

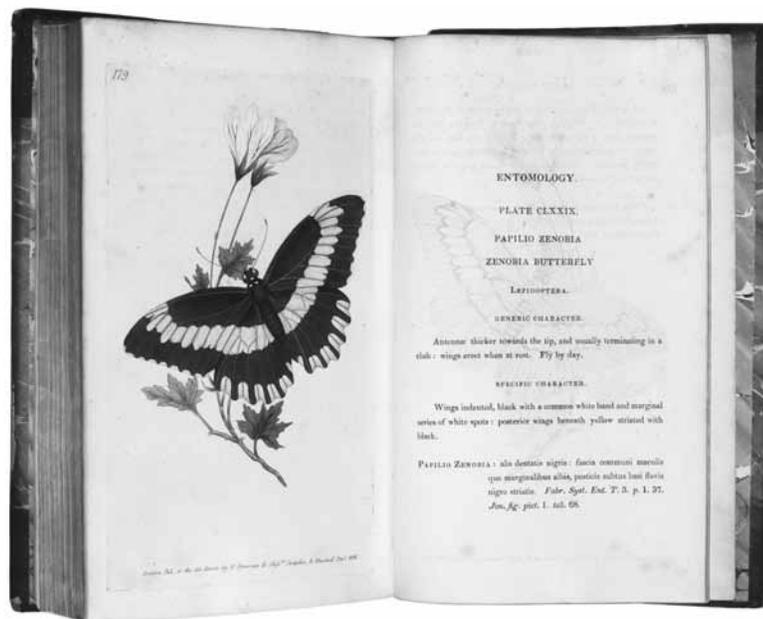
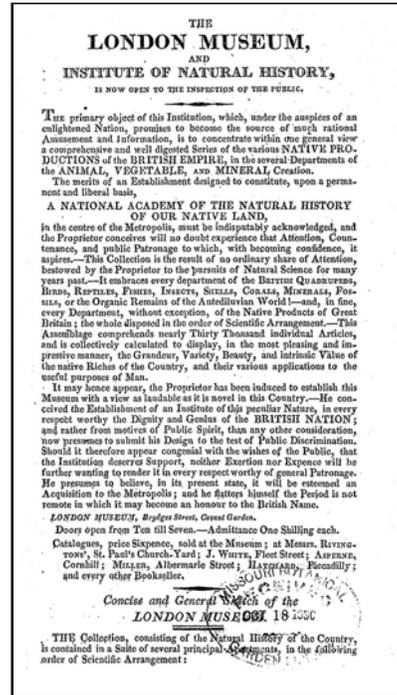


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Top left: *Ipomea* [sic] *variabilis*, watercolor by Edward Donovan, 1826, HI accession no. 0853.119. The initials CT represent Charles Telfair, superintendent of the botanic garden in Mauritius. The hyphenated numbers 5-1 refer to the Linnaean class and order.

Top right: Detail of page 1 of the brochure advertising Edward Donovan's museum: *London Museum and Institute of Natural History: Is Now Open to the Inspection of the Public* (Covent Garden, 1805–1810?). Courtesy of Missouri Botanical Garden Library.

Bottom: *Papilio Zenobia*, Zenobia Butterfly, hand-colored engraving from Edward Donovan's *Naturalist's Repository* (1827, volume 5, plate 179). Courtesy of Carnegie Museum of Natural History Library.

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In Memoriam

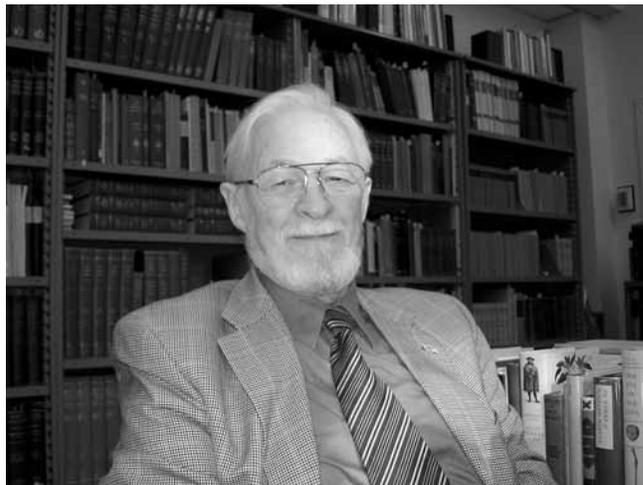
Gavin D. R. Bridson

(12 February 1936–10 January 2008)

The Hunt Institute for Botanical Documentation is deeply saddened to report the death on 10 January of Gavin D. R. Bridson of complications from leukemia. As Bibliographer and Principal Research Scholar at the Institute for the last quarter century, Mr. Bridson maintained bibliographical records and compiled enumerative and systematic bibliographies in addition to providing bibliographical assistance to all departments of the Institute. He spent many years updating *BPH: Botanico-Periodicum-Huntianum*, the Institute's alphabetical title list of periodicals with botanical content, first published in 1968. His supplement, *BPH/S*, was published in 1991 and a second edition, *BPH-2*, spanning 1665 to 2002 and including more than 33,000 titles, in 2004. The exhibition catalogue *American Botanical Prints of Two Centuries* (Pittsburgh, Hunt Institute, 2003), for which Mr. Bridson wrote the essays and compiled a concise bibliography of 19th-century American illustrated botanical books, received the 2005 Ewell L. Newman Award from the American Historical Print Collectors Society. This catalogue was a companion to *Printmaking in the Service of Botany* (Pittsburgh, Hunt Institute, 1986), co-authored by Mr. Bridson and Donald Wendel, which explored the history of botanical printmaking in Europe.

Apart from his professional interests in the bibliography and history of natural history, Mr. Bridson pursued special research interests in the history of natural-history illustration and the technical history of picture-printing during the period 1750–1900. He compiled with Valerie Phillips and Anthony Harvey *Natural History Manuscript Resources in the British Isles* (New York, Bowker, 1980), co-authored with James White *Plant, Animal & Anatomical Illustration in Art & Science: A Bibliographical Guide from the 16th Century to the Present Day* (Pittsburgh, Hunt Institute, 1990), and wrote *The History of Natural History: An Annotated Bibliography* (New York, Garland, 1994).

