



BULLETIN of the Hunt Institute for Botanical Documentation

Carnegie Mellon University, Pittsburgh, Pennsylvania

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EXHIBITIONS

The 6th International Exhibition of Botanical Art & Illustration (8 April to 31 July 1988)—in preparation since 1983, when the Institute staged its last International — presented 97 artworks by 93 artists from Australia, Brazil, Peoples' Republic of China, Czechoslovakia, Denmark, England, India, Ireland, Japan, Malaysia, The Netherlands, Norway, South Africa, Spain, the U.S.A. and the U.S.S.R., including loans from the Japan Botanical Art Society in Tokyo, Academia Sinica in Beijing and the Academy of Sciences of the U.S.S.R. in Leningrad.

Collectively, the catalogues from the earlier shows and the present one contain the most comprehensive record available of 20th-century botanical artists and illustrators — the number of individuals represented now totals 565. An illustrated catalogue with biographical data, portraits of the artists, and reproductions of the artworks is available.

Flowers from the Royal Gardens of Kew: Two Centuries of *Curtis's Botanical Magazine* (13 October to 16 December 1988) celebrated the two-hundredth anniversary of *Curtis's botanical magazine*, one of the oldest horticultural publications in the world. The exhibition featured over seventy watercolors that have rarely been seen by the general public. From its founding in 1787, the editors of *Curtis's botanical magazine* have demonstrated a strong commitment to beauty and to scientific accuracy, employing some of the most renowned botanical artists in the world to create master drawings for the engravings and lithographs that illustrate the journal. Until as recently as 1948 every color illustration in every copy of the magazine was carefully colored by hand. The works in this exhibition range in date from the eighteenth to the twentieth century and have been selected from the Royal Botanic Garden's collection of more than 10,000 sheets. One of the key elements in the magazine's remarkable longevity has been the attraction of seeing on its pages, often for the first time, scores of flowering plants capable of being cultivated in the reader's own garden or greenhouse.

Curtis's botanical magazine has long served to introduce botanists, nurserymen, landscape architects and gardeners throughout the world to the discoveries of the great botanical explorations originating from Kew, the Royal Horticultural Society and from the leading nurseries of England. In its day, the magazine faithfully reported the activities of such acclaimed plant hunters as Sir Joseph Banks of the Cook Expedition, David Nelson of HMS Bounty fame, David Douglas for whom the Douglas Fir



Watercolor of "Vitaceae and Leeaceae" by Ronald Adams. See Recent Acquisitions.

is named, and the father-and-son team of William and Joseph Hooker, who together directed the activities of the Royal Botanic Gardens, Kew, for over eighty years.

After its showing at the Hunt Institute, the exhibition—organized by Ruth L. A. Stiff—will travel to the Smithsonian Institution, The New York Public Library, the Missouri Botanical Garden and the Chicago Botanic Garden. An illustrated catalogue and a poster are available.

ENDOWMENT CAMPAIGN

As part of the current Campaign for Carnegie Mellon, the Institute has launched a drive to raise \$2.5 million in matching funds for its endowment. Until recently, our operation has been supported mainly by annual grants from the Hunt Foundation, supplemented by a small endowment and various self-generated revenues. Now, the Foundation has added \$2.5 million to the endowment and has pledged another \$2.5 million as a challenge. Income from these gifts will replace the operating support that the Foundation used to provide through the annual grants. With permanent basic support thus assured, the University and the Foundation have agreed that the Institute needs to secure additional resources so that we can expand our programmatic activities and develop our full potential for service to botany and history. Thus, we are appealing to foundations, corporations, and our Associates and many other individual friends to help us meet the Hunt Foundation's challenge and enhance the various aspects of our diverse program. Gifts for major support, which may be designated for particular elements of the program, will be accounted individually and attributed on a continuing basis whenever pertinent. There are a number of opportunities for named full endowments, which will be commemorated permanently according to the donors' wishes. If you would like further information about the possibilities for giving in an area of particular interest, please contact Dr. Kiger at the Institute.

