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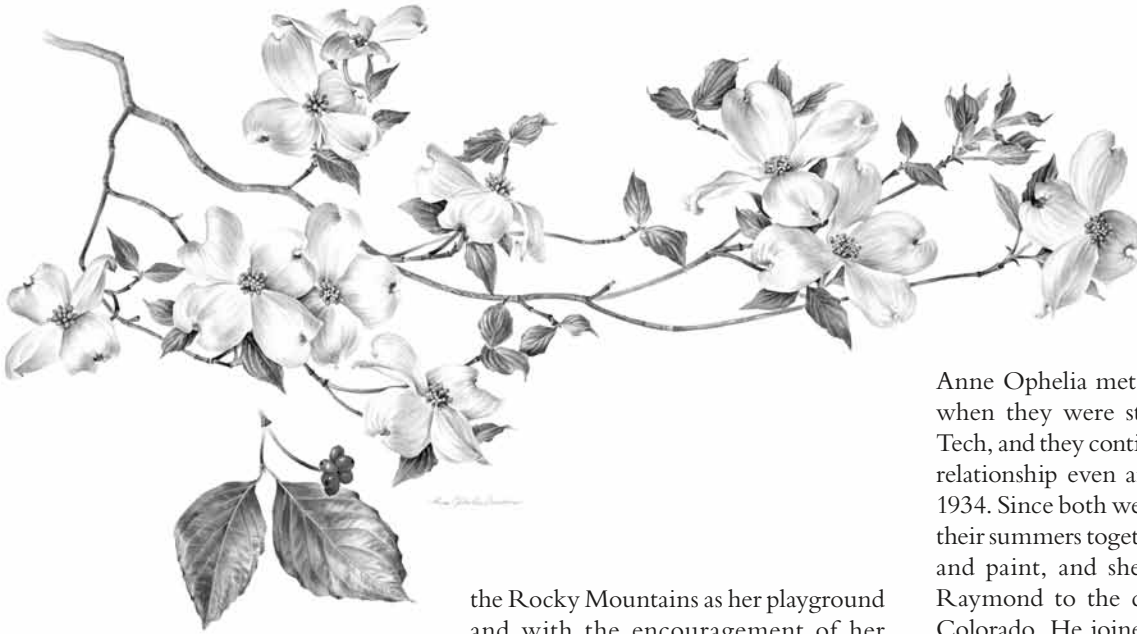
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Red Prairie Sunflower, [Helianthus annuus L.], watercolor by Anne Ophelia Todd Dowden for Natural History 68: [opposite p. 422], 1959. This painting is of varieties produced from a wild mutant by Theodore D. A. Cockerell, an international geneticist, neighbor, and a close friend of Mrs. Dowden.

Current and upcoming exhibitions



Anne Ophelia Todd Dowden exhibit opens

The Hunt Institute opened *Anne Ophelia Todd Dowden: A Blossom on the Bough* on Tuesday 17 September 2002, in celebration of the 95th birthday of one of America's leading botanical artists. This overview of Anne Ophelia's career as it progressed from textiles to botanical art and illustration includes early childhood drawings and family photographs, textile designs, and the original watercolors, layouts and research paintings used to illustrate numerous magazines and books on different aspects of the natural world. Over the years Anne Ophelia has donated works from various publications, which have been included in one-person, group, and travel exhibitions at the Hunt Institute. In 1998 Curator of Art James White and I traveled to Boulder, Colorado, to collect the remainder of her donation, which included original watercolors, layouts for publications, and correspondence and ephemera that were added to our Archives. It was a pleasure to comb through all of this material to present the life and career of such a remarkable botanical artist.

In 1907 Anne Ophelia Todd was born in Denver and soon moved to Boulder, where her father James C. Todd taught clinical pathology at the University of Colorado School of Medicine. With the foothills of

the Rocky Mountains as her playground and with the encouragement of her father and neighbors (the entomologist T. D. A. Cockerell and his biologist wife), she developed a fascination with nature. Her childhood drawings show an acute awareness for detail, and as a teenager she even provided illustrations for her father's book *Critical Diagnosis by Laboratory Methods* (Philadelphia and London, 1931).

Since the University of Colorado had no Art Department, Anne Ophelia was encouraged by her father to transfer to Carnegie Tech (now Carnegie Mellon University) after her freshman year. She had an interest in illustrating books, and upon graduation in 1930 she moved to New York City in pursuit of this dream. It was the height of the depression; work in illustration was scarce, but she found a part-time teaching position at Pratt Institute, Brooklyn. She continued to study at the Art Students League and the Beaux Arts School of Design. After participating with a group of students designing and painting a mural for a building by architect Ely Jacques Kahn in the Chicago World's Fair of 1934, five of them decided to join together and call themselves the American Design Group. For fifteen years they sold their designs for wallpaper, drapery and upholstery fabrics to the high-style decorator's market. Anne Ophelia also took a position in 1932 at Manhattanville College where she taught and developed their Art Department.

Anne Ophelia met Raymond Dowden when they were students at Carnegie Tech, and they continued a long-distance relationship even after they married in 1934. Since both were teachers, they had their summers together for travel to draw and paint, and she finally introduced Raymond to the diverse landscape of Colorado. He joined her in New York City in 1936, when he found a position in the Graphic Design Department at Cooper Union in New York City. During World War II, they spent part of their summers at the Starr Commonwealth School for Boys helping to tend the large vegetable gardens. There, Anne Ophelia began to document the wildflowers and weeds she encountered. Soon after, she took a sabbatical from Manhattanville College to make a series of paintings of edible plants. Originally she wanted them published in a portfolio format, but during the war years there was little interest in such a project, so instead she used them in articles for *Life*. At the age of 48 she resigned from teaching and devoted herself full-time to painting, illustrating articles that appeared in *Natural History*, *Audubon* and *House Beautiful*. Writing, designing and illustrating books soon followed, which began a career lasting well into her late 80s, on such subjects as plants and their pollinators, trees, plant lore, state flowers, plants of the Bible, Shakespeare's flowers, etc (see list of publications below). From 1969 to 1979 Anne Ophelia had a contract with the Frame House Gallery of Louisville, Kentucky, to produce a series of paintings each year that were made into limited-edition collector prints. She felt that this series of paintings was closer to what she considered botanical art.

