



Bulletin





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Cardoon Thistle [*Onopordum* Linnaeus, Asteraceae alt. Compositae], watercolor on paper by Patricia Margaret Calhoun Rennie (also Patricia Margaret Calhoun Watson, 1931–), 35.5 × 25.5 cm, HI Art accession no. 8559.10, reproduced by permission of the artist, whose other recently donated artworks are included in *What We Collect: Three Major Gifts* on display through 30 June 2023.

News from the Art Department

What We Collect on display

After 3.5 years it was a delight to see so many new and familiar faces at our opening reception on 6 April for *What We Collect: Three Major Gifts*, and it was wonderful to be back in the gallery, sharing artwork with the world, in person. I am especially grateful that Francesca Anderson was able to make a special trip to Pittsburgh to share the evening with us. The exhibition runs through 30 June 2023.

What We Collect: Three Major Gifts is the third in our series celebrating recent acquisitions. This exhibition is particularly special to me because it features selections from donations made by Francesca Anderson, Patricia Margaret Calhoun Rennie and John Wilkinson between 2021 and 2023, when we needed something special to brighten our days after such a globally traumatic time. The three artists have been included in our *International Exhibition of Botanical Art & Illustration* series and are represented in our permanent collection, and the donated artworks include pieces created before the Institute was founded through 2022. Some of these artworks were created for a specific publication, some were preparatory or field sketches and some were prepared for exhibition, but none have been exhibited before at the Hunt Institute. The styles, subjects, mediums and scale vary across the artworks displayed, but the shared passion for creation and love of art is evident throughout.

Whether working alongside botanists for scientific and horticultural publications or preparing artworks for collectors, galleries or commercial use, artists throughout the centuries have added their individual perspectives to portraying plants and have made lasting contributions to the botanical record and the history of art. These three artists have long-established careers as fine artists and champions of botanical art, and we have been honored to be a part of their professional journeys and a supporter of their work for so many years.

Recent gifts

So far in 2023 we have been fortunate to receive some incredible donations. In January Francesca Anderson added eleven pen-and-ink illustrations to the gift made in 2021, and we were able to include a few drawings from this group in the *What We Collect* exhibition alongside drawings donated in 2021.

In February Adrienne Speciale donated four chromolithographs printed by Charles Armstrong and Company of Boston from original drawings by Isaac Sprague. These plates come from *Wild Flowers of America* ([1876–]1880–1882[–1894]) by George Lincoln Goodale (1839–1923), which has a complicated publishing history according to *Taxonomic Literature*, ed. 2, suppl. 8 (2009). We have located the four plates in the Bradlee Whidden imprint published in Boston in 1886 and



Aconitum napellus [*Aconitum napellus* Thunberg, Ranunculaceae], pen-and-ink on paper by Francesca Anderson (1946–), 1993, 73.7 × 58.7 cm, HI Art accession no. 8579.07, reproduced by permission of the artist.

will be checking the others as time and availability permit. Included are illustrations of *Senecio aureus* Linnaeus, *Apios tuberosa* Moench, *Clethra alnifolia* Linnaeus and *Clematis virginiana* Linnaeus. These prints are a welcome addition to our collection of drawings, prints and watercolors created by Isaac Sprague or after his originals.

17th International

Finally, this summer we will be beginning the preparatory work for our *17th International Exhibition of Botanical Art & Illustration*, which is scheduled to open in fall 2024, coinciding with the 60th anniversary of the International series. Over the next year and a half we will be celebrating this milestone in different ways (keep an eye on our Web site and social media feeds for more on that), including exhibiting a two-part retrospective of *Internationals*—past in fall 2023 and spring 2024. The deadline for submissions for the *17th International* is 15 June. If you are interested in submitting work, there is still time! The guidelines are available on our Web site.

Page 3, clockwise from above, artist Francesca Anderson and Curator of Art Carrie Roy; attendees at the *What We Collect: Three Major Gifts* opening reception; reception attendees, including Assistant Director/Archivist J. Dustin Williams (foreground), artist Francesca Anderson and Director T. D. Jacobsen; Institute Director T. D. Jacobsen talking with artist Francesca Anderson; artist Francesca Anderson discusses her work and her decision to donate it to the Institute; Curator of Art Carrie Roy and artist Francesca Anderson introduce the exhibition. All photographs by Mike Roy and reproduced by permission of the photographer.

(continued on page 12)

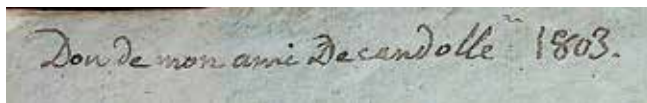


Lichenist associations with Hoffmann's *Enumeratio lichenum*

In our Library we have a copy of Georg Franz Hoffmann's *Enumeratio lichenum iconibus et descriptionibus illustrata* (Erlangen, Wolfgang Waltheri, 1784[–1786]), previously owned by Augustin Pyramus de Candolle (1778–1841). The book has 102 pages and 22 leaves of plates. As noted in Stafleu and Cowan (1976–1988), the text ends abruptly with page 102. We see the catchword “Foliola” at bottom right of page 102, tying it to a next page that apparently never appeared. Our copy of this lichen work is extensively annotated and has two manuscripts laid in, another one bound in and affixed, and a handwritten index. The book also bears a note on the front flyleaf verso, “Don de mon ami Decandolle 1803” (Gift from my friend Decandolle 1803).

