



BULLETIN of the Hunt Institute for Botanical Documentation

Carnegie-Mellon University, Pittsburgh, Pennsylvania

Vol. 6 No. 1 Spring 1985

FALL EXHIBITION

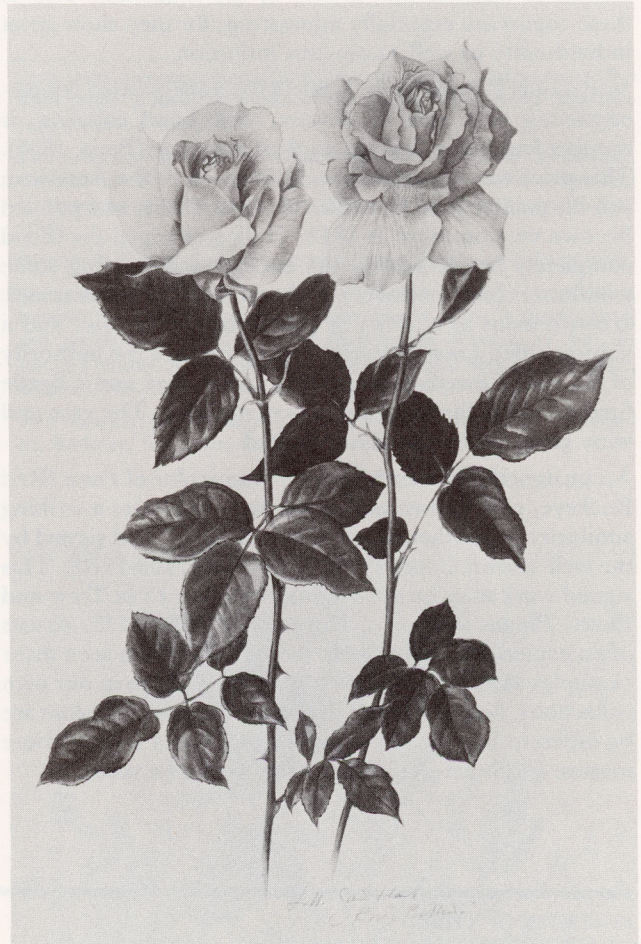
“Linger Golden Light” (19 November 1984 to 28 February 1985) presented almost 50 recent paintings and drawings of floral subjects by Lotte Günthart of Regensburg, near Zürich, Switzerland. While the exhibition was not retrospective, it supplemented the Institute’s earlier exhibition. The catalogue is lavishly illustrated with photographs—most in color—not only of artworks but of some of the many art patrons who have come in contact with the artist throughout her career. In addition to Mrs. Günthart’s narrative about her life and work, *Linger golden light* contains a chapter on the biochemistry of yellow pigment in roses by Professor Conrad H. Eugster, Institute of Organic Chemistry, University of Zürich.

Mrs. Günthart, best known for her watercolors of roses, spent a year in Paris as a pupil of the well-known artist Fernand Leger. Her works have been reproduced in numerous calendars, diaries and books of poetry, and in Goor’s *The history of the rose in the Holy Land throughout the ages* (1981), the Institute’s exhibition catalogue titled *Water colors & drawings by Lotte Günthart* (1970), and in Günthart’s own *A McCall’s portfolio of great American roses* (1961) and *The glory of the rose* (1965).

As a special feature, the exhibition also included granolithographic reproductions of several of the original watercolors shown. Granolithography is a screenless process recently developed in Switzerland that results in printed reproductions virtually indistinguishable from the originals in both hue and apparent continuity of tone. The exhibition catalogue includes many color reproductions, an autobiography of the artist and a pocketed Granolithograph on handmade paper.

SPRING EXHIBITION

“‘For Love of Nature’: Brazilian flora and fauna in watercolor by Etienne, Rosália and Yvonne Demonte” will be on view from 22 April to 19 July 1985. The exhibition title reflects the motto of the artists, siblings who live in Petrópolis and take several trips each year into the forests to search for the subjects of their paintings. The show will include 50 recent gouache and watercolor paintings.



The Institute’s exhibition is the first in North America for the three artists. After its run in Pittsburgh, the show will travel to Wave Hill at Bronx, New York (17 February to 4 May 1986) and to the Smithsonian Institution’s National Museum of National History in Washington, D.C. (14 November 1986 to 4 January 1987).

