



Bulletin

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of the Hunt Institute for Botanical Documentation



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Recent donations to the Hunt Institute: *clockwise from above*, *Lycogala conicum* Persoon, Tubiferaceae, photograph by Constantine J. Alexopoulos, HI Archives Constantine J. Alexopoulos collection no. 366; Eliza A. Youmans (1826–?), *The First Book of Botany: Designed to Cultivate the Observing Powers of Children* (London, Kegan, Paul, Trench & Co., 1882, p. [15]), HI Library call no. D6 Y67F 882; and 'Pum del paradis' [*Malus Miller*, Rosaceae], watercolor on paper by Anna Paoletto (1946–2016), 2005–2014, 57.5 × 39 cm, HI Art accession no. 8198, reproduced by permission of the estate of the artist.

News from the Archives

The finding aids for our E. Lucy Braun field notebooks, HI Archives collection no. 181, and Joseph Francis Charles Rock papers, HI Archives collection no. 34, have been added to the Web site. The collections have been digitized and their materials are available as PDFs for downloading.

E. Lucy Braun (1889–1971) was a pioneering field botanist during the mid-20th century. Her notebooks contain extensive information about the plant species and conditions in the areas she researched. Detailed information like hers is an essential part of the study of long-term effects of urbanization and climate change.

Joseph Charles Francis Rock (1884–1962) was a botanical explorer active in the 1920s. He traveled throughout China in a time when foreigners were uncommon. His notes, letters and photographs illustrate the danger and beauty of the untamed areas he explored. Collections like this one give us a feel for the curiosity and pioneering spirit that drove botanical explorers near the turn of the 20th century.

Recently the Hunt Institute Archives was pleased to receive a collection of correspondence, manuscripts and ephemera



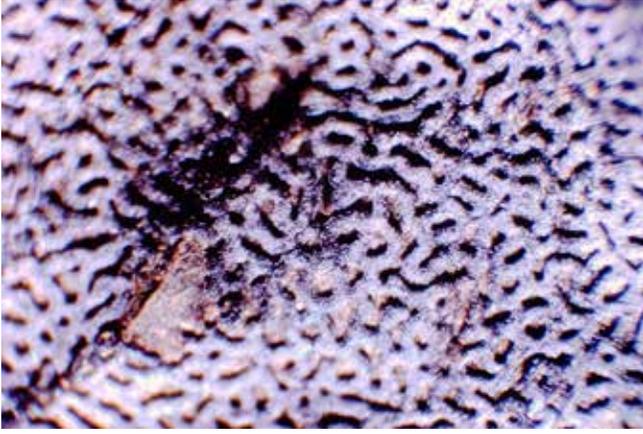
From left, Annette Braun (1884–1978) and E. Lucy Braun (1889–1971) with E. Lewis Plymale (1914–1996) near the Southern Appalachian Botanical Club, Powell County, Kentucky, spring 1938, 18 × 13 cm, photograph by Hansford T. Shacklette (1914–1998), HI Archives portrait no. 4.

from Meredith Blackwell, a noted mycologist specializing in insect–fungus interdependency. She also sent materials to add to our Alexopoulos voucher slides, HI Archives collection no. 366, including additional photographic slides with type specimens of several slime molds. We have also received some materials related to the Mycological Society of America.

In the HI Archives collections, there are letters and certificates from world leaders, congratulating various botanists on their



Physarum tenerum Rex, Physaraceae, photograph by Constantine J. Alexopoulos, HI Archives Constantine J. Alexopoulos collection no. 366.



Didymium labyrinthiforme Type [*Didymium perforatum* Yamashiro, Didymiaceae], photograph by Constantine J. Alexopoulos, HI Archives Constantine J. Alexopoulos collection no. 366.

accomplishments. Rarely do we see evidence that the leaders actually took the time to visit the botanists. While preparing materials for the Popenoe Family papers, HI Archives collection no. 204, we found a photograph from 1955 featuring Richard Nixon (1913–1994), then Vice President of the United States, with Wilson Popenoe (1892–1975) and a pile of exotic fruits.

