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Flora’s Lexicon on display

Open House 2011

Our 50th anniversary

Above left: Robert Tyas (1811–1879), *The Language of Flowers, or Floral Emblems or Thoughts, Feelings and Sentiments* (London, George Routledge and Sons, 1869, cover). HI Library call no. DG21 T977L.

In Memoriam
Anita L. Karg
(29 November 1923–2 February 2011)

The Hunt Institute for Botanical Documentation is deeply saddened to report the death on 2 February 2011 of Anita L. Karg. She joined the Institute staff in March 1972 as the assistant archivist and became the archivist in September 1988. After nearly 28 years at the Institute, she retired in December 1999 with the title, Archivist & Senior Research Scholar, Emerita (see Bulletin, 2000, 12(1): 6, for article).

During her years in the Archives, Mrs. Karg collected biographical information and portraits of plant scientists. She developed bibliographies of these materials and replied to requests for information and portraits of natural scientists. She organized, documented and preserved plant scientists’ papers, letters, journals, oral histories and mementos and assisted researchers in the use of these materials. In addition to these curatorial and bibliographic duties, she contributed to catalogues of the department’s holdings that included the Guide to the Botanical Records and Papers in the Archives of the Hunt Institute, Parts 1–3 (Pittsburgh, Hunt Institute, 1981–1988) and the Catalogue of Portraits of Naturalists, Mostly Botanists, in the Collections of the Hunt Institute, The Linnean Society of London and the Conservatoire et Jardin Botaniques de la Ville de Genève, Parts 1–3 (Pittsburgh, Hunt Institute, 1987–1999). She assisted with the development of a biographical register of botany, which will document the contents of the Institute’s master biographical file as well as the holdings of collaborating repositories and individuals throughout the world. She wrote several articles for the Institute’s Bulletin about manuscripts in the Archives collection that fascinated her: Franz Carl Mertens’ letters (1999, 11(1): 6); Chrétien Guillaume de Lamoignon de Malvesherbes’ manuscript on plant classification (1989, 7(1): 3–4); and Giovanni Targioni Tozzetti’s manuscript about Pier’ Antonio Micheli (1983, 5(1): 3–5).

Mrs. Karg received a B.S. in general studies from Carnegie Institute of Technology (now Carnegie Mellon University) in 1950 and an M.L.S. from the University of Pittsburgh in 1971. She was a member and former president (1992) of the Council on Botanical and Horticultural Libraries (CBHL) and a member of the Society of American Archivists, the Mid-Atlantic Regional Archivists, the Curators Coalition of Pittsburgh and the Catholic Historical Society of Western Pennsylvania.

—Scarlett T. Townsend, Publication and Marketing Manager

Recent publications

Huntia: A Journal of Botanical History

Volume 14, no. 2, 2011. 104 pp.; 35 figs.; 6¾×10”; 1 lb. Paper cover, $30.00 plus shipping and handling. ISSN 0073-4071.


Hunt Institute publications are available directly from the Institute. Hunt Institute Associates receive a 25% discount on up to four publications. Everyone receives a 40% discount on purchases of five or more publications. For a complete list of our publications, visit our Web site. To order this publication or others, contact the Institute.
The 19th-century Language of Flowers phenomenon, spurred on by the era’s increasingly popular interest in botany, considered plants and blooms to be charged with sentiment and meaning and thus held the potential to express emotion within the strict confines of social etiquette. Using these lexicons of plant lore, a carefully chosen bouquet could pursue a courtship or reject a suitor, convey feelings of admiration and friendship or express unhappiness or disappointment. Every subtle shade of emotion could be communicated by the precise combination of flowers, leaves and fruits.

So pervasive and popular was The Language of Flowers novelty that authors developed the floral dictionary in which they defined the corresponding concepts, qualities or emotions of many hundreds of flowers, as well as grasses, herbs, trees and even fruit. This sentimental craze and the books associated with it originated in France and quickly spread to Great Britain and the United States, where they attracted the skills of an increasing number of authors and editors, both male and female. These small volumes were intended as gifts for young, well-read ladies, and their intricate bindings and glorious illustrations were often prized over their written content. Beautifully embellished, they were typically small in size with pastel slipcases and gilt edges. The book covers were often decorated in gold, with ornate floral designs, while the engravings inside the books were frequently colored by hand in clear, vibrant watercolors.

