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Top left: *Tanacetum vulgare*, Tansy, watercolor by Richard Crist (1909–1985), HI accession 6615.187; right: *Sanguinaria canadensis*, Bloodroot, watercolor by an unknown 19th-century artist, HI accession 2546; bottom left: frontispiece of *Gart der Gesundheit* (Mainz, Peter Schoeffer, 1485) depicting a gathering of herbalists or savants in a garden; right: Mrs. Hunt's chalk statue of St. Fiacre, the patron saint of gardening—four of the items included in *Virtues and Pleasures of Herbs through History: Physic, Flavor, Fragrance and Dye*, which runs through 29 June 2007.

Current and upcoming exhibits

Herb exhibit on display

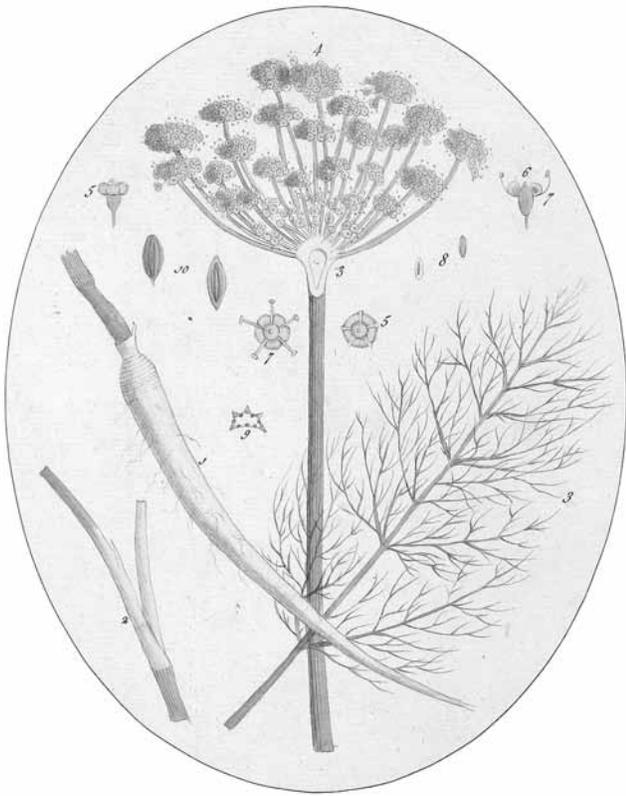
Virtues and Pleasures of Herbs through History: Physic, Flavor, Fragrance and Dye opened to the public on 22 March 2007. Through history the virtues and pleasures of herbs have enhanced our daily lives and connected us to the natural world through our senses. Over the centuries, herbs have been used not only for medicinal purposes but also to flavor and preserve food, to scent and protect household environments, and to dye or stain the skin and textiles. Interest in the use of herbs has waxed and waned in modern times, but in recent decades renewed interest in natural and organic products has inspired recognition of the importance of these plants in all aspects of our lives. From the countless cultivated or wild herbs with overlapping applications, we have chosen a selection within the four categories of physic, flavor, fragrance and dye. Each topic highlights the usage of five herbs at specific points in history. All twenty herbs are illustrated by original watercolors and prints, rare books, or manuscript pages from the Hunt Institute's Art, Library, and Archives collections.

People often wonder how we choose the subjects for our exhibits. In this case we had become familiar with members of the Western Pennsylvania Unit of the Herb Society of America during their visits to the Hunt Institute to see informal displays of rare books and artworks on specific herbs as well as our regular gallery exhibits. Through these encounters my own interest in herbs was piqued so much that I decided to join the organization in 2005 and also add two new herb beds to my own garden. Although images of herbs had been included in Institute exhibits over the years, I was surprised that we had never devoted one to this particular subject. In the process of researching for this exhibit, we discovered that Rachel McMasters Miller Hunt had a fascination with herbs, growing them in her garden and including them as topics in her lectures (such as the one she gave in 1947 at the Cloisters, Metropolitan Museum of Art, New York). She was a member-at-large of the Herb Society of America (dating back to 1955) and a charter member of the Western Pennsylvania Unit when it formed in 1958. She was awarded the Herb Society of America Medal of Honor in 1961 "for her great accomplishments and her gracious sharing of a fabulous collection of old herbals, garden books and prints, known the country over." It only seemed fitting that an exhibit on herbs should include materials from our Art Department, Archives, and Library, highlighting the depth of Mrs. Hunt's collections in this area. One of the most difficult parts in planning this exhibit was determining which herbs to include and in what context we might discuss them that would be supported by our collections. While limiting the focus to twenty herbs within the four categories of physic, flavor, fragrance and dye, we were able to select both well- and little-known examples of herbals, original artworks and archival materials. This exhibit also gave Librarian Charlotte Tancin, Archivist Angela Todd and me an opportunity to learn more about each other's department collections and bring attention to the relationships between many of these materials that were part of Rachel Hunt's collecting interests.

