

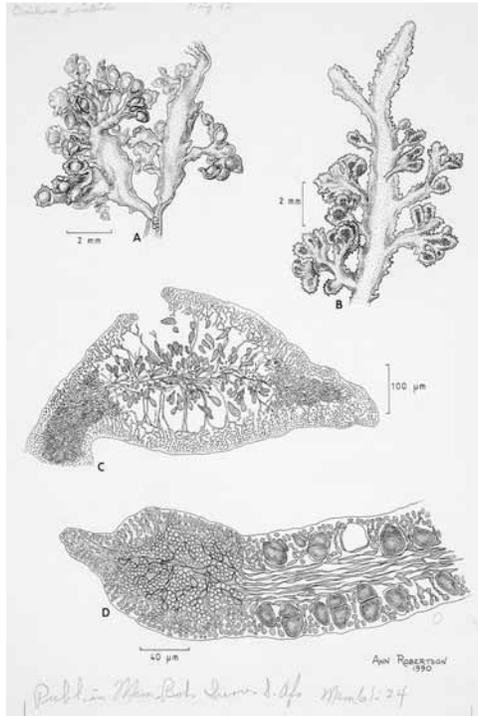


# Bulletin

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## Inside

-  What We Collect  
on display
-  Linnaean  
dissertations online
-  2006 Lawrence  
Award recipient
-  2007 Associate  
membership renewal



Top left: *Onikusa pristoides*, pen-and-ink by Ann Robertson, 1990, for *Memoirs of the Botanical Survey of South Africa*, 1992; top right: *Lotus sericea* [*Dorycnium hirsutum* (L.) Sér.], pencil and wash by Pierre Jean François Turpin; bottom: *Aesculus hippocastanum*, Leaf & Fruit, watercolor by Elizabeth Cadman, 2003; three of the artworks included in *What We Collect: Recent Art Acquisitions*, which runs through 20 December 2006.

## Current and upcoming exhibits

### Exhibit of recent acquisitions opens

*What We Collect: Recent Art Acquisitions* previewed on 12 September 2006. The Hunt Institute continues to acquire watercolors, drawings and prints for our collection of over 30,000 artworks depicting plants on paper and vellum. This exhibition of 80 recently acquired artworks, ranging from the 17th century through the present, provides an overview of what we collect in the Hunt Institute Art Department. This selection of artworks is an important contribution to the record of our natural world. They were prepared for floras, monographs, horticultural and educational publications, and for exhibitions in galleries and museums. These artworks came to us via many channels, but chiefly—and fortunately for us—as gifts. Some donations included every illustration for a specific publication while others included additional artworks from artists who have participated in our *International Exhibition of Botanical Art & Illustration*. Sometimes we were given or bequeathed works from earlier centuries or given funds to add to our limited acquisitions budget.

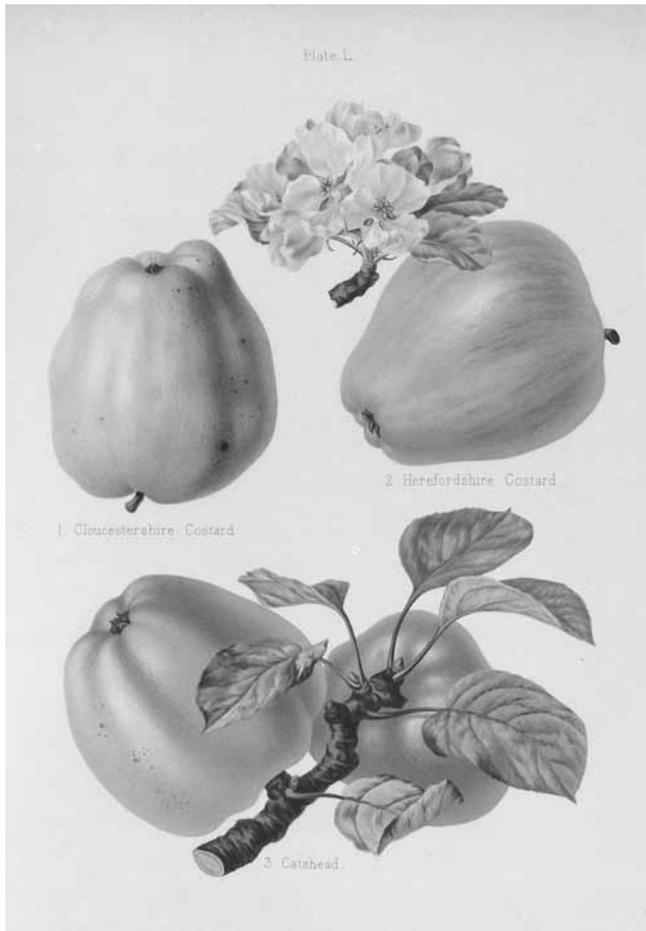
The gallery is arranged in groupings that compare the subject, style and composition of older botanical artworks to contemporary ones within the framework of several topics. We start with a restrike (made in 1988) from the original 16th-century woodblock of *Pisum minus*, *P. sativum*, Pea for



Left: *Euphorbia adenochlora*, *No-uru shi*, *Field Sumac*, watercolor by Kazuto Takahashi; above: *A Few More Nuts* [*Carya*, *Juglans*, *Quercus*], watercolor by Richard Carroll, 1992.

