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Current and upcoming exhibitions

Artworks from the collection of the Nationaal Herbarium Nederland on display

On 29 April 2004 the Hunt Institute welcomed a new season with the opening of *Botanical Watercolors from the Nationaal Herbarium Nederland*. This exhibition, which continues through 30 July 2004, contains 48 watercolors and drawings from the 17th to 19th centuries on loan from the collection of the Nationaal Herbarium Nederland, Leiden University branch, Leiden. Never before seen in North America, this selection represents artists such as Pierre-Joseph Redouté (1759–1840), Abraham Munting (1626–1683), Laurens Jacobs van der Vinne (1712–1742), Johan Christian Peter Arkenhausen (1784–1855), Carel Boschart Voet (1670–1743), and Nicholas Meerburgh (1734–1814), as well as many unknown artists. These artworks depict plants from South-east Asia, the Mediterranean, North America, and particularly South Africa. Some of the paintings were made from specimens in the botanical garden developed at Leiden University in the early 1590s; others were acquired by two 18th-century collectors associated with the university, which now coordinates activities of the Nationaal Herbarium Nederland.

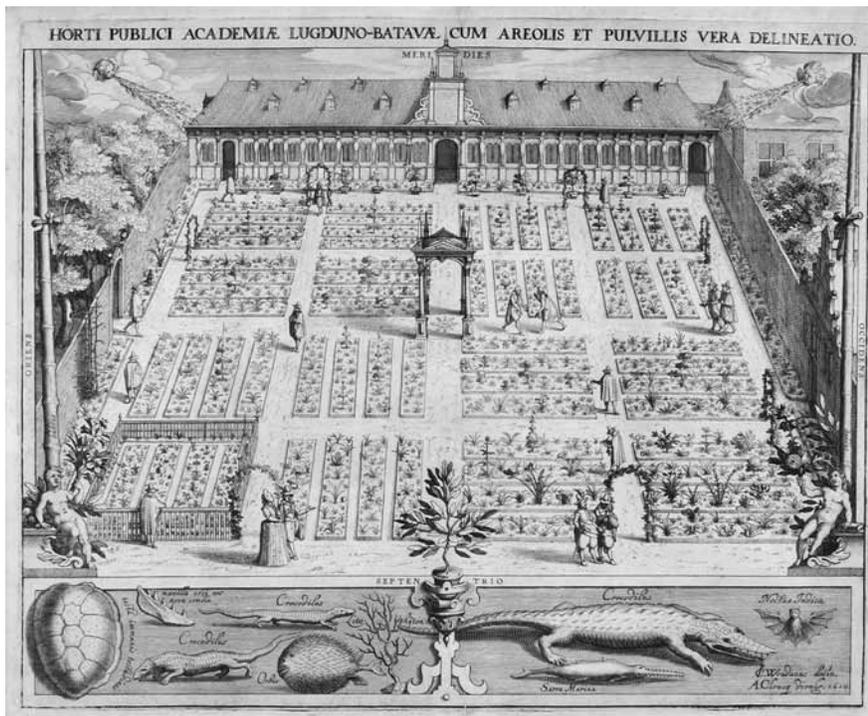
Cees Lut, who retired this year as librarian of the Leiden University branch of the Nationaal Herbarium Nederland, has been



working for more than forty years in the library, from 1988 as chief librarian. During his visit to the Hunt Institute in July 2001, the idea arose for an exhibition here of a small selection of the herbarium's vast collection of artworks. Mr. Lut played a crucial role in the organization of this exhibition, and we were happy that he was able to attend the preview reception.

Included in the exhibition are two items from the Hunt Institute collection. One is a 1610 etching with engraving by Jan Cornelisz Woudt (Dutch, 1570–1615) of the Botanical Gardens at Leiden. Founded in 1590, it was intended as a study garden for the Leiden University medical faculty. The prominent botanist Charles de l'Ecluse (1526–1609, known as Carolus Clusius) was hired as Prefect and insisted that he have an assistant. Hired as *Hortulanus* (garden curator) was Dirck Outgaertszoon Cluyt (also known as Clutius). The planting of the original garden, about 130 feet by 100 feet and containing approximately 1,000 species, was completed in the early 1500s. In 1931, the *Hortus Clusianus*, having become too much of a city park, was reconstructed on a slightly reduced scale. Today the entire garden covers about five acres. The second item is volume one of C. L. Blume's *Rumphia, sive, Commentationes Botanicae Imprimis de Plantis Indiae Orientalis* (Leiden, 1835–1848) from our Library's collection. This volume is open to a hand-colored lithograph of *Adenia cordifolia* Engl., from Johan Christian Peter Arkenhausen's original watercolor, also on display.

The accompanying exhibition catalogue includes a history of the Leiden Botanic Garden by Pieter Baas, director of the herbarium, and an essay about plants as nature and art by Erik de Jong, professor and associate director of Garden History and Landscape Studies at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture in New York (see "Recent publications," page 10).



