plus shipping and handling. ISBN 0-913196-80-0.

This catalogue accompanies a collaborative exhibition between the Hunt Institute for Botanical Documentation and the National Agricultural Library (Beltsville, Maryland). Joseph Prestele (1796–1867) was a flower painter and a master of lithography, the technique of engraving on stone. Skilled in painting and botany, he produced work of aesthetic and scientific value. His three sons, Joseph Jr. (1824–1880s), Gottlieb (1827–1892) and William Henry (1838–1895), followed in his artistic, but not all in his religious, footsteps.

The catalogue includes the following essays: "The inspiration of an exhibition" by James J. White, Curator of Art, Hunt Institute; "The inspiration of William Henry Prestele

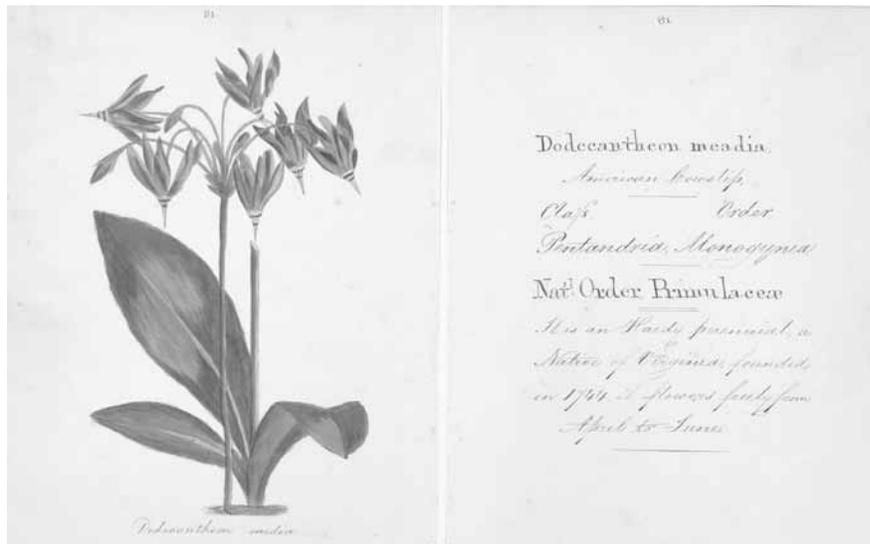
(continued on page 12)

Josiah Galleymore's watercolors

The Hunt Institute collection contains about 100 watercolors by Josiah Galleymore, who was almost certainly English. The watercolors are listed on our Web site and, as a result, we received a message from Stewart Watson, a possible descendant of Galleymore, in Amersham, Bucks, England. He noted that the name was rare and that Josiah (son of John Galleymore, who ran a school in Mere in the parish of Rostherne, and Deborah Robinson) might be the painter of our album. Josiah was christened in 1801 in Rostherne—about five miles from Knutsford, Cheshire, England. Josiah was a gardener, as was his great-grandfather Joseph, whose gravestone indicates “Gardiner.” There were a number of country houses near Knutsford, where both gardeners might have worked, including Tatton Park and Capesthorpe, whose gardens are currently open to the public.

The title page indicates that this was the first volume of an unpublished manuscript, “Icones plantarum et descriptione de speciarum,” dated 1820. This page credits *Gallermore*, written in a Germanic style—although all the Institute’s references to this work are *Galleymore*. Neither Mr. Watson nor the Institute is put off by this variant spelling as names can vary and there are very few genealogical references to *Gallermore*. The title page and the descriptive text facing each watercolor appear to be by another artist. The Latin names below the watercolors seem to be the only calligraphy in the album by the artist himself.

Each description contains the plant’s Latin and common name, class and order (pre-Linnaean, such as Hexandria and Monogynia), “Natural Order” (present-day Family) and several lines of text e.g., *Dodecatheon media*, American Cowslip, “is an [*sic*] hardy perennial, a native of Virginia, founded in 1744, it flowers freely from April to June”; *Hemerocallis flava*, Yellow Day Lily, “was introduced in 1596 from Siberia. It is an [*sic*] hardy perennial and it flowers



in June”; *Cactus flagelliformis*, Creeping Cactus, “flowers chiefly from March until June. It is a greenhouse shrub & was brought from Peru in 1690.”

