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Margaret Mee's 1981 pencil and gouache on paper of *Cattleya violacea*.
Courtesy of the Royal Botanic Gardens, Kew.

Current and upcoming exhibits

Margaret Mee exhibit opens

On display in our gallery 12 May–31 July 2005 is *The Flowering Amazon: Margaret Mee Paintings from the Royal Botanic Gardens, Kew*, which is traveling for two years in the United States. British artist Margaret Mee (1909–1988) grew up near Chesham in southern England and had an early interest in botany and art. She was so involved in the antifascism movement and social causes in the 1930s that it was not until the age of 36 that she formally studied art at the St. Martin's School of Art, London, and the Camberwell School of Art, where she honed the observational skills that would later serve her interest in botanical subjects. Because of the illness of her sister, Margaret and her husband, Greville Mee, moved to São Paulo in 1952. Margaret Mee became fascinated with the forests along the Atlantic coast and later the Amazon basin. Between 1956 and 1988, she made 15 expeditions to the Amazon, intent on documenting rare Brazilian plants, including many orchids and bromeliads. She often traveled to inaccessible areas with a native guide in a dug-out canoe, and she lived with Tuscano Indians for a few weeks at a time, absorbing their knowledge of the local plants. Her health and safety were often threatened, but her delicate physical appearance belied an intense spirit and determination that carried her through many situations.

Margaret Mee insisted on making detailed studies of the plants in their natural environment. In her diaries she made notations of significant data upon which she expanded after returning to her studio in Rio de Janeiro, if possible, with a plant specimen. Her favored medium was gouache, which allowed her to build layers of color. This exhibit gives us the opportunity to compare the immediacy of many of her field sketches to the refined, finished paintings.

Though many of the paintings exhibited are classical botanical compositions of a single specimen without background, some of her later paintings include the entire habitat, as shown on the cover of this *Bulletin*. One of the most famous, and one of the last images Mee painted, is of the moonflower, *Selenicereus wittii*. A bloom on this epiphytic cactus lasts for only one night, and it does not flower every year. It was 24 years before she found one blooming in its natural habitat, and she stayed up all night and painted it by torchlight from a boat. In *Margaret Mee: In Search of Flowers of the Amazon Forests* (Nonesuch Expeditions, Ltd., Suffolk, England, 1988), Mee notes:

In the early stages an extraordinary sweet perfume wafted from the flower, and we were all transfixed by the beauty of the delicate and unexpectedly large bloom ... Our vigil was long and I conclude that our intrusion had deterred the pollinator, upsetting the delicate balance between the plant and the animal which has taken tens of millions of years to evolve ... With the dawn the flower closed and we watched fascinated and humbled by the experience.

Along with Margaret Mee's sketchbooks and paintings you will have the opportunity to see examples of many native Brazilian artifacts (collected by the British explorer and



Margaret Mee's 1971 pencil and gouache on paper of *Rudolfiella aurantiaca*. Courtesy of the Royal Botanic Gardens, Kew.

plant collector Richard Spruce in the mid-19th century and G. Prance in the late 20th century) that are now part of the collection of the Centre for Economic Botany at the Royal Botanic Gardens, Kew. We also will run a video of a three-minute segment of a Margaret Mee interview, which was broadcast on the PBS *MacNeil-Lehrer NewsHour* in November 1988. Many of you may be interested in reading the entire transcript of this interview, which can be found on the Hunt Institute Web site (huntbot.andrew.cmu.edu/HIBD/Departments/Collections/Mee.shtml). (PBS plans to have the entire video available for viewing on their Web site in the future.) This interview was given just a week before her death in an automobile accident in England. She spoke of her adventures in the Amazon, her devotion to painting endangered species of that region, and the importance of the conservation of rare and endangered species.

Mee witnessed the drastic changes in the Amazonian rainforest in the 1970s and 1980s. After the building of the Trans-Amazon Highway, this once remote area became accessible to "progress," and mass deforestation ensued. Mee's paintings and writings strongly influenced the movement for the conservation of the Amazonian rainforest, and some of her paintings are the only existing record available of rare or now extinct species.

In 1988 she was active in developing the *Margaret Mee Amazon Trust* (now the *Margaret Mee Fellowship Program*) to promote education and research on Amazonian plant life

and conservation. As part of this program, Brazilian artists study botanical illustration with a staff artist at the Royal Botanic Gardens, Kew. Brazil's *Fundação Botânica Margaret Mee* gives scholarships to support exceptional Brazilian artists and botanists.

We are pleased that the Royal Botanic Gardens, Kew, is sharing this important collection in North America. Following our display it will travel to: Patrick & Beatrice Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin; Gibbes Museum of Art, Charleston, South Carolina; Chicago Botanic Garden, Glencoe, Illinois; and Arizona Sonora Desert Museum, Tucson, Arizona. We have a few copies of the exhibit catalogue, produced by the Royal Botanic Gardens, Kew, available for sale. Please inquire at our front office when visiting or call 412-268-2434.

Fall 2005

Inspiration and Translation: Botanical and Horticultural Lithographs of Joseph Prestele and Sons will open to the public on 11 September and run through 22 December 2005. This German immigrant family was part of the Inspirationist Society (that moved to Ebenezer, New York in the mid-19th century and later settled in Amana, Iowa), and their work is an important facet of the history of botanical illustration in America. We will include many lithographic prints (and also