Every January she made a list of plants needed for upcoming projects. She then



Just looking at flowers and birds and trees is a pleasure. Then when one progresses to the point of investigating their complicated structures and functions and their intricate relation to each other, pleasure becomes amazement and excitement ... Ever since I learned about these things for myself, I have wanted to let other people in on the delectable secrets, and in all my books I have hoped that I could make young people aware of this entertainment that is so close around them. After the fun, they will begin to understand the relationships of all the earth's small organisms and then recognize the great accumulated forces that shape our lives on this planet.

— Anne Ophelia Todd Dowden (from *Something About the Author Autobiography Series*, J. Nakamura, ed., Vol. 10, 1990, Gale Research Inc. Reprinted by permission of The Gale Group.)

Watercolor of Flowering dogwood, Cornus florida L. for Dowden, The Blossom on the Bough: A Book of Trees (New York, T. Crowell, 1975, frontispiece).

began correspondence with botanists, nurserymen, collectors and friends all over the world, in search of a specific plant. Often she received seeds, which she would plant in friends' gardens, or cut specimens, which she had the challenge of keeping fresh in her New York City apartment bathtub. She also scheduled her travel to see a plant at the height of its blooming period. She was strict about painting from plant specimens and made hundreds of research paintings as reference for specific projects.

From 1952 to 1962 Raymond directed the Yale University summer art school in Norfolk, Connecticut, where Anne Ophelia lived in a perfect environment for collecting plants, and where she created a summer studio to paint for specific projects. From the early 70s they spent their summer vacations in Hanover, New Hampshire, but in the latter part of that decade, when her husband's health problems became more serious, Anne Ophelia had difficulty finding the time or energy to paint. After his death in 1982, she continued to live in New York City and spend her summers in New Hampshire, and once again she began to work on her book illustration projects. She relocated to her hometown of Boulder, Colorado, in 1990 and settled into a retirement village where she had

apartments converted into a living/studio space. She continued working on her final project *Poisons in Our Path: Plants That Harm and Heal*, which was published in 1994 (HarperCollins). Soon after, she retired from painting and began to distribute her art materials to other artists, and her artwork, reference materials, specimens and correspondence to various institutions.

A 48-page color exhibition catalogue is available for sale at the Institute (see page 11). We wish to thank the numerous donors who made this catalogue possible (especially The Herb Society of America, Western Pennsylvania Unit).

Below is a list of books written and/or illustrated by Anne Ophelia. *Shakespeare's Flowers* and *Consider the Lilies* are still in print (please contact the Institute for publisher information), and the publications which are out-of-print often can be found through used book dealers.

Books written and illustrated

- Dowden, A. O. T. 1963. *Look at a Flower*. New York: T. Crowell.
 Dowden, A. O. T. 1964. *The Secret Life of the Flowers*. New York: Odyssey.
 Dowden, A. O. T. with R. Thomson. 1965. *Roses*. New York: Odyssey.
 Dowden, A. O. T. 1972. *Wild Green Things in the City: A Book of Weeds*. New York: T. Crowell.

- Dowden, A. O. T. 1975. *The Blossom on the Bough: A Book of Trees*. New York: T. Crowell.
 Dowden, A. O. T. 1978. *State Flowers*. New York: T. Crowell.
 Dowden, A. O. T. 1979. *This Noble Harvest: A Chronicle of Herbs*. New York: T. Collins.
 Dowden, A. O. T. 1984. *From Flower to Fruit*. New York: T. Crowell.
 Dowden, A. O. T. 1990. *The Clover and the Bee: A Book of Pollination*. New York: T. Crowell.
 Dowden, A. O. T. 1994. *Poisons in Our Path: Plants That Harm and Heal*. New York: HarperCollins.
 Todd, A. O. 1961. *The Little Hill: A Chronicle of the Flora on a Half Acre at the Green Camp, Ringwood, New Jersey*. CUAS 8, Cooper Union Art School.

Books illustrated

- Borland, H. 1969. *Plants of Christmas*. New York: Golden Press. (Revised, T. Crowell, 1987)
 Borland, H. 1977. *The Golden Circle: A Book of Months*. New York: T. Crowell.
 Busch, P. S. 1977. *Wildflowers and the Stories behind Their Names*. New York: Charles Scribner's Sons.
 Crowell, R. 1982. *The Lore and Legends of Flowers*. New York: T. Crowell.
 Kerr, J. 1969. *Shakespeare's Flowers*. New York: T. Crowell.
 Paterson, J. and K. Paterson. 1986. *Consider the Lilies: Plants of the Bible*. New York: T. Crowell.

(continued on page 5)

Lady Cockerell's paintings at the Hunt Institute

Florence Kate Kingsford (1871?–1949) entered the Royal Academy Schools (the only girl student in her day), painted and did illuminated and written papers. She was one of several artists coloring and illuminating with natural-history subjects the vellum pages of an Ashendene Press title, *The Song of Solomon* (1902). Then, for a year and a half in Egypt, she illustrated the finds of a Professor Flinders. In 1907 Kate married Sydney Carlyle Cockerell (1867–1962), who would be remembered as director and curator of the Fitzwilliam Museum from 1908 and fellow of Jesus College Cambridge. “After their marriage,” according to Wilfrid Blunt in *Cockerell: Sydney Carlyle Cockerell, friend of Ruskin and William Morris and Director of the Fitzwilliam Museum, Cambridge* (New York, 1965, p. 152), “Cockerell had gradually prevailed upon her to abandon the painting of pictures (as opposed to illumination). Although she had become known as an artist under her maiden name, he insisted upon her signing her work with her married name—and thus lost her many commissions.”

