



Bulletin

Carnegie Mellon
University,
Pittsburgh,
Pennsylvania

Vol. 32, No. 1
Spring 2021

of the Hunt Institute for Botanical Documentation



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Aloe [*Aloe* Linnaeus, Asphodelaceae], hand-colored woodcut by an unknown engraver with decorative initial and other rubrication after an original by an unknown artist for *Gart der Gesundheit* (Mainz, Peter Schoeffer, 1485), HI Library call no. CA G244 R.R.

Gart der Gesundheit (Mainz, Peter Schoeffer, 1485)

In 2019–2020 our then Graphics Manager Frank A. Reynolds photographed our hand-colored copy of *Gart der Gesundheit* (Mainz, Peter Schoeffer, 1485), one of the oldest books in our Library. Rachel Hunt bought this herbal in 1953, and what a prized purchase it was. This is one of nine incunabula—books printed from moveable type before 1501—in our Library, all purchased by her. From the *Catalogue of Botanical Books in the Collection of Rachel McMasters Miller Hunt* description: “According to the dealer, this copy comes from the botanical library of the Counts Harrach of Wien and Bruch-am-Leitha in Austria. Early Nurnberg owner’s name on recto of [A1]; marginal notes in an early hand, some cropped a little” (Quinby and Stevenson 1958–1961, 1:7–8). Every incunabulum has its own interesting features, but this 1485 *Gart* is especially impressive. Ours is covered in soft cream suede, woodcuts are hand colored throughout, and the text has rubricated leaf numbers, text markings and a large initial letter at the beginning of each chapter. It also includes an additional handwritten index at the end.

Herbals were some of the earliest printed books in Europe, continuing a long manuscript history. Although many of the early printed herbals were in Latin—a “universal language” widely read by Western physicians, scholars and other educated persons at the time—this *Gart* was written in a southern German vernacular with Latin names also included. It was the first printed herbal in a German language and was the second herbal to be printed by Peter Schoeffer, following his Latin *Herbarius* of 1484. Publishing the more extensive *Gart* in vernacular German would have made the book attractive to a different readership beyond those who could read Latin.

These earliest European printed books had no title pages such as we use now—that bibliographic feature would develop in the next few decades. Some of the sort of information that would later be found on title pages was instead placed in a colophon at the end of the volume, as in the *Gart*’s colophon with printer’s mark shown here, or might be found in a preface. In terms of who made the *Gart*, there are a few references in the book to persons who were or may have been involved in its production. First is Peter Schoeffer (1425–1503), the publisher/printer. He had previously worked with Johann Gutenberg (ca.1400–1468) and Johann Fust (ca.1400–1466). Then, as Ellen Shaffer (1957, p. 8) noted, the *Gart* preface describes the book’s having been commissioned by “a wealthy person, who commissioned the work to be done and employed a physician to assemble the text, while he himself made a pilgrimage in company with a painter to far lands where rare herbs were gathered and depicted with ‘their true color and form.’”

Researchers increasingly believe that the person who commissioned the book and hired the writer/compiler was Bernhard von Breydenbach (ca.1440–1497), that the artist



Colophon for *Gart der Gesundheit* (Mainz, Peter Schoeffer, 1485), HI Library call no. CA G244 RR.

Frontispiece, hand-colored woodcut by an unknown engraver after an original by an unknown artist for *Gart der Gesundheit* (Mainz, Peter Schoeffer, 1485), HI Library call no. CA G244 RR.



who accompanied him on a trip to the Middle East before the book was published and who drew most or all of the *Gart* images was Erhard Reuwich or Reeuwijk of Utrecht (fl.1480s), and that the person hired to compile and edit the text was a Frankfurt-am-Main physician, Johann von Cube (also Kaub or Cuba, fl.1484–1503). I should add that these identifications of commissioner, artist and compiler/editor seem reasonable but are unverified and some argue against them. The text was based on earlier sources—including *Macer Floridus* and the *Buch der Natur*—and edited, obscuring its origin and re-use (Keil 1986, pp. 64–65). Shaffer (1957, p. 7) pointed out a singular mention of von Cube in chapter LXXVI about Bolus Armenus or “red earth,” which listed its various uses, including use as a medicine, and noted that as a medicine it “[was often employed by me, Meistern Johann von Cube].”

Lacking a title page, the *Gart* opens with this frontispiece showing thirteen men, perhaps physicians or other savants, together in a garden—three of them seated and in active discussion, one holding a plant and the other two with books. Shaffer (1957, p. 10) suggested that “the figures are presumably physicians versed in a knowledge of herbs, and the implication is that some of their knowledge may be found in the pages of the *Gart*.”

The book is organized in five unnumbered sections:

- Preface
- Chapters 1–435

- Index organized by which part of the plant is used medicinally (roots, seeds, fruits, etc.)
- On Urine
- Two indexes, of maladies and Latin plant names, and the colophon at the end

Added to our copy is a nine-page handwritten index of German plant names.

The main text itself is in 435 chapters, approximately alphabetical by Latin name, with German name given alongside. The chapter numbers are printed along with the text, and in our copy the leaf numbers are written in red at the tops of the rectos. In each chapter a blank space is left at the beginning for a handwritten initial letter. Some of the initials are extensive and elegant, as in the image of the beginning of the Aloe chapter (see cover). The typography is beautiful and is spaced to accommodate the woodcuts, in some cases carefully laid out to leave space for part of an image that extends into the text, as with the *Sarcocolla* Kunth image.