One of the most accomplished and acclaimed botanists of the 20th century, Popenoe worked for both the United States government and the tropical fruit industry. His extensive career included botanical exploration, tropical fruit improvement and introduction, and building and directing an experimental school of agriculture in Guatemala. Times change and sadly, few people outside of the botanical fields know of him today. One of Wilson Popenoe's earliest accomplishments was introducing the date palm to California for cultivation. He spent years working on the avocado, discovering many varieties in the wild that improved the fruit that we know and love today. He worked to unravel the mystery of Panama disease and the black spot that devastated banana plantations mid-century. Wilson Popenoe became best known for his work with tropical fruits. We can thank him every time we enjoy avocados, papaya, mangos or dates fresh from the grocery store.

Much of the Popenoe collection has been digitized, and we expect to have the finding aid on the Web site later this year.

—Nancy Janda, Archives Associate



Wilson Popenoe (1892–1975) and Vice President of the United States Richard M. Nixon (1913–1994), discussing a variety of tropical fruits, Guatemala, 1955, photograph by an unknown photographer, HI Archives portrait no. 27.

News from the Art Department

Exquisite Patterns in Nature

Two days before the official beginning of spring, the Institute opened *Exquisite Patterns in Nature*. Recognizing objects and creating order through groupings and repetition is one of the most basic ways humans make sense of the chaos of our world. Through this lens we find that the natural world is filled with patterns, from the silhouettes we observe from afar to the surfaces we see up close, and even to the cellular structures we can observe only with assistance. These patterns can be understood through mathematical theories or more simplified visualizations and are interpreted by scientists, laypeople and artists.

The exquisite patterns on display through 30 June 2017 included simple symmetries and more complex tessellations and fractals; growth rings, whorls and logarithmic spirals; explorations of larger patterns observed through groupings of like plants and plant parts; the visual study of plants in complex decorative arrangements and examples of these patterns in practice.

Center, Cactus [Dicotyledoneae], woodcut on paper by Jacques Hnizdovsky (1915–1985), 1970, edition 16/150, 47 × 45 cm, HI Art accession no. 5087, reproduced by permission of the estate of the artist. A whorl is a circular arrangement of like parts around a central axis, and in botany this is seen when at least three sepals, petals, leaves, stipules or branches radiate out from a central point.

Center background, New Lawn, gouache on paper by Ethel Dean (1908–1971), 50.5 × 65 cm, wallpaper design for an unknown company, HI Art accession no. 8201.13, reproduced by permission of the estate of the artist. Patterns inspired by the natural world have been adapted for more utilitarian arenas where they can be appreciated on a more personal scale, such as in interior decorating and clothing.

Clockwise from above left, Artichoke [*Cynara* Linnaeus, Asteraceae alt. Compositae], watercolor on vellum by Brigid Segrave Edwards (1940–), 1985, 30 × 34 cm, HI Art accession no. 6827, reproduced by permission of the artist. Spirals are formed by the rotating of shapes in a circular direction, repeating at regular intervals outward from a central axis.

Citrus fruits (Citrus): Citron, lemon, lemon blossom [*Citrus* Linnaeus, Rutaceae], watercolor on paper by Marilena Pistoia (1933–), ca.1973, 31.5 × 23 cm, for Francesco Bianchini and Francesco Corbetta, I





Fruitti della Terra (Verona, Arnoldo Mondadori, 1973, p. 185), HI Art accession no. 6771.74, reproduced by permission of Mondadori Electa, S.p.A., Milan. Tessellations are tiles of any shape that are positioned side by side, either across a flat surface or stacked to form a three-dimensional structure. The tiles only touch each other along one side, never overlapping or leaving gaps of space.

[Iris-inspired patterns], chromolithograph by E. Hervegh (fl.1896) after an original by Marcelle Gaudin (fl.ca.1896) for Eugène Grasset (1841–1917), *Plants and Their Application to Ornament* (London, Chapman & Hall, 1896, pl. 3), HI Library call no. GH5G768P. Publications in the 19th century featuring natural forms stylized to create ornament were a major influence on many decorative and fine art forms, including the Art Nouveau movement.

