



Bulletin





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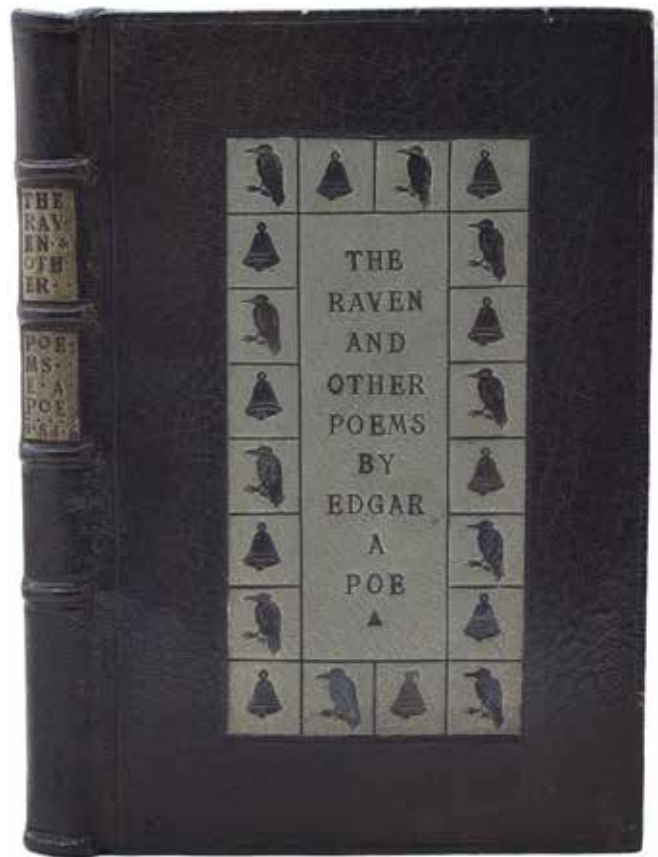
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Books bound by Rachel Hunt, displayed in the breakfront bookcase that she purchased for her home and that is now in the reading room at Hunt Institute, May 2018, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

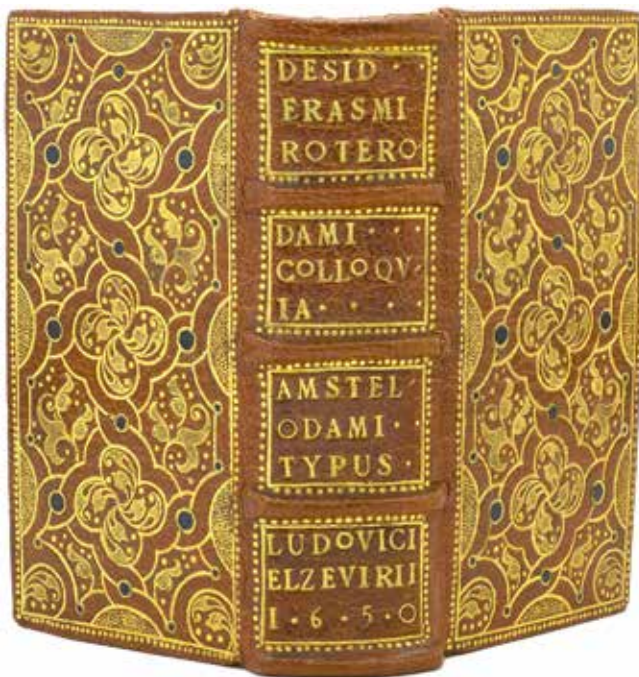
News from the Library

Our founder Rachel McMasters Miller Hunt (1882–1963) built a fine personal library of rare books about plants that she and her husband, Roy Arthur Hunt (1881–1966), later donated to Carnegie Institute of Technology, now Carnegie Mellon University. Something that is not so well known is her 16-year bookbinding career. From 1904 to 1920 she made more than 126 complete bindings, of which 68 are here in our Library. Some additional volumes are held by Special Collections, Carnegie Mellon University Libraries, and others are in private hands. Many of the books that Rachel Hunt bound were done as gifts or by request from friends.

