



Hunt Institute for Botanical Documentation
5th Floor, Hunt Library
Carnegie Mellon University
4909 Frew Street
Pittsburgh, PA 15213-3890
Contact: Archives
Telephone: 412-268-2434
Email: huntinst@andrew.cmu.edu
Web site: www.huntbotanical.org

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About the Institute

The Hunt Institute for Botanical Documentation, a research division of Carnegie Mellon University, specializes in the history of botany and all aspects of plant science and serves the international scientific community through research and documentation. To this end, the Institute acquires and maintains authoritative collections of books, plant images, manuscripts, portraits and data files, and provides publications and other modes of information service. The Institute meets the reference needs of botanists, biologists, historians, conservationists, librarians, bibliographers and the public at large, especially those concerned with any aspect of the North American flora.

Hunt Institute was dedicated in 1961 as the Rachel McMasters Miller Hunt Botanical Library, an international center for bibliographical research and service in the interests of botany and horticulture, as well as a center for the study of all aspects of the history of the plant sciences. By 1971 the Library's activities had so diversified that the name was changed to Hunt Institute for Botanical Documentation. Growth in collections and research projects led to the establishment of four programmatic departments: Archives, Art, Bibliography and the Library.

28*December 1964
(dictated 23 December 1964)

Mr. Wilfrid Blunt
Watts Gallery
Compton, Guildford,
Surrey, ENGLAND

Dear Wilfrid:

Just a short note to tell you that John Gilmour has advised me of the most embarrassing situation concerning your having to make a payment of £9/6/2 for the air transportation of the ALCOA calendar. We are very much disturbed about this and the matter is being investigated. You will receive full restitution just as soon as it is determined where the responsibility lies. The whole thing is absolutely preposterous and, of course, should never have happened.

Mr. Hunt knows about it, for I felt it best that he be advised since he requested that the calendars be sent to you, and asked that his apologies be sent you now and with them assurances that all will be set right in the very near future. I am confident that it will never happen again although continuing calendars will come to you.

With this I send you my very best wishes for a most satisfying New Year. All is going well here, and busy as usual.

Most cordially yours,

George H. M. Lawrence
Director

GHML:mj

20 December 1964
(dictated 24 December 1964)

Mr. Wilfrid Blunt
The Curator's House
Watts Gallery,
Compton Nr. Guildford,
Surrey, England

Dear Wilfrid:

Thank you for your letter of 19 December and from it I learned for the first time that the excessive charges on the calendars was a matter of duty and not of postage. I understood from John that it was the transportation charges. Please send me any documents or papers, wrappings or other material, that you have that will help us in getting at the root of this thing. If your customs authorities interpret these calendars to be "commercial" and have an excessive duty on them, there is nothing we can do except to cease providing them in the future. Of course, it is unfortunate that they were ever accepted. I would have preferred that they had been sent back with refusal of acceptance.

As I wrote you yesterday, we will reimburse you for your expense in this matter and I deeply regret the extreme annoyance and inconvenience that this has caused you.

You asked what is happening on the Hortulus. Nothing. The reason being that I have not yet completed the editing of part two of the ADANSON volume. HUNTIA II must follow that, and then comes the Hortulus. One of the reasons for the long delay in the ADANSON volume is the extreme difficulty I have had with the French over their papers. I have finally had to override their objections to editorial policies and proceed accordingly. I know that there is not going to be complete happiness and this is unfortunate. The basic trouble was with Madame Duprat who would not accept our method of citing references, and who could not see any reason why the citation of references in her paper must conform with those of the papers in Part I. I waited for weeks for her to send me illustrations to accompany her article, gave her two successive deadlines, and then sent it in to be printed without the illustrations. Now the illustrations are here! C'est la vie!

Whatever materials you may have saved from the wrappings of the calendar, and that would indicate the duty charges, etc., will be most welcome. I will not process the filing of a complaint on the matter until I either hear from you that they are being sent or have them in hand. Meanwhile, my very best to you and I thank you for giving us the opportunity of ferreting out the facts in the matter concerning the calendars. I am sure that we cannot get restitution of the money and will reimburse you and John from this office.

Very sincerely,

George H. M. Lawrence
Director

GHML:mj

19 Dec 1964

RECEIVED
WATTS GALLERY
COMPTON, NR. GUILDFORD
TEL. PUTNEY 255 HUNT
BOTANICAL LIBRARY

My dear George,
My best Christmas wishes to you both. And
thank you, & Roy, for the calendars; I think
John will have told you that we had some
trouble over customs & duties because they were
'commercial'.

I'm very eager to know how the Hortulus is
progressing. Ralf Payne was asking too. I do not
know whether my text has been vetted by an
expert in the period; if not, then I have just
acquired, by marriage, a nephew who is an
assistant Professor of medieval history at Harvard.
He has made a special study of the Carthusian
age & written a book on it. I haven't approached
him, but I feel sure he will be willing to glance
through it. He is Professor Karl Morrison. If
you like me to ask him, will you let me
know.

Persea was wonderful. I was away a
month, & returned via Kuwait - an
extraordinary town & well worth seeing (once)!
I'm now v. busy trying to get my book on
Uphall into shape.

Yours ever
Wmfi

THE CURATOR'S HOUSE
WATTS GALLERY
COMPTON, NR. GUILDFORD
HUNT BOTANICAL LIBRARY

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THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.

GU10 2PS

W. Blunt

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OR SENT BY ORDINARY MAIL.

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BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME



CHRISTMAS

Dr George Lawrence
Hunt Botanical
Library
Carnegie Institute of
Technology
Pa. Pittsburgh 13 U.S.A

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
GU10 2PS

29 Aug 1964

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SEP 1 1964

HUNT
BOTANICAL LIBRARY

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERHAM 235.

My dear Geoff,

Just a quick line to thank you for your letter, with its gay account of Edinburgh.

The \$14.75. Yes, I gave it in dollars, because I thought it might be more convenient to you. But please translate into L.S.P. & thus save the bank charge.

I glad all seems well about the Hortulus.

I am going to Persia on Sep 30th, & you can take it that I shall be back by Oct 1st unless I am assassinated or overcome by any other calamity.

I'm great thanks, and I am in the middle of a series of minor crises

Best wishes to you both

Love

Wulf

LET BOTANICAL SEC.
COMPTON, NR. GUILDFORD.
WATTS GALLERY,
THE CURATOR'S HOUSE.

THE CURATOR'S HOUSE,
WATTS GALLERY,
Sender's name and address: COMPTON, Nr. GUILDFORD.
TEL. POWELL COY. 238

W Blunt

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to George Lawrence
Hunt Botanical Library
Carnegie Inst. of Technology
Pittsburgh 13

Pa
U.S.A.

LET. POWELL COY. 238
COMPTON, Nr. GUILDFORD.
WATTS GALLERY,
THE CURATOR'S HOUSE,

24 Dec

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERIEAN 285.

My dear John,

Many thanks for the
excellent photographs safely received
two days ago. They will make a
fine nucleus for a lecture on Bot.
III. I have now bought a Pentax
and succeeded in taking some very
adequate slides of stuff in the
Blunt collection & from books. I am
astounded to find how well one
can photograph for a colour
reproduction in a book, & this
should save me the having to get
much done in other libraries
& print rooms.

Ad best Christmas wishes
to you both

Yours ever
W. J. P. O.

P.T.O.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERIEAN 285.

P.S. If convenient
I will settle the
bill when I come
out in April; but
if that is inconvenient
let me know & I'll
arrange to send a
draft.

LET'S GREETING SERVICE
COMPTON, N.B. GUILDFORD
WAY'S GALLERY
THE CURATOR'S HOUSE

Sender's name and address:

THE CURATOR'S HOUSE
WAY'S GALLERY
COMPTON, N.B. GUILDFORD
Vt. 05430-2333

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Mr John Brindle
Hunt Botanical
Library
Carnegie Institute of
Technology
U.S.A. Pittsburgh 13 - Pa

17 Nov 1964

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. PUTNEYMAN 235.

My dear John,

I'm now back for a most successful month in Iran, & wonder how all is going in Pittsburgh. Did you get a letter from me about some photographs of botanical drawings, etc.? I wonder if you will be able to have them taken. What news is there, too, of the Hortulus? I haven't had any word from George for ages.

Your verbascum seeds made fine, tall plants & flowered splendidly. They were up to 5 ft almost - far taller than when they grew in that grass below the Library.

Very best wishes to you both,
& to all in The Hunt Library

Yours
Wright

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. PUTNEYMAN 235.

Sender's name and address:

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD,
SURREY.

W. Blunt

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BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME



FREE
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21 SEP 1954



NOV 9 1954

HUNT
BOTANICAL LIBRARY

Mr John Brund
Hunt Botanical Library
Carnegie Inst. of Technology
Pittsburgh 13
Pa.

U.S.A.

Sep. 17, 1964

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
Tel. 247771 x 236.

My dear John,

You kindly said (or perhaps it was George who said it?) that the Hunt Library would be able to take some colour photos for 2" X 2" slides for a lecture on botanical illustration. I have to give this lecture in England in March, and then in May in California after the meeting in Pittsburgh. There are 8 subjects in the Hunt Collection that I would very much like to have; and I add 7 more which, if it were not too inconvenient, I would be very glad to have taken at the same time (if difficult, then these could be done in England:

- Fuchs, Peony, coloured (p. 202 of your copy)
- Robert, N. Hippeastrum (Hunt Colln.)
- Jac. van Huysum, Bignonia (with Ehret detail)
- Snelling, Rhododendron zeylandicum
- Anne Todd (No. 230 in your exhibn. catalogue (Lily, eschsch., etc)
- Avinoff (No. 33 in your cat.) Monarda didyma.
- McEwen, Carnations (possibly a part only of the sheet??)
- Alb. Richards (Cat. No. 192), Physalis

- Brunfels, Dipsacus (fig reproduced in my Bot Ill. p. 52 B)
- German Herbarius, Dipsacus (.....p. 39)
- Fuchs, Dipsacus (.....p. 52 A)
- Ortus Sanitatis, Narcissus (Blunt, p. 40)
- Matthioli Cypress, (Blunt, opp. p. 64)
- Van de Pas, Hortus Floridus, The one of a mouse eating a corn of a saffron (I think it is Autumn 23)
- Parkinson, Paradisus. p. 361 (showing tobacco plant, etc.

If the last ones are any bother, please do not worry.

By the way, I tried to get the \$12 ~~xx~~ for the three Enans photocuts subtracted from the expenses claim, but Mrs Ryave says that this would be difficult. So I will pay when I come in the spring (when I could also settle for the above photos). Could you possibly tell Mrs Ryave that her cheque arrived safely this morning?

I hope all goes well with you.
I am off to Persia in ten
days time, for a month, to
do the research for the book
on Isfahan. Very exciting. But
I feel I'm getting a bit old for
any part of the Middle East
except its more civilized
corners.

I am much looking forward
to Pittsburgh in April. I
hope to go on, as I said, to
Los Angeles etc. & to see some
of my beloved Poppies in full
splendor. I still remember
our visit to the Raccoon
Nature Reserve with
the interest & pleasure.

Most cordial greetings
to you both

Yours ever
W. B. Gifford

THE CURATOR'S OFFICE
WATTS GALLERY
COMPTON, NR. GUILDFORD
SURREY

To open cut here

Sender's name and address:

THE CURATOR'S OFFICE
WATTS GALLERY
COMPTON, NR. GUILDFORD
SURREY

W. B. Gifford

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BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME 64



Mr John Brundie

Hunt Botanical Library

Carnegie Institute of
Technology

Pittsburgh 13

Pa

U.S.A

25 August 1964

Mr. Wilfrid Blunt
Watts Gallery
Compton, Near Guildford
Surrey, England

Dear Wilfrid:

Yours of the 17th awaits me on our return from Europe.
Thank you for all the good news you have given me.

Selma Ryave, our bookkeeper, is on holiday until the first of September. As soon as she returns I will ask her to arrange for the payment to you of the \$14.75 due you. I note that you have given it in dollars rather than in sterling and assume you mean it this way. However, I suspect there may be an additional bank charge for the conversion into sterling and if this is true please account for it in your next report of funds due you.

I am as disappointed as you are, if that can be possible, over the dissatisfaction of your brief trips to the hospital, only to be £70 poorer and about where you were before you went.

Edinburgh was what we would have called a rat race, with far too many botanists present to be really enjoyable. All of the botanists of our Advisory Committee were there, including Margadant, Buchheim, Frits Schütz, Claude Weber, and (for one day) the new Dutch girl we are engaging to work in London for a year or so, Miss Hetty Vegter. Everybody was so concerned with their own interests, however, that it wasn't possible to arrange for a dinner where we would be together. I don't think this was any great disappointment to anyone because after all we were not there for library business.
Thank you for

Thank you for telling me that a copy of the Cockerell biography is ultimately to arrive here from the publisher. I am dying to read it! I marvel how you can accomplish so much and with such apparent ease. It's a gift and you should make the most of it.

I went over the Hortulus situation with the printer in Holland, prior to coming to Britain, and I think all is going to be in order. I hope to bring it out for distribution at the time of our meeting next April. This way we can do a good job without rushing and will also mean that the proofs

of your account will be ready for you after your return from Perdia. It would be helpful to know approximately when you expect to be back.

This is my first morning back "on the job" and there seems to be a variable mountain range of work ahead. Such is the price of being away so long.

With kindest regards and best wishes,

Most cordially yours,

George H. M. Lawrence
Director

GHML:mh

Aug 17, 1964

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERY 235.

My dear George,
I've been long meaning to send you
the volumes account after my May visit, & so do now.

Travel \$19.25
food & drink 7.50

\$26.75

RECEIVED

AUG 20 1964

HUNT
BOTANICAL LIBRARY

From this there is to be subtracted \$12 for three botanical innocents
that I purchased through John Brindle (he will explain) - so the
final sum owing is \$14.75. Wished you also kind tell John that
the plants from the verbasum seed he sent are flowering finely,
both in my garden & in those of several friends. It was the
right one - but in a bed they have grown to three times the height
that they did in the rough grass behind the Hunt Library. It is
much admired.

I was more than sorry not to see you when you were over.
The two hospital visits, brief but boring, leave me roughly
where I was before, though 'to the poorer'. Raef Payne said
we had a most delightful evening with you, & I hope you
enjoyed it as much as he did. How goes the Hortulus?

I hope Edinburgh turned out to be all that you had
hoped. I hear that there was a tremendous turn-out.
Richard came over here, & we had pleasant sunny
visits to Wisley, Saint garden & Eton.

I'm all set to go to Persim at the end of next
month, & hope nothing will intervene to stop it. A
kind of fate seems to hang over that book.

Which reminds me, a copy of Cockleshell should have
gone off to you, & I hope will reach you safely in due course. It
is the published on Thursday next, & I am sipping all those
passions that always accompany its final stages of literary pregnancy.
Very best wishes to you both
Ever
wifil

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
SURREY.
TEL. 254184

THE CURATOR'S HOUSE,
Sender's name and address: WATTS GALLERY,
COMPTON, NR. GUILDFORD,
SURREY. TEL. 254184

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Dr George Lawrence
Hunt Botanical Library
Carnegie Cent. of Technology
Pittsburgh 13
Pa. U.S.A

18 June 1964

Mr. Wilfrid Blunt
Watts Gallery
Compton, Nr. Guildford
England

Dear Wilfrid:

Just a line to acknowledge the receipt of yours of 27 May comprising your revised manuscript on Strabo. By this time you have received Ricketts absolving himself from any further participation in the activity and requesting that his name be dropped from it. I can understand his position and am sure that he is most sincere and without any sensitivity being damaged.

The photographs of the Strabo manuscript arrived yesterday from the Vatican! They are excellent. I have no doubt but what we can reproduce them natural size without difficulty. I am having a set of prints made from them, enlarged to natural size (they kindly included a metric scale in the very margin of the negatives) and will send them to you in about ten days. Perhaps you can get them to Raef Payne for his consideration also. I will have the negatives and prints with me when discussing the situation with the printer in Haarlem on 20 July (prior to coming to London).

I trust that your physical difficulties are now repaired and that all is much better. The amount of work that I must complete before leaving for Lisbon rather staggers me, and I know that a number of evenings must be devoted to it between now and then. William Stearn will be here for four days next week and I must, perforce, pretty much turn him loose to be on his own and not attempt to give him great gobs of time.

With kindest regards,

Most sincerely,

GHML:ps

George H. M. Lawrence
Director

cc: Mr. John S. L. Gilmour

May 27 1964

THE CURATOR'S HOUSE
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POWERTON 235.

RECEIVED
JUN 15 1964
HUNT
BOTANICAL LIBRARY

My dear George,

Many thanks for your letter. I'm much relieved to hear that the Vatican are at last being helped.

I expect Payne has been in touch with you, & that you will now have told him what the date-line is for the translation to reach by. John Gilman's friend seemed pleased with his translation, & so did a nice & intelligent chap who writes regularly for the New Statesman.

I think it best if I send you the enclosed now. Unfortunately I've got to go into hospital (with bladder trouble) as soon as I can get a bed, & though it is not expected to be more than a matter of a few days, one never quite knows.

Yours now

Wright

12 June 1964

Mr. Wilfrid Blunt
Watts Gallery
Compton
Guildford, Surrey, England

Dear Wilfrid:

I am terribly sorry to hear that you are not as well as we had thought you to be.

Raef Payne's response to my invitation that he have dinner with us in London is in the form of an invitation that we do the same, but with him at Windsor. I have written, accepting the invitation, having your letter in hand to the effect that you could not be in South Kensington at that time.

Very hastily, but with kindest regards and very best wishes,

Most cordially yours,

George H. M. Lawrence
Director

GHML:vs

June 9th 64

RECEIVED

JUN 11 1964

NOTE

IN ENCL. 12/64

W. W. RAYNOR'S HOUSE,
DARTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERHAM 235.

My dear Jack,

Many thanks for your letter, & also for the
data upon Soderstrom; I hope the letter will turn
out to be what you are looking for.

Alas, July 23rd is THE day I return to the Guildford
Hospital for the second (and I hope last) little exploration
of my bladder. If they still fail to find the source
of the haemorrhage, they will then 'let it rip'. Actually
I had promised to spend that evening at a stag
party in London, of a pupil who is getting married
that next day; so that even if the hospital changes
its plans, I should have to go to that. There is such
a queue waiting for admission, that one has to go when
the hospital orders. I am very sorry - and of course
I quite understand that you will have too many
commitments to make a visit here possible.
I have been unkindly in missing Roy & Sally too
when they were over.

Best wishes to both

Yours

Wifil

To open cut here

THE CURATOR'S HOUSE,
WATTS GALLERY,
Sender's name and address:
COMPTON, NR. GUILDFORD,
TIC. PORTLAND 235.

W Blunt

RECEIVED 27 JUN 1964
WATTS GALLERY
COMPTON, NR. GUILDFORD
SUSSEX

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BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME

GUILDFORD
4 30PM
9 JUNE
1964
SURREY

SIXPENCE POSTAGE

Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of
Technology
Pittsburgh 13
Pa U.S.A

5 June 1964

Mr. Wilfrid Blunt
Watts Gallery
Compton Nr. Guildford
Surrey, England

Dear Wilfrid:

Thank you for your note of 1 June and the information about Will Curtis' and the double Trilliums. Yes, I have been to his place and knew that he had some, and they too came from the one colony located a number of years ago in South-central New York State.

The six days that we will be in London are booked pretty solid. I must take a half day on one afternoon to go down to Kent and see Miss Snelling. This is my pilgrimage for the week. I am following your suggestion that Raef Payne would rather come to dinner than lunch, and am writing him today to see if he could come up to London for dinner on Thursday, 23 July. It would be wonderful if you could join us. Do let me know, for I fear that this time there simply won't be time to get down into Surrey. I am sure you can understand.

I trust that your sojourn in the hospital portends nothing of great consequence and that by the time this letter reaches you you will be back at home.

Looking forward hopefully to seeing you in London, where we will be staying at the Rembrandt Hotel in South Kensington,

Most cordially yours,

George H. M. Lawrence
Director

GHML:ps

June 1, 1964

THE GORATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERHAM 235.

My dear Sam,

Many thanks for your letter. About Trillium grandiflorum - no, it was not wild. A man named Curtis has made a sort of miniature nature reserve about a dozen miles north of Boston, & he had bought the bulbs & planted them there.

It would be very nice if we could meet when you are over - either here or in London. You know I would be more than delighted to see you here - & we could lunch at the famous 'Withers', only a mile away, which has excellent food & an 'old world' English atmosphere ('mind your head as that beam!') You do not say when you arrive in London, & when you leave: only that July 20th is impossible.

I go off to hospital on Wednesday, but don't expect to be detained for long.

All best wishes to you both

Wifid

I think Raef would probably find dinner easier than lunch.

THE GORATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERHAM 235.

To open cut here →

THE CURATOR'S HOUSE,
WATTS GALLERY,
Sender's name and address:
COMPTON, Nr. GUILDFORD,
SURREY. GU1 2BB

W Blunt

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Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of
Technology
Pittsburgh 13
Pa. U.S.A.

LET. GUILDFORD SURREY
COMPTON, Nr. GUILDFORD,
WATTS GALLERY,
THE CURATOR'S HOUSE

First fold here →

25 May 1964

(dictated 22 May 1964)

Mr. Wilfrid Blunt
Watts Gallery
Compton Nr. Guildford
Surrey, England

Dear Wilfrid:

Thank you for your kind letter of 9 May and I am delighted that you were here at a time when our wildflowers were in their glory. I am interested in your having seen the double trilliums. Were these under cultivation or in the wild? If the latter, could you tell me approximately where they were or who took you to see them? I ask this, because so far as I know they had been discovered in the wild only in one county in Southern New York State and I was not aware of their being known elsewhere. I am referring to the large white flowered species, Trillium grandiflorum.

Thank you for the clipping from the Farnham Herald of 8 May, featuring Barbara Everard who was able to use the recognition given her work here as a basis for some local publicity. More power to her. How very sharp of you to have spotted this item, and how kind of you to have passed it on. We'll put it in our Everard file.

I think I wrote you that I at last received a letter from the Vatican saying that they are in the process of making the photographs of the Hortulus, that we have permission to reproduce them, and that all is in order. I have written again asking for specific instructions on how to credit them for the use of the material. This will serve two purposes: (1) it spells out in their own language the fact that we do have permission, and (2) it gives us exactly the phraseology they would like to have the acknowledgment presented in.

We will keep in touch with you on the Strabo.

Most sincerely,

GHML:ps

George H. M. Lawrence
Director

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERBAR 235.

RECEIVED

MAY 23 1964

HUNT
BOTANICAL LIBRARY

May 9 1964

My dear Garry,

Once again I have to thank you all for
an utterly enjoyable visit. It ended
gloriously with a visit with John Broude
& Walter Hovey to the Racoon nature reserve,
where we saw the most delightful wild
flowers - including sheets of *Trillium*,
Delphinium, various *Dicentra*s, & much
else besides. Then in Boston I got to
a rather similar place with *sanguinaria*
still in flower, & doubt *sanguinaria*
& doubt *Trillium*...

I enclose a cutting about Barbara
Everard which you may like to have for
your files.

I shall await comments about the
Herbaria for John, Rick & Frans & then
have a session with Raef to clear that
up. You will also be sending me that short

THE CURATOR'S HOUSE
WATTS GALLERY
COMPTON, N.Y. GUILDFORD
TEL. 201-261-1111

passage which you would like me to include
in my introduction.

As soon as Cockerell is out (August?)
I will send you a copy.

Very best wishes & thanks to you
Guth

Ever

Wright

I do hope that all went smoothly
with Frans at the last

20 May 1964

Mr. Wilfrid Blunt
Watts Gallery
Compton
Guildford, Surrey
England

Dear Wilfrid:

At last a reliable contact seems to have been made at the Vatican and I have a letter from the Reverend P. Alfonso Raes, S.J. dated 13 May, advising me that the quality photographs requested of the Strabo manuscript are in the process of being prepared and that authorization for their publication is being issued to us, and that the entire order is being executed with greatest expedition. I think our basic worries are over in this regard.

I write you of this at once so that both you and John may know that all appears to be well and that there are now no substantial barriers to our going ahead with the production.

I am writing to Reverend Raes giving him an outline of our proposed production and sending him a copy of the Sertum facsimile as an example of our first production.

With kindest regards,

Most sincerely,

George H. M. Lawrence
Director

GHML:vs

CC: Mr. John S. L. Gilmour

16 April 1964
dictated 14 April 1964

Mr. Wilfrid Blunt
The Curator's House
Watts Gallery
Compton, Nr. Guildford
England

Dear Wilfrid:

Just a note to tell you that your letter of 25 March, together with a manuscript of the Strabo translation, have arrived today in top condition. I am having copies made of it for the Committee members to read and evaluate prior to our round-table discussion of it on Friday, May 1.

Will you be bringing Rickett's material with you? I do not know in what shape it's in or how helpful it would be in the course of our discussion. I leave this up to you. If it would be useful to him in discussing the materials, quite apart from our interest, then it might be worth bringing.

Hastily, but

Most cordially,

George H. M. Lawrence
Director

GHML:mh

March 25
1964

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. PUTNEYMAN 235.

RECEIVED

APR 14 1964

HUNT
BOTANICAL LIBRARY

Dear George,

I've been able to get a good clear run at Walahford, & so I've done the enclosed rough draft. I've no idea whether it's the sort of thing you want. Of course it cannot hope to contain original research, but I have used some of Ridley's material, redrafted & reworded it, & incorporated material from Buckett & added a few thoughts of my own. I'm sending a copy to John, asking him to send it ~~to~~ on to Frans; could you let Ridley see the copy I've sent you?

Yours ever
Welf

Apr. 4th 1964

RECEIVED
APR 8 1964

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Blunt

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERHAM 235.

My Dear George,

Many thanks for your letter & enclosures, which arrived this morning.

1. Delightful photographs are so good. I too had written to the Vatican about the repatriation of the black & white, so I hope there will be a result. You know, of course, that Raef-Payne has the prints (v. good ones), but I can't tell whether or not they are enlargements.
2. Gaberthuler's letter. Will bring it with me; it has now arrived.
3. Hope my introduction will have reached you by now. I stupidly typed it on such stout paper that I thought it cost-prohibitive to send it air mail.
4. Linnaeus. Entirely agree with your decision. I thought that, having utilized the material, I would let you see it. No need to return any of the stuff.

I was very sorry not to see Ray & Sally. They were hoping to come over here to lunch today, but can't now manage it. As for me, I have had an eye infection (mostly scars) but have been ordered to stay indoors for a few days, so I can't accept their alternative suggestion of dinner in London tonight.

I hope Florida was a success. You seem to have done tremendous work with the catalogue of the new exhibition, & I shall much look forward to seeing it.

I'm hoping that Payne will let me have three copies of his revised translation, & that Frans & John & I will be able to go carefully through it on the way out to Pittsburgh. Frans is trying to arrange to join our flight ^{at} London.

Ever
unf

André Weathers -
(It's trying to show
again.)

← To open cut here →

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
THE POTTERMAN 2315

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Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of Technology
Pittsburgh 13
Pa. U.S.A

LET'S GATHER WWW SEE
COMPTON, NR. GUILDFORD.
WATTS GALLERY,
THE CURATOR'S HOUSE.

1 April 1964
dictated 30 March 1964

Mr. Wilfrid Blunt
The Curator's House
Watts Gallery
Compton, Nr. Guildford
England

Dear Wilfrid:

On my return from meetings in Florida I find awaiting me your two letters, one of 13 March and the other of 22 March relating to the Linneaus portrait and the Strabo situation respectively. Today I have sent you a deferred cable advising you that I have received three Kodachromes from the Vatican, and nothing else, and that I am not interested in the alleged drawing of Linneaus.

I have checked the alleged drawing of Linneaus by Rowlandson with the published collection of Linnean portraits and am unconvinced that it is one of Linneaus, and if it should be it is so poor a likeness as to cause questions to be raised concerning the identity of the subject. I am not questioning at all that it is or is not a genuine Rowlandson, for this is an area in which I have no competence whatsoever. I merely feel that it is so far from matching any existing likeness of Linneaus as to be worthless even as a caricature of him. The artist certainly did not catch the essential features of Linneaus' physiognomy. I am holding the various supplemental notes and associated materials until you come, and you can then advise me if you wish to take them with you or if they may be a part of our archives, along with the photograph of the drawing. I find nothing in the materials that indicates that the drawing at this date should be returned. I agree with John Gilmour and yourself that if this could have been established without question to have been a drawing by Rowlandson of Linneaus, that we should have purchased it at the price of £200. Under the circumstances I don't think we are justified in taking the gamble.

While I have not gone through the stack of mail that has come in in the last ten days and during my absence, I did report to you immediately by cable the receipt of three excellent half-plate size Ektachrome transparencies of the Strabo manuscript. They are superb. The cost to us for each transparency was \$10.00 and my only regret now is that we didn't have the whole manuscript done and all of our problems would thus be well on the way to resolution. No black and white photographs have been received here from the Vatican. This being the case, and because of the shortness of time, I am taking the matter directly with His Eminence, the Cardinal. A copy of that is enclosed.

Mr. Wilfrid Blunt

- 2 -

1 April 1964

I am very glad to have the letter from Tschudy. It clears the air for us in the event we want to use anything from the 1957 revised edition. A copy of my acknowledgement to them is enclosed.

I am glad to know that you will have a draft of your introduction so that I can produce some copies of it for the Committee to go over when here. This is excellent. I think this covers the important points of the moment and the enclosures are pretty much self-explanatory. We look forward to a very interesting visit and especially to this discussion on the Strabo.

With kindest regards and best wishes,

Most sincerely,

George H. M. Lawrence
Director

GHML:mh

ENC: carbon copy of letter to Mr. Hans E. Tschudy
Carbon copy of letter to Reparto Fotografico-The Vatican
Carbon copy of letter to The Librarian-The Vatican

~~TABLE~~

BLUNT - WATTS GALLERY, GUILDFORD, ENGLAND

3 Ecktchromes only Stabo received from Vatican.
Disinterested in Linnaeus Portrait.

HUNTBOTLIB

Sent 30 Mach 1964

4:15 p. m. P. M. S.

Blunt-Watts Gallery, Durdham, England

3 ektachromes only Strabo
received from Vatican.

Disinterested in Linnaeus
portrait.

This was
+ typed + put in
Blunt's folder

Huntbotlik

Sent 30 March '64 4:15 P.M.

