



# Bulletin

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*Ruffled cyclamen, graphite by Nancy Lawton, 1993, one of the artworks from the 10th International Exhibition of Botanical Art & Illustration on display at the Hunt Institute through 28 February 2002.*

## Current and upcoming exhibitions

### 10th International Exhibition opens in tandem with the ASBA annual meeting

The Hunt Institute opened its 10th International Exhibition of Botanical Art & Illustration on Thursday 25 October 2001. Twenty of the participating artists were able to attend (from countries including Australia, South Korea, the United Kingdom and the United States) the preview reception, along with over 100 members of the American Society of Botanical Artists, who were in Pittsburgh for their annual meeting. A group from Australia, led by Jenny Phillips Crompton (director of the Botanical Art School of Melbourne) and her husband Robert, also joined the festivities. A large and enthusiastic crowd admired the 103 artworks by 75 artists from 11 countries.

Also that evening a silent auction was held in the lobby of the Hunt Institute. Alisa Tingley, a botanical artist from the U.K. and a participant in the exhibition, generously donated an original watercolor of an orchid, *Paphiopedilum cotil*, to benefit the Fireman's Widows and Orphans Fund for the September 11 tragedy. Two additional artists donated works for a silent auction held 26 October through 30 November at the Hunt Institute. Corinne Lapin-Cohen from the U.S. donated an original watercolor *Fall 2001* [*Cornus florida* L.] to benefit the Families of Freedom Scholarship Fund, and Diana Everett from the U.K. donated her work in the exhibition, *Rosa 'Blairii II'*, to benefit the American Red Cross Disaster Relief Fund.

The following day the American Society of Botanical Artists (ASBA) held their seventh annual meeting at the University Center on the Carnegie Mellon University campus. Their first and fourth annual meetings were held at the Hunt Institute during the 8th and 9th Internationals in 1995 and 1998. The ASBA is an organization dedicated to promoting public awareness of botanical art and to encouraging the development of this continuing artistic tradition. During the general meeting moderated by ASBA Executive Director Carol Bolt, Dr. Shirley Sherwood gave a slide lecture about her exhibition at the Marciana Library in Venice. That afternoon the Hunt Institute and the ASBA co-hosted an artist luncheon for the participating 10th International artists and members of the ASBA. After the luncheon all were invited to return to the Institute to view the exhibition and examples of other works in the collection. These included artworks from our Iris travel exhibition, a selection of original watercolors by the Italian artist Marilena Pistoia used to illustrate F. Bianchini and F. Corbetta's *Complete Book of Fruits and Vegetables* (transl. by I. Mancinelli and A. Mancinelli, New York, Crown Publishers, 1976) and *Health Plants of the World: Atlas of Medicinal Plants* (transl. by M. A. Dejeu, New York, Newsweek Books, 1979) and Laura Peroni's *Language of Flowers* (transl. by S. Mulcahy, New York, Crown Publishers, 1985), and videos on botanical artists and techniques

## The Artists

### Australia

John Armstrong, Beverley Ednie, David Mackay, Fiona McKinnon, Mali Moir, Terry Nolan, Anne O'Connor, Jenny Phillips, Heather Rankin, Celia Rosser

### Belgium

Omer Van de Kerckhove

### Brazil

Sergio Allevato, Patricia Villela

### France

Regine Hagedorn

### Germany

Jan-Roeland Vos

### Italy

Pierino Delvò, Roberta Sarchioni

### Japan

Tadako Hayashi, Seiko Kijima, Michiko Kobayashi, Masumi Matsuoka, Takeko Sagara, Kanbei Seki, Keiko Yoshida

### New Zealand

Sri K. Benham, Rebecca Brown-Thompson, Lynn Callaghan

### South Korea

Jee-Yeon Koo

### United Kingdom

Helen Allen, Mariella Baldwin, Stephanie Berni, Valerie Bolas, Elizabeth Jane Bruce, Lesley Catchpole, Sally Crosthwaite, Moya Davern, Jacqueline Dawson, Sally Emma Dawson, Siân Dawson, Angeliq de Folin, Diana Everett, Gillian Foster, Linda Francis, Jenny Freestone, Margaret King, Deborah Lambkin, Chrissie Lightfoot, Polly Morris, Wendy Alexandra Page, Bryan Poole, Julie A. Small, Christine Stephenson, Sheila Thompson, Alisa Tingley, Judy Wilson, Janet Wood

### United States

Timothy C. Angell, Priscilla Baldwin, Vivian Boswell, Carol E. Hamilton, David Herzig, Barbara Holmer, Constance White Ivey, Hazel Jarvis, Corinne Lapin-Cohen, Nancy Lawton, Lee McCaffree, Cindy Nelson-Nold, Derek Norman, Rose Pellicano, Ida Hrubesky Pemberton, Rafael McKenzie Soares, Rufus Toomey, Virginia Tuttle, Richard Wagener

borrowed from the Guild of Natural Science Illustrators. Hunt Institute Librarian Charlotte Tancin also displayed several contemporary botanical artist books.

Several members of the local chapter of the ASBA, the AHBAS (Allegheny Highlands Botanical Art Society), volunteered their services for our preview reception, open house and different aspects of the ASBA annual meeting. This newly approved local group is one of only three ASBA chapters.

Friday evening the ASBA held their annual banquet at the Holiday Inn, and a silent auction was held with items donated by the membership to benefit the organization. During the banquet Hunt Institute Graphics Manager Frank Reynolds was presented with an ASBA Service Award for the fine work he continues to do for their Web site, [huntbot.andrew.cmu.edu/ASBA/ASBotArtists.html](http://huntbot.andrew.cmu.edu/ASBA/ASBotArtists.html), which is hosted by the Institute.

