

Bulletin

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of the Hunt Institute for Botanical Documentation

Hunt Institute 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. [Learn more](#)

NEWS/UPDATES

[Institute provides images for Iron Garden plaques](#)
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[Dangerous Beauty exhibition reviewed by Pittsburgh Tribune-Review](#)
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25 SEPTEMBER 2014

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"DANGEROUS BEAUTY" RUNS THROUGH 18 DECEMBER 2014
This exhibition includes artworks and books that depict the formidable and yet beautiful defensive structures of thorns, spines and prickles that have evolved to protect plants from predation. [Learn More](#)

BROWSE OUR PUBLICATIONS
Publishing, both under sole imprint and in cooperation with other organizations, is an integral part of the Institute's program, and a chief means of transmitting the results of its diverse activities. [Learn More](#)

BOTANISTS' ART: SELECTIONS FROM THE ARCHIVES OF THE HUNT INSTITUTE
This selection of "unclaimed" art, resides in the Hunt Institute's botanical archives in the Hunt Library building. [View Exhibit](#)

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Welcome to www.huntbotanical.org

Home page for our redesigned Web site at its new URL. See story on page 9.

News from the Art Department

Dangerous Beauty opens

The exhibition *Dangerous Beauty: Thorns, Spines and Prickles* began, for me, with a fascination with thistles, the pesky but beautiful weed I grew up hating in the fields near my home in Colorado. These weeds would take over the fields, making them impossible to walk through without injury, but I couldn't help loving the rich purple of the flower and the softness of the downy seeds. Coming to Carnegie Mellon, where the Scottish thistle is our crest, and the Hunt Institute, where we have many varieties of thistle represented in so many different ways, my obsession grew. After noting my commenting and note taking on countless jagger-covered plants in our Art collection, Curator of Art Lugene Bruno suggested I might have an exhibition on my hands, and we got to work.

In researching artworks and plants to include in this exhibition, I was fascinated to learn so many new facts about plant morphology. Chief among those new facts is the detail that thorns, spines and prickles are not all the same thing. In the most basic sense, thorns, spines and prickles can all refer to the sharp, stiff, woody defensive

appendages found on some plants. Thorns are modified stems, spines are modified leaves, and prickles differ in that they emerge from the epidermis, mesophyll or cortex of the plant. Not to be overlooked, hairs are superficial, cellular structures that emerge from the epidermis and also can be powerful defensive tools. I was again fascinated to discover the old adage is wrong; roses do NOT have thorns at all but instead have prickles. We found such a great variety in the plants possessing thorns, spines, prickles or combinations therein that the hard part was narrowing the selection to a manageable size. With this knowledge in mind, we began to select artworks that best demonstrated the variety among these three defensive structures and the plants they protect.

Among the genera included, *Citrus* is a particularly beautiful example of what true thorns can look like. We chose to include *Citrus* most often cultivated for their fruits and which have very aromatic flowers, two aspects for which protection would be vital. Sometimes older plants of this genus produce fewer thorns as they grow larger and become less vulnerable to predators, others maintain their thorns for life. This

example by Marilena Pistoia (*below left*) beautifully illustrates the contrast between delicate pink and white flower and very sharp thorn, shiny and waxy-green like the stem.

In one of our spiny examples, a *Dipsacus*, or teasel, nearly reaches off the wall to grab the viewer with its elongated bracts as depicted in this coiled, dried plant stage by Celia Crampton (*below center*). It is also in this dried stage when the Fuller's teasel, *Dipsacus fullonum* Linnaeus, has been used in the textile industry. Historically, the dried flower heads were attached to spindles or wheels and used as a comb for cleaning and raising the nap on fabrics, particularly wool. This process was later mechanized, replacing the dried teasel with a metal card. Some people still prefer the teasel head, however, as it is gentler and more likely to break itself than damage the cloth should it encounter resistance.

Going back to my original shocking discovery, this example of *Rosa* by Petr Liska (*below right*) depicts the delicate, hair-like prickles present on some species. Prickles themselves can be quite varied, and *Rosa* is home to over one



hundred species; together this provides for an incredibly varied protective and adaptive range of prickles. Some, as in *Rosa acicularis* Lindley, which is also known as prickley rose, have stems densely covered in thin, straight, hair-like prickles. Others, as in *Rosa canina* Linnaeus and many of the modern cultivated varieties like *Rosa ×centifolia* Linnaeus, have larger, often hooked, woody prickles. Some species of *Rosa* Linnaeus have vestigial prickles with no sharp points, and others may not have any prickles at all.

We were very lucky to have one of our included artists, Jeni Neale, come all the way from England to attend the exhibition opening. Jeni was kind enough to meet many of our guests at the opening reception, and her watercolor on paper of Silvanberry (*Rubus* Linnaeus, Rosaceae) was a favorite for many. She was able to see quite a few artworks and books while visiting with us, as well as take in the sights of the city. Stephanie Lind and Gabe Tilove at Phipps Conservatory were especially helpful in giving Jeni a tour of the gardens.

Genera included in this exhibition are *Acacia*, *Astrophytum*, *Atractylis*, *Berberis*, *Borzacactus*, *Bougainvillea*, *Calicotome*, *Carduus*, *Carlina*, *Cereus*, *Cirsium*, *Citrus*, *Crataegus*, *Cynara*, *Datura*, *Dipsacus*, *Echinocactus*, *Euphorbia*,

Fouquieria, *Gleditsia*, *Pachypodium*, *Rosa*, *Ribes*, *Rubus*, *Solanum* and *Urtica*.