Oxalis oregana [*Oxalis oregana* Nuttall, Oxalidaceae], relief etching by Sarah Anne Hughes (1951–), edition 20/50, 57.5 × 43 cm, HI Art accession no. 6352, reproduced by permission of the artist. Silhouettes have often served as a visual cue for recognizing and categorizing similarities in natural forms.

Cutaway of bamboo [Poaceae alt. Gramineae], gouache on illustration board by Paul Breeden (1942–),

ca.1980, 45 × 53.5 cm, for Luis Marden (also Annibale Luigi Paragallo; 1913–2003), “Bamboo, the giant grass” in *National Geographic Magazine* (1980, vol. 158, no. 4, p. 514), HI Art accession no. 7131, reproduced by permission of the artist. Growth patterns appear in cross sections of many plants and plant parts and are a way to identify age.

[Insect- and wind-borne pollen of Dicotyledoneae and Monocotyledoneae], watercolor on paper by Anne Ophelia Todd Dowden (1907–2007), ca.1990, 25 × 17.5 cm, for her *The Clover and the Bee: A Book of Pollination* (New York, Thomas Crowell, 1990, p. 12), HI Art accession no. 7408.39, Rights, except gift industry, held by Hunt Institute for Botanical Documentation. Symmetries are the orderly arrangements of similar objects, from reflecting mirror images to alternating or simply repeating shapes to the unique rotational form seen in these spheres of pollen grains.

Lastrea oreopteris [*Lastrea oreopteris* Bory, Thelypteridaceae], nature print on paper by Henry Bradbury (1829–1860) and Frederick Mullett Evans (1804–1870), ca.1855, 55 × 37 cm, for Thomas Moore (1821–1887), *Ferns of Great Britain and Ireland* (London, Bradbury and Evans, 1855–1856, pl. 28), HI Art accession no. 1472. Fractals are self-similar and hierarchical, meaning each small part mirrors the larger whole as they decrease in scale.

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News from the Art Department

Upcoming exhibitions

Worlds Within is a unique collaboration between the Hunt Institute (22 September–15 December 2017) and the Miller Gallery (23 September–12 November 2017). The two venues, at either end of the Carnegie Mellon University campus, are exhibiting botanical micrographs by British artist Rob Kessler (1951–) alongside botanical wall charts from Carl Ignaz Leopold Kny's (1841–1916) series *Botanische Wandtafeln* (Berlin, Paul Parey, 1874–1911). Complementing the forms represented in these charts and micrographs is a selection of models of marine organisms made of glass by Leopold Blaschka (1822–1895) and Rudolf Blaschka (1857–1939) and made of glacite by Edwin H. Reiber (1881–1967), loaned by the Carnegie Museum of Natural History.

Worlds Within exposes the generally unseen world of plants and their internal architecture, textures, patterns and functions. It reveals repeating patterns in nature: generic structures and forms, which recur on a macro and micro scale. The graphic impact of historical instructive botanical wall charts and models alongside monumentalized, hand-colored botanical micrographs by Rob Kessler creates a remarkable visual bridge between the conventional purpose of scientific illustration as used in educational materials and the aesthetic interpretation of scientific imagery in contemporary art.

The work at the Hunt Institute offers a more comprehensive comparison between the micrographs and the historical charts and models while the Miller Gallery exhibition features a fuller range of Kessler's recent artwork. Both sections of this joint exhibition celebrate the extraordinary aesthetic interrelationships between historically different methods of visually interpreting the wonders of botanical phenomena, which are not readily visible to the naked eye. Viewers are encouraged to visit both venues to experience these stunning visual juxtapositions in which the many complexities of representing plants are concentrated into mesmeric visual images and objects.

This collaborative exhibition would not have been possible without the support of Carnegie Mellon University and its School of Art, College of Fine Arts, and Frank-Ratchye STUDIO for Creative Inquiry; the Carnegie Museum of Natural History; and the Pennsylvania Council on the Arts.