Anna Christian Burke was one of a number of female editors to be involved in Language of Flowers books. Her small volume is an example of the simple format that these floral dictionaries often took, listing the sentiments in alphabetical order and coupling them with flower names. Poetry pertaining to a particular flower is interspersed throughout. The book is punctuated with charming yet anonymously produced illustrations of particular flowers, this one revealing the sentiments of the rose, ivy and myrtle presented as a bouquet. The inscription, “To beauty, friendship and love,” spans the page beneath the illustration, suggesting the meanings of the respective flowers (Fig. 1).

The Language of Flowers book phenomenon, therefore, appealed to well-respected botanical artists of the era, including Pierre-Joseph Redouté (1759–1840), Pancrace Bessa (1772–1846), Pierre-Jean-François Turpin (1775–1840) and Pierre-Antoine Poiteau (1766–1854). Although their illustrations for this genre differed in scale and scientific detail from their major works, they were prized for their beauty and added to the appeal of these intricately bound and decorated volumes while serving to familiarize a large segment of the population with the artists’ talent.

*Flora’s Lexicon* presents a selection of Language of Flowers books from the Hunt Institute’s Library, including a number from the personal collection of Hunt Institute founder, Rachel McMasters Miller Hunt (1882–1963). A wide variety of works by key 18th- and 19th-century botanical artists and illustrators from the Art Department are also featured. This exhibition examines the scope of The Language of Flowers phenomenon, from the influences on its beginning to its continued presence in 20th-century publishing, while revealing varied approaches to the floral dictionary and exploring intricate systems of meaning through the artworks of many of the artists involved in this phenomenon.

*History of floral sentiment*

The 19th-century European and American Language of Flowers was by no means the first of its kind. Japan had long used its own system, hanakotoba or “flower language,” to create floral arrangements with meaning while Persia used flowers to suggest love and India used particular blooms to imbue religious offerings with definitive meanings. It was the publishing of the letters by Lady Mary Wortley Montagu (1689–1762) that made European society aware of the Turkish sélam or language of flowers. Montagu was the wife of Britain’s ambassador to Turkey, and she chronicled her time in that country in her letters to friends and family in England. She described her astonishment at the sélam, a system of communicating through flowers and other objects in place of writing.

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Art had long treated the flower as a symbol. During the 17th-century Dutch golden age, flowers were objects rich in association that could act as reminders of the inevitability of death or as bearers of divine messages. The floral still life was associated with mortality, wealth and luxury. Since flowers were reserved for the wealthy elite, especially in such bountiful bouquets, they suggested earthly excess. Just as the cut flower would wilt and die with time, so too would human beauty fade and mortal delights disappear upon death.

Dutch artist Cornelis van Spaendonck (1756–1840) made a successful name for himself as an oil and gouache painter, concentrating primarily on the popular floral still life. His 18th-century paintings of floral bouquets drew upon the symbolic traditions established in the 17th century, in which the flower portrait was a mirror of commonly held moral and religious concerns.

[Flowers in basket with fruit, birds and nest] highlights van Spaendonck’s virtuosity as a still-life painter (Fig. 2). His work is widely admired for its botanical accuracy and the variety of floral elements represented as well as the artist’s technical skills and draftsmanship. His loyalty to nature waivered somewhat, however, in his choice to combine flowers that did not appear simultaneously in nature, and the angles from which he painted his blooms were different for individual plants. These artistic licenses allow for a spectacular composition, a dynamic, vibrant still life featuring elements that speak not only of luxury, wealth and abundance but also of the fragility of all living things. The birds and their nest, soon to be home to new offspring, symbolize new life while the flowers that surround them will wilt and die with time. The poppy that crowns the composition symbolically speaks to never-ending sleep while the pink rose in the lower left suggests the opposite quality of youth and vigor, again hinting at the ongoing cycle of life.