On Saturday the Institute was open for Chatham College alumni to view the exhibition. They were in town for the garden symposium *Chatham Green: The Art of the Garden*. As part of the symposium, a lecture was given by the renowned botanical painting instructor Anne-Marie Evans at the Eddy Theater on the Chatham College campus. The following week Evans held a class for 18 students at Chatham College. At the end of their week-long session the class accompanied Anne-Marie Evans to the Institute for a tour of the exhibit to discuss the various painting techniques represented. (See "Anne-Marie Evans lecture and class," page 4).

The variety of events surrounding this year's international exhibition made it one of the most exciting to date. We at the Institute always enjoy the enthusiasm of all of the artists visiting the Institute during such a busy time. Complimentary reviews in our regional papers and our new gallery hours on Sunday from 1–4 p.m. (during exhibitions only) have helped to increase attendance and interest in the community for our exhibits. The 10th International exhibition continues through 28 February 2002, and in May 2002 a travel exhibition of those works included in our collection will be available for loan. Please check our Web site to find where our travel exhibitions are currently on display.

A full-color illustrated catalogue with biographical data, portraits of the artists, and reproductions of the artworks accompanies the 10th International (see "Recent publications," page 11). Collectively the International catalogues include



Mrs. Kurokawa, Honorary Curator of Art Kazunori Kurokawa, and 10th International artist John Armstrong at the preview reception, 25 October 2001. Photo by Frank A. Reynolds.



Dr. Shirley Sherwood, Anne-Marie Evans, James J. White and 10th International artist Jenny Phillips at the preview reception, 25 October 2001. Photo by Frank A. Reynolds.

890 artists and are the most comprehensive record available of contemporary botanical artists and illustrators.

The Hunt Institute is already compiling a list of new artists for consideration for the 11th International Exhibition of *Botanical Art & Illustration* that will be on display in fall 2004.

### Upcoming exhibitions

#### *Order from Chaos: Linnaeus Disposes*

Our spring 2002 exhibition will emphasize the development of Linnaeus' classification scheme and his system of binomial nomenclature. It will also show some of the earlier natural-history sources that Linnaeus consulted as he synthesized previous work. This exhibition will include books, artworks and portraits from the Institute's collections, including the Strandell Collection of Linnaeana. *Linnaean Nomenclature in the 21st Century: A Workshop to Integrate Traditional Nomenclature and Phylogenetic Classification* will be held at the Hunt Institute 26–28 June 2002 to coincide with this exhibition. (See "Linnaean Nomenclature in the 21st Century," page 12).

#### *Anne Ophelia Todd Dowden*

A retrospective of Dowden's work will open in September of 2002 to coincide with her 95th birthday. From her donations of artworks to the Hunt Institute done for various publications, we will display rough sketches, finished paintings and the final publications. Dowden is extraordinary in that she not only did the illustrations but also often wrote the text, designed the layout of the publication, and took the finished project to the publisher. We have received a commitment for partial funding of a full-color catalogue to accompany this exhibit, and we hope that others interested in Anne Ophelia Todd Dowden's work will come forward with additional support. If interested, please contact James J. White at (412) 268-2440.

— Lugene B. Bruno

## Anne-Marie Evans lecture and class

During the 10th International festivities Anne-Marie Evans honored Carnegie Mellon University and Chatham College by presenting a lecture and class on botanical art. Evans has been the course director in botanical painting for the Diploma Course at Chelsea Physic Garden since it began and the director of the Old Manor House Studio, which offers summer courses in her studio in the U.K. She has conducted courses and master classes at various institutions in the U.K. (Victoria & Albert Museum, West Surrey College of Art, etc.), the U.S. (New York Botanical Garden, Dallas Arboretum, Denver Botanic Garden, L.A. Arboretum, etc.), Australia (Botanical Art School of Melbourne), and South Africa (Kirstenbosch Botanical Gardens). She is the founder president of the Leistershire Society of Botanical Illustration, honorary president of the Chelsea Physic Garden Florilegium Society, honorary director of the Society of Botanical Artists (SBA), advisor to the Filoli Florilegium Society, honorary member of the Brooklyn Florilegium Society, and founder of the project to prepare a florilegium for Highgrove for the Prince's Foundation.

On Saturday 27 October at Chatham College, Anne-Marie Evans gave a lecture on "Evaluating Botanical Art" as part of the symposium *Chatham Green: The Art of the Garden*. Evans thought that it was an appropriate subject given the number of ASBA members in attendance. As an instructor of botanical painting, Evans is often called upon to make a fair assessment of botanical art in her classes and as a juror for exhibitions. She began by showing slides comparing plant material portrayed in botanical art and in fine art painting. Botanical art relies on scientific accuracy and precision so that the subject can be identified by genus and species, whereas a fine art painting does not rely on specific information and may even use distortion as an effective means to express an idea or mood. Evans agrees with Wilfrid Blunt in *The Art of Botanical Illustration* (New York, 1994) that an artwork should display scientific accuracy, an aesthetic quality, and technical skill.

Evans suggested these questions when evaluating a botanical artwork.

### 1. Scientific botanical content

Does the artist have the ability to see, understand and describe the subject? Has the artist studied the original plant and made minute observations? Is the information significant to identification present? Are the different surfaces described graphically?

### 2. Aesthetic content

Is there a deliberation in positioning the subject within the composition? Is the artist directing your eye into the picture? Are light and dark masses used to create balance and contrast? Is there a physical presence to the plant?

### 3. Technical skill

Are textures, gradation of tones and modeling used to create a 3-dimensional quality? Is there a quality and a



Anne-Marie Evans evaluating student work. Photos by James J. White.

control to the line? Is the use of color accurate? Is the pose natural and interconnected? Does the artist use accurate perspective?