The Hunt Institute's album of 49 watercolors of plant portraits, with a few of bouquets, presumably by Lady Cockerell (Florence Kate Kingsford), was purchased by Mrs. Rachel Hunt from a Chicago dealer in 1942. About this time it seems that Kate became an invalid and required a nurse until her death in 1949. Possibly the album was sold to help meet this additional expense.



Watercolors of Horse Chestnut (left) and Rhododendron maximum (above), both about 36 x 26 cm.

When placed on the market, the artworks likely were in the form of an album, and after their acquisition by Mrs. Hunt were transferred to a custom box and the bookplates of Sir Charles Cockerell and Gerald Ponsonby (1880) attached. We are trying to determine if the loose and perhaps unrelated bookplates were with the purchase and have been inadvertently attached in our box as though Charles or Gerald had been previous owners. Charles Robert Cockerell (1788–1863), no relation as far as is known, was an architect of the highest order whose explorations in Greece, Asia Minor and Sicily occupy three pages of the *Dictionary of National Biography*. The Hon. Gerald Ponsonby (1829–1908) also is featured in the Dictionary (though with only a paragraph). He was attached to Earl Granville's Special Embassy to Russia for the Coronation of the Emperor Alexander II in 1856. Ponsonby was a member of the Burlington Fine Arts Club. Ponsonby conceivably could have acquired the Cockerell artworks toward the end of his life, but Charles Cockerell could not.

The identified subjects in the album are *Acer*, *Aesculus*, *Aletris*, *Amaryllis*, *Anagallis*, *Briza*, *Calycanthus*, *Campanula*, *Castanea*, *Corylus*, *Crataegus*, *Cyclamen*, *Dipsacus*, *Erica*, *Fagus*, *Fritillaria*, *Hibiscus*, *Hyacinthus*, *Hypericum*, *Kalmia*, *Larix*, *Lonicera*, *Magnolia*, *Passiflora*, *Phytolacca* and *Salix*.

My appreciation to Malcolm Beasley, Botany Librarian, The Natural History Museum, London, for additional research on Lady Cockerell.

—James J. White

Current and upcoming exhibitions

(continued from page 3)

- Rickett, H. W. 1974. *Wild Flowers of the United States*. New York: New York Botanical Garden. [Reproductions of watercolor paintings by Anne Ophelia Dowden for six title pages of the series].
Untermeyer, L. 1970. *Plants of the Bible*. New York: Golden Press.
Untermeyer, L., ed. 1970. *Roses*. New York: Golden Press.

Upcoming exhibitions

American Botanical Prints of Two Centuries will be on display 27 April through 31 July 2003. This exhibit will include a sampling of nearly two centuries of American printed plant images. The 19th century saw the production of all kinds of printed images of plants for mainly practical purposes. It was a century of utilitarian botanical printmaking. From the lowliest school textbook to the grandest exploration report, images of plants were required as illustrative extensions to the text and ranged in size from tiny text figures to large folio plates. Various printmaking processes were employed that required the manual skills of artists, engravers, lithographers, colourists, etc. By the end of the century photography and photo-mechanical processes had been developed that entirely

eliminated the need for hand-worked printmaking methods in the production of utilitarian botanical illustrations. This first part of the exhibition will include works from the Institute's collection by George Lambdin (1830–1896), William Sharp (ca.1803–1875), Isaac Sprague (1811–1845), and Frederick Andrews Walpole (1861–1904).



Heliotype of Nymphaea polysepala [Nuphar] by Frederick Andrews Walpole for Frederick V. Coville, "Wokas: A primitive food of the Klamath Indians," Annual Rep. U.S. Natl. Mus. 1902. Pl. 2.

A serious interest in the production of creative prints in America can be dated from the etching revival of the later 1870s and the strong interest in printmaking developed by some American artists working abroad. The new century saw artists indulging in printmaking purely for art's sake, and the flower and plant portrait provided a rewarding inspiration for many. Included in the selection of 20th-century artistic prints from the Institute's art collection are works by Elfried Abbe (1919–), Henry Evans (1918–1990), Ralph Griswold (1894–1981), Warren Mack (1869–1952), Stanley Maltzman (1921–), Barry Moser (1940–), Joe Price (1935–), and Richard Ziemann (1932–). A full-color illustrated catalogue will accompany this exhibit.

Watercolors by Ida Hrubesky Pemberton will be on display 25 September 2003 through 29 February 2004. Ida Hrubesky Pemberton (1890–1951) is remembered for her collection of paintings of pharmaceutical plants made in the late 1930s–early 1940s. Approximately 45 paintings from the University of Colorado Museum in Boulder will be on display, accompanied by a color catalogue. Mrs. Pemberton, a native Nebraskan, studied interior decoration at the Art Institute of Chicago, and later made her home in Denver. Her *Castor Bean* and *Pumpkin* were included in the Hunt Institute's 10th International Exhibition of Botanical Art & Illustration.

—Lugene B. Bruno

New adjuncts for 2002

The Institute is pleased to welcome Alain Touwaide, adjunct research scholar, and Cynthia M. Morton, adjunct research scientist, to the staff.

Alain Touwaide is a visiting scholar at the History of Medicine Division of the National Library of Medicine and a scientific collaborator in the Department of Botany of the National Museum of Natural History at the Smithsonian Institution. He collaborated with Hunt Institute staff to produce the spring 2002 exhibition, *Order from Chaos: Linnaeus Disposes*. His research focuses on the history of medicinal plants in the ancient Mediterranean world. He has co-authored *The Pharmacy: Windows on History* with R. Pötzsch (Basel, 1996) and written *Healing Renal Diseases in Antiquity*

(Cosenza, 2000) and *Ancient Botany from Byzantium to the West* (Washington, D.C., 2002) as well as a number of journal articles and book chapters. He is currently developing *Materia Medica Mediterranea*, a database of information on the natural therapeutic substances quoted in ancient recipe books.