P.M.S.

22 Mar
64

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. PUTTSMAN 235.

RECEIVED
MAR 30 1964
HUNT
BOTANICAL LIBRARY

my dear George,

I have had the enclosed from
Tshudy (who did not, in fact, enclose
Gabathuler's letter). I have acknowledged
it and said that you will be writing
to him direct.

I gather that Frau is very against
using Wälf + Gabathuler's stuff - &
certainly it is very brief on the
biographical side. I have been
working with Eleanor Duckett's
& Ricky's material, & I think
that I shall be able to produce
what might meet the case. At all
events I will get my introduction

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. BUTTERNAN 225.

finished in time for you to receive it
well before we arrive, so that the
Committee can decide what they
wish. My account cannot, in
the nature of things, contain any
original research; but I think
that Ridley's excellent work on
the subject will give me what
I need. Still no news from the
Vatican; but I hope they may
have got into direct touch with
you. I don't feel that I wd.
be much good with them on the
telephone; and it seems to
me absurd that, by their discourtesy,
they should put the Hunt & the

2

experience of sending anybody out
there.

I gather, too, that Ricker thought
Payson's version of the poem too free.
I feel that it showed he fairly
free, this being a very difficult
matter from translating a strictly
botanical text. Ricker's sketched
version was (no doubt interesting)
like those 'Kelley's Keys to the
Classes' - I don't know if you
have them in America, - where
each word is literally &
correspondingly translated : eg : -
'he, having departed, thus proceeded
to the place whence they had come'
(you know the kind of thing I
mean). This would do for

Stabo

in haste

from

Wm

Mar 31 1964

Dear Scott,

Just a hasty line to say:

1. The Vatican writes today to say that photos were sent of on Feb 26th, so I hope you have them by now.
2. John + Frans seem very disappointed with Payne's rough draft - & Ricky too. I feel very worried about this. It shd. be remembered, though, that it was a very rough draft. Since he wrote it I have had 5 hours with him going over every word (from the English point of view; my Latin is negligible). But of course for you, Paul, when you have seen the revised translation, that it is still no good - then it will have to be scrapped.

I too thought it was patchy - but I did like the general tone of it, & thought myself that all the troubles were little troubles that could be corrected.

Ever

Wif

To open cut here

THE CURATOR'S HOUSE,
WATT'S GALLERY,
COMPTON, NR. GUILDFORD.
TEL. FORTY-EIGHT TWO.

W. Blunt

AN AIR LETTER SHOULD NOT CONTAIN ANY
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Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of
Technology
Pittsburgh 13

LETTER BOX 222
COMPTON, NR. GUILDFORD
WATT'S GALLERY
THE CURATOR'S HOUSE

Feb 11, 1964

Reliant

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
TEL. POTTERHAM 235.

My Dear John,

Many thanks for your letter. I hope you will by now have received the two nice drawings from Mrs Everard. I have today sent off a page of fortunes by Paul Furse. He has just left for Persia & Afghanistan for 8 months, so that full biographical detail is not yet available. I see he has priced it at 25 guineas, which I hope won't horrify George. There was no time for discussion as he was so busy preparing for his trip.

I will try to see if I can get you one or two more. Elio Hodgkin & Charles Raymond are both oil painters, & I don't quite know how they would fit into your scheme. I suspect Round of being dead. I'm going to try Mrs Bussy.

Wildly busy here — and I'm sure you are too. I go to Persia mid March to mid April, & shall just have time to turn round before Pittsburg.

With best wishes to you both

Yours ever
Wagtail

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
TEL. POTTERHAM 235.

LET. FOLLOWING S.S.
COMPTON, NR. GUILDFORD,
WATTS GALLERY,
THE CURATOR'S HOUSE

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
SURREY, ENGLAND

Sender's name and address

W. Brink

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BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME



Mr John Brindle
Hunt Botanical Library
Carnegie Inst. of Technology
Pittsburgh 13

Per

U.S.A



Telephone 50101
CAMBRIDGE

UNIVERSITY BOTANIC GARDEN
CAMBRIDGE

29 January, 1964.

Wilfrid Blunt, Esq.,
The Curator's House,
Watts Gallery,
Compton,
Nr. Guildford,
Surrey.

My Dear Wilfrid,

Many thanks for your letter of 25 January with the copy
of the fascinating drawing of Linnaeus by Rowlandson. I fully
agree that, if you get satisfactory replies from Maas and ^{the} Ashmolean,
we should urge George to acquire the drawing for the Hunt; it
would, I think, be a great catch for the Library.

With greetings from us all.

Yours ever,

J.S.L. Gilmour,
Director.

Enclosure.

J S Maas & Co Ltd *dealers in fine art*

Wilfred Blunt, Esq.,
Watts Gallery,
Compton,
Guildford.

DATE: 3rd February, 64. 15a Clifford Street, New Bond Street, London W1: Telephone: REGENT 2302

Dear Mr. Blunt,

I am very sorry I have not replied before. We are up to our eyes in it, the place is being redecorated. I have not actually confirmed that the Rowlandson drawing is of Linnaeus. I don't have Grego's book on him neither have I checked on whether this is his likeness. I am at a loss to know where to find this out. If I can get any information for you I will.

Would it be too much to expect your American friend to check on it the other end. This may seem at first sight a curious way of doing things, but it is not without precedent.

Yours sincerely,

pp. Sarah Alexander.
J.S. Maas

DIRECTORS: J S Maas; A A Maas; P A Hetherington, A.C.A.



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PLEASE ADDRESS ALL COMMUNICATIONS
TO THE FIRM, AND QUOTE REFERENCE

KMM

4th February, 1964

Dear Mr. Blunt,

I am writing to you on behalf of Mr. Wilson who is away to-day. Concerning the Rowlandson drawing, the only evidence we had that it was a portrait of Linnaeus was a stamped inscription on the mount. Moreover the portrait is in profile whereas we believe most of the other portraits are full or half face. The drawing came from Lt. Colonel William Stirling of Keir, which is of course a celebrated collection. *

Please let us know if there is any other way in which we can help you.

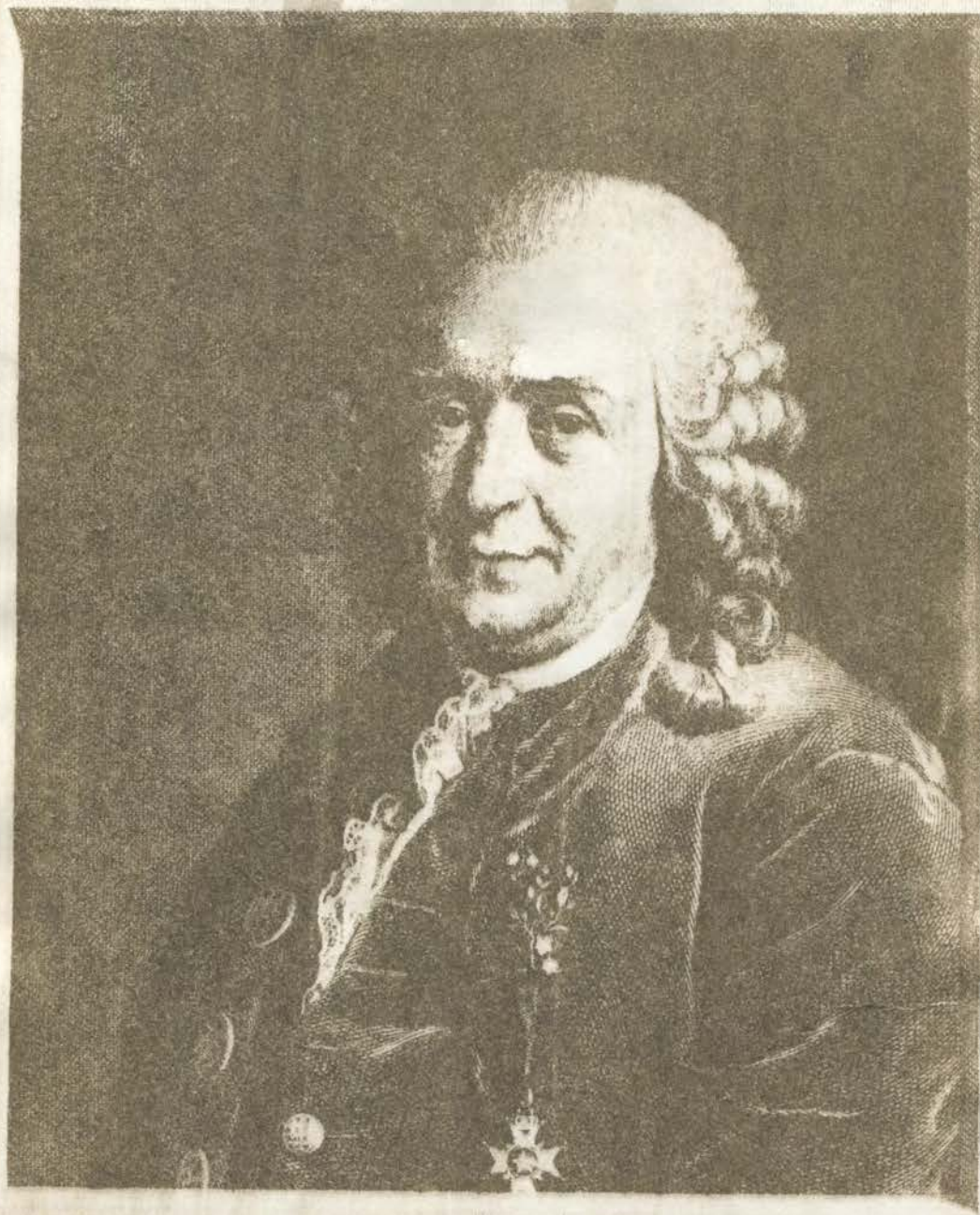
Yours sincerely,

Katherine Neehan

Secretary

Wilfrid Blunt Esq.,
The Curator's House,
Watts Gallery,
Compton,
Nr. Guildford.

* I have seen
several profile
engraved portraits



CAROLUS

LINNE

Regius Professor Reg. Sicilia
 Medice & Botanica & Naturae
 Historiae Prof. & Acad. Scientiarum
 Praesident. & Societatis Regiae



Botanicus Regius Societatis Archiducis
 Professor in Universitat. Reg.
 Stockholm. Upsal Paris London
 Praesident. & Societatis Regiae

From Leonard Duke, leading authority on English
drawings of this period, especially Rowlandson.

3 CORNWALL MANSIONS

33 KENSINGTON COURT

LONDON, W.8

WESTERN 1049

1.2.64.

Dear Wilfrid.

The "Linnaeus" seems to me
to be a genuine Rowlandson. It happens
to be virtually identical with one
which I acquired 28 years ago and
still have. Mine had no title and
I bought it partly because it is a
good Rowlandson and partly because
it looked not like Linnaeus but like
(a natural friend)
Rowland Atton 20 years hence.

Possibly I am partial, but mine

looks to me to be rather ^{more} freest & looser²
in handling and to be, ^hprobably, the
earlier version - say, in the '80's.

I see no reason to think that both
drawings are not by R. He was much
copied, but he was also much given
to repetitions.

R also introduced the same figure
^{later} into a drawing which I have seen, ~~of~~
~~for~~ ^{where} ~~has been~~ called, I think, "Youth
& crabb'd Age", Youth being a buxom
female.

Maas' drawing was sold at Sotheby's
as "Carl Linnaeus" as lot 206 on 18.12.63.

WESTERN 1040

3
3 CORNWALL MANSIONS
33 KENSINGTON COURT
LONDON, W.8

Heas bought it against the room for
£120-0-0, so £200-0-0 is not, in
my opinion, an unreasonable price to
ask, as Rowlandson is "up" these
days; but, of course, a large part
of the value must depend on "Carl
Linnaeus".

I bought my version in 1935, as
nobody in particular, for £11-10-0;
but that is not relevant! I
should, however, be grateful if you

4.

would let me know someday if you
decide that it is his portrait.

Perhaps Peter Wilson or John Rickett
or Stuebel's could or would tell you
why they sold the drawing as a portrait
of Linnaeus.

~~I hope all this may be some help.~~

~~I have been meaning to thank you
for some time for your article on the
Gallery. Your own drawing looks very
attractive.~~

~~I would sooner have the Heron than
any Ceyenne!~~ Yours ever.
Leonard G.D.

J S Maas & Co Ltd *dealers in fine art*

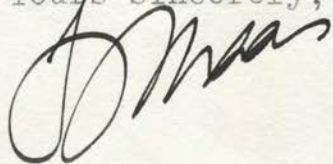
Wilfrid Blunt, Esq.,
Watts Gallery,
Compton,
Guildford.

DATE: 23rd January, 64. 15a Clifford Street, New Bond Street, London W1: Telephone: REGENT 2302

Dear Mr. Blunt,

The Ashmolean cannot afford the portrait of
Linnaeus so a photograph is enclosed herewith.
I cannot remember what I quoted you at the time
but I seem to remember that it was much less
than the best figure than I can quote you now -
£200.0.0.

Yours sincerely,



J.S. Maas

DIRECTORS: J S Maas; A A Maas; P A Hetherington, A.C.A.

THE ASHMOLEAN MUSEUM

DEPARTMENT OF WESTERN ART

OXFORD

Telephone 57522

IR/AG.

29 January, 1964.

Wilfrid Blunt, Esq.,
The Curator's House,
Watts Gallery,
Compton, Nr. Guildford.

Dear Mr. Blunt

I knew that I knew you, but I didn't know who you were! *Forgive me.*

I must let you know that I have only seen a photograph of the so-called portrait of Linnaeus, but from that, without any pretence of being an authority on Rowlandson, I should have thought the original was from his hand.

The price asked - and indeed it was the only price ever quoted to me - did not allow me for a moment to consider buying it. Had I thought of doing so, I would most certainly have investigated pretty thoroughly both the question of artist and of subject. As it is I did not, and therefore, without the photograph or the original, I am not able to be of much use to you.

I am, however, sending under separate registered cover our dossier of engravings of Linnaeus - that is, some forty odd engraved portraits of him.

I hope this will enable you to come to some conclusion, at least in regard to the sitter. Perhaps you would be kind enough to let me have the dossier back when you have finished with it. I am sorry not to be able to be of more help.

I take it that you still have your little Christ at the Column?

Yours sincerely
Ian Robertson

* One which was not given to me when discussing the drawing with Hearn in London. The price was only quoted when I received the photograph.

THE BRITISH MUSEUM

DEPARTMENT OF PRINTS AND DRAWINGS

LONDON WC1 9th March, 1964.

Wilfred Blunt, Esq.,
The Curator's House,
Watts Gallery
Compton,
Nr. Guildford, Surrey.

My dear Wilfred,

I really must apologise for being so late following up my previous letter. I have considered the Rowlandson drawing, in the light of Linnaeus's portraiture, and have come to the conclusion that it can hardly represent him. I enclose photo copies of two authentic portraits, in which you will notice, that his nose is distinctly long and pointed instead of having the retroussé tip that Rowlandson shows.

I hope this will give you your answer.

Yours ever,

Teddy




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LONDON, W.C.1.

~~Wilfred Blunt, Esq.,~~
~~The Curator's House,~~
~~Watts Gallery,~~
~~Compton,~~
~~Mr. Guilar,~~
Sur.

P&D/ECM

arge—For use only on letter packets exceeding 10in. x 5in. in size



Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of Technology

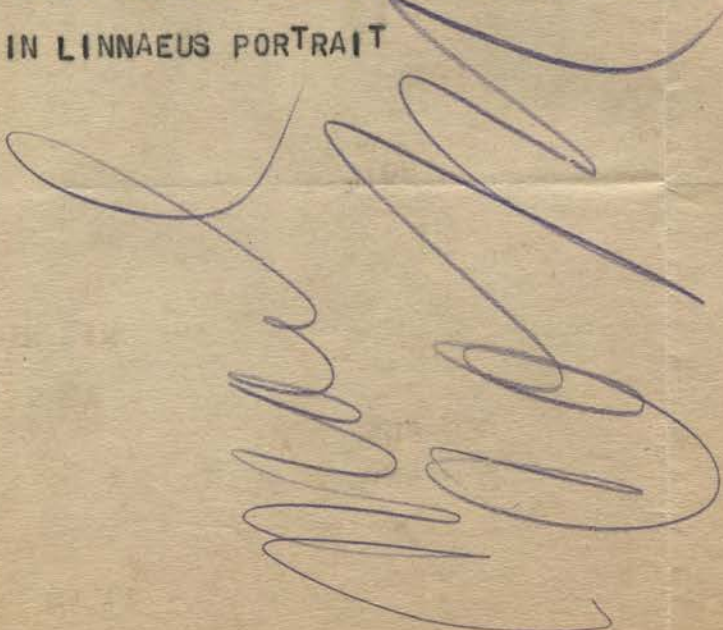
Pittsburgh 13

Pa

U.S.-A

LT BLUNT WATTS GALLERY

3 ECKTOCHROMES ONLY STRABO RECEIVED FROM VATICAN .
DISINTERESTED IN LINNAEUS PORTRAIT



S MAR 30 413P EST
18 INTL (LT)

621 4619
GUILDFORD

(ENGLAND)

HUNT BOT LIB

CFM FURN MAIL
BD CARNEGIE INST
OF TECH PGH

25 March 1964
(dictated 22 March 1964)

Mr. Wilfrid Blunt
Watts Gallery
Compton Nr. Guildford
England

Dear Wilfrid:

This is a very belated reply to yours of 10 March, with which you kindly enclosed a copy of yours of 8 March to the Vatican.

I do hope that this last letter to the Vatican does bring forth the results we seek. I was glad to see that in it you mention Mrs. Hunt's friendship with Cardinal Albarada.

I write this a few hours before leaving for ten days' work in Florida. I return here the Tuesday after Easter. I mention this so that you may not expect further reply from me before then, but if you think that I should write direct to Cardinal Albarada and review the whole situation, and ask him if he could intercede in our behalf, I will be glad to do so. Your letters do not tell me to whom each is addressed, and I would need to know this when writing to His Eminence. The Cardinal, of course, speaks beautiful English. I wouldn't hesitate to telephone him from here, if you thought that might be the best bet. If Mr. Hunt was to get on the line to him, he would lay it pretty squarely before him, and in no uncertain terms. Since Mr. Hunt and the Cardinal know each other fairly well, the Hunts having visited with the Cardinal in Rome only two years ago, it might carry even more weight. The important thing is that we do get the top quality negatives, and that we do get a selection of color transparencies of professional quality, and in time to be had in Pittsburgh for our meeting on 1 May.

I have asked Rickett to come on for Friday, 1 May, to join us in our considerations of the Strabo situation. I feel that we must have as much information on hand at that time as possible, in order to properly arrive at decisions concerning the 1964 production of an item in the Facsimile Series.

I am most appreciative of all that you have done and until now have deliberately kept myself in the background. However, if it takes a probe to "higher authority" and if you think that probe should come from here, I am prepared to take such steps. I think a letter from you to me to be here on or about the first of April, would be most helpful to me. You could then bring me up to date as to any response from your letter of 8 March, the identity of the person to whom it was addressed, and your recommendations. It would also be helpful to know at that time if we can expect to bring Payne's translation with you, and as to whether or not you think it is in polished form for us to consider. If I could have a copy of it a week in advance of the meeting, I would have duplicates made for the committee to read ahead of time. This is just a suggestion.

I have today just completed the compilation of an 84-page catalogue to our forthcoming exhibition. The exhibition will be good. The catalogue will have, I am sure, too many typographical errors. I should have had at least another week in which to prepare it. Such was not available.

We'll have to take it as it is this time.

Most sincerely,

GHML:ps
(dictated but not signed)

George H. M. Lawrence
Director

10
March 8, 1964

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERBAR 235.

RECEIVED
MAR 13 1964
HUNT
BOTANICAL LIBRARY

My dear George,

Many thanks for your letter. I enclose what I have written to the Librarian of the Vatican. I do hope it will bring a reply soon. I am very doubtful of the telephoning project; it will almost certainly involve a good deal of fumbling Italian, and my 'Telephone Italian' is none too good.

I will give Payne a ring tonight and find out how the land lies about the introduction. Naturally I don't want to 'butt in'; but I know how involved he is in his school work, and even when holidays begin he is kept for some time busy with reports. If he has not made a start with the introduction, and if he would like to let me take it over, I shall be very pleased to do it. All the material is already available and it can involve no research; it is just, as I see it, a case of digesting the stuff and producing a plain statement of the known facts in decent English.

I am glad you favour the prose translation. I will give Payne your message on the subject. If, as I presume, there will be a transcription of the text opposite the translation (as in Naf), then each poem will be on a separate page and it would only be necessary to chop the translation up into suitable sentences. I am sure it would not be advisable to have the translation opposite to the photos of the manuscript.

Yes, I had a line from John, and have answered it. Good luck to your exhibition.

*I am now
wired*

*Many thanks to Cheryl for review,
also received today.*

March 8, 1964

Dear Sir,

I received a letter today from Dr George Lawrence of Pittsburgh, and I gather that he has not had further word from you on the subject of the photographs of the Hortulus of Walahfrid Strabo. You may remember that I sent you a cable on this matter some time ago now.

Very possibly the photographs have already been taken and are even now on their way to America. But I am anxious to know just how we stand. Dr Lawrence has empowered me to fly to Rome, at the expense of the Hunt Library, to speak to you personally on the subject; but, delightful though such a journey would be, I do not feel that it should be necessary to incur this charge.

May I recapitulate? Dr Lawrence is anxious to have all the needed material to hand to show to the Committee at their meeting in late April. He informs me that we need full-size negatives of the pages for the printer to work from; and he is also anxious to have colour transparencies of about three of the pages, so that one colour plate can be used as a frontispiece to the book. We are, of course, well aware that little colour is involved; but we felt it would be good to give an indication of the beauty of the colour of old vellum.

I would be more than grateful for your earliest help in this matter. May I add that Mrs Hunt, the founder of the Hunt Botanical Library, who died recently, was a personal friend of Cardinal Albarada.

With many apologies for troubling you

Believe me

Yours sincerely

Wilfrid Blunt

(Wilfrid Blunt)

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. PUTTNEAR 235.

7 March 64

My dear ~~George~~ John

I can answer your question with ease, as I have the book in question. Furse's drawing is Plate 13 (rep. in colour) in Patrick M. Syngé's 'Colours Guide to Bulbs' (Collins, 1961). I'm v. glad to hear the three drawings have arrived safely; I didn't register Furse's, & wondered afterwards if I'd been rash.

Peoria has been postponed to the autumn, for various reasons. Truly I'm thankful; it gives me time to breathe

Yours ever

Worried

Good luck to the show.

Please tell George I've had no reply to my cable to the Vatican. Perhaps they have written to him direct.

open cut here

TEL. PUTTNEAR 235
COMPTON, NR. GUILDFORD
WATTS GALLERY,
THE CURATOR'S HOUSE

THE CURATOR'S HOUSE,
Sender's name and address: WATTS GALLERY,
COMPTON, Nr, GUILDFORD,
Tt. Portsmouth 235.

W. Blunt

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ENCLOSURE ; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

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RECEIVED
MAR 10 1964
HUNT
BOTANICAL LIBRARY

Mr John Brindle
Hunt Botanical Library
Carnegie Institute of
Technology
Pittsburgh 13

U.S.A

Pa

THE CURATOR'S HOUSE
WATTS GALLERY
COMPTON, Nr, GUILDFORD,
Tt. Portsmouth 235

5 March 1964

Mr. Wilfrid Blunt
Watts Gallery
Compton Nr. Guildford
England

Dear Wilfrid:

Thank you for yours of 28 February. Yes, we have received Mrs. Everard's two drawings and payment for them has been arranged. The one from Furse came in yesterday. By this time you have received John Brindle's inquiries concerning it.

I agree with Frans that the so-called new edition of Nāf is the same as the former. I have not examined it line for line, but I have examined it page for page and could find only three very minor typographical changes.

It never occurred to me that you were going to prepare an introduction on the Strabo. I thought of you as my go-between in dealing with Payne. However, as you point out, with the notes of Rickett and Nāf's earlier contribution, I am sure that you could prepare a very fine introduction. This would suit me and I would be most grateful if you would do it this summer.

I would be guided by your judgment as to what plates to be used to illustrate the work. Frans, I know, is biased in favor of Brunfels' and the men of the Low Countries. I have no bias, and it might well be that we would gain by using some plates from about three different works, including both Fuchs' and Brunfels'.

I would like to prepare the bibliography. The two items from St. Gallen have arrived and I have gone over both of them. Do not bring your copies with you.

It had been my understanding from our earliest discussions that Payne was going to prepare a prose translation and not one in verse. We can break it up, however, and publish page for page the translation as it would break ~~in~~ in the original text. It wouldn't bother me at all that some pages would have more lines of prose than others. It would be helpful to have him indicate in his translation where the page breaks of the original verse come in his translation. I do hope that his translation will be in nearly final form by the time you come in April.

I am delighted that you have sent a cable to the Vatican, and John has since written me that you are agreed to follow up with a phone call if you do not get satisfaction from the cable. I feel rather strongly that if we are going to get this work out this calendar year, and this I am very anxious to do, that we must have the thing pretty well resolved so far as the Vatican is concerned before you leave England for Pittsburgh. I am quite prepared to pay your expenses to Rome and return if it is necessary to get action, or a definite answer, in time. Should you go to Rome, you must by all means contact Cardinal Albarada who either is or has been head of the Vatican library. He is a personal friend of Mr. and Mrs. Hunt, has been here at their home, and knows pretty much what we are doing. With his backing I feel confident that we can get what we want, and in time. If you feel it is desirable to do so, telephone me of your plans and perhaps between us we can set up a contact directly with the Cardinal. Perhaps I should have mentioned this earlier, but I thought

then that it was better to let it go through the usual channels. I had not anticipated any problems.

For personal and selfish reasons I am glad that you are not going to Persia before Autumn. This will enable us to give closer attention to the Strabo situation and, hopefully, to get it into high gear.

Thank you again for your kind letter and the good information in it. Please know that I am much concerned about our mutual activities on the Strabo production.

John and I are working to get the forthcoming exhibition of work by contemporary artists and illustrators ready for its formal opening on Sunday, 5 April. It will be a good show and I will be anxious to have your reactions. I am sorry we will not have anything in it of Mrs. Sealy, but then there will be others to follow and we should continue to try to get a part of water colors or other drawings by her.

With kindest regards,

Most sincerely,

GHML:ps

George H. M. Lawrence
Director

Feb 28, 1964

RECEIVED
MAR 2 1964

HUNT
BOTANICAL LIBRARY

THE CURATOR'S HOUSE,
HATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERHEAD 235.

My dear George,

There are many things to report on, and I'll put them down as they occur to me. EHRET. Frans and I saw them yesterday. They are superb, but there seems no doubt that they will fetch 4-5000 pounds and are out of the question for us. Probably the R.H.S. will make a heavy bid. Have you yet received Mrs Everard's two drawings, and one from Furse? HORTULUS. Long talk with Frans. He says new edition of Naf virtually same as old. Thinks we should go our own way. Seems to be some confusion as to just who is doing what with Strabo. ^(assuming we will translate Naf.) Payne translation certainly. Frans seemed to think I was doing introduction. Hadn't understood this. Now my Persian trip is postponed to autumn, I would have time during the early summer. With Naf, and Ricky's notes, I dare say I could do it. But do you think I am qualified? And do you want me to? Frans favours using, say, Plantin plates for illustration, rather than Fuchs etc., since Naf has used German stuff. Strabo was also in Low Countries for a time. Who will do the bibliography? Not me, certainly. (The Ehret, by the way, are in a fine volume, and there is no probability of a buyer breaking it up, I would say.)

Admirable to get Ricky on May 1st. Still no reply from Vatican. I sent a cable yesterday. It was you who ordered the two copies from St Gallen, and I expect that by now you have written again. I've had no reply from Naf about the use of his text (which Frans does not favour). It all looks as though there were going to be delays, I fear. Frans is looking at the very rough draft of Payne's translation. I think he was expecting a verse translation of some kind. I myself think Payne has been wise to put it into musical prose—especially since the existing English and German translations are in verse. If your copies do not come from St Gallen, then of course I can bring mine.

Forgive this rather incoherent scrawl; I think it gives most of the answers you need to your queries.

1 galter John is
much better now.

Wm

unf

To open cut here

THE CURATOR'S HOUSE,
WATTS GALLERY,

Sender's name and address:

COMPTON, NR. GUILDFORD,

The Pottery, 233

W. Blunt

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE ; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

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Dr George Lawrence
Hunt Botanical Library
Carnegie Inst. of Technology
Pittsburgh 13

Pa. U.S.A

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
The Pottery, 233

12 February 1964

Mr. Wilfrid Blunt
Watts Gallery
Compton, Nr. Guildford
England

Dear Wilfrid:

Thank you for your letter of 3 February and forgive me for this delay in acknowledging it. I have been trying to give several days of solid work to the editing of HUNTIA and correspondence has accumulated.

Surface transportation across the Atlantic being what it is, the two books from St. Gallen have not arrived here as yet. I am very happy, however, that you have your copies. Now as to the points that you have raised.

I gather from your letter that the Näf item not only has anticipated our own activity but does present some serious questions as to how we should go independently. I think that there is much merit in the point you make of our production being what we planned it to be so far as reproducing the full text in facsimile, and giving Raef's translation. I see no barrier so far as our general policies are concerned, to our including in this facsimile an English translation of the German introductions, provided it did not involve royalty payments to the Swiss. I would rather pay them a lump sum for the rights to the English translation, if financial involvement is unavoidable. Of course, I would much prefer that they allowed us to publish an English translation in our production and giving full credit to the original. In any case I think we should reproduce the entire manuscript in facsimile, with at least one page considered for reproduction in color, and then add the translations, using them in lieu of the studies that I had suggested in the earlier letter.

Your letter to the Vatican is perfectly clear and I hope that you get a favorable response. I feel very strongly that we must have all of our facts in hand when we sit down to discuss this work at our meeting in late April.

It is too early for me to have replies from John or Frans concerning the letter you wrote on 3 February. However, I do not think this would prevent you at all from making an exploratory inquiry from either Werner Näf and Matthäeus Gabathuler concerning their interest in the preparation and publication of an English translation in such a work as we propose. There is not much point in considering it in detail unless we know that they would be amenable to it, and under what terms. Perhaps Tschudy, the publisher, is a man who will make the final decision. It depends who holds the copyright. In any case, I think the contact should be with the authors, or the senior author, and for them to contact Tschudy if they feel it desirable. The sooner we know what their position would be on it, and the terms that they might make the translation rights available, the more information that we must have in hand before we can do anything more. Will you proceed accordingly?

