

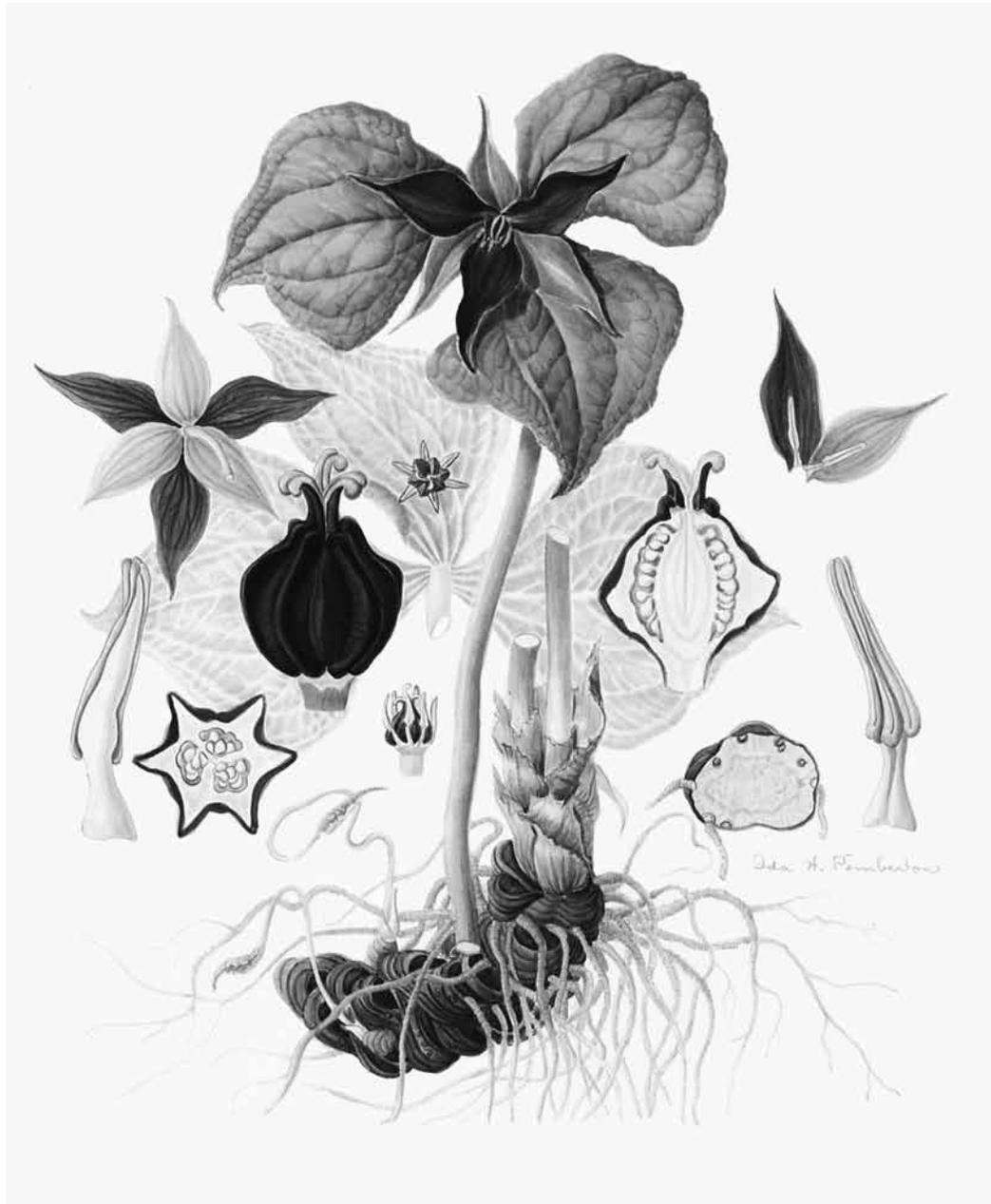


Bulletin

of the Hunt Institute for Botanical Documentation

Carnegie Mellon
University,
Pittsburgh,
Pennsylvania

Vol. 15, No. 2
Fall 2003



Inside

 *The Healing Plants
of Ida Hrubesky
Pemberton on display*

 *Andreas Friedrich
Happe paintings
at the Institute*

 *Michel Adanson
Library*

 *2003 Lawrence
Memorial Award*

Trillium erectum L., one of 45 watercolors included in the current exhibit, *The Healing Plants of Ida Hrubesky Pemberton*.

Current and upcoming exhibitions

Ida Hrubesky Pemberton exhibit on display

The Hunt Institute opened *The Healing Plants of Ida Hrubesky Pemberton* on 25 September 2003. This exhibition, which continues through 29 February 2004, was organized in cooperation with the University of Colorado Museum of Natural History, Boulder, which acquired the paintings in 1955. Over the years Ida Pemberton's work has been brought to the attention of the Institute. In 1963 botanical artist Anne Ophelia Todd Dowden wrote to then-director George H. M. Lawrence recommending Ida Pemberton's artwork and calling her a "truly marvelous artist." In 1974 James J. White, the Institute's current curator of art, was working at the Smithsonian Institution where he saw Pemberton's paintings exhibited and favorably mentioned them in a letter to the Hunt Institute's then-curator John V. Brindle. In a 1990 letter to James J. White, Mrs. Dowden wrote "Do you know her work—perfectly beautiful! The Pemberton paintings have been an inspiration to me ever since I met them years ago in an exhibition at the New York Botanical Garden. I don't see how she could make such intricate and beautiful compositions while working with living (or dying) plants. Maybe she made sketches, but no one has any of them." In 1982 Colorado botanical artist and plant taxonomist Carolyn Crawford found inspiration for her artwork after seeing an exhibition of Ida Pemberton's paintings. In recent years Carolyn advocated and expedited our borrowing of two Pemberton watercolors for our *10th International Exhibition of Botanical Art & Illustration*. The idea of a solo exhibit was considered soon after, especially since the public had not seen Pemberton's watercolors for over 20 years. Carolyn Crawford was instrumental in coordinating and selecting 45 of the artworks, along with Linda Cordell, director of the University of Colorado Museum of Natural History, and at the museum's herbarium, Tom A. Ranker, associate professor and curator of botany, and Tim M. Hogan and Nan Lederer, collection managers. Carolyn Crawford and her husband William F. Jennings also searched for the scant biographical information available, which enriched the exhibit and the catalogue. Horticultural taxonomist and editor Victoria Matthews, who was greatly affected by Pemberton's

work in our 10th International, agreed to write an essay about Ida's technique for the catalogue.