The popularization of botany

In the 19th century, a woman’s interest in flowers was fostered by new scientific developments. Flower studies had long been considered the most suitable of the sciences for women, and a large number of middle-class ladies made a hobby of botany with the aim of self-improvement. Botanical science reached an unheard level of popularity during this particular time, however, and the study of flowers became appealing to more women than ever. With the influx of new plants from natural history expeditions in the 17th and 18th centuries, many European botanists were vying to create a classification system that would include these new discoveries. The Swedish naturalist Carolus Linnaeus’ (1707–1778) sexual

Figure 2. [Flowers in basket with fruit, birds and nest], oil on canvas by Cornelis van Spaendonck (1756–1840), undated, HI Art accession no. 6688.

Figure 3. Right: Title page with portrait of Linnaeus, watercolor and graphite pencil on paper from a manuscript by Henriette Lafourcade (19th century) for her Histoire Naturelle, Botanique (France, 1876), HI Art accession no. 2295.14.
This new popularization of botany was so far reaching that it became apparent in The Language of Flowers books. A common inclusion became the floral clock, a list of a flower’s opening and closing times, based on Linnaeus’ observations. Classes and orders were often listed next to a plant’s name in addition to its symbolic meaning, while other books included chapters on a flower’s structure, along with information on the birds and insects that pollinated it. Linnaeus himself found his way into the pages of these sentimental floral volumes as many authors dedicated chapters to a description of his life. The likeness of the scientist even graces the cover page of a beautiful botanical study by Henriette Lafourcade (late 19th century) that contains notes on Linnaean botanical taxonomy and watercolor illustrations of plants and flowers (Fig. 3).

The new Language of Flower book drew the interest of many botanical artists of the period who were established illustrators for scientific and academic purposes. By contributing to the illustration of these small sentimental flower volumes, their work became familiar to a much larger audience. French artists Pierre-Antoine Poiteau (1766–1854) and Pierre-Jean-François Turpin (1775–1840) were two such individuals who worked on the Language of Flower books. Having met while serving in the French army, they went on to collaborate on multiple projects throughout their careers. Both followed in the stylistic tradition of Pierre-Joseph Redouté (1817–1824) and utilized the printing techniques that the older artist had developed, working closely with Eugène-Hyacinthe Langlois (1777–1838), the great master of color printing who supervised much of Redouté’s work.

In B. Delachénaye’s *Abécédaire de fleur* (Paris, De l’Imprimerie de P. Didot l’aîné, 1811), Poiteau and Turpin’s simple, engraved illustrations appear in charts used to illustrate the author’s complex system of floral meaning and language, in which a particular symbol from the flower’s name matched a symbol in an emotive word (Fig. 4). While these graphics are printed here in black and white, color versions of the plants appear in the rear pages of the book, along with depictions of the birds and insects involved in the fertilization of plants that were key to Linnaeus’ sexual system.

**Floral poetry**

While the increased interest in botany during the 19th century fueled the demand for Language of Flowers books, not all volumes concentrated on scientific developments. Instead, many remained true to pure sentiment and focused on poetry and lyrical verse by both well-known and amateur poets. While some books had a moral overtone, including mention of Saint’s flowers and the flower as a message of God, a great majority remained romantic and nostalgic in character.

Charming illustrations by some of the finest botanical artists of the era accompanied the maudlin text, often depicting bouquets of true love and everlasting admiration. With each flower given a sentimental meaning, these books held the key to secret communication between friends, sisters or a young lady and her suitor. While little documentation exists on the actual use of these books to communicate secret messages, instructions were plainly given to suggest the best manner to present a floral message.

Anonymously authored *La Couronne de Flore* (Paris, Imprimerie Gregoire et Companie, 1837) is a collection of French floral poetry that is arranged by the season, with flowers filed under the months in which they bloom (Fig. 5). The rose is first to appear, coupled with the sentiments of beauty, kindness and pleasure, which is then accompanied by the poem, “To Mr. Redouté,” composed by Mme. Amable Tastu. The subject of the poem, and author of its illustration, was Belgian naturalist and painter Pierre-Joseph Redouté (1817–1824), well respected as one of the premiere botanical illustrators of the 19th century. Official court artist to Queen Marie Antoinette and later Empress Josephine, Redouté’s skills rocketed him from an amateur, self-taught painter to a highly sought-after genius. While the majority of his works were large-scale, folio-sized illustrations, smaller versions of his art were included in sentimental floral volumes such as this one. The rose was a favorite subject of his, appearing over and over again in his oeuvre.