Artists represented are Marie Angel; Diana Carmichael; Louis Claude de Chastillon; Celia Crampton; Anne Ophelia Todd Dowden; Raymond Dowden; Georg Dionys Ehret; Henry Evans; Alejandro Gavriloff; Lucretia Hamilton; Charlotte Hannan; Jeanne Russell Janish; Christabel King; Carl Ignaz Leopold Kny; Paul Landacre; Dorica Leyniers de Buyst; Chrissie Lightfoot; Petr Liska; Stanley Maltzman; Yoshikaru Matsumura; Roderick McEwen; Joan McGann; Jeni Neale; Gunnar Normann; Marilena Pistoia; Frantisek Procházka; Pierre-Joseph Redouté; Elizabeth Rice; Nicolas Robert; Christian Schkuhr; Geraldine King Tam; Gesina B. Threlkeld; Unknown artist, Torner Collection of Sessé & Mociño Biological Illustrations; Unknown artist, USDA Forest Service Collection; Frederick Andrews Walpole. A selection of rare books from the Hunt Institute Library collection also is included in this exhibition.

Cabinet of curiosities

Also on display in the current Cabinet of curiosities in the lobby is *Dangerous Utility*, curated by Assistant Librarian Jeannette McDevitt. Her small sample of the world's thorny, prickly and spiny plants that have proven useful

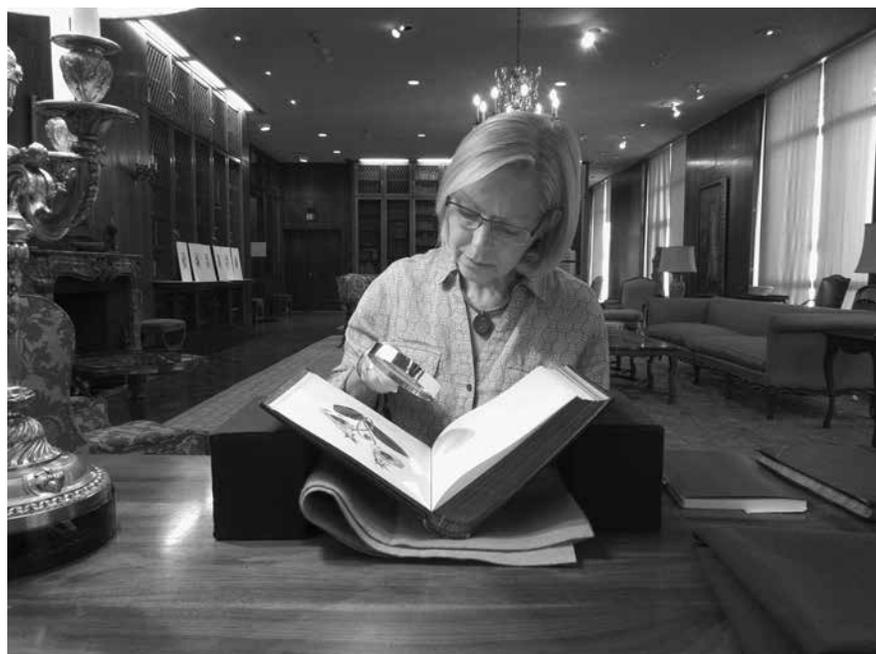
to humans throughout history are *Momordica charantia* Linnaeus, *Prunus spinosa* Linnaeus, *Oenocarpus batava* Martius and *Agave americana* Linnaeus.

Upcoming exhibitions

Opening on 19 March 2015, *Elements* includes drawings and watercolors of bird nests with a focus on the natural and man-made materials incorporated into these architectural structures. Photographs of forest understory will transport the viewer between the landscape and the ephemeral artifacts that signify the remains of a cycle of building, incubating, nesting and fledging. The featured artists are Sue Abramson, Wendy Brockman, David Morrison and Kate Nessler. Also included is a selection of bird nests on loan from the Carnegie Museum of Natural History. Our annual Open House will be held on 28 June in conjunction with the spring exhibition and will include a gallery tour and talk related to the exhibition.

The Mysterious Nature of Fungi opens on 17 September 2015 and features artworks and books that illustrate the myths and misconceptions and the scientific and avocational inquiries that have furthered our understanding of these fascinating organisms.

—Carrie Roy, Assistant Curator of Art



Page 2, left, Citron: *Citrus medica* [*Citrus medica* Linnaeus, Rutaceae], watercolor on paper by Marilena Pistoia, 35 × 25.5 cm, for Laura Peroni, *Il Linguaggio del Fiori* (Milan, Arnoldo Mondadori, 1984, p. 53), HI Art accession no. 6773.20, © 1984 Arnoldo Mondadori Editore, Milan, All rights reserved.

Page 2, center, Teasel [*Dipsacus* Linnaeus, Dipsacaceae], watercolor on paper by Celia Crampton, 2003, 37 × 28 cm, HI Art accession no. 7586, © 2003 Celia Crampton, All rights reserved.

Page 2, right, *Rosa canina* L. [*Rosa* Linnaeus, Rosaceae], watercolor on paper by Petr Liska, 1981, 24 × 16.5 cm, HI Art accession no. 6463, © 1981 Petr Liska, All rights reserved.