I have had two letters from John since you phoned him. It is clear that he is better, but it also seems clear to me that his memory is not yet fully recovered. Henceforth I will send him written memoranda of our discussions of things that he wants to do for us so that he may review them if he has further relapses. It is my hope that the proposal

for HUNTIA on his part, that is as concerns his preparing a series of articles for successive volumes, is as much a therapeutic device as it is anything else. I have the feeling that John needs to be made more conscious of his importance, and of his responsibilities to posterity.

It is my hope that the prospect of another book to be of his authorship, and in this case to be the compiled articles, will contribute to that end.

Please continue to keep me informed and I will write to you as soon as the Näf work comes in. Incidentally, I agree with you completely about the desirability of reproducing some of the plates from Brunfels, Fuchs, and Bock.

Most sincerely,

George H. M. Lawrence
Director

GHEML:ps

3 Feb, 1964

THE CURATOR HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERMAN 235.

My dear George,

"any thanks for your letter and enclosure; I will deal with the points raised seriatim:

1. I have rung up John, who tells me he had just written to you, but will write again at once on the points you mention. He sounded quite cheerful on the telephone. (*His secretary is Mrs Willis*)
2. The two books have arrived from St Gallen, and no doubt you will have got your copies too. I was both delighted and worried when I opened Naf. It is exactly the sort of production I had in mind - beautifully produced in every way, not overburdened with scholarship, yet utterly scholarly. Indeed, I had said to Raef Payne that I thought it would be very good to illustrate ^{it with} the plants from Brunfels, Fuchs, Bock, etc. - and that is exactly what Naf has done. Our production will, of course, have the full text in facsimile and not just one page.

It occurs to me as just a possibility that some kind of a joint production - Hunt-St Gallen - could serve our purpose. Raef's translation could be substituted for the German, and the German introductions etc. translated. Might not that solve all our problems? We could still, if we wanted, reproduce the whole manuscript in facsimile. What do you think? I'll write to John and Frans.

I am going over to see Raef on Saturday, to discuss his translation with him; he is sending it to me by post, and I hope to get it tomorrow.

3. I have written today, as enclosed, to the Vatican. John agreed with me that we should try once more by letter before taking any drastic steps.

4. I hope to send you, in a few days time, information about a fine drawing of Linnaeus, by Rowlandson, which is now on the market. I have got the first refusal of it, but there is a lot that needs checking before I could recommend the purchase.

*All best wishes -
W. G. F.*

February 3, 1964

Dear Sir,

I wrote to you some weeks ago on the subject of the Vatican manuscript of Walahfrid Strabo's Hortulus, but have not received your reply. I fear that I may have been too greedy for information. Since writing, I have received from St Gallen a copy of the recently published Studien zum St Galler Klosterplan and, of still greater value to me, the admirable book by Werner Naf and Matthäus Gaba-thuler. The latter gives all the latest available information on the history of the manuscript and its various perigrinations before it came to rest in the Vatican Library, so that much of what I asked ~~from~~ you has now been answered.

But Dr George Lawrence is most anxious to get the actual full-size negatives of the pages of the manuscript, together with colour transparencies of three pages (any which you consider suitable), so that he can proceed with the block-making. The English translation is now complete, I understand, and the Hunt Botanical Library hopes to get the book out before the end of the year.

I hope you will forgive my troubling you, but I would be very grateful for an early reply.

Yours sincerely

Dr Lawrence suggested that I should either telephone you or fly to Rome, but I assured him that there would be no need for this. The address, by the way, for sending both the bill and the photographs is:

Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of Technology
PITTSBURGH 13. Pa. U.S.A.

To the Librarian, the Vatican

Hunt Institute for Botanical Documentation

Feb. 3, 1964

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
Tel. POTTERMAN 235.

Copies to
George
John
Frans.

My dear

I have received from St Gallen a book published there in 1957 on the Hortulus of Strabo. The authors are Werner Naf and Matthaeus Gabathuler. This is an admirable production, looking like the Hunt publications at their best: it is exactly what I had hoped we might be able to do. It is illustrated with cuts from Brunfels, Fuchs and Bock - which I was also going to propose for the Hunt edition. There is only one page of the manuscript reproduced in facsimile. The text (introduction and notes, etc.) is brief but contains all that one could possibly wish to have about the book, its history, etc.

When I suggested that Raef Payne should do the translation, I hadn't quite realised that I would be involving him in the preparation of anything more than the actual translation (for which, as a poet and a Latinist, I think he is excellently suited) and textual notes. I am hoping to receive his translation in a day or two, and to go to Eton on Saturday to discuss it with him. I do not know whether he has yet made a start (I very much doubt it) on the introduction, and now that he is back at his very exacting work at Eton, he will have very little leisure until the term ends around April 1st.

So the following has occurred to me as a possibility, and I suggest that you might be able to send your reactions to George,

That some kind of a joint production should be made, using Tschudy's material, translating the introduction and notes of Naf and Gabathuler, and substituting Raef Payne's translation for the German translation. This is, of course, on the supposition that Tschudi might be willing to play - as I very much hope. We could always reproduce the full manuscript instead of the single page, if desired. I am sending the book to John, asking him to pass it on to Raef. George should by now also have received his copy, and perhaps Frans will be able to see a copy in Utrecht. I can assure him that it is a first class piece of work.

Ever
Wulfid

Baldwin's Shore. Eton College
WINDSOR

OCT 16, 1952

Tel.
Windsor 586

Dear Mrs Hunt

Many thanks for your
kind letter; I shall much look
forward to meeting you. I shall
be in London on Monday Oct 27,
and if that were convenient to
you could gladly meet you that day.

I have to leave London for Eton at
about 5.45, but wd be free any
time earlier. I hope that if
you are spending some time in
London that you will also be able
to come over to Eton. I have
virtually no flower treasure of
value, but I have one or two small
things that might interest you.

V. sincerely yours Wilfrid Blunt

To await
arrival



Mrs Roy Arthur Hunt
Claridges Hotel
Dance St
LONDON W1

as from: Baldern's Shore. Eton College. WINDSOR
Aug 5, 1982

Dear Mr Hunt

Many thanks for your letter; I shall much
hope to meet you if you come to England in the autumn,
so do let me know when you arrive.

Major Broughton's style and address are:

The Hon. Major Henry Broughton

Bakeham House. Englefield Green. Surrey

It is not so very far from Eton. Do write to him. The
difficulty is that he has another house in Norfolk, & is
really more there than in Surrey; & in his absence it is
unfortunate to see the collection. But you may strike a lucky
wink.

You must see the Eberts & the Walther album at
the Victoria & Albert Museum - & also the letter Le Moyne de
Morgan there. And of course the Nat. Hist. Mus. is only just

round the corner, & has much of stuff.

Very truly
yours

Wilfrid Blunt



Mrs Roy Hunt
4875 Ellsworth Avenue
Pittsburgh 13, Pa

U.S.A.

Eton College. WINDSOR
25 Nov. 1952

Dear Mrs Hunt

I've been meaning, for ages, to write
and thank you properly for that delightful
lunch at Clarendon, & for all those good
things that you & Mr Hunt showed so
liberally upon us when we parted. It was
a most enjoyable afternoon, & so very nice
to meet you at last.

I'm still drawing of Perna. My book
has gone to the typist, & I feel as bereaved
as a widower (grass) till it returns. But
there's still a packet more work to be done

as it when it comes back, so my Christmas holidays will be fairly occupied.

And one day I must come to the States. My next-door neighbour has just returned from a year there, & is so thrilled with everything transatlantic that his enthusiasm has infected us all.

Bitter cold here. You were lucky to get away for England before the winter set in. But at all events it is dry & sunny

with all but mild days & no frost

Believe me

Yours very truly
Wilfrid Blunt

Baldwin's shore
Eton College
WINDSOR

Dear Mr Hunt

It was so kind of you to
send me the catalogue of your
collection exhibited at Charlottes-
ville; you must have a lovely
collection.

I liked your story of the
'I want, I want' bookplate, &
can fully appreciate the
feeling!

With best wishes

Sincerely

Wilfrid Blunt

BLUNT

20 Feb

64

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
Tel. POTTERHAM 235.

Dear George,

Many thanks for yr
letter. I enclose the form.

John Brinkley asked me
to try to find out the date
of Frank (also worthy's) death.
It was 1959.

I hope to see Frank in
London next week & to
discuss the *Horbulus*.

I hope too that you have
had, or will soon have,
Mrs Edwards's 2 drawings &
one for Paul Furse

Ever

W. J.

3 March 1964

Mr. Wilfrid Blunt
Watts Gallery
Compton, Nr. Guildford
England

Dear Wilfrid:

My apologies for bothering you again. I trust this will be the last request in connection with the contemporary exhibition.

The two Everard water colors are on hand and the Furse fritillary page arrived yesterday - for which, many thanks. We want to display the Furse, but are unable to discover where it was published. The guard sheet shows that it must have been used somewhere. "Plate 13" and "Reduce with Plate 1" appear there. Have you any idea what it might have been used for? I would appreciate a note, if you have, but please don't trouble yourself if the information is not readily available.

Your "wildly busy" does, indeed apply here, just now. Persia sounds restful. I'm wildly envious and look forward to hearing about your trip.

Good luck,

John V. Brindle

P. S. Xerox copy enclosed as reminder.

Blunt

Jan 24, 1964

RECEIVED

JAN 24 1964

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INSTITUTE LIBRARY

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERBAX 235.

My dear George,
many thanks for your letter. I have chosen two
delightful drawings for Mrs Everard (18 guineas
+ 8 guineas = £27.6); I hope you will like them.

I saw Paul Furse yesterday, & he was most
interested; & today I have written to Mrs
Ross-Craig.

Paul Jones is an Australian & lives between
Sydney & Australia. He is magnificent: perhaps
the best of all - & I will try to get into touch
with him. It is Raymond Booth who did the
rest (and a few) of the Camellias - He works
in oils.

I gather Mrs Leslie Upthorn is more than
difficult. But we cannot get hold of Paul Jones
without getting involved with her.

No news from the Vatican about Strabo.

Yours ever

W. G. S.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERBAX 235.

To open cut here →

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
SURREY.

Sender's name and address:

W. Blunt

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Dr George Laurence
Hunt Botanical Library
Carnegie Institute of
Technology
Pittsburgh 13
Pa. U.S.A

LET. GUILDFORD S32.
COMPTON, NR. GUILDFORD,
WATTS GALLERY,
THE CURATOR'S HOUSE.

25 February 1964

Mr. Wilfrid Blunt
Watts Gallery
Compton, Nr. Guildford
England

Dear Wilfrid:

Thank you for your note on the pending sale of
37 Ehret drawings at Sotheby's on 16 March.

We would not be interested in bidding for so large a
lot. If they are offered separately, I would be interested in
bidding for two or at most four, but doubt if the price anticipated
will be low enough for us even then. We may have to try to
negotiate for one or two from whomever acquires the lot if sold
as a set.

Thank you and please keep me advised.

Most cordially,

George H. M. Lawrence
Director

GHML:ps

22 Feb 1964

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FEB 25 1964

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BOTANICAL LIBRARY

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. PUTNEY 235.

My dear George,

I have just been told that there is a set
of 37 Ernst drawings coming up for sale at
Sotheby's on March 16th. At the moment I
have no further details, but I will arrange
to see them. Would you like me, in conjunction
with John (I possibly with Frans, if I can let
him to see them) to leave a bid of any kind
if we feel that they are particularly desirable?

Yours truly

W.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. PUTNEY 235.

Sender's name and address:

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POWERTON 2364.

W. Blunt

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ENCLOSURE ; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

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BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME



Dr George & Florence
Hunt Botanical Library
Carnegie Institute of Technology
Pittsburgh 13
Pa USA

TEL. POWERTON 2364
COMPTON, NR. GUILDFORD
WATTS GALLERY,
THE CURATOR'S HOUSE

20 February 1964

Mr. Wilfrid Blunt
Watts Gallery
Compton Nr. Guildford
England

Dear Wilfrid:

By now you will have received Frans' letter of 13 February, addressed to me, with his reactions to the Strabo situation as possibly influenced by the Näf book.

I think we are all agreed amongst us that we proceed as planned, since our production will be a true facsimile in every respect, and will offer much that is not in the Swiss work. If you have not seen the 1942 edition that Frans cites, would you order two copies, one to be sent here with the bill for the two and you to receive the other.

I wonder whether we should consider asking Rick to come to Pittsburgh while we are discussing this matter in April? If so, I would urge that he come on Friday, the 1st of May, and that we schedule the Strabo for that day, and this will have Rick here for our general plenary session and for the banquet that evening. In the event this is to be done, I would want to be very sure that we will then have in hand all of the information and materials relating to the production of the book. It would be very helpful if I could have as much as possible in advance, so that Rick could be given xerox copies for his study prior to coming here. This would make him a little better informed on the deliberations of that day. Any suggestions you and John might have on this will be welcome. I know that Frans would second the idea anyway and I raise the question solely because I need reassurance from you that we'll be prepared to go into the production from all angles rather thoroughly.

I am a little bit concerned over the fact that we have not received our copies of the two books that you ordered from St. Gallen, nor have we had any invoice for same. I wonder whether the time that has elapsed is such that inquiries should be made direct to them? Since we initiated the correspondence, I think I shall

Mr. Wilfrid Blunt

-2-

20 February 1964

do so now. It's very essential that we have the books themselves here when we meet, and there is no point in your bringing copies with you by air unless you feel an additional copy would be helpful.

When I have told botanists here of our plans with regards to the Strabo, great interest has been evoked and I am sure that the production will produce considerable interest on both sides of the Atlantic.

With kindest regards,

Most sincerely,

George H. M. Lawrence
Director

GHML:ps

CC: F. Stafleu
J. Gilmour

COPY

17 Feb 64

RECEIVED
FEB 21 1964

HUNT
BOTANICAL LIBRARY

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTEREY 235.

My dear George,

Many thanks for yr letter which came this morning. I have
at once written, as enclosed, to Naf (or Sabatini if he is
not available) & to Tschudi, & will let you know as soon as
I hear from them.

I am sorry about John. I have sent him a copy of
my letter to Naf, but have made no reference to his
'memoirs' etc. He talked quite rationally on the telephone.

May I, while I remember, enclose the account of my
expenses?

No further news
from the Vatican

Yours
Naf

I have to arrive with John
at Pittsburgh at 17.09
on Tu. Apr. 28th

17 Februar 1964

Ltr. to Nef
St. Gallen

Dear Sir,

I am a member of the Advisory Committee of the Hunt Botanical Library at Pittsburgh, and I venture to write to you on behalf of its Director, Dr George Lawrence.

You may perhaps have heard of the fine work that the Hunt Library is doing in various botanical fields. Among other things it publishes facsimile editions of rare botanical works, together with translations, commentaries, or whatever is appropriate. The Hunt Library recently decided to produce a facsimile of the Vatican manuscript of the Hortulus of Walahfrid Strabo, together with an English translation, brief notes, introduction and commentary. It was decided to make use of woodcuts from Fuchs, Brunfels, etc. The English translation was put in hand, and a start made on research into the history of the manuscript, etc.

It was at this stage that we came upon your splendid publication, which covers almost exactly the ground that we had in mind and, curiously enough, makes use of the precise illustrations we had thought of using. I at once made contact with Dr Lawrence and suggested to him that we should approach you and Dr Gabathuler to see whether we might be able to come to some arrangement about using translations of your introductions etc. in our publication. Since we have not yet undertaken the research necessary, and since this has obviously been so well done by yourselves, it seems that, if you were willing to make the translation rights available, it would be far more satisfactory to proceed in this way.

Would you be so kind as to let me know whether you are interested in the idea, and on what terms you would be willing to discuss the matter further. Do please, if you wish, reply in German.

(Wilfrid Blunt)

17 February 1964

Mr. Wilfrid Blunt
Watts Gallery
Compton
Guildford, Surrey, England

Dear Wilfrid:

As you know, we have some of your original water colors of botanical subjects. I am desperately anxious to include them in our forthcoming show. However, one of the criteria by which we decided admissibility to the exhibition was that the artist concerned had to have had some of his art work published somewhere in some format. We are very liberal in this, including the distribution of multiple wood-cuts as equivalent of publication, the use of one's work in the commercial field in such expressions as wallpaper and note paper to be publication. I write to ask if you have had any of your art work (not necessarily botanical) published anywhere in any form? If so, can you give me the name of the publication and year published.

Who's Who does not tell us where you were born. We are giving this information for all of our artists and I would like it for the record on yourself. Also, the schools you attended and years for same with degrees held.

We would like also to know the years that you were at Eton, at Marlboro College, Wooster College and the Royal College of Art, Oxford.

I would also like to know when you went to the George Watts Gallery.

I am terribly sorry to take your time on such trivia, but they do give precise information that we are endeavoring to assemble for all the artists represented. This will be published in the very modest catalogue we are producing.

Very sincerely,

George H. M. Lawrence
Director

GHML:mh

Enc: Biographical Data Sheet

P.S. I think when you next submit your expense account, you better make an estimate of what you spent on postage to here and elsewhere so that you can get approximate reimbursement for it.

28 January 1964

(dictated 24 January 1964)

Mr. Wilfrid Blunt Curator
The Watts Gallery
Compton, Nr. Guildford
Surrey, England~

Dear Wilfrid:

Enclosed is a copy just sent to Raef Payne concerning the Strabo. You will have already received copies of my letters ordering the two works that will be coming to you and which may already be known to you. I just thought it would save time to do it that way rather than inquire if they were wanted.

As I wrote you earlier, I am delighted with the points that you presented to the Vatican. I can only hope that the replies are full and cooperative.

If we are going to publish this book and bring it out by early November of this year, as I hope we may, we must have most of our problems pretty much resolved when we meet here in late April. I note too how busy you are on your other activities, but I do not know if any of them call for your being out of the country. In the interest of our having the information we need from the Vatican, and of actually getting work going on the color photography of three pages to be selected by Mr. Payne and yourself, and to have in hand the actual negatives made of the manuscript, I wonder if one of two possible steps should be considered. One is for you to telephone the proper person in the Vatican to clear up all of these matters and get the wheels turning. The second is for you to go to the Vatican for a day or two and accomplish the desired results personally. The decision as to which course might be considered assuming that you would have the time and be willing to make the trip and honestly feel up to it, I leave for you and Raef Payne to decide. In the event that a personal contact is necessary and that you do not feel that you can make the trip, I would be equally willing for Mr. Payne to do it. I think it needs to be done by someone who is actually close to the project and knows our needs. We would expect to pay all expenses involved and if time is of the essence I am sure the tickets can be procured through the agency that you and John have been using, even to pre-arrangement for hotel accommodations in Rome.

All of this is throwing more on you than I am sure you or I had originally contemplated. If it is too much, please say so and I would hope

COPY

Mr. Wilfrid Blunt

-2-

28 January 1964

that you would have an alternative suggestion. My concern is that of an expediter because I want to do two things: to bring out a better product than has ever been done before from the standpoint of scholarship and typographic perfection and to bring it out not later than 30 November 1964. These are my goals and I need your advice as to whether they are realistic and if so how to achieve them.

I understand from Pam, John's secretary (and I wish I knew her married name) that John has not been well but is recovering. I should be writing him to remind him of a job he was to do for us this Winter for next year's HUNTIA. If he is coming out of a depression phase, I don't want to do anything that would add to his worries. At the same time, I want to encourage him if this is the right thing to do. Perhaps you would like to phone John at our expense and find out what the story is about his health and activity and ask him, if it seems politic, how he is coming with the series that he was going to start on English horticulturists for us. I believe Abercrombie was to be his first subject. We will not use it in the first volume of HUNTIA, but I want to have it in hand before the Summer season begins.

With every best wish to you and looking forward to your reactions to the several proposals here presented,

Most sincerely,

GHML:ps

George H. M. Lawrence
Director

P. S. I expect to get out a progress report to our Advisory Committee in about two weeks from now and I will be better able to bring them up to date on the Strabo project after I hear from you.

Enc.

23 January 1964
(Dictated 20 January 1964)

Mr. Wilfrid Blunt, Curator
The Watts Gallery
Compton, Nr. Guildford
Surrey, England

Dear Wilfrid:

I am ordering today two copies of the Strabo
item, asking that one be sent here, and the other
to you, with our compliments.

Most cordially,

George H. M. Lawrence
Director

GHML:hbe

Air Mail

17 January 1964
(Dictated 12 January 1964)

Mr. Wilfrid Blunt
G. F. Watts Gallery
Compton, Guildford
England

Dear Wilfrid:

Just a short note in acknowledgment of yours of the 26th in which I urged you to do your best to get an original water color from Stella Ross-Craig and from Paul Furse. We would love to have at least one from each person in time for our exhibition and for inclusion in the catalogue that will be published to accompany its opening the first of April. This means that we would need them by mid-February if possible, or at least know that we could have them by the 22nd of February when our catalogue will probably go to press. I am enclosing some biographical data forms for your use, so that they can be completed by persons in Britain whose work we either have or are seeking. — *Recd*

Do you know the chap who did the lovely camellia and rhododendron paintings in Mrs. Urquhart's monographs? I think one name was Jones and the other Riefel, but I'm not sure. We really ought to have both represented if at all possible, but I realize that at this late date it may not be feasible to do so.

I understand that Mrs. Leslie Urquhart is a very difficult person, to put it mildly. If she were more amenable I would be tempted to see whether or not they would place one or two originals here on an indefinite loan basis, subject to recall and reuse as needed. We have accepted paintings from American artists and illustrators on such a basis, and in a few instances, from publishers.

Thank you for the information concerning the Strabo situation. I have not yet digested all of it and I have a letter here from Raef Payne to go over simultaneously.

With all good wishes,

Most cordially yours,

George H. M. Lawrence
Director

GHML:hbe
Enc.

26 Dec 1963

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Kt. GUILDFORD.
Tel. POTTERMAN 235.

RECEIVED
DEC 31 1963

Dear George,

"any thanks for your letter. I have today written to the Vatican, as enclosed, and also more briefly to St Gallen. I will let you know as soon as I hear from them. I have also sent a copy of my letter to the Vatican to Raef Payne, who will, I am sure, be working on Strabo at this very moment. I will tell him that you will be needing the text in time for the next meeting, and that I will therefore want to have it in time to bring with me to America towards the end of April.

I am delighted that I may choose for you two drawings by Barbara Everard. My car has been in dock for more than three weeks, so that I have been unable to get over to see her, but it came back yesterday and I intend to visit her very shortly.

I think the Christmas card is a great success; thank you very much for it. So glad you had a good trip to California and that you have got some more contemporary American flower drawings. I see that England is rather thinly represented in this respect (only Snelling, Stones, Galsworthy, McEwen and Blunt, so far as I know). Would you like me to try to get work from one or two more living English botanical artists - e.g. Stella Ross-Craig, Paul Furse, etc. I will gladly do this if you give me the word.

With all best wishes for Christmas (belated!) and the New Year,

Yours ever
Wiegman

Blund

26 December 1963

Dear Sir,

You were kind enough to furnish me recently with photographs of the manuscript of Walafrid Strabo's Hortulus, which the Hunt Botanical Library, Pittsburgh, are hoping to use in a monograph to be published at the end of this year. I must apologise for troubling you further, but Dr Lawrence, Librarian of the Hunt Botanical Library, has asked me to approach you on one or two points which have arisen.

1. Is this the original manuscript, in Walafrid's own hand? If not, what, roughly, is its date?
2. What is its provenance, and when did it pass into the Vatican Library?
3. Was it used as the basis for the editio princeps?
4. On what kind of vellum is it written? Is the vellum very discoloured? It might be possible for the facsimile of the manuscript to be printed on a toned paper of roughly the same tint.
5. Do you know if this is the only manuscript of the poem?
6. Is there any possibility of having a colour transparency made of a double page of the manuscript? (We would leave the choice of # pages to you). Dr Lawrence tells me that he would like to reproduce one such double page in colour.
7. Were the photographs you supplied us with, the original size? I understand that the block-makers will wish to use the negatives and that these should be full size. Would you be able to send full-size negatives to Dr. Lawrence?
8. Will permission be granted for the reproduction of the facsimile of your manuscript? Should Dr Lawrence make formal application, and if so, to whom?
9. Dr Lawrence would, indeed, be most grateful for any information about the Hortulus that you are kind enough to supply. Is it, for example, known what scholars have consulted it in the past?

I fear that I am putting you to much trouble, but I am sure that you will appreciate that The Hunt Botanical Library is most anxious to make this as fine and as scholarly a volume as possible.

All expense will, of course, be immediately refunded if the bill is sent to:

Dr. George Lawrence
Hunt Botanical Library
Carnegie Institute of Technology
PITTSBYRGH 13
Pa. U.S.A.

Yours sincerely

Curator, The Watts Gallery
Member of the Advisory Committee of the Hunt Library

20 December 1963
Dictated 18 December 1963

Mr. Wilfrid Blunt
The Curator's House
Watts Gallery
Compton, Nr. Guildford
England

Dear Wilfrid:

Your letter of December 9 awaits me on the return of Miriam and myself from a quick but very satisfying trip to Los Angeles, Berkeley, and Stanford. While there I picked up original work of about nine botanical artists and illustrators active in the West Coast area. Some of it is very delightful, others are only so-so.

Thank you for the information about the Hortulus manuscript. I think for our introductory account we will need to give some details on any history of the manuscript that can be wrung from the people at St. Gallen and at the Vatican. In the first place we ought to know if this same manuscript served as the basis for the first printing of the poem. If not, is it known what manuscript was used? We ought to know when the manuscript left St. Gallen and was sent to the Vatican. Why did this come about? Is the manuscript on vellum or some other material?

I know this poses a difficult problem, but I think it would be wonderful if the first page of the manuscript, assuming it is the page in which the stanzas first appear, could be photographed professionally in color. If the Vatican has this facility then let us order same and probably ask for two pages or two consecutive pages. If they do not have the facilities on the premises, undoubtedly they know how to get it done in Rome and without the manuscript leaving the premises. The bill for this should be sent here. I mentioned this because I think it would be very nice to consider such a reproduction in color as a frontispiece. The same pages would, of course, be reproduced in black and white in the facsimile part of the work. Furthermore, I would like to know how much discoloration appears in the manuscript. This, because it is possible that we might be able to simulate the color in the manuscript, or of the ink used with it, in the reproduction of the pages as facsimile. It would also affect somewhat our choice of shade of paper color and text of paper. It will also make a difference, particularly if its on vellum, as to the binding, for if it is on vellum we would probably use a simulated vellum for the binding.

We need to know whether the photographs that you obtained are natural size or if they differ from that of the original. I feel quite confident that the engraver who prepares the plates for the facsimiles will want natural size negatives without any reduction. I realize this may mean having them re-photographed for reproduction purposes.

20 December 1963

Another point that must be cleared very soon is that of obtaining permission for the reproduction in the facsimile format and the publication of the translation. I think the request for this, and possibly for all of these things, should come from here. This means that I should be advised as to whom it was you dealt with in getting the photographs now in hand.

I would like to have as much basic information in hand as possible prior to the meeting of our Advisory Committee and it is not at all too early to do this. If I can get it in time, I will even have cost estimates on the production itself.

Perhaps you can get the information from the people at St. Gallen about the provenance of the manuscript and any historical information they can give you. It would be most interesting, for example, to know what scholars are known to have consulted it in the decades and centuries now behind us. Certainly we must have it examined by someone such as Francis Wormald or Eric Millar and their report included in the forthcoming publication in one form or another.

I do hope that Raef Payne will come to grips with this manuscript during the Christmas holidays. It's quite essential that we have the translation in hand when our committee meets and as much of the introductory matter as possible. I hope to bring the work out early in November 1964 at the latest. This will be in time for its being publicized as a potential Christmas gift item. We have yet to decide where the facsimile part of the work will be done but it may very well be done for us in Switzerland. I suspect that I will need to get bids on it from two or three places on the continent.

I realize that this letter is rather devoid of continuity, and I have merely tried to point out the missing links that must be forged together. I am willing to make inquiries where it is necessary that they be official from here but I would hope that you might get information on other facets of the project.

I am delighted to learn that you are going to be able to get two of Mrs. Everard's watercolors for us. Counting E. A. Bowles, this will bring to six the number of British artists now living or of recent vintage whose work will be in our exhibition.

With best wishes for a very cheery Christmas and a most satisfying New Year,

Most cordially yours,

George H. M. Lawrence
Director

GHML:ms

P.S. In due time you will receive, if you haven't already, a substitute for a Christmas card from here. I'll be interested in your reaction. We chose the frontispiece of *Gart der Gesundheit* because it vaguely infers the segacity of the Wise Men even though they are not the subject. I have a colored woodcut here for you to see in April and on which I need your opinion as to whether or not we should reproduce in full color for next year's "cards" and with the reproduction and card of the same size as this year's.

GHML

Dec9, 1963

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, SR. GUILDFORD.
Tel. PUTNEY 235.

RECEIVED
DEC 16 1963

My dear George,

Many thanks for your letter, the two Strabo items, and your letter to Aelf Payne. I am delighted that we may buy two of Mrs Everard's watercolours; I will choose them as soon as my car is in action again, and get her to fill in the form and deal with the photograph of herself.

About the Hortulus MS. When I wrote to St Gallen they replied that the manuscript was now in the Vatican Library, and sent me its press number. They said nothing about their having a second manuscript there, which they would surely have mentioned if they had. As to the question of whether the Vatican MS is the original 9th c. MS, - I presume this to be so. It is written in a fine Carolingian hand. But I suggest that Aelf sends the photo of a sheet of it to Francis Wormald or Eric Millar or some expert palaeographer to get it dated for certain.

The photographs sent by the Vatican are extremely clear. I did not ask, at the time, for the ~~original~~ negatives, but I feel sure that they would send them on request. And I do not doubt that they would give permission for their reproduction if asked.

I hope all goes well with you. Here we are fog-bound but otherwise content.

With best wishes

*Yours ever
Wright*

*Eleanor Duckett's
account is
fascinating*

(copy to Ralf Payne)

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, SR. GUILDFORD.

U.S.A

THE CURATOR'S HOUSE,
WATTS GALLERY,

Sender's name and address:

COMPTON, NR. GUILDFORD.

TEL. POTTERHAM 238.