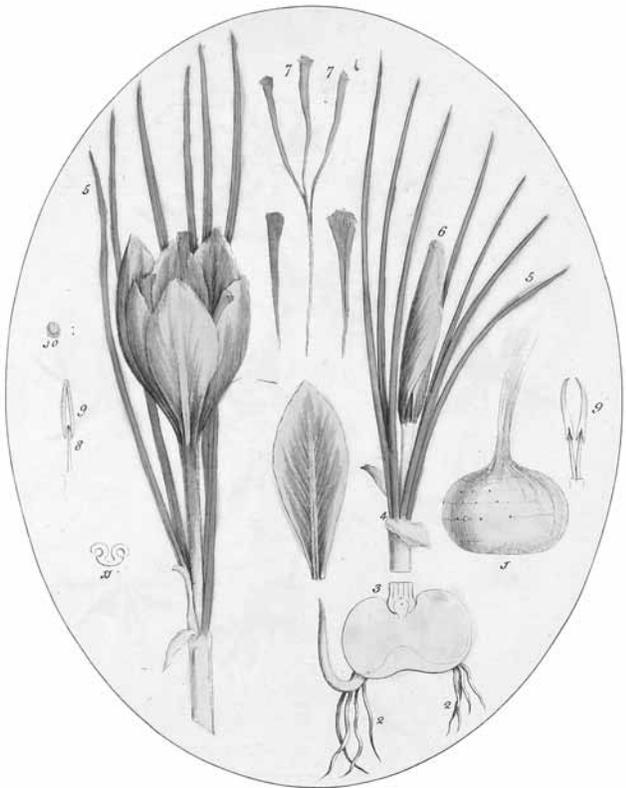


Above left and right: "Sage of Virtue" and "Common Fennel"; below left and right: "Common Rosemary" and "Saffron," details of hand-colored engravings from Timothy Sheldrake's Botanicum Medicinale (1759?, pl. 94, 37, 88, 93).





We supplied images from Sheldrake's *Botanicum Medicinale* for a set of Herbal Garden recipe note cards produced by Galison Books. They are available from Galison <<http://www.galison.com/>> or from Hunt Institute. If purchasing from Galison, please type "Hunt Institute" into the search box on their home page.



Charlotte Tancin contributed text and additional rare books highlighting the history of herbals, displaying a 1485 incunabulum, *Gart der Gesundheit* (which will be exchanged with a 1517 [H]ortus Sanitatis in the second half of the exhibit), John Parkinson's 1640 *Theatrum Botanicum*, and Timothy Sheldrake's 1759? *Botanicum Medicinale*. (See "Books and images from the Library on exhibit," page 6.)

For the section on physic herbs—comfrey, ginger, mint, sage, and thyme—we discuss herbs that were considered panaceas for health in ancient medicinal texts, those that continue to be used for their therapeutic properties as in earlier times, and those with components that are considered medicinally promising or are now deemed toxic. Included are a manuscript page (ca.1150) from the Latin poem *Macer Floridus* describing the virtues of wild thyme, *Thymus serpyllum*; a linocut of sage by Henry Evans (1918–1990) that was created for a 1966 Hunt Botanical Library facsimile and translation of *Hortulus* (a description of a 9th-century monastery herb garden by the Benedictine monk Walahfrid Strabo); archival pages noting the Native American uses of wild mint that were described to the interviewers of the WPA Nevada project; a page from a 19th-century Chinese herbal describing the medicinal uses of ginger, and a hand-colored engraving of comfrey from Johann Weinmann's 18th-century *Phytanthoza Iconographia*.

For flavor—basil, coriander, fennel, garlic, and marjoram—we discuss herbs now used to enhance our culinary pursuits that were once only used symbolically, were reviled for their pungency, or were introduced from other cultures. Included are the marjoram entry and image in Leonhart Fuchs' 1542 *De Historia Stirpium Commentarii Insignes*, the delicate calligraphy and watercolor of marjoram by Marie Angel (1923–), and the watercolors of fennel and basil by Italian artist Marilena Pistoia (1933–) created for the 1973 *I Frutti della Terra*.