Cynthia Morton is associate curator and head of the Section of Botany at the Carnegie Museum of Natural History in Pittsburgh. Morton's research focuses on the family Rutaceae. Prior to accepting the position at the museum, Morton directed the Auburn University State Herbarium. After receiving her Ph.D. in biology from the City University of New York in 1994, she was a herbarium assistant at the New York Botanical

Garden (1990–1994) and a NATO Postdoctoral Fellow at the Royal Botanic Gardens, Kew (1994–1995).

Her publications include co-authoring *Pollen and Spores: Morphology and Biology* (England, 2000) with M. Harley and S. Blackmore and numerous journal articles such as "Phylogeny of the Styracaceae based on morphology and molecular data" with P. W. Fritsch, T. Chen and C. Meldrum (Int. J. Pl. Sci., 162: 95–116, 2001) and "The monophyly of *Cortaderia* (Danthonioideae: Poaceae): Evidence from morphology, chloroplast and nuclear DNA sequence data" with N. P. Barker, H. P. Linder, and M. Lyle (Ann. Missouri Bot. Gard., 2001).

—Scarlett T. Townsend

News from the Archives

Dr. Walter H. Hodge, former plant explorer, photographer, and principal botanist in the U.S.D.A.'s division of Plant Exploration and Introduction, continues to send us botanical portraits and recently sent along the negatives of his personal photographs from his Cinchona mission exploration in Peru during World War II, taken while he was employed by the Office of Economic Warfare. Dr. Hodge has also generously donated his correspondence from the Peruvian Cinchona mission and from his time as visiting professor in Medellin, Colombia. Together, these donations constitute an incredibly thorough account of a government-sponsored botanical expedition. Some of Dr. Hodge's photographic work is viewable in the online exhibition *Botanists' Art* on our Web site, huntbot.andrew.cmu.edu/HIBD/Exhibitions/Online.shtml.

Dr. William L. Stern, emeritus professor of botany at the University of Florida at Gainesville, has generously donated his student notebooks and his notes from lectures including those by Lindsay M. Black (1907–1997) on plant pathology, Marcus M. Rhoades (1903–1991) on cytology, Kenneth B. Raper (1909–1987) on industrial molds and fermentation, and drawings from his plant morphology lab with John T. Buchholz (1888–1951). Dr. Stern has also forwarded his copies of the master's and doctoral theses for which he served as a committee member. These projects range in subject matter from public gardens to Saxifragaceae of Madagascar and will be catalogued in our library with cross-references to Dr. Stern's archives collection. Together, these donations constitute a fascinating record of three generations of the intellectual and professional mentoring that drives botanical education.

Ethnographer Paul Harris and filmmaker Tim McLeish, from People and Places Documentary Film Producers in Cologne, Germany, spent a week this summer researching the Archives' Joseph Rock collection (featured in the last issue of our *Bulletin*). The pair are crafting a documentary-style biographical film about Rock and continued on to Hawaii after their surprisingly sunny week in Pittsburgh. Mr. Harris reports from Germany that they



Clockwise from top: Marcus M. Rhoades (photo by W. H. Hodge, 1963), John T. Buchholz, ca.1920, Lindsay M. Black, Kenneth B. Raper in 1959.



have culled film and photographs, letters and interviews, and are currently in the editing phase of production, with expected release in January. Harris and McLeish are in talks with WGBH public television in Boston about airing and distribution and will submit their film in festivals around Europe and the United States.

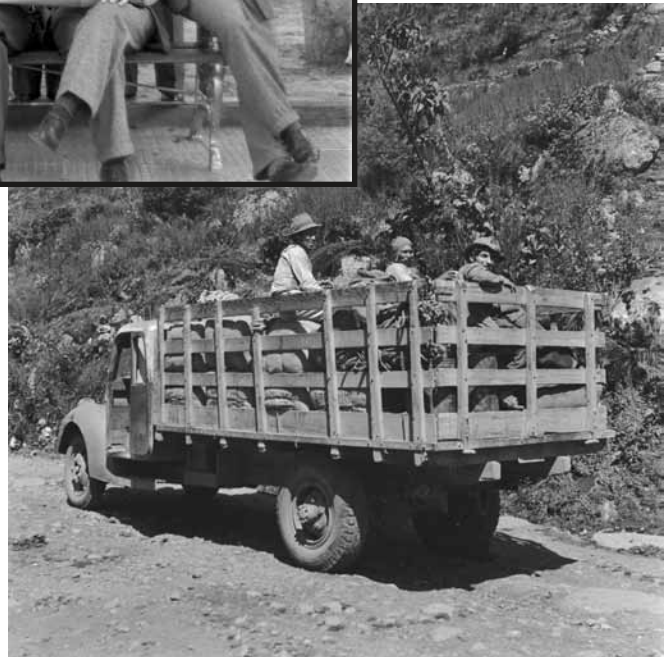
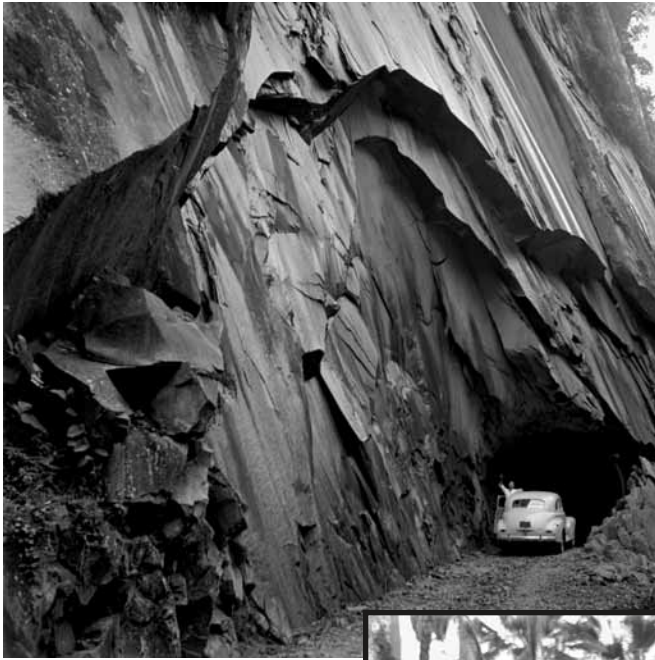
Jamie Shriver, a first-year student at the University of Pittsburgh's prestigious School of Information Sciences' Archival program is volunteering two afternoons a week in Archives. Jamie's background in landscaping and gardening, predominantly in New England, has influenced her decision to specialize in botanical archives. Jamie is familiarizing herself with the department and helping us update our finding aids, and eventually she will plan and implement a cohesive project for graduate credits in her program. We welcome both Jamie's efforts in our department and her interests in the broader botanical field.

