



Bulletin

Carnegie Mellon
University,
Pittsburgh,
Pennsylvania

Vol. 33, No. 2
Fall 2022

of the Hunt Institute for Botanical Documentation



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Bat Flower, *Tacca chantrieri* [*Tacca chantrieri* André, Dioscoreaceae], watercolor on paper by Beth McAnoy, 2018, 76.5 × 57.5 cm, HI Art accession no. 8397, reproduced by permission of the artist, one of the 37 artworks by 37 artists who reside in 13 countries included in the travel show from our 16th International Exhibition of Botanical Art & Illustration (2019) on display through 16 December 2022.

Willkommen! Bienvenue! Come on back!

We're finally open to the public. We resumed our normal hours as of 6 September, but due to an unforeseen staffing shortage, we had to close on Tuesdays and Fridays beginning the week of 24 October. We deeply apologize for the inconvenience and hope that you will continue to visit us on Mondays, Wednesdays and Thursdays during our normal hours (9 AM–noon, 1–5 PM).

Although we have opened to the public, we are not ready to commit to an exhibition given the vagaries of the pandemic. We have decided to hang the travel show from our *16th International Exhibition of Botanical Art & Illustration* (2019). Organized from the artworks that now are part of the Institute's collection, this travel exhibition features artworks by 37 artists who reside in 13 countries (Australia, Brazil, England, France, Germany, Ireland, Italy, Japan, Scotland, South Korea, Turkey, the United States and Wales). When the show closes in our gallery in December, we will again offer it as a travel exhibition available for booking until September 2024.

Unfortunately, we can not accommodate tours and talks at this time due to staff time constraints, but we hope to resume our normal program of activities next year. Soon things will



Above, Hibiscus, *Hibiscus rosa-sinensis* [*Hibiscus rosa-sinensis* Linnaeus, Malvaceae], watercolor on paper by Mitsuko Schultz, 2018, 48.5 × 37.5 cm, HI Art accession no. 8262, and left, *Epiphyllum oxypetalum*, Dama da Noite, *Epiphyllum oxypetalum* (DC.) Haw. [*Epiphyllum oxypetalum* (de Candolle) Haworth, Cactaceae], watercolor on paper by Maria Alice de Rezende, 2018, 57 × 38.5 cm, HI Art accession no. 8539, reproduced by permission of the artists, two of the artworks included in the travel show from our *16th International Exhibition of Botanical Art & Illustration* (2019) on display through 16 December 2022.



be in place in our lobby and reading room for you to take a self-guided tour of our Institute history. In the meantime stop by to see the exhibition or just to say hello. As always, you can call or email before your visit to confirm our hours. We've missed you and are looking forward to seeing you!

Our summer of organization bears fruits, flowers, ladybugs and more

As you know from reading the spring *Bulletin*, we have been moving offices in our space on the third floor of Hunt Library and going through many boxes of Institute papers. We have spent the summer organizing the remaining information, and it has been very fruitful.

We have found more information about previous exhibitions held at the Institute. We displayed Pieter Casteels' *The Twelve Months of Flowers* and *The Twelve Months of Fruits* in *Botanical Prints and Drawings* in 1976, likely the first time in Pittsburgh that the complete sets were shown until this year when we are showing the Fruits online each month.

We have added descriptions and checklists or catalogues for shows for which we had only names: *Ceramic Mushrooms* and

Ruin, Restoration, Preservation (1974) and *Shakespeare's Flowers* by Anne Ophelia Todd Dowden (1980).

We are slowly digitizing the invitations for every show, and the following are available now: *Art Students Botanically Involved* (1973), *Homegrown—Pittsburgh Artists on Plant Subjects* (1972), *Homegrown II* (1974), *Homegrown III* (1978) and *Thomas W. Patterson, Bookbinder* (1972).

We have added posters or other ephemera to the following pages: *3rd International Exhibition of Botanical Art & Illustration* (1972), *4th International Exhibition of Botanical Art & Illustration* (1977), *American Cornucopia* (1976), *American Wildflowers: National Geographic Illustrations* by Mary E. Eaton and *Incipit: Botanical Title-Pages* (1976), *An Exhibition of Paintings* by Jack J. Kunz (1970), *Artists from the Royal Botanic Gardens, Kew* (1974), *Botanical Linocuts* by Henry Evans (1966), *Drawings and Bronze Sculptures* by Nancy Webb (1981), *Five West Coast Printmakers* (1975), *Flowers of the World: Paintings* by Leslie Greenwood (1977), *Jeanne Holgate: Paintings and Drawings* (1973), *Paintings and Drawings* by Mary Grierson (1975), *Plant Illustrations from the Smithsonian Institution* (1973), *Plants Only: CMU Student Art* (1979) and *Reflections from the Third Day* (1978).

With the summer of organization a huge success, we embark on the fall of tidying up the Institute.

Gilles departs Institute

After nearly six years with us, Tessa Gilles, who joined the Institute staff in 2016 as an assistant in the front office, left on 21 October 2022 to become communications coordinator in the Office of Academic and Career Development at the University of Pittsburgh. We wish her well in this new endeavor but will miss her greatly.

—Scarlett T. Townsend,
Publication and Marketing Manager



Above, Ladybug's party, watercolor on vellum by Susan Carlton Smith Cavanagh (1923–2021), 17 × 15.5 cm, for Kathleen N. Daly, *Ladybug, Ladybug* (New York, American Heritage Press, 1969, [p. 20]), HI Art accession no. 3965.26, included in the 1970 exhibition *Ladybug Paintings* by Susan Carlton Smith.

Below, Tessa Gilles, Hunt Institute reading room, Pittsburgh, Pennsylvania, 13 December 2016, photograph by Frank A. Reynolds, reproduced by permission of the photographer.



Other Fungi by Martha Gene Pierson Williamson (1970), *Selections from the Hunt Institute Collection* (1972) and *23 Designers* (1974).