Page 3, left, artist Jeni Neale, studying *Gloxinia L'Héritier*, Gesneriaceae, a watercolor on paper in an album by Augusta Innes Withers (ca.1793–1860), 24.5 × 19.5 cm, HI Art accession no. 0857.49, Hunt Institute reading room, 19 September 2014, photograph by Eugene B. Bruno.

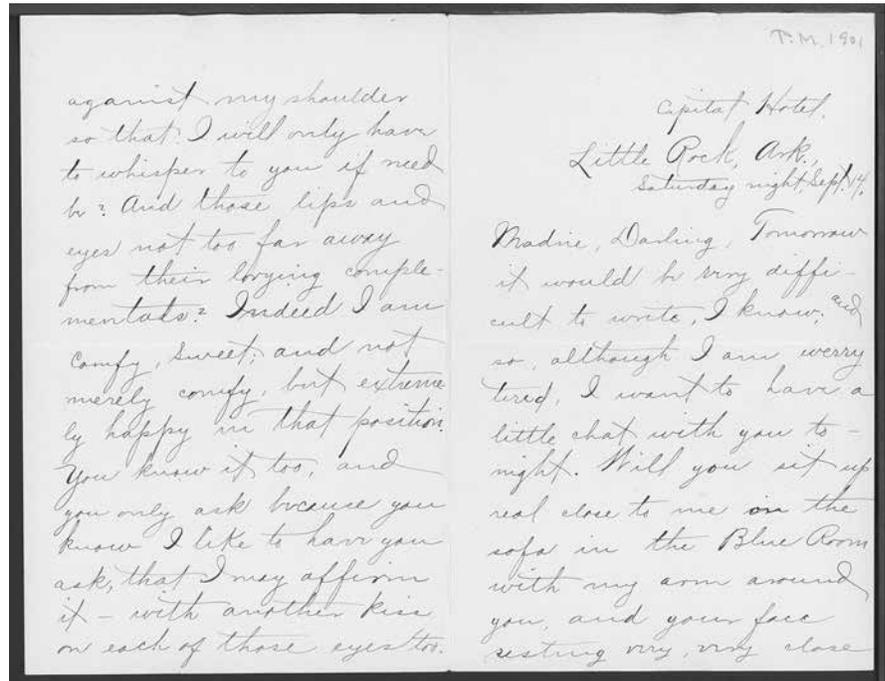
Back Shelf

Tales from the Archives

Benjamin Minge Duggar (1872–1956)

Benjamin Minge Duggar was dedicated to both the professional and personal spheres of his life. Though most widely known for his 1909 book *Fungous Diseases of Plants* (New York, Ginn) and his 1945 discovery of Chlortetracycline, the first antibiotic in the tetracycline family, Duggar conducted research in multiple disciplines of the biological and natural sciences during a career spanning six decades. Born in Gallion, Alabama in 1872, Duggar was the fourth of six sons born to Margaret Louisa Minge and Reuben Henry Duggar, a physician and former surgeon for the Confederate Army. Duggar showed intellectual promise from an early age and enrolled at the University of Alabama at the age of fifteen. He later transferred to the Mississippi Agricultural and Mechanical College, where he received his B.S. with honors in 1891 at age 19. He then received an M.S. from the Alabama Polytechnic Institute at Auburn in 1892, a B.A. and M.A. from Harvard University in 1894 and 1895, respectively, and a Ph.D. from Cornell in 1898 with a dissertation on cytology. He was employed by a variety of governmental, corporate and academic institutions including the United States Department of Agriculture's Bureau of Plant Industry, Lederle Laboratories, the Illinois State Laboratory of Natural History, Radcliffe College, Alabama Polytechnic Institute at Auburn, the University of Wisconsin, the University of Missouri and the Washington University in St. Louis Medical College. He married his first wife, Marie Livingston Robertson, an artist and frequent illustrator of botanical works, in 1901. They had five children before her death in 1922. He later married Elsie Rist and had another daughter. He died in 1956, leaving behind a legacy that included over 100 publications, a life-changing and life-saving antibiotic and a reputation as a brilliant scholar and devoted family man.

The Benjamin Minge Duggar papers consist primarily of personal and professional correspondence through



Letter from Benjamin Minge Duggar (1872–1956) to Marie L. Robertson (1874–1922), 14 September 1901, HI Archives Benjamin Minge Duggar collection no. 113.

which researchers can trace the development of his academic career, research interests and family life. The majority of the collection is comprised of personal letters, with significant contributions from various members of the Duggar family. His mother, Margaret, wrote Duggar letters nearly every day updating him on the daily events of life in post-Civil War Alabama, including discussions on family life, domestic help and racial attitudes. Her letters frequently address contemporary events, including the arrival of the first automobile in Gallion and the assassination of William McKinley, and her involvement with Confederate and Civil War memorial organizations. Her letters also include flower blossoms from trees on the family plantation and enclosed letters from other family members, which provide additional insight into the close-knit, supportive family environment in which Duggar was raised.