Our album contains a tiny fragment of a label, “C. W[or D or B?]all, Bookbinder and Bookseller, Knutsford, Circulating Library.” The few watermarks we checked were “W. Thomas, 1818” and “W. Thomas, 1820.” Perhaps the title page and descriptive text were designed for a publication.

We take this opportunity to solicit any additional information about Josiah Galleymore.

—James J. White, Curator of Art

Top: “*Dodecatheon media*, American cowslip,” HI accession 2676.81; (middle) “*Lilium autumnale*, Autumnal lily,” HI accession 2676.28, watercolors, 22 × 17.5 cm; title page.

Current and upcoming exhibits

(continued from page 3)

Spring 2006 exhibition

We will present the exhibition *Yuuga: Contemporary Botanical Watercolors from Japan*, including about 46 works—the majority of them donated—by 32 artists, from 23 March to 30 June 2006. A tentative list of artists represented in the exhibition includes Junzo Fujishima, Rei Fukuzawa, Tadako Hayashi, Mieko Ishikawa, Michiko Ishiyama, Yoko Kakuta, Yumi Kamataki, Yoshiko Kamei, Seiko Kijima, Sanae Kikuchi, Yuriko Kikuchi, Hidenari Kobayashi, Mariko Kojima, Mieko Konishi, Makiko Makihara, Naomi Morino, Sadao Naito, Yoko Nomura, Yoai Ohta, Takeko Sagara, Masao Saito, Masako Sasaki, Toshi Shibusawa, Akiko Shimizu, Fumiko Sugizaki, Kiyohiko Sugizaki, Kazuko Tajikawa, Miyako Takahashi, Kiyoko Tanaka, Yoko Uchijo, Keita Yonezu and Keiko Yoshida.

In conjunction with the exhibition, artworks by 11 of Ms. Yoshiko Kamei's students will compose the first exhibition held in the new rotunda at Phipps Conservatory and Botanical Gardens. The students' paintings are based on the plants represented in their traditional family emblems, which are passed from generation to generation. In the emblem the plant image is reduced to its essence and used on kimonos and decorative items. The student exhibition at Phipps will be on display from 1 March to 30 June 2006.

Flowers have always played an important role in Japanese culture, and in recent years The Japan Association of Botanical Illustration has encouraged artists, produced exhibitions with catalogues, and issued a journal. JABI has stimulated

additional exhibitions and books, even bringing exhibitions to Japan from abroad, such as those from the collections of Dr. Shirley Sherwood and the Royal Horticultural Society's Lindley Library. As a result, Japan easily ranks in the top half dozen countries to actively promote the genre of botanical art. Since mounting the exhibition *Talking in Flowers: Japanese Botanical Art* in 1982, the Hunt Institute has been interested in the subject. We are pleased to take this opportunity to display our growing collection of Japanese botanical art.

We consider an exhibition catalogue to be an important record of an exhibition. Without it, authoritative essays are not written; artworks eventually are returned to their respective boxes or owners, and all remains only a pleasant memory, which quickly fades. We are unaware of any other exhibition catalogue produced in the United States on this subject, and indeed we were planning to do an exhibition catalogue. In fact, an important figure in The Japan Association of Botanical Illustration, Kazunori Kurokawa, honorary curator of Hunt Institute and honorary director of the American Society of Botanical Artists, had offered an essay "Contemporary botanical art in Japan and its historical background" for such a catalogue. Due to financial exiguity, one will be possible only with donations. Printing a 72-page illustrated color catalogue with essay will cost approximately \$15,000, of which one-half has been raised thus far.

For a donation of \$100, individuals and organizations can have their names listed in the front of the catalogue. Gifts can also be made in memory of a loved one. Donors will receive a complimentary copy of the catalogue upon publication and an invitation to the preview reception. If you would like to join us in producing our spring catalogue, send a donation in any amount by 3 January 2006.

—James J. White, Curator of Art

The 2005 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.

Ricarda Riina, a student of Professor Paul E. Berry at the University of Wisconsin—Madison, is the recipient of the 2005 Lawrence Memorial Award. For her dissertation research, Ms. Riina is constructing a phylogeny of *Croton* sect. *Cyclostigma* (Euphorbiaceae) and plans to use the resulting data to undertake a taxonomic revision of the section, which consists of approximately 80 species distributed from Mexico to northern Argentina with a few in Africa and Madagascar. She has already conducted fieldwork in Ecuador, Peru, and Bolivia, where most species of sect. *Cyclostigma* occur. With the proceeds of the award, she will complete further sampling of taxa through fieldwork in southeastern Brazil, the second major area of diversity of the dragon's blood trees.

