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HUNTIA

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While HUNTIA serves primarily as a record of investigations at The Hunt Botanical Library, its pages are open also to papers from scholars of other institutions.

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Recent acquisitions of botanical art and illustration

John V. Brindle

THE COLLECTION of botanical paintings, drawings, and prints at this library, like most art collections, can never be considered complete and at rest; a fact that extends indefinitely the joys of the search, and the satisfaction of watching it fill out, gain strength, and reflect new developments. Additions to the collection since its transfer to Carnegie Institute of Technology, have been regular, and several are worthy of note. Priority is given to the magnificent water color *Bouquet* by Pierre-Joseph Redouté. It was the last purchase for the collection made personally by Mrs. Hunt, and was given a prominent place in the exhibition of Redoutéana held in the Spring of 1963. Done on vellum, the painting is signed and dated 1839, the year before Redouté's death. It presents a tightly composed group of mixed flowers, with all the delicacy and charm so characteristic of his art. It must be considered a splendid *tour-de-force* of the master's late period.

The Redoutéana exhibition was enriched by several recent acquisitions. Among them were six handsome plates from *Les liliacées* (1802-1816) and eight from *Choix des plus belles fleurs* (1827); all represent the masterful command on the part of Redouté and his engravers, of the medium of color stipple engraving retouched by hand. Of lesser intrinsic merit are two line-engraved plates in black and white, from *Sertum anglicum* (1788), which exemplify Redouté's early work, before his exploitation of the color printing technique that later made him famous. One of these is of special interest, having been engraved from one of two rare wash drawings by Redouté (also dated 1788) which were already in the collection. These items, as were all in the exhibition, are accounted for in *A catalogue of Redoutéana* (117 pp.).

Several groups of prints from much earlier periods of botanical illustration are worth citing. Six hand colored woodcut plates from Leonard Fuchs' *De historia stirpium* of 1542 (plus another presumed to be from a later edition) provide examples of the medium at near its best level. Size and placement of plant images relate well to sheet sizes and to printed captions. The delicate outline is filled in with flat, unshaded colors, producing a pleasing decorative effect, as well as an accurate plant portrait.

With the early years of the seventeenth century, the newer media of metal engraving and etching came into wide use, and plant illustration by these means flourished brilliantly in the hands of such pioneering figures as Pierre Vallet, Crispin de Passe, and Daniel Rabel. Here again, new acquisitions have strengthened the Hunt collection of prints. Nine engraved black and white plates from Rabel's *Theatrum florum* (1622) are representative of this early group, and afford at least an approach to Rabel's much-praised vellum paintings to be seen at the Bibliothèque Nationale, in Paris.

Other important publications of this great period of engraved illustrations are represented by recent acquisitions. Included are some thirty plates from Basilius Besler's immense *Hortus eystettensis* which well exemplify this famous work; three (uncolored) are from the first edition of 1613, and the balance (hand colored) are from the third edition of 1713. Generously proportioned, these illustrations often display several plants on the page, disposed to exploit fully the calligraphic character of the roots which relates well with the lettering of the captions. The plates have a splendidly decorative effect which appeals greatly to modern admirers. Another suite consists of sixteen uncolored plates (some of them engraved by the great illustrator of seventeenth century genre, Abraham Bosse) from the rare *Recueil des plantes* of Nicolas Robert (begun about 1675, but not completed until a century later). Although these examples are modern "pulls" from the original metal plates now at the Louvre Museum (and obtainable from its Chalcography Department), they show qualities of careful observation, vigorous presentation, and consummate draftsmanship. One can understand why van Spaendonck, himself a master in a later glorious age of botanical art, considered this book the finest in the world. Finally, also from this period, are four plates from van Rhee de tot Draakestein's *Hortus indicus malabaricus* (1678-1703). These plant portraits are largely conceived and freely drawn across the pages with boldly decorative effect. Whereas the volumes of this work at the Hunt Botanical Library have folded uncolored plates, these unfolded prints are attractively hand colored.