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PAR AVION
AIR LETTER
AÉROGRAMME

GUILDFORD
10-AM
10 DEC
1963
SURREY

ARE YOU ON THE
NEW VOTERS LISTS?
SIXPENCE POSTAGE
ENTER NOW

Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of
Technology
Pittsburgh 13
Pa

U.S.A

4 December 1963

Mr. Wilfrid Blunt
The Curator's House
Watts Gallery
Compton, Nr. Guildford
England

Dear Wilfrid:

Thank you for advising me of the botanical art work of Barbara Everard and for your willingness to look at it again with a view towards purchasing for us a pair of her paintings.

We are pleased to authorize you to do this, spending a sum of not more than 30 guineas for the two. Perhaps you can persuade her that she should send her bill direct to us. I enclose two or three of our biographical data sheets, with the request that you ask her to complete one of them, and send it with her invoice. I would be very happy if we could also get a picture (photograph) of her, since we are doing this for virtually all of the contemporary botanical artists whose work we now acquire. If she has none to spare, but will loan one, we will copy it and return it to her.

Thank you also for your note recently received and written after learning of the ~~assassination~~ of the late President Kennedy. His sudden demise hit the whole nation in the solar plexus.

I dictate this on the eve of the departure by Miriam and myself for California where I have engagements to meet three or four of the leading botanical artists there and with a view towards acquiring some of their work for our Spring exhibition.

With kindest regards and best wishes,

Most cordially yours,

George H. M. Lawrence
Director

GHML:ps

Encs.

Nov 26 1963

THE CURATOR HOUSE,
WATTS GALLERY, RECEIVED
COMPTON, NR. GUILDFORD.
TEL. PUTTERBARN 2359V 30 1963

HUNT
BOTANICAL LIBRARY

Dear George,

A woman named (Mrs ?) Barbara Everard
exhibited today at the R.H.S. a collection of paintings
of flowers which I thought extremely good. We
gave her a silver-gilt medal, which she well
deserved I thought. I wondered whether you would
like me to acquire for you either one, or two,
paintings. She prices them at roughly from
5 to 18 guineas. If you give me the green
light I would carry out your command.
Lord Moten & Lady Sten are both with me
on the Picture Committee & felt as I did that
they were exceptional.

Yours and

Wm

THE CURATOR, & HONORARY
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
JEF. BOLLEAUX & SONS

LET POSTMAN SEE
COMPTON, Nr. GUILDFORD.
WATTS GALLERY,
THE CURATOR'S HOUSE.

Sender's name and address:

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
THE PITCHMAN 233.

W. Blunk

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Dr George Lawrence

Hunt Botanical
Library

Carnegie Institute of
Technology

U.S.A. Pittsburgh 13. Pa.

Blair

THE GLASSBORO HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERHAM 235.

Fritz

RECEIVED
NOV 27 1963
HUNT
BOTANICAL LIBRARY

Dear Fritz.

I'm afraid the *Fraxinifolia* went for
£3,300 - to Francis Edwards. I certainly
thought that Hodgson's estimate of £500 - £1000
was absurdly low, but I would not have
expected quite so large a figure. I suppose
Edwards has bought it for a client.

I spent last night at Cambridge with
John Gilman, who was down with a very
heavy cold but otherwise cheerful. Hope all
is well with you.

Ever

Welf

I was just about to seal this when
I heard the tragic news about the
President. What an absolute disaster!
There will be much sympathy for
England, where he is enormously popular.

THE GLASSBORO HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERHAM 235.

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THE CURATOR'S HOUSE,
WATTS GALLERY,

Sender's name and address:

COMPTON, NR. GUILDFORD,

THE POTTERIES 239.

W. Blunt

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Dr George Lawrence
Hunt Botanical Library
Carnegie Institution
Technology
Pittsburgh 13
Pa. U.S.A

LET'S GUILDFORD 239.
COMPTON, NR. GUILDFORD.
WATTS GALLERY.
THE CURATOR'S HOUSE.

14 November 1963

Mr. Wilfrid Blunt
The Watts Gallery
Compton, Nr. Guildford
Surrey, England

Dear Wilfrid:

Just as I was about to get out a notice setting the date for our next Advisory Committee meeting for Friday, 24 April, with two days of informal meetings by the botanists immediately preceding, I am asked to inquire from the botanists whether or not the following Friday, 1 May, would be equally acceptable.

It happens that the Roy Hunt Jrs. are going to Europe the 1st of April, have one month for the trip, and would come back for a 24 April meeting if that date is the most convenient to all concerned but would prefer to remain another week and be here for a meeting date of 1 May.

Please let me know whether or not a visit here for the last week of April and remaining over the weekend of the 2nd and 3rd of May would be equally acceptable.

Very sincerely,

George H. M. Lawrence
Director

GHML:ps

Nov 7 '63

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD RECEIVED
Tel. POTTERWAT 235.

NOV 12 1963

HUNT
BOTANICAL LIBRARY

My dear George

Many thanks for that magnificent
photograph - the spitting image of me, I
imagine. I will show it to my mother
whom I am visiting today; she will I
know be delighted to see an image of me
where I am neither (1) smoking, nor
(2) drinking!

I hope the herbaria exhibition is
shaping well. I shall look forward to
seeing at all events the ingredients of
it in due course.

I am going to spend a night at
Cambridge with some fellows: not
perhaps the ideal season, but I
could not fit it in sooner.

With all best wishes to you both
Yours ever
W. G. S.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD
Tel. POTTERWAT 235.

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THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
SURREY.

Sender's name and address:

W. B. Smith

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THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
SURREY.

BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME



Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of
Technology
Pittsburgh 13

Pa. U.S.A.

15 October 1963

Mr. Wilfrid Blunt
The Watts Gallery
Compton, Nr. Guildford
Surrey, England

Dear Wilfrid:

Enclosed is a photo of yourself taken at the recent Adanson Symposium. When you are here next April, you can scan our album, containing one each of about 110 different views, and find a few of the spots in which you appear. We think this is an excellent likeness of you, and I'm very happy to have it.

Most sincerely,

George H. M. Lawrence
Director

GHML:hbe

Enc. Photograph

12 September 1963

Mr. Wilfrid Blunt
Watts Gallery
Compton, Nr. Guilford
Surrey, England

Dear Wilfrid:

Thank you for your kind letter of 5 September. I needed the prompting from you to get the necessary letter off to Raef Payne. This has been done and I enclose a copy for your cognizance. If I have blundered anywhere in it please correct me directly by letter to him and advice of same to me.

Yesterday I discussed with Mr. Hunt our plans for exhibitions here at the Library for the coming seasons. The Adanson comes down the first week in November and will be replaced by one on herbals. The exhibit on herbals will come down late in March and will be replaced by one on contemporary botanical art.

Thank you for your suggestions concerning herbals whose illustrations should be considered when making enlargements. These will be followed.

John is in the course of making an inventory of our holdings of contemporary botanical art and artists. We will send you a list as soon as ready with the thought that you might want to suggest one or two others from Britain that should be included because of the importance of their work. Here we are guided by our acquisition premise that we include artists whose work appears in published form even though the particular item displayed may never have been published.

With kindest regards and best wishes,

Most cordially yours,

George H. M. Lawrence
Director

GHML:cl

Enclosure

and many thanks for
the fine photo-group

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
TELEPHONE 235.

Sep. 22, 1963

RECEIVED
SEP 25 1963

HUNT
BOTANICAL LIBRARY

Dear George,

Many thanks for your letter. I rang up Aelf Layne, and I hope that you will have heard from him by this. I think April was the date we had always had in mind for the material to be ready; I am pretty sure that he would not be able to get it done before that. But he will no doubt have said all that in his letter to you.

As to the herbal exhibition, I am sure that you know, far better than I do, the important herbals from which to choose woodcuts for enlargement. I have the Pulsatilla from Brunfels, including three lines of text and page heading, blown up to 20" by 15" and it looks magnificent. If I might suggest the sort of proportion of illustrations which, from an artistic point of view, I feel reasonable, I would say: Puch der Natur (1), Herb. Ap Platon (1481) (1), Latin Herbarius (1), German Herbarius of 1485 (2), Ortus Sanitatis (2), Brunfels (~~3~~ 4), Fuchs (~~3~~ 4), (Suggest choosing same plants, for comparison, from these two). ^{especially *Dipsacus*} ^{*Clusius* (*Rariorum* = *Pannonian*) (2)} ~~and one each from~~ Mattioli (3), and any other illustrated 16th century herbals you may have or have access to. That should give 25 to 30 enlargements, and I think they would make, in conjunction with the original herbals, a fascinating exhibition. I wish I were going to see it, but I shall look forward to seeing the photographs in April.

All best wishes

*Tom and
Wynne*

*will you go down to
17th century - Parkinson etc etc*

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.

To open cut here →

THE CURATOR'S HOUSE,
WATTS GALLERY,

Sender's name and address:

COMPTON, NR. GUILDFORD.

TEL. POTTERHAM 285.

W Blunt

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

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Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of Technology
Pittsburgh 13
Pa.
U.S.A

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERHAM 285.

26 Sep 63

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, GUILDFORD.
TEL. PUTNEY 235.

Dear John,

How very kind of you to have remembered
the mullein! I am more than grateful!
I shall grow it with pleasure, as a reminder
of Pottsgrove.

I'm surprised the botanists think this
V. phoeniceum. That is 3 ft tall, & very rarely
white. Our plant was 9" x 12" tall.

I hope Adamson's collection has been well
visited, & that all your labours have been
appreciated. Naturally I'm delighted to
hear about the herbal show. After giving
such good indications of the best cuts in
the early herbals that you can hardly
go wrong in your choice of suitable
figures to 'blow up'.

All best wishes

Yours

W. G. F.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, GUILDFORD.
TEL. PUTNEY 235.

THE CURATORS HOUSE,
WATTS GALLERY,
COMPTON, N. GUILDFORD.
LEICESTERSHIRE. S25.

To open
WATTS GALLERY.
COMPTON, N. GUILDFORD.
Sender's name and address: TID. POWELL & COY.

W Blund

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Mr John Brundie
Hunt Botanical Library
Carnegie Institute of
Technology
Pittsburgh 13

28 August 1963

Mr. Wilfrid Blunt
Watts Gallery
Compton, Nr. Guildford,
England

Dear Wilfrid:

Thank you for your kind note written on your return to Compton.

With regard to the April meeting. It appears rather definite that it must be at the end of April and I am provisionally setting it for Saturday the 25th of April, with the preliminary meetings by we botanists for the two days prior to them. I have to give a lecture at Princeton on Tuesday, April 28. One reason no date was set when we met was because at that time the French had not indicated very clearly when the Adanson celebration would be held at Aix-en-Provence in Paris. Later, and before leaving, I got the feeling that it would be at the end of March. This however is still subject to change and no definite date has been received here. They may find that the inroads of the Easter holidays in the last week of March will force them to change their thinking. Certainly our meeting will not be held any earlier than the 25th of April. I hope, this, indefinite though it may be, is enough to help you plan your trip to Persia.

You may be sure that John Brindle is planning to work with you closely in connection with our Princeton paintings program when you are here next April. It should please you to know that we are now thinking of setting up an exhibition of herbals and examples of the botanical illustration as it existed during the period of the herbals, immediately following the Adanson exhibit. We are going to use your proposal of reproducing some of the early illustrations by means of blown up photographs. If you have suggestions of some that you know lend themselves to this, we would be very pleased to have them. Also, if you know of Institutions that may have such blown up photographs, we might be tempted to write to inquire if they could be borrowed for our exhibition use. This might be asking too much, however.

Again, many thanks for your kind note and the many nice things you wrote in it. They are appreciated.

Most sincerely,

George H. M. Lawrence
Director

GHML:me

Aug 22 1963

Wilfrido Blunt
THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
TEL. POTTEREAN 235.

My dear George,

This is only to thank you for yet another utterly memorable visit to Pittsburg & for all your kindness & hospitality there, but to congratulate you most heartily on the huge success of the Symposium. It all went like clockwork, and was, I know, enormously enjoyed and appreciated by all who were present at it. I do hope you weren't too exhausted by evening & that you will now be able to have a bit of well-earned rest.

I didn't touch upon the photography project for botanical drawings, because I knew that Adams & the Bibliographic Hunt would demand all your time at the session. But I expect that, in April, we shall be able to get down to a practical policy for initiating the scheme. Incidentally, when you do know the exact date of the April meeting I would be very glad to hear from you, as I have to plan my visit to Peru so that it does not coincide with it. So far as I am concerned, the later in April the better; but of course I will come at whatever time is most convenient to the majority.

John & I got back safely - but v. late. We had an enjoyable flight Pittsburg - New York with Roger & Vilmos. But the flight to London was 4 hours late leaving, owing to the late arrival of the plane from London. But we passed the time happily enough at the airport, gossiping about the pleasures of the visit.

Buttrif cold here, with temperatures barely reaching 60° F. & a good deal of rain. The weeds have been enjoying themselves in my absence.

All best wishes to you both
Yours ever

Wilfrid

To open cut here →

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.

GU. P. 17/10/53 235

W. Blunt

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Dr. George Lawrence
Hunt-Botanical Library
Carnegie Inst. of Technology
Pittsburgh 13
Pa.

U.S.A.

LET GUILDFORD S32.
COMPTON, Nr. GUILDFORD.
WATTS GALLERY.
THE CURATOR'S HOUSE.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERHAM 235.

RECEIVED

JUL 12 1963

HUNT
BOTANICAL LIBRARY

July 10 '63

My dear George,

Many thanks for your letter. My fine volume
of Redouté came arrived safely two days ago,
& today I have written to Brighton. I will let
you know when I hear from him.

Fraus is coming here next week &
we shall have a good session with John
Gilman at the R.H.S. Library. We have
quite a bunch of suggestions. I'm very
glad that you favour the Hostules appearing
as a separate volume; I think it would,
as you say, be an excellent 'sandwich' piece
between more sumptuous productions.

I hope Adam goes well. I shall
arrive with John on August 13th.

Best wishes

Yours
Wright

Many thanks for the reprints of my introduction
to Section Anglica.

July 10, 1963

Dear Major Broughton,

It is a long time since we last met, but I hope you may still remember me and the help that you so kindly gave me at the time I was writing The Art of Botanical Illustration and organizing the Exhibition of flower books and drawings at the National Book League.

I am now on the Advisory Committee of the Hunt Botanical Library of the Carnegie Institute of Technology at Pittsburgh. The Hunt Foundation is doing a magnificent job. I have asked Dr. Lawrence, the Director, to send you a copy of the Redoutéana catalogue which the Library has just published, for I thought it might interest you and also give you an idea of the type of publication that the Library produces. It has many other projects in view, and has already also issued a fine facsimile of L'Heritier's Sertum Anglicum, which you may perhaps have seen.

When Dr. Lawrence is next in England I know he would very much like to see some of your wonderful collection of flower books and drawings. I write to ask whether you would be so kind as to allow him to have this privilege. He is a most delightful and stimulating person, and I am sure you would enjoy meeting him.

With best wishes

Yours sincerely

Wilfrid Blunt

(W. J. Blunt)

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON Nr. GUILDFORD.
TEL. POTTERWAX 235.

22 July
63

Dear George,

I have just found the enclosed
in the envelope which contained
the photos for the Vatican. They
may also have sent direct to
you, which was what I asked
them to do

Ever

WJ

19 June 1963

Mr. Wilfrid Blunt
Watts Gallery
Compton, Nr. Guildford
England

Dear Wilfrid:

Today we have posted a copy of the Redouté Catalogue to Major Broughton, and another to you. Each of you will receive the copy in the buckram board covers.

I am dropping a short courtesy line to Major Broughton advising him that a copy is en route with our compliments and in the belief that he would find its contents of some interest.

You asked when the 1964 meeting of the Advisory Committee is to be held. This will be decided with a definite date when we meet in August, and since there will be only one meeting in 1964, according to present plans, I would guess that it would be early in May or the last week in April (depending on when Easter falls). We will want to have at least a week separating Easter and our meeting activities.

I have no plans to come to Europe this year, since all of my time between now and September must be given to the Adanson celebration and the production of the first volume of *Huntia*. I do expect to come over for several weeks in the summer of 1964. At that time I would hope to see the Royal Library at Windsor, and will welcome any help that you can give me to gain entrance.

I believe that you and Frans should consider the production of the *Hortulus* as a separate volume and to be one of our Facsimile Series. This could be produced at a reasonable cost, sandwiched in between the production in other years of more sumptuous works.

We will need your recommendation on how much of the original manuscript, as well as of the printed version, should be included. Certainly, for my money, all of one of those versions should be included.

I shall write to Raef Payne, at Eaton College, sending you a copy of same.

I must now get back to the manuscripts for the Adanson volume; a task larger than I had originally contemplated.

With kindest regards,

Most cordially yours,

GHML:hl
USC: Redoutéana Cat.

George H. M. Lawrence
Director

SOUTH WALSHAM HALL
NORWICH, NORFOLK.
SOUTH WALSHAM 202

18th July, 1963.

Dear Mr. Blunt,

I was very pleased to receive your letter and hear from you again, as I always enjoyed so much your visits to Bakeham House, and it used to be so interesting to "pick your brains" on my Flower Drawings and Books!

I have heard from Dr. Lawrence whom you mentioned in your letter, and he has very kindly sent me a copy of the Redoutéana Catalogue which the Library has just published. I thought it was extremely interesting and was very pleased to receive it, although I was a little nervous whether it would turn up safely as I no longer live at Bakeham House and moved permanently to Norfolk about five years ago. The Post Office at Egham have been very dilatory about forwarding on my letters and Dr. Lawrence's letter was hanging about there for some time. I was very surprised therefore to find the Catalogue addressed to me at my Flat in London, 56 Eaton Place.

As you know, I have a considerable number of Redoute drawings in my collection, and also quite a number painted by his various pupils. I will write Dr. Lawrence, and I hope that when he is next in England he will let me know, as I would be delighted to show them to him. Unfortunately they are all now at my house in Norfolk.

Yours sincerely,

Henry B. Broughton

P.T.O

July 19th

This unexpectedly friendly & forthcoming letter arrived this morning. He always gave the impression that my visits to Balecham House were rather tiresome to him! Probably it's just his manner.

Had excellent discussions with John & Franz, & Franz & I sat up till 1 a.m. composing a report which will reach you in due course.

Hugely looking forward to Pittsburgh, where, as you know, I shall be arriving (and departing) with John.

Yours as

W. J. F.

P.T.O.

June 14 1963

I hope all
yours will
write
Adrian.
What a
tiger you
are for
work!

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
SUSSEX. TEL. PUTNEYMAN 235.

RECEIVED

JUN 17 1963

HUNT
BOTANICAL LIBRARY

Mr Dean Jorga,

Many thanks for your letter. A day or two
after getting the Redouté catalog I will write
to Broughton and see if I can 'soften him up'.
His address is

Major the Hon. Henry Broughton
56 Eaton Place
S.W.1

Do you yet
know when
the 1964
meeting will
be?

You will by now have had my second letter, say,
that the Vatican Librarian has sent admirably
photographs of the Hortulus. These I shall take
to RAEF Payne (Master in College, Eton College,
Windsor, Berks) when I next go there. He will
not in any case have time to start work till
his holidays begin.

I forget if it is in July that you are coming
to England. Would you like me to fix up for you
to see the Royal Library at Windsor Castle? I know
the Librarian, & there would I am sure be no difficulty
unless the royal family happen to be in residence.

I have heard from Frans that he will not be
coming to Zandam until 14-20 July, when I hope to

* can impossibly
mean, but so spell!

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
SUSSEX. TEL. PUTNEYMAN 235.

meet him and consider possible facsimiles. Evans says of the Hortulus that he thinks it should contain a facsimile of the first printed edition; in fact, he talks of it as though it were appearing as a separate volume. It would certainly make an attractive little book of its own. The MS is so beautiful and so clear that it might be best to reproduce that in full, instead of just printed edⁿ. (being only 450 lines, we could also ~~reproduce~~ print the text, & r not in facsimile).

However, we can see about all that later.

When any question of payment of Payne arises, it must be remembered that Rick has already done an enormous amount of the ^{spice} work, and Payne thought his sketch introduction would be admirable and would almost do as it stood. You & wife

To open cut here →

THE CURATOR'S HOUSE,
WATTS GALLERY,
Sender's name and address: COMPTON, Nr. GUILDFORD.
TO: POTTERMAN 233.

W. Blunt

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George Lawrence
Hunt Botanical Library
Carnegie Institute of Technology,
Pittsburg 13
Pa.

U.S.A.

7 June 1963

Mr. Wilfrid Blunt
The Curator's House,
Watts Gallery,
Compton, Nr. Guildford.

Dear Wilfrid:

Thank you for your kind letter of 31 May and all the news it contains.

We are delighted to send a buckram bound cover of the Redouté catalogue to Major Broughton if only I had his address. Could you supply it to me? At the same time as I send one to him I will send one to each member of the committee who received only the paper bound cover (sans index) at the opening of the exhibition. The hard bound cover now has the index in proper format! Thus, when you receive your copy of the hard bound cover you will know that he will have his at the same time or within a day or two. Anything you could do towards softening him up would be marvelous for us.

It is wonderful to learn that Ralf Payne (have I the name correctly spelled?) is interested in the Hortulus material. Here too, I need an address so that I may contact him directly and make official arrangements with him, with information copies going to you. Please send me Mathews bill for the copy of the English translation which you acquired for us and subsequently delivered to Payne.

If you have any difficulty with the Vatican Library situation please let me know because the head man is a personal friend of the Hunts and has visited Mrs. Hunts library when it was in her home. His name is Cardinal Albarado. The present demise of the Pope may interfere with a response from there but a follow-up letter from here will not hurt. What I do need is some specific title or other reference to the manuscript material. Have you anything other than the name of the author and the title of the manuscript?

All for now, and I must plunge head foremost into the Adanson manuscripts for the symposium volume.

Most cordially yours,

George H. M. Lawrence
Director

GHML/ccc

May 31 1963

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JUN 1 1963

HUNT
BOTANICAL LIBRARY

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERBAR 235.

My dear George,

I have an extremely kind letter to thank you for, and also the cheque to acknowledge.

I am more than delighted that you feel I am not - as I had feared - a mere 'passenger' on the Committee. (Thanking you) I agree that the botanical team is strong enough to solve any botanical problem that could arise. But I am glad I wrote as I did, because it clears my conscience. I too hope that when the quest of literary activity is behind me, I shall be able to do some articles on botanical illustrations.

As regards Broughton (a funny, touching chap, as I expect you know): might it not be a good plan to 'soften him up' by sending him a copy of the Redoubt catalogue? I would gladly write to him, but preferably after he has received it.

Ralph Payne has looked at the Hortulus stuff, and is most eager to do it. He is, in fact, an exceptional busy chap, so that he will do it with the Xmas & New Year's business. Ridley sent the most valuable material, which I have handed on to Payne, & I have also sent him the English verse translation I got from Matthews (I asked them to send the bill direct to you). St. Alban writes that the MS. is in the Vatican Library. I have written there, but as yet (after 3-4 weeks) there is no reply. I suppose they are worried about the Pope!

I am much looking forward to seeing John Brinkley here. ~~He has~~ I told him I would get into touch with the Royal Librarian if he wants to see the Windsor stuff (interesting, but scrappy); & of course if you want to, please let me know. It all depends on whether the court is at Windsor; when the Q. is there,

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.

the place is absolutely inaccessible.

All best wishes, & I hope
that in any case I shall
see you in July.

Ever
W. B. L.

The photograph was
excellent, I thought.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
SURREY.

To open cut here →

THE CURATOR'S HOUSE,

WATTS GALLERY,

Sender's name and address: COMPTON, NR. GUILDFORD,

111, BATHURST ST.

W. B. L.

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Dr George Lawrence
Hunt Botanical Library
Carnegie Instit. of
Technology
Pittsburgh 13
Pa. U.S.A.

June 1st.

Watts Gallery
Compton
Guildford
Surrey

Dear George,

Hardly had I posted my letter to you,
when Excellent photographs of the
Hortulus MS. arrived from the
Vatican. It is a finey-cute MS.,
and I think you would be able to
have the photographs bound up to
look very nice.

In haste

Yours

Wifid

Sender's name and address:

W. Blunt
Watts gallery
Compton
Guildford
England

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BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME



Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of
Technology
Pittsburgh 13
Pa.

U.S.A

9 May 1963

Mr. Wilfrid Blunt
Watt Gallery
Compton, Nr. Guildford
England

Dear Wilfrid,

I have now read carefully your kind letter of 30 April in which you properly provided an account of your expenses and we will process it accordingly with the check coming to you in due time. I trust you can negotiate it all right even if ~~issued~~ in dollars.

Thank you for giving me the lead to the availability of a copy of the translation of Hortulus at Alister Mathews. We do not have a copy of the Lambert translation and are ordering it today. Any information you can get about the status of the manuscript at St. Gallen will be much appreciated and if extant there, I do hope that we can get a good photocopy from which one or two pages could be reproduced (with their permission).

On reading your letter more closely I realize that you propose to buy the translation in our behalf, and perhaps make it available to Payne for his consultation. I return to you the slip from Mathews' catalogue so that you may do this. We will reimburse you on receipt of Mathews' bill.

You should not feel in the least that your place on the Advisory Committee could be filled more effectively by a botanist. It is apparent to all of us that five botanists are quite able to handle the botanical problems and most assuredly we do need one with your background and talents to guide us and counsel us in matters relating to botanical illustration. I am evermindful that we have a very real responsibility in this area of botanical illustration and that there is here the potential to become one of the important centers for archives in the subject matter and for the use of them in behalf of the interested public. The report that you provided us will serve as our bible until such time as it is emended by you. This autumn, after the responsibilities are past as concern the Adanson Symposium and the production of the first volume of HUNTIA, John and I will sit down and map out a definite plan for the activation of that part of your report as relates to the photographing of collections and

9 May 1963

the preparation of enlargements therefrom. When this is roughed out we will submit it to you for your further suggestions and corrections.

It is my hope that we may become a little better informed on the status of the Broughton Collection. Perhaps when I come to England next July it will be possible, through advance arrangements to see something of it. I would also like to discreetly learn, perhaps at that time, whether or not some special arrangements could be made for us to make color photographs of the more outstanding pieces. I also have in the back of my mind the fact that one day this collection may go to the auction block and for that too we must not only be prepared ourselves, but must have members of the Hunt Foundation conditioned to responsibilities of acquiring some of the outstanding pieces. There is always the possibility that they could be acquired directly at the proper time. The important thing is to establish a good rapport and to be known to Major Broughton. This is something to keep in mind and is an area concerning which you will always be better informed than we and your guidance will be sought.

Perhaps you will not always be blessed with abundant commissions to write books. When that time comes I would hope that you might consider doing a series of articles for us to be published in HUNTIA concerning specific botanical artists and their work, perhaps much the same as John Gilmour is now embarking on a series concerning British botanists and horticulturists. The publication of such a series would add immensely to the importance of this Library and of HUNTIA. Keep in mind that you'll be hearing more from me of this.

With kindest regards and best wishes,

Most sincerely,

George H. M. Lawrence
Director

GHML:fkf

Enc: Clipping from Mathews catalogue

Ap 30 '63

THE CURATOR'S HOUSE,
WATTS GALLERY, COMPTON, NR. GUILDFORD.
TEL. POTTERHAM 235.

RECEIVED

MAY 3 1963

HUNT
BOTANICAL LIBRARY

Dear George,

once again I have to thank you for innumerable kindnesses & a most stimulating visit to Pittsburgh. I still feel, very acutely, how little I have to give to the Hunt Library, and if at any time you feel that I could be better replaced on the advisory committee by another, I do beg you to tell me. I shall not feel the least hurt. I shall much look forward to coming to the Adams festival in August, but after that - well, if you

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, N.R. GUILDFORD.
TEL. BUTTERWAX 522.

think you could get a qualified
botanist, than I shall more
than understand. So do tell
me frankly, when I am over
in August.

Meanwhile I will get together
in June with Frans & collect
some ideas about Hunt
facsimiles, & also I will
get into touch with St Gallen
& obtain photos of the Hortulus,
& ^{approach} ~~get~~ Payne about a translation.
I do not know whether you
have a copy of the (only?)
English translation; I see there

is one for sale at Alister
Mathews in Poole. If it
interests you, I will order it
for you. It is a rare book (only
132 copies printed), & Payne
might find it of interest when
doing his translation.

Washington was glorious. I
saw Mrs Bliss & her books, &
wallowed in the galleries* both
there & in N. York.

Yours ever
Wm. J.

I enclose my account for the
two visits to Pittsburgh.

* the old feet stood
up to it splendidly!

Some notes on the
Hunt Botanical Library Collections
of drawings, prints, and paintings.

-
Wilfrid Blunt

The original botanical drawings, albums of flower paintings, and engravings in the Rachel McMasters Miller Hunt Botanical Library form the nucleus of a remarkable collection illustrating the development of botanical illustration throughout the ages. The material is, however, in its present state inevitably both incomplete and unbalanced - and for very obvious and understandable reasons. First, it is basically a privately-made collection which reveals - as all such collections should - the personal preferences of its maker; and second, it lacks works of many important botanical artists because it is very difficult - indeed often impossible - to obtain, at any price whatever, original drawings by some of the greatest flower painters. For example, painters such as Redouté and other artists of his circle are very strongly represented, whereas the brothers Bauer, possibly the greatest botanical draughtsmen of all, are represented only by engraved work. Most of the gaps in the printed book section can, with the assistance of book-dealers, in time be filled; but what are the chances, today, of purchasing original work by the Bauers adequately to represent them? Yet, if the collection is to be of real value to students of botanical illustration, such gaps must, in my opinion, in some manner be filled.

It seems to me that potential users of the collection of original botanical drawings, illustrated botanical works, albums of flower paintings, engravings, photographs, reproductions in colour or monochrome, microfilms, colour-transparencies, photo-data-cards, etc., (hereafter to be referred to as "the Collection") may be listed in one of six categories:

- A. The serious student of the history and development of Botanical Illustration.
- B. The professional flower painter and/or illustrator of botanical and horticultural works.

- C. The professional botanist who wishes to know more about this particular, and possibly rather unfamiliar, field of botany - Botanical Illustration.
- D. Artists and art students in general, especially those with an interest in the graphic arts or design.
- E. Uninformed amateur botanists and horticulturists.
- F. The casual and wholly uninformed visitor who is drawn to visit the collection through a mild interest in "Art," or "Flowers," or even through idle curiosity.

