



# Bulletin

of the Hunt Institute for Botanical Documentation

Carnegie Mellon  
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Pittsburgh,  
Pennsylvania

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優稚  
*Yuuga*



## Inside

-  *Yuuga on display*
-  *Christiaan Hendrik Persoon Collection*
-  *Watercolors from Bourbon*
-  *Associates Week*

*Yoai Ohta's watercolor of Prunus lannesiana Wils. cv. Fasciculata, Japanese Flowering Cherry, one of 43 artworks included in Yuuga: Contemporary Botanical Watercolors from Japan, which runs through 30 June 2006.*

## Current and upcoming exhibits

### Exhibit of contemporary Japanese botanical watercolors opens

Welcome to spring with the opening of *Yuuga: Contemporary Botanical Watercolors from Japan*, which previewed on 21 March 2006. *Yuuga*, which translates as elegant, graceful and refined in the Japanese aesthetic, exemplifies how 33 Japanese artists have portrayed these 43 botanical subjects, among them Japanese cherry, wisteria, rhododendron, native *Arisaema*, orchids, iris, camellia, primrose, violet, citrus, melons, hibiscus, bamboo, hydrangea, chrysanthemum, autumn leaves, acorns, cacti and staghorn fern. The Hunt Institute has been displaying Japanese botanical art in the triennial International series of exhibitions since 1968. For the last 18 years our honorary curator Kazunori Kurokawa in Tokyo has recommended Japanese artists for this exhibition. In addition we have received recommendations from other curators, collectors, artists and instructors. Over the years many of these artists have generously donated their works to the Hunt Institute, and this exhibition has given us an opportunity to share our growing collection of contemporary Japanese botanical art. Classes on this subject now are offered in cultural centers throughout Japan, and there are a number of botanical art organizations producing exhibitions and publications. Japan easily ranks in the top half dozen countries actively promoting botanical art. Many of the artists included in this exhibition also are teachers, spreading the knowledge of the history and technique of botanical art to a new generation of artists. Many are also members of the Japanese Association of Botanical Illustration (JABI). Their artwork was reproduced in the JABI's *Endangered Plants of Japan: A Florilegium* (Kanagawa, 2004) and subsequently included in the accompanying exhibition that was on display throughout Japan and at the U.S. National Arboretum in Washington, D.C., and at the Chicago Botanic Garden.

Although the main focus of this exhibition is on the contemporary, we have included a few pairings of 18th–19th-century wood-block print books from the Hunt Institute's collection with 20th–21st century artworks to show how the past continues to influence contemporary artists and how the same plant has been interpreted in various periods. For centuries images of plant material had been used in art and utilitarian objects and infused with the poetry of pure aesthetics. By 1635 during the Edo Period (1603–1867), the government established rigid controls by closing the country to foreigners, except for a Dutch trading company that was sequestered to a small island off Nagasaki. The earlier influence of the Chinese and the later influence of the Dutch scientific communities and the growing interest in the native flora of Japan and its possible medicinal uses created a need to represent the natural world in a more detailed, scientific fashion. The wood-block print books show the transformation of how the natural world was represented. The Japanese began demanding a change in their social



Tomitarō Makino's (1862–1957) engraving of *Lilium auratum* Lindl. var. *hamaoanum* Makino, Pl. VII. for *Dai Nihon Shokubutsushi (Icones Florae Japonicae, 1900–1911)*.

system, and the Western powers asked the government to open the nation to the world, ushering in the Meiji Period (1868–1912). European civilization was introduced to Japan in all fields—politics, military, law, industry, science, art, and music. Through increased contact with the West, modern botany quickly spread throughout Japan resulting in the publication of many educational and academic books. Botanical illustrators responded to the increasing demand from botanists. Tomitarō Makino (1862–1957), a great botanist and botanical illustrator, published *Icones Florae Japonicae*. Makino specialized in the taxonomy of the flora of Japan, discovering and naming many new species. His illustration and engraving of portraits of plant material is both scientific and artistic and rivals the work of the best in botanical illustration, and his work continues to inspire today's artists. Comparisons of the older work to that of contemporary botanical artists and illustrators who have painted similar subject matter reveal how art and science in plant representation are still being balanced. Though a

first impression might be that these works are painted in the same style as most European botanical art, there also is a Japanese sensibility in regard to composition and design, the importance of detail and showing the life cycle of the plant. Even the use of color by some of the artists has a different intensity.

Most define botanical art as a portrait of a plant in an aesthetically pleasing and botanically accurate way that can be identified to at least genus-level, but most preferably to species-level as well. A painting or drawing may include part of or the entire life cycle of the plant as well as details, cross-sections and root structures. Often, but not always, the subject is rendered on a white background. It may include elements of the plant habitat, but those with more rigid ideas do not consider a habitat or a background of any type as a purely botanical portrait, or even specific media such as printmaking and digital imagery as applicable to the rendering of such a subject. We at the Hunt Institute believe that these areas are open to further discussion.