To identify the handwriting of the major annotations and one of the manuscripts, I wrote to a colleague at the library and archives of the Conservatoire et Jardin botaniques de la Ville de Genève (CJBG), who referred me to Patrick Bungener, an adjoint scientifique at CJBG. He is familiar with the writing of de Candolle and confirmed with 99% certainty that the writing in the samples that I sent is that of Augustin-Pyramus de Candolle. A note at the top of one of the loose manuscripts written in the same hand as the note on the flyleaf tells me that de Candolle gave our copy to a colleague who was deeply immersed in lichen research. Bungener did suggest the possibility that the book could have been given to a scientist in Paris, since de Candolle was there at the time, and that one of the loose manuscripts could have had a Lyon connection, but Bungener added that these are just simple hypotheses. The writers of the other annotations and the two loose manuscripts, as well as the provenance note on the front flyleaf, remain unknown.

Lichens and the question of their taxonomic status puzzled botanists for centuries. In Carolus Linnaeus's (1707–1778) system they were classed as Cryptogamia (under algae) along with ferns, mosses and fungi. Some botanists treated lichens as a distinct category of plant while others viewed them as fungi. In 1867 Simon Schwendener (1829–1919) proposed a theory of lichen symbiosis in which lichens are a combination of fungi with algae or cyanobacteria. Some botanists continued to treat lichens as a separate group, not as composite organisms, while others advocated grouping them with fungi because of the universal presence of a fungus in the partnership that forms lichens. Now molecular evidence has led to consensus in classing them with fungi, which form their own taxonomic kingdom separate from plants. The book and manuscripts discussed here reflect a period (1784–1806 or later) when there was growing interest in lichens and many new species were being discovered, collected, examined and discussed. The handwritten notes throughout this volume show several botanists listing and commenting on lichen specimens in others' collections and publications and relating them to Hoffmann's work.



Provenance note in Georg Franz Hoffmann (1760–1826), *Enumeratio lichenum iconibus et descriptionibus illustrata* (Erlangen, Wolfgang Waltheri, 1784[–1786]), HI Library call no. DT12 H711e.

German botanist and lichenologist Georg Franz Hoffmann (1760–1826) first served as botany professor at Erlangen and then was chair of the Botany Department and director of the botanical gardens at Göttingen University. In 1804 he moved to Moscow University to become head of the Botany Department and the botanical garden, and his extensive herbarium collections remain there. He wrote about the German flora as well as lichens and myxomycetes (slime molds), and he drew most of the illustrations for his books.

Swiss botanist Augustin-Pyramus de Candolle (1778–1841) was a major force in the botanical world. He studied and worked in Paris beginning in 1796, served as chair of botany at Montpellier (1808–1816) and settled in Geneva in 1816. In 1803 (when he gifted this Hoffmann book) he was 25 years old, had written or contributed to several books, was revising the third edition of Jean Baptiste Pierre Antoine de Monet de Lamarck's (1744–1829) *Flore française* (Paris, H. Agasse, 1805), and had acquired the herbarium of Charles Louis L'Héritier de Brutelle (1746–1800). De Candolle published his fundamental taxonomic principles in his *Théorie élémentaire de la botanique* in 1813 (Paris, Deterville, 1813, later editions 1819 and 1844). He is widely viewed as superseding the Linnaean era with his *Prodromus systematis naturalis regni vegetabilis* (Paris, Sumptibus sociorum Treuttel et Würtz, 1824–1873), his magnum opus and the first major work based on the natural system, which publicized and augmented Jussieu's new method. De Candolle completed seven volumes before he died, and the last ten volumes were published (1841–1873) by his son, Alphonse (1806–1893).

Manuscript 1

A manuscript in de Candolle's hand and a one-page handwritten index were part of the book when it was given as a gift in 1803. This manuscript has nine pages, with page one written on the front of a leaf bound between the front flyleaf and title page, and the remaining eight pages written on both sides of four leaves of pale blue paper that are affixed to the verso of the last plate. It contains 67 numbered entries, matched to corresponding descriptions/plates in Hoffmann's *Descriptio et adumbratio plantarum e classe cryptogamica Linnaei qua lichenes dicuntur* (Leipzig, apud Sigfried Lebrecht Crusium, [1789–]1790–1801), which was published in three folio volumes with 73 plates (72 plus 13B). Written at the top of the second manuscript page is

J'ai vu chez Persoon un lichen qu'il m'a assuré être le V. rutescens de Hoffmann, le quel est absolument le même espèce trouvée sur la pierre calcaire à Montmorency et

Notes prises sur les lichens de la
 Collection de M^r. De la Houette qui m'a
 été communiquée à Lyon par
 M^r. Gilbert. en 1806.
 précieuses parce que Hoffmann avait eu des
 rapports avec de la Houette.

