

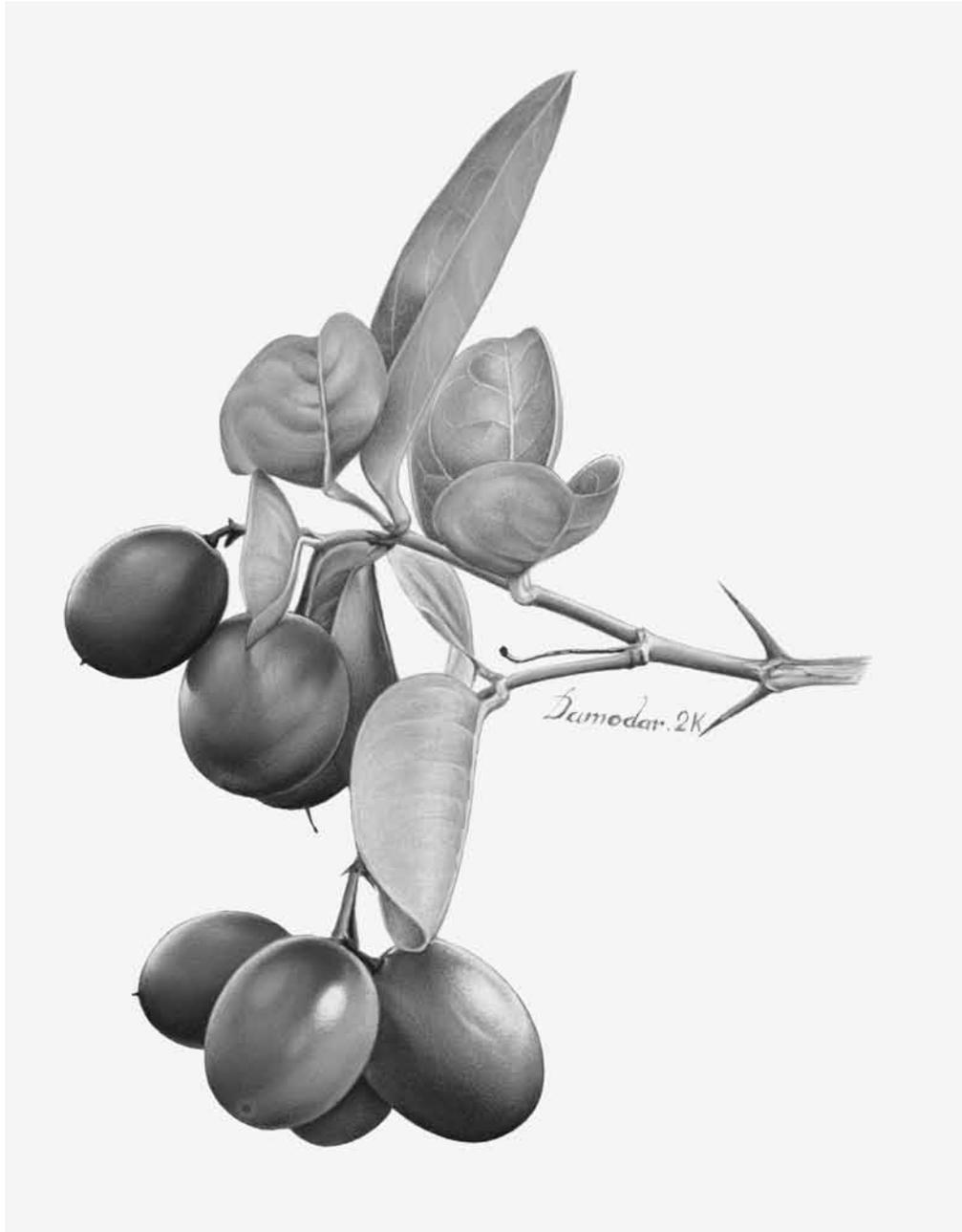


Bulletin

of the Hunt Institute for Botanical Documentation

Carnegie Mellon
University,
Pittsburgh,
Pennsylvania

Vol. 13, No. 1
Spring 2001



Inside

-  Enduring Perfection:
Paintings by Damodar
Lal Gurjar on display
-  Linnaean taxonomy
symposium and exhibit
-  CBHL finds new home
-  Six databases launched on
Web site

Carissa carandas, tempera by Damodar Lal Gurjar, 2000,
one of the artworks from the Enduring Perfection exhibition
on display at the Hunt Institute through July 2001.

Current and upcoming exhibitions

Paintings by Jaipur artist Damodar Lal Gurjar on display

The exhibition *Enduring Perfection: Paintings by Damodar Lal Gurjar* is currently on display in the Hunt Institute gallery through 31 July 2001. Damodar Lal Gurjar is influenced by the traditional school of painting from the desert state of Rajasthan, but his technique is a blend of the traditional and contemporary. The forty-five minutely detailed paintings on exhibit range in subject from flowers, fruits and vegetables to wildlife and village scenes of his native India. In his studio Gurjar works on a palette-covered table, with only a water pot, a small selection of sable and squirrel-hair brushes and often a combination of watercolor and tempera paints. He applies color to the paper with a very dry brush, and he uses fine line and dot patterns with a squirrel-hair brush to achieve the varied textures of the subject matter in his paintings. Gurjar's painting *Saras Crane* (see illustration) is an example of his effective use of a dot mixing technique. The clarity of the crane and its eggs in a nesting material dominates the foreground. Gurjar creates a smooth transition to the vast depth of field with a softer approach to painting the varied surfaces of water, grass and sky. He often uses his own photographs as a reference, but his technique and style of painting transcend and amplify a moment rather than simply represent one. A moment of nature's perfection is captured in his painting *Dahlia* with its two downturned, unopened buds against a clouded backdrop (see illustration). With basic materials Gurjar captures the *surat* (outer likeness) and *sirat* (inner character) of his subject on paper, and on viewing such work as his paintings of onions and pomegranates, all of the senses seem to be affected.