Ida Hrubesky (1890–1951) was born in Nebraska and attended Doane College and the Art Institute of Chicago. After her marriage to William E. Pemberton in 1918, it is thought that they settled near her family in Nebraska, and it is reported that she taught school. After 1924, they lived at various addresses in Denver, Colorado. In 1931, at the age of 41, Ida gave birth to a son, who was struck and killed by an automobile at the age of four. She found solace in her artwork and began painting plants that grew in her garden. Most of the plants were medicinal and native (although occasionally she would paint an exotic). Her familiarity with all aspects of the plant subjects that she "lived with" is obvious. She consulted books and botanists to assure scientific accuracy. Many of her watercolors include dissections (painted with the aid of a microscope), the root structure, and the stages of development of the plant. Her watercolor technique began with a wash, followed by a build-up of detail. Her work is confident, never appears overworked, and represents the essence of the plant for identification in a pleasing composition. Between 1935 and 1942, she completed 65 paintings for a book on drug plants (included in our display are her book cover and endpaper designs). In 1949 Ida took her portfolio to the Art Institute of Chicago, *National Geographic Magazine*, the Smithsonian Institution, *Life Magazine*, and the New York Botanical Garden looking for a publisher, to no avail. The New York Botanical Garden agreed to a one-person exhibition in 1950. Four years after her death in 1951, her husband sold her work to the University of Colorado Museum of Natural History, Boulder. After display at the Smithsonian, the paintings were organized for a tour of several museums in the U.S. by the Smithsonian Institution Traveling Exhibition Service (SITES).

We are pleased to bring Ida Pemberton's work to the public's attention and to publish the first monograph on this deserving artist in a 64-page, full-color catalogue (see "Recent publications," p. 11). The catalogue includes Carolyn Crawford's biographical essay with photographs of Pemberton, Victoria Matthews's essay on Pemberton's technique, 45 color images of her paintings, and a comprehensive list of her artwork held at the University of Colorado Museum of Natural History.

The changing seasons of Associate membership

As I write this, summer slips away and fall creeps through the park toward campus. Chestnuts plunk to the ground only to be snatched by squirrels leaping through the brittle, fallen leaves. Nature is planning ahead for the coming winter. It is time that we, too, must plan ahead for the coming year. Please take this opportunity to renew your existing Associate membership, perhaps rejoin after an absence or join for the very first time. By taking a few minutes to plan ahead now, you can enjoy the benefits of membership all through the changing seasons of 2004.

As the first flowers of spring are beginning to bloom, members will receive an invitation to the preview reception for our spring exhibition, *Botanical Watercolors from the Nationaal Herbarium Nederland*. Members will also receive the accompanying exhibition catalogue.

As spring flowers lushly carpet gardens and forests, members will receive the 16(1) issue of our newsletter, the *Bulletin*. In addition to containing the latest news about the Institute, this issue will feature a sneak peek of the 11th International and a list of the artists.

If you choose *Huntia* as your publication option, you will receive the 12(1) issue in early summer. Pull up a chair in a shady garden spot and peruse this issue packed with riveting articles about the history of botany.

When the leaves are once again fluttering to the ground in fall 2004, we will hold our *11th International Exhibition of Botanical Art & Illustration*. The Institute established the International Exhibition of Botanical Art & Illustration series in 1964 with



Left: *Bupthalmum* (*Cladanthus arabicus* Cass.), watercolor by Laurens van der Vinne from the Nationaal Herbarium Nederland.
 Right: *Magnolia grandiflora* 'Little Gem' #2, 2003 watercolor by Olivia Marie Braida-Chiusano for the 11th International.



Spring 2004: *Botanical Watercolors from the Nationaal Herbarium Nederland*

We will be borrowing 48 watercolors, spanning the 17th–19th centuries, from the collection of the Nationaal Herbarium Nederland, Leiden University branch, Leiden. This will be the first time works from this collection will be seen in North America. Among the artists represented in our exhibit will be Pierre-Joseph Redouté (1759–1840), Abraham Munting (1626–1683), Laurens van der Vinne (1712–1742), Johan Christian Peter Arckenhausen (1784–1855), Carel Boschart Voet (1670–1745) and Nicolaas Meerburgh (1734–1814).

Fall 2004: *11th International Exhibition of Botanical Art & Illustration*

We are in the final stages of selecting artwork by botanical artists who have not been represented in past Internationals for possible inclusion in our exhibition opening in October 2004. To date nearly 890 artists have been represented in this series, and the catalogues are the most comprehensive record available of contemporary botanical artists and illustrators. A full-color catalogue with artist biographical data will accompany this exhibit. The American Society of Botanical Artists will hold their annual meeting in conjunction with the exhibit opening.

— Lugene B. Bruno

the hope of supporting and encouraging contemporary botanical artists. Every three years, the International series attracts talented botanical artists from around the world. Members receive an invitation to the preview reception and a copy of the catalogue.

As we once again prepare to hibernate through the winter, you will receive the 16(2) issue of the *Bulletin*. This issue will recap the 11th International preview reception and will offer a first look at our upcoming exhibitions for 2005.

All year long you can take advantage of the 25% Associates discount on our publications, cards, address books and guest books. Associates also receive notices when we sell books or

serials that are duplicates or are unrelated to our collection areas. You might just find the perfect gift for friends, family or even a little something for yourself.

We hope that you will join us at the Institute to experience the changing seasons of 2004. Associate membership for the 2004 calendar year is \$25, and Patron membership is \$100. Those who choose to join at the Patron level receive *Huntia* and both exhibition catalogues. The application is available on our Web site (huntbot.andrew.cmu.edu/HIBD/Services/Associate.shtml) or by contacting the Institute via phone (412-268-2434) or email (huntinst@andrew.cmu.edu).

— Scarlett T. Townsend

Andreas Friedrich Happe's paintings at the Hunt Institute

An album of 470 watercolors depicting plants by the Berlin apothecary and artist Andreas Friedrich Happe (1733–1802) was assembled about the year 1780. On the fly-leaf is the autograph signature of a former owner, Anna Kessler, in the 19th century. Each plant has been labeled, probably by Happe, in polynomials, largely from Tournefort, and often later in Linnaean polynomials and binomials. The subjects include over thirty cryptogams, mostly ferns and fungi, and there are about six each of *Gentiana*, *Geranium*, *Papaver*, *Saxifraga*, *Veronica*, *Prunus*, *Ranunculus*, *Rumex* and *Solanum*.

Compiler Allan Stevenson in the *Catalogue of Botanical Books in the Collection of Rachel McMasters Miller Hunt* (Volume II, Part II, entry 659, p. 421, Pittsburgh, 1961) describes the watercolors: "The drawings are made with considerable care for botanical detail, and with a delicate eye for color and line. If some designs are a little stiff, if the artist proves to be no Ehret or Redouté, he nevertheless communicates an appreciation of a very large variety of nature's forms, and at the same time simple statements now of value to the historical taxonomist."

A handwritten statement dated 2 August 1928 on the printed stationery of *Auskunftsbureau der Deutschen Bibliotheken* (Information Bureau of the

Germany Library) probably was acquired by Mrs. Hunt at the time of the acquisition. It refers to four titles, *Botanica Pharmaceutica* (1785), *Flora Cryptogamica* (1783), *Flora Depicta aut Plantarum Selectarum Icones ad Naturam Delineatae* (1791) and *Abbildungen Ökonomischer Pflanzen* (1792–94), for which Happe presumably was the artist and engraver and possibly the colorist of many of the plates.