We have added a few exhibitions previously undocumented by us: *Fall Flower Show: The Wonderful World of Gardens* (1966), *God Created; Linnaeus Arranged* (1979), *Ladybug Paintings* by Susan Carlton Smith (1970), *Orchid Watercolors* by Sarah K. Berndt (1980), *Palm Drawings* by Alice Ruth Tangerini (1980),

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

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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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Roy promoted to curator of art

The Institute is pleased to announce that Carrie Roy has been promoted to curator of art and research scholar as of 1 September 2022. Roy joined us in 2013 as a curatorial assistant and then was promoted in 2014 to assistant curator of art. Earlier this year she was named interim curator of art after Eugene B. Bruno (assistant curator, 1996–2009; acting curator, 2009–2010; curator, 2010–2022) retired.

Roy has a bachelor of arts degree in art history from Colorado State University and a master of arts degree in art history with a concentration in museum studies from the University of Denver. In 2007 she began her career at the University of Denver's Victoria H. Myhren Gallery, working as a gallery assistant. For two years she gained experience in all aspects of planning and implementing gallery exhibitions, including researching, writing, installing and coordinating with artists and vendors. She also created and managed an online presence for the gallery through blog posts and new social media accounts. She managed a visiting artist workshop with three ceramicists in conjunction with an exhibition of works by Paul Soldner and worked with local and international collectors to facilitate four major exhibitions at the gallery (*Paul Soldner Ceramics: A Master Teacher at Work*; *Transforming Traditions: Contemporary Chinese Art from the Logan Collection*; *Jonas Burgert—Enigmatic Narrative*; *On the Road: Photography of the Soviet Empire, Works from the Semyon Fridlyand Archive*) in addition to student and faculty exhibitions. In 2009 she also worked as assistant to the curator for two concurrent



Carrie Roy, *14th International Exhibition of Botanical Art & Illustration* preview reception at the Hunt Institute, 26 September 2013, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

photography exhibitions, *Hal Gould: A Retrospective and Places Like Us*, at the RedLine Gallery in Denver, Colorado. From 2010 to 2012, Roy was a research assistant for the American Museum of Ceramic Arts (AMOCA) in Pomona, California,

News from the Art Department

This year the Art Department is honored to have received two large gifts from artists who have been a part of our collection for many years and whose artworks have been included in countless exhibitions, presentations and displays.

In the spring Patricia Margaret Calhoun Rennie (also Patricia Margaret Calhoun Watson, 1931–) donated 127 artworks, including watercolors, pencil drawings, pen-and-ink illustrations and metalpoint. These artworks cover a broad range of her career, spanning across decades and continents, including works created in the United States, Greece and her home country of England. Also included are several field drawings and preparatory sketches. She had four watercolor paintings included in our *Contemporary Botanical Art and Illustration* (1st International, 1964).

Autumn Group, watercolor on paper, mounted on illustration board, by Patricia Margaret Calhoun Rennie (also Patricia Margaret Calhoun Watson, 1931–), 59 × 39 cm, HI Art accession no. 8559.006, reproduced by permission of the artist.



assisting author Susan Schoch in researching, interviewing, writing and editing a comprehensive book on American ceramicists Nan and James McKinnell that was published in conjunction with a retrospective of their work at AMOCA. Then her husband's work brought them to Pittsburgh in 2012, and Roy did freelance copyediting for two local design consultancies. When she found the job posting for the curatorial assistant at the Hunt Institute, she applied although she had no previous knowledge of us. Roy said, "It took so much time between the application and the first interview that I wasn't even sure who was calling me, and I got lost on the campus when I came in, but I remember being completely awestruck by the space when I stepped out of the elevator."

We hope that we did not take advantage of Roy while she was dazzled from that initial meeting, but the opening for the spring 2013 exhibition was fast approaching. Under Eugene Bruno's gentle guidance, Roy was gradually introduced to our exhibition program and quickly became immersed in our spring exhibition, *What We Collect: Recent Art Acquisitions, 2007–2012*. By fall she was ready to take on our *14th International Exhibition of Botanical Art & Illustration*. Until the pandemic placed our exhibition program on hiatus, she worked on eleven more exhibitions, including another two Internationals.

Roy described her first nine years at the Institute, "I have loved learning more about botany and about the field of botanical art and illustration. My mother and one of my sisters have always been avid gardeners, and I always loved playing in the greenhouse or picking things to eat from the gardens, but I never knew about the history of those plants or how interwoven plant history and science is in every other field. I came from a place of loving art and loving history, and really

believing in their value, and through studying the history of botanical art I have also been able to learn about medicine, the history of bookmaking and publishing and exploration and colonization and so much more. This is a dated reference now, but in *My Big Fat Greek Wedding*, when the father says Windex can be used for everything, that's kind of how I have come to understand what we do here: there is a relationship between botany and botanical art and just about every other subject out there, and I find new connections every single day. As a curator, that makes my work endlessly fascinating."

As with most of us here at the Institute, Roy's hobbies dovetail nicely with her professional pursuits: "As my four-year-old describes it, 'the garden is mommy's favorite toy.' I'm not sure about that, but I do really enjoy gardening and being outside in general, in any season. I live in Highland Park with my husband, daughter and a very old dog, and we take full advantage of the swimming pool, the sledding hills and the playgrounds all year long. I have taken metalsmithing and pottery classes off and on since high school, and I love making things with my hands. I have recently been refinishing some falling-apart furniture with newly woven seats."

As Roy looks to the years ahead, she said, "My goals, both short term and long, are to continue to push the Institute to be home to the best contemporary botanical art in the world. I hope to continue to grow the collection and to collect and exhibit more artists from parts of the world that have been underrepresented, ensuring that our collections reflect the global nature of botany and botanical history."