For fragrance—lavender, monarda, rosemary, scented geraniums, and southernwood—we discuss herbs that were used for the first perfumes, as protection from the plague, and as substitutes for imported teas following the Boston Tea Party. Included are the Mariella Baldwin (1958–) watercolor of *Lavandula angustifolia*; the 1779 Pierre-Joseph Buc'hoz *Toilet of Flora* with recipes for perfumes and sweet-scented waters; a watercolor of *Monarda didyma* by Pancrace Bessa (1772–1835); and a beautifully illustrated volume from Robert Sweet's 1820–1830 *Geraniaceae* showing the lemon-scented *Pelargonium crispum*.

For dye—bloodroot, madder, saffron, tansy, and woad—we discuss familiar European herbs that were cultivated in colonists' kitchen gardens for everyday use in the New World and unfamiliar herbs about which they learned from Native Americans, those that were part of the powerful Italian dye and woolen guild systems, and those that strongly affected economies and trade. Included are Philip Miller's 1758 *Method of Cultivating Madder* and Michel Étienne Descourtiz's 1809 *Code du Safranier* on the cultivation and use of madder and saffron respectively; the 1792–93 edition of William Curtis's *The Botanical Magazine* noting the Native American uses of bloodroot, along with watercolors by anonymous

(continued on page 4)

Current and upcoming exhibits

19th-century artists and the American artist Richard Crist (1909–1985), who depicted many native plants (*see cover*).

Archivist Angela Todd contributed information about the WPA Nevada Project and about Mrs. Hunt's activities with the Herb Society of America and her fascination with St. Fiacre (the patron saint of gardening). This also was a wonderful opportunity to exhibit in the gallery the 15th-century chalk statue of St. Fiacre (*see cover*) that Mrs. Hunt purchased in the late 1930s and is normally on display in our Reading Room. Also highlighted are the facsimile of Walahfrid Strabo's *Hortulus* that was translated by Raef Payne, illustrated by Henry Evans, and published by the Hunt Botanical Library in 1966; a history of the Herb Society of America and some of the facsimile projects the organization has funded including the Fuchs Herbal Project (the original from 1542 is on display); and a history of the Western Pennsylvania Unit of the Herb Society of America.

This exhibit took us on many interesting journeys through our collections in the discovery of the virtues and pleasures of just these twenty herbs. We hope it encourages further interest in this subject from our viewers. These materials will be on display through 29 June, and we hope to create a Web version of this exhibit at a later date. Special tours will be given during our Open House on 3–4 June. Tours also can be arranged through the run of the exhibit by calling 412-268-2434.

We wish to thank the Western Pennsylvania Unit of the Herb Society of America for its financial support towards this exhibition and for the research contributed by four members: Kathryn Giarratani, Nancy Hanst, Ruth Rouleau and Peggy Trevanion. We also thank unit members Margaret Reed Cochran and Jean Reiland and Rose Marie Kendall of Wild Rose Farm, Hookstown, Pennsylvania, for providing examples of herb-dyed yarns.

—Lugene B. Bruno,
Assistant Curator of Art



Lords and Ladies May, pen-and-ink by Catharine Nicholson, 2001, HI accession 7637, one of the artworks chosen for the 12th International.

12th International opens in fall

From 30 September to 20 December 2007, the *12th International Exhibition of Botanical Art & Illustration* will feature 111 artworks by 64 artists from 15 countries (Australia, Austria, Belgium, Brazil, Canada, China, England, France, Italy, Japan, Scotland, South Africa, Sweden, the United States, and Wales).

The artists in the 12th International include Fusako E. Abe (Japan), Milly Acharya (U.S.), Deirdre Bean (Australia), Margaret Best (Canada), Elisabeth de Boer (U.S.), Bev Byrnes (U.S.), Carolyn Cappello (U.S.), Kang Chung (U.S.), André Demonte (Brazil), Rodrigo Demonte (Brazil), Josephine Eyston Elwes (England), Alison Gianangeli (Australia), John Gist (U.S.), Sarah Gould (England), Norma Gregory (England), David Hackman (England), Trevor Haddrell (England), Carol Hartley (Belgium), Mayumi Hashi (Japan), Celia Hegedüs (England), Caroline Holley (England), Karen Johnson (U.S.), Doreen Jones (Wales), Laretta Jones (U.S.), Yoshiko Kamei (Japan), Ruriko Kato (Japan), Libby Kyer (U.S.), Fiona McGlynn (Australia), Hiroko Mima (Japan), Norio Mizukami (Japan), Naomi Morino (Italy), Patricia Newman (France), Catharine Nicholson (England), Mariko Nishimoto (Japan), Keiko Noma (Japan), Leonie Norton (Australia), Tomoko Ogawa (Japan), Susan Ogilvy (England), Hillary Parker (U.S.), John Pastoriza-Piñol (Australia), Howard Phipps (England), Kelly Leahy Radding (U.S.), Dick Rauh (U.S.), Silvana Rava (Italy), Margaret Saul (U.S.), Sue Scullard (England), Elaine Searle (England), Shirley Slocock (England), Halina Steele (Australia), Eva Stockhaus (Sweden), Peta Stockton (Austria), Dianne Sutherland (Scotland), Sandy Ross Sykes (China), Harue Takumi (Japan), Vicki Thomas (South Africa), Eriko Miki Tosaki (Japan), Julia Trickey (England), Sarah van Niekerk (England), Geri Waddington (England), Noriko Watanabe (Japan), Carol Weld (U.S.), Hazel West-Sherring (England), Heidi Willis (Australia), and Etsuko Yamane (Japan).