Gurjar was born in 1958 in the village of Nahira, Rajasthan, and educated at the Rajasthan School of Art. He has made his career as a freelance artist painting numerous private commissions, especially miniatures, in watercolor, gouache



Dahlia, tempera by Damodar Lal Gurjar, 2000.



Saras Crane, tempera by Damodar Lal Gurjar, 2000.

and tempera. One-person exhibitions have been held at the Ranthambhore School of Art in Sawai Madhopur in 1990 and the Crafts Museum in New Delhi in 1994. Gurjar's paintings have been included in two former exhibitions in the Hunt Institute's gallery (*7th International Exhibition of Botanical Art & Illustration* in 1992 and the *Natural-History Paintings from Rajasthan* in 1994), and two of his paintings were included in the exhibition *30 Curators* at Concept Art Gallery in Pittsburgh in 2000. Gurjar received a State Award from the Rajasthan Lalit Kala Academy and an All India Award by the Department of Environment in 1999. His work is almost unknown outside of India, and this is his first one-person exhibition in the United States.

Gurjar attended the preview reception and conducted a demonstration at Chatham College (see article on page four) before traveling to New York City. In London he attended a presentation at Sotheby's in honor of Dr. Shirley Sherwood's new book *A Passion for Plants: Contemporary Botanical Masterworks* (London, Cassell, 2001), in which his artwork is included.

This exhibition of paintings will be on display on the fifth floor of the Hunt Library building at Carnegie Mellon University. Gallery hours: Monday through Friday, 9 a.m.–12 p.m. and 1 p.m.–5 p.m.; Sunday, 1 p.m.–4 p.m. (except 20 and 27 May). The exhibition is open to the public free of charge. A full-color, illustrated catalogue of a selection of the artist's work is on sale at the Hunt Institute, and most of the original paintings on display are available for purchase.



Brussel Sprouts, *watercolor by Christine F. Stephenson, 2000.*

Upcoming exhibition

Hunt Institute's *10th International Exhibition of Botanical Art & Illustration* will be on display 28 October 2001 through 28 February 2002. The works for the exhibition have been received, and we are in the process of collecting biographical data from each artist and beginning the photography for a full-color exhibition catalogue. To date our International series has included 816 artists, and this exhibition will bring a selection of 103 artworks by 75 new artists from 11 countries (England, Australia, New Zealand, Italy, France, Japan, Ireland, Belgium, Brazil, Germany and the United States). Several artists from the United States and abroad plan to attend, and this promises to be another exciting event at the Institute.

The artists include: Helen Allen, Sergio Reynaldo Allevato, Timothy C. Angell, John Armstrong, Mariella Baldwin, Priscilla Baldwin, Sri K. Benham, Stephanie Berni, Valerie Bolas, Vivian Boswell, Rebecca Brown-Thompson, E. Jane Bruce, Lynn Callaghan, Lesley Catchpole, Sally Crosthwaite, Moya Davern, Jaqueline Dawson, Sally Emma Dawson, Siân Dawson, Angelique de Folin, Pierino Delvò, Beverley Ednie, Diana Everett, Gillian Rosemary Foster, Linda Francis, Jenny Freestone, Regine Hagedorn, Carol E. Hamilton, Tadako Hayashi, David Herzig, Barbara Holmer, Constance White Ivey, Hazel Jarvis, Omer Van de Kerckhove, Seiko Kijima, Margaret King, Michiko Kobayashi, Jee-Yeon Koo, Deborah Lambkin, Corinne Lapin-Cohen, Nancy Lawton, Chrissie Lightfoot, David Mackay, Masumi Matsuoka, Lee McCaffree,

Fiona McKinnon, Mali Moir, Polly Morris, Cindy Nelson-Nold, Terry Nolan, Derek Norman, Anne O'Connor, Wendy Alexandra Page, Rose Pellicano, Ida Hrubesky Pemberton, Jenny Phillips, Bryan Poole, Heather Rankin, Celia Rosser, Takeko Sagara, Roberta Sarchioni, Kanei Seki, Julie A. Small, Rafael McKenzie Soares, Christine F. Stephenson, Sheila Thompson, Alisa Tingley, Rufus Toomey, Virginia Tuttle, Patricia A. Villela, Jan-Roeland Vos, Richard Wagener, Judy Wilson, Janet Wood and Keiko Yoshida.

The American Society of Botanical Artists (ASBA) will hold its annual meeting at Carnegie Mellon University (26–28 October) in conjunction with the opening of our International exhibition. Artist members from the United States and overseas will meet to discuss matters pertaining to the organization and also will have an opportunity to share their portfolios with each other. A special afternoon will be set aside for ASBA members to visit the Institute and see the exhibition along with other works of art from our collection and rare books from our library.

Also, the following week, in cooperation with the Hunt Institute, nearby Chatham College Arboretum and Landscape Studies Program will offer *Botanical Watercolor Painting*, a course taught by the internationally renowned botanical watercolor painting instructor Anne-Marie Evans. In this five-day course (29 October–2 November 2001), 18 students will be introduced to botanical painting through observing, drawing and finally painting a plant.

Ms. Evans is the Director of the Diploma Course in Botanical Painting at the Chelsea Physic Garden, England, since 1993; tutor of the Anne-Marie Evans Watercolour Botanical Painting Program at the New York Botanical Garden since 1998; and teacher of master classes at the Melbourne School of Botanical Painting two weeks annually. Author of *An Approach to Botanical Painting* (Oakham, England, Hannaford and Evans, 1993), Evans is a Fellow of the Linnean Society, Honorary President of The Chelsea Physic Garden Florilegium Society, Honorary Director of the American Society of Botanical Artists, and Founder President of the Leicestershire Society of Botanical Illustrators.