The *Gart* is illustrated with 381 woodcuts (including the frontispiece and Urine section image), and many of the plant pictures are realistically drawn, such as this exuberant *Paeonia* Linnaeus. There are also a number of images that are much less detailed. In general, though, the 1485 *Gart* had seemingly the largest number of lifelike plant images in a printed herbal up to that time, predating the landmark illustrations of the 16th-century herbals of Otto Brunfels and Leonhard Fuchs by nearly five decades. There is some



Sarcocolla [*Sarcocolla* Kunth, Penaeaceae], hand-colored woodcut by an unknown engraver with accommodating typographical layout after an original by an unknown artist for *Gart der Gesundheit* (Mainz, Peter Schoeffer, 1485), HI Library call no. CA G244 RR.



Pionia [*Paeonia* Linnaeus, Paeoniaceae], hand-colored woodcut by an unknown engraver after an original by an unknown artist for *Gart der Gesundheit* (Mainz, Peter Schoeffer, 1485), HI Library call no. CA G244 RR.

***Gart der Gesundheit* (Mainz, Peter Schoeffer, 1485)**

disagreement as to whether (and how many) images might have been copied from previous sources. However, as noted in Curtis Schuh's Annotated Bio-Bibliography (2007, entry no. 24), "the work remains a masterpiece, and is the earliest printed monument of scientific illustration." As Michael North (2015) has commented: "The text was immensely popular and came out in 14 editions before 1501." Among the herbals in our Library, most of which were collected by Rachel Hunt, this one may hold pride of place.

Following the main text there is a section on urines and uroscopy, the practice of examining a patient's urine to diagnose illness or condition. Leaf 343 recto contains this woodcut of a man and a woman. He holds a matula, a flask containing urine. She appears to be standing over what might be a urine collection contraption of some kind. Perhaps she is pregnant.

Finally, the *Gart* has three indexes. Between the end of the main text and the Urine chapter there is a four-page index grouping plants by which part is used medicinally, such as the roots, the seeds, the fruits, etc. Then following the Urine chapter there are two more indexes to make the text even more user friendly, one an index of maladies and the other a Latin plant name list. The colophon is printed at the end of this last index. In our copy it is followed by an additional nine-page handwritten index of German plant names on five leaves. With four indexes at hand anyone who consulted this copy of the *Gart* would have had excellent access to the information it contains.

The digital images of our copy of the *Gart* will be posted on our Web site, along with a PDF of information about collation, binding anomalies and recommendations of selected images.



Urine chapter for *Gart der Gesundheit* (Mainz, Peter Schoeffer, 1485), HI Library call no. CA G244 RR.

Sources

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—Charlotte Tancin, Librarian

2020 Hunt Institute Sponsors

The following individuals and organizations donated monetary or material gifts to the Institute for 2020. We thank them for supporting our mission and programs and strengthening our collections. Monetary gifts are applied to our general operating fund, the endowment generously established by the Roy A. Hunt Foundation to provide ongoing support for Hunt Institute, the Anne Ophelia Todd Dowden Art Acquisition Fund or the Ronald L. Stuckey Endowment for the Preservation of Botanical History. Material gifts are added to the collections in our Archives, Art Department, Bibliography Department and Library. More information about our Sponsorship program is available in the Get Involved section of our Web site or by contacting the Institute.

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News from the Art Department

In an effort to make lemonade out of lemons during the pandemic, the Art Department has prioritized an ongoing project of imaging the Art collection and updating the related databases available on our Web site. From January 2020 through March 2021 we scanned 4,958 artworks. Now approximately 4,200 of our collection of 32,486 watercolors, drawings and prints remain to be digitized. We project that the artworks that are scannable will be digitized by the beginning of the next calendar year. To the Catalogue of the Botanical Art Collection at the Hunt Institute database, we added 1,507 images to illustrate the accession records, edited 3,066 images for ongoing uploads, updated 9,584 records and added 222 records for newer acquisitions. Also, artist entries continue to be made to the Catalogue of the International Exhibition of Botanical Art & Illustration database.

Image requests for publications multiplied last year. In addition we provided research images as references for the

artist/participants of the annual Phipps Conservatory and Botanical Gardens' Flora Project class, and we currently are organizing research images of native plants and pollinators for their next class. The Institute's Library and Art Department collaborated, organized and presented the class History of Botanical Illustration for students in the Phipps Botanical Art and Illustration Certificate program. It was our first presentation via Zoom, and we all met the challenge. Although an online class was no substitute for an in-person visit with a display of original books and artworks, the lemonade, in this case, was an opportunity to broaden the students' experience with the inclusion of several more digitized items from both collections. A Zoom class on composition is planned this fall for the students in the same certificate program.

—Lugene B. Bruno, Curator of Art

Left, *Digitalis purpurea*, *Folia digitalis* [*Digitalis purpurea* Linnaeus, Scrophulariaceae], watercolor on paper by Katharina Margarete Annemarie Tröger (1912–1999), 1968, 160×105 cm, HI Art accession no. 3564; *right*, Goldrute [*Solidago* Linnaeus, Asteraceae alt. Compositae], ink on paper by Tröger, 1948, 23.5×16 cm, HI Art accession no. 2630. If you have ever noticed the lecture chart depicting *Digitalis purpurea* in the Hunt Institute lobby, you can now see thumbnails of this watercolor as well as an additional 13 artworks by Tröger in the Catalogue of the Botanical Art Collection at the Hunt Institute database.



News from the Library and the Art Department

Library receives copy of *Highgrove Florilegium* featuring 55 International series artists

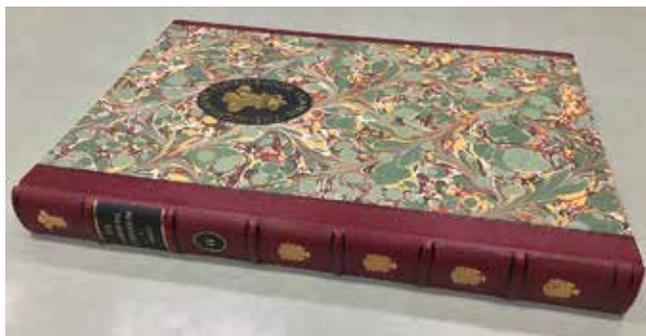
In mid-January 2021 we received an email asking if our Library contained a copy of the *Highgrove Florilegium*. Upon replying that we did not own a copy, we were offered one of the two-volume folio sets from a pair of donors who prefer to remain anonymous. What a beautiful and generous offer this was! This prestigious work was produced in a limited edition of 175 copies, and we are very pleased to be able to include a set in our Library.