Our colleague Malcolm Beasley, Botany Librarian, The Natural History Museum, London, kindly checked six sample images from our volume against the indices in these four books in his library, as well as some others in the Entomology Library. He offered the suggestion that ours "may have been a possible additional volume to the *Botanica Pharmaceutica* set, as the images have a similarity in their scale and in the families included." Mr. Beasley describes the title page to their work as "ornate with views of countryside and scenery with the *Flora Hapiiana* engraved on a stone in the foreground." Our own volume of drawings has a title page annotated "this page executed later, by another hand, not Happe's," with a helmeted female (*Flora Hapiiana*?) atop a multi-tiered Baroque pedestal with ball finials and truncated pyramid or obelisk, adorned with sheaves festooned with pink ribbons. In the foreground is an escutcheon with the words "Fora [sic] Hapiiana." Therefore it



is not unreasonable for us to conclude that the Hunt Institute's volume was a work awaiting publication.

Mrs. Hunt may have acquired this album between 1942 and 1952, the range of years of other correspondence with this New York dealer. For additional information, see the Hunt catalogue entry cited above.

—James J. White

Clockwise from top: watercolors, 36 x 22 cm, of 869.247 "*Papaver erraticum capite longissimo glabro*"; 869.223 "*Rubus idaeus spinosis; Rubus foliis quinato ...*"; 869.121 "*Convolvulus indicus flore albo purpurascense semine albo*"; 869.351 "*Faba flore ex purpura nigrescente*."



Notes from the Field

From 10 to 14 June 2003, I attended the Annual Meeting of the Council on Botanical and Horticultural Libraries (CBHL). The meeting was hosted by the Brooklyn Botanic Garden, the Horticultural Society of New York, the New York Botanical Garden, and Planting Fields Arboretum State Historic Park. Each day we met at one of the first three host institutions, with an optional day trip to Planting Fields at the end of the week. The theme of the meeting was "Redefining Botanical & Horticultural Libraries: Shaping a Collaborative Environment." The excellent program included talks on horticultural programs in New York, online collaborative reference service at the Library of Congress and elsewhere, the values and benefits of consortia, cleaning and moving a library collection, and how libraries, book collectors and booksellers collaborate. The behind-the-scenes tours at the host institutions provided an inside view of operations and a chance to see how these other libraries address various issues and concerns.

In late September 2003, I traveled to London to attend a Linnaeus Link meeting at the Linnean Society of London. This group began working together in 1999 and has met eight times. Currently our efforts center on collaborative discussions about cataloguing Linnaean material, the development of an online union catalogue for records of Linnaean material in selected libraries, and a survey of Linnaean collections.

Also attending the meeting were Tomas Anfalt (The Linnaean Correspondence Project and Uppsala University Library), Michael Bowen (Natural History Museum), Cathy Broad (Linnean Society of London), Gina Douglas (Linnean Society of London), David Fox (Linnean Society of London), Carol Gokce (Natural History Museum), Susan Gove (Linnean Society of London), Barbara Hawes (British Library), Gren Lucas (Linnean Society of London), Bernard Scaife (Natural History Museum), and Diane Tough (Natural History Museum).

Participants discussed project fundraising, the collections survey, technical issues involved in the display of catalogue records, and bibliographic issues involved in creating catalogue records. Preliminary summary survey data and a progress report on the overall project will be posted on the Linnaeus Link Web site (www.nhm.ac.uk/library/linn).

On the first day of the Linnaeus Link meeting, we were invited to stay on at the Linnean Society that evening to hear a talk on "Huxley & 'The Rattlesnake'" by Jordan Goodman. Several of us stayed for the talk and the reception afterward.

While in London, I took advantage of the opportunity to visit the libraries of the Linnean Society and the Natural History Museum. At the Linnean Society, Librarian Gina Douglas brought me up to date on new acquisitions and new developments, including their online catalogue, which will be accessible through their Web site. At the Natural History Museum's Botany Library, Librarians Malcolm Beasley and Judith Magee talked with me about their current work. Malcolm showed me some rare geology books that he had recently displayed for a visiting group, and Judith took me to the General Library to see a display of books and archival material on the theme of "Love and Hate," a broad topic encompassing various aspects of attraction and repulsion involving botanists and zoologists. I in turn told them about what's new at Hunt Institute. Before leaving the museum, I stopped to look at a small but very nice exhibit on Sir Hans Sloane.

A visit to the Museum of Garden History rounded out my tour. I had been there once before on a previous trip but felt drawn to revisit this unusual collection. The museum occupies a deconsecrated church next to Lambeth Palace and contains numerous cases exhibiting artifacts organized around historical gardening themes. This time there were a number of cases focusing on plant exploration, in addition to the more usual gardening topics. There are a small gift shop and a coffee shop at the museum, and one may also walk through the old church cemetery, where among those buried there are William Bligh (1754–1817), John Tradescant the Elder (ca.1570–1638) and John Tradescant the Younger (1608–1662), all with somewhat elaborate tombstones. There were several

(continued on page 6)

The 2003 Lawrence Memorial Award

The Lawrence Memorial Award commemorates the life and achievements of Dr. George H. M. Lawrence (1910–1978), founding director of Hunt Institute (1961–1970). 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 recipient of the award is selected from candidates nominated by their major professors. The award committee includes representatives from the Hunt Institute, the Hunt Foundation, the Lawrence family, and the botanical community. The award is presented at the annual banquet of the Botanical Society of America.

Sarah E. Edwards, a student of Dr. Michael Heinrich at the Centre for Pharmacognosy and Phytotherapy in the School of Pharmacy at the University of London, is the recipient of the 2003 Lawrence Memorial Award. For her dissertation research, Ms. Edwards has undertaken a study on the medical ethnobotany, from plant systematics to indigenous taxonomy, of the Wik and Kugu peoples of the Cape York Peninsula in northern Queensland, Australia. She will use the proceeds of the award for travel in Australia to conduct field research.



Sarah E. Edwards with Joe Ngallametta, Kugu-Uwanh father and respected songman.

News from the Library

Hunt Institute has lent two books to the Carnegie Museum of Natural History in Pittsburgh for their exhibit, "Corps of Discovery: The Natural History of the Lewis & Clark Expedition." On display at the museum are Benjamin Smith Barton's *Elements of Botany, or Outlines of the Natural History of Vegetables* (London, 1804), and the reissued volume one of John Miller's *An Illustration of the Sexual System of Linnaeus* (London, vol. 1, 1779, reissued 1794). Copies of these books were taken on the Lewis & Clark Expedition as reference material. Actually, the 1803 edition of Barton was used during the expedition, but we were unable to lend that edition because it was on display in *American Botanical Prints of Two Centuries*, and so the museum is showing our 1804 edition instead. The exhibit runs through 5 July 2004.

