



Bulletin

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Pittsburgh,
Pennsylvania

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of the Hunt Institute for Botanical Documentation



My life has been spent among
books, and my specialty has been
in the great wide field of
botanical literature...

The whole world is open to the
botanical collector, whether it be
history, art, biography, bibliography
or travels, everything is there to be
studied and enjoyed —

Rachel McMasters Miller Hunt
RACHEL McMASTERS MILLER HUNT

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To celebrate our 50th anniversary, Hunt Institute presents rare gems from the original collection of our founder Rachel McMasters Miller Hunt (1882–1963). *Foreground*, Rachel Hunt, 1962, HI Archives Hunt Collection no. 252, box 52, portrait no. 14. Photo by Kenneth Morton. *Background*, Library at Elmhurst, 1953, HI Archives Hunt Collection no. 252, box 57, Elmhurst 1953 green album, photo 2. Photo by Harry and Mary Arnold, Pittsburgh, Pennsylvania. Quote taken from Rachel Hunt's undated lecture on her botanical literature collection, HI Archives Hunt Collection no. 252, box 9, folder 19.

News from the departments

Botany and History Entwined: Rachel Hunt's Legacy

This exhibition recognized the 50th year of our founding through selections from Rachel Hunt's original collection of rare and historical works about plants, gardens and botany. Her collection formed the nucleus of the Institute's current holdings with the dedication of Hunt Botanical Library in 1961.

At the preview reception on 15 September Director Robert Kiger gave welcoming remarks followed by those of Rachel and Roy Hunt's grandson Tod Hunt Jr. This was followed by presentations on the impact of Rachel Hunt's legacy on the current collection by the four Hunt Institute department heads who collaborated on the exhibition: Archivist Angela Todd, Curator of Art Lugene Bruno, Bibliographer Donald Brown and Librarian Charlotte Tancin. That evening a film produced by WQED in 1961 of interviews with Rachel and Roy Hunt by Hunt Botanical Library Director George Lawrence was shown. The reception also was an opportunity to display temporarily color-plate folio volumes from the 16th to 19th centuries that were represented by single plates in the exhibition. A series of monthly talks and tours was held throughout the exhibit, which will close 15 December. The full-color, illustrated exhibition catalogue is still available for those who were not fortunate to visit the exhibition (*see "Recent publications," page 10*).

Archives

The Archives grew organically from Rachel Hunt's in-depth collection of biographical materials, handwritten letters and portraits. A walk through the exhibit finds portraits of: Linnaeus' students Carl Peter Thunberg (1743–1828), Anders Sparrman (1748–1820) and Peter Forsskål (1732–1763) in the Library case; botanist William Curtis (1746–1799) in the Bibliography case; botanical artist Pierre-Joseph Redouté (1759–1840) in "A Vision for the collection" section; and horticulturist Benjamin Yoe Morrison (1891–1966) in the Archives case. Mrs. Hunt understood how portraits put a face on a story and give us a visual stake in understanding history.

My favorite engraving is also on display in the "Travel and exploration" section, that of John Hope (1725–1786), 18th-century keeper of the Royal Botanic Garden Edinburgh,

speaking with his gardener John Williamson (1756–1780). A full-length engraving of someone is uncommon; an engraving staged as a transaction between two people is downright rare. I worked here for a decade before I understood the full force of that rarity. However, Rachel Hunt knew the importance of this image, though Hope was not a big name in botanical history when she was collecting.