Florilegia originated as books of images of garden plants, especially flowers. The genre emerged in the 17th century, when printed plant illustrations were shifting from the woodcut process used in Renaissance period herbals and garden works to the intaglio processes of etching and engraving that allowed for enhanced detail. In this period, florilegia became popular as increasing numbers of exotic plants were being introduced into European gardens from voyages of trade and exploration. Some of these books showed flowers that could be grown in European gardens (including many bulb plants from the Middle East), such as Crispijn van de Passe's *Hortus Floridus* (Arnhem, 1614–1616). Other florilegia documented the variety of flowers and other plants growing in particular gardens, such as Basil Besler's *Hortus Eystettensis* (?Nürnberg, 1613 and subsequent editions) whose 367 plates depicted nearly 1,000 kinds of flowers and other plants growing in the garden of the Prince Bishop of Eichstatt, Johann Konrad von Gemmingen (1561–1612). Our Library and Art collections contain fine examples from this genre.

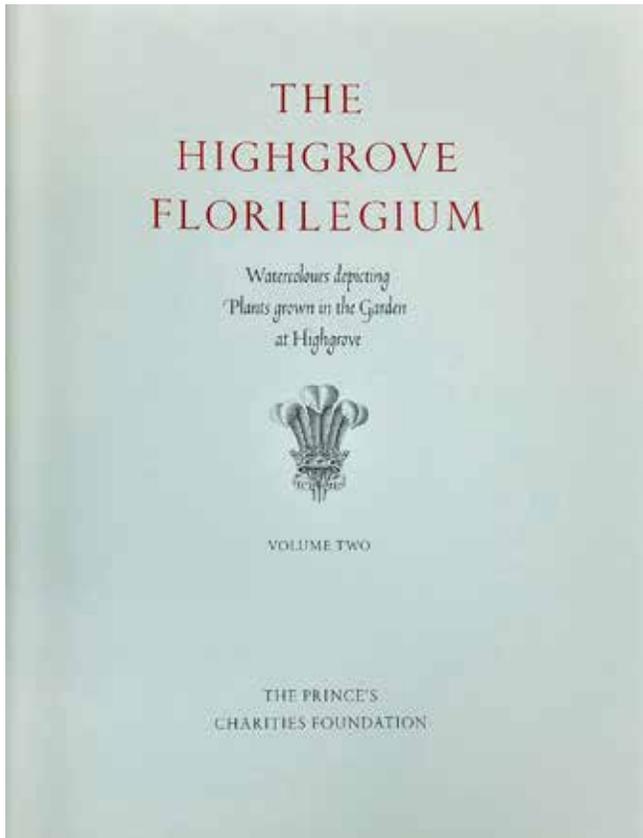
In recent years florilegia have attracted renewed interest, and some botanical artists have been involved in florilegium projects documenting selected plants growing in particular gardens, such as the Chelsea Physic Garden and the Brooklyn Botanic Garden. The *Highgrove Florilegium* comes from this historical and recently revived tradition. It represents some twelve dozen flowers, food plants, trees and shrubs growing at Highgrove, the garden of the Prince of Wales and the Duchess of Cornwall in Gloucestershire, England (<https://www.royalcollectionshop.co.uk/the-highgrove-florilegium.html>). Anne Marie Evans,

founder and instructor of the diploma course at the former (as of 2020) English Gardening School, Chelsea Physic Garden, London, was a catalyst for this project. After His Royal Highness The Prince of Wales consented, the Highgrove head gardener and other botanists developed a plant list. A committee of botanical instructors was formed to encourage artists to apply, and those selected were officially invited by the office of HRH to participate and to choose which plant(s) they preferred to illustrate. Artist/instructor Helen Allen organized workshops for participating artists so that they could discuss any problems they had before the completion of their paintings. Biannually, a panel of experts reviewed the submissions and determined which were appropriate for the publication and which required a new illustration by another artist. Over seven years, 72 artists worked to create these paintings and their work has been reproduced, using the stochastic lithography process, at actual size in this large folio set. The plants are organized by molecular phylogenetic classification, and each image is presented opposite a page containing descriptive, botanical text provided by the Natural History Museum. The work was published for The Prince of Wales's Charitable Foundation by Addison Publications Ltd. (<https://addisonpublications.com/portfolio/the-highgrove-florilegium/>) and involved a large number of expert artisans who worked on every aspect of the book. Information on the design, endpaper drawings, mold-made paper, marbled papers for the covers, new monotype font, printing process, binding, tooling and gold embossing and more can be found in the resources collected on the Web page "The making of the Highgrove Florilegium" (<https://www.botanicalartandartists.com/news/the-making-of-the-highgrove-florilegium>).