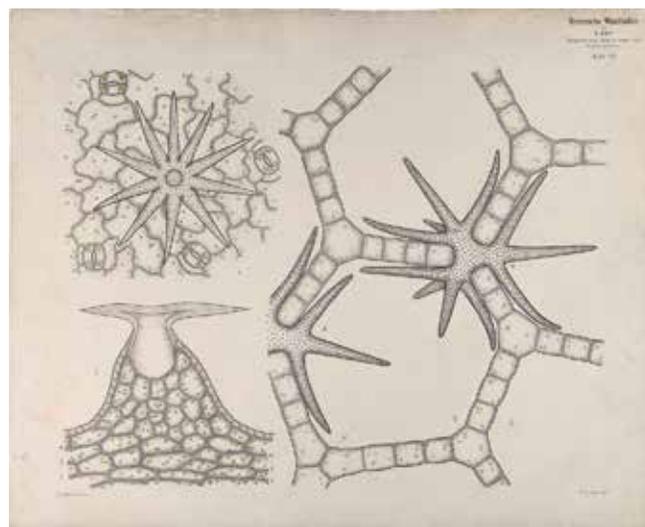
The opening receptions on Friday, 22 September are open to the public (5:00–7:00 PM at the Institute; 6:00–8:00 PM at the Miller Gallery). Rob Kessler will be attending both receptions (5:00–6:00 PM at the Institute; 6:15–8:00 PM at the Miller Gallery).

A panel discussion, "The artist in the lab, the scientist in the studio," will be held on Thursday, 28 September, 5:00–6:30 PM at the Frank-Ratchye STUDIO for Creative Inquiry, College of Fine Arts, Room CFA-111, Carnegie



Viburnum opulus, Guelder rose [*Viburnum opulus* Linnaeus, Caprifoliaceae], hand-colored micrograph on canvas by Rob Kessler (1951–), 2008, reproduced by permission of the artist. This detail of a leaf shows the stellate hairs (110× magnification).

Mellon University. Rob Kessler, *Worlds Within* artist, and Steve Tonsor, Director of Science and Research, Carnegie Museum of Natural History, and moderator Edith Doron, Mellon/ACLS Public Fellow, Senior Manager of Carnegie Nexus, Carnegie Museums of Pittsburgh, will discuss the evolution of relationships between artists and scientists into research partnerships and will consider potential avenues for



Above, [Stellate hairs and sclereids (support cells) 1. *Humulus lupulus* Linnaeus, Cannabaceae; 2. *Deutzia scabra* Thunberg, Hydrangeaceae; 3. *Nuphar lutea* (Linnaeus) Smith, Nymphaeaceae], color lithograph by W. A. Meyn (fl.1874–1911), 81.5×66 cm, after an original by Carl Ignaz Leopold Kny (1841–1916) and C. Müller (fl.ca.1874–1911) for Kny, *Botanische Wandtafeln* (Berlin, Paul Parey, 1874–1911, pl. 7), HI Art accession no. 6699.007.

Right, *Corallorhiza hiemalis* [*Corallorhiza hiemalis* Nuttall, Orchidaceae], hand-colored engraving by C. Goodman, ca.1821, 27×21 cm, after an original by William P. C. Barton (1786–1856) for his *Flora of North America* (Philadelphia, M. Carey & Sons, 1821, vol. 2, fig. 52), HI Art accession no. 8162.1.

the intersections of these two disciplines in the future. This event is free and open to the public. For information, contact the STUDIO (studio-info@andrew.cmu.edu).

Alphabeticus Botanicus, featuring the illuminated letters of Kandis Vermeer Phillips alongside artwork of plants from A to Z, has been rescheduled for fall 2018.

15th International travel exhibition

The Hunt Institute's 15th International travel exhibition is available for booking. Organized from the artworks in the *15th International Exhibition of Botanical Art & Illustration* (2016) that are now part of the Institute's collection, this travel version features artworks by 38 artists who are citizens of 14 countries (Australia, Brazil, China, England, France, Indonesia, Ireland, Italy, Japan, New Zealand, Scotland, South Africa, South Korea and the United States) and is available until September 2019. See our Web site for booking details.

Recent donations

Dennis Whigham, orchid ecologist and senior scientist at the Smithsonian Environmental Research Center, contacted the Hunt Institute in 2015 about a third-party interested in donating a large number of historical orchid prints. We learned that Helen Horwitz, the widow of S. Harold (Hal) Horwitz (?1940–2015) was concerned about the future of her husband's collection of prints amassed over decades. We accepted the donation after determining the contents, which included over

1,000 woodcuts, engravings and lithographs of native orchids from scientific and horticultural publications mostly from the 19th century. Some of the individual prints are represented in existing volumes in the Hunt Institute's Library collection, making them more accessible for exhibition.