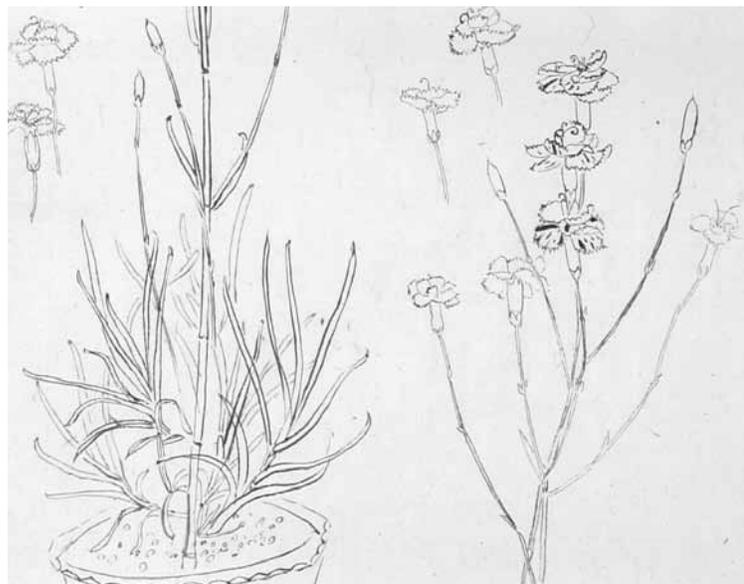
Japanese items at the Hunt Institute

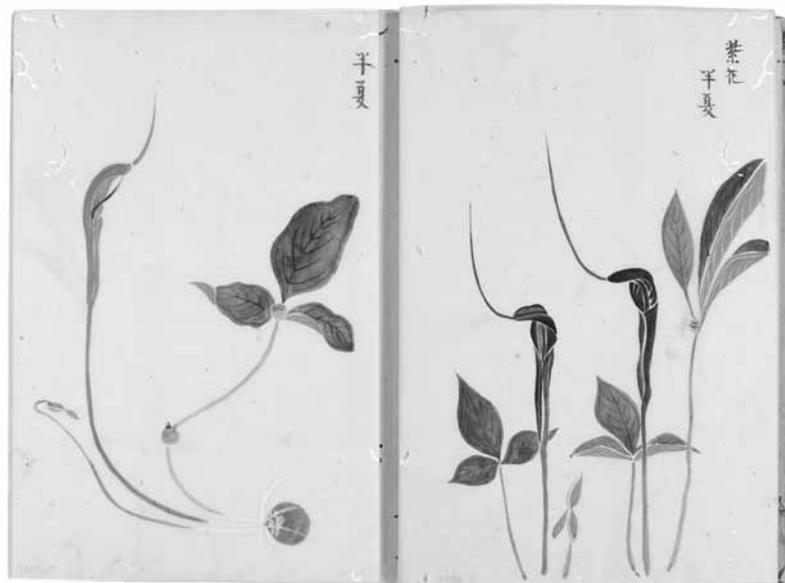
19th-century Japanese artworks

Mrs. Hunt's collection of botanical art emphasized European works, though we have read in her 1961 catalogue of her interest in the Orient. Even Wilfrid Blunt's coverage of Japanese and Chinese botanical painting is minimal in his classic work on botanical art. Far-Eastern art is a vast genre, complicated over the dynasties with calligraphy, associative meanings, theme-related poetry and prose, and variations in artists' names. Of the 19th-century Japanese artworks at the Hunt Institute, only two multiple-volume albums, two scrolls and a few separate wood-block prints can be enumerated.

Our 3-volume album of 211 watercolors by Seifuku Okada (an attribution we are unable to confirm) is titled in Chinese characters "Soomoku Zufu, volumes 1, 2 and 3." Bound with double-leaves, oriental style, 26 × 19 cm, a variety of genera is depicted—at least 30 in the Compositae. Many of the images spread across two pages, and all pages are defaced by wormholes. In a random sampling, we matched six watercolors of *Pinellia* (see reproduction of *P. ternata* Breitenb. center of p. 7) with wood-block prints in Iwasaki Tsunemasa's, a.k.a. Iwasaki Kan'en (1786–1842), *Honzō Zufu*, vol. 19; and a *Dicentra spectabilis* Mig. and composite in vol. 44. (See Bartlett and Shohara 1961, p. 135.) At present we are unable to ascertain the connection between Okada and Iwasaki.