At Carnegie Mellon University, leadership in research and education is founded on the pursuit and distribution of knowledge. By acquiring new knowledge through research and by disseminating the knowledge, we make a significant contribution to our society.

The computer resources of Carnegie Mellon are well suited to the information management activities and the ongoing scientific botanical research of the Hunt Institute. The unique connection between technology and science that is demonstrated by the active botanical research at the Institute has an important impact on our relationship to the environment. Through its internationally recognized service to botanical science, the Hunt Institute for Botanical Documentation plays a significant role in the university's commitment to leadership in research and education.

We invite alumni, friends, corporations, and foundations to join with us to ensure that the Hunt Institute is equipped to sustain its educational and research mission in the years to come.

*Richard M. Cyert
President
Carnegie Mellon University*

LAWRENCE MEMORIAL AWARDS

The Lawrence Memorial Award for 1987 was presented to John Freudenstein of the L. H. Bailey Hortorium, Cornell University. A student of Dr. Jeff J. Doyle, Mr. Freudenstein has undertaken a systematic revision of the orchid genus *Corallorhiza* and its allies. He will use the proceeds of the Award for travel to Mexico for field research.

The 1988 Award was presented to Clayton J. Antieau at the Center for Urban Horticulture, University of Washington. A student of Dr. Clement W. Hamilton, Mr. Antieau is working on a systematic revision of the South American currants, *Ribes* subg. *Parilla* (Grossulariaceae). The proceeds of the Award will help support his travel to South America for field research.

Commemorating Dr. George H. M. Lawrence, founding Director of the Hunt Institute for Botanical Documentation at Carnegie Mellon University, the biennial Award of \$1,000 is made to an outstanding doctoral candidate for travel in support of dissertation research in systematic botany or horticulture, or the history of the plant sciences.

Major professors are urged to nominate outstanding doctoral students who have achieved official candidacy for their degrees and will be conducting pertinent dissertation research that would benefit significantly from travel enabled by the Award. The Committee will not entertain direct applications. A student who wishes to be considered

should arrange for nomination by his/her major professor; this may take the form of a letter which covers supporting materials prepared by the nominee.

Nominating materials should describe briefly but clearly the candidate's program of research and how it would be significantly enhanced by travel that the Award would support. Letters of nomination and supporting materials, including seconding letters for the 1990 Award, should be received by the Committee no later than 1 May 1990 and should be directed to Dr. Kiger at the Institute.

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The *Bulletin* does not publish book reviews. Books for review in the Institute's journal, *Huntia*, should be directed to Dr. Robert W. Kiger, Editor, at the Institute.

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DELECTUS HUNTIANI II

An autograph manuscript in the Hunt Institute Archives is one of the few remnants of the life of Chrétien Guillaume de Lamoignon de Malesherbes, nobleman, scientist and (translated) “one of the most illustrious martyrs of the Revolution.”¹ He was born in Paris on 6 December 1721 into a family that for 150 years had been prominent members of the *noblesse de robe*, a powerful class of judges who presided over the sovereign courts and parliaments of France. To prepare him to follow in this tradition, Malesherbes was instructed in the classics, history and jurisprudence. The study of accounting, title registration, land resources and management of tenantry was added to equip him to administer the family estates. It was this latter occupation which led him to the study of botany and agronomy—two areas in which he became a noted authority. Because of this diverse background, Malesherbes was called upon by the monarchy to serve in various responsible positions in which he initiated changes in the areas of freedom of the press, religious toleration, prison reform and tax reform, and called attention to the need for the redistribution of lands. Unfortunately, his warnings to the King of the unrest in France and the need to expedite reforms went unheeded, and finally in 1792, the reign of Louis XVI came to an end, and the King was imprisoned. Malesherbes volunteered to serve as one of the defense counsellors at the trial of Louis XVI, and subsequently, on 22 April 1794, was guillotined for “defending the King and other acts of treason.”² It is ironic that documents similar to the manuscript in the Institute’s possession were used as evidence of these “acts of treason.” Much of Malesherbes’ correspondence and manuscripts concerned his interests in botany, and “they contained technical terms which perplexed the investigators and aroused their suspicions, for they had been underscored in red ink by the inquisitors.”³