1^o. *d. sanguinarius*. dat. *Synops. viridis tuberculis purpureo nigris. herb*
 me paraît avoir de grands rapp. avec mon *prot. ochrostrum*.

2^o. *d. sanguinarius - rapetilio limitatus*. dat. herb. rest. non *Stix. con. fava*.

3^o. *d. sanguinarius* var. *scutellata* *propius cum puncto centrali elevato, unda*
mammiformis. dat.
 c'est un dich. à cr. caudr. lisse et à sc. Dont le disc. *primitiv. tuberculatus*
 et protub. au centre a les + gr. rapp. avec le *d. caeruleo. jacq. ou d. Klein*.
 (sur une roche in *Sylvis pri. Lyon*)

4^o. *d. sanguinarius* var. *B. Hoff. C. S. f. h. d. crumpeus* sc. *fusilib. undis corvce. stus.*
Scop. n. 19 var. b? dat. in herb. - (a. d. Hoff. 1787)
 cette esp. est abstr. faibl. à cell. que j'ai trouvée sur les rochers
 de Lyon et qui a l'air d'un *prospensus* sans croute. Elle vit aussi sur
 les murs au bois de Boulogne.

5^o. *d. calcarius* var. remarquable. dat. (var. *sanguinarii* B. C. S. f. h. ex
 manu Hoff.) *encore pratiquement*
 Espèce à cr. caudr. épais. foud. sc. *gross. cour. recous. d. graine blanche*
 d'une pubit. brune plutôt que noire, pouvant *irriguées*.

6^o. *d. pertusul* var. *inflatus*. dat. *iniqui varietate, crassissima tuberculis*
turgidis fungosis tuberculis plurimis poris portis. l. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
 c'est cette belle *protusuline* commune que j'ai aussi sur les *à cor. ces*
 ayant des tubercules bien *port. cour. liss.* - Dans *studium* que j'observe
 dans l'herb. de datour les pores sont bien prononcés et semblent
 réellement offrir une sorte d'ostiole, ils sont logés dans une petite *de press*
 du tubercule.

7^o. *d. pertusul polygonius*. dat. var. *cinerea*.
 c'est une espèce que j'ai aussi dans mon herb. la croute fend. elle est remar-
 quable on remarque quelquefois dans une arête comme une petite pièce de
 rapport on est logé la scutelle. on observe 1, 2, 3 dans scutelle

Page 1 of second manuscript in Georg Franz Hoffmann (1760–1826), *Enumeratio lichenum iconibus et descriptionibus illustrata* (Erlangen, Wolfgang Waltheri, 1784–1786), HI Library call no. DT12 H711e.

Although “Le Léman” is the French name for Lake Geneva, the Léman reference in the note quoted above likely refers to Dominique Sébastien Léman (1781–1829). He was a naturalist and cryptogamic botanist who was born in Naples and studied in Paris. His botanical interests included fungi, algae and pteridophytes.

Manuscript 2

Two additional loose manuscripts in unidentified hands were laid into our book sometime after it was given to its new owner in 1803. One of these has eight pages on two folded sheets, laid in after the front flyleaf. Written at the top of the first page is

quelq. not. recueill. sur les lich. de la collect.
de Jouan à Montpouss - avril. 1806.

1. *Lichen prolatus*? *superba* individu en feutell. 4. dans l'herb. de Jouan - tentelles
mediocrib. testib. concavis badius - les feet. etaient point mediacles, et
resemblait beaucoup à celles du *L. lilaceus*, Hoff. - vu un échantillon
envoyé par Humbert et abplum. semblab. à ceux de France que
je connais.
2. *L. lilaceus*? *caperatus*? *juniperinus*? les mêmes que ceux que je
connais sous ces noms.
3. *Lich. porrastris*? vu des échantillons avec des feutell. bien dis-
tinctes; ces feet. larg. de 2 à 3 1/2 lignes sont la plus souvent
terminales, leur disque est d'une couleur pale tirant légèrement
sur la couleur de chair, mais se poudre d'une farine
ou pruina blanche; le rebord est mince non creusé
raplié en dedans dans les individus abplum. et de la
couleur de la fronde - elles sont concaves.
4. *L. fraxineus*. g. - c'est celui dont les frondes sont plissées
dépouillées d'une couleur cendrée un peu ardoisée, assez
longes réunies sur les bords de tubercules
blancs farineux.
5. *L. fraxineus*. g. - c'est bien l'ordinaire - il y en a une grande
variété qui a des apoth. p. d., feutelles comme le
calicaris et que Grimm a désigné par son nom.
6. *L. calicaris*. g. c'est est qu'une modification du fraxineus.
7. *L. furfuraceus*, *furpureus*, *protuberatus*, *pulmonarius*
niv. a. l. (il ne paraît) *aculeatus*, *islandicus*, *calicaris*
g. - les mêmes que ceux ordinaires.
8. *L. dispersus* n'y est que comme une modification
du *L. calicaris*.

