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Gouache of "Persimmons" by James Linton Sain, one of the artworks on display at the Hunt Institute through July 1999.

Lalbagh Botanical Garden artworks on web



Left: Entrance gate to Lalbagh Botanical Garden in Bangalore, India.

Right: A watercolor of *Ipomoea* sp. by K. Cheluviah Raju.



The Dr. M. H. Marigowda National Horticultural Library at the Lalbagh Botanical Garden in Bangalore, Karnataka, India, contains over 1,000 original artworks of which approximately 700 are watercolors, 300 are pencil drawings and 12 are ink, and none of these has been published as far as we can determine.

In the fall of 1996 James White, Hunt Institute Curator of Art, spent two months at the Lalbagh as a Fulbright scholar cataloguing the art collection. He was accompanied by Assistant Curator Eugene Bruno, who photographed the collection for a forthcoming CD-ROM.

The artworks are organized by family on the Institute's Web site at <http://huntbot.andrew.cmu.edu/baclb/lalbagh.html>. We invite you to help us confirm the Latin names in the artwork titles and name any currently unidentified plants. The user ID is "lalbagh," and the password is "cheluviah." Click on the "Lalbagh Artworks" link at the top or bottom of the page. On the page that opens, click on the "Lalbagh Artworks by Plant Families" link to select a family as a starting point. The "Lalbagh Artworks by Plant Families" link opens a separate, smaller browser window that acts as a "Site Index." You can place this window at a convenient location on your monitor screen. In addition to the plant families, there are artworks of insects, which can be viewed by following the Insecta link on the second row of the list, and artworks of unknown subjects, which are divided into four separate pages. Clicking on the artwork's image will open a window with an enlarged, more detailed image of the artwork.

K. Cheluviah Raju was the best and chief artist who worked at the garden between 1884 and 1923. Wasan (full name unknown) is said to have worked there between 1925 and 1943, but we have seen no works signed or attributed to him. Vishudas Ramdas worked between 1943 and 1965 or 1967, and only three artworks are initialed "VR."

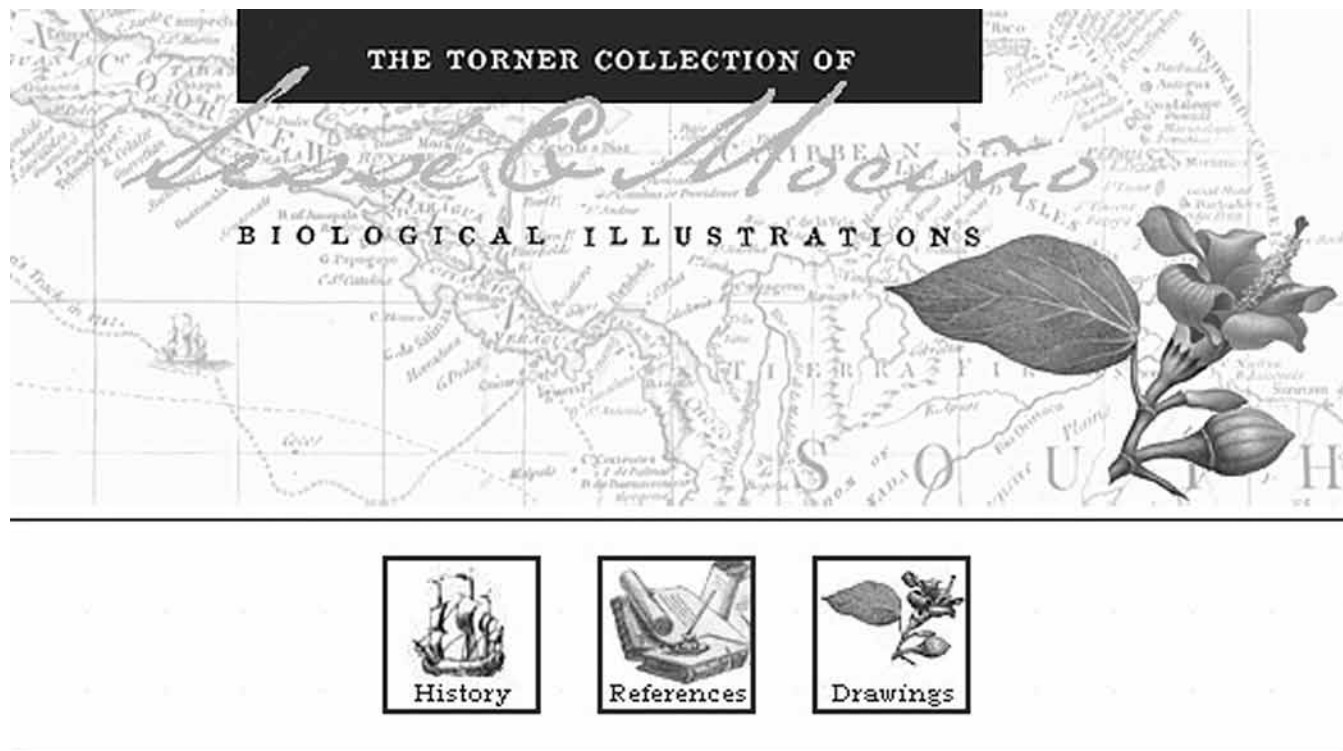
Annual reports published by the Lalbagh between 1884 and 1904 describe the collection as it was being formed. In 1894, 14 plates were forwarded to the Chicago Exposition. In 1899 almost 400 of the drawings were forwarded to the Royal Botanic Gardens, Kew and acknowledged by botanist Sir William T. Thiselton-Dyer, who responded to John Cameron, superintendent of the Lalbagh, that a selection might well be published in Bangalore. The drawings then were forwarded to the Royal Botanic Gardens, Calcutta, where Superintendent Major D. Prain made authentications, corrections, and additions. Eventually the drawings were returned to Bangalore. In 1907 Cameron authored a 56-page *List of botanical drawings, in water colours, in the collection of The State Botanical Gardens, Lal Bagh, Bangalore*, stating that the garden now possessed a fine collection of 750 colored drawings.