Malesherbes studied botany with Bernard de Jussieu and corresponded profusely with anyone interested in the science. Many of the estates belonging to him were used for agricultural experiments and botanical studies—rare plants and trees were grown, arranged according to their classification, and new methods for fertilizing the soil were tested. Malesherbes shared his knowledge with the tenantry, other landlords and natural scientists who came to see the results of his work. When Georges Leclerc de Buffon in his *Histoire naturelle* criticized naturalists who sought a natural system of classification, Malesherbes wrote a critique of Buffon’s first volumes and effectively defended Linnaeus’ system of classification.

The manuscript in our collection reflects this interest in plant classification. It consists of 138 pages — pages 1 to 88 are devoted to pre-Linnaean classification, especially the work of Andrea Cesalpino, Robert Morison, John Ray and Joseph Pitton de Tournefort. The second part of the



Chrétien Guillaume de
Lamoignon de Malesherbes

manuscript is a very detailed discussion of Linnaeus’ system. The script is very clear, almost calligraphic, which is so uncommon to Malesherbes that a fragment of paper was sewn to the first page which states (translated), “This explanation of some botanical terms is completely in the hand of Malesherbes. It is the first time in thousands that I have seen his script legible. I can’t understand what caused him to write these explanations at this time. His letters, his memoirs, his notes, in a word, everything he ever wrote to his relatives and friends was almost illegible.” The signature on the note is incomplete but appears to be “Ab.” Both the note and the manuscript are written in French on 18th-century paper. The manuscript was purchased by Mrs. Rachel McMasters Miller Hunt in 1948 from Herbert Reichner of New York, who informed her that after Malesherbes was guillotined, the manuscript passed into the hands of another French naturalist, Barthelemy Faujas de Saint-Fond; after Saint-Fond’s death in 1820, it disappeared. The manuscript finally turned up in a private American collection where Mr. Reichner discovered it. The work is unbound, enclosed in a chemise in a quarter Morocco slipcase. It has never been published.

Shortly after the execution of Malesherbes, many anonymous biographies began to appear. More encomiums than factual accounts, they demonstrated the depth and scope of his influence on many French citizens. One of these biographies, *Vie de Chrétien-Guillaume Lamoignon Males-*

herbes ... (Paris, Chez Barba, 1802) is in our collection. The title page contains the tribute (translated), "His executioners are disgraced, his memory is cherished, his honorable death has crowned his life." The contents consist of the author's panegyric comments interspersed with quotations from Malesherbes' letters, memoirs, speeches and conversations. It would seem appropriate that such an extravagant eulogy would be elaborately bound, but it is an unpretentious little book of 287 pages bound in tan mottled calfskin with five gilt-tooled floral panels and a letter piece on the spine. The edges are stained red.

Years later it was learned that the author of this volume was Alphonse Louis Dieudonné Martainville, dramatist and satirist, who was saved from the guillotine by a friend on the tribunal.

—Anita L. Karg

1. Vie de Chrétien-Guillaume Lamoignon Malesherbes ... Paris, Barba, 1802, p. ii of the preface.
2. Dictionary of scientific biography 9: 53-54. New York, Charles Scribner's Sons, 1970-1980.
3. Allison, John M. S. Lamoignon de Malesherbes: Defender and reformer of the French monarchy, 1721-1794. New Haven, Yale University Press; London, Oxford University Press, 1938, p. 166.

PISTOIA ARTWORKS DONATED

Free-lance botanical artist Marilena Pistoia, from Milan, Italy, has donated to the Institute a major collection of artworks—the original paintings for three publications: F. Bianchini and F. Corbetta, *I frutti della terra* (*The complete book of fruits and vegetables*), F. Bianchini and F. Corbetta, *Le piante della salute* (*Health plants of the world: Atlas of medicinal plants*) and Laura Peroni, *Il linguaggio dei fiori* (*The language of flowers*), all published in Italy by Arnoldo Mondadori between 1973 and 1984 and subsequently by Crown and by Newsweek in America. This impressive gift consists of 91, 52 and 80 watercolors for the respective publications.

