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Moraea irioides, watercolor on vellum by Pancrace Bessa (1772–1846) for Mordant de Launay and Loiseleur-Deslongchamps' *Herbier Général de l'Amateur...* (Paris, 1816, vol. 3, pl. 175). HI Art accession no. 0056.

Current exhibition

Panrace Bessa and the Golden Age of French Botanical Illustration on display through 19 December 2008

Panrace Bessa (b. Paris, 1772–d. Ecoen, 1846) was one of the most notable natural history artists in France in the 19th century. Over the centuries his reputation has been overshadowed by those of his two greatest influences—Gérard van Spaendonck (1746–1822) and Pierre-Joseph Redouté (1759–1840). There were no records of where or with whom Panrace Bessa studied or apprenticed in his early years, but he developed an affinity and passion for portraying the natural world artistically and accurately. At the Jardin du Roi (nationalized and renamed the Muséum National d’Histoire Naturelle in 1793 and commonly known as the Jardin des Plantes), he made direct observation of the specimen collections and the plants cultivated in the gardens, attended classes offered in botany and zoology and received guidance from Gérard van Spaendonck in botanical illustration. Bessa also studied with Redouté in his private studios in Paris. At various times, all three artists were appointed *peintre des fleurs* to portray rare plants for the famous collection of *vélins* (the paintings on vellum begun in the mid-17th century for Gaston d’Orléans, inherited by Louis XIV and continued at the Jardin)—Gérard van Spaendonck in 1780, becoming *Professeur d’Iconographie* in 1793; Pierre-Joseph Redouté in 1793, becoming *Maîtres de Dessin* (*Dessins des plantes*) in 1823; and Panrace Bessa in 1823. The paintings Bessa made during this appointment rivaled those of his predecessors.

Over 20 years before his official appointment to the museum, Panrace Bessa was introduced to some of the leading botanists, agronomists and horticulturists of the day through the Jardin. His talents were quickly recognized, and he went on to illustrate numerous volumes solely or with other artists, such as Pierre-Joseph Redouté and his younger brother Henri-Joseph (1766–1852), Pierre-Jean-François Turpin (1777–1840), Antoine Poiteau (1766–1854) and Charles Gabriel Sauvage (d.1817), for some of the most important scientific and horticultural publications of the day. After 1800 the turmoil in France had diminished enough that the publication of illustrated scientific text was more feasible. The leading minds were working in the scientific

Above: Daguerreotype of Panrace Bessa at the age of 72, July 1844, from the collection of Dr. Eric Parant.



institutions of France, and government sponsored expeditions were bringing exotics home from around the world. The volumes published in Panrace Bessa’s time were some of the most beautifully produced in the world in this golden age of botanical illustration—often using the printmaking technique of stipple engraving, where dots, rather than lines, were incised on a metal plate to achieve a gradation of tone. If the plate was printed in color, different inks were applied *à la poupée* (using a rag stump) and then run through a press. Additional color was often applied with watercolor washes. Although time-consuming, it was an effective method for rendering the subtleties of the subject and was the predecessor of color lithography.

Fleurs et Fruits

The first publication Bessa solely illustrated was his *Fleurs et Fruits:*

Gravés et Coloriés sur les Peintures Aquarelles Faites d’après Nature (Paris, 1808) containing 24 stipple engravings (some hand finished with watercolor) of a selection of fruits and flowers. Bessa was obviously influenced by Gérard van Spaendonck’s dynamically expressive drawings that were stipple engraved for *Fleurs Dessinées d’après Nature* (Paris, 1801) and were some of the best examples ever produced using this printmaking process (see *Lavaterie a grandes fleurs*, p. 3, top center). One can see from the style of van Spaendonck’s prints as well as one of his early gouache paintings, *Grappe de fruits* (1781) (see p. 3, center), that Bessa made note of his interesting

methods of dynamically portraying fruits

at their ripest and most luscious and employed them in his own work, often showing the morning dew on a leaf that has attracted an insect or evidence of insect damage on a leaf (see [Prunus], p. 3, top left). The four plates from *Fleurs et Fruits* (see p. 3) in the Hunt Institute collection are quite rare—there is currently only a single holding library listed in the OCLC bibliographic database with 12 of the 24 plates.