Page 1 of third manuscript in Georg Franz Hoffmann (1760–1826), *Enumeratio lichenum iconibus et descriptionibus illustrata* (Erlangen, Wolfgang Waltheri, 1784[–1786]), HI Library call no. DT12 H711e.

Notes prises sur les Lichens de la collection de Mr. De la Tourette qui [en] a été communiquée à Lyon par Mr. Gilibert" ([préses] notes on the Lichens of the collection of Mr. De la Tourette, which were communicated at Lyon by Mr. Gilibert).

Added in a different hand is

en 1806. précieuses par ce que Hoffmann avait au des rapports avec Latourette (in 1806. precious because of what Hoffman had in relation to Latourette).

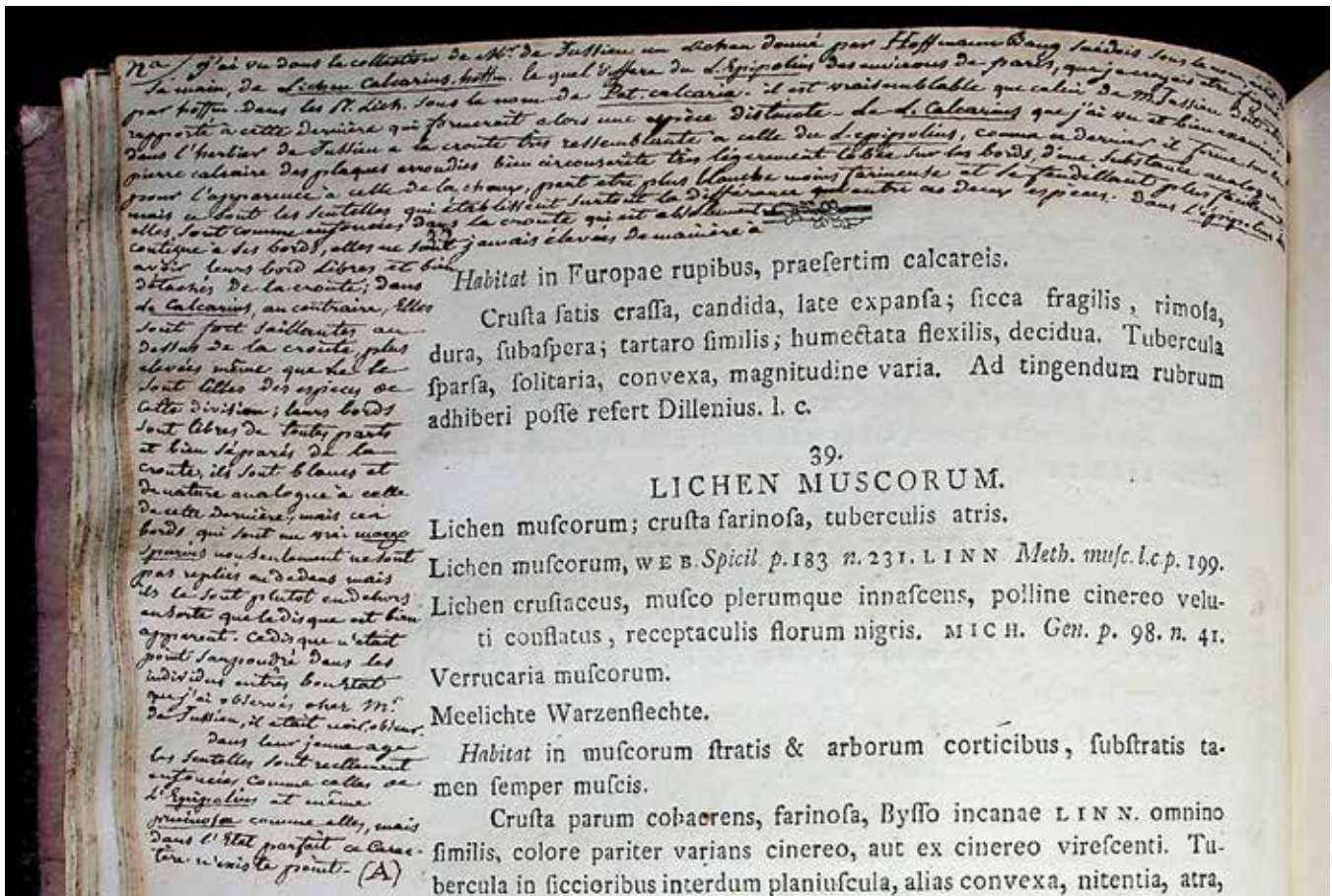
Lichenist associations with Hoffmann's *Enumeratio lichenum*