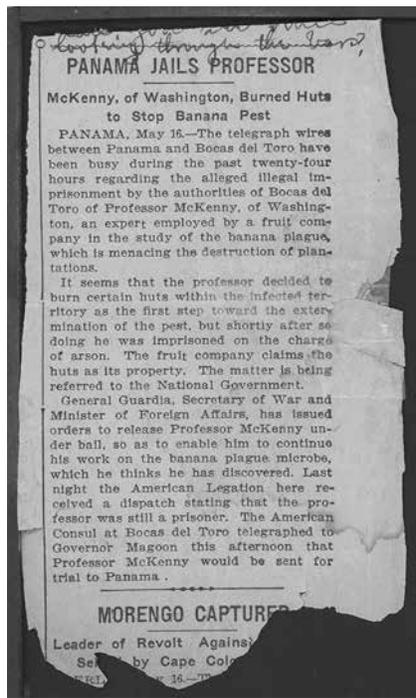
Records relating to the genealogy of the Duggar family are found elsewhere in the collection, as materials relating to Duggar patriarch Reuben and other extended family members are included in the personal papers. Of

specific interest are materials from the Confederate Army regarding Reuben's service as an Army surgeon and letters from Duggar's brothers. The Confederate letters, dating from 1862, demonstrate the family dedication to service and the deep roots the family had in the South. The letters from other family members emphasize the close relationship that existed between the relatives and the efforts made to keep in touch despite often being separated by distance.

In addition to Duggar family records, this collection chronicles Duggar's romantic relationship with Marie L. Robertson (1874–1922) through the numerous letters they wrote to each other during their courtship and marriage. Since Duggar's research often required him to travel and he spent significant time in Germany, Italy and France, he and Marie wrote to each other nearly every day and conducted much of their early relationship through these letters. Through these materials readers can follow the development of their relationship, described in frequent professions of love, numerous terms of endearment, and wishes to be near each other when separated for long periods

of time. These letters also reveal a genuine infatuation with each other that was present throughout the course of their relationship and the clear mutual respect they had for each other. Materials in the collection depict Marie as an intelligent and talented woman with serious interests in visual arts and foreign languages. Her artistic skills were applied to botanical illustration, a career which was nurtured by Cornell botany professor Liberty Hyde Bailey (1858–1954). Bailey mentored her, providing critiques of her technique and inviting her to Cornell for botany classes to gain a better understanding of the actual science behind the specimens she drew. Marie's illustrations would accompany a variety of works, including her husband's publications. Marie was also involved in various activities relating to foreign languages, including translating texts from French to English with the intention to publish and participating in a German language book club. Duggar and Marie's mutual interests in botany and in French and German language and culture provide a clear indicator of the compatibility that marked their relationship and the deep love they shared until her death in 1922 from tuberculosis.

Though it is primarily the personal side of Duggar's life that is represented in this collection, his communications with colleagues and other professionals are also featured. His primary career as a professor of botany, mycology and plant pathology and physiology at a variety of prominent universities introduced him to many of the leading scholars in the field. Throughout his nearly sixty-year career, Duggar formed close professional bonds and personal friendships with many colleagues including his mentor, Cornell botanist George Francis Atkinson (1854–1918); George T. Moore (1871–1956), director of the Missouri Botanical Garden; and William Gilson Farlow (1844–1919), a professor of cryptogamic botany at Harvard. The communications between Duggar and these scientists often discuss research updates on other botanists in the field, advice on experiments and job placements, upcoming publications and the realities of working in academia. A highlight



Undated clipping from an unidentified newspaper, ca.1905, HI Archives Benjamin Minge Duggar collection no. 113.

of this correspondence is a series of letters from Randolph Evans Bender McKenney (1878–1941), a botanist at the University of Pennsylvania, regarding his research in Panama. McKenney was conducting research on banana pest in remote areas of Panama in 1905 when he was arrested for burning a village to the ground in efforts to prevent the spread of an especially virulent pest. His arrest made the newspapers and his letter following the event described in colorful detail his reasons for the fire and the confusion of the Panamanians over his decision.

Duggar also maintained correspondence with his international colleagues, including Oreste Mattiolo (1856–1947), Charles Flahault (1852–1935) and Gustav Senn (1875–1945), whom he met during his frequent trips abroad to France, Germany and Italy. These materials are written in French and German, indicating Duggar's fluency in these languages and his ability to conduct advanced scientific research in a foreign language. This ability undoubtedly helped Duggar with his mycological research and helped him interact with scholars with

whom it might have been difficult to communicate otherwise. A postcard from Mattiolo, a prominent Italian mycologist, highlights the usefulness of Duggar's language skills. In French, Mattiolo thanks Duggar for allowing him to write the introduction to his book and discusses the upcoming publication of an article on tubers; without a mutual knowledge of French this exchange could not have happened since Mattiolo did not know English and Duggar could not speak Italian.

Duggar's reputation as an excellent plant pathologist and physiologist was known outside of academia, and civil institutions and corporations often contacted him for his expert opinion on pathology issues. Duggar was hired in 1902 by the United States Department of Agriculture's Bureau of Plant Industry, where he worked as a plant physiologist and conducted research on plant diseases. In 1905 he was invited by Corporation Counsel John Whalen to serve as an expert witness on celery blight at a trial in Brooklyn in defense of the City of New York. This trend was later followed by Lederle Laboratories in Pearl River, New York, where Duggar was hired as a mycological researcher in 1943 at the age of 71. It was here that Duggar made his most significant contribution to science, as his research on soil samples led to his discovery of Chlortetracycline in a soil sample containing golden mold. Marketed under the name Aureomycin, it became the first antibiotic in the tetracycline family and was considered an essential drug due to its ability to treat a variety of illnesses, including cholera.