Born in Manchester, England, Mr. Bridson was the son of Vera Richardson, a textile designer, and D. B. (Douglas Geoffrey) Bridson (1910–1980), a writer and producer for the British Broadcasting Corporation. Among the thousands of children evacuated from London during World War II, Mr. Bridson and Hermione, his twin sister, were relocated to the countryside on the West Coast of England. Although he felt this was disruptive to his early studies and put him at a disadvantage for secondary education, he attended Douai Abbey, a Benedictine Public School in Berkshire, where he received a broad-based education in the humanities, science and religion. He served in the British Army's Royal Hampshire Regiment from 1954 to 1956, seeing active combat in Malaya with the Intelligence Section and serving as a drill sergeant. He then attended the North Devon Technical College, receiving Ordinary and Advanced Level Certificates in subjects that would shape his future interests—biology, botany, zoology and geography. He began his career in 1960 as an assistant at a large antiquarian bookselling business in North Devon where he learned basic



Gavin Douglas Ruthven Bridson, a self-portrait at his desk in the Hunt Institute Bibliography Department, 10 November 2005.

bibliography. In January 1962 he was invited to join Bernard Quaritch, the distinguished London antiquarian bookseller, where he specialized in natural history and fine arts. In 1963 he married Diane Sheppard, a taxonomist, and they later had a daughter, Stella. Realizing that he was developing a preference for bibliography and curation rather than bookselling, Mr. Bridson turned to librarianship, working as Assistant Librarian (1963–1966) and later Librarian (1966–1969) in the Department of Zoology at the British Museum (Natural History) [now The Natural History Museum in London] and Librarian and Archivist (1969–1981) at The Linnean Society of London.

Robert Kiger, director of the Hunt Institute, met Gavin Bridson at a dinner in London in 1981 and was immediately impressed with his talent and accomplishments. When the botanical bibliographer position at the Institute opened shortly after that, Dr. Kiger contacted Mr. Bridson. The position at the Institute was (and remains) the only one of its kind in the world. It was not an easy or a quick decision for Mr. Bridson, but with his interest and skill in bibliography and his years of experience at The Linnean Society, it was an opportunity he could not miss. He accepted the offer and moved to the United States in 1982. It was here in the “Colonies,” as he immersed himself in work and a culture that often contradicted his fine, English sensibilities, that he met Marlene Aglinski, his “New-World” treasure. They married in 1988. His first grandchild, Louis, was born in 2006 to Stella and her husband, Danny Alexander.

Mr. Bridson was elected a fellow of the Linnean Society of London in 1968. He was a member of The Bibliographical Society (London), The Bibliographical Society of the University of Virginia, and the Society for the History of Natural History since the 1960s. In 1992 he received the Society for the History of Natural History's Founder's Medal.

Current and upcoming exhibits

Edward Donovan: Naturalist Artist, Author and Collector

For many, our current exhibition is an introduction to Edward Donovan (1768–1837)—an enthusiastic collector of natural history objects, an author/illustrator of several natural history publications and an owner of a natural history museum. Many mysteries exist concerning our collection of 709 watercolors that were tipped into 5 albums with spines stamped “Edward Donovan/Flower Paintings.” They were part of Rachel Hunt’s original collection, but we have no date or source of acquisition. We began our research with scant biographical information about this British naturalist artist, author and collector, and there was an especially large gap about much of his life in the period 1823–1830 when these watercolors were created. Many leads went nowhere, but others helped us ascertain connections between many of the names and places that are noted in pencil on the artworks and those of plant collectors, botanical gardens, nurseries or private collections of that period. The geographic localities of Chile, Mauritius, Mexico, New Zealand, Nepal, Siberia and the eastern United States reflect many of the areas where exotic plants were being collected, introduced and written about in the first quarter of the 19th century. We also discovered that the hyphenated numbers Donovan wrote in pencil on many artworks correspond with the Linnaean arrangement of class and order.

Even though we did not discover very many of the specifics of Edward Donovan’s life in the 1823–1830 period, deciphering the identity of the names written on his artworks revealed an interesting story. Researching the names showed us that the pursuit of collecting, cultivating and writing about these new plants was intertwined between a global community of amateur naturalists and trained botanists who were collecting in the field and the botanic gardens, nurseries, horticultural societies and private estate owners who were then cultivating and exchanging the plant material they received. Plant information was disseminated through scientific monographs, transactions of horticultural and scientific societies, nursery catalogues and serial garden publications that were accessible to the well-to-do and a rising middle class and reflect the horticultural collecting interests of Donovan’s time.

The artworks on display are informally presented to mimic the appearance of mounted specimens and to reflect Edward Donovan’s visual accumulation of a plant collection—arranged by historical subject rather than Linnaean order.

Edward Donovan’s natural history publications

In the early 19th century there was less interest in beautiful, expensive flower books and more in publications about botany and zoology. As exotics from around the world were discovered and introduced, scientists and amateur naturalists (ranging from wealthy gentlemen to members of the clergy) promoted the understanding of these specimens. Natural history publications that recorded these introductions often included hand-colored, engraved illustrations and associated text of varying degrees of scientific value and became popular with a wider audience. They were often produced in weekly or monthly parts and sold by subscription, which could be paid in installments.

Edward Donovan, as many cultured gentlemen of his day, had a keen interest in collecting, documenting and organizing the items he collected from personal excursions in the British Isles and from purchases made at notable natural history auctions that included items from voyages of exploration. With the connections he made as a fellow of the Linnean Society of London, he also was able to access the best collections (including those of Sir Joseph Banks and the entomologist Dru Drury). Donovan referenced all of these sources for his books about the insects, shells, fishes and quadrupeds of Britain and the insects of China, India and New Holland between 1789 and 1827. *The Natural History of British Insects* (London, 1792–1813) is considered the most comprehensive publication of its time on that subject. A volume of this publication along with *The Natural History of British Shells* (London, 1800–1804) and *The Naturalist’s Repository, or Monthly Miscellany of Exotic Natural History* (London, 1823–1827) are on loan from the Carnegie Museum of Natural History for the exhibition. Donovan became most known for his natural history publications. He not only wrote and illustrated these books but also prepared the copper plates as a cost-saving measure. While his illustrations varied in quality (his text was often verbose, and his organization of material not always systematic), Donovan’s publications are a reflection of his enthusiasm for sharing the breath of knowledge he acquired on this subject.