In the Library during the summer and fall, we were focused on collection records. In the summer we had a cataloguing intern from Clarion University's Library Science program working with us. Intern Yan Yu catalogued over 130 books in a variety of languages, including a few 16th-century European books and a number of books written in Chinese and Japanese. Although she had a solid grounding in cataloguing theory from Clarion, she needed to gain some experience in applying that theory in a real library. We were delighted to give Yan a chance to do that, and in return she did some very good work for us.

In August, as we were saying our farewells to Yan, another cataloguing intern began a four-month internship. Jen Kaye has been working for some time as a cataloguer for Carnegie Mellon University Libraries, and now she is pursuing a master's degree at the University of Pittsburgh's School of Information Studies. Jen has had a lot of "real world" experience in cataloguing, but was looking to expand her skills in areas where she has not had much experience. Aha—rare book cataloguing, just the thing! So far this has proven to be an enjoyable challenge for her, and she has taken to it like a duck to water.



John Miller's An Illustration of the Sexual System of Linnaeus (London, Printed for Robert Faulder, vol. 1, reissued 1794), one of the books lent to the Carnegie Museum of Natural History for their Lewis & Clark exhibit.

A new student worker in the Library, Blake Lam, a freshman, is working part-time, cheerfully doing such work as shelving, filing, bookplating, file maintenance, photocopying, shifting books, and numerous other tasks necessary to keep the Library running smoothly.

Recent visiting researchers include Karen Reeds (Museum Consultant and Guest Curator, American Swedish Historical Museum) and Tony Aiello (Head of Horticulture, Morris Arboretum). Groups visiting the Library for a talk and/or book display in late summer and fall of 2003 included horticulture students from the Bidwell Training Center, students from a course in the History of Art & Architecture at the University of Pittsburgh, Prof. Jerry Pickering's Botany class from Indiana University of Pennsylvania, Ann Payne's Botanical Art class from Phipps Conservatory, and visitors from the Pleasant Hills Garden Club and the Western Pennsylvania Unit of the Herb Society of America.

As of 1 July, Don Brown is now assistant librarian and assistant bibliographer and splits his time between the Library and the Bibliography Department.

I attended the Council on Botanical and Horticultural Libraries (CBHL) meeting in New York in June, and more recently attended a Linnaeus Link meeting in London. Plans are proceeding for hosting the Annual Meeting of CBHL here in June 2004, and the CBHL Board is holding its midyear board meeting here in late October 2003.

— Charlotte A. Tancin

Notes from the Field

(continued from page 5)

people working on the decorative garden plots in this part of the cemetery while I was there, and it was interesting to see the various aspects of garden history represented in the building, displays, cemetery and garden. These visits to the Museum of Garden History, the Linnean Society of London and the Natural History Museum, plus the chance to talk with friends and colleagues at the Linnaeus Link meeting and elsewhere, brought me back to work at Hunt Institute with renewed enthusiasm for the long traditions on which our work here focuses.

— Charlotte A. Tancin

News from the Archives

An alphabetical listing of our archival collections is in production and will be available on our Web site by the time this issue of the *Bulletin* reaches its destinations. The alphabetical list accounts for approximately two-thirds of our collections, and when appropriate it notes when complementary artwork is held in the Institute's Art Department, when portraits of the collection's subject are available from the Hunt Institute portrait collection, and cites other electronic sources. Completion of the list is slated for the upcoming year. Please check for a description and link to the list on our Archives page (huntbot.andrew.cmu.edu/HIBD/Departments/Archives.shtml).

In collection news, William L. Stern continues to round out his collection of professional papers. Most recently, he sent a collection of botanists' portraits and group photos that his students will remember gracing the walls of his office. Pictured here are two of those photos, one of Stern in Panama and another of Eloise Gerry.

The professional papers of the late William Campbell Dickison (1941–1999), plant anatomist and morphologist, arrived courtesy of Mrs. Marlene Dickison. The three-box collection is a welcome addition to our collections and will fit nicely with such other collections at the Institute as the International Wood Anatomists Association. William Burk, librarian at the John N. Couch Botany Library at the University of North Carolina at Chapel Hill, has also sent his biographical writings on Dr. Dickison and photographs of him. We extend great thanks for both collections.

Jamie Shriver and Dierdre Scaggs, students from the University of Pittsburgh's Archives program, spent the spring semester doing their field placements at the Hunt Institute. With Dierdre's photographic background and Jamie's horticultural experience, they were the perfect team to work on the Walter H. Hodge collection. The Scaggs-Shriver team arranged his wealth of photographs chronologically and created an easy-to-



Stern with (l-r) K. L. Chambers, J. Ebinger, J. D. Dwyer on Rio Tuira, Darién, Panama, 1959.

use finding aid for Hodge's extensive collection (consisting of 12 boxes).

Archival Assistant Lisa Ferrugia has been invited to join a dance company in Pittsburgh and began part-time work in September. Our volunteer Jamie Shriver is now an official Institute member as she and Lisa are job sharing. So far our archival assistant team is working great!

— Angela L. Todd



Left: Dierdre Scaggs, left, and Jamie Shriver, right, working on the collection of Walter H. Hodge. Above: Eloise Gerry, wood anatomist, U.S. Forest Products Laboratory (retired).

Michel Adanson Library

The Michel Adanson Library at Hunt Institute includes mostly botanical books owned and used by Adanson, along with correspondence, manuscripts, and a large number of plant illustrations clipped from published sources. This collection was purchased by Roy A. Hunt for the Hunt Botanical Library in 1961 with additional purchases made in 1962. The collection comprises 391 items composed of about 15,000 pieces. The books are curated by the Library, the manuscripts and correspondence by Archives, and the prints by the Art Department. For more information, see *Adanson: The Bicentennial of Michel Adanson's "Familles des Plantes," Part One* (1963) and *Part Two* (1964). Both volumes are available for purchase from the Institute (see "Recent Publications," p. 11). The Institute's Adanson Library would be a great resource for scholars interested in tracing royal patronage of science, Adanson's arguments with Linnaeus, his collaborations with the de Jussieu, or his experiments with wheat. For a complete list of bibliographical sources or to see our portrait holdings for Adanson, please contact the Archivist.

Michel Adanson (1727–1806)

"One may look on 1763 as one of the richest years in all of Adanson's career. He published reports; he published his *Familles des Plantes*; he carried on his communications and reports for the Académie; he spent much time herborizing in the environs of Paris. Since 1762 he had undertaken experiments on the growth and productivity of wheat varieties, conducted by means of plants grown in small pots. But it is only during the next years that he extended his experimental activities, when he had at his disposal his own garden in rue du Jardin du Roi...."