Work for botanists

Illustrations by both Bessa and his teacher Pierre-Joseph Redouté appear in several publications, including work for Étienne Pierre Ventenat’s *Choix de Plantes, Dont la Plupart Sont Cultivées dans le Jardin de Cels* (Paris, 1803–1808) [Bessa is noted as Redouté’s pupil on the plates]; the second edition of Duhamel du Monceau’s *Traité des Arbres et Arbustes*



Above: [*Prunus*], stipple engraving by Clement, printed in color à la poupée and hand finished with watercolor, from a painting by Pancrace Bessa (1772–1846) for Bessa's *Fleurs et Fruits...* (Paris, 1808), HI Art accession no. 0066; below: [*Prunus cerasus* L.], stipple engraving by Lambert, printed in color à la poupée, from a painting by Pancrace Bessa (1772–1846) for Bessa's *Fleurs et Fruits...* (Paris, 1808), HI Art accession no. 0067.



Above: [*Althaea*], stipple engraving by Clement, printed in color à la poupée, from a painting by Pancrace Bessa (1772–1846) for Bessa's *Fleurs et Fruits...* (Paris, 1808), HI Art accession no. 0065; below: [*Cydonia*], stipple engraving by Cazenave, printed in color à la poupée and hand finished with watercolor, from a painting by Pancrace Bessa (1772–1846) for Bessa's *Fleurs et Fruits...* (Paris, 1808), HI Art accession no. 0064.



Top center: *Lavatera grandes fleurs*, *Lavatera trimestris* L., stipple engraving by P. F. Le Grand after artwork by Gerard van Spaendonck (1746–1822) for Spaendonck's, *Fleurs Dessinées d'après Nature* (Paris, 1801), HI Art accession no. 0006; center: *Grappe de fruits*, gouache by Gerard van Spaendonck (1746–1822), 1781, HI Art accession no. 0001.



que l'on Cultive en France—or *Nouveau Duhamel*—(Paris, [1800–]1801–1819) and François André Michaux's *Histoire des Arbres Forestiers de l'Amérique Septentrionale* (Paris, 1810–1813). Another connection between the two artists was paintings they both created for Aimé Bonpland's (1773–1858) *Description des Plantes Rares Cultivées à Malmaison et à Navarre* (Paris, [1812–]1813[–1817]) featuring plants growing in the two estate gardens owned by Napoléon Bonaparte's first wife, Marie Joséphine Rose Tascher de la Pagerie or Empress Joséphine (1763–1814). The grounds, designed in the natural style, were filled with plants that resulted from Joséphine's correspondence with botanists at the Jardin des Plantes, with attachés and ambassadors abroad and through the two directors of the gardens she employed to contact growers and collectors overseas. Pierre-Joseph Redouté had been hired as the artist to paint and to assemble a group of artists to assist him in portraying her collection. Bonpland's was the second sumptuously illustrated volume the Empress Joséphine had sponsored, following Ventenat's *Jardin de la Malmaison* (Paris, 1803–1805), which featured many Australian and hothouse plants. Although the Pierre-Joseph Redouté watercolor on vellum of *Erica* [vestita], 1813, was not published (see below), it was created in the same period as the Bonpland publication in which Pancrace Bessa's version of the same plant appeared as plate 43 (see to right). A miniature volume of 12 rare plants from the collection of these gardens later appeared with Bessa's illustrations under the title *Almanach de Flore, ou, Description de Douze Plantes Rare des Jardins de la Malmaison; Suivie de Plusieurs Morceaux de Poésie* (Paris, 1817?).



Right: *Citrus medica* L., stipple engraving by Gabriel, printed in color and hand finished with watercolor, from a painting by Pancrace Bessa (1772–1846) for Étienne Michel's *Traité du Citronnier* (Paris, 1816, pl. 1), HI Library call no. DT100 146 M623T; below center: *Erica vestita*, stipple engraving by Veran, printed in color à la poupée, from a painting by Pancrace Bessa (1772–1846) for Aimé Jacques Alexandre Bonpland, *Description des Plantes Rares Cultivées à Malmaison et à Navarre* (Paris, [1812–]1813[–1817], pl. 43), HI Library call no.