London Museum and Institute of Natural History

Because of the exuberant collecting practices among wealthy gentlemen, it was not uncommon for these amateur naturalist/collectors to open small museums that soon became popular attractions to the paying public. Edward Donovan’s collection of natural history specimens had grown so large that in 1807 he opened The London Museum and Institute of Natural History on Catherine Street, the Strand. Instead of exotica, Donovan’s museum focused on specimens found in Great Britain—his brochure advertising the museum noted that it included hundreds of cases of specimens of British quadrupeds, birds, reptiles, fishes, insects, shells, minerals, fossils and botanical subjects—and unlike many popular museums his collections were scientifically organized by the Linnaean system. An 1808 edition of the catalog of his museum numbers the collection at “nearly thirty thousand individual articles.” In his verbose and less than modest fashion, Donovan considered his museum to be “a national academy of the natural history of the country” and the botany section the “most perfect assemblage of the botanical productions of Great Britain that can exist in any museum” (Donovan 1805–1810, pp. 1–2). The museum and the catalogue also were a means of advertising subscriptions to his natural history publications. Donovan’s finances from years of collecting were surely compromised, and his museum closed to the public in the spring of 1817. Donovan considered his collection of such importance that he sought funds for its purchase and donation to the British Museum, but all attempts failed and the contents were auctioned in 1818 in 878 lots. Some of Donovan’s manuscripts, correspondence and miscellaneous artworks are now in the Hope Library, Oxford University Museum of Natural History, and a handful of botanical artworks from the same period as ours (1823–1830) are in the collection of the Morton Arboretum, Lisle, Illinois, and The Natural History Museum, London.

Current and upcoming exhibits

(continued from page 3)

Plant collecting around the world

Plant hunting was at its peak in the 18th and 19th centuries through voyages of exploration and expeditions to specific regions in Africa, Australia, China and North and South America. Seeds and plants were sent to Great Britain by military and religious leaders in the British colonies and by plant collectors who were sponsored to explore specific regions or went on self-sponsored explorations because of their own interests. These plants were sent to botanic gardens, wealthy private collectors and nurseries, and once cultivated these new plants gradually became available to a rising middle class who were moving to suburban areas. Some would be introduced into British gardens, and others would only be grown by those able to sustain tender exotics in their conservatories. Some of the North American plants collected by Thomas Nuttall (1786–1859) are depicted in Donovan's watercolors that bear the notation *Nutt.* or *Nuttall.* The British Nuttall traveled extensively in the United States, including trips to St. Louis and up the Missouri River, the Arkansas territory, the Rockies, and the American Northwest and Southwest. Between 1822 and 1834 he was professor of natural history at Harvard University and curator of its botanic gardens. Nuttall also distributed seeds to botanic gardens, nurserymen and private collectors in Britain.

Exchange of plants through botanic gardens

Botanic gardens played a role in the introduction and cultivation of new plants. Botanic gardens in Europe and the British colonies were exchanging plants with botanic gardens and private plant collectors in Britain. Some of the Edward Donovan watercolors have names and places noted that relate to the botanic gardens in Mauritius, Göttingen, Serampore and St. Petersburg; and Kew, Edinburgh, Liverpool and Chelsea in Great Britain. An 1824 Donovan watercolor of *Volkameria serrata*, *Clereodenrum* [sic] *macrophyllum* (HI accession no. 0854.069) with *Bot Mag* penciled on the lower right led us to an illustration of this plant in *Curtis's Botanical Magazine* (1824, 52: text for plate 2536) and to the identification of some of the initials and abbreviated names on many of his watercolors. In this particular case, the *CT* was for Charles Telfair (1778–1838), the Irish surgeon and botanist who, after active duty in the Royal Navy, settled in Mauritius in 1812 and established the Royal Gardens there in 1826. He sent specimens of indigenous and exotic flora and fauna to botanical societies and gardens around the world, including Kew and his friend Robert Barclay, who maintained a large garden at Bury Hill in Surrey.

Chrysanthemums and the Horticultural Society of London

After we found a reference that the Horticultural Society of London [now the Royal Horticultural Society] had introduced many chrysanthemums, we realized that the *H.S.* written in pencil on the Donovan artworks referred to this society founded in 1804 for the improvement of horticulture in Great Britain. All of the chrysanthemums, and many other plants Donovan illustrated bearing these initials, had been introduced by the society's sponsored collectors and had



Arum dracontium, watercolor by Edward Donovan, 1825, HI accession no. 0855.145. The penciled notation *Nutt.* represents Thomas Nuttall, who was collecting in North America.

been described in the *Transactions of the Horticultural Society of London*. In 1821 the society leased 33 acres at Chiswick from the duke of Devonshire to establish a garden. By 1825 most of the greenhouse plants were those collected by the society's sponsored collectors who accompanied voyages by the East India Company, the Hudson Bay Company and those to survey the African Coast. Collectors included George Don to Sierra Leone; David Douglas to North America; John Forbes to such places as Madeira, Cape of Good Hope, Madagascar and Mozambique; James MacRae to South America; and John Damper Parks to China. The society played a large role in the cultivation of plants that were shared with nurseries and botanic gardens.

Donovan and the Linnean Society

By 1799 Donovan was nominated and elected to the Linnean Society. Many of those who sponsored Donovan were entomologists, botanical artists and zoologists who held high ranking positions in the organization. Formed just 11 years earlier for the cultivation of all branches of natural history, the society consisted of amateur naturalists, gentlemen scholars and scientists with institutional affiliations, all with an active interest in natural history and in publishing their findings. By 1791 the society began publishing the *Transactions of the Linnean Society* that included scholarly papers, some of

which were presented at meetings. As a member Donovan had access to the activities and collections of several learned gentlemen with similar interests. He also accessed the entomological collections in the society's museum to illustrate his *Naturalist's Repository, or Monthly Miscellany of Exotic Natural History*, expanding on information presented in the society's *Transactions*.

Private collectors of plants

Wealthy gentlemen and ladies of Great Britain played a large role in the collection, exchange and cultivation of new plant introductions. Passionate about exotics, they, with the help of their expert gardeners, developed extraordinary collections of plants on the grounds of their large suburban and country estates that included arboretums, flower gardens, greenhouses and conservatories. Plants might be received directly from the collectors and correspondents in foreign lands, exchanged through the members of horticultural societies, or purchased at many of the popular nurseries. One of the private collectors noted on Donovan's watercolors is Robert Barclay (1751–1830), a Quaker who was born in Philadelphia but moved to England at an early age. After passing his successful brewery business to his son, Barclay devoted himself to the cultivation of exotic plants at his garden at Bury Hill, Surrey. He was acquainted with the leading botanists and horticulturists of his time as a founding member of the Linnean Society and fellow of the Horticultural Society of London. He received seeds from collectors scattered around the world, including Thomas Nuttall and William Bartram in America and Charles Telfair in Mauritius. He contributed to and purchased from the finest nurseries, such as Loddiges and Sons of Hackney, and exchanged seeds with fellow Horticultural Society members. Barclay persuaded William Curtis to launch *The Botanical Magazine* (the oldest continuously published botanical magazine) to describe these new species arriving in England in the late 1700s and over the years contributed many of the plants that were illustrated.