Hoffmann and La Tourrette were two widely recognized lichen experts, and Gilibert helped to promulgate La Tourrette's work. The manuscript contains 60 numbered entries listing lichen names with notes on identifications and descriptions. Many of these names are also listed in the lichen section of Jean Emmanuel Gilibert's *Histoire des plantes d'Europe*, ed. 2 (Lyon, Chez Amable Leroy, 1806, 3:256–265). In that work four parts of the Cryptogamie section begin with simple headings (Les Fougères–Les Mousses, Musci–Les Algues, Algae–Champignons, Fungi), but the section on lichens is headed: “Enumeratio Lichenum, tractus Lugdunensis, Curante Antonio–Ludovico Claret La Tourrette, Academiarum plurimarum Socio.,” referring to La Tourrette's collection at Lyon. To me this suggests that the note written at the top of the first page of this manuscript, “...de Mr. De la Tourette qui [en] a été communiquée a Lyon par Mr. Gilibert,” to which was added in another hand “en 1806...,” refers to this work by Gilibert, in which he presented lichen information from La Tourrette.

Antoine Louis Claret de La Tourrette (1729–1793) was a French naturalist and floristic botanist, permanent secretary of the Lyon Academy (1767–1793), and founder of several botanic gardens in the Lyon area. He was seen among his peers as an expert on cryptogamous plants. He developed a

substantial herbarium and wrote *Voyage au Mont-Pilat dans la province du Lyonnais* (Avignon, et se vend a Lyon, Chez Regnault, 1770), which included natural history notes and a list of plants found there. He also co-authored *Démonstrations élémentaires de botanique* (Lyon, Jean-Marie Bruyset, 1766) with François Rozier (1734–1793). That work went through four editions, the third of which was revised and expanded in 1787 by Jean Emmanuel Gilibert (1741–1814).

Gilibert was a French physician and botanist from Lyon who trained at Montpellier under François Boissier de Sauvages de Lacroix (1706–1767) and Antoine Gouan (1733–1821). In 1775 Gilibert was invited by King Stanislaw August II (1732–1798) to Grodno, where he founded the Veterinary School and the School of Medicine, as well as a botanical garden. He collected plants in the region and published *Flora Lituanica inchoata* (Grodno, typis S.R.M., 1781). Moving to Vilnius (1781–1783), he established a Natural History Department at Vilnius University and a botanical garden. After 1783 he returned to Lyon, where he practiced medicine, got involved in politics, resumed his botanical writing and established a botanical garden. His later works include *Caroli Linnaei botanicorum principis Systema plantarum Europae...* (Geneva, Sumptibus Piestre & Delamolliere, 1785–1787), using binomial nomenclature and Linnaean



Annotation on page 32 of Georg Franz Hoffmann (1760–1826), *Enumeratio lichenum iconibus et descriptionibus illustrata* (Erlangen, Wolfgang Waltheri, 1784–1786), HI Library call no. DT12 H711e.

Table des espèces mentionnées dans l'ouvrage et dans le
 Supplément; à la fin de celles de ce Dictionnaire on a jointe
 une table qui fait qu'indiquer le N.° des Pl. Lich.

