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The Druid's Oak, Burnham Beeches [*Quercus robur* Linnaeus, Fagaceae], pen-and-ink on paper by Pamela Taylor, 2019, 30.5 × 23 cm, HI Art accession no. 8603, reproduced by permission of the artist, one of the artworks included in our 17th International Exhibition of Botanical Art & Illustration on display through 17 December 2024.

News from the Art Department

17th International Exhibition of Botanical Art & Illustration on display

For 60 years the Hunt Institute has sought to display artwork representing the best in contemporary botanical art and illustration and showcasing innovative use of tools and materials, impeccable draftsmanship and technique by the most compelling artists working in the field. In this exhibition, the 17th iteration of the International series, 43 artists have been selected for their exceptional craftsmanship, patient observation and passion for their subject. The artworks range from diagrammatic scientific illustrations to sculptural renderings. Mediums include watercolor, pen-and-ink, graphite pencil, colored pencil, charcoal, chalk, nature printing, digital software, acrylic paint, wire, paper and thread. Some artists focus on the singular subject while others include habitats or diagrammatic details. These 43 artists have honed their individual crafts and singular points of view, and collectively they illustrate the breadth of exquisite artwork being created in the service of botany and appreciation of the natural world. The artworks were selected by the Hunt Institute jury team of Curators of Art Carrie Roy and Lydia Rosenberg, Honorary Curator of Art Francesca Anderson, Director T. D. Jacobsen and Director Emeritus Robert W. Kiger. As of press date, we are very excited to announce that 31 of the 43 artworks in this exhibition have been donated to our permanent collection, and we are in the process of adding to that group. Of note this year is the acquisition of artwork that has been digitally created, which we have had the pleasure of exhibiting in the past but had not yet acquired for our permanent collection.

This exhibition includes Natalia Alatortseva (Russia), Anita Barley (Australia), Claudia Campazzo (Chile), Benjamín Cárdenas (Colombia), Hyunjin Cho (South Korea), Paresh Churi (India), Toni Dade (England), Andreia d’Almeida (Portugal), Hans de Vries (Netherlands), Christiane Fashek (United States), Maria Grazia Gianella (Italy), Alexandra Gorchakova (Russia and Hungary), Yoko Harada (Japan), Marianne Hazlewood (Scotland), Chie Imamura (Japan), Jackie Isard (England), Yan Ji (China), Hyojung Kim (South Korea), Marina Kiselyova (Ukraine and England), Joyce Byung Sook Ko (South Korea and United States), Svetlana Lanse (Russia), M. Joy Lemon (United States), Maria Lombardi (Australia and Italy), Antoinette Luchessa (United States), Tammy McEntee (United States), Victoria Mezenova (Russia), Kimiko Miyahara (Japan), Mibu Nakamura (Japan), Irina Neacsu (Romania), Keiko Nibu Tarver (Japan), Gillian Rice (United States), Michele Rodda (Italy and Singapore), Betsy Rogers-Knox (United States), Yasue Sakai (Japan), Margaret Saylor (United States), Irina Stolyarova (Russia), Anna Suprunenko (England and Russia), Pamela Taylor (England), Susan Tomlinson (United States), Donnett Vanek (United States), Sunanda Widel (Singapore), Michie Yamada (Japan) and Hürmüz Yeniceli (Turkey).

The exhibition opened 17 September 2024 and closes on 17 December 2024. As we have for many years now, the reception was held in conjunction with the American Society of Botanical Artists Annual Conference, this year celebrating their 30th anniversary. On 17 October 2024 we celebrated with visiting participating artists, conference attendees and people from the Pittsburgh and Carnegie Mellon communities, and the energy in the gallery was lively and full of excitement for the opportunity to be together in person. For many artists, it was a reunion with old friends,



Page 2, 17th participating artists, photograph by Alan Tarver. Page 3, top row, gallery during reception; middle row, audience during Carrie Roy’s opening remarks, and, from left, Claudia Campazzo, Margaret Saylor, Carrie Roy and M. Joy Lemon; bottom row, left, Carrie Roy and Marianne Hazlewood, and right, Mibu Nakamura and Lydia Rosenberg with Nakamura’s painting, photographs by Hunt Institute staff, all reproduced by permission of the photographers.

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News from the Art Department

(continued from page 3)



Left, Lydia Rosenberg, Kimiko Miyahara, Chie Imamura and Carrie Roy, and, right, Yasue Sakai, Antoinette Luchessa and guests participating in private art viewing appointments on 16 October 2024, photographs by Hunt Institute staff, reproduced by permission of the photographers.

and for others it was the first time they had been able to come together from their far-flung homes to meet and celebrate with each other. Artists from the 17th International in attendance included Anita Barley, Claudia Campazzo, Christiane Fashek, Yoko Harada, Marianne Hazlewood, Chie Imamura, Hyojung Kim, Joyce Byung Sook Ko, M. Joy Lemon, Antoinette Luchessa, Tammy McEntee, Kimiko Miyahara, Mibu Nakamura, Irina Neacsu, Keiko Nibu Tarver, Betsy Rogers-Knox, Yasue Sakai, Margaret Saylor, Pamela Taylor, Susan Tomlinson, Donnett Vanek and Michie Yamada. As part of the conference activities, on Friday Archivist Nancy Janda wowed visitors with a display on the publishing and artistic work of Anne Ophelia Todd Dowden, including wallpaper and fabric designs and other items not often on display. In the afternoon, Lydia Rosenberg and I hosted an artist Q&A with four of the visiting International artists: Anita Barley, M. Joy Lemon, Antoinette Luchessa and Tammy McEntee.

Recent gifts

In the spring we were honored to be given a gift from Dr. and Mrs. Victor and Marina Whitman of ten artworks from their personal collection. These works vary in style and medium and are predominantly by contemporary artists, several of whom have been included in our International exhibition series. Included are one watercolor by 12th International artist John Pastoriza-Piñol, one graphite drawing by 7th International artist Katie Lee, two tempera paintings by 7th International artist Damodar Lal Gurjar, one colored pencil drawing by 13th International artist Karen Coleman, one oil on paper painting by Ingrid Finnan, three watercolor paintings by Gertrude Hamilton and one ca.1825 hand-colored engraving by Edwin Dalton Smith (1800–?1883). These are the first artworks by Lee, Finnan and Hamilton in our collection.

—Carrie Roy, Curator of Art



Above, artist Q&A on 18 October 2024 with, from left, Antoinette Luchessa, Tammy McEntee, Anita Barley and M. Joy Lemon, and, below, visitors to the Dowden Archives display, photographs by Hunt Institute staff, reproduced by permission of the photographers.

2024 Hunt Institute Sponsors

The following individuals and organizations donated monetary or material gifts to the Institute for 2024. 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.

Anne Ophelia Todd Dowden Art Acquisition Fund
Allegheny Highlands Botanical Art Society
Great River Chapter of the American Society of Botanical Artists
Cordelia Jacobs
The New England Society of Botanical Artists
Jeanne Perrier (2023, 2024)
John Raczkiwicz and Angella Bradick
Western Pennsylvania Unit, The Herb Society of America
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2024 Sponsors

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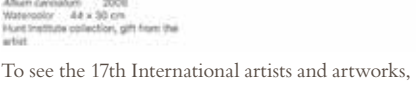
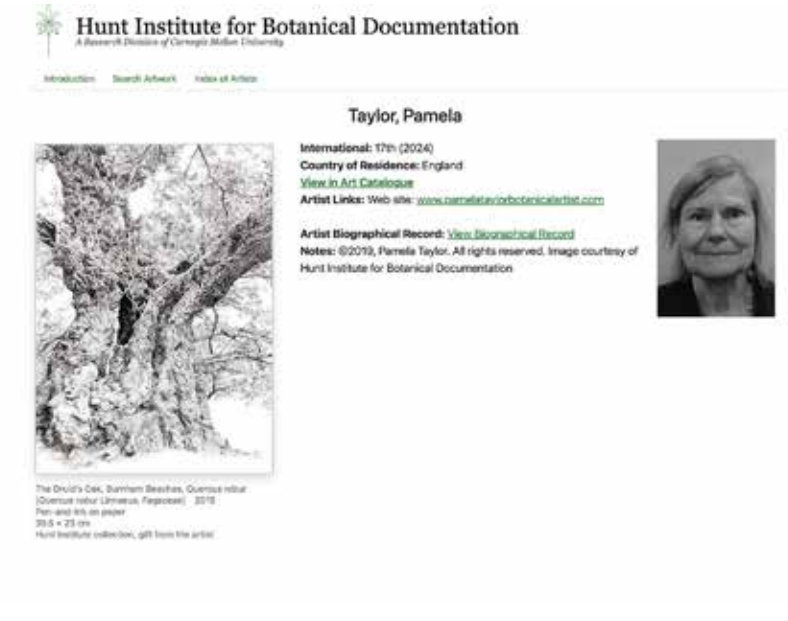
We would like to thank our Sponsors for their generous support of the Institute’s mission and programs!