Portraits from our collections can be found in a wide range of publications. Emma Lucy Braun appears in "Sisters in the



Science Wing: The Doctors Braun" by Carolyn V. Platt in the May/June 2002 issue of *Timeline: A Publication of the Ohio Historical Society*. Roger L. Williams' latest book, *Botanophilia in Eighteenth-Century France: The Spirit of Enlightenment* from Kluwer Academic Publishers, 2001, features reprinted engravings of several early botanists. One of my favorite photos from the collection, a Walter Hodge photo of Robert K. Godfrey caught in a rain shower in Cuba with plants in hand, will be on permanent display in the new Robert K. Godfrey Herbarium at Florida State University. It was also included in our *Order from Chaos: Linnaeus Disposes* exhibition. One of our engravings of Sir Hans Sloane supplements Brian Fagan's "Everything New is Old Again" in the fall 2002 edition of *American Archaeology*. If you are looking for a portrait of a botanist to augment your publication or other project, please contact the Archives department.

— Angela L. Todd



Left: U.S. Cinchona mission vehicle near end of road from Tingo María to lowland "selva." At this point the river breaks through the eastern range of the Andes into the Amazon Basin. Boquerón Abad, Huánuco, Peru, 1945.

Center: U.S. Cinchona mission field staff. From left, seated: José Burgos, Peru agronomist; Walter Hodge, U.S. botanist; Gordon Fox, U.S. Forest Service; Earl Rogers, U.S. Forest Service;

Hermán Augusto, Peru agronomist. Standing: Heinz Lazerfeld, photographer and interpreter from Lima; Edgar Evinger, U.S. botanist; George Walker, U.S. general helper. Chiclayo, Peru, 1943.

Right: Truck with cinchona bark at a pass on the altiplano, en route from Cuyocuyo and headed for rail head at Juliaca. Aricoma, Puno, Peru, 1943. Photos by Walter H. Hodge.

News from the Library

In the stacks and behind the scenes, librarians Charlotte Tancin and Don Brown have been hard at work this summer and fall on various collection maintenance tasks. We are in the process of reading call numbers, shifting books and adding new labels to the shelves. In the short term this means that staff will have to reacquaint themselves with the locations of various parts of the collection, but in the longer term it means that books will be shelved more comfortably and it will be easier to see what is on a given shelf.

Earlier this year we had UV-filtering film added to three large windows in the main stack area, reducing even further the already limited amount of light to which books in the library are exposed, thus protecting the collections from harmful UV rays that would hasten deterioration. Also on the preservation front, we have sent two important books from our collection to be conserved at the Etherington Conservation Center in Greensboro, North Carolina. The first is Leonhard Fuchs' *De Historia Stirpium Commentarii Insignes Maximus Impensis et Vigiliis Elaborati* ... Basileae, In officina Isingriniana, 1542. The second is Maria Sibylla Merian's *Dissertatio de Generatione et Metamorphosis Insectorum Surinamensium* ... Hagae Comitum, apud Petrum Gosse, 1726. The Fuchs work had been previously disbound so that it could be photographed to produce the facsimile edition published by Stanford University Press in 1999. The Merian work required a number of paper repairs and some washing of text pages. Both works are being rebound and will be returned to us later this fall.

Cataloging of new acquisitions as well as converting earlier catalog records for the online catalog are both proceeding apace. Although much of the conversion has been completed, we still have a way to go before this work is done, but both librarians are working on it and progress has been steady and heartening!

Among our recent acquisitions are two gifts that I would especially like to highlight. In the spring 2002 issue of the *Bulletin*, I reported that we had received a copy of the folio edition of *Iconografia delle Orchidee d'Italia* (Iconography of the Italian Orchids) (Bologna, 2001). We recently received another gift from the Italian Ministry of Environment and the All'Istituto Nazionale per la Fauna Selvatica "Alessandro Ghigi," this time the companion text version of the same work. This edition, also in portfolio, is in a somewhat smaller format and includes sheets containing descriptions of the orchids, in addition to reproductions of orchid paintings by Anne Eldridge Maury. We are very pleased to have both the larger, folio version and the smaller, text version of this work in our library.

We also received a gift from J. C. Moreno Moreno, of the Centro de Planificación Ambiental (CEPLAM), Islas Canarias. He sent us the *Lista de Especies Silvestres de Canarias (Hongos, Plantas y Animales Terrestres) 2001* (La Laguna, 2001). This extensive listing of species is provided both in print and on an accompanying CD-ROM.

In terms of exhibits, we worked with other Institute staff and with visiting curator Alain Touwaide to produce the exhibit, *Order from Chaos: Linnaeus Disposes*, which was on display from April to July



Curators of Order from Chaos: Linnaeus Disposes — James J. White, Charlotte Tancin, Gavin D. R. Bridson, Eugene B. Bruno, Angela Todd, and Alain Touwaide.