DQ2 B719D; below left: *Erica*, watercolor on vellum by Pierre-Joseph Redouté (1759–1840), 1813, HI Art accession no. 0618.

Bessa was also involved with preparing drawings from the botanical and zoological specimens and sketches brought back by the Commission of Science accompanying Napoléon's Egyptian campaign (1798–1801). Three volumes pertaining to natural history were part of the sumptuously illustrated *Description de l'Égypte* (Paris, 1809–1828 in 23 volumes). We were able to identify two pencil and wash originals by Pierre-Jean-François Turpin (1777–1840) in our collection that were made for this publication. Bessa contributed exquisite illustrations of grasses from the specimens that were collected on an expedition to the South Sea Islands, Australia and New Zealand for Louis Isidore Duperrey's (1786–1865) *Voyage Autour du Monde, ... 1822–1825* (Paris, 1826–1829) and zoological works for Ferrusac's publication on land and freshwater mollusks (1820–1851).

Bessa was the sole illustrator for works on fruit, such as the French horticulturist Louis Noisette's *Le Jardin Fruitier* (1813–1816) and Étienne Michel's *Traité du Citronnier* (Paris, 1816) (see *Citrus medica* above). The 21 stipple engravings, printed in color and hand finished with watercolor, that appeared in this volume represented citrus of the Mediterranean. Michel was a French publisher and one of the main editors and contributors of text for the *Nouveau Duhamel* (noted above).

Herbier Général de l'Amateur

During this same period Pancrace Bessa illustrated the leading French horticultural publication of the time—Jean Claude Michel Mordant de Launay (1750–1816) and later Jean Louis Auguste Loiseleur-Deslongchamps' (1775–1849) *Herbier Général de l'Amateur: Contenant la Description, l'Histoire, les Propriétés et la Culture des Végétaux Utiles et Agréables l'Amateur* (Paris, [1810–]1816–1827). The authors felt that many of the new plant introductions that could be cultivated in French



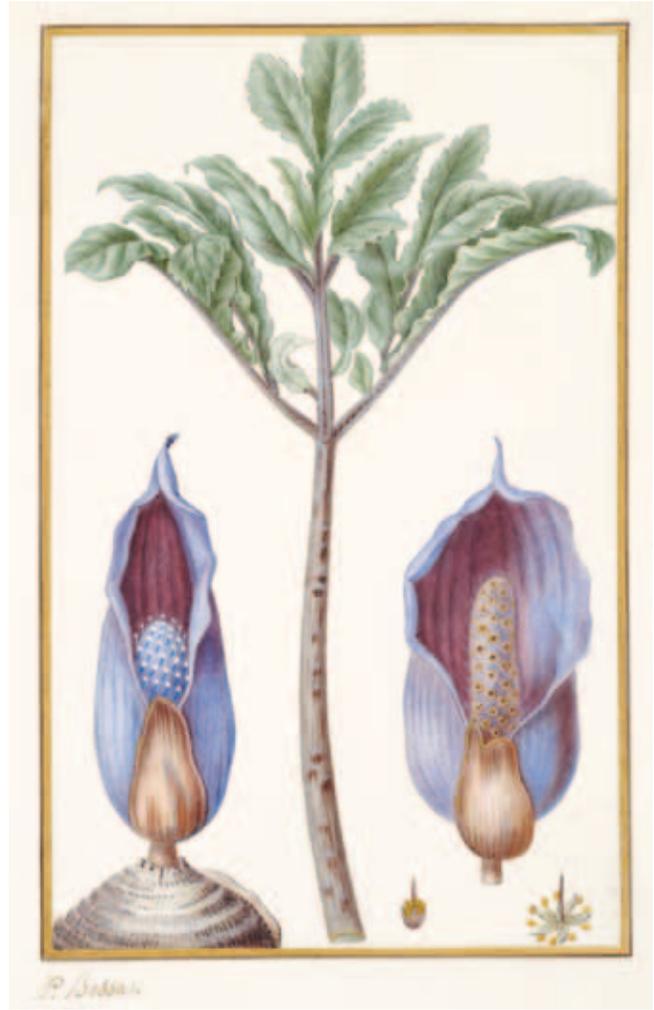
Monarda didyma (left) and *Cypripedium calceolus* (right), watercolors on vellum by Pancrace Bessa for Mordant de Launay and Loiseleur-Deslongchamps' *Herbier Général de l'Amateur*... (Paris, 1824, vol. 7, pl. 429; 1816, vol. 1, pl. 65), HI Art accession nos. 0055 and 0057.