Artists in this exhibition have come to botanical art from various disciplines—some have come to art through science, and some began their careers in the fine and graphic arts and became fascinated with portraying botanical subjects. Junzō Fujishima (*see illustration below*) was a scientific illustrator, and

Yoai Ohta (*see illustration on cover*) was an artist who became interested in botany and also wrote a full-length journal article in *Atelier* (1974, 570: 1–84) on “How to draw botanical art.” These two artists (now deceased) were instrumental in attracting the Japanese public’s attention to botanical art by helping form the Japanese Botanical Art Association in 1970, promoting exhibitions, and teaching botanical art (some of their students are included in our exhibition). Some of the artists have studied botanical art and exhibited solely in Japan, and others in England, Italy and the United States. Artworks such as Yumi Kamataki’s *Iris germanica* L.; Yoko Nomura’s Kajii [*Vitis*] (*see illustration, page 4*) and *Trichosanthes cucumeroides*, Japanese Snake Gourd; Yoai Ohta’s *Prunus lannesiana* Wils. cv. Fasciculata, Japanese Flowering Cherry; Toshi Shibusawa’s Sugar Maple and American Smoke Tree; and Kazuto Takihashi’s *Nerium indicum* Mill. show the artists’ sensitivity in portraying the various surface textures of plant material, whether it be blossom, leaf, stem, fruit, or root. Artworks such as Tadako Hayashi’s *Aralia cordata*, Naomi Morino’s *Opuntia ficus-indica* (L.) Miller–Fico d’India (prickly pear), Masako Sasaki’s *Streptocarpus*, and Miyako Takahashi’s *Papaver rhoeas* L. and *Physalis alkekengi* L. use the device of emphasizing a portion of the plant in watercolor and rendering another portion of the plant in graphite pencil or sumi-e ink so that it recedes within the composition.



Color wood-block print of *Wisteria chinensis* from volume two of *Sōmoku Kajitsu Shashin Zufu* (*Collection of pictures of plants and fruits*), compiled and illustrated by Keiga Kawahara in 1842. In the late Edo Period, Keiga Kawahara (b. 1786?) made many drawings for the German physician and scientist Philipp Franz von Siebold during the latter’s time in Japan. The naturalistic style, the inclusion of flower details, and the use of the Latin and Japanese plant names, show von Siebold’s influence. Compare with Junzō Fujishima’s contemporary watercolor of *Wisteria floribunda* (Willd.) DC. (continued on page 4)

## Current and upcoming exhibits

(continued from page 3)



Artworks such as Masao Saito's Group of Melons and Group of Citrus and Keito Yonezu's Donguri [Acorn] (above) were created for illustrations in advertising, food publications and children's books and have a strong sculptural quality. The fruit, seed or flower appears as though it could be plucked from the page. Artworks such as Mieko Ishikawa's Japanese Fagaceous Fruits and Acorns; Yoko Kakuta's *Camellia rusticana* and *Camellia japonica* var. *macrocarpa* Masamune (see illustration, page 5); Mieko Konishi's Bamboo and Bamboo Shoots; and Kazuto Takahashi's *Arisaema heterophyllum* lean more toward the scientific, showing a variety of the same genus or the complete or partial life cycle of the plant. Makiko Makihara's *Plantago asiatica*, plantain (see illustration, page 5); Yoko Uchijo's Viola; and Keiko Yoshida's *Sprekelia formosissima* show the most humble of weeds and wildflowers that one might ordinarily walk by without noticing.

We are pleased to offer for purchase a full-color, illustrated exhibition catalogue for *Yuuga: Contemporary Botanical Watercolors from Japan*. This publication was made possible solely by the generosity of the many donors, and we especially thank them for their support of our exhibition program at the Hunt Institute (see "Recent publications," page 12).



Above: Keita Yonezu's 1982 acrylic, gouache and pencil of Donguri [Acorn]; left: Yoko Nomura's watercolor of Kaiji [Vitis].

Yoshiko Kamei is an artist/instructor who has lent two beautiful watercolors, one of a pink and one of a white chrysanthemum, for this exhibition. She also has lent a long-petaled chrysanthemum along with work by 23 of her students for our first collaborative exhibition with Phipps Conservatory and Botanical Gardens. Titled *Fuuryu: Japanese Botanical Watercolors from the School of Yoshiko Kamei*, this exhibition is on display in their new welcome center rotunda through 30 June 2006. *Fuuryu* also means elegant but in a more sedate and traditional way, as might describe a Japanese tea ceremony or the view of a harvest moon. The paintings are based on the plants represented in their traditional family emblems (*mon*). In the emblem the plant image is reduced to its essence and used on kimonos and decorative items. We thank Richard Piacentini, Executive Director, and Nancy Knauss, Coordinator of Adult Education, Phipps Conservatory and Botanical Gardens, Pittsburgh, for their cooperation. Please combine a visit to the Hunt Institute with one to Phipps Conservatory, which is within walking distance, to see these two special exhibitions.