*New Kreüterbuch* (Prague, 1563), an early botanical work by Pietro Andrea Mattioli. This edition is a German translation with commentary of Dioscorides' treatise on the medicinal properties of plants, *Materia Medica* (1st century A.D.). Mattioli had insisted that the artists, Liberale and Meyerpeck, work from direct observation. For centuries plant images reproduced in herbals had been copied repeatedly, resulting in a degradation of the identifiable properties. This restrike is grouped with contemporary ink drawings, including two created in a similar style by Smithsonian artist Alice Tangerini and used for William Stern's *Humanistic Botany* (1977), a text for beginning botany students.

In the 17th century wealthy landowners popularly commissioned artists to create florilegia (or catalogues) of plants growing in their elaborate gardens. We have included a hand-colored engraving of *Narcissus* from one of the most famous florilegia of this period—*Hortus Eystettensis* (1613). Basil Besler, a Nuremburg apothecary, facilitated this beautiful two-volume work containing images of over 1,000 plants arranged by season. In 1998 these volumes were used as a guide to recreate the Bastion Garden of Willibaldsburg



Above: 1. Gloucestershire Costard, 2. Herefordshire Costard, 3. Catshead, chromolithograph by G. Severeyns (Brussels, printmaker) from painting by Alice B. Ellis and Edith E. Bull for The Herefordshire Pomona, 1876–1885, pl. 50; right: Beija-flor (*Heliathryx aurita auriculata*), gouache and watercolor by Etienne Demonte, 1984.

Castle, exemplifying the significance of florilegia in garden history and preservation. With this engraving are two contemporary watercolors by the artist Kazuto Takahashi that were prepared for a traveling exhibition and published florilegium of Japanese endangered plants in 2004. Today florilegium societies have been founded in Australia, England and the United States to create an important visual record of plants in public gardens.

In the late 18th and early 19th centuries the study of nature was quite popular due to the publications of the Swedish botanist and naturalist Carolus Linnaeus. One of the most celebrated flower books of this period—Robert Thornton's *The Temple of Flora* (1812)—is represented by a hand-colored aquatint and stipple engraving of *A Group of Hyacinths*. This publication was not a scientific treatise but instead celebrated science, art and nature with illustrations of plants in romantic and exotic settings accompanied by sentimental poetry and prose. One of the accompanying contemporary artworks by Gary Bukovnik contains a lone white peony in a clear vase that sits atop a folded napkin containing an image of a Slovenian landscape (a tribute to the artist's heritage). The

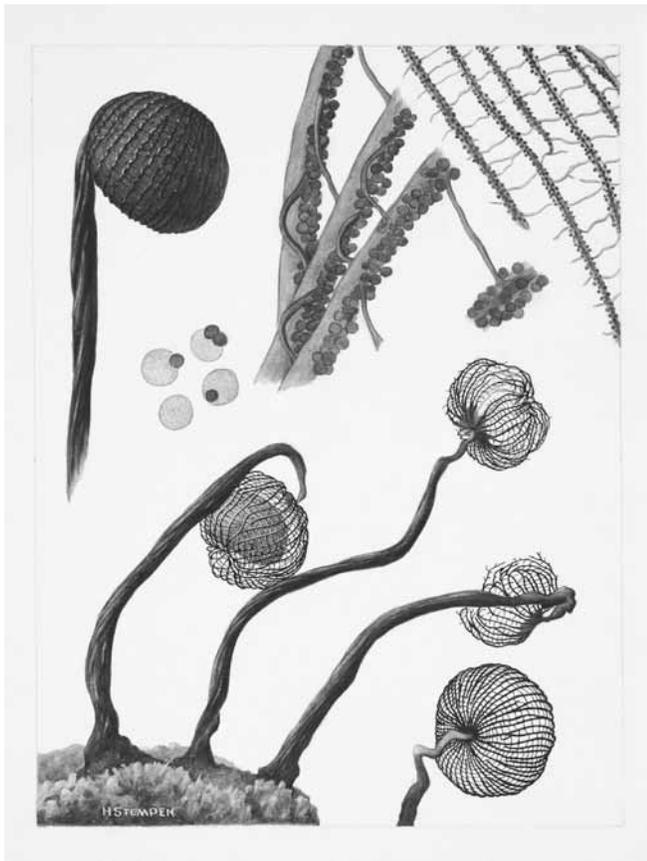
goal of this artist is to change the perspective of the viewer and amplify the commonplace.

Floras (lists and descriptions of all the plants growing in a particular country or region) and monographs (the most complete taxonomic information available on a particular plant group) are represented by a selection of 18th- and 19th-century prints and contemporary ink drawings. One of these is a hand-colored engraving of yarrow, *Achillea millefolium*, published in William Curtis' *Flora Londinensis* (1798). The original publication (which the Hunt Institute holds in its Library collection) includes over 430 plates of wildflowers growing within a ten-mile radius of London and is an excellent record of English flora. Delicate ink drawings of the genus *Tigridia*, growing in Mexico and Central America, by Judith Scheidig were created for Elwood Molseed's 1970 monograph on this subject.

An unusual grouping of drawings, watercolors and prints shows a variety of perspectives of trees that range from the scientifically accurate to the purely artistic. Whether emphasizing specific details or the overall landscape, each artist shows us the intriguing architecture and beauty in the natural world. This grouping includes work created for scientific publications by Dorothy Allen, Isaac Sprague and Jesse Markman; artist-authored educational books by Anne Ophelia Todd Dowden and Stanley Maltzman; and work for exhibitions by Elizabeth Cadman, Richard Carroll, Harry Schwalb, and Steven Fisher.