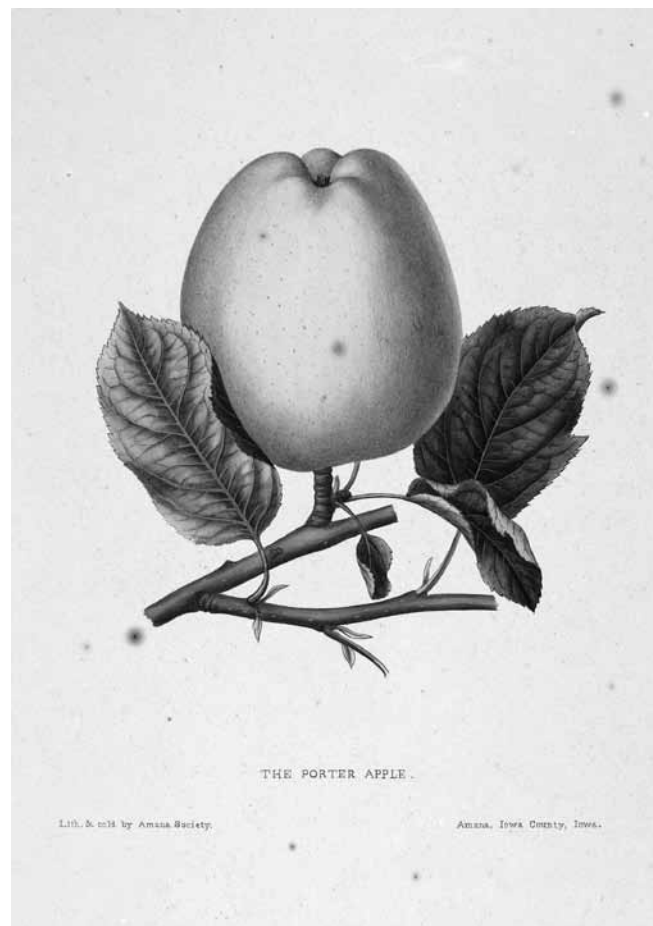
some of the original watercolors and drawings) created by Joseph Prestele for scientific and horticultural publications, as well as the nurseryman plates he created alongside his middle son Gottlieb. We also will display their account books, which are an amazing record of botanists and horticulturists of the period (1844–1877). The exhibition is a collaborative effort with the National Agricultural Library (NAL) in Beltsville, Maryland. Most of the works included in the exhibit are from the collection of Marcelee Konish, a descendant of the Prestele family, with additional items from the Amana Historical Society, the Smithsonian Institution, the Hunt Institute, and the NAL. The NAL items will include works by the youngest Prestele son, William Henry—among them original watercolors of grapes for an unpublished manuscript by T. V. Munson and work created for the USDA Division of Pomology. The exhibition will be on display at NAL from March through mid-May 2006. We will be producing an illustrated exhibition catalogue.

Travel exhibition of 11th International available

We have organized a travel exhibition of the *11th International Exhibition of Botanical Art & Illustration* artworks that are now part of the Hunt Institute's collection. Because of the generosity of so many artists we are able to include 54 artworks by 44 artists. This exhibit will be available for loan to institutions in the continental United States until August 2007. Please contact me for more information (lbruno@andrew.cmu.edu). Check our Web site (huntbot.andrew.cmu.edu/HIBD/Exhibitions/Traveling.shtml) for details about all of the exhibitions available in our travel show program as well as the location and schedule for bookings.

Recent donations to the Art Department

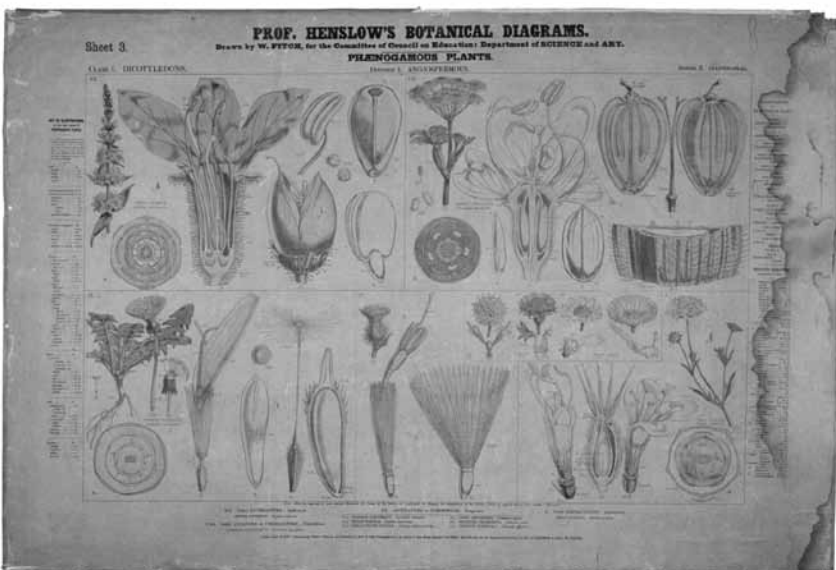
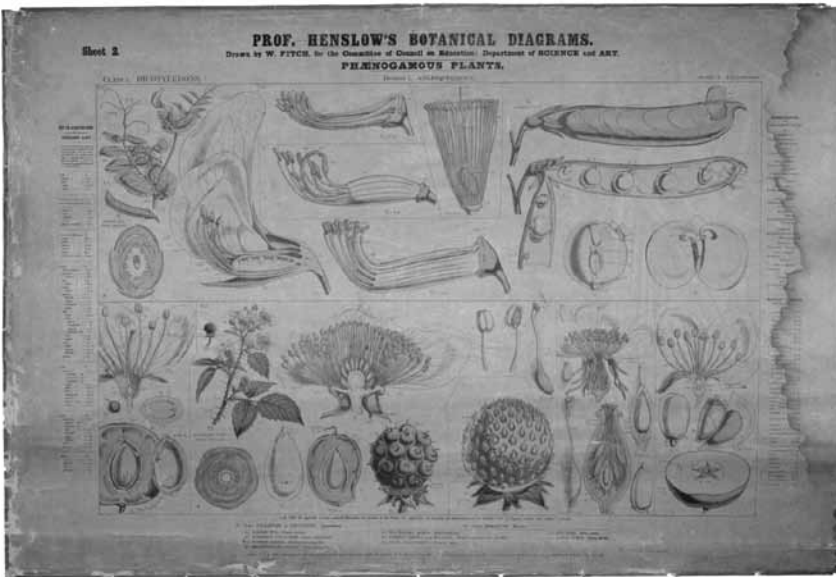
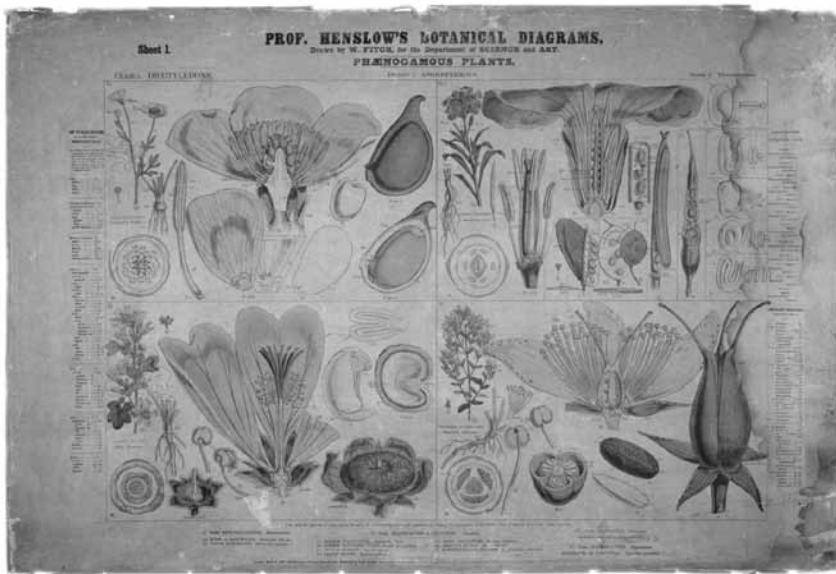
We would like to thank the 11th International artists who generously donated their artworks to enrich the collection of the Hunt Institute after our fall 2004 *Bulletin* went to press. Their work will be added to the travel exhibition version of the 11th International. They include Tamlin Blake (watercolor of *Iris pseudacorus*), Flappy Lane Fox (watercolor of Three Nuts), Sharon Hegner (watercolor of *Amaryllis* Study—*Hippeastrum*), Emiko Horisawa (watercolor of *Brassia rex*), Caroline Cutrona Hottenstein (watercolor of *Anemone coronaria*), Sherry Mitchell (watercolor of Himalayan Blackberries, *Rubus discolor*), Elaine Musgrave (watercolor of *Araucaria bidwillii*), Rita Parkinson (watercolor of Three Leaves of *Fatsia japonica*), Annie Patterson (two watercolors of *Thunbergia grandiflora* and *Zea japonica*), Toshi Shibusawa (two watercolors of *Acer rubrum* (Red Maple) and Autumn Leaves), Kathryn Wood (watercolor of Leopard Lily), and Jane Wright (watercolor of Iris Seed Head). We would also like to thank Dick Zondag, President of McClure and Zimmerman Nursery, for his generous donation of Amy Elizabeth Paluch Epton's two graphite drawings (Wild Tulips and Wild Daffodil Bouquet). They, as well as the International artists who were noted in our fall 2004 *Bulletin*, have enabled the Hunt Institute to offer a well-rounded representation of the artwork that was on display in our gallery.