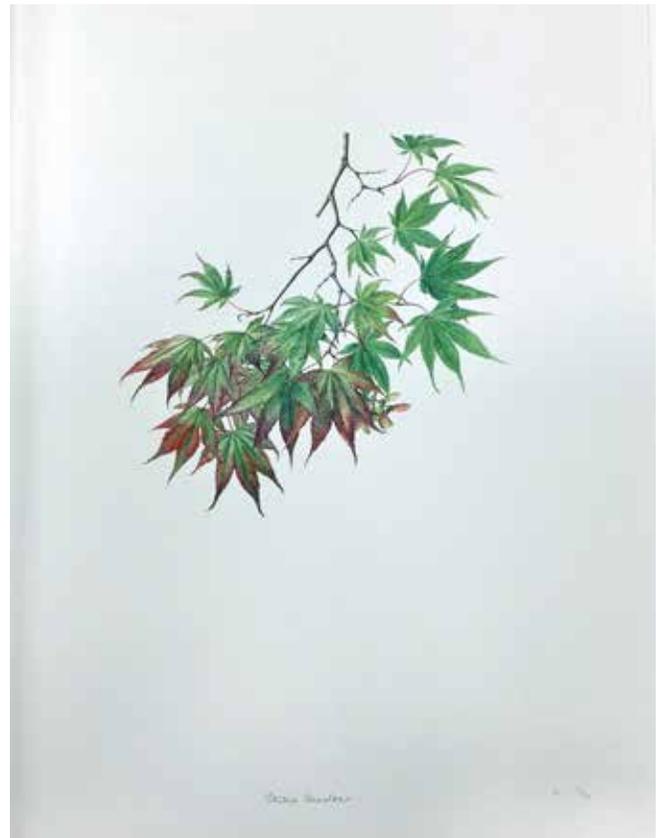
It was also interesting to discover that 55 of the 72 *Highgrove Florilegium* artists also have been represented in the Hunt Institute's *International Exhibition of Botanical Art & Illustration* series, and all but one is represented in our permanent collection. They include Beverly Allen (11th), Helen Allen (10th), Stephanie Berni (10th), Valerie Bolas (10th), Jenny Brasier (5th), Dr. Andrew Brown (8th), [Elizabeth] Jane Bruce (10th), Elizabeth Cadman (11th), Diana Carmichael (13th), Gillian Condy (7th, another work in the collection), Jill Coombs (9th), Joanna Craig-McFeely (13th), Celia Crampton (11th), Sally Crosthwaite (10th), Brigitte Daniel (15th), Rachael Dawson (13th), Angélique de Folin (10th), Elisabeth Dowle (9th), Josephine Elwes (12th, another work in the collection), Gillian Foster (10th), Yvonne Glenister Hammond (9th), Sarah Gould (12th), Josephine Hague (9th), Mayumi Hashi (12th), Mieko Ishikawa (8th), Jenny Jowett (6th), Yumi Kamataki (9th), Christabel King (7th), Margaret King (10th), Kumiko Kosuda (13th), Flappy Lane Fox (11th), Chrissie Lightfoot (10th), Fiona McKinnon (10th), Katherine Manisco (7th), Kate Nessler (6th), Anne O'Connor (10th), Susan Ogilvy (12th, another work in the collection), John Pastoriza-Piñol (12th), Annie Patterson (11th), Juliet Percy (9th), Jenny Phillips (10th), Kay Rees-Davies (8th), Janet Rieck (11th), Lizzie Sanders (11th), Elaine Searle (12th), Sheila Siegerman (7th), Sally Strawson (13th), Susanna



Book, title page of volume two and *Acer palmatum* 'Hessei' Thunberg, Japanese Maple 'Hessei', Aceraceae [*Acer palmatum* Thunberg 'Hessei', Aceraceae], watercolor by Lizzie Sanders for The Prince's Charities Foundation, *The Highgrove Florilegium: Watercolours Depicting Plants Grown in the Garden at Highgrove* (London, Addison Publications Ltd., 2008–2009, 2 vols.), HI Library call no. hDQ2 H638.



Stuart-Smith (6th), Jessica Tcherepnine (5th), Vicki Thomas (12th, no work in the collection), Noriko Tobita (13th), Erico (also Eriko Miki) Tosaki (12th), Anita Walsmit Sachs-Jansen (11th), Hazel West-Sherring (12th) and Jane Wright (11th). Works by these artists may be seen in the Catalogue of the Botanical Art Collection at the Hunt Institute database and/or the Catalogue of the International Exhibition of Botanical Art & Illustration database.



We thank Lady Henrietta Pearson, founding partner of Addison Publications, for her assistance with this article, and we thank our donors for the wonderful gift of the *Highgrove Florilegium* for our Library.

—Charlotte Tancin, Librarian and
Lugene B. Bruno, Curator of Art

Frank A. Reynolds retires

It is with happiness and sadness that we announce that our colleague and friend Frank A. Reynolds has decided to retire—happy for Frank—sad for us. His last day was 31 August 2020. Frank has quietly worked at the Institute 40 years. Director Emeritus Robert Kiger and I remember standing in the front office when Frank walked off the elevator and asked if there were any openings. He had worked here under the first director, George Lawrence. We swooped Frank up as Operations Assistant, then Operations Manager and finally Graphics Manager. He made lists for everything we owned. Dozens of baby food jars emptied by his three children are tucked away all over the Institute, filled with who knows what! Every nut and bolt we own—and there are hundreds of pounds—is carefully organized. Frank has the mind of an engineer. He solved problems constructed by the rest of the staff. His contraptions to photograph difficult objects were epic. Then there was his photography, some of the finest work I have seen. There is no better photographer of botanical art around, and he cannot be replaced—period.



Frank A. Reynolds, Hunt Institute darkroom, February 2014, photograph by Jonathan Reynolds. Reproduced by permission of the photographer.

I asked him what was his greatest accomplishment or most rewarding project during his long career at the Hunt Institute. Without hesitation he said the Sessé & Mociño CD.

—T. D. Jacobsen, Director

In Memoriam

Gilbert S. Daniels (1927–2020), Richard M. Hunt (1926–2020) and Frederick H. Utech (1943–2021)

The Institute is deeply saddened to report the loss of Gilbert S. Daniels, Richard M. Hunt and Frederick H. Utech.