Last summer we worked on two projects to enable us to share these beautiful books. For a long time these volumes were housed in our Library but not listed in our catalog as they are for the most part not botanical. Now, however, Assistant Librarian Jeannette McDevitt and I have cataloged them. Typing “bookbinding career” in “Any field” in the online catalog’s advanced search will bring up their records. Graphics Manager Frank A. Reynolds photographed the bindings along with any special physical features of these books. Digital Assets Manager/Archivist J. Dustin Williams generated PDFs of the photographs and created a finding aid for them. The Web page about Rachel McMasters Miller Hunt, which is in the History subsection of the main About section on our Web site, discusses her life, bookbinding and



Rachel Hunt's 10 March 1916 rebinding of Edgar Allen Poe (1809–1849), *The Raven and Other Poems* (London, Wiley & Putnam, 1846), Hunt binding 100, HI Library call no. RMMH 100.



Rachel Hunt's 6 May 1914 rebinding of Desiderius Erasmus (1466 or 1469–1536), *Erasmi Roterodami Colloquia* (Amsterdam, Ludovicus Elzevirius, 1650), Hunt binding 83, HI Library call no. RMMH 83. According to Titcombe (1974, p. 47), Rachel purchased this book 19 August 1913 in Paris and described its binding as “tedious work” in her bindery record book.

collecting. In the bookbinder section of that page are links to the PDF of Marianne Titcombe's 1974 book *The Bookbinding Career of Rachel McMasters Miller Hunt* with more specific information about each binding and to the finding aid with brief citations that include the date in which Hunt bound each book in this collection.

Rachel Hunt carefully chose the leathers and endpapers in accordance with the texts, designed the bindings and binding decorations, such as tooling and stamping, and did the binding work, including all tooling, stamping and gauffering. The photographs generally show front and back covers, spines and inside covers and flyleaves while some show added aspects of the bindings, such as decorated edges of boards or gauffered edges of text blocks. Some of the texts were reprintings by Arts and Crafts presses of earlier works while others were original publications, often first editions. The stamping and tooling on the covers range in style from traditional to modern. Twenty-one of these books have additional features of interest such as authors' signatures, inscriptions, inserted handwritten letters or other such additions, and those have also been photographed and are noted in the online catalog records.

Four books include handwritten letters by the authors, not written to Rachel Hunt but acquired by her or by a previous owner and tipped in. The books by William Morris (1834–1896), John Ruskin (1819–1900), Alfred Tennyson

Chiquette
 The Mall
 Feb 1 /79

My dear Wallon

A mere languid Complacency
 seems to me more dangerous than
 almost any other mood could be.
 At any rate I pledge myself,
 though I am a very busy man,
 to hang back in no way if
 any one will answer your
 question and mine of
 'what is to be done?'

I am Dear Sir
 (with many thanks)
 Yours faithfully
 William Morris

Letter written by William Morris, 1 February 1879, and inserted into Rachel Miller's 23 September 1911 rebinding of William Morris (1834–1896) and Alfred John Wyatt (1858–1935), transl. and eds., *The Tale of Beowulf Done Out of the Old English Tongue* (London, The Kelmscott Press, 1895), Hunt binding 58, HI Library call no. RMMH 58. According to Titcombe (1974, p. 42), this book was a gift from Roy Hunt in 1908.

(1809–1892) and George Gordon Byron (1788–1824) each contain a handwritten note or letter. An autograph of Robert Browning (1812–1889) includes an address and the date 29 February 1880.