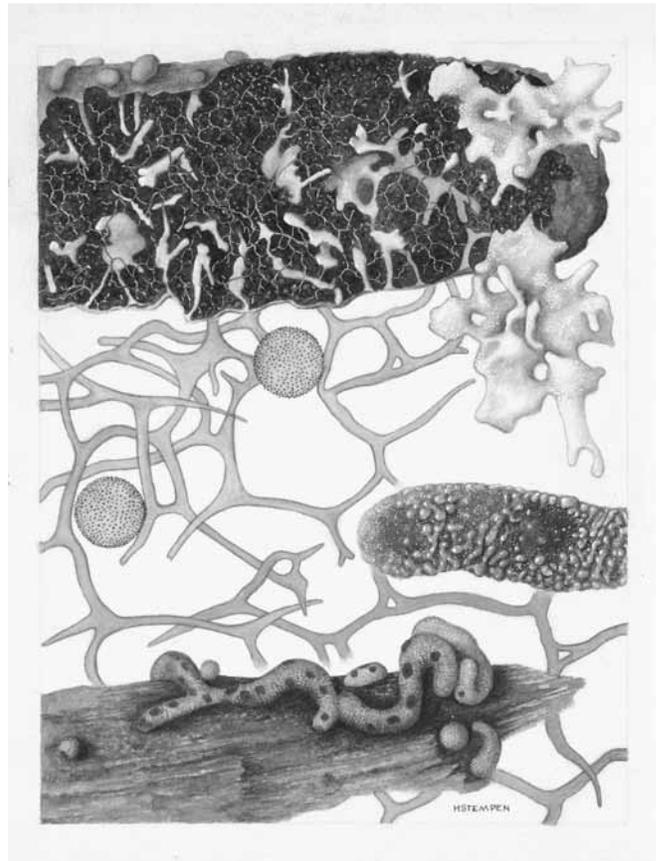
(continued on page 4)





The horticultural prints shown are a record of some of the fruits grown for private and commercial use in the 19th century. Examples by Joseph and William Henry Prestele (whose work we featured in our recent exhibition *Inspiration and Translation: Botanical and Horticultural Lithographs of Joseph Prestele and Sons*, 2005) were created for nursery plates to promote the sale of plants throughout the United States and for the U.S.D.A. Division of Pomology to distribute information about new varieties to growers and breeders. The color lithograph of the Costard apple by Alice Ellis and Edith Bull was included in the serial publication *The Herefordshire Pomona* (1876–1885). Even in the late 19th century the preservation of heirloom varieties was an issue, and the aim of this publication was to have a record of the apple and pear varieties grown in that rural county in England. Along with these horticultural prints are a selection of drawings that fall in the category of economic botany—which is the study of the relationship between people and plants and how botanical resources for food, medicine, clothing and shelter can be sustained. Many of these drawings are of economic plants of Latin and South America and were intended for publications of the plant explorer Wilson Popenoe. He worked for the U.S.D.A. and the United Fruit Company of Honduras and was an authority on the avocado—introducing Mexican and Guatemalan varieties to California. He also established an agricultural school in Honduras on behalf of the United Fruit Company in 1943 to teach native growers to improve their techniques and crop yields.

Many artists create botanical artworks purely for their artistic merit and for exhibition in galleries and museums. The artists



whose work we have included have focused on ordinary horticultural subjects, including Celia Crampton's watercolor of a partially husked ear of corn with an extraordinarily delicate rendering of a tassel; Suzanne Olive's graphite drawing of a halved artichoke showing the amazing inner structure; and Bronwyn Van de Graaff's watercolor of a small imperfect apple with leaves curled by the wind.

The paintings on display by the American artist Anne Ophelia Todd Dowden and the Brazilian artist Etienne Demonte show the relationship between plants and the birds and insects that pollinate them. Anne Ophelia Todd Dowden is well known for her books educating young readers on the interdependency of plants, animals and insects. Her delightful paintings were used to illustrate *The Clover and the Bee: A Book of Pollination* (1990) and feature honeybees, wasps, moths and hummingbirds feeding and pollinating. Etienne Demonte, who is known for his paintings of Brazilian birds and associated plants, worked to preserve a record of the endangered natural history of his native country. His painting features a *Heliothryx*—a short-billed hummingbird species known for robbing nectar by piercing the flower at its base—on a bromeliad.

Organisms such as algae, moss and slime mold often go unnoticed, but these scientifically accurate and aesthetically beautiful drawings rendered from microscopic images show their elegant structures. Algae are a diverse group of one-celled to many-celled plants that includes pond scums, seaweeds, and the greenish organisms found on bark and rocks in shaded moist areas. They are represented by an



Page 4, Left: *Dictydium cancellatum* (Batsch) Macbr., watercolor by Henry Stempen, 1976; right: *Willkommmlangia reticulata* (Alb. et Schw.) Kuntze, watercolor by Henry Stempen; page 5: *Hosta* #2, lithograph by Wilfred A. Readio.

18th-century ink and wash drawing by the prominent French botanical artist, Pierre Jean François Turpin, and minutely detailed ink drawings of several South African species by contemporary artists Olive Anderson, Catherine J. Hanforth Steiner, and Ann Robertson. The moss species *Trachydontium* is one of a complete set of illustrations for Zander's *Genera of the Pottiaceae: Mosses of Harsh Environments* (1993) donated by the artist Patricia Eckel. Some of the most fascinating and otherworldly images are of slime molds (myxomycete). Watercolors by Henry Stempen illustrate examples of these moving, viscous and slimy masses of protoplasm that feed on bacteria and organic matter as well as the fruiting bodies (sometimes resembling cages and maypoles) that release their spores to be transported by the wind to germinate again.