An accompanying catalogue with color reproductions, a full-color poster and a facsimile reproduction will be available for sale at the Institute.

DELECTUS HUNTIANI 9

Woe to you! you thieves and imitators of other people's labour and talents. Beware of laying your audacious hand on this our own work.

Albrecht Dürer (1471-1528)¹

We have recently discovered that the Institute's collection contains three different artworks each of which is amazingly similar to another that is also in the collection. Two of these copies are especially interesting, for they show great individuality as well as obvious imitation.

Jean-Louis Prévost's (ca. 1760-1810) color-printed stipple-engraving of a vase of flowers, with hand coloring, is number four in his *Collection des fleurs et des fruits* (Paris, 1805). This print was apparently an inspiration to the American still-life painter John E. Hollen (fl. 1842-1880), who painted his own version in oil in 1842.² Hollen changed the mood completely by darkening the background, adding some wildflowers (chiefly clover), and exchanging such domestic accoutrement as a string of pearls for two cowries and a volume titled *Linne's botanik*³ (which invokes the authority of the noted Swedish naturalist). Some flies and a beetle further add to the natural-history emphasis. The vase and wine glass are essentially unaltered.

An unsigned eighteenth-century watercolor of *Pavia* (Red Buckeye, now known as *Aesculus pavia* L.) bears a striking similarity to another titled "Pavia Boerh." and signed by the well-known Georg Dionysius Ehret (1708-1770). This signed work may be the original for Plate 15 in Trew and Ehret, *Plantae selectae . . .*, Nuremberg, 1750-1773. Artists often copied their own works (recently we have seen three examples of Ehret's *Pentapetes phoenicea* L., one in our own collection), but we believe that these *Pavia* watercolors are by different hands. The unsigned one—of a slightly more mature specimen—is perhaps the work of a student.



Watercolor by unknown artist.

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Editor: T. D. Jacobsen

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The *Bulletin* does not publish book reviews. Books for review in the Institute's journal, *Huntia*, should be directed to Dr. Robert W. Kiger, its Editor, at the Institute.

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Both Antoine Berjon (1754-1843) and Joseph Nigg (1782-1863) worked in the decorative arts—Berjon with the silk factory in Lyons, Nigg with the porcelain factory in Vienna. Professor of Flower Design at the Ecole des Beaux-Arts at Lyon until 1823, Berjon probably modeled his oil on panel—one of a pair in our collection—after Nigg's much larger gouache on vellum.⁴ Berjon made some minor changes in the number and positions of insects, deleted the bird and nest, and positioned the arrangement at the corner of a plinth. Much else, including dew drops, remains unchanged.

Did the imitators in these cases consider their acts piracy or merely innocent flattery? Does the viewer feel gratitude for the new translations, but also some deception, and are



Watercolor by Georg Dionys Ehret.

these works somehow inferior now that we know they are less than original?⁵ We may not share Dürer's harsh sentiment (he was a favorite victim of plagiarists), instead regarding these imitators simply as painters of little white lies. Still, even if we cannot really dislike them for it, neither can we forget.

—James J. White

¹ From Dürer's woodcut series "The Life of the Virgin" and quoted in Otto Kurz, *Fakes: A handbook for collectors and students*, New Haven, Yale University Press, 1948, p. 106.

² This painting was exhibited in the Institute's "American Cornucopia: 19th Century Still Lifes and Studies" (1976) and in the Whitney Museum of American Art's "Reflections of Nature: Flowers in American Art" (1984).

³ Possibly S. Curtis' *Linnaeus's system of botany*, London, 1777 and 1803.

⁴ Lest one doubt Berjon's capability for inventiveness in his painting, consider the artist's "Roses with other flowers, shells, a shark's head, and petrification" (1819) at the Philadelphia Museum of Art; see Joseph J. Rishel, "A Lyonnais flower piece by Anton Berjon (1754-1843)," *Bulletin [Philadelphia Museum of Art]* 78(336): 16-24, 1982.