—Scarlett T. Townsend,
Publication and Marketing Manager



Spread No. 7; Nymphalidae; *Vanessa atalanta*; *Vanessa cardui*; *Polygona c-album*, watercolor on paper by John Wilkinson (1934–), 1975, 32 × 36.5 cm, for his and Michael Tweedie, *Collins Handguide to the Butterflies and Moths of Britain and Europe* (London, William Collins Sons & Co., Ltd., 1980, pp. 34–35), HI Art accession no. 8560.16, reproduced by permission of the artist.

In the summer John Wilkinson (1934–) donated 75 watercolor paintings. This gift includes 18 paintings of various subjects for which he is well-known, including several mushrooms, as well as flowering plants. Additionally, he donated 57 watercolor illustrations representing the entirety of his work for the *Collins Handguide to the Butterflies and Moths of Britain and Europe* (1980). We are privileged to add this complete set of illustrations to our collection, which already includes his illustrations for the *Collins Handguide to the Trees of Britain and Northern Europe* (1978) and *Collins Gem Guides, Mushrooms and Toadstools* (1982). He was included in our *5th International Exhibition of Botanical Art & Illustration* (1983).

On a personal note it is an honor to be appointed the curator of art and research scholar for the Hunt Institute. I hope to fill the giant shoes left by my petite predecessor, Eugene Bruno, as I continue expanding upon the distinguished legacy of the Art Department. I look forward to seeing you all in the future.

—Carrie Roy, Curator of Art

Four books with manuscript indexes or notes bound in

A number of books in our rare book collection are annotated or have notes written on the inside covers, flyleaves or blank pages bound in for notetaking. We also have books into which manuscript indexes, lists or even additional text have been bound. Four examples of those are discussed here.

List of genera

Carolus Clusius (1526–1609) is widely considered to have been the foremost botanist in Europe in the 16th century. He was instrumental in introducing the tulip and other exotic bulb plants to European gardens; he served as an advisor at several royal courts; he had traveled in Europe and written

books describing the plants he found and also translated accounts of several other travelers; he helped to create the Hortus Botanicus at the University of Leiden and was its first director; and he maintained a prodigious correspondence with hundreds of friends and acquaintances, exchanging letters, seeds, bulbs, plants and drawings. His collected works were published in 1601 and 1605, and a third part was published posthumously in 1611.

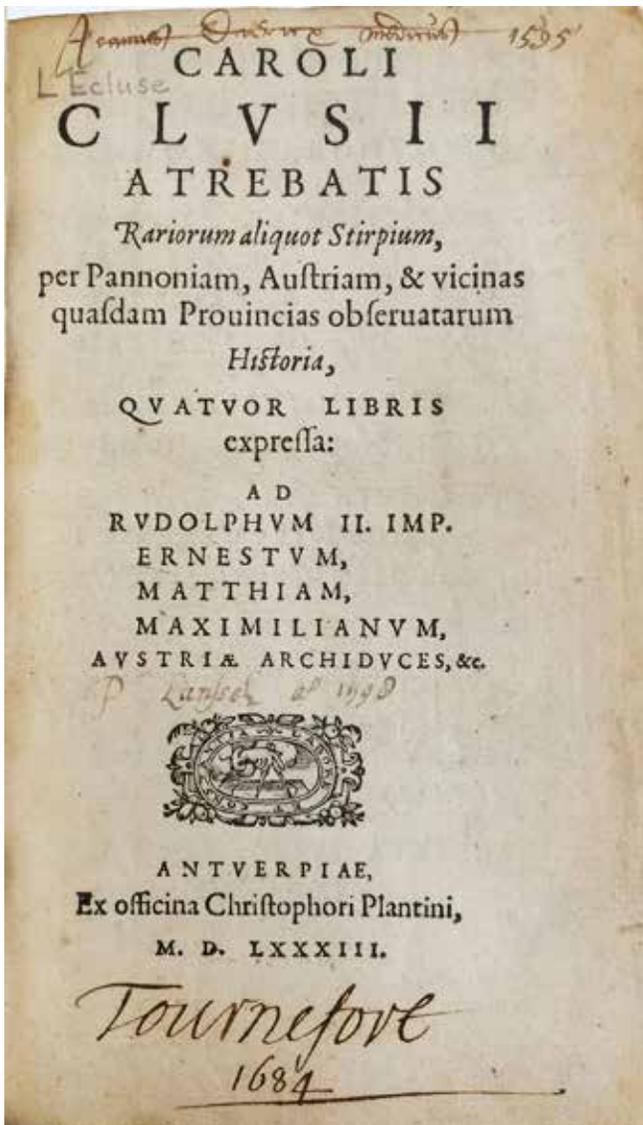
Our Library holds 14 original works written or translated by Clusius, including his *Atrebatibus rariorum aliquot stirpium, per Pannoniam, Austriam, & vicinas quasdam provincias observatarum*



Picea pvmila [*Picea abies* (L.) H. Karsten, Pinaceae], woodcut after an original by Pieter van der Borcht (1545–1608) for Carolus Clusius (1526–1609), *Atrebatibus rariorum aliquot stirpium, per Pannoniam, Austriam, & vicinas quasdam provincias observatarum historia...* (Antwerp, Ex Officina Christophori Plantini, 1583, pp. 20–21), HI Library call no. CA L625R RR.