The exhibition concludes with a selection of contemporary prints that include some of the techniques still used in botanical art—wood engraving, etching and lithography. Yvonne Skargon's wood engravings (made by cutting on the end grain of

a piece of wood) of *Campanula* and *Cobaea* are incredibly detailed. Stephen Frederick's soft ground etching of a fern was created by making a direct impression of the plant material on the prepared surface of the metal plate and then etching into the plate with acid to create the printed details. We are fortunate to have a pencil study and corresponding lithograph of a grouping of hostas that was created by Wilfred Readio, a student and later professor at the Carnegie Institute of Technology (now Carnegie Mellon University).

We hope that the connections we have made between older and contemporary botanical artworks will delight our visitors and give them a better understanding of the breadth of our Art collection. This exhibit continues through 20 December, except for 23–26 November and 15 December.

#### Herb exhibit opens spring 2007

An exhibition on the subject of herbs will open on 22 March and be on display through 29 June of next year. We will look at this fascinating subject through the individual histories of

twenty herbs in four categories of use: aromatic, culinary, dye and medicinal. This exhibition will give us an opportunity to show a selection of herbals and older watercolors and prints along with contemporary illustrations of these plants. We have asked four members of the Western Pennsylvania Unit of the Herb Society of America to assist us with the research on the individual plants. We also plan to schedule a few presentations on herbal uses by some of the members. We are pleased to again display selections from both our Art and Library collections for this exhibition.

#### 12th International opens fall 2007

Time has flown so quickly, and we again are in the process of looking at artworks to include in our *12th International Exhibition of Botanical Art & Illustration*, opening on 30 September 2007. This promises to be another exciting event featuring works by artists new to the Hunt Institute, and we look forward to sharing the work of this international field of artists with the public. As has been a tradition since our *8th International* (1995), we will be holding the preview reception and opening of this exhibition in conjunction with the annual meeting of the American Society of Botanical Artists.

#### New travel exhibition available

This fall we will offer a travel exhibition of *Yuuga: Contemporary Botanical Watercolors from Japan* to galleries and museums in the continental United States. We were thrilled with the response to the exhibit and catalogue (which sold out) this past spring. (We have a limited number of catalogues reserved for those who would like to join as 2006 Associates.)

#### Recent news

Machiko Kaji, daughter of the botanical artist Yoshiko Kamei, accompanied five of Kamei's students—Junko Haga, Keiko Hamada, Yoko Nishimura, Chiyo Watakabe, and Junko Yoshitomi—to Pittsburgh in June to view their

(continued on page 10)

## Photos, photostats, and lantern slides in the Hunt Institute's Art Department



"26. *Brosimum alicastrum* Sw." (above) and "32. *Hippocrates comoso* Sw." (below), monochrome watercolors for Olof Swartz's "Descriptiones et Icones Plantarum incognitarum quas in India occidentali detexit atque delineavit." Courtesy of the Center for History of Sciences, The Royal Swedish Academy of Sciences, Stockholm.



The Hunt Institute Art Department does not actively collect photographs, though some examples are catalogued in our art collection: Imogene Cunningham (1), Irene Fay (3), Andreas Feininger (8), Albert G. Richards (7), Harold Frank Sherwood (3 radiographs), and Martha Gene Williamson (2). The newest acquisitions are two plant silhouettes, one of a pine branch with cone (11.5 × 11.5 cm) and the other of a composite with air-borne seeds (16 × 9.5 cm), by Paul Dobe. The donor was professor Hugh Iltis of the University of Wisconsin in Madison, who also sent Dobe's *Wilde Blumen Der Deutschen Flora* (1929), which was acquired by his parents in Weimar, Germany, in 1929 while his father was writing a biography of Gregor Mendel. Miscellaneous photographs have also accumulated from past exhibitions, research, photo orders, and donations. In the latter category are five noteworthy collections.

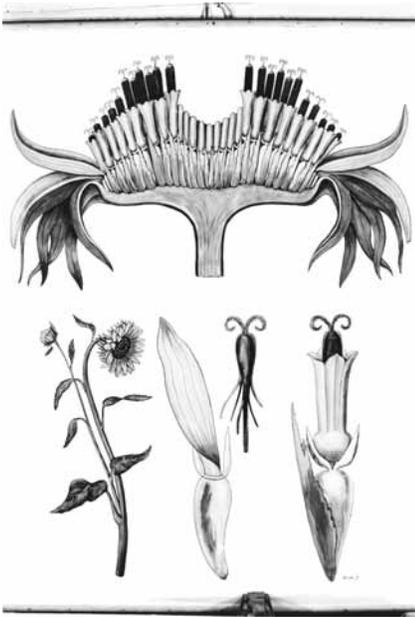
Photographs of drawings for Olof Swartz (1760–1818) include 13 for "Descriptiones et icones plantarum incognitarum . . .," 12 for *Observationes Botanicae* (1791), and 57 unpublished. The originals, in the library of the Royal Swedish Academy of Sciences, were photographed by the Natural History Museum, and duplicate copies were sent to the Hunt Institute and to the Institute of Jamaica in Kingston. (See R. W. Kiger, *Bull. Torrey Bot. Club*, 1976, 103(2): 80–83.) The artists are Erik Acharius (1757–1819) and Swartz.

Although labeled photographs, these photostats of the wildflowers of Cape Colony were painted by Capt. Walter Synnot (1820–1832). A notation photocopied from the title page indicates that many of the "native flowers or bulbs and shrubs of Cape Colony . . . have been introduced into England and Australia since he compiled this book about 1820 to 1832." The copies were sent on exchange from The Library, University of Melbourne, Parkville, Vic., Australia.