Miss Pistoia received diplomas from the Artistic High School, Monza, in 1951; Academy of Fine Arts, Milan, in 1955; and the Anatomical Design School, Bologna, in 1957. Her biography in the catalogue of the 4th International Exhibition of Botanical Art & Illustration (1977/1978) is brief and in no way conveys her extraordinary skills as an artist.

Pistoia's splendid painting of onions, commissioned by the Institute for its 4th International Exhibition, was included in the exhibition *Flora Portrayed: Classics of Botanical Art* from the Hunt Institute Collection and its accompanying book. The Institute also reproduced this watercolor in its Spring/Summer 1983 *Bulletin* and borrowed five of her artworks of grasses (for *I frutti della terra*) for *Fields of Grass*, a Smithsonian Institution Traveling Exhibition



Watercolor of "Sunflower (*Helianthus annuus*)" by Marilena Pistoia. ©1984 Arnoldo Mondadori Editore, Milan. See Recent Acquisitions.

Service show, guest-curated by the Hunt Institute's Curator of Art and circulating through Spring.

Her gift ranks in the top few received in the Institute's history. We are indebted to Miss Pistoia for her generous donation of these superb paintings.

LIBRARY RECON PROJECT

The Library is involved in a retrospective conversion (recon) project, which will result in its card catalogue records being converted into machine-readable form. The first phase of the project is being funded by the State Library of Pennsylvania, which awarded the Institute a Library Services and Construction Act (LSCA) Title III grant for the conversion of approximately 30% of the card catalogue. As the State Library does not normally fund project continuations, proposals have been submitted elsewhere for the conversion of the remainder of the catalogue.

Some initial recon work was performed by the Pittsburgh Regional Library Center (PRLC), under supervision of the Institute's librarians, and further work is now being done by existing Library staff. The project involves the use of the Online Computer Library Center (OCLC) database both as a cataloguing resource and also as a repository for holdings information for the Library collection. This information will then be readily available to users of the more than 6,000 OCLC member libraries. Until the last few years, all of OCLC's member libraries were in North America, but recently the membership has begun to include libraries from a wider geographic area.

There are several advantages to be gained from a recon project, foremost of which is the securing of bibliographic records in machine-readable form, for potential use in an online catalogue or in a database. Hunt Institute plans to use the records in both ways. A tape of the converted records will be loaded into the University Libraries' online catalogue, making information on the Library's holdings readily accessible to the campus community at large. The same records will also be loaded from a second copy of the tape into Institute computers for use in the planned large-scale database which will eventually link all major Institute files, allowing swift synergistic access to multiple resources. In time, we will be able to provide off-line products, such as bibliographies, directly from these computer files with relative ease.

In addition to such large-scale advantages, there are also more immediate benefits which result from a recon project, all of which involve the card catalogue and its companion file, the shelf list. One benefit is having better bibliographic control over the Library's records. With machine-readable records sortable by various fields, parts of the bibliographic records, such as subject headings and personal name and added entries, can more easily be monitored for the internal consistency which is so important to library records. This has become increasingly important as the Library has adopted the cataloguing standards presented in *Anglo-American cataloguing rules*, 2nd edition (AACR2), the fine points of which are continually being honed in practice by the Library of Congress. Therefore another benefit, perhaps even more important from the librarians' point of view, is the ease with which revisions to the catalogue records can be made as necessary.

Additional benefits include the possibilities of eventually replacing the physical card catalogue with an in-house online catalogue, which would reduce both the storage space needed for catalogue records and the time needed to file and weed cards, and of having a backup for the shelf list. This last is crucial to the security of the catalogue records and to the collection in general. The shelf list can be viewed as a compressed card catalogue, from which a new catalogue could be generated if the current one were to be damaged in some way. This is possible because the shelf list contains one entry per title, arranged in virtual shelf order, and these cards contain all of the information of their card catalogue counterparts. Moreover and perhaps more importantly, if any part of the collection were ever lost or damaged in any way, the shelf list would show directly which items were affected, due to its particular arrangement. When our bibliographic records are in machine-readable form, a copy of the shelf list will be stored on a few disks off-site as a backup copy.