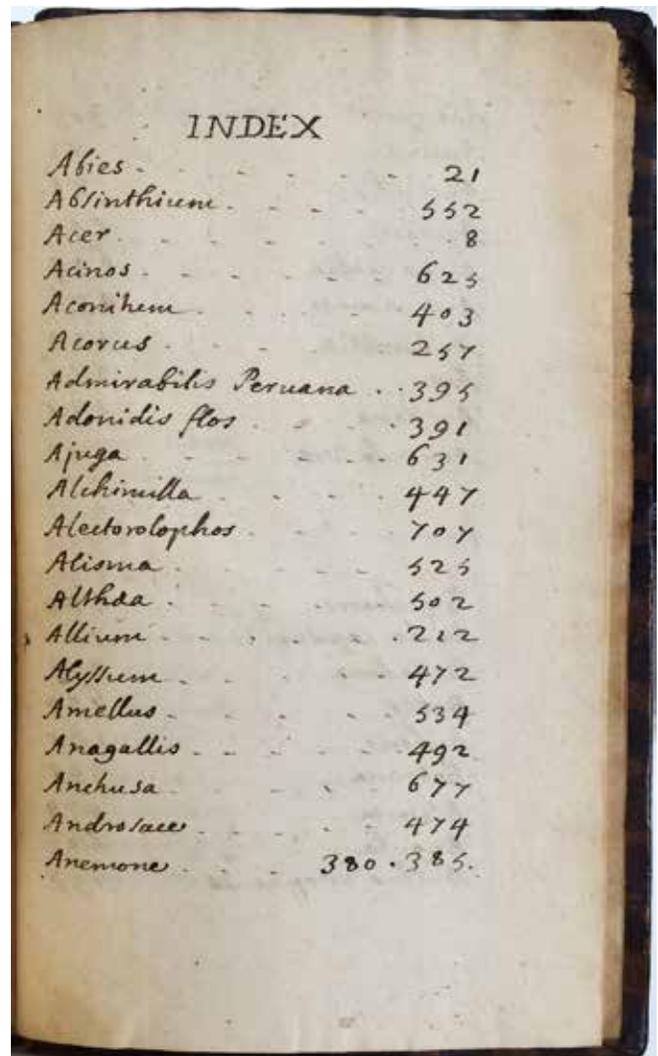
historia... (Antwerp, Ex Officina Christophori Plantini, 1583). Our copy is bound with his *Stirpium nomenclator pannonicus*, ed. 2 (Antwerp, Ex Officina Christophori Plantini, 1584). Pannonia was part of the Roman Empire in central and southeastern Europe, containing parts of what are now Austria, Hungary, Slovakia, Croatia, Serbia, Slovenia and Bosnia and Herzegovina.

The title page of our copy of *Atrebatibus rariorum* is signed "P. Lansell ad 1590," "[a second, illegible signature] 1595" and "Tournefort 1684." Ownership by French botanist Joseph Pitton de Tournefort (1656–1708) was accepted by Jane Quinby (1901–1979) and Allan Stevenson (1903–1970), the compilers of the *Catalogue of Botanical Books in the Collection of Rachel McMasters Miller Hunt* (1958–1961, 1:154), who wrote "... with the signature of Tournefort dated 1684 also on the title page; seven leaves of manuscript index at the back of the book, probably in Tournefort's handwriting."



Title page for Carolus Clusius (1526–1609), *Atrebatibus rariorum aliquot stirpium, per Pannoniam, Austriam, & vicinas quasdam provincias observatarum historia...* (Antwerp, Ex Officina Christophori Plantini, 1583), HI Library call no. CA L625R RR.

Rariorum aliquot stirpium per Pannoniam, Austriam... is said to have been the first book on the Austrian and Hungarian alpine flora. Besides the obvious benefits of having a list of the plants found to grow naturally in a locale, local or regional floras sometimes also provide plant names in more than one language. Clusius's *Rariorum aliquot* contains names in Latin, Greek, sometimes German, and an occasional local vernacular name. His *Stirpium nomenclator pannonicus* provides a straightforward list of Pannonian vernacular plant names. Having these two works bound together made this volume a much more useful resource, and the manuscript index bound in at the end of our copy added a simple list of genera for consulting the *Rariorum aliquot* volume. It looks like Tournefort's handwriting, and he is known for, among other things, his work on distinguishing genera.



Manuscript index bound in at back of volume following Carolus Clusius (1526–1609), *Stirpium nomenclator pannonicus*, ed. 2 (Antwerp, Ex Officina Christophori Plantini, 1584), HI Library call no. CA L625R RR.

Four books with manuscript indexes or notes bound in

Indexes and notes in a table format

Richard Bradley (1688–1732) wrote extensively on horticulture, botany and natural history as well as topics such as weather, forestry, agriculture and infectious disease. As historian Frank Egerton has noted, many of Bradley's interests would now be considered ecological. Bradley had an eclectic and scientific interest in the natural world but would not be considered a scientist. He was a fellow of the Royal Society of London, and his patrons included James Petiver (1663–1718) and Hans Sloane (1660–1753), the latter to whom Bradley sold natural history drawings that he made. He experimented with hybridization and plant generation and produced the first British horticultural periodical, *A General Treatise of Husbandry and Gardening* (15 issues, 1721–1723, republished in 3 volumes 1721–1724), sharing his observations and experiments. He had an unsuccessful tenure as the first professor of botany at Cambridge and was plagued by lifelong financial insecurity, and yet he wrote and published throughout his life, integrating information from books, experts and his own travels in works for both specialist and general readers.

Our Library contains 24 works that Bradley wrote or edited, including two copies of *A Philosophical Account of the Works of Nature* (London, Printed for W. Mears ..., 1721), one of which contains hand-colored plates and four handwritten pages of indexes/notes in table form, along with other annotations in the text. The manuscript is bound in between the final page of text and the last page, which lists "Books Printed for W. Mears."