These are listed in order of descending importance, but I feel that all categories deserve in some measure to be catered for.

Seminars. What would obviously be of immense value to A, B, and C would be the holding of Seminars. But, as I see it, this must be a long-term policy, and could not be undertaken until the Collection has been substantially enlarged and made reasonably representative. It seems to me to be too soon to discuss this project in any detail, though it should be constantly borne in mind when additions to the Collection are under consideration. In the mean time there is much to be done, and I would make the following proposals:

1. Exhibitions. Preparation of a collection of full-sized photographs of representative examples of botanical illustration of all periods and all countries should be begun. This should also include specimens of the best engraved work, so that it would be possible frequently to hold changed exhibitions such as, e.g.:

- 1. The incunabula herbals
- 2. Fuchs and Brunfels
- 3. Nicolas Robert and his contemporaries
- 4. French flower painters from Robert to Redouté
- 5. Ehret and his circle
- 6. The illustrators of Curtis' Botanical Magazine
- 7. Dürer and Leonardo as botanical artists
- 8. Some contemporary American botanical artists

Such exhibitions might consist of thirty or forty items, some of which would be original drawings and engravings, the gaps being filled by means of photographs. Where appropriate, books could be exhibited at the same time. I would also like to point out how effective, in certain cases, photographic enlargements can be. The British Broadcasting Corporation once made for me a few "blown up" photographs of pages from early herbals, to illustrate a television talk; the woodcuts from Brunfels, when enlarged about $\times 4$, looked magnificent, and made admirable wall decorations afterwards.

Each exhibition could be supported by a very brief explanatory sheet, printed in large type and framed. My experience leads me to believe that long introductions remain unread, and that those visitors who wish for fuller information will in any case be prepared to consult the appropriate books. The material used in these exhibitions should be recorded, so that they can be repeated at a later date.

I would propose that such exhibitions be of a size adequately to cover the walls of the Conference Room. This would make it possible to continue to hang, as at present, attractive smaller miscellaneous groups of drawings in other parts of the Library.

As I see it, these temporary exhibitions could be chosen to suit various categories of visitors. Those suggested in this brief and tentative list should be of interest to A, B, and C. Many of them should also interest D and E, and several (perhaps 3, 4, and 8) might attract F. When a more strictly botanical theme was being illustrated in the main exhibition, the remaining walls of the rooms might be hung with work designed to appeal more specially to E and F.

I would propose that for display purposes black-and-white photographs should be made, though where original drawings in other collections are being photographed it would clearly be advisable for a colour transparency to be taken at the same time (this is discussed below).

While it is perfectly true that exhibitions such as Nos. 1 and 2 are covered by printed books probably available in the Library, nonetheless I feel that there is much to be said in favour of having such material photographed as a part of the general exhibition scheme. To see,

side by side on a wall, say half-a-dozen woodcuts from Fuchs and from Brunfels, is to make the different qualities of the illustrators of these two works far clearer than is possible by any other means. The making of photographs from material already in the Library should not involve very great expense.

2. Photos of Original Work. There should gradually be formed as complete as possible a record of the most important hand-painted florilegia and collections of original flower paintings scattered in various museums and libraries throughout the world. This is something that has never been attempted for botanical drawings and would, in my opinion, add great prestige to the Hunt Botanical Library, would be of enormous value to A and B, and of considerable interest to C and D.

It is hardly necessary for me to mention the kind of work that I have in mind, but the following are one or two obvious examples: the hundred or more volumes of vélins at the Muséum of the Jardin des Plantes, Paris; the Walther florilegium at the Victoria and Albert Museum, London; the volume of Rabel drawings in the Bibliothèque Nationale, Paris; the collections of Ehret drawings at Kew and in the Victoria and Albert Museums; the Rinio herbal, Venice, etc.

Various problems arise. First, what form should these records take? I would suggest that a file of black-and-white photographs, on 6" X 4" data-cards, was of the first importance. Consider the case of A or B who wishes to study, say, the work of Ehret. What is available to him at present? In the Hunt Botanical Library six original watercolour drawings, a few loose prints, probably the illustrations in three or four printed works (Plantae Selectae, etc). If to these could be added photographs of the original paintings at Kew and at the Victoria and Albert Museum, etc., and of those in private collections (Major the Hon. Henry Broughton, Dr. Joan Evans, Lady Dorothy Randolph, etc.), he would be able to form a real impression of the full range of Ehret's genius. There, is at present, nowhere in the world where such a study can be made, and I would like to see the Hunt Botanical Library become a Mecca for the serious student of Botanical Illustration.

Clearly this is also a long-term project, but I feel that a beginning

should be made as soon as possible. As to the choice of manuscripts, drawings etc., to be photographed, some indication of what is most desirable may be found in my Art of Botanical Illustration, and I would gladly make a specific list if the project is approved.

Since even the photographing of the work in black-and-white will presumably make it necessary for someone to visit each collection to supervise the work, it would probably be advisable to have colour transparencies made at the same time of representative examples from such collections. In the case of extremely important work it might be well to have a full record in colour. This must naturally depend upon the cost and upon the amount of money that is made available.

3. Additions to the Collection. I would strongly favour the purchase of one or two original drawings of all possible serious contemporary botanical artists. I feel that two examples of any artist should be quite sufficient. I would not favour further additions of amateur 19th and 20th century work, though there would be no harm in keeping a brief record of any Victorian amateur albums (but not of course of stray drawings) that are offered for sale to the Library.

4. Arrangement of the Collection. This is a matter which calls for some thought. My time in Pittsburgh in November was insufficient for me to do more than form a very general impression of the problem, and I would like to discuss it more fully on the spot in April. Dr. Lawrence has brought to my notice, since my return, several points that I had not properly appreciated in November.

The question arises as to the best way of listing the large number of unidentified, unidentifiable, and anonymous prints and drawings. The "anonymous" section may very soon reach unmanageable size if such engravings as, for example, the unsigned plates of Weinmann's Phytanthoza Iconographia are now classified as "anonymous." Although Weinmann was not the artist, I think a case could well be made for cataloguing them under [Weinmann]. The rather elaborate system of classification proposed by Mr. Brindle may become of value when the collection has grown considerably larger, and might therefore, I dare say, be adopted at once - even if there is no present need for it.

I could not but feel that there was sadly little space in the Print Room for a collection destined, I hope and believe, to grow steadily and rapidly in size.

5. Huntia and the Hunt Monograph Series. It would be of the greatest value if articles and volumes could from time to time deal with the work of botanical artists. I understand that Miss Phyllis Edwards, of the Natural History Museum, London, is at present working to such a purpose on Ferdinand Bauer. These articles or monographs could either deal with the work of a single artist or group of artists, or might cover the collections held in a particular museum or library. Attention would thus be drawn, in a widely disseminated form, to one important aspect of the Hunt Botanical Library.

6. Priority. I would propose that in the field of botanical illustration top priority should be given to the formation of material suitable for a series of temporary exhibitions, and to the photographic recording of the most important collections of botanical drawings. At the same time, a programme should be worked out for future articles in Huntia, and a volume or two in the Hunt Monograph Series, dealing with some form or other of botanical art; authors of these could then be engaged to prepare material. It must be appreciated by botanists that volumes such as Sertum Anglicum, though doubtless of great importance botanically, and though in fact illustrated by the work of two great botanical artists, are, artistically, of relatively little interest to any but the most earnest of students of botanical illustration.

I must emphasise that these suggestions are the result of a very cursory survey of the existing collection, but I think they may perhaps provide a basis for discussion at our meeting in April. As I see it at present, our first task is to make the Collection something unique; we must then find ways and means of making its value and importance known throughout the world.

Wilfrid Blunt

February 1963.

Some notes on the
Hunt Botanical Library Collections
of drawings, prints, and paintings.

-
Wilfrid Blunt

The original botanical drawings, albums of flower paintings, and engravings in the Rachel McMasters Miller Hunt Botanical Library form the nucleus of a remarkable collection illustrating the development of botanical illustration throughout the ages. The material is, however, in its present state inevitably both incomplete and unbalanced - and for very obvious and understandable reasons. First, it is basically a privately-made collection which reveals - as all such collections should - the personal preferences of its maker; and second, it lacks works of many important botanical artists because it is very difficult - indeed often impossible - to obtain, at any price whatever, original drawings by some of the greatest flower painters. For example, painters such as Redouté and other artists of his circle are very strongly represented, whereas the brothers Bauer, possibly the greatest botanical draughtsmen of all, are represented only by engraved work. Most of the gaps in the printed book section can, with the assistance of book-dealers, in time be filled; but what are the chances, today, of purchasing original work by the Bauers adequately to represent them? Yet, if the collection is to be of real value to students of botanical illustration, such gaps must, in my opinion, in some manner be filled.

It seems to me that potential users of the collection of original botanical drawings, illustrated botanical works, albums of flower paintings, engravings, photographs, reproductions in colour or monochrome, microfilms, colour-transparencies, photo-data-cards, etc., (hereafter to be referred to as "the Collection") may be listed in one of six categories:

- A. The serious student of the history and development of Botanical Illustration.
- B. The professional flower painter and/or illustrator of botanical and horticultural works.

- C. The professional botanist who wishes to know more about this particular, and possibly rather unfamiliar, field of botany - Botanical Illustration.
- D. Artists and art students in general, especially those with an interest in the graphic arts or design.
- E. Uninformed amateur botanists and horticulturists.
- F. The casual and wholly uninformed visitor who is drawn to visit the collection through a mild interest in "Art," or "Flowers," or even through idle curiosity.

These are listed in order of descending importance, but I feel that all categories deserve in some measure to be catered for.

Seminars. What would obviously be of immense value to A, B, and C would be the holding of Seminars. But, as I see it, this must be a long-term policy, and could not be undertaken until the Collection has been substantially enlarged and made reasonably representative. It seems to me to be too soon to discuss this project in any detail, though it should be constantly borne in mind when additions to the Collection are under consideration. In the mean time there is much to be done, and I would make the following proposals:

1. Exhibitions. Preparation of a collection of full-sized photographs of representative examples of botanical illustration of all periods and all countries should be begun. This should also include specimens of the best engraved work, so that it would be possible frequently to hold changed exhibitions such as, e.g.:

- 1. The incunabula herbals
- 2. Fuchs and Brunfels
- 3. Nicolas Robert and his contemporaries
- 4. French flower painters from Robert to Redouté
- 5. Ehret and his circle
- 6. The illustrators of Curtis' Botanical Magazine
- 7. Dürer and Leonardo as botanical artists
- 8. Some contemporary American botanical artists

Such exhibitions might consist of thirty or forty items, some of which would be original drawings and engravings, the gaps being filled by means of photographs. Where appropriate, books could be exhibited at the same time. I would also like to point out how effective, in certain cases, photographic enlargements can be. The British Broadcasting Corporation once made for me a few "blown up" photographs of pages from early herbals, to illustrate a television talk; the woodcuts from Brunfels, when enlarged about $\times 4$, looked magnificent, and made admirable wall decorations afterwards.

Each exhibition could be supported by a very brief explanatory sheet, printed in large type and framed. My experience leads me to believe that long introductions remain unread, and that those visitors who wish for fuller information will in any case be prepared to consult the appropriate books. The material used in these exhibitions should be recorded, so that they can be repeated at a later date.

I would propose that such exhibitions be of a size adequately to cover the walls of the Conference Room. This would make it possible to continue to hang, as at present, attractive smaller miscellaneous groups of drawings in other parts of the Library.

As I see it, these temporary exhibitions could be chosen to suit various categories of visitors. Those suggested in this brief and tentative list should be of interest to A, B, and C. Many of them should also interest D and E, and several (perhaps 3, 4, and 8) might attract F. When a more strictly botanical theme was being illustrated in the main exhibition, the remaining walls of the rooms might be hung with work designed to appeal more specially to E and F.

I would propose that for display purposes black-and-white photographs should be made, though where original drawings in other collections are being photographed it would clearly be advisable for a colour transparency to be taken at the same time (this is discussed below).

While it is perfectly true that exhibitions such as Nos. 1 and 2 are covered by printed books probably available in the Library, nonetheless I feel that there is much to be said in favour of having such material photographed as a part of the general exhibition scheme. To see,

side by side on a wall, say half-a-dozen woodcuts from Fuchs and from Brunfels, is to make the different qualities of the illustrators of these two works far clearer than is possible by any other means. The making of photographs from material already in the Library should not involve very great expense.

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Wilfrid Blunt

February 1963.

2 April 1963

Mr. Wilfrid Blunt
Watts Gallery
Compton, Nr. Guildford
England

Dear Wilfrid,

Thank you for your note advising us of the availability at Marlborough Rare Books of a set of Nissen's Herbals of Five Centuries, in the English edition. Fortunately for us Mrs. Hunt acquired both the English and the German editions when they came out.

Your vigilance and alertness in seeing such offerings and bringing them to our attention is appreciated. Do not let this instance of our already having the book in any way deter you from continuing to advise us. I am grateful for your considerateness.

Looking forward to seeing you in the near future, and wishing you a comfortable journey,

Most cordially yours,

George H. M. Lawrence
Director

GHML:fkf

26 March

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. PUTTENDAM 235.

RECEIVED

MAR 28 1963

HUNT
BOTANICAL LIBRARY

Dear George,

Are you interested in
this - from

Marlborough Rare Books
35 Old Bow St-

London W.1

in great haste

W

wufi

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTERSHAM 235

HUNT
BOTANICAL LIBRARY

Redan's exhibition.

About John Brindle, - my brother lives in London, as not at Windsor. In fact, the Library at Windsor is not under his charge (only the picture gallery), but under the Royal Librarian, Mackworth Young. However, he is a friend of mine and would, I have no doubt, be delighted to let John see it. In the ordinary way it is quite difficult of access. Should he refuse this, I will of course write to M.Y.

M-7.
I feared April might be a bit early for the
flowers. ~~But I will leave~~ Monday
(by Grayhounds) on the ~~Monday~~ morning for
Washington. ~~and will be there~~
~~and will be there~~
where I am to spend a couple of days. [↑]
Yours. now

Waxford

Got a
mess!

THE PROSECUTIVE SEC.
COMMISSIONER OF CHILDREN,
WYLLIE GALLERY,
THE GRAYTON & HOUSE.

Sender's name and address:

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NH. GUILDFORD,
ILL. POTTERHAM 235.

W. B. Lund

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ENCLOSURE ; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

Second fold here



Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of
Technology
PITTSBURGH 13

Penna. U.S.A

19 March 1963

Dear Wilfrid,

Thank you for your note of 15 March regarding the length of your stay in Pittsburgh. You will be finished here by early evening of Sunday, 21 April, for which afternoon we are provisionally scheduling the formal opening of the Redouté-ana exhibit. Please know that you are welcome to remain as long as you wish.

Unfortunately April, even the second half, is too early for wildflowers to be in blossom in the Pittsburgh area. With our unusually cold winter and late spring, I doubt very much if many of our spring bulbs will be in flower. The yellow crocus is now flowering where in sunny sheltered spots.

John Brindle leaves at the end of April for six weeks in Europe visiting botanical and other art centers; mostly in Paris, Vienna, and England. I know he will want to discuss his itinerary with you, and the thought occurred to me that when he is in the London area perhaps you could join him for a day with your brother at Windsor.

Looking forward to seeing you again,

Most sincerely,

George H. M. Lawrence
Director

GHML:fkf

Mr. Wilfrid Blunt
Watts Gallery
Compton, Nr. Guildford
England

15 March 1963.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. PUTTENHAM 275

RECEIVED
MAR 19 1963

HUNT
BOTANICAL LIBRARY

My dear George,

Could you possibly let me know up to what day you would like me to stay in Pittsburg. I can stay just as long as I can be of use, but I am going on to friends in Washington and would like to be able to tell them when I am coming to them.

If, by staying an extra day, there would be any possibility of my getting out, by any means, to see a glimpse of the local countryside and the wild flowers, I would most enormously like to do that. I suppose that by the second half of April there would be quite a bit out.

Yours ever
Welford

LET BOTANICAL LIBRARY
COMPTON, NR. GUILDFORD.
WATTS GALLERY,
THE CURATOR'S HOUSE.

To open cut here

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TAS. POTTERMAN 2345.

Sender's name and address:

W. Blunt



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BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME



Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of
Technology
Pittsburgh 13
Pa. U.S.A

RECEIVED
WATTS GALLERY
COMPTON, NR. GUILDFORD.
16 MCH 1963

Mar 11, 1963

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
TEL. PUTNEY 235.

RECEIVED
MAR 14 1963

My dear George,

Many thanks for your letter about the
Clusius etc letters. It certainly sounds a
great treasure & I feel sure that you
will rightly want to have it 'on approval.'
Though the purchase would make a large
hole in the \$20,000 allocation, it seems hardly
possible to let such an opportunity slip —
that is, if the stuff proves to be as
important as it sounds.

You make no mention of my
report, but I expect you have been
too busy with Redouté, and other
matters resultant from Mrs Hunt's
death. I hope there is better news of
Mr Hunt.

Yours ever
wreft

LETTER FROM SEE
COMPTON, NR. GUILDFORD,
WATTS GALLERY,
THE CURATOR'S HOUSE.

To open cut here →

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POWERTON 235.

Sender's name and address:

W. Blund

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BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME



Dr Gorge Lawrence
Hunt Botanical Library
Carnegie Inst. of
Technology
Pittsburgh 13

LET'S GATHER SOME SPECIMENS
COMPTON, NR. GUILDFORD
WATTS GALLERY
THE CURATOR'S HOUSE

MAR 1 1963

27 February 1963

Mr. Wilfrid Blunt
Watts Gallery
Compton, Nr. Guildford
England

Dear Wilfrid,

I have just come across your letter of 23 February, which arrived today. Your letter clears up the situation concerning the Sertum proofs, and I think everything is taken care of. The notes that you sent to Frans came to me and I added them to the proof. I had not learned until I saw this letter from you now in hand of the change regarding Watts Gallery, and I am sure that Enschedé will have made the correction as you requested.

Quite apart from the Sertum activities and the Adanson Symposium, for which plans call for considerable attention, I am now in the throes of getting a manuscript together for a catalogue for our Redouté exhibit. This I mentioned in my report to you. It means that I am keeping my letter writing to a minimum and individual communications short.

With this you have my very best regards, and again thanks for your letter.

Most sincerely,

George H. M. Lawrence
Director

GHML:fkf

27 February 1963

Mr. Wilfrid Blunt
Watts Gallery
Compton, Nr. Guildford
England

Dear Wilfrid,

Regretably, I did not make myself clear when you were here that all proof corrections were to be sent here, and not to the printer. You see, John and Frans and you, by sending your corrections here, permit me to integrate the three into one corrected proof to go to the printer. Otherwise, there might be conflicting suggestions, as would have been in the case of your proof set and chaos would have followed.

I enclose a copy of my letter of today to Enschedé, accounting for the most important of the corrections you noted. Those you noted for the articles of other authors were taken care of. I did not feel it justified in asking them to recast the paragraph in which you wanted to add Redouté's year of birth, particularly since this was covered adequately by Frans earlier.

Incidentally, I find that Liège is still the spelling used in most Continental publications, but that the spelling Liége is used in British and American publications of the last ten or fifteen years. I do not have a United Nations Directory that gives me the spelling used today in Belgium. Inasmuch as Frans used the earlier spelling, we are retaining it. Jean Paul Nicolas, whom I consulted this morning, assured me that so far as he knew Liège was the generally accepted spelling in France and that if it was Liége, it was a very modern modification.

With kindest regards,

Most cordially yours,

George H. M. Lawrence
Director

GHML:fkf

cc: Dr. Frans A. Stafleu

Substit. P 4, p. lxv

orig + 4

The artist Pernotin cannot be identified with certainty, since no initials are given on the plate (pl. 14) for which he made the drawing. It is, however, highly probable that he was B. Pernotin, a Frenchman who was working in London between 1786 and 1797. B. Pernotin was a painter of historical subjects, genre, and portraits, among the last mentioned being one of Swedenborg which was engraved by Miss Martin.

Please substitute this
for the deleted paragraph.
p. lxv

Feb 23 1963

RECEIVED
FEB 27 1963

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
TEL. PUTNEY 235.

HUNT
BOTANICAL LIBRARY

My dear George.

Your letter and cable arrived at the same moment. I am so very grieved to hear of Mr Hunt's death, & that Mr Hunt also is so ill. What a wonderful woman she was! I am so very grateful for having had the privilege of knowing her, & also of having seen her in November in her own home, surrounded by her many treasures.

With regard to the points in your various communications: I am sorry that ~~you~~ I did not realise that corrections were to come to you. I sent them straight to Enschedé, believing that time was very short. The only alteration of fact that I made was in connection with Permin. Frans & Ronsman had discovered that he can almost certainly be equated with the Frenchman B. Permin, who was working in England c. 1790, so I have amended the paragraph accordingly.*

I sent direct to Frans a few notes on points in his essay - mostly quite trivial.

I also wrote direct to Enschedé, asking that, in your forward, 'George Watts Gallery, near Guildford' should be amended to 'Watts Gallery, near Guildford'.

* I assume that Enschedé will realise that the rewritten paragraph is to be used, even though he will have had the full proof from you.

It is never known a the 'great' Watts gallery. But I see that these corrections have been made by you in the revised foreword.

John Gilman has kindly booked me flights London - Philadelphia, Philadelphia - Pittsburgh, & N. York - London. So I shall travel out with him, staying the night at Philadelphia. I have to go on to Washington after Pittsburgh, & thence to New York.

Yours ever
W. B. Blunt

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
SURREY, ENGLAND.

To open cut here →

Sender's name and address:

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
SURREY, ENGLAND.

W. B. Blunt

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OR SENT BY ORDINARY MAIL.

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BY AIR MAIL
PAR AVION
AIR LETTER
AEROGamme



Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of Technology
Pittsburgh 13

U.S.A

Penn.

CABLE SENT to:

22 FEBRUARY 1963 4:00 p.m.

GILMOUR

STAFLEU

BLUNT

→ RACHEL HUNT DIED FRIDAY MORNING.

LAWRENCE

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
RECEIVED 235.

FEB 18 1963

Mr Oscar George,

HUNT

BOTANICAL GARDEN

Here with an amended report which I hope will meet the case.

Many thanks for your full account of the November meeting. I was shamed when I saw how little I had uttered & to what little purpose!

I'm glad you've found A Persian Spring pleasant bedtime reading; it was, of course, intended as light reading, & I have written more scrounging about Persia in Pietro's Pilgrimage.

I'm fixing up to come with John again in April, & to spend a night en route at Philadelphia en route.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, N.E. GUILDFORD.
TELEPHONE 253.

All best wishes to you both
yours
Wif

Still snowed up here!

Proofs for Enschedé have
arrived - they are made
a v. nice booklet. I
have rewritten the para.
on Pernotia in the light
of further information from
Roussseau.

7 February 1963

Mr. Wilfrid Blunt
Watts Gallery
Compton, Guildford
England

Dear Wilfrid,

I am delighted that you accepted my notes for preparation of a report on our collections in the spirit with which they were sent.

You may be certain that the report you submit will virtually be taken as a "bible" in our plans for the future.

Both Miriam and I have enjoyed reading A Persian Spring, it being the kind of a book one picks up late in the evening and finds relaxing. We thank you for your thoughtfulness in our behalf.

With kindest regards and best wishes,

Most sincerely,

George H. M. Lawrence
Director

GHML:fkf

23 January 1963

Mr. Wilfrid Blunt
Watts Gallery
Compton, Nr. Guildford

Dear Mr. Blunt:

This acknowledges your letter of 14 January.

Dr. Lawrence is out of town for about a week. His
letters will be answered on his return.

Sincerely,

(Miss) Freda K. Harter
Secretary to the Director

fkf

14 Jan 1963

THE ORATOR'S HOUSE,
WATTS GALLERY,
COMPTON, GUILDFORD.
TEL. PUTNEY 235.
IAN 22 1963

HUNT
BOTANICAL LIBRARY

My Dear George,

Many thanks for your valuable notes.
I rather hoped I might provoke you to put some
comments on paper, & as soon as I can
get down to it I will redraft what I wrote.

But only cold here: 20° frost - which we
aren't used to, or provided against. My car
is still marooned & the drive impassable.

All best wishes
Yours

Wife

I hope you may by now have
received A Perovian Spring. It
was sent off around Dec 1st.

THE ORATOR'S HOUSE,
WATTS GALLERY,
COMPTON, GUILDFORD.
TEL. PUTNEY 235.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
TEL. POTTERHAM 236.

W36m

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE ; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

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Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of
Technology
PITTSBURGH 13

Pa. U.S.A

18 January 1963

Mr. Wilfrid Blunt
Watts Gallery
Compton, Guildford
England

Dear Wilfrid,

This is indeed a belated response to your letter of December 20 in which you reported to me your visit with Miss Phyllis Edwards and discussions with her concerning the treatise she is preparing on the Bauers and their art work.

Miss Edwards is correct in that I did discuss with her last March the possibility that we might be interested in such a study as a part of our Hunt Monograph Series. We discussed it in generalities and I had expected to have from her an outline of what she proposed to do before receiving the very considerable amount of manuscript that is now in hand. I understand from her that this represents about one third of the total.

I am reluctant to burden you with this for two reasons: one, that it is time consuming and not properly a function of a member of our Advisory Committee, and the other is that the resultant publication in any case is at least three years off.

Unless you particularly want to see the manuscript I suggest that I continue working on it with Miss Edwards until it gets into a form more closely approximating that which would be submitted for vetting prior to the decision on its acceptability.

In my earlier discussions with her I agreed that we should certainly want to publish color reproductions of the Bauer plates, doing perhaps ten of them. I had no intention, however, of reproducing them at their present size which would be larger than a normal folio. I had been thinking more in terms of a one-half linear reduction. In doing so I would have in mind that this is primarily a study of the man and his work, and not an attempt to provide the reader with full-scale reproductions of his paintings. In this regard it would differ considerably from some of the sumptuous flower books that have come out in the last few decades.

It would seem to me that here we have an opportunity to produce a pilot type of work, which might very well serve as a model for us to follow when considering the productions of other artists of that era or later.

Mr. Wilfrid Blunt

2

18 January 1963

With kindest regards and best wishes,

Most cordially yours,

George H. M. Lawrence
Director

GHML:fkf

Some notes on the
Hunt Botanical Library Collections
of drawings, prints, and paintings.

-
Wilfrid Blunt

The original botanical drawings, albums of flower paintings, and engravings in the Rachel McMasters Miller Hunt Botanical Library form the nucleus of a remarkable collection illustrating the development of botanical illustration throughout the ages. The material is, however, in its present state inevitably both incomplete and unbalanced - and for very obvious and understandable reasons. First, it is basically a privately-made collection which reveals - as all such collections should - the personal preferences of its maker; and second, it lacks works of many important botanical artists because it is very difficult - indeed often impossible - to obtain, at any price whatever, original drawings by some of the greatest flower painters. For example, painters such as Redouté and other artists of his circle are very strongly represented, whereas the brothers Bauer, possibly the greatest botanical draughtsmen of all; are represented only by engraved work. Most of the gaps in the printed book section can, with the assistance of book-dealers, in time be filled; but what are the chances, today, of purchasing original work by the Bauers adequately to represent them? Yet, if the collection is to be of real value to students of botanical illustration, such gaps must, in my opinion, in some manner be filled.

It seems to me that potential users of the collection of original botanical drawings, illustrated botanical works, albums of flower paintings, engravings, photographs, reproductions in colour or monochrome, microfilms, colour-transparencies, photo-data-cards, etc., (hereafter to be referred to as "the Collection") may be listed in one of six categories:

- A. The serious student of the history and development of Botanical Illustration.
- B. The professional flower painter and/or illustrator of botanical and horticultural works.

- C. The professional botanist who wishes to know more about this particular, and possibly rather unfamiliar, field of botany - Botanical Illustration.
- D. Artists and art students in general, especially those with an interest in the graphic arts or design.
- E. Uninformed amateur botanists and horticulturists.
- F. The casual and wholly uninformed visitor who is drawn to visit the collection through a mild interest in "Art," or "Flowers," or even through idle curiosity.

These are listed in order of descending importance, but I feel that all categories deserve in some measure to be catered for.

Seminars. What would obviously be of immense value to A, B, and C would be the holding of Seminars. But, as I see it, this must be a long-term policy, and could not be undertaken until the Collection has been substantially enlarged and made reasonably representative. It seems to me to be too soon to discuss this project in any detail, though it should be constantly borne in mind when additions to the Collection are under consideration. In the mean time there is much to be done, and I would make the following proposals:

1. Exhibitions. Preparation of a collection of full-sized photographs of representative examples of botanical illustration of all periods and all countries should be begun. This should also include specimens of the best engraved work, so that it would be possible frequently to hold changed exhibitions such as, e.g.:

- 1. The incunabula herbals
- 2. Fuchs and Brunfels
- 3. Nicolas Robert and his contemporaries
- 4. French flower painters from Robert to Redouté
- 5. Ehret and his circle
- 6. The illustrators of Curtis' Botanical Magazine
- 7. Dürer and Leonardo as botanical artists
- 8. Some contemporary American botanical artists

Such exhibitions might consist of thirty or forty items, some of which would be original drawings and engravings, the gaps being filled by means of photographs. Where appropriate, books could be exhibited at the same time. I would also like to point out how effective, in certain cases, photographic enlargements can be. The British Broadcasting Corporation once made for me a few "blown up" photographs of pages from early herbals, to illustrate a television talk; the woodcuts from Brunfels, when enlarged about $\times 4$, looked magnificent, and made admirable wall decorations afterwards.

Each exhibition could be supported by a very brief explanatory sheet, printed in large type and framed. My experience leads me to believe that long introductions remain unread, and that those visitors who wish for fuller information will in any case be prepared to consult the appropriate books. The material used in these exhibitions should be recorded, so that they can be repeated at a later date.

I would propose that such exhibitions be of a size adequately to cover the walls of the Conference Room. This would make it possible to continue to hang, as at present, attractive smaller miscellaneous groups of drawings in other parts of the Library.

As I see it, these temporary exhibitions could be chosen to suit various categories of visitors. Those suggested in this brief and tentative list should be of interest to A, B, and C. Many of them should also interest D and E, and several (perhaps 3, 4, and 8) might attract F. When a more strictly botanical theme was being illustrated in the main exhibition, the remaining walls of the rooms might be hung with work designed to appeal more specially to E and F.

I would propose that for display purposes black-and-white photographs should be made, though where original drawings in other collections are being photographed it would clearly be advisable for a colour transparency to be taken at the same time (this is discussed below).