Finally, but certainly not least important, having machine-readable records will provide increased access to the col-

lection. The librarians are using the opportunity provided by the recon project to add access points to many records. Because this will result in more complete bibliographic records, and because machine-readable records are more easily searched and manipulated than are their manual counterparts, the librarians will be able to provide better reference service to the scholars and scientists who are the primary users of the collection.

There is much work to be done in connection with the rendering of the Library's bibliographic files in machine-readable form. This initial phase of the recon project, as well as the cataloguing of current materials on OCLC, have moved the Library into the new age of information access, paralleling similar developments in other departments of the Institute. A good resource is getting better!

LIBRARY PERSONNEL

Recently there have been some changes in library personnel at the Institute. Bernadette G. Callery, who was the assistant librarian from 1971 to 1977, and served as librarian from 1977 to August 1987, left to accept a position as research librarian at the New York Botanical Garden Library. In her new position she is responsible for information services, collection development, and promoting professional involvement among the staff. She also works on exhibits and other library-based events at the Garden.

Her professional activities while employed at the Institute included serving as president of the American Landscape and Garden History Society and of the Council on Botanical and Horticultural Libraries. She was also vice president and membership chair of the Guild of Book Workers and program chair of the Pittsburgh Bibliophiles.

It would be difficult to list Ms. Callery's many accomplishments as librarian here. Her strong orientation toward service led her to regard providing researchers and other visitors with access to the collection as a priority, and this remains a priority for the Library staff today. Likewise, her enthusiasm for interlibrary cooperation laid the groundwork for continued cooperative efforts. In her last year at the Institute, Ms. Callery initiated the grant proposals which resulted in funding for the Library's current retrospective conversion project. (See accompanying article.)

As her replacement, Charlotte Tancin was named librarian. Ms. Tancin had worked in the Library as the assistant librarian since October 1984, after earning an M.L.S. at the University of Pittsburgh. Prior to her employment at the Institute, she worked at the Albany County Public Library in Laramie, Wyoming, as a cataloguer, reference librarian, and as a part of the circulation staff, and at the Carnegie Library of Pittsburgh as a reference librarian. This varied experience in library



Sarah Leroy and Charlotte Tancin.

work, along with an enthusiasm for languages and computers, prepared her for her current position in which she is called on to do many kinds of work.

Ms. Tancin assisted in writing the original grant proposals for retrospective conversion. She is now administering the first grant and working on another to have the remainder of the Library's catalogue records converted. Major goals of hers are providing researchers and other visitors with access to the collection, converting the Library's files into machine-readable form, and continuing conservation and preservation efforts for the Library collection. Ms. Tancin is review editor for *Huntia* and is head of the peer review committee for Institute publications.

Replacing Ms. Tancin as the assistant librarian is Sarah Yoder Leroy, who joined the Institute staff in that position in October 1987. After receiving her M.L.S. at Indiana University in Bloomington, Ms. Leroy worked as a forestry librarian at the Escuela Nacional de Ciencias Forestales in Siguatepeque, Honduras, and later as head of technical services at the Bibliothèque Nationale, Port-au-Prince, Haiti. She brings to the assistant position well-developed organizational and cataloguing skills gained in her work there. In addition, her knowledge of several languages, including extensive knowledge of French, is an important asset in her cataloguing and reference work.

She is currently doing the work for the retrospective conversion project and is cataloguing current acquisitions on the Online Computer Library Center (OCLC) system, giving users of OCLC member libraries all over the country direct access to information on the Library's holdings. In addition to her other responsibilities, Ms. Leroy is the new editor of the *Bulletin*.