(continued on page 11)

Open House

3–4 June 2007

Ever wonder why and how the Hunt Institute works to preserve and document the history of botany? Curious about what is at the end of the hallway behind that green braided rope? Long for a closer look at that elegant room behind the glass doors? Want to visit but can't find the right time? Our Open House is the perfect time to satisfy your curiosity, seek answers to your questions, and learn more about us.

It is an "open" house, so we're flinging the doors wide. Step past the green rope and tour the Art Department and the Library. Enter through the glass doors and tour the Reading Room, which was designed to capture the essence of Mrs. Hunt's personal library. Visit our third-floor offices where our Archives and Bibliography Department are located as well as the Flora of North America project offices and our Graphics Services. Enjoy curator-guided tours of the spring exhibition,

Virtues and Pleasures of Herbs through History: Physic, Flavor, Fragrance and Dye, and herb-themed talks by our Librarian and our Archivist. Our curators (archivists, art curators, bibliographers, and librarians) will be available to answer questions and discuss different aspects of the collections. We've designed this event to give everyone a better idea of what we do at the Institute. It's going to be an exciting time, and we look forward to seeing you. Information about nearby restaurants, hotels, and things to do in Pittsburgh are available on our Web site (huntbot.andrew.cmu.edu/HIBD/Services/OpenHouse.shtml).

Please RSVP by 1 June 2007 to 412-268-2434 or huntinst@andrew.cmu.edu. Also, if you would like to meet with a staff member to ask a question or to see a specific collection, please make an appointment at this time.

Schedule of events

Sunday (3 June)

| | |
|-----------|---|
| 1:00 | Registration (continues all afternoon) |
| 1:15–1:45 | Exhibition Tour by Assistant Curator of Art Eugene Bruno |
| 1:45–2:00 | Welcome and Introductory Overview in Reading Room by Librarian Charlotte Tancin |
| 2:00–2:30 | Reading Room Tour by Editor Scarlett Townsend |
| 2:30–3:45 | Tours of Institute Departments |
| 3:45–4:30 | Curators' Talks |

"Agnes Robertson Arber (1879–1960): Quiet and Independent Herbarist" by Archivist Angela Todd

Arber's concept of "quiet and independent research" fostered the erroneous notion of her being a recluse, when in fact she has had a great impact on the study of herbs and herbal history, morphology, and women's history.

"Herbals as Scientific Communication in 15th–17th-Century Europe" by Librarian Charlotte Tancin

Herbals were one type of scientific communication in 15th–17th-century Europe, and their role changed and expanded in response to changes brought about by voyages of exploration and the intellectual developments of the Renaissance and early modern Europe.

Monday (4 June)

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|------------|--|
| 9:30 | Registration (continues all day) |
| 9:40–10:00 | Welcome and Introduction to the Hunt Institute by Librarian Charlotte Tancin |
| 10:00–noon | Tours of Hunt Institute Departments and Graphic Services |
| noon–1:00 | Institute Closes for Lunch |
| 1:00–1:30 | Individual Appointments with Staff |
| 1:30–2:00 | Reading Room Tour by Editor Scarlett Townsend |
| 2:00–2:45 | Exhibition Tour by Assistant Curator of Art Eugene Bruno |
| 3:00–4:00 | Curators' Talks |

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| 4:00–5:00 | Individual Appointments with Staff |
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Books and images from the Library on exhibit

Our spring 2007 exhibit, *Virtues and Pleasures of Herbs through History: Physic, Flavor, Fragrance and Dye*, has afforded the Library a rare opportunity to display several herbals from our collection along with a few other books that some of our visitors may not have encountered before. Although the exhibit is about herbs rather than herbals, much of the information in the exhibit comes directly or indirectly from herbals, and we thought that a short introduction on some aspects of the history of herbals in Europe would be a useful addition to the exhibit.