Gilbert S. Daniels was our assistant director (1967–1970) and director (1970–1977), overseeing our transition from Hunt Botanical Library to Hunt Institute for Botanical Documentation until he retired in 1977, remaining an adjunct research scientist. He also edited several of our publications, including *B-P-H: Botanico-Periodicum-Huntianum*, ed. 1 (1968), *A Linnaean Keepsake* (1973) and *Artists from the Royal Botanic Gardens, Kew* (1974). Daniels graduated from Harvard University with a degree in physical anthropology in 1948. He worked as a physical anthropologist for the Air Force and then joined the private sector to work in the early computer industry. He received a doctorate in botany from the University of California, Los Angeles, in 1970. His research interest was in the genus *Heliconia* Linnaeus.

Richard McMasters Hunt was the youngest of Roy and Rachel Hunt's four boys. Visitors to the Institute will recall that he is pictured holding a hoop with his brother Roy in the portrait of the boys that hangs in our reading room. He attained a bachelor's degree from Yale University, a master's from Columbia University and a doctorate in history from Harvard University. He then spent 40 years at Harvard, teaching numerous courses and serving as assistant and associate dean in the Graduate School of Arts and Sciences and as university marshal. Throughout his life Richard Hunt remained supportive of the Institute and the Pittsburgh region, returning for Hunt Foundation meetings and in 2015 donating \$15 million to the Pittsburgh Foundation.

Frederick H. Utech joined us in 1999 as a principal research scientist working on the Flora of North America (FNA) project until his retirement in 2011, remaining an adjunct research scientist. During that time he contributed to FNA volumes 5, 6 and 26. 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's research interest was in the Liliaceae, particularly on taxonomy, anatomy, cytology and life history. He did 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 (OTS) Fellow at the Universidad de Costa Rica, San Jose (1968). He received a Ph.D. in biology from Washington University in St. Louis (1973).

—Scarlett T. Townsend, Publication and Marketing Manager

Right, Frederick H. Utech (1943–2021), Mount Washington, New Hampshire, April 1968, photograph by Frederick H. Utech, HI Archives portrait no. 2.



Gilbert S. Daniels (1927–2020), Foster Gardens, Honolulu, Hawaii, 24 July 1967, photograph by Hugh H. Iltis, HI Archives portrait no. 2.



Hunt Botanical Library Dedication Day Luncheon, Skibo Ballroom, 10 October 1961, photograph by an unknown photographer, HI Archives Institutional Archives collection, photo 54. *From left*, Rachel Hunt's brother George Torrence (Tod) Miller (1884–1965), Rachel's librarian Jane Quinby (1901–1979), Richard McMasters Hunt (1926–2020), Roona Rollit (1914–1990, wife of Rev. A. Dixon Rollit, Church of the Ascension, where the Hunts were members), Hunt Botanical Library Director George H. M. Lawrence (1910–1978), and Torrence (Tod) Miller Hunt (1921–2004).



Rachel takes to Twitter to celebrate our 60th anniversary

For our 50th anniversary we showed the gems from our collection, and the accompanying exhibition catalogue is still available for purchase. For our 60th anniversary we're focusing more closely on our founder, Rachel McMasters Miller Hunt, and the construction of a new home for her library. By 1960–1961 Rachel had long ago built her collection of botanical books, artwork and autograph letters. This is not Rachel the collector. This is Rachel intensely focused on the details of establishing the perfect home for those precious items she had spent a lifetime collecting. This is also Rachel slowly letting go of those possessions as her indomitable will fights her aging body for enough time to finish this last great project. We're reliving 1960–1961 with Rachel as she takes to Twitter to give tweet-by-tweet coverage from the building process through the procurement of antiques and reproduction of replicas to the dedication ceremony and beyond. When we can open to the public (hopefully in the fall), we'll have ephemera, such as building plans, newspaper articles and photographs, from our Archives displayed in our lobby. Follow our tweets for now and stop by the lobby later in the year to join in the celebration.

Some of the items that Rachel donated or purchased are no longer part of our collections. While we have tried to maintain the spirit of Rachel's original design and décor, we were not equipped to properly curate her *objets d'art*. While her choices made perfect sense for a private home, they proved challenging in a public space as society changed over the years. As portable items began to disappear, they were removed from display. After items have been in storage for a number of years, keeping them becomes less important. While our fifth floor, or Penthouse as Rachel knew it, is not exactly the same today, you can experience what it looked like in 1960–1961 as it slowly took shape.

When possible, the words are Rachel's, taken from her letters with light editing to preserve her cadence in the ridiculously brief rhythm of Twitter. Those tweets are in quotation marks. The tweets without quotation marks were written based on information in the letters of Roy A. Hunt, Hunt Botanical Library Director George Lawrence and Rachel's longtime decorator Harold LeBaron, who reported decisions made in meetings with Rachel. The 1960–1961 dates have been adjusted to better fit the 2020–2021 calendar. We also tend to have a date range when an event likely occurred instead of a specific date when it happened. We have tried to be as accurate as possible based on the limited source material while creating something readable within the Twitter format. We're trying something new and so is Rachel. Be gentle with your comments. Rachel is not only tweeting from beyond the grave but also doing it at 138!

We were going to begin this project in 2021 (1961), but given the year we had, we thought it might be a pleasant distraction from our current pandemic to begin it on 18 October 2020 (1960). While 1960–1961 was not a simpler time and Rachel



goes through some trials of her own, we hope you take courage from her struggle and triumph. To follow Rachel on Twitter go to <https://twitter.com/HuntBotanical>.

—Scarlett T. Townsend, Publication and Marketing Manager

Next exhibition—fall 2022

We were being a good neighbor. Sam Lemley, curator of Special Collections on the fourth floor of Hunt Library, needed to relocate items during asbestos abatement. As we're closed to the public during the pandemic, we offered our gallery and reading room spaces. Since Special Collections originated with the donation of Rachel Hunt's non-botanical books, Rachel's books would get to have a reunion of sorts during our 60th anniversary. For them it would be almost like a return to the bookshelves of Rachel's library at Elmhurst. It seemed like a good idea for everyone. Abatement is running long.