This course introduces students to the systematic observation of a plant, which leads to drawing and finally painting it. Observational activity includes study of the plant's structure, posture, and leaf margins through drawing notes and compositional trials, culminating in the final light drawing on the paper surface prior to painting. Students then begin a five-step procedure, which starts with selecting areas for the lightest tonal wash, continues through techniques to suggest relief and three dimensions, and concludes with the realization of significant detail. Throughout instruction Ms. Evans maintains a tight rein on individual progress, insisting that each stage is perfected before the next is tackled.

We regret to inform our readers that the course filled before we went to press. We had posted information about the course on our Web site, and notices were sent to the participating artists.

— Eugene B. Bruno

Damodar Lal Gurjar demonstrates technique

On Saturday 21 April, approximately 15 members of the Allegheny Highlands Botanical Art Society (AHBAS), the newly formed local chapter of the American Society of Botanical Artists (ASBA), gathered at Chatham College to watch Damodar Lal Gurjar demonstrate his painting process. Speaking in a mixture of English and Hindi (translated by Behula Shah, director of the Landscape Studies Program at Chatham College), Gurjar said that this was the first time that he had shown his technique to the public. He said that interest in his artwork and technique does not exist in India and “an artist is thirsty for appreciation of his work.” He also was glad that James White saw his paintings in India and gave him this opportunity to show his work in another part of the world.

Damodar Lal Gurjar quickly pencil sketched a rough outline of a single, red tulip on a cream-colored, 200-year-old cotton paper that he buys in India and re-enforces by gluing a support sheet of new handmade cotton paper with a wheat flour paste. He then painted a reddish-brown outline with poster colour using a fine squirrel-hair brush, visually correcting the contours as he worked. He enjoys the surface finish of poster colours (which are similar to tempera paint) and has developed his own technique in this medium using a mixture of seven or eight colors to achieve the various tonalities in his paintings. As Gurjar worked, he wiped the excess paint from the brush onto the back of his hand so as to keep the brush as dry as possible. Next he mixed a medium hue of red, and applied quick, assured strokes of flat color with a larger sable brush filling the entire penciled areas of the tulip petals. After laying down a few basic tones of flat color for the stem and background petals, he allowed the paint to dry, and the previous outline was still subtly present.

After laying the artwork face-down on a table, Gurjar climbed atop the table holding the edge of the paper with his foot. Using his full weight, he burnished the back of the paper with several vertical strokes with the rounded bottom of a glass. This process flattens the pigment, so that the front of the paper and the applied paint take on the same silky surface. Normally he sandwiches the painting between two layers of “butter paper” (similar to parchment paper). He usually burnishes after the basic color areas are applied. For paintings with a solid painted background, he does burnish the painting twice — once after the flat background layer of paint has been applied, and then again after he adds base colors and highlights for the flowers, leaves etc., sometimes adding up to three layers to cover the dark background. The third layer is added in thin strokes, otherwise the paint would crack in the second burnishing process.

Gurjar then started the process of adding a series of delicate short strokes of a similar tone of red paint to the base layer on the tulip petals with a fine squirrel-hair brush, creating shadow, definition and dimension with each stroke. He



Gurjar demonstrates painting technique to AHBAS members while Behula Shah (standing) translates.

noted that after the burnishing process the paint easily glides onto the surface of the underpainting, but he works with a very dry brush so as not to disturb or lift this layer. Towards the end of the session he quickly demonstrated his stippling technique, creating a series of fine dots to create detail, and mentioned that the old, worn squirrel-hair brushes worked well in this case.

The artist pointed out that he was demonstrating his technique much faster than he actually would work in his studio in India. Gurjar completes approximately one inch of a painting within an eight-hour working day, and he said he was painting for 18 hours a day to complete the work included in the exhibition at the Hunt Institute. The artist often works for 20 or 30 days to complete a single painting, and a painting of onions now in the Hunt Institute's collection took approximately two months. Noting how quickly things change (as the tulip opened wider in the course of the two-hour demonstration), the artist said that he takes several photographs to preserve the form that he prefers, to make a record of all of the subtle tones, and to help select a composition. He usually doesn't make studies but visually decides on the composition from these references and begins to sketch.

At the end of the two-hour demonstration, Gurjar presented each attendee with a hand-made squirrel-hair brush like the ones he uses in his own work. The AHBAS members voiced their enthusiasm and appreciation for his presentation and were honored to see the artist's technique, which was new to them. The forty-three-year-old Damodar Lal Gurjar was as appreciative and honored to share his work and technique with them.

— Lugene B. Bruno

Notes from the field

Linnaean taxonomy symposium and exhibit

This spring saw an interesting collaboration between Hunt Institute and the Smithsonian Institution's National Museum of Natural History. To inaugurate its new annual botanical series, the Museum produced a symposium, "Linnaean Taxonomy in the 21st Century," co-sponsored by Hunt Institute, the United States Botanic Garden, and the International Association for Plant Taxonomy. An accompanying exhibit, "Leafing Through History: The Roots of Botanical Classification," was prepared jointly by the Museum and the Institute. Substantial funding for the symposium came from Richard Hunt, son of Institute founder Rachel McMasters Miller Hunt, and the Roy A. Hunt Foundation.

The focus of the symposium was the question of whether current classificatory and nomenclatural practices rooted in models developed by Carl Linnaeus (1707–1778) are still serviceable after more than two centuries, or whether some new system such as the proposed PhyloCode should be adopted instead. Invited speakers were Paul Berry (University of Wisconsin), Richard K. Brummitt (Royal Botanic Gardens, Kew), Peter Forey (The Natural History Museum, London), Brent Mishler (University of California, Berkeley), Dan H. Nicolson (Smithsonian Institution), and Peter Stevens (University of Missouri, St. Louis and Missouri Botanical Garden). The keynote speaker was Edward O. Wilson (Museum of Comparative Zoology, Harvard University), who spoke on "The Future of Life."