The impact of nurseries on gardening in Great Britain

Nurseries played a large role in introducing new plants to Great Britain. Through their correspondence with overseas collectors and nurseries, foreign botanic gardens and local private estate owners, nurseries had access to many rare and beautiful plants. Access gave them the raw materials, but it was their skill in cultivating these introductions that made it possible for them to make available for sale a large number of plants that were suitable to the British climate or needed special growing conditions in hot houses and conservatories. According to Desmond's *Celebration of Flowers* there were "over 60 seedsmen, nurserymen and florists in London by the year 1812 ... and most of the nurserymen found land in the outlying suburbs of Brompton, Chelsea, Hackney and Stockwell" (1987, p. 58). Even if Donovan did not have a conservatory of his own, he would have been able to paint examples of rare plants at many of the notable nurseries, including Loddiges and Sons Nursery in Hackney (1771–1826). The Loddiges Nursery was a supplier of the best plants to many wealthy landowners and made these exotics available to the rising middle class. The nursery's nine-acre arboretum included many trees and rare bedding plants from North America through a long relationship with the Bartram family in Philadelphia.

Professional and amateur botanists and those in the military also supplied seeds to the nursery from South Africa, China, Australia and the East Indies. Loddiges and Sons Nursery (Joachim [ca.1738–1826] and sons William [1776–1849] and George [1786–1846]) became a leading supplier of plants for export to tea and rubber plantations in the colonies due in large part to their plant packaging that revolutionized the survival rate of specimens. By the 1820s the fifteen-acre Loddiges and Sons Nursery became quite a tourist attraction and was known for its series of hothouses, including the Grand Palm House (with palms, ferns, orchids and other tropical plants) that was considered the largest in the world. This nursery had some of the earliest steam-heated hothouses, and George had invented a much heralded humidification system. The nursery published a catalog using the scientific names of the plants that also was available in French, German and Latin. The plants depicted in Donovan's watercolors with the penciled notation *Lod.* were available for sale in the catalogues (editions: 12, 1820; 14, 1826; 15, 1830). Many issues of the catalogue were published between 1777 and 1849, and it often included an advertisement for the monthly serial, *The Botanical Cabinet* (London, 1817–1833 in 20 volumes), published by George. It included illustrations of the choicest specimens available through their nursery and anecdotal descriptions of the plants, including when and by whom they were introduced.

Gardening publications

Before the 19th century, rare plants were mostly cultivated in botanic gardens and in the private gardens of the upper class. With the rising affluence of the middle class, these plants became affordable to a new group of gardeners who wished to imitate the garden styles on the large estates. With the move from the cities to the suburbs and the country, information about garden plants and design catering to a new, less-informed group of gardeners became increasingly important. The cost of publishing also had declined, so these resources were readily available. The botanist, horticulturist and nurseryman Robert Sweet (1793–1835) added to the knowledge of the amateur horticulturist with the publication of the *British Flower Garden* (1823–1837 in 7 volumes). As noted on the title page, this serial contained "colored figures and descriptions of the most ornamental and curious hardy flowering plants, including annuals, biennials, perennials and flowering shrubs with their scientific and English names and best method of cultivation and propagation." Sweet had worked at Colvill's Nursery in Chelsea (1819–1831), so he had access to many plants that were illustrated in this series. To show the path one plant might take, Sweet's text noted that an *Erythrolaena* was "Introduced from Mexico by Mr. Bullock [most likely Mr. William Bullock (fl.1795–1840) who owned the Liverpool Museum of London and traveled to North and Central America], first raised by Mr. Tate [of the Sloan Street Nursery] and brought to flower by Robert Barclay [owner of the estate Bury Hill, Surrey] who sent plants to the Glasgow Botanic Garden" ([1825–1827], 2: text for plate 134). On Edward Donovan's watercolor of *Erythrolaena conspicua* Scarlet Mexican thistle, Tate [Sloan Street Nursery] was erased and under the binomial was written *introduced by Mr. Bullock, 1824, 19-1*, making it likely that he had seen Sweet's publication.

(continued on page 11)

Gift of Schkuhr's *Botanisches Handbuch* includes 5 originals



Above: Portrait of Christian Schkuhr from his *Histoire des Carex ou Laïches* (1802).

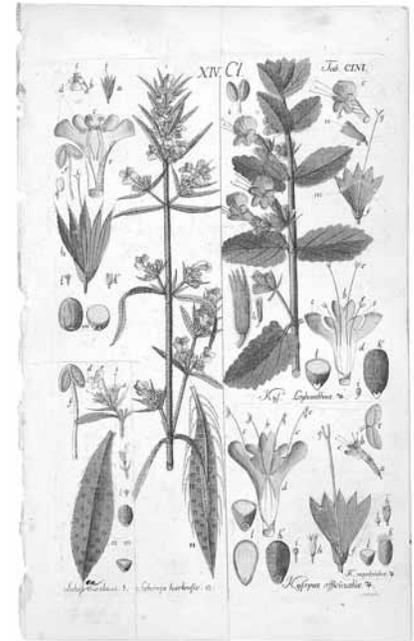
Below: Hand-colored engraving, plate 24 from Schkuhr, *Botanisches Handbuch*, with watercolor of "*Centunculus minimus* L.," signed Powe attached to upper left quadrant, HI accession no. 7760.1.



We have recently received from Frances R. Guthery of Pittsburgh 217 "proofs" and 5 original watercolors for *Botanisches Handbuch* (Wittenberg, 1791–1803, 3 vols.) by German botanist Christian Schkuhr (1741–1811). The second edition (Leipzig, 1806–1814, 4 vols.) contained 483 engravings, but we have been unable to determine the number of engravings in the first edition. Many of the proofs consist of prints that have been carefully cut and pasted onto sheets of paper through which unrelated text is visible with a light and/or has fragments of text remaining on the reverse and also on the spines of unbound volumes. This assembly might appear to be a proof for the first edition, except for the fact that it already consists of engravings. Because of the many pieces, the images would have to be engraved again!

To our pleasant surprise, five originals were among the engravings—in lieu of plate numbers 80, 94 and 307, each signed *Powe*, plus similarly signed original watercolors pasted on numbers 24 (upper left quadrant) and 257 (top half). Only 35 of the plates that we have are signed *Schkuhr*—plate 1 the only one with the initial *C*, and five in faint ink and in reverse! *Taxonomic Literature* reports all of the engravings were by Schkuhr.