The Benjamin Minge Duggar papers, spanning 26 boxes, offer researchers and scholars insight into all facets of Duggar's professional and personal life. Letters detailing his relationships with his family, wife and children are available for genealogical research and those with an interest in Southern and Civil War history, while his professional correspondence discusses the thought processes and collaboration behind the research of many prominent botanists. Benjamin Minge Duggar's correspondence illustrates the life of

(continued on page 11)

In Memoriam

Walter H. Hodge (1912–2013)

We are saddened to hear of the loss of an important figure in the world of botany, and friend of the Hunt Institute, Walter H. Hodge, who passed away on 13 June 2013. The Institute is indebted to him for his donations of his correspondence and personal papers as well as over a thousand portraits of botanists. We are very fortunate to have had the opportunity to work with him over several decades.

Dr. Hodge was born 14 October 1912 in Worcester, Massachusetts. He met his future wife, Barbara “Bobbie” Taylor (1913–2009), while in high school. Bobbie, an artist as well as an amateur invertebrate paleontologist, contributed significantly to Walter’s botanical work. The two were married on 15 January 1940. Afterwards, they continued to work closely together during their many trips all over the world.

Hodge earned a B.A. in biology (1934) from Clark University in Worcester, followed by an M.S. in botany (1936) from Massachusetts State College (now the University of Massachusetts) in Amherst. He went on to receive an M.A. (1940) and a Ph.D. (1941) in biology from Harvard University.

Hodge worked as a graduate teaching assistant in botany while attending Massachusetts State College (1934–1936). He then became an instructor in botany at that college (1936–1942). When he went on leave for his

predoctoral studies (1938–1941), he was a teaching fellow and photographic assistant at the Gray Herbarium, Harvard University. From 1943 to 1945 Hodge was botanist for the U.S. Board of Economic Warfare’s Cinchona Mission, exploring for sources of quinine in South America. At the end of World War II, Hodge became the U.S. State Department visiting professor and head of the Department of Biology at the Universidad Nacional de Colombia, Facultad de Agronomía, in Medellín, Colombia (1945–1946). After this he returned to the University of Massachusetts to be associate professor of botany (1946–1950). He was also the first lecturer in tropical botany, a graduate course offered by Harvard and given at its Atkins Garden near Cienfuegos, Cuba (1950).

Following this, Hodge worked for the United States Department of Agriculture, first as senior botanist (1950–1952), Division of Plant Exploration and Introduction, Bureau of Plant Industry, Soils, and Agricultural Engineering, then as principal botanist and assistant head (1953–1955), Section of Plant Introduction. After this he became head of the Department of Education and Research (1955–1961) at Longwood Gardens (Kennett Square, Pennsylvania). He was associated with the National Science Foundation’s Division of Biological and Medical Sciences from 1961 until he retired in 1973 to assist in the production of



Walter H. Hodge (1912–2013), Beltsville, Maryland, 21 November 1950, 8 × 6 cm, photograph by Robert Taylor, HI Archives portrait no. 6.

Hortus III (New York, Macmillan, 1976) at the Bailey Hortorium.

Hodge’s scientific interests were in the field of economic botany, especially in the origins and contemporary uses of plants throughout the world. He organized and administered plant exploration and introduction activities for federal agricultural programs and wrote over 200 publications. In 1976 he was nominated as Distinguished Economic Botanist by the Society for Economic Botany. He was awarded the Large Gold Medal of the Massachusetts Horticultural Society in 1977 and an honorary Sc.D. from Clark University in 1990. He has several species of plants

(continued on page 11)

15th International

Think you’re ready to see your artwork here? The deadline for sending the Intent to Submit form for the *15th International Exhibition of Botanical Art & Illustration* is 30 January 2015. See our Web site for more information and to download the form (<http://www.huntbotanical.org/exhibitions/international/>).

Hunt Institute gallery, 8 January 2014, photograph by Frank A. Reynolds.



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2015 Associates program

We hope that our Regular, Patron, Sustaining and Benefactor Associates enjoyed their memberships in the Associates program during 2014 and took full advantage of their benefits. As you consider renewing for 2015 or joining for the first time, we would like to preview our plans for the upcoming year.

Opening on 19 March, *Elements* includes drawings and watercolors of bird nests with a focus on the natural and man-made materials incorporated into these architectural structures. Photographs of forest understory will transport the viewer between the landscape and the ephemeral artifacts that signify the remains of a cycle of building, incubating, nesting and fledging. The featured artists are Sue Abramson, Wendy Brockman, David Morrison and Kate Nessler. Also included is a selection of bird nests on loan from the Carnegie Museum of Natural History. Our annual Open House will be held on 28 June in conjunction with the spring exhibition and will include a gallery tour and talk related to the exhibition. *The Mysterious Nature of Fungi* opens on 17 September and features artworks and books that illustrate the myths and misconceptions and the scientific and avocational inquiries that have furthered our understanding of these fascinating organisms.

As we will not be publishing *Huntia* or an exhibition catalogue in 2015, Associates at all levels will receive a Cynthia Newsome-Taylor watercolor study while supplies last. The award-winning English artist Cynthia Newsome-Taylor (1906–1983) began her career in fashion design in 1925 and by 1945 began illustrating plants for gardening books. Working directly from living specimens and consulting with specialists, she illustrated over 50 publications using her preferred media of watercolor, ink or scratchboard drawing. Her work was featured in a one-person exhibition at the Hunt Institute in 1967, and several of her original published watercolors and drawings are in the collection. Those at the Patron, Sustaining and Benefactor levels also will receive a Henry Evans linocut while supplies last. The California artist Henry Evans (1918–1990) is known for his elegantly spare, limited-edition linocut prints of plant subjects portrayed true-to-scale. Evans participated in over 250 one-person exhibits throughout the world, including one at the Hunt Institute in 1966. His work is well represented in the collections of the Institute and many other public and private collections. For those renewing or joining at the Patron, Sustaining or Benefactor Associate levels, portions of your contributions are tax deductible in the following amounts, \$40 for Patron, \$440 for Sustaining and \$940 for Benefactor.