It is necessary to consider Adanson's financial situation along with the production of this book [*Familles des Plantes*]. Sale of the *Histoire Naturelle du Sénégal* (1757) was slow and the funds invested in it were not recovered. Following the publisher's bankruptcy and the reimbursement to subscribers, Adanson estimates the cost of the book to him had been 5,000 livres. It is most probable that the winter of 1763–1764 was financially his most difficult up to that time, and that he was unable to give his book the energy and attention he wished, especially for corrections and additions to Volume II. He had scarcely touched the first volume, although he had much more material to incorporate into it" (Adanson, Part One, Pittsburgh, 1963, p. 49).

Born in Aix-en-Provence on 7 April 1727, Michel Adanson rejected an ecclesiastical future to pursue natural history. He attended lectures at the Jardin du Roi and the Collège Royal in Paris from 1741 to 1746. The garden inspired dreams of contributing to universal knowledge, and he focused on the natural world, at the expense of financial security, for the rest of his life.

As a youth Adanson experimented with biological phenomena, such as raising silkworms and studying plant growth. He studied Greek in order to read natural science works in their original language, and he attended the botany lectures and field trips of Antoine and Bernard de Jussieu. At this time he also made a connection at the Jardin with René-Antoine Ferchault de Réaumur (1683–1757) and had free access to his collections.

He received a small microscope from l'Abbé Needham (1713–1781), so that he might not only compile but also observe. At 19 he compiled a catalogue of 5,000 species of plants grown since 1740 in the Jardin du Roi based on previous lists. Such projects led him to compare and analyze classification systems, leading eventually to his work in the *Familles des Plantes*.

The director of the Compagnie des Indes arranged for Adanson, age 20, to travel to Senegal, West Africa. Adanson did extensive preparatory research on the flora and fauna of that region, some notes of which survive in the Adanson collection. After returning to Paris, he presented two papers to the Académie and published the first volume of his *Natural History of Senegal* in 1757. This provided his entrée into the Académie.

Belief in the unity of human knowledge led him to propose not renaming organisms already named by others, but rather bringing together all names of objects into a single scientific lexicon. Others were unable to grasp his central idea. When he published the first volume of his *Histoire Naturelle du Sénégal*, few understood that it represented a new approach to natural classification.

In 1759 Adanson was working with Bernard de Jussieu (1699–1777) and Antoine-Laurent de Jussieu (1748–1836) on a manuscript of plant classification for use at the Garden Trianon at Versailles, the palace of Louis XV and a rich collection of plant species. Adanson believed that no plant character should be considered singly, but that the relationship of a plant to the rest of nature should be understood based on the sum of its characters. That year Adanson rushed to complete his work on natural plant families in classification and at the Académie's opening meeting discussed an outline of the *Familles des Plantes* along with his principles of classification. Thus he effectively preceded Antoine-Laurent de Jussieu's planned work and established himself as the father of plant families. Adanson went on to publish the full work in 1763 to mixed reviews that led to animosity between him and Linnaeus.

In 1764, after six years of negotiations, Adanson sold his cabinet of herbarium specimens, shells, and animal remains to the Cabinet du Roi for 40,000 livres, receiving the first payment in June 1765. In 1769, the king became ill, and the Garden Trianon closed. Adanson drew a King's pension, along with his salary as a member of the Académie, but his hope to succeed as chief of the botanical garden or as a professor of botany was not to be realized. His pension ended during the French Revolution, and he was impoverished until the Académie was revived.

In keeping with the encyclopedic spirit of his times, after 1765 Adanson devoted himself to the preparation of an encyclopedia of natural things, *l'Ordre Universel de la Nature*, in 27 volumes. He declared the plan at the Académie in 1774, but it was too large for them, and they rejected it. He fell out with friends at the Académie afterward. In May 1770 Adanson married Mlle Jeanne Bénard, and they later had two children. In 1784 he turned his attentions to experimentation, to completing *l'Ordre Universel*, and to a series of public lectures on the genera of the three kingdoms in nature. Manuscripts of these lectures can be found in the Institute's Adanson Library [AD 282–285]. In the 1770s the Adanson family was a site of strife, and in 1784 he parted from them. Family expenses remained, however, and Adanson's financial situation never stabilized. As time went

on he led an increasingly lonely and eccentric life, confined to his study and devoted to his work. Adanson died in Paris on 6 August 1806.

— Charlotte A. Tancin and Angela L. Todd

Notes about the books in the Adanson Library

The Adanson material under the care of our Library is a collection of published texts. Yet, I begin my notes about these books by referring to one of the manuscripts. This is a catalogue of Adanson's books made by him in 1767, titled "Catalog de Mes Livres." Because what we acquired were primarily his botanical books, there are many items on this list that we do not own; yet the list is interesting for many reasons and is an important document. I mention it here because the care with which it was developed shows how important Adanson's library was to him. Adanson numbered his books and wrote the numbers both on the title pages and on the list. The list also shows authors and titles, edition dates, formats (octavo, quarto, etc.), number of volumes per title, and a price estimate for each book. On some of the title pages he wrote a short note to say when and where he bought the book. It is believed that this manuscript list of books was an early draft, superseded later by a more extensive one.

The Adanson book collection includes works by many whose names are familiar, such as Herman Boerhaave (1668–1738), Pierre Joseph Buc'hoz (1731–1807), Abbé Antonio José Cavanilles (1745–1804), Casper Commelin (1668–1731), Johann Georg Gmelin (1709–1755), Jan Frederik Gronovius (1611–1671), Engelbert Kaempfer (1651–1711), Carolus Linnaeus (1707–1778), John Parkinson (1567–1650), Caius Secundus Plinius (dates unknown), Leonard Plukenet (1642–1706), Pierre Sonnerat (1749–1814) and Joseph Pitton de Tournefort (1656–1708). Many of these works have been extensively annotated by Adanson in the course of his studies. The annotations provide a window onto his reactions to the writings of predecessors and contemporaries.

We know a bit about how Adanson built his book collection. In 1739, when he was 12 years old, he won copies of works by Pliny and Aristotle for his work in Greek and Latin poetry. That same year, he bought himself a copy of Tournefort's *Institutiones Rei Herbariae* (Paris, 1700, AD 124). Two of these early acquisitions are in our Adanson Library, the Tournefort book and Pliny's *Historiae Mundi Libri XXXVII* (Genève, 1631, AD 103). Both texts are annotated by Adanson throughout. The Tournefort work is bound with another, his *Corollarium Institutionum Rei Herbariae* (Paris, 1703, AD 124).

During the course of Adanson's studies, he had access to the libraries of several of his teachers. He acquired few books of his own before his voyage to Senegal in 1749. These included the aforementioned work by Tournefort and Linnaeus' *Genera Plantarum*, ed. 2 (Paris, 1743, AD 081) and *Systema Naturae*, ed. 4 (Paris, 1744, AD 86). His interest in botany was strong. In the 1740s he undertook the task of classifying thousands of species of plants using Tournefort's system, and he also began a personal herbarium. He annotated his copy of *Genera Plantarum* in 1744. Another acquisition from this period was his copy

of Boerhaave's *Aphorismi de Cognoscendis et Curandis Morbis in Usu Doctrinae Domesticae Digesti*, bound with his *Libellus de Materie Medica et Remediorum Formululis Quae Serviunt Aphorismis de Cognoscendis et Curandis Morbis* (both ed. 9, Paris, 1745, AD 20). Inscribed on the inside cover is this note: "Acheté 4 [livres] chez Cavelier 1748." Both works are heavily annotated.