—James J. White



Watercolor of *Plumeria* sp. by K. Cheluviah Raju.

Torner CD-ROM published



Snapshot of the home page of the Torner CD-ROM.

The Torner Collection of Sessé and Mociño Biological Illustrations is available on CD-ROM. In 1981 the Hunt Institute acquired the original collection of botanical and zoological illustrations made during the Spanish exploring expedition of 1787–1803 sent to New Spain under the command of Martin de Sessé y Lacasta and Jose Mariano Mociño. The collection comprises approximately 2,000 watercolor drawings and sketches; about 1,800 are of botanical subjects, and the remainder are of various animal species (fish, birds, insects, reptiles and small mammals). It was purchased for the Institute's permanent collection by the Hunt Foundation.

The Sessé and Mociño expedition, as it is commonly called, explored extensively in the Caribbean, Mexico and northern Central America, with forays also in Baja

Alta, California, and as far north as Nootka and Alaska. The drawings were executed by a number of artists, the most accomplished of whom were Atanasio Echeverría y Godoy and Juan Vicente de la Cerda. In technical and artistic quality, Echeverría's work compares favorably with any other in the history of biological illustration. Notwithstanding this artistic excellence, the chief value of the collection lies in its scientific and historical significance.

In addition to 1,989 full-color digital reproductions, the CD-ROM contains a catalogue and a historical introduction by Rogers McVaugh, noted authority on the expedition. The drawings may be searched by genus, family, title or accession number. A larger resolution image of each artwork is available. A special feature of the CD-ROM is the

Curator's Choice, which permits the user easily to view one hundred of the most beautiful and interesting examples from the collection.

Produced by the Hunt Institute for Botanical Documentation and The Universal Library and published by the Carnegie Mellon CD Press, the CD-ROM is available from the Hunt Institute for \$40 plus shipping and handling of \$4 per disk within the U.S. and \$6 per disk outside the U.S. The CD-ROM requires a color monitor and a Web browser, preferably version 4.0 or higher of Netscape Navigator or Microsoft Internet Explorer. Subsequent CD-ROMs will include the Hitchcock-Chase Collection of Grass Drawings and the U.S.D.A. Forest Service Collection.

—James J. White

Recent and upcoming art exhibitions

James Linton Sain paintings on display

Hunt Institute is displaying "Botanical Paintings by James Linton Sain," an exhibition of 50 contemporary botanical works on paper. The artist is quoted as saying, "There is more to painting a flower than painting the petal, the stamen, the leaf. You are painting a thing of beauty. Flowers are not pragmatic, they are great fire bursts of beauty." James Sain was born in Nashville, Tennessee, in 1936, and he attended the Harris Advertising Art School in Nashville from 1955 to 1957. He worked at a series of commercial jobs (Senior Designer, Wayne Carlson Hand Screened Wallpaper; Theatrical Designer, Seattle Opera; Visual Merchandising Director, Gimbel's and Bloomingdale's) until 1984. During a visit to Lynchburg, Virginia, that year, he discovered the beauty of the Blue Ridge, and soon after that he moved from New York to Virginia to become a full-time painter of botanical subjects. Sain currently resides in Lovingsston, and he continues to work on a series of paintings that include: the wildflowers of the Eastern slope of the Blue Ridge, domestic garden flowers, and vegetables, fruits and herbs. He prefers to paint with gouache on a hand-milled, linen rag paper made in London because "it was like putting satin to satin...the colors floated and they were imparted into the paper, too." He considers his style to be similar to classical botanical illustration; his subject is painted in a natural pose and there is usually a detail of a flower or seed drawn in graphite. Referring to his subject matter in an interview for *Albemarle Magazine* in 1995, Sain noted that, "These plants are not manicured for portraiture. This is what I see when I gather the plant. We are just like plants. We are mortal and we have ragged edges, torn places and disease, if you will. Doesn't the imperfection add to its beauty?"

Sain's "Great White Trillium" triptych was in the Institute's 6th International Exhibition of Botanical Art & Illustration in 1988. That same year, he won a Grenfell medal from the Royal Horticultural Society in London for his painting "Cantaloupe." He has had one-person exhibitions at the Terrebonne Museum, Southdawn Plantation, Houma, Louisiana; Historic Kenmore Museum, Fredericksburg, Virginia; American Horticultural Society in Mount Vernon, Virginia; Adams Davidson Galleries, Washington, D.C.; the U.S. National Arboretum, Washington, D.C.; Maier Museum, Randolph-Macon Women's College, Lynchburg, Virginia; and Wintergreen Mountain Village, Wintergreen, Virginia. The exhibition is on display through 20 July 1999; our gallery is open on weekdays from 9 a.m. to noon and from 1 to 5 p.m.