(continued on page 6)
Within The Language of Flowers, the color of the flower and its scent both held significance. It was commonly understood that the strongest sentiments were expressed by the most penetrating perfumes and the brightest colors. A white rose (I am worthy of you) would mean something different from a yellow rose (jealousy) while a striped carnation (refusal) would differ in meaning from a red one (ardent love). To make matters even more difficult for someone wishing to compose or decode a bouquet, there were no set meanings to the flowers. While a great number of books were based on each other, and thus shared meanings, other authors had turned to different traditions and influences to create the sentiments in their books.

In addition to the obvious choices of color and variety, The Language of Flowers also included the way flowers were worn or presented. Presenting flowers upright conveyed a positive meaning, but presenting them upside down meant the opposite. If a ribbon was included with the flowers and tied to the left, then the meaning of the flowers refers to the giver, but if the ribbon was tied to the right, then the meaning referred to the recipient. Also, flowers could be used to answer questions. When they were presented with the right hand the answer was “yes,” but when presented with the left hand, the answer was “no.”

The delicate illustrations by Pancrace Bessa (1772–1846) for Louis-Aimé Martin’s *Le Langage des Fleurs* (Bruxelles, Louis Hauman et Companie, 1830) demonstrate the intricacies of floral meaning (Fig. 6). Each flower stands for a corresponding sentiment from the accompanying poem by Évariste Desiré de Forges, viscount of Parny (1753–1814). On the second line, two flowers appear upside down, thus negating their original sentiments of love and life.

*Homage to the tulip*
Throughout history, different flowers were at different times admired with an enthusiasm sometimes nearing a mania. The rose dominated as the most popular and revered flower from the classical period until the 16th century. From the mid-1500s onwards, the botanical landscape of Europe began to undergo a radical transformation as large...
numbers of unknown plants arrived from the New World and the Near and Far East. During the decades following the introduction of the tulip to the Netherlands in the 1570s, the flower remained a curiosity in the gardens of the aristocracy, remaining unknown to the bulk of the population.

Floriculturalists, botanists and wealthy collectors dedicated themselves with enthusiasm to the new arrival and busied themselves with the creation of new varieties. Most of these were named after prominent persons—the floriculturalist who first grew the flower, an important person from antiquity or a conspicuous personality or admired beauty of the period. The gardens of wealthy collectors quickly came to be filled with unusual and expensive examples of the tulip, for which artists were commissioned to paint in a manuscript to be shown to other collectors and potential buyers. The tulip passed directly from the catalogue into the repertory of still-life painters of the period.

Unbeknownst to tulip cultivators was the fact that the uniquely patterned varieties they had worked so hard to create were actually the result of a virus that only in the 20th century was identified and isolated. The number of varieties steadily increased, and flamed tulips, those with stripes, became very precious and were ranked in a hierarchy. At the bottom were bizarres, yellow tulips with red or violet flames. Above these were white tulips flamed with purple. The pinnacle of desirability was a white tulip flamed in red, and the emperor of tulips, the Semper Augustus, was deemed the finest example of this kind. Depending on the progress of the virus, a tulip could break, or appear flamed, in a different way each year. An ordinary solid breeder tulip could suddenly break into flame and earn its owner a fortune, while a Semper Augustus might break out in a rash and ruin a man.

By late 1636 thousands of people had been drawn into the excitement of becoming instantly wealthy through the tulip trade. However, many fortunes were short-lived as the bottom of the market fell out in 1627. Although the Dutch economy as a whole was not seriously affected, the outcome on the Dutch psyche was considerable. The tulip became an object that produced a powerful response, be it of tears, anger or laughter. Thus it appears the history of the tulip had serious bearing on its symbolic meaning. The tulip in general is commonly thought to suggest fame, a seeming understatement for a flower whose popularity nearly ruined a country’s economy. Its varied colors are listed in the majority of floriography books and suggest that the difference in hue also has a bearing on a bloom’s meaning.

