



Bulletin

of the Hunt Institute for Botanical Documentation

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Hydrangea quercifolia in fall, 2005 watercolor by Noriko Watanabe, one of the 111 artworks in the 12th International Exhibition of Botanical Art & Illustration, which runs through 20 December 2007.

Current and upcoming exhibits

12th International opens

The 12th International Exhibition of Botanical Art & Illustration previewed on Thursday, 27 September 2007. The gallery was filled to capacity with some of the finest contemporary botanical art being produced today. We were so pleased that 29 of the 64 artists represented in our exhibition and over 180 American Society of Botanical Artists (ASBA) members in town for their annual conference at the Holiday Inn Select, Oakland, attended the reception. Our Associates may have been surprised to see our gallery so crowded for those two short hours, but I hope they enjoyed the convivial and celebratory atmosphere. It was such a pleasure to see botanical artists from around the world interacting and reconnecting while viewing our exhibition, and it felt like a large family reunion. Many artists remarked that this was our best International to date. Images from the reception are available at <<http://huntbot.andrew.cmu.edu/HIBD/Exhibitions/Opening/Opening-01.shtml>>. A full-color, illustrated catalogue of the 12th International is available for sale (*see p. 12*).

On the day following the reception James White and I attended an ASBA portfolio review in search of new talent for our 13th International in 2010. That event was followed by the ASBA sponsored luncheon and many workshops. Saturday, the Hunt Institute participated in the conference with a morning lecture by Curator of Art James White, Archivist Angela Todd and Librarian Charlotte Tancin on "The History of the Hunt Institute" (with a display of rare books, artworks and archival materials from all three departments). In the afternoon Curator of Art James White and I gave presentations on Anne Ophelia Todd Dowden. We displayed a sampling of several of her original artworks and other archival materials from our collection of over 450 original watercolors and preparatory sketches, as well as a vast holding of correspondence, manuscripts, photo portraits and other ephemera documenting the career of this recently deceased botanical artist (a bequest to the Institute in 2007). It always is a pleasure to share this collection with botanical artists, many of whom are inspired by her paintings as well as her life as an artist. At the closing ASBA banquet on Saturday evening, Curator of Art James White was the well-deserving recipient of the ASBA Award for Service to Botanical Art (*see p. 4*). It was a joy to see him honored with a standing ovation. The three days of activities were exhilarating and exhausting, but our staff enjoyed interacting with so many artists and sharing our special collections, which can also be used by artists as a tool for learning more about botanical art history, technique, style and composition. It is exciting to see the interest in the genre of botanical art growing in the United States, reflected by the growing membership of ASBA in just 13 years.

Over the weekend we were fortunate to be given three artworks by 12th International artists: Josephine Eyston Elwes's 2004 watercolor *Iris foetidissima*; Alison Gianangeli's 2006 watercolor *Tulipa*, Hybrid cultivar, Parrot, 'Rococo';



12th International artists (from left) Dick Rauh, Carol Weld and Deirdre Bean with Curator of Art James White (third from left). Photo by Frank A. Reynolds.

and Julia Trickey's 2006 watercolor *Rumex obtusifolius* leaf. Wendy Brockman (8th International) gave us her 2007 watercolor on vellum *Quercus rubra* because she wanted us to have one of her more recent artworks. Other 12th International artists also promised gifts of their artworks in the future. We are most grateful to the 12th International artists who donated works from the exhibit: Fusako Abe's 2005 watercolors *Hemerocallis vesperitina* and *Lilium formosanum*; milly acharya's 2006 watercolor *Cleome*; Deirdre Bean's 2006 watercolor *Aechmea*, 'Pink Rocket'; Margaret Best's 2006 watercolor *Mespilus germanica*; Elisabeth de Boor's 2003 pencil drawing *Fragaria virginiana*, Wild Strawberry; Carolyn Cappello's 2004 watercolor *Hemerocallis*, Bronze daylilies; Kang Chung's 2006 colored pencil drawings Apricots and Peppers; Sarah Gould's 2002 watercolors Mango and Tamarillo; Norma Gregory's 2006 watercolor and colored pencil *Bergenia* and 2006 watercolor and graphite *Aesculus hippocastanum*; Carol Hartley's 2004 watercolor *Protea cynaroides*; Mayumi Hashi's 2004 and 2005 watercolors *Encyclia cochleata* and *Encyclia dickinsoniana*; Celia Hegedüs's 2002 and 2005 watercolors *Fritillaria meleagris* and 'Talisman' [*Tulipa*]; Doreen Jones's 2005 watercolors *Viburnum opulus* 'Fructu-Luteo' and *Viburnum tinus* 'Pink Prelude'; Laurretta Jones's 2003 watercolor Sage and Leaf, *Salvia officinalis*; Yoshiko Kamei's 1998 and 1999 watercolors *Anemone* and *Hydrangea*; Ruriko Kato's 2003 watercolor *Banksia*; Libby Kyer's 2003 watercolor *Cucurbita foetidissima* 'Buffalo Gourd'; Hiroko Mima's 2002 and 2006 watercolors *Ardisia crenata* and *Heracleum dulce*; Naomi Morino's 2003 watercolor Mushrooms; Mariko Nishimoto's 2004 watercolor *Amaranthus tricolor*; Dick Rauh's 2006 watercolors *Stewartia rostrata* and *Leonurus cardiaca*; Silvana Rava's 2006 watercolor *Allium carinatum*; Margaret Saul's 2003 watercolor Yellow Mangosteen (*Atractocarpus fitzalanii*); Elaine Searle's 2004 watercolor and graphite *Astrophytum myriostigma* var. *nudum*; Shirley Slocock's 2006 watercolor *Bignonia grandiflora*; Halina Steele's 2004 and 2006 watercolors *Hibiscus meraukensis* and Cotton Harlequin Bug (*Tectocoris diophthalmus*) and *Alyogyne huegelii* (Lilac Hibiscus) and Rayed Blue Butterfly (*Candalides heathi heathi*); Eva Stockhaus's 1986 wood engraving August /*Silene* and *Cichorum*; Peta Stockton's 2006 watercolor *Protea*