9th International Exhibition

The Institute presented its 9th International Exhibition of Botanical Art & Illustration from 12 October 1998 to 26 February 1999. In preparation since 1995, when the Institute staged its last International, this show contained 109 artworks by 76 artists from Brazil, Canada, England, India, Italy,

Mexico, New Zealand, Japan, South Africa, The People's Republic of China and the U.S., including loans from the Japan Association of Botanical Illustration and individuals throughout the world.

Over 160 artists from around the world attended the preview reception and artists' colloquium and luncheon hosted by Galison Books of New York. The Institute hosted the fourth meeting of the American Society of Botanical Artists at the nearby Holiday Inn. Plans are already in progress for their seventh annual meeting, which is to be held in Pittsburgh to coincide with the opening festivities of our 10th International in the fall of 2001.

A full-color, illustrated catalogue with biographical data, portraits of the artists, and reproductions of the artworks is on sale at the Institute. 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 totals about 816. The works included in this exhibition prove that in the world of art the infinite variety of plant forms and colors still holds special fascination and offers undiminished challenge and delight.

Selections from the full exhibition are included in a travel show that will circulate to museums, schools, botanic gardens and other institutions. The travel show already has a booking in July at the McDonough Museum of Art in Youngstown, Ohio, and in September at the Sternberg Museum of Natural History in Hays, Kansas.



Left to right: 7th International artists Sheila Siegerman and Pamela Stagg and 9th International artists Carol Paton, Carol Ann Morley, Vichai Malikul, Kie Yamaguchi and Margit Koritar at the preview reception for the 9th International Exhibition of Botanical Art & Illustration in October 1998.

Contemporary botanical artists and illustrators represented in the 9th International Exhibition of Botanical Art & Illustration

Suezan Aikins, Mary Chambers Bauschelt, Marcus Beaven, Elizabeth Beemster, Marjorie Blamey, Robin Brickman, Alison Brown, Steve Buchanan, Lucilla Carcano, Zoë Carter, Milena Casadei, John Cody, Jill Coombs, Elisabeth Dowle, Beverly Duncan, Mary Emily Eaton, Lady Margaret Ann Eden, Elvia Esparza Alvarado, Richard Fiorino, Sylvia Ford, Rei Fukuzawa, Joan Geyer, A. Margaret Graeb, Josephine Muriel Hague, Yvonne Hammond, Georita Harriot, Joseph Jeyarani, Yumi Kamataki, Tobin Keller, Martha G. Kemp, Karen Kluglein, Yasuko Kodaka, Margarit Koritar, Joanna Asquith Langhorne, Abby Leigh, Thalia Lincoln, Julia Loken, Ruth MacDonald,

Vichai Malikul, Sheila Mannes-Abbott, Carol Ann Morley, Lorraine Moseley, Yasuko Murakami, Trudy Nicholson, Álvaro Nunes, Cathy Pasquale, Carol Paton, Denise Pelletier, Juliet Percy, Valerie Price, A. Rajasekaran, Louisa Rawle, W. Scott Rawlins, Elizabeth Rice, Jane Roberts, Masako Sasaki, Kaho Sawada, Sara Anne Schofield, Pandora Sellars, Elizabeth Smail, Claire Linder Smith, Camilla Speight, Cyril Stocks, Marjorie Stodgell, Judi Stone, Fumiko Sugizaki, Kiyohiko Sugizaki, Aurora Tazza, Kazuko Tajikawa, Miyako Takahashi, Margaret Tebbs, Hiroshige Usui, Barbara Volas, Kie Yamaguchi, Mu Zang and Xio-lian Zeng.



Watercolor of "Norfolk Beefing" by 9th International artist Elisabeth Dowle.



"Floral Wreath," an acrylic watercolor painting by Masao Saito.

Masao Saito exhibition

"Fruits, vegetables and flowers: Super-realistic paintings by Masao Saito" was displayed at the Institute from 13 April through 4 September 1998. This display of 50 paintings, was Saito's first one-person exhibition outside Japan. Two of his paintings were included in the Institute's 8th International Exhibition of Botanical Art & Illustration in 1995/1996 and the subsequent travel show. The artist is a free-lance illustrator specializing in acrylic watercolor. A master of the airbrush technique, Saito has written

books on super-realistic illustration, including botanical subjects, and made videos on his technique of illustrating fruits, vegetables, and other food. He has won awards in Japan and in London for advertising, calendars and posters. His "Motorcycle 750" and "Strawberry Cake" are in the collection of the Miyagi Prefectural Museum in Japan.

Exhibitions in the Works

The Hunt Institute, in cooperation with Chatham College in Pittsburgh, will present the first North American exhibition of Mumbai/Pune artist Arundhati Vartak's distinctive paintings of common Indian trees from 16 September 1999 through 29 February 2000. An exhibition of approximately 40 watercolors inspired by both Indian miniatures and her own observations of nature will be on display at the Hunt Institute, and a number of sketches will be on display at the Chatham College Gallery of Art from 31 August through 30 September 1999. Until press time in late June 1999, contributors of \$100 or more may have their names listed in the front of the full-color, illustrated catalogue. Please contact James White at the Institute for additional information.

Other upcoming exhibitions include a selection of botanical paintings by members of the Chelsea Physic Garden Florilegium Society (spring 2000) and *Winter*, which will display the beauty of this season, with a grouping of Charles Pitcher's trees, Richard Carroll's forest litter, plus colored leaves, and dried fruits from the Institute's collection (fall 2000).