Anne-Marie Evans conducts her classes under the premise that anyone can achieve a competent standard in botanical painting with good tuition, determination and patience. The most difficult thing to teach and develop is the eye of the artist and the ability to translate the subject in a manner that is aesthetically pleasing. Some have a natural acuity for this while others can develop this skill over time by evaluating other works.

A full class of 18 students from California, New York, North Carolina, Pennsylvania and Canada met her challenge at nearby Chatham College from 29 October to 2 November 2001. Their models were Chrysanthemums, Aster, and Nightshade (*Solanum dulcamara* L.). To decide on their compositions, students spent several hours studying the chosen subjects. Mrs. Evans remarked that usually "We look at only what we need to, then look on. The more you look at something, the more there is to see." Threatening to remove the plant specimens at any moment, she encouraged students to observe carefully and make notes and sketches. "Many give form to a leaf, but not its veins," she said, rubbing with horizontal pencil strokes a leaf under tracing paper and then making a pencil outline. She suggested sketching the flowers from different angles and recommended illustrating rounded edges by first sketching the subjects as angles.

The preliminary sketch or sketches on tracing paper were then assembled and, with the aid of a light table or window, traced onto good paper. A fine clear outline was drawn lightly so that paint would cover it. An emphasis was placed on color gradation to simulate roundness, depth, and lighting effects. It was suggested that exercises with various objects and plants be employed to study shadows. After carefully observing color in their plants, students then began the addition of layers of transparent pigment, followed by details. With a greatly magnified photograph of hot-pressed paper, Evans showed its irregularities and discussed how pigment would take to it and the difficulty in erasing it. She

(continued on page 11)

## Paintings by Pancrace Bessa for *Herbier Général*

Pancrace Bessa (1772–1835) was a gifted pupil of both Gerard van Spaendonck (1746–1822) and Pierre-Joseph Redouté (1759–1840) at the Jardin des Plantes (formerly the Jardin du Roi). Following the pattern set by his masters, Bessa instructed a number of the nobility and was appointed painter of flowers at the Jardin. He made nearly all the small drawings for the 600 plates of Mordant de Launay's *Herbier Général de l'Amateur* (Paris, 1810–1827), the most important French flower periodical of its day.

The history of these paintings is recounted by Carol H. Woodward ("Bessa's paintings," *Flower Grower*, January 1947); *Isis* ("Brazilian Botanical Paintings of the Early Nineteenth Century," May 1947); Claus Nissen (*Die Botanische Buchillustration*, entry 2323, pp. 221–222, 1951); and Wilfrid Blunt and William T. Stearn (*The Art of Botanical Illustration*, 1994, p. 209). Woodward wrote "Of the paintings made by Bessa for the first eight volumes [of *Herbier Général de l'Amateur*], at least 500 remain today in one collection." Charles X of France gave the Bessa paintings and text to the Duchess of Berry in 1826. The Duchess later gave them to her sister, Teresa Cristina, who went on to marry Dom Pedro II, the Emperor of Brazil. Before Dom Pedro fled in exile from Brazil in 1889, he presented the items as a personal gift to Barbosa Rodrigues, the newly appointed director of the Botanical Garden in Rio de Janeiro. After Barbosa Rodrigues died in 1909, his son-in-law, Joaquim Augusto Campos-Porto served as vice-director and acting director of the institution. Paulo Campos-Porto, Joaquim's son, worked at the garden as a boy and became director in 1932. In 1922 Paulo acquired the Bessa paintings and text at the auction of the estate of the widow of Barbosa Rodrigues. After their first public exhibition in Rio de Janeiro in June 1946, Paulo Campos-Porto's daughter Mrs. Flora de Campos-Porto Castaño Ferreira took the collection to the United States where at least two exhibitions are documented — one at the 113th meeting of the American Association for the Advancement of Science in Boston in December 1946 (see Nissen and *Isis*) and another of 100 paintings at the New York Botanical Garden (see Woodward). Woodward's article concludes, "Information about the possibility of exhibits elsewhere in the country may be obtained by writing to Mr. Rodrigo Claudio de Campos-Goulart, in care of the Brazilian Consulate, 10 Rockefeller Plaza, New York 20, N.Y." Six paintings subsequently were purchased by Mrs. Hunt from Mrs. Ferreira in May 1949 — *Monarda didyma*, *Neomaria gracilis*, *Cypripedium calceolus*, *Gordonia altamaha*, *Dracontium* sp. and *Enkianthus quinqueflorus*. Each work, 10 1/2 x 8 1/4 inches, is on vellum, includes a gold border, and is signed "P. Bessa" at bottom left.

Other Bessa paintings are in the collections of the National Museum of Natural History Library, Paris; the Fitzwilliam Museum, Cambridge; the Royal Horticultural Society, London; Pierpont Morgan Library, New York; and the Holden Arboretum, Kirtland, Ohio (a manuscript version of the first 72 entries of *Herbier Général* accompanied by unsigned

watercolors, probably by Bessa). For more information about these artworks see Brent Elliott's *Treasures of The Royal Horticultural Society* (Portland, Sagapress/Timber Press, 1994, p. 94), Stanley H. Johnston, Jr.'s *Cleveland's Treasures from the World of Botanical Literature* (Wilmington, Orange Frazer Press, 1998, p. 90) and *The Cleveland Herbal, Botanical, and Horticultural Collections* (Kent, Kent State University Press, 1992, pp. 929–930), David Scrase's *Flowers of Three Centuries: One Hundred Drawings & Watercolors from the Broughton Collection* (Washington, D.C., International Exhibitions Foundation, 1983, pp. 9–10), and the Pierpont Morgan Library's *Flowers in Books and Drawings, ca. 940–1840* (New York, Pierpont Morgan Library, 1980, entries 124–125).