(continued on p. 4)

The Artists

Australia

Deirdre Bean
Alison Gianangeli
Fiona McGlynn
Leonie Norton
John Pastoriza-Piñol
Halina Steele
Heidi Willis

Belgium

Carol Hartley

Brazil

André Demonte
Rodrigo Demonte

Canada

Margaret Best

China

Sandy Ross Sykes

England

Josephine Eyston Elwes
Sarah Gould
Norma Gregory
David Hackman
Trevor Haddrell
Mayumi Hashi
Celia Hegedüs
Caroline Holley
Catharine Nicholson

Susan Ogilvy
Howard Phipps
Sue Scullard
Elaine Searle
Shirley Slocock
Peta Stockton
Julia Trickey
Sarah van Niekerk
Geri Waddington
Hazel West-Sherring

France

Patricia Newman

Italy

Naomi Morino
Silvana Rava

Japan

Fusako E. Abe
Yoshiko Kamei
Ruriko Kato
Hiroko Mima
Norio Mizukami
Mariko Nishimoto
Keiko Noma
Tomoko Ogawa
Harue Takumi
Eriko Miki Tosaki
Noriko Watanabe
Etsuko Yamane

Scotland

Dianne Sutherland

South Africa

Vicki Thomas

Sweden

Eva Stockhaus

United States

milly acharya
Elisabeth de Boor
Bev Byrnes
Carolyn Cappello
Kang Chung
John Gist
Karen Johnson
Lauretta Jones
Libby Kyer
Hillary Landemare Parker
Kelly Leahy Radding
Dick Rauh
Margaret Saul
Carol Weld

Wales

Doreen Jones



Left and Right: Gary Boardman and Eugene Bruno in the gallery during the installation of the 12th International.



Our gallery, with its beautiful walnut walls, presents many installation challenges. Displaying 111 artworks in a gallery that comfortably holds 50 requires a lot of intuitive juggling in order that salon stacked groupings of paintings will flow naturally from one to the other. We thought the *Bulletin* readers would enjoy comparing the chaotic *before* picture of the gallery to the *final* installation. I am most grateful to Hunt Institute Assistant Archivist Jamie Shriver for her assistance with framing, and especially, staff member Gary Boardman for his meticulous attention to detail during the framing and installation of this and many previous exhibitions.





cynaroides whorl; Dianne Sutherland's 2002 watercolor *Gloxinia*; Sandy Ross Sykes' 2004 watercolor *Hedychium greenei*; Harue Takumi's 2006 watercolor Japanese quince, *Chaenomeles speciosa*; Eriko Miki Tosaki's 2006 watercolors *Commelina communis* L. and *Carthamus tinctorius* L.; Noriko Watanabe's 2005 watercolors *Hydrangea quercifolia* in fall and *Hydrangea quercifolia* in late fall; Carol Weld's 2006 watercolor *Gloriosa superba*; Heidi Willis's 2003 and 2005 watercolors *Chorisia speciosa* and *Eucalyptus* capsules; and Etsuko Yamane's 2006 watercolor *Polygonatum odoratum* var. *pluriflorum* cv. The artworks from this exhibition that are in our collection will be organized into a travel exhibition circulated to museums, galleries and botanic gardens throughout the continental United States and will be available in February 2008.

Spring 2008 exhibition

In March we will display a selection of botanical watercolors by the English naturalist, author and artist Edward O. Donovan (1768–1837) from our collection of 662 paintings created between 1823 and 1830. He is best known for the natural history publications he authored and illustrated, including those on British insects, shells, fish and quadrupeds and the insects of China, India and New Holland. Donovan, a man of means, was among those avidly collecting exotic natural history items brought back from voyages of exploration. It became the rage for gentlemen to create *cabinets of curiosities*, and some, including Donovan, opened small public museums. His London Museum and Institute of Natural History, opened in 1807, included several hundred cases of birds, botanical specimens and other objects. By 1818 his collections were auctioned due to financial difficulties precipitated by his dealings with unscrupulous publishers. There is record of his 1833 plea to the public for funds to contest these matters in the courts before the statute of limitations, but it was to no avail since he died penuriously. We are currently selecting paintings to display and searching for more clues about the 1823–1830 period of our collection.