Upon Adanson's return to Paris from Senegal, he began working closely with Bernard de Jussieu, under whom Adanson had studied, and among other duties Adanson and de Jussieu were administrators of plants at the Garden Trianon at Versailles. For a time he lived in de Jussieu's home and had access to his library. Among the 14 Linnaean works in the Adanson collection is a copy of the first edition of *Species Plantarum* (Holmiae, 1753, AD 85), inscribed by Linnaeus to de Jussieu and heavily annotated by Adanson. He presented two papers to the Académie Royale des Sciences and then published volume one of his *Histoire Naturelle du Sénégal* in 1757. In 1759 he presented a description of the first volume of his *Familles des Plantes* at a meeting of the Académie, along with some of his general principles of classification. The two-volume work was published in Paris in 1763–1764. The collection here contains a copy of *Familles des Plantes* in unbound sheets, along with some earlier page proof sheets. The sheets are heavily annotated, possibly as part of the preparation for a second edition, although it was noted in our *Adanson* catalogue that these sheets were apparently not used in producing the second edition published by Payer.

By virtue of his functions in relation to the Académie, Adanson received numerous publications sent to him for review. He also conducted a considerable amount of correspondence, with members of the Académie and with others, and he made regular reports to the Académie. He collected plants locally and conducted experiments on the growth of different varieties of wheat and on grapes and wine production, and he had many correspondents on these and other topics.

In addition to the numerous works received in connection with his work for the Académie, Adanson continued to acquire books on his own, although at times his financial situation was strained. He apparently purchased Plukenet's six-volume *Phytographia: Opera Omnia Botanica* (London, 1691–1705, AD 104) in 1769, although in a few of these volumes Adanson seems to have replaced his acquisition date of 1769 with 1754. This was one of a number of works in which he annotated the plates, possibly in preparation for adding them to his collection of illustrations. In 1775 he acquired a copy of Kaempfer's *Amoenitatem Exoticarum* (Lemgovia, 1712, AD 71), which he also annotated. In 1786 he received a copy of Cavanilles' *Dissertatio Botanica de Sida* (Paris, 1785, AD 28). Inscribed on the title page is the note, "doné le 10 janvier 1786 par Cavanilles abbé." The plates are heavily annotated with names and details. We don't know when Adanson acquired a copy of Parkinson's *Theatrum Botanicum* (London, 1640, AD 101), but what remains of this work of some 1,767 pages are only pages 1689–1720, the rest Adanson cut up for his plate collection.

In the later period of his life, growth of his library slowed, and much of his work focused on his plans for a large-scale universal encyclopedia, to be called *l'Ordre Universel de la Nature*. Our Adanson Library contains an 18-page reprint of a plan

for this project. He was still acquiring books, e.g., *Dictionnaire Raisonné Universel des Plantes, Arbres et Arbustes de la France* by Buc'hoz (4 vols., Paris, 1770–1771, AD 22). Annotations by Adanson appear in the main part of the dictionary, in the index of diseases, in the “Méthode de Linn.,” and in the end pages. Another late acquisition, *Essai sur la Physiognomonie des Corps Vivants, Considérées depuis l'Homme jusqu' à la Plante*, by Jean-Joseph Sue (Paris, 1797, AD 122), is heavily annotated in the botanical sections. And a work by Benjamin Thompson, comte de Rumford, *Mémoires sur la Chaleur* (Paris, An XIII – 1804, AD 117), is inscribed to Adanson by the author and heavily annotated by Adanson. Thinking of the ongoing annotations of books as he acquired them, it seems that Adanson's restless and capacious mind was constantly collecting and assimilating material to apply toward his encyclopedic knowledge and his efforts to apprehend the “big picture” of the natural world, to be presented in his universal encyclopedia.

Acquiring Adanson's library gave us the opportunity to safeguard and make available to researchers this large physical remnant of the life and work of an extraordinary man.

— Charlotte A. Tancin

Adanson in Senegal

Michel Adanson was commissioned by the French Compagnie des Indes to sail to the tropics as a bookkeeping clerk; he spent the four years from 1749 to 1754 in the west African territory of Senegal. He had with him Joseph Pitton de Tournefort's *Institutiones Rei Herbariae*, ed. 2 (1700, AD 124) and Carolus Linnaeus' *Genera Plantarum*, ed. 2 (1744, AD 81, copiously annotated) and *Systema Naturae*, ed. 4 (1744, AD 86). These texts guided his natural history analytical method in Senegal.

Adanson also developed an interest in native people and their customs. He wrote a paper against slavery and began collecting specimens from the French colony, sending numerous plants and animals back to France, though many of the living plants died from cold. While in Senegal, Adanson was dogged by tropical neurasthenia, infections, and extreme seasickness when traveling; matched with tropical hazards such as mosquitoes, vermin and rain and, of course, his young age, it is remarkable that Adanson was able to accomplish so much writing.

Items in the Adanson Library relating to his voyage to Senegal

One printed book

AD 4 Adanson, Michel. *Histoire Naturelle du Sénégal. Coquillages. Avec la Relation d'un Voyage Fait en ce Pays, Pendant les Années 1749, 50, 51, 52, & 53.* (Paris) 1757.

Letters

AD 132 Adanson, [?Paris]..., Août 1780, 4 pp. Draft of a letter to de Condorcet defending himself against plagiarism and including a postscript that notes he is sending a copy of his *Histoire Naturelle du Sénégal* to de Condorcet.

AD 138 [Adanson, Michel], Paris, 15 Mars 1769, [1 p. incomplete, first part is missing. Perhaps addressed to Albert von Haller]. Adanson notes that his second edition of *Familles des Plantes* is completely ready for publication, with accounts of new genera and other additions; it will not go to the printer before the *Histoire Naturelle du Sénégal* is published, which the publisher promises to take up without delay.

AD 163 Berliere, _____, Troucheau de la, Saint-Germain-en-Laye, 26 Août 1786, 2 pp. Informs Adanson of the visit in France of Chevalier de Boufflers, governor of Senegal. Asks for a list of the most beautiful

plants of Senegal. Draft of a reply dated 30 Août 1786 is titled *Catalogue des plus belles plantes du Senegal* and lists nine genera with Ouolof names and Linnaean synonyms in the species. Reviews some memories of Senegal experiences.

AD 181 Compagnie des Indes, Paris, 3 Avril 1751, 1 p. Reports that M. Montaran has been informed that Adanson wrote on a big tree of Senegal whose crushed leaves give a blue color. Adanson sent both green and dried leaves for experimental use in France.