Mr. Horwitz was much more than a print collector. By profession he was a respected pediatric dentist and by avocation a leading figure in the Jewish community, an amateur botanist and an ardent and expert photographer of wildflowers. He and his wife Helen made several trips in their mobile home with the goal of searching for and photographing all of the native orchids of the United States and Canada. Dennis Whigham noted that he became close friends with Hal Horwitz after meeting him at an annual native wildflower symposium in Virginia, where Hal annually gave a talk. He was well known for giving presentations on this topic to numerous botanical societies and clubs and for teaching nature photography. His photographs were included in many magazines and books, including William Cullina's *The New England Wild Flower Society Guide to Growing and Propagating Wildflowers of the United States and Canada* (New York, Houghton Mifflin Harcourt, 2000). A selection of his photographs of North American orchids was exhibited during *Orchids Galore! A Love of Living Color in Richmond* at the Lewis Ginter Botanical Garden in 2013. Horwitz was a member of the Pocahontas chapter of the Virginia Native Plant Society. He also was a major supporter of Whigham's efforts to found the North American Orchid Conservation Center (NAOCC), a coalition of organizations dedicated to conserving our orchid heritage, and was actively involved in its ongoing activities. His thousands of color slides of native orchids were donated to NAOCC where they will be most useful. Horwitz also suggested that a field guide of native orchids should be published to supplement the Go Orchids section of the NAOCC Web site, and Whigham is in the process of drafting a publication in Hal's honor. We are honored that a part of Hal Horwitz's legacy is now represented in the Hunt Institute collection.

On a side note, as we organized Mrs. Horwitz's donation, we discovered that there were 19th-century orchid prints that were duplicates or were already represented in the collection. She agreed that these could be sold to support the Hunt Institute. If you too love native orchids, the next time you visit the Institute, ask to see the binder of prints (each priced at \$40) at our front desk. Add a piece of wild beauty and history to your walls while supporting the Art Department's Anne Ophelia Todd Dowden Art Acquisition Fund.

Last year we were contacted by the estate of the Italian artist Anna Paoletto (1946–2016) and informed that she had bequeathed five of her watercolors of pear and apple cultivars to the Hunt Institute. Paoletto lent two of her watercolors

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News from the Art Department

for inclusion in the Institute's *11th International Exhibition of Botanical Art & Illustration* (2004), and we were quite pleased to learn that the work of this well-regarded artist would now become part of the permanent collection.

Paoletto was both an architect and a botanical artist. Her watercolors were widely exhibited and collected in Italy. She was awarded a gold medal from the Royal Horticultural Society in 2003, and her work was acquired for its Lindley Library collection. Italian botanical art and illustration has a long history, but it has not been as well known or as well regarded since the mid-19th century. Paoletto met botanical scholars such as Lucia Tongiorgi Tomasi and Alexander Tosi, and together they began creating exhibitions in Italy and the United States, with accompanying catalogues, to bring attention to this art form (an example being *Italian Botanical Art Today*, exhibited both in Italy and at the Istituto Italiano di Cultura in Washington, D.C., 2001). Another important facet in the resurgence of interest in botanical art was the creation of an organization to bring together Italian artists, as was occurring in other countries around

the world. To accomplish this, Paoletto was a founding member and president of FloraViva, Association of Italian Botanical Painters, from 2004 to 2010. She led this volunteer organization with the enthusiasm and precise standards that she infused in her own paintings and her own work as an architect, and she organized exhibitions and events with attention to every detail for the benefit of the entire group. Her approach to life and art inspired and encouraged fellow botanical artists to work toward achieving their best.