Several inscriptions also add to the interest of these books. Handwritten on the verso of leaf [27] of *The Rubáiyát of Omar Khayyám, the Astronomer Poet of Persia* is this note: "Re-discovered after many years; the lettering and initials in this book were done in my student days. - Percy Sweet, in Pittsburgh April 21st 1927." *Sappho: One Hundred Lyrics*, a collection of 100 poems written by Canadian poet Bliss Carman (1861–1929) as imagined reconstructions of the lost poems of Sappho, includes this poetic inscription by Carman:

Whoso is crowned with flowers
 Has favour with the gods,
 Who have no kindly eyes
 For the ungarlanded.
 Bliss Carman



Lettered by Sara B Hill for
 Rachel O' Masters Miller, 1910.

Back inside cover and flyleaf, along with calligrapher's note for Rachel Miller's 19 May 1910 binding of a manuscript of three poems lettered by Sara B. Hill (also Sarah) including "Carcassonne" by Gustave Nadaud with a translation by Mary Elizabeth Wilson Sherwood and "To one who went to Carcassonne" by Julia Caroline Ripley Dorr, Hunt binding 41, HI Library call no. RMMH 41.

Seven books have original publishers' cloth covers and spine titles mounted on paper and bound in, and three have original paper wrappers bound in. One of those is *Mr. Whistler's Ten O'clock*, an hour-long lecture on art delivered by James McNeill Whistler (1834–1903) at the fashionably late hour of 10:00 pm on 20 February 1885 and later published. Paper wrappers or covers were also bound in for John Ruskin's fairy tale *The King of the Golden River* (London, 1851) and Oscar Wilde's (1854–1900) poem "Ravenna" (Oxford, 1878), written when he was a student in Oxford's Magdalen College. The poem won the Newdigate Prize at Oxford in 1878, and Wilde recited it at the university's theatre that year.

And finally, one of these books is different from all the others, being a manuscript that was calligraphically lettered for Rachel Hunt in 1910 by Sara B. Hill (also Sarah), who also created several of Rachel Hunt's bookplates. "Carcassonne" presents two poems about Carcassonne by French chansonnier Gustave Nadaud (1820–1893) and American poet Julia Caroline Ripley Dorr (1825–1913), along

(continued on page 4)

News from the Library

(continued from page 3)



Carcassonne mural in the library of the Hunts' home, Pittsburgh, Pennsylvania, 1953, photograph by Harry and Mary Arnold, HI Archives Hunt collection no. 252, box 57.

with a translation of the Nadaud poem by Mary Elizabeth Wilson Sherwood (1830–1903). The inside covers and flyleaves appear to be original watercolors by British artist Joseph Nash (1809–1878), showing four views of the medieval city and fortress of Carcassonne. Our Curator of Art Lugene Bruno speculates that perhaps Rachel Hunt acquired the watercolors and later planned the “Carcassonne” manuscript and binding to match them in size.

This manuscript links to a longstanding and deeply felt connection that Rachel Hunt had to Carcassonne. She would have been about 28 years old when this manuscript was made for her, before her marriage to Roy Arthur Hunt. The French medieval city captured Rachel Hunt’s imagination. She visited there, and later in the Hunts’ home she commissioned a large wall painting of Carcassonne for her library by mural painter Ernest Clifford Peixotto (1869–1940). Nadaud’s poem had touched her as it was about a French peasant who longed

to see the legendary Carcassonne but died without having that dream fulfilled. As envisioned by Peixotto, the mural illustrated that poem but showed the city, the peasant and the dream realized. In this photo of the mural in Rachel Hunt’s library the peasant in a long, light-colored shirt stands behind a cedar tree. Describing the mural, Peixotto wrote in a 28 October 1937 typescript note, “It is somewhat the story of all of us, for who of us, at one time or another, has not had his ‘Carcassonne’ or wish that has never been fulfilled? In the picture, the peasant’s wish is granted.”

Rachel Hunt was a person of many interests, but one could make the case that at heart she was a “book person.” Here we see that not only did she read widely, collect deeply and have a beautiful library, but also she immersed herself for a period of time in the art and craft of bookbinding.