While it is perfectly true that exhibitions such as Nos. 1 and 2 are covered by printed books probably available in the Library, nonetheless I feel that there is much to be said in favour of having such material photographed as a part of the general exhibition scheme. To see,

side by side on a wall, say half-a-dozen woodcuts from Fuchs and from Brunfels, is to make the different qualities of the illustrators of these two works far clearer than is possible by any other means. The making of photographs from material already in the Library should not involve very great expense.

2. Photos of Original Work. There should gradually be formed as complete as possible a record of the most important hand-painted florilegia and collections of original flower paintings scattered in various museums and libraries throughout the world. This is something that has never been attempted for botanical drawings and would, in my opinion, add great prestige to the Hunt Botanical Library, would be of enormous value to A and B, and of considerable interest to C and D.

It is hardly necessary for me to mention the kind of work that I have in mind, but the following are one or two obvious examples: the hundred or more volumes of vélins at the Muséum of the Jardin des Plantes, Paris; the Walther florilegium at the Victoria and Albert Museum, London; the volume of Rabel drawings in the Bibliothèque Nationale, Paris; the collections of Ehret drawings at Kew and in the Victoria and Albert Museums; the Rinio herbal, Venice, etc.

Various problems arise. First, what form should these records take? I would suggest that a file of black-and-white photographs, on 6" x 4" data-cards, was of the first importance. Consider the case of A or B who wishes to study, say, the work of Ehret. What is available to him at present? In the Hunt Botanical Library six original watercolour drawings, a few loose prints, probably the illustrations in three or four printed works (Plantae Selectae, etc). If to these could be added photographs of the original paintings at Kew and at the Victoria and Albert Museum, etc., and of those in private collections (Major the Hon. Henry Broughton, Dr. Joan Evans, Lady Dorothy Randolph, etc.), he would be able to form a real impression of the full range of Ehret's genius. There, is at present, nowhere in the world where such a study can be made, and I would like to see the Hunt Botanical Library become a Mecca for the serious student of Botanical Illustration.

Clearly this is also a long-term project, but I feel that a beginning

should be made as soon as possible. As to the choice of manuscripts, drawings etc., to be photographed, some indication of what is most desirable may be found in my Art of Botanical Illustration, and I would gladly make a specific list if the project is approved.

Since even the photographing of the work in black-and-white will presumably make it necessary for someone to visit each collection to supervise the work, it would probably be advisable to have colour transparencies made at the same time of representative examples from such collections. In the case of extremely important work it might be well to have a full record in colour. This must naturally depend upon the cost and upon the amount of money that is made available.

3. Additions to the Collection. I would strongly favour the purchase of one or two original drawings of all possible serious contemporary botanical artists. I feel that two examples of any artist should be quite sufficient. I would not favour further additions of amateur 19th and 20th century work, though there would be no harm in keeping a brief record of any Victorian amateur albums (but not of course of stray drawings) that are offered for sale to the Library.

4. Arrangement of the Collection. This is a matter which calls for some thought. My time in Pittsburgh in November was insufficient for me to do more than form a very general impression of the problem, and I would like to discuss it more fully on the spot in April. Dr. Lawrence has brought to my notice, since my return, several points that I had not properly appreciated in November.

The question arises as to the best way of listing the large number of unidentified, unidentifiable, and anonymous prints and drawings. The "anonymous" section may very soon reach unmanageable size if such engravings as, for example, the unsigned plates of Weinmann's Phytanthoza Iconographia are now classified as "anonymous." Although Weinmann was not the artist, I think a case could well be made for cataloguing them under [Weinmann]. The rather elaborate system of classification proposed by Mr. Brindle may become of value when the collection has grown considerably larger, and might therefore, I dare say, be adopted at once - even if there is no present need for it.

I could not but feel that there was sadly little space in the Print Room for a collection destined, I hope and believe, to grow steadily and rapidly in size.

5. Huntia and the Hunt Monograph Series. It would be of the greatest value if articles and volumes could from time to time deal with the work of botanical artists. I understand that Miss Phyllis Edwards, of the Natural History Museum, London, is at present working to such a purpose on Ferdinand Bauer. These articles or monographs could either deal with the work of a single artist or group of artists, or might cover the collections held in a particular museum or library. Attention would thus be drawn, in a widely disseminated form, to one important aspect of the Hunt Botanical Library.

6. Priority. I would propose that in the field of botanical illustration top priority should be given to the formation of material suitable for a series of temporary exhibitions, and to the photographic recording of the most important collections of botanical drawings. At the same time, a programme should be worked out for future articles in Huntia, and a volume or two in the Hunt Monograph Series, dealing with some form or other of botanical art; authors of these could then be engaged to prepare material. It must be appreciated by botanists that volumes such as Sertum Anglicum, though doubtless of great importance botanically, and though in fact illustrated by the work of two great botanical artists, are, artistically, of relatively little interest to any but the most earnest of students of botanical illustration.

I must emphasise that these suggestions are the result of a very cursory survey of the existing collection, but I think they may perhaps provide a basis for discussion at our meeting in April. As I see it at present, our first task is to make the Collection something unique; we must then find ways and means of making its value and importance known throughout the world.

Wilfrid Blunt

February 1963.

2 January 1963

Mr. Wilfrid Blunt
G. F. Watts Gallery
Compton, Guildford
England

Dear Wilfrid:

Thank you for the promptly submitted report providing Some notes on the Hunt Botanical Library. John Brindle and I have gone over it carefully, and the following represent our collective thinking.

It is not clear to me if you intended this for our vetting, or if it is intended for dissemination to Mr. and Mrs. Hunt and the balance of our Advisory Committee. With the thought that it may be the former, I submit the following points which might deserve your consideration for inclusion in the final draft for Committee distribution.

1. It has to be remembered that in the eyes of our Committee, and especially as concerns members of the Hunt family, you stand pre-eminent in this field. This means that your opinions will carry great and deserved weight. It has also to be remembered that, except for Mrs. Hunt, none of the Committee is well informed in this area of botanical art, and less so on the scope, character, and potential use of this collection. To John and me these conditions suggest that your report would be more meaningful if couched in a little more background material. The points developed below are provided solely in the spirit of endeavoring to be helpful, and not at all in the sense of being critical of the report submitted. The latter is meaningful to John and me, but I fear that portions of it would be unclear to others of our Committee.

2. Potential functions of this collections of botanical paintings and prints.

To date it has served only as a display piece for the public. This public is composed largely of visitors uninformed on matters of art or botany, and of gardening enthusiasts who may or may not know garden plants but who know less of botanical illustration.

Pittsburgh, and adjoining areas, is not rich in persons who have deep interests in botanical art or its artists, and numbers fewer still who collect such material. At the same time there is an uninformed nucleus of amateur botanists and horticulturists who will welcome the opportunity to become better informed on these matters.

Carnegie Tech has very active departments of Fine Arts, Graphic Arts, and Textile Design. Conceivably, this collection might be used to further develop the backgrounds of their students, and to provide subject material for their adaptation.

Through this Library's publication potential, monographic studies of individual botanical artists could be sponsored and brought to the attention of an audience far beyond that of our local populace. This could be developed in HUNTIA or as a part of the Hunt Monograph Series.

Through seminars of 3-5 days duration special instruction could be given in the subject in future years, utilizing material in this collection.

NOTE: It seems to me that your report must include recommendations on this subject of function and ultimate purposes in order to view your present proposals in proper perspective.

It must be remembered that members of the Advisory Committee may have heretofore have thought of the collection being used for only one of these potentials, and perhaps without ever thinking in terms of others. We need to know which ones you have in mind, and hopefully, in what order of priority, as you present your proposals.

3. When you propose the addition of "full-sized photographs of representative examples," do you have in mind black and white photos only, or do you believe that in the case of Bauer, for example, for the originals copied we should make both a black and white negative and a color transparency? When you

When you propose that these photographs be used in exhibitions, are you suggesting that they will attract the attention of an uninformed general public, interested in and expecting to see a display of aesthetic beauty? Or have you in mind the use of black and white photos primarily for exhibits designed for educational use by serious students? For works that

were originally in black and white, such as woodcuts and engravings one could not agree more. On the other hand, we have these early printed illustrations in our holdings of the books, and can make the photos as exhibition requirements demand. But when it comes to the paintings by Bauer, Robert, Bessa, et al, we need guidance on how far we should go in spending considerable sums for natural size black and white photographs. (They will cost us about \$10 [£3/3/-] each.)

4. When you propose microfilming florilegia and similar bound volumes of original work [p. 3, para. 2] it would be helpful to know what use would be made of these black and white negatives. Microfilm is not fully panchromatic and is made primarily for copying black and white material rather than color work. Other 35 mm. film is available, of course, but is not suited to commercial microfilm processing. Color film photos take no more labor to produce although the cost of film, proper illumination of the subject, and processing is materially higher. The latter lack the permanence of black and white film. Possibly, both color and a professional size panchromatic black and white photograph should be taken. Because of the cost involved, any program would have to be planned carefully. A major point is who would select the subjects to be photographed?

5. It would be helpful to know, in regard to the above, your opinion on where we should draw the line on the acquisition of these collections of original work, especially of the 18th and 19th centuries, either on the one hand by artists of unknown standing or amateurs (often frustrated females who seemingly had time on their hands) and on the other hand by artists or illustrators known to have had their work published.

In the last two years I have declined to buy offerings painted by Victorian ladies, even when of known identity and lineage, simply because no one in their day used their work for illustrations in published horticultural or botanical volumes. As you know, Mrs. Hunt has acquired three or four such albums. Should we add to them? Are you suggesting that we photograph such "collections of original flower paintings scattered throughout the world"? In the event that we do not, do you recommend that we keep a record of them and their locations, itemized also by name of subject in each (when identified)?

6. Your proposal that we establish a project designed to produce here a photo-record of the European holdings of famous artists is excellent. But we do need to know if you believe this should be done in color, which would mean our going there and "setting up shop," and doing it ourselves; or if you believe there is value in our establishing a file only of black and white photos, at perhaps two-thirds the cost. In the latter case we would have to be present to supervise the work, so staff travel costs would be the same. I would like your opinion on who would use a collection of black and white photos - even if reproduced natural size, and as mentioned above this becomes costly. I doubt if it would attract our Pittsburgh public. Would it be truly useful to a student making a critical study of the work of the particular artist, or the work of a period? Would it be useful to the student in the applied fields of textile or paper design, or to the student of graphic arts?

7. Your comments on arrangements provide for inclusion of the full size photographs intermixed with the original paintings and engravings. If other proposals in your report are carried out, it must be realized that the several thousand full size photographs will outnumber the paintings and originals. The sheer bulk of matting these photographs, as would be required to keep them flat and undamaged, might be out of proportion to their worth and surely would aggravate our space problem.

In this connection, we now allow no one but staff members to handle our prints and paintings. Visitors do not do so. The public and casual student will be given access to the 4" x 6" photo-date-card, which I believe John discussed with you. I wonder if you had this protective measure in mind when you referred to one's having "to plough his way through a large number of loose plates ..." [p. 4, para. 1]? When our collection is fully curated, there will be no loose plates of any kind. Original work and engravings will be matted. Prints will be in acetate-board envelopes.

One further point re arrangement. As I am sure that John explained to you, our collection is divided into four size groupings, and then arranged within each in conformance with the classification evolved by him and Miss Ellen Sharp, formerly of the Fogg Museum. If we separate the original work from the prints, it will mean a double set of boxes and files for each of the size groupings. Do I understand this to be your proposal? As I read your comment re space [p. 4, para. 3] I sense that you suggest three sets

of boxes and files for each of the four size groupings; (1) original paintings, (2) engravings, and (3) prints. This was not so clear in your opening sentence re arrangement (p. 3, para. 4).

8. It seems to us that with our completion of the file of 4" x 6" photo-data-cards, the problems you believe to exist when all material is grouped together in a single size-grouped sequence (instead of two or three separate collections, as you propose) will disappear. The first reference is made always to the card. The photo on the card identifies the subject at once. When it is an original painting, we have also a color transparency readily available for consultation. The data on the card give information about the item and direct one to the pertinent box or file drawer where the item is housed. This means that there is no need to handle any original or print other than that being sought. We believe that no one but a monographer, or ourselves when selecting material for an exhibit, will need to see a suite of original items spread out at one time, e. g., all holdings of Redouté. Even then, we believe it will be rare when the black and white photo on the cards, and the 2 1/4" x 2 1/4" color transparencies now in hand for all original paintings, will^{not} serve most of these requirements. We hope that full appreciation is given to this use of the photo-data-card when making your recommendations on arrangement.

9. I find no reference in your proposal to our present acquisition policy of buying two or three original watercolors of contemporary botanical artists whose work is appearing in botanical and horticultural books. A clearcut opinion on this from you is desired. If you believe we should defer this in favor of the photographic program, please say so. Your views on whether this is desirable at all or not are needed to help formulate policy for the next few years. At present we are spending about £1,000 a year on contemporary works. To shift to the photographic program will mean that we reduce this by perhaps two-thirds. We look to you for guidance on this and have no fixed opinion.

Please forgive me if I seem to ask for more information than you have given. Also, please know that my objective is to have in hand a set of proposals to distribute to the Hunts and the Advisory Committee that can stand by themselves without further briefing, and which present a clear picture to each member.

Mr. Wilfrid Blunt

6

3 January 1963

The report you submitted has given John and me much food for thought and cause for careful deliberation. A final draft for our distribution to the Committee will be of great help to us. In no instance do we take issue with any of your proposals, but we do hope that the points we have raised may enable you to better anticipate what is needed in a report for Committee appraisal and study.

My very best regards go to you.

Most sincerely,

George H. M. Lawrence
Director

GHML:fkf

Dec 20, 1862

RECEIVED
THE CURATOR'S HOUSE,
WATTS GALLERY, 1962
COMPTON, Nr. GUILDFORD.
TEL. PORTSMOUTH 235

My dear George,

Many thanks for your letter of Nov. 28th. I went yesterday to see Miss Edwards, and we had a talk about Bauer. I find that she is under the impression that she is to do a monograph on the Bauer theme, with a good many coloured reproductions as well as black and white - in fact, I gather she visualises one of the special Hunt publications. Stupidly I hadn't your letter to hand; but I reread it when I got home, and have now written to her to tell her what you said in it. Perhaps there has been a change of policy since you wrote to me. In any case, I thought it best to let you know at once what the situation was.

I think she has material for quite a big thing, if you want it. The detail in Bauer is so incredibly fine that the reproduction of it presents some problem. Most of the Australian drawings are, as I remember them, large, and it would be vital to reproduce a few details full size, to give any idea of the quality of the work.

I hope you will by now have received both A Persian Spring and my report on the H. B. L. drawings. I did not send these by air mail, so they may have taken some time to reach you.

All best Christmas wishes to you all

Yours ever
W. G. F.

P.T.O.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TELEPHONE 233.

You would be delighted to read the Boston doctor's medical report's opening sentence: 'Physical examination revealed a pleasant, ruddy-faced, alert and active late middle-aged man in no distress...!'

First fold here



AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

Second fold here



Sender's name and address:

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.

TELEPHONE 233.

W. Bleak

Dr George Lawrence

Harvard Botanic Library

Carnegie Institution

Technology

PITTSBURGH 13

Pa.

U.S.A.

SOME NOTES ON THE HUNT BOTANICAL LIBRARY

Some notes on the Hunt Botanical Library

11/4
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~~etc. etc. etc.~~

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 work designed to appeal more specially to E and F.

I would propose that for display purposes black-and-white photographs should be made, though where original drawings in other collections are being photographed it would clearly be advisable for a colour transparency to be taken at the same time (~~but~~^{to} this will be discussed ^{below} ~~in a moment~~).

While it is perfectly true that exhibitions such as Nos. 1 and 2 are covered by printed books probably available in the Library, none the less I feel that there is much to be said in favour of having such material photographed as a part of the general exhibition scheme. To see, side by side on a wall, say half-a-dozen woodcuts from Fuchs and from Brunfels, is to make the different qualities of the illustrators of these two works far clearer than is possible by any other means. The making of photographs from material already in the Library should not involve very great expense.

~~Acquisition of Original Work~~ Photos of Original Work.
 2. [^] ~~That~~ There should gradually be formed as complete as possible a record of the most important hand-painted florilegia and collections of original flower paintings scattered in various museums and libraries throughout the world. This is something that has never been attempted for botanical drawings and would, in my opinion, add great prestige to the ^{Botanical} Hunt Library, would be of enormous value to A and B, and of considerable interest to C and D.

It is hardly necessary for me to mention the kind of work that I have in mind, but the following are one or two obvious

examples: the hundred or more volumes of vélins at the Muséum of the Jardin des Plantes, Paris; the Walther florilegium at the Victoria and Albert Museum, London; the volume of Rabel drawings in the Bibliothèque Nationale, Paris; the collections of Ehret drawings at Kew and in the Victoria and Albert Museums; the Rinio herbal, Venice, etc. etc. etc.

Various problems arise. First, what form should these records take? I would suggest that a file of black-and-white photographs, on 6" x 4" data-cards, was of the first importance. Consider the case of A or B who wishes to study, say, the work of Ehret. What is available to him at present? In the ^{Botanical} Hunt Library six original watercolour drawings, a few loose prints, probably the illustrations in three or four printed works (Plantae Selectae, etc). If to these could be added photographs of the original paintings at Kew and at the Victoria and Albert Museum, etc., and of those in private collections (Major the Hon. Henry Broughton, Dr Joan Evans, Lady Dorothy Randolph, etc.), he would be able to form a real impression of the full range of Ehret's genius. There, is at present, nowhere in the world where such a study can be made, and I would like to see the ^{Botanical} Hunt Library become a Mecca for the serious student of Botanical Illustration. ^{TP} Clearly this is also a long-term project, but I feel that a beginning should be made as soon as possible. As to the choice of manuscripts, drawings etc., to be photographed, some indication of what is most desirable may be found in my Art of Botanical Illustration,

and I would gladly make a specific list if the project is approved.

Since even the photographing of the work in black-and-white will presumably make it necessary for someone to ^{visit each collection} ~~go~~ to supervise the work, it would probably be advisable to have colour transparencies made at the same time of representative examples from such collections. In the case of extremely important work it might be well to have a full record in colour. This must naturally depend upon the cost and upon the amount of money that is made available.

3. Additions to the Collection. I would strongly favour the purchase of one or two original drawings of all possible serious contemporary botanical artists. I feel that two examples of any artist should be quite sufficient. I would not favour further additions of amateur 19th and 20th century work, though there would be no harm in keeping a brief record of any Victorian amateur albums (but not of course of stray drawings) that are offered for sale to the Library.

4. Arrangement of the Collection. This is a matter which calls for some thought. My time in Pittsburgh in November was insufficient for me to do more than form a very general impression of the problem, and I would like to discuss it more fully on the spot in April. Dr Lawrence has brought to my notice, since my return, several points that I had not properly appreciated in November.

The question arises as to the best way of listing the large number of unidentified, unidentifiable, and anonymous prints and drawings. The "anonymous" section may very soon reach unmanageable size if such engravings as, for example, the unsigned plates of Weinmann's Phytanthoza Iconographia ^{now classified} are [^] ~~treated~~ as "anonymous". Although Weinmann was not the artist, I think a case could well be made for cataloguing them under [Weinmann]. The rather elaborate system of classification proposed by Mr. Brindle may become of value when the collection has grown considerably larger, and might therefore, I dare say, be adopted at once - even if there is no present need for it.

I could not but feel that there was sadly little space in the Print Room for a collection destined, I hope and believe, to grow steadily and rapidly in size.

5. Huntia and the Hunt Monograph Series. It would be of the greatest value if articles and volumes could from time to time deal with the work of botanical artists. I understand that Miss Phyllis Edwards, of the Natural History Museum, London, is at present working to such a purpose on Ferdinand Bauer. These articles or monographs could ~~deal~~ ^{deal} either [^] with the work of a single artist or group of artists, or might cover the collections held in a particular museum or library. Attention would thus be drawn, in a widely disseminated form, to one important aspect of the ^{Botanical} Hunt Library.

6. Priority. I would propose that in the field of botanical illustration top priority should be given to the formation of material suitable for a series of temporary exhibitions, and to the photographic recording of the most important collections of botanical drawings. At the same time, a programme should be worked out for future articles in Huntia, and a volume or two in the Hunt Monograph Series, dealing with some form or other of botanical art; authors of these could then be engaged to prepare material. It must be appreciated by botanists that volumes such as Sertum Anglicum, though doubtless of great importance botanically, and though in fact illustrated by the work of two great botanical artists, are, artistically, of relatively little interest to any but the most earnest of students of botanical illustration.

I must emphasise that these suggestions are the result of a very cursory survey of the existing collection, but I think they may perhaps provide a basis for discussion at our meeting in April. As I see it at present, our first task is to make the Collection something unique; we must then find ways and means of making its value and importance known throughout the world.

Wilfrid Blunt

February 1963.

thirty-five
According to Index Londinensis, of the ^{four} species illustrated by L'Héritier
in Sertum Anglicum, all but ~~three~~ are figured in this work for the first
time. Those figured earlier are: Aspalanthus pedunculata (Tab. 26),
Chloranthus inconspicuus (Tab. 2), Cineraria lanata (Tab. 30), and
Koëltreuteria paniculata (Tab. 19).

Six species are recorded as having been illustrated only in this work.

They are:

Amaryllis cinnamomea (Tab. 17)

Amaryllis umbella (Tab. 16)

Bystropogon plumosum (Tab. 22)

Bystropogon punctatum (Tab. 23)

Cineraria malvaefolia (Tab. 32)

Roëlla decurrens (Tab. 6)

It would seem to me that this high incidence of "first illustration" in a
works of modern nomenclatural significance (i. e., Linnaean and post-
Linnaean) is deserving of comment, as is the observation on the six
species that are figured nowhere else (so far as Index Londinensis
coverage goes).

cc: J. S. L. Gilmour
F. A. Stafleu

This is part of a
letter to Blunt
re Sertum Angl.
I would like to see the
manuscript.
Apparently it is now
typed

RECEIVED

DEC 14 1962

Wilfrid Blunt. Some notes on the Hunt Botanical Library

BOTANICAL LIBRARY

The original botanical drawings, albums of flower paintings and engravings in the Rachel McMaster Miller Hunt Botanical Library form the nucleus of a remarkable collection illustrating the development of botanical illustration throughout the ages. The collection is, however, in its present state inevitably both incomplete and unbalanced - and for very obvious and understandable reasons. First, it is basically a privately-made collection which reveals - as all such collections should - the personal preferences of its maker; and second, because it is very difficult - indeed often impossible - to obtain, at any price whatever, original drawings by some of the greatest flower painters. For example, painters such as Redouté and other artists of his circle are very strongly represented, whereas the brothers Bauer, possibly the greatest botanical draughtsmen of all, are represented only by engraved work. Most of the gaps in the printed book section can, with the assistance of book-dealers, in time be filled; but what are the chances, today, of purchasing original work by the Bauers adequately to represent them? Yet, if the collection is to be of real value to students of botanical illustration, such gaps must, in my opinion, in some manner be filled.

I would make the following proposals:

1. That a collection of full-sized photographs of representative examples of botanical illustration of all periods and all countries should be begun. This should also include specimens of the best engraved work, so that it would be possible to hold frequently

changed exhibitions such as, e.g.:

The incunabula herbals

Fuchs and Brunfels

Nicolas Robert and his contemporaries

French flower painters from Robert to Redouté

Ehret and his circle

The illustrators of the Botanical Magazine

Dürer and Leonardo as botanical artists

Some contemporary American botanical artists

etc. etc. etc.

Such exhibitions might consist of thirty or forty items, some of which would be original drawings and engravings, the gaps being filled by means of photographs. Where appropriate, books could be exhibited at the same time. I would also like to point out how effective, in certain cases, photographic enlargements can be. The B.B.C. once made for me a few 'blown up' photographs of pages from early herbals, to illustrate a Television talk; the woodcuts ~~of~~ from Brunfels, when enlarged about ~~4~~X 4, looked magnificent, and made admirable wall decorations afterwards.

Each exhibition could be supported by a very brief explanatory sheet, printed in large type and framed. My experience leads me to believe that long introductions remain unread, and that those visitors who wish for fuller information will in any case be prepared to consult the appropriate books. The material used in these exhibitions should be recorded, so that they can be repeated at a later date.

I would propose that such exhibitions be of a size adequately

to cover the walls of the Conference Room. This would make it possible to continue to hang, as at present, attractive smaller miscellaneous groups of drawings in other parts of the Library.

2. That there should gradually be formed as complete as possible a record, in microfilm^m or small photographs, of the most important hand-painted florilegia and collections of original flower paintings scattered in various museums and libraries throughout the world. This ~~is~~ is something that has never been attempted for botanical drawings and would, in my opinion, add great prestige to the Hunt Library and be of enormous value to the student of botanical art.

It is hardly necessary for me to mention the kind of work that I have in mind, but the following are one or two obvious examples: the hundred or more volumes of vélins at the Muséum of the Jardin des Plantes, Paris; the Walther florilegium at the Victoria and Albert Museum, London; the volume of Rabel drawings in the Bibliothèque Nationale, Paris; the collection of Ehret drawings at Kew and in the Victoria and Albert Museums; the Rinio herbal, Venice, etc. etc. etc.

Arrangement and cataloguing of the collection of prints and drawings

In my opinion there is much to be said in favour of keeping original drawings and engraved work (at all events, engraved plates from printed books) separate. Anyone visiting the Library to study, say, Redouté, will be able to consult Les Roses, Choix des plus belles fleurs, etc. etc., for the engraved work; he will not want,

when in search of original drawings, to have to plough his way through a large number of loose plates from Les Liliacées, though it is most valuable that the collection should contain such loose sheets for the purpose of exhibition. On the other hand, full-sized photographs of original paintings might perhaps conveniently be kept in the boxes that contain original work by the same artist.

Cataloguing and classification

The question arises as to the best way of listing the large number of unidentified, unidentifiable and anonymous prints and drawings. The 'anonymous' section may very soon reach unmanageable size if, such engravings as, for example, the unsigned plates of Weinmann's Phytanthoza Iconographia are treated as 'anonymous'. Although Weinmann was not the artist, I think a case could well be made for cataloguing them under [Weinmann]. The rather elaborate system of classification proposed by Mr Brindle may become of value when the collection has grown considerably larger, and might therefore, I dare say, be adopted at once - even if there is no present need for it.

Space

If the collection is developed on the lines I have suggested, the present Print Room will very soon become too small to house it. Here the convenience of separating engraved work from original work (and photographs of original work) would become evident, the latter remaining for greater safety in the present room and the former being removed, if space necessitates, to another floor.

I must emphasise that these suggestions are the result of a very cursory survey of the existing collection, but I thought that they might perhaps provide a basis for discussion at our meeting in April.

Wilfrid Blunt

November 27, 1962

18 December 1962

Mr. Wilfrid Blunt
G. F. Watts Gallery
Compton, Guildford
England

Dear Wilfrid:

Enclosed is a print of the November meeting-group of our Advisory Committee.

The transcript of the session has been edited and is now being processed.

Regret to advise you that Mr. Heaney, after two weeks of deliberation, elected to remain in Philadelphia - on the grounds that the work would be more administrative than he cared to assume. Am developing other leads now.

With this I send you Greetings for a most satisfying New Year.

Cordially yours,

GHML:smp

Encl: Print

George H. M. Lawrence
Director

Same Text Sent To:

Dr. Frans A. Stafleu
Dr. J. C. Warner
Dr. Rogers McVaugh
Dr. Harold W. Rickett
Dr. Jacques Rousseau
Mr. John S. L. Gilmour

Mr. Roy A. Hunt, Jr
Mr. Torrence M. Hunt
Dr. Mildred E. Mathias
Dr. Richard McM. Hunt
Mr. Alfred M. Hunt
Dr. Reed C. Rollins

18 December 62

Mr. Wilfrid Blunt
Watts Gallery
Compton Guildford
England

Dear Wilfrid,

My deepest gratitude to you for providing me so promptly with "some notes on the Hunt Botanical Library" and comprising your report as requested by me.

I am having this retyped and prepared for distribution to our entire Advisory Committee, showing it first to Mr. and Mrs. Hunt. I propose to include it with the transcript of the committee's meeting of 16 November.

At this moment I am not going to reply to the details of the points that you have made, other than to bless you for having given them to me. Coming from you they carry the weight of eminent authority. From anyone less erudite and responsible, they would receive considerably less attention. I am indeed most grateful to you.

The lovely copy of your book on Persia arrived and Miriam has been reading it. We thank you for your thoughtfulness in our behalf, and no doubt you will be hearing from her separately in the very near future.

Most cordially yours,

George H. M. Lawrence
Director

GHML-hlj

15 November 1962

Dear Wilfrid,

With this note I am pleased to provide you with a very modest honorarium in the amount of \$140 (£50/-) as a token of our very considerable gratitude for the essay you submitted on Redouté for publication in the forthcoming facsimile edition of L'Héritier's Sertum Anglicum.

We all recognize the stature you command in the field of botanical art and the respect with which your pronouncements in the field are received. We know that the study you made for this production considerably expands the usefulness of the work, and particularly so to the devotees of botanical art and illustration.

The amount of the honorarium was arrived at through what we believe to be an equitable allocation amongst the three authors concerned of the total amount budgeted two years ago for these essays. While it may be proportionately equitable I know full well that it is only a token of our high regard for your valued assistance. We are indeed grateful to you.

Most sincerely,

George H. M. Lawrence
Director

GHML:fkf
Enc: Check

Mr. Wilfrid Blunt
Watts Gallery
Compton, Guildford
England

28 November 1962

Mr. Wilfrid Blunt
Watts Gallery
Compton, Nr. Guildford

Dear Wilfrid,

It was indeed thoughtful of you to take the time when in Cambridge to send me a note reporting your activities there as well as such delightful comments concerning your stay here. Needless to say, we think the shoe was on the other foot and that it is ourselves who are so deeply in debt. We both recognize that it takes time to get the "feel" of any institution and I know that as your visits here multiply your help to us will leave a definite mark on the future of our botanical illustrations activities.

It is my hope that when you write any report of your thinking regarding our botanical paintings and prints that you also consider areas in which we, perhaps more than any other institution, can be of service to both gardeners and botanists through the possible republication of some of the unpublished paintings or published works prominent for their included paintings. I would also like to know your opinion on the merits of our considering in the future the preparation of some sort of annotated inventory of botanical art work in the major public galleries and libraries. It has been suggested to me on two occasions that we should have a program involving the preparation of koda-chrome transparencies of original botanical art work in institutions other than our own. I have in mind some of the superb collections in Vienna, Paris, and London.