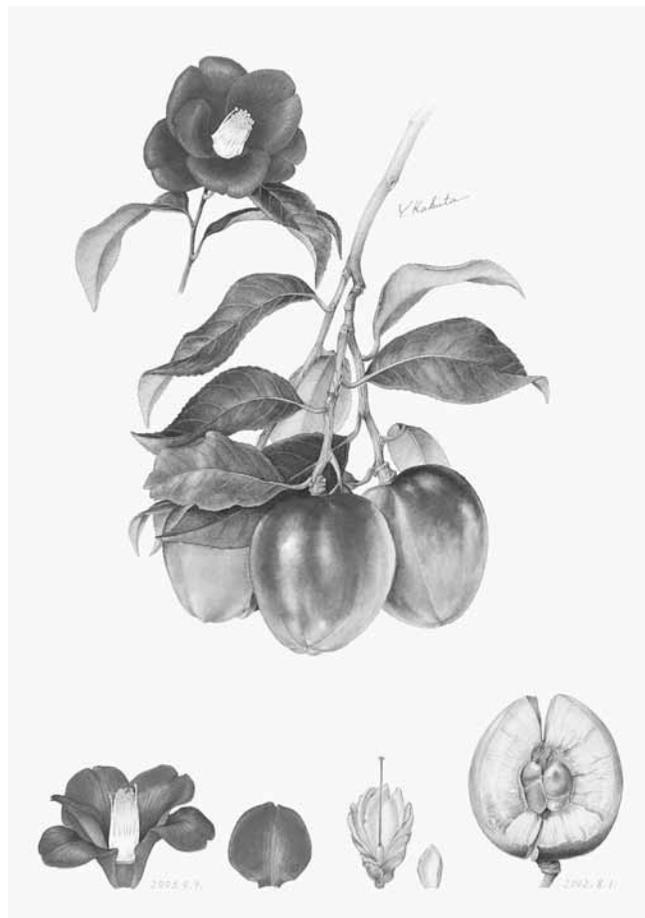
We also wish to thank Janet Best (Ichiyo School), Iris Cisarik (Ikenobo School), Joyce Peterson (Ohara School) and Atsumi Sewell (Sogetsu School) for providing such wonderful ikebana arrangements for our preview reception for the evening of 21 March. They are all members of Ikebana International, Pittsburgh Chapter #25. Weekly until the end of the exhibition on 30 June, Dr. Norbert Pietrzak, former president of the Pittsburgh Bonsai Society, will provide a bonsai from his personal collection. The first bonsai shown was a 21-year-old *Ficus benjamina*. Along with this traditional Japanese art form is a selection of *suiseki* he has collected. In the exhibition text Mr. Pietrzak explains that "The Japanese Islands are composed of various rock formations such as igneous, sedimentary and metamorphic, ranging from the Silurian and lower Paleozoic to the Recent Era. The Japanese have traditionally enjoyed the beauty of nature, and so

they search for stones resembling steep mountains, rapids, waterfalls and seascapes. They call these stones *suiseki*, which sometimes are adorned with tiny clay or metal homes, bridges or boats. The Japanese place the stones in categories such as hut stones, figure stones, distant mountain or chrysanthemum stones. They are never altered—they are viewed as found. In Japan, *suiseki* are used for meditation, thus taking us away from the stress of everyday life. An old Japanese man might carry a small stone in his pocket. He feels the stone for its shape and texture. This keeps him in constant contact with nature.”

We have recently decided to create a docent program for our exhibitions. A few members of the Allegheny Highlands Botanical Art Society have volunteered to be available for informal tours of the exhibition during our Sunday gallery-only hours of 1–4 p.m. We think that their special knowledge of plants and botanical painting will create a richer experience for our visitors on Sundays when the Art Department curators are not available.

Please call 412-268-2434 if you are interested in scheduling a group tour that can include a tour of the exhibition as well as other aspects of the Hunt Institute’s collection and history.

—Lugene Bruno, Assistant Curator of Art



Above: Yoko Kakuta’s 2002–2003 watercolor of *Camellia japonica* var. *macrocarpa* Masamune (Apple Camellia); left: Makiko Makihara’s 1999 watercolor of *Plantago asiatica* L.

### Upcoming exhibition

The Hunt Institute continues to acquire watercolors, drawings and prints for our collection of over 30,000 artworks depicting plants on paper or vellum. Nowadays our collecting is more or less restricted to contemporary works for our series of *International Exhibitions of Botanical Art & Illustration*. Contemporary artworks come to us via many channels but chiefly—and fortunately for us—as gifts. Some artists donate more works at one time than can be displayed in an International Exhibition, with some donations containing every illustration for a specific publication. On occasion an artist, whose work already has been in an International, will donate another one. Sometimes we are given or bequeathed works from earlier centuries, which we are unable to purchase. We take this opportunity to exhibit for the first time some of the pieces acquired in recent years.