SOME RECENT ACQUISITIONS

Art Collection

Ronald Adams (Australia). "*Datura*," color lithograph; "*Isophysis tasmanica*," hand-colored lithograph; "Vitaceae and Leeaceae," watercolor. Donated by artist.

Valerie Baines (England). "Iris 'Braithwaite'," watercolor.

Mary Bates (England). "*Bulbophyllum* sp.," watercolor.

Elise Bodley (Republic of South Africa). "*Myrtus communis*," watercolor. Donated by artist.

James Bostock (England). "*Amaryllis*," wood engraving. Donated by artist.

Lyn C. Bruce (England). "*Passiflora*," watercolor.

Gary Bukovnik (California). "Anticipation" and "Still Life with Eucalyptus," color lithographs; "Christmas Orchid," watercolor. Donated by artist.

Ruth van Crevel (The Netherlands). "*Fagraea racemosa* Wall.," "*Mitrasacme albomarginata* Leenh." and "*Barringtonia sarcostachys* Leenh.," pen-and-ink. Donated by artist.

Etienne Demonte (Brazil). "Crejoás (*Cotinga maculata*)," "Sanhaço (*Thraupis cyanoptera*)" and "Beija-flor (*Heliothryx aurita auriculata*)," gouache and watercolors. The latter donated by artist through Phillip A. Bruno, New York.

Rosália Demonte (Brazil). "*Langsdorffia hypogaea*" and "*Passiflora sidaefolia*," gouache and watercolors. The latter donated by artist through Phillip A. Bruno, New York.

Yvonne Demonte (Brazil). "*Bifrenaria tyrianthina*" and "*Tibouchina mutabilis*," gouache and watercolors. The latter donated by artist through Phillip A. Bruno, New York.

C. Dorat (19th century). Six watercolor landscapes. Donated by Mrs. Charles W. Kouns, Alexandria, Virginia.

Brigid Edwards (England). "*Polyanthus*" and "Artichoke," watercolors. Donated by artist.

Amy Eisenberg (Massachusetts). "*Acer platanoides*," "*Draba cruciata* var. *integrifolia*," "*Paulownia tomentosa*" and "*Ribes menziesii* var. *ixoderme*," pen-and-ink; "*Heptacodium jasminoides*," acrylic. Donated by artist.

Louise Estes (Alabama). "*Iris*," watercolor. Donated by artist.

Sarah Evarts (California). "Wild Iris," watercolor. Donated by artist.

Jin-yong Feng (China). "*Narcissus*," watercolor. Donated by artist.

Stephen Fisher (Pennsylvania). "Backwoods—Norfolk, CT (Gothic Landscape 8)," line etching and aquatint.

Pamela Glasscock (Connecticut). "Yellow Rose," watercolor. Donated by artist.

Lawrence Greenwood (England). "*Malvastrum humile*," watercolor.

Coral Guest (England). "Cattleya 'Seaforth Highlander'," watercolor. Donated by H. V. Allison Galleries, Inc., New York.

Elaine R. S. Hodges (Maryland). "Orchid spray — *Dendrobium bigibbum phalaenopsis*," graphite dust. Donated by artist.

Jeanne R. Janish (Mrs. Carl F.) (Nevada). Six watercolors. Donated by artist.

Robin A. Jess (New York). "*Cyclamen*," pen-and-ink. Donated by artist.

Marcel Jomphe (Canada). "*Eragrostis hypnoides* (Lamb.) Bullon, E. E. Sterns & Poggenb.," oriental brush and ink. Donated by artist.

Paul Jones (Australia). "Desert Pea," acrylic. Presented by the estate of and in memory of the late Wilfrid Blunt.

Jenny Jowett (England). "*Helleborus orientalis*," watercolor.

Paul Landacre (1893-1963). Originals for A natural history of trees of eastern and central North America, 168 pencil drawings and 1 scratchboard. Donated by Joseph Landacre, San Diego, California.

Alois Lunzer (19th century). 59 chromolithographs. Donated by Josephine C. Fox, Pittsburgh.