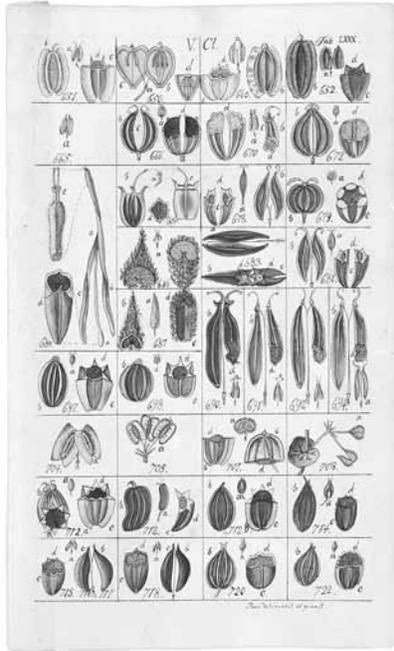
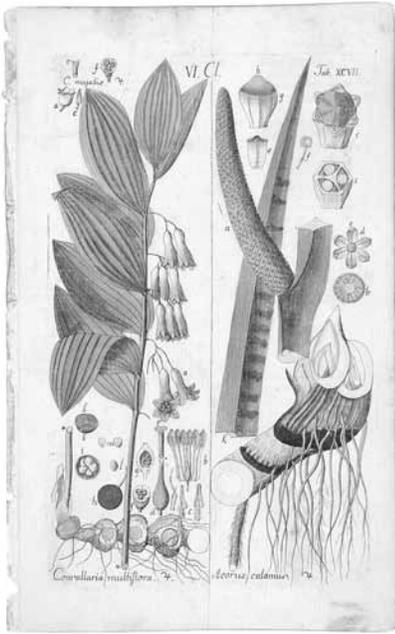
Our 54 plates depicting sedges (Cyperaceae) are distinct in that two early ones (plates 7 and 8) are signed by Schkuhr. Fifty-one others are all numbered plate 286, with the addition of single, double, and triple letters to differentiate them. All of these contain hand-written binomials. We have matched some of the images, lettered only, otherwise identical (and on larger paper) to the plates in his monograph of the Cyperaceae, *Histoire des Carex ou Laïches* (Leipzig, 1802), which is a French translation of his *Beschreibung und Abbildung der Theils bekannten* (Wittenberg, 1801).



Hand-colored engraving, plate 156 from Schkuhr, *Botanisches Handbuch*, titled "Satur. [period lined through and ea added in ink] *montanus*, *Satureja hortensis*, *Hys[sopus] lophanthus*, *Hysopus [sic] officinalis*, *H[sy]sopus nepetoides*," a faint reversed *Schkuhr* at bottom right, HI accession no. 7759.057.

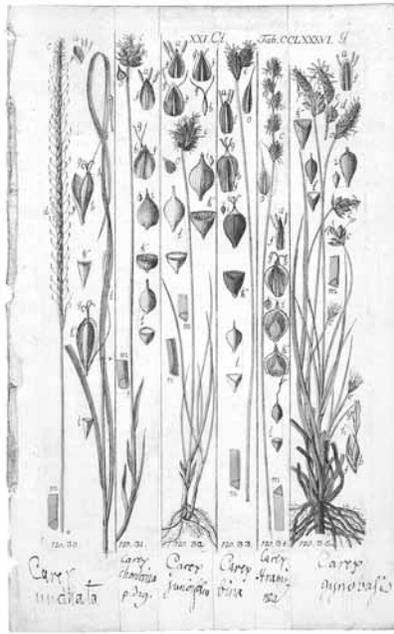
Two genera, *Schkuhria* (= *Sigesbeckia*) and *Platyschkuhria* (or alternately *Bahia*), both in the Compositae, as well as several species of ferns and a subvariety of Cruciferae, were named after Schkuhr. The Hunt Institute Archives contains two letters in the Franz Carl Mertens Collection—one from Schkuhr (with an example of the engraving of *Schkuhria*, plate 50, from the *Handbuch*) and another from Diederich Franz Leonhard von Schlechtendal (1794–1866). Judith Warnement, director of the Harvard University Botany Libraries, reports that one of their two copies of *Botanisches Handbuch* will be entered in Google's Book Search Project, which is scanning library books and making them available online.

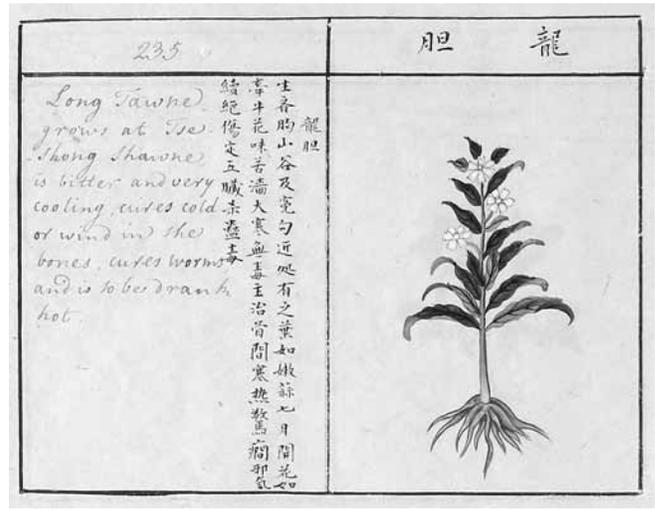
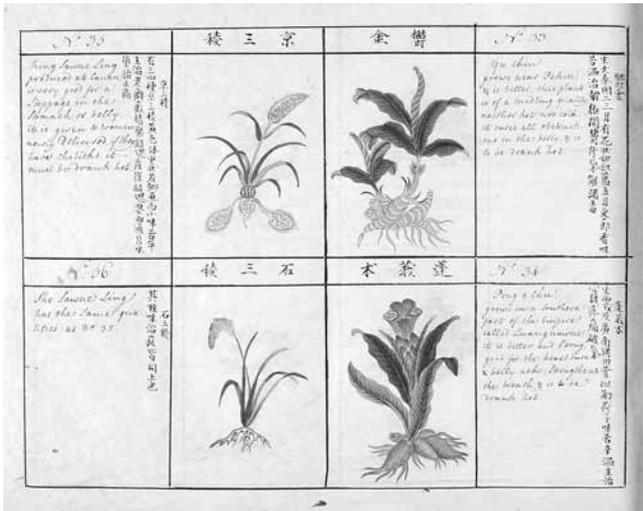
—James J. White, Curator of Art



Above (left to right): Hand-colored engraving, plate 97 from Schkuhr, *Botanisches Handbuch*, with hand-written titles "*Convallaria multiflora*, *Acorus calamus*," HI accession no. 7759.046; watercolor of unidentified seed details, plate 80 from Schkuhr, *Botanisches Handbuch*, HI accession no. 7760.2; hand-colored engraving, plate 257 from Schkuhr, *Botanisches Handbuch*, with watercolor of "*Buphtalmum helianthoides*, Bupht. n.1., Bupht. n.2.," signed Powe attached to upper left half, HI accession no. 7760.4.