At the opening of the symposium, the first José Cuatrecasas Medal for Excellence in Tropical Botany was awarded to Rogers McVaugh. More than a dozen members of his

family from the U.S. and Canada joined him to celebrate the occasion. Dr. McVaugh, based at the University of North Carolina, is an Adjunct Research Scientist at Hunt Institute.

The exhibit accompanying the symposium illustrated some landmarks in the development of plant classification from ancient times to the eighteenth century. Two cases presented works by Theophrastus, Dioscorides, Fuchs and Linnaeus, among others. The case featuring works from ancient times through the Renaissance was curated by Alain Touwaide, currently at the University of Oklahoma, and included books from the Smithsonian's Dibner Collection and from Dumbarton Oaks. The case focusing on Linnaeus was curated by Institute Librarian Charlotte Tancin and featured books from the Institute's Strandell Collection of Linnaeana. Smithsonian botanist Dan H. Nicolson oversaw and coordinated the development of the exhibit. He, Alain and Charlotte worked closely with the Smithsonian's special exhibits staff, particularly Joe Madeira, Debbie Earle, Tom Thill and Sara Grusin. This compact but informative exhibit will be on view through early June, and can be seen in the ambulatory outside the Baird Auditorium on the ground floor of the National Museum of Natural History.

A follow-up workshop on Linnaean classification and nomenclature is planned for summer 2002, to be held at Hunt Institute and co-sponsored by the Smithsonian. An expanded exhibit on Linnaeus and his contributions to botany also is being planned to accompany the workshop.

— Charlotte Tancin

Hunt Institute provides new home base for CBHL

The Council on Botanical and Horticultural Libraries, Inc. (CBHL) recently has relocated its home office to Hunt Institute. For the first 31 or so years of its existence, this organization was based at the New York Botanical Garden. CBHL's first two presidents, Charles Robert Long and John F. Reed, came from that institution, and John Reed also served for years as CBHL's treasurer. After so many years of service to CBHL by the Garden's library staff, John Reed initiated discussion among the CBHL Board to explore the possibility that another organization might provide a base of operations. Hunt Institute was suggested, as its librarian, Charlotte Tancin, now serves as CBHL's secretary, and when approached by the CBHL Board, the Institute accepted the proposal.

CBHL fills an important function in assisting librarians and archivists in botanical and horticultural libraries to share information and expertise. The organization has no paid staff, and all of its work is done by member volunteers. However, although much of the work is thus decentralized,

there is still a need for a home office, and now Hunt Institute is taking a turn at filling that function. Inquiries may be sent to CBHL at this new address, and some official mailings are sent from here, such as those containing election ballots and other CBHL business.

The Institute was a founding member of CBHL. Over the years three Institute staff have served as presidents of the organization: Bernadette Callery (1982), Anita Karg (1992), and Charlotte Tancin (1997). The Institute also hosted CBHL's second annual meeting in 1970, another in 1988, and will host yet another in 2004, following meetings in Denver, San Francisco and New York.

CBHL is an international organization of individuals, organizations and institutions concerned with the development, maintenance and use of libraries of botanical and horticultural literature. More information about CBHL is available on the Web at huntbot.andrew.cmu.edu/CBHL.

— Charlotte Tancin

News from the Archives

The Archives of the Hunt Institute hosted an intern, Walter Fort, from Duquesne University's Graduate Program in Archival, Museum, and Editing Studies for the spring college term. Walter is a graduate of Sewickley Academy and Allegheny College, and we were glad to have him here. Walter's project was rehousing, repairing, and providing both in-depth summaries and a finding aid for the correspondence of mycologist and plant pathologist Benjamin Minge Duggar (1872–1956). Duggar earned his B.A. and M.A. from Harvard in 1894 and 1895, respectively, and his Ph.D. from Cornell in 1898. Duggar was a successful professor and researcher, concentrating on diseases of pear and stone fruits and undertaking an extensive study of *Rhizoctonia*. Duggar is perhaps best known for his work at Lederle Laboratories. In the mid-1940s, Duggar isolated a mold that in the laboratory killed 50 different organisms; this was Aureomycin®, the first broad spectrum antibiotic, and its discovery came well after Duggar's mandatory retirement.

In November 2000, Charlotte Tancin, librarian, and Angela Todd, assistant archivist, attended the book celebration party for *Emanuel D. Rudolph's Studies in the History of North American Botany* (Fort Worth, Botanical Research Institute of Texas, 2000), edited by Dr. Ronald L. Stuckey, Professor Emeritus of Botany, The Ohio State University at Columbus, and William R. Burk, Biology Librarian, University of North Carolina at Chapel Hill. At that time Dr. Stuckey generously gave several photograph collections to the Archives, including the original photos used in the Rudolph book. Dr. Stuckey also donated a collection of photos by Dr. John N. Wolfe (1910–1974), former chief of the Environmental Sciences Branch of the U.S. Atomic Energy Commission, and professor of ecology at Ohio State University. Two photos from this collection are shown here.



Taken during a Rock Run field trip in Jackson County, Ohio, in the fall of 1935. Pictured left to right are John N. Wolfe, Richard T. Wareham (b. 1905) and Clyde H. Jones (1902–1974).



Taken at Mt. Le Conte, Tennessee, on 2 August 1936. Pictured left to right are Mr. and Mrs. Jack Huff, Evelyn Sharp, Aaron John Sharp (1904–1997), who donated his papers to the Hunt Institute, and Richard T. Wareham.

Other collections given by Dr. Stuckey include photos of some of the plant physiology graduate students of Bernard S. Meyers (1901–1987) and photos of guest lecturers for Emanuel Rudolph's 1968 National Science Foundation summer institute, "History of Science in the Classroom." Dr. Stuckey also graciously donated a complete set of Ohio State University's graduate-student-run *Dandelion* and accompanying photographs. The *Dandelion* was a light-hearted publication issued annually at OSU's spring Dandelion Party from 1921–1976. For scholars of botanical history, this publication offers a look at the lighter side of departmental politics and friendships, as well as a wealth of botanists' portraits. The Hunt Institute is grateful for Dr. Stuckey's continuing generous contributions.