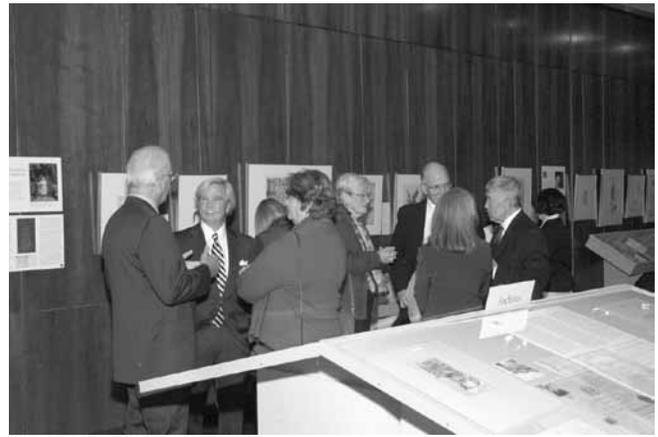
Hope's letter to Philip Miller (1691–1771), chief gardener at the Chelsea Physic Garden, hangs next to the engraving. This letter is one of about 400 that Rachel Hunt collected from famous botanists like Carolus Linnaeus (1707–1778) and Joseph Pitton de Tournefort (1656–1708) and that now comprise our General Autograph Collection. Hope's letter shows that the history of famous botanists is not the only history of botany; there were legions involved in botany at all levels. Rachel Hunt's mostly 18th-century letters flesh out all manner of professional and personal relationships. Her keen depth of understanding makes for a strong cultural history of botany. I am awed by her amazing intellect and uncanny forethought and am honored to follow her lead, curating and augmenting her collections.

—Angela Todd, Archivist

Art

Rachel Hunt understood the important role played by art and illustration in communicating information about plants, independently and in context of the publications in which they were included. Her dream was to collect original artworks that related to all of the illustrated books in her collection. Although this was impossible, the selection exhibited from the 1,300 watercolors, drawings and prints in her original collection include items that show the range and depth of Rachel's collecting expertise. They include a 13th-century Arabic manuscript that is an illustrated translation of text written on medicinal plants by the 1st-century Greek physician Dioscorides; a 17th-century engraving representing the first Renaissance style garden in Germany that at the time was considered the "8th wonder of the world"; several watercolors by the most notable botanical artists of the 18th–19th centuries, including Pierre-Joseph Redouté (1759–1840), a favorite collecting interest of Rachel Hunt; as well as watercolors by obscure native artists working for botanical gardens in European colonies around the world.





Above left, Rachel Hunt, our founder, and George Lawrence, our founding director, put in a special appearance at the preview reception via a 1961 film. Above right, Rachel's grandson Tod Hunt Jr. (second from left) talks with Celia Rice, George's daughter, and her husband, John. Below, our curators gave short talks about their department collections. Left to right, Archivist Angela Todd with Director Robert Kiger, Curator of Art Lugene Bruno, Bibliographer Donald Brown and Librarian Charlotte Tancin. Photos by Graphics Manager Frank A. Reynolds.

We have continued to augment Rachel Hunt's original art collection with historical works by important 18th- and 19th-century artists, works created for exploring expeditions and monographs of floras. Since 1961 the major focus of the Art Department has been on collecting and creating a record of contemporary botanical art. This has been augmented greatly through our now triennial *International Exhibition of Botanical Art & Illustration*. Our collection has grown to over 29,000 artworks, and the relationships that we have developed with artists and the inspiration they have found in our collections are highlighted in this exhibition.

—Lugene Bruno, Curator of Art

Bibliography

Diverging from, and yet supporting, the other three departments, the Bibliography Department is a record-based collection. Unlike the collections of the other departments that came from Rachel Hunt, these records did not belong to her, but they are a natural outgrowth of her interest in botanical bibliography. The *Catalogue of Botanical Books in the Collection of Rachel McMasters Miller Hunt* (Hunt Catalogue; 1958–1961) described with detailed bibliographic information 767 of the most prized items in her collection. With its bibliographic and historical information, the Hunt Catalogue remains a standard reference to rare botanical books for scholars and booksellers. The Bibliography

Department continues to locate and examine information on botanical literature in order to systematically organize and publish it for further scholarship. As such, the department maintains expansive data files (243,000+) on the history and bibliographical documentation of botanical literature.