Kōkei or Kōdō Yoshikawa's six albums in ink and watercolor, approximately 40 × 32 centimeters, were transferred at the Hunt Institute into two custom-made boxes. We interpret the labels as "Kōkei's drawings from life—plants, animals and fish of the four seasons, 1822," "Kōkei's drawings from life—plants of the four seasons, 1825," "Kōkei's drawings from life—plants of spring, summer and autumn, 1826," "Kōkei's drawings from life—plants, insects and people," "Collection of drawings from life. No. 1, Spring 1855," and "Collection of drawings





from life. No. 2, Spring 1855.” Twenty-two of these images were prominently featured in our catalogue *Talking in Flowers: Japanese Botanical Art* (1982).

Ito Mihashi is reported to be the artist of our two scrolls, which measure 22 × 764 centimeters and 24 × 1217 centimeters, are mounted on bone-tipped rollers, and have silk brocade end strips. Chiefly in ink, with some watercolor, the scrolls contain many inscriptions, including the name and source of the plant, the gardens in which the plants grew (sometimes the artist’s own), color notations, and dates (which correspond to 1867 and 1868). In some inscriptions, Mihashi used a studio name, Seikando (“drawn from life by Seikando”). A mouse, butterflies and turtles are included among the plants on the scrolls.

The Institute owns a few 19th-century Japanese wood-block prints acquired in 1981 from commercial galleries in Philadelphia and Boston. We have one by Katushika Hokusai (1760–1849), two by Isai (1821–1880), and two by Gessho (1772–1832).

In the 1960s the scrolls and albums were acquired from Professor Rudolph (1909–2003), “father of Chinese studies” at the University of California, Los Angeles, where he was instrumental in building what is now the Richard C. Rudolph East Asian Library. Interestingly, in *Huntia* (1965) Rudolph compared the illustrations in Johann Wilhelm Weinmann’s 18th-century *Phytanthoza Iconographia* to those that Iwasaki had adapted with acknowledgement for his *Honzō Zufu*.

Readers are encouraged to contribute additional information about our holdings or to inquire further about them.

—James J. White, Curator of Art

Ink and watercolor from scrolls by Ito Mihashi, HI accession 6480 (top and bottom); watercolors from album by Seifuku Okada (middle) of Iris, HI accession 6692.246–247 (left) and Pinellia ternata Breitenb., HI accession 6692.16–17 (right).

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(continued from page 7)

18th- and 19th-century Japanese books

Although much of our rare book collection reflects a focus on occidental botanical history, we are fortunate to have some books from Asian countries on plants and botanical history. Among these are a number of Japanese books that the Library acquired in the 1960s, many published in the 18th or 19th centuries. In terms of Japanese history, they are from the Edo period (1603–1867) and the Meiji period (1868–1912). In *Japanese Botany during the Period of Wood-Block Printing*, Harley Harris Bartlett and Hide Shohara note that pre-Meiji period books typically contain text reproduced from woodblocks engraved with a cursive mixture of Chinese and Japanese characters. Many of the older Japanese books in our collection, even in the Meiji period, fit this description, and most are illustrated. Our sources for older Japanese books acquired in the 1960s included Nelson Coon, Dawson’s Book Shop, Georges Heilbrun, Libraire Orientale, B. Y. (Benjamin Yoe) Morrison, and Richard C. Rudolph. These books include works on wild and cultivated plants, economic botany, natural history, social culture, and gardens. It should be noted that, because I don’t read Japanese, my information is based on our cataloguing records, information from secondary sources, and observation of the books.

One of the older works from Japan in our Library is *Ehon Yazansō* (Picture books of mountain and field plants) (Osaka, Shibukawa Seiemon, 1755) by Hōbashi Yasukuni. The book (Fig. 1) contains images of individual plants and habitat groups. Illustrated by Tachibana Yasukuni and engraved by Fujimura Zen’emon and Fujie Shirōbei, this work was described by Bartlett and Shohara as “one of the most interesting and charming works of old Japanese botany” (1961, p. 126).