Four herbals collected by Rachel Hunt are being displayed, representing different points in the development of this genre of plant literature. The earliest printed herbals in Europe are represented in the exhibit by the 1485 *Gart der Gesundheit*, printed in Mainz by Peter Schoeffer. This beautiful, hand-colored incunabulum herbal contains 435 chapters, alphabetically arranged by Latin plant names, and 379 illustrations. The frontispiece (see cover) presents a gathering of herbalists or savants in a garden. The preface indicates that the book was commissioned by a wealthy patron and put into the hands of a physician to produce. Although

we have no definitive evidence of authorship, many believe that the editor was Johann von Cube, a physician in Frankfurt-am-Main.

While some images in this herbal are simplified from repeated copying from earlier books, others are beautifully lifelike. Scholars have identified as many as 65 of the woodcuts that appear to have been drawn from living plants. Decoration of the text reflects manuscript traditions, with the printed text framed by drawn lines and enhanced by rubrication, including chapter headings, paragraph markers, and decorated initials beginning each section. The *Gart der Gesundheit* was a translation of the 1484 Latin *Herbarius*, and it was one of the first European printed books on a scientific subject written in vernacular instead of Latin and aimed at a wider readership.

Halfway through the three-month exhibit, we will replace this book in the case with another herbal, in order to reduce the amount of time that the *Gart der Gesundheit* is sitting open. The alternate choice will be the 1517 edition of *[H]ortus Sanitatis* printed in Strassburg by Renatus Beck. The first edition of this work was printed at Mainz by Jacob Meydenbach in 1491. As one of the most popular and influential herbals of its time, it went through some 20 editions before 1547 and was translated into French, English, German and Dutch. It served as an encyclopedia of the animal, plant and mineral kingdoms and their medical uses, with an emphasis on plants, and was based on the works of earlier writers as were other herbals of the period. The text is a compilation, partly taken from the 1485 *Gart der Gesundheit* and also from other medieval works, which were in turn based on information preserved from earlier Greek manuscripts. Many of the plant images are crude copies from the *Gart der Gesundheit*, although there are also newer figures of native plants, some of which are realistic and recognizable. Each chapter includes a



description of the plant, its synonyms, often a note about its geographical origin, and a list of its medical virtues and uses.

Less than a century after the first printed herbals appeared, the transformations of the Renaissance ushered in a new type of herbal, still based on earlier works but also containing more critical observations, more botanical information, and all new plant images deliberately drawn from living plants rather than copied from books. As an example we are exhibiting our hand-colored copy of Fuchs' *De Historia Stirpium Commentarii Insignes* printed in 1542 in Basel by Michael Isingrin. It is one of the great classic herbals of the Renaissance.

A physician, university lecturer and prolific writer, Leonhart Fuchs (1501–1566) commissioned 511 detailed plant portraits showing roots, stems, leaves, flowers and fruits as appropriate, and including pictures of many foreign plants. His intention was to reduce the need for lengthy verbal descriptions, making his herbal an improved and more precise tool for those interested in medicinal plants. He engaged three excellent artists: Albrecht Mayer (who drew the plants from nature), Heinrich Fullmaurer (who transferred the drawings to woodblocks), and Veil Rudolph Speckle (who cut the woodblocks). Just as Fuchs' portrait appears at the front of the book, their portraits appear in the final pages, emphasizing Fuchs' appreciation of the critical role of the plant images. To the





Page 6, bottom: Decorated woodcut from *Gart der Gesundheit* (Mainz, Peter Schoeffer, 1485); top: Woodcut from *[H]ortus Sanitatis* (Strassburg, Renatus Beck, 1517); page 7, top: Garden woodcut from title page of Hieronymus Brunswig's *Das Distilierbuoch* (Strassburg, Durch Johannem Grüninger, 1521); bottom: Sage woodcut from *The Grete Herball* (London, Peter Treveris, 1526).

Latin text were added several indexes and a glossary, an unusual feature for the time. Although his text was based on the work of ancient writers, Fuchs emphasized information about the plants and their medicinal qualities, omitting astrology, mysticism, and other such interpretations.

Our copy of *De Historia Stirpium* was chosen by the Potomac Unit of the Herb Society of America as the basis for a facsimile edition, with commentary, published by Stanford University Press in 1999 as *The Great Herbal of Leonhart Fuchs*.