Engraving with etching (1610) by Jan Cornelisz Woudt (1570–1615) of Horti Publici Academiae Lugduno-Batavae Cum Areolis et Pulvillis Vera Delineatio [Botanical Gardens at Leiden] from the Hunt Institute collection.

Page two:

Left, watercolor by Laurens Jacobs van der Vinne (1712–1742) of [*Echium plantagineum* L.] from the collection of the Nationaal Herbarium Nederland.

Right, watercolor by Pierre-Joseph Redouté (1759–1840) of [*Gymnopus*, oyster fungus] from the collection of the Nationaal Herbarium Nederland. Twenty Redouté watercolors of fungi were lost in the herbarium's archives for over 130 years and although published in Champignons du Luxembourg (1989), have never been on display. We are pleased to include five of these watercolors in our exhibit.

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

We are pleased to announce that we have made all of our selections for the upcoming 11th International. Sixty-two artists from 12 countries will exhibit 94 artworks 24 October 2004–28 February 2005. A full-color catalogue with artist biographical data will accompany this exhibit. The artists represented are:

Beverly Allen (Australia), Katharine Amies (England), Rupert C. Barneby (U.S.), Auriol Batten (South Africa), Tamlin Blake (South Africa), Renata Bonzo (Italy), Gilles Bosquet (France), Olivia Marie Braida-Chiusano (U.S.), Elizabeth Cadman (England), Celia Crampton (England), Patricia M. Eckel (U.S.), Amy Elizabeth Paluch Epton (U.S.), Flappy Lane Fox (England), Noriko Fujita (Japan), Takeyo Fukuda (Japan), Jarmila Haldová (Czech Republic), Sharon Hegner (U.S.), Yoko Hida (Japan), Emiko Horisawa (Japan), Caroline Cutrona Hottenstein (U.S.), Mayumi Ishii (Japan), Noburu Isogai (Japan), Donelda Choate LaBrake (U.S.), Olga Makrushenko (Russia), Jesse Markman (U.S.), Kimiyo Maruyama (Japan), Dianne McElwain (U.S.), Leo Meissner (U.S.), Giorgio Merlonghi (Italy), Sherry Mitchell (Canada), Adèle Ros-

setti Morosini (U.S.), Margaret Muffet (Australia), Elaine Musgrave (Australia), Yoko Nomura (Japan), Suzanne Olive (U.S.), Barbara Oozeerally (England), Jan van Os (The Netherlands), Anna Paoletto (Italy), Rita Parkinson (Australia), Annie Patterson (England), Rachel Pedder-Smith (England), Federico (Kiko) Perotti (Italy), Olivia Petrides (U.S.), Lynne K. Railsback (U.S.), Eve Reshetnik-Brawner (U.S.), Bill Richards (U.S.), Janet Rieck (U.S.), Koichi Saito (Japan), Lizzie Sanders (Scotland), Dolores R. Santoliquido (U.S.), Constance B. Sayas (U.S.), Gilly A. Shaeffer (U.S.), Toshi Shibusawa (U.S.), Rita Maria Stirpe (Italy), Bronwyn Van de Graaff (Australia), Jeannetta vanRaalte (U.S.), Marina Viridis (Italy), Monika E. de Vries Gohlke (U.S.), Anita Walsmit Sachs-Jansen (The Netherlands), Kathryn Wood (Canada), Janet Wright (England), and Kyoko Yamada (Japan).

The American Society of Botanical Artists will hold its 10th annual conference 22–23 October 2004 after the preview of the 11th International. This promises to be another exciting meeting and an opportunity for many botanical artists to meet and share their experiences. Several workshops and lectures are being planned for this conference.

Spring 2005: *The Flowering Amazon: Margaret Mee Paintings from the Royal Botanic Gardens, Kew.*

For more than two centuries, the Royal Botanic Gardens, Kew, has recorded in watercolor the blooms, fruits, and foliage of new or rare plants from around the world. *The Flowering Amazon* is drawn from the rich collection of botanical illustrations preserved in the archives of Kew Gardens and features the exquisite paintings of orchids, bromeliads, and other plants by the renowned British artist and explorer Margaret Ursula Mee. Praised by botanists and art critics alike, Mee's works record the extraordinary beauty of Amazonia and include several now-extinct species.

Originally exhibited at Kew in a private showing for His Highness Prince Philip, Duke of Edinburgh, the exhibition will travel throughout the United States, beginning its two-year tour in spring 2004 at the New York Botanical Garden. It will be on display at the Hunt Institute early May–July 2005. *The Flowering Amazon* features thirty spectacular watercolor drawings and field sketches by Margaret Mee, as well as native Brazilian artifacts, plant models, and specimen sheets from the Kew Herbarium.