—James J. White, Curator of Art

## Back Shelf

### Tales from the Archives

#### Christiaan Hendrik Persoon (1761–1836)

By the time Mrs. Hunt dedicated her botanical library in 1961, she had been collecting for a couple of decades. In the wake of World War II, having witnessed the destruction of European libraries and cultural repositories, she was not alone in feeling a sense of urgency in preserving historical botanical documents. Lately we may have a new understanding of the fragility of the historical record in the wake of natural disasters and bombings from which the United States has not been excluded. So while I was at first surprised to see that some of our archival collections consisted in part or in whole of photocopies or microfilm, reading the provenance correspondence that accompanied them fleshed out the historical imperative behind such collections. And of course during my decade at the Hunt Institute, global politics have reinforced that sense of urgency that Mrs. Hunt must have felt. One such collection of copies is that of Christiaan Hendrik Persoon (1761–1836).

Persoon is generally regarded as the father of systematic mycology. He was born at the Cape of Good Hope, South Africa, to Christian Daniel Persoon and Elizabeth Wilhelmina Groenwald, a Dutch farmer's daughter, who died a few weeks after his birth. Christiaan and his sisters became charges of the Orphan Official Institute in Capetown. Persoon was sent to Europe to be educated in 1775; his father died a year later, and Persoon never returned to the Cape of Good Hope. He studied theology at Halle beginning around 1783, was studying medicine at Leiden in 1786, and then moved on to Göttingen for botanical research, ultimately earning a doctorate from the Academy of Natural Sciences in Erlangen in 1799. In 1803 he settled into a reclusive life in Paris, where he corresponded with botanists around the world from his sixth-floor room. Amazingly, Persoon never held an official appointment; after a poverty-stricken life devoted to fungi, he did manage to negotiate a government pension in exchange for his herbarium. In 1830 Persoon's herbarium was taken to Brussels, and following the Belgian uprising of that year it was taken from there to Leiden. In 1834 Persoon proposed to donate his library and his newly acquired collections to the King of the Netherlands. This offer was accepted, and when Persoon died at Paris in 1836, his library, manuscripts and dried plants were added

to his collections already present in Leiden. In 1959 the Rijksherbarium in Leiden named its mycological journal *Persoonia* in his honor.

Persoon's chief rival was the younger Elias Magnus Fries (1794–1878): "Almost simultaneously Fries and Persoon each started on the publication of a large compilation of mycology. But the work of Fries, the new, young genius on the scene, was soon to win out from that of the much older man, who was finding it more difficult to hold his own and who finally abandoned its completion. ... In the philosophical background of the two mycologists, however, there was a subtle difference that was sensed by a few French mycologists, who took to calling themselves the bearers of the 'Persoonian tradition.' The first of these was Persoon's diligent correspondent [Jean Baptists] Mougeot [1776–1858], and it is significant that in the part of France where Mougeot lived, a phenomenal group of famous mycologists evolved and flourished. Mougeot handed the torch to [Lucien] Quélet [1832–1899], [Jean Louis Emile] Boudier [1828–1920], and [Narcisse Théophile] Patouillard [1854–1926]; and it is this school who introduced an entirely new taxonomy for fungi and who gradually outdistanced the Friesian tradition, finally thrusting it aside" (Hugo 1966, p.15).

#### Compiled from

- Barnhart, J. H. 1934. Botanical correspondents of Schweinitz. *Bartonia* 16:19–36.
  - Gunn, Mary and L. E. Codd. 1981. *Botanical Exploration of Southern Africa*. Cape Town: Published for the Botanical Research Institute by A. A. Balkema.
  - Hugo, C. E. 1966. Christiaan Hendrik Persoon: His grave now restored. *J. Bot. Soc. South Africa* 52: 12–16.
  - Hugo, C. E. 1965. The restoration of the grave of Christiaan Hendrik Persoon—"Prince of Mycologists." *J. Bot. Soc. South Africa* 51: 37–40.
  - Nationaal Herbarium Nederland. 2006. Herbarium Persoon. In: *Nationaal Herbarium Nederland. 2002. Collection Database*. <http://www.nationaalherbarium.nl/virtual/content.htm>
  - Ramsbottom, J. 1933–1934. C. H. Persoon and James E. Smith. *Proc. Linn. Soc. London* 146: 10–21.
- For more biographical sources, contact the Archivist.