We can never account for the original collection of Bessa paintings from de Launay. Bits of information about their auctions are cited by Woodward (Rio de Janeiro? about 1922); Scrase (Beverly Hills, California, 1946); The Pierpont Morgan Library (Gallery of Lewis S. Hart, Beverly Hills, 17 November 1947); and Elliott (Christie's, 1970).

—James J. White



*Monarda didyma*, watercolor by Pancrace Bessa, published in 1824. Long cultivated for oil of bergamot, potpourri and nectar for bees, this perennial herb, called Bee Balm or Oswego Tea, has a bright crimson corolla.

## News from the Archives

The Archives recently acquired two sets of microfilm, nine reels per set, from the Panama Canal Commission. The microfilm sets document the plant registration cards of botanical specimens from Summit Gardens and were prepared by the Grounds Management Branch of the Panama Canal Commission. The microfilms were sent to supplement our holdings of botanical artist Minor F. Ward, and the plant registration cards are thought to be a record of the plants from which Ward took his 1942 drawings for *Edible, Poisonous and Medicinal Fruits of Central America* by Ammon Godshall (Balboa, 1942). The plant records should prove helpful to anyone interested either in documenting the plant species collected in the Panama Canal region or in tracing the history of collectors who were active in the area.

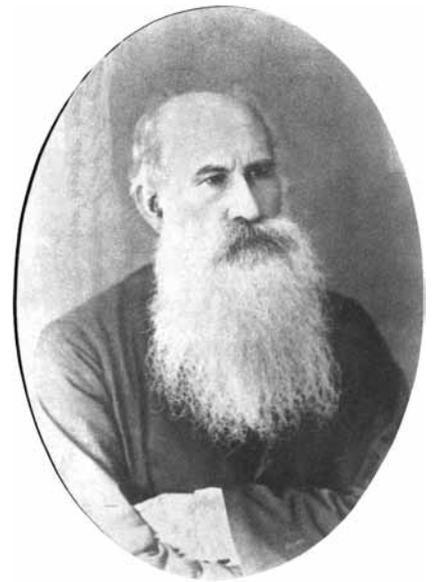
Dr. Hugh Iltis, Professor Emeritus of Botany and former Director, the Herbarium, University of Wisconsin at Madison, sent us his collections of biographical information on J. Robert Hunter (1921–1997) and Alwyn “Al” Howard Gentry (1945–1993). Hunter, a graduate of Swarthmore College (B.A., 1947), the New School for Social Research, and Michigan State University (Ph.D., 1951), worked on tropical ecology in the Costa Rican rain forest. Gentry graduated from Kansas State University (B.A./B.S., 1967), University of Wisconsin (M.S., 1969) and Washington University of St. Louis (Ph.D., 1972). He worked on tropical botany as curator at the Missouri

Botanical Garden until his death in a plane crash in Ecuador in 1993. We thank Dr. Iltis for his diligent collecting and generous contributions.

This summer, Dr. Kraig Adler, Professor and Vice Provost for Life Sciences, Department of Neurobiology and Behavior, Cornell University, inquired whether we had a portrait of William Ferguson (1820–1887), who settled in Ceylon as a surveyor in 1839 and worked on ferns and lumber trees. When he learned that we did not have one, Dr. Adler scouted around and found one in Sri Lanka, which he in turn donated to our collection of botanists’ portraits. The portrait is pictured here, and the Institute extends its hearty thanks to Dr. Adler for sending this image of the elusive botanist.

Freek Vrugtman, former Curator of Collections, Royal Botanic Garden, Hamilton, Ontario, Canada, sent a large film to the Hunt Institute Archives last spring. The Archives now house a copy of the Bavarian *Der Garten Der Sieben Jahreszeiten: Ein Portrait des Sichtungsgardens Weihenstephan*, directed by Christian Siefert. Thanks to Mr. Vrugtman for providing us with it.

Reproductions of the portraits in our collection can be found in many recent publications and even on television. Our portrait of geneticist G. Ledyard Stebbins (1906–2000) appeared in *Encyclopedia Britannica Yearbook 2001*. A portrait of Danish botanist Wilhelm Johanssen (1857–1927) accompanied “Are Genes Real?” by Nathaniel Comfort in the June



*William Ferguson (1820–1887)*

2001 issue of *Natural History*. Several of our photographs of Joseph Rock (1884–1962), explorer of Tibet, as a young man appeared in National Geographic’s production of “High Road to Shangri-la,” which recounts a National Geographic expedition following in Rock’s footsteps. The show aired 12 May on CNBC as part of the “Surviving K2” episode of National Geographic’s *Explorer* series.

The Archives mounted an exhibit, *Botanists’ Art: Selections from the Archives of the Hunt Institute*, in November. The exhibit explores the intersections of art and science and features ink drawings, watercolors, and photographs by F. Wilson and Dorothy Popenoe, Benjamin Yoe Morrison, and Walter H. Hodge. The show hangs on the fourth floor of the Hunt Library until 31 January 2002.

— Angela L. Todd

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## 2002 Lawrence Memorial Award call for nominations

The Lawrence Memorial Fund Award Committee, which includes representatives from Hunt Institute, The Hunt Foundation, the Lawrence family, and the botanical community, invites nominations for the 2002 Lawrence Memorial Award.

The award commemorates the life and achievements of Dr. George H. M. Lawrence (1910–1978), founding director of Hunt Institute. 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 award is presented at the annual banquet of the Botanical Society of America. Since its inception in 1979, the award has aided 15 doctoral candidates with travel costs in support of dissertation research.