A nurseryman plate by Joseph and Gottlieb Prestele of a hand-colored lithograph of The Porter Apple.

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Henslow's wall charts:



Seven years ago, I embarked on a project to write a book on the history of botany at the University of North Carolina in Chapel Hill (UNC) from 1792 to 1902. My quest for historical information has taken me to a number of archival collections in the United States. In mid-October 2004, on my second trip to Cornell University, I focused my attention at the Carl A. Kroch Library, Division of Rare and Manuscript Collections. The library is unique not only for its rich and extensive holdings but also for being two floors below ground level. My aim was to find manuscripts and publications that would provide background on three Cornell-trained men (Frederic William Simonds, 1853–1941; Joseph Austin Holmes, 1859–1915; and George Francis Atkinson, 1854–1918) who would later teach botany and other subjects on natural history at UNC during the last quarter of the 19th century. I was particularly interested in the scholastic environment that influenced these men as well as understanding the methodology of teaching botany at Cornell.

A botanical department was in place when Cornell first opened in 1868. I learned that early botanical instruction at Cornell included, in addition to lectures, laboratory work and field excursions. Teaching aids such as models of plants by Louis Auzoux (1797–1880) of Paris and Robert Brendel (ca.1821–1898) of Breslau (now Wrocław, Poland) and botanical charts by John Stevens Henslow of Cambridge, (and later of Hitcham), England, provided instructive examples. Curiosity beckoned me to learn more about the creators of the models and charts.