"75. *Bella Donna* [*Atropa belladonna* L.]" (above) and "36. *Compass*. This plant is called *Compass plant* by the Colonists in consequence of its branches inclining constantly towards the North" (below), photostats from paintings by Walter Synnot. Courtesy of Special Collections, Baillieu Library, University of Melbourne.





*Helianthus* (above) and *Lilium* (below), photos of charts by Natalie H. Davis. At far right, lantern slides (from top): Lichen, Cambridge set 46–47, slide no. 144; *Marchantia*, Cambridge set 46–49, slide no. 1; Crystals, Cambridge set 46–49, slide no. 25 [?]; Dodder showing parasitism, New York Biol. Lab, slide B-526 from Strasburger's *Botany*; unidentified, slide no. 11.

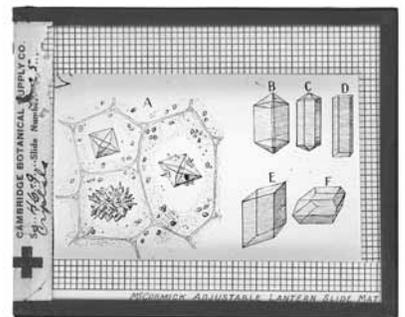
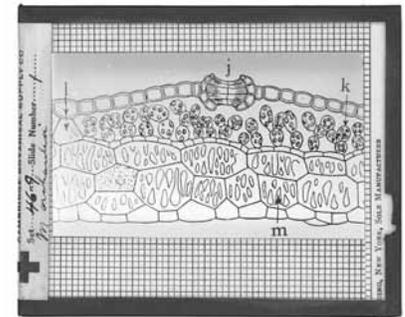
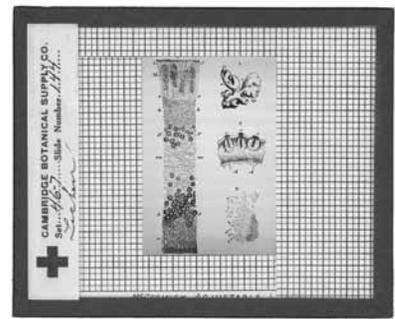


Thirty-seven photographs of charts at the University of Illinois made from negatives loaned to the Hunt Botanical Library were sent by Natalie H. Davis (b. 1898) in 1965. One of the images—her fern life cycle—may be a later and similar copy of entry 66 in the catalogue of our *2nd International Exhibition of Botanical Art & Illustration* (1968).

We received from the Auburn University Herbarium a collection of glass lantern slides,  $3\frac{1}{4} \times 4$ ", black-and-white, including the following: series 46–47, nos. 125–174 (except 152), of *The Plant Kingdom* by Cambridge Botanical Supply Co., with indications of “from Strasburger’s *Botany*” and “from Coulter, Barnes and Cowles, *Botany*”; series B, 36 miscellaneous New York Biological Supply Lab, including various numbers from 15 to 554; series 46–49, anatomical features in the plant kingdom, nos. 1–26 (except 11); 7 unidentified cross-sections (one from the University of Chicago) and plant details; 14 unidentified landscapes. These undoubtedly were teaching aids, the Cambridge and New York series no doubt replacing wall charts.

The U.S. Forest Service herbarium, upon disbanding in Fort Collins, Colorado, in 1982, sent on indefinite loan 2,830 mostly ink drawings and hundreds of photographs, some of which appear to be dummies for Leslie A. Viereck and Elbert L. Little, Jr., *Alaska Trees and Shrubs* (Washington, D.C., U.S.D.A. Forest Service, 1972). The drawings—in the public domain and available for downloading in high resolution from our Web site—and photographs are being reviewed as the University of Alaska Press prepares a new edition of this book.

—James J. White, Curator of Art



## News from the Library

Most of the digitization work being done here at Hunt Institute thus far has been in the Art Department and Archives, but this year we have also begun working on a few such projects in the Library. One of these involves digitizing Linnaean dissertations from our Strandell Collection of Linnaeana and making them accessible online. These are the doctoral dissertations that were defended by the students of Carolus Linnaeus, with Linnaeus serving as *praeses*. Unlike the common practice today in which doctoral students write their own theses and defend them, in 18th-century Sweden the respondents typically expounded and defended the ideas of the professor. Thus what are usually referred to as the Linnaean dissertations are attributed to Linnaeus, even though they are also associated with the respondents who defended them.

A few days before each dissertation was defended, copies were printed and circulated. Most were a few dozen pages long, and about 45 of them contained illustrations. These printed copies were generally viewed as ephemeral material. Thus the paper was somewhat rough, the printing utilitarian, and the booklets issued without wrappers. A smaller number of special copies might be printed on better paper and with greater care, but in general these small publications were produced quickly, for an immediate and short-term purpose. Still, quite a few copies have survived and can be found today scattered among libraries and private collections.

The dissertations were written in Latin, which was employed as a universal language of scholarship. The range of topics is surprising, given the fact that they all emanated from one individual. Captured in these printed remnants of the academic process are Linnaeus' thoughts on all manner of things. Steeped from boyhood in a love of plants and later trained as a medical doctor, Linnaeus sought to encompass the three realms of nature (animal, vegetable, mineral) in a single comprehensive scientific system. He was an exceptional individual who was interested in and had opinions about everything in the natural world.