AD 182 Compagnie des Indes, Paris, 3 Mai 1752, 4 pp. Received Adanson's report of 20 Février [1752] that the trees with blue coloring property are only found beyond Bissau. Advises that ships should be ordered to Bissau for this wood, both for Adanson's experiments and to send to France. The Compagnie is pleased with his experiments noting that one sample is the true indigo. Adanson is to repeat the experiments on a large scale. Production cost and profit margin are to be determined. If Adanson's health deteriorates further, the Compagnie will allow him to return to France in 1753 with his collections for the Jardin Royal.

AD 207 La Luzerne, [César-Henri, Comte de], Paris, 4 Oct. 1785, 2 pp. Writes that he is in command of Saint-Domingue on nearly the same latitude as Senegal and asks what products of Senegal are worthy of introduction in Saint-Domingue. Undated draft of reply, 3 pp., includes a plant list with vernacular Senegalese names, suggests also some animals.

Manuscripts

AD 251 Adanson, Michel. *Systema Naturale*. 1748–1749, 2 pp. A survey of the characters distinguishing the three kingdoms of natural history. According to Adanson's annotations, this was written in Senegal.

AD 252 Adanson, Michel. [*Plantes du Sénégal. Descriptions*]. Comprises Latin descriptions of plants collected by Adanson in Senegal. Includes herbarium numbers, Ouolof names, and some Latin generic names.

AD 253 Adanson, Michel. *Plantes Seches Envoyées du Sénégal*. [1748–1754], 18 pp. A numerical list of plants collected by Adanson in Senegal and sent to France, with short descriptive phrases.

AD 254 Adanson, Michel. *Essai des Teintures*. 1751–1752, 45 pp. Data sheets and studies of his experiments on vegetable dyes, especially indigo, including a description of preparing indigo in Senegal, with his calculations for probable production costs and anticipated profits.

AD 255 Adanson, Michel. *Observations sur la Culture des Plantes*. 20 May 1752, 6 pp. A treatise on culture of plants in general and especially of European vegetables and of fruit trees in Senegal.

AD 256 Adanson, Michel. *Méthode de Decrire par Articles*. 11 pp. Includes a broadsheet with columns for all possible characters useful when preparing a plant description, filled out for the baobab tree as an example. Annotated by Adanson to have been conceived by him in Senegal in 1750 and perfected in 1753.

AD 259 Adanson, Michel. *A Monseigneur le Duc D'Ayen*. 2 pp. Adanson's handwritten dedication to the Duc d'Ayen for his *Histoire Naturelle du Sénégal* (1757, AD 4). Signed by the Duke.

AD 260 Adanson, Michel. *Carte Générale du Sénégal*. July 1757, 1 p. Original manuscript map, on an older printed map, of that published in Adanson's *Histoire Naturelle du Sénégal* (1757, AD 4). The drawing, executed by Philippe Buache, bears many corrections and additions by Adanson.

AD 286 Adanson, Michel. *Sur l'Acacia des Anciens, et sur quelques Autres Arbres du Sénégal qui Portent le Gomme Rougeatre Appelée Communément Gomme Arabique*. 1773, 9 pp. The manuscript of Adanson's first mémoire on Acacia for the Académie, read 24 February 1773 and printed in the *Mém. Acad. Sci.* 1773: 1–17. 1777.

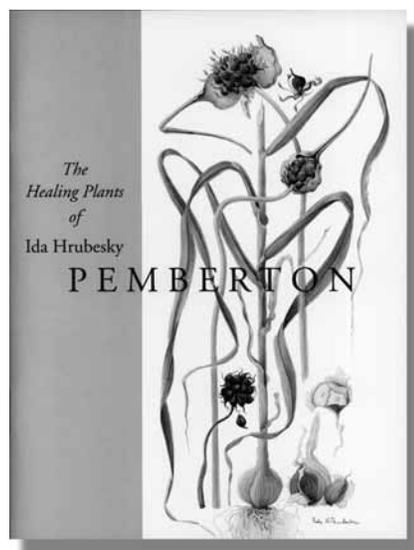
AD 287 Adanson, Michel. *Sur le Gommier Blanc Appelé Uérec au Sénégal; sur la Maniere dont on en Fait la Récolte de sa Gomme et de Celle des Acacia et sur un Autre Arbre du Même Genre*. 1773, 9 pp. Adanson's second mémoire on *Acacia*, read 11 July 1773.

AD 292 Adanson, Michel. *Plan et tableau de mes Ouvrages Manuscrits et en Figures, Depuis l'Année 1741 jusqu'en 1775, Distribuées Suivant ma Méthode Naturelle Découverte au Sénégal en 1749*. 1775, 31 pp. The first and the final drafts of the paper read at the Académie 15 February 1775 on Adanson's large plans for a universal encyclopedia. The rough draft contains details omitted from the final draft, such as Adanson's definition of *système vs. méthode*.

AD 330 Adanson, Michel. [*Plantes du Sénégal*]. 212 pp. Entries from his *Dictionnaire de Botanique* (AD 333) concerning plant names

(continued on page 12)

Recent publications



The Healing Plants of Ida Hrubesky Pemberton

By James J. White, Lugene B. Bruno, with essays by Carolyn Crawford and Victoria Matthews. 2003. 64 pp.; 52 figs (51 col.). Pictorial stiff paper cover, \$12.00. ISBN 0-913196-76-2.

This catalogue, accompanying an exhibition displayed at the Hunt Institute from 25 September 2003 to 29 February 2004, is the first published monograph on the watercolors of Ida Hrubesky Pemberton (1890–1951), who was working in a period when there were few other female American botanical artists. Only 64 finished paintings (held in the collection of the University of Colorado, Boulder) exist by this little-known Denver artist, and they were produced between 1935 and 1942. Many were native plants that she grew from seed in her garden and that had a medicinal or other useful quality. Her familiarity with all aspects of the plant subjects that she “lived with” is obvious. Many of her watercolors include dissections (painted with the aid of a microscope), root structure, and stages of development of the plant. Her work is confident, without appearing overworked, and represents the essence of the plant for identification in a pleasing composition. This illustrated exhibition catalogue includes a biographical essay by botanical artist, plant taxonomist and field botanist Carolyn Crawford, who was greatly inspired by Ida Pemberton’s work, as well as an essay on Pemberton’s technique by

horticultural taxonomist and editor Victoria Matthews. Also included are 45 color images of Pemberton’s paintings, photo portraits, endpaper and cover designs for a proposed book on drug plants, and a comprehensive list of all of her botanical artwork held at the University of Colorado Museum of Natural History.

American Botanical Prints of Two Centuries

By Gavin D. R. Bridson, James J. White and Lugene B. Bruno. 2003. 239 pp.; 114 figs. (106 col.). Pictorial stiff paper cover, \$25.00. ISBN 0-913196-75-4.