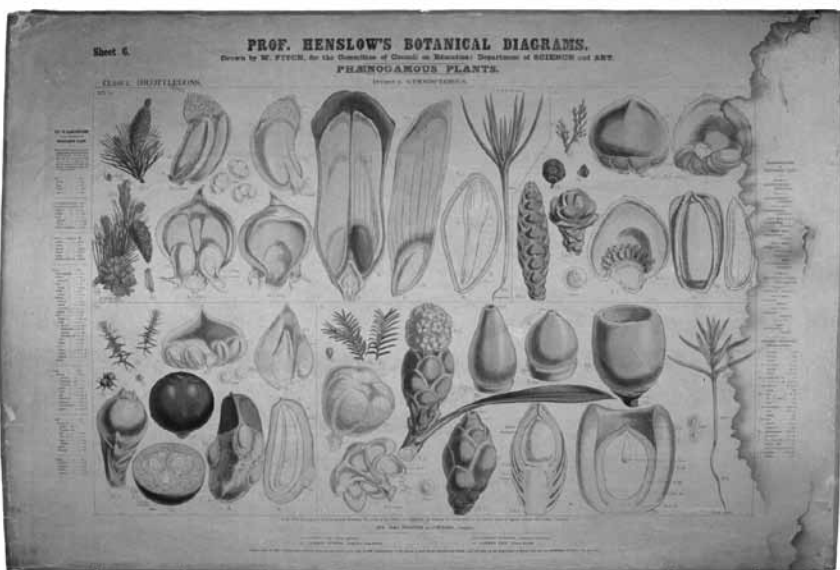
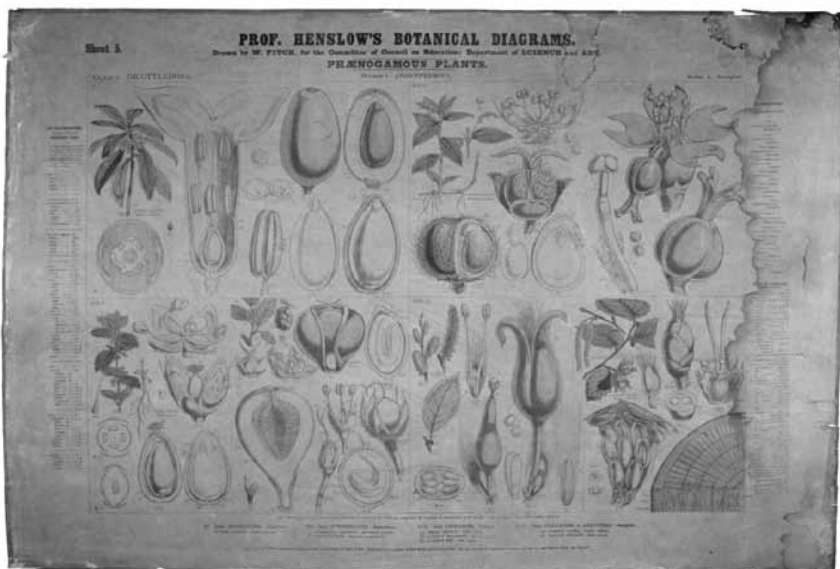
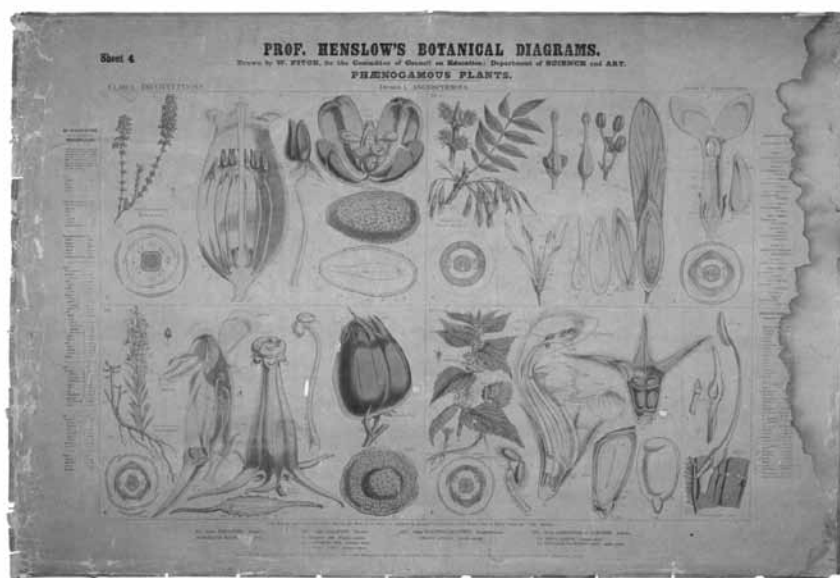
By at least the fall of 1874, the School of Botany at Cornell had acquired a variety of educational charts (CURC, p. 88). Among them was a set of nine sheets titled "Prof. Henslow's Botanical Diagrams," which were based on illustrations by the Reverend

A legacy of botanical instruction

John Stevens Henslow¹ but drawn by botanical artist Walter Hood Fitch (1817–1892) “for the Committee of Council on Education: Department of Science and Art, Phaenogamous Plants.” Published by Day & Son in 1857, they were early examples of printed wall charts (called *Wandtafeln* by the Germans), which were widely used in teaching during the late Victorian period. Measuring 40 × 30 inches, the charts were too large to be printed on a lithographic stone, so Fitch drew them on large zinc plates (Walters and Stow 2001, pp. 240–241). Each chart contained enlarged colored diagrams of flowers, inflorescences, leaves, stems, roots, and seeds. According to Eliza Ann Youmans (1873a, pp. [7]–8), a 19th-century writer of botanical textbooks for young people, the diagrams were highly acclaimed “for their scientific accuracy, their completeness of illustration, their judicious selection of typical specimens, and their skillful arrangement for the purposes of education.” Because of their expense, however, Youmans encouraged her publisher (D. Appleton and Company) to prepare a revised set of Henslow’s diagrams for the American classroom. The effort resulted in six sheets along with a separately published 34-page key to facilitate their use (Youmans 1873b). Although Henslow’s original set of charts does not seem to have survived at Cornell, a complete set is housed at the Hunt Institute for Botanical Documentation (2005).

1. John Stevens Henslow (1796–1861) entered St. John’s College, Cambridge, in 1814, graduating in 1818. He subsequently became a fellow of the Linnean Society. At Cambridge, he was appointed chair of mineralogy in 1822 and then professor of botany in 1825. He was also ordained a priest in 1824. Henslow became a mentor to Charles Darwin. From 1837

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Henslow's wall charts

(continued from page 5)

until his death, Henslow served as rector of Hitcham parish in Suffolk (Walters and Stow 2001).

References cited

- CU-RC. The Cornell University Register and Catalogue, 1874–1875, ed. 2. New York.
- Hunt Institute for Botanical Documentation. 2005. Prof. Henslow's Botanical Diagrams. In: Hunt Institute for Botanical Documentation. 2001. Database of the Catalogue of the Botanical Art Collection at the Hunt Institute. <http://huntbot.andrew.cmu.edu/HIBD/Departments/Databases.shtml>. [For descriptions and images of the wall charts, search for accession 6866 in the database.]
- Walters, S. M. and E. A. Stow. 2001. Darwin's Mentor, John Stevens Henslow, 1796–1861. Cambridge, England.
- Youmans, Eliza A. 1873a. Second Book of Botany: A Practical Guide to the Observation and Study of Plants. New York.
- Youmans, Eliza A. 1873b. A Key to Henslow's Botanical Charts. New York.