As always, all members receive our *Bulletin*, invitations to exhibition openings, behind-the-scenes tours by appointment and a 25% discount on our publications, stationery items and PDFs for research purposes. We will also acknowledge all members with a listing in the fall issue of the *Bulletin*. Please complete the Acknowledgment section of the form to let me know if and how you would like your name to appear.

As another feature of the program, we continue to offer the option of receiving the exhibition opening invitations as PDFs via email. It is our small step toward reducing our carbon footprint. To participate, please provide your email address and check the first box in the Customer Information section of the form. For those wanting to more fully participate in our green initiatives, please check the second box in the Customer Information section to receive the *Bulletin* issues as PDFs via email.

For anyone considering a first-time membership, this is the perfect time to join us. We also offer gift memberships in the Associates program. We can send an announcement card to you or directly to the recipient of the membership. A 2015 Associate membership is a great holiday gift for the botanist, historian or botanical art lover on your list.

Those 2014 Regular, Patron, Sustaining and Benefactor Associates wishing to renew their own or gift memberships for 2015 should complete and return the renewal form enclosed with their *Bulletins*. Those planning to join or give a gift membership for the first time should contact us or download and complete the Associate form available on our Web site. We hope that you will join us for another exciting year. We appreciate your support of the Institute's mission and programs. If you would like to support the Institute's mission and programs in more specific ways, then please consider our Sponsorship program. Monetary gifts can be directed to our endowment or to other established funds, such as the Anne Ophelia Todd Dowden Art Acquisition Fund, or the Ronald L. Stuckey Endowment for the Preservation of Botanical History. For material or memorial gifts, please consult with our curators. For more information about the Sponsorship program, contact the Institute.

To those 2013 and 2014 Associates eagerly awaiting volume 15 of *Huntia*, I deeply apologize for the delay. With the launch of our new Web site, I am finally free to focus on our journal. I appreciate your patience and assure you that the volume will be worth the wait.

—Scarlett T. Townsend, Publication
and Marketing Manager

Staff changes

Poellnitz and Vernacchio retire

Here at the Institute, we are a small, close-knit family. With many staff members measuring their years of service in quarter centuries, any staff changes are felt deeply. It is with a note of bittersweetness that I report the retirement of Bernice Poellnitz, housekeeper, and Lana Vernacchio, senior administrative associate & business manager.

Bernice joined the staff in 1982 and spent 32 years keeping the house that Rachel made and keeping us in line as well. Anyone attempting to take a beverage into the reading room during an exhibition opening experienced both aspects of Bernice's job with her firm reminders about the strict separation of beverages from Rachel's Aubusson rugs.

Joining us in 2009, Lana was not with us that long, but the impact of her short five years will be felt for decades. She revolutionized the functioning of the front office. She was a true friend of marketing, firmly grasping that statistics are best compiled from hard data and not best guesses.

Bernice and Lana are leaving us in good, well-trained hands. Still, there is now a void at the heart of the Institute, and we will miss them. The entire Institute family wishes them well in this next phase of their lives.

Ashley-Matta and Palmerini join us

We heartily welcome Amy Ashley-Matta and Matteo Palmerini to the Institute family. Amy joined us last year and underwent an extensive training period with Lana. Matteo



From left, Lana Vernacchio (office staff, 2009–2010; administrative assistant, 2010–2011; senior administrative associate & business manager, 2011–2014) and Bernice Poellnitz (housekeeper, 1982–2014), in front of Hunt Library, 31 July 2014, photograph by Frank A. Reynolds.

joined us at the end of July of this year and apprenticed under Bernice's guidance. When Lana and Bernice retired, Amy and Matteo, respectively, assumed their positions of senior administrative associate & business manager and of housekeeper. We hope that Amy and Matteo spend many years with us, perhaps even a quarter century's worth.

—Scarlett T. Townsend, Publication
and Marketing Manager

Redesigned Web site at new URL

All things must come to an end. Although huntbot.andrew.cmu.edu has served the Hunt Institute well since 1997, it is time for a change. With our redesigned and reorganized Web site, we are migrating to a new URL (www.huntbotanical.org).

We conducted a site-wide content review and reorganization and turned to Mizrahi, Inc. (www.mizrahionline.com) of Pittsburgh for a new look and a better way to maintain and update the site. Most of the content from our old site has been incorporated into the new one. The reorganization and new design just make it more accessible. Also, we have augmented the new site with exciting, additional content. All issues of *Huntia*, our journal of botanical history, and the *Bulletin*, our newsletter, are now available online as PDFs. Other relevant, out-of-print publications will be added soon. Descriptions are available for every exhibition since our first public one in 1963. Publicity images and checklists will be added to these Past Exhibitions pages in the coming months. We added *Virtues and Pleasures of Herbs through History* to the Exhibitions Online section and revamped *Botanists'*

Art. Order from Chaos will be undergoing a content review and redesign in the future. Our existing databases have been upgraded. We are pleased to announce the launch of the long-awaited Archives' database, Register of Botanical Biography and Iconography. We continue to add thumbnail images to the Catalogue of the Botanical Art Collection at the Hunt Institute database. The public domain images are now available in a separate database to speed downloading. Our marketing information has been collected in an aptly named section where we invite everyone to "Get Involved" with the Institute.