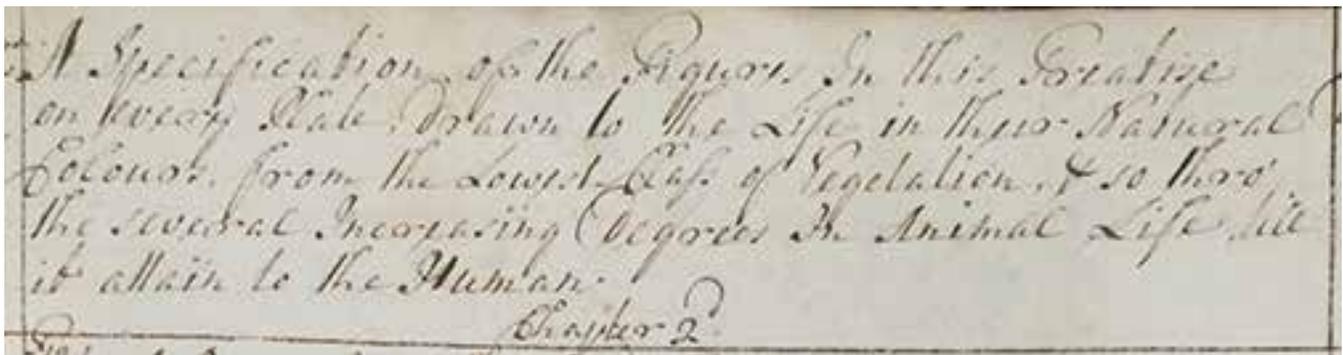
The first handwritten index selectively lists in three pages paraphrased descriptions of plate figures based on the plate/figure listings given at the ends of the chapters, as there are no captions on the plates. In the table the writer listed plate numbers, page number where the list of plates at the end of each chapter is found, and number of figures on each hand-colored plate. They then copied the descriptions of the

plates from the chapter end lists (sometimes paraphrasing), and finally they wrote the page number where the organism pictured is actually described.

The fourth page of this manuscript contains two different tables. The top table lists chapter numbers, page numbers, number of plates, title of each chapter and the number of figures on each plate, totaling 119 figures.

The bottom table is headed: "Remarks & Observ. of some Defects." The writer wrote five observations: (1) The number of pages, chapters, plates and figures; (2) some unexplained duplication in three of the chapters; (3) comment on which organisms merited engravings and whether the descriptions and plates were organized correctly; (4) complaint that insects should have been placed before birds and animals in the progression "as their state is so much more imperfect"; and (5) noting the lack of an index and marginal notes. Bradley's aim as expressed in the full title, "endeavouring to set forth the several gradations remarkable in the mineral, vegetable, and animal parts of the creation, tending to the composition of a scale of life," was an issue of strong interest among naturalists of the time, and the place of humans in the natural world is addressed near the end of the book, where he mused: "In the preceding Chapters I have given my Reader a general View of the Remarkables in the works of the Creation, and have disposed them in such a manner, as may lead us to imagine that all bodies have some Dependence upon one another; and that every distinct Part of Nature's Works is necessary for the support of the rest; and that if any one was wanting, all the rest must consequently be out of Order" (p. 159).

The person who owned this book, annotated it, wrote out those tables and then had them bound into the volume saw Bradley's work as important or interesting enough to annotate and then to marshal additional information to have at their fingertips in these handwritten lists.



Detail of manuscript index for Richard Bradley (1688–1732), *A Philosophical Account of the Works of Nature* ... (London, Printed for W. Mears ..., 1721, p. [1]), HI Library call no. BD4 B811p RR.

Page	Page	Page	Page
		A Specification of the Degrees in this Doctrine on every Rank drawn to the Life in their Natural Colours, from the lowest Class of Vegetation, & so thro' the several Incorporating Degrees to Animal Life till it attain to the Human.	Page 3
		Chapter 2	
1	21	1 st A Branch of the Red Coral	15
		2 nd 3 rd Branches of Corallines	
		1 st The Sea Fan	
		Chapter 3	
2	10021	0 1 st The Purple	10
		2 The Button of the Mushroom, to its Rank Perfected	19
		3 The Melon Puckle, in the Georgian Isles called Puckle or Pappi Head	23
		4 The Upright Purple Puckle growing in the West Indies	23
		5 The Indian Big Tree growing in Carolina	24
		6 A Shoot showing the Leaves of the foregoing Plant	
		Chapter 4	
3	60	1 st The Insect	19
		2 The Scorpion, whose Motion is Perpendicular	31
		3 The Lizard lying in its natural Position	33
		4 The Large Seal Crab	35
4	60	1 & 2 The Upper & Under Side of the Sea Fish, as it is found upon our English Coast	35
		3 The Shell Fish called the Sea Horse, found on the Coast of Italy	
		4 The Sea Tortoise Fleather in Shell the 1 st of the Emu Race	67
5	60	3 1 st The Woods Lark	61
		2 nd The Sea Lark	61
		3 The Mermaid or Syren	61
6	70	3 1 st The Cor-bis Kchinatus	61
		2 The Whiting	
		3 The Silver Eel	66
7	70	3 1 st The Asch	
		2 nd The Leopard	
		3 The Hornsack both its upper & lower Sides	

Manuscript index for Richard Bradley (1688–1732), *A Philosophical Account of the Works of Nature...* (London, Printed for W. Mears ..., 1721, p. [1]), HI Library call no. BD4 B811p RR.

No. of the Chap.	Page	Subject
1	1	Of Remarkable Appearances in Earth & Mineral Bodies
2	11	1 Of Order between Mineral & Perfect Plants
3	22	1 Of Plants & Super. Plants, w ^{ch} is most remarkable in them
4	40	6 Of Immoveable Shell Fish & other Fish kind, Salt & Fresh
5	71	1 Of Serpents & Species between the Fish & Bird kind
6	75	1 Of Birds & Eggs & Species between Birds & four footed Beasts
7	80	1 Of Four Footed Animals
8	110	3 Of Frogs, Toads & partly Animal & partly Insectal
9	127	2 Of Insects, Worms & Spiders, or Irregular Insects without Wings
10	136	3 Of the Salamander, Mole, Earthworm & Bee &c with Microscope
11	150	2 Inferences from them all; with Observations on Limbs
12	170	On Improvement of Bacon & other Remarks on Fish & Birds
13	181	1 On the most Curious Gardens & Improvements of Trees & Flowers
14	192	On Vines & the Pruning of them & the raising of forward Trees

Remarks & Objections of some Defects.