— Lugene B. Bruno,
Assistant Curator of Art

James Petiver's proof plates of *Gazophylacii Naturae*

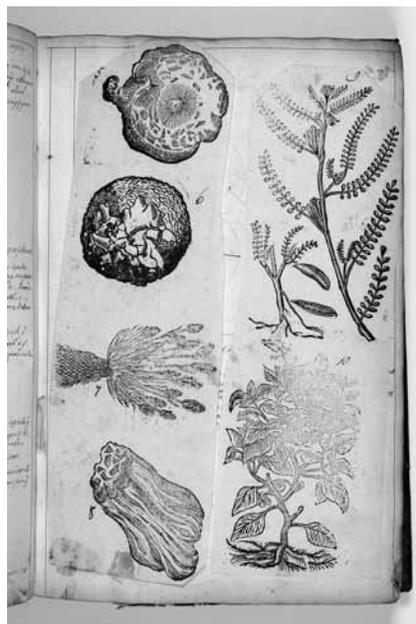
James Petiver (1658–1718), a London botanist, entomologist, apothecary and prolific collector of herbarium specimens, published *Gazophylacii Naturae* (1702–1709). The proof plates depicting botanical subjects (with perhaps a few exceptions) have been tipped into an album now in the Hunt Institute's collection. "Plants &c collected by James Petiver containing 375 [corrected in pencil to 367 at an unknown date] prints" is inscribed in ink on the inside of the front board. Sir Hans Sloane acquired the herbarium of Petiver, which now is part of The Natural History Museum, London.

The images in our album have been numbered by one hand. Missing in the sequence are 37, 53, 103, 177, 188, 221, 231–239, 247–255; duplicated numbers are 85, 86, 87, 121, 179, 191, 200, 309, 319, 320, 364, with 325 on four different plates.

Choosing at random from our Library an herbal, Matthias de L'Obel's *Plantarum seu Stirpium Historia* (1576), a number of images were matched with Petiver's. The latter's numbers followed by de L'Obel's pages and subjects, are no. 16, p. 644 ("Avellana" or "Mehenbothene"); nos.



Proof numbers 49–52. 31 cm x 19.5 cm



Left, proof numbers 5–10 and right, proofs 5–8 folded down to show Almanac text. 31 cm x 19.5 cm

34 and 38, p. 604 (seeds of *Clusia* in ornaments); no. 40, p. 642 ("Euphorbium" or "Cereus"); no. 69, p. 639 ("Draco"); and no. 114, p. 605 ("Guaiacum"). The copying of woodcuts was so common during the preceding century that it is not surprising to see the repeated images. We subsequently noted a reproduction of the *Clusia* seeds mentioned above on the University College of London's Web site. Their publication source, predating L'Obel, is Garcia de Orta, *Aromatum et Simplicium Aliquot Medicamentorum apud Indos Nascentium Historia* (Plants of the New World) (Antwerp, 1567).

Seeming to contradict Petiver's copying of images, *Taxonomic Literature*, ed. 2 (F.A. Stafleu and R. S. Cowan, Utrecht, 1983, vol. 4) reports 67 watercolor drawings of plants from the Cape, a gift from Dr. Martin Dolneus, used in preparing the plates for Petiver's *Gazophylacii*.

An interesting feature of this compilation is that the proof plates were printed on the blank sides of an Almanac for the year 1687 (by Vincent Wiry, published by Mary Clark, Stationers, London). An intriguing row of text in red ink behind one of the larger proof sheets contains "Common Notes for 1687 / The Terms



and their Returns / A Table of **KINGS** / A Table of Simple Interest, at 6.1 per Cent from a Purchase of Annuities." Common are references to the days in a month, such as "March hath xxxi. Days." Throughout are intriguing references to Dominion of moon in man's body, Lammas Day, Ember Week, Ascension-day, Dog-days beg, Dog-day end, All Saints, many names of Saints, Shortest Day, and London burnt, anno 1666. Also of note is that three of the pages on which the proofs have been pasted consist of manuscript geometry text (including—to cite only one line—"A Circle is divided into five parts as followeth"). Interestingly, a copy of *Gazophylacii* in The Natural History Museum contains "text printed on one side of the paper only and pasted on a prelim. and on the back of the plates."

Our library does not own a copy of the *Gazophylacii* so that comments could be made about it. The collection of proof plates for it, however, was acquired by Mrs. Hunt from Wheldon & Wesley in 1962, and, as far as we know, this is the first published description of her album.

—James J. White, Curator of Art

An 18th-century German album of watercolors

Containing 290 botanical watercolors, most titled in German, this late 18th-century album is briefly described in the *Catalogue of Botanical Books in the Collection of Rachel McMasters Miller Hunt* (entry 575, Pittsburgh, 1961): “Though some designs are stiff, others are charming and dainty.” On the first page is a wreath of blue flowers surrounding “D. XXVI. July 1762,” the “D.” perhaps indicates “delin-eavit,” referring to the delineator or artist. The album, on laid paper, contains gilt and guffered edges (for those who are not connoisseurs, decorative elements—in this case, floral designs—indented with heated finishing tools).

Prominent among the taxa depicted are 20 *Tulipa*, 22 Liliaceae (12 are *Lilium*), 15 *Dianthus*, 14 Ranunculaceae (9 are *Ranunculus*), 12 Iridaceae, 10 *Narcissus*, 10 *Anemone*, 9 *Althaea*, 9 *Colchicum*, 8 *Aquilegia*, 8 *Delphinium* and 8 *Rosa*.