Many of the data files were compiled during the Bibliographia Huntiana project, which was intended to be a comprehensive annotated guide to all of the botanical literature published between 1730 and 1840. Although that project was never completed as intended, the accumulated information has proven to be invaluable, often providing the core data for numerous other projects. The biographical information was incorporated into the Archives. The periodical literature evolved through several print editions into BPH Online, a database of periodicals with botanical content published from 1665 to the present that provides bibliographical information as well as unique title abbreviations. The information about the world's floristic literature published between 1730 and 1840 is currently being processed for a forthcoming database.

—Donald Brown, Bibliographer

Library

Rachel Hunt's private library was widely admired, and publication of the Hunt Catalogue raised her profile as a collector even higher. The founding of Hunt Botanical



(continued on page 11)

News from the Art Department

Spring 2012 exhibit

Native Pennsylvania, A Wildflower Walk

March through June 2012, native wildflowers of Pennsylvania will be featured in a collaborative exhibition between the Hunt Institute and the Section of Botany at the Carnegie Museum of Natural History (CMNH) in Pittsburgh. Pairing the watercolors of Richard Crist (1909–1985) with herbarium specimens from CMNH, this exhibition will include a visual wildflower walk through the blooming seasons with a focus on endangered, rare and threatened Pennsylvania species. Three watercolors by Lyn Hayden and one by Andrey Avinoff (1884–1949) also will be included along with a section on the importance of herbaria and their contributions toward research, education and conservation along with area sites that one can visit.

Richard Crist attended the Carnegie Institute of Technology (now Carnegie Mellon University, 1926–1928) and the Art Institute of Chicago (1928–1932) and lived in Pennsylvania in the 1930s. His interest in nature led him to paint the wildflowers of the region beginning around 1938–1939. After moving to Woodstock, New York, he was an avid gardener throughout his life and had a rock garden in the meadow behind his home, the Lark's Nest. His garden was filled with a variety of interesting species that drew the interest of visiting botanists and plant enthusiasts. He provided illustrations for a Time-Life encyclopedia of gardening and also exhibited his non-objective oil paintings in numerous national exhibitions over the years. Our collection of 324 watercolors of wildflowers, generously donated by the artist before his death, show the simplicity and beauty of our native species. Throughout this exhibition we will give a more detailed treatment of a selection of native wildflowers that can be found in Pennsylvania, specifically in the southwestern region of the state. It was difficult to select only 42 plant portrayals for this exhibition (all but four by Richard Crist), but each has its own interesting story. Some of the plants included are rare, endangered or threatened, some invasive and noxious, and others have a delicate beauty that can be easily overlooked. A few examples of the plants portrayed are the early blooming Skunk cabbage, *Symplocarpus foetidus* (Linnaeus) Salisbury ex Nuttall, that generates its own heat to warm the soil during its flowering phase; Pennsylvania's state flower, *Kalmia latifolia* Linnaeus, Mountain laurel; the European introduction now considered invasive and commonly found in area gardens, Garlic mustard, *Alliaria petiolata* (M. Bieberstein) Cavara & Grande, that produces chemicals that inhibit the growth of other nearby plants; and the Purple fringeless orchid, *Platanthera peramoena* (A. Gray) A. Gray, considered threatened due to loss of habitat.

Those with an interest in and a concern for the future of our native plants and the organizations and institutions in our own backyard that are involved with research and education will find this exhibition well worth visiting.



Kalmia latifolia Linnaeus, Mountain laurel, watercolor on paper by Richard Crist (1909–1985), HI Art accession no. 6615.097.

Throughout the spring and early summer we also are offering a series of free talks at the Hunt Institute on Sunday afternoons at 2 P.M. that will highlight aspects of this exhibition. Please add these dates to your calendar.

18 March, “Spring ephemerals and seasonal phenological strategies,” Steve Grund

Grund is a botanist for the Pennsylvania Natural Heritage Program (PNHP), which is part of an international network of natural heritage programs that gather and provide information on the location and status of important ecological resources to provide current, reliable and objective information to help inform environmental decisions. Grund is also a botanist available for plant identification of western Pennsylvania plants through the services provided by the Section of Botany at CMNH.

