

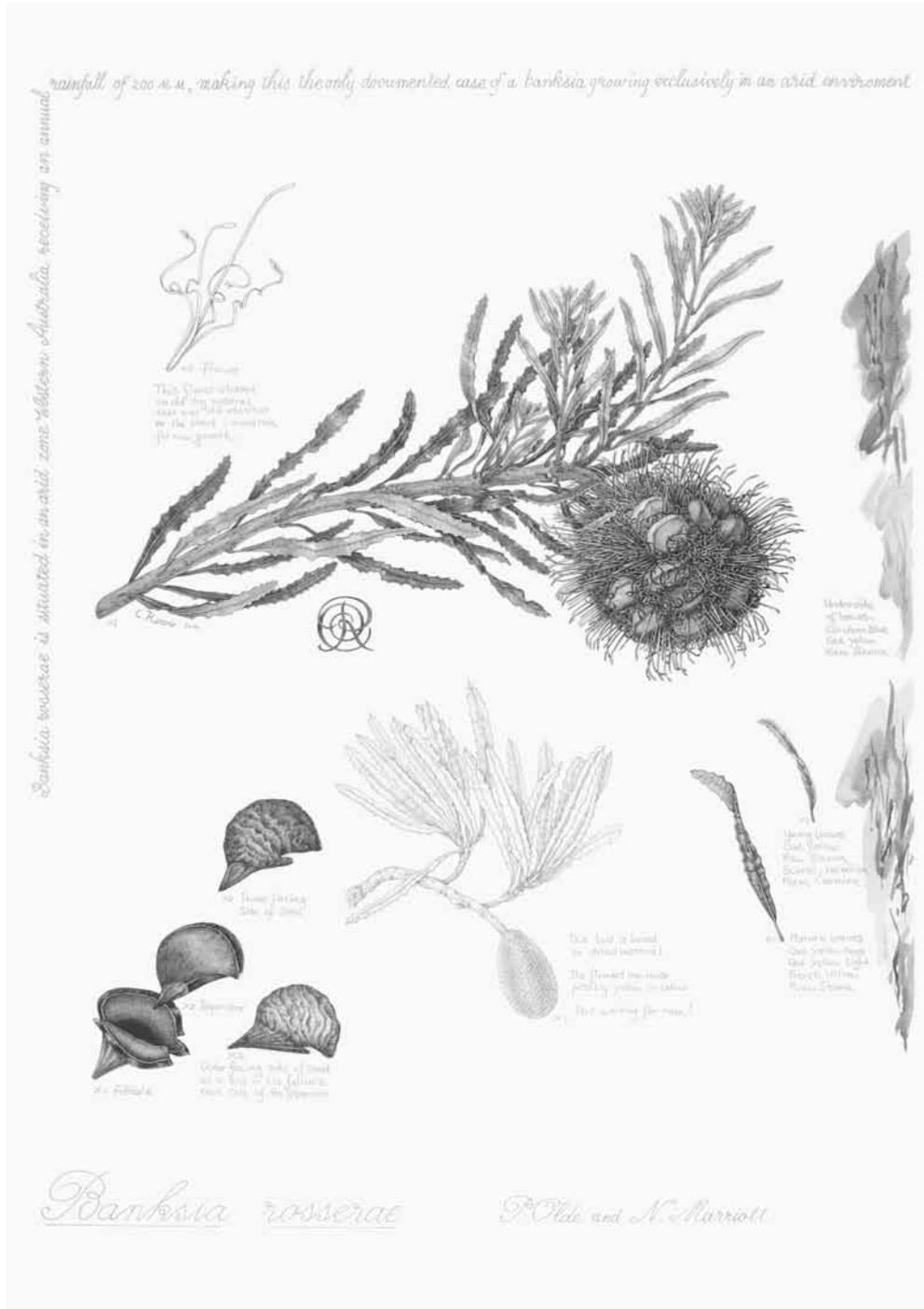


# Bulletin

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of the Hunt Institute for Botanical Documentation



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*Banksia rosserae*, pencil and watercolor on paper by Celia Rosser, 2004, one of two *Banksia* artworks in *Botanicals, Environmental Expressions in Art* that inspired Archivist Angela Todd's Open House talk, "Banks and the banksias: The man and the plants that define a nation."