Although the exact date of Johann Theodore de Bry’s watercolor is unknown, it was certainly painted before the Dutch Tulipomania of 1636, during a time when the tulip was known to and appreciated only by the wealthy and the elite (Fig. 7). As prized as the flower itself was, so too was the painting, since it served to portray the wealth and prominence of its patron. This depiction of four different varieties of tulip illustrates the diversity of floral meanings attached to them in the Victorian era. While the pink tulip

Figure 7. [Tulips], watercolor on paper attributed to Johann Theodore de Bry (1561–1623), undated, HIArt accession no. 0151.

and white tulip are rarely listed in the dictionaries, the red is considered a declaration of love while the yellow suggests the more melancholy message of hopeless love.

Floral symbolism revisited

In the last years of the 19th century, new sentimental flower books became scarce, especially Language of Flowers books. Changing social and cultural values contributed to the demise. The sentimental flower book was intended for women and as such presented a view of women that was seriously challenged by the end of the century. As America and England continued to become more urbanized, women were no longer associated as much with the country and its natural elements. New urban standards of femininity developed, and the popularity of botany as a hobby declined along with the change in science from the Linnaean system to the natural system of classification. In the world of publishing, wildflower guidebooks quickly filled the void that Language of Flowers books had left.

The era of The Language of Flowers is considered to have peaked with the publishing of Kate Greenaway’s Language of (continued on page 8)
Flowers in 1884 (see Fig. 8 for a later edition). While the book found great popularity, it was the last sentimental flower book to do so. Tastes in flowers were changing by the mid-19th century. Plants personified as people, frequently dressed in flower costume, became an interest of children and young mothers while a turn from the sentimentalization of nature reflected the changing tastes of the educated lady.

Although The Language of Flowers phenomenon faded out by the close of the 19th century, flowers continue to be powerful signifiers of meaning in today’s world, and there exists a residual interest in the Victorian romanticism that surrounded the popularity of the sentimental flower book. New editions of old books continue to be published while authors and artists alike remain drawn to the documentation and illustration of the meaning of flowers. Facts and fables about plants and their meanings are compiled in The Language of Flowers by Laura Peroni (New York, Crown Publishers, Inc., 1985), accompanied by the artwork of Italian botanical artist Marilena Pistoia (Fig. 9). A highlight of the book is the white lily, a flower that is attached to many traditions and histories and that has been regarded in high demand throughout the development of cultures and religions. The Greeks believed the flower’s symmetrical form of three petals to be the result of divine will while the Romans supposed it was begotten from Juno’s milk and was so dazzling that Venus introduced yellow stamens to its center to quiet its whiteness. The Madonna Lily has been considered the appropriate symbol of purity in relation to the Virgin Mary within the Christian world, and those virginal overtones have long contributed to the white lily bearing the symbolism of purity, dignity and nobility.

While many subleties and nuances of the Victorian Language of Flowers have been lost to time, the interest in the flower as symbol of meaning continues still to this day, not only through literature and artistic pursuits but also as a cultural zeitgeist. It is well understood by all that a bouquet of flowers can be a token of love, a way of apologizing, a gesture of get-well wishes or a message of congratulations for a new achievement, all without the accompaniment of the written word.

—Catherine Hammond, Curatorial Assistant
Open House
26 and 27 June 2011

In conjunction with *Flora’s Lexicon*, the Hunt Institute will hold its annual Open House on 26 and 27 June 2011. We will offer talks, tours and opportunities to meet one-on-one with our staff to ask questions and see items in the collections. We encourage everyone to consider visiting us during this Open House. It will be a good time to see the exhibition before it closes and to have an inside look at our collections and our work.

Schedule of events

**Sunday (26 June)**

12:30  Registration (continues all afternoon)
12:45–1:00 Welcome and Introduction to the Hunt Institute in Reading Room by Librarian Charlotte Tancin
1:00–1:30 Exhibition tour by Curator of Art Lugene Bruno
1:35–2:05 “Mixed messages: Love in the era of The Language of Flowers” by Curatorial Assistant Cate Hammond

While The Language of Flowers proved a wildly popular craze in the late 19th century, a detailed comparison of floral definitions in multiple books reveals a flawed and potentially confusing system of communication. Varied and often conflicting sentiments attached to the same flower, coupled with particularly complex systems of presenting floral messages, set the stage for many a miscommunication.