Page. n.°	Page. n.°	Page. n.°	Page. n.°
Lichen			
antiquitatis — 1.	Diffusus — 40. 66.	luteo-ater — 3.	Rigidus — 74.
albo-ater — 30.	Dendriticus — 8.	luteus — 7.	Rufescens — 5.
albo-albus — 31.	Demidatus — 25.	lentiginosus — 60.	Rubrus — 25.
argenteus — 34.	Dicolorans — 25.	Lanuginosus — 82.	Scriptus — 11.
aurellus — 44. — 46.	Decipiens — 28.	Microscopus — 32. 41.	Sanguinarius — 27. — 37.
aurantiacus — 45.	Dilatatus — 43.	Marmoratus — 44.	Sulphureus — 32.
angulosus — 46.	Detritus — 65.	Mucosus — 46.	Subuliformis — 36.
ater — 53.	Saccavatus — 117.	Micrometopus — 52.	Scruposus — 41.
androgynus — 56.	Saccoproratus — 1.	Murorum — 53.	Subfuscus — 51.
ambiguus — 70.	flavus — 2.	Muralis — 54.	Saxicola — 63.
angustatus — 77.	farinosus — 8.	Multipunctatus — 62.	Stellaris — 71.
astabulosa — 92.	ferugineus — 9. — 31.	Niger — 23.	Stellatiformis — 73.
albo-ceruleus — 4.	fagineus — 19.	Subulatus — 26.	Stygius — 75.
armatus — 33.	fusco-ater — 22. — 47.	Oederi — 26.	Succatilis — 83.
aquaticus — 41.	fungiformis — 38.	Ochroleucus — 42. — 15.	Squamosus — 100.
arenarius — 46.	fuscus — 39. 72.	orbicularis — 68.	Serpicula — 102.
Bothyoides — 6.	fulvus — 48.	olivaceus — 86.	Silaceus — 7.
Betulinus — 21.	flavescens — 59.	Ocellatus — 10.	Subuliformis — 19.
Bocconius — 37.	frigidus — 61.	Pulicaris — 14.	Salicinus — 61.
Byllinus — 46.	fuliginosus — 80.	Pertusus — 16.	Subulatus — 9.
Badus — 47. — 48.	flavo-virescens — 9.	Parasiticus — 39.	Tartarus — 42.
Collicosus — 17.	floridus — 21.	Petitoides — 47.	Tegularis — 63.
candidus — 21. 61.	fragile — 28.	Pallidus — 50.	Tellacens — 96.
cinerens — 22.	fallax — 42.	Parellus — 33.	Tetaceous — 11.
Contortus — 23.	frondosus — 45.	Pallidus — 66.	Tristis — 29.
Confluens — 29. — 6.	funosus — 49.	Pellus — 73.	Tauricus — 30.
Cornu-origani — 30.	fusco-luteus — 66.	Pulverulentus — 76.	Tegularis — 34.
Calcaris — 31. — 53.	graniformis — 27.	Parietinus — 89.	Tegularis — 35.
Carallinus — 40.	glaucoma — 28.	Pinnatus — 101.	Variegatus — 4.
cruciat — 42. — 40.	gelidus — 59.	Pustulatus — 18.	Virescens — 18.
caerulescens — 45.	granosus — 66.	Stictatus — 32.	Vesicularis — 50. — 26.
claudus — 48.	glaucus — 97.	Satrasus — 50.	Vernalis — 33.
Carpineus — 49.	granulosus — 22.	Saundersii — 33.	Varius — 12.
Candelarius — 57.	globiferus — 24.	Polytropus — 57.	Vitellinus — 14.
candidus — 61.	geographicus — 24.	Sclerophyllus — 58.	Vulvus — 16.
Casius — 68.	griseo-ater — 59.	Rubens — 4.	Ventulosus — 17.
Ciliatus — 69.	granulosus — 60.	Rufosus — 10.	Vesportilis — 34.
Centrifugus — 78.	hebraicus — 13.	Ruficollis — 23.	
Crassus — 91.	hanspatrius — 27.	Rufus — 25.	
caperatus — 94.	hirtus — 20.	Rimosus — 46.	
Cerosus — 2.	hypnorum — 46.	Ruber — 50.	
cinerea-fuscus — 3.	interius — 7.	Radicatus — 62.	
cornutus — 13.	immersus — 24.		
corvus — 27.	icmadophila — 34.		
conjugatus — 39.	japonicus — 100.		
citrinus — 44.	quimperius — 101.		
coronatus — 52.			
contiguus — 62.			
Cucullatus — 67.			

Lichenist associations with Hoffmann's *Enumeratio lichenum*

principles; it included contributions by La Tourrette and Dominique Villars (1745–1814).

Manuscript 3

Another loose manuscript of four pages on one folded sheet is also laid in at the front of our Hoffmann volume. It contains 22 numbered entries and 2 pages of further notes. Written at the top of the first page is

quelqu. not. recueill. sur les lich. de la collect. de Gouan à Montpellier. — avril 1806 (some collected notes on lichens from the Gouan collection in Montpellier—April 1806).

Antoine Gouan was a French naturalist and botanist based at Montpellier. His *Hortus regius Monspeliensis* (Lyon, Sumptibus fratrum De Tourne, 1762) was the first French botanical work to use both the Linnaean system and binomial nomenclature, following the reorganization of the university's Jardin des plantes according to the Linnaean system. His *Flora Monspeliaca* (Lyon, Benedicti Duplain, 1765) was also Linnaean in arrangement and nomenclature, and he was viewed as the leading Linnaean taxonomist in France. In 1766 he was appointed to succeed his teacher Sauvages de Lacroix as chair of the faculty of medicine, and Gouan served as director of the botanical garden. He corresponded with many of the botanists of his day. He also wrote a natural history of fishes, *Histoire des poissons* (Strasbourg, Chez A. König, 1770), and with Pierre-Joseph Amoreux (1741–1824) he undertook a project in 1767–1772 to revegetate a deforested area in the Montpellier region.

Annotations

Some pages of the Hoffmann book have extensive annotations, most of them in de Candolle's handwriting. A number of them cite plates in Hoffmann's *Descriptio et adumbratio plantarum*. Here are two examples referencing other collections.

Page 17 has notes in two different hands. The de Candolle note at bottom reads

J'ai vu dans l'herbier de Mr. de Latourette cette espèce envoyée par Hoffmann lui même qui la dit fort rare. ... Ce cryptogame me parait être le même que la *Verrucaria Leucocephala* Ach. que j'ai trouvée à Versailles. (I saw in the herbarium of Mr. de Latourette this species sent by Hoffmann himself, who said it was very rare. ... This cryptogam seems to me to be the same as the *Verrucaria leucocephala* Ach. that I found at Versailles.)