Kawahara Keiga (b. 1786?), who made many drawings for Philipp Franz von Siebold (1796–1866) during the latter’s time in Japan, compiled and illustrated *Sōmoku Kajitsu Shashin Zufu* (Osaka,



From top: Figures 1, 2, 3.

Maekawa Zenbei, 1842), a four-volume collection of pictures of plants and fruits printed in color, some of which remains quite vivid in our copy. Bartlett and Shohara attributed the depiction of details of flower structure and naturalistic drawing style to von Siebold’s influence. English or Latin names of plants are included on each wood-block print.

Another European connection exists in *Honzō Zufu* (Edo, Suharaya, Mohei & Yamashiroya, Sahei, 1830) by Iwasaki Tsunemasa, a.k.a. Iwasaki Kan’en (1786–1842). In his foreword, as quoted by Richard C. Rudolph, Iwasaki wrote that he drew pictures of all of the plants that he was able to examine personally, but that some foreign plants were also added from a source that Rudolph (1965) has identified as the work of Johann Wilhelm Weinmann (1683–1741), as well as some from works by von Siebold and Rembert Dodoens (1517–1585), always with acknowledgement. Iwasaki painted some 2,000 plant portraits, which he then began to publish. We hold four volumes from the original printed edition of *Honzō Zufu* (Illustrated manual of plants), and that may be the extent of that edition. A second, manuscript edition, completed over 25 years and comprising 92 volumes,

is extremely rare. In the early 20th century, a new wood-block printed edition with colored illustrations was published. We are fortunate to have a complete set of this later printed edition (Tokyo, Honzō Zufu Kankōkai, 1916–1922), which runs to 95 volumes and includes a 2-volume index by Shirai Mitsutarō.

An elegant work (Fig. 2) depicting leaves from trees, shrubs, ferns and herbaceous plants is the seven-volume *Sōmoku Kin'yōshū* (Collection of tree leaves) (Kyoto, Katsuura Jiemon, [et al.], 1829) by Mizuno Chūkyō. The striking, high-contrast images particularly emphasize variegated foliage. Bartlett and Shohara list the artists as Ōoka Umpō and his disciple Sekine Untei. Shirai referred to this as one of the best Japanese books of plant illustrations. Rudolph cited this work as an example of illustrated works in the field of horticultural botany that demonstrated the virtuosity of the artists, engravers and printers of the time.

Kōno Bairei (1844–1895) produced beautiful collections of pictures of Japanese wildflowers under the title *Chigusa No Hana* (Flowers of a thousand kinds) (Kyōto-shi, Bunkiyūdō, 1889). We also have a later edition in four volumes published posthumously (Kyoto, Yamada Unsōdō, 1905). In both editions there are 50 pictures per volume with brief plant descriptions. Another work on flowers by Kōno Bairei, *Kusabana Hyakushū*, was edited by his heir Kōno Seiko (1881–1945) and published posthumously (Kyoto, Yamada Naosaburō, Yamada Unsōdō, 1901–1904). Some of the volumes from these several editions contain lists of illustrations and Arabic numbering. Bartlett and Shohara called Kōno Bairei “one of the last of the artists who illustrated plants for wood-block printing and whose work is considered by critics as important” (1961, p. 237).

We have a number of Japanese books about garden flowers as well as wild flowers. One such work is *Kadan Asagaotsū* (Edo, Yamashiro Sahei, 1815) by Kōtendō Shujin (fl. 1814). These are two small volumes of pictures of morning glories drawn by Mori Shunkei, printed in color and accompanied by short poems.

Our collection also includes several older Japanese works about gardens. Two examples typical of our holdings in this area are collections of uncolored views of gardens and garden landscapes. *Tsukiyama Teizō Den* (Osaka, [s.n.], 1735) by Kitamura Enkin (fl. 1735) is about building gardens and is illustrated by Shigeyoshi Fujii. We have two of the three volumes published. *Tsukiyama Teizōden* (Osaka, [s.n.], 1859) by Akisato Ritō contains garden views incorporating walkways, water, walls and buildings. We have only one volume, and according to our catalogue record, our copy may be a later impression from the original blocks.

We have several works about specific places that were written by unknown authors. *Hokeutsu Shashin* (Tokyo, [s.n.], 1790) treats the natural history of the province of Echigo with beautiful paintings of plants, mushrooms, fish, birds and rocks rendered on glistening paper. Our catalogue records indicate that ours is a copy of an original work held in the National Diet Library in Tokyo.

