

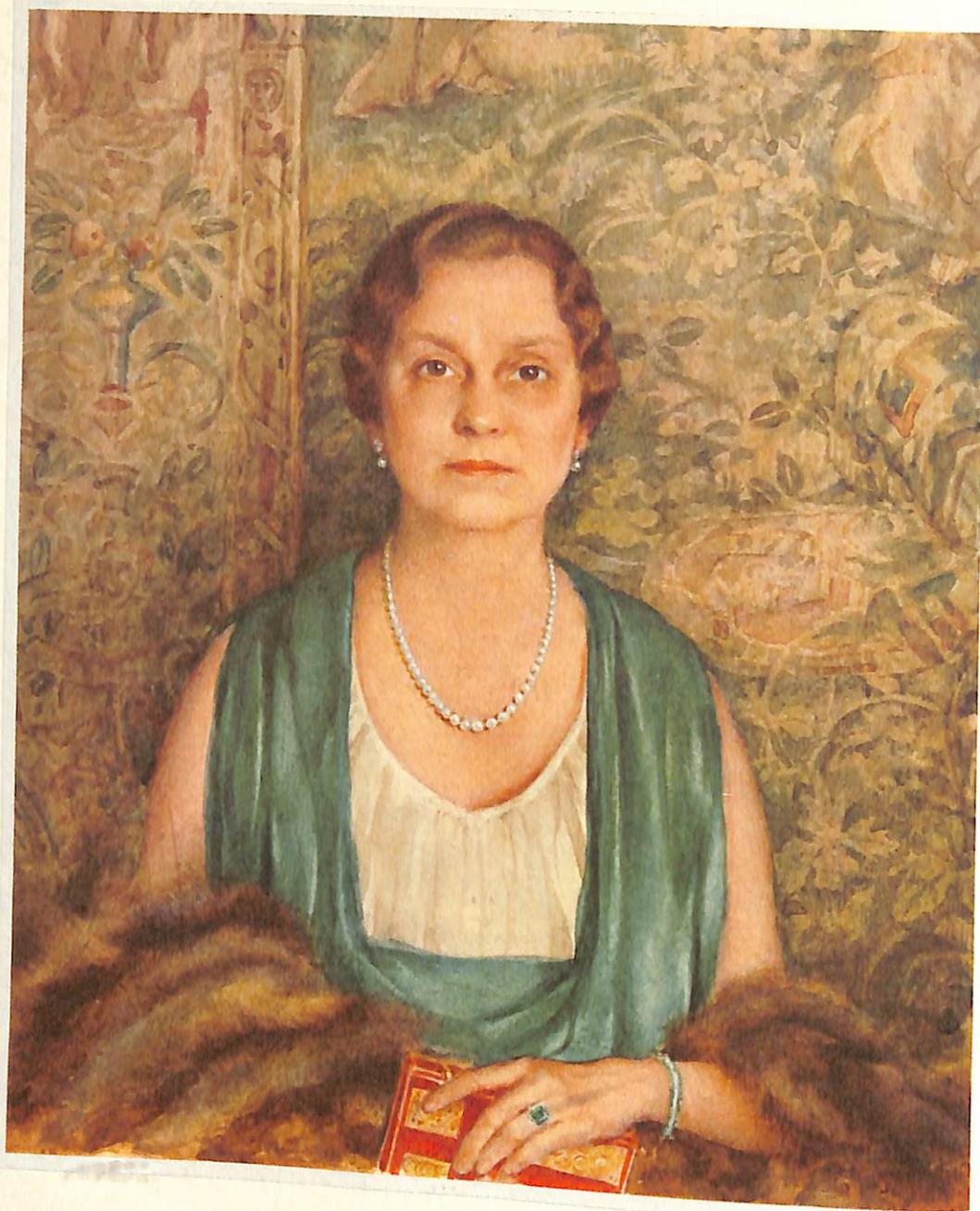
This book *The Rachel McMasters Miller Hunt Botanical Library* was provided those persons attending the dedication of this library, October 10, 1961.

It is my pleasure also to send it to invitees unable to attend that ceremony, and to recipients of the *Catalogue of Botanical Books in the Collections of Rachel McMasters Miller Hunt*.

This volume serves as a commentary on the character and scope of the several collections composing this library, and as an initial announcement of its physical facilities and its program for research and service.

George H. M. Lawrence
Director





Rachel McMasters Miller Hunt

*Portrait by Elizabeth Shoumatoff
Background by Andrey Avinoff*

The Rachel McMasters Miller Hunt

Botanical Library

Carnegie Institute of Technology

Its Collections, Program, & Staff

Pittsburgh Pennsylvania

1961

Foreword

THE HUNT BOTANICAL LIBRARY is the result of one individual's taste and preference. It was assembled, not as the working collection of a botanist nor to fill the needs of a scientific institution, but to satisfy a woman's interest in plants, gardens, books, and people. Rachel McMasters Miller Hunt, founder of this library, is a woman whose sensitivities have always been acutely in tune with the aesthetic side of life. For this reason, those facets of art, history, science, and literature that relate to plants and gardens have come within the province of her collecting. This is more than a simple library; it is an assemblage of interlocking collections, which reflect, both in their beginnings and their development as a private library, the wide cultural outlook of the Renaissance-humanist tradition. Now transferred, as the Rachel McMasters Miller Hunt Botanical Library, to the Carnegie Institute of Technology, they have become a part of the international world of learning and scholarship. As the nucleus of a greater library, they will continue to exemplify those cultural ideals of Rachel Hunt which prompted its establishment.

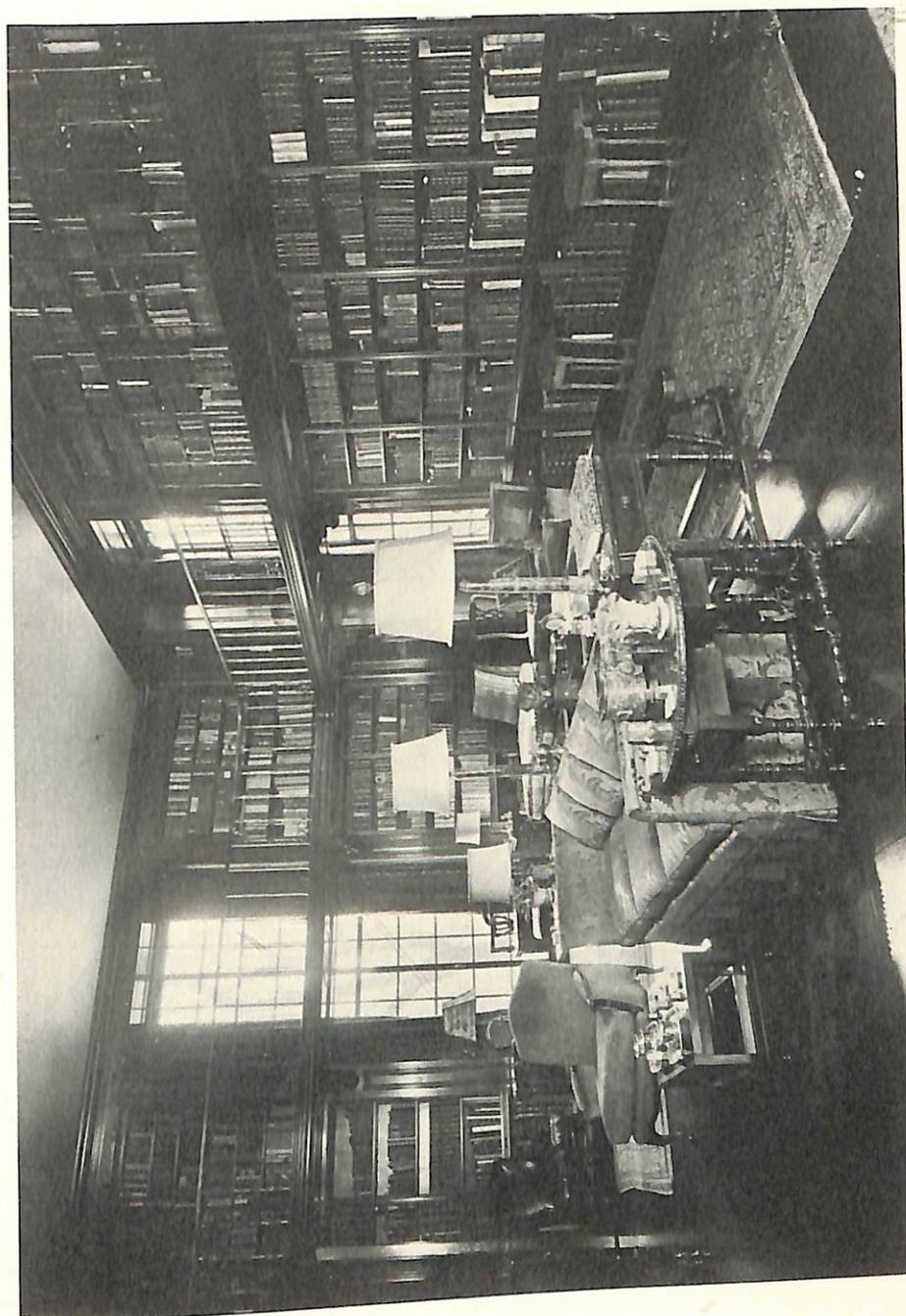
In the late 19th and the early 20th centuries some American collectors gathered libraries on a princely scale, but there were numerous others who collected more quietly, more discriminately, whose libraries illuminate more subtly the individuality with which each acquisition was chosen. In Mrs. Hunt's library there is no hint of a book collecting "conquest." Nothing was acquired *en bloc*. Rather, each book, flower painting, and portrait was chosen with deliberation, and the collection was brought together slowly with knowledge, taste, and deep personal enjoyment. This is a library assembled with loving care, and with an intimate knowledge of each author and his works.