gardens had yet to be illustrated in the earlier works from France and other European countries. Bessa provided 572 small but dynamically composed watercolor paintings on vellum that were line engraved and hand colored for the 8-volume *Herbier*. Eleven of the original paintings (see cover and pp. 5–9) are on display in our gallery (six from the Hunt Institute's Art collection and five on loan from the Warren H. Corning Collection of Horticultural Classics at The Holden Arboretum in Kirtland, Ohio). Also shown are volumes with the matching engravings for the *Herbier* and *Flore des Jardiniers, Amateurs et Manufacturiers* (Paris, 1836), along with Pierre Auguste Joseph Drapiez's (1778–1856) *Herbier de l'Amateur de Fleurs* (Bruxelles, 1828–1835), which included a selection of the original Bessa images with additional information about the plants.

Journey of the vellums

Bessa was also a teacher of flower painting, and one of his pupils and his patroness was Marie Caroline Ferdinande Louise, duchesse de Berry (1798–1870). She so admired his work that in 1826 her father-in-law, Charles X, presented all

of the Bessa originals for the *Herbier* to her as a New Year's gift. During the July Revolution in 1830, Charles X went into exile, and the duchesse also left France, returning to her family home in Naples. The duchesse most likely gave the Bessa paintings to her sister Teresa Christina Maria de Bourbon, princess of the two Sicilies (1822–1889), for safe keeping. Teresa Christina married Dom Pedro II de Alcântara (1825–1891), second emperor of Brazil, in Naples on 4 September 1842, and soon after she sailed to Brazil with the Bessa paintings. Dom Pedro II (who had reigned since 1831) and Teresa Christina were both patrons of the arts and sciences. In 1871 Dom Pedro II funded an expedition to the Amazon by the botanist João Barbosa Rodrigues (1842–1909). Mentored by the botanist Guillaume Schuch de Capanema (1824–1909), who was Dom Pedro II's brother, Barbosa Rodrigues illustrated and published descriptions of many of the palms and orchids of Brazil. He was director of the Botanical Museum of the Amazon (1883–1890) and then became director of the botanical garden in Rio de Janeiro (1890–1909). Dom Pedro II's private donation toward the herbarium and library enabled Barbosa Rodrigues to



Enkianthus quinqueflora (left) and *Draconium polyphyllum* (right), watercolors on vellum by Pancrace Bessa for Mordant de Launay and Loiseleur-Deslongchamps' *Herbier Général de l'Amateur*... (Paris, 1827, vol. 8, pls. 555 and 506), HI Art accession nos. 0060 and 0059.

revitalize the botanical garden. Before a military coup sent Dom Pedro II and his wife into exile in Portugal in 1889, they gave the Bessa paintings to Barbosa Rodrigues as a personal gift.

Jão Barbosa Rodrigues was married three times. His first wife died of tuberculosis shortly after the marriage. Although his second wife died a year and a half after they were married, they did have a daughter. His third wife was Constança Pacca, and together they had seven daughters and six sons. Barbosa Rodrigues' daughter Maria married Joaquim Augusto Campos-Porto, but we do not know if she was a daughter of the second or third marriage. Maria's husband assumed the directorship of the botanical garden after the death of her father in 1909. Maria and Joaquim's son Paulo de Campos-Porto (1889–1968) worked at the garden as a young man and purchased the Bessa paintings from the estate of Barbosa Rodrigues' widow in 1922. (We can not confirm at this time if the widow was Paulo's grandmother.) Following in the footsteps of his father and grandfather, Paulo became the director of the Botanical Garden of Rio de Janeiro (1934–1961). Many of the Bessa paintings