A few nineteenth century works, in addition to Redouté's, deserve mention. A beautifully controlled study by Pierre-Antoine Poiteau of *Hibiscus esculentus* is represented by a stipple-engraved plate from F. Richard de Tussac's *Flore des Antilles . . .* (1808-1827), and is in the tradition of Redouté's more famous color-printed plates. In the same tradition and medium is a handsome plate of "Poire d'amour" after Pierre-François Turpin, from Duhamel du Monceau's book of fruit, *Traité des arbres fruitiers* (1808-1835). The great Bauer brothers, late members of a notable company of Germanic origin which found patronage in England, were Redouté's equals in artistry.

Their works are less sumptuously published, and less generally known. Recently acquired here are two large prints (one colored) by Ferdinand Bauer from Lambert's *A description of the genus Pinus* (1803-1842). From George Brookshaw's *Pomona britannica* (1812), there is a handsomely decorative plate 'White Candia' melon, shows the artist's typically broad handling of aquatint.

Activation of this library's policy to create here a central repository of contemporary original work has witnessed a considerable expansion of twentieth century holdings of paintings, drawings, and prints. Artists represented by acquisitions of this period are listed below. A majority of them are included in the library's exhibition "Contemporary botanical art and illustration" open for the period April-August 1964. The published catalogue of the exhibition provides a thumbnail biographical sketch of the artists and accounts for the items on display. Abbreviations employed in the listing are:

"Col wdct"—Color woodcut

"Drwg"—Drawing

"Lin"—Linoleum print

"Lith"—Lithograph

"Ser"—Serigraph

"Wdct"—Woodcut

"Wd engr"—Wood engraving

"Wtr clr"—Water color

- | | |
|---|--|
| ABBE, (MISS) ELFRIEDE (1919-) U.S.A.,
Wd engr. (50) | EVERARD, BARBARA MARY STEYNING (MRS.)
(1910-) England, Wtr clr (2) |
| ADAMS, LEE (1922-) U.S.A., Wtr clr (2) | GRISWOLD, RALPH E. (1894-) U.S.A., Lith (2) |
| ALLEN, DOROTHY O. (MRS. PAUL) (1911-)
U.S.A., Drwg (2) | HAINARD, ROBERT (1906-) Switzerland,
Clr wdct (5) |
| AMATEIS, EDMOND (1897-) U.S.A., Drwg (57) | HALLER, ISABELLE C. (MRS. JOHN R.) (1906-)
U.S.A., Drwg (3) |
| BEEBE, FRANCIS (FRANK) LYMAN (1914-)
U.S.A., Drwg (2) | HARSHBARGER, GRETCHEN FISCHER (MRS.)
(1906-) U.S.A., Drwg (62) |
| BENSON, MARY FOLEY (MRS.) (1905-)
U.S.A., Wtr clr (2) | HASSEN, (MISS) ANNE (1940-) Canada,
Drwg (2) |
| BLOS, MAYBELLE (MRS. PETER) (1906-)
U.S.A., Wtr clr (5); drwg (6) | HOLLADAY, HARRIETT (MRS. HENRY T.) (1907-)
U.S.A., Wdct (4) |
| BLUNT, WILFRID (1901-) England, Wtr clr | HOOD, MARY V. (-) U.S.A., Wtr clr (2) |
| BOWLES, EDWARD AUGUSTUS (1865-1954)
England, Wtr clr | HOTTES, ALFRED C. (1891-1955) U.S.A.,
Wtr clr (3), Drwg (7) |
| CHICKERING, CAROLINE ROGERS (MRS. ALLEN
LAWRENCE) (1907-) U.S.A., Wtr clr (3) | HUNTLEY, (MISS) VICTORIA HUTSON (1900-)
U.S.A., Drwg (3), Lith (2) |
| DAVIS, (MISS) NATALIE H. (1898-) U.S.A.,
Wtr clr (2) | JANISH, JEANNE RUSSELL (MRS. CARL F.) (1902-)
U.S.A., Wtr clr (6), Drwg (11) |
| DOMJAN, JOSEPH (1907-) U.S.A., Clr wdct (6) | JOHNSTON, EDITH FARRINGTON (MRS. A. L.)
(1888-) U.S.A., Wtr clr (2) |
| DORMAN, (MISS) CAROLINE CORONEOS (1889-)
U.S.A., Wtr clr (2) | KREDEL, FRITZ (1900-) U.S.A., Wdct (4) |
| EVANS, HENRY (1918-) U.S.A., Lin (134) | |