Mrs. Hunt acquired her first herbal when she was a young girl and her active interest in these books grew with the passing years. During the years when actually engaged in bookbinding she was interested in books

from the typographical standpoint, and it was then that the first of her Fine Press volumes were brought into the collection. After her marriage in 1913, gardening engrossed her more and more, and she began in earnest to collect botanical literature. She first showed a special preference for early botanical books—the incunabula and the great herbals of the 16th and 17th centuries—and for others associated with the early history of medicine.

In time she developed an absorbing interest in the great color-plate books of the 18th and 19th centuries—such as those illustrated by Ehret, Maria Sibylla Merian, Redouté, Bessa, and Thornton—and assembled a choice selection of rare and beautiful books noted for their botanical illustrations.

As she collected, her knowledge of this field of literature increased, enabling her to round out and fill in the various departments of her collection. By mid-century, the library had acquired renown as the finest private collection of its kind. It was sought for by some of the country's leading universities and botanical centers. The question of its preservation, its development, its wider cultural application, became pressing. To consider with this question was Mrs. Hunt's conviction that as a product of a Pittsburgh family, its future must continue as a Pittsburgh activity, and must continue to benefit from personal participation by Rachel Hunt and her family. Its transfer to Carnegie Institute of Technology, on whose Board of Trustees her husband Roy A. Hunt serves as a member, and by whose gift with Mrs. Hunt, The Hunt Library building has become a reality, is a natural development in the plan for this library's future.



Library interior at residence of Mr. & Mrs. Roy A. Hunt

Photo by Harry and Mary Arnold

The Penthouse

OVERLOOKING Schenley Park from its south windows, and the head of the mall on the Carnegie Tech campus from its north windows, stands the Penthouse atop the four-story Hunt Library building, completed in June 1961. It provides the quarters for the Rachel McMasters Miller Hunt Botanical Library. This Penthouse is about one hundred and sixty feet long and seventy feet wide, with a surrounding balustraded promenade.

In plan the Penthouse is designed to provide maximum security for the rare books, facilities for the meetings of small groups, and privacy for its staff and visiting scholars. At the same time, effort has been made to create an atmosphere of Régence elegance, with décor, appointments, and spaciousness contributing to a sense of Old World richness and quality that is in harmony with so many of the volumes in the collection.

The Penthouse is isolated from the floors below by a separately-keyed self-service elevator. Its rooms are both air-conditioned and humidified. The sixty-seven windows, extending from floor to twelve-foot ceiling, are constructed of triple-glazed hermetically sealed plate glass. Alternating pairs of windows are faced inside by panels of French walnut and green silk damask draperies. Pyrotronic heat-sensing and smoke-detecting electronic units activate a signal and alarm system when the upper limits of heat or smoke are reached, and all offices and rooms other than the Rare Book Gallery and Stack Rooms are protected by automatic sprinklers.

Spaces open to visitors are panelled in French walnut, with floors of teak parquetry. In most administrative offices and in all service areas, the walls are covered with a vinyl fabric and the floors with a vinyl-impregnated cork. Aluminum has been used throughout the area wherever feasible, with exposed surfaces anodized to simulate an antique bronze finish. The walnut panels bear flush-mounted vertical and horizontal bronzed aluminum splines from which prints and paintings are hung. Bronzed aluminum print frames have been designed to provide a maximum of protec-

tion, ease in changing prints, and a minimum of conspicuousness.

The Rare Book Gallery, with a shelf capacity for about 2,000 volumes, presents a modern aluminum and plate glass wall (with alternating walnut panels) on one side, and walnut book cabinets extending from floor to ceiling on three sides. An open grillework of interlaced bronzed aluminum wires, mounted in walnut-frame locked doors, protects the shelved volumes.

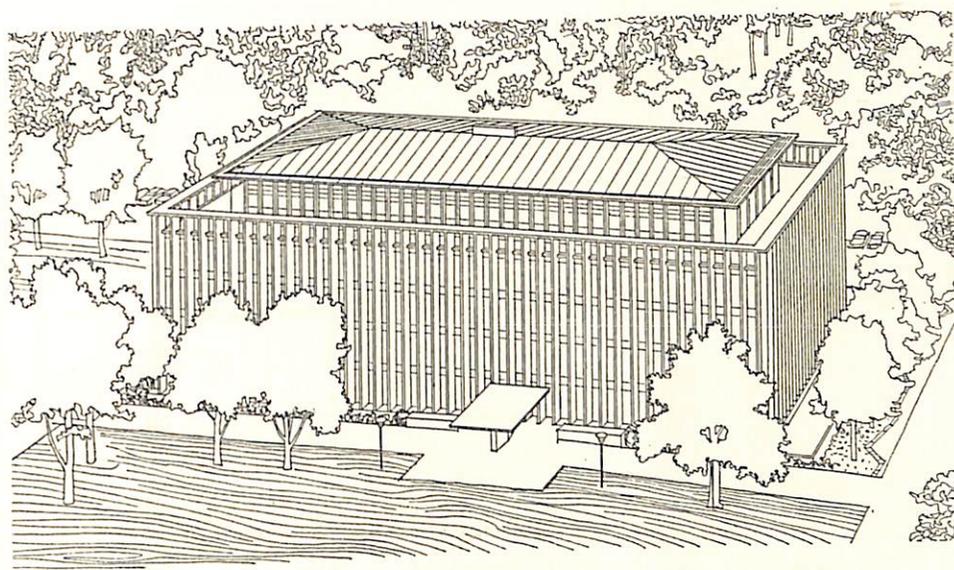
Three crystal-gilt chandeliers, and banks of unobtrusive spotlights recessed in a coffee-colored ceiling provide most of the Gallery's illumination, augmented by narrow fluorescent panels recessed in the ceiling at the tops of the book cabinets.

A spirit of the French Régence period is achieved through the choice of custom-made furnishings. Three golden-fawn-colored Savonnerie rugs, with their colorful *mille fleurs* pattern, were designed and woven for this room in 1960 on a three-century-old loom in Aubusson, France. Reading tables and benches of French walnut are reproductions of Provence-type originals in Mrs. Hunt's library, with the other pieces suggestive of groupings in the same library. The Rouge Surmont marble fireplace and its Louis XV gilt *chenets* date from 1730 and were imported from Chateau de Trelon, near Paris.

The combination lecture and conference room will seat seventy-five persons. Its walnut conference table and red leather Régence chairs were adapted from 17th century originals. The baccarat crystal McMasters' chandelier over the table was transferred from the Hunt residence. French in origin, it was displayed at the Paris Exposition in the 1850's.

A Print Gallery leads to the Stack Room and separates the administrative offices from the Print Room, Studio, and related service rooms. Prints, original drawings, and portraits are stored in Solander cases and in files in the Print Room. Exhibit material is prepared in the adjoining Studio.

The Stack Room, with a capacity of about 14,000 volumes, is designed for staff use and is separated from the Rare Book Room and from the Print Gallery by bronzed aluminum grided doors. Conventional stack sections alternate with counter-height flat-shelving units. Five offices adjoin this room. A fully equipped bindery is maintained in the basement, where fine binding work, restoration, and rebinding of valued volumes are carried on.



The Hunt Library

The Collections

THE COLLECTING interests of Rachel McMasters Miller Hunt long have been both broad in scope and aesthetic in emphasis. In consequence, they produced a library of many facets, a specialized library of many inter-related assemblages, of a sort seldom to be found except in the world's great institutional libraries. For these reasons, one finds here the essentials for an almost ideal research center for the scholar working in the fields concerned.