The remnants of a bookplate yield a hint at the album’s past owner. Below a coronet are the questionable words (or portions of them) “Auguste [second name torn] Grafen von Kielmann vern. [?]finzu. von Schon[?] 1777.” At the bottom in a circle is printed “No.,” after which is pencilled “56.” “Grafen” means “count” and according to *German Book-Plates* translated by Karl Emich, a circlet with sixteen pearls set on high spikes, nine [the torn paper makes an exact number impossible] being visible, was used by counts of lower nobility.



Clockwise from top, watercolors, 33 x 32 cm, of 877.10 “Kajser kron” [Crown Imperial, *Fritillaria*]; 877.61 “Tulipa” [*Tulip*, *Tulipa*]; 877.250 “Sonnen blume” [*Sunflower*, *Helianthus*].

At least two versions of a composite watermark are visible—both variations of a crown, a triplet of letters (H.V.W.), and cluster of grapes. Two standard references on watermarks—by W.A. Churchill and E. Heawood (cf. 2383) respectively—suggest that the paper was exported from France.

Our accession book yields no information on the source of this album, but it doubtless was acquired by Mrs. Hunt before she founded the Hunt Institute in 1961 (perhaps before 1953 if the preceding entry is any indication). What good fortune that these paintings are extant and in excellent condition after 240 years!

—James J. White, Curator of Art



News from the Library

In December I spent a week in Spain and visited Maria Pilar de San Pio at the Real Jardín Botánico (CSIC) in Madrid. Pilar provided a tour of the library, archives and garden, and we exchanged recent publications.

In January Ian Christie-Miller and his wife Judy traveled from England to visit us and two other institutions for his comparative watermark study of six copies of *The Grete Herball* (1526). He has “imaged” our copy and others at the University of Texas at Austin, the Huntington, the Royal Horticultural Society in London, and two other English libraries. He is using a system called

APIS (Advanced Paper Imaging System) to capture and record the watermark data.

Recent visiting groups included members of the local chapter of ARMA International; a class on the history of the book taught by Carnegie Mellon Professor Jason Martinek; a botany class from Chatham College who came to hear about the Flora of North American project from Robert Kiger; a group of 30 trustees from the American Antiquarian Society of Worcester, Massachusetts; and French language students from Bethany College who examined our 17-volume set of the *Encyclopédie, ou Dictionnaire Raisonné des Sciences, des Arts*

et des Métiers (Denis Diderot et al., Paris, 1751–1765, 1762–1772).

Hunt Institute will host the 36th annual meeting of the Council on Botanical and Horticultural Libraries, Inc. (CBHL), 15–18 June 2004. The planning committee includes Institute staff Donald Brown, Donna Connelly, Jamie Shriver, Charlotte Tancin (chair), Angela Todd, and James White, along with Carnegie Museum of Natural History Librarian Bernadette Callery. We last hosted the annual meeting in 1988 and are eager to welcome CBHL to Pittsburgh again.

—Charlotte A. Tancin, Librarian

News from the Archives

Our regular contributors continue to take good care of us. First, longtime patron Dr. Ronald L. Stuckey paid us a visit on 11 March. With his assistant Matthew Green, Dr. Stuckey delivered to us his collection of materials on botanist Constantine Samuel Rafinesque (1783–1840), information on U.S. Biological Stations, correspondence and information on phylogenist Lois Lampe (1896–1978)—including the group portrait pictured at right, featuring Lampe, back row, second from right, and cytologist Charles Joseph Chamberlain (1863–1943), middle row, fifth from left, which we think may be a cytology class or conference either at the University of Chicago or the Puget Sound Biological Station around 1927 (please contact the Archives if you can identify anyone else)—and more documents from his seemingly unending supply of biographical information on botanists.

In addition to his usual fabulous additions to our archival collections, Dr. Stuckey made an additional financial contribution to the Ronald L. Stuckey Endowment for the Preservation of Botanical History, a fund he established to help us acquire and preserve photographs, biographical sketches, and obituaries of botanists, as well as books on botanical history and bibliography. We had a fun, though whirlwind, visit; we continue to be grateful to Dr. Stuckey for all of his contributions. Pictured



below in the Archives during this visit are (l–r) patron Ronald L. Stuckey, Archivist Angela Todd, Librarian Charlotte Tancin, assistant Matthew Green, and Assistant Archivist Jamie Shriver.

Dr. Walter H. Hodge also continues to send additions to his archival collection—to date an enormous collection of twelve boxes of correspondence, research materials, photographs and negatives. His latest gifts include photographs from his travels, research and teaching in Japan. Pictured on page seven at top left is one of those additions to the Hodge collection, a photo of Dr. Hodge lecturing to Japanese Fulbright students at the Hodges' Tokyo apartment, 2 June 1970. We are extremely grateful to our regular contributors for their steady supply of documents and photographs.