—Lugene B. Bruno, Assistant Curator of Art

Above: Trevor Haddrell's 2005 linocut *Five Courgette Flowers*.

ASBA Annual Award for Service to Botanical Art

At the banquet on Saturday, 29 September 2007, the American Society of Botanical Artists presented its Award for Excellence in the Service of Botanical Art to Curator of Art James J. White in recognition of his outstanding work in support of botanical art. Jim is a founding member of ASBA, which held its first annual meeting at the Hunt Institute on 8–9 November 1995. The ASBA continues to meet in Pittsburgh at the time of each International Exhibition (triennial). The ASBA's second chapter, the local Allegheny Highlands Botanical Art Society, visits the Institute each December for a curator's choice display of items from our collection and has voted this event their favorite of the year.

Within ASBA the three-person Awards Committee, comprised of Chair Mary Bauschelt (9th International), Martha Kemp (9th International) and Catherine Watters, conducted the selection process with the highest level of secrecy. Martha extended the aura of mystery to her introduction—"The person we honor this year with the ASBA's Service to Botanical Art Award belongs to and serves, or has served, as an officer in so many national and international organizations relating to botanical art that it would take until dessert to read the entire list. Leaving the Smithsonian in 1978 for his—or her—current position, traveling five times to India to document botanical artworks, spending a year there as a Fulbright research scholar, recently developing an international register of botanical art for the Web, and working in countless other related ways to contribute to the world of botanical art, we know her—or him—as a generous and tireless supporter of the ASBA from the very beginning. For the fourth time since the founding of the ASBA, our annual meeting has been held in this person's city. Two nights ago we all enjoyed being guests at his institution's 12th International exhibition. It is a privilege to announce that James J. White is the recipient of the 2007 Award for Service to Botanical Art." Thus Jim was completely surprised when Martha announced his name and remains deeply honored to have received the Award.

W. H. Edwards paintings

In 1952 Rachel McMasters Miller Hunt acquired 25 gilt-edged watercolors, approximately 30.5×23 cm, trimmed, often cut into the signature "WH Edwards Del' [delineavit], No 15 Southampton Row, Russell Sq^r London." Descriptions of the works (images not yet posted) can be found under accession 0850 on our Web site. While some of the compositions are of single flowers, others are paired or in bouquets. Nine depict roses, and the collection contains at least two each of *Auricula*, *Crataegus* and *Ranunculus*.

William Henry Camden Edwards (b. Monmouthshire ca.1773, d. Bungay, Suffolk 22 August 1855) exhibited at the Royal Academy (1793–1841) and the Society of British Artists, London (1840–1844). He engraved plates in W. J. Hooker's *British Jungermanniae* (1812–1816), *Musci Exotici* (1818–1820) and *Muscologia Britannica* (1818) and W. Roxburgh's *Plants of the Coast of Coromandel* (1795–1820) and wrote his own *Young Artist's Guide to Flower Drawing and Painting in Watercolours* (1820). His wife exhibited fruit studies at the Royal Academy and the Society of British Artists in 1847.

The information above, from Ray Desmond's *Dictionary of British and Irish*



Botanists and Horticulturists (London, 1994), seems to be the most complete account of Edwards' work. *The Young Artist's Guide... With instructions and examples*, described in Bridson and White's *Plant, Animal & Anatomical Illustration in Art & Science* (1990), was published in London by J. Watson and contains 11 pages and 23 plates (5 uncolored line, 4 uncolored aquatint, 7 color-printed and 7 hand-colored).

Regarding *Muscologia Britannica*, Malcolm Beasley of the Natural History Museum, London, reports five unsigned annotated pen and ink drawings (with occasional gray wash)



on paper. These are by artists identified in the plates engraved by Edwards, who was described by Hooker and Taylor in the introduction as "an artist of high talents." Further information about the artist is welcome for our archive.

—James J. White, Curator of Art

Clockwise from top left: Jonquil & French poppy [*Narcissus* & *Papaver*], HI accession 0850.02; *St. Johns Wort* [*Hypericum*], HI accession 0850.06; *Polyanthus* [*Auricula*], HI accession 0850.10; [*Briar and Rose*], HI accession 0850.18; *Ranunculus* & *Anemone*, HI accession 0850.21, watercolors by W. H. Edwards.



News from the Archives

"I could recognize the green house right away" began an email from Professor Xiugeng Fei at the Institute of Oceanology, Chinese Academy of Sciences, in Qingdao, China. The photos (*top, middle*), originally mounted together, were received as part of our William Randolph Taylor collection in 2001, and only C. K. Tseng (*middle*) was identified. Dr. Michael Wynne, professor of ecology and evolutionary biology and curator of algae at the University of Michigan at Ann Arbor, contacted his former student Charles Yarish (now professor of ecology and evolutionary biology at the University of Connecticut) for assistance, knowing that Yarish had been to Qingdao several times and had contacts there. Dr. Yarish contacted Dr. Fei, and all the pieces fell into place. Dr. Fei was a student of C. K. Tseng and dates the photos 1947 or 1948 when Tseng was chairman of the Department of Botany at Shandong University. Dr. Fei admitted that he could not identify three people but consulted with his colleagues until they identified everyone and brought a close to my year-long search for the identities of those pictured here. All dates and specialties are courtesy of Dr. Fei and his colleagues. While we have good biographical materials for C. K. Tseng, and Liang-Ching Li appears in J. H. Barnhart's *Biographical Notes upon Botanists* (Boston, 1965), any obituaries or other biographical materials for these folks would be appreciated.