were exhibited in Rio de Janeiro in June 1946, and Paulo's daughter Flora de Campos-Porto Castaño Ferreira hoped to bring attention to these works from abroad by making numerous contacts for exhibitions. Four exhibits were held in the United States, but her attempts to sell the paintings as a collection to a museum, library or scientific institution in a major American city were met with suspicion or complete disinterest. Some of the Bessa paintings were auctioned at a sale in Beverly Hills in 1947 (*see catalogue: Four Hundred Floral Watercolor Paintings by the Master Pancrace Bessa, 1772–1831[sic], The World Renowned Collection of Sr. Paulo de Campos-Porto Former Director Botanical Garden Rio de Janeiro. Dispersal by public auction Monday and Tuesday, Nov. 17th and 18th evenings at eight. Sale to be held at the gallery of Lewis S. Hart, 8500 Wilshire Boulevard, Beverly Hills, California, 1947*).

After the unsuccessful auction, Flora de Campos-Porto Castaño Ferreira corresponded with our benefactress Rachel McMasters Miller Hunt between April and May 1948 about the difficulties she was having in garnering any interest by an institution to keep the collection together. She offered



Gordonia pubescens (left) and *Lilium superbum* (right), watercolors on vellum by Pancrace Bessa for Mordant de Launay and Loiseleur-Deslongchamps' *Herbier Général de l'Amateur...* (1820, vol. 4, pl. 236; 1822, vol. 6, pl. 421), HI Art accession no. 0058 (left) and Warren H. Corning Collection of Horticultural Classics, The Holden Arboretum, Kirtland, Ohio (right).

to send a selection on approval for possible purchase. She wrote that she was “happy knowing that the paintings would be cherished and kept with care by a person like you” (HI Archives collection no. 252). Mrs. Hunt purchased six of the watercolors that same year, and five other Bessa watercolors were purchased at various auctions by William Corning, the Cleveland philanthropist, banker and collector, and became part of The Warren H. Corning Collection of Horticultural Classics at the Holden Arboretum, Kirtland, Ohio. In Mrs. Hunt’s lecture notes that mentioned her purchase of the Bessa watercolors, she wrote “as the collection was not sold as a whole, most of them went back to Rio” (HI Archives collection no. 252). Some of the original paintings Bessa created for the *Herbier* have since been sold to private and public collections around the world, but it is impossible to account for the entire group of paintings. The reunion of 11 of the original 572 Pancrace Bessa paintings is a rare opportunity to compare his original watercolors on vellum with some of the hand-colored engravings for the publications in which they were reproduced and to view examples of some of the best work created during the golden age of French botanical illustration.

Flower Imagery in the Romantic Movement

The classical, grandiose arrangements of flowers in early Dutch painting were transformed in the French romantic period (1800–1840) into simpler, more naturally arranged bouquets. What made such artists as Pancrace Bessa and Pierre-Joseph Redouté so extraordinary was their rare ability to traverse between two worlds—using their aesthetic sensibilities to portray subjects with nuance and grace in form and composition, whether for scientific publications or for publications meant for an audience interested in the pure beauty and symbolism of flowers. This romantic and naturalistic style was used in painting and garden design, and the flower motif was used in the decorative arts, such as textiles and china. The mystery and beauty of nature was also used as a metaphor in prose, poetry and music.

Representative of this romantic style is one of three photographs exhibited of Bessa’s never before seen oil on unstretched canvas studies of garden flowers that were found in Bessa’s studio and passed down through his descendants (now in the collection of Dr. Eric Parant) (see p. 8, below right). In these paintings, Bessa showed exuberance for his subject,



Iris xiphoideae (left) and *Cineraria amelloideae* (right), watercolors on vellum by Pancrace Bessa for Mordant de Launay and Loiseleur-Deslongchamps' *Herbier Général de l'Amateur...* (Paris, 1819, vol. 3, pl. 166; 1824, vol. 7, pl. 468), Warren H. Corning Collection of Horticultural Classics, The Holden Arboretum, Kirtland, Ohio.