25 March, “Pressing and mounting specimens for a personal herbarium,” Jeanne Poremski

Owner of Jeanne Poremski Gardens in Uniontown, Ohio, a landscape firm that uses the appropriate native plants in its designs, she also does volunteer fieldwork and plant identification for the herbarium at the Cleveland Museum of Natural History. A member of the Botanical Society of Western Pennsylvania, Pennsylvania Native Plant Society, Ohio Native Plant Society and the Northeast Ohio Naturalists, Poremski has also taught classes for the Phipps Conservatory and Botanical Gardens' Sustainable Horticulture and Landscape and Garden Design certificate programs.

15 April, “Wildflowers of Pennsylvania,”

Mary Joy Haywood

A botanist and plant pathologist, Haywood is professor emeritus of the Botany Department at Carlow College where she also served as the chair of the Division of Natural Sciences and Mathematics. She is the co-author of the book *Wildflowers of Pennsylvania* (2001) published by the Botanical Society of Western Pennsylvania of which she served as president.

22 April (Earth Day), “Wildflowers in the Home Garden,”

John Totten

Totten is a partner in the garden management and development firm, Gardens! LLC. He is an adjunct faculty member at Chatham University’s Landscape Architecture graduate program and Penn State University’s Sustainable Landscape program. He also teaches classes in the Sustainable Horticulture and Landscape and Garden Design certificate programs through the Phipps Conservatory and Botanical Gardens.

20 May, Gallery tour of the exhibition with one of the Hunt Institute Art Department curators

24 June (Open House 2012), “Rare plants of Pennsylvania,” Bonnie Isaac

Isaac is the collections manager of the Section of Botany at CMNH and co-curator of this exhibition. Isaac’s focus is on the ecology of the phytogeography of rare plants, floristics and herbarium techniques. She also is the current president of the Botanical Society of Western Pennsylvania, chair of the Pennsylvania Vascular Plant Technical Committee and recording secretary for the Pennsylvania Rare Plant Forum, serves on the steering committee of the Pennsylvania Biological Survey and is an adjunct research scientist for the Hunt Institute.

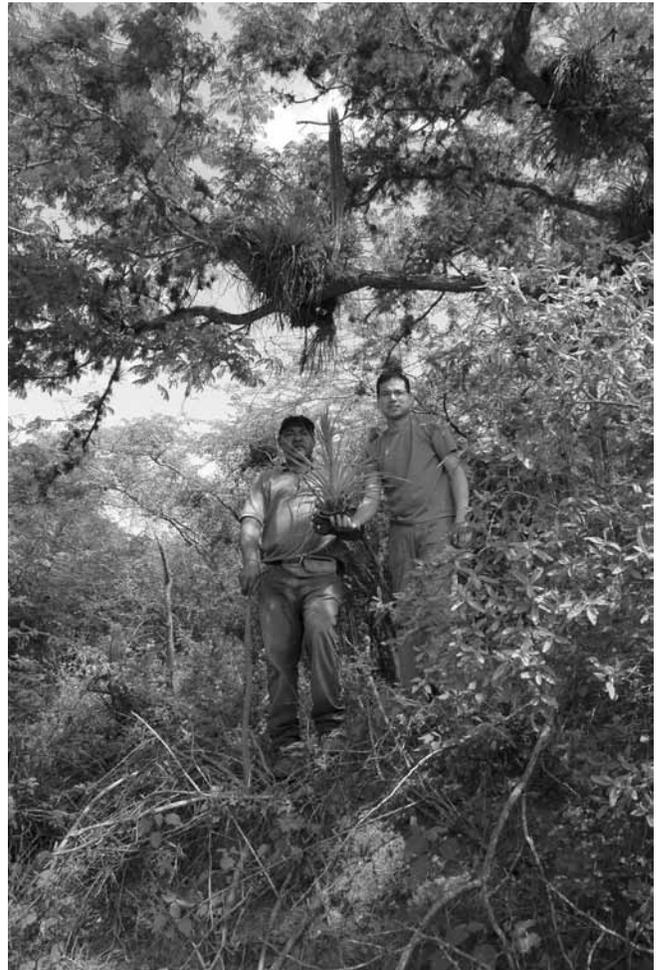
—Lugene Bruno, Curator of Art

2011 Lawrence Memorial Award

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

Brian Sidoti, a student of Professor Kenneth M. Cameron at the University of Wisconsin, is the recipient of the 2011 Lawrence Memorial Award. For his dissertation research, Sidoti has undertaken an integrative study of the *Tillandsia fasciculata* complex. With the proceeds of the award, he will conduct field and collections-based research.