2:10–2:40 “Love’s labors lost: The work of women and wives in botany” by Archivist Angela Todd

One story exemplifies how women have quietly forwarded botany and its historical record. Walter Hodge’s work on the flora of Dominica, with wife Barbara (Bobbie) sharing fieldwork, earned him a 1941 Harvard Ph.D. World War II’s search for quinine alternatives took the Hodges to Peru. Todd will show some of Walter’s beautiful photos that chronicle the environs of the Cinchona from which quinine came and describe Bobbie’s labor as his helpmate.

2:40–3:10 “The art of the folio: Botanical art and text, supersized” by Librarian Charlotte Tancin

Rachel Hunt’s love of flowers led to her interest in collecting many important examples of beautiful, illustrated botanical works, especially those from the 17th to 19th centuries. She had a special fondness for large folio works. Their large-format images, sometimes colored and sometimes not, reflected the intention not only to reproduce plants life-sized when possible but also to reproduce them in a grand scale as enthusiasm for new and exotic plants grew. Illustrated books were of necessity more expensive than those having only text, and books with hand-colored engravings, or laboriously printed stipple engravings, would be more costly still. Such books today command princely sums on the infrequent occasions when they appear on the antique book market. Librarian Charlotte Tancin will discuss the history of this type of publishing along with the examples shown on display from the Library.

3:15–3:45 Department News and Q&A with the Curators and Graphics Manager Frank Reynolds
3:45–4:30 Enjoy exhibition and displays; talk with curators and staff

**Monday (27 June)**

1:00  Registration (continues all afternoon)
1:00–1:15 Welcome and Introduction to the Hunt Institute in Reading Room by Librarian Charlotte Tancin
1:15–1:45 Exhibition tour by Curator of Art Lugene Bruno
1:50–2:20 “Mixed messages: Love in the era of The Language of Flowers” by Curatorial Assistant Cate Hammond
2:25–2:55 “Love’s labors lost: The work of women and wives in botany” by Archivist Angela Todd

2:55–3:25 “The art of the folio: Botanical art and text, supersized” by Librarian Charlotte Tancin

3:30–4:00 Department News and Q&A with the Curators and Graphics Manager Frank Reynolds
4:00–4:45 Enjoy exhibition and displays; talk with curators and staff
In celebration of the 50th anniversary of our founding, the Hunt Institute will present rare gems from the original collection of our founder Rachel McMasters Miller Hunt (1882–1963, Fig. 3) from 16 September to 15 December 2011. What began as an early love of nature and books for this Turtle Creek, Pennsylvania, native grew into a lifelong pursuit of rare and historical works about plants, gardens and botany. She became fascinated by the people associated with these books and also collected their portraits, letters, manuscripts and original artworks. Rachel’s love of the book as object led her to study the fine art of bookbinding with Euphemia Bakewell (1870–1921). While traveling in Europe with her parents, she acquired tools, papers and leathers and upon her return set up her own bindery, Lehcar (Rachel spelled backwards), in her parent’s home on Morewood Avenue in Shadyside in Pittsburgh’s East End. Her bindings were included in several important national exhibitions, and she received private commissions for her work (Fig. 1). After her marriage to Roy Arthur Hunt (1881–1966) in 1913 and the birth of her four sons (Alfred, Torrence, Roy Jr. and Richard), Rachel realized that she would no longer be able to focus her energies on family and civic responsibilities and considered the future of the collection. By the 1950s Rachel Hunt’s collection was so large that books were also in every closet but Roy’s. Throughout her life Rachel welcomed visits from scholars, hosted garden clubs and entertained publishers, book collectors and authors at Elmhurst and also shared her collection through talks and gallery and museum exhibitions. Under the editorial stewardship of her personal librarian, Jane Quinby (1901–1979), and with essays from leading authorities on her collection and the historical background of the items in it, work commenced on the Catalogue of Botanical Books in the Collection of Rachel McMasters Miller Hunt (Hunt Catalogue; 1958–1961). As Rachel’s eyesight deteriorated and reading her beloved books required a magnifying glass, she and Roy considered the future of the collection. By the 1950s Rachel Hunt’s collection was widely known for its excellence and was sought by some of the country’s leading universities and botanical centers. Wanting the collection to remain in Pittsburgh, Rachel and Roy decided to donate it and a building to Carnegie Institute of Technology (now Carnegie Mellon University) to house both her collection and a campus library. The Hunt Botanical Library was dedicated in 1961 as a research center focusing on the history of botany and the history of botanical publication and as a repository for her collections so that they would be preserved, curated, augmented and made accessible to researchers.
Beginning with Rachel Hunt’s early interest in bookbinding and her transformation to a collector, examples of the botanical books, artworks, manuscripts and related portraits and correspondence referencing milestones in botanical history will be featured. The exhibition will be divided by subject and will reflect her interests in the history of the herbal (Figs. 6, 7), the development of gardens and garden plants (Fig. 4), the foundation of botany as a science (Figs. 8, 9, 10) and the botanical discoveries made through travel and exploration and the large color-plate folios from the 17th to 19th centuries (Fig. 5). The exhibition will conclude with the foundation of the Hunt Botanical Library in 1961 and its evolution to Hunt Institute for Botanical Documentation in 1971. It will examine how Rachel Hunt’s original collection has been substantially augmented in all four departments (Archives, Art, Bibliography and Library) and continues to be a living collection, with a regular exhibition and publication program and accessibility for research on a variety of scientific and cultural subjects related to the plant sciences, in accordance with Rachel and Roy Hunt’s original vision of how the collection should be available to the public.