1 This curious Treatise of Nature by Lord Boyle, consists of 104 Chaps. by 17 Plates with 200 Plates & 1100 or more Figures on them so of it are found for the favour of the

2 3 of the Chap. he has noted them & sent me, without any Remark or reason that I can see for it

3 The Choice of these sorts which he has denoted with an Improvement; ought to have fallen on such as merited a particular Description, & that Description in the English to have gone in a regular Order with the Order of the Plates.

4 In my Judgment, he has not ordered the Species, exact or maintained the Order according to their Nature & Progression; for in the Gradation is arising from Inferior to Superior, or from the most Imperfect to the most Perfect Animal Inclusion, it should have been the most regular, He certainly should have kept the Order regular, He certainly before the Birds & Animals, as the first Plate is so much more Imperfect

5 These Plates of Gardens I have extracted to supply in part the want of any Index & Marginal Notes & such without them is almost in a manner useless for a regular Application to any thing in Nature & with them it always renders a Treatise complete

Manuscript index for Richard Bradley (1688–1732), *A Philosophical Account of the Works of Nature...* (London, Printed for W. Mears ..., 1721, p. [4]), HI Library call no. BD4 B811p RR.

TABLE
DES COMMUNES CITÉES DANS CET OUVRAGE,
avec l'indication des villes auprès desquelles elles
sont situées.

1

Un grand nombre de communes mentionnées ne sont pas reprises ici: il s'agit de savoir que toutes celles suivies des lettres Bouc., appartiennent aux environs d'Abbeville; des lettres Dov., aux environs d'Ham; Tail., à ceux de Cambrai; D. et F., à ceux de Bruxelles.

COMMUNES.	VILLES.	COMMUNES.	VILLES.
A.			
Agros.	Valenciennes.	Elandegues.	St. Omer.
Auzappes.	Lille.	Elangi.	Mons.
Auzoy.	Tournay.	Blasou.	Tournay.
Azis.	Valenciennes.	Bois de l'Hermitage.	Binche.
Aronville.	Valenciennes.	Bois de la Thierclie.	Avesnes.
Azémar.	Avesnes.	Bonsecours.	Condé.
B.			
Fary.	Leuze.	Boussici.	Mashege.
Fauchamp.	Mashege.	Bresine-le-Comte.	Mons.
Faules.	Leuze.	Bray.	Mons.
Faudoz.	Mons.	Bray.	Valenciennes.
Faule.	Mons.	Brayelle.	Ath.
Fecumont.	Charleroy.	C.	
Fecumont.	Landreies.	Calonne.	Tournay.
Helling.	Valenciennes.	Cauro.	Mons.
Reuil.	Ath.	Callas.	Tournay.
Reurages.	Valenciennes.	Cherocq.	Tournay.
Reury.	Réthune.	Chivres.	Mons.

Table des communes for Jean Baptiste Henri Joseph Desmazières (1786–1862), *Catalogue des plantes omises dans la Botanographie Belgique et dans les flores du Nord de la France...* (Lille, Chez Leleux, Impr.-Libraire, Mars 1823, p. [105]), HI Library call no. DS250 D463C.

Another list of genera

Jean Baptiste Henri Joseph Desmazières (1786–1862), a French merchant and prolific amateur botanist, mycologist and horticulturist from Lille published a number of works, including several series of exsiccatae and also the partial flora *Catalogue des plantes omises dans la Botanographie Belgique et dans les flores du Nord de la France, ou, Énumération des végétaux phanérogames et cryptogames qui croissent spontanément dans la Belgique ancienne, et qui n'ont point été connus ou décrits par tous les auteurs du pays...* (Catalogue of plants omitted in *Botanographie Belgique* and in floras of northern France, or Enumeration of phanerogamous and cryptogamous plants that grow spontaneously in ancient Belgium, and which have not been known or described by all the authors of the country...; Lille, Chez Leleux, Impr.-Libraire, Mars 1823). In this *Catalogue* he listed and described plants that did not appear in a number of local floras, and he provided a table of locales cited in his descriptions, listing communes along with a town or city near which each is located.

In his *Avertissement* at the beginning of the book Desmazières sets out his rationale for writing this work. He notes that,

Table des Genres.
En Satis.

<i>Aconitum</i>	103	<i>Anchusa</i>	69
<i>Asclepias</i>	103	<i>Andromeda</i>	71
<i>Aceraspermum</i>	17	<i>Androsagou</i>	59
<i>Achillea</i>	26	<i>Armaria</i>	99
<i>Aethusa</i>	38	<i>Artemisia</i>	80
<i>Agrarium</i>	20	<i>Arundo</i>	35
<i>Agrostic</i>	34	<i>Asarum</i>	63
<i>Ajuga</i>	65	<i>Asclepias</i>	71
<i>Alisma</i>	46	<i>Asabaina</i>	2
<i>Allium</i>	48	<i>Alepeurus</i>	33
<i>Aldiu</i>	98	<i>Atriplex</i>	58
<i>Alyssum</i>	95	<i>Astropa</i>	69
<i>Anemone</i>	107	<i>Athamanta</i>	83
<i>Androsagou</i>	101	<i>Citropa</i>	69
<i>Ananthe</i>	82	<i>Avena</i>	35
<i>Anthriscus</i>	83	<i>Dalotia</i>	67

Manuscript index for Jean Baptiste Henri Joseph Desmazières (1786–1862), *Catalogue des plantes omises dans la Botanographie Belgique et dans les flores du Nord de la France...* (Lille, Chez Leleux, Impr.-Libraire, Mars 1823, p. [1]), HI Library call no. DS250 D463C.

following the publication of “the analytical method of M. de Lamarck” (Jean Baptiste Pierre Antoine de Monet de Lamarck, 1744–1829), there was a great crowd of local floras published, including in northern France and Belgium. However, he finds these works to be incomplete, saying that perhaps these botanical writers neglected to visit very frequently, and with care, all the parts of the country that they wished to present; or perhaps they did not bother to consult herbaria; or perhaps the haste with which they published their writings did not allow them to devote themselves to direct and exact observations, so necessary in natural history. Thus he writes this *Catalogue* to fill the gaps left by these authors. He bases it on his many excursions in the area, an active and extensive correspondence, and more than 20 years of study and research, and the books and documents accumulated during that time. He had wanted to write a complete new flora for these cantons, but other work took priority (including a particular addiction to cryptogamy), so that instead he is publishing this catalogue raisonné of the native plants that he has observed but which have escaped the investigations of his predecessors.