The Archives had a visit from Drs. Al and Betty Traverse in January. Dr. Al Traverse, Professor Emeritus of Palynology, Pennsylvania State University, dropped off papers from the International Federation of Palynological Societies (IFPS), for which he is the archivist. Dr. Traverse's delivery included the IFPS papers of Dr. Owen Davis from his posts as treasurer (1992–1996) and president (1996–2000), minutes from executive committee meetings, paperwork regarding the Tenth International Palynological Conference held in Nanjing, China, in 2000, and a few photographs. The Institute extends heartfelt thanks to Dr. Traverse and the officers of the IFPS for their regular contributions to our project of documenting botanical history.

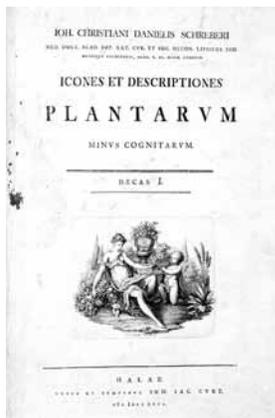
Portraits from the Hunt Archives have been included in many recent publications. A photo of Dr. George Vasey was included in the winter 2001 issue of *Chicago Wilderness*; portraits of Meriwether Lewis and William Clark appeared in the November/December 2000 issue of *The American Gardener*. Two portraits of Christian Gottfried Nees von Esenbeck appeared in a recent *Sida, Botanical Miscellany* monograph, *Generic Conspectus of the Tribe Astereae (Asteraceae) in North America and Central America, the Antilles, and Hawaii* (Fort Worth, Botanical

(continued on page 9)

News from the Library

During the past winter some noteworthy acquisitions have been added to the Library. In November 2000 we received a gift of approximately 100 books and reprints from Ohio botanist Ronald L. Stuckey. These welcome additions to the collection enhance our holdings of material on the flora of North America, general botany, and botanical history. The Library also acquired three somewhat rare items, two as purchases and one as a gift from a sister institution.

One of these recent acquisitions is a copy of Johann Christian Daniel von Schreber's *Icones et Descriptiones Plantarum Minvs Cognitarvm, Decas I*, Halae [Halle], Typis et svmtibvs Ioh. Iac. Cvrt., 1766. In addition to prefatory matter there are 20 pages of text and ten engraved plates, at least half of which are from drawings by Schreber himself. According to *Taxonomic Literature*, second edition, the uncolored illustrations, printed from copper plates, are based on plants collected by A. v. Gundelsheimer and stored in the Berlin herbarium.



Title page of Johann Christian Daniel von Schreber's *Icones et Descriptiones Plantarum Minvs Cognitarvm, Decas I*, 1766.

Schreber (1739–1810), born in Thüringen (now in Germany), was a physician and botanist. He studied with Linnaeus, taking his M.D. degree in 1760. He spent much of his professional life as a professor of medicine and natural history and as a director of the botanical garden



A fascicle and original wrapper from James Edward Smith's *Exotic Botany*, 1804–1805 [1808].

at Erlangen. He was the person to whom Linnaeus entrusted the continuation of his *Amoenitates Academicae*, the collected dissertations defended by his students.

We are also pleased to have a second copy, courtesy of the Royal Botanic Gardens, Kew, of James Edward Smith's *Exotic Botany, Consisting of Coloured Figures, and Scientific Descriptions, of Such New, Beautiful, or Rare Plants As Are in Cultivation in the Gardens of Britain; with Remarks on Their Qualities, History, and Requisite Modes of Treatment*, London, printed by R. Taylor and Co., 1804–1805 [1808]. Smith (1759–1828), a physician and botanist, founded the Linnean Society in 1788. A prolific writer, he did much to popularize botany in Britain in the late eighteenth and early nineteenth centuries. As noted in the preface, *Exotic Botany* was produced “to introduce to the curious cultivator plants worthy of his acquisition from all parts of the globe, and to teach those who have correspondents abroad what to inquire for.... Any new or rare plants; any which have not been hitherto well delineated in their native colours; in short, any thing worthy to gratify the botanical taste now so prevalent, will be the object of this work.”

This new copy, recently discovered in a storeroom at Kew, lacks the 120 plates done by James Sowerby (1752–1822),

which we do have in our original copy, but it includes the text pages, untrimmed and still within their 24 original wrappers and priced at two shillings and six pence for each part. As was common for the many botanical works published in parts and offered to subscribers during this period, *Exotic Botany* was issued in parts, each containing text and plates enclosed in a printed wrapper. Such wrappers are of interest to bibliographers and historians of the book, among others.

A third recent acquisition is Sir William Jackson Hooker's *Filices Exoticae; or, Coloured Figures and Descriptions of Exotic Ferns, Chiefly of Such As Are Cultivated in the Royal Gardens of Kew*, London, Lovell Reeve, [1857–] 1859. This lovely volume contains text by Hooker and lithographs by Walter Hood Fitch (1817–1892), an artist trained by Hooker in Glasgow. *Filices Exoticae* was published in 12 parts from September 1857 to April 1859 and contains 100 plates depicting ferns “chiefly of such as are cultivated in the Royal Gardens of Kew.” Hooker was one of the preeminent botanists of his day and was the first director of the Royal Botanic Gardens, Kew after its revival as a national institution in 1840. *Filices Exoticae* is an expression of Hooker's longstanding interest in ferns and is one of several books on ferns published late in his life.

— Charlotte Tancin



Plate 60, “Nephrolepis davallioides, Kze. *Davallia*-like *Nephrolepis*,” with accompanying text, from Sir William Jackson Hooker's *Filices Exoticae*, [1857–] 1859.