In collection news, Walter Hodge and Bill Stern continue adding to their archival collections. In addition, Al Traverse visited and dropped off a bounty of slides of palynologists in the field (*bottom*) and at conferences, officially a part of the collection we hold for the International Federation of Palynological Societies.

We had two spirited young interns from Indiana University of Pennsylvania over the summer. Abigail Jacobsen and J. Dustin Williams worked on cataloguing our collections related to the Prince family and their family business, reportedly America's first commercial plant nursery. Abigail and Dustin researched and wrote an institutional history of the Prince Family Nurseries and biographical sketches of family members involved in the plant sciences; built an annotated bibliography of Prince materials, adding 15 new items to our files; made digital preservation and access copies of one complete collection of original documents; constructed a finding aid for our collection of original documents that will allow patron access to the digital scans that they made; described the scope and content of our three other Prince-related collections of microfilm and photocopies; and researched the locations and routes of access to original documents for which we have copies. That work is ultimately destined for the Archives Collections List on our Web site, and part of their project will be published in our *Bulletin* next year.

Portraits from our collection continue to appear in wonderful places. Kraig Adler's comprehensive biography section of *Contributions to the History of Herpetology, Volume 2* (St. Louis, 2007) used seven portraits from our collection. One of our

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Top, back row (left to right): Liang-Ching Li (1900–1952, freshwater algae), J. F. Zhang (1917–1997, taxonomy of algae), You-mei Tseng (1913–2001, plant physiology), Tong-guang Fang (b. 1925, plant physiology), Hui-Ming Chen (botany); front row (left to right): De-yi Liu (botany), Ji-fang Guo (cell culture), Bo-lin Zheng (1910–2004, phycology); middle, back row (left to right): Bo-ling Zhen, C. K. Tseng (1909–2005), De-yi Liu, Hui-ming Chen, Ji-fang Guo; front row (left to right): Liang-ching Li, You-mei Tseng, Tong-guang Fang; bottom: Geoff Norris (b. 1937) in the hardscrabble, Alberta, Canada, August 1971.

Anne Ophelia Todd Dowden Art Acquisition Fund

The Hunt Institute for Botanical Documentation is pleased to name its art acquisition fund in honor of the late artist Anne Ophelia Todd Dowden (1907–2007). A 1930 graduate of Carnegie Institute of Technology (now Carnegie Mellon University), Anne Ophelia is considered America's leading botanical artist of the past century. After working as a teacher and a textile designer, Anne Ophelia turned her attention to botanical illustration in the 1950s, embarking on another career. She worked from specimens to achieve correct and exacting details in her artworks and with botanists to ensure accuracy. Fascinated by the natural world and its connections, especially pollination, she wanted to educate, interest and engage the public about plants. To this end, she illustrated nine books and wrote and illustrated eleven for which she also did the design, layout and publication preparation herself decades before desktop publishing. Her passion for botanical art, science and education made her so special and inspired a generation of artists. She also maintained numerous contacts with botanists, artists and botanical gardens, and whenever she spotted new artistic talent, she made recommendations to the Hunt Institute.

The naming of this acquisition fund after Anne Ophelia is a fitting tribute to her legacy. Our restricted budget hampers

the acquisition of works by artists, particularly those new to our series of International Exhibitions. Unlike funds in our regular budget, which are contingent on the fiscal year, monies in the Anne Ophelia Todd Dowden Art Acquisition Fund will remain available until needed. The purchase of artworks from this fund will enable us to support and recognize artists working in the genre of botanical art.

Our collection includes Anne Ophelia's bequest of over 450 artworks from which we have organized several exhibitions and travel shows. In donating her artworks to the Institute, Anne Ophelia wanted them to be preserved, but she also wanted them to be accessible for study by botanical artists. This fund will allow us to preserve artworks by the current generation of botanical artists and make them available for study by the next.

Individuals, as well as botanical art societies and other organizations, may find this fund an attractive way to support the Hunt Institute. We are very pleased to thank Lotte H. Blaustein and the American Society of Botanical Artists for the first donations to this fund. For further information, contact Curator of Art James J. White (412-268-2440; jw3u@andrew.cmu.edu).

Open House 2007

Building on the Associates Week held in June 2006, we decided to expand the event into an Open House and extend an invitation to everyone. The 2007 event was held on 3 and 4 June. In attendance were our Associates, those on our exhibition mailing list, members of the Western Pennsylvania Unit of the Herb Society of America, colleagues from Carnegie Mellon and a number of newcomers. We had approximately 90 visitors during the two-day event.