Also on display is John Parkinson's *Theatrum Botanicum: The Theater of Plants, or, An Herball of a Large Extent ... Collected by the Many Yeares Travaile, Industry and Experience in this Subject by John Parkinson Apothecary of London, and the King's Herbarist* (London, Tho. Cotes, 1640). John Parkinson (1567–1650) was a London pharmacist who received the title of Royal Apothecary from James I and later was appointed chief botanist (“*Botanicus Regius Primarius*”) by Charles I. The botanist and apothecary Thomas Johnson and the Hampshire botanist John Goodyer gathered seeds in Parkinson's well-stocked and locally well-known private garden in London. Parkinson's first major publication, *Paradisi in Sole Paradisus Terrestris* (1629), was an important treatise on the planting and treatment of a garden, with descriptions and depictions of many of the plants

cultivated at the time. However, *Theatrum Botanicum* was his master work, a compendium of botanical and medicinal information on some 4,000 plants, almost 1,000 more than were contained in the 1633 edition of John Gerard's *Herball*, and with 28 new species not previously documented. Parkinson's resources included notes and unpublished material by the French botanist Matthias de l'Obel (1538–1616), who lived in north London in the last years of his life. The largest herbal in English, *Theatrum Botanicum* has also been called the last great medicinally-based plant study of its type, with 2,700 wood-block images.

The fourth herbal contributed to the exhibit is Timothy Sheldrake's *Botanicum Medicinale: An Herbal of Medicinal Plants on the College of Physicians' List ... Most Beautifully Engraved on 120 Large Folio Copper-plates* (London, Printed for J. Millan, [1759?]). Timothy Sheldrake (fl. 1734–1759) was interested in plants and medicine all his life, and as a youth he also drew and painted. He ran a distillery for some years and later turned to writing. *Botanicum Medicinale* was issued in weekly parts of three plates each, available colored or uncolored. Each plate contained a plant image framed within an oval and surrounded by spare, calligraphic text outlining the plant's names, parts used, preparations, place found, and time of flowering, beneath all of which were given a detailed description of the plant and a brief account of its

virtues. Most of the plates were made by Nürnberg engraver Cornelius Heinrich Hemmerich. Sheldrake apparently died sometime during the course of publication as the title page noted that the drawings were done by “the late ingenious T. Sheldrake.” This was a different type of herbal, emphasizing aesthetically elegant presentation and synoptic text. By the time this work was published, several functions previously served by herbals were increasingly being served by other types of publications, such as floras, garden books, and medical works.

The exhibit also includes a number of other images from herbals from our Library depicting herbs, gardens, and people planting, tending and collecting herbs, as well as prescribing medicines.

—Charlotte Tancin, Librarian



Back Shelf

Tales from the Archives

David Prain (1857–1944)

David Prain was born to a saddler in Fettercairn, Scotland, on 11 July 1857. He attended the Fettercairn Parish School and the University of Aberdeen, from which he earned his M.A. in 1878. After teaching two years at the Ramsgate College, he returned to Aberdeen and moved to the University of Edinburgh, earning his M.D. in 1883 with highest honors. Prain was demonstrator of anatomy at the College of Surgeons in Edinburgh in 1882 and 1883 and at the University of Aberdeen in 1883 and 1884.

Meanwhile, Sir George King (1840–1909) was home on leave from his position as director of the Royal Botanic Garden at Calcutta and looking for a medical student with botanical interests to enter the Indian Medical Service. Prain was recommended and went to India, where he was first attached to various native regiments and then was appointed curator of the Herbarium and librarian in 1887. The same year, Prain wed Margaret Caird Thomson, daughter of Reverend William Thomson of Belhevie, south of Aberdeen. The Prains had one son, Theodore, who was killed in World War I. When William Thiselton-Dyer (1848–1928) retired in 1898, Prain took his job as director of the Royal Botanic Garden at Calcutta as well as the Botanical Survey of India and superintendent of Cinchona Cultivation in Bengal, remaining there until 1905. From 1898 to 1905 he also served as professor of botany at the Medical College of Calcutta. In 1905 he was appointed director of the Royal Botanic Gardens, Kew, where he remained until 1922. He served as director of Forest Products Research from 1922 to 1925.

Sir David Prain worked on the tropical flora of Africa, on the genus *Dioscorea* with Isaac Henry Burkill (1870–1965), and on *Argemone*, *Cannabis*, quinine and others. Prain served as vice-chair and chair of the Council of the School of Tropical Agriculture, chair of the John Innes Horticultural Institution, and treasurer of the Royal Society for



ten years, was knighted in 1912, and was elected president of the Linnaean Society from 1916–1919 (and a Fellow from 1888 on). He died at Whyteleaf, Kent, England, on 16 March 1944.

Compiled from

- Anonymous. 1912. Lieutenant-Colonel Sir David Prain. *Garden* (London, 1871–1927) 76: 313–314.
- Burkill, I. H. 1944. David Prain (1857–1944). *Obit. Not. Fellows Roy. Soc.* 4(13): 746–770.
- Merrill, E. D. 1944. Sir David Prain (1857–1944). *Year Book Amer. Philos. Soc.* 1944: 379–383.
- Nelmes, E. and W. Cuthbertson, comp. [1931.] Major David Prain (1857–1944). *1827–1927: Portraits and Bibliographical Notes*. London: Published for the Royal Horticultural Society by B. Quaritch, Ltd. Pp. 290–292.