—William R. Burk
John N. Couch Biology Library
University of North Carolina
Chapel Hill, NC 27599-3280

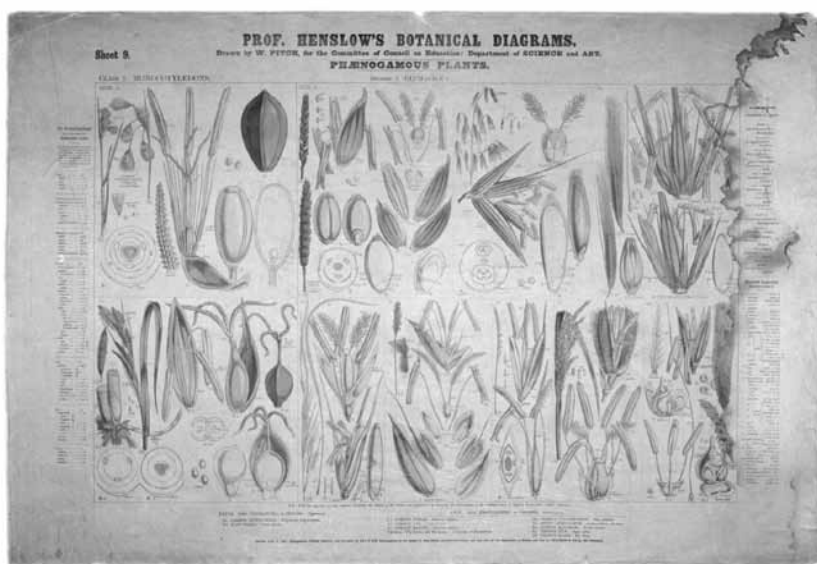
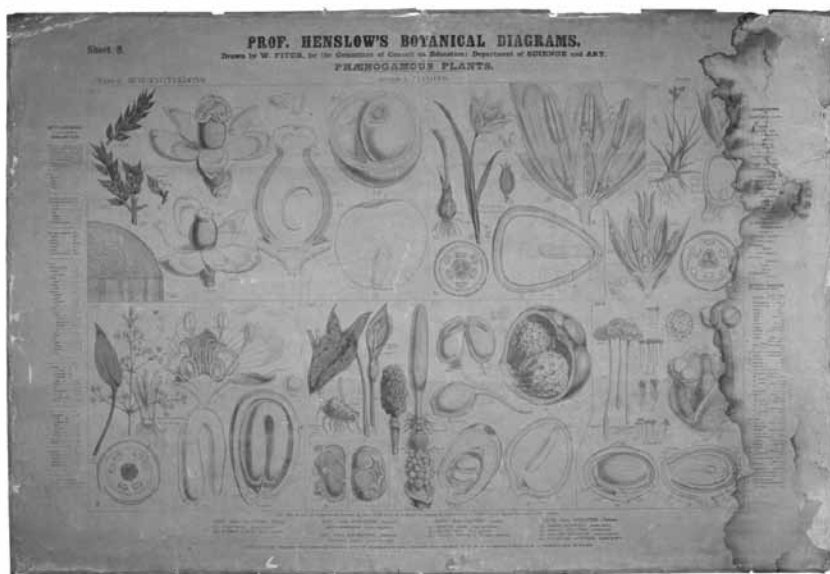
Recent publications

Huntia

A journal of botanical history. Volume 12, no. 1, 2005. 108 pp.; 46 figs.; 6 7/8 × 10". Paper cover, \$30.00 plus shipping and handling. ISSN 0073-4071.

Contents: E. Charles Nelson and P. H. Oswald, "Polifolia revisited and explained"; M. E. Mitchell, "The inside story: A commentary on the study of lichen structure in the 18th and 19th centuries"; David S. Senchina, "A historical survey of botanical exploration in Antarctica"; C. H. Briand, "The common persimmon (*Diospyros virginiana* L.): The history of an underutilized fruit-tree (16th–19th centuries)"; Book Reviews and Announcements.

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Flora of North America

Volume 5, *Magnoliophyta: Caryophyllidae, part 2*, went to press in December 2004. At the Hunt Institute Editorial Center, lead and bibliographic editor Robert Kiger and technical editors Mary Ann Schmidt and Elizabeth Polen edited the volume. Indexing and composition were done at the Missouri Botanical Garden by Pat Harris, editorial assistant; Claire Hemingway, technical editor; Kristin Pierce, herbarium assistant; and Kay Yatskievych, production coordinator. The volume is available from Oxford University Press (www.oup.com or 800-451-7556) for \$120.00 plus shipping.

Volume 5 is the ninth volume in the Flora of North America (FNA) series and the third of 19 volumes on dicots to be published. It treats 739 species in 75 genera and three families: Caryophyllaceae (pink family), Polygonaceae (buckwheat family), and Plumbaginaceae (leadwort family). Approximately 58% of the species are endemic to the flora, and 19% are naturalized. Of the 75 genera treated, 12 are endemic. Forty-one of the genera include both native and introduced species; the remaining 22 genera are represented only by introduced species. Approximately 20% of the species are of conservation concern. The volume includes illustrations for 225 species, representing 303 taxa. Of particular note are treatments by James Reveal, especially the 224 species of *Eriogonum*. These treatments represent the fruits of his career working on eriogonoids.

On 28 November 2004, the *Los Angeles Times Magazine* published "All the Pretty Flowers," an excellent cover story on the FNA project. It features extensive information about the history and scope of the project, as well as interviews

with Flora of North America Association (FNAA) members Luc Brouillet, president; James Zarucchi, vice president and editorial director; Peter Stevens, former interim executive director; Helen Jude, technical editor; and others.

We mourn the loss of Dr. Theodore M. Barkley, lead editor of the FNA editorial center at the Botanical Research Institute of Texas (BRIT), who died on 24 July 2004, in Fort Worth, at the age of 70. Ted set up the editorial center at BRIT in 1998 to work exclusively on the Asteraceae volumes, comprising over 2400 species. In addition, he served as regional coordinator (1991–1998), contributor and taxon editor for Asteraceae (1991–2004), and lead editor for Asteraceae (1998–2004). He was also a member of the FNAA Editorial Committee (1984–2004) and the FNAA Management Committee (1996–2004). Ted's dedication to the FNA project, especially the publication of the Asteraceae volumes, will be well remembered, as will his kindness and sense of humor. In his memory, BRIT has established the T. M. Barkley Plant Science and Ecology Seminar fund. According to Ted's wishes, the series will also offer funds to pay travel expenses for visiting researchers.