A sampling of topics covered in these dissertations illustrates this point. Of course, botany plays a large role in the work of Linnaeus' students, with the respondents discussing such topics as particular plant species or genera, types of plants (lichens, dye plants, Swedish native plants), specific parts or functions (buds of deciduous trees, spore production in mosses), aspects of plant study (economic botany, morphology and anatomy, migration and plant distribution, hybridization in nature, plant habitats, flowering times), floristic accounts, and the histories of specific botanic gardens or plant collections.

Although primarily a botanist, Linnaeus was also very much a naturalist in the broad sense and studied animals as well as plants. He supervised dissertations on zoological topics that included studies of particular animals such as guinea pigs, domestic sheep, and the two-legged Siren lizard of South Carolina, a classification of birds, an essay on the silkworm, a

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Lidén Number	contains	<input type="text"/>
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Short Title	contains	<input type="text"/>
Lidén Title	contains	<input type="text"/>
Soulsby Title	contains	<input type="text"/>
Drake Title	contains	<input type="text"/>
Note	contains	<input type="text"/>

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*A view of the Search page for the Original Linnaean Dissertations database.*

historical review of entomology, a study of venomous snakes and snakebite poisoning, and ocean life, including mollusks and other shellfish, maritime birds, corals of the Baltic Sea, and the cause of phosphorescent luminescence in the ocean.

In addition to plants and animals, the third, mineral realm of nature is represented to a small extent, one example being a dissertation on the formation of crystals and crystalline substances. On a more general level, there is a dissertation on Linnaeus' philosophy of nature. And then there are several written about the pursuit of natural science through travel, ranging from an account of collections from China made by Linnaeus' pupils Pehr Osbeck, Christopher Tärnström and Olof Torén, to a manual of etiquette for scientists and collectors going into foreign countries.

There is also another, quite different area of interest addressed in the dissertations, namely that of medicine, health and nutrition. Here Linnaeus' medical training and wide-ranging interests are reflected in a variety of topics, including: the chemical method of examining pharmaceutical preparations, a compendium of materia medica restricted to those medications identified by the sense of taste, the value of medicinal odors by which to predict the therapeutic use of a medication, the causes and cures of intermittent fever, irregular pulse rates due to heart disease, shipboard diseases and their treatment, the use and efficacy of leeches for blood-letting, an essay on the tapeworm, the medicinal value of quinine from cinchona bark, the use of strawberries in the treatment of gout, 24 plant species known or reported to have purgative qualities, and urine and the origin and treatment of bladder gallstones and gout. Some dissertations treat broader topics such as the importance of physical exercise, King Solomon's description of old age, a compendium of diseases

Results from your search of the

## Original Linnaean Dissertations

[Return to Search Page](#)

To download a PDF of the dissertation, click on the image of the title page.

Displaying records 1 through 25 of 52 records found. (25 records displayed).

Lidén Number: 001  
Respondent: Klase, L. M.  
Title: ... *de Betula nana*, ...  
Date of Defense: {30} June 1743  
Pagination: [iv], 1-20, 1 plate  
Short Title: *Betula*  
Lidén Title: *Betula Nana*.  
Soulsby Title: *Betula*.  
Drake Title: *Betula nana*.  
Note:



PDF Size: 5 MB

Lidén Number: 006  
Respondent: Martin, R.  
Title: ... *Plantae Martino-Bursarianae explicatur* ...  
Date of Defense: 12 December 1745  
Pagination: [viii], [1], 2-31, [1]  
Short Title: *Pl. Mart.-Burs.*  
Lidén Title: *Plantae Martino-Bursarianae explicatae*.  
Soulsby Title: *Plant. Mart.-Bursar.*  
Drake Title: *Plantae Martino-Bursarianae*.  
Note: P. 19 unnumbered in two of three copies.



PDF Size: 7 MB

Lidén Number: 012  
Respondent: Wahlbom, J. G.  
Title: *Sponsalia Plantarum*, ...  
Date of Defense: {11} June 1746  
Pagination: [xii], [1], 8-60, [2], 1 plate  
Short Title: *Spons. pl.*  
Lidén Title: *Sponsalia Plantarum*.  
Soulsby Title: *Spons. Plant.*  
Drake Title: *Sponsalia plantarum*.  
Note: Both copies have day supplied in manuscript.



PDF Size: 14 MB

*A portion of the Results page for a search of the Linnaean dissertations currently available in PDF. The results include short bibliographic records for the dissertations and thumbnail images of the title pages. Clicking on an image opens a window containing larger images of each page of that dissertation.*

associated with weather conditions in Sweden, the effects of the earth's atmosphere on health, economy, and the manners of man, and a discussion of barriers to medical progress.

The essays on food and nutrition incorporate perspectives based on medicine and health and often also on botany. Thus there are dissertations on bread, including the kinds of grain from which it may be made, on coffee as a beverage as well as on the coffee plant and the harvesting and preparation of coffee beans, on the introduction of the tea plant to Europe and the medicinal use of tea, and on the merits of drinking chocolate flavored with vanilla. Linnaeus had definite ideas on the advantages of breast-feeding infants, on the medical hazards of eating extremely hot or cold foods, and on the wide range of foodstuffs eaten by humans.

It would be nice if this wonderfully varied assortment of writings could also be presented in English rather than only

in their original Latin, but unfortunately this is beyond the scope of our project. In the 20th century a number of the Linnaean dissertations were translated into Swedish and published in the Valda Avhandlingar series, but few have been translated into English. Although we are unable to make translations available, we will post a Web page containing brief summaries in English of the contents of each dissertation, in the hope that doing so will lead Web searchers to this material that otherwise might remain unknown to them. This could be particularly useful for those working in disciplines outside the biological sciences, who may be unaware that Linnaeus and his students published work on topics other than mainstream botany and zoology.