— Lugene Bruno



Watercolor of "Neem (Indian Lilac)" by Arundhati Vartak.

Franz Carl Mertens Collection



Franz Carl Mertens (1764–1831) was a plant collector, particularly of algae; compiler of a famous herbarium; author of an altered and elaborated edition (1823, 1826, 1831) of Johann Christoph Röhlings's Germany's Flora; and Principal of College of Commerce, Bremen. This lithograph was made by his son Carl Heinrich in 1825 and printed by C. Hullmandel.

In 1961 Dr. Mildred Mathias (1906–1995), internationally known botanist from the University of California, Los Angeles, learned that the descendants of Franz Carl Mertens (1796–1830), German professor and algologist, lived in Los Angeles and had in their possession a collection of letters that botanists from many nations had written to their great-grandfather. Mrs. Thekla Mertens Widney and Miss E. Carmen Mertens were elderly and wanted to place the letters in a repository where they would be preserved, appreciated and made available to researchers. When Dr. Mathias saw the collection, she realized its importance to the botanical world and wrote to Dr. George M. Lawrence (1910–1978), the first Director of the Hunt Botanical Library, recommending that he examine the collection because “the letters are full of lists of plant names, descriptions, etc., and look like a gold mine of interesting botanical history.” In April 1962, the Mertens collection

was purchased by Mr. and Mrs. Roy A. Hunt and deposited in the Archives of the Hunt Botanical Library.

Franz Carl Mertens was born on 3 April 1764 in Bielefeld and died in Bremen 19 June 1831. His father, Clamor Mertens, was the only son of a distinguished but impoverished noble family. Because there was no money to send Franz Carl to school, he was taught at home by his father, but his mother was determined that Franz Carl would attend classes to prepare him to enter a university. Through her efforts with various city officials, she was able to arrange that Franz Carl take classes with the son of an official. Once given the opportunity, Mertens' intelligence and industriousness attracted the attention of individuals able to guide and assist him with the financing of his education. He studied theology and languages at the University of Halle and was offered a teaching position at Bremen Polytechnic College. His days were taken up with lessons and preparing class lectures, but he devoted every spare minute to his main interest — the study of botany. Through a friend he met Albrecht Wilhelm Roth (1757–1834), German physician and botanist at Oldenburg. Mertens and Roth went on collecting trips together, and Mertens described a number of algal species and illustrated all of the algae in the third volume of Roth's *Catalecta botanica* (1806). Mertens traveled throughout Europe and Scandinavia visiting botanists and gardens. He exchanged letters and specimens with many notable natural scientists.

Two hundred sixty-three of these letters are now in the Hunt Collection. They are tipped into a bound volume and include letters from: Carl Adolphe Agardh, J. B. G. M. Bory de Saint-Vincent, Augustin Pyramus de Candolle, Adelbert von Chamisso, Louis August Deschamps, Rene Louiche Defontaines, Ambrose M. F. J. Palisot de Beauvois, Alexander Postels, Dawson Turner and many others.

Along with the letterbook, the collection includes: a personal notebook (cover title is *Das Blaue Buch*) belonging to Professor Mertens with handwritten notes in German on many topics including anecdotes, biographies, quotations, memoranda, and caricature sketches; an ink wash drawing, signed by Alexander Postels, of the ship *Corvette* on its circumnavigation of the world in 1829; a sketchbook by Franz Carl Mertens depicting a botanical field trip from Bremen to Bassum, 25 July 1806, and including three separate caricatures by Mertens made on the trip; a pen and ink sketch of Mertens' home at Bremen drawn by his son Carl Heinrich Mertens (1796–1830); and a lithograph of Mertens made by his son Carl Heinrich in 1825 and printed by C. Hullmandel. Two small volumes complete this collection:

Stachow, C. L. [ca. 1840].
Professor Dr. Franz Carl Mertens, Vorsther der Handelsschule in Bremen. 154 pp. This German biography is a reprint of pages 239–392 from a rare German work titled, “Biographische Skizzen verstorbener Bremischer Aerzte.”

An English translation of the above volume by Mertens' great-granddaughters, Carmen Mertens and Thekla Mertens Widney. Los Angeles, 1960. 97 typescript pages.

Handling an 1817 letter written by Stephen Elliott or an 1819 letter by Edward Forster, one understands the excitement felt by Dr. Mildred Mathias when she first saw the collection at the home of Mertens' great-granddaughters in 1961.

— Anita L. Karg

Archival exhibit on frontier botany at Missouri Botanical Garden

In June of 1926 Agnes Scott boarded the Southern Pacific Overland Limited in Chicago, bound for the Pacific Northwest with her family, having no idea how this train ride would change her life. On that trip she met Percy Train, who would woo her away from her librarian's job in the Windy City in favor of life in the wilderness of Nevada. The Trains and others in the field collected plant specimens for the University of Nevada and the U. S. Bureau of Plant Industry, under the direction of Dr. W. Andrew Archer, from 1937 to 1940.

The Trains set up camp in the desert and lived off the land by fishing, hunting, and eating plants. They interviewed Nevada natives about the plants' medicinal qualities with Agnes serving as chief translator and transcriptionist, dried their specimens over campfires, and sent thousands of specimens, along with their "Indian" names and uses, back to Archer and James Henrichs. The plant collections of the Nevada Indian Medicinal Plant Project included *Lithospermum ruderale*, an important ingredient in the birth control pill, and *Larrea divaricata*, which was developed into a food preservative in time to ship foods to U.S. troops in the Pacific during World War II.