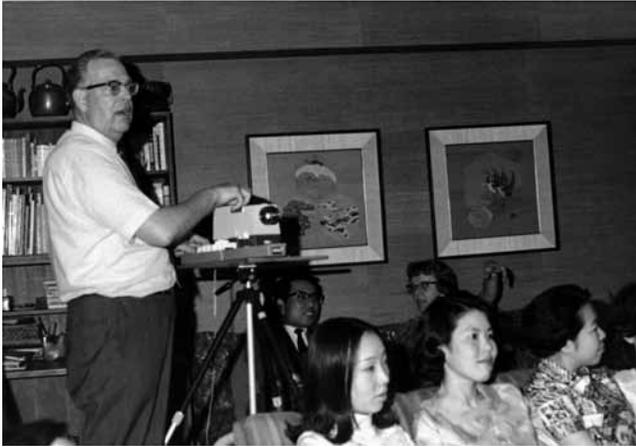
We also received two new archival collections that overlap nicely with our other holdings. Sarah Groves, a well-known horticulturist in her own right, has passed along a collection of correspondence that focuses on Benjamin Yoe Morrison (1891–1966), primarily related to his Back Acres azaleas and



activities late in his life, and including correspondence written by Phoebe Morrison after her brother's death. Pictured above is Morrison in his azaleas in 1960 (Ewing Krainin photograph) and on page seven at top right is the Morrison family around 1913. (l–r) Mr. and Mrs. Morrison, Phoebe, Louis, and Ben. Special thanks to Ms. Groves for passing along these fascinating original documents.

In addition, Marian Lee Klenk, granddaughter of Frederic P. Lee (1893–1968), has passed along a packet of photocopies of correspondence organized around





the American Horticultural Society (AHS). Her gift includes photocopies of letters to Dr. Frederick W. Coe from B.Y. Morrison and Lee; AHS information; three issues of *The National Horticultural Magazine*; and writings by Walter Hodge. (Pictured below from our group portrait collection are Morrison, H. H. Hume, and Lee receiving the Gold Medal of the American Horticultural Society, Dumbarton Oaks, Washington, DC, May 1959. Robert E. Hurwitz photograph.) These two collections complement our other holdings on Morrison, Hodge, the U.S.D.A., and others. You can read of Klenk's memories of her grandfather in the summer 2002 issue of *The Azalean*.

We have also received a couple of exciting biographical donations that shed light on two formerly elusive botanical women. Botanical artist and plant taxonomist Carolyn Crawford passed along her painstakingly researched biographical materials on Nebraska botanical artist Ida Hrubesky Pemberton (1890–1951). This biographical gift includes photocopies of postcards Pemberton mailed to her sister, copies of correspondence between her sister and then-director of the University of Colorado Museum, slides of Pemberton's grave, and news-



paper clippings. You can see Crawford's donated materials put to good use in her poignant biography of Pemberton in *The Healing Plants of Ida Hrubesky Pemberton*, published by the Hunt Institute last year in conjunction with an exhibit of Pemberton's work.

Jane Gregory Rubin, director of InterAmericas/Society of Arts and Letter of the Americas, has generously donated copies of her hard-won biographical information on 18th-century British watercolorist Lydia Byam (fl.1779–1800). Byam's mark on botanical history comes primarily through her work, *A Collection of Exotics from the Island of Antigua* [London, 1797], two rare copies of which are held in our Library. This selection of biographical materials includes a letter to Jane Gregory Rubin from a Byam descendant, a Byam family tree, and a Byam family memoir. Women in this early period of botany—before the fashionable 19th-century female botanical artists emerge as cultural figures—are difficult to research, and women working in the colonies particularly so. We are grateful to Rubin for her gift.

Staff positions evolve further in Archives as Jamie Shriver joins us as assistant archivist. We are excited to have Jamie with us full time! A longtime volunteer and former part-time employee, Jamie's new position consists of organizing and systematizing portrait accessions, researching unidentified group and individual botanists' portraits, and cataloguing and databasing our general autograph collection. Jamie is also diligently making both portraits and biographical citations more accessible by entering them into our Biographical Register database, with help from Office Assistant Michelle Boehm. The Biographical Register will go public at some point in the future; we will be sure to keep you posted in these pages. In the meantime, please contact the Archives for biographical information and portraits of botanists you are researching—we will send back a list of citations and thumbnails of our portrait holdings.

— Angela L. Todd, Archivist

Back shelf Tales from the Archives

Ida Kaplan Langman (1904–1991)



If you are one of those who still think that Latin Americans always take it easy, stop into the Library of Congress one evening. It is the only big library I know in Mexico that is open until ten o'clock at night. It takes care of an enormous number of readers and has the quickest service of any library I have ever seen.