For a detailed list of Prain's publications, see Burkill; for more biographical citations or to see thumbnails of our portrait holdings for Prain (our HI 2 is shown above), contact the Archivist.

This collection consists of one small box of letters Prain received from 1922 to 1924 and miscellaneous related items, arranged alphabetically by author. Among the correspondents are Agnes Bayley Balfour, concerning the death of Sir Isaac Bayley Balfour (1853–1923); Frederick Orpen Bower (1855–1948); and Arthur W. Hill (1875–1941). Also found here is a copy of a letter (27 February 1922) from Prain to Nathaniel Lord Britton (1859–1934), discussing the nomenclature of various plants.

—Angela L. Todd, Archivist

Josiah Galleymore update

My article “Josiah Galleymore’s watercolors” (Delectus Huntiana 38, Bull. Hunt Inst. Bot. Doc., 2005, 17(2): 4) has resulted in our connecting two Galleymore descendants, both living in England. In one of his periodic Web searches for family information, Nigel Galleymore of Macclesfield, Cheshire, ran across the article inspired by Stewart Watson in Amersham, Bucks. Nigel contributed some additional facts uncovered in the parish records of St. Mary’s Church, Rostherne.

The eldest of 11 children, Josiah Galleymore was born 16 October 1801 in Mere, a hamlet near Knutsford and was christened 29 December 1801. Josiah’s father John was 25 years old in 1801 and was probably the schoolmaster at the school in Mere (still in existence but it has been a public house for many years). Josiah was the older brother of Nigel’s great-great-great-grandfather John Galleymore, born 16 February 1803, who moved to the silk town of Macclesfield near Knutsford and became a painter and gilder by trade. In keeping with family tradition, John named one of his sons after his older brother, and Nigel’s great-grandfather and grandfather were both also named Josiah.

Until 1841 the Census returned only recorded population numbers, no names. In 1841 Josiah, age 40, is recorded as living with his wife Mary and three children at Green Bank House, Great Budworth, Cheshire. During this period Cheshire had a high concentration of gentlemen’s country houses in England; Josiah could have had many years as a journeyman gardener learning his trade on the estates. By 1851 he had moved to a cottage in Church Lane, Castle Northwich, Cheshire, with just his middle child Ann—it is likely his wife Mary had died and his two other children had left home. By 1861, age 60, he was still gardening but now living at Twemlow Place in Castle Northwich, still with his daughter Ann. Josiah died in the first quarter of 1868 at age 66.

Perhaps Messrs. Watson’s and Galleymore’s combined notes will encourage yet more information, and maybe we will hear from yet another Galleymore descendant. The Hunt Institute album was a gift in 1965 from M. Walpole.

—James J. White, Curator of Art



Lobelia fulgens, *Fulgent Lobelia*, HI accession 2676.21.

An album of original paintings for Maund and Henslow's *The Botanist*

A truly delectable item in the Institute's art collection is an album, in full Morocco, all edges gilt, of 50 paintings with "Original Drawings of the Botanist / Maund and Henslow / Vol. 3" on both the spine and title page. Measuring 24.5 × 20.5 cm, these are for Benjamin Maund (1790–1864) and J. S. Henslow's *The Botanist* (London, R. Groombridge et al., 1836–1842, 5 vols.). Maund, a British pharmacist, botanist, and bookseller, also published *The Botanic Garden* (London, Simpkin & Marshall et al., 1825–1831, 13 vols.) and *The Floral Register* (London, Simpkin & Marshall et al., 1835–1850, 2 vols.). The Rev. John Stevens Henslow (1796–1861) was Regius Professor of Botany at Cambridge. For an interesting essay on Maund, see Margaret Cooper, "A snuff-box from the King of Prussia: The remarkable career

of Benjamin Maund, bookseller, druggist and botanist, 1790–1864" in *The Reach of Print: Making, Selling and Using Books*, edited by Peter Isaac and Barry McKay (Winchester, Hampshire, St. Paul's Bibliographies, 1998).

The artists and numbers of their paintings include Priscilla Susan Bury (2), J. S. Henslow (1), S. Humble (1), Miss S. Maund (3), Mills (10), Miss Taylor (4) and Mrs. Withers (29). Twenty-eight plant families are represented by a single artwork each with seven families represented by more than one, Apocynaceae (3), Ericaceae (3), Gesneriaceae (2), Leguminosae (8), Orchidaceae (8), Thymelaeaceae (2) and Verbenaceae (2). This early acquisition by Rachel Hunt is accessioned as number 0857.