Percy Train drying 400 ventilators and blotters while collecting plants on a sagebrush-covered mountainside in Big Creek, Nevada, for the Nevada Indian Medicinal Plant Project, U.S. Bureau of Plant Industry.

This story and others will be archivally fleshed out when Douglas Holland, archivist at the Missouri Botanical Garden in St. Louis, and Angela Todd, assistant archivist at the Hunt Institute, co-curate an archival exhibit on "North American Frontier Botany" to be displayed at the XVI International Botanical Congress, which will convene in St. Louis, August 1–7, 1999. Details about the Congress are available online at www.ibc99.org. The exhibit will be hung in the Monsanto Center, on the grounds of the Missouri Botanical Garden, after which it will be displayed in the gallery at the Hunt Institute.



Agnes Train holding a catch of rainbow trout at Lamoille Lake, Ruby Mountains, Nevada, August 1940.

This exhibit will explore how botany was executed in the westward-moving North American frontier and the importance of archives in documenting that history. Frederick Jackson Turner noted that the 1890 census report declared the end of the American frontier; Turner consequently formulated his "frontier hypothesis" that "the existence of an area of free land, its continuous recession, and the advance of American settlement westward, explain American development" (*The Significance of the Frontier in American History*, Washington, D.C., 1894, p. 199). According to J. L. Reveal, "the closure of the American frontier in 1890 was signified by the settlement of the land by people. The botanical frontier lagged behind for there were still remote regions to be explored for their botanical treasures." Reveal argues that "without a definable region where novelties are to be expected, one must conclude that the botanical frontier ended in 1950" (*Ann. Missouri Bot. Garden*, 78: 65–80, 1991). But Susan Milius has recently written a piece on previously unknown plants in our own backyards, implying that the gap between the frontier and what she calls "doomsday predictions about the end of discoveries" may not be completely closed (*Science News*, Vol. 15, 2 Jan. 1999). This exhibit hopes to raise questions and promote thinking about the relationship botany has to the frontier.

This traveling display will consist of archival documents and specimens garnered from the collections at the Hunt Institute and the Missouri Botanical Garden. Importantly, this exhibit is comprised completely of photographs and documents from botanists' private collections, which in turn have been graciously donated to research repositories. We encourage botanists to consider, at this historical moment of increasing technology and ephemerality, saving and donating documents of history to their home institutions or a research facility. For more on why and how to save, see Charlotte Tancin's piece on page 12.

— Angela Todd

Departmental news

Notes from the Archivist

Walter H. Hodge, economic botanist, plant collector, explorer and photographer, began sending photographs and biographical information to the Hunt Institute shortly after its founding in 1960 as the Rachel McMasters Miller Hunt Botanical Library. In 1967 he began to send us his papers, and we have been receiving boxes of material on a regular basis. Recently we received the original journal he kept while on a 1951 U.S.D.A. exploration of southern Africa. Researchers in economic botany have and will continue to find this collection an invaluable resource.

William L. Stern, Professor of Botany, University of Florida, expert wood anatomist and advocate of the importance of archival information to the history of botany, was instrumental in obtaining the papers of the International Association of Wood Anatomists (IAWA) for preservation in the Archives of the Hunt Institute. The IAWA collection was received in 1982 and begins with the correspondence of 1930 when the organization was formed and continues through 1957. In 1988 Dr. Stern began to deposit his professional papers with us, and we have been receiving his collection at regular intervals. In 1998 Dr. Stern sent us a photocopy of a handwritten autobiographical manuscript by Katherine Esau, who was an expert in the field of plant anatomy and morphology.

A recent acquisition is the collection of Rogers McVaugh, Emeritus Professor of Botany, University of Michigan; Research Professor, University of North Carolina, Chapel Hill; Adjunct Research Scientist, Hunt Institute for Botanical Documentation. Professor McVaugh's papers reflect his work as a plant collector, explorer and historian and will be a fertile resource for researchers. An acknowledged expert on the Sessé and Mociño expedition, he is one of the compilers of the CD-ROM of the Torner Collection of Sessé and Mociño Biological Illustrations conserved in the Hunt Institute.

— Anita L. Karg



An example of Hideo Koizumi's handwritten notes from Koizumi Hideo Shokubutsu Zushu.

Notes from the Librarian

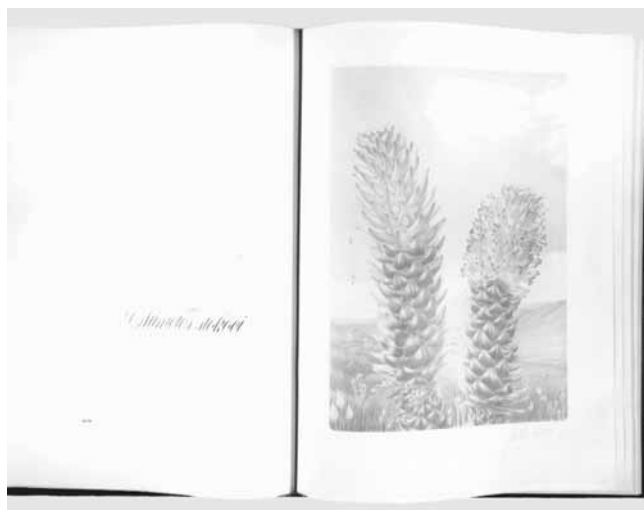
In the last year the Library was fortunate to receive numerous gifts for which we are grateful. I would like to highlight a few of these acquisitions.