Fig. 20. Rory McEwen. Carnation
'Queen of Sheba'. 1962. Water color
on vellum. Original $14\frac{1}{2}'' \times 20''$.



Fig. 21. Henry R. Mockel. Yellow
cups (*Oenothera brevipes*). 1963. Water
color on illustration board. Orig-
inal $14'' \times 18''$.

- LEIGHTON, (MISS) CLARE (1901-) U.S.A., Wdct
 LETTY, CYNTHIA LINDENBERG (MRS. OSCAR W. O. FORSSMAN) (1895-) South Africa, Wtr clr (2)
 LIEBERMAN, FRANK J. (1910-) U.S.A., Wtr clr, Drwg (2)
 MCEWEN, RODERICK (RORY) (1932-) Scotland, Wtr clr (2)
 MARTIN, COLETTE (MRS.) (1910-) Spain, Wtr clr (5)
 MEKEEL, FLORENCE (MRS. HARRY J. LAMBETH) (1916-) U.S.A., Drwg
 MENTGES, (MISS) CHARLOTTE (1925-) U.S.A., Wtr clr (3), Drwg
 MERRILEES, REBECCA A. (MRS.) (1922-) U.S.A., Wtr clr
 MOCKEL, HENRY R. (1905-) U.S.A., Wtr clr (3), Ser (7)
 MURDOCH, (MISS) FLORENCE (1887-) U.S.A., Crayon (3)
 MURMAN, EUGENE O. (1874-1962) U.S.A., Wtr clr (4)
 NAKAYAMA, (MISS) MITSU (1915-) U.S.A., Drwg (3)
 NEWTON, (MISS) BETTY C. (1908-) Canada, Drwg (2)
 O'GORMAN, HELEN (MRS. JUAN) (1904-) Mexico, Wtr clr (4)
 PAPP, CHARLES S. (1917-) U.S.A., Drwg
 PATTEN, GERRY V. (1896-) U.S.A., Drwg (11)
 PINHEIRO, JANE S. (MRS. J. C.) (1907-) U.S.A., Wtr clr (8)
 POMEROY, MARY BARNAS (MRS. FRED G., JR.) (1921-) U.S.A., Wtr clr (3), Drwg (2)
 PUGH, EDWARD J. (1926-) U.S.A., Drwg (3)
 READIO, WILFRID A. (1895-1961) U.S.A., Lith (5)
 REID, EMILY (MRS.) (1909-) U.S.A., Drwg (2)
 RICHARDS, ALBERT GUSTAV (1917-) U.S.A., Radiograph (6)
 RICKETT, HAROLD W. (1896-) U.S.A., Drwg (9)
 SARTAIN, (MISS) EMILY (1903-) Canada, Wtr clr (4)
 SHEEHAN, MARION RUFF (MRS. THOMAS J.) (1923-) U.S.A., Wtr clr (6), Drwg (4)
 SMITH, (MISS) ETHELYNDE (1888-) U.S.A., Wtr clr (5)
 SNELLING, (MISS) LILLIAN (1879-) England, Wtr clr (6), Drwg
 STONES, (MISS) ELSIE MARGARET (1921-) England, Wtr clr (4)
 TILLET, STEPHEN S. (1930-) U.S.A., Drwg (2)
 TODD, ANNE OPHELIA (MRS. RAYMOND B. DOWDEN) (1907-) U.S.A., Wtr clr (4)
 TSENG, CHARLES C. (1932-) U.S.A., Drwg (2)
 WATSON, PATRICIA (MRS. JAMES RENNIE) (1931-) England, Wtr clr (5)