A color-illustrated catalogue of a selection of the items on display will accompany the exhibition. We also will offer several talks and tours. On Sunday, 18 September Archivist Angela Todd will present “USDA botanist B. Y. Morrison and his forward-thinking secretary May Blaine.” During Carnegie Mellon’s Cèilidh Weekend, Curatorial Assistant Catherine Hammond will give a gallery tour on Saturday, 29 October, and Publication and Marketing Manager Scarlett Townsend will give a tour of the Reading Room on Sunday, 30 October. Curator of Art Eugene Bruno’s talk, “Pierre-Joseph Redouté and his collaboration with botanists,” is on Sunday, 6 November. Librarian Charlotte Tancin’s talk, “At the center of the network: Dutch botanist Carolus Clusius (1526–1609)” is on Sunday, 4 December. All talks and tours will take place at 2:00 p.m. on the respective days; see our Web site for more detailed information. We hope that many of you will have the opportunity to visit the Hunt Institute during this exhibition to view a wide range of collection gems — many on display for the first time.

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News from the Art Department

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Figure 8. Right: Amaryllis aurea [Lycoris africana (Lam.) M. J. Roem.], watercolor and monochrome wash on paper by Pierre-Joseph Redouté (Belgium, 1759–1840) from Charles Louis L’Héritier de Brutelle (1746–1800), Sertum Anglicum (Paris, Didot, 1788–[1792], pl. 15 bis.), HI Art accession no. 0041. The famed flower painter Redouté studied exotic flowering plants at the Jardin du Roi in Paris, where he met Charles Louis L’Héritier de Brutelle (1746–1800). L’Héritier recognized Redouté’s talent and taught him what information was needed to accurately portray the specific characteristics of plants so that they would complement the text of the botanist. They would come to collaborate on several botanical projects, including Sertum Anglicum, which documented exotic plants growing at Kew.

Figure 9. Below center: Invoice from Pierre-Joseph Redouté (1759–1840), n.p., to Charles Louis L’Héritier de Brutelle (1746–1800), n.p., 18 May 1793, HI Archives General Autograph Collection (GAC), no. 200 Redoutéana. This invoice written by Redouté charges L’Héritier for plates prepared for the two additional publications for which he provided illustrations, Stirpes Novae aut Minus Cognitae (Paris, Pierres, 1784–1785 [i.e., 1785–1791]) and Conno (Paris, Didot, 1788).

Figure 10. Above: Pierre-Joseph Redouté (1759–1840), engraving by C. S. Pradier, 1811, after an original by F. P. S. Gerard, HI Archives portrait no. 3.

—Lugene Bruno, Curator of Art; Charlotte A. Tancin, Librarian; and Angela Todd, Archivist