Stanley Maltzman (New York). "Japanese Lace" and "Teasel," lithographs. Donated by artist.

Brenda Moore (England). "Mermaid Rose," watercolor. Donated by artist.

Kate Nessler (Arkansas). "Poppies" and "Pine," watercolors. The latter donated by artist.

Garry Newton (Canada). "*Hymenocallis acutifolia*," "*H. X excelsior*," "*H. littoralis*," "*H. Sulphur Queen*," etching/aquatint/drypoint. Donated by artist.

Věra Ničová (Czechoslovakia). "*Rosa*," watercolor. Donated by artist.

Hedvig Wright Østern (Norway). "*Cantharellus tubaeformis*" and "*Hepatica triloba*," watercolors. Donated by artist.

Marilena Pistoia (Italy). Originals for I frutti della terra, Le piante della salute and Il linguaggio dei fiori, 223 watercolors. Donated by artist.

G. H. Rothe (California). "Grapes" and "Ceriman," mezzotints. The latter donated by artist.

James Sain (Virginia). "Great White Trillium triptych," watercolor. Donated by artist.

Tatiana Sendulsky (Brazil). *Otachyrium* spp., 7 pen-and-ink. Donated by artist.

Pat Smith (Pennsylvania). 24 watercolors of poisonous plants. Donated by Thrift Drug Co., Pittsburgh.

James Sowerby (1757-1822). Six hand-colored engravings. Donated by Ronald R. McCarty, Sarasota, Florida.

Mary K. Stalland (Minnesota). "*Chrysanthemum*," graphite and watercolor. Donated by artist.

Kristen Tind (Denmark). "*Lycopodium* spp." and "*Tussilago farfara* L.," watercolors. Donated by artist.

Maria Cecília Tomasi (Brazil). "*Catasetum denticutum* Miranda" and "*Pyrostegia venusta* (Ker-Gawl.) Miers.," pen-and-ink.

Anne M. Trechslin (Switzerland). "*Rosa*," wood engraving. Donated by artist.

J. F. Pierre Turpin (1775-1840). "*Lotus sericea*," monochrome wash.

Frederick A. Walpole (1861-1904). "*Pinus murrayana*" (2), "*Quercus breweri*" and "*Rosa*," pen-and-ink; "*Clintonia unifolia*" and "*Saxifraga serpyllifolia?*," watercolors.

Wendy Walsh (Ireland). "*Papaver*," watercolor. Donated by artist.

Ellaphie Ward-Hilhorst (Republic of South Africa). "*Pelargonium peltatum*," watercolor. Donated by artist.

Keith West (Australia). "*Anemone japonica*," watercolor.

John Wilkinson (England). Originals for Collins hand-guide to the trees of Britain and Northern Europe, 48 watercolors.

Wendy B. Zomlefer (Florida). "*Peperomia*," pen-and-ink. Donated by artist.

104 miscellaneous, mostly 19th-century prints. Donated anonymously.

Library

Appel, T. A. The Cuvier-Geoffroy debate: French biology in the decades before Darwin. New York, Oxford University Press, 1987.

Ayensu, E. S. and R. A. DeFilipps. Endangered and threatened plants of the United States. Washington, Smithsonian Institution and the World Wildlife Fund, 1978.

Baum, B. B. The genus *Tamarix*. Jerusalem, Israel Academy of Sciences and Humanities, 1978.

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Carter, H. B. Sir Joseph Banks (1743-1820): A guide to biographical and bibliographical sources. Winchester, St. Paul's Bibliographies in association with British Museum (Natural History), 1987.

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- Il Disegno botanico contemporaneo in Italia: Saggio di illustrazione scientifica moderna, sede della mostra, Istituto e museo di storia della scienza ... 7-30 gennaio 1988. Firenze, Società Botanica Italiana, 1987.
- Faherty, W. B. Henry Shaw, his life and legacies. Columbia, University of Missouri Press, 1987.
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- Sampson, F. B. Early New Zealand botanical art. Auckland, Reed Methuen, 1985.
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