This collection consists of photocopies and microfilm: seven pamphlet files, three reels of microfilm, and one oversized plant list. Original documents are at the University Library, Leiden University. Boxes one through three contain letters from Persoon in Paris and include letters to: William Paul Crillon Barton (1786–1856), Benjamin Smith Barton (1766–1815), Augustin Pyramus de Candolle (1778–1841), Robert Kaye Greville (1794–1866), Jean Baptists Mougeot (1776–1858), Christian Gottfried Nees von Esenbeck (1776–1858), Lewis David von Schweinitz (1780–1834), James Edward Smith (1759–1828), and Nathaniel Wallich (1786–1854).

Also included are miscellaneous documents, such as Persoon's Dutch certificate legalizing him as a Netherlands' subject, 4 July 1828; Persoon's Societe Royale des Sciences, Orleans, diploma, 26 February 1823; Persoon's diploma from the Academy of Sciences at Dijon, 10 December 1823; power of attorney authorizing T. Groenweg to act for Persoon, 2 January 1789; authorization to A. L. van Harpen to act for Persoon, 2 January 1789; Persoon's Doctor's diploma, 10 March 1788; will, inventory and general reckoning of his father's estate, 19 April 1776; extracts from the account books of the Orphan Official Institute of Capetown, n.d.; report on Persoon's herbarium (plant list), n.d.; inventory of Margaretha Ketting Groenwald's estate (Persoon's maternal grandmother), n.d.; inventory of Persoon's herbarium, n.d.

Boxes four through seven contain letters to Persoon in Paris and include letters from Erik Acharius (1757–1819), Giovanni Battista Balbis (1765–1831), Joseph Banks (1743–1820), Theophile Bonnemaïson (1773–1829), Jean Baptist Henri Joseph Desmazieres (1786–1862), Christian Gottfried

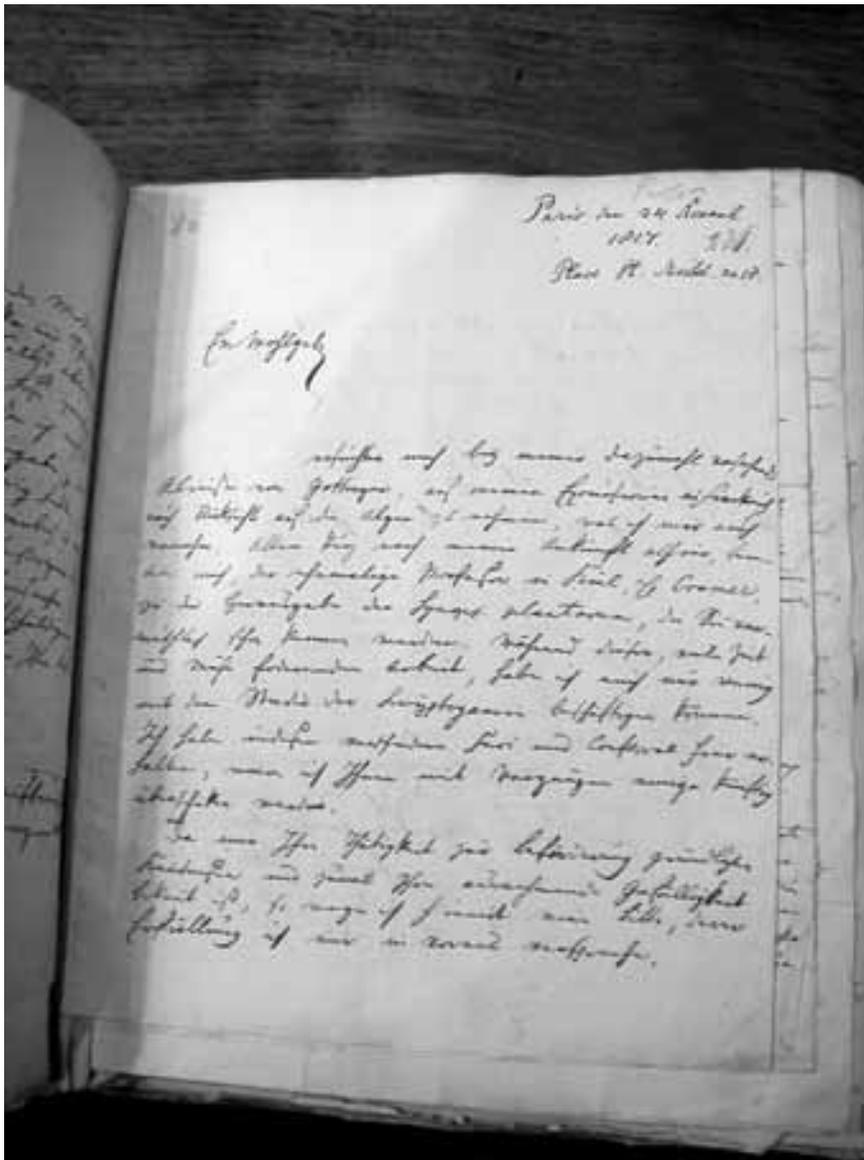
Ehrenberg (1795–1876), and Jean François Gottlieb Philippe Gaudin (1766–1833). This collection also includes one plant list, n.d., (ca.50–60 pp.), shelved separately.