—Charlotte Tancin, Librarian

News from the Archives

The Hunt Institute Archives has received a collection of papers and items by and related to Edward G. Voss (1929–2012). He was a professor of botany and curator of the herbarium at the University of Michigan. Voss instructed generations of biology students, teaching at the University of Michigan Biological Station for 55 summers through 2009. An expert on vascular plants of the Great Lakes region, he published the *Field Manual of Michigan Flora* in 2012 with his colleague Anton Reznicek. This book was an updated consolidation of Voss' earlier, three-volume *Michigan Flora* (1972, 1985, 1996). Voss was also a member and past president of the International Association for Plant Taxonomy (IAPT) and a member of the United States Department of Range and Forestry, the International Commission on Zoological Nomenclature, and the National Science Foundation. He participated in and/or was on committees for nine International Botanical Congress meetings from 1959 through 2005. Aside from his botanical and taxonomic work, he was also an expert on Lepidoptera and published several scientific articles over the years.

The Edward G. Voss papers, HI Archives collection no. 374, ranging in date from 1955 to 2008, consists mostly of correspondence, notes, paperwork and drafts regarding sessions of the International Botanical Congress and the taxonomic codes resulting from each session. The manuscripts include the codes as well as a draft copy of a manuscript, "Grasses of the Lesser Antilles," written by Frank W. Gould (1913–1981), who wrote about grasses of the southwestern United States and published *Flora of the Lesser Antilles, Leeward and Windward Islands* in 1979. Besides Voss' own correspondence, this collection includes the correspondence of Frank W. Gould, dated 1955 to 1981, and of Frederick J. Hermann (1906–1987), botanical collector and expert on *Carex* Linnaeus, dated 1970 to 1986.

—Nancy L. Janda, Assistant Archivist

Janda promoted to Assistant Archivist

We are pleased to announce that Nancy Janda, who joined the Hunt Institute in 2012 as an assistant in the front office before becoming an associate in our Archives in 2016, has been promoted to Assistant Archivist. As Digital Assets Administrator/Archivist J. Dustin Williams oversees the digitization of the archival collections, Janda will continue to assist with the timely production of finding aids, curation and conservation of the extensive collections.



Above, Edward G. Voss (1929–2012), Seney National Wildlife Refuge, Schoolcraft County, Michigan, 28 July 1971, 12.5×17.5 cm, photograph by William H. Anderson, HI Archives portrait no. 4.

Below, from left, Aaron Goldberg (1917–2014) and Edward G. Voss (1929–2012), during a field trip prior to the American Institute of Biological Sciences meeting held in East Lansing, Michigan, Waugoshance Point, Emmet County, Michigan, 20 August 1977, 12.5×9 cm, photograph by J. H. Thomas, HI Archives portrait no. 5.



News from the Art Department

Dr. Charles Dorat exhibition

The exhibition *Dr. Charles Dorat and His Unrealized Central American Medicinal Flora* ran through 29 June. Most of what was known about Dorat and his correspondents was published in the last issue of the *Bulletin* (Bull. Hunt Inst. Bot. Doc., 2017, 29(2): 1–5, 8–9). Recently we received an email from an Australian who is the first cousin, four times removed, of Charles Dorat. She was unaware of his travels in Central America and was pleased to read about his activities between 1850 and 1870. She was able to verify that he was born in 1806 and baptized in London; he married his first cousin Clementina Horne at the British Embassy chapel in Paris in 1828; they had four children (most likely born in England and Europe); his wife and children *may* have been living in the New York area while Charles was working and traveling in El Salvador and Honduras; and Charles died in San Salvador between 1871 and 1875, which she confirmed with a scan of page 1525 from volume 5 of the handwritten list “Consular Death Indices (1849–1965) Transcription, Record Set: British Nationals Died Overseas 1818–2005” that is held by the General Register Office in England. This date range coincides with the lack of extant correspondence after 1870.