Since last fall, we have added a number of new features to the Institute's Web site. On the Archives page, botanists can download a PDF file of the biographical record form and send the completed form to Angela Todd, the assistant archivist, for inclusion in our biographical files. Groups wishing to book one of our traveling exhibitions can download a PDF form from the Art department page. Completed forms should be sent to Lugene Bruno, the assistant curator of art. Professors wishing to nominate their students for the Lawrence Memorial Award will find guidelines, a short biography of the 2000 award winner, and a list of the 1979–1998 recipients on our new Lawrence Memorial Award page.

One of our more frequently visited features is the Site Images page. Not content with the format, we have made the page easier to use and have added information about the images. On the main Site Images page, there are thumbnails of the images used on our site. Mousing over the image displays a caption. Clicking the green button to the right of the image takes the user to a page with a larger version of and detailed information about the image. We will continue to enhance this page as we add images to the Web site.

We are in the process of formatting for the Web existing databases of the information contained in our collections and publications. Through the databases, we hope to offer the

global community greater access to our information. We already have launched six databases on the site.

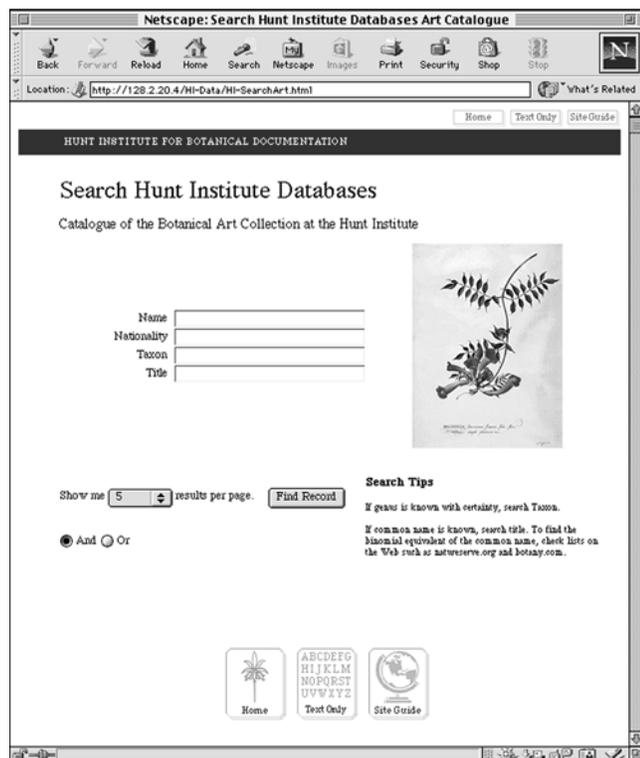
Originally published in nine parts from 1985 to 1998, the *Catalogue of the Botanical Art Collection at the Hunt Institute* database was compiled by James J. White with the assistance of Elizabeth R. Smith. The data fields include name, nationality, dates, taxon, title, description, printmaker, signature, place of execution, date of execution, medium, support, image size, dimensions, edition, publication, accession number and notes.

The *Categorical Glossary for the Flora of North America Project* (Robert W. Kiger and Duncan M. Porter, 2001) is available also as a database. This database contains 2,627 terms with their synonyms, categories, limitations and definitions, and can be searched by one or more of these fields. This selective glossary attempts to reconcile, integrate, and codify the traditional terminology of plant-taxonomic description, and should be especially useful for computer-based comparative databanking of such information. It covers a high proportion of the total complement of structures, characters, and character states pertinent to detailed conventional description of the morphology and higher-level anatomy of plants other than algae.

Compiled by Robert W. Kiger and James L. Reveal, the *Comprehensive Scheme for Standardized Abbreviation of Usable Plant-Family Names and Type-Based Suprafamilial Names* database is a scheme of four-character abbreviations for all properly usable plant-family names known to have been published to date, and of two-character rank suffixes for coordinated abbreviation of type-based names at standard suprafamilial ranks. The database can be searched by full family name or by four-character abbreviation.

The *Index to Binomials Cited in the First Edition of Linnaeus' Species Plantarum* database, compiled by Robert W. Kiger, lists all binomials in Carl Linnaeus' *Species Plantarum* of 1753. The records in the database include fields for genus, epithet and page number. The genus and epithet are searchable fields.

Two parts of the *Index to Scientific Names of Organisms Cited in the Linnaean Dissertations together with a Synoptic Bibliography of the Dissertations and a Concordance for Selected Editions* (Robert W. Kiger, Charlotte A. Tancin and Gavin D. R. Bridson, 1999) are available as databases. Compiled by Kiger, the *Index to Scientific Names* database accounts for over 30,700 occurrences of more than 13,900 different formal names of plant and animal taxa that appear in the original editions of the 186 Linnaean dissertations, and is intended to serve as a finding aid. The database includes the scientific names, the dissertation titles, the Lidén reference numbers, pagination



Search page from Catalogue of the Botanical Art Collection at the Hunt Institute database.

(continued on page 9)

Quis? Ubi? Quando?



Portrait 5. Iowa City Field Botany Club, Bluffton, Iowa, 22 August 1952. Photo by Dorothy Grant. Robert A. Davidson is sixth from left.



Portrait 6. Iowa City Field Botany Club. Probably on a different excursion.

Can you identify any members of the Iowa City Field Botany Club? These items are from the Archives' collection of Dr. Robert A. Davidson (1927–1980). A specialist in taxonomy of *Froelichia*, Davidson earned his Ph.D. from the State University of Iowa in 1957 and taught at the Catholic University of America in Washington, D.C.

Hunt Institute Archives has a small collection of portraits that remain unidentified. As a regular feature of the *Bulletin*, we will publish a few portraits and ask readers to help identify those pictured. If known, please indicate also where and when the portrait was taken. Send your answers to Angela L. Todd, Assistant Archivist at the Hunt Institute, or send email to at3i@andrew.cmu.edu. Please include the *Bulletin* volume and issue number and the portrait numbers along with any cross-references that feature the image.