Izu Shichitō shi ([S.l., s.n.], 1754) is a six-volume account of a voyage made to the Izu Islands to study geography, customs, and natural history (Fig. 3). In feudal times, these islands served as a place of exile for political prisoners. The account contains references to Chinese and Japanese herbals, and includes both single- and double-page illustrations colored by hand. We also have an album of nature printing made by Utsunomiya Kōnoshin, filled with images printed from plants gathered on a trip to Izu during May and June of 1867. The pages are annotated with plant names in Japanese and occasionally also in Latin or French. The book seems to contain two volumes bound as one, as the pages are numbered in pencil in Arabic numerals in two runs, with an extra manuscript title page in between.

Gokinai Sanbutsu Zue by Ōhara Tōno was published in five volumes (Osaka, Shioya Heisuke, Shioya Chobei, Kawachiya Kihei and Kawachiya Tasuke, 1813). Ōhara discusses natural products of Settsu, Izumi, Kawachi, Yamato and Yamashiro, emphasizing plants and animals used as food, with color-printed illustrations done in a simple, almost cartoon-like style.

Nagasaki Bunkenroku (Osaka and Kyoto, [s.n.], 1800) is one of the chief information sources on the Dutch Island of Deshima in Nagasaki harbor, to which early Dutch traders were restricted during the period 1641–1858. Bound as five volumes in two, the work contains information on social life and customs as well as medicinal uses

of plants, with illustrations of plants, animals, people, tools, buildings, boats, processions, and such activities as fishing with nets and digging clams. The covers are impressed with wavelike patterns onto which small boats have been painted with a few strokes.

Finally, Rudolph mentioned a genre of illustrated geographical works called “meisho zue,” or “pictures of famous places,” saying that these extensively illustrated works could cover the entire country or the grounds of a single site. At least two examples can be found in our Library. *Miyako Rinsen Meishō Zue* (Kyoto, Yoshinoya Tamehachi; Edo, Suharaya Zengorō, 1799) by Akisato Ritō (fl. 1780–1814) features pictures of gardens and festivals by three artists: Sakuma Sōen, Nishimura Chūwa [Baikai] (1758–1835), and Oku Bunmei. Another such work, *Kompira Sankei Meishozue* (Famous scenes of Kotohira Shrine) (Osaka, Maekawa Zembei, ca.1847) by Gyō Shōsei, is a six-volume travel account full of images of processions, warriors, buildings, gardens, rainstorms, fishermen, boats, and more, and the text includes descriptions of festivals.

We are pleased to have these beautiful Japanese books in our Library and to learn what we can of their historical and cultural context and their significance.

—Charlotte Tancin, Librarian

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- Shirai Mitsutarō. 1943. *Nihon Hakubutsugaku Nenpyō*, Kaitei zōho (Chronological table of Japanese studies of natural history, revised and enlarged). Tokyo: Ookayama Shoten. [Hunt Institute's Archives has a preliminary English translation of the entries for the years 1730–1840 and a list of the books mentioned in the text.]

Back Shelf

Tales from the Archives

Norman Hudson Russell (1921–)



*Until three years ago I produced the sort of standard articles that I was supposed to mainly on the taxonomy of violets and in the process got my name into Am. Men of Science [10th ed., 1961, p. 3498] and also built up something of a reputation as the North American “authority” on the genus *Viola*. I was even convinced myself that I knew a great deal about*

them. Then I quite suddenly discovered that I knew nothing at all about them, that I was merely following the sterile prescriptions of “authorities.”

—Russell, July 1963

(Photo by Walter Hodge, Missouri Botanical Garden, 1962)

Norman Hudson Russell was born in Big Stone Gap, Virginia, in 1921. He earned a B.S. from Slippery Rock College (now Slippery Rock University of Pennsylvania) in 1946, after a stint in the U.S. Army Air Force (1942–1946), where he served in India and rose to staff sergeant. He earned a Ph.D. from the University of Minnesota in 1951, specializing in plant ecology and taxonomy, particularly the genus *Viola*. Russell taught at Grinnell College, Iowa (1951–1959), was professor and chairman of botany at Arizona State University (1959–1963) and visiting professor of botany at Rutgers University, New Jersey (1963–1965), and taught at Buena Vista College, Iowa (1967–1969). He served as professor of botany, chairman of biology, and dean of math and science at Central State University (now University of Central Oklahoma, Edmond, 1965–1967, and 1969–1978). Russell shifted his career and divided his efforts between science and writing poetry influenced by his Cherokee background after around 1970—indeed he was professor of biology and creative studies after 1979. In a 1978 interview in the journal *Southeast Review*, Russell explained “the sort of science I studied—botany, outdoor work—is really the science of observation and how you observe nature. This is what the Indian does and this is what the poet does” (*Contemporary Authors Online*, The Gale Group, 2001).