We hope that you shared in our excitement and found an opportunity to visit and learn more about the 42 surviving watercolors of medicinal plants and village scenes on view that were originally part of a group of 150 images Dorat painted in hopes of publishing a medicinal flora of the region. Archival and library materials relating to his correspondents also were displayed.



No. 28, Lignum vitae, Guayacan, *Guaiacum officinale*, Decandria Monoga, Hond[ura]s Flowers in Feb[ruary] [*Guaiacum* Linnaeus, Zygophyllaceae], watercolor on paper by Charles Dorat (?1806–ca.1870), 30 × 23.5 cm, HI Art accession no. 5683.28.



Man. Grunnes U.S. ed. 2
P. 745 FIG. 1106



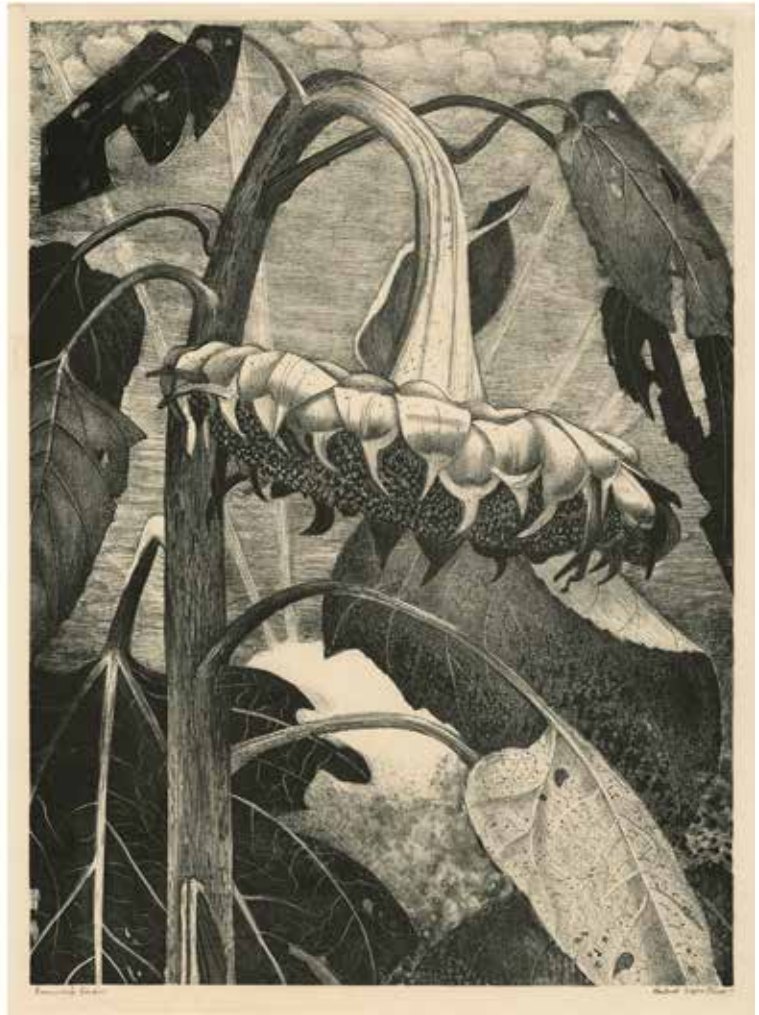
Left, C is the Cardinal, who sings in the bower, watercolor and shell gold on sheepskin parchment by Kandis Vermeer Phillips (1954–), ca.2010, 20 × 15 cm, HI Art accession no. 7891.05, reproduced by permission of the artist and right, Summer's end [*Helianthus* Linnaeus, Asteraceae alt. Compositae], lithograph on paper by Hartwell Wyse Priest (1901–2004), edition 2/20, 34.5 × 25.5 cm, HI Art accession no. 4041, reproduced by permission of the estate of the artist.