Page 32 includes a de Candolle note (shown here) that begins

J'ai vu dans la collection de Mr. de Jussieu un lichen donné par Hoffmann ... (I have seen in the collection of Mr. de Jussieu a lichen given by Hoffmann ...).

French botanist Antoine Laurent de Jussieu (1748–1836) published the first generally accepted natural system for botany, the foundation for modern plant classification: *Genera plantarum, secundum ordines naturales disposita, ...* (Paris, apud Viduam Herissant et Theophilum Barrois, 1789). The natural system had its roots in work by his uncle Bernard de Jussieu (1699–1777) and Michel Adanson (1727–1806), and his uncle's unpublished outline was brought to the public in the preface of *Genera plantarum*. This paradigm-shifting book was published on the cusp of the French Revolution, and in the aftermath Jussieu was put in charge of the hospitals of Paris for a time. In 1793 he oversaw reorganization of the Jardin des plantes as the new Museum d'Histoire naturelle, where he was appointed a professor of botany and for a few years served as director. The garden itself had already previously been replanted to replace Tournefortian order with his uncle's natural order. He continued to write extensively on his natural system and his plant families for the rest of his life.

Index

A one-page index of Latin names with page and entry numbers is written on the front of a final leaf bound in before the back flyleaf, on a type of paper similar to that of the first page of the first manuscript. These two leaves of similar paper (different from the rest of the book's pages) were part of the book at the time it was given by de Candolle, and the index handwriting also seems to be his. At the top of the index is written

Table des espèces mentionnées dans l'ouvrage et dans le supplément; a la fin de celles de ce dernier [several illegible words] des Pl. lich. (Table of species mentioned in the book and in the supplement; at the end of those of the latter [several illegible words] of Pl. lich.).

The "supplement" mentioned there is the first manuscript described above, added to the book by de Candolle. This index lists lichen names alphabetically, and for each it gives the page number where it appears in this book and/or the number of its entry in de Candolle's "supplement" manuscript. The small, blurred "des Pl. lich." note at the top of the index refers to Hoffmann's *Descriptio et adumbratio plantarum*, which is sometimes referred to in the literature as Hoffmann Pl. Lich. or Hoffmann. Descr. Adumb. Pl. Lich. As noted above, the affixed manuscript ("supplement") contains 67 entries keyed to that Hoffmann work.

Hoffmann's text, the bound-in manuscript, the index, the annotations, the inserted loose manuscripts and the added comments and references not only made this a valuable working resource for correlating and understanding lichen information during that period but also exemplify the avid interest among lichenologists at the time. Books, herbaria, botanical art and information sharing helped these scientists to develop their understanding and their research—a fact

Anderson named honorary curator

We are pleased to announce the appointment of Francesca Anderson as honorary curator of art effective 11 April 2023. We have had a long relationship with Anderson from her inclusion in the *7th International Exhibition of Botanical Art & Illustration* (1992) to her recent donations of artwork, which are featured in our current exhibition, *What We Collect: Three Major Gifts*. Given Anderson's incredible generosity and numerous contributions to our Art Department over the years, this courtesy appointment is but a small token of our appreciation and esteem.

Born in Pittsburgh, Anderson left to attend Manhattanville College in Purchase, New York, where she received a B.F.A. in 1968. She went on to get an M.A. in studio art from Hunter College in New York, New York, in 1984 and an M.F.A. in drawing and painting from Brooklyn College in 1987. In 1991 she received a certificate in botanical illustration from New York Botanical Garden in Bronx, New York. Working primarily in pen-and-ink, she has illustrated field guides and scientific publications, including several by Michael J. Balick, vice president for botanical science, director and philecology curator of the Institute of Economic Botany at New York Botanical Garden, who was also the first recipient of our Lawrence Memorial Award (1979). Anderson's work has been included in numerous group and one-person exhibitions since 1972 and is held by many public and private collections. In 1995 she received her first gold medal from the Royal Horticultural Society, London, followed by another in 1999 and a silver gilt medal in 2001. In 2019 she received the American Society of Botanical Artists' James White Service Award, which is named for our former Curator of Art James J. White (1941–2011).

It feels like Anderson has been on her way to the Institute since she left for college. At heart she is a Pittsburgh girl who



Artist and Honorary Curator of Art Francesca Anderson talking with Hunt Institute Director T. D. Jacobsen at the *What We Collect: Three Major Gifts* opening reception, 6 April 2023, photograph by Mike Roy, reproduced by permission of the photographer.

wanted to keep her artwork in her hometown, just like our founder, Rachel Hunt, did with her collection of botanical books. We can understand that. We are very proud to welcome Anderson to the Institute family. Welcome home!

—Scarlett T. Townsend,
Publication and Marketing Manager

Lichenist associations with Hoffmann's *Enumeratio lichenum*

evident in the many additions to this book and in the book's being given as a gift from de Candolle to a colleague in 1803, who presumably inserted the two additional manuscripts and perhaps made some annotations. This is a lichenological relic and a prized item in our Library.