Catalogue of the International Exhibition of Botanical Art & Illustration database

The Institute established the *International Exhibition of Botanical Art & Illustration* series in 1964 with the hope of supporting and encouraging contemporary botanical artists from around the world. Collectively, the International series catalogues were the most comprehensive record available of contemporary botanical artists and illustrators. Completing our transition from print for all Institute publications, information from the printed catalogues is being incorporated and updated into the [Catalogue of the International Exhibition of Botanical Art & Illustration database](#), available on our Web site. Including full-color reproductions of the artworks and portraits of and biographical data for the artists, the database is searchable by artist name, caption (including title, taxon, medium, support and year of completion), country of residence, notes and exhibition number and year. With the addition of the 17th International artists, the database continues to be the most comprehensive and concise record available of contemporary botanical artists and illustrators with individuals represented now totaling 1,255.

The system hosting this database was designed and developed by Bibliographer/Data Curator Linda White and Assistant Director/Principal Data Curator J. Dustin Williams. Information has been compiled and input by Curator of Art Carrie Roy and Curator of Art Lydia Rosenberg. Frank A. Reynolds (photographer, 1982–1983; operations manager, 1983–1998; graphics manager, 1998–2020) and Curator of Art Lydia Rosenberg photographed the artwork. Administrative Assistant Leslie Shaver and Tessa Gilles (administrative coordinator, 2016–2022) assisted in text preparation. We especially thank all the artists who have participated in the *International Exhibition of Botanical Art & Illustration* series since 1964.

—Scarlett T. Townsend,
Publication and Marketing Manager



To see the 17th International artists and artworks, visit the Catalogue of the International Exhibition of Botanical Art & Illustration database on our Web site, select 17th International from the dropdown menu, select a 17th International artist (such as Pamela Taylor) and click the artwork to see a larger version of the image. Users also can search by artist, such as Bobbi Angel from the 5th International, or plant name, such as *Allium*. Click the Index of Artists to see the cumulative list of 1,255 International artists.

News from the Library

In January 2024 Charles Goetz donated 13 books in memory of Marlene Bridson, who died in November 2023. The books had belonged to her husband Gavin D. R. Bridson (1936–2008), who was our bibliographer (1982–2008), and subsequently they belonged to Marlene. Charles Goetz was her partner in the years after Gavin’s death. Four of these books are particularly special items for us, reflecting Gavin’s expertise in 19th-century printing processes, especially British. Three large volumes are his own compilations of British printing specimens mounted on blank leaves in hardcover binders. We also received a copy of Geoffrey Wakeman’s *XIX Century Illustration* (1970), extra illustrated by Gavin.

The first compilation volume (36 cm) has the spine title “Specimens of British C19th Plate Printing: Each with the Printer’s Imprint” (HI Library call no. hGK5 B852sp). It contains 28 specimens of British 19th-century copper and steel plate printing, each with the plate-printer’s imprint. The printers represented are Alfred Adlard; Bishop & Son; G. & J. Bishop; Blackie & Son; E. Brain; Brooker & Harrison; W. Day; Day & Son; Jno. Dixon; Dixon & Ross; W. & D. Duncan, Glasgow; Fenner, Sears & Co.; Gad & Co.; Gad & Keningale; G. Hancock; Hayward; Horwood & Watkins; Lloyd & Hennings; London Printing & Publishing Company; McQueen; Perkins & Bacon; Perkins, Bacon & Petch; Rock & Co.; R. P. Tomkins; H. Triggs; G. Virtue; Wilkinson; Yates, James; and W. & C. Yates. A specimen from Castliding & Dunn, 1796, is laid in at the front of the volume.

The second compilation volume (43 cm) has the assigned title “Specimens of 19th-Century Printing from The Art-Union Monthly Journal, The Illustrated London News and The Graphic” (HI Library call no. hGK5 B852sn). It also contains specimen illustrations from *The Sunday at Home* and *The Million*. Laid in at the back of the volume is an article by R. H. Smith, “All the ‘firsts’ of The Illustrated London News, 1974,” from *The Penrose Graphic Arts International Annual 1974*, edited by Bryan Smith (London, Visual Communication Books, 1974). Also, enclosed in an envelope affixed to the inside back cover is another issue of *The Illustrated London News* (Saturday, 27 October 1855, 27: 767). The front page of *Daily Graphic, An Illustrated Newspaper: Supplement to the Christmas Number of “The Graphic”* [date penciled in is 1891] shows a timeline titled “The ‘Daily Graphic’—how it is done.” Gavin’s interest in print processes spanned the range from newspapers to fine printing, and this piece outlines the procedure involved in producing images on a harrowing schedule for a first-of-its-kind daily illustrated newspaper.

The third compilation volume (46 cm) has the spine title “Specimens of British Victorian Colour Printing” (HI Library call no. hGK5 B852sc). It has 149 leaves (13 blank) containing specimens of color-printed artworks. In front

of 6 of the 13 blank leaves Gavin had inserted handwritten slips containing the name(s) of printers, suggesting that examples of their work were desiderata to be collected and added. Those names are Bale & Danielssen; Blades, East & Blades; Graf; Gregory, Collins & Reynolds; Tayler (Leeds); and Vizetelly.

The fourth special item is a published compilation by Geoffrey Wakeman, *XIX Century Illustration: Some Methods Used in English Books* (Loughborough, Leicestershire, England, The Plough Press, 1970; HI Library call no. +GH35 W149n c.2). It was issued in slipcase in a limited edition of 75, and each copy contains 15 fascicles of printing specimens removed from 19th-century books, with different examples chosen for each copy. Gavin’s copy was number 43, was more extensive in the number of specimens and was inscribed by Wakeman: “Extra illustrated by Gavin Bridson better than the author could.—Geoffrey Wakeman.”

Wakeman and Bridson co-authored two works, not part of this gift: *Printmaking & Picture Printing: A Bibliographical Guide to Artistic & Industrial Techniques in Britain, 1750–1900* (Oxford, Oxfordshire, Plough Press and Williamsburg, Va., Bookpress, 1984; HI Library call no. GK5 B852p) and *A Guide to Nineteenth Century Colour Printers* (Loughborough, Leicestershire, England, Plough Press, 1975; HI Library call no. NG7 W146g).

We are grateful to Charles Goetz for the gifts he brought in memory of Marlene, including Gavin’s expertly realized printing specimen compilations.

—Charlotte A. Tancin, Librarian

Tancin and Jacobsen receive Years of Service Awards

As the Hunt Institute specializes in the history of botany, we have an appreciation for history and especially those who have a long history with us. We celebrate Librarian Charlotte A. Tancin and Director T. D. Jacobsen, who have been at the Institute for 40 and 45 years, respectively. They were recognized with Years of Service Awards at Carnegie Mellon University’s Andy Awards ceremony on 15 October 2024.

—Scarlett T. Townsend, Publication and Marketing Manager



“The ‘Daily Graphic’—how it is done” in *Daily Graphic, An Illustrated Newspaper: Supplement to the Christmas Number of “The Graphic”* (London, Daily Graphic, 1891), included in “Specimens of 19th-Century Printing from The Art-Union Monthly Journal, The Illustrated London News and The Graphic,” HI Library call no. hGK5 B852sn.

Surprises, curiosities and delights in the Strandell Collection of Linnaeana

What led the two builders of our Strandell Collection of Linnaeana, Birger Strandell (1901–1993) and Emil Lindell (1854–1941; see Bull. Hunt Inst. Bot. Doc., 2024, 35(1): 8–9, 16) to collect what they did? These Swedish physicians both built up important Linnaeana collections, each drawn to that work by their esteem for their countryman Linnaeus and for what they saw as his profound and global importance for the history of science. They built their collections using their own research; their wide networks of colleagues, experts and other correspondents; and their contacts with dealers, auction houses and clipping services. Often the Linnaeus connection for an item was direct, but sometimes it was more contextual or oblique with items of less obvious relevance chosen through the collectors’ instincts. As a result there is a fascinating mix of writings in our collection, and as Jeannette McDevitt (library assistant, 2011–2012, assistant librarian, 2012–2023) and I were recataloguing this material in recent years, we learned a lot and made occasional notes of items that particularly caught our interest. Our information about these works comes from Birger Strandell’s own notes, from notes of other cataloguers in other libraries, from communication with other librarians and researchers, from a variety of other sources and from our own observations.