As the university plans to return to in-person classes in the fall, we anticipate being able to fully return to work and open to the public. However, we expect that everyone may be hesitant to resume normal activities. We're going to push our fall exhibition back to 2022. We trust that Special Collections will be able to return to the fourth floor by then.

Royal armorial bindings

Before mass produced paperbacks and trade cloth bindings, book owners had their books bound privately. In Hunt Institute's Library covering materials range from the humble pastepaper to fine leather with gold tooling. There are those covered in a combination of leather and marbled paper, where the tougher leather is used on the spine and corners and the papers on the boards, and there are those covered in full leather or full parchment.

The finest of all come from aristocratic owners who had their coats of arms tooled on their leather bindings. It was the perfectly prestigious way to show ownership. Tooling is the term used for when the binder pounds a metal stamp into the leather, leaving an impression. This is called blind tooling. Gold leaf can be pounded in at the same time, and this is referred to as gold tooling. Hunt Institute, like any collection with old books, has many examples of these armorial bindings, including some of royalty.

For instance, a 1505 edition of Theodor Gaza's (?–1475) translation of Theophrastus' (ca.370–ca.286 BCE) *De Historia Plantarum* is bound in brown leather and blind stamped with Henry VIII's (1491–1547) arms and the Tudor rose. On the front cover two angels support a large Tudor rose, which is surrounded by ribbon with the motto "Haec rosa virtutis

de celo missa sereno. Eternum florens regia scepra feret." On the back cover two more angels support Henry's coat of arms, which is quartered with two panels each for the arms of England (three lions) and of France (three fleurs-de-lis). The English monarchs called themselves kings and queens of France for centuries despite having little or no control over any French territories. During Henry's time only Calais was under English rule. The tooled panels on the sides of the front cover bear the symbols of Henry and his first wife, Catherine of Aragon (1485–1536). The fleurs-de-lis represents Henry. A crowned castle, for Castile, and a crowned pomegranate, a symbol of fertility, represents Catherine, who was the daughter of the Spanish King Ferdinand and Queen Isabella. The pomegranate became part of the English crown's heraldry upon Catherine and Henry's marriage. Above the angels are shields with the cross of Saint George and the arms of London.

It may seem at first glance that this book belonged to Henry and Catherine, but scholars say that this is a trade binding, not for the royal library, but for anyone who could afford to pay for it. Many English bookbinders used these Tudor symbols in a very similar manner, particularly in London. The practice began during the reign of Henry VII, whose crest was supported by a dragon and a greyhound. Henry VIII changed the greyhound to a lion in 1528. The addition of the arms of London was perhaps an indication of the binder's citizenship. Some binders stamped their work with their initials, as is the case of our Library's copy, which is stamped with the mark of a binder G.G. This binder



Front panel of a trade binding by Garrett Godfrey featuring the Tudor rose on Theodor Gaza's translation of Theophrastus' *De Historia Plantarum*. Lib. IX. *Ei Decimi Principium Duntaxat. Ejusdem de Causis Plantarum*. Lib. V. (Lyon, Balthazard de Gabiano, ?1505), HI Library call no. CA T395D c.505 RR.

changed the crest supporters on his bindings to two angels. J. B. Oldham (1958) identifies G.G. as Garrett Godfrey, a Dutchman who worked in Cambridge. It is unknown why he used the London coat of arms.

Other provenance markings in the book include an inscription by an Edmund Pytt, and the bookplate of Templeton Crocker (1884–1948). Crocker was the grandson of Charles Crocker, one of the Big Four railroad magnates. Templeton was one of a small group that resurrected the California Historical Society in 1922 and was elected the Society's president. From 1931 to 1938 Crocker headed and funded six scientific expeditions. He had his yacht, the *Zaca*, outfitted for the purpose. Sponsors for the expeditions included the California Academy of Sciences and the American Museum of Natural History.

While the Henry VIII binding is disappointing, our Library does have several books that were owned by royalty. A catalogue of King Louis XIV's (1638–1715) Jardin du Roi, *Hortus Regius* (1665), was owned by none other than the monarch himself. The catalogue was prepared by the professor of botany at the garden, Dionys Joncquet (?–1671), with the assistance of Jacques Gavois (dates unknown) and Guy-Crescent Fagon (1638–1671). The dedication to the King was written by the director of the gardens, Antoine Vallot (1594–1671). Founded as a medicinal garden under his father, Louis XIII, the garden became a showcase for the monarchy under Louis XIV. By 1665, when *Hortus Regius* was printed, approximately 4,000 plant species and varieties were growing in the garden. Louis XIV was proud of his garden,



Armorial binding of King Louis XIV of France on Dionys Joncquet's *Hortus Regius: Pars prior* (Paris, Dionysium Langlois, 1665), HI Library call no. +DB3 J37j c.1.



Back panel of a trade binding by Garrett Godfrey featuring the arms of Henry VIII on Theodor Gaza's translation of Theophrastus' *De Historia Plantarum*. Lib. IX. *Et Decimi Principium Dumtaxat. Ejusdem de Causis Plantarum. Lib. V.* (Lyon, Balthazard de Gabiano, ?1505), HI Library call no. CA T395D c.505 R.R.

Royal armorial bindings

as is evidenced by the frontispiece, which shows Louis in the heavens, seated in a coach drawn by four horses, gazing down at his beloved garden with satisfaction.