Below (left to right): Hand-colored engraving, plate 286Ddd from Schkuhr, *Botanisches Handbuch*, with hand-written titles "*Carex hordeiformis*, *Carex villarsii*," HI accession no. 7759.125; hand-colored engraving, plate 286G from Schkuhr, *Botanisches Handbuch*, with hand-written titles "*Carex uncinata*, *Carex chordorisa* p. 329, *Carex juncifolia*, *Carex bina*, *Carex straminea*, *Carex gynovasis*," HI accession no. 7759.130, Harvard's first edition; hand-colored engraving, plate 287 from Schkuhr, *Botanisches Handbuch*, with hand-written titles "*Littorella lacustris*, *Buxus sempervirens*," HI accession no. 7759.167.



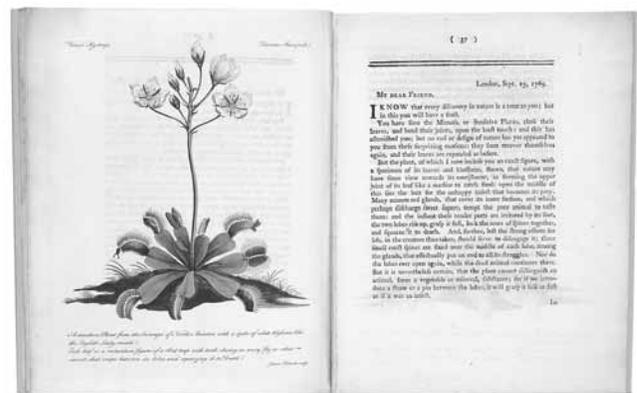
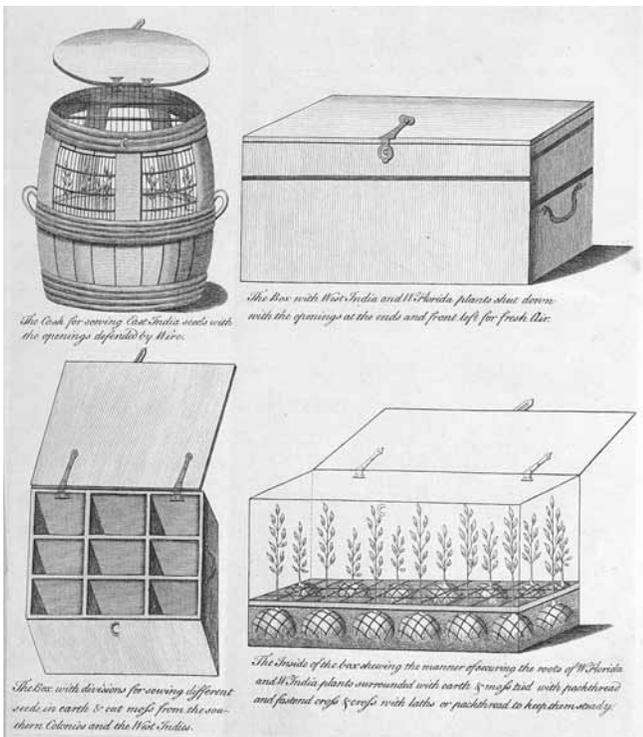


french manner; the book is bound after the chinese manner, and begins where ours end.” The only other text is that of the entries themselves, and there is no index.

Information from colleagues has led me to articles by Georges Métaillié, who has done research on two volumes that look like ours in Parisian libraries, one at the Bibliothèque centrale du Muséum National d’Histoire Naturelle and the other at the Société Asiatique. Métaillié suggests that these books were produced in China for a foreign audience, noting that in the 18th century there was a market for such books among foreign visitors to China. His research also shows that the illustrations in these books copy images in an earlier work by Chinese physician Li Shizhen (1518–1593), the *Bencao Gangmu*, a core work on Chinese materia medica. We are in the process of learning more about our Chinese herbal and the context in which it was produced, and I will report further in a future issue of the *Bulletin*.

A third work being posted on our Web site is *Directions for Bringing over Seeds and Plants, from the East Indies and Other Distant Countries, in a State of Vegetation: Together with a Catalogue of Such Foreign Plants as Are Worthy of Being Encouraged in Our American Colonies, for the Purposes of Medicine, Agriculture, and Commerce. To Which Is Added, the Figure and Botanical Description of a New Sensitive Plant, Called Dionoea muscipula: or, Venus’s Fly-Trap* (London, Printed and sold by L. Davis, 1770) by John Ellis (1710?–1776). Ellis, a linen merchant and naturalist, studied coral and also imported seeds and plants. He corresponded with other naturalists and was a member of the Royal Societies of both London and Uppsala. In *Directions*, he discussed techniques for transporting plants and seeds from afar by ship so that they would more likely survive to be grown in a new location. He included a catalogue of exotic plants that might be successfully and usefully grown in the American colonies. He also appended, with its own title page,

(continued on p. 11)



Page 8: Wrapper for part four (above) and vol. 1, plate 37, “Růžkowatec brunatý, *Glaucium corniculatum*; Mák snodárný, *Papaver somniferum*” (below), from Friedrich Berchtold and Jan Svatoopluk Presl, *O Pfirozenosti Rostlin aneb Rostlinář* (1823–1835).

Page 9 (top of page): Page containing entries 33–36 (left) and close-up of entry 235 (right) of Chinese herbal.

Page 9 (bottom of page): Frontispiece from John Ellis, *Directions for Bringing over Seeds and Plants* (London, 1770) (left); plate and p. 37 from his *A Botanical Description of the Dionoea muscipula* in the same volume (right).