The next time you are in London I would be grateful if you might take an hour or two, perhaps with a pre-arranged appointment, to discuss with Miss Phyllis Edwards (Librarian at the Natural History Museum, and whom you know well) the paper she is preparing for us on the botanical paintings of Bauer and representing primarily Australian plants. I would advise a modicum of discretion in this regard, since I sense that she may not have taken William Stearn into her confidence lest he declare it an area of his own interest or belittle her own competence. She does have the approval of Mr. Danby and of Mr. Townsend in going ahead with the project. We are thinking of possibly publishing it in HUNTIA, together with five or six color reproductions. I am tentatively reserving space for it in the first issue of HUNTIA, which would mean she would have to have the manuscript in our hands by April of next year. Any suggestions you might have both for the scope and depth of her study, and whether or not it is the sort of thing we should plan to do regularly in future issues of HUNTIA, are invited. On missions of this sort, where you are doing something specifically for us, I expect you to send us an accounting of out-of-pocket expenses.

I am delighted, although sad that the occasion required it, that you saw a physician in the Cambridge area regarding your ambulatory limitations. I say delighted because of your report in the note^{at} hand that he believes that with care and treatment the condition should improve, or in any case not deteriorate. I hope that the helpfulness received is full of rewards.

Sometime within the next two weeks I expect to have in your hands a full transcript of the proceedings of the Saturday meeting of our Advisory Committee. Meanwhile, my best regards to you.

Most sincerely,

George H. M. Lawrence
Director

GHML:fkh

23 Craigie St. Cambridge 38. Mass

RECEIVED

NOV 27 1962

HUNT
BOTANICAL LIBRARY

My dear George,

I must send you a line to thank you, - or to attempt to thank you - for all the innumerable kindnesses that you both showed me while I was at Pittsburgh. My whole visit to the States, though of less than a fortnight, has opened up a new world to me and I have enjoyed it immensely. Here I have heard the Boston Symphony Orchestra and seen Harvard v. Yale, together with a number of museums and meeting with private collectors of Persian miniatures. And there were the glass flowers - truly fabulous.

I leave tonight for London, & I will send you shortly a memorandum on the botanical prints and drawings and my 'thinking print-wise' for the future. I am also sending you, from England, a book which will, I hope, give you a few minutes entertainment.

I shall meanwhile look forward to April, by which time, thanks to your book, I shall no doubt be a word authority on taxonomy!

My miserable legs behaved so badly here that I had to see a doctor. I got a quite admirable one, who gave me a thorough overhaul and much sound advice. He is pretty certain that my trouble is not due to ~~the~~ any of the three more serious possible causes - heart, liver or kidneys - and that with care & treatment it should improve - or at all events not deteriorate.

With every best wish & renewed thanks to you both
Yours ever
Wiegand

COPY

Watts Gallery
Compton, Guildford
November 8, 1962

Dear George,

All is now set; I am vaccinated and visaed and ready for the great adventure! I hear from John that you are very kindly meeting us at Pittsburgh airport.

Many thanks, too, for the two documents about the Congress, which I am studying with interest.

I've done one rather silly thing: I've booked a flight (TWA 032 at 11:50) from Pittsburgh to Boston for Tuesday 20th; and I now see, on referring to an earlier letter, that you say you would like me to be in Pittsburgh for five working days. I can easily arrange to go to Boston on the Wed. 21st if you would prefer this, and I can send a card to W. G. Constable (or wire) when I arrive at Pittsburgh. But if you wish me to remain until the Wednesday, I wonder if you could be so kind as to give the travel agency or airport a ring and get them to reserve me a place for the Wednesday on the same plane. I'm so sorry to bother you with this when you have so many things on hand, but hope you will understand.

Perhaps it would be still better if, should you wish me to remain till the Wednesday, you would be so kind as to drop Professor W. G. Constable a line (23 Craigie Street, Cambridge 38, Mass.) to tell him of my change of plan. It may be convenient to him to know this in good time, in case he might have been making any plans for the Tuesday night.

Yours ever,

(Signed) Wilfrid

Nov. 8, 1962.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON ST. GUILDFORD.
RECEIVED
TEL. POTTERHAM 235.
NOV 12 1962

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THE CURATOR'S HOUSE,
WATTS GALLERY,
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RECEIVED
TEL. POTTERHAM 235.

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THE CURATOR'S HOUSE,
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157 GUILDFORD ST
GUILDFORD, N.H.

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It may be convenient
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you are writing

← To open cut here →

Penn.

U.S.A.

Sender's name and address:

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, N.H. GUILDFORD
157 GUILDFORD ST

Winfid Blum

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

← Second fold here →

BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME

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8 NOV
1962
SURREY

SIXPENCE POSTAGE
GIFT MESSAGE

Dr George Lawrence
Hunt Botanical
Library

Carnegie Institute of
Technology

Penn.

U.S.A

Pittsburgh 13

Copy for Dr. Lawrence

COPY

WILFRID BLUNT
The Curator's House - Watts Gallery
Compton, nr. Guildford
England

AIR MAIL
November 3, 1962
Rec'd Nov. 6, 1962

Dear Mrs. Hunt:

Curiously enough, at the very moment your most welcome letter was brought in to me, I was sitting with your SOYLE FOR AN ORCHARD in my hands, looking up the bit about 'Duble flowers'.

I'm so glad to hear LADY MURIEL has reached you safely, and I hope you will enjoy it.

I cannot tell you how tremendously I am looking forward to my visit. I am longing to see the fabulous Library and all its treasures. I did warn Dr. Lawrence what a bogus botanist I was; but, botanist or no botanist, it will be thrilling to see all the books and paintings that you have in the Library. This (as I think you know already) is my first visit to the States, and that in itself is a major event in my life.

I very much hope to stay in Pittsburgh until the Tuesday after (November 20), when I go four days to Boston to stay with an old friend, W. G. Constable (?). New York must wait.

I am, as you know, keenly interested in Oriental Art, and it is Boston that has the chief treasures in this field.

I am so glad that John Gilmour is recovered, and that he will be travelling with me. He is such a charming person and a very old friend of mine.

Your "Squaw Winter" has beaten ours - at least in Southern England. We have had a few frosts, but as yet no snow. But it has struck down the dahlias and left us bleak. I watch each day for the first STYLOSA IRISES which - pace the botanists! - I can't bring myself to call IRIS UNGUICA LOSA!

I shall much look forward to seeing you at ELMHURST on November 16. So, till then, AU REVOIR.

Very sincerely yours,

WILFRID BLUNT

11/6/62

Miss Harter

Noted
11-8-62 fkh

18 October 1962

Mr. Wilfrid Blunt
Watts Gallery
Compton, N. Guildford
England

Dear Wilfrid,

Just a word to thank you for your kind letter of October 11 giving me a report of your manifold activities. It is clear that you have given the arachnida no opportunity for busy spinning while cloistered in Compton.

Mrs. Hunt is already talking about your pending visit and I think it will be one of the highlights of the Advisory Committee sessions so far as she is concerned. We too look forward to your being here and I have alerted John Brindle, our curator of prints and paintings, to be prepared to ply you with questions on areas relating to our organization of materials and plans for future acquisitions, as well as potential uses that might be made of these collections in the future.

As you know, the collection of prints and paintings is just as close to Mrs. Hunt's heart as is the collection of books. As is true of the books, she is much more interested in the holdings of the great masters of botanical art, as opposed to my efforts to obtain representations of original paintings of contemporary work as published in the various color plate books. When contemplating uses of the collection one might want to give some thought to an initial symposium of one to three days duration which would be given to persons attending on an invitation basis (as our guests) and with a view to enlightening them on botanical illustration per se, and on the curating of collections. You may have other ideas, you may feel that it is better to separate the subjects to be dealt with into different symposia, and you may have opinions as to persons that we should consider as leaders for such a symposium. Another area to be considered is the wisdom of contemplating a printed catalogue, its importance, and its place in our overall program. This has never been discussed with the Hunts and I have no advance feelings as to how they would feel about it although I do know that Mrs. Hunt does love publicity. I'm not at all sure that our collection is yet sufficiently well rounded to deserve a printed catalogue. All of this remains to be considered. I mention these to give you some idea of areas which we look forward to your valued and respected advice. We will do our best to have a rough inventory of our holdings for you to peruse when you are here and hopefully to get it into your hands before you arrive.

Enough for now, and please know that we will be at the airport in Pittsburgh to meet you and John on the 14th. If you happen to be in contact with him you might remind him that it would be useful to me to know the flight number and time of arrival, in the event he has not already sent this on.

Looking forward to seeing you and having you with us,

Most cordially yours,

George H. M. Lawrence
Director

GHML:fkf

C O P Y

The Curator's House
Watts Gallery
Compton, Nr. Guildford
October 11, 1962

My dear George,

Many thanks for your letter for the exciting programming that lies ahead. I shall much look forward to it all. I am flying with John Gilmour on Nov. 14th, and he is making the bookings.

My book on Lady Muriel Paget ('Lady Muriel') appears today from Methuen. I wish I were in a position to send complimentary copies to my many friends, but I know you will understand that I have had to send them to so many people in this country who have directly helped me with the compiling of it. I have, however, sent it to Mrs. Hunt, and I very much hope that you will be able to have a look at her copy. I'm still at work on this rather frivolous flower-book I think I mentioned to you; I thought I had finished it, but constantly find things to add and to alter. I only hope I shan't make too many enemies through it in the botanical world and that readers will realise that it's meant to be mostly funny! Hence the great vista of Cockerell's papers lies ahead ... I'm afraid it means, as I think you already understand, that it won't be possible for me to undertake the botanical drawing survey for Huntia - yet awhile, at any rate.

With all best wishes, and I am enormously looking forward to my first view of the U.S.

Yours ever,

SIGNED Wilfrid [BLUNT]

Oct 11th 1962

RECEIVED

OCT 15 1962

CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
TEL. PUTNEY 236.

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funny! Then the great vista of Cockfield's papers
lies ahead. I'm afraid it means, as I

think you already understand, that it won't
be possible for me to undertake the botanical
oratory survey for Hunter - ystacule, at any
rate.

With all best wishes, & I am enormously
looking forward to my first view of the U.S.

Yours ever
Wright

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
TEL. PUTNEY 236.

Welfin Blunt

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
THE POTTERY 233.

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BY AIR MAIL
PAR AVION
AIR LETTER
AEROGamme



Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of Technology
Pittsburgh 13
Penn

U. S. A.

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THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
THE POTTERY 233.

13 July 1962

Mr. Wilfrid Blunt
Watt Museum
Compton, Guildford
England

Dear Wilfrid,

Time being available I have taken the liberty of adding a short paragraph at the end of your article. I send you a copy for your consideration, and ask that you substitute one of your own on the same subject if you prefer.

Both John and Frans feel, as I do, that there is real significance in the work of these artists in that such a high percentage of the species depicted are here illustrated for the first time.

Please give this the final check and return with your changes.

Most cordially,

George H. M. Lawrence
Director

GHML:fkf

Enc: Draft of The Illustrators of Sertum Anglicum

cc: Mr. J. S. L. Gilmour
Dr. Frans A. Stafleu

28 June 1962

Mr. Wilfrid Blunt
Watt Museum
Compton, Guildford
England

Dear Wilfrid,

This week while doing a bibliographical study of William Hooker's The Paradisus Londinensis, whose plates are by Hooker and text by Salisbury, Mr. MacPhail pointed out that the Amaryllis spiralis of L'Héritier was renamed by Salisbury as Carpolyza spiralis in this work on Plate 53. I enclose a photocopy of that page of text so that you may notice Salisbury's unusual comment about the illustration.

Two other L'Héritier species are illustrated and discussed in this same work: his Eucalyptus obliqua (page and Plate 15) and Hamelia grandiflora (page and Plate 55). I do not find anything in his discussions of these that relate to the illustrations, although he does have notes regarding the introduction of the species which may be of interest to John Gilmour (who will have a copy of this letter).

I do not know if it is of particular interest to you or to the readers of your article, but a check indicates that quite a number of the plants illustrated in the Sertum Anglicum are illustrated there for the first time. I attach a list of these for your cognizance.

Hastily, and with best regards,

Most sincerely,

George H. M. Lawrence
Director

GHML:fkf

cc: Dr. Frans A. Stafleu
Mr. John S. L. Gilmour

Enc: Photocopy of page of Hooker's text
List of plants illustrated for first time in Sertum

June 25-

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TEL. POTTERY 255.

JUN 27 1962

HUNT
BOTANICAL LIBRARY

Dear George.

I have no further news
from Engel about the second
drawing. But as time is
so short, I thought it best
to amend the text after
having seen one of them. I
imagine that a small
alteration could if necessary
be made in proof.

Yours

Wright

June 23 '62

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JUN 27 1962

THE CURATOR'S HOUSE,
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COMPTON, NR. GUILDFORD.
TEL. POTTERHAM 235.

HERBARIUM
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Dear George
Thank you for your letter, just
received. Only this morning has also arrived
a registered package from Haarlem
containing one Redoute drawing. It does
not look as though the second has been
included, but I am writing to Enjel
at once. I see the package is inscribed
'Valeur nil', & also 'Printers Proofs' &
'Printed'. What has come is one
original drawing of Anagallis arvensis

Yours in great haste

Welf

LET POTTERHAM SEE
COMPTON, NR. GUILDFORD
WATTS GALLERY
THE CURATOR'S HOUSE

To open cut here →

THE CURATOR'S HOUSE,
Sender's name and address: WATTS GALLERY,
COMPTON, Nr. GUILDFORD,
Tf. DIVERSITY 288

W B Hunt

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BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME



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LET. BALLEWYN SEE.
COMPTON, Nr. GUILDFORD.
WATTS GALLERY.
THE CURATOR'S HOUSE.

Dr George Laurence
Hunt Botanical
Library
Carnegie Institute of
Technology
U.S.A. Pittsburgh 13. Pa.

File

THE RACHEL McMASTERS MILLER HUNT BOTANICAL LIBRARY
Carnegie Institute of Technology Pittsburgh 13, Pa.

Cable address: HUNTBOTLIB, Pittsburgh

Telephone: MA 1-4619

20 June 1962

Mr. Wilfrid Blunt
Watts Gallery
Compton, Guildford
Surrey, England

Dear Wilfrid,

A quick note acknowledging your letter of June 14 in which you advise me that you got in touch with Mr. Engel at Enschedé and that all is arranged for you to have the two original paintings by Redouté to examine and then to return to Haarlem. This is as it should be.

Please send me your revised portion in which you discuss the comparison of the original drawings with the engraved productions and I will work it in as you direct.

I can appreciate the extent to which you are obligated and the priority of your obligations to do other work. Until your letter arrived I had not known that Sir Sydney Cockerell had died. It looks as if you would not be in a position to undertake the project that I had hoped we could handle on a survey of botanical illustrations in various centers of Europe. This is something we can discuss at a later date and can shelve for the time being.

Mr. and Mrs. Hunt have told me of their enjoyable visit with you last Sunday. They were very much impressed.

Enough for now and my best regards to you.

Sincerely,

George H. M. Lawrence
Director

GHML:fkf

cc: Dr. Frans A. Stafleu
Mr. John S. L. Gilmour

FOLD SIDES OVER AND THEN FOLD BOTTOM UP
MOISTEN FLAP WELL AND APPLY PRESSURE TO SEAL

June 14
1962

THE CURATOR'S HOUSE
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
Tel. POTTERMAN 235.

RECEIVED

JUN 18 1962

HUNT
BOTANICAL LIBRARY

Dear George,

I have two letters to thank you for. I'm so soon I forget about the original Redoutés. You did mention it in London, but you then said you would arrange for them to be sent to me; I think I therefore made no note of it, thinking that the arrival of the drawings would serve as a reminder. I got into Engel yesterday, who is sending the drawings to me by registered post; I will examine them carefully & return them to him. I shall be much interested to see them. Incidentally, Engel said he thought they were both being reproduced in colour; I imagine him to be mistaken over this, as you said that one was to be a monochrome in the text. I'll amend the text of my introduction.

The standard French practice is to hyphenate Christian names. English publishers sometimes prefer to dispense with hyphens, so as to give uniformity where there are non-French names. I gather that, provided we are consistent, it does not greatly matter which we do.

I have been considering the other proposition which you were kind enough to make, & I would like, if I may, to write to you again on this subject at a rather later date. The principal trouble is that I am in negotiation with Thames & Hudson over a big book; & the sudden death of Sir Sydney Wodehouse (though hardly unexpected at 94 3/4!) means that I must now also get to work on his biography, which I promised him I would write. I shall know much better him I stand when I am clear about the T. & H. book - which may not be quite yet a while because Neurath is abroad.

THE CURATOR'S HOUSE
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
Tel. POTTERMAN 235.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
Hants, ENGLAND. E35.

Sender's name and address:

W. Blewett

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ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

Second fold here



to George Lawrence
Hunt Botanical Library
Carnegie Institute of
Technology
Pittsburgh 13
Pa. U.S.A.

First fold here

I finished, only this week, a rather frivolous book about
flowers, which I fear may contain one or two things
that will shock the botanists & the gardeners! I only
hope they will accept it as a jeu d'esprit, & not
be too serious about it.

It was a great joy getting a word from the Hunts, &
I was so glad I could show them the curious letter
hermitage of mine.

with all best wishes
very truly yours
W. Blewett

WATTS GALLERY
COMPTON, NR. GUILDFORD
HANTS, ENGLAND

THE RACHEL McMASTERS MILLER HUNT BOTANICAL LIBRARY

Carnegie Institute of Technology Pittsburgh 13, Pa.

Cable Address: HUNTBOTLIB, Pittsburgh

Telephone: MA 1-4619

8 June 1962

Mr. Wilfrid Blunt
Watts Gallery
Compton
Guildford, Surrey
England

Dear Wilfrid:

Your manuscript, *The Illustrations of Sertum Anglicum*, arrived this morning and has been read with greatest interest.

To avoid any further delay I bring to your attention something that I thought had been discussed when in London, namely that two original drawings by Redouté for this book were found in Mrs. Hunt's collection of botanical paintings and were delivered by me in March to the firm of Enschedé & Zonen, Haarlem, for reproduction in our facsimile. One will be reproduced in color as the frontispiece and the other will be reproduced in monochrome and should be a part of your article.

This affects the paragraph given on p. 6 of your article very materially. One of two things must be done. Either the original drawings must be sent to you from Haarlem at once for your study and redrafting of the paragraph concerned, or we must send you to Haarlem to examine them there. Naturally I prefer the former choice, but will not balk in the least at the latter if it is the only thing to be done. I suggest that you telephone the firm, making it person to person to Mr. Engel with whom we have dealt in all these matters so that you may learn from him if they are finished with the original plates or if they plan to reproduce them when printing the work itself. His telephone number in Haarlem is 15275. Even if they have not yet reproduced the plates, perhaps he could spare them long enough to send them to you. I leave the decision up to you. If you decide it is best to go to Haarlem, perhaps John's travel agent can get tickets for you and bill same direct to us. This is a very simple process. Otherwise, we would have to reimburse you for same.

Have you reason to believe that Redouté hyphenated his two Christian names? I think this should be pretty definitely

p.t.o.

established before we go to press because it is going to establish also a precedent for this Library to follow in future. Heretofore, we have not hyphenated the names consistently.

After you have seen the original Redouté drawings, please feel free to use such space as you need to discuss them. Also, you will note that in one of them the orientation of the drawing is reversed in the engraving as concerns the detailed inserts, but not as concerns the plant as a whole. This is somewhat unusual.

Enough for now, and please do try to fill in this missing point by seeing the original Redouté drawings.

Hastily,

Most sincerely,

George H. M. Lawrence
Director

GHML:jt

cc: Dr. F. A. Stafleu, J. S. L. Gilmour

June 7
1962

Dear Mr Warner,

Very many thanks for your
kind letter. I accept appointment
with very great pleasure and am
extremely sensible of the honour
that you are doing me; I only
hope that I shall be able to
be of help to you

Yours sincerely

W. G. B. Blunt

Carnegie Institute of Technology
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JUN 11 1962

Office of the President

June 5
1962

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL: POTTERY 235.

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JUN 8 1962

Dear George,

Many thanks for your letter,
which arrived by the same post as
the enclosed.

Yes, I certainly think the Amaranthus
spiralis drawing should be reproduced
full size.

I hope the essay is the sort of thing
you want. Please do not hesitate
to criticize it in any way you wish.

Yours very
warmly
W. J. F.

The two copies are being sent to John & ~~John~~

RECEIVED

JUN 8 1962

HUNT
BOTANICAL LIBRARY

THE ILLUSTRATORS OF SERTUM ANGLICUM

THE ILLUSTRATORS OF SERTUM ANGLICUM

Two draughtsmen -- the Belgian-born Pierre-Joseph Redouté and the Englishman James Sowerby -- joined forces to produce the drawings for all but three of the plates for L'Héritier's Sertum Anglicum. Both artists were young men, in their late twenties at the time, relatively inexperienced and with reputations still to be made; both were to achieve fame, and one of them world-wide popularity also, as illustrators of botanical works.

Pierre-Joseph Redouté was born at St Hubert in the Ardennes in 1759. The second of three brothers, he came of a long line of Belgian painters, and both his brothers also adopted art as a profession. Young Pierre-Joseph, after learning the basic elements of his craft under his father, gained a living for a time as an itinerant painter and then studied briefly but more seriously in Liège. It was probably a sight, during his wanderjahren, of some of the works of Rachel Ruysch and Jan Huysum at Amsterdam that turned his steps in the direction of flower-painting.

In 1782 he joined his elder brother, Antoine-Ferdinand, in Paris. Here his interest in flowers led him to the Jardin du Roi, where he attracted the attention of L'Héritier, whose pupil he became. L'Héritier's fine library and his botanical

knowledge were generously put at his disposal, and the young man, almost without being aware of it, had set his foot upon the first rung of the ladder of success. L'Héritier soon considered him competent to assist him in his botanical publications, and more than fifty of the engravings in Stirpes Novae (1784-85) are from drawings by Pierre-Joseph. When L'Héritier fled to England in 1786, Redouté joined him there and in collaboration with Sowerby made the bulk of the drawings that illustrate Sertum Anglicum.

While L'Héritier acted as Redouté's botanical mentor, Gerard van Spaendonck guided his artistic progress. Van Spaendonck (1746-1822) was a Dutchman who, like Redouté, had come to Paris to seek his fortune and had been appointed Professeur de peinture de fleurs at the Museum of the Jardin du Roi. Even more greatly gifted by nature than Redouté, he was less fortunate than his pupil in finding patronage; his output was small and his name is not so well known to the general public.

For it was the patronage of the Empress Joséphine which gave Redouté an opportunity that had never before, and has never since, come the way of a botanical artist. Joséphine adored flowers, and she engaged Redouté, at a salary of 18,000 francs a year, to work for her. Ventenat's Jardin de Malmaison (1803-04) and Bonpland's Description des Plantes rares cultivées à Malmaison et à Navarre (1812-17), both illustrated

with magnificent coloured engravings after paintings by Redouté, are among the most splendid flower books ever produced. Les Liliacées (1802-16) and its more famous successor Les Roses (1817-24) are further works illustrated by Redouté at the height of his power; and the later Choix des Plus Belles Fleurs (1827-33) falls little short of them in quality.

Redouté made big money and for a time lived in style; but he was not the man to save for a rainy day. His affairs went from bad to worse, and his furniture, silver and paintings had to be sold. On June 19th, 1840, while examining a white lily brought him by a pupil, he had a stroke. He died the following day.

James Sowerby (1757-1822) was the first, and the most distinguished, of a large family many of whose members illustrated books on natural history subjects from the closing years of the eighteenth century onwards. Descended from the Yorkshire branch of an old Border family, he trained at the Royal Academy Schools and became an articled pupil of the marine painter, Richard Wright. After Wright's death, about 1775, Sowerby seems to have earned his livelihood for a time by teaching drawing and by painting portraits; but flower-painting aroused his interest and soon led him to the study of botany.

It would appear that L'Héritier was the first botanist to make use of his talent in this field; Sowerby was at this

time nearly thirty, and for the remaining thirty-four years of his life he worked unremittingly as an illustrator of books on natural history. He was elected an Associate of the Linnean Society in 1788, and five years later became a Fellow. Zoology, mineralogy and conchology, especially that branch of the last-named science that deals with fossil shells, became during the later part of his life his major interest. A son, ^agrandson and ^agreat-grandson, all named George Brettingham Sowerby, specialized in the painting of conchological subjects. His eldest son, James de Carle Sowerby, devoted himself to botanical and conchological illustration, and the interest of another grandson, John Edward Sowerby, was principally botanical.

Among the most important works illustrated wholly or in part by Sowerby are: English Botany (1790-1814), the Botanical Magazine (70 or more plates in the first four volumes), Curtis's Flora Londinensis (about 50 plates in the fifth fasciculus), Sir ^{James Edward} J. Smith's Icones Pictae Plantarum Rariorum (1790-93), Aiton's Hortus Kewensis (1789), and two works of his own - An Easy Introduction to Drawing Flowers according to Nature (1788) and Flora Luxurians ([1789] - 91). It was of the last-named that he remarked, with characteristic modesty, 'As all the Productions of the Earth were designed for the Amusement or convenience of its Inhabitants; the most humble Attempt to display the Beauties of Nature should not be despised by those who, wrapped up in their own Pursuits, think every other insignificant.'

Probably Sowerby would have continued his association with the Botanical Magazine had he not taken on the vast task of making the illustrations - nearly 2,500 in number - for the English Botany, the text of which was provided by Sir James Edward Smith. There was also another great undertaking - Coloured Figures of English Fungi - which occupied him, on and off, from 1797 till 1815. For this he also wrote the text, and made some two hundred models of British fungi. His skill as an engraver is shown in the plates of Sibthorp's superb Flora Graeca, the majority of which were engraved by him from the drawings of the great Ferdinand Bauer.

Sowerby died in his house at Lambeth on October 25th, 1822.

Three drawings remain to be considered; two are the work of J. G. Bruguière, one of Pernotin. Jean Guillaume Bruguière, botanical artist and collector, was born in Montpellier in 1750 and died in 1798 or 1799. He travelled in the Cape Province, Madagascar, Réunion and Mauritius, and his specimens are in the de Jussieu Herbarium in Paris. The original drawings for his two plates (Nos 13 and 17) are preserved in the British Museum (Natural History), London, and that of 'Amaryllis spiralis' (Campolyza spiralis) is here reproduced. They are neat, painstaking sketches in monochrome wash, adequate for their purpose but of no great artistic value. Pernotin cannot be identified. Two artists of that name were working in Paris during the closing years of the eighteenth century; but little is known about either, and there is no

certainly that our artist, whose initials are not given on the plate, is one of them.

As has already been pointed out, both Redouté and Sowerby were at the very beginning of their careers when they made the drawings for Sertum Anglicum. In the absence of any of their original drawings for this book, the merits of these can only be judged from the engravings, for which they were not responsible. Very probably the two studies made by Bruguière give a hint of the type of drawings they provided, though doubtless those of Redouté and Sowerby were far more accomplished and stylish. Few of the plants allotted to them were of a spectacular kind, and only those shown in Plates 11, 14, 15, 15 bis, 16, 18 and 24 gave scope for decorative treatment. This fact, combined with the absence of colour, has naturally prevented Sertum Anglicum from ranking with Les Roses and the Choix des Plus Belles Fleurs among those fine books for which collectors are today willing to pay enormous sums in the sale-room. It is, in brief, a botanists' book.

The plates for Sertum Anglicum were engraved in France, and of the six craftsmen employed there is little that needs to be said. Pierre Maleuvre (1740-1803), a Parisian, engraved eleven of the drawings, and François Hubert (1744-1809) was

responsible for ten more. They were conscientious, uninspired craftsmen who adequately performed the functions for which they were employed - namely, to make the facts of a single drawing available to a larger audience. Jacques Juillet (b.1739), who engraved six plates, had a slightly greater reputation; he was also responsible for carrying out the plates used to illustrate J. Pillement's Recueil de différents Bouquets. Jean-Baptiste Guyard (5 plates) was probably the father of the eponymous engraver, some of whose work can be traced. Of the remaining two, Stephan Voysard (2 plates) and Milsan (1 plate), nothing is discoverable. The work was hack-work, which today would be done more satisfactorily by mechanical means.

Wilfrid Blunt

THE RACHEL McMASTERS MILLER HUNT BOTANICAL LIBRARY

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6 June 1962

Mr. Wilfrid Blunt
Watts Gallery
Compton
Guildford, Surrey
England

Dear Wilfrid:

Before you even finish one project for us, I find myself thinking ahead to a second. It has to do with our interests in botanical prints and paintings.

As you know, we will publish the first volume of our yearbook, HUNTTA, in October, 1963. To avoid its becoming a rush job, we are starting now lining up manuscripts for it with the thought of having everything set in type by early Spring 1963. Some manuscripts are already in hand and this is essential to give the designer of the yearbook some material with which to work.

I write to you now to inquire of your interest in preparing for us, with suitable honorarium, an account of outstanding world collections of botanical art. I am thinking of such an account being organized by locations of collections rather than by artist. We could supply you with information on the major collections in this country, and I would presume that you were reasonably familiar with those in Britain. Some of those in the more remote parts of the Continent could be learned of perhaps through correspondence. I can see myself clear to allowing you as much as £150 for travel on the Continent to learn at firsthand of some important collections that you may not have studied or consulted previously. Perhaps at the end of the article we could list the leading artists alphabetically and indicate the institutions where a majority of their originals might be found.

I have never seen an article of this sort. Certainly we in America have need for it for few American botanists even know the collections that are available at the Natural History Museum in London, let alone those elsewhere in London (at the Edinburgh Botanic Garden, for example). The extent to which private collections could be accounted would depend in large measure by the degree of cooperation and interest evidenced by their owners.

If this idea strikes you favorably, I would like for you to get into the subject before coming to our next Advisory Committee meeting in November, primarily so that you would be in a better position to discuss the article with us when here. I would hope that space-wise it could be kept to within something like 4,000-5,000 words.

After you have thought about this a bit, perhaps you would give me the benefit of your thinking.