Brian Sidoti (*right*), holding a *Tillandsia fasciculata* Swartz while conducting fieldwork in the Dominican Republic with Teodoro Clase (*left*), field botanist from the Jardín Botánico Nacional Dr. Rafael M. Moscoso, 28 June 2011. Photo by Jennifer Possley, field biologist, Fairchild Tropical Botanic Garden.



In Memoriam

James J. White, 1941–2011

The Hunt Institute is deeply saddened to report the death on 12 April 2011 of James J. White from a degenerative neurological disease. He joined the Institute staff in 1978 as Assistant Curator of Art and became Curator of Art in 1982. After 32 years at the Institute, he retired due to medical reasons in 2010 as Curator of Art & Principal Research Scholar, Emeritus. This collage of images from White's career was produced by Curator of Art Eugene Bruno and displayed at the memorial gathering held at the Institute on 20 May 2011. (For a tribute to White, see Bull. Hunt Inst. Bot. Doc., 2010, 22(2): 4–5, 9, 11.)

Anyone wishing to make donations in White's memory may do so to the American Cancer Society or to the Institute's Anne Ophelia Todd Dowden Art Acquisition Fund. He was instrumental in naming the fund after Dowden (1907–2007). It allows us to preserve artworks by the current generation of botanical artists for study by the next, an idea inspired by Dowden's bequest of her artwork to the Institute and championed by White in his tireless efforts to promote botanical art and recognize and support botanical artists. To contribute to the Dowden Fund, please make checks payable to Hunt Institute and send to the Hunt Institute for Botanical Documentation, 5th Floor, Hunt Library, Carnegie Mellon University, 4909 Frew Street, Pittsburgh, PA 15213–3890.



James J. White III, 1970
Smithsonian Institution Staff Photo



James White, Supervisor of the Herbarium Unit, Department of Botany, NMNH, Smithsonian Institution, with Agnes Scott Train Janssen (1905–1991), who along with her first husband, the botanist Percy Train (1876–1942), studied the medicinal plants among the aboriginal cultures of Nevada, and George J. McDonald (1924–1998), an antique collector and dealer in Washington, D.C., during a visit to the Hunt Institute for the preview reception for *Drawings and Paintings by Frederick A. Walpole*, 1973.



Assistant Curator of Art, James White in the Hunt Institute gallery during the display of *Fields of Grass: The Varied Uses of Grasses* (Organized by Smithsonian Institution and Hunt Institute to complement Symposium on Grass Semantics and Evolution at Smithsonian Institution), 1978



James White, Supervisor of the Herbarium Services Unit, with Richard H. Botany Department, National Museum of Natural History, Smithsonian Institution



Curator of Art James White in the Art Department



Curator of Art James White with the artist Yoai Ohta (1910–1988) and C. (1911–1991) during the exhibit *Talking in Flowers: Japan*



James White in Brazil with the landscape architect and artist Roberto Burle Marx (1909–1994), 1986.



Curator of Art James White with (left to right) Assistant Curator of Art Lugene Bruno, 9th International artist Kie Yamaguchi with her botanical art instructor and 7th International artist Pamela Stagg at the preview reception of the 9th International Exhibition of Botanical Art & Illustration, 1998.

Justus Eyde (1928–1990) Curator of the Institution, in the Wood Collection, 1977.



James White with the botanical artist Anne Ophelia Todd Dowden (1907–2007), Boulder, Colorado May 1996, during the arrangement for the bequest of many of her artworks to the Hunt Institute.