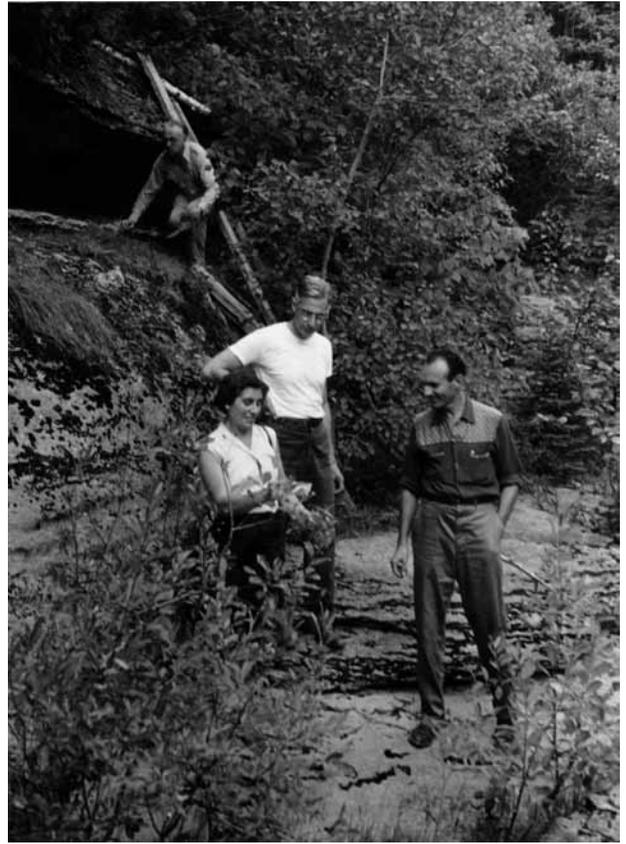
In fact every time I was there,

I felt as if I were in a railroad station—with people coming, getting their books, returning their books, leaving, all in an endless stream. Owners of private collections were equally kind. Even such reputedly hard nuts to crack as the two largest libraries—the Porruas—opened up their stacks to me, gave me a desk at which to work and did everything they could to facilitate my research.

— I. K. Langman, Notes for a talk, 1949

Before there was the internet, there was Ida Kaplan Langman. All together, she spent three years traveling in Mexico, traipsing the roads and visiting libraries—in 1944 Langman traveled with her plant press and blotters by car and train for an entire year at the ripe old age of forty! In the libraries, Langman gathered the citations on Mexican botany that culminated in her 1,015-page opus, *A Selected Guide to the Literature of the Flowering Plants of Mexico* (1964). In this archivist's opinion, Langman's exhaustive bibliography could not be reproduced without that extensive travel, even today. While the internet gives the illusion of complete access to information globally, that access usually turns out to be partial, with private and smaller public libraries not online at all and larger libraries often not 100% catalogued. Langman's painstaking efforts, begun for credit toward her master's degree, were praised internationally; one writer referred to her work glowingly as "the most important event in Mexican botany since Standley's *Trees and Shrubs*. In what amounts to both a love of labor and a labor of love, this *Guide* to the literature of Mexican seed plants has been arranged by the author and fully cross-indexed as well" (Joseph Ewan, *Science* 148(2669), 23 April 1965).

On the roads, Langman explains, "Most of the specimens I brought back came from along the highways, although occasionally we wandered off the beaten track on a short bus trip, or in a hired car that could take the bumpy side roads better than ours. We did some hiking, too, but only on well-traveled trails. Yet with such casual collecting, among the 1000 species that I brought back I was gratified to find a number of new ones, and one which may even be a new genus!" (*Frontiers*, 1944). She also participated in her local botanical club (pictured at right on a field trip in the Pocono Mountains,



1937) and in international botanical endeavors (above at the International Botanical Congress in Montreal, 1959, with Benedict Hall (1906–1984), center, and Lionel Cinq-Mars (1919–1973), right).

In spite of the intensity of her research, the multilingual Langman was not just an aloof peripatetic scholar. Born in Borzna, Russia, Ida Kaplan came to the United States with her parents as an infant. She graduated from the South Philadelphia High School for Girls and Philadelphia Normal School. She was a camp counselor (pictured in 1926 on p. 9, top left), taught general science and biology at the secondary level in the public schools (pictured with her Roxborough High school class between 1926 and 1934 on p. 9, top right), gave nature hikes, ended her teaching career as the Board of Education's first museum teacher assigned to the Academy of Natural Sciences





in Philadelphia—where her classes ranged from elementary school to in-service programs for teachers (pictured below in 1951), and worked as a translator. She also served as associate bibliographer at the Hunt Institute (1970–1973), compiling a global list of botanical encyclopedias from 1730 to 1840. Langman was amazing; she was employed full time and, in a show of her drive, earned her degrees at the University of Pennsylvania—a bachelor of science in 1930 and a master of liberal arts in 1947—through part-time study. Langman’s writings and talks reflect her teaching skill as she involves the reader with the excitement of discovering a new species, puzzling customs officials with a car over-packed with presses and husband Oscar’s violin and camera equipment, gazing over the spot where Lake Texcoco was before early-modern colonizers dammed it up (it was reclaimed just a few decades ago), or traveling the 1940s’ brand new Mexican highways that opened up previously inaccessible areas. Langman wrote up her Mexican travels and plant collecting adventures for a wide array of publications, including *Frontiers: A Magazine of Natural History*, *Modern Mexico*, and a selection of international and scientific journals, detailed in the bibliography on page 12.