Linnaeus

We begin with some things having an obvious Linnaeus connection. We have an engraved sheet of vase designs (Fig. 1) for use in mounting herbarium specimens, the vases labeled “C.L. Spec. Pl.” (Strandell Collection of Linnaeana no. 5313, HI Library call no. +DP3 L758ep STR). The sheet’s platemark measures 34.5 x 21 cm. Linnean Society of London librarian Will Beharrell reports that they have 116 copies of this sheet, apparently part of the original James Edward Smith (1759–1828) purchase. We do not know whether Linnaeus ever used these designs at all in his own collection—by cutting out a vase, affixing it to a sheet of paper and inserting the stem of a specimen into the vase—as was done for some specimens in the George Clifford Herbarium at the Natural History Museum in London (<https://data.nhm.ac.uk/dataset/collection-specimens/resource/05ff2255-c38a-40c9-b657-4ccb55ab2feb/record/4704612>).

Our copy came from Libris Antikvariatet in Stockholm in 1971, and the dealer typed this note on the invoice: “As offered to Dr Strandell and Dr Lawrence. Engraving for the use of C. v. Linnaeus Herbarium.” That note points to the fact that Strandell made several visits here in the late 1960s to mid-1970s, and he worked with our first director, George H. M. Lawrence (1910–1978), to continue to expand and catalogue the collection at that time.

We have several works on Swedish history and geography, including the first edition of Eric Tuneld’s (1709–1788) *Inledning til geographien öfwer Sverige* (Introduction to the geography of Sweden; Stockholm, 1741; Strandell Collection



Figure 1. Engraved sheet of vase designs for use in mounting herbarium specimens, the vases labeled “C.L. Spec. Pl.,” Strandell Collection of Linnaeana no. 5313, HI Library call no. +DP3 L758ep STR.

of Linnaeana no. 9383, HI Library call no. K226 T926i STR). Brief forewords were added by “And[ers] Celsius, Soc. Reg. Lit. & Scient. Secret., Upsala den 12 Aprilis 1740” and “Carolus Linnaeus, M.D., Acad. Imperialis, Paris. & Svec. Membrum, Stockholm 1740 Octobr. 10.” A note from Birger Strandell suggests that Basil Soulsby might not have cited this foreword by Linnaeus. *A Catalogue of the Works of Linnaeus* . . . , ed. 2 (London, 1933), by Basil Soulsby (1864–1933), longtime librarian of the British Museum (Natural History), is known to Linnaean researchers as the “Soulsby catalogue” and is arguably the prime Linnaean bibliographic reference work.

Another work with regional focus is Samuel Rogberg’s (1698–1760) *Historisk beskrifning om Småland, i gemen, i synnerhet Kronobergs och Jönköpings lähner, ifran äldsta til närwarande tid* . . . (Historical description of Småland, in

general, especially the counties of Kronoberg and Jönköping, from the oldest to the present time . . . ; Carlsrona, 1770; Strandell Collection of Linnaeana no. 7698, HI Library call no. K226 R721h STR). Edited by Rogberg’s brother Johan (1716–1785), it contains contributions from Eric Ruda (1733–1767) and (on pp. 16–26) the first publication of Linnaeus’ article, “Om Smålands natural historia,” Småland being his home province. Also, pp. 366–368 has notes on Linnaeus’ father, Nils Ingemarsson Linnaeus (1674–1748), and his brother, Samuel Linnaeus (1718–1797), in an account of the pastors of the Stenbrohult church.

Eric Sefström (1737–1812) edited *Svenska samlingar: Bestående af sex stycken* (Swedish collection: consisting of six parts; Wästerås, 1763–1766; Strandell Collection of Linnaeana no. 8098, HI Library call no. K226 S453s STR). Part 1, pp. 17–25, contains Linnaeus’ “Kort beskrifning på de Djur, som Herr Archiat. och Riddaren Linnaeus hafwer uti Kongl. Academiens i Upsala Botaniska Trägård, och hwilka wistes den 16 Maji 1760” (Notes on the Swedish fauna preserved in the Upsala Botanical Garden, by Linnaeus, 16 May 1760).

Here is a double surprise separated by a century. Among various editions of Linnaeus’ *Fundamenta botanica* are four in Spanish, 1788–1887. First, Spanish physician and botanist Angel Gómez Ortega (also Casimiro Gómez Ortega, 1740–1818) published it as *Fundamentos botánicos de Cárlos Linneo* (Madrid, 1788) in dual Latin and Spanish. We have three copies, one (Strandell Collection of Linnaeana no. 5360, HI Library call no. DP5 L758fo STR) a gift from Spanish botanist Emilio Guinea López (1907–1985). That gift is unusual: Guinea López was given this book by Spanish entomologist and naturalist Eugenio Morales-Agacino, who wrote on his own bookplate: “Te cede con un abrazo sa edicion principe del Gomez Ortega. I.48.” (I give you the principal edition of Gomez Ortega with an embrace. January 1948.). Guinea López hand-decorated the front of the apparent 18th-century vellum binding (Fig. 2) and added to the flyleaf a biographical note about Morales-Agacino and “Emilio Guinea, Madrid 23-I-1948.” He also annotated the book throughout. In 1971 one of our staff wrote on the inside front cover: “Presented to the Hunt Botanical Library’s Linnaean Collection by Emilio Guinea Lopez IV/71.” Interestingly, Guinea López was in our *2nd International Exhibition of Botanical Art & Illustration* (1968), and our Art Department has many of his artworks. Our Archives has digitized his papers, which are available on our Web site.

A century later, José Ramirez (also José Aurelio Ramírez Mateos, 1852–1904) re-issued it in Mexico in three Spanish-only versions. We do not have his 1887 octavo edition of 64 pages (Soulsby no. 272), but we do have another apparently rare 1887 version (Fig. 3), 34 cm, published in an unidentified newspaper/serial on pages [XLIX]–LXVI



Figure 2. Front cover, hand decorated by Emilio Guinea López (1907–1985), in Carolus Linnaeus (1707–1778), *Fundamentos botánicos de Cárlos Linneo* (Madrid, En la Imprenta Real, 1788), Strandell Collection of Linnaeana no. 5360, HI Library call no. DP5 L758fo STR.

(Strandell Collection of Linnaeana no. 5364, HI Library call no. +DP5 L758for887 STR). Beneath its title Ramirez says of Linnaeus’ aphorisms (my translation): “In homage to this great naturalist, they are included in this newspaper.” His preface is dated México, Enero de 1887, and matches that of the two other Mexican versions. Our copy is not the version published in another Mexican newspaper/serial, *La Revista Agricola* (1887, 2(13–16), 30 cm, paged in arabic numerals) that is held at the Ibero-Amreikanisches Institut, and so it is yet a third printing made that year. Basil Soulsby does not seem to mention a larger format newspaper/serial printing from Mexico in 1887. We would love to know more about this item.

In 1939 Nordiska Bibliofilsällskapet published *Fyra skrifter* (Four writings) by Linnaeus in a deluxe limited edition ([Stockholm], 1939; Strandell Collection of Linnaeana

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Surprises, curiosities and delights in the Strandell Collection of Linnaeana

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no. 5365, HI Library call no. BD4 L758f STR), edited by Arvid Hj. Ugglå (1883–1964) and illustrated by Harald Sallberg (1895–1963). It is mentioned here because it is beautiful. The binding is Japanese vellum hand-decorated in a design composed by Sallberg using Linnaeus’ monogram and tendrils of *Linnaea borealis* and colored by hand under Sallberg’s supervision (Fig. 4); the endpapers recall wallpaper at Linnaeus’ Hammarby. The four writings are “Tal, om märkvärdigheter uti insecterna”; “Naturalie samlingars ändamål och nytta”; “Tal, vid Deras Kongl. Majestetets höga närvaro”; and “Deliciae naturae,” with ten full-page, signed wood engravings and several smaller ones. Sallberg was a graphic artist in Stockholm and a teacher and longtime head of the Kongl. Konsthögskolans (School for Graphic Arts). Two 1939 prospecti are attached at the back of our copy, which was originally owned by Carl Thore Möerner, greve (1864–1940), of Upsala. We also have the 1964 version that Lindfors Bokförlag republished in photo-offset with an added foreword by Ugglå ([Stockholm], 1964; Strandell Collection of Linnaeana no. 5366, HI Library call no. BD4 L758f 964 STR).