In 2010 Paoletto stepped down as president of FloraViva to dedicate more of her time to the humanitarian organization Muxima Onlus that she formed in 2010, in memory of her husband and fellow architect Federico Romano, to build a transitional home for young people orphaned by the devastating wars in Angola and to assist with educational and societal integration into the community. Paoletto remained on the FloraViva board and continued to encourage fellow artists. She learned Portuguese and often made the difficult trips to Angola to oversee projects, and she would return with plant material for artists to paint, such as sugar cane and the fruit of the oil palm, *Elaeis guineensis* Jacquin. Some of these subjects were present in the FloraViva exhibit *Le Piante e l'Uomo* (in collaboration with Fondo Ambiente Italiano, Cavallerizza, Milan, 2015). Current FloraViva president



'Piatlin' [*Malus* Miller, Rosaceae], watercolor on paper by Anna Paoletto (1946–2016), 2005, 57 × 38.5 cm, HI Art accession no. 8196, reproduced by permission of the estate of the artist.



'Decana del Comizio' [*Pyrus* Linnaeus, Rosaceae], watercolor on paper by Anna Paoletto (1946–2016), 2004, 53.5 × 38.5 cm, HI Art accession no. 8197, reproduced by permission of the estate of the artist.

Angela Petrini (pers. comm., 20 March 2017) wrote,

Her [Paoletto's] approach to nature wasn't only contemplative but also curious and inquiring, and she was interested in knowing the human history that binds the plant world. With this spirit she achieved a wonderful series of watercolors about ancient varieties of apple trees and pear trees that document the great biodiversity of our past. I wasn't surprised when, at the conclusion of what she called "her last exhibition" in Milan [*Le Piante e l'Uomo*], where all of them were displayed, she told me that she would donate them to the Hunt Institute, as guardians of the mark she left on this earth, for those who knew and loved her.

We wish to thank Angela Petrini for assisting and for sharing these kind words, and, most of all, we thank Anna Paoletto for entrusting us with a part of her legacy as an artist.

Peggy-Ann Kessler Duke (1931–) recently donated 335 of her original pen-and-ink drawings that represent a sampling of her 50-year career as a botanical illustrator. Duke received her master of arts degree in botany from the University of North Carolina, Chapel Hill, in 1956. After her marriage in 1960 to the ethnobotanist James A. Duke (1929–), she began to illustrate many of his books on medicinal plants. After the publication of their *The Green Pharmacy* (1997),

James and Peggy Duke created the Green Farmacy Garden, a medicinal teaching garden on their property in Fulton, Maryland, where tours and workshops continue to be held.

Peggy Duke has freelanced as an illustrator for botanists at the University of North Carolina; the Missouri Botanical Garden; the Smithsonian Tropical Research Institute, Panama; the Nevada Fish and Wildlife Commission; the United States Department of Agriculture, Beltsville, Maryland; and the Department of Botany, Smithsonian Institution, and she was a part-time staff illustrator in the Department of Botany, University of Maryland, College Park. She held a one-person exhibition at the National Arboretum, Washington, D.C., in 1989 and, as a member of the Guild of Natural Science Illustrators, exhibited her drawings in many group exhibitions in the Washington, D.C., area. In more recent decades she has studied watercolor and sumi-e brush painting, creating paintings in color that focused on capturing the essence of the plant instead of the requirements of scientific accuracy. She is a past-president of the National Area Chapter of the Sumi-e Society of America, Inc., and a member of the Potomac Valley Water Colorists and the Laurel Art Guild.

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'Verdone d'inverno' [*Pyrus* Linnaeus, Rosaceae], watercolor on paper by Anna Paoletto (1946–2016), 2004, 53.5 × 38 cm, HI Art accession no. 8199, reproduced by permission of the estate of the artist.



Panax quinquefolium [*Panax quinquefolium* Linnaeus, Araliaceae], ink on paper by Peggy-Ann Kessler Duke (1931–), 21.5 × 15 cm, HI Art accession no. 8194.251, reproduced by permission of the artist.

News from the Library

Gift of Ann Shteir expands holdings in botanical works by and for women in the 19th century

In April 2017 the Library received a long-anticipated gift of 24 books from Ann (Rusty) Shteir, professor emerita in humanities and the graduate program in gender, feminist and women's studies at York University in Toronto, Ontario, Canada. Her Ph.D. in comparative literature from Rutgers University took her into historical work on botany and culture. Shteir visited the Institute a number of times over the years to do research in our Library and Archives, and in 2001 she pledged to give these books from her private collection to the Institute after she no longer needed them for her research and writing projects. The books are works popularizing botany for children, school students or an adult general audience, published between 1818 and 1918. Sixteen of them were written by women.