In this presentation we provide a brief account of the more important of these various facets, indicating for each its place and potential function in this library's program. Without regard for the formal classification by which they are arranged in the library, these holdings are presented here under the following headings:

Incunabula
16th & 17th Century
works in agriculture, horticulture, and medical botany
18th & 19th Century
works in botany, horticulture, and agriculture
20th Century
works in botany, gardening, and landscape design
Portraits of botanists and biographical studies
Autograph Letters & Manuscripts
Botanical Prints & Drawings
Private Press productions of Fine Printing
Fine Bindings, including those by Mrs. Hunt
The Program and the Library's Staff

Associated with fine books is the highly specialized subject of book plates—not the examples of modern mass production techniques marked *Ex Libris* with space for a handwritten signature—but the individually

designed book plate, recognized as a work of art and usually reproduced by some type of engraving. Their use dates from the time of the Incunabula, and their collecting has led to the formation of special societies in many countries. Not only is Mrs. Hunt a founding member of the Society of Book-Plate Collectors and Designers in America, but her own collection contains more than 7,000 items dating from the late 15th century onwards. Books and journals devoted to the subject are also a part of the collection, for the study of styles and productions of individual artists is as much a part of her interests as is her acquisition of book plates themselves.

A substantial collection of books treating the voyages of the expeditions and the travels of the men who collected the plants described and illustrated in her botanical books are a part of Rachel Hunt's library. When the Latin name of a plant memorialized the name of its discoverer, its collector, or even a patron of an expedition, she sought out the literature that provided background to the name and to the experiences responsible for that plant's later becoming available to the gardening public.

For reference needs, more than 200 bibliographic works are available. These cover such wide subjects as printing, bookmaking, bookbinding, papers and papermaking, descriptive and analytical bibliography, and graphic arts and the reproduction of them. There are numerous biographical encyclopedias, of varying vintage and language, of the artisans in these fields. The published catalogues of libraries, of sales of libraries, and of the antiquarians through whose hands so many rarities pass are all a part of the reference literature of these collections.

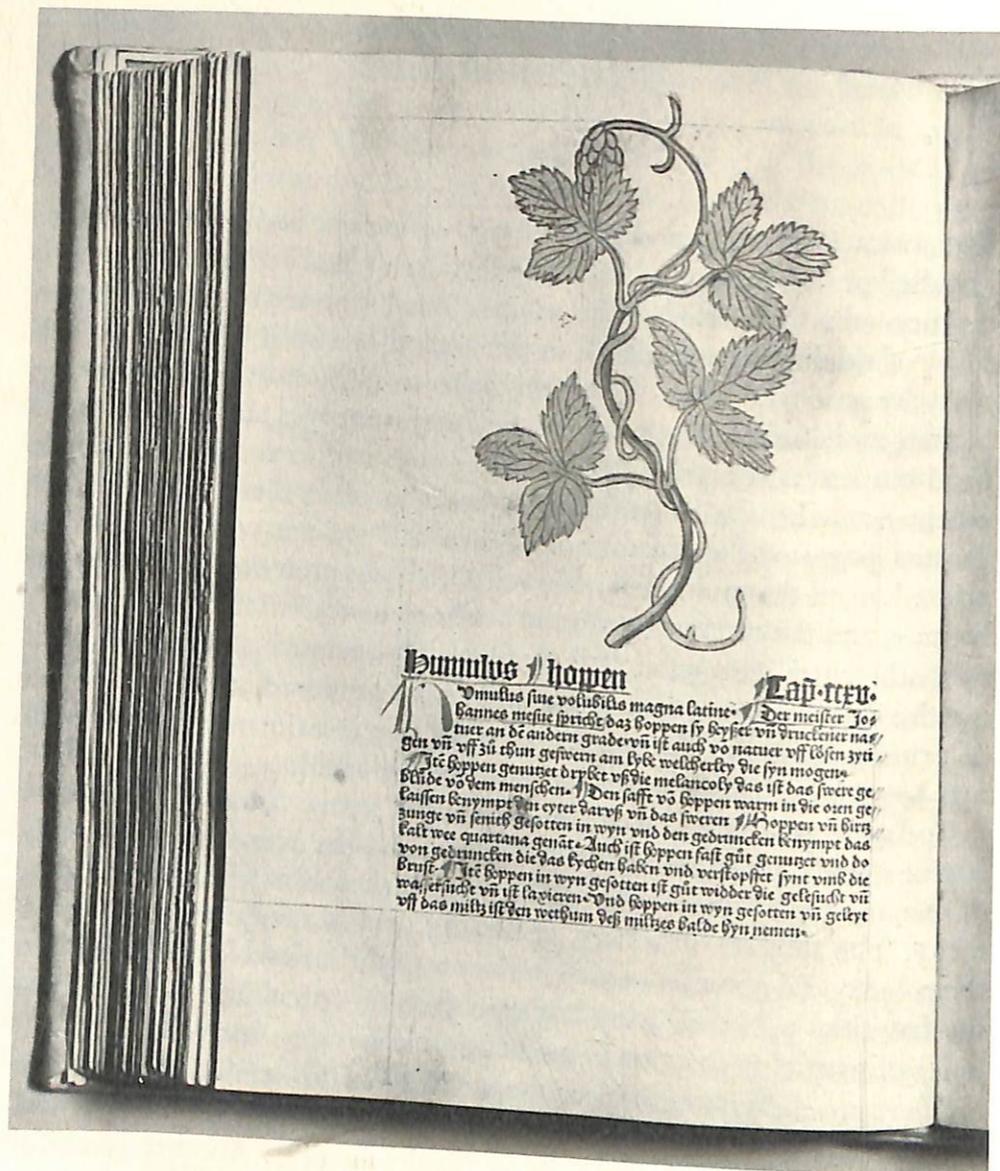
These collections make it only a natural consequence that this library is destined to become a center for bibliographical studies in the literature of botany, horticulture, and allied fields. The extent to which these collections grow in the future—both in scope and in depth—will depend in considerable measure on the needs of the library's program.

Incunabula

THE TERM *incunabula*, as every collector of ancient books knows, means "cradle" or "birthplace," and it is applied to all books printed in the 15th century—the first period when printing was by means of movable type. Most of the literature available in this period had been produced laboriously by scribes copying often from earlier models, or by monks laboring in their monasteries. It was a time when uniform pages produced from the hand-cut letters comprising the printer's type had to compete for public acceptance with the beautiful script and the often illuminated and engrossed pages of the amanuensis. When this written word became the printed word the multiplicity of available copies promoted an increase of literacy, and the clamor for printed books to be read strained the capacity of south-central Europe's relatively few hand-operated presses. Even so, it is estimated that more than 40,000 titles were produced in this first period of printing; and the "press-run" of each title is estimated to have been 250-300 copies. This was the period of the incunables.

Today these incunables are much sought items. Most of the known copies already are in institutional libraries, and the ever-shrinking supply of specimens available for the market place makes them items of increasing rarity. The subjects of botany, gardening, and horticulture as we know them today did not exist as such in the era of the incunables. In their place the few titles published were in the subjects of agriculture, in the philosophy of natural history, or in medicine as it was then known.

There are eight items of incunabula in the Hunt Botanical Library. The oldest, Odo de Meung's *Macer floridus de viribus herbarum carmen*, was printed by Arnoldus de Bruxella in Naples in 1477. Another beautiful volume, bound in cream suede and virtually in mint condition, is the Mainz edition of *Gart der Gesundheit*, printed in Germany in 1485, and considered to be the most important illustrated medieval work on natural history. There also is a copy of the first Latin edition of *Hortus Sanitatis*,



Gart der Gesundheit 1485

printed in 1491 by Meydenbach, in Mainz, an herbal important for having the first woodcuts of medical practices. The library's five-volume edition of Aristotle's *Opera*, in the Greek, printed by Mannuccio of Venice in 1495 is considered one of the masterpieces of the renowned Aldine Press.

The period of the incunables is of interest typographically, for although virtually all the punctuation marks of the present day are to be found in these earliest books, the formal organization of the book, as we know it today, had not then come into existence. In these early rarities the pages are rarely numbered. Title pages were seldom provided. The identity of the printer, his place of business, and the date of issue appear more frequently than does the name of the author; details of this nature are to be found in the volume's *colophon*, placed usually at the end of the book, and not at the front.

Some of these incunables in the medical and agricultural fields have been translated into English or have been the subject of critical analysis or scholarly commentary. Others remain to be given careful study and through modern translation to be made available to today's students of botanical history. Some of these works contain numerous woodcut illustrations of remarkable fidelity in detail, from which persons not versed in the languages and dialects of those times can learn much.

16th & 17th Century Works

THE TWO CENTURIES between 1500 and 1700 were the years of gestation for what we know today as the plant sciences of botany and horticulture. Agriculture itself was then a practice, not a science; and medicine, with its sometimes effective but crude empiricisms, was more craft than science. The books produced during these years in these fields were devoted largely to the practical, and when to the theoretical it was only to the philosophical considerations. This was the period when western civilization was exploring the roundness of the earth, learning of seas other than *mare nostrum* and of continents and peoples previously undreamed of, and discovering a myriad of hitherto unknown plants in faraway lands. Such were the times and such was the environment that make remarkable the books of these centuries.