Four books with manuscript indexes or notes bound in

He goes on to say that he has chosen the classification method presented by de Candolle (Augustin Pyramus de Candolle, 1778–1841) in his *Flore Française*, and he has added de Candolle’s numbers from that work to the corresponding species in his own, also occasionally adding his own observations, noting that “Such critical observations are always useful, I believe, in inviting a closer look and stimulating new research.” Finally, he singles out the work of François Joseph Lestiboudois (?–1815), author of *Botanographie Belgique*, for criticism and mentions another handful of local flora writers in that regard, ending by saying: “These examples, and many others that I could cite, if I were not afraid to lengthen this preface, have taught me to place faith in the discoveries of several provincial botanists only with the greatest reservation.” Our copy of Desmazières’ *Catalogue* contains a beautifully written eight-page index of genera bound in at the end.

List of plates and alphabetical and systematic indexes

Italian botanist Domenico Viviani (1772–1840) was public professor of botany at Genova and professor of botany and natural history in the school of medicine at the Atheneum that would later become the University of Genova. He founded the Orto Botanico di Genova / Genova botanical garden in 1803 on land acquired from the former Jesuit Collegio di San Gerolamo in Balbi. The plantings included his own collection of medicinal plants. By 1819 the Botanical Garden included 1,011 taxa of which 60% were of European medicinal plants. A library and herbarium were also developed, making this an important botanical research center. Viviani left his post in 1836, and a few of his plants still live in that garden today.

We have three works by Viviani in our Library. His *Elenchus plantarum Hor. Botanici J. Car. Dinegro* (Genova, Typis De Planis, 1802) cataloged the plants in the garden of the Marquis Gian Carlo Di Negro (1769–1857). His *Florae Italicae*

fragmenta, seu plantae rariores ... (Genova, J. Giossi, 1808) listed and described Italian plants either rare or not well known outside the region; our copy has the 26 plates annotated with plant names and the page numbers of their descriptions. It is his *I funghi d’Italia* (Genova, Tipografia e Litografia Ponthenier, 1834–1837 or 1838) that is considered in this article because our copy includes three manuscript indexes.

I funghi d’Italia is unusual in that the text breaks off midsentence in the description for plate 52 on page 64, and Frans A. Stafleu and Richard S. Cowan in *Taxonomic Literature*, ed. 2 (1976–1988, 6:762–763) and other sources agree that no more was published. Perhaps this abrupt halt was due to an interruption in funding—the text intended to continue in the next part, which never came out—or perhaps to some other personal circumstance or to his death in 1840. The book contains 60 colored plates, and our copy also contains 9 pages of manuscript indexes with French headings and Latin text. The plates are preceded by a part-title on coral-colored paper with the title “Planches,” and a single meticulously handwritten page listing all 60 plates in order of publication, giving scientific name, plate number and number of figures shown for each. The plates are followed by a light green leaf titled “Index,” and a two-page handwritten “Table Alphabetique” on coral paper. The columns are headed: Noms de Viviani, Planch., Fig., Page, Noms actuels, Observations.

This is followed by another light green leaf titled “Table Systematique,” followed by a four-page systematic table, its main section titled “Hymenomycetes,” and a smaller section titled “Discomycetes.” In this index the writer cross referenced Viviani’s names with those in Pier Andrea Saccardo’s *Sylloge fungorum ...* (Padua, Sumptibus auctoris typis seminarii, 1887). The columns are headed: Saccardo Sylloge, Vol. [number], Pag., Viviani, Tab., Fig., Pag. Most

Saccardo. Sylloge. Vol. V. Pag.	Viviani.	Tab.	Fig.	Pag.
Agaricus campestris Sacc. 997	Agaricus campestris	43-45		50
— id. (in terra ligata)	id. var. radicans	44	α	54
— id. var. albus	id. var. albus	44	β	52
— id. var. costatus	id. var. costatus	45	β	53
— id. var. fulvaster !	id. var. fulvaster	45	α	54

Manuscript index systematic table for Domenico Viviani (1772–1840), *I funghi d’Italia ...* (Genova, Tipografia e Litografia Ponthenier, 1834–1837 or 1838, p.[1]), HI Library call no. +DT9 V859f.