— Angela L. Todd



Portrait 7. Perhaps the Iowa City Field Botany Club at a post-collecting picnic.

News from the Archives

(continued from page 6)

Research Institute of Texas, 2000) written by Dr. Guy Nesom. A photo of Anastasio Alfaro, John Lewis Childs, and Karl Wercklé at the Chicago Exposition in 1893 appeared in Thomas Baumann's *Henri Pittier, 1857–1950: Leben und Werk eines Schweizer Naturforschers in den Neotropen* (Switzerland, Friedrich Reinhardt Verlag, 2000). Finally, Mary Katharine Curran Brandege's portrait was included in Dr. Barbara Ertter's chapter, "People, plants, and politics: The development of institution-based botany in California, 1853–1906," in *Cultures and Institutions of Natural History: Essays in the History and Philosophy of Science* (Los Angeles, California Academy of Sciences, 2000). We are pleased to continue to serve the portrait needs of the history of botany community.

— Angela L. Todd

huntbot.andrew.cmu.edu

(continued from page 8)

and any additional notes. The *Original Linnaean Dissertations* database incorporates the synoptic bibliography section of the book, which was compiled by Tancin and based on a handlist prepared by Bridson. This database includes in each entry the Lidén number, respondent, title, date of defense, pagination, short title, Lidén title, Soulsby title, Drake title and notes.

With the press of other Institute committee work, Website Coordinator Charlotte Tancin has left the Web Team. Webmaster Frank Reynolds and I will miss her input and guidance, but we appreciate her tireless efforts as a founding member of the Web Team.

— Scarlett T. Townsend

Early Italian artworks at the Hunt Institute

In the Hunt Institute's art collection are four sets of Italian paintings or drawings believed to be from the 17th and 18th centuries. The terms "herbal" or "erbario" have come to be associated with three of them. "Herbal manuscript" might be a more accurate term, or perhaps "florilegium." These original artworks contain minimal annotations, usually only the names of the plants, and many of them seem to have been drawn for their ornamental rather than useful value.

The earliest of the three items consists of 66 mostly annotated watercolors on vellum, one on either side of 33 pages, in an early ornate binding housed in a new box labelled "Herbal, manuscript on vellum, North Italy, c[a]. 1600" (HI accession 1087). Wilfrid Blunt borrowed *Aquileia* (*Aquilegia* sp.) for his and Sandra Raphael's *The Illustrated Herbal* (London, Frances Lincoln in association with Weidenfeld and Nicolson, c1979); otherwise none of these has been reproduced. An image of *Cinoglossa* is on the reverse of the *Malva vera* illustrated here (Fig. 1). Mrs. Rachel McMasters Miller Hunt, the Institute's founder, acquired this album in 1953.



Figure 1. *Malva vera*, recto No 14, watercolor, HI accession no. 1087.14.

A second item consists of 170 watercolors with title page "Raccolta di cento e ottanta piante co' suoi fiori dissegnate e colorite al naturale" (HI accession 880). With the collection is a small paper containing the 18th-century inscription, "Fiori disegnati a coloriti al naturale espressi in 180 figure di carta reale L 200." With an apparent emphasis on ornamentals, this collection, only 15% of it annotated, contains, for example, thirty-one various *Ranunculaceae*, seventeen *Papaver*, and ten *Althaea*. An oil-based pigment gives a sheen to the images, but it has created a paper conservation problem that must be addressed. We have no acquisition data for this album, but it was acquired by Mrs. Hunt, possibly in the late 1950s or early 1960s (Fig. 2).

The third item, catalogued as either 17th or 18th century, consists of 98 annotated ink drawings in sepia ink on laid paper, one on either side of 49 pages, collectively titled "Erbario" (HI accession 885). The *Pepponi* (Fig. 3) illustrated provides little more information than the woodblock print of *Pepo* in the great herbal of Leonhart Fuchs, *De Historia Stirpium* (Basel, In



Figure 2. *Nigella fior subceruleo*, 167, watercolor, HI accession no. 880.166.

officina Isingriniana, 1542). Mrs. Hunt acquired the drawings in 1959.

The fourth is a bound album, labelled "Erbario" on its spine and titled "Icones plantarum ordine tournefortiano disposité," by "Nicolao Gualterio" of 71 pages of watercolors (some also on reverse), including an architectural frontispiece and three pages of corals and shells. These paintings are better annotated than the previously discussed collections. Notes kept by Mrs. Hunt at the time of acquisition of this album in 1949 state that "Gualtieri (1688–1744), professor of medicine at Pisa and physician in ordinary to the grand duke of Toscana," painted these plants in 1719 and bound them (with a few missing) in 1742 (Fig. 4).

Entries, without illustrations, for each of these 300 images are included under either Gualtieri or "unknown" (alphabetical by genus if known) in the *Catalogue of the Botanical Art Collection at the Hunt Institute. Part 2. Plant Portraits, Artists E–G.* (1987), *Part 6. Plant Portraits, Artists T–Z and Unknown* (1995) and the on-line database.

—James J. White



Figure 3. *Pepponi*, verso of 27, ink drawing, HI accession no. 885.55.

Recent publications

Categorical Glossary for the Flora of North America Project.

By Robert W. Kiger and Duncan M. Porter. 2001. 165 pp. Stiff paper cover, \$5.00. ISBN 0-913196-70-3.

This selective glossary attempts to reconcile, integrate, and codify the traditional terminology of plant-taxonomic description, and should be especially useful for computer-based comparative databanking of such information. It covers a high proportion of the total complement of structures, characters, and character states pertinent to detailed conventional description of the morphology and higher-level anatomy of plants other than algae. The main body of the glossary is organized alphabetically by term and includes both descriptands and descriptors. Defined in the glossary are 2,627 terms. Following that is a conspectus which lists the terms by category and indicates their synonyms, and which makes it easier to survey and choose from among the slate of terms applicable in a given category.