Below right: Oil on unstretched canvas of roses by Pancrace Bessa, courtesy of Christie's France, which will be auctioning Bessa paintings on 16 November 2008.

catching the sunlight in the garden, the bountiful cluster of blooms turned in all directions and dramatically portrayed against a dark background, which evoked a feeling of *joie de vivre*. Other examples exhibited from this period are stipple engravings from Pierre-Joseph Redouté's *Choix des Plus Belles Fleurs* (Paris, 1827–1833) and his watercolor on vellum of [Roses and anemones], 1813, HI Art accession no. 0100.

Also on exhibit are several small flower books illustrated by Pancrace Bessa and authored by Malo, Mollevaut and Martin that were directed toward a feminine audience. Flower painting and light botany were some of the pursuits, along with music and dance, in which well-bred young ladies were expected to be accomplished. These sentimental flower books were appealing and often offered light botanical themes and descriptions with poetry, prose and music. An entire language of flowers developed, matching flowers to specific sentiments. Some have written that these small volumes were a waste of Pancrace Bessa's talent, but within these works were exquisite miniature stipple engravings that





Magnolia umbrellata (left) and *Thea bohea* (right), watercolors on vellum by Pancrace Bessa for Mordant de Launay and Loiseleur-Deslongchamps' *Herbier Général de l'Amateur...* (Paris, 1819, vol. 3, pl. 198; 1820, vol. 4, pl. 255), Warren H. Corning Collection of Horticultural Classics, The Holden Arboretum, Kirtland, Ohio.

found an entirely new audience who might not have had an opportunity to enjoy his work. Bessa had the unusual ability to successfully translate the effect of his large format work to these smaller books.

From 1806 Pancrace Bessa regularly exhibited at the Salons, winning a medal in 1808. Charles Paul Landon, who reviewed the salon exhibits in his *Annales du Musée et de l'École Moderne des Beaux-Arts*, thought Bessa's work rivaled that of Redouté's, finding they both approached their subjects with lightness, grace and nuance. Bessa's work also was highly regarded and collected by royalty and foreign sovereigns. His work found a diverse audience of botanists, horticulturists, amateur naturalists, gardeners and young ladies interested in poetry and the beauty of nature.

After Bessa's patroness the duchesse de Berry went into exile for the second time in 1832, he was no longer under her protection. He decided to leave Paris and retire to Ecouen at the age of 60. The specifics are not known of Bessa's life

in Ecouen before his death in 1846, but it is likely that he continued to paint from nature and inspire others to do the same. The paintings of this 19th-century master provide a window into the history of botany and botanical art and illustration of that period, reflecting a talent that has not diminished with time and continues to inspire today's botanical artists.

We would especially like to thank Stanley H. Johnston, Jr., Curator of Rare Books, Holden Arboretum, Kirtland, Ohio, for his assistance in making this loan possible; Dr. Eric Parant for biographical information about Bessa and permission to reproduce a rare daguerreotype portrait of Pancrace Bessa presently in his collection (*see p. 2*); and Hélène Rihal, Department of Old Masters Drawings, Christie's France, for giving us permission to publish a never before seen painting by Bessa (*see p. 8, below right*), one of many items from the artist's studio (le fond d'atelier) that will be auctioned this fall.

—Lugene B. Bruno, Assistant Curator of Art

The 2008 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.

Dylan O. Burge, a student of Professor Paul Manos at Duke University, is the recipient of the 2008 Lawrence Memorial Award. For his dissertation research, Mr. Burge has undertaken an integrative research study of the genus *Ceanothus*. With the proceeds of the award, he will conduct field and collections-based work in Mexico.



Dylan Burge, Desolation Wilderness, California, ca.2007.
Photograph by Alex Wild.

A word from the Editor

By now you have noticed that there is something different about this issue of the *Bulletin*. Graphics Manager Frank Reynolds usually gives me color images to use in the initial layout of an issue, and I always find it a little sad to replace them with the grayscale versions. I have wanted to do a color issue for a long time, but it seemed a frivolous expense. Then Curator of Art James J. White wanted to do something to record the reuniting of the 11 Bessa artworks for the *Herbier*. He knew a color catalogue was not within our budget but wondered if a color issue of the *Bulletin* might be affordable. Indeed, printing technology had advanced to the point where doing a color issue was within our price range. We are delighted to offer this special color issue of the *Bulletin* to commemorate the reunion of the Bessa artworks. Now you can see what before only I have seen—the *Bulletin* in full color. I think you will agree that it is a pretty spectacular sight.