The recipient of the award is selected from candidates nominated by their major professors. 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. Nominees may be from any country and the award is made strictly on the basis of merit — the

## Marie Catharine Neal Collection



Marie Catharine Neal (1889–1965)

Born in Southington, Connecticut, Marie Catharine Neal graduated from Smith College with a bachelor of arts degree in 1912. As did many women with college degrees in the early part of the century, Neal then held various jobs as stenographer and secretary, taking a secretarial job with the Yale Geology Department. In 1920 Neal bravely left New England for Hawaii to work full time at the Yale-associated Bernice Pauahi Bishop Museum in Honolulu on the invitation of her former employer in the Geology Department. She worked in the Conchology Department of the museum and simultaneously continued her studies; with completion of her thesis on marine algae, she earned her master of science degree from Yale in 1925. In 1926 she began working half-time in the

Department of Conchology and halftime in the Herbarium, and in 1930 she was promoted to botanist-in-charge of the Herbarium.

Neal published scientific articles on Hawaiian marine algae, mosses, and vascular plants of Hawaii. In addition she is the author of *In Honolulu Gardens* (Honolulu, Bishop Museum Press, 1928, 1929), for which she rendered all the drawings, and *In Gardens of Hawaii* (Honolulu, Bishop Museum Press, 1965), for which she rendered most of the drawings. During her tenure at the Bishop Museum, Neal is cited for her “transformation of a collection barely worth mention to an excellent study and reference herbarium of about 175,000 sheets of taxa found in the Pacific area excluding the American and Asiatic mainlands” (Degener & Degener, *Taxon*, 14(8), 1965). Neal was still head of the Herbarium when she died in 1965. A bibliography of Neal’s works can be found in the Degeners’ *Taxon* article cited above.

The collection of Neal’s papers held by the Hunt Institute is small, but a gem. It includes some correspondence dating from the mid-1930s to the mid-1950s. Neal appears to have been part of a network of single women pursuing botany — early career women who collected specimens for each other and swapped books and references. The letters come primarily from former Smith College instructor and University of Chicago graduate Frances Grace Smith (1872–1948) and discuss her world travels, plants she brought back

recipient’s general scholarly promise and the significance of the research proposed. 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. Supporting 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, should be received by the Committee no later than 1 May 2002 and should be directed to: Dr. R. W. Kiger, Hunt Institute, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, P.A. 15213-3890 U.S.A., Tel. (412) 268-2434.



*Lei of the Islands*, pencil sketch and list of items that make up the lei, including seed pods of mokihana (*Pelea anisata*), dodder (*Cuscuta sandwichiana*) and Niihau shells from Panama, and which classification texts are useful. Correspondence in her biographical folder indicates that Neal also maintained a close relationship with Dr. Constance Hartt (1900–1984), senior physiologist at the Experimental Station of the Hawaiian Sugar Planters’ Association. Various notes in the Neal collection track the delivery and processing of various collections of plants in the Bishop Museum. The collection also contains a fine sketch book filled with plant sketches and measurements, a list of succulent plants in Foster Garden dated 5 October 1943, and what appear to be preliminary sketches for *Lei of the Islands* that Neal drew as the end-paper design of *In Gardens of Hawaii*.

One of the most interesting things about the Marie Catharine Neal Collection is the fortuitous route that it took getting to the Hunt Institute. Dr. Hugh Iltis, professor emeritus of botany and former director of the Herbarium at the University of Wisconsin at Madison, retrieved the documents from a discarded pile at a research institution in 1967 and sent them along to the Institute. If you find correspondence, field notes, or other papers that you think may be worth saving, check with the archivist at your institution, or if you don’t have one, feel free to contact us at the Hunt Institute.

— Angela L. Todd

## Notes from the Field

### A busy summer

This was a summer for making and strengthening connections with colleagues. In June I travelled to Sweden for a Linnaeus Link meeting. In July I attended the Council on Botanical and Horticultural Libraries (CBHL) meeting in Denver, Colorado. And between these trips, we were pleased to welcome Cees Lut, Chief Librarian of the National Herbarium of The Netherlands, Leiden, for a three-day visit to Hunt Institute.

The trip to Sweden was my first. My hosts were Tomas Anfält and his wife Maj-Lis, whose home is located between Uppsala and Stockholm. One of Tomas' many projects is editing the correspondence of Carl Linnaeus (1707–1778) and making parts of it accessible on the Web at [www.c18.org/pr/lc/index.html](http://www.c18.org/pr/lc/index.html). It was at his instigation that the Linnaeus Link project was begun. Maj-Lis works at the Stockholm City Library in a beautifully designed and architecturally famous building that was constructed between 1924 and 1927. The first day of my trip they took me to the Uppsala Botaniska Trädgård, where we viewed an intriguing exhibit by Danish horticultural artist Tage Andersen.

The previous five Linnaeus Link meetings were in London, and I represented Hunt Institute at three of them. The invitation from our Swedish members to meet in Sweden gave us a great opportunity to visit the major Linnaean sites, many of us for the first time. The meeting took place on 8–9 June 2001 in Stockholm and Uppsala. The primary session was held at The Royal Swedish Academy of Sciences, and items discussed included further development of an agreement in principle among the project collaborators; possible digitization projects; an update on the survey of Linnaean collections; a decision to make the survey results (in EAD-equivalent MARC format) and progress report accessible on the Web; a cataloging workshop for those working on the union list of Linnaean materials; and various fundraising possibilities.