Floras

Johannes Palmberg (1640–1691) wrote an early herbal/flora of Sweden, *Serta florea svecana* ... (Swedish flower garland ...; Strängnäs, 1683), said to be the earliest Swedish botanical work with illustrations. We have the second edition, *Serta florea svecana, eller swenske örte-krantz* ... (Strängnäs, 1684; Strandell Collection of Linnaeana no. 7287, HI Library call no. CA P171s 684 STR), a small volume with a foreword by Palmberg and woodcuts set into the text. We also have the 1738 reprinted third edition (originally 1733, reprinted Stockholm, 1738; Strandell Collection of Linnaeana no. 7288, HI Library call no. CA P171s738 733 STR). In that reprint Palmberg’s foreword and the illustrations are omitted, and a 118-page appendix, *Serta florea svecana, eller: Tillökning til Swänske örte-krantzen* (... Addition to the Swedish garland), by Johannes Bernhard Steinmejer (ca.1654–1738) is added.

Chloris Gothica, seu catalogus stirpium circa Gothoburgum nascentium (Chloris Gothica, or catalogue of plants growing around Gothoburg; Gothoburgensis, 1694; Strandell Collection of Linnaeana no. 1003, HI Library call no. DS226 B868c STR), written by Olof Bromelius (1639–1707), was Sweden’s first provincial flora, with Latin and Swedish plant names. Regarding the title, Chloris was the Greek goddess associated with spring, flowers and new growth, corresponding somewhat to the Roman goddess Flora. Our copy is signed by Swedish botanist Göran Wahlenberg (1780–1851), O. M. Ullgren 1803 and Jon Cederstedt. The volume is an odd, original misbinding: after the preliminary matter, the rest of the book is put together such that pairs of pages repeat sequentially (pp. 5–6, pp. 5–6, pp. 7–8. pp. 7–8, and so on). At the end is “Catalogus librorum botanicorum ... ex



Figure 3. First page of one of three 1887 Mexican printings of Carolus Linnaeus (1707–1778), *Fundamentos botánicos de Carlos Linneo* (Mexico, Secretaria de Fomento, 1887), Strandell Collection of Linnaeana no. 5364, HI Library call no. +DP5 L758for887.

Bibliotheca Bromeliana,” listing over 200 botanical books in Bromelius’ library.

We have several items relating to Åbo (now Turku, Finland), including Elias Tillandz’ (1640–1693) *Catalogus plantarum quae prope Aboam tam in exultis, quam incultis locis huc usque inventae sunt* (Catalogue of the plants which have hitherto been found near Åbo, both in cultivated and uncultivated places), ed. 2 (Aboae, 1683; Strandell Collection of Linnaeana no. 9260, HI Library call nos. DS228 T574c 683 STR and DS228 T574c 683 STR(2)). Bound with it is his *Eliae Til-landz Icones novae in usum selectae, et Catalogo plantarum promiscuè appensae* (New images selected to append to the plant catalogue), ed. 2 (Aboae, 1683). This edition of his *Catalogus plantarum* accounts for 536 species of plants, listed alphabetically by Latin polynomial and with Finnish vernacular names. The inside back cover is signed “... Beindt Kaldenberg ... 25/7/1862,” and a March 1925 newspaper clipping laid in describes a commemorative monument to



Figure 4. *Above*, deluxe book cover, and, *right*, a wood engraving by Harald Sallberg, for Carolus Linnaeus (1707–1778), *Fyra skrifter* (Stockholm, Nordiska Bibliofilsällskapet, 1939), Strandell Collection of Linnaeana no. 5365, HI Library call no. BD4 L758f STR.

Tillandz being created. The final illustration is “skull lichen” (Fig. 5). These were mosses or lichens found growing on skulls of unburied corpses and were used therapeutically in the Middle Ages and later.

We have three editions of Carl Fredrik Hoffberg’s (1729–1790) *Anvisning til växt-rikets kannedom*: 1768, 1784 and 1792, the 1768 having the title *Anvisning til naturens kannedom: första delen, om växt-riket*. ... The 1784 edition held a surprise for us: *Anvisning til växt-rikets kannedom: Förra delen, om växternes delar och allmänna egenskaper; sednare delen, de i sverige wildt växande, i trädgårdar, plantager och på åkrar upodlade, samt de namnkunnigaste utländske växter* ... (Instructions for the knowledge of the plant kingdom. First part: On the parts of plants and their general characteristics. Second part: Plants indigenous to Sweden, cultivated in farms, plantations and fields, as well as the best-known foreign varieties ...), Andra uplagan ... (Stockholm, 1784; Strandell Collection of Linnaeana no. 3375, HI Library call no. DS226 H698a 784



STR). Our copy is annotated throughout with a few extra note slips inserted and six plates added, some annotated on both sides. Another 20 additional leaves are bound in at the end, 18 of them written on both sides, headed “Appendix e Retzii fl. Sc. 1779,” relating to Swedish botanist and zoologist Anders Jåhan Retzius’ (1742–1821) *Florae Scandinaviae prodromus* (Holmiae, 1779; Strandell Collection of Linnaeana no. 7544, HI Library call no. DS218 R441f STR), also in this collection. Hoffberg also defended a Linnaean dissertation on the natural history of the reindeer, *Cervus rheno* (Upsala, 1754; Strandell Collection of Linnaeana no. 4901, HI Library call no. DE1 L758diss L.60 STR).

In 1959 our founder, Rachel Hunt (1882–1963), bought a complete 11-volume set of Johan Wilhelm Palmstruch’s (1770–1811) [et al.] *Svensk botanik* (Stockholm, 1802–1843), with the portrait frontispiece in vol. 1 and many of the original wrappers bound in. Birger Strandell brought us a unique copy of vol. 1 (Fig. 6; Strandell Collection of

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Surprises, curiosities and delights in the Strandell Collection of Linnaeana

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Linnaeana no. 7296, HI Library call no. DS226 S9684 STR). Corrected proof sheets of plates 1–6 are bound in at the front, their text pages annotated in pencil. The rest of the book is interleaved with extensive notes throughout (including on the backs of some plates), mostly in ink and thought to be in Palmstruch’s hand, perhaps for a planned revision. Sadly, some writing was cropped at the edges by a binder. Several additional manuscript leaves are bound in at the end: a two-page partial index of the plates; a blank page headed “Systematisk Register efter Linnés System”; and two manuscript leaves of notes on Linnaeus. By the time Palmstruch died in 1811, he had drawn many of the illustrations that would be used in subsequent volumes, which continued with those drawings and with the work of additional artists, engravers, writers and publishers, including Gustaf Johan Billberg (1772–1844), who took over *Svensk botanik* during 1812–1819 after Palmstruch’s death.

We also have a few other works by Billberg. *Ekonomisk botanik, för landtbruk, trädgårdar och apotek* (Economic botany, for farmers, gardeners and apothecaries; Stockholm, 1815–1816; Strandell Collection of Linnaeana no. 718, HI Library call no. DH1 B596e STR) exists as hefts 1–2, each having 6 plates with text. This work was projected to be 5–6 volumes of 12 parts each, but no more were published. Ours has original wrappers and colored plates, 11 signed J. G. Ruckman as engraver and 6 signed J. W. Palmstruch as artist.

Billberg also founded a Linnaean Society in Stockholm, but it did not last long. We have his *Linnéska Samfundets handlingar för år 1832* (Stockholm, 1833; Strandell Collection of Linnaeana no. 719, HI Library call no. P L7585 STR), the only volume of their proceedings to be published. Appended is his *Förteckning öfver Linnéska samfundets lefvande vexter*, a 32-page list of the society’s live plants, ending with this note (my translation):

Those of the Society’s members who donate seeds, roots or plants of these living plants, please notify the Secretary, in order to receive them the following year, as far as availability allows.