This illustrated exhibition catalogue features two centuries of American printed plant images from utilitarian to creative, the earliest from 1806 and the most recent, 2000. Some of the 19th-century artists include George Cochran Lambdin, William Sharp, Isaac Sprague and Frederick A. Walpole; 20th-century artists include Elfriede Abbe, Henry Evans, Warren Mack, Stanley Maltzman and Barry Moser. Biographies of the artists are included. Of special interest is a concise bibliography. Virtually all of the prints described and reproduced are from the Hunt Institute’s extensive collections. This is the first catalogue for which reproduction photography was done with a digital camera, the Nikon D1X, and for which all color management was handled at the Institute.

Special offer

We are offering *Printmaking in the Service of Botany* for \$10.00 when purchased with *American Botanical Prints of Two Centuries*. Together these catalogues explore the history of botanical printmaking in Europe and America and explain the various printmaking techniques. [Note: The Associate and quantity discounts do not apply to this offer for *Printmaking in the Service of Botany*, but the discounts do apply for *American Botanical Prints of Two Centuries*.]

Printmaking in the Service of Botany

By Gavin D. R. Bridson and Donald E. Wendel with the assistance of James J. White. 1986. 166 pp.; 240 figs., (41 color). Embossed stiff paper cover, \$20.00. ISBN 0-913196-49-5.

Gavin Bridson, bibliographer at the Hunt Institute, explains in the introduction that before printmaking the main problem for artists was distributing botanical drawings so that botanists everywhere could study them. Bridson goes on to trace the history of printing methods for botanical illustrations through five centuries. With the aid of photographic enlargement of details in a one to one ratio, 72 examples of relief, intaglio, planographic, nature prints and photographic printing techniques are analyzed in this catalogue that accompanied a 1986 exhibition.

Adanson: The Bicentennial of Michel Adanson’s “Familles des Plantes”

Edited by G. H. M. Lawrence. 1963–1964. 2 parts in 2 vols. Set in Spectrum monotype and printed on Curtis Hunt no. 2 paper.

Part One

1963. xii, 392 pp.; 40 figs. Paper cover, \$5.00(No discount). ISBN 0-913196-25-8. Includes a biography by J.-P. Nicolas; a history of the *Familles des Plantes* by F. A. Stafleu; and an annotated catalogue of Adanson’s library, including manuscripts and letters, now in the Institute’s collection, by W. D. Margadant.

Part Two

1964. xii, 243 pp.; 12 figs. Paper cover, \$5.00(No discount). ISBN 0-913196-26-6. Essays by participants in the Adanson symposium at the Hunt Institute, including “Les dessinateurs d’histoire naturelle en France au XVIIIe siècle” by G. Duprat; “Mathematics and classification, from Adanson to the present” by P. H. A. Sneath; “L’Oeuvre zoologique d’Adanson” by T. Monod; and an extensive account of “Adanson’s sources, references, and abbreviations,” used in his *Familles des Plantes* by F. A. Stafleu.

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

Michel Adanson Library

(continued from page 10)

and synonyms to which are added data on his Senegal collections, usually as a collection number.

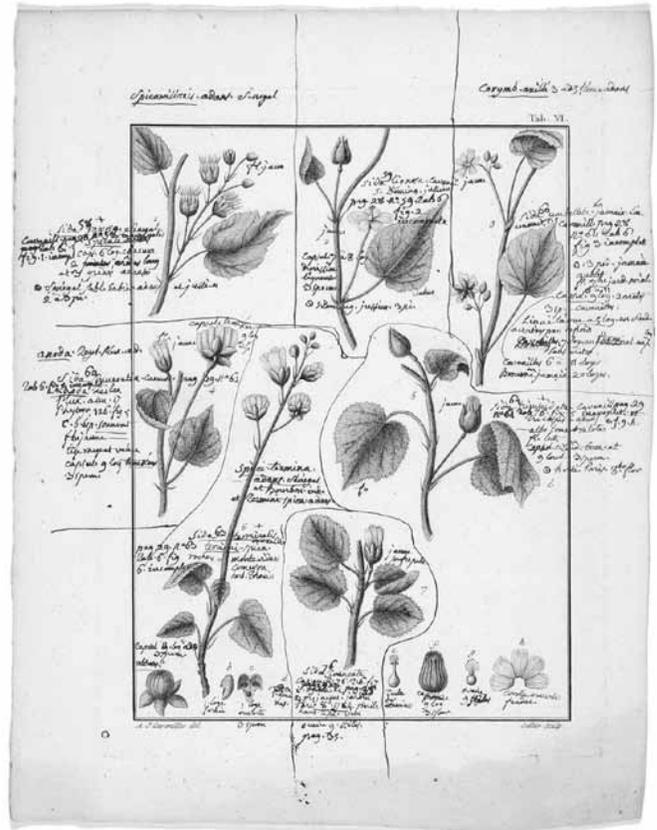
AD 359 Grand-Jean de Fouchy, Jean-Paul. *Extrait des Registres de l'Académie Royale des Sciences du 4 Decembre 1756*. 1756, 1 p. The original certificate of the approbation of the Académie for Adanson's *Histoire Naturelle du Sénégal*.

— Angela L. Todd

Annotated Prints in the Michel Adanson Library

The description of AD 128, Plate Collection, in *Adanson, Part One* (Pittsburgh, 1963, p. 307) is confined to a single paragraph: "A collection of more than 10,000 printed figures of plant species cut from more than forty books and other publications. The original plates, when containing more than one species, were cut by Adanson and the figure of each was filed according to his classification. All plates and cut-up portions were arranged by him in paper folders according to his natural method of the *Familles des Plantes* and grouped in seventeen bundles. Each plate or figure is annotated by him with an Adansonian name and usually with the source of the figure [cf. Figs. 27, 35]." To the best of our knowledge, these figures are the only two images that have been published.

There are some reasons that the collection has not been further studied, catalogued, or occasionally photographed. The collection has, over the years, been transferred from our Archive to our Library and finally to our Art collection, where the cataloguing of prints is fairly straightforward. However, the pages cannot easily be handled as they are extremely brittle. The pages contain copious notes by Adanson and are in folders with his annotations (in French, of course). Maintaining the same order would not be much of an obstacle to examining the pages, but there is one overriding factor. At some time in the history of the artworks—before they were



Tab. VI from Cavanilles' *Dissertatio Botanica de Sida* (Paris, 1785, AD 28), annotated and marked by Adanson for cutting and filing in his collection of printed plant images.

acquired by the Institute, we hope—they were infected by fungal growths, at least one genus of which is often associated with paper products subjected to high humidity.

When the artworks can be handled easily, their publication sources will be identified and entered into the Institute's online Catalogue of the Botanical Art Collection.

— James J. White

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
Designer: Lugene B. Bruno
Photographer: Frank A. Reynolds

Published biannually by the Institute. Subscription rates per volume: U.S. \$4.00; outside the U.S. \$5.00 plus \$6.00 for airmail. All correspondence regarding subscriptions and missing issues should be directed to the Institute's Administrative Office.

© 2003 by the Hunt Institute for Botanical Documentation.
All rights reserved. ISSN 0192-3641