The Hunt Institute’s Langman archive includes her annotated copy of *A Selected Guide*, and three boxes consisting of: alphabetized correspondence; teaching and class notes back to 1919; photo-

graphs from her early days as a girl scout, camp counselor, and teacher; a spectacular international collection of botanists’ signed holiday cards spanning several decades; a collection of international reviews of the *Guide* with translations and *Guide*-related grant materials; and information on Mexican and Latin American Botanical Congresses (1960–1972). Langman kept great correspondence going with Mexican publishers, scholars and botanists—her collection is worth a look if you are studying Mexican botany and its history or women’s history.

Other Langman collections can be found to supplement ours. She gave her strictly botanical correspondence to the Academy of Natural Sciences in Philadelphia, a yearbook she made while a student at the South Philadelphia High School for Girls (where she wrote that her dream was to become Sec-

retary of Agriculture) is at The Historical Society of Pennsylvania, and reference to her is included in the archives of the Women’s International League for Peace and Freedom at Swarthmore College. Contact the Archivist (at3i@andrew.cmu.edu) for a list of biographical citations and thumbnails of the rest of Langman’s portraits, or for a copy of the folder-level inventory of this collection.

(continued on page 12)



Hunt Institute artworks and books displayed at The Andy Warhol Museum

The Andy Warhol Museum has selected many of the best works from the Institute's art collection to include in its exhibit *Flowers Observed, Flowers Transformed* (16 May–5 September 2004). Due to the length of this exhibit, during its run many of the delicate Institute artworks will be replaced by equivalent ones from the collection in order to minimize light exposure. Included are watercolors by Johann Theodore de Bry [attributed to] (1561–1623, Germany), Nicholas Robert (1614–1685, France), Franz Andreas Bauer [attributed to] (1758–1840, Austria/England), Pierre-Joseph Redouté (1759–1840, Belgium), and Balthasar Cattrani (1770–1810, Italy), and gouaches by Georg Dionysius Ehret (1708–1770, Germany/England). Also included are hand-colored engravings of works by Basil Besler (1561–1629, Germany) and Nicolas de Larmessin (active 1700, France); a mezzotint of a work by Jan van Huysum (1682–1749, Netherlands); hand-colored engravings and mezzotints of works by Philip Reinagle (1749–1833, England), Peter Henderson (ca. 1770–1830, England) and Richard A. Cosway (1740–1801, England), which were published in R. J. Thornton, *The Temple of Flora* (London, 1799); black and

white photographs by Andreas Feininger (1906–, Germany/United States); and X-ray photographs by Albert G. Richards (1917–, United States).

The Institute is also lending a selection of books from the Library. These include *Herbolario Volgare* (Venetia, 1555), L'Anglois' *Livre de Fleurs ou Sont Representés Toutes Sortes de Tulippes* (Paris, 1620), Parkinson's *Paradisi in Sole, Paradisus Terrestris* (London, 1629), Ferrari's *De Florum Cultura, Libri IV* (Rome, 1633), Sweet's *Florilegium Amplissimum et Selectissimum* (Amsterdam, 1641), Trew's *Hortus Nitidissimis Omnem per Annum Superbiens Floribus* (Nürnberg, [1750]–1768–1786), Bulliard's *Dictionnaire Élémentaire de Botanique* (Paris, 1783), Andrews' *The Botanist's Repository* (London, 1797–1814), Maund's *The Botanist* (London and New York, 1838–1846), Loudon's *The Ladies' Flower-Garden of Ornamental Annuals* (London, 1840), and Berlèse's *Iconographie du Genre Camellia* (Paris, 1841–1843).

For exhibition information, contact the Warhol Museum (412-237-8300) or visit their Web site (www.warhol.org). The exhibition is supported in part by The Roy A. Hunt Foundation.

Flora of North America

Throughout the fall, Volume 4, *Magnoliophyta: Caryophyllidae, part 1*, underwent final editing, with assistance from Robert Kiger (bibliographic and taxon editing) and Mary Ann E. Schmidt (technical editing). The volume was published in April 2004 by Oxford University Press. The second volume on dicotyledons to be published in the series, it includes descriptions of 892 species in 124 genera and 10 families of the order Caryophyllales. The volume is dedicated in gratitude to the Chanticleer Foundation and its founder, Adolf G. Rosengarten, Jr.

The Hunt Institute Editorial Center is working on Volume 5, part two of Caryophyllidae. The majority of genera have been posted for review, including all three genera of Plumbaginaceae, 33 of the 35 Polygonaceae genera, and 27 of the 37 Caryophyllaceae genera.

Reorganization of the Flora of North America Association (FNAA) was completed during the organization's meetings in St. Louis, October 2003. The Board of Directors succeeds the Editorial Committee as the governing body of the FNAA. The Executive Committee (EXC) and Editorial Management Committee (EMC) succeed the Management Committee. The EXC will handle the business aspects of the FNAA and includes two subcommittees, a nominating committee and a finance committee. The EMC will oversee the preparation and production of the volumes. The FNAA's goal is to complete all 30 volumes of the Flora by 2013.