The FNA project also lost two other contributors last year. Elizabeth McClintock, 92, died on 19 October 2004 in Santa Rosa, California. Her treatment of the genus *Libertia* appears in Volume 26. Scott Sundberg, Asteraceae author, died on 30 December 2004 at age 50 after a battle with cancer. His contributions to the forthcoming Asteraceae volumes include treatments of the genera *Baccharis* and *Symphytotrichum*.

—Elizabeth A. Polen, Technical Editor, FNA

Current and upcoming exhibits

(continued from page 3)

We also have received generous donations to our collection from 11th International artists whose displayed work was not available. They include Beverly Allen (watercolor of *Protea eximia*), Maria Stirpe (watercolor of *Fritillaria meleagris*), Suzanne Olive (watercolor of Artichoke I), and Bronwyn Van de Graff (watercolor of *Malus ×domestica* 'Delicious'). We hope to schedule an exhibit of new acquisitions in the future so that we may display these beautiful new additions.

Plea for funding for exhibition catalogue

In spring 2006 we will exhibit *Contemporary Botanical Watercolors from Japan*. It will include artworks from our collection, as well as those by artist/instructor Yoshido Kamei. We also plan an auxiliary exhibit of some of her students' artworks. Publication of a catalogue will only be possible through donations, which will be gratefully

acknowledged in the exhibition and the publication. Please contact Curator of Art James J. White (telephone: 412-268-2440, email: jw3u@andrew.cmu.edu) by 1 November 2005 if you are interested in this project and would like to make a donation.

For this exhibit we have recently received generous donations of artworks from Japanese artists whose work was represented in former Hunt Institute Internationals. They include: 6th International artist Michiko Ishiyama (watercolor of *Hydrangea involucrata* Sieb.), 8th International artists Yuriko Kikuchi (watercolor of *Lilium auratum* Lindl.) and Sanae Kikuchi (watercolor of *Platycerium bifurcatum*), and 7th International artists Makiko Makihara (watercolor of *Plantago asiatica* L.) and Kiyoko Tanaka (watercolor of *Stauntonia hexaphylla*).

—Lugene B. Bruno, Assistant Curator of Art

Watercolors by Edward Donovan

Edward Donovan (born O'Donovan) (1768–1837) was a prolific naturalist, author and artist. For his books—those on insects regarded among the most important—he produced his own engravings from his own artworks. A man with means, he also wrote on collecting and preserving natural history objects—from 1807 for many years opening to the public his own collection as London Museum and Institute of Natural History. The collection was sold in 1817. In 1833 he bemoaned in a memorial publication his ill treatment at the greed of publishers, who had reduced him from affluence to penury.

His botanical watercolors, acquired early by Mrs. Hunt, were tipped into five albums of 119, 150, 162, 128 and 150 paintings (accessioned as numbers 851, 852, 853, 854 and 855 respectively), the spine of each album stamped “Edward Donovan / Flower Paintings.” Nearly all are by Donovan (dated 1823–1830), but some are by other hands, including E. Duncombe, M. Fox, WH, EH, EK, JK and LR. WH's paintings are on different paper, and the greens have a distinctly yellow cast.



“*Pardonthus chinensis*” annotated “*Belamcanda*,” watercolor initialed ED in script, HI accession 855.13.



“*Rudbeckia {digitata} pinnata*,” watercolor initialed E.D. 1823, HI accession 853.42.

The majority of this collection contains the monogram *E.D.* or *ED.* One particular painting (accession 853.76), however, contains a crossed out *E.D.* 1826 below which is signed *E. Duncombe* in script, leading us to believe that those works with *ED* in script are by Duncombe (see figure). Therefore, 662 seem to be by Donovan and 26 by Duncombe. Unfortunately, we have found nothing about Duncombe or Fox, nor can we identify the artists of the remaining monograms.

At the bottom of many paintings are indications of location (i.e., N. Siberia, Mexico, New York, St. Helena, Madeira, Liverpool and Kew) and (apparently) collector (i.e., R. Barclay, Mr. R. Bevan, D. Carey, Miss Clarke, Mr. Doss, Evelyn, Dr. Fischer, Mr. Kent, Mackay, Manning, Mrs. Marrayat, Mr. Nuttall, and Mr. Ware). Also, many contain two numbers, perhaps the first one taxonomic and the other a cabinet number.

Some biographical data on Donovan can be found in *The Dictionary of National Biography* and in Arthur A. Lisney, *A Bibliography of British Lepidoptera, 1608–1799* (1960).

—James J. White, Curator of Art



Clockwise from top left: "*Hyoscyamus* [sic, *Hyoscyamus* intended] *agrestis*," watercolor initialed E.D. 1828, HI accession 853.99; "*Alstroemeria hookeri*," watercolor initialed EK Dec 1827, HI accession 855.67; "*Senningia* [sic, *Sinningia* intended] *Hellerii* [sic, *helleri* intended]?", watercolor initialed E.D. 1830, HI accession 854.39; "*Cymbidium aloifolium*," watercolor initialed E.D. 1829, HI accession 855.4; "*Andromeda buxifolia*," watercolor with E.D. 1826 struck out and E. Duncombe del. in script added, HI accession 853.76.



News from the Library

Lately, we've been focusing on outreach, one of the components of our mission, by spreading the word about our collections and teaching visitors about various aspects of the history of botany as exemplified in our collections. This involves talking to our traditional audience and with people who might be interested in what we have and what we do for reasons other than an interest in botany and its history. Among other things, tailoring these talks and displays to visiting groups allows us to bring out seldom-seen collection items and occasionally to find things that we didn't realize we had.

Late 2004 and early 2005 brought a flurry of visitors to Hunt Institute, including a number of groups. Most came to see the Art exhibits, and many also visited our Library and Archives, some to consult the collections and others to learn about them through tours, talks and displays.