This collection documents, in a series of 22 conversational letters to ornithologist Leon Hugh Kelso (1907–1982), one scientist’s struggle to accept the boundaries of his discipline. Russell’s letters to Kelso range from 1963 to 1975 and mark out a maverick sensibility that may be more difficult to find in contemporary botany. Russell wrote to Kelso in 1968: “There does seem to be a pattern in science, politics, even in poetry and other art forms, that has become strong today.... [T]he biologist has become increasingly concerned with

DNA, genes, molecules, chemical pathways, and such invisible inventions, thereby increasingly ignoring genuine ecological and taxonomic problems, which in turn means ignoring human necessities. Humanity has been dehumanized to a rather alarming extent, I think.” But Russell is more than an academic trapped in the past or an old-fashioned Luddite. He goes on in the 1968 letter to explain that the trouble is far more serious than that and despairs of “trying to select a textbook for my freshman biology, so far without success. I want to reach these kids, to tie biology to their life and needs, to show them something perfectly obvious—that biology is the most important study in the curriculum, enormously pertinent to their lives. But I find nothing of this in the textbooks available to me. They begin and end with . . . things, in short, that are absolutely meaningless to these young people” (26 August 1968). This collection shows Russell as a philosophical, thoughtful professor and is important in that it articulates a late-1960s university position that is neither hippie nor administration, serving to complicate traditional histories of the period.

Interspersed with the letters are the following poems (undated except where noted): “No exit,” “In the year two thousand and one,” “How shall I remember you?,” “The test is a terrible thing” (in *Journal of General Education*, 21(1), April 1969), “Great owl great eagle of the night”; and essays: “Conceptual and operational approaches in biology” (9 pp., 10 April 1963); “What is happening to the world?” (3 pp., 17 January 1969); “To spawn or not to spawn—A biological alternative” (2 pp., 5 March 1970); “War” (5 pp., 14 January 1971). Also included are three short stories, all undated, all a single page.

—Angela L. Todd, Archivist



Group portrait 100, l–r, Richard Myron Straw (1926–), Norman H. Russell, Aaron John Sharp (1904–1997), Reed C. Rollins (1911–1998), and Margaret H. Fulford (1904–1999) at a 1961 meeting. Photo by Ida Langman.

News from the Archives

Ronald L. Stuckey, professor emeritus of botany at The Ohio State University at Columbus, paid a fruitful visit to the Hunt Institute in June. Not only did Stuckey bring correspondence and other additions to his ever-growing archival collection, but he also introduced us to Mac Alford, assistant professor and curator of the Herbarium at the University of Southern Mississippi. Alford also brought donations for Archives—mostly photographs of the emerging generation of botanists like the one below of a group of young women, some of whom were students from Kevin Nixon's "Tropical Plant Systematics" class at Cornell: (l-r) Marcela Martínez Millán, Mariana Yazbeck, Katherine E. Bushley, Amanda Ingram, Shannon C. K. Straub, and Erica L. Wilhelm, photographed by Alford near Mercedes, Corrientes Province, Argentina in January 2004.



Also at the suggestion of Ronald Stuckey, Hal deSelm, former professor of botany and ecology at the University of Tennessee Botany Department, sent a wonderful collection of individual and group portraits, mostly slides. His donation of fine field photos helps us outsiders to imagine what those plant-collecting trips are like, and it included portraits of elusive subjects such as Elsie Quarterman (b. 1910) and Norman H. Russell (*below*). We are particularly happy to welcome these new donors and to thank Stuckey for pointing them in our direction.



Walter Hodge, economic botanist, collector, explorer and photographer, continues to add to his wonderful collection, which also includes information on his wife and collaborator, Roberta Taylor Hodge. His latest donation includes research materials on Peru Balsam harvesting in the 1940s and the photo above of the Hodges with David and Marjorie Keck in Antigua in 1962 at the home of Wilson Popenoe (1892–1975).