Shteir's professional interests included women science writers of the 18th and 19th centuries, mostly working in England, and how women studied and practiced botany at that time. Her publications include *Botanical Dialogues: Maria Jacson and Women's Popular Science Writing in England* (1990) and *Cultivating Women, Cultivating Science: Flora's Daughters and Botany in England, 1760–1860* (1996). The books that she has given to us were resources for those and other projects. These books are very useful additions to our Library, showing how botany was being presented to various non-professional audiences and how women were taking advantage of the opportunity to learn about plant science and to write for those audiences.

Eight of the books were written for children (seven by women), ranging from plant stories for small children to plainly written plant descriptions and botanical concepts for older children. Phoebe Allen's *Playing at Botany*, ed. 4 (1906) is meant for "nursery readers" for whom she lets "each flower tell its own story" (preface), with chapters such as "Miss Buttercup" and "Master Peas-blossom." By contrast, Sarah and Elizabeth Fitton's *Conversations on Botany*, ed. 2 (1818) had as its object "to enable children and young persons to acquire a knowledge of the vegetable productions of their native country, by introducing to them, in a familiar manner, the principles of the Linnaean System of Botany" (p. [vii]).

Four of the Shteir books were written specifically for use with students from grade school through college. Daniel Oliver's (1830–1916) *Lessons in Elementary Botany* (1881) was based in part on notes on systematic botany left by J. S. Henslow (1796–1861), who had intended to publish them to share his teaching methods used at the University of Cambridge as well as at his local parish school. Charlotte L. Laurie's *Flowering Plants: Their Structure and Habitat* (1903) and *Field Botany* (1906) were also textbooks, the former including scientific illustrations and the latter interleaved with blank sheets for notes made in the field. Our copy of *Field Botany* includes some notes handwritten by a student

of the Whitelands College in Chelsea. Marie Carmichael Stopes reported in her preface to *The Study of Plant Life*, ed. 3 (1912, 1918 reprinting): "It has been very pleasant to hear from many teachers, some in distant parts of the earth, that the book has been useful to them, ..." (p. ix).

About half of the Shteir gift books were written for a general adult audience, eight of them by women, and several of them mentioning women specifically as a target audience. For women in the 19th century, there was a continuum for those with an interest in botany, with private pastimes at one end and professional interest and work at the other. Nature writing was seen as a womanly way to promote good social and cultural values, whether for children, a general audience or other women. Even though amateur naturalists used and expanded botanical knowledge, in this period the chasm was growing between amateurs and professionals, and women (mostly educated at home, if at all) found themselves generally excluded from scientific institutions and societies and thus deprived of learning from and participating in the scientific community. Writing general and popular works gave them a way to participate, presenting their understanding and appreciation of nature at a level to meet their audiences, whether those were children at home or school or adults interested in learning about the natural world around them.

Botanical classification as represented in the century of the Shteir books ranges from the artificial system of Carolus Linnaeus (1707–1778) to the natural system of Augustin Pyramus de Candolle (1778–1841). In the early 19th century, the Linnaean sexual system of classification was still in use but was both helpful and problematic for women interested in learning, practicing and writing about botany. Linnaeus' system was simple enough for amateurs to use, but his colorful metaphors for the various categories of his classification scheme were felt to be far too racy for women and children. Many of the female writers simply did not use the metaphors, while others recast them in more acceptable language. For example, Frances Arabella Rowden, whose *A Poetical Introduction to the Study of Botany*, ed. 3 (1818) was inspired by the educational work of Abbé Aloisius Edouard Camille Gaultier (1746?–1818), changed the metaphor for the Linnaean class *Enneándria* from Linnaeus' "nine men in the same chamber with one woman" to an image of nine simple boys holding a polished mirror for a maid (pp. 145–147).