These visiting groups included a number of garden clubs and plant organizations: Greensburg Garden Club, Highland Garden Club, Murrysburg Garden Club, Garden Club of Allegheny County, Forest Hills Garden Club, the Western Pennsylvania Unit of the Herb Society of America, the horticultural staff from Phipps Conservatory and Botanical Gardens, and a group of Horticulture Technology students from the Bidwell Training Center. The Bidwell students had just begun taxonomy classes, and their teacher wanted them to see and hear about some landmark publications in the history of botany.

Phipps now has a Botanical Art certificate program, and we have welcomed their class groups on several occasions, giving talks on botanical art and illustration based on displays of material from the Art collection and Library. A similar presentation was given to visitors from the American Society of Botanical Artists in October and to members of the American Association of Botanical Gardens and Arboreta, who were visiting Phipps in October. Many of these talks were given collaboratively by James White, Eugene Bruno and myself.

In January 2005 we enjoyed a visit from four students who have received grants from Botany in Action, a research program at Phipps Conservatory and Botanical Gardens. This program provides grants and mentorship to predoctoral graduate students doing fieldwork in botany. Grantees are assisted in disseminating the results of their work and in participating in public outreach and education opportunities. As a part of their training as socially responsible scientists, sponsored students are asked to contribute to Phipps displays and outreach and to attend a colloquium in January of every year to discuss their work with Phipps staff and board members, local students and the general public.

Several of this year's students had expressed interest in also visiting Hunt Institute, so Phipps staff arranged for four of them to spend an afternoon with us. Vicente Garcia and Danica Harbaugh are currently studying at the University



Phipps Botany in Action students visiting Hunt Institute, 21 January 2005. Left to right: Assistant Archivist Jamie Shriver, Emily Mooney, Danica Harbaugh, Vicente Garcia, Michael Gilmore, Librarian Charlotte Tancin.

of California, Berkeley. Vicente is researching medicinal uses of Piperaceae in Southeast Asia and the Pacific. Danica, recipient of the 2004 Lawrence Award, is researching the overharvesting of sandalwood in Australia and the Pacific. At Miami University Michael Gilmore is researching Majuna land classification in the Peruvian Amazon. At West Virginia University Emily Mooney is focusing her work on conservation of wild ginseng in the West Virginia region.

Institute Director Robert Kiger met with the students in the gallery and told them a bit about Hunt Institute. They viewed the 11th International exhibit and saw some rare books on display in the Reading Room. Assistant Archivist Jamie Shriver gave them an Archives tour. Then they spent the rest of their visit looking at books relating to their interests that had been pulled for them by Institute librarians Charlotte Tancin and Donald Brown.

Our collections and exhibits also appeal to people whose primary interests are not necessarily plants but who nonetheless are interested to learn about Hunt Institute. Some general interest groups that visited us in recent months include the North Hills International Women of YWCA, Adult Lifelong Learners, the Association of University Women, and the Masonic Village.

We were visited by members of two student groups from the University of Pittsburgh's School of Information Sciences: Infinity (a special interest group focusing on preservation of library and archival materials) and the student chapter of SLA, the Special Libraries Association. On this occasion, the Library and Archives teamed up to display and talk about collection items.

One afternoon we hosted a special session for a group of local Japanese print enthusiasts and collectors. Sandy Kita, a scholar of Japanese prints, discussed a number of Japanese botanical books that were on display for the group. Kita, a professor in the Chatham College Arts and Design Department, is the author of *A Hidden Treasure: Japanese Woodblock Prints in the James Austin Collection* (1996) and *The Last Tosa: Iwasa Katsumochi Matabei, Bridge to Ukiyo-e* (1999).

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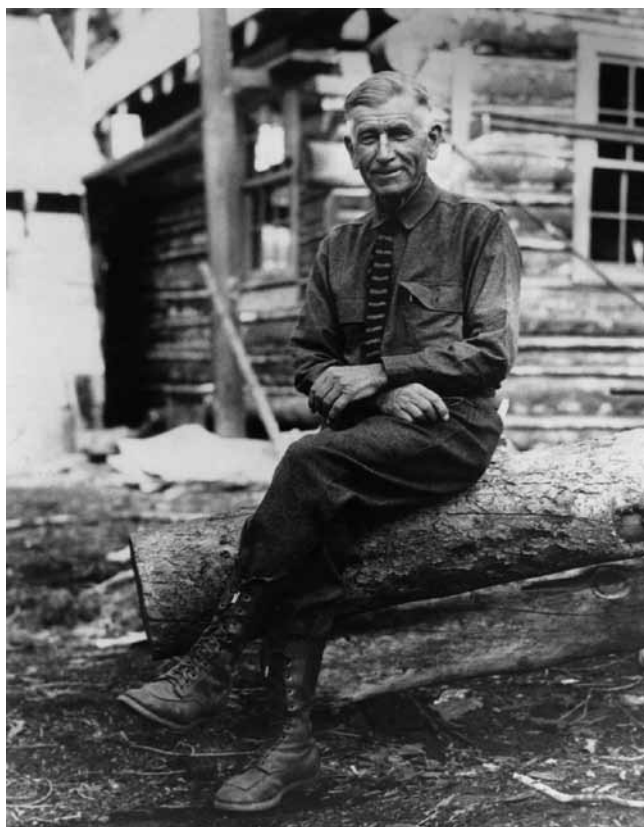
News from the Archives

In collections news, Frank Egerton, professor of the history of science and environmentalism at the University of Wisconsin-Parkside, sent photocopies and microfilm of many of the source materials that he used for his biography of plant ecologist Hewett Cottrell Watson (1804–1881), titled *Hewett Cottrell Watson: Victorian Plant Ecologist and Evolutionist* (Burlington, Vt. and Aldershot, Hants, England, Ashgate Publishing Limited, 2003). The photocopies are labeled as to repositories—mostly British—holding the original documents. The microfilm documents Watson's letters to phrenologist George Combe, originals of which reside in the National Library of Scotland; both the photocopies and the microfilm make for great access copies stateside.