We would like to take this opportunity to thank Librarian Charlotte A. Tancin and Graphics Manager Frank A. Reynolds for their many years of dedicated service on the Web Team as, respectively, the site coordinator and the Web manager.

—Scarlett T. Townsend, Publication
and Marketing Manager

Open House 2014 and 2015

Open House 2014 gave us another excellent opportunity to connect with visitors to the Institute and to share some of the amazing items in our collections. In addition to an exhibition tour of *Duets* by Assistant Curator of Art Carrie Roy and a reading room history and furniture tour by me, there was a presentation titled “Botanical exploration in the Americas” by Assistant Librarian Jeannette McDevitt, Curator of Art Eugene Bruno and Archivist J. Dustin Williams about three explorers who were interested in medicinal and economic plants and ethnography.

I would like to take this opportunity to invite you to Open House 2015, which will be held on 28 June in conjunction with our spring exhibition, *Elements*. We are in the early planning stages, but we hope to have the schedule of events available on our Web site in January.

—Scarlett T. Townsend, Publication and Marketing Manager

Above right, Assistant Librarian Jeannette McDevitt presenting her portion of “Botanical exploration in the Americas” in which she discussed Spain’s 16th-century court physician Francisco Hernández (1514–1587), the first scientific explorer in the New World (1570–1577), Hunt Institute reading room, 29 June 2014, photograph by Scarlett T. Townsend.

Below right, from left, Curator of Art Eugene Bruno answering questions from June E. Bandemer after Bruno’s talk about the physician Martín de Sessé y Lacasta (1751–1808) and his work with Jose Mariano Mocino (1757–1820) during the Spanish Royal Expedition to New Spain (1787–1803) while (*center*) botanical artist Kandis Phillips and other visitors peruse the resulting illustrations intended for a published flora, Hunt Institute reading room, 29 June 2014, photograph by Scarlett T. Townsend.



Register of Botanical Biography and Iconography

We are pleased to announce the launch of the long-awaited Archives’ database, Register of Botanical Biography and Iconography (<http://www.huntbotanical.org/databases/show.php?9>). For over fifty years Hunt Institute staff have collected and indexed portraits of and biographical information about individuals involved in the plant sciences. This resource is now available to the public in an online, searchable database that contains listings for 24,000+ portraits and 40,000+ biographical citations. We are continually adding more information and new portraits to the database.

—J. Dustin Williams, Archivist

Hunt Institute
for Botanical Documentation
A Research Division of Carnegie Mellon University

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Databases

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Databases

Register of Botanical Biography and Iconography

INTRODUCTION
The information and portraits in the database have been collected at the Hunt Institute for more than fifty years. Over time, staff have gathered biographical information from public and private libraries, publications in our own collections and various other sources. Much information has also been added thanks to the generous input and donations of several individuals and institutions involved in the plant sciences. We are continually adding more information and new portraits to the database.

BIOGRAPHICAL RECORD
If you work in botany and would be willing to contribute professional information about yourself, then please download our [Biographical Record](#). The information you send will help us ensure that our efforts to document the history of botany are as thorough as possible. Please mail the completed form, a curriculum vitae and any photographs to the [Archivist](#).

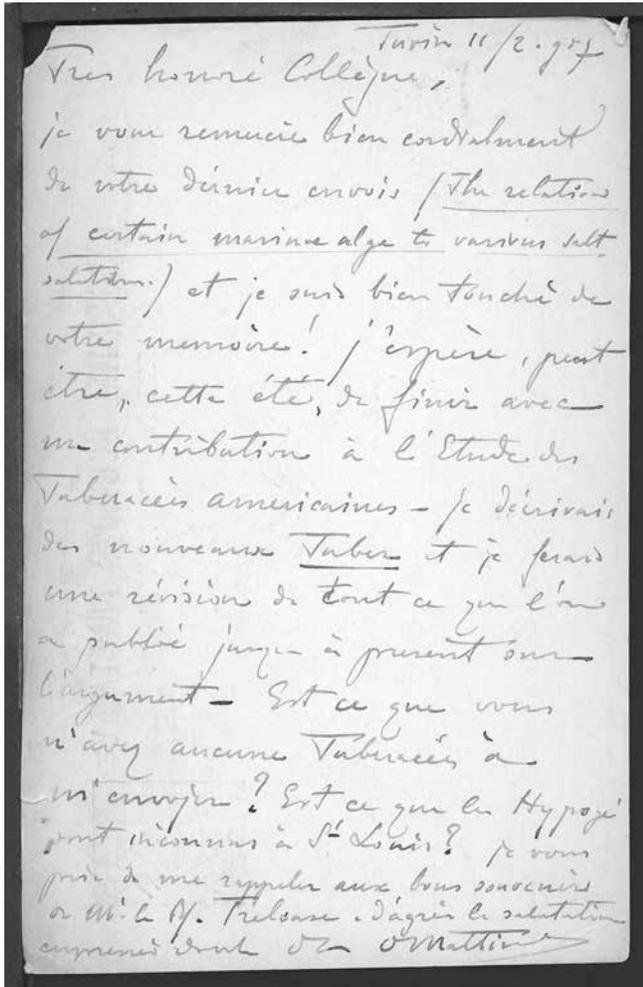
SEARCH THE DATABASE

Mary Katherine "Kate" Brongers (1864-1905), at an early age, keen and able, poss. 25-30 cm, 10. Archive portrait no. 1.