In addition to the meeting discussions, the group visited a number of interesting sites. On Friday in Stockholm, we visited



*Linnaeus Link group meets in Sweden, shown here informally during a tour of Skokloster Castle. Pictured front, left to right: Anne Freeman, The Natural History Museum; Charlotte Tancin, Hunt Institute for Botanical Documentation; Christer Wikstrom, The Royal Swedish Academy of Sciences, Center for History of Science. At back, left to right: Maj-Lis Anfält (guest); Carol Gokce, The Natural History Museum; Graham Jefcoate, The British Library; Tomas Anfält, Project Linnaeus. Present at the meeting but absent from this photo were Torsten Schlichtkrull, Danish National Library of Science and Medicine, and Gina Douglas, Linnean Society of London (who took the photo).*

the Stockholm University Library and met with library director Gunnar Salin and also with botanist Bengt Jonsell, editor-in-chief of *Flora Nordica*, who took us to see some of the library's rare books on natural history. On Saturday we met at the University of Uppsala's Carolina Rediviva library, where we had a behind-the-scenes tour of the special collections and the Linnaean material. Tomas and Viveca Norberg, Chief of Manuscripts and Music, showed us the only known complete copy of volume one of Rudbeck's *Campi Elyssi*, 1701–1702, the other copies having been burned in the great fire of Uppsala. Perhaps about 40 copies of volume two are still extant. We saw Linnaeus' 1729 manuscript of *Adonis Laplandicus*, which had been in Rudbeck's collection, and the famous Leufsta copy of Besler's *Hortus Eystettensis*. The library also was showing an exhibit of treasures from their special collections, including a map of Mexico city drawn by Alonso de Santa Cruz in 1555, a Norwegian 13th-century manuscript of the *Saga of St. Olof*, a copy of the *Codex Argenteus* "Silver Bible" from the early 6th century, and Linnaeus' 1729 manuscript of *Praeludia Sponsaliorum Plantarum*.

After this tour we walked into the town center for lunch and then on to the Linnémuseet (Linnaeus Museum) and

the Linnaean Botanical Garden. En route we stopped at the cathedral to see the memorial stone beneath which are buried Linnaeus and his wife and son. Then we went on to the museum — this was so exciting, being right there at these sites where Linnaeus walked, talked and taught. We were given a good tour by curator Eva Björn, and we saw the Lapland drum, the *Linnaea borealis* china, and some of the zoological specimens. Upstairs in the room where he lectured, we saw the Hoffman painting of Linnaeus in Lapland dress and another painting of the bust of Linnaeus being honored, which was later reproduced in Thornton's *Temple of Flora*. On leaving the museum we saw the Linnaeus Botanical Garden, where plantings are done in the order set out in *Species Plantarum*. Then we went by car to Hammarby, Linnaeus' country home. We saw the Plumier plates pasted to the walls of Linnaeus' study, the colored Ehret plates pasted to the walls of his bedroom, and the "sailfish" hanging from the ceiling of his small natural history museum behind the house.

On the next day, most of the group met for a tour of Skokloster Slott (Castle), after which the British members would be flying back to England. The castle's librarian, Elizabeth Westin, gave us a special tour of the library, which is

still intact and in place. The decor was incredible, with colorful frescoed walls, grilled bookcases, cases full of scientific instruments, and 17th-century maps and family trees still nailed to the walls.

I remained in Sweden for some additional vacation. Tomas was kind enough to take me to some places of interest, such as the 18th-century library of Charles DeGeer in Leufsta, a restored iron foundry village. Tomas is curating that library and has been researching its holdings. DeGeer was an amateur entomologist and a friend of Linnaeus. On my own, I visited the Vasa museum (the recently recovered sunken 17th-century warship), the Skansen outdoor museum of rural culture, the Nobel Prize museum, the Gustavianum museum containing one of the early anatomical theatres, and numerous churches and cathedrals. On my last day I visited the Royal Library and spent an hour with Tomas Lidman, the National Librarian, who gave me a tour and told me about the library. The collections have their origins in those of Swedish kings from the 16th and 17th centuries. The library today is a copyright depository just as the Library of Congress is here. Recently the need for additional space was resolved by the construction of ten floors beneath the nearby park, all outfitted with state of the art compact shelving, environmental controls and retrieval systems. After leaving the Royal Library I walked to the old section of town and visited bookseller Mats Rehnström, who talked about the market for 18th-century books in Sweden.

One day Tomas arranged for me to meet with Ove Hagelin at the Hagströmer Library of the Karolinska Institutet in Stockholm. There I spent several hours talking with Mr. Hagelin and looking at beautiful treasures from the collections. Mr. Hagelin was kind enough to donate to the Hunt Institute a printed plate from his limited edition of plates reproducing the colored Ehret plate that appears in what he believes is Linnaeus' own copy of the first edition of *Systema Naturae*, which I saw at the Hagstromer. That evening Tomas, Maj-Lis and I were the dinner guests of Ove and Irene Hagelin at their apartment in Stockholm, where we viewed Mr. Hagelin's private book collection.

After a very full ten days, I said goodbye to Tomas and Maj-Lis and to Sweden. I returned to a full in-tray, mailbox and emailbox. A few weeks later, Cees Lut arrived from Leiden to spend several days here at Hunt Institute talking with staff, viewing collections, and sharing information about the library and collections in Leiden. Cees just had visited New York Botanical Garden, and when he left us he travelled to the Missouri Botanical Garden for a few days and then on to the CBHL meeting in Denver. He is a member of both CBHL and the European Botanical and Horticultural Libraries Group (EBHL) and represented EBHL at our meeting this year. He brought a wonderful gift for our library, a copy of *Champignons du Luxembourg: Planches Inédites de P-J. Redoute (1759–1840) [and] Manuscrit de Louis Marchand (1807–1843)* (Luxemburg, Société des Naturalistes Luxembourgeois and Musée National d'Histoire Naturelle, 1989). This rare volume documents manuscripts and artworks in the collection of the Rijksherbarium in Leiden and is an important addition to our library.