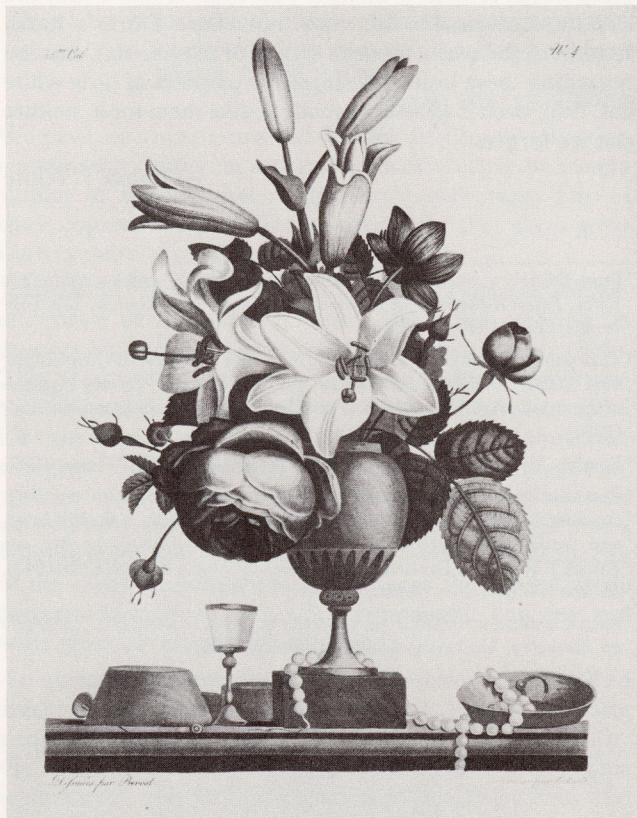
⁵ Such questions are considered generally in Denis Dutton, ed., *The forger's art*, Berkeley, University California Press, 1983.



Oil on panel by Antoine Berjon.



Gouache on vellum by Joseph Nigg.



Stipple-engraving by Jean-Louis Prévost.

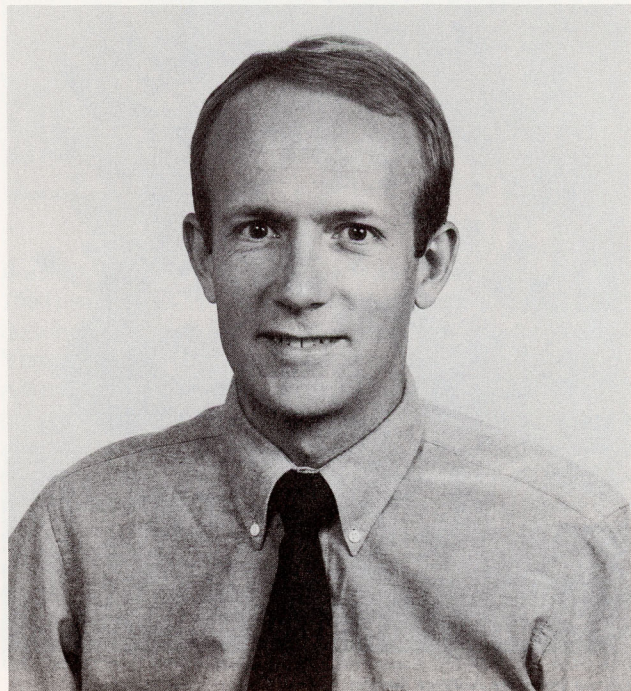


Oil on canvas by John E. Hollen.

LAWRENCE MEMORIAL AWARD

The Lawrence Memorial Award for 1984 was presented to Mark W. Chase of the University of Michigan, Ann Arbor, the second of Dr. William R. Anderson's students to win this honor. Mr. Chase is undertaking a taxonomic revision of the neotropical genus *Leochilus* (Orchidaceae) and will be using the proceeds of the Award for field research in Costa Rica.

Major professors are urged to nominate outstanding doctoral students who have achieved official candidacy for their degrees and will be conducting pertinent dissertation research that would benefit significantly from travel enabled by the Award. The Committee will not entertain direct applications. A student who wishes to be considered should arrange for nomination by his/her major professor; this may take the form of a letter which covers supporting materials prepared by the nominee.



SOME RECENT ACQUISITIONS

Art Collection

Carolyn Bank Crawford (Oklahoma). "Diospyros virginiana L.," color pencil. Donated by the artist in memory of Dr. T. Paul Maslin of Boulder, Colorado.