2002. As is reported elsewhere in this issue, the exhibit has now been reworked into a Web presentation. Books from the library have been on display in our gallery in three recent exhibitions organized by the Art Department: *Gifts of Winter*; *Order from Chaos: Linnaeus Disposes*; and *Anne Ophelia Todd Dowden: A Blossom on the Bough*.

The Council on Botanical and Horticultural Libraries (CBHL) Web site, hosted here at Hunt Institute for some years, has now moved to a server at the Montreal Botanical Gardens, where Botanist-Librarian Céline Arseneault has taken over as CBHL Webmaster. The newly redesigned and expanded Web site is at www.ville.montreal.qc.ca/jardin/cbhl. We enjoyed hosting the site here, and we wish Céline well as the new CBHL Webmaster.

We have had quite a few visitors to the library in recent months. They included Kuswata and Jenny Kartawinata, botanist and botanical artist respectively, who visited from Indonesia in April. Staff from the Library, Art Department and Archives all enjoyed visiting with the Kartawinatas that day. Also, in September, garden writer Penelope Hobhouse, who was in Pittsburgh to deliver a pair of talks for Chatham College, stopped by for a few hours to do research on gardens of Persia/Iran. She was accompanied by Marty Carson, a gardening consultant from New England. Later that day several Institute staff attended Ms. Hobhouse's excellent slide lecture on the gardens of Islam.

In recent months we set up displays of rare books and gave talks on the Institute and the books on display to groups of students from LaRoche College and from the University of Pittsburgh's School of Information Sciences. We have also recently entertained groups of visitors from the International Graphic Arts Educators Association conference, which was being held at Carnegie Mellon this year, and the Philanthropic Educators.

Finally, in August Julia Myers, a Carnegie Mellon student who has worked in our library for several years, traveled to Russia where she will study for the coming year. We know she is having an exciting time there, and we look forward to hearing about it on her return. Meanwhile we have hired Lauren Stiger as our newest student helper.

— Charlotte Tancin

Notes from the Field

Springtime meetings

This year most of my outside meetings occurred in springtime. In early April I attended the Council on Botanical and Horticultural Libraries (CBHL) annual meeting, hosted by Strybing Arboretum and the California Academy of Sciences, San Francisco, California, 8–14 April 2002. Among the many excellent features of the meeting were a digitization workshop, visits to libraries, archives, botanical gardens and herbaria, and talks on such topics as the CalFlora project, western botanical heroes, and the Mesoamerican biota. Subjects discussed at the meeting included recent expansion of the Annual Literature Award, strategies for increasing the number of members' papers at annual meetings, surveys of nonbook collections held by member libraries, possible collaboration with the European Botanical and Horticultural Libraries Group (EBHL) on a program for the XVII International Botanical Congress (Vienna, 2005), the new CBHL Web site to be unveiled in Montreal, the new affiliate membership arrangement between CBHL and EBHL, and the ongoing, overall importance of information sharing in CBHL via the *Newsletter*, Web site, online distribution list, and annual meetings. It was very good to be able to reconnect with old friends and to make new ones. This active network of colleagues is one of many valuable benefits of meeting with this group.

On 19 April 2002, I gave a talk at the Mid-Atlantic Regional Archives Conference (MARAC) meeting in Towson, Maryland. I was part of a panel discussing ways to set up rules for the use of collections and to instill in the researchers who use our collections an appreciation of the need for careful handling and the preservation of collection materials. Archivist Angela Todd also attended the MARAC meeting.

Then in late May I travelled to London to attend several meetings that, fortuitously, all were held in the same week. On 21–22 May I attended a Linnaeus Link meeting at the Natural History Museum. In addition to presenting and discussing project and survey updates and future strategies,

we were treated to several tours and presentations. On the first day we were given a tour of the beautifully designed and newly-built Darwin Centre, and we later heard a presentation on the Linnaean Plant Name Typification Project and on virtual herbaria, including that of George Clifford, early patron of Carolus Linnaeus. During the second afternoon we heard a presentation on the Natural History Museum's Collection Level Description Project, and many of us later attended a breakout session for discussion of detailed cataloging of collection level descriptions by members of the Museum's Cataloguing Unit. Museum representatives expressed plans to proceed with cataloging their Linnaean collection online as another step toward achieving the goals of the Linnaeus Link project.

On 23–24 May I attended the 9th annual meeting of the European Botanical and Horticultural Libraries Group (EBHL) as a representative of CBHL. The meeting was hosted by the Royal Horticultural Society and on the first day was held at Wisley Garden. As one of several first-time attendees, I was asked to give a short report on my library and institution. I also reported on CBHL and briefly on the Linnaeus Link project. Following the business meeting, we heard three papers on a proposed international database of nursery catalogues, on uses of watermark imaging and paperprints for scholarship and security, and on Web technology and the EBHL Web site, www.ub.gu.se/Gb/ebhl/home.htm.

Later that afternoon I attended the William T. Stearn memorial event hosted by the Royal Botanic Gardens, Kew, where a handful of short papers were delivered on various aspects of the life and

work of Stearn. I then returned to Wisley for a tour of the garden, a reception on the terrace and a banquet at the Wisley Restaurant. The food and wine were exquisite and the company was superb.

On Friday, May 24th, the meeting moved to the Lindley Library of the Royal Horticultural Society at Vincent Square in London. The morning began with a visit to the Westminster Abbey Library and Gardens. Then we went to Vincent Square for a continuation of the EBHL conference, where we heard four more papers, on the Flora Graeca Project at Oxford, on the origin and historical background of the German xylotheke, on a proposed survey of old seed catalogs and seed lists, and on various ways of interpreting visitor statistics in libraries.