Heliconia bicolor. Two-Coloured Heliconia, watercolor signed by Mrs. E. Bury, 1838, HI accession 0857.01. "This new Heliconia was sent, ten or twelve years since, by Baron de Schach, from the Brazils, to the Botanic Garden at Liverpool" (Maund and Henslow, *The Botanist*, 1839, vol. 3, pl. 101).



Gloxinia speciosa. Showy Gloxinia, watercolor signed by Mrs. Withers, HI accession 0857.05. "This species was first introduced about the year 1815 ... The beautiful variety, the subject of the present plate, was raised by Mrs. Lawrence of Dayton Green, where our drawing was made" (Maund and Henslow, *The Botanist*, 1839, vol. 3, pl. 105).

Priscilla Susan Bury (Mrs. Edward) (1820s–1860s), an amateur painter, is known for her work in *The Botanist* and also her impressive *Selection of Hexandrian Plants* (London, R. Havell, 1831–1834), the latter engraved by Robert Havell, Jr. Some of her originals are located at Minneapolis Institute of Arts and Dumbarton Oaks (Washington, D.C.), and ten large watercolors reside at Hunt Institute. Among the latter is a note, “I intend this portfolio of drawings for my son Edward James Bury together with the 2nd vol. of my drawings of lilies, one printed copy of my “Hexandrian plants” and **the small vol. of drawings made for “The Botanist”** [bold type is author’s]. Priscilla Susan Bury. March 1847. Thus each son will have (3 large and 1 small) 4 vols. of his mother’s drawings.” We can reasonably assume then that ours is the volume described by Bury.



Trillium rhomboideum. Rhomboidal Trillium, watercolor by Miss R. Mills, HI accession 0857.38. “It appears to have been introduced to this country, from North America, about the year 1759... Our drawing was made from a plant belonging to the Messrs. Pope of Handworth.” Maund describes the color as dark purple and cites *T. erectum* as a synonym (Maund and Henslow, *The Botanist*, 1839, vol. 3, pl. 138).

Mrs. Augusta Innes Withers (ca.1793–1860s) was botanical painter to Queen Adelaide, teacher of flower painting, and a contributor to the *Transactions of the Horticultural Society of London* (1805–1848), *Pomological Magazine* (1828–1839?) and James Bateman’s *Orchidaceae of Mexico and Guatemala* (London, J. Ridgway & Sons, 1837–1843), the latter engraved by M. Gauci. Her large and splendid *Stanhopea tigrina* is a classical work of botanical art, fortunately in our collection. Other of her paintings reside at the Natural History Museum (London), Fitzwilliam Museum (Cambridge), and the Lindley Library, Royal Horticultural Society (London).

Regarding the remaining artists, Miss S. Maund refers to both Eliza and Sarah, Maund’s teenage daughters. (Miss) R. Mills (ca.1836–1840), according to Cooper in *The Reach of Print*, became the main illustrator for the *Floral Cabinet and Magazine of Exotic Botany* (a number of Mills’ originals for this publication are at the Fitzwilliam Museum). We have no information on S. Humble and Miss Taylor.

—James J. White, Curator of Art

Current and upcoming exhibits

(continued from page 4)

A full-color catalogue with biographical data, portraits of the artists, and reproductions of the artworks will accompany the exhibition. Collectively, the 12 International catalogues include 1,016 artists and are the most comprehensive record available of contemporary botanical artists and illustrators.

In conjunction with the opening of the International exhibition, the American Society of Botanical Artists (ASBA) will hold its 13th Annual Meeting and Conference in Pittsburgh (27–29 September). Many botanical artists from across the U.S. will be in town to attend.

The exhibition will be on display on the fifth floor of the Hunt Library building at Carnegie Mellon University. Hours: Monday–Friday, 9 a.m.–noon and 1–5 p.m.; Sunday, 1–4 p.m. (except 22–23 November and 14 December). We will also open on Saturday, 27 October, 1–5 p.m., during Carnegie Mellon’s homecoming.

—James J. White, Curator of Art

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Bulletin

of the Hunt Institute for Botanical Documentation

Carnegie Mellon University
5000 Forbes Avenue
Pittsburgh, Pennsylvania 15213-3890
Telephone: 412-268-2434
Fax: 412-268-5677
Email: huntinst@andrew.cmu.edu
Web site: huntbot.andrew.cmu.edu

Editor and layout: Scarlett T. Townsend
Designer: Lugene B. Bruno
Photographer: Frank A. Reynolds

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