Johann Emanuel Wikström’s (1789–1856) *Stockholms flora* was published in two parts [1839–]1840[–1844] but never completed. The full title is *Stockholms flora, eller kortt beskrifning af de vid Stockholm i vildt tillstånd förekommande växter; med en inledning innehållande en öfversigt af Stockholms traktens natur-beskaffenhet*, Förra delen (Stockholm’s flora, or brief description of the wild plants found near Stockholm; with an introduction containing an overview of the nature of the Stockholm region, Part 1; Stockholm, 1840; Strandell Collection of Linnaeana no. 10060, HI Library call no. DS226 W663s STR). The frontispiece is a folded map headed “Trakten omering Stockholm en mil från staden” (The area surrounding Stockholm one mile from the city).

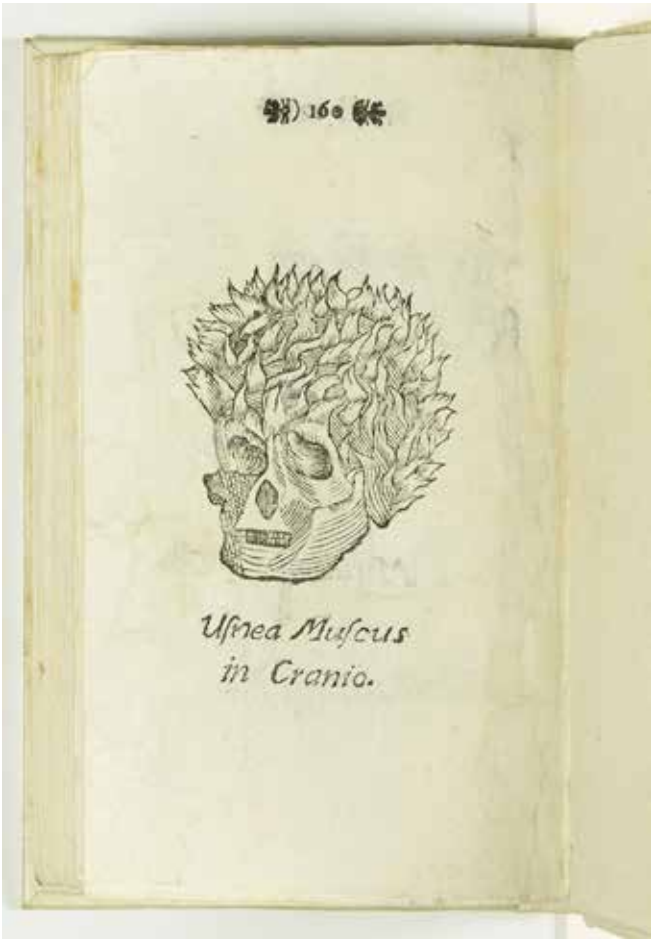


Figure 5. “Usnea Muscus in Cranio,” skull lichen, for Elias Tillandz (1640–1693, *Icones novae in usum selectae, et Catalogo plantarum promiscue appensae* (Aboae, Excusus a J. L. Wallio, 1683), Strandell Collection of Linnaeana no. 9260, HI Library call no. DS228 T574c 683 STR (2).

The title page and foreword are followed by “Öfversigt af Stockholms-traktens natur-beskaffenhet” (Overview of the nature of the Stockholm area), with its own 1839 title page and 185 pages of text. Part 1 of *Stockholms flora* follows (423 pages), along with a 27-page “Tillägg till Florans förra del” (Addendum...). A slim second volume without title page contains the beginning of part 2, of which only 80 pages were printed, around 1844. Our copy ends with page 80, catchword “Den” at bottom of the page. This slim second volume’s frontispiece is a portrait of Wikström with a copy of his signature.

A non-Swedish flora with Linnaean connections, *Compendium Florae Britannicae; auctore Jacabo Eduardo Smith; in usum Florae Germanicae, editum a Georgio Francisco Hoffmann* (Erlangae, 1801; Strandell Collection of Linnaeana no. 8346, HI Library call no. DS210 S651co STR) is a pocket-sized version of James Edward Smith’s *Flora Britannica*, tabularized and edited by

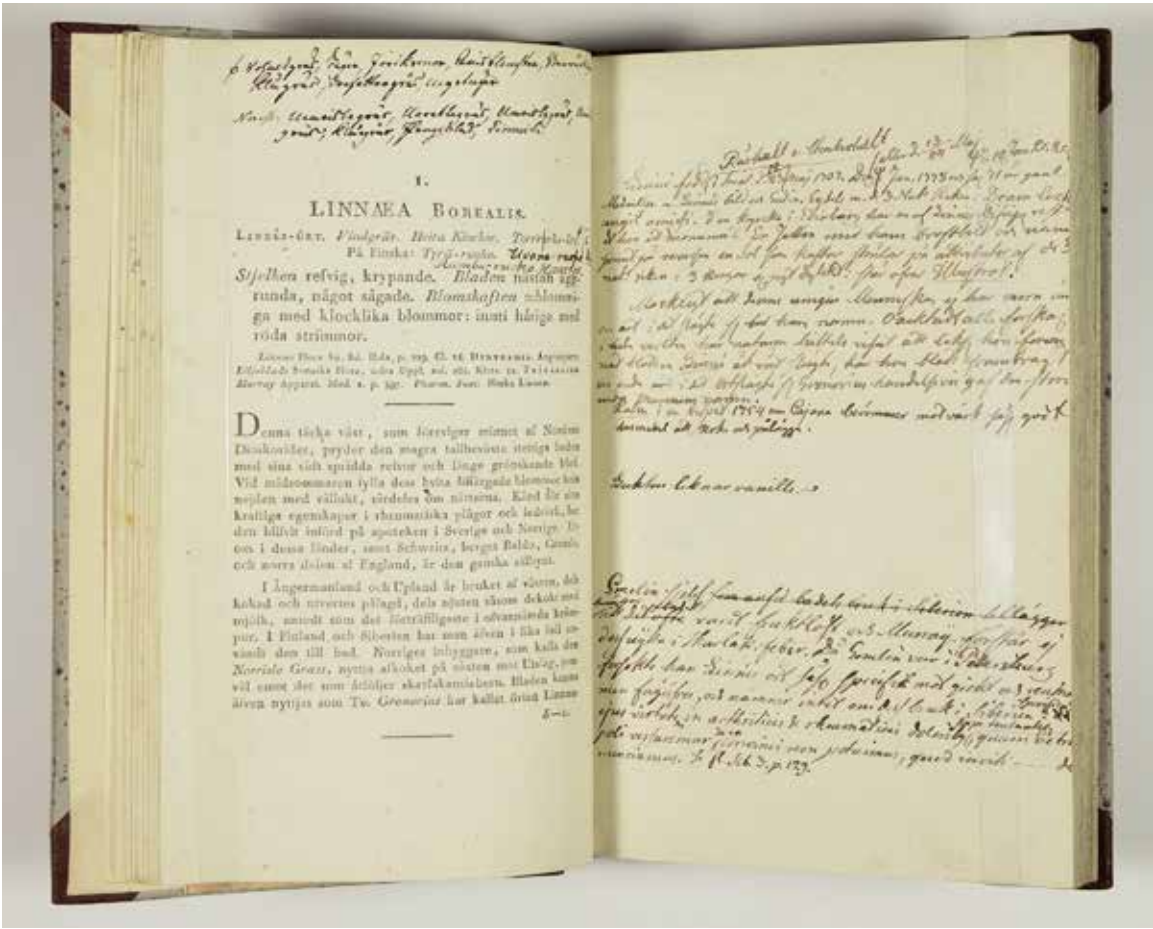


Figure 6. Handwritten notes on the description of *Linnaea borealis* L. in Johan Wilhelm Palmstruch (1770–1811), *Svensk botanik* (Stockholm, Carl Delén och J. G. Forsgren, 1802–1843), Strandell Collection of Linnaeana no. 7296, HI Library call no. DS226 S9684.

Georg Franz Hoffman (1761–1826) to show which plants also grow in Germany, enabling German botanists to compare the two countries’ floras, noting considerable overlap. The book has prefaces by both Smith and Hoffmann, both noting their use of the Linnaean system (already under attack by various botanists) and encouraging readers to use the book in the field. Smith had purchased Linnaeus’ collections, brought them to England and founded the Linnean Society of London, and this book’s frontispiece shows a portrait of Smith and a reproduction (reversed) of John Russell’s “The Pursuit of the Ship containing the Linnaean Collection, by order of the King of Sweden.” Staffan Müller-Wille kindly supplied some context for this book.