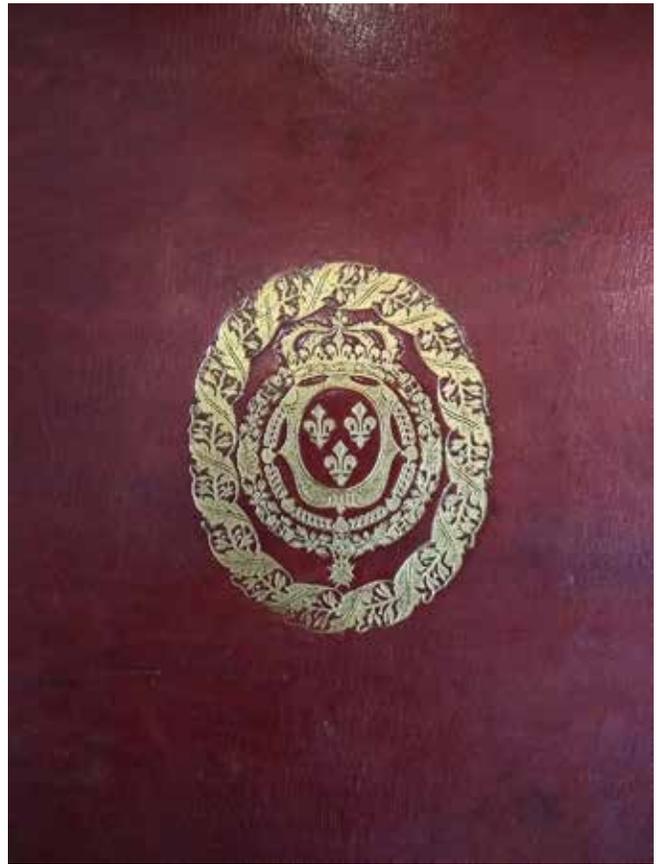
The brown leather binding features Louis XIV's coat of arms in the middle of a field of fleurs-de-lis. The arms of France (three fleurs-de-lis) and of Navarre (a web of chains, or as they say in heraldry, a saltire and orle of chains linked together) sit side by side and below them a crowned *L* framed by leafy branches. They are surrounded by the chain of the Order of Saint Michael and then by the chain of the Order of the Holy Spirit. At the top is a royal crown. The spine shows what may be a royal library call number, K 93, with an attempted re-stamp to 104. Inside on the front flyleaf the same is repeated in ink.

Three other bookplates are pasted in the front. The book found its way to the collections of the Lamoigne family, who over several generations amassed a grand library. A simple bookplate has printed "Bibliotheca Lamoniiana U" and handwritten below that the number 66 (on the marbled paper below that is written V 83, maybe a Lamoniiana change in call number). A crowned *L* is stamped on page 3, which is another mark of Lamoigne ownership. The kings Louis also used a crowned *L*, but of course the crown is that of the king, while Lamoigne's is a small band.

The book also has the bookplates of Heneage Finch, 4th Earl of Aylesford (1751–1812), accomplished etcher who designed his own bookplates, and Marjorie Merriweather Post Davies (1887–1973), philanthropist, art collector and owner of General Foods and the Mar-a-Lago mansion.

Our Library has a second binding from Louis XIV's collection on another book with close ties to the king, Dionys Dodart's (1634–1707) *Mémoires pour Servir à l'Histoire des Plantes* (1676). In 1666 Louis founded the Académie Royale des Sciences. One of its earliest publishing projects was a history of plants. Nicolas Robert (1614–1685) was chosen as one of the chief artists. Robert was a celebrated flower painter and the painter of the *Vélins du Roi*, which documented plant and animal species in the royal collections. The project was delayed, but a preview was published, the *Mémoires*, written by Dodart and with 39 of Robert's illustrations. Robert died before the project was completed.

Our Library's copy is bound in red leather. The arms are gold tooled in the middle of the front and back covers. This time only the French arms were used. It is surrounded by the chains of the Orders of Saint Michael and the Holy Spirit and topped with the royal crown. All of that is surrounded by a wreath of oak leaves. Inside is the armorial bookplate of Moncure Biddle, banker and rare book collector, and an anonymous armorial bookplate with the motto "Tout bien ou rien." This copy also was owned by Hans Sloane (1660–1753), whose collections were the foundation for the



Armoial binding of King Louis XIV of France on Dionys Dodart's *Mémoires pour Servir à l'Histoire des Plantes* (Paris, Imprimerie Royale, 1676), HI Library call no. hDS1 D638m.

Natural History Museum in London, and whose signature is inscribed on the title page.

Our Library also has a book from the French Queen Marie-Antoinette's library. Marie-Antoinette (1755–1793), who was before her marriage an archduchess of Austria, loved flowers and gardens. When her husband, Louis XVI (1754–1793), gifted her the Petit Trianon estate at Versailles in 1774 upon his accession to the throne, she commissioned landscaped gardens and a faux-hamlet with rustic buildings, including a working dairy. The Petit Trianon became her escape from the pressures of court life.

The book, *Manuel de Botanique* (1787) by F. Lebreton, has large sections on American and Indian plants, a section on the Linnaean system as well as other helpful material for amateur botanists. It is bound in maroon leather and stamped with Marie-Antoinette's coat of arms. It joins her husband's French arms (three fleurs-de-lis) with her Austrian arms, which at the time featured the arms of Hungary, Habsburg, Burgundy, Tuscany, Austria and Lorraine. Besides Rachel Hunt's bookplate there are no other ownership markings. This copy has colored plates, while the other two copies at Hunt Institute do not.