One is a book received from Yatake, a publishing house in Sapporo, Japan. A local colleague notified me about a publication suitable for our collection that was mentioned in an article titled "Books not in the Bookstore" in Japan's *National Diet Library monthly bulletin*. From her description, the book seemed a valuable and useful addition to our library, although perhaps not easily acquired through the usual channels. Curator of Art James White and I wrote to the publisher and inquired whether they would consider donating a copy of this publication for use in our Library. Michi Yatake very kindly responded and sent a copy of the book as a gift to Hunt Institute.

Koizumi Hideo Shokubutsu Zushu is edited by T. Shimizu. This beautifully designed and produced book focuses on a collection of detailed plant illustrations by the botanical scholar Hideo Koizumi (or Koidzumi), who lived from 1886 to 1945 and collected plants in Japan in the early decades of this century. The book also includes biographical information and photos of Koizumi and several mountain locales important to his work. His botanical illustrations are presented in 125 plates, including six pages showing his handwritten notes about some of the illustrated plants. Those notes are written in botanical Latin, while the text of the book is in Japanese.

Although we have information about him in the archives' biographical files, the work of Hideo Koizumi was not represented in our library until Michi Yatake's generous gift.

Two other notable acquisitions from 1998 are works illustrated by Thalia Lincoln and held by few U.S. libraries. One of these is John Patrick Rourke's *Mimetes: An illustrated account of Mimetes Salisbury and Orothamnus Pappe, two notable Cape genera of the Proteaceae* (Cape Town, Tiyan Publishers, 1982). This sumptuous folio volume, published in a limited edition of 500 copies, contains an authoritative, fully illustrated taxonomic study of *Mimetes* and *Orothamnus*, two genera of the Proteaceae family for which no such study apparently had been done since 1912. Rourke researched and wrote the text, and Lincoln illustrated the flowers in the context of their natural settings in the mountain area of the western Cape. Lincoln's technique of using layers of color pencil on Bristol board, from a palette of 72 colors, to convey the waxy translucence of the foliage of these plants is described in the foreword. The scale of the book is such that the plants can be shown life-size. The book arrived with four loose plates that are now in our art collection. We received this gift from Dr. and Mrs. Keith Meintjes, friends of the artist.



An illustration by Thalia Lincoln from *Mimetes*: An illustrated account of *Mimetes Salisburi* and *Orothamnus Pappe*, two notable Cape genera of the Proteaceae.

The other work illustrated by Thalia Lincoln and recently received is *Flowers of southern Africa: The Sappi selection* (Braamfontein, South Africa, Sappi Ltd., 1995). Issued in a leatherette box with matching slipcase, this limited-edition portfolio contains 13 color prints of artist's proofs of indigenous flowers from southern Africa, rendered in the same technique used in *Mimetes*. Each print is accompanied by a page of descriptive text written by one of three authors: John Patrick Rourke, Graham Duncan, and Ernst van Jaarsveld. All three are on the staff of the National Botanic Garden, Kirstenbosch, with Rourke at the garden's Compton Herbarium. Sappi commissioned the project in 1989, and Duncan and van Jaarsveld supplied the specimens used for reference in producing the illustrations. This gift came to us from a donor who prefers not to be identified.

Walter D. Hodge, who has also given papers, photos and related items to our archives, donated from his working collection three dozen books on ethnobotany, economic botany, regional floras, agricultural history, and travel and exploration whose areas of focus include Japan, Australia, Africa, the Caribbean, and Central America.

Rogers McVaugh has also recently given a number of books to the Library. In collaboration with Dr. McVaugh, Richard Rabeler of the University of Michigan Herbarium sent a large collection of reprints. This gift included about 113 reprints of articles and reviews by Dr. McVaugh, 38 issues of *Phytologia*, another group of 15 reprints by Harley Harris Bartlett, and 18 early *Bulletins* from the New York State Museum. Some of the reprints from these gifts are biographical and will be added to the archives collection.

In addition to the gifts mentioned here, we have received many other items for the Library in the past year, and we very much appreciate the thoughtfulness of the donors.

— Charlotte Tancin

Kurokawa named honorary curator

The Hunt Institute for Botanical Documentation is pleased to announce the appointment of Mr. Kazunori Kurokawa as Honorary Curator. Mr. Kurokawa is one of the founders of The Japan Association of Botanical Illustration. For the past decade he has gathered artworks and biographical data from thirty leading Japanese botanical artists for our International Exhibitions of Botanical Art & Illustration. Mr. Kurokawa has made a number of visits to the Institute, bringing some of the artists with him. He and the Institute have had a frequent correspondence regarding many aspects of botanical art and literature. One notable result of this communication was the successful exhibition of Dr. Shirley Sherwood's collection in Tokyo. Mr. Kurokawa's recent retirement will enable him to pursue even more actively his interest in this field, providing encouragement to Japanese artists, expediting the exchange of knowledge between our countries, and, in Mr. Kurokawa's words, "contributing to international understanding through botanical art and illustration."