James White observing a workshop by the noted botanical art instructor Anne-Marie Evans at Chatham University, 2001.

Department office at HIBD, 1986.



James White with Rajasthani artist Damodar Lal Gurjar at the preview reception for his solo exhibition *Enduring Perfection: Paintings by Damodar Lal Gurjar*, 2001.



James White with Rogers McVaugh, a leading authority on the Torner Collection of Sessé and Mociño Biological Illustrations made during the Spanish exploring expedition of 1787–1803 that are in the collection of the Hunt Institute, 1998.

Curator of Art, Emeritus, John V. Brindle *These Botanical Art*, 1982.



James White with the participating artists Dick Rauh, Carol Weld and Diedre Bean during the preview reception for the 12th International Exhibition of Botanical Art & Illustration, 2007.

2012 Associates program

We hope that our Regular, Patron and Sustaining Associates enjoyed their memberships in the Associates program during 2011 and took full advantage of their benefits. As you consider renewing for 2012 or joining for the first time, we would like to preview our plans for the upcoming year.

Our annual Open House will be held on 24 and 25 June in conjunction with the spring exhibition, *Native Pennsylvania, A Wildflower Walk*, which will preview on 1 March and run through 29 June 2012 along with a series of Sunday talks about native plants. Previewing in September and running through December 2012, our fall exhibition will include selections from the Brooklyn Botanic Garden Florilegium Society. Unfortunately, we will not be publishing an issue of *Huntia* or an exhibition catalogue in 2012. Instead, we would like to offer all members the Rose 'Altesse,' a signed 8-color granolitho of a watercolor by Lotte Günthart (1914–2007) that accompanied her *Linger Golden Light* exhibition at the Institute in 1984. Of Regensburg, Switzerland, Günthart was best known for her watercolors of rose cultivars. In 1970 a retrospective exhibition of her work, *Lotte Günthart Paintings, Drawings and Prints*, was held at the Institute, and her work was included in our *2nd International Exhibition of Botanical Art & Illustration* (1968). Developed at Lichtdruck/Matthieu AG in Dielsdorf, Switzerland, in the 1970s, granolitho was a screenless process, resulting in printed reproductions that were virtually indistinguishable from the originals in hue and continuity of tone.

Those renewing or joining at the Patron, Sustaining or Benefactor Associate levels also will receive the Botanical Society of Western Pennsylvania's guidebook, *Wildflowers of Pennsylvania* (Haywood and Monk, 2001), another selected Günthart reproduction and three free hours of staff research time. At these three levels, portions of your contributions are tax deductible in the following



Willi Günthart, Lotte Günthart and George H. M. Lawrence, Regensburg, Switzerland, 18 June 1970. HI Archives portrait no. 5. Photo by Miriam B. Lawrence.

amounts, \$40 for Patron, \$440 for Sustaining and \$940 for Benefactor.

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

As another feature of the program, we are offering 2012 Associates the option of receiving the preview reception invitations as PDF files sent 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 renewal form. For those wanting to more fully participate in our green initiatives, please check the second box in the Customer Information section to receive an email when the *Bulletin* is posted to our Web site as a

PDF instead of receiving the printed version via mail.

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 2012 Associate membership is a great holiday gift for the botanist, historian or botanical art lover on your list.

Those 2011 Regular, Patron and Sustaining Associates wishing to renew their own or gift memberships for 2012 should complete and return the enclosed renewal form. 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.