TABLE ALPHABETIQUE

Noms de Viviani.	Plant. No.	Fig.	Noms actuels.	Observations.
<i>Agaricus albertus</i>	6	1	<i>Agaricus</i> s. s. <i>lucorum</i>	<i>Clitocybe carduelis</i>
— <i>albocinereus</i>	31	27	<i>Tricholoma albocinereum</i>	<i>Tricholoma ustale</i>
— <i>auratus</i>	1	1	<i>Pholida spathulata</i>	
— <i>caerulescens</i>	30	31	<i>Amantia caerulea</i>	
— <i>caligatus</i>	35	30	<i>Amillaria caligata</i>	
— <i>compositus</i>	3-4	30	<i>Agaricus compositus</i>	
— " <i>altus</i>	44	3	— " <i>altus</i>	
— " <i>brunneus</i>	43	14	— " <i>pratensis</i>	
— " <i>costatus</i>	42	3	— " <i>costatus</i>	
— " <i>fulvipes</i>	45	34	— " <i>fulvipes</i>	
— " <i>longipes</i>	43	13	— " <i>pratensis</i>	— <i>Agaricus hampeoides</i> ?
— " <i>radiatus</i>	44	3	— <i>compositus</i>	— <i>Agaricus</i>
— " <i>tenax</i>	43	12	— " <i>pratensis</i>	— <i>Agaricus hampeoides</i> ?
— <i>paraphyllatus</i>	3	4	<i>Tricholoma amphigalium</i>	<i>Clitocybe edea</i>
— <i>pubescens</i>	20	20	— <i>pubescens</i>	
— <i>scaberrimus</i>	50	16	— <i>affinitatum</i> s. s.	<i>Clitocybe</i> ?
— <i>offina</i>	11	14	<i>Velaria olivacea</i>	
— <i>collinita</i>	18	20	<i>Lactarius collinitus</i>	
— <i>retrovexus</i>	52	4	<i>Lactarius retrovexus</i>	
— <i>serotinus</i>	7	7	<i>Lactarius serotinus</i>	
— <i>delicatus</i>	10	8	<i>Amillaria delicata</i>	<i>Amillaria delicata</i>
— <i>delicatus</i>	15	14	<i>Lactarius delicatus</i>	
— <i>obovatus</i>	17	11	<i>Agaricus obovatus</i>	— <i>Agaricus panarius</i>
— <i>affinitatum</i>	18	13	<i>Tricholoma affinitatum</i>	<i>Clitocybe</i> ? — <i>Tricholoma castagninum</i>
— <i>caerulescens</i>	19	20	<i>Lepista caerulescens</i>	
— <i>caerulescens</i>	24	20	<i>Agaricus caerulescens</i>	
— <i>caerulescens</i>	25	20	<i>Lactarius caerulescens</i> ?	<i>Asceta delica</i>
— <i>farinulosa</i>	37	26	<i>Hypholoma farinulosa</i>	
— <i>fatens</i>	41	27	<i>Asceta fatens</i>	
— <i>farinulosa-heterophylla</i>	20		— <i>heterophylla</i>	— <i>Asceta farinata</i> ?
— <i>indivisi-ferruginea</i>	3	1	<i>Clitocybe flavida</i>	<i>Asceta flavida</i> ?
— <i>maritimus</i>	19	17	<i>Lepista repastipes</i>	<i>Asceta repastipes</i>
— <i>multum</i>	31	41	<i>Amillaria multum</i>	<i>Asceta repastipes</i> ?
— <i>maritimus</i>	24	24	<i>Lepista maritima</i>	
— <i>maritimus</i>	25	25	<i>Amantia maritima</i>	
— " <i>limbata</i>		25	— <i>id.</i>	
— " <i>major</i>	28	28	— <i>id.</i>	<i>Asceta major</i> s. s. <i>id.</i>
— " <i>minor</i>		28	— <i>id.</i>	
— " <i>submarginata</i>	29	27	— <i>id.</i>	
— <i>retrovexus</i>	33	33	<i>Clitocybe retrovexus</i>	
— <i>microleucopus</i>	31	43	"	— <i>Boletus</i> ?
— <i>oleaceus</i>	30	31	<i>Boletus oleaceus</i>	
— <i>oleaceus</i>	24	22	<i>Macromerus oleaceus</i>	
— <i>oleaceus</i>	41	41	<i>Boletus oleaceus</i>	<i>Boletus oleaceus</i>
— <i>ovoides</i>	34	38	<i>Amantia ovoides</i>	
— <i>pantherinoides</i>	32	34	— <i>pantherina</i>	<i>Amantia spissa</i>
— " <i>id.</i>	36	34	— <i>microleuca umbonata</i>	— <i>id.</i>
— <i>phalloides</i>	12	14	— <i>phalloides</i>	
— " <i>albicanscens</i>	18	16	— <i>scabrida s. s. repastipes</i> ?	— <i>Amantia nappa s. s. repastipes</i> ?
— " <i>flavescens</i>	12	16	— <i>nappa</i>	
— " <i>groseopannus</i>	13	14	— <i>pantherina</i> ?	
— " <i>id.</i>	13	14	— <i>phalloides</i>	<i>Amantia caesia</i> ? — <i>pantherina</i> ?
— " <i>microleucopus</i>	13	14	— <i>id.</i>	
— <i>proparvella</i>	6	4	<i>Amillaria Viviani</i> ?	<i>Pholida agria s. s. repastipes</i>

Manuscript index alphabetical table for Domenico Viviani (1772–1840), *I funghi d'Italia...* (Genova, Tipografia e Litografia Ponthenier, 1834–1837 or 1838, p.[1]), HI Library call no. +DT9 V859f.

Four books with manuscript indexes or notes bound in

entries refer to Saccardo's volume V, and a few refer to his volumes VI and VIII. Italian mycologist Pier Andrea Saccardo (1845–1920) was professor of botany and director of the botanical garden of Padua 1879–1915. He published extensively on fungi, and his comprehensive *Sylloge fungorum* listed all fungi names then known in the West.

These indexes appear to have been written by a French or French-speaking mycologist. I consulted mycological rare book dealer Christian Volbracht about them, and he recalled selling a copy of Claude-Casimir Gillet's *Champignons de France* that contained a manuscript index from the same hand. That index contained a reference to a paper published in 1898, so it was written in 1898 or later. Assistant Librarian Jeannette McDevitt and Curator of Art Carrie Roy also examined

these pages. Although they are obviously handwritten, their appearance is such that I wondered whether they could have been mechanically reproduced in some way from handwritten sheets. However, McDevitt and Roy noticed a few, small, very faint pencil lines that look like they would have helped to line up the text, so apparently these really are manuscript indexes.

It would be wonderful if the previous owners who wrote the inserted manuscripts discussed here had signed them, but of course there was really no reason for them to do so. It is good, though, to see that these books were really used to the point where added annotations, indexes and lists made them even more useful to their owners.

—Charlotte Tancin, Librarian

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