A week later I travelled to Denver, Colorado, for the CBHL Annual Meeting. This year the meeting was being held concurrently with those of the American

Association of Botanical Gardens and Arboreta (AABGA) and the American Horticultural Therapy Association (AHTA). As always, the CBHL meeting was exciting and provided an important forum for the exchange of information among colleagues from across the U.S., Canada, and several other countries. This year the strategic plan was approved. I had chaired the planning committee, and we were delighted that the CBHL membership accepted our work of two and a half years, enabling us to disband our committee and turn implementing of the plan over to the Committee on Committees, a group composed of all CBHL committee chairs, the Board, and several members who work in volunteer capacities in the organization. The plan may be viewed on the Web at [huntbot.andrew.cmu.edu/CBHL/CBHL-Plan.html](http://huntbot.andrew.cmu.edu/CBHL/CBHL-Plan.html).

John Reed (New York Botanical Garden) and I exhibited for CBHL, AABGA and AHTA the posters that we had developed with Malcolm Beasley (The Natural History Museum, London) on behalf of CBHL for the XVI International Botanical Congress in 1999. One poster highlighted the preservation problems associated with various electronic media, and the other discussed the difficulties

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Meeting of the 2000–2001 CBHL Board in Denver, Colorado. Pictured front, left to right: Cees Lut, National Herbarium of the Netherlands (guest); Charlotte Tancin, Hunt Institute for Botanical Documentation. Standing, left to right: Susan Fugate, National Agricultural Library; David Lane, University of New Hampshire; Céline Arseneault, Jardin botanique de Montréal; Barbara Pitschel, Strybing Arboretum Society; Mary Ellen Armentrout, Herrick Memorial Library; John Reed, New York Botanical Garden.

## In Memoriam

### **Joseph Calcutta (1911–2001)**

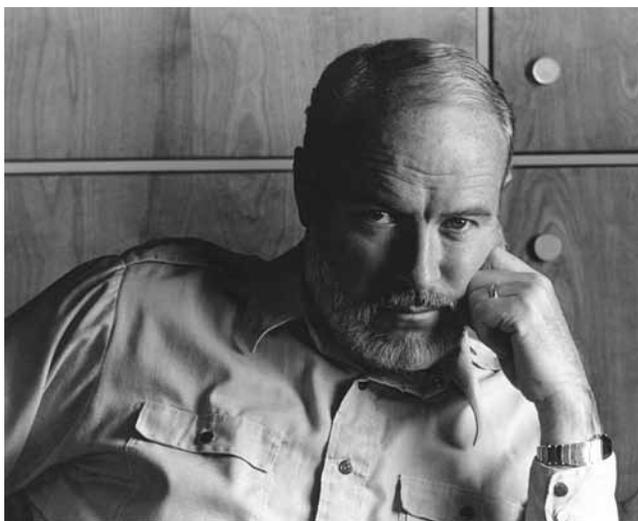
Following a long employment with the Hunt family, Joseph Calcutta was the operations manager at the Institute from 1967 until his retirement in 1978, after which he continued as operations consultant. He is survived by his wife, Margaret Ann, and five children, Sr. Margaret Ann, Joseph, James, Gerard and Francis.

I had been at the Institute for a little over a year when I met Joe in 1999 during an exhibition. When he learned that I was a new employee, he was eager to take me on a proper tour of the Reading Room, the elegant space fashioned by Mrs. Hunt after her library. This gorgeous room is, frankly, a little intimidating. Like the decorative arts collection at any museum, it invites respectful gazing from behind the safety of glass doors. I had yet to muster the courage to tread upon the Savonnerie rugs woven on 17th-century looms in Aubusson. The echo of my shoes clicking across the teakwood parquet imported from Thailand was enough to discourage any attempts at exploration. Besides, there were manuscripts to edit.

That night, with the glass doors flung wide, Joe and I glided across the threshold, the barriers of class and time disappearing like mist. Joe recounted stories at each piece of furniture. There was the chandelier Mrs. Hunt spotted from the car in the window of an antique store on Fifth Avenue. The portraits of the children and of Mrs. Hunt gave him pause as he remembered. For Joe, who had seen the originals, even these replicas held a lifetime of memories. I wish I had been prepared to take notes.

Since then, I have read the letters, shuffled through the receipts, and spread out the building plans. I have sorted myth from reality into separate files. I'm no longer reluctant to enter the room. Maybe he did see the past through Mrs. Hunt's rose-colored mirror, but it was a better story when Joe told it.

— Scarlett T. Townsend



*Richard Carroll, self portrait.*



*Gary Arnold, Joseph Calcutta, and Alfred Hunt at the 2nd International preview reception in 1972. The portrait of Mrs. Hunt by Antonio Ortiz Echagüe is in the background.*

### **Richard Carroll (1931–2001)**

After spending 20 years as an art director and television producer at Young & Rubicam in New York and Detroit, Richard Carroll began freelancing in advertising art in 1974. He turned to fine art in 1987, mainly painting hyper-realistic subjects in egg tempera. He held his first exhibition in 1989 at the Alexander Milliken Art Gallery, New York. In the following years his work was included in several group exhibitions including our *7th International Exhibition of Botanical Art & Illustration* in 1992 and the Dr. Shirley Sherwood collection in London. His work was the inspiration for our fall 2000 exhibition, *Gifts of Winter*, which featured six of his paintings in egg tempera. In an introductory essay to his work in *Gifts of Winter*, Carroll described his method: “The shape, edge detail, surface texture and form as revealed in a strong, single source light are the considerations that attract me to choose the inventory from which my compositions are derived. ... Egg tempera is unique in its qualities, and I know of no other medium that allows the versatility in painting subjects of this kind.” His work is also in many private collections in the United States, Canada and Europe.