On Sunday we offered tours of the herb exhibition and the reading room, tours of our Library and Art department with descriptions of the collections and activities by the curators, and brief overviews of our Bibliography department and Archives by the curators. Archivist Angela Todd gave a talk titled "Agnes Arber: Quiet and Independent Herbarist," and Librarian Charlotte Tancin followed with "Herbals as Scientific Communication in 15th–17th Century Europe." On Monday we extended the program to include tours of our third-floor offices, including Archives, Bibliography and Graphic Services.

We greatly appreciated the enthusiasm of the attendees and thank everyone for participating. The event is certainly gaining momentum. We will continue to fine-tune the program (we promise to schedule breaks next time!) and hope to plan an exciting event for next year.

—Scarlett T. Townsend, Editor

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color portraits of Linnaeus (1707–1778) in Laplander dress was featured in the June 2007 issue of *National Geographic Magazine*, accompanying "A Passion For Order: Carl Linnaeus" by David Quammen. Linnaeus in his red wedding coat appeared in Frank Egerton's "A History of Ecological Sciences, part 23: Linnaeus and the Economy of Nature" in the January issue of the *Bulletin of the Ecological Society of America*. Wayne Elisens, professor of botany and curator of the Bebb Herbarium at the University of Oklahoma, has hung our portrait of taxonomist Michael Bebb (1833–1895) in the herbarium. The Robert Bebb Herbarium was named after Michael Bebb's son, who donated his herbarium of 30,000 specimens to the University of Oklahoma. Diana Davis' book *Resurrecting the Granary of Rome: Environmental History and French Colonial Expansion in North Africa* (Athens, Ohio, 2007) used our portraits of paleobotanist Louis Emberger (1897–1969) and phytogeographer Charles Flahault (1852–1935). *VIMagazino*, a newspaper supplement in Athens, Greece, used three of our portraits of explorer Joseph Rock (1884–1962) in October. Random House included a portrait of Linnaeus in their *Encyclopedia of Dinosaurs* by Thomas R. Holtz, Jr. (New York, 2007). The *Tennessee Conservationist* magazine used our portrait of ecologist Henry Knute Svenson (1897–1986) in their September/October issue.

—Angela L. Todd, Archivist

Notes from the Field

A Trip to Uppsala

The life and legacy of Carolus Linnaeus (1707–1778) are being celebrated all over the world in this tercentenary year of his birth. The natural center of the celebration has been Uppsala, Sweden, where Linnaeus spent his professional life, and the apex of the activity was on 23 May, his birthday. However, celebrations have also been taking place in many countries, ranging from symposia and exhibitions to displays of his portrait with bouquets of flowers. Although I was unable to be at the epicenter for this celebration in May, I did visit in September. With the aid of a grant, I attended the 12th meeting of the Linnaeus Link project, which was held in Uppsala. This was my second trip to Sweden, the first being described in the 13(2) *Bulletin* (2001, pp. 8–9, 11), and during my brief stay I revisited several key Linnaean sites.

Following our first full day of meeting sessions, we toured the Linnémuseet (*below*)—the museum now located in the house where Linnaeus and his family lived in Uppsala—with curator Eva Björn, who guided us through the recently renovated interior and shared anecdotes connected with the various displays. The renovations, done for the tercentenary, were aimed at restoring to the museum the feel of a home, an impression that has been strengthened by the reintroduction of period wallpapers. Eva talked about the earliest, repeated efforts to grow tea in Sweden; Linnaeus's acquiring of the *Linnaea borealis* china dinnerware; how an art conservator working on the original painting of Cupid, Flora, Ceres and Asculapius honoring the bust of Linnaeus removed the entire top layer of overpainting to find a better version of the painting underneath; and how the revolutionary design of the tall, tiled stoves found in mid-18th-century homes was so effective that it changed the quality of life in Sweden.

From the museum we walked into the garden to admire the beds of plants in the early twilight before dinner. There were many fall flowers blooming, and the central path was bordered by tall sunflowers. Our meeting host, Viveca Halldin Norberg, had arranged a buffet dinner in the orangerie situated at the head of the garden and had



Page 8, bottom: The Linnaeus Museum and Botanical Garden in Uppsala; top: Hammarby, country home of Linnaeus; page 9, top: Looking toward Linnaeus's bedroom from his study; middle: The words painted on the bedroom door frame; bottom: Linnaeus's tomb at the Uppsala Cathedral; inset is another view of the tombstone. Photos by Charlotte Tancin.

invited a number of people from the university and elsewhere in the area who have been involved in the tercentenary celebrations and in promoting the Linnaean legacy. The result was a lovely social evening replete with good food, good wine and good company. Many toasts were offered in the unadorned, candlelit interior of the orangerie where, in the past, susceptible trees such as citruses were moved indoors for protection during the winter months.