1998 Lawrence Memorial Award



J. Chris Pires at the University of Wisconsin-Madison is the recipient of the 1998 Lawrence Memorial Award. A student of Professor Kenneth J. Sytsma, Mr. Pires has undertaken a study on the integrating biosystematics and phylogenetics of the Themidaceae. He will use the proceeds of the Award for travel in Mexico and the Pacific Northwest 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, including literature and exploration.

Botanical charts at the Hunt Institute

The Hunt Institute's collection contains four incomplete sets of instructional wall charts from the late 19th and early 20th centuries. These consist of lithographs, some with hand coloring, measuring approximately 66 x 82 centimeters.

Originally consisting of 120 plates, *Botanische Wandtafeln* (Berlin, Paul Parey) covers anatomy, morphology and systematics. The Institute's set is missing plates 1–10, 25, and 26. Artists credited include L. Kny, W. Zopf, A. de Bary, Tulasne, O. Brefeld, A. Riocreux, E. Bornet, C. Müller, M. Woronin, E. Heinricher, and Th. Waage. Printmakers are E. Laue, von Laue, and W. A. Meyn. Unfortunately, the plates are untitled, and no explanatory text is available to us. Rudolf Schmid, Department of Botany, University of California, Berkeley, reports that this series, issued by Leopold Kny, was published from 1874 to 1911 and in 1911 cost \$115. (See "The phenomenon of botanical wall charts (botanische Wandtafeln) from 1874 to 1914," *American journal of botany*, 72(6): 879, an abstract of a talk presented at the meeting of the American Institute of Biological Sciences held in August 1985 at the University of Florida, Gainesville; also "Wall charts (Wandtafeln) —

Remembrance of things past," *Taxon*, 39(3): 471–472, 1990.)

The Institute's *Pflanzenphysiologische Wandtafeln von Frank und Tschirch* (Berlin, Paul Parey), covering anatomy, morphology and physiology, is numbered through 60, but plates 1, 3–10, 25, 26 and 49 are missing. According to Schmid, this series was published from 1889 to 1894 and in 1894 sold for \$45.

Our collection includes nine charts on systematics by Walter Hood Fitch from *Prof. Henslow's Botanical diagrams. Drawn by W. Fitch, for the Committee of Council on Education: Department of Science and Art, Phaenogamous plants*, 1857. The total number of charts in this set is unknown to us. They were printed by Day & Son.

The Institute's collection also includes 14 of 15 plates of *Planches de Physiologie Végétale* (Brussels, Léo Errera and Émile Laurent; H. Lambertin, editor) covering anatomy and physiology by artists G. Duyk, A. S. Lavalette, G. Lavalette, L. E. Lavalette, C. H. Bommer, with some charts containing various combinations of these names. The printmaker is J. L. Goffart. Schmid cites a publication date of 1897.

The lithographs in the four collections cited above are listed by artist's name (or "unknown") in the *Catalogue of the botanical art collection at the Hunt Institute*. All are under "Plant Portraits" except for a few of the Belgian charts, which depict laboratory apparatus and are filed under "Non-botanical." The Institute welcomes any additional information about these charts.

A recent acquisition from Auburn University Herbarium is 100 slides of plant anatomy subjects, distributed earlier in the century by New York Biological Supply Laboratory and Cambridge Botanical Supply Company. Twenty additional slides in this collection are of living plants, cross-sections, and habitat scenes. Auburn owns a set of German charts "sold and distributed by Denoyer-Geppert Company ... Chicago."

Such charts have fallen into disuse with modern visual aids, but in my opinion they remain sources of valuable information, especially for students of plant anatomy and systematics.

— James J. White

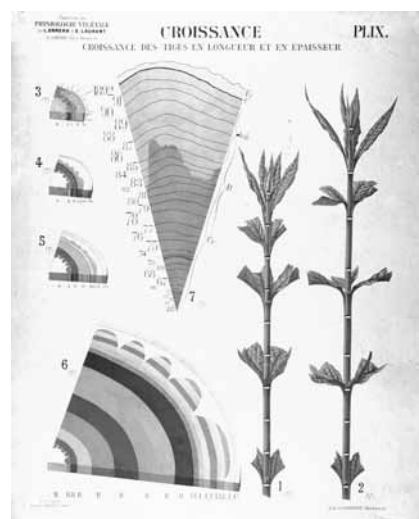
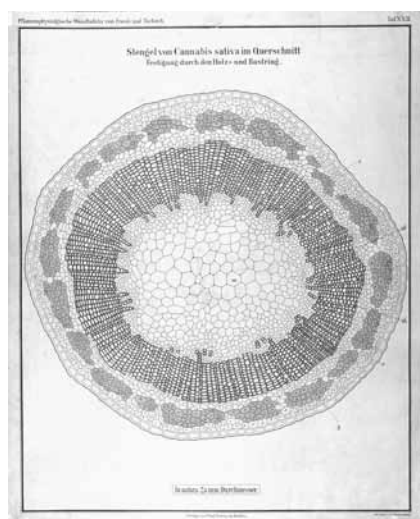


Figure 1. Tafel XI, [*Lythrum*] from *Botanische Wandtafeln*. Figure 2. Taf. XXII, *Stengel von Cannabis sativa im Querschnitt* from *Pflanzenphysiologische Wandtafeln von Frank und Tschirch*. Figure 3. Pl. IX, *Croissance* from *Planches de Physiologie Végétale*.

Recent publications

Catalogue of the botanical art collection at the Hunt Institute. Part 7. Decorative, Horticultural and Non-Botanical Subjects; Supplement to Parts 1–6, Plant Portraits.