Microfilm reel no. 1 contains letters to Persoon from various botanists and appears to go from Bonnemaïson to Greville. Microfilm reel no. 2 contains letters from Persoon to various people, many unknown. Microfilm reel no. 3 holds letters from Persoon to the Academie Royale des Sciences and to various others and includes a list of correspondents at the start of the reel.

The Hunt Institute also holds an original handwritten three-page letter from Persoon to Franz Carl Mertens (1764–1831) as part of the Mertens

Collection, the front page of which is reproduced here. Check the Archives Collections List on the Archives page of the Institute Web site for more images of the Persoon letter and for detailed listings of the correspondents represented in boxes 1–7 of this collection.

—Angela L. Todd, Archivist



## News from the Archives

We continue to enter data into our Biographical Register database and welcome requests for biographical information or portraits of botanists. Just contact the Archivist at [at3i@andrew.cmu.edu](mailto:at3i@andrew.cmu.edu) to see if we have information about the botanist *you* are researching.

Kraig Adler, professor of biology (neurobiology and behavior) at Cornell University, shared with us an undated portrait for which he has been searching for 20 years and which he ultimately found in the Department of Mollusks, Australian Museum, Sydney. Pictured here is fern specialist Richard Henry Beddome (1830–1911).

Walter Hodge, economic botanist, collector, explorer and photographer, continues to add to his amazing collection, and most recently he sent along a 16mm projector! This piece of “nostalgic technology” will complement his and other collections that we have by keeping films in those collections accessible.

Ronald L. Stuckey, professor emeritus of botany at The Ohio State University at Columbus, paid a visit to the Hunt Institute just as we were preparing this issue of the *Bulletin*. He dropped off more biographical information for our files and added to his own archival collection of correspondence and research.

You can see our portrait of Jacob Jeswiet (1879–1966) in Jock Galloway’s “The modernization of sugar production in Southeast Asia, 1880–1940” published in *The Geographical*



*Review* (2005, 95(1): 1–23). And watch for the upcoming exhibit on women artists at the Maximus Gallery, Santa Barbara Museum of Natural History, for one of our portraits of the elusive Maria Sybilla Merian (1647–1717).

—Angela L. Todd, Archivist

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### Delectus Huntiana 40

## Watercolors from Bourbon by Mrs. Alfred Wesley

Our album with the cover title *Fruits and Flowers of the Isle of Bourbon* contains 53 watercolors, the majority 55 × 37.5 cm, with this inscription on the first page: “Alfd. Wesley. Drawn by my dear wife while residing in the Isle of Bourbon. 1840–1846. N.B. I believe the whole are of the natural size. Alfd. W. 1878.”

None of the watercolors is signed. Some are titled—about half with French common names, such as Mangue Honoré, Citron galet, Grenade, Mandarine and Baie de girofle. Subjects mostly are plants of economic value: pineapple, jackfruit, citrus, date palm, sugar cane, cocoa, fig, litchi, mango, banana, avocado, pomegranate, nutmeg and cloves. The exceptions are some ornamental plants such as Wisteria, Amaryllis, Nelumbo, cactus, and *Clitoria*. Some are clearly sketches with color notes in English throughout. At least three contain butterflies. Accessioned as 866, this was doubtless one of Mrs. Hunt’s early acquisitions and among the

first to be catalogued at the Institute. Amateur in appearance, the paintings—to the best of our knowledge—heretofore have not been mentioned in print.

An island smaller than the state of Rhode Island and claimed by France in the 17th century, Bourbon was renamed Réunion in 1793 and occupied by the British from 1810 to 1815. The Wesleys may well have been British subjects. Prognosticating further, Alfred may have been a diplomat or been involved with the exporting of sugar cane or any of the fruits depicted in his wife’s paintings, as the island was an important stopover on the East Indies trade route. Mrs. Wesley might even have contemplated a publication on economic plants of Bourbon.

We welcome any information about Mrs. Wesley.

—James J. White, Curator of Art



Clockwise from top left: *Mangue goa*, HI accession 866.3; *Grenade*, HI accession 866.14; *Clitoria*, HI accession 866.51; and *Mandarine*, HI accession 866.15, watercolors from Bourbon by Mrs. Alfred Wesley.



## Associates Week 25–30 June 2006

Have you ever wondered what goes on behind the scenes at the Hunt Institute? Would you like to talk one-on-one with our curators (archivists, bibliographers, art curators, or librarians)? Did you know we also have offices on the third floor of Hunt Library? While we can't promise to satisfy your every curiosity or answer all your questions, we hope you'll give us the chance to try during our first-ever Associates Week. We've designed this week to give you, our 2006 Associates and Patrons, a better idea of what we do at the Institute and how you can become more involved. This week will also give us an opportunity to meet many of you for the first time and to learn how we can better accommodate your interests.