—Scarlett T. Townsend, Publication and Marketing Manager

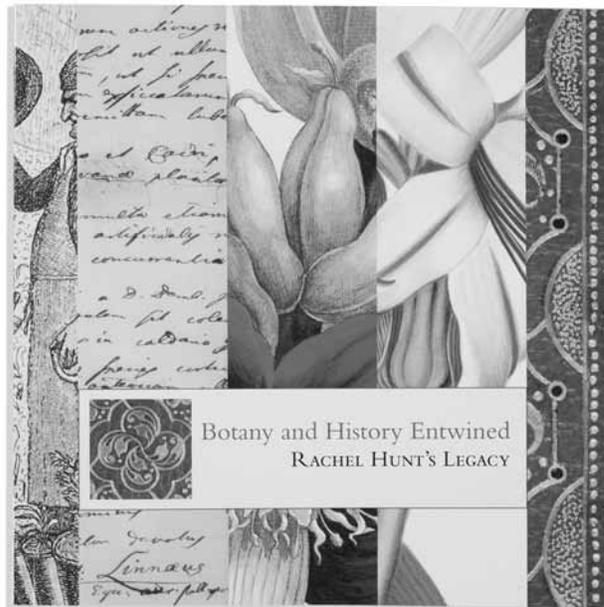
Recent publications

Botany and History Entwined: Rachel Hunt's Legacy

By Charlotte A. Tancin, Lugene B. Bruno, Angela L. Todd and Donald W. Brown. 2011. 98 pp.; 147 color figs.; 8×8"; 11 oz. Pictorial stiff paper cover, \$22.00 plus shipping and handling. ISBN 978-0-913196-85-4.

This catalogue accompanies the exhibition celebrating Hunt Institute's 50th anniversary. What is now known as Hunt Institute was dedicated in 1961 by Roy and Rachel Hunt as the Rachel McMasters Miller Hunt Botanical Library. However, this new library would not only house the collection Rachel had spent a lifetime assembling but also utilize that collection for research in the history of botany. As a girl Rachel developed a love for nature and books that grew into a lifelong passion for books about plants, gardens and botany and eventually extended to botanical portraits, letters, manuscripts and artworks. When it came time to donate the collection, it not only reflected the interests of one woman but also mirrored the various aspects of the history of botany. This exhibition catalogue shows the depth and breadth of Rachel's collection as well as how it has been augmented over the years and how it is utilized and remains relevant for research today.

The catalogue begins with a foreword by Hunt Institute Director Robert W. Kiger. The following biographical material about Rachel Hunt traces her early interest in books to her years spent as a bookbinder to her development as a collector. The catalogue is then divided into sections reflecting Rachel's collecting interests: the history of the herbal, the development of gardens and garden plants, the foundation of botany as a science and the botanical discoveries made through travel and exploration. The catalogue concludes with the founding of Hunt Botanical Library and the resulting Hunt Institute with descriptions of its four departments.



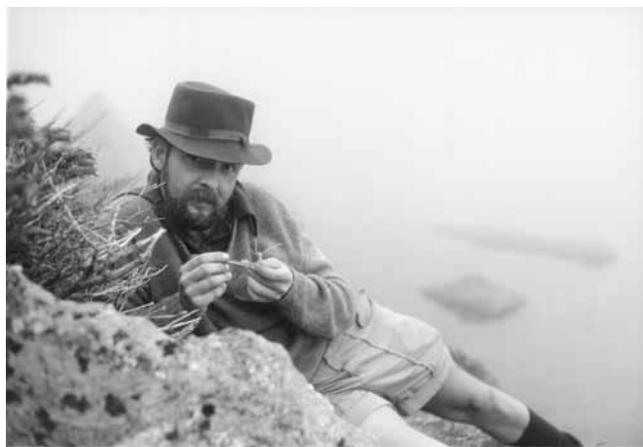
The catalogue text was written by Librarian Charlotte A. Tancin, Curator of Art Lugene B. Bruno, Archivist Angela L. Todd and Bibliographer Donald W. Brown. Ms. Bruno also designed the catalogue, and Graphics Manager Frank A. Reynolds did the reproduction photography with the Sony A900 digital camera. The catalogue was printed on mixed sources paper certified by the Forest Stewardship Council.

Hunt Institute publications are available directly from us. Our Associates receive a 25% discount on up to four publications while everyone receives a 40% discount on purchases of five or more publications. For a complete list of our publications, visit our Web site. Contact us to order this publication or others.