News from the Archives

We are now posting PDFs of thumbnails of our portrait holdings and biographical citations for the 31 botanists whose individual archival collection pages are linked from the Archives Collections List on our Web site <<http://huntbot.andrew.cmu.edu/HIBD/Departments/Archives-Collection.shtml>>. (See samples below.) As we complete the individual pages for each collection described on the Archives Collections List page, we will continue to add PDFs of citations and portrait holdings, if available. We are also trying to coordinate information with other Institute departments, and so on the Art Collection pages you will soon find PDFs of the citations and portraits held by Archives for subjects for whom we have artworks but no archival material. (See the Georg Dionys Ehret Collection page for our first effort <<http://huntbot.andrew.cmu.edu/HIBD/Departments/Art/Ehret.shtml>>.) If you are interested in receiving biographical and portrait information about other plant science folks or botanical illustrators, please contact the Archivist. I will have all the information added to our database and will send it to you by email.

Walter Hodge continues to send photographic gems our way, including this one (*at right*) from his donation in February. Larry Dorr, of the Smithsonian Institution, frequently



Walter Hodge at a spa in Hakkoda, Japan, in 1968.

sends obituaries and other biographical clippings from the *Washington Post*, and I am grateful for any locally published botanical biographical pieces to add to our collection.

—Angela L. Todd, Archivist

| | | | | | |
|---|------------------------|---|--------------------------------------|----------------------------|------------------------------|
| Lawrence, George Hill Mathewson | | Birth Date | 19 June 1910 | Birth Place | East Greenwich, Rhode Island |
| | | Death Date | 11 June 1978 | Death Place | East Greenwich, Rhode Island |
| | | Flourish Date | | Flourish Place | |
| Alternate Names | Lawrence, George Hill | Number of Portraits | 60 | Number of Citations | 33 |
| | Lawrence, G. H. M. | All Cards Entered ? Yes - All cards for this person have been entered. | | | |
| | Lawrence, George H. M. | | | | |
| | Lawrence, G. | | | | |
| Call Number | Article Title | Documentation of papers deposited in University of Rhode Island Library Special Collections | | | |
| Publication | | | | | |
| Article/Chapter Author | | Volume | No. | | |
| Additional Authors | | Date | | | |
| Book Author/Editor | | Notes | Copy in HI biography file. 26 pages. | | |
| Co-Authors | | | | | |
| Publisher | | | | | |
| City of Publisher | | | | | |
| Websites | | | | | |
| Pages: | | | | | |
| Call Number | Article Title | How Plants Got Their Names | | | |
| Publication | | | | | |
| Article/Chapter Author | Lawrence, George H. M. | Volume | No. | | |
| Additional Authors | | Date | | | |
| Book Author/Editor | | Notes | Copy in HI biography file. | | |
| Co-Authors | | | | | |
| Publisher | | | | | |
| City of Publisher | | | | | |
| Websites | | | | | |
| Pages: | 4 - 8 | | | | |
| Call Number | Article Title | Letters to James Canright | | | |
| Publication | | | | | |
| Article/Chapter Author | | Volume | No. | | |
| Additional Authors | | Date | | | |
| Book Author/Editor | | Notes | Archives 316 ff | | |
| Co-Authors | | | | | |
| Publisher | | | | | |
| City of Publisher | | | | | |
| Websites | | | | | |
| Pages: | | | | | |
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| | | | | | |
|---|--|-------------------------------|--|-------------------|-----------------|
| full name | Lawrence, George Hill Mathewson | Birthdate | 19 June 1910 | Birthplace | East Greenwich, |
| | | Deathdate | 11 June 1978 | Deathplace | East Greenwich, |
| Portrait # | 1 | Date of Photo | November 1954 (at age 44) | | |
| |  | location of photo | Cornell University | | |
| | | photographer | Dameron, Maclean (Science Studies, Cornell University) | | |
| | | copyright restrictions | | | |
| | | item type | b/w print | | |
| | | item size | | | |
| | | additional subjects | | | |
| notes | Handwritten note on back of photo: "not to be used" | | | | |
| full name | Lawrence, George Hill Mathewson | Birthdate | 19 June 1910 | Birthplace | East Greenwich, |
| | | Deathdate | 11 June 1978 | Deathplace | East Greenwich, |
| Portrait # | 10 | Date of Photo | August 1969 | | |
| |  | location of photo | International Botanical Congress, Seattle, Washington. | | |
| | | photographer | Hodge, Walter Henricks | | |
| | | copyright restrictions | | | |
| | | item type | b/w print | | |
| | | item size | | | |
| | | additional subjects | Ewan, Joseph Andorfer #8 | | |
| notes | Orig. neg: 35mm | | | | |
| full name | Lawrence, George Hill Mathewson | Birthdate | 19 June 1910 | Birthplace | East Greenwich, |
| | | Deathdate | 11 June 1978 | Deathplace | East Greenwich, |
| Portrait # | 11 | Date of Photo | June 1955 (at age 45) | | |
| |  | location of photo | On top of Mt. Schneeberg, Austria | | |
| | | photographer | Lawrence, Dana B. | | |
| | | copyright restrictions | | | |
| | | item type | b/w print | | |
| | | item size | | | |
| | | additional subjects | Rechinger, Karl Heinz #5 | | |
| notes | On HI's ACL web page, as of Jan. 2006. | | | | |
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Samples of the biographical citations (*left*) and portrait holdings (*right*) PDFs for our founding director, George H. M. Lawrence.

Current and upcoming exhibits

(continued from page 5)

Anonymous artists in the Donovan Collection

One of the mysteries that remains is of a small selection of watercolors by anonymous artists (many with only a monogram) of which we are showing a few examples. The names or monograms are *M. Fox*, *WH*, *EK*, *LK?* or *LR?*, and *E. Duncombe* or *ED* in script. The watercolor with *E. Duncombe* (fl.1810s–1820s) and the 26 with the initial *ED* in script are in the same hand (and we believe they are all by E. Duncombe). Several other watercolors without this monogram (that we once attributed to Edward Donovan) indicate the same delicate watercolor technique of E. Duncombe. He provided illustrations of plants growing at Barclay's Bury Hill garden for five plates in *Curtis's Botanical Magazine* (2102, 2660, 2677–78, 2680, 2681). We are displaying the watercolor *Andromeda buxifolia* (HI accession no. 0853.076) with the notation in pencil *C[harles] T[elfair]*, 1822, 10-15. This watercolor is either a copy or an original for plate 2660 under the synonym *Agauria buxifolia* in *Curtis's Botanical Magazine* (1826, 53: text for plate 2660), and the artist is identified in the text as E. Duncombe. We know that Robert Barclay employed an artist to illustrate many of the plants at Bury Hill, but we have not found any evidence that E. Duncombe was this artist. We wonder if Donovan was acquainted with Duncombe and how he acquired these artworks for his collection.