Introduction page for the Register of Botanical Biography and Iconography database.

Back Shelf: Duggar

(continued from page 5)



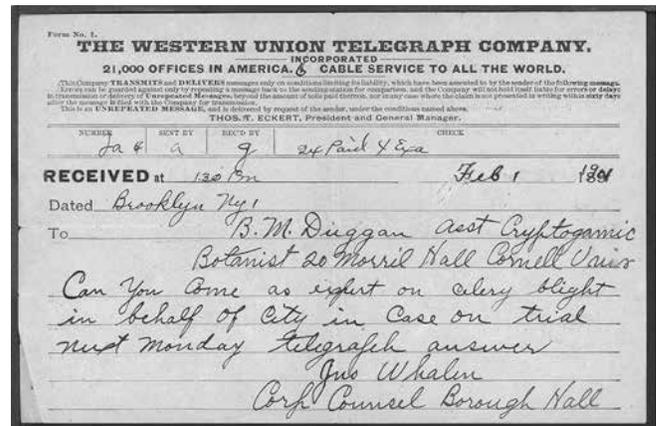
Postcard from Oreste Mattiolo (1856–1947) to Benjamin Minge Duggar (1872–1956), 11 February 1907, HI Archives Benjamin Minge Duggar collection no. 113.

a man who devoted his time and passion to enriching the scientific and medical communities and improving the quality of life for millions.

Annotated bibliography

- American Phytopathological Society. 2008. Benjamin Minge Duggar, 1872–1956. <https://www.apsnet.org/about/history/pioneeringplantpathologists/Pages/DuggarBenjaminMinge.aspx> (18 July 2014). [Contains information on Benjamin Minge Duggar's professional work and achievements.]
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—Suzanna Ploszaj, MLIS Student, University of Pittsburgh, summer 2014



Telegraph from John Whalen (dates unknown) to Benjamin Minge Duggar (1872–1956), 1 February 1901, HI Archives Benjamin Minge Duggar collection no. 113.

In Memoriam: Hodge

(continued from page 6)

named after him, including *Anthurium hodgei* Croat, M. M. Mora & Oberle, *Cyathea hodgeana* Proctor, *Eugenia hodgei* McVaugh, *Justicia hodgei* Leonard, *Lantana hodgei* R. W. Sanders and *Vriesea hodgei* L. B. Smith, as well as a species of crane fly, *Tanyptremna hodgei* Alexander.

Hodge donated many of his personal papers and other materials to the Hunt Institute over the last several decades (HI Archives collection no. 65). This collection, over 30 linear feet in size, includes personal and professional correspondence, field notebooks, a variety of photographs and many other unique items from his extensive career.

In April the Hunt Institute received a donation from Island Resources Foundation (<http://www.irf.org/>) of well over a thousand photographs taken by Hodge while he was in the Caribbean. Bruce Potter, president and CEO of the Foundation, digitized many of the images and made them available online (http://j.mp/Hodge_Collection).

The Hunt Institute's digitization of a film, created by Hodge, of Peru during the 1940s has recently been completed through a grant from the National Film Preservation Foundation.

—J. Dustin Williams, Archivist

Bulletin

of the Hunt Institute for Botanical Documentation

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

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Hunt Institute staff

Director's Office

Robert W. Kiger
Director & Principal Research Scientist
Distinguished Service Professor of Botany
Adjunct Professor of History of Science

T. D. Jacobsen
Assistant Director & Principal Research Scientist
Adjunct Professor of Biological Sciences

Amy Ashley-Matta
Senior Administrative Associate & Business Manager

Nancy L. Janda
Office Assistant

Archives

J. Dustin Williams
Archivist & Research Scholar

Art

Lugene B. Bruno
Curator of Art & Senior Research Scholar

Carrie Roy
Assistant Curator of Art

Bibliography

Donald W. Brown
Bibliographer & Senior Research Scholar

Library

Charlotte A. Tancin
Librarian & Principal Research Scholar

Jeannette McDevitt
Assistant Librarian

Flora of North America (FNA) Project

Mary Ann E. Schmidt
Senior Technical Editor, Flora of North America

Operations and General Program

Gary Boardman
Operations Coordinator

Matteo Palmerini
Housekeeper

Frank A. Reynolds
Graphics Manager

Scarlett T. Townsend
Publication and Marketing Manager

Adjunct

Gilbert S. Daniels
Adjunct Research Scientist

Susan A. Henry
Adjunct Principal Research Scientist

Bonnie L. Isaac
Adjunct Research Scientist

James E. King
Adjunct Research Scientist

Edward P. Krenzelok
Adjunct Research Scientist

Cynthia M. Morton
Adjunct Research Scientist
Adjunct Associate Professor
of Biological Sciences

Masashi Ohara
Adjunct Research Scientist

Paul L. Schiff Jr.
Adjunct Research Scientist

Michael T. Stieber
Adjunct Research Scientist

Ronald L. Stuckey
Adjunct Research Scientist

Sue A. Thompson
Adjunct Research Scientist

Jaime Torner Pannochia
Honorary Curator

Luis Torner Pannochia
Honorary Curator

Alain Touwaide
Adjunct Research Scholar

Frederick H. Utech
Adjunct Research Scientist
Adjunct Professor of Biological Sciences