The author of the book, F. Lebreton (? –?1790), remains somewhat of a mystery. The title page says he was a member



Armorial binding of Marie-Antoinette on F. Lebreton's *Manuel de Botanique, à l'Usage des Amateurs et des Voyageurs...* (Paris, Prault, 1787), HI Library call no. D6 L452m RR.

of the Kungl. Vetenskaps Societeten i Uppsala (the Royal Society of Sciences in Uppsala, Sweden) and a correspondent of the Société Royale d'Agriculture. He has been confused with a Father Adrien Lebreton, S.J. (1662–1736), also a botanist, but a missionary, too, who studied the flora of Martinique. Unfortunately in 1789, not long after the *Manuel* had been published, Louis and Marie-Antoinette were forced to leave Versailles when the French Revolution ignited, and this book was not destined to remain in royal hands for long.

The imperial Russian collections, too, would be disbanded by revolution. In the 1920s and 1930s, following the Russian Revolution, the possessions of the tsar were sold by the Soviets to foreign entities in order to make some much-needed cash to fund the new government. Hundreds of thousands of books from the imperial libraries made their way to the United States, and extensive imperial Russian book collections now are held by the Library of Congress, New York Public Library and Harvard University. Two New York booksellers seem to have been the conduit through which many of these books came: Israel Perlstein (1897–1975) and Simeon Bolan (1896–1972). Books would arrive from Russia sometimes unsolicited to these booksellers, and sometimes were sold to them by weight!

One such book found its way to Rachel Hunt, Peter Simon von Pallas' (1741–1811) *Flora Rossica* (1787–1788):

It came to me in a curious way. The Grand Duchess Marie of Russia came to our house. She was interested in our library of botanical books, why, I shall never know. She told me of a dealer in New York, a Russian, and she had seen this book in his fourth floor shop (no elevator). She gave me the address, it was wrong, but I finally, through another Russian friend, traced the dealer. He was loath to part with the *Flora Rossica* because of the association; he wanted it to go to a museum, or perhaps to the Hammers! But after several months the two volumes, one of text, the other the plates, were mine. Catherine II was responsible for every expense connected with the publication (Hunt n.d.).

The bookseller to whom Rachel refers is Bolan, who was born in what is today Ukraine. He came to the United States in the 1910s and specialized in selling Russian art and books on history, law and literature. Bolan was known for selling books of high value, and often at a higher price than his competitors would sell them. He is remembered as a man of expensive taste. This all seems to fit with Rachel's description of a man unwilling to part with a precious book to just anyone.

The copy of *Flora Rossica* Rachel Hunt purchased belonged to Catherine the Great (1729–1796). It is in two volumes, both bound in red morrocco with gilt borders and the Russian imperial double-headed eagle encircled by a garland centered on both front and back covers. There are no other imperial ownership markings. The copy of *Flora Rossica* at the Library of Congress is bound in the exact same manner but has an imperial bookplate that shows that it was part of the Imperial Hermitage Foreign Library (Imperatorskai Eremitazhnaia Inostrannaia Biblioteka). Without any other markings in Hunt Institute's copy it is hard to say where this copy lived in the imperial collections.

Interestingly, the *Flora Rossica* was not the only item Rachel Hunt acquired from the Russian imperial collections. In 1932 she purchased for the Hunt family home an 18th-century

Bulletin

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Online gift shop: <https://www.cafepress.com/huntbotanical>

Editor and layout: Scarlett T. Townsend
Photographer: Frank A. Reynolds

Published biannually, the Institute's newsletter contains staff-written articles about our projects, publications and acquisitions. External submissions are not accepted. Beginning with volume 29, the *Bulletin* is published only online and in color. All back issues are available as PDFs.

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Royal armorial bindings

French Aubusson rug, which had been in the Winter Palace in Saint Petersburg. She and Roy included the rug in their original donation to the Hunt Botanical Library in October 1961, but we sold it in October 1983 as it had become difficult to curate.

Peter Simon von Pallas was a German naturalist, who was invited by Catherine the Great to become an ordinary academician at the Russian Academy of Sciences in Saint Petersburg. He became involved in Catherine's expeditions to mark the transit of Venus, traveling across Russia, Siberia and Mongolia. He collected plant, animal and mineral specimens, as well as ethnographic data. His successful expedition won him favor with Catherine, and he became her sons' natural history teacher. He published his findings in *Reise durch verschiedene Provinzen des Russischen Reichs* (1771–1776).

He then began his work on *Flora Rossica*, which can be considered the first real flora of Russia. Catherine funded the project, but only the first volume, issued in two parts (1784, 1788), was completed. A change in ministers eliminated the funding, and the second volume was not published until 1815 (or 1831, according to W. T. Stearn) after Catherine and Pallas' deaths.

Hundreds of years after they were made, these fine bindings continue to tell about the origins of these books. We will never know if these books were read by their royal owners, but at least we can still enjoy the fine craftsmanship that went into binding them.

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—Jeannette McDevitt, Assistant Librarian

Huntia volume 18

With the uncertainties caused by the pandemic, we're publishing *Huntia* as articles are completed, and volume 18 will be published in four issues. In the 18(1) issue authors Javier Francisco-Ortega, Nicolas André, Liesl Picard, Rose Adme, William Cinea, Brígido Peguero, Geoffrey Hall, Luc Brouillet, Brett Jestrow and Scott Zona give commentaries and an English translation of Brother Marie-Victorin's account of his second trip to Haiti and catalogue the collection of 31 photographs that were taken. In the 18(2) issue authors Sarah Benharrech and Marc Philippe translate

Clémence Lortet's "Promenades Botaniques" manuscript and include biographical information. In the 18(3) issue R. B. Williams provides much-needed nomenclatural and biographical tabular indexes to J. S. Bowerbank's *A History of the Fossil Fruits and Seeds of the London Clay* (1840), and Sandra Mesquita, Cristina Castel-Branco and Miguel Menezes de Sequeira trace the beautiful *Musschia aurea*, Madeira giant bellflower, through the botanical literature of the 18th and 19th centuries. Visit our Web site to download the PDFs. The 18(4) issue will be published this summer.

—Scarlett T. Townsend, Publication and Marketing Manager