Reinder Homan (Netherlands). [Podophyllum], etching. Donated anonymously.

Peter Loewer (New York). "A Dish Garden," "The Salmon Blood Lily," "A Vase of Annuals" and "Triticum turgicum, T. aestivum," ink drawings. Donated by the artist.

Alison Man (Bermuda). "Floppers" and "Loquats," watercolors. Donated by Professor and Mrs. James O'Hara Denny, III of Pittsburgh.

Larysa Martyniuk (Connecticut). "Cyclamen," watercolor. Donated by the artist in memory of her father.

Ferrari Luce Vera Musumeci (Italy). "Tamus communis L.," and "Clematis vitalba L.," ink and watercolor drawings. Donated by the artist.

Joe Price (California). "Red Ripe," serigraph.

František Procházka (Czechoslovakia), "Cynara scalymus" [*sic* "scolymus?"] and "Agaricus augustus Fr.," watercolor and pastel drawings.

Pierre-Joseph Redouté [1759-1840]. "Datura a fruit lisse. Datura laevis," color stripple-engraving. Donated by Renata Sawyer of Pittsburgh.

Robin Tanner (England). "Hedge Flowers," etching.

Zile Zichmanis (Ontario). "Plantago major," ink. Donated by the artist.

Joop Vegter (Netherlands). "Beech-nut," "Gooseberries" and "Gras bij nacht," mezzotints. Donated anonymously.

Library

C. W. A. Boardman. A bibliography of botanical field work in western Pennsylvania. Pittsburgh, 1984. Gift of John Boardman.

G. Bridson. Printmaking & picture printing, a bibliographical guide to artistic & industrial techniques in Britain 1750-1900. Oxford, Williamsburg, 1984. Gift of the author.

L. Castiglioni. Viaggio, travels in the United States of North America 1785-87. Syracuse, 1983.

I. S. Cunningham. Frank N. Meyer, plant hunter in Asia. Ames, 1984.

W. H. Gerds. Down garden paths, the floral environment in American art. Rutherford, 1983.

R. Graham. Slipper orchids, the art of Digby Graham. Wellington, 1983. Gift of the author.

B. R. Hedstrom. Suburban wildflowers, with illustrations by Bobbi Angell. Englewood Cliffs, 1984. Gift of the illustrator.



Watercolor by the late František Procházka. See Recent Acquisitions.

H. P. Loewer. Peter Loewer's month-by-month garden almanac for indoor and outdoor gardening. New York, 1983. Gift of the author-illustrator.

Moretus Plantin. Universitaire. Bibliotheque. Livres de fleurs du XVI^e au XX^e siecle dans les collections de la Bibliotheque Universitaire Moretus Plantin. Namur, 1984.

L. Schroter. Colored vade-mecum to the alpine flora. Zürich, s.d. Gift of Mrs. Florence B. Schnell.

Manuscript Collection

American Association of Stratigraphic Palynologists, Inc. Augmentation of Association papers.

José de Jesús de Jiménez Almonte (1905-1982). Augmentation of personal papers.

James Sowerby (1757-1822). A letter (1798). Gift of Daniel Lowe.

John Donnell Smith. Photostatic copies of letters by and to Smith, reprints, labels from Smith Herbarium, and index cards to Smith Collection at the U.S. National Herbarium, Smithsonian Institution. Gift of James J. White.

Martin Lawrence Grant. Field notebooks (copies), letter and summary of trip to Colombia. Gift of Mrs. Dorothy S. Grant.

Winifred Mary Curtis. Personal letters and reprints. Gift of botanist.

John T. Pennypacker, John Pickering Otis and Witmer Stone. Copies of letters between these three Delmarva Peninsula botanists, originals at the Academy of Natural Sciences of Philadelphia. Courtesy of M. T. Stieber.

Herbarium labels for handwriting samples of Wisconsin botanists. Thomas J. Hale and Samuel Harding Watson. Gift of Ted Cochrane.

Portrait Collection

Group photograph from annual meeting of the American Association of Statigraphic Palynologist, Inc. Augmentation of Association photographs.

Photographic portraits of José de Jesús de Jiménez Almonte. Gift of J. J. Jiménez Oton.