We are in the process of photographing all 186 of the dissertations, creating digital images of each page and then converting the images into Adobe Acrobat PDF format for easy access, one PDF file per dissertation. This enables us to compress the digital files so that they will download quickly and to make the digital versions openly accessible to anyone with an Internet connection. The Acrobat Reader software is available free of charge from Adobe's Web site.

Our intention in making these accessible in this form is to make them easily and readily available for quick consultation as well as for other uses. To this end we have struck a compromise between visual quality and quick download time. Thus the copies online are made at a low-to-medium resolution that is both readable and printable, but they are not being presented as high-resolution, artifactual reproductions. We are, however, archiving the 300 dpi JPEGs of each page and plate, and we can make those available as needed for uses requiring higher quality images.

The digitized dissertations in PDF format are being added to a database called Original Linnaean Dissertations. This is one of two searchable databases of information from these publications on our Web site. One is an index to over 30,000 scientific names as cited in the dissertations, compiled by Director Robert W. Kiger. The other holds brief bibliographic records of the dissertations pulled from reference sources by Bibliographer Gavin Bridson and myself. These files were developed for a book we published in 1999 (*Index to Scientific Names of Organisms Cited in the Linnaean Dissertations...*), and in 2001 they were put online. It is the smaller, bibliographic database to which we are adding the PDFs. The project was begun in August 2006 and will continue until all of the dissertations have been digitized. Staff members Gary Boardman, Frank Reynolds and Scarlett Townsend are working with Charlotte Tancin on this project.

Our databases are all accessible from this page <<http://huntbot.andrew.cmu.edu/HIBD/Departments/Databases.shtml/>>. The search page for the Original Linnaean Dissertations database enables one to search for specific dissertations and also includes several buttons that allow the display of the full list of dissertations sorted by respondent or date of defense. Until we finish the project, we will also provide a button that produces a list of only those dissertations that have been digitized.

—Charlotte Tancin, Librarian

## 2007 Associates Membership

We hope that our Associates enjoyed their memberships during 2006. As you consider renewing your Associate membership for 2007, we would like to give you a preview of our plans for the upcoming year. On 20 March we will hold the preview reception for an exhibition about herbs. The preview reception for our *12th International Exhibition of Botanical Art & Illustration* will be on 27 September, and Associates will receive the accompanying exhibition catalogue. For those Associates who choose *Huntia* as their member benefit, the 13(2) issue is slated for publication during 2007. Associates will receive the 19(1) *Bulletin* in the spring with the 19(2) in the fall. As always, Associates receive a 25% discount on our cards and publications. We offer behind-the-scenes tours by appointment to visiting Associates. Those joining at the Patron

level receive an Ex Libris print and three free hours of staff research time. Associate dues are \$35/year, and Patron dues are \$100.

We held an open house for Associates during the last week of June 2006. Visitors received a guided tour of the *Yuuga: Contemporary Botanical Watercolors from Japan* exhibition, met and talked with Institute staff, toured the Institute, and enjoyed talks and displays on Japanese themes. Our next open house for Associates and other friends and supporters will be held 3–4 June 2007 during the spring exhibition. We encourage all of our Associates to consider visiting us during this open house. It's a good time to see the new exhibition and an opportunity to have an inside look at our collections and our work. Please put Hunt Institute

on your calendar for next spring! A schedule of events will be sent with the spring *Bulletin*.

We also offer gift memberships in the Associates program. We can send an announcement card to you or directly to the recipient of the membership. A 2007 Associate membership is the perfect holiday gift for the botanist or botanical art lover on your list.

For anyone considering a first-time membership, this is a perfect time to join us. Membership is \$35 and includes the benefits detailed above.

To join, renew, or give a gift membership, please complete and return the enclosed form. We hope that you will join us for another exciting year. We appreciate your support of the Institute's programs and mission.

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## Current and upcoming exhibits

(continued from page 5)

watercolors exhibited in *Fuuryu: Japanese Botanical Watercolors from the School of Yoshiko Kamei* on display at the Phipps Conservatory and Botanical Gardens. Afterwards they proceeded to the Hunt Institute to view our exhibit, *Yuuga: Contemporary Botanical Watercolors from Japan*, in which their teacher's work was included. We also showed them a selection of artwork and books from our Art and Library collections. During the visit, Ms. Hamada delighted our staff with an impromptu Noh performance. Later that evening, Art Curator James White, Librarian Charlotte Tancin and I dined with our guests at a local Italian restaurant (the puttanesca sauce was enjoyed by many) where we had a wonderful time sharing and getting to know each other better.

—Lugene B. Bruno,  
Assistant Curator of Art



Front row (l-r): Japanese visitors Chiyo Watakabe, Machiko Kaji (daughter of the botanical artist Yoshiko Kamei), Keiko Hamada, Yoko Nishimura, Junko Yoshitomi, and Junko Haga. Back row (l-r): Curator of Art James White and Assistant Curator of Art Lugene Bruno.

## The 2006 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. Nominees may be from any country, and the award is made strictly on the basis of merit—the recipient’s general scholarly promise and the significance of the research proposed. 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.

Eric Schuettpelz, a student of Dr. Kathleen M. Pryer at Duke University, is the recipient of the 2006 Lawrence Memorial Award. For his dissertation research, Mr. Schuettpelz has undertaken a study to understand the evolution and diversification of epiphytic ferns. With the proceeds of the



award, he will conduct fieldwork in Southeast Asia, which will allow him to significantly increase the diversity of fern species that he is able to observe and collect.