Taxonomist and St. Cloud State College Biology Professor Emeritus David Grether sent us an updated curriculum vitae along with correspondence, photocopies of photographs, fern drawings, and animated letters from war correspondent Jean Hobbs. These latter items further document the botanical work he did with Herb Wagner during World War II and will be added to his archival collection.

The Archives Collections List—a partial list of our archival collections on the Archives page of our Web Site—now features several detailed finding aids of individual collections. Additional finding aids will be added intermittently, so be sure to check back or email me (at3i@andrew.cmu.edu) for more details on a collection. Operations Coordinator Gary Boardman and Assistant Archivist Jamie Shriver continue to scan and database portraits for the Biographical Register—the collected portraits of, and biographical citations for, botanists around the world, throughout history. To request our biographical citations and portrait thumbnails of folks in the plant sciences, contact me.

Portraits from our collection can be seen in many publications and places. Hybridist Victor Lemoine (1823–1911) appears in the June 2004 issue of *Rare Book Review*. Plant pathologist



Hermann von Schrenk (1873–1953) appears in the September 2004 issue of *Forest Products Journal*. Aven Nelson (1859–1952, pictured here at the University of Wyoming in 1930) appears in the March 2005 edition of *Castilleja: A Publication of the Wyoming Native Plant Society*. Images of Carolus Linnaeus (1707–1778) can be seen in the Discovery Channel's production "100 Greatest Discoveries." David Douglas (1799–1834) and Archibald Menzies (1754–1842) appear on signage at Klamath National Forest in Oregon, and David Douglas also appears on a history panel at Trentham Gardens, a historical garden being restored at Stoke-on-Trent, U.K.

—Angela L. Todd, Archivist

News from the Library

(continued from page 10)

In March 2005 we cosponsored a talk by Rebecca Bushnell, professor of English and dean of the School of Arts and Sciences of the University of Pennsylvania. This event was cosponsored by the Carnegie Mellon Department of English, Hunt Institute, University of Pittsburgh Department of English, University of Pittsburgh Medieval and Renaissance Studies Program, and the Pittsburgh Consortium for Medieval and Renaissance Studies. Bushnell's presentation was based on her most recent book, *Green Desire: Imagining Early Modern English Gardens* (2003). Following the lecture, the attendees walked over to Hunt Institute to enjoy a reception and to see

a display of two dozen of the 16th- and 17th-century English gardening books discussed in *Green Desire*.

Given the ongoing and apparently growing interest in seeing and hearing about our collections, several of us are expanding our repertoire of talks and displays in order to meet current demand and also stimulate new interest. We are delighted to share our collections with the public in this way, and we know that, were she still with us today, Rachel Hunt would be delighted, too.

—Charlotte A. Tancin, Librarian

Institute publication receives Newman Award

American Botanical Prints of Two Centuries (2003) has won the 2005 Ewell L. Newman Award. Sponsored by the American Historical Print Collectors Society, the Newman Award honors new titles that enhance understanding and appreciation for prints as part of the history and culture of North America.

With essays and a concise bibliography of 19th-century American illustrated botanical books by Bibliographer Gavin D. R. Bridson, a preface by Curator of Art James J. White, and biographies of the artists and catalogue design by Assistant Curator of Art Eugene B. Bruno, this illustrated exhibition catalogue features two centuries of American printed plant images from utilitarian to creative, the earliest from 1806 and the most recent, 2000. The catalogue is available from the Institute for \$25.00 plus shipping and handling.

"This reasonably-priced reference belongs on the bookshelf of anyone who wants to know about botanical prints," says Michael McCue of Asheville, North Carolina, chair of the award jury. The Newman Award, which comes with a prize of \$500, will be awarded 14 May in Springfield, Massachusetts, at the society's 2005 annual conference.

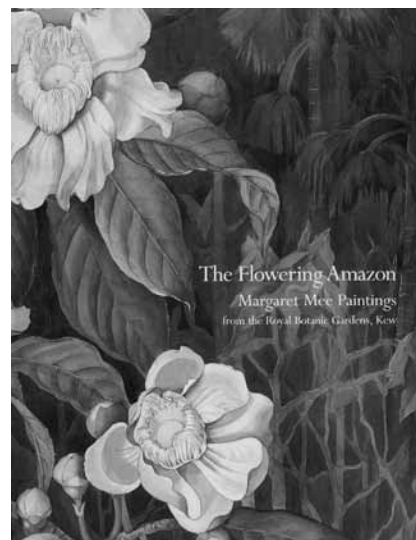
The award is funded by an endowment in memory of Ewell L. Newman, a founder of the American Historical Print Collectors Society, which fosters the collection, preservation, and study of prints produced from the beginning of the 17th century through the 19th century. The society's Web site (www.ahpcs.org) includes an index of *Imprint*, its journal of the field, as well as a chronicle of the past distinguished winners of the Newman Award.

Recent publications

(continued from page 6)

The Flowering Amazon: Margaret Mee Paintings from the Royal Botanic Gardens, Kew

By Ruth L. A. Stiff et al. Royal Botanic Gardens, Kew, 2004. 78pp.; 70 color figs.; 9 × 12". Pictorial stiff paper cover, \$25.00 plus shipping and handling. ISBN 1-84246-077-3. (Hunt Institute Associates will receive their 25% discount on the catalogue, but the 40% quantity discount will not apply to this special offer.)



Published by the Royal Botanic Gardens, Kew, to accompany an exhibition touring the United States, this catalogue features 26 paintings by the talented British artist Margaret Mee (1909–1988) made during her 15 trips to the Amazon. The catalogue includes a foreword by Professor Peter Crane, director of the Royal Botanic Gardens, Kew; an introduction by Ruth L. A. Stiff, curator of Kew's North American exhibitions; a brief history of Kew by Ray Desmond, its former chief librarian and archivist; biographical essays of Mee by Dr. Simon Mayo, senior botanist at Kew, and by Dr. Brinsley Burbridge, director of the St. Croix Botanical Garden; a description of Mee's legacy by Dr. Shirley Sherwood, renowned contemporary botanical art collector; a brief biography of British explorer and plant collector Richard Spruce, who inspired Mee; and a short bibliography.

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

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