Botany and horticulture arose as refinements of knowledge from the arts and crafts of medieval medicine and agriculture. The flower garden and the use of plants for their ornamental value developed from this period when well tended gardens were largely of simples, nurtured within monastery walls. The botanical and related literature of these centuries reflects these refinements and developments: a literature composed of the herbals, of the works on farming techniques, of tomes on *materia medica*, of descriptions of exotics and directives for growing them, and of delicate books for the ladies on the uses of plants and perfumeries in the intimacies of their boudoir. Such are the holdings which Rachel Hunt has painstakingly brought together over the years. They are the books of a period whose literature has always been closest to her interests, for an herbal—bought by herself at the age of fifteen—was the first botanical volume of her library.

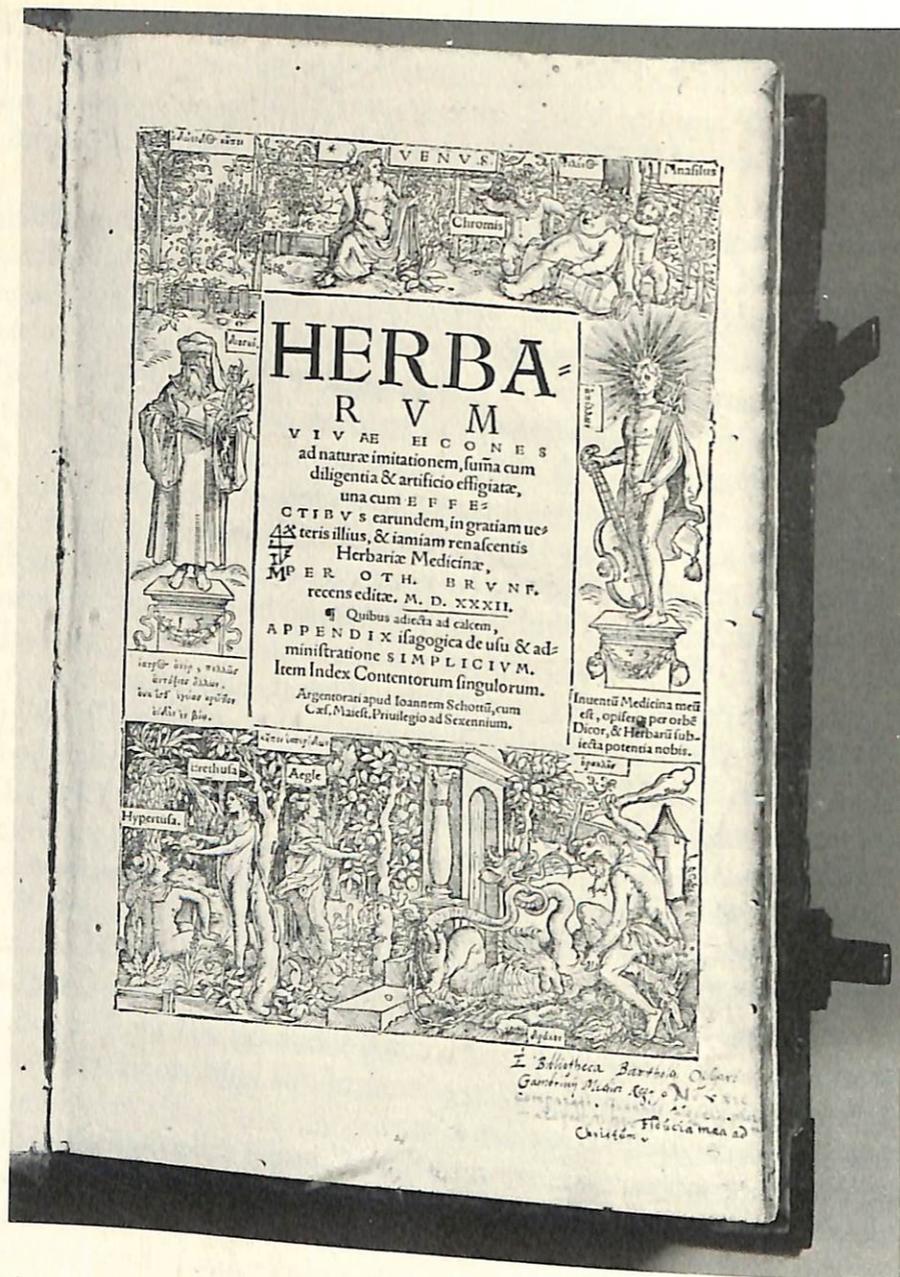
The holdings for these two centuries number about 600 volumes. So far as is known, eight of these volumes are the only extant copies and thirty-one are the only copies extant in America. Furthermore, nine of the unicates for this country are known elsewhere by only one other copy (A

unicate is the only one of its kind). Numerous "association" copies of this period are also in the collection, including Mattioli's copy of *Dioscorides* (1547), Clusius' copy of Van Sterbeeck's *Theatrum Fungorum* (1675), and numerous copies of abundantly annotated works of this period recently acquired with the botanical library of Michel Adanson.

Among the volumes believed to be unicates, at least for the editions held, are Pier de Crescenzi's *Ruralia Commoda* (in German) 1512, Christian Egenolph's *Lustgärten und Pflanzungen* of 1531, an anonymously published *Appellationes partium in plantis* (Paris, 1555), a 1564 reprint of Ryff's *Practicir büchlin bewerter Leibartznei*, a kitchen-garden planting calendar issued by Monet & Pic *Le temps & saison de semer les graines* (ca. 1570), a 1575 edition (3rd ?) of Calestani's *Delle osservazioni . . . della specieria; . . . da scrittori medici*, and a presumably complete copy of the first edition of Barbette's *Florilegium novum* (1641). The collection includes also the first edition of Alpini's *De Rhapontico* (1612), a rare edition of a work on the culture and medical use of rhubarb not known to be in any other library.

In addition to the presence of a good balance between the various subjects published during these two centuries, there are also a good representation of first editions and a significant number of published "firsts" in various countries and linguistic areas. Among the latter is the first book about plants published in the New World, Hernandez' *Quatro Libros, De la naturaleza y virtudes de las plantas . . . en la Nueva España . . .* published in Mexico in 1615. The first book on gardening, titled simply *Hortulus*, in Vienna in 1510; it was first translated into English by Richard Lambert, who published it in England in 1924. The German edition (1512) of Crescenzi's *Ruralia Commoda* has been noted above as a unicate. The collection also includes a copy of a 1490 edition of this work and twenty-two leaves of the manuscript copy dated 1410.

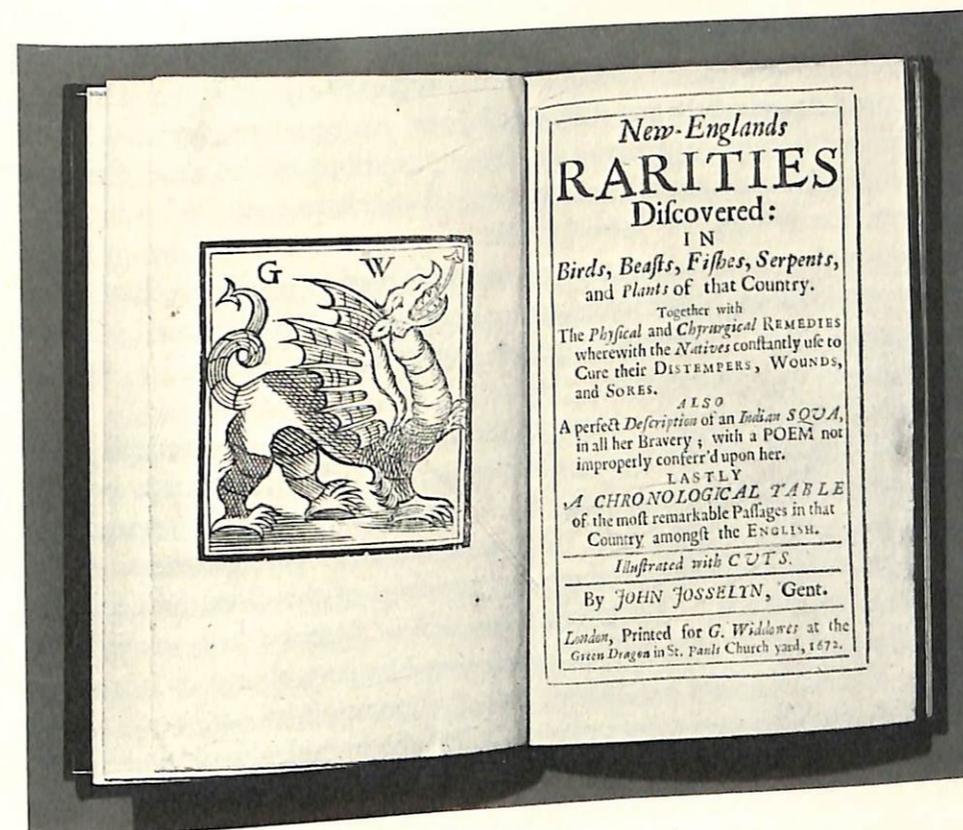
Of later publication, there are such "firsts" in the collection as the first work about Canadian plants, Cornuti's *Canadensium plantarum historia* (Paris, 1653); the first English botanical essay, William Turner's ninety-four-page *A New Herball* (London, 1551); and the first enlarged edition of a book on general horticulture, Thomas Hyll's *The Proffitable Arte of*



Title page, Brunfels's Herbarum Vivae Eicones 1532

Gardening (London, 1568). Although several works in this 17th century collection are about American plants (e.g. those by Captain John Smith, Ligon, Blome, Plumier, and Josselyn), none for this period bears an American imprint.