Compiled by James J. White with the assistance of Elizabeth R. Smith. 1998. 116 pp.; frontis. Paper cover, \$9.00. ISBN 0-91319-42-8.

A computer-based catalogue of the Institute's art collection, this part lists 966 artworks not categorized as plant portraits, e.g., decorative, horticultural and non-botanical subjects. It also contains a supplement to the Parts 1–6, Plant Portraits, listing 1,418 artworks acquired since the publication of Part 1.

Catalogue of the botanical art collection at the Hunt Institute. Part 8. Index by Higher Taxa to Parts 1–6 and Supplement, Plant Portraits.

Compiled by James J. White with the assistance of Elizabeth R. Smith. 1998. 180 pp.; frontis. Paper cover, \$12.00. ISBN 0-91319-42-8.

One of two indices to the computer-based catalogue of the Institute's art collection, this index by higher taxa from Acanthaceae to Zygophyllaceae refers to entry numbers in Parts 1–6 and Supplement, Plant Portraits.

Catalogue of the botanical art collection at the Hunt Institute. Part 9. Index by Genera to Parts 1–6 and Supplement, Plant Portraits.

Compiled by James J. White with the assistance of Elizabeth R. Smith. 1998. 178 pp.; frontis. Paper cover, \$12.00. ISBN 0-91319-42-8.

One of two indices to the computer-based catalogue of the Institute's art collection, this index by genera from *Abarema* to *Zygosaccharomyces* refers to entry numbers in Parts 1–6 and Supplement, Plant Portraits.

Catalogue [of the] 9th International Exhibition of Botanical Art & Illustration.

By James J. White and Lugene Bruno. 1998. 192 pp.; 85 color, 24 b&w figs. Pictorial stiff paper cover, \$25.00. ISBN 0-913196-64-9.

Portraits, biographies and bibliographies of 109 artworks by 76 artists from 11 countries, with illustrations of works by each. Also includes a cumulative index of the 816 artists represented thus far in the International Exhibition series.

The Torner Collection of Sessé & Mociño Biological Illustrations.

CD-ROM. Catalogue compiled by James J. White, Rogers McVaugh and Robert W. Kiger; Historical Introduction by Rogers McVaugh; Photography, Digital Reproduction, and HTML by Frank A. Reynolds. Produced by the Hunt Institute for Botanical Documentation and The

Universal Library; Published by Carnegie Mellon CD Press. 1998. \$40.00. ISBN 0-913196-60-6.

CD-ROM of 1,989 full-color digital reproductions of watercolor drawings from the 1787–1803 Spanish Royal Expedition to New Spain in the collection of the Hunt Institute, with catalogue and historical introduction. The CD-ROM requires a color monitor and a Web browser, preferably version 4.0 or higher of Netscape Navigator or Microsoft Internet Explorer.

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 more information or to order these or other publications, please contact the Institute.

Bulletin

of the Hunt Institute for Botanical Documentation

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Preservation symposium at the XVI International Botanical Congress

On page seven of this issue of the *Bulletin*, Angela Todd describes an archival exhibit on “North American Frontier Botany” that will be displayed at the XVI International Botanical Congress. One of the underlying messages of that exhibit will be that botanists should be encouraged to consider saving and donating records of their work to their home institutions or a research facility. At the Congress a complementary message will be the subject of a symposium and poster session organized by the Council on Botanical and Horticultural Libraries (CBHL) and cosponsored by the Historical Section of the Botanical Society of America. Conveners of the symposium are Charlotte Tancin, librarian at the Hunt Institute, and Malcolm Beasley, botany librarian at The Natural History Museum, London.

The title of the symposium is “Towards an International Plan for Preserving Botanical Documentation: Critical Problems and Potential Solutions.” Seven papers will be presented by botanists, librarians and archivists on preserving the ongoing record of botanical research for future generations. The speakers will address topics such as the dependence of history on archival and other records; the current shift to new technologies and the effect this will have on botanical documentation; the issues involved in deciding what to save and how to save it; and a description of two strategies for identifying and preserving critical parts of the documentary record of botany. More information is available on the CBHL website at <http://huntbot.andrew.cmu.edu/CBHL/symposium.html>.

— Charlotte Tancin

10(2) *Huntia* forthcoming

The next issue of our journal, *Huntia*, is at the printer. We will mail copies to our subscribers in early May. If you would like to subscribe to *Huntia* or purchase a copy of this issue, please contact the Institute.

Huntia.

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\$30.00. ISSN 0073-4071.

Contents: (1) James J. White, “The botanical art collection at the Lalbagh Botanical Garden, Bangalore, India”; (2) K. M. Matthew, “Little-known south-Indian botanical collectors, collections, records and plant portraits”; (3) James J. White, “Two flower and bird paintings in the City Palace Museum, Jaipur”; (4) James J. White, “A bibliography of natural-history art in India and Sri Lanka”; (5) James J. White, “The Ganga Singh collection of paintings at the Government Museum and Art Gallery, Chandigarh”; (6) James J. White, “Nineteenth-century lithography at the Government College of Art and Craft, Calcutta”; (7) James J. White, “Watercolor studies by Indian artist K. Venkatappa”; (8) M. V. Viswanathan, James J. White and H. B. Singh, “The collection of botanical art in the Raw Materials Herbarium and Museum”; (9) James J. White, “Notes on identifying Mansur’s Tulip”; Book Reviews and Announcements

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