Open House 2008

We are inspired by the overwhelming enthusiasm and support of everyone who attended Open House 2008 on 22 and 23 June. Approximately 55 people participated in different aspects of the two-day event that included tours of the departments, the Edward Donovan exhibition and the reading room and talks by Librarian Charlotte Tancin and Archivist Angela Todd. We appreciate the opportunity to share the collections and their history with the public. That was Rachel Hunt's goal, and we are happy to be able to realize

it. The Open House has also given us the chance to utilize our Library and Archive holdings in support of the exhibition, as demonstrated in the talks by Charlotte Tancin and Angela Todd. We appreciate your encouragement and patience as we refine our presentation skills with each event. We are still tweaking the schedule. Adding short breaks to peruse the display items and stretch the legs seemed to work well. Next year we may shorten the program because we understand that it makes for a long day of events. We are eagerly looking forward to Open House 2009.

Publication sale

Just in time for the holidays, we are having an inventory reduction sale. From 1 December 2008 to 29 May 2009, all Institute publications and posters will be 50% off the regular price. Please see the enclosed flyer for a list of available titles and prices and see the Web site for publication descriptions.

14(1) *Huntia*

The 14(1) issue of *Huntia* is taking a bit longer than expected but should be available early next year. All 2008 Associates will receive the issue after it is printed. All 2009 Associates will receive the forthcoming Sutton exhibition catalogue since I will not be publishing another issue of *Huntia* in 2009. As always, I am seeking submissions to our journal of botanical history. Please see the Web site for topics and submission guidelines.

—Scarlett T. Townsend, Editor

Tancin receives 2008 CBHL Long Award of Merit

Librarian Charlotte A. (Chuck) Tancin received the 2008 Charles Robert Long Award of Extraordinary Merit on 4 June from the Council on Botanical and Horticultural Libraries (CBHL). The Long Award was established to recognize members who have shown outstanding dedication to CBHL and have made major contributions in the field of botanical or horticultural literature and information service and research. The award was presented to Tancin during CBHL's annual meeting, hosted this year by the Frederik Meijer Gardens & Sculpture Park in Grand Rapids, Michigan.

Tancin earned a bachelor's degree in philosophy from Mount St. Mary's College (now University) in Emmitsburg, Maryland, and a master's degree in library science and an advanced certificate in preservation management from the University of Pittsburgh. She joined the Hunt Institute staff in 1984. As librarian, Tancin is in charge of the Institute's book collections. In that capacity she is responsible for library administration, all aspects of collection development, maintenance and preservation, and the journal exchange program. She shares cataloging and reference work for on-site and off-site library users with the assistant librarian, as well as conducting library tours and group presentations for audiences such as

botany classes, garden groups and library school students. She is also the book review editor for *Huntia*, the Institute's journal of botanical history. She has been an active CBHL member since 1988, serving as president and later secretary of its board of directors, as chair of several committees, as its second Webmaster, and as chair of its strategic planning initiative. She has mentored many new members and hosted the organization's annual meeting twice.

Tancin is also a member of the Society for the History of Natural History, a Fellow of the Linnean Society of London and an active participant in the Linnaeus Link project. She serves on the task force for a "Connecting to Collections" project to create a new preservation plan for collections in Pennsylvania, funded by a grant awarded to the Conservation Center for Art and Historic Artifacts in Philadelphia by the Institute of Museum and Library Services.

CBHL, the leading professional organization in the field of botanical and horticultural information services, recognizes the crucial importance of collecting, preserving and making accessible the accumulated knowledge about plants for present and future generations. For more information, visit <http://www.cbhl.net>.

2009 Associates program

We hope that our Regular Associates and Patron Associates enjoyed their memberships in the Associates program during 2008 and took full advantage of their benefits. As you consider renewing for 2009 or joining for the first time, we would like to preview our plans for the upcoming year and mention some additions to the program.