The earliest books treating the design and planting of gardens are represented here, as also are several monographic works on citrus fruits and their introduction and culture in European *orangeries*. Works treating the plants comprising the Dutch bulb industry are a part of the library's record of three centuries, as are those accounting for the earlier floras of both Europe and its colonies.



Title page and imprint, Josselyn's New-Englands Rarities 1672

18th & 19th Centuries

IN THE 18th and 19th centuries, knowledge about the plants of the world, especially about those of places other than the European continent, increased more than in any two centuries before or in the period since. In part this was due to the exploration and to the colonization of areas far from the motherlands of Europe, activities that brought increasing numbers of plants never before seen by the botanists and gardeners, the artists and engravers, the plant-loving and gardening public. A new literature about plants was spawned. Aiding the dissemination of this new knowledge were the new techniques of printing and of the graphic arts, resulting in the production of the great flower books. An equally important factor was the lavish patronage given to the explorations of the time, for they opened significantly remunerative trade channels to many who invested in them, for whom the introduction of new plants was a by-product. Important also were the patronage and sponsorship of the production of costly publications, of sumptuous works designed and illustrated in color on a grand scale. These two centuries were indeed the Golden Age of gardening in its broadest sense.

The influx of thousands of species never before studied botanically precipitated among the botanists of Europe, and, later, America equally momentous new scientific theories and concepts, and entire systems of classification. More significant in this regard than perhaps the work of any other man, were the findings and writings of the Great Swede, Carl Linnaeus (1707-1778.) The publication of his *Species Plantarum* in 1753 provided us with a system for the naming of plants that is as important today as it was when published. For the taxonomist—a botanist who identifies, classifies and names plants—all of the botanical works published since 1753 (the so-called post-Linnaean works) are of present-day importance. This is especially true of the books about plants published during the half-century following *Species Plantarum*, because application of the

principle of priority directs in general that from 1753 onwards the first name given a plant is its correct name. Here, often, the color plate serves more adequately than a brief description for the botanist who must know precisely the characteristics of the plant with a particular name.

With regard to the botanical works of these centuries, Mrs. Hunt's tastes have been more for the great flower books than for the botanically important but often unillustrated floras; she has been particularly interested in acquiring the beautiful color plate works. The collection includes almost all of the volumes illustrated and written by Nicolas Jacquin, the Dutch-trained plant explorer, botanist, and gardener to Emperor Franz Joseph. Of the same calibre are Trew's *Plantae Selectae* and Mrs. Bury's *Hexandrian Plants*. Curiously, one of the greatest rarities of this group, Trew's magnificent *Hortus Nitidissimis*, was added only recently, a gift from her son Richard. Virtually all the major publications illustrated with the paintings of Redouté are here, as are most of those illustrated by such botanical artists as Ehret, Maria Sybilla Merian, Turpin, Andrews, Buc'hoz, Aublet, Poiret, Bessa, Furber, van Spaendonck, Berlèse, Thornton, and Mary Lawrance.

Among the botanical works devoted to particular genera, one will find the classical color plate monographs treating the *Liliaceae*, the genera *Lilium*, *Iris*, *Rosa*, and *Rhododendron*, the geraniums and the camellias, and many works treating the orchids. The great illustrated floras are also here, such as those by Rumphius, Kops, Blume, Roxburgh, Wallich, Hooker, Weinmann, Catesby, Curtis, Oeder, Pallas, and Reichenbach.

Illustrated works, often of many volumes each, of horticultural as well as of botanical import, include those edited or written by Paxton, Sowerby, Curtis, Maund, Edwards, Meehan, Loudon, Lindley, Jaume St. Hilaire, Sweet, Lemoine, Hooker, and many others.

Among the generally unillustrated botanical works there is a good representation of the various editions of Philip Miller's dictionaries and garden calendars, and perhaps twenty titles by Linnaeus. Augmenting Linnaeus' books is a collection of as many original copies of doctoral dissertations supposedly by his students and certainly defended by them as their own before the university senate. As we now know, Linnaeus himself was the



Passiflora alata
Wavy stalk, passion flower

true author of these and of the new ideas or discoveries they presented: thus the professor made sure that both the presentation and the defense would bring him maximum credit among his colleagues. Among the library's holdings of doctoral dissertations are large numbers written ostensibly by students of Peter Kalm and of Carl Peter Thunberg, but more probably the work of the two professors.

Botanical texts, floras, and other treatises by early American botanists are well represented, as are also the more recent floristic works of the Americas. Earlier botanical works treating the plants of North America include most of those published by Benjamin Smith Barton, John Bartram, Humphrey Marshall, Constantine Rafinesque, von Schweinitz, John Torrey and Asa Gray, Samuel Stearns, and Amos Eaton. Except for selected works of von Humboldt, Houstoun, Catesby, and Olof Schwartz, few of this period are of New World plants of the tropical regions.

The 18th century works of agriculture and gentleman farming are especially well represented. Almost all editions and translations of the works of Crèvecoeur are available, as are most of those by Richard Bradley, Sir John Hill, John Laurence, and John Worlidge, Andrew Jackson Downing, and William Cobbett.

A fascinating group of little books, even if of peripheral botanical significance, is that known as the Language of Flowers books, of which more than sixty titles and editions have been collected by Mrs. Hunt. These rather Victorian items, much prized then by the distaff side, flourished in England, France, and America from about 1820 to 1860. Many were published anonymously, with the simple title *Language of Flowers*. Perhaps the longest run of these is the British series first published and illustrated by Kate Greenaway, titled *Kate Greenaway Almanack for 1883*, with publication continued (with corresponding change of title date) even until 1927. These volumes are usually provided with colored copperplate engravings or other types of colored plates, accompanied by verses or quotations about flowers. Some titles and editions are extremely rare, and collecting them has become a specialty.

Twentieth Century Works

THE TWENTIETH CENTURY holdings for all subject areas number in excess of 2,000 volumes. While there are rarities among them, generally either of extra-illustrated elephant folio volumes or of limited editions from private presses, most are general works in horticulture, bibliography, and botany.

Here one will find most of the publications by such horticultural writers as Reginald Farrer, E. H. Wilson, Eleanor Sinclair Rhode, E. A. Bowles, L. H. Bailey, Kingdon-Ward, and Gertrude Jekyll. The classical botanico-horticultural monographs by such authors as Sanders, Susan D. McKelvey, Ellen Wilmott, W. R. Dykes, U. P. Hedrick, F. C. Stern, William Hertrich, and H. Harold Hume are likewise included.

The collection of wild flower books published during the past sixty years is noteworthy for its completeness and is one whose appeal to Mrs. Hunt has been heightened by the large number of abundantly illustrated items available. They vary from folio editions to the pocked-sized issues, and are to be had for the wild flowers of nearly every part of North America, for many countries of Europe, and (insofar as they have been published) for substantial areas of Asia, Africa, Australia and New Zealand.

The section on contemporary botanical floras has developed largely in response to the bibliographic need to equate the older names in botanical works of the 17th and 18th centuries with the modern. Some of the more comprehensive floras are present, especially those for North America and to a lesser extent for Europe, but for the most part this section represents a lacuna yet to be filled. On the other hand, there is good representation of both popular and technical works in economic botany, with special emphasis given to those plants important for poisonous or medicinal properties, as sources of food, fiber, beverages, and fumatories.

The basic reference works in systematic botany published largely in this century are available, including such standards as *Index Kewensis*, *Index Londinensis*, Dalla Torre & Harms' *Index Siphonogamarum*, and the printed

catalogues of such great botanical libraries as that at the British Museum (Natural History), Kew, the Lindley Library, the Arnold Arboretum, the Massachusetts Horticultural Society, and the Linnean Society.

Other reference works of significance are modern productions essential to general bibliographic studies, with emphasis on those essential to the identification of watermarks, printing papers, type faces (both early and modern), and printer's press marks. For a related subject area Mrs. Hunt has collected also most of the relevant reference works so helpful in the identification of works of art, providing biographical data on the artists concerned, and catalogues of exhibitions of botanical and related art.