Gardens

A greatly prized item for Birger Strandell was Johan Eberhard Ferber’s (1678–1761) *Hortus Agerumensis, exhibens plantas saltem rariores, exoticas et officinales, quas horto proprio intulit, secundum methodum Linnaei sexualem digestus* (The Garden of Agerum, exhibiting at least the rarest, exotic, and officinal plants, which he brought from his own garden, arranged according to the sexual method of Linnaeus; Holmiae, 1739; Strandell Collection of Linnaeana no. 5404, HI Library

call no. DB3 F346f STR). This catalogue lists 410 species of plants in the apothecary Ferber’s extensive garden, and the final pages also list rarities from Ferber’s natural history cabinets. Although the title page cites Ferber as author, Linnaeus is widely considered to have written this work. The Hagströmerbiblioteket (<https://hagstromerlibrary.ki.se/books/17102>) credits authorship to Linnaeus—who wrote this based on a list of the garden’s plants made by his former teacher Johan Stensson Rothman (1684–1763)—and says that this was Linnaeus’ first use of his system to classify Swedish plants. The Hagströmerbiblioteket also says that Olof Rudbeck the Younger (1660–1740) read and revised the manuscript before publication, meaning this book was a collaboration among the four men. Our copy has a 12 March 1965 news clipping laid in that discusses the book auction at which Birger Strandell won this item. It ends with this triumphant note (my translation):

And one of our biggest Linnaean collectors, docent Birger Strandell, acquired after a long struggle with, among others, an English collector, a very rare 18th-century work, Ferber’s *Hortus Agerumensis*, which he had been looking for for a long time—the price was the highest of the day.

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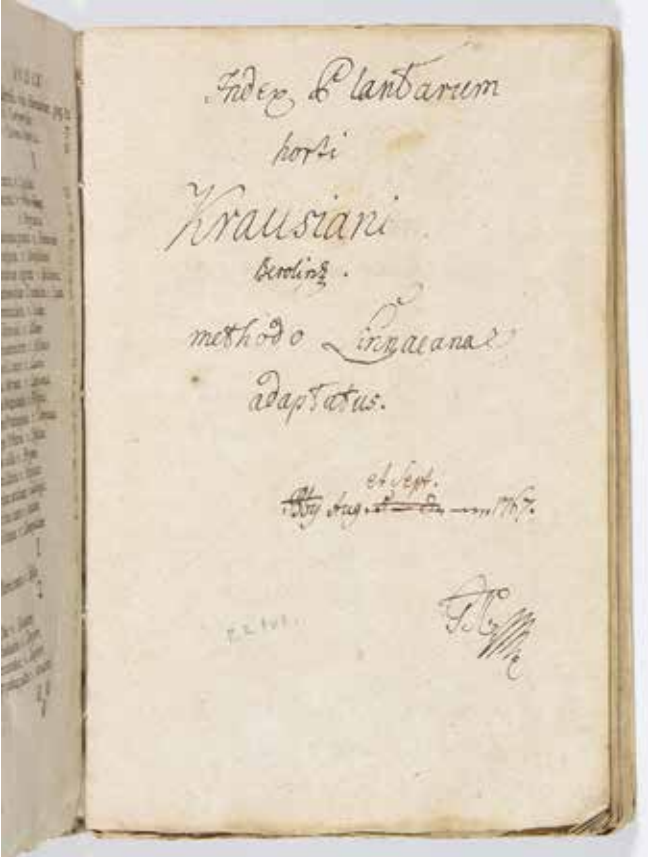


Figure 7. Handwritten title page of 23 leaves of appended manuscript notes bound in at the end of Christian Ludwig Roloff (1726–1800), *Index plantarum tam peregrinarum quam nostro nascentium coelo quae aluntur Berolini in horto celebri Krausiano* (Berolini, Litteris Christ. Ludov. Kunstii, [1746]). Strandell Collection of Linnaeana no. 7711, HI Library call no. DB3 K91r STR.

The Strandell copy of Christian Ludwig Roloff’s *Index plantarum tam peregrinarum quam nostro nascentium coelo quae aluntur Berolini in horto celebri Krausiano* (A list of plants, both foreign and native to our own heaven, nourished in Berlin in the famous Krausian garden; Berolini, [1746]; Strandell Collection of Linnaeana no. 7711, HI Library call no. DB3 K91r STR) is annotated throughout, with those plants that also appear in Linnaeus’ *Species plantarum*, ed. 2 (Holmiae, 1762–1763), being numbered consecutively by hand in the text. Twenty-three leaves of appended manuscript (Fig. 7) contain three lists: a list of the plants with those handwritten numbers, noting their equivalent Linnaean binomials and their page numbers in *Species plantarum*, ed. 2; an index with entries “numbered” by lowercase, then double lowercase letters, then continuing by uppercase letters and then double uppercase letters; and a third list numbered in roman numerals. The manuscript is dated “Bby Aug. A Sept. 1767” at beginning and “Bby 13 Sept. 1767” at end. Also, the four plates are annotated to correlate with the first edition

of *Species plantarum* (Holmiae, 1753), and those notes are also listed on the inside front cover. Katrin Böhme kindly helped in sorting out these and other features of this item and suggested that “Bby” might refer to Barby in Saxony-Anhalt. There will be more to write about this volume in a future *Delectus Huntiana*.

An anonymous 1837 map in five colors shows the garden of the Linnaean Society in Stockholm: *Carte du Parc de la Société Linnéenne*, *Karta öfver Linnéska Samfundets Park* (Stockholm, 1837; Strandell Collection of Linnaeana no. 1306, HI Library call no. DB4 226 H924K STR). That garden is now the Humlegården; “Linnémonumentet,” a statue of Linnaeus by Johannes Frithiof Kjellberg (1836–1885), was unveiled there in 1885. An explanation to the map was described by Birger Strandell in his *Linné i böckernas värld* (Linné in the world of books; Stockholm, 1967; Strandell Collection of Linnaeana no. 8691, HI Library call no. D4 K97s STR), an exhibition catalogue for a show of books and manuscripts from his collection. For item 122, “Explanation to the Map of the Linnaean Society Park. Printed at Carl Deleen, 1837,” he wrote (my translation):

The Humlegården was laid out and leased out “to the free disposal of the Linnean Society from April 1, 1836 and henceforth as long as the Artillery Staff is in possession thereof. . . . The beautiful promenade was this summer (1836) beautified and improved in several ways and numerous animals were acquired. The rotunda was fitted with a couple of neat side buildings and repaired inside and out, and an elegant Swiss restaurant was established there.” Already the following year, however, the activities in the Linnéska Parken had to be shut down, due to repeated very severe damage, and in 1842 the society was disbanded.

Older Swedish serials

We have several bound volumes of older Swedish serials, some written for a general audience, others for a more specific readership.

In 1860 the weekly *Nytt lördags-magasin* (New Saturday magazine; Strandell Collection of Linnaeana no. 8822, HI Library call no. LB L758 N999L 860 STR) was edited by Pehr Ulric Huldberg and published in Stockholm. We have only nos. 1–48, 1860, bound in one volume. It contains a serialized three-part article in nos. 6, 7 and 8 about Linnaeus: “Den Svenske Humboldt” (The Swedish Humboldt).

Idun: Illustrerad tidning för kvinnan och hemmet (Idun: Illustrated magazine for women and the home; Strandell Collection of Linnaeana no. 3588, HI Library call no. hLB L758 H917t 907 STR) was another popular interest magazine, which OCLC’s WorldCat says was published 1888–1963. Idun was the Norse goddess of youth and rejuvenation. We have only



Figure 8. Above, cover medallion for bound volume of 1907 issues, and, right, front page of 23 May 1907 issue of *Idun: Illustrerad tidning för kvinnan och hemmet* (Stockholm, [s.n.], 1907), Strandell Collection of Linnaeana no. 3588, HI Library call no. hLB L758 H917t 907 STR.

52 issues from volume 20, 1907, in a bright red binding (Fig. 8), published in Stockholm by Frithiof Hellberg. The issues for 23 and 30 May 1907 contain articles about Linnaeus and the celebrations on the 200th anniversary of his birth. They include (my translation) “To the memory of the Flower Prince” by J. M Hulth, “From the graduation ceremonies in Uppsala Cathedral on the occasion of the Linnaeus Jubilee,” “From the celebrated Linnaeus Days in Uppsala” and “A Linnaeus medal and a commemorative tribute.”