After the end of our second day of discussions, we visited Hammarby (*above*), Linnaeus's country home, for a guided tour of the house and grounds. The home retains some of the furnishings from his time there, including numerous family portraits and the wedding portraits of Linnaeus and his wife. The photo shown here (*p. 9, top*) is a view from his study looking toward the bedroom. The doorway is flanked by six portraits and eight high-backed chairs. The study walls are papered with uncolored botanical plates from the work of Charles Plumier (1646–1704), and the bedroom walls are covered with hand-colored engraved plates by Georg Dionysius Ehret (1708–1770). Above the bedroom door is a drawing of a pair of whales, surmounted by a carved bird, and on the door frame beneath are painted the words, “Innocue vivito: Numen adest” [Live innocently: God is here] (*p. 9, middle*). Outdoors we walked the grounds and saw the small building that Linnaeus had constructed to house his specimens. Our guide talked to us about the plantings that would likely have been there in Linnaeus's time and showed us several walking paths that have persisted in the wooded landscape behind the house and outbuildings.

Linnaeus is buried beneath the Uppsala Cathedral. Normally his tombstone, like the others, is set flush with the stone floor of the cathedral and identifiable only upon close view. However, in honor of the tercentenary, Linnaeus's tombstone is ringed by a living frame of plants and highlighted with a spotlight. This photo (*p. 9, bottom*) shows the tomb as it is located in the back area of the cathedral, and the inset gives a view of the text on the tombstone.



Although I thoroughly enjoyed this pilgrimage in the footsteps of Linnaeus, the primary purpose of my trip was to represent Hunt Institute at the Linnaeus Link meeting. The meeting was arranged and chaired by Viveca Halldin Norberg, senior specialist at the Cultural Heritage Group, Uppsala University Library, and the sessions were conducted mostly at the Carolina Rediviva library on 20–21 September 2007. On Thursday morning we were welcomed by Chief Librarian Ulf Göranson, and for the next two days we discussed project accomplishments, work currently in progress, next steps, new ideas and goals for the future.

Linnaeus Link has largely been managed and administered at the Natural History Museum in London and was most recently headed by Diane Tough. Now management and administration are passing to the Linnean Society of London, which funds the work of the project, and the project leader will be Lynda Brooks of the Linnean Society. Our accomplishments thus far include a large-scale cataloguing project of Linnaean material at NHM; the design, testing and early implementation of a union catalogue; an ongoing survey of Linnaean collections worldwide; some digitization; and a Web site describing the project and making some of its results available online.

At the beginning of this year's meeting, the group compared notes on cataloguing Linnaean material in our respective libraries. Among these reports was that of the Natural History Museum, where project cataloguers have produced 1,573 catalogue records for Linnaeus Link. While the bulk of the project cataloguing was done at NHM, the rest of us reported on our efforts. Barbara Hawes announced the publication of the *Catalogue of Scandinavian Books in the British Library Printed Before 1801*. Catalogue records in participating institutions are being coded in a way that will enable them to be harvested in the Linnaeus Link union catalogue. An original and continuing Linnaeus Link goal has been to get more high-quality catalogue records for Linnaean material onto the Internet to guide researchers to relevant collections.

Diane Tough announced the formal launch of the union catalogue. She demonstrated live searches that pulled records from several participating libraries with a single search and showed some special features of the program. It has been another major goal of Linnaeus Link to produce a union catalogue of Linnaean material held in participants' libraries that can be searched easily from a single site. Now that the union catalogue is launched, we will begin to seek additional participants. Gunhild Bäck, a librarian and systems manager at Uppsala University, volunteered to put together an introductory document to explain the union catalogue, elicit technical information from new participants, and answer frequently asked questions.

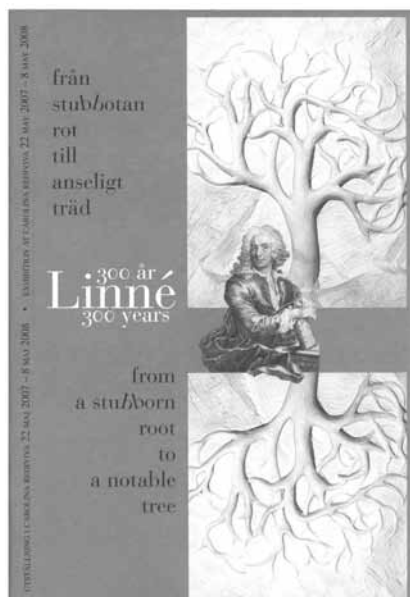
A number of digital projects, done within as well as outside of Linnaeus Link, were reported and discussed. The Center for the History of Science at the Royal Academy of Science in Stockholm has digitized about 50 papers by Linnaeus that appeared in their *Proceedings*. The Linnean Society of London has been having its correspondence collection conserved and then digitized along with its other Linnaeus material, and thanks to the Linnaean Correspondence project, digital images of letters that were sent to Linnaeus are now being put online. The Natural History Museum is part of the Biodiversity Heritage Library Project that is making taxonomic literature available electronically. A project at the library of Goettingen University is digitizing several hundred pre-1770 zoological works and includes a database, called AnimalBase <<http://www.animalbase.org/>>, of the nomenclature found in those works. Hunt Institute has digitized all 186 of the dissertations that were supervised by Linnaeus and has also produced a database of all of the scientific names of organisms published in the dissertations. Several important Linnaeus-related herbaria have been or

will be digitized by their holding institutions. These and other projects are contributing to an unprecedented wealth of Linnaean and other relevant research material available on the Web. An overarching goal of Linnaeus Link is the creation of a Web portal for Linnaean studies, and project participants are discussing ways to make additional material available and to direct researchers to existing digitized material and other resources.