We'll kick off Associates Week on Sunday, 25 June, when our fifth floor offices and gallery will be open from 1:00 to 4:00 p.m. You'll be able to see the spring exhibition, *Yuuga: Contemporary Botanical Watercolors from Japan*, and to tour the Art Department, Library and Reading Room. Our staff will be giving talks and will have additional items from the collections on display. If you are interested in participating in a more extensive program of events, then join us on any day from Monday through Friday for curator-guided tours of the exhibition, department tours and displays, and talks by our staff, or make an appointment to meet one-on-one with a staff member to see a specific collection or ask a question. Many of the staff talks and department displays will have a Japanese theme to complement our spring exhibition. The staff talks will be given on a rotating basis while the department tours and displays will be given each day. Please see the schedule of events on page 11. Of course, you may attend any or all events, as you choose.

If you are an Associate (or would like to become an Associate) and are thinking of coming to Pittsburgh to see our spring exhibition, please consider



From left to right: Curator of Art James J. White (412-268-2440, [jw3u@andrew.cmu.edu](mailto:jw3u@andrew.cmu.edu)), Archivist Angela L. Todd (412-268-2437, [at3i@andrew.cmu.edu](mailto:at3i@andrew.cmu.edu)), Assistant Curator of Art Eugene B. Bruno (412-268-3035, [lbruno@andrew.cmu.edu](mailto:lbruno@andrew.cmu.edu)), and Librarian Charlotte A. Tancin (412-268-7301, [ctancin@cmu.edu](mailto:ctancin@cmu.edu)) pictured in the room that houses our Strandell Collection of Linnaeana with a few items from the department collections, including *The History of Japan: Giving an Account of the Antient [sic] and Present State and Government of That Empire* (London, Printed for the publisher and sold by T. Woodward & C. Davis, 1728) by Engelbert Kaempfer (1651–1716), *Mourning Iris and English Iris* (1745) by Georg Dionysius Ehret (1708–1770), a letterbook by Franz Carl Mertens (1764–1831) and a lithograph of him made by his son Carl Heinrich in 1825 and printed by C. Hullmandel. Not pictured are Bibliographer Gavin D. R. Bridson (412-268-2438, [gb1q@andrew.cmu.edu](mailto:gb1q@andrew.cmu.edu)), Assistant Librarian & Assistant Bibliographer Donald W. Brown (412-268-2436, [dwbrown@andrew.cmu.edu](mailto:dwbrown@andrew.cmu.edu)), and Assistant Archivist Jamie Shriver (412-268-5504, [jamies@andrew.cmu.edu](mailto:jamies@andrew.cmu.edu)), who also will be participating in our Associates Week events.

scheduling your visit so that you can spend a day here during Associates Week. Naturally, you are welcome to visit us anytime, but by visiting during Associates Week you will have an even richer experience. We can provide a list of area hotels in advance on request, and we will hand out information that week on what else there is to do in Oakland and in Pittsburgh, along with a list of nearby restaurants both on and off campus and some information on local transportation options. Most of this information will also be available on our Web site. Visitors from out of town might arrive one day, stay overnight, and visit us again the next day before returning home—or even stay another day or two in Pittsburgh as tourists or researchers.

We envision this as an opportunity to connect with our Associates and provide an insider's view of Hunt

Institute. It's going to be an exciting week, and we look forward to seeing you here.

While it's not at all necessary to register in advance, it would be helpful if you would consider letting us know which day(s) you are planning to visit, especially since this is our first Associates Week. Please RSVP to 412-268-2434 or [huntinst@andrew.cmu.edu](mailto:huntinst@andrew.cmu.edu). Also, if you would like to meet with a staff member to ask a question or to see a specific collection, please make an appointment at this time.

It is not too late to become an Associate for 2006. Regular membership in the Associates program is \$35 per year, and membership at the Patron level is \$100. Associate benefits were detailed in the 17(2) issue of the *Bulletin* and currently are listed on our Web site. If you would like to join as a 2006 Associate, please contact the Institute.

# Schedule of events

## Sunday (25 June)

- 1:00 p.m. Registration
- 1:15–2:00 Exhibition tour by Assistant Curator of Art Lugene Bruno
- 2:00–2:30 Welcome and Introduction, Reading Room and Department overview
- 2:30–3:00 Tour of Art Department and Library
- 3:00–4:00 Staff talks  
 “Benjamin Yoe Morrison (1891–1966) in Japan” by Archivist Angela Todd  
 “19th-century Japanese albums and scrolls in the Art collection” by Curator of Art James J. White