Conclusion

Despite Edward Donovan's obvious wealth, his voracious appetite for collecting, the close of his museum, his unfortunate experiences with unscrupulous book publishers, and the economic decline in England after the Napoleonic Wars ended his ability to collect and to publish. His wife had died in 1822, leaving him with a large family, and his finances continued to worsen. He had unwisely, and only verbally, granted his publishers half of the proceeds of his natural history books. Having invested much of his money in his publications over a 30-year period, he was "reduced from a state of affluence to that of difficulty little short of ruin" (Donovan 1833, p. 2) because the booksellers withheld payment for several years and retained most of his property, which Donovan contended was valued at £60–70,000. There was a statute of limitations on the ownership of copyrighted property within six years of the last monetary payment. In 1833 at the age of 65, Donovan published the 7-page plea *To the Patrons of Science, Literature, and the Fine Arts* (London, 1833), explaining his predicament and asking his supporters for funds to bring suit against the publishers before the Court of Chancery. It was to no avail, and in 1837 he died penuriously in Lambeth, London, leaving his large family destitute. Text on an altar tomb in the old churchyard of St. Mary, Newington, Surrey, is the only reference we have found so far that mentions Edward Donovan, his mother, wife and children. Even though all of the information cited corresponds with Donovan's biographical data, we are still perplexed that this is the only instance where he is listed as Elijah Edward.

News from the Library

(continued from p. 9)

a description of Venus flytrap that was sent "in a letter to Sir Charles Linnaeus." His letter to Linnaeus, dated 23 September 1769, was sent with an illustration and a specimen and began: "My dear Friend, I know that every discovery in nature is a treat to you; but in this you will have a feast." A lovely hand-colored engraving of the plant served as frontispiece to the published letter.

As with so much of our work here, making these books accessible online is the product of teamwork. In this case, the photography and digitization work was done by Frank Reynolds, Donald Brown and Gary Boardman, and the Web presentation is being done by Frank, Scarlett Townsend and myself. It's exciting to be able to make these historical works freely accessible in this way, and we look forward to doing more of such projects.

—Charlotte Tancin, Librarian

We may never know if Edward Donovan considered publishing a new subscription series illustrating and describing the botanical subjects depicted in these watercolors. We will continue to decipher the identity of a few of the names penciled on the artworks that are still a mystery. Despite the many questions that persist about the history of this collection, these beautiful paintings are significant for their documentation of newly introduced plants in the early 19th century and the intermingled relationships among collectors, botanic gardens, horticultural societies and nurseries.

If you have not yet had an opportunity to visit the exhibition, it continues through 29 June 2008, and the gallery only also is open Sundays, 1–4 p.m. On page 12 read about our Open House 22–23 June, with opportunities to tour the exhibit. After the close of this exhibition, we will photograph the entire Donovan collection and add these color images to the Art Department's online database. We also plan to create an online exhibition for the Web site, and it is there that we will thank the many colleagues for their assistance in researching the mysterious Edward Donovan.

Fall 2008 exhibition

We will display botanical artworks and publications by the French natural history artist Panrace Bessa (1772–1846?) from the collections of the Hunt Institute and the Holden Arboretum (Kirkland, Ohio) from 18 September through 19 December 2008. Bessa studied under Gerard van Spaendonck (1746–1822) and learned the technique of stipple engraving from Pierre-Joseph Redouté (1759–1840)—illustrating some of the finest publications of the 19th century.

—Lugene B. Bruno, Assistant Curator of Art

Open House

22 and 23 June 2008

Encouraged by the success of our Open House last spring, we have decided to make it an annual event. This year's Open House will be held in conjunction with our spring exhibition, *Edward Donovan: Naturalist Artist, Author and Collector*. Archivist Angela Todd and Librarian Charlotte Tancin will offer talks about the context in which Donovan worked, and Assistant Curator of Art Lugene Bruno will give guided tours of the exhibition. We will also offer tours of our departments and reading room. Curators will be available for individual appointments to answer questions.

It has been a learning process for us as the event has evolved from Associates Week in 2006, but we have enjoyed everyone's input and the tremendous outpouring of support for what we are doing here at the Institute. As you can see

from the schedule below, we listened to your suggestions, and we did manage to squeeze in a few short breaks.

It is indeed an "open" house, so everyone is invited. If you are interested in botanical history or curious about what we do at the Hunt Institute, please stop by for a tour or a talk or spend the whole day with us. We hope to see you here. Information about nearby restaurants, hotels, and things to do in Pittsburgh are available on our Web site (huntbot.andrew.cmu.edu/HIBD/Services/OpenHouse.shtml). There is no need to RSVP for the Open House this year. However, if you have any questions or would like to make an appointment with a curator to ask a question or to see a specific collection, please contact us at 412-268-2434 or huntinst@andrew.cmu.edu.

Schedule of events

Sunday (22 June)

| | |
|------------|--|
| 12:30 | Registration (continues all afternoon) |
| 12:45–1:00 | Welcome and Introduction to the Hunt Institute in Reading Room by Librarian Charlotte Tancin |
| 1:00–1:30 | Exhibition Tour by Assistant Curator of Art Lugene Bruno or Reading Room Tour by Editor Scarlett Townsend |
| 1:45–2:15 | Exhibition Tour by Assistant Curator of Art Lugene Bruno or Reading Room Tour by Editor Scarlett Townsend |
| 2:30–3:30 | Tour of Institute Departments |
| 3:45–4:40 | Curators' Talks (See Monday's schedule for talk titles) |

Monday (23 June)

| | |
|-------------|---|
| 9:30 | Registration (continues all day) |
| 9:40–10:00 | Welcome and Introduction to the Hunt Institute in Reading Room by Librarian Charlotte Tancin |
| 10:00–11:30 | Tour of Institute Departments |
| noon–1:00 | Institute Closes for Lunch |
| 1:00–1:30 | Individual Appointments with Staff |
| 1:30–2:15 | Exhibition Tour by Assistant Curator of Art Lugene Bruno |
| 2:30–3:00 | Reading Room Tour by Editor Scarlett Townsend |
| 3:15–4:15 | Curators' Talks |
| | "Native and Exotic Wonders: Displaying Nature in Public" by Archivist Angela Todd |
| | "Native and Exotic Wonders: Bringing New Plants to British Gardens" by Librarian Charlotte Tancin |

Bulletin

of the Hunt Institute for Botanical Documentation

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

Editor and layout: Scarlett T. Townsend
Designer: Lugene B. Bruno
Photographer: Frank A. Reynolds

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