Enduring Perfection: Paintings by Damodar Lal Gurjar.

By James J. White and Lugene B. Bruno. 2001. 44 pp.; 38 figs. (36 col.). Pictorial stiff paper cover. \$10.00. ISBN 0-913196-71-1.

Illustrated catalogue accompanying an exhibition of paintings depicting flowers, fruits, birds and village scenes by Jaipur, India, artist Damodar Lal Gurjar, with artist's descriptions of technique and an essay by Dr. M. K. Sharma Sumahendra. Biographical data and portrait of the artist are included.

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 our publications, please visit our Web site. To order these or other publications, please contact the Institute.

Flora of North America

Good progress is being made on future Flora of North America volumes, including Volume 26, Liliales and Orchidales, for which the Institute is the editorial center. All treatments for Volume 26 have been received and are in the review or post-review phase; additionally, most of the illustrations and many of the maps have been completed. The volume is expected to be ready for publication this year and will be dedicated to the late Dr. Gerald Straley, who was an active participant in the project until his death.

The Institute recently published the new *Categorical Glossary for the Flora of North America Project* by Drs. Robert W. Kiger and Duncan M. Porter. The glossary, which has been adopted by FNA as the project's standard for descriptive terminology, will be sent to all contributors and editors. The glossary is also available as a searchable database on the Institute's Web site at huntbot.andrew.cmu.edu/HIBD/HI-Databases.html.

— Elizabeth Polen



Figure 4. *Geranium cicutifolium*, recto of 7, watercolor, HI accession no. 868.7.

Bulletin

of the Hunt Institute for Botanical Documentation

Carnegie Mellon University
5000 Forbes Avenue
Pittsburgh, Pennsylvania 15213-3890
Telephone: (412) 268-2434
Fax: (412) 268-5677
Email: huntinst@andrew.cmu.edu
Web site: huntbot.andrew.cmu.edu

Editor: Scarlett T. Townsend
Layout: Lugene B. Bruno
Photographer: Frank A. Reynolds

Published biannually by the Institute. Subscription rates: U.S. \$4.00 per volume; outside the U.S. \$5.00 plus \$6.00 for airmail. Hunt Institute Associates receive the *Bulletin* as a benefit of membership; please contact the Institute for information about the Associate program or see our Web site. All correspondence regarding subscriptions and missing issues should be directed to the Institute's Administrative Office. The *Bulletin* does not publish book reviews. Books for review in the Institute's journal *Huntia* should be directed to Charlotte Tancin, book reviews and announcements editor.

© 2001 by the Hunt Institute for Botanical Documentation. All rights reserved. ISSN 0192-3641

Hunt Institute staff

Director's Office **(412) 268-2434**

Dr. Robert W. Kiger
*Director & Principal Research
Scientist*
Distinguished Service
Professor of Botany
Adjunct Professor of History
of Science

Dr. T. D. Jacobsen
*Assistant Director & Principal
Research Scientist*
*Adjunct Professor of Biological
Sciences*

Mrs. Donna M. Connelly
Senior Administrative
Associate

Ms. Robin L. Ferrance
Office Staff

Archives **(412) 268-2437**

Mrs. Anita L. Karg
Archivist & Senior Research
Scholar, Emerita

Ms. Angela L. Todd
Assistant Archivist

Ms. Lisa D. Ferrugia
Archival Assistant and
Editorial Coordinator,
Flora of North America

Art **(412) 268-2440**

Mr. James J. White
Curator of Art & Principal
Research Scholar

Ms. Lugene B. Bruno
Assistant Curator of Art

Mr. Kazunori Kurokawa (Japan)
Honorary Curator

Sr. Jaime Torner Pannochia
(Barcelona)
Honorary Curator

Sr. Luis Torner Pannochia
(Barcelona)
Honorary Curator

Bibliography **(412) 268-2438**

Mr. Gavin D. R. Bridson
Bibliographer & Principal
Research Scholar

Library **(412) 268-2436**

Ms. Charlotte A. Tancin
Librarian & Senior Research
Scholar

Ms. Candace Lisle
Assistant Librarian

Operations and General **Program**

Mr. Clifford Gearhart
Operations Assistant

Ms. Bernice Poellnitz
Housekeeper

Mrs. Elizabeth A. Polen
Technical Editor, Flora of
North America

Mr. Frank A. Reynolds
Graphics Manager

Ms. Mary Ann E. Schmidt
Technical Editor, Flora of
North America

Mrs. Elizabeth R. Smith
Assistant Editor

Ms. Scarlett T. Townsend
Editor

Dr. Frederick H. Utech
Principal Research Scientist,
Flora of North America

Mr. Joseph A. Calcutta
Operations Consultant

Ms. Bernadette G. Callery
Adjunct Research Scholar

Dr. Gilbert S. Daniels
Adjunct Research Scientist

Dr. Susan A. Henry
Principal Research Scientist

Ms. Bonnie L. Isaac
Adjunct Research Scientist

Mr. Rob Roy Kelly
Design Consultant

Dr. Frances B. King
Adjunct Research Scientist

Dr. James E. King
Adjunct Research Scientist

Dr. Edward P. Krenzelok
Adjunct Research Scientist

Dr. Rogers McVaugh
Adjunct Research Scientist

Dr. Masashi Ohara
Adjunct Research Scientist

Dr. W. Ann Robinson
Adjunct Research Scientist

Dr. Paul L. Schiff, Jr.
Adjunct Research Scientist

Dr. Michael T. Stieber
Adjunct Research Scientist

Dr. Sue A. Thompson
Adjunct Research Scientist

Hunt Institute
5000 Forbes Avenue
Carnegie Mellon University
Pittsburgh, Pennsylvania 15213-3890