Our annual Open House will be held in conjunction with the spring exhibition, *Wings of Paradise: Watercolors of Silkmoths* by John Cody, which will preview in March and run from 26 March to 26 June 2009. Previewing in October and running from 22 October 2009 to 29 January 2010 with an accompanying catalogue, the fall exhibition, *Botanicals: Environmental Expressions in Art*, is a selection of artworks from the Alisa and Isaac M. Sutton Collection, one of the largest private collections of contemporary botanical art in North America. Since we do not have enough submissions to publish an issue of *Huntia* in 2009, all members will receive the exhibition catalogue. For 2009 the teNeues Publishing Company has produced another Redouté datebook featuring 26 color images from our copy of his *Choix des Plus Belles Fleurs* (Paris, 1829). Those renewing or joining at the Patron Associate level also will receive this datebook while supplies last as well as an Ex Libris print and three free hours of staff research time. As always, all members receive a 25% discount on our cards and publications, behind-the-scenes tours by appointment, and our *Bulletin*.

To the Regular Associate (\$35) and Patron Associate (\$100) levels, we are adding two new membership levels for 2009, Sustaining Associate (\$500) and Benefactor Associate (\$1000). Both new levels will receive the same benefits as the Patron level. At these three levels, portions of your contributions are tax deductible in the following amounts, \$40 for Patron, \$440 for Sustaining, and \$940 for Benefactor. We will also acknowledge all members with a listing in the fall issue of the *Bulletin*.

For anyone considering a first-time membership, this is the perfect time to join us. 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 2009 Associate membership is a great holiday gift for the botanist or botanical art lover on your list.

Those 2008 Regular Associates and Patron Associates wishing to renew their own or gift memberships should complete and return the enclosed renewal form. Those planning to join or give a gift membership for the first time should complete and return the enclosed Associates program brochure. If you did not receive a form and want to renew or join, please print one from our Web site or give us a call. We hope that you will join us for another exciting year. We appreciate your support of the Institute's programs and mission.

Institute launches Adopt-a-Moth program

The Hunt Institute needs your assistance in bringing John Cody's watercolor paintings of silkmoths—his *Wings of Paradise* exhibition—to Pittsburgh for spring 2009. Please consider adopting one or more moths to place transportation of this exhibition within our budget.

The main subjects of the paintings—members of the large family Saturniidae—are depicted on plants likely to be associated with these moths, which mostly are from the tropics but also are widespread in the American hardwood and coniferous forests and southwest deserts. Cody explains his “odd passion for painting moths” in the belief that they cannot be saved until attention is called to them. And that is what he is doing through his art.

Your tax-deductible contribution of \$125 will permit professional packing and delivery of one of Cody's 46 paintings. Each artwork will be professionally packed and transported in a climate-controlled vehicle from Cody's home in Hays, Kansas, to the Hunt Institute in Pittsburgh. Donors will receive the name of the moth they are adopting and be invited to a special meeting to be arranged with the artist.

The Hunt Institute hopes to exhibit *Wings of Paradise: Watercolors of Silkmoths by John Cody* from 26 March to 26 June 2009. Cody, a psychiatrist, also was trained as a medical illustrator. His one-person exhibitions have been held throughout the United States. In June 2008 he taught “Painting Moths with John Cody,” incorporating new watercolor techniques while introducing moths into botanical artwork, 13–15 June 2008, at the Phipps Garden Center in Pittsburgh.

Contributions may be sent to James J. White, Curator of Art, Hunt Institute for Botanical Documentation, Fifth Floor, Hunt Library, Carnegie Mellon University, Pittsburgh, Pennsylvania



Eupackardia calleta, watercolor by John Cody, 1989, is a day-flying silkmoth from south Texas, Mexico and Central America. The caterpillar feeds on wild cherry, acacias and many other plants and may remain cocoon-bound for several years. The cocoon is neat, grey, hard and compact with an escape “hatch” and a strong silken “stem” attaching it to a twig. It can be raised in as dry a place as western Kansas if sprayed daily with water, as Dr. Cody has shown. The moth is pictured here on lilac, one of the larva's food plants.

15213. Please make checks payable to Hunt Institute for Botanical Documentation. For additional information, call 412-268-2440 or email jw3u@andrew.cmu.edu.

Bulletin

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