Stockholms lärda tidningar (Stockholm’s learned newspapers; Stockholm, 1776–1780; Strandell Collection of Linnaeana no. 2642, HI Library call no. LA S864 STR) was edited by Carl Christoffer Gjörwell (1731–1811), succeeding his *Nya lärda tidningar* (1774–1775), and before that published 1745–1773 by Lars Salvius. We have only volume 9, nos. 1–100, Jan.–Dec. 1778, the year of Linnaeus’ death. On the inside front cover Emil Lindell noted the following (my translation):

Notice of the death of Linnaeus on 10 January 1778, with a brief biography, on pages 54–55 (one of the earlier accounts of Linnaeus’ death). Other references to Linnaeus are on pages 75, 187, 299, 423, 436–438 (also about Johan Andreas Murray), and 645. Deaths of others that year are



also noted: Albrecht Haller on pages 62–64; Charles de Geer on page 177; Voltaire and Rousseau on page 645 (p. 645 annotated by Lindell).

Our main collection includes a related and valuable gift from Ove Hagelin, his *Herr Archiatern och Riddaren Linnaeus i Lärda tidningar 1745–1780* (Stockholm, 2007; vol. 3 in the series *Hagströmerbibliotekets skrifter*; HI Library call no. DE1 L758h), a collection of all articles, notices and reviews by and related to Linnaeus that were published in *Stockholms lärda tidningar*.

The 9-volume periodical *Den Svenska Mercurius* (Stockholm, 1755–1765; Strandell Collection of Linnaeana nos. 8911 and 5345, HI Library call no. P S974sm STR) was owned and edited by Carl Christoffer Gjörwell, while he was on the staff of the Royal Library in Stockholm. In 1761–1763 publication was suspended while the work was redesigned with a roman typeface replacing the gothic, the title shortened to *Svenska Mercurius* and then *Svenske Mercurius*, and a new title page. Publication of the new series resumed in January 1763. The serial was also known at times as *Den Swänska Mercurius* and *Nya Svenska Mercurius*. Most of our volumes have partial contents listed in manuscripts on inside covers and some

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Figure 9. Bookplate of Christian Hammer (1818–1905) in Carolus Linnaeus (1707–1778), ... Systema naturae in quo naturae regna tria, ... Editio secunda, auctior (Stockholmiae, Apud G. Kiesewetter, 1740), Strandell Collection of Linnaeana nos. 5926, 5352, 5361, HI Library call no. DP5 L758sy 740 STR.

flyleaves. The 1758 volumes contain a two-part article by Linnaeus: “Företal til Hans Kongl. Maj:ts Naturalie Samling eller Museum Regium” (Foreword to His Majesty’s collection of naturalia, or Museum Regium), part one, Arg. 3, D. 4, 1758, pp. 1299–1308; part two, Arg. 4, D. 1, 1758, pp. 145–155 (Soulsby no. 1088). It is the foreword, in Swedish, to his *Museum S:ae R:ae Adolphi Friderici* (Holmiae, 1754).

Collectors

Here are notes on two other Linnaeana [etc.] collectors with their bookplates.

Several works in the Strandell Collection of Linnaeana contain Christian Hammer’s (1818–1905) bookplates (Fig. 9). We have the 9-volume *Catalogue de la Bibliothèque Hammer à Stockholm: Division étrangère* (Stockholm, 1886–1888; Strandell Collection of Linnaeana no. 4403, HI Library call no. NP25 H224c STR) by Hammer and Peter Johan Lindal (1844–1890), including “Appendice: Collection Linnéene,” nos. 1–283. We also have the postmortem auction catalogue, *Förteckning öfver Hammerska Biblioteket, [pars I–IX]; auktion härå sker å Bokauktionskammaren i Stockholm* (Stockholm, 1906–1907; Strandell Collection of Linnaeana no. 6401, HI Library call no. BD6 H224L STR), compiled by Birger Lundell (1880–1933). Our copy of the latter is stamped Ex Libris ALMVUZT, with written note: Ex Libris A.L. Malmström “von und zu Falkenstein,” and has a few annotations. Hammer was a court jeweler to the Swedish royal family, and he built a collection of 150,000 books, including collections of Linnaeana and autographs. His bookplate is captioned “Bibl. Hammer, Stockholm” and “En avant, toujours en avant!” (Onward, always onward!).

William Lengertz’s (1891–1962) *Samlare i Skåne: Små glimtar ur samlares gömmor* (Collectors in Skåne: Little glimpses of the



Figure 10. Linnaeana bookplate of Nils Rosén (?–1929) in Carolus Linnaeus (1707–1778), *Museum S:ae R:ae M:is Ludovicae Ulricae Reginae* ... (Stockholm, Literis & impensis Direct. Laur. Salvii, 1764), Strandell Collection of Linnaeana no. 5561, HI Library call no. BD7 L758ml STR.

hiding places of collectors; Malmö och Lund, 1936; Strandell Collection of Linnaeana nos. 4309 and 4310, HI Library call no. NG1 L566s STR) highlights 26 local book or antiquarian collectors and collections. Essay 13 is “Linnésamlaren Nils Rosén var en allroundman på samlandets område, guld och silver, böcker och bokband, ex libris, brev och autografer hade i honom en kär vän” (The Linnaean collector Nils Rosén (d. 1929) was an all-around man in the area of collecting: gold and silver, books and bookbindings, exlibris, letters and autographs had in him a dear friend). Figure 10 is Rosén’s Linnaeana bookplate.

A few more items

Our collection contains items relating to Kilian Stobaeus (1690–1742), physician, naturalist and Swedish historian who taught Linnaeus at Lund and gave him (along with selected other students) the favor of free accommodation at his home and access to his library and cabinets. We have a 1730 republishing of several works by Olof Verelius (1618–1682) on ancient Norse and Swedish history and on the Goths, its title page signed by Kilian Stobaeus. The book, an association

copy, is Olavi Verelii ... *Epitomarum historiae Svio-Gothicae libri quatuor, et Gothorum rerum extra patriam gestarum, ...* (Four books of epitome of Svio-Gothic history, and of the affairs of the Goths abroad ... ; Stockholmiae, 1730; Strandell Collection of Linnaeana no. 9707, HI Library call no. K226 V491e STR).

We also have an anonymous elegy for Stobaeus: *Då Kongl. Archiatern ... Hr. Doct. Kilian Stobaeus begrofs i Lunde Domb-Kyrkia: Åhr 1742 den 2 Martii betygade vid sin wärdaste inspectors jordfästning asåledes sin kiärlek och sorg Skånska landskapet* (When the Royal Archiater ... was buried in Lund’s cathedral in 1742 on 2 March, the province of Skåne expressed its love and sorrow at the funeral services of its most worthy inspector; [s.l., ?1742]; Strandell Collection of Linnaeana no. 1502, HI Library call no. LB S863d STR). In addition to several other works about Stobaeus, we have four dissertations that he presided over on the topics of Swedish ancient stone monuments, runes and rune inscriptions and dendritic stones.

Sometimes surprises come in the form of two or more works bound together but not always apparently related by author or topic. Here is an example of four works bound together, three of which would likely not have been in the Strandell collection if not for being bound with the first:

1. A French translation of John Hill’s (?1714–1775) work on the sleep of plants: *Le sommeil des plantes, et la cause du mouvement de la Sensitive* (A Geneve et se trouve a Paris, 1773; Strandell Collection of Linnaeana nos. 3292 (Hill), 676, 3691, 9946, HI Library call no. DJ H646so STR). His original *The Sleep of Plants Explain’d* (London, [1757]) was written as a letter to Linnaeus dated 7 Sept. 1757 and advertised to the reader as originally intended to be simply a private letter to a foreign naturalist but now shared with the world by publication.
2. Physicist Pierre Bertholon’s (1741–1800) *De l’eau la plus propre a la végétation des plantes: Mémoire qui a remporté le prix de l’Académie de Montauban* (Regarding the cleanest water for the vegetation of plants: Memoire which won the Montauban Academy prize; A Montpellier, 1785). Bertholon performed many experiments with water and plants, including electrification (not described here).
3. Louis François Jauffret’s (1770–1840) *Projet d’établir en France une manufacture de végétaux artificiels; qui doit occuper utilement, dans le sein de la capitale, environ quatre mille ouvriers des deux sexes; d’après les nouveaux procédés de T.J. Wenzel, fleuriste de la Reine* (Project to establish in France a factory of artificial plants: which should usefully employ, within the capital, approximately four thousand workers of both sexes; according to the new processes of T. J. Wenzel, florist to the Queen; Paris, 1790).
4. A course prospectus for making artificial plants: Thomas Joseph Wenzel’s *L’art d’imiter les végétaux,*

conformément aux modèles exposés dan l’un des portiques du Palais national des Sciences et des Arts ... Cours-pratique et complet, en vingt-cinq leçons, proposé par souscription ... (The art of imitating plants, in accordance with the models exhibited in one of the porticos of the National Palace of Sciences and Arts ... Practical and complete course, in twenty-five lessons, offered by subscription ... ; Paris, 1802). As Florence Tessier has written, Jauffret’s plan to create fabric models of plants was presented to the French National Academy in 1790. He argued that three-dimensional fabric models as developed through the Wenzel method would be more realistic than drawings or dried specimens, to better serve botanists.