Frederick H. Utech retires

In May 2011 Frederick H. Utech retired from the Institute, where he had been a principal research scientist working on the Flora of North America (FNA) project since 1999. During that time he contributed to FNA volumes 5 (2005), 6 (in prep.) and 26 (2002). Prior to that he had been associate curator and curator of the Section of Botany at the Carnegie Museum of Natural History in Pittsburgh (1976–1999). Utech remains an adjunct research scientist of the Institute.

Utech's research interest is in the Liliaceae, particularly on taxonomy, anatomy, cytology and life history. He has done fieldwork throughout North America, primarily in the southeast, northwest and Great Lakes regions, and in Europe and east Asia. After earning a B.S. (1966) and an M.S. (1968) in botany from the University of Wisconsin at Madison, he was an Organization for Tropical Study Fellow at the Universidad de Costa Rica, San Jose (1968). He received a Ph.D. in biology from Washington University in St. Louis (1973).



Frederick H. Utech, Mount Washington, New Hampshire, April 1968. HI Archives portrait no. 2. Photo by Frederick H. Utech.

Open House



Open House 2011 visitors peruse the display in the reading room that accompanied Archivist Angela Todd's talk (*left*) and the one in the Strandell room of rare folios for Librarian Charlotte Tancin's talk (*right*). Photos by Lugene Bruno.

Open House 2011, our sixth such event, was enthusiastically enjoyed by the attendees and deeply gratifying to the presenters. The event was held on Sunday and Monday, 26 and 27 June. Approximately 74 people attended, including our Associates, those on our exhibition mailing list, members of the Western Pennsylvania Unit of the Herb Society of America, colleagues from Carnegie Mellon, several longtime friends of the Institute and numerous newcomers. Attendees participated in different aspects of the program that included a gallery tour of *Flora's Lexicon* with Curator of Art Lugene Bruno and three curator talks. Assistant Curator of Art Cate Hammond gave a talk titled "Mixed messages: Love in the era of The Language of Flowers," Archivist Angela Todd

followed with "Love's labors lost: The work of women and wives in botany," and Librarian Charlotte Tancin concluded with "The art of the folio: Botanical art and text, supersized."

We invite you to Open House 2012, which will be held on 24 and 25 June in conjunction with our spring exhibition, *Native Pennsylvania, A Wildflower Walk*. As this issue of the *Bulletin* goes to press, we are in the early planning stages for Open House 2012. A complete schedule of events will be available on our Web site in January.

—Scarlett T. Townsend, Publication
and Marketing Manager

News from the departments

(continued from page 3)

Library as a research institute further ensured that her collection and her reputation would last into the future. Although we have made nearly all of our 50-year journey without her, everything that we do here builds on her work and her vision in the service of scholarship, science and art.

Two world events from long ago shaped Rachel Hunt's collecting interest. One was Gutenberg's invention of printing from moveable type in the 15th century, making information flow as never before. The other was the many European voyages of exploration that led to the creation of radically new knowledge and images, much of it published in books. These two pivotal developments yielded an unprecedented information explosion, from which Rachel Hunt collected many treasures of plant literature, such as these examples:

Two versions of the medieval poem about the virtues of herbs, *Macer Floridus*: a 12th-century manuscript leaf and one of the first printed copies (Naples, 1477). The latter was the oldest botanical book in Rachel Hunt's library.

A rare ephemeral item, a calendar for planting a kitchen garden, printed as a half-broadsheet for two French seed merchants around 1570.

French botanist Michel Adanson's (1727–1806) copy of Carolus Linnaeus's 1753 landmark publication *Species Plantarum*, containing Adanson's extensive annotations. He received it from his teacher Bernard de Jussieu (1699–1777), and it was inscribed to de Jussieu by Linnaeus.

Francisco Hernández's (1514–1587) *Quatro Libros* (Mexico, 1615), the first edition of the first book about plants to be published in the New World.

We welcome this opportunity to show so many prized items from Rachel Hunt's library.

—Charlotte Tancin, Librarian

Bulletin

of the Hunt Institute for Botanical Documentation

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