For the botanist and visiting scholar thinking in terms of resident use of these materials, there is a complete file of the publications of the International Society of Plant Taxonomists and a good representation of standard works on systematic botany, including those by Rendle, Wettstein, Hutchinson, Pulle, Swingle, Poole, Johnson, Skottsberg, and Emberger, as well as the spate of those published in this country during the last decade. At the same time, in the absence of any need, there has been little or no emphasis on the periodical literature of botany or horticulture. Exceptions appear in the acquisition of complete sets of *Gardeners Chronical* and *Flowering Plants of South Africa* and of a yet to be completed set of Curtis's *Botanical Magazine*.

Botanical Portraits & Biography

JUST AS the love for plants incites an urge to study the books written about them, so does it lead to a desire to know something about the men who discovered them and about those for whom many of the plants have been named. These urges have in great measure been responsible for Mrs. Hunt's assembling a private collection of portraits of botanists, and of books about botanists.

THE PORTRAIT COLLECTION

This collection includes a few choice paintings, but is composed mostly of engravings and reproductions of engravings, and especially of those published prior to the mid-19th century. In addition, there are some 16th century woodcuts, as well as later mezzotints, and a few lithographs. The number of botanists represented is not large (perhaps 225), and the total number of portraits in the collection is moderate (about 400), but among the men represented is a high percentage of those who stand among the world's botanical leaders and the foremost authors of earlier centuries.

Most of these likenesses are of botanists and other plantsmen of western Europe: The Greek and Roman precursors of modern science (e.g., Theophrastus, Pliny, Dioscorides) whose portraits presumably were made from contemporarily sculptured busts; the 16th and 17th century herbalists and men of medicine (e.g., Alpini, Caesalpino, Fuchs, L'Obel, Mattioli, Gesner) whose books and illustrations of plants provide our major link to the historical past; the later Dutch botanists and physicians (Clusius, Boerhaave, Hermann) who attracted many students to Leyden; and the French plantsmen of the 17th and early 18th century (Michli, Vaillant, Magnol, Tournefort, La Quintinie, and the de Jussieus) whose work provides the transition from early scholarly studies in Italy to the later ones in Britain and the northern countries.

British botanists, horticulturists, and agriculturists are represented in numbers too many to list. Among the likenesses from this period, one is

notable, a small oil portrait on wood of John Parkinson, the herbalist (1567-1650). It is believed to have been painted from life to have been the prototype for the likeness reproduced on the engraved title page of his *Theatrum Botanicum* (1640).

The number of American botanists represented is small, but is fairly representative of early leaders to the mid-19th century. They include from the Philadelphia area, John and William Bartram, Benjamin Smith Barton, Constantine Rafinesque, and Caspar Wistar; from Cambridge and Boston, Jacob Bigelow, Thomas Nuttall, and Asa Gray; from New York City, David Hossack and John Torrey; and from South Carolina the botanist and career diplomat, Joel Poinsett. Likenesses of both André and François André Michaux are present; although they were French nationals, both father and son worked and lived for a time in America. Other European



John Parkinson 1567-1650. Allegedly painted from life. Artist unknown

botanists who explored for plants in the Americas are also represented in this collection; David Douglas and Richard Spruce from Great Britain, and Alexander von Humboldt from Germany.

Mrs. Hunt has not excluded any form or type of portrait from this collection. Although many are adaptations or reproductions of paintings, others are portraits copied from busts, bas-reliefs, or medals. Many of the 400 portraits have been acquired from print dealers. Others are reproductions removed from broken volumes of botanical works—often the title page of some fragmented copy. A few are engraved reproductions of gravestones on which the likeness of the deceased had been carved.

THE BIOGRAPHIES OF BOTANISTS

The study and collection of biographies of botanists is a corollary to the study of the botanical literature. Such books form a well developed section of this library. It consists largely of published monographic studies of the lives of the men concerned and includes virtually every important biography of a botanist published in French or English during the last three centuries. To provide background about less noted botanists, the collection includes the major contemporary encyclopedias of biography, particularly those of American, French, and British origin. For the biographical collections, however, much remains to be done to bring to the library photocopies of the thousands of biographical notes and necrologies buried in the scientific journals of the last two centuries. These are essential for critical studies and for any approach to completeness of the record.

Aside from serving to make the names of plants more meaningful and to help bridge the gap between the bare name of an author and a concept of the man as a living person, these portraits and the associated biographical data are also a highly valued nucleus for what is projected to be a major center in America for botanical biography. The development of this facet of the collections will be directed towards the establishment of a very comprehensive assemblage on plantsmen of America and other countries. It is believed that a collection of such portraiture and related biographical data, properly housed and administered, will serve scientists and other scholars needing material of this nature. To make it available will become a service function of this library.

The Print Collection

THE BEGINNINGS of this collection of botanical prints, drawings, and paintings date from more than a half century ago. Following her increasing interest in books about plants and gardens, the assembling of an art collection in related subject matter was a natural development. The collection is a work of love and includes about 1,300 items.

Collecting always with a purpose, Mrs. Hunt early set as her goal the possession of a representative collection of botanical art in all forms of reproduction, but perhaps more particularly the possession of at least one original drawing or painting by every botanical artist whose work was notable in the books of her library.

For this collection she has sought and found prints and original work in shops and lofts throughout western Europe, in South America, and here at home. It was her study of his display of botanical prints in a Washington hotel lobby that led her to Gordon Dunthorne, to a lasting and intimate friendship with the Dunthornes, and to her suggestion and encouragement that he write and publish his pioneering book, *Flower and Fruit Prints of the 18th and 19th Centuries* (1938).

The collection embraces plant illustration in all its facets: plant portraits, plants in decoration and landscape design, plant symbolism and mythology, and landscapes in which plant specimens or design features dominate the scene. Its scope is such as to present the progress of the art of botanical illustration from the 16th to the mid-20th century. A wide range of graphic processes is represented: early woodcuts, including some of Mattioli's original wood blocks; hand-colored line engravings and etchings of the 17th century; the mezzotints, aquatints, and crayon-type engravings of the 18th century; the magnificent stipple engravings in color of Redouté and the French school of the early 19th century; color lithographs of the late 19th century; and the galaxy of photo-reproduction techniques which have burgeoned across the first half of the 20th century.

The field of botanical art is equally represented by the original drawings and paintings in this collection. These comprise one-third of the total. From the 16th century are a score or more of water colors attributed to Mattioli; from early 17th century, sixteen water colors by Jean Theodore de Bry (Flemish, 1561-1623); and from the latter part of the same century, three by Nicolas Robert. A recent acquisition is a late eighteenth century album of 237 engravings by and after Pillemont, court painter to Marie Antoinette.

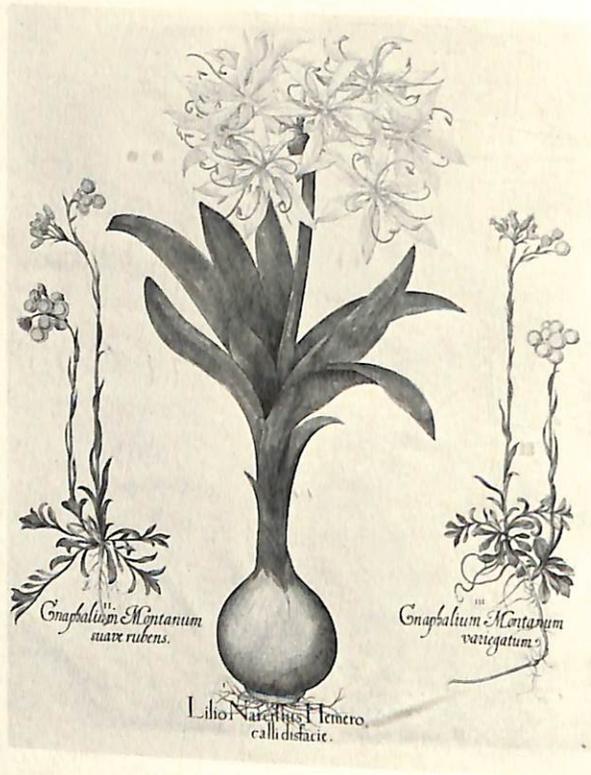
Choice among the originals are two bound volumes of water colors of Dutch bulbs, one on watermarked Dutch paper of the mid-17th century and one on vellum. It is believed that such volumes served as "catalogues" used by the salesman as he traveled about the Low countries vending the wares of a Dutch bulb grower. The copy of vellum was for nearly three centuries in the family of Peter Stuyvesant, the second Governor of New Amsterdam, and is believed to have been brought to this country by his wife in the 1650's. An 18th century volume of water colors on vellum is that by the British artist James Bolton, and yet another is by the Dutch painters Pieter van Loo and Cornelis van Noorde [ca. 1770]. Although these are bound in volumes none has a printed title page and thus they cannot be classified as printed books of the period.