The Linnaeus Link Web pages were developed at the Natural History Museum in London. These nicely developed pages describe the project and make some of its results accessible online <<http://www.nhm.ac.uk/research-curation/projects/linnaeus-link/>>. Now that the management of Linnaeus Link is passing to the Linnean Society, there is an opportunity to re-evaluate and enhance our Web presence. We had a brainstorming session during our meeting, and more discussion will follow by email. The Linnaean portal is still in the developmental stages, and now that the union catalogue and cataloguing projects have progressed substantially the Web portal will become a stronger project focus. Meanwhile, several excellent sources for Linnaean information were noted, including Linné On Line at the University of Uppsala <<http://www.linnaeus.uu.se/online/>>, the Linnaean Plant Name Typification Project <<http://www.linnean.org>>, and the Linnaeus 2007 site <<http://www.linnaeus2007.se/>>.

Interspersed among our meeting sessions in Uppsala were some added special events. After lunch on the first day of the meeting, we toured the nearby Gustavianum with Curator Ing-Marie Munktel. She particularly wanted us to see the room where Linnaeus lectured, and she showed us the exhibit on the history of the University at Uppsala there as well as the anatomical theatre. Later that day, following our meeting discussions, we had a brief tour of the rare book rooms of the Carolina Rediviva and a guided tour of the library's exhibit, *From a Stubborn Root to a Notable Tree: Linné 300 Years*, by its curator, Caroline Chevallier. This fine exhibit can be enjoyed from anywhere through its catalogue and a CD-ROM version of the exhibit, both available by contacting Xtina Wootz <Xtina.Wootz@ub.uu.se>.

Bottom:
Exhibition
catalogue
for From a
Stubborn Root
to a Notable
Tree: Linné
300 Years; top:
Building that was
a post office in
Linnaeus's time
and will soon be
the new home
of the Linnaeus
Correspondence
project.



One of our morning sessions was spent with Carl-Olof Jacobson and Eva Nyström, president and secretary, respectively, of the Swedish Linnaeus Society. They welcomed us to the offices of the Linnaean Correspondence project at Uppsala Castle, a short walk from the Carolina Rediviva, and gave us an inside look at that project. We were much impressed by the size of the task, the complexity of the work, and the large amount accomplished thus far. There may be as many as 10,000 letters; currently, 5,000 to 6,000 are known. Linnaeus had nearly 600 correspondents, more than 400 of them from outside Sweden, as correspondence was a major part of his work, in addition to writing books, teaching and scientific investigation. The correspondence project site is online at <<http://www.linnaeus.c18.net/>>. The project will soon move its headquarters to a very appropriate new home, a university building opposite the Carolina Rediviva that was a post office in Linnaeus's time.

During a break in the action on the second day of the meeting, we were shown some of the rare books from the Leufsta collection by Curator Laila Österlund. These are some of the more valuable volumes from a collection of rare books in the library of the 18th-century entomologist Charles De Geer (1720–1778). Most of his book collection is still in the original library building at his estate in Leufstabruk and is curated by librarians from the University of Uppsala, which now owns the collection, but the most valuable of the books are now kept at the Carolina Rediviva. Later in the evening our host Viveca welcomed our group to her home for an informal dinner party.

Although the meeting had formally ended that afternoon, many of us gathered the next day for a field trip to Leufstabruk to visit the estate home and library of Charles De Geer. De Geer's books have remained basically undisturbed for over 200 years at the site where he placed them and used them, and Laila Österlund talked to us there about this special collection and its care. This tour ended at lunchtime, and we adjourned to a restaurant reminiscent of the 18th century for one more meal together, and then our hosts took us back to Uppsala. Soon afterward we all returned home to our respective libraries with notes and new action items from the Linnaeus Link meeting, savoring our collaboration.

—Charlotte Tancin, Librarian

The 2007 Lawrence Memorial Award

The Lawrence Memorial Award commemorates the life and achievements of Dr. George H. M. Lawrence (1910–1978), founding director of Hunt Institute (1961–1970). The annual (semiannual from 1988 to 2000) award in the amount of \$2,000 is given to an outstanding doctoral candidate for travel in support of dissertation research in systematic botany or horticulture or the history of the plant sciences, including literature and exploration. The recipient of the award is selected from candidates nominated by their major professors. Nominees may be from any country, and the award is made strictly on the basis of merit—the recipient's general scholarly promise and the significance of the research proposed. The award committee includes representatives from the Hunt Institute, the Hunt Foundation, the Lawrence family and the botanical community. The award is presented at the annual banquet of the Botanical Society of America.

Jimmy K. Triplett, a student of Dr. Lynn G. Clark at Iowa State University, is the recipient of the 2007 Lawrence Memorial Award. For his dissertation research, Mr. Triplett has undertaken a phylogenetic study of the woody bamboo genera *Arundinaria*, *Pleioblastus* and *Pseudosasa* in North America and East Asia. With the proceeds of the award, he will conduct fieldwork and herbarium research in Japan.