A buffet lunch in the general reading room of the library followed, and then we were treated to a tour of the Lindley Library and a visit to the Chelsea Flower Show. The library tour was excellent and included collection highlights and online catalog and database demonstrations. The flower show was absolutely wonderful, and it was exciting to see it. I left it early, however, to attend the anniversary meeting of the Linnean Society of London, where I had the honor of being inducted as a Fellow. Later I rejoined the EBHL group for a congenial dinner at a Greek restaurant.

There are many opportunities for information sharing at many levels at these meetings, and I'm grateful for the chance to have attended them, to learn about collections and programs and initiatives, to meet colleagues and to be an ambassador for Hunt Institute.

— Charlotte Tancin

Flora of North America

The editorial center at the Hunt Institute is very pleased to announce that Volume 26 of the *Flora of North America*, which treats Liliales and Orchidales, was published in November by Oxford University Press (OUP). The volume treats a total of 177 genera and 908 species. Twenty-three genera and 589 species are endemic, 31 genera and 94 species are introduced, and 116 taxa are of conservation concern. To

place an order, call OUP at (800) 451-7556; fax (212) 726-6442; or visit www.oup-usa.org/reference/sprintro.html.

With the publication of Volume 26, the editorial center at the Institute has turned its attention to Volume 5 (Caryophyllaceae, Part 2: Caryophyllaceae, Polygonaceae, and Plumbaginaceae). A number of treatments have entered the review process, and publication is projected for 2005.

— Elizabeth Polen

Register of Original Botanical Art database available

In an attempt to record the location of original botanical paintings and drawings throughout the world, I have developed the Register of Original Botanical Art database, which is available on the Hunt Institute's Web site, huntbot.andrew.cmu.edu/HIBD/Departments/DB-INTRO/IntroOrigBot.shtml. We hope this register will be valuable to those seeking to know the whereabouts of illustrations by particular artists or of specific plants and the contents of collections in particular cities or museums. Search tips explain how to search on institution, artist, or artwork.

This preliminary guide lists paintings and drawings, scientific illustrations of plants, and any artworks that accurately depict plants as their main subjects and may be of taxonomic importance. The artworks, mostly in public collections, may be from any time period and done in traditional media such as watercolor, pastel, ink or pencil. Information about still-life, impressionistic and traditional oriental paintings is of secondary importance for this survey. Though it is difficult sometimes to distinguish between these two categories, we have included information on some decorative flower paintings when it was submitted to us. Our register only can be considered a rough draft that will never be complete. No such guide exists; indeed one is fortunate to locate printed catalogues of any institutional botanical art collections.

San Francisco artist Gary Bukovnik generously provided funds in 1994 for copying a questionnaire and for postage to each herbarium listed in Patricia K. Holmgren and Noel H. Holmgren's *Plant Specialists Index*. The herbaria were asked if they had artworks with botanical themes and if so to describe them as thoroughly as possible, citing especially artists, titles, media, publications (if pertinent) and dates. Several hundred positive responses were received, with the information varying from a simple "yes" to detailed lists accompanied by exhibition catalogues. Particularly frustrating in our responses are the many vague terms to describe original artworks (including painting, watercolor drawing, plate,

print, picture) and inevitable inconsistencies (with typos) in describing the subjects and media.

We have gleaned information on non-herbaria collections from a plethora of sources — articles, books, correspondence, hand-written lists and index cards from libraries. And we have contacted a few of the American art museums. But postage alone to all institutions would be prohibitive, even if no follow-up communication was anticipated.

Rachel McMasters Miller Hunt's goal was to own an original painting by each of the artists represented in her important library of illustrated books. This was an impossible task, of course. This guide originally seemed an impossible task until Mr. Bukovnik offered his gift. I am extremely grateful for the assistance of each curator who responded to the survey, and particularly to those who went to extraordinary pains to provide detailed information.

When searching for botanical artworks, don't fail of course to examine the Catalogue of the Botanical Art Collection at the Hunt Institute database, huntbot.andrew.cmu.edu/HIBD/Departments/DB-INTRO/IntroArt.shtml. Also note the Smithsonian Institution's Catalog of Botanical Illustrations at www.nmnh.si.edu/botart/.

The database will be updated as information becomes available. For detailed information on the artworks, contact the institution that owns the artwork. To submit new information or corrections to the database, contact me at jw3u@andrew.cmu.edu. If your institution has botanical artworks but you have not had an opportunity to forward information, please request a register questionnaire from me or see the Web site to download a PDF file.

— James J. White

2002 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. 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.

Andrew L. Hipp, a student of Professor Paul E. Berry at the University of Wisconsin—Madison, is the recipient of the 2002 award. For his dissertation research, Mr. Hipp has undertaken a phylogenetic and taxonomic study of *Carex* section *Ovales*, and the proceeds of the award have already supported his field studies of the *Carex microptera* complex. Mr. Hipp was in the field doing research in August and was unable to accept the award in person. Professor Berry accepted on his behalf.

Online Linnaean exhibition to inspire future students of Linnaeus

Swedish botanist, physician, and zoologist Carolus Linnaeus (also Carl von Linné, 1707–1778) was famous for sending his students around the world to explore and collect specimens. The Hunt Institute for Botanical Documentation is pleased to enable new generations of Linnaeus' students to explore, collect and learn by making our spring 2002 exhibition, *Order from Chaos: Linnaeus Disposes*, available online at our Web site (huntbot.andrew.cmu.edu). Linnaeus devised comprehensive, consistent schemes for classifying and describing plants and animals and for assigning two-word scientific names to all species, thus laying the foundations of modern biological systematics and nomenclature. Pages of manuscripts, plant portraits, portraits of botanists and rare books from the Institute's Archives, Art Department, and Library, including the Strandell Collection of Linnaeana, highlight Linnaeus' achievements in the broader context of botany over two millennia. We invite everyone to become one of Linnaeus' students as he brings order from the chaos of early scientific thought and practice while inspiring future generations of botanists.