The originals of the 18th century are equally distinguished; in addition to those of Maria Sibylla Merian and George Ehret, who are mentioned in the foreword of this volume, are paintings by Jacob van Huysum, Jean Louis Prévost, and Pieter van Loo. A handsome gouache and pastel of fruit by Gerrit van Spaendonck epitomizes the Golden Age of botanical art. There are eighteen originals by Redouté and six by Pancrace Bessa. Other originals are those by Balthasar Cattrani (Italian, ca. 1770-1810), Johann Friederich Starke (German, 1802-72), Mrs. Elizabeth Withers (English, ca. 1800-1864), James Sowerby (English, 1756-1822), and Ellen Sowerby (ca. 1810-1863). For the 20th century, the collection has paintings by Lillian Snelling, E. Margaret Stones, Cythna Letty, Andrey Avinoff, and original woodcuts by Elfriede Abbe.

This collection of prints and originals is destined to become increasingly important to this library, particularly as a unit of Carnegie Institute of



Technology, wherein the study of the fine arts and graphic arts is conducted in a college noteworthy among American universities. Students of botanical art will find here, among both the prints and the originals, published and unpublished material exemplary of the wide range of techniques—some good and some bad—that have been used in both scientific and popular literature. Specialists in the graphic arts will find here an abundance of source material useful when creating present-day designs. This collection will continue to grow, both in depth with the old masters, and in scope with the newer artists and technical processes.



A print from Besler's Hortus Eystettensis 1613

Autograph Letters & Manuscripts

A BALANCED botanical library should include autograph letters and manuscripts of botanists. Acquisition and preservation of such material has long been one of Mrs. Hunt's collecting activities. Her autograph letter collection contains 410 letters from 176 botanists and horticulturists.

The oldest letter in the collection is one written by Tournefort in 1685, and the next oldest, one by Michel Bigon in 1691 (for whom the Begonia was named). Among the other botanists and plantmen included are the following:

<i>the de Jussieu—Bernard,</i>	<i>André François Michaux</i>
<i>Alphonse, and Adrien</i>	<i>Nicolas Jacquin</i>
<i>the de Candolle—Augustin</i>	<i>Louis C. Richard, I</i>
<i>Pyrame, and Alphonse</i>	<i>Jean Baptiste de Lamarck</i>
<i>Carl Linnaeus</i>	<i>Charles Frederic Martius</i>
<i>Albrecht von Haller</i>	<i>Pierre Sonnerat</i>
<i>Alexander von Humboldt</i>	<i>Louis Antoine de Bougainville</i>
<i>Aimé Bonpland</i>	<i>Espirit Requien</i>
<i>Georges L. L. de Buffon</i>	<i>André Thouin</i>
<i>Duhamel du Monceau</i>	<i>Charles Bonnet</i>
<i>Geoffrey St. Hilaire</i>	<i>Carl Friederich Meisner</i>

One of the finest and most valuable groups of letters in this collection is of twenty-four by the early 19th century artist Pierre Joseph Redouté. Three are in English and the remainder in his native French. These add considerably to our knowledge of his work as a botanical artist and a person. They remain to be studied critically, for a future publication.

British botanists abundantly represented include such men as William and Joseph Hooker, Robert Brown and George Bentham, Peter Collinson and John Fothergill, Sir James E. Smith and Robert Thornton. Nine of John Lindley's letters are included, and six by J. C. Loudon. Individual items by Daniel Solander, Sir Hans Sloane, Sir Joseph Banks, William

Forsyth, Pulteny, Richard Weston, Charles Darwin, and William Cobbett give balance to the British representation.

American botanists represented include John and William Bartram, Benjamin Smith Barton, Jacob Bigelow, William Darlington, Henry Muhlenberg, Constantine Rafinesque, Thomas Nuttall, and John Torrey. Others of lesser note include David Hosack, Edward S. Rand, Tuckerman, Joseph Breck, John Burroughs, James Audubon, and Benjamin Vaughn. Asa Gray is amply represented by twenty-one letters, some of minor importance, some of botanical significance.

Of not the least importance are forty-eight letters, invoices, and deeds

Signatures of botanists from autograph letters: Joseph P. de Tournefort

Sir Hans Sloane

Pierre J. Redouté

dixième de ce mois il me faut
cinq ou six jours pour me remettre
les plants du jardin royal en teste
et j'ay avec la bonté de servir a dix ce 5
may 1685
Vobis honorabilis
et honorabilis
servient
Tournefort

thy will meet with the greatest joy
all health & happy remaining
yours
Hans Sloane

je vous salue d'amitié
Redouté

by William Prince and his sons, nurserymen famous on two continents during the late 18th and early 19th centuries.

These letters have more value to taxonomic studies than as mere collector's items. It is important to the taxonomist to know the identity of persons who have pencilled notes and names on herbarium specimens, and one of the most reliable ways to determine this is to have at hand large suites of handwriting examples for comparison. Usually top quality facsimile copies can be used as acceptable substitutes for the original documents. There is opportunity here for future publication of a volume that would provide such useful facsimiles of the more important of the world's botanists. In addition, these letters are potential sources of hitherto unrevealed personal and biographical information, and of other data important for their scientific value.

Manuscripts also comprise a part of this calligraphic collection, for the acquisition of manuscript copies of both unpublished and published works in botany and gardening has been one of Mrs. Hunt's interests. In 1951 she acquired two early 17th century manuscript notebooks on agricultural practices. Working from typescript copies (one of which was possessed earlier by Ellen Willmott), the late Carl Purington Rollins of the Yale University Press designed two volumes privately printed by Mrs. Hunt in limited editions and titled *Husbandry* and *Soyle for an Orchard* (1952). Among manuscript drafts of published works are two of Eleanor Sinclair Rhode's books about herbs and herbals. A recent and treasured acquisition yet to be catalogued is a very considerable collection comprising the manuscripts, notes, and letters of the late Agnes Arber.

Early this year Mr. Roy A. Hunt acquired the manuscripts, correspondence, and copiously annotated volumes comprising the botanical library of Michel Adanson, the great French botanist and contemporary of Linnaeus. An analytical study of this material will be made and published as a part of this library's program.

Private Press Productions

FINE PRINTING as an important aspect of the well-made book had early engaged the attention of Mrs. Hunt, and the library contains a small but representative and choice selection of private press books of the late 19th and early 20th centuries. The spirit of William Morris is particularly evident in this group, which affords a comprehensive view not only of his work, but of his influence on typography.

Although the English Fine Press book was notably exemplified in the 18th century by the Strawberry Hill Press of Horace Walpole (also represented in the library), the great development of the private press and the hand-produced book occurred during the later part of the Industrial Age. Morris was the moving spirit in this renaissance of the book, and his Kelmscott Press (1890-1898) was the precursor of most later ventures of the sort. There is in the library an almost complete set of books from this Press, including a splendid copy of the Kelmscott *Chaucer* (1896).

Another outstanding collection, and one in which Mrs. Hunt took great interest, is a nearly complete set of imprints from the Dove's Press (1900-1916) of Cobden-Sanderson. These handsome books continued the Morris cult of fine printing, but they are not nearly so "medieval" in appearance, being altogether lighter and more classical in type and format. Among the finest of this group is a copy of the *English Bible* (1903-05), one of the chief productions of this Press.

The library also possesses a small group of examples from later private presses—the Eragny, Vale, and Golden Cockerel in England and the Elston, Blue Sky, and Village Presses in America. This group provides a comprehensive view of the later developments of the Fine Press movement.

Another prized holding is a complete set of the productions of the Laboratory Press, established at the Carnegie Institute of Technology in 1923 to teach and foster the art of fine printing. Under the leadership of the master craftsman and typographer Porter Garnett (1869-1951), this

department of the school was one of the leading centers of fine typography in this country by the time it was closed in 1935. Mr. Garnett was a valued friend of Mrs. Hunt's, and from its inception she took a lively and absorbing interest in the Press.

It is now planned to reactivate the Garnett press as the New Laboratory Press, under the direction of Jack Werner Stauffacher, and this library is cooperating with the activities of this center for fine printing and typography, especially in relation to the production of its own publications. Thus the collection of Fine Press books is valuable not only for its own sake, but also as a source of study and reference for the New Laboratory Press and students of typography. An excellent collection, it reflects Mrs. Hunt's recognition of the value of fine printing. Its development will be continued as its importance increases.



Pressmark for The Laboratory Press, designed by Porter Garnett

Fine Bindings

ASIDE FROM a number of handsomely bound botanical books, the library contains a special section devoted to fine bindings. This department is especially important, first because Mrs. Hunt is herself an accomplished bookbinder, and secondly, because of the representative group of finely bound volumes of the 16th through the 20th centuries which she has collected.