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## Recent publications

### **Huntia: A journal of botanical history.**

Volume 12, no. 2, 2006. 88 pp.; 26 figs.; 6 $\frac{7}{8}$  × 10"; 12 oz. Paper cover, \$30.00 plus shipping and handling. ISSN 0073-4071.

Contents: William R. Burk, “Thomas Fanning Wood (1841–1892) and his botanical contributions”; M. E. Mitchell, “‘Function is smother’d in surmise’: A survey of observations on the rôle of lichen conidia, 1850–2000”; Piotr Köhler and Denis J. Carr, “Eduard Tangl (1848–1905)—discoverer of plasmodesmata”; Antonio González Bueno and Raúl Rodríguez Nozal, “Materials from the M. Sessé & J. M. Mociño Expedition (1787–1803) pertaining to the Elizondo legacy”; Book Reviews and Announcements.

Volume 13, no. 1, 2006. 96 pp.; 12 figs.; 6 $\frac{7}{8}$  × 10"; 13 oz. Paper cover, \$30.00 plus shipping and handling. ISSN 0073-4071.

Contents: Paul Bernasconi and Lincoln Taiz, “Claude-Joseph Geoffroy’s 1711 lecture on the structure and uses of flowers”; Book Reviews and Announcements.

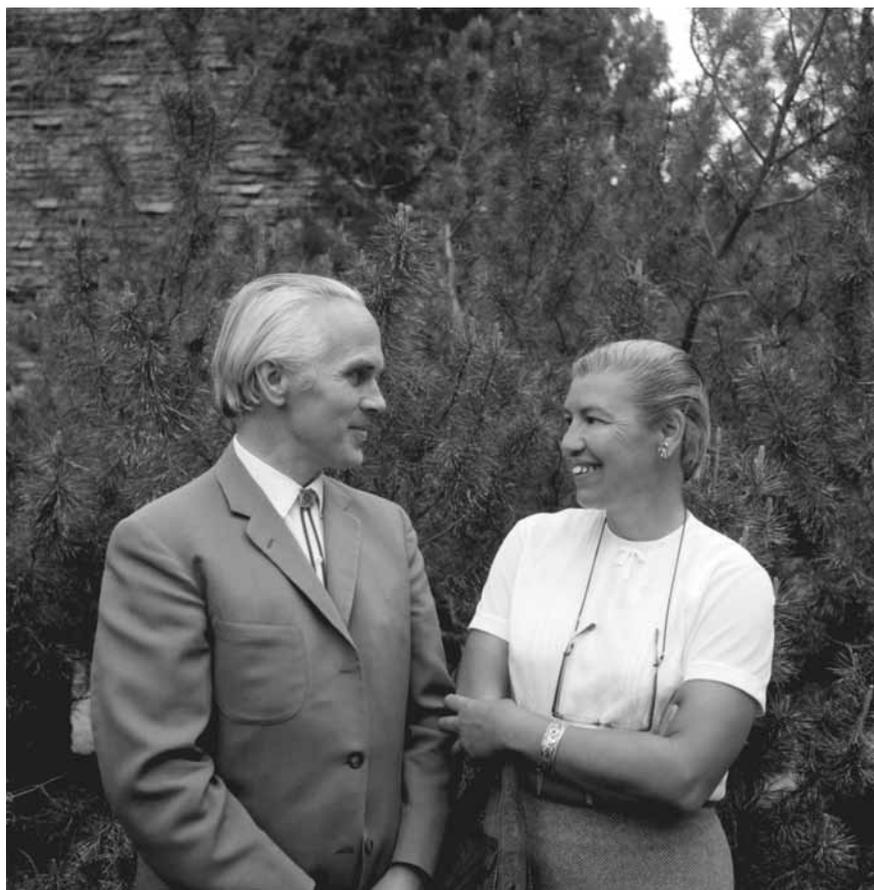
Hunt Institute publications are available directly from the Institute. Hunt Institute Associates receive a 25% discount on up to four publications. Everyone receives a 40% discount



on purchases of five or more publications. For a complete list of our publications, visit our Web site. To order these publications or others, contact the Institute.

## News from the Archives

We are delighted to add to our collection more correspondence relating to cytogeneticists Doris (1918–2000) and Askill Löve (1916–1994), pictured here in a photo taken by Walter Hodge. Sent along by correspondent Dr. William A. Weber, professor and curator emeritus at the University of Colorado Museum in Boulder, the latest installation of letters spans 1983–1997 and finds Doris Löve describing botanical topics such as herbaria in which the Löves worked, Colorado botany, the importance of “turning all of the older Latin names into the most modern nomenclature” (10 June 1996, p. 95), and the chromosome count in *Aster alpinus* var. *vierhapperi*. In addition to botanical topics, Doris Löve recounts the day in 1995 that she and her daughter passed their citizenship tests, her experience with the American health care system and their traditional Scandinavian Christmas celebrations. These letters will be added to other records and papers relating to the Löves, and we extend our gratitude to Dr. Weber for sending them along.



In other news, we are making progress on our Biographical Register database from which we can generate a PDF file listing our biographical citations and

showing thumbnails of our portrait holdings for an individual and then send the PDF as an email attachment. Email me at [at3i@andrew.cmu.edu](mailto:at3i@andrew.cmu.edu) with

names of botanists, botanical artists, or other plant science folk if you are interested in seeing our biographical holdings.

—Angela L. Todd, Archivist

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## Bulletin

of the Hunt Institute for Botanical Documentation

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