## Monday (26 June), Wednesday (28 June), and Friday (30 June)

- 9:00 a.m. Registration (continues all day)
- 9:30 Welcome and Introduction to the Institute by Librarian Charlotte Tancin
- 10:00–11:30 Tour of Hunt Institute departments  
*Archives*  
 Department overview and a display on “Benjamin Yoe Morrison: The sketchbooks” by Archivist Angela Todd  
*Art*  
 Department overview by Curator of Art James J. White  
*Bibliography*  
 Department overview by Bibliographer Gavin Bridson  
*Library*  
 Department overview and a display on “A selection of Japanese books from Hunt Botanical Library” by Librarian Charlotte Tancin  
*Graphic Services*  
 Overview of the use of photography at the Hunt Institute by Graphics Manager Frank Reynolds
- 11:30–noon Individual appointments with staff
- noon–1:00 The Institute closes for lunch
- 1:00–1:30 Individual appointments with staff
- 1:30–2:00 Reading room tour by Editor Scarlett Townsend
- 2:00–2:45 Exhibition tour by Assistant Curator of Art Lugene Bruno
- 3:00–4:00 Staff talks  
 “Benjamin Yoe Morrison (1891–1966) in Japan” by Archivist Angela Todd  
 “Views of Japan from European explorers, 17th–19th centuries” by Librarian Charlotte Tancin
- 4:00–5:00 Individual appointments with staff



*The Hunt Library building where the Institute has offices on the third and fifth floors. Photo by Graphics Manager Frank Reynolds.*

## Tuesday (27 June) and Thursday (29 June)

- 9:00 a.m. Registration (continues all day)
- 9:30 Welcome and Introduction to the Institute by Librarian Charlotte Tancin
- 10:00–11:30 Tour of Hunt Institute departments  
*Archives*  
 Department overview and a display on “Benjamin Yoe Morrison: The sketchbooks” by Archivist Angela Todd  
*Art*  
 Department overview by Curator of Art James J. White  
*Bibliography*  
 Department overview by Bibliographer Gavin Bridson  
*Library*  
 Department overview and a display on “A selection of Japanese books from Hunt Botanical Library” by Librarian Charlotte Tancin  
*Graphic Services*  
 Overview of the use of photography at the Hunt Institute by Graphics Manager Frank Reynolds
- 11:30–noon Individual appointments with staff
- noon–1:00 The Institute closes for lunch
- 1:00–1:30 Individual appointments with staff
- 1:30–2:00 Reading room tour by Editor Scarlett Townsend
- 2:00–2:45 Exhibition tour by Assistant Curator of Art Lugene Bruno
- 3:00–4:00 Staff talks  
 “Flora of North America project” by Director Robert Kiger  
 “19th-century Japanese albums and scrolls in the Art collection” by Curator of Art James J. White
- 4:00–5:00 Individual appointments with staff

## Recent publications

### **Yuuga: Contemporary Botanical Watercolors from Japan**

By James J. White and Lugene B. Bruno. 2006. 60 pp.; 55 color, 33 black and white figs.; 8 × 10 ½"; 14 oz. Pictorial stiff paper cover, \$13.00 plus shipping and handling. ISBN 0-913196-81-9.

This fully illustrated catalogue accompanies a Hunt Institute exhibition of 43 works—the majority of them donated—by 33 artists. Meaning elegant and gorgeous, *yuuga* aptly describes these contemporary botanical paintings and this delicate catalogue. The artists represented in the exhibition and the catalogue include Junzō Fujishima, Rei Fukuzawa, Tadako Hayashi, Mieko Ishikawa, Michiko Ishiyama, Yoko Kakuta, Yumi Kamataki, Yoshiko Kamei, Seiko Kijima, Sanae Kikuchi, Yuriko Kikuchi, Hidenari Kobayashi, Mariko Kojima, Mieko Konishi, Makiko Makihara, Naomi Morino, Sadao Naito, Yoko Nomura, Yoai Ohta, Takeko Sagara, Masao Saito, Masako Sasaki, Toshi Shibusawa, Akiko Shimizu, Fumiko Sugizaki, Kiyohiko Sugizaki, Kazuko Tajikawa, Kazuto Takahashi, Miyako Takahashi, Kiyoko Tanaka, Yoko Uchijo, Keita Yonezu and Keiko Yoshida.

We are unaware of any other exhibition catalogue produced in the United States on this subject, and we are very pleased to have been able to produce this catalogue, which was made possible through the generous support of numerous donors. The catalogue includes a preface by James J. White, curator of art at the Hunt Institute, and the essay “Contemporary botanical art in Japan and its historical background” by Kazunori Kurokawa, honorary curator of Hunt Institute and honorary director of the American Society of Botanical Artists as well as an important figure in the Japan Association of Botanical Illustration. Assistant Curator of Art Lugene Bruno designed the catalogue and compiled the biographical



information about the artists. Graphics Manager Frank A. Reynolds did the reproduction photography with a Nikon D1X digital camera.

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 publication or others, contact the Institute.

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## Bulletin

of the Hunt Institute for Botanical Documentation

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