— (from White and Bruno, *Gifts of Winter*, Pittsburgh, 2000)

## Notes from the field

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in documenting the ongoing history of botany in this age of electronic media and other preservation challenges.

Highlights of the Denver meeting included a presentation by Brian Thompson of the Elisabeth C. Miller Library in Seattle on the recent ecoterrorist firebombing that destroyed much of the library building and some of the collections. Brian showed slides and talked about the staff's response to the disaster and their efforts to recover from it. CBHL 2000–2001 President Céline Arseneault has offered access to CBHL's membership via its online distribution list as a means for the library's staff to continue to provide services during the recovery. Another meeting highlight was a presentation by Cees Lut about the Rijksherbarium, the National Herbarium of The Netherlands, and EBHL. CBHL and EBHL are exploring ways to connect and share information between our organizations.

The busy summer is now over, but the many connections that were made and affirmed will continue.

— Charlotte Tancin

## Anne-Marie Evans lecture and class

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demonstrated the artist's fine touch in outlining germinating beans in a small vellum by Jenny Brasier.

Throughout each day Evans moved from person to person checking progress and offering suggestions. Fond of quotations, she periodically offered interesting ones from da Vinci, Reynolds, Ruskin and others. At the end of the class, students assembled their works in progress together for viewing and comments. At the end of the week, everyone gathered in the Hunt Institute's gallery to study the *10th International Exhibition of Botanical Art & Illustration*.

— Lugene B. Bruno & James J. White

## Recent publications

### **Catalogue [of the] 10th International Exhibition of Botanical Art & Illustration.**

By James J. White and Lugene Bruno. 2001. 184 pp.; 89 color, 14 b&w figs. Pictorial stiff paper cover, \$25.00. ISBN 0-913196-73-8.

This exhibition catalogue features 103 artworks with portraits, biographies and bibliographies of the 75 artists from Australia, Belgium, Brazil, France, Germany, Italy, Japan, New Zealand, South Korea, the United Kingdom and the United States. It also includes a cumulative index of the 890 artists represented thus far in the International Exhibition series.

### **Plant Taxonomic Database Standards.**

#### **No. 2. World Geographical Scheme for Recording Plant Distributions, ed. 2.**

R. K. Brummitt with assistance from F. Pando, S. Hollis, N. A. Brummitt and others. 2001. xv, 137 pp.; 17 maps. Stiff paper cover, \$10.00. ISBN 0-913196-72-X.

This scheme meets the need for a standard yet adaptable system of geographical units for use in recording plant distributions and arranging specimens. Because a purely political arrangement cannot meet all the needs of botanists, the scheme's arrangement compromises between a politically and a phytogeographically oriented system. It identifies geographic units worldwide in a four-level hierarchy, incorporating continents, regions, provinces and countries. Each geographical unit at each level has its own numeric or alphanumeric code. The scheme is presented in five tables, the recognized geographical units are shown in 17 maps, and a gazetteer relates over 2,100 names to the overall system.

The second edition comes some nine years after the first, and, inevitably includes some changes. Although the need for stability has been a major consideration, political realignments have forced new concepts. Some of these have necessitated changes at the national level, such as the segregation of Eritrea from Ethiopia and the division

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# Bulletin

of the Hunt Institute for Botanical Documentation

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# Linnaean Nomenclature in the 21st Century

## A Workshop to Integrate Traditional Nomenclature and Phylogenetic Classification

26–28 June 2002  
Pittsburgh, Pennsylvania

The Hunt Institute for Botanical Documentation, Carnegie Mellon University, and the Department of Botany, National Museum of Natural History, Smithsonian Institution, invite expressions of interest from potential participants in a workshop to develop specific recommendations for a workable integration of traditional Linnaean nomenclature and modern phylogenetic classification such that the advantages of both are retained. This will be a “shirt-sleeves” meeting limited to 15 invited participants selected for a diversity of relevant expertise and involvement with significant aspects of the topic, and open-minded commitment to addressing the challenge of the workshop and achieving its practical goal. There will be no auditors, the program will include no speeches or presented papers, and soapboxes will be checked at the door. The moderators will be Bob Kiger of the Hunt Institute and John Kress of the Smithsonian, who will develop a detailed agenda in consultation with the participants after their selection and prior to the workshop. Overall, the agenda will encompass, first, achieving a comprehensive accounting and accurate characterizations of perceived incompatibilities between Linnaean and phylogenetic nomenclature and classification in their present states, and second, finding solutions to achieve functional congruence.

Lodging and meals during the workshop will be provided for each participant, and subventions for travel costs up to \$1,500 per person will be available.

Expressions of interest with a short statement of objectives for participating in the workshop should be received by 31 January 2002, directed to either:

Robert W. Kiger, Director  
Hunt Institute  
Carnegie Mellon University  
Pittsburgh, P.A. 15213 U.S.A.  
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W. John Kress, Chairman  
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## Recent publications

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of Czechoslovakia into Czech Republic and Slovakia. Others are due to the recognition of new administrative units within larger countries, such as Nunavut in Canada, Uttaranchal in India and Chongqing in China. A few changes also have been made in order to make better phytogeographical sense, such as the separation of all Himalayan states from the main body of India, and the uniting of New Guinea and the Solomons to form Papuasia. Others are merely a matter of nomenclature brought about by political name changes. All innovations in the second edition are tabulated to assist database managers in adapting to the new edition.

Hunt Institute publications are available directly from the Institute. Hunt Institute Associates receive a 25% discount on up to four publications. Everyone receives a 40% discount on purchases of five or more publications. For a complete list of publications, visit our Web site. To order these or other publications, contact the Institute.

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