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—Charlotte Tancin, Librarian

News from the Art Department

(continued from page 3)

Requesting updated information for International series artists

As we reflect on 60 years of exhibiting the best contemporary botanical artists, we are reaching out to those artists who have been included in the International series with the hope of updating our databases and records. If you have been included in an International exhibition, please send us your updated contact information, biographical information or résumé and portrait. A link can be found on our Web site (<https://www.huntbotanical.org/exhibitions/international/>) with a simple form for submitting updated contact information. Any biographical information or résumé and portrait can be sent directly to me (croy@andrew.cmu.edu).

—Carrie Roy, Curator of Art

Plate XXII White Alder, *Clethra alnifolia* L. [*Clethra alnifolia* Linnaeus, Clethraceae], chromolithograph by Armstrong & Co., 30.3×22.9 cm, after an original by Isaac Sprague (1811–1895) for George Lincoln Goodale (1839–1923), *Wild Flowers of America* ([1876–]1880–1882[–1894], pl. 22), HI Art accession no. 8580.4.



Spread No. 21; *Glaucopsyche alexis* f & m; *Aricia allous*; *A. agestis*; *Plebejus argus* m & f; *Polymmatius icarus* m & f, watercolor on paper by John Wilkinson (1934–), 1977, 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. 62–63), HI Art accession no. 8560.30, reproduced by permission of the artist.



Shaver joins Institute

We are pleased to announce that Leslie Shaver joined us in January 2023 as an administrative assistant in the front office. When asked how she heard about us, Shaver said, “I learned about the Hunt Institute when I first got back from my time abroad. I’ve always thought this sounded like a wonderful place to work, and I came to the opening of one of the shows. I also believe strongly in the roles that archives, special collections and repositories play in preserving and assisting in research. Coming here felt like a good alignment of opportunity and personal values.”

For her undergraduate education, Shaver remained in her home state of Georgia, attending Agnes Scott College in Decatur, where she majored in English literature and creative writing. After graduating she worked at the college’s McCain Library, where the librarians encouraged her to attend graduate school for a master’s degree in library and information science. Following their advice, she moved to Pennsylvania and entered the School of Information Science (now School of Computing and Information) at the University of Pittsburgh, earning an MLIS. Over the years Shaver mainly has held various positions at public and academic libraries but has tried other professions, including teaching English in Japan.

At the Institute we do love when the professional and personal interests of our staff overlap because we feel it means they really love what they do. Shaver did not disappoint, saying, “It’s probably no surprise that I enjoy reading and writing! I’m also something of a gamer as it’s something I shared with my siblings growing up. I don’t consider myself an athletic person, but I’ve always enjoyed going for walks. While I don’t have any official training in botany, I enjoy being able to identify the things I see while ambling along. A greater interest in plant identification came about from my studies of Japanese culture, especially when I started learning more about kimono. While there are some patterns that are considered multiseasonal, there are far more that are intended to be worn during certain seasons or even specific months. Being able to identify the plants and flowers on a kimono can tell a lot about when it was meant to be worn. One of my favorite online references would use both the Japanese and English names for the plants and flowers in kimono patterns. I’ve slipped over the years as I haven’t had as much reason to practice, but there are still some plants that I tend to think of by the Japanese name first!” Shaver’s interests and hobbies indeed will fit in nicely at the Institute.

Now that Shaver has been with us for several months, she has formed exactly the kind of impression we hope new staff members will have. She said, “Since I’ve worked on academic campuses before, coming here feels a lot like coming back home. Although the Hunt Institute is more than a library, I hope that my experience in libraries can prove useful to the



Leslie Ann Shaver, Hunt Institute reading room, Pittsburgh, Pennsylvania, 30 January 2023, photograph by Nancy Janda, reproduced by permission of the photographer.

Institute’s mission.” We are very happy to welcome Shaver to the Institute family.

—Scarlett T. Townsend,
Publication and Marketing Manager

Bulletin

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New lobby and reading room displays

In the next phase of our project to utilize more of our own history within our space, we have set the display cases in the lobby for high tea with Rachel Hunt (1882–1963). Stop by to see Rachel's prized Linnaean tea set and the related items she needed for giving a high tea at her new library.

We have utilized another display case to explore our origin story, which begins with Rachel Hunt, who so loved books that she became a bookbinder and then an avid collector. Few know the extent of the role played by George H. M. Lawrence (1910–1978), our founding director (1960–1970). Through a series of early letters on display in our lobby experience Lawrence's unbridled enthusiasm as he develops a research program for the new library and begins to visualize its potential.

Unfortunately, the self-guided reading room tour has been postponed until fall because the logistics of the Web site component are taking longer than expected. In the meantime a case at the entrance of the reading room will contain changing displays of information about the history of the room and the furniture. We begin with Edward Garratt's designs for our conference room chairs.

—Scarlett T. Townsend,
Publication and Marketing Manager



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