Photographic portrait of Winifred Mary Curtis. Gift of botanist.

Engravings of Charles III, King of Spain; Charles V; Fernando Cortez; Ferdinand, Duke of Brunswick Wolfenbuttle; Frederick II, King of Prussia; Willem George Frederick, Prince of Orange and Nassau; Gustavus III, King of Sweden; Joseph, King of Portugal; Leopold II, Emperor of Germany. Gift of George McDonald.

NEW PUBLICATIONS

Linger golden light. Lotte Günthart. 1984. 245 pp., illus. Soft cover, \$30.00.

A comprehensive view of the artist's life and work. Provides a composite account of the activities, experiences, reflections, techniques and achievements of Mrs. Günthart. Also included is an essay by Professor Conrad H. Eugster of the University of Zürich on the biochemistry of yellow pigment in roses. Richly illustrated with over 100 figures, including many in color, the volume also includes a separate pocketed Granolithograph on French handmade paper.

The Paradise Island. Lotte Günthart. 1984. 24 pp., col. illus., 1 col. pl. Soft portfolio, \$15.00.

Narrative in English and German with reproductions of paintings and drawings (6 in 8-color, 1 separate Granolithograph in 10-color) of Hawaiian plant subjects. The Granolithograph is full-page on French handmade paper.



Pen-and-ink drawing of *Triticum* by Peter Loewer.
See Recent Acquisitions.

All Institute publications are available in the United States and Canada directly from the Institute. Orders from individuals must be prepaid; institutions and dealers with established accounts will be invoiced on request. Standing orders accepted. Hunt Institute Associates receive a 20% discount from regular list prices. Resale discount quotations on request. Pennsylvania residents add 6% sales tax. Postage and handling: US, 10% of total order amount, \$2.00 minimum — Foreign, 15% of total order amount, \$3.00 minimum.

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A BROCHURE DESCRIBING ALL INSTITUTE PUBLICATIONS IN PRINT IS AVAILABLE UPON REQUEST.

EXHIBITION POSTERS

Rose 'Altesse'

Linger Golden Light, 1984

26 x 33.5 inches, with 8-color granolithographic reproduction of a painting by Lotte Günthart.

\$15.00

22 x 30 inch 8-color granolithographic reproduction on hand-made French paper in a signed limited edition (same image without poster text).

\$50.00

Apples

Still-lifes and Nature Studies from the George J. McDonald Collection, 1984

20 x 28 inches, with full-color reproduction of an oil painting by P. Dieffenbach (1862).

\$10.00

Mourning Iris and English Iris

Flora Portrayed: Classics of Botanical Art from the Hunt Institute Collection, 1983

20 x 28 inches, with full-color reproduction of a painting by George Dionys Ehret (1745).

\$10.00

Delphiniums

5th International Exhibition of Botanical Art & Illustration, 1983

19.5 x 28 inches, with full-color reproduction of a painting by Tjelda Michas.

\$10.00

Star Cactus

Cactus and Succulents, 1982

22 x 28 inches, with full-color reproduction of a watercolor by John Wilkinson.

\$10.00

Young Ladies With Flowers

Kate Greenaway, 1980

22 x 28 inches, with full-color reproduction of a previously unpublished watercolor by Greenaway, one of the two done to illustrate the double title page of a manor guestbook.

\$8.00

HUNT INSTITUTE ASSOCIATES

We invite those individuals who share the Institute's interests, whether professionally or avocationally, to participate in our program as Hunt Institute Associate. The benefits of Associate membership include:

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- Subscription to the *Bulletin*.
- Discount (20%) on all Institute (sole imprint) publications, and on some works published under joint imprint.
- Discount (20-40%) on Institute cards, reproductions, and other sale items.
- Eligibility for staff volunteer program in curation and research.
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19 November 1984 - 28 February 1985

Exhibition
of Water Colors

**Lotte
Günthart**




The Hunt Institute
for Botanical
Documentation

Carnegie-Mellon University Pittsburgh, Pennsylvania

STILL-LIFES AND NATURE STUDIES

from the George J. McDonaki collection



16 APRIL to 15 JUNE 1984 • Hunt Institute for Botanical Documentation • Carnegie-Mellon University • Pittsburgh

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