An article by Anders Lundebeck, detached from *Allers* (Hälsingborg; Strandell Collection of Linnaeana no. 6398A, HI Library call no. +LB J94L STR), no. 21, 1957, caught our attention: “Juliana ska byta gråpapper själv: Kammarherrn får bara skruva till växtpressen.” (“Juliana has to change the gray paper herself; the chamberlain only has to turn the screws of the plant press.”). The pull quote elaborated (my translation):

So said the stern Queen Wilhelmina to the chamberlain who used to follow Princess Juliana when she gathered plants. And the princess often did that not only because she would become queen of the flower country Holland, but also because flowers and botanizing have always been her great interest. She has the deepest admiration for Carl von Linné, and that is why she wanted to schedule her state visit to Sweden just in time for the Linnaean 250th jubilee.

Lundebeck noted that in Holland Linnaeus was loved and respected, not only for his life’s work but also because he had spent several years in Holland and achieved early professional landmarks there. The beginning of the article highlights Queen Juliana’s (1909–2004) childhood interest in plants; her three schoolgirl herbarium volumes are kept at the castle’s library and archives. When she was ten years old Juliana was asked by her mother, Queen Wilhelmina (1880–1962), to draw pages for a flower book, in which each country was represented by a special flower, beautifully framed in the colors of the country’s flag. Julia gave the completed book as a birthday present to her grandmother, Dowager Queen Emma (1858–1934).

Emil Lindell purchased John Ellor Taylor’s (1837–1895) own copy of his *Flowers: Their Origin, Shapes, Perfumes, and Colours* (Boston, 1878; Strandell Collection of Linnaeana no. 8963, HI Library call no. DK T243f STR). Written on the inside front cover: “My copy of American edn. of Flowers, J. E. Taylor”. A small, folded letter is tipped in, and on its verso is Taylor’s handwritten note: “Letter from Dr. Darwin to Myself.” The letter is indeed from Charles Darwin, on letterhead:

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Staff promotions, departures and mergers

The Institute is pleased to announce that Nancy Janda, Linda Purdue and Lydia Rosenberg have been promoted effective 29 July 2024. Joining the Hunt Institute in 2012 as an assistant in the front office, Janda became an associate in our Archives in 2016 and assistant archivist in 2018 and is now archivist and research scholar. Purdue, who joined us last year as a bibliographic assistant in the Bibliography Department, is now bibliographer/data curator and research scientist. Rosenberg, who joined us last year as a curatorial assistant in the Art Department, is now curator of art and research scholar.

Donald W. Brown (assistant librarian, 2002–2003; assistant librarian and assistant bibliographer, 2003–2010; bibliographer, 2011–2024) has left to pursue other opportunities. We wish him well.

Bibliographer Linda Purdue got married in October. We congratulate her and her new husband, Christian White, as they embark on a new path together. Henceforth, our bibliographer will be known as Linda White.

—Scarlett T. Townsend,
Publication and Marketing Manager

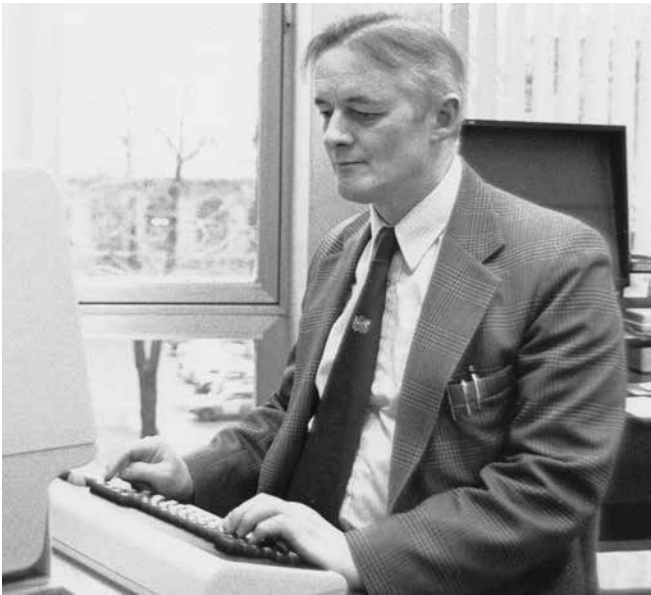
Christian and Linda White, Schenley Bridge in Oakland neighborhood, Pittsburgh, Pennsylvania, 12 October 2024, photograph by Michael Photo, reproduced by permission of the photographer.



Passing the Montblanc

Renowned bibliographer, librarian and printing expert Gavin D. R. Bridson was known for using the celebrated Montblanc 149 Diplomat to do his work. After his untimely death in 2008, his widow gave me his cherished 149, asking that it remain with his work at the Institute. The Bibliographer’s Pen has been placed in the care of the current bibliographer, Linda White. May its continued use follow the tradition of Bridson, producing unparalleled scholarship.

—T. D. Jacobsen, Director



Left, Gavin D. R. Bridson (1936–2008; bibliographer, 1982–2008), Hunt Institute, Pittsburgh, Pennsylvania, unknown date, photograph by Frank A. Reynolds, HI Archives portrait no. 8, and, above, Bridson’s Montblanc in White’s office, August 2024, photograph by T. D. Jacobsen, reproduced by permission of the photographers.

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(continued from page 19)

Down, Beckenham, Kent, Railway Station, Orpington, S.E.R.:
June 26 1878
Dear Sir
I thank you sincerely for your letter & for the very kind words written at the commencement of your book on Flowers, which you have been so good as to send me. I will read it within a short time, & remain, Dear Sir, Yours faithfully & obliged, Charles Darwin

The work contains color plates by James Sowerby (1757–1822) and 161 small woodcuts set in the text. Linnaeus’ treatment of floral structures is briefly discussed in the section on “The internal shapes of flowers,” and the combination of that brief section along with the Darwin letter stirred Lindell to collect the book for his library.

Some additional works will be described in a follow-up article on items about Linnaeus’ family, Linnaean anniversary celebrations, academic programs, almanacs and calendars, poetry, music and juvenile literature.

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about Jauffret and Wenzel, among others in the artificial flower world. My gratitude to Jeannette McDevitt for shared questions, reactions and brainstorming.

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—Charlotte A. Tancin, Librarian

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20(1) *Huntia* published

We continue the celebration of 60 years of [Huntia](#) by publishing the 20(1). In this issue Lee B. Kass and W. Hardy Eshbaugh revisit their 1993 work on William T. Gillis (1933–1979). In “A historical perspective on the contributions of William T. Gillis to our knowledge and understanding of the Bahama flora,” Kass and Eshbaugh recount Gillis’ contributions to the Bahama flora, consider why they were excluded from Correll and Correll’s *Flora of the Bahama Archipelago* (1982) and offer suggestions for future revision to that flora. Gillis’ heartbreaking story underscores how ethics and conflict-of-interest declarations are supremely important not only in the sciences but also in all fields. Throughout the ordeal, his dignity, positive attitude, enthusiasm for his research and generosity with and support of his students are an inspiration for everyone.

If you’re ready to be part of our journal of botanical history’s next 60 years, check out the topics and submission guidelines available on the *Huntia* Web page.

—Scarlett T. Townsend,
Publication and Marketing Manager



William T. Gillis (1933–1979), Michigan State University, East Lansing, Michigan, 1963, photograph by Walter H. Hodge, HI Archives portrait no. 3.

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