While Rowden wrote of directing young minds to attention and observation, she also recommended the study of botany for women, essentially saying that this activity was suitable for women in the narrowly constrained domain of the household, giving them the glow of health and happiness and helping them to share it with their families. On a somewhat different note, 40 years later Jane Loudon published her *Modern Botany*, ed. 2 (1851) as a popular introduction to Augustin Pyramus de



Books donated in April 2017 by Ann Shteir, 9 June 2017, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

Candolle's (1778–1841) natural system of plant classification, particularly targeting a female audience eager for knowledge, as she did with many of her other books.

These are just a few of the topics contained in or embodied by the books given to us by Ann Shteir this spring. They complement other holdings in our Library from this period and will be excellent resources for researchers. Shteir continues to work and publish on women and botany and recently was awarded a grant from the Social Sciences and Humanities Research Council of Canada for a workshop titled “Women, men, and plants in 19th-century Canada: New resources, new perspectives.” In June she was in St. John's, Newfoundland, to research Mary Brenton, who collected plants there in the 1830s.

—Charlotte Tancin, Librarian

Bulletin

of the Hunt Institute for Botanical Documentation

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Strandell family visits the Institute

On 10 April 2017 Tore Strandell and his son Björn Strandell and two granddaughters, Sara Strandell Dalius and Sofia Strandell Dalius, visited the Institute to see the Strandell Collection of Linnaeana, which we acquired in 1968 from Tore's father, Birger (1901–1993), a Stockholm physician and descendant of Linnaeus who had built a private collection of Linnaean materials over most of his lifetime. Tore and Björn last had visited the Institute in June 1973 with Birger when the opening of the collection was celebrated with a Linnaean Symposium. Tore and his family were welcomed by Director T. D. Jacobsen and Emeritus Director Robert W. Kiger and were treated to a display of Linnaean items from the Strandell Collection and from our Library collection by Librarian Charlotte Tancin and a gallery tour by Assistant Curator of Art Carrie Roy. More information about the Strandell Collection is available on our Web site.

Birger Strandell (1901–1993) in his library at his home in Stockholm, Sweden, 1973, photograph by an unknown photographer, HI Archives portrait no. 6.

From left, Librarian Charlotte Tancin, Tore Strandell, Björn Strandell, Sofia Strandell Dalius and Sara Strandell Dalius looking at a copy of *Museum Tessinianum* (Stockholm, Apud Laurentium Salvium, 1753) by Linnaeus, Strandell Room, 10 April 2017, photograph by Frank A. Reynolds, reproduced by permission of the photographer.



News from the Art Department

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Drawings in her donation include those that illustrate Steven Hill's *One Hundred Poisonous Plants of Maryland* (1986) and numerous publications by James A. Duke, including *Medicinal Plants of the Bible* (1983), *Culinary Herbs: A Potpourri* (1985), *Living Liqueurs* (1987), *Handbook of Edible Weeds* (1992), *The Green Pharmacy* (1997) and *Handbook of Medicinal Spices* (2002).

This donation follows one made by Hollis G. Bedell in 2016, which included 192 of Peggy Duke's ink drawings for Bedell's *Vascular Plant Taxonomy: Laboratory Manual* (1985) and her dissertation, "A Generic Revision of Marcgraviaceae I. The *Norantea* Complex" (1985). These drawings were made while Duke was a staff illustrator for the Department of Botany at the University of Maryland, College Park.

We are in the process of accessioning and digitizing these drawings for the Catalogue of the Botanical Art Collection at the Hunt Institute database. Peggy Duke's clear and concise drawings represent a multitude of plants of economic, pharmacological and taxonomic value and are a welcome asset to the Hunt Institute collection.

—Lugene B. Bruno, Curator of Art

Recent publications

Huntia: A Journal of Botanical History

Volume 16, no. 1, 2017. 74 pp.; 30 figs.; 6% × 10"; 1 lb. Paper cover, \$33.00 plus shipping and handling. ISSN 0073-4071.

Contents: Roger L. Williams, "Gouan and Guérin: Professor and student"; Nils Petter Hellström, Gilles André and Marc Philippe, "Augustin Augier's Botanical Tree: Transcripts and translations of two unknown sources"; Roger L. Williams, "Candolle's Law of Analogies, a savant as useful citizen"; Roger L. Williams, "Edwin B. Payson, 1893–1927"; Book Reviews and Announcements.

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