Hunt Institute for Botanical Documentation

CARNEGIE INSTITUTE OF TECHNOLOGY
PITTSBURGH 13, PENNSYLVANIA

OFFICE OF THE PRESIDENT

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JUN 5 1962

HUNT
BOTANICAL LIBRARY
June 4, 1962

Dear Mr. Blunt:

As I think you know, we have established an Advisory Committee to the Rachel McMasters Miller Hunt Botanical Library, under the chairmanship of Dr. George H. M. Lawrence, Director of the Library. He informs me that you would be willing to serve on this Committee.

I am pleased to invite you to accept appointment to this Advisory Committee for a period of three years, from July 1, 1962, to June 30, 1965. Dr. Lawrence provides in advance the materials to be acted upon and makes arrangements for the travel and accommodations of members while they are in Pittsburgh for meetings.

We regard this Advisory Committee as a most vital part of the organization and program of the Botanical Library. We hope that you will be interested and find it possible to give us your guidance and counsel.

Sincerely yours,

J. C. Warner

Mr. Wilfrid Blunt
The Curator's House
Watts Gallery
Compton, Nr. Guildford
England

HUNT BOTANICAL LIBRARY Carnegie Institute of Technology

Cable address: HUNTBOTLIB, Pittsburgh

Telephone: MA 1-4619

1 June 1962

Mr. Wilfrid Blunt
The Curator's House
Watts Gallery
Compton, Nr. Guildford
England

Dear Wilfrid:

When we gathered at the British Museum (Natural History) you will remember that we looked at a small wash drawing by Brugière and decided that it would be nice to reproduce it in your introduction, probably with the type run around it. It is a drawing of L'Héritier's Amaryllis spiralis and is considerably superior in quality to the miserable engraving in the Sertum.

It was my thought that we would reproduce it natural size. However, if you have other opinions and think it should be reduced in any way please say so. I have just written to Enschedé in Haarlem asking them to advise me when they want this drawing for reproduction. I am anxious that it not be away from the Museum any longer than is essential.

Your advice on its reproduction will be followed. I would think it would be time enough to let me know about this when you send on your manuscript, which I presume will be shortly.

John writes me that his rather lengthy introduction is now nearly complete and he hopes to get it off in the immediate future.

With kindest regards,

Most sincerely,

George H. M. Lawrence
Director

GHML:fkf

21 May 1962

Mr. Wilfrid Blunt
The Curator's House
Watts Gallery
Compton, Nr. Guildford

Dear Wilfrid,

If the Sowerby illustration referred to earlier is only a print one wonders if it is in any way superior to the reproduction in Sertum Anglicum. Of course, you have to see it yourself to evaluate it. If you find that it is something very definitely superior, or perhaps represents a different type of reproduction, we can reproduce it if in your judgment it adds substantially to the illustrations by Sowerby already in the facsimile. I had hoped, of course, that it was an original of one of those that he did for the Sertum and if so we would certainly want to reproduce it just as we are the original Redouté.

Your idea of coming on with John in November is excellent and I leave for you to carry out that idea with him. You might even get him to order your ticket through his travel agent since he has the authorization and it doesn't matter to us whether we pay two separate invoices or a single one.

When you get your introduction typewritten arrange for a copy to be retained by yourself, a copy to go direct from you to John, another direct from you to Frans Stafleu (whose full name and address is Dr. Frans A. Stafleu, 106 Langen Nieuwstraat, Utrecht) and the original to come to me.

John and Frans will get their copies in light of their own productions and send me their comments for consideration in the final draft and will send you info copies of the same. You then should consider their suggestions and advise me if any are unacceptable or should be modified. The editor of our publications will then go over the manuscript and I will send you his suggestions, if any, before doing the final draft. All this means reasonable promptness in order to get the final copy to the printer by 15 July as promised.

It is good to know that you are getting on with it and it means a great deal to the success of the production to have it done by you.

With kindest regards and best wishes,

Most sincerely,

George H. M. Lawrence
Director

GHML:fkf

11 May 1962

Mr. Wilfrid Blunt
Watts Museum
Compton, Guildford
England

Dear Wilfrid,

Just a word to advise you that the Advisory Committee at its meeting of last week agreed that you should meet next on Saturday, November 17, 1962. The Committee will engage in pre-meeting conferences for the days of November 15 and 16.

I would hope that you can come at this time, and that you would be able to remain here for at least five working days, including the three required by Committee activities. This would leave two more days for you to study our art holdings with Mr. Brindle, our Curator of Prints. If you can remain longer, we would be delighted.

Sincerely,

George H. M. Lawrence
Director

GHML:fkf

7 May 1962

Mr. Wilfrid Blunt
Watts Gallery
Compton, Nr. Guildford

Dear Wilfrid,

It is quite exciting to learn that we may have uncovered, through Lawalrée, an original drawing of Sowerby, and which was published in L'Héritier's Sertum Anglicum.

If you find this to be the case I believe that we should write to Lawalrée and ask him if we could reproduce it in your introduction to the new work. If you think it better that I ask him, I will be pleased to do so. I will rely on your judgment, in this case, as to its merits for publication and as to whether it is one to be published in color or in monochrome.

This is very interesting and I thank you for telling me about it. Please keep me posted. With kindest regards,

Very sincerely,

George H. M. Lawrence
Director

GHML:fkf

THE CURATOR'S HOUSE,
WATTS GALLERY
COMPTON, Nr. GUILDFORD.
Tel. POTTERY 2357 MAY 7 1962

May 3, 1962

JOINT
BOTANICAL LIBRARY

Dear George,

Lawalrée writes, 'J'ai possédé naguère une planche originale non identifiée et sans doute inédite, de J. Sowerby qui provenait probablement de L'Héritier et qui était peut-être originellement destinée au Sertum Anglicum. J'ai donné cette planche à Monsieur Stearn, que vous pourriez interroger à son sujet.' I hope to go tomorrow to the Museum and shall try to see it or at all events to find out more about it. You may know all this already, but I thought I would mention it to you.

With best wishes

Yours sincerely

Wright Blunt

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.

To open cut here →

THE CURATOR'S HOUSE,
WAYNE GALLERY,

Sender's name and address:

COMPTON, N.H. GUILDFORD,

100 PLYMOUTH 255.

Wynne Blue

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE ; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

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BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME



Dr George Lawrence
Hunt Botanical Library
Campus University Technology,
Pittsburgh 13
Penn

U.S.A

THE CURATOR'S HOUSE,
WAYNE GALLERY,
COMPTON, N.H. GUILDFORD,
100 PLYMOUTH 255.

Apr 30 1962

THE INVENTOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTTENHAM 235.

Dear Mrs Hunt,

This is delightful news, & I shall much
look forward to seeing you - either here,
if you can spare the time - or in London
if it is more convenient to you. I do
not expect to be away in early June,
unless by any chance I have to pay
a flying visit for 2 or 3 days to see a
published in Locarno. Anyhow, I'll
try to see that he doesn't fix fully
first week of June.

And I can't tell you how eagerly I
look forward to my first visit to
America in the fall.

My leg is still troublesome. I'm
seeing the doctor again about it. I
really have the impression that it
will be a trouble for the rest of my
life, which is a bore.

I am just going to the cremation of
a very old friend (aged 80), & this moment

a telegram has arrived to say
that a still order friend, Sir
Sydney Cockrell (aged 95) is
dying. Sad times. I am
Sir Sydney's literary executor
& there will be much work
to do (including the writing of
his biography).

Spring here too is fairly
tricky; a few warm days
are now succeeded by new
cold, & we shiver
again.

With kindest regards
Yours very truly

Walter Blair

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
SUSSEX

To open cut here

Sender's name and address:

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
SUSSEX

W. Blair

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Mrs Roy Arthur Hunt
4875 Ellsworth Avenue
Pittsburgh 13
Penna.

U.S.A

Ap 18 1962

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, N.B. GUILDFORD.
TEL. PUTNEY 235.

RECEIVED

APR 23 1962

Dear George,

Many thanks for your letter and for ^{HUNT} ~~of~~ ^{of} ~~the~~ ^{the} ~~article~~ ^{article} ~~letting~~ ^{letting} me see Lawalrée's article on Redoute' (which of course I will see that you get back in due course. I have written to him, as you suggest, to see if he has any unpublished information about Sertum Anglicum. Thank you too for telling me the length of the ~~article~~ introduction.

We are having a miserable spring here, & snow is still 6 weeks behind last year. Today pouring rain. Hope it is better with you.

Yours v. truly

Wojciech Blum

LET FORWARDED SEE
COMPTON, N.B. GUILDFORD,
WATTS GALLERY,
THE CURATOR'S HOUSE.

Sender's name and address:

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
The Purbecks 236

W. J. B. B. B.

AN AIR LETTER SHOULD NOT CONTAIN ANY
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OR SENT BY ORDINARY MAIL.

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Dr George Lawrence
Hunt Botanical Library
Carnegie Institute of
Technology
Pittsburgh 13

Penna. U.S.A.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
The Purbecks 236

13 April 1962

Mr. Wilfrid Blunt
Watt Museum
Compton, Guildford
England

Dear Wilfrid,

Thank you for your kind note about the Sertum Anglicum project. I estimate that we can get an average of 400 words per page of introductory matter. This means that four pages would allow you 1500-1600 words. Perhaps we had better keep it at the lower figure because of the space that will be taken for the small half-tone of the original drawing at the Natural History Museum.

With this letter I enclose a reprint of an article by Belcourt and Lawalrée on Redouté as a botanical illustrator. It is the only copy I have and when you are finished with it perhaps you would return to us. Lawalrée is continuing his studies of Redouté's life and activities. Recently we sent him photocopies of about 30 letters written by Redouté of which the originals are in our collections. I believe he has been collecting the same from other institutions and of course is thoroughly familiar with the substantial collection of Redouté memorabilia and letters at Liege. I don't think that it would be remiss to write him of what you are doing for us and to ask if he has any unpublished information relating to the drawings for Sertum Anglicum that he would be willing to make available to you. His home address is: 3 Avenue Van Elderen, Bruxelles 16, Belgium.

Very sincerely,

George H. M. Lawrence,
Director

GHML:fkf

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. POTSDOWN 236.

Wilfred Blunt

RECEIVED

APR 11 1962

HUNT
BOTANICAL LIBRARY

6 April, 1962

Dear George,

any thanks for your letter and enclosure. It was a great pleasure meeting you again, and I am enormously looking forward to our collaboration. I will see that my essay reaches you in good time for July 1st. I think you were going to give me an idea, in number of words, of the length you have in mind. I have an excellent tame typist who will deal with it for me.

Still depressingly cold here. It's nice to be thinking of flowers when there are so few visible out of doors.

With best wishes

Yours very sincerely

Wilfred

4 pp. 1300 words

12 pp. 35^A = 82 char.

28 March 1962

Mr. Wilfrid Blunt
Watts Museum
Compton, Guildford
England

Dear Wilfrid,

How good indeed it was to see you in London this past weekend. You do not know how happy I am that you reconsidered and have agreed to serve on our Advisory Committee. Your counsel will most certainly be needed and utilized during the three years that you will be on the Committee.

It is my usual practice to send info copies of pertinent letters to persons concerned with the contents. From time to time you may receive a carbon of a letter relating to an activity in which you are having a part, such as that which is enclosed.

The few days of conferences regarding the production of Sertum Anglicum were most rewarding. The crux of the whole thing, however, really rests on the work yet to be done by Jacques Rousseau in Paris and Geneva. Here we're dealing with unknowns, since no one knows for sure how much raw material can be uncovered. We do know, however, that whatever he can find will be new so far as the record goes and should be of considerable importance. Frans is to see him in Paris this coming Saturday.

I have written to the printer to explain that he will have to include a half-tone of the little figure that Miss Edwards uncovered for us at the B.M. of Amaryllis spiralis. Please keep an account of out-of-pocket expenses incurred in your work on the essay for Sertum Anglicum. We will reimburse you for this at any time, but unless the amount is considerable we would prefer to do it at the time the manuscript is submitted to us. This should be not later than July 1. I suggest you have the manuscript typewritten by some typist in the area whom you will pay for the service so that you can yourself correct typescript copy before we get it and before it goes to the printer. Please ask her to double space it so as to make it that much easier for the printer to use.

Mr. Wilfrid Blunt

- 2 -

28 March 1962

With kindest regards and best wishes,

Most sincerely,

George H. M. Lawrence,
Director

GHML:fkf

14 March 1962


Mr. Wilfrid Blunt
Watts Museum
Compton Guildford
England

My dear Wilfrid Blunt:

Your letter of March 8, advising me of your feelings with regard to the invitation extended to you to serve a three-year term as a member of our Advisory Committee, arrived yesterday.

The points you have made are well taken. We too had thought of bringing you here on a consultant basis, but were of the opinion that more benefit would accrue for us if there could be repeated visits so that between times we could put into effect some of your suggestions. Furthermore, we have an acquisitions program yet to be formulated with regard to botanical prints and drawings. We also have the problem of building up our reference library to better enable us to study the illustrators and painters now represented in our collection. Our collection is yet to be catalogued. We are now working on this. When we have our own records in good shape, and have taken some steps to fill existing lacunae, we will undoubtedly want to consider the merit of publishing a catalogue of the prints and paintings. Counsel will be sought on the wisdom of such a project and on how to most effectively organize the material. In all of these matters we seek and need your counsel.

In view of my expectation that we will be seeing one another in London the weekend of 23-25 March, or one day out of the three, perhaps we can defer any final decision until it can be discussed with John Gilmour and Frans Stafleu, as well as with me. I am openminded to the idea of your coming here as often as necessary as a consultant, but there is considerable merit in your participating in the general discussions of our Advisory Committee, especially because of our program to produce facsimiles of botanical works important for their illustrations. We have competent botanists on our Advisory Committee. We do not have anyone with your competency in the field of fine arts. It is because of this acute deficiency that we turn to you at this time.

Looking forward to seeing you, 

Most sincerely,

George H. M. Lawrence,
Director

GHML:fkf

cc: Mr. John S. L. Gilmour

27 February 1962

Mr. Wilfrid Blunt
Watts Museum
Compton Guildford
England

Dear Mr. Blunt:

You will remember, I believe, of our discussions when Mrs. Lawrence and I visited you to the effect that we looked forward to the time when you would serve as a member of our Advisory Committee.

This committee meets here in Pittsburgh normally twice each year, each member being brought here as our guest. Between meetings committee members receive occasional progress reports sent out to keep them informed of developments and from time to time I write to individual members for advice on matters of their speciality. On occasion I have found it desirable to request a member to investigate some particular problem for me, for which we reimburse them for all expenses. You have seen evidence of this in meeting in London with John Gilmour and Frans Stafleu, both members of this committee.

I write to inquire if you would accept an invitation from the President of this University to serve on this committee for a term of three years, effective 1 July 1962. The first meeting to follow will be held in all probability sometime in October 1962. Although each meeting is only of a day's duration we ask committee members to spend two or three days with us for pre-meeting briefing and post-meeting discussions. In your case, if you will accept this invitation, it is my hope that you would spend an extra day or two as our guest working with Mr. Brindle, our curator of prints and exhibits.

Not only do I look forward to your acceptance of this invitation, but more so to our working together to formulate a policy for the future of this collection of prints and paintings of botanical and allied subjects.

With kindest personal regards,

Most sincerely,

George H. M. Lawrence,
Director

GHML:fkf

C O P Y

8 March 1962

Dear Dr. Lawrence:

Many thanks for your very kind letter. I am indeed flattered by your most generous proposal, which you mentioned to me originally at the time of your visit to Compton - a visit which I remember with much pleasure.

But I also feel embarrassed. I am not a trained botanist. I did some research into one particular subject: botanical illustration; and the splendid catalogues of the Hunt Library tell me what a wealth of scholarship you already have at your disposal in this field. I honestly feel that I have not enough to offer you, to justify the very considerable expenditure to which my six visits would put you. I am not an unduly modest man, but I really feel that a member of your Advisory Committee should be expected to have more qualifications than I can offer.

I do not know how the Advisory Committee works, or how fluid are its terms of reference. I would immensely like to see the library, and it is very possible that in the course of one rather more sustained visit I could offer a few suggestions that might be of value to you. Is there any chance that I could come out, as a kind of supernumerary member, for a single visit and give such help as I am able to do?

I hope you will forgive my proposing this, but I do feel that I ought to put my cards fairly on the table.

With very best wishes,

Most sincerely yours,

SIGNED

Wilfrid Blunt

Mar 8, 1962

RECEIVED

MAR 21 1962

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
TEL. PUTNEYMAN 235.

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Most sincerely yours

Walter Blunt

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
TEL. PUTNEYMAN 235.

To open cut here

THE CURATOR'S HOUSE,

Sender's name and address: WATTS GALLERY,

COMPTON, NE. GUILDFORD.

TEL. GUYVERHAM 255.

Wilfrid Blunt

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ENCLOSURE ; IF IT DOES IT WILL BE SURCHARGED
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Professor George Lawrence
Director

The Rachel Mc Mastry Miller Hunt
Botanical Library

Carnegie Institute of
Technology
Pittsburgh 13

Penn.

U.S.A.

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NE. GUILDFORD.
TEL. GUYVERHAM 255.

July 29, 1961

Gratefully and sincerely yours,

Mr. Wilfrid Blunt
Watts Gallery

Dear Mr. Blunt:

How very kind of you to write me.

I was shocked and sorry to hear of the illness and trouble that has befallen you while plant collecting. I wonder what on earth gave you the poisoning - we should delve into some of the herbals and find out about it.

Yesterday afternoon, a Mr. and Mrs. Weeks of Alexandria, Virginia (nearby Washington, D.C.) called to look over some of the books in my library here. He is writing a Life of Mark Catesby. I think he said that he had either met you or corresponded with you. They seemed very knowledgeable about editions and we had a pleasant call of over an hour. He was very pleased to see my first edition of the Catesby "Hortus". Of course, the "Carolinas" are not quite so rare as this "Hortus".

But, I have some sad news to pass on to you. A week ago, our Director, Dr. George H.M. Lawrence, was stricken with Angina. It seemed he had had some spells of pain before he went to the doctor. The day he went to the doctor he went back to the Penthouse Library and worked very hard with the secretaries and, then, went into the hospital at 5 o'clock! He is still there and will be for some time for treatments.

It is all very distressing to have him ill and suffer from these wretched attacks. I know a good deal about Angina because my Father had it for some years and it finally was the cause of his death - but Dr. Lawrence is young and my Father was old. So, we hope and pray he will be able to carry on, but he will have to take things easier.

It all comes at a very bad time for us because we are trying to get the Botanical Library in order in spite of many annoying delays of equipment, etc. Dr. Lawrence has a very good secretarial staff, but what we would ever do without him there, I do not know and I do not care to contemplate.

I have not been very well or strong myself, after a very bad virus condition last winter, which left me with certain unpleasant drags. Also, my brother has been in hospital for ten days for rest and tests but hopes to be out within a day or two. So, I have had my life full of anxieties and worries.

Of course, I am terribly interested in the book that you write about "a magnificent Florilegium by Le Moyne de Morgues". I have not been able to look it up because your letter arrived only two hours ago and I wanted to acknowledge it immediately as my secretary is here today. I shall anxiously await the photographs and transparencies from MAGGS with whom I have dealt over many years - but the prices, these days, are utterly fantastic in all catalogues.

I still have hopes that, some day, we will see you here in Pittsburgh at ELMHURST and also to see the new Library. The dedication date is October 10, 1961, and I am a little dismayed with so much yet to do. I think I may have told you that the man who has been a friend of thirty-five years, a New York decorator, had a stroke over a year ago and in a sanatorium where he has been trying to do some sort of a job for us. So, I have had my troubles with my Botanical Library! My books will be moved some time in August, after we get the Penthouse finished and cleaned up and in order.

With kindest regards and hopes for your early recovery from some-
thing that must be most trying and unpleasant, I am,

Gratefully and sincerely yours,

Mr. Wilfrid Blunt

Watts Gallery

Compton, nr. Guildford, England

RMH:esh

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I was shocked and sorry to hear of the illness and trouble
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lashed up and in order.

Dr. L

THE SCRATCH HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
Tel. POTTERHAM 235.

Ans'd
7/29/61

July 26, 1961

Dear Mrs Hunt,

Messrs Maggs have recently acquired a magnificent florilegium by Le Moyne de Morgues, and I have asked him to send you photographs and transparencies of it. It really is a splendid book, but I expect he will be asking a pretty tall figure for it. There is a sonnet beautifully inscribed in formal Italic at the beginning; I felt pretty sure that I recognized the hand of Beauchesne in it, and Wolpe, the great authority on Beauchesne, has confirmed my opinion. Anyhow, I felt that you would like to know of the book, and at all events to have the first refusal of it.

How is life with you? Is there any chance of your being in England this summer or autumn? I would so much like you to see my little Gallery and the charming country in which it is situated. I have been pretty busy on my life of Lady Muriel Paget, which Methuen is to publish in the spring. And now I am starting on a biography of old Sir Sydney Cockerell (in his 95th year, but still extraordinarily clear in the head - though very deaf). I visit him weekly and catechise him.

I was in Portugal in the spring, where I got a horrible poisoned leg when plant collecting. I was in bed for some time, and am still to be strapped up for many months. A great bore, for I can still not do a great deal in the garden.

With all best wishes,

Yours very sincerely,

Wright B Hunt

BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME



Mrs Roy Arthur Hunt
4875 Ellsworth Ave.
PITTSBURGH 13
Penn
U.S.A.

First fold here

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Sender's name and address:

Walter Blunt
The Walts Gallery
Compton - Guildford

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LET SOUVENIR SEE
COMPTON - GUILDFORD
WALTS GALLERY
THE COMPTON HOUSE

May 16th
1962

RECEIVED

MAY 21 1962

HUNT
BOTANICAL LIBRARY

CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, Nr. GUILDFORD.
TEL. POTTERBAR 235.

My dear George,

I have two letters of yours unanswered. First, as to the Lowery - it is only a print, not an original drawing. Strawn says he is at present unable to find it, but will let me know if it turns up.

Second, I have noted the dates of the meeting & am much looking forward to my visit. I do not yet know what day Tom Gilman will be coming out, but since he knows the ropes, it would probably be best if I came out with him & perhaps returned separately. I feel I ought to have at least a couple of days in New York on the way home, since I have never before set foot in the U.S.

I have roughed out the introduction, but it is not yet polished. Then I will have it typed. How many copies shall I get done? And who would I send them to?

With best wishes

Yours

Wagner

JEFFREY WATTS
COMPTON, Nr. GUILDFORD,
WATTS GALLERY,
THE CURATOR'S HOUSE

Sender's name and address:

THE CURATOR'S HOUSE,
WATTS GALLERY,
COMPTON, NR. GUILDFORD,
TEL. BUTEMAN 233.

W. B. Hunt

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Prof. George Laurence
Hunt Botanical Library
Carnegie Institute of Technology
PITTSBURGH 13
PENNA

U.S.A.

Hunt Institute for Botanical Documentation

from the Curator, Watts Gallery, Compton, Guildford

Dec 1 1960

Tel. Puttenham 235

Dear Mr Lawrence,

How extremely kind of Mrs Hunt
to have prints made of the photographs
of me! They have come and admirably,
and I am delighted to have them. I
look forward to the day when I shall
sign the other copies for the Library,
and when I shall see that wonderful
collection of books, drawings and
prints. I wish you could see

Complete today; warm as summer,
and garden bracken in the wood
opposite the house. It is, I suppose,
no more than a St Martin's
summer, a fog & snow will soon
be upon us; but it is lovely while
it lasts.

With kindest regards and
very many thanks
Yours most sincerely
Walter B Hunt

25 November 1960

Mr. Wilfrid Blunt
Watts Museum
Compton Guildford
England

Dear Mr. Blunt:

Mrs. Hunt was so pleased at your willingness to have your picture taken by us when we visited you in October that she had some prints made of the two transparencies, asking me to send you one of each. They are enclosed.

I am keeping a duplicate set here in our file of portraits of botanists and botanical artists and have made a mental note to ask you, on your first visit to this Library, to autograph each for us. I am delighted to have them and regret only that they are not of quite the same quality as the original transparencies, but experience has shown that there is always a loss in this direction and never to the opposite!

With kindest personal regards and best wishes,

Most cordially yours,

George H. M. Lawrence

GHML/ec

Enclosures

Gen. Correa.

11 November 1960

Mr. Wilfrid Blunt
Watts Gallery
Compton
Guildford, Surrey
England

Dear Mr. Blunt:

The five weeks in the British Isles and on the Continent are at an end and the Lawrences have returned. It was a wonderful time, and most rewarding in so many respects. Not the least of these by any means was the very lovely, if almost unannounced, visit that Mrs. Lawrence and I so thoroughly enjoyed with you at Watts Gallery.

It was so very good to meet you. Long have I been convinced that there is no substitute for knowing one's colleagues personally and I look forward with the greatest enthusiasm to our developing a very warm and cordial working relationship in the years ahead. The subject of botanical art is one that has long been close to Mrs. Hunt's heart and for which she has massed here an impressive record in her collections. At the same time, as I told you, it is one in which I know almost nothing and on which I am not particularly competent to have any judgments. At the same time I do want to develop my appreciation for the field and especially to learn how best to develop and utilize the collection that Mrs. Hunt assembled. It is my fervent hope that with your most competent counsel this facet of the Hunt Botanical Library may become a well of information and a fount of service.

It is my plan to provide you with an inventory of our holdings of prints and original paintings. After you have had a chance to look this over I will welcome your suggestions and advice. We expect to have a professional print librarian from the Fogg Library at Harvard here as of the first of January to assist and direct in the preparation of this inventory. I am optimistically expecting it to be completed in three months.

Meanwhile, please know of my thankfulness to you for your encouragement and helpfulness.

Most sincerely,

George H. M. Lawrence

GHML:vkp

Dictated on 4 November 1960

THE WATTS GALLERY
WATTS GALLERY
COMMONS HOUSE, GUILDFORD
SURREY

October 9th, 1960

Dear Mrs Hunt,

It was so very nice to hear news of you again, and how extremely kind of you to send us the Watts letters. The earlier of the two is of particular interest, partly because we have very few of that date, and also because it is the first reference that we have of his intention - never carried out - of giving up painting for money.

I was so extremely sorry to have missed the Dunthornes. I think I told you how it came about - that I was in the office and saw someone arrive, but was about to take a walk. I thought it was just the usual visitors arriving when the Gallery was shut, and so did not turn round. If only they had written beforehand! I hope I shall some day get another chance to meet them.

I am very happy, and very busy, here. I have just completed a biography of a certain Lady Muriel Paget, who was a kind of Florence Nightingale of World War One. It will be some time before it appears. It is now being read by the family, and I am a bit nervous! I am also starting an autobiography, which is a most strange experience, for I am living in thought entirely in the past. I also contemplate another book about flowers - but life is so short!

I am so glad to hear that your second volume, in spite of some setbacks, is now going ahead; I shall greatly look forward to the copy that you so kindly promise me. I spent a few days last July with Neil McEacharn, who was most delighted to possess a copy of volume I; he is such a charming man, and I do hope that if you ever find yourself in his part of the world you will go and see him.

Life is delightful here. It is the most beautiful place,

and I do not feel cut off since both Eton, and my mother, and London also, are within easy striking distance. But it is so agreeable here that I find it a real effort to go away.

With all best wishes to you both, and renewed thanks

I am

Yours very sincerely

Wright Blunt

many arguments in your large host of grandchildren!

And I do hope we shall see you in England again before too long.

Dec 21 1960

THE CURATOR'S HOUSE
WATTS GALLERY,
COMPTON, NR. GUILDFORD.
TEL. PUTNEYMAN 235.

Dear Mrs Hunt,

What a very kind person you are! The splendid portrait of Watts arrived safely, and so beautifully packed! - and I must thank you very warmly on behalf of the Trustees for this valuable addition to our collection. I did not even know that Trempers had made this fine drypoint, so it is doubly exciting to have it; and I have exactly the right corner to put it, framed, in the gallery. I also enjoyed the 'gostrings' pamphlet, with the reproduction of Perxotto's view of Carcassonne and the account of the Library. I hope you will like this picture by Watts, painted when he was only twenty. It was such a pity that he got so bitten by allegory; he never really quite fulfilled his immense early promise.

I am sorry there has been a delay in the new Library building; over here, all building seems to take longer, in the end, than was at first estimated. But at least

that will give you more time for your own
botanical library to be got ready.

I am so glad that you will have such a
splendid family gathering for Christmas; yes,
it will be so nice having my mother here,
who at 81 is still immensely active, though
her eyes are not good alas. My father
died more than thirty years ago, and my
mother, who lives alone, has been so plucky
in keeping up an interest in everything new
and in keeping in touch with all the remotest
members of the family. We too (my 2 brothers,
sister-in-law, nephews & nieces, & of course
my mother) will unite in London soon after
Christmas.

With renewed best wishes - terribly
belated, I fear! - for Christmas, believe me

Yours most sincerely

Wieland Blunt

I've only dipped into Kilvert - an
enchanting work & I must read it
properly. I always insert authors'
letters in books! I never knew it
was thought a crime.

insert

Act Reg

22 June 1959

Mr. Wilfrid Blunt
Eton College
Windsor
England

Dear Mr. Blunt:

Congratulations to you on your appointment to the new post of Curator of the Watts Gallery at Compton, near Guildford.

Although I have visited secondhand book dealers in Guildford, I must confess that I do not know of the Watts Gallery. You do not state when the appointment becomes effective, but I presume in the not too distant future. At your convenience, it would be pleasant to have a post card advising us of that date so that we would have your address correct.

Very sincerely,

George H. M. Lawrence
Director

so

cc: Mrs. R. A. Hunt *sent*

Eton College. WINDSOR
June 16, 1959.

Reg

Acf

Dear Mr Lawrence,

Many thanks for your most kind letter. I am certain that Neil McEachern will be more than delighted to have the splendid catalogues as they appear, & that the Botanical Library of the Villa Taranto, which on his death will pass to the Italian Government, will be a fitting home for them.

I do greatly hope we are due to get to the States & see the Hunt Botanical Library. For the present I shall be much tied as I have been appointed to a new post, that of Curator of the Watts ~~and~~ gallery at Compton, near Guildford.

After I am properly settled, perhaps I shall be allowed the chance of going to America.

Most sincerely & gratefully yours
Wilfrid Blunt



Mr George Lawrence
Bailey Hortorium
N. Y. State College of Agriculture
Cornell University
Ithaca
New York

U.S.

Second fold here

Sender's name and address:

Winfid Blunt
Elin Corey
WINDSOR

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE ; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.