Alphabetum Botanicum opens 13 September

This exhibition features Kandis Vermeer Phillips' illuminated letters, which are intertwined with plants, mammals and insects. Each letter is paired with a botanical artwork from the Institute's collection to create a literal or amusing relationship between the two, such as the connection of ants with an aardvark and a peony bud, the sunflower as a food source for a cardinal or the similar shapes of a fox's tail and foxtail grass. Along with the artworks, three 15th-century illuminated manuscript leaves from Special Collections, Carnegie Mellon University Libraries, are on exhibit with a display of the tools, pigments and other materials used in illumination.

Phillips initiated this alphabet after a friend recommended that she combine her miniature

Page 6, left, F for the Fox, watercolor and shell gold on sheepskin parchment by Kandis Vermeer Phillips (1954–), ca.2010, 20 × 15 cm, HI Art accession no. 7891.08, reproduced by permission of the artist and right, *Setaria faberi* Herrm. [*Setaria faberi* R. A. W. Herrmann, Poaceae alt. Gramineae], ink on paper by an unknown artist for Albert S. Hitchcock (1865–1935), *Manual of the Grasses of the United States*, ed. 2, rev. by Agnes Chase (Washington, D.C., U.S. Government Printing Office, 1950, p. 725, fig. 1106), Hitchcock-Chase Collection of Grass Drawings, on indefinite loan from the Smithsonian Institution, HI Art accession no. 2496.0187.



paintings of flowers, birds and insects into letterforms. She had extensively studied the history of medieval illuminated manuscripts and the use of natural pigments in that period. Decorative letterforms were used in religious texts to designate new sections and were painted in opaque colors of red or blue. Colored letters might include white patterns, backgrounds with natural images, fantastical creatures or gilding with metal leaf. The birth of her granddaughter Ashton in 2006 inspired the design of an abecedarium filled with meaningful representations of flowers and creatures found in her garden or during her family's travels. Phillips' final designs were transferred to the smooth surface of parchment (in this case sheepskin) to allow for fine detail in a small scale. Using a drybrush technique with a 000 brush, she built up color and value with individual delicate strokes and outlined the letters with shell gold. This alphabet was completed in 2010, and the artist continues to experiment with other letter images and processes, including metalpoint drawing.

A public reception will be held on Thursday, 13 September, 5–7 PM. Phillips will give a demonstration on drawing letterforms in silverpoint in the gallery on Friday, 14 September, 10 AM–noon and 2–4 PM. She will have available sketches showing the metalpoint process along with various metals and prepared papers with which visitors may experiment, and she will discuss informally the history of illumination and metalpoint during the demonstration. This exhibition will be on display through 14 December (except 22–23 November).

—Lugene B. Bruno, Curator of Art

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This last printed issue of *Huntia* once again proves that being a journal of botanical history is never dull. From Greek poems to incunabula Holger Funk traces evidence of “Erica.” C. D. Preston re-examines Samuel Corbyn’s 1656–1657 lists of Cambridge plants and provides some interesting revelations. In two posthumously published papers Roger L. Williams details the deforestation of the French Alps, which reads more like current events than history, and translates an abridgement of Michel-Félix Dunal’s 1813 dissertation on *Solanum*. M. E. Mitchell continues his lichen history series describing the spirited opposition to the theory of duality in France from 1870 to 1900. *Huntia* Editor Scarlett T. Townsend recounts the history of our journal and unveils the plans for its future. If you would like to be part of that future, check out the topics and submission guidelines available on the *Huntia* page on our Web site, where the entire issue is available as PDFs.

News from the Art Department

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Left, A is for Aardvark, his face I adore, watercolor and shell gold on sheepskin parchment by Kandis Vermeer Phillips (1954–), ca.2010, 20 × 15 cm, HI Art accession no. 7891.01, reproduced by permission of the artist and right, [*Paeonia* Linnaeus, Ranunculaceae], color woodcut by Shodo Kawarazaki (1899–1973), 1958, 40 × 27.5 cm, HI Art accession no. 6380, reproduced by permission of the estate of the artist.