The FNA Web site (www.fna.org) has been updated and enhanced. The immediate goal is to have an interactive site with manageable information of use to FNA authors, and in a wider sense to serve as a basis for an encompassing database on the North American flora. Now available on the site are the new FNA Editorial Handbook, which provides editors with a detailed explanation of how treatments are prepared for publication, and the revised, simplified Guide for Contributors.

— Elizabeth A. Polen,
Technical Editor, FNA

Recent publications



Botanical Watercolors from the Nationaal Herbarium Nederland

By James J. White and Lugene B. Bruno with essays by Pieter Baas and Erik A. de Jong. 2004. 64 pp.; 51 figs. (50 col.). Pictorial stiff paper cover, \$13.00. ISBN 0-913196-77-0.

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 this or other publications, contact the Institute.



In Memoriam



Torrence Miller Hunt, Sr.
18 February 1921–8 February 2004

*With gratitude for his devotion
to the Institute's programs and future*

Botanical wall charts on Web site

Digitized images of our wall charts have been added to the *Catalogue of the Botanical Art Collection at the Hunt Institute* database, available on our Web site (huntbot.andrew.cmu.edu/HIBD/Departments/Databases.shtml). They can be found by entering 6699, 6700 or 6701 in the Accession number field on the Search page. I described our Wall Chart Collection in "Delectus Huntiana 19: Botanical charts at the Hunt Institute" (*Bull. Hunt Inst. Bot. Doc.*, 11(1): 10, 1999). A PDF of this issue of the *Bulletin* is available on our Web site (huntbot.andrew.cmu.edu/HIBD/Publications/HI-Pubs/Pub-Bulletin.shtml).

Several individuals have asked about the Hunt Institute's notice that these images are not in the public domain. This does not mean that someone has renewed the copyright, but merely that our images are not available to publish without permission from the Hunt Institute.

Babke Aarts of Universiteit Utrecht is coordinator of the Academic Heritage Foundation project to survey printed botanical wall charts in Dutch academic collections. He reported that Kny's *Botanische Wandtafeln* is in eight different institutions, the most complete set only missing four plates. Frank and Tschirch's *Pflanzenphysiologische Wandtafeln* is in six institutions, two of them with an almost complete set. *Planches de Physiologie Vegetale* by Errera and Laurent is in four institutions, only one set complete. The original documentation provided by Professor Aarts enabled the Hunt Institute to add titles to its database.

Dr. Arthur O. Tucker, Department of Agriculture & Natural Resources at Delaware State University, wrote that the Claude E. Phillips Herbarium has a few of the 42 charts titled *Atlas der Botanik* by Arnold and Carolina Dodel-Port of Switzerland, 1878–1883. He added that the University of Dundee (www.dundee.ac.uk/museum/teaching/dodel.htm) also has some of these.

Kathy Allen of Campus Libraries at the University of Minnesota, St. Paul, informed us of the Bell Museum of Natural History's 75 botanical wall charts, including 13 from the Dodel-Port series, a few others by Dodel, 8 by Kny, 20 by A. Peter, 5 by Walter Heubach (Schmeil's *Botanische Wandtafeln*), and 6 by F. G. Kohl. She added that 39 of the 42 listed Dodel-Port charts from the Università di Modena (Italy) can be viewed at (ortobot13.unimo.it/tabaut.htm). Interestingly, a few of Modena's unlisted charts are in the Bell Museum's collection.

Amelia Klem, Special Collections Intern, University of Wisconsin, recently reported that the Golda Meir Libraries (Max Yela, Special Collections Librarian) includes biological and anatomical wall charts from ca. 1844 to 1957 by Rudolf Leuckart, Paul Pfurtscheller, Jean Montaudon, Jung and Koch, Max Brödel and others.

How fortunate to know that these wall charts, often rolled and neglected, have a following and are now being documented, restored, and digitized!

— James J. White, Curator of Art

Back shelf: Ida Kaplan Langman Bibliography

(continued from page 9)

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— Angela L. Todd, Archivist

News from the Art Department

I regret to inform the international botanical community of the loss of artist Etienne Demonte and botanist K. M. Matthew. Over the years, I developed close friendships with them and visited them in their homes. They also expedited my travels to and around their respective countries.

Etienne Demonte (10 June 1931–2 May 2004), a Brazilian artist/teacher from a family of gifted natural-history artists, was the subject of the exhibition ‘For Love of Nature’ (1985–87 at Hunt Institute, Wave Hill, Smithsonian National Museum of Natural History). Known for skillfully depicting birds, especially hummingbirds, his work was reproduced in Augusto Ruschi, *Aves do Brasil* (1979) and *Beija-flores do estado do Espírito Santo* (1980).

K. M. Matthew, S.J. (16 March 1930–16 April 2004) was an outstanding Indian botanist and environmentalist at The Rapinat Herbarium, St. Joseph’s College, Tiruchirapalli, and Anglade Institute of Natural History, Shembaganur. Fr. Matthew was author of *The Flora of the Palni Hills* (c1999), *The Flora of the Tamilnadu Carnatic* (1991–98) and others. He recommended several artists from his herbarium for our International Exhibitions and contributed articles to *Huntia*. He appreciated the work I did to locate publications for his library.

— James J. White, Curator of Art

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