Jimmy Triplett, Pohl Conservatory, Iowa State University, 2007. Photograph by Lynn G. Clark.



2008 Associate membership

We hope that our Associates enjoyed their memberships during 2007. As you consider renewing your Associate membership for 2008 or joining for the first time, we would like to give you a preview of our plans for the upcoming year. In March we will hold the preview reception for an exhibition of watercolors by the English naturalist, author and artist Edward Donovan (1768–1837). The preview reception for our fall exhibition of watercolors and prints by Pancrace Bessa (1772–1835) will be in September. Since we will not be publishing an exhibition catalogue in 2008, all Associates will receive the 14(1) *Huntia*, which will provide those who normally receive a catalogue with an opportunity to become acquainted with our journal of botanical history and to see a different aspect of our research program. The teNeues Publishing Company has produced a 2008 datebook featuring 26 color images by botanical art master Pierre-Joseph Redouté (1759–1840) for his *Choix des Plus Belles Fleurs* (Paris, 1829) from our copy of the book. Those renewing or joining at the Patron level also will receive the datebook while supplies last. Associates will receive the 20(1) *Bulletin* in the spring with the 20(2) in the fall. As always, Associates receive a 25% discount on our cards and publications. We offer behind-the-scenes tours by appointment to visiting Associates. Those joining at the Patron level also receive an Ex Libris print and three free hours of staff research time. Regular member dues are \$35 per year, and Patron dues are \$100.

We held a very successful and well attended Open House in June 2007 (*see p. 7*). Our next Open House for Associates and other friends and supporters will be held in June 2008 during the spring exhibition. We encourage all of our Associates to consider visiting us during this Open House. It's a good time to see the new exhibition and an opportunity to have an inside look at our collections and our work. Please put Hunt Institute on your calendar for next spring! A schedule of events will be sent with the spring *Bulletin*.

We also offer gift memberships in the Associates program. We can send an announcement card to you or directly to the recipient of the membership. A 2008 Associate membership is the perfect holiday gift for the botanist or botanical art lover on your list.

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

Those 2007 Associates wishing to renew their own or gift memberships should complete and return the enclosed renewal form. Those planning to join or give a gift membership for the first time should complete and return the enclosed member brochure. If you did not receive a form and want to renew or join, please print one from our Web site or give us a call. We hope that you will join us for another exciting year. We appreciate your support of the Institute's programs and mission.

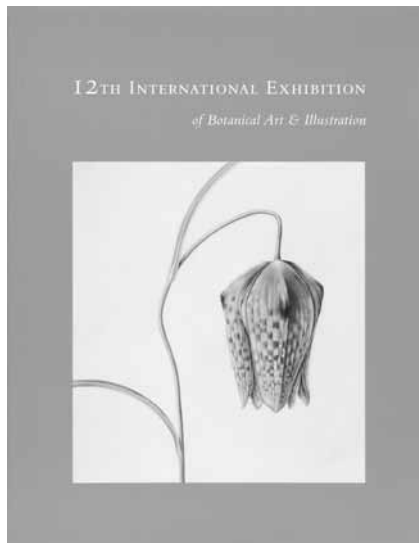
Recent publications

Catalogue [of the] 12th International Exhibition of Botanical Art & Illustration

By James J. White and Lugene B. Bruno. 2007. 190 pp.; 111 color, 64 b&w figs.; 8½ × 11"; 2 lbs. Pictorial stiff paper cover, \$25.00 plus shipping and handling. ISBN 0-913196-82-7.

Including biographical data, portraits of the artists and reproductions of the artworks, this fully illustrated catalogue accompanies the Hunt Institute's *12th International Exhibition of Botanical Art & Illustration*. This catalogue features 111 artworks by 64 artists from 14 countries. The Institute established the International series in 1964 with the hope of supporting and encouraging contemporary botanical artists. Every three years, the International series features the works of talented botanical artists from around the world. Collectively, the 12 International catalogues include 1,016 artists and are the most comprehensive record available of contemporary botanical artists and illustrators.

Hunt Institute Curator of Art James J. White wrote the introduction, compiled the biographical data from submissions by the artists, and updated the cumulative index of artists. Assistant Curator Lugene B. Bruno designed the catalogue. Graphics Manager Frank A. Reynolds did the reproduction photography with a Nikon D1X digital camera.



Huntia: A Journal of Botanical History

Volume 13, no. 2, 2007. 84 pp.; 32 figs.; 6½ × 10"; 12 oz. Paper cover, \$30.00 plus shipping and handling. ISSN 0073-4071.

Contents: M. E. Mitchell, "Signposts to symbiosis: A review of early attempts to establish the constitution of lichens"; Arno Wörz, "The 'Botanische Reiseverein' — A 19th-century joint stock company for the collecting of herbarium specimens"; E. Charles Nelson and W. H. King, "James Lothian (1817–1871) and his book *Practical Hints on the Culture and General Management of Alpine or Rock Plants*"; Book Reviews and Announcements.



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