The nucleus of this assemblage is a group of eighty-five examples of the donor's work which display her skill and meticulous craftsmanship. As a young girl Mrs. Hunt attended an exhibition in Dublin, Ireland, of bindings executed by women, and thereafter she decided to emulate them. She studied in Pittsburgh under a friend, Miss Euphemia Bakewell, and then in London under the direction of the noted T. J. Cobden-Sanderson—a disciple of William Morris—whose Dove's Bindery had a great influence on later work in the field. Mrs. Hunt's career in the craft continued from 1904 to 1920, and she kept a record of nearly one hundred bindings executed during that period at her Lehar Bindery (the name an anagram of Rachel). The collection of eighty-five of Mrs. Hunt's own bindings is supplemented by a group of others by Cobden-Sanderson. These bindings illustrate admirably the development and the continuation of the William Morris and the arts and crafts tradition.

Among the earlier bindings are some superb examples of Renaissance work of the 16th century, such as the Grolier *Dionysius Halicarnassus* (1532), with its decorative strap-work, and the Maiolo *Illustrium imagines* of Fulcius (1532). From the 17th century there are some handsome examples of pointillé work and other bindings in the style of Clovis Eve and Le Gascon; from the 18th century are a Baron de Longe Pierre volume, and one bound elegantly in vellum by Edwards of Halifax.

A number of handsome association bindings is to be found throughout the library. There is a Book of Hours bound for Diane de Poitiers, and

volumes bearing the arms of Catherine II of Russia, Napoleon I, Charles II of England, and Marie Antoinette.

The collection contains many volumes having fore edge paintings, and Mrs. Robert J. Dodds has recently presented twenty-five volumes of this type from the collection of the late Robert J. Dodds.

Book-binding by hand is not much practiced today, and the library, determined to stimulate further interest in the craft, maintains a full-time master binder on its staff. This assures that its bindings will be well cared for and restored when necessary, and that new bindings will be produced when needed. Facilities exist for the training of apprentices and for a limited number of students in formal classes. Thus the craft tradition of Cobden-Sanderson and of Mrs. Hunt will be continued.



16th Century blind stamped panel binding by Master I. P. of Louvain

Program & Staff

THE TRANSITION has been made for this library from its status as a private collection to that as an administrative unit of a university. This change carries with it the corollary that henceforth it serve not so much the personal interests of an individual owner as the more scientific interests of the botanical public. This is a library whose contents are to be both studied and used. It is a library whose contents, as they stand today, are to be considered the nucleus for a research center, but it is also one which is not expected to compete in either size or scope with the great botanical libraries of the world. There exists for all concerned the responsibility to ensure its serving a useful purpose. To this end, both the authorization and the support have been provided to implement the proposal that this library become an international center for bibliographic research and service in the interests of botany and horticulture.

The publication of *Species Plantarum* by Carl Linnaeus in 1753 established a new basis for the naming of plants. Using this date, botanists conveniently divide all literature dealing with the naming and describing of plants into two periods—the pre-Linnaean and the post-Linnaean. This library proposes to concern itself with studies of the literature of both periods. For the former, three projects are under consideration. The first is for the compilation of what may be the first modern index to the illustrations of plants published in the pre-Linnaean era, giving also for each plant, when feasible, its modern botanical name. The second is for the compilation of an annotated catalogue to this pre-Linnaean botanical, horticultural, and agricultural literature. As for the third, much of the earliest printed literature of the pre-Linnaean era is in Latin, and for much of it there are no English translations: this library's program includes the encouragement and production of such translations, accompanied by critical bibliographical and botanical commentaries.

The literature of the time of Linnaeus, and that which followed, is in

scope and number of titles many times as great as that of the pre-Linnaean period. It has long been and will continue to be the subject of intensive study by scholars throughout the world. It is of maximum significance to modern plant nomenclature and identification. To help the scientist know which of its rarer items are available in this country, and where, this library contemplates the production of a union catalogue of such works. To increase the availability of the very rare items, which too often are not now available to most botanists, production of a series of facsimile editions accompanied by analytical commentaries is planned. As a long-term project, study is being given to the advisability of producing a new Thesaurus of botanical literature, to be not a work of compilation but one based on original study, in which each item will be annotated and provided with literature references to existing studies or commentaries on it and its author.

Consideration is being given to the establishment at this library of an American center for biographical data and portraits of botanists and horticulturists. Such a center would be an expansion of the excellent collections assembled by Mrs. Hunt, and would embody an active program to establish a photocopy record of published accounts from the periodical literature and to obtain photographs of living as well as of deceased botanists and horticulturists. Associated with this collection would be the expansion of existing holdings relating to plant exploration and the accomplishments of plant explorers dating from the era of Marco Polo to the present.

As a medium for dissemination of staff studies, and for the publication of similar studies by other scholars, plans are being made for the production of a yearbook, to be titled *Huntia*. It will include extensive analytical studies and separate departments for each facet represented by the several types of collections in this library.

Concurrent with the plans and program outlined above will be the continuation of the *Catalogue of the Hunt Botanical Library*, now projected to occupy three initial volumes, followed by one or more Supplement volumes.

It is expected that this library will function with a comparatively small and selective resident staff, augmented by specialists and other scholars engaged on a part-time basis. To assist the Director and his staff in long-range planning for the library and in the determination of its annual pro-

gram and priorities, the University administration has created an advisory committee composed of the directorate of The Hunt Foundation and of six scientists or other persons representing various aspects of the collections. The composition of this committee and of the library's staff is as follows:

Advisory Committee

John S. L. Gilmour
*Director, University Botanic Garden
Cambridge, England*

Mildred E. Mathias
*Professor of Botany, University of California
Los Angeles, California*

Rogers McVaugh
*Professor of Botany, University of Michigan
Ann Arbor, Michigan*

Reed C. Rollins
*Director, Gray Herbarium, Harvard University
Cambridge, Massachusetts*

Harold W. Rickett
*Bibliographer, New York Botanical Garden
New York, New York*

Frans A. Stafleu
*International Assoc. for Plant Taxonomists
Utrecht, Netherlands*

John C. Warner
President, Carnegie Institute of Technology

George H. M. Lawrence, *Chairman*
Director, Hunt Botanical Library

From The Hunt Foundation

Alfred M. Hunt
Rachel McM. M. Hunt
Richard McM. Hunt
Roy A. Hunt, Jr.
Torrence M. Hunt

Staff

George H. M. Lawrence, *Director*

Miss Helen Becker, *Cataloguer*

John V. Brindle, *Curator of Prints and Exhibits*

Ian MacPhail, *Bibliographer*

Wilhelm Margadant, *Assistant Librarian*

Thomas W. Patterson, *Master Binder & Lecturer in Graphic Arts*

James D. Van Trump, *Bibliographical Assistant*

Acknowledgements

The Hunt Library was given to Carnegie Institute of Technology by Mr. and Mrs. Roy A. Hunt. It was designed by Lawrie & Green, architects of Harrisburg, Pa., in association with Deeter & Ritchie of Pittsburgh. The senior members and several junior members of both firms are alumni of Carnegie Institute of Technology. General contractor for the construction of the building was the George A. Fuller Company, of New York City. The teak floor of the Penthouse was imported and installed by Omholt Brothers, Philadelphia, and all walnut woodwork was prepared and finished by National Store Fixtures & Equipment Corporation, Pittsburgh. Details of design and production of aluminum fabrications, including the bronze finished aluminum grilles, were supervised and supplied by The Aluminum Company of America and the General Bronze Corporation.

The stack sections for the Penthouse were manufactured and installed by the W. R. Ames Company, Milpitas, California, and most of the office furniture was supplied by the General Fireproofing Company, Youngstown, Ohio. Museum cases and card catalogue sections are the products of the Library Bureau, Remington Rand Division of Sperry Rand Corporation. Furniture of the Rare Book Gallery and Conference Room was designed and manufactured by Jacques Bodart and by Edward Garratt of New York City. Arrangements for the Savonnerie rugs of the Rare Book Gallery were made by Kent-Costikyan Inc., and the design and manufacture of the chandeliers was by Charles J. Winston & Company, Inc., both of New York City. Draperies were fabricated by Mr. John Carpenzano, Pittsburgh, from materials woven by Scalandre Silks, Inc., and by Larsen Associates, both of New York City. The general interior design of the Penthouse was planned and supervised by Mr. Harold F. LeBaron of New York City.



Colophon

The text of this edition has been prepared by George H. M. Lawrence, assisted by John V. Brindle, Ellen Sharp, and James D. Van Trump, and edited by Richard A. Wells. The typography by Jack Werner Stauffacher. Text is set in thirteen point Bembo, printed by Davis & Warde, Inc., Pittsburgh, under the supervision of Thos. C. Pears. Printed on Curtis Rag paper. All four-color illustrations were made by Meriden Gravure Company under the direction of E. Harold Hugo. Photographs of all the books shown were made by Brady Stewart, Jr., and reproduced by photo-offset by Allegheny Lithograph Corp. Bound by Russell-Rutter Company, Inc., New York City.