Al Traverse, professor emeritus of palynology at Pennsylvania State University, accompanied by his wife Betty and his granddaughter Hannah, visited and deposited documents from the most recent International Federation of Palynological Societies elections as well as photos and other items from the 11th International Palynological Congress held in Grenada, Spain, in July 2004. Traverse has been a faithful donor for many years, and we are grateful for his continuing attention.

Our portrait service is flourishing, and you will see images from our collections in a wide array of venues. David Stuart's *Dangerous Garden: The Quest for Plants to Change Our Lives* included our portraits of physician Nicolás Monardes (1493–1588) and "root doctor" Samuel Thomson (1769–1843); and Cambridge University's *The Correspondence of Charles Darwin* featured a portrait of John Traherne Moggridge (1842–1874) in volume 14.

—Angela L. Todd, Archivist

Group portrait 853, l-r, Hugh Iltis (1925–), Norman H. Russell, E. N. Transeau (1875–1960), R. E. Shanks (1912–1962), and William T. Jackson (1923–), photographed in June 1948. Donated by Hal deSelm, who writes in the accompanying documentation: "In 1948 R. E. Shanks, professor of botany at University of Tennessee, took three graduate students west to tour western U.S. to see vegetation as part of a Rexford Daubenmire class trip. On the way they stopped at Ohio State and got photographed with E. N. Transeau, recently retired as chair of botany at Ohio State."

Associates program expanded for 2006

We hope that our Associates enjoyed their memberships during 2005. As you consider renewing your Associate membership for 2006, we would like to give you a preview of our plans for the upcoming year. First of all, we are adding several enhancements to our Associates program. We will offer behind-the-scenes tours to visiting Associates (by appointment), and we will also host an Associates Week in conjunction with our spring and fall exhibitions. In addition, for those who join at the Patron level, we will offer an Ex Libris print and three free hours of staff research time. In late March, we will hold the preview reception for *Yuuga: Contemporary Botanical Watercolors from Japan*, and Associates will receive the accompanying catalogue. In the fall, we will preview an exhibition of recent acquisitions. For those Associates who choose *Huntia* as their member benefit, the 12(2) issue will be available in the fall. Members will receive the 18(1) *Bulletin* in the spring with the 18(2) issue in the fall. As always, Associates receive a 25% discount on our cards and publications. Associate dues are being raised to \$35/year (our first increase ever), while Patron dues remain at \$100.

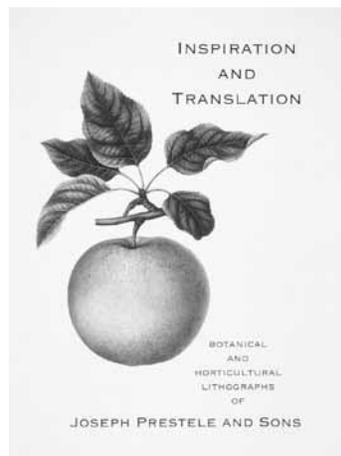
We also offer gift memberships in the Associates program. We can send an announcement card to you or directly to the recipient of the membership. A 2006 Associate membership is the perfect holiday gift for the botanist or botanical art lover on your list.

For anyone considering a first-time membership, this is a perfect time to join us. Membership is \$35 and includes the benefits detailed above.

To join, renew, or give a gift membership, please complete and return the enclosed form. We hope that you will join us for another exciting year. As always, we appreciate your support of the Institute's programs and mission.

Recent publications

(continued from page 3)



as seen through the collections of the National Agricultural Library” by Peter R. Young, Director, and Susan H. Fugate, Head of Special Collections, National Agricultural Library, United States Department of Agriculture; “Recollections of a Prestele descendant” by Marcelee Konish; “Joseph Prestele: Art for the sake of the community” by Lanny R. Haldy,

Executive Director, Amana Heritage Society; “A note on Prestele’s lithographic technique” by Gavin D. R. Bridson, Bibliographer, Hunt Institute; and “Joseph Prestele and sons: A legacy of botanical illustration” by Adrian Higgins, Garden Editor, *Washington Post*. Assistant Curator of Art Lugene Bruno wrote additional text and designed the catalogue. Graphics Manager Frank A. Reynolds did the reproduction photography with a Nikon D1X digital camera.

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