The first section of the exhibition covers pre-Linnaean botany. Long before Linnaeus, classical science was important in the shaping of subsequent science in the West. Transmitted through the cultures of the Mediterranean area, classical science was recovered during the Renaissance and ensuing Scientific Revolution, and undergirded the search for a new botanical system. Highlights from this portion include four pages of a 13th-century Arabic manuscript, several leaves from a 15th-century incunabulum herbal, *Gart der Gesundheit*, and a number of books from the 15th and 16th centuries.

The second section shows how Linnaeus drew on the work of his predecessors and contemporaries and developed a coherent system for describing and naming organisms that has continued into the present. Key works by Linnaeus, including his *Species Plantarum* (1753) and *Genera Plantarum* (1754), which are the starting points for botanical binomial nomenclature, are featured as well as books, portraits and biographical information of his predecessors and contemporaries.

The third section explores the Linnaean inheritance. It shows how Linnaeus' students travelled the globe to explore and collect information and specimens, and how aspects of the Linnaean system have enabled amateurs and professionals worldwide to identify, name and describe plants for more than two centuries. Included are books by Linnaeus' students, along with portraits and biographical information, and selected examples of post-Linnaean works showing how aspects of his system have been used from the 18th century into the present day.

The exhibition was a collaborative effort by Institute staff that used resources from all of our departments. The exhibition was organized by Charlotte Tancin, Librarian; Angela Todd, Archivist; Gavin D. R. Bridson, Bibliographer; Eugene Bruno, Assistant Curator of Art; James J. White, Curator of Art; and Alain Touwaide, Visiting Scholar, History of Medicine Division of the National Library of Medicine, Scientific Collaborator, Department of Botany, National Museum of Natural History, Smithsonian Institution, and Adjunct Research Scholar, Hunt Institute, with assistance by Scarlett Townsend, Editor; Frank Reynolds, Graphics Manager; and Lisa Ferrugia, Archival Assistant. Kristina Lamothe, Research Assistant, designed the online exhibition. The exhibition hung in the Hunt Institute gallery from 28 April to 31 July 2002.

Even while planning the exhibition for the gallery, we knew that our ultimate goal was to place it on the Web. It was still challenging to organize the artwork, portraits and books, which either hung on the wall or were displayed in cases, into a Web-format while retaining the look and feel of a hanging exhibition. The online version enabled us to add text and images. We included passages from the books that Linnaeus cited in *Species Plantarum* as well as a bibliography and a list of Web links. We plan to add a bibliography for the pre-Linnaean section and enlarged images for each artwork and book. We are pleased with the way the online version has evolved and even more so with the opportunity to make this information available not only to the botanical community but also to the public.

— Scarlett T. Townsend

Recent publications

Anne Ophelia Todd Dowden: A Blossom on the Bough.

By James J. White and Eugene B. Bruno. 2002. 48 pp.; 48 figs. (27 col.). Pictorial stiff paper cover, \$10.00. ISBN 0-913196-74-6.

This illustrated catalogue of a retrospective exhibition of Anne Ophelia Todd Dowden's artwork at Hunt Institute is the only catalogue of her work representing an overview of her career as a botanical illustrator for books, magazines and reproductions. Accompanying many of the illustrations are selections from letters by Anne Ophelia to botanists, curators, colleagues and friends in her search for plants, descriptions of her challenges and delight in observing and painting them, and details about the process

of creating books for publication. Included in the catalogue are an autobiographical sketch, portraits of the artist, her family and husband, and exhibition and publication information.

Hunt Institute publications are available directly from the Institute. Hunt Institute Associates receive a 25% discount on up to four publications. Everyone receives a 40% discount on purchases of five or more publications. For a complete list of our publications, visit our Web site. To order this or other publications, contact the Institute.

Linnaean Nomenclature in the 21st Century

From 26 to 28 June 2002, the Hunt Institute for Botanical Documentation hosted a workshop, *Linnaean Nomenclature in the 21st Century: A Workshop to Integrate Traditional Nomenclature and Phylogenetic Classification*, cosponsored by the Department of Botany, National Museum of Natural History, Smithsonian Institution. Fifteen international scholars were selected for their diversity of relevant expertise and involvement with significant aspects of the topic. The moderators were Robert Kiger of the Hunt Institute and John Kress of the Smithsonian. Overall, the agenda encompassed, first, achieving a comprehensive accounting and accurate characterizations of perceived incompatibilities between Linnaean and phylogenetic nomenclature and classification in their present states, and second, finding solutions to achieve functional congruence. Based on deliberation during the workshop, participants are now developing specific recommendations for a workable integration of traditional Linnaean nomenclature and modern phylogenetic classification such that the advantages of both are retained. These recommendations will be published in a forthcoming issue of *Taxon*.



J. Mark Porter, Rancho Santa Ana Botanic Garden; Brent Mishler, University and Jepson Herbaria, University of California at Berkeley; Kristian Fouchald, Invertebrate Zoology, National Museum of Natural History, Smithsonian Institution; Peter Stevens, Missouri Botanical Garden; Gerry Moore, Brooklyn Botanic Garden; Vicki Funk, United States National Herbarium, National Museum of Natural History, Smithsonian Institution; W. John Kress — co-moderator, United States National Herbarium, National Museum of Natural History, Smithsonian Institution; Carolus Linnaeus, University of Uppsala; Robert W. Kiger — co-moderator, Hunt Institute for Botanical Documentation; Quentin D. Wheeler, Division of Environmental Biology, National Science Foundation; Paula DePriest, United States National Herbarium, National Museum of Natural History, Smithsonian Institution; Dan H. Nicolson, United States National Herbarium, National Museum of Natural History, Smithsonian Institution; Dennis Wm. Stevenson, Institute of Systematic Botany, New York Botanic Garden; Theodore M. Barkley, Botanical Research Institute of Texas; John McNeill, Royal Botanic Garden, Edinburgh; Richard K. Brummitt, Herbarium, Royal Botanic Gardens, Kew.

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