## Open House 27–28 June 2010

In conjunction with the exhibition *Botanicals: Environmental Expressions in Art, the Alisa and Isaac M. Sutton Collection*, the Hunt Institute will hold its annual Open House on 27 and 28 June 2010. We will have a guided gallery tour of the exhibition, two curators' talks and displays, a talk about and tour of the reading room and a Q&A with our curators and graphics manager.

Acting Curator of Art Eugene Bruno will give a guided gallery tour of *Botanicals*, which represents one of the finest private collections of contemporary botanical art in America. She also will talk about the influences on the Suttons' collecting interests and the important role of private and institutional collectors to both support the work of botanical artists and educate the public through exhibitions. These 54 artworks are expressions of the purely aesthetic forms found in nature and a reminder that we are stewards of our natural resources for future generations.

Included in the *Botanicals* exhibition are two *Banksia* paintings, Kyoko Katayama's *Banksia study* and Celia Rosser's *Banksia rosserae*. In 1974 Rosser began painting the 76 *Banksia* species found in Australia, resulting in the three-volume monograph *The Banksia* (1981–2000). After publication a new species was discovered and named *Banksia rosserae* in her honor. Isaac Sutton was delighted to acquire this painting for his collection given its significance to the artist and because most of her *Banksia* paintings are in the collection of Monash University in Victoria. In "Banks and the banksias: The man and the plants that define a nation," Archivist Angela Todd will explore the legacy and legend of Sir Joseph Banks (1744–1820), the famed British naturalist, botanist and world traveler for whom *Banksia* is named. When Banks returned from his voyage on the *Endeavour* (1768–1771) with Captain Cook, Linnaeus requested that the plant collections from the journey be sent to him for identification, but he died in January 1778 before seeing the specimens. Linnaeus' son later visited England and named the five type specimens collected by Banks in Australia *Banksia*.

Isaac Sutton's collection reflects his admiration for this art form and his deep concern for the environment. The title of the exhibit, *Botanicals: Environmental Expressions in Art*, echoes the role that the botanical artist plays in documenting rare and endangered plants and common plants that play an important role in our planet's biodiversity. It has always been the botanical artist's role to observe and document. Even today some travelers and explorers make drawings to record what they see, but before the invention of photography this activity was absolutely critical. Our Library contains the published botanical art from many voyages and expeditions, created by artists who were part of an expedition, who were employed afterward to draw specimens for publication, or who explored



*Banksia study*, 1. *B. integrifolia* 2. *B. spinulosa* 3. *B. ericifolia* 4. *B. seminuda* 5. *B. speciosa* 6. *B. serrata*, watercolor and pencil on paper by Kyoko Katayama, 2007, an artwork included in *Botanicals: Environmental Expressions in Art* that also inspired Archivist Angela Todd's Open House talk.

on their own seeking new plants to draw. In many instances, drawings were made in lieu of taking actual specimens, drawn on site and later reworked for publication. In other cases, specimens were collected and then artists were employed to make drawings from them. In "Specimens captured with pencil and paint: Examples of artwork from expeditions," Librarian Charlotte Tancin will display examples from the 16th to 20th centuries and talk about the creation of such art and the role it has played in the history of science, from Leonhart Rauwolf's exploration of the Turkish empire, to the United States' explorations and surveys for a railroad route from the Mississippi river to the Pacific ocean in the 1850s, to the Amazonian art of Margaret Mee.

I will give a talk about the history of the reading room, which was designed to capture the essence of Rachel Hunt's personal library, and a walking tour of the antique furniture. The early herbals, the autograph letters and the paintings by Redouté were important elements of Mrs. Hunt's original collection, but just as important to her was the setting in which these items were enjoyed. She did not want her new library to look common or commercial. With the help of Harold LeBaron, her longtime interior decorator, and George H. M. Lawrence, our founding director, she chose items reflecting her tastes and personality.

We encourage everyone to consider visiting us during this Open House. It will be a good time to see the exhibition before it closes and an opportunity to have an inside look at our collections and our work. We appreciate this opportunity to share our collections and their histories with the public. That was Rachel Hunt's goal, and we are happy to be able to realize it. We are looking forward to your visit.

—Scarlett T. Townsend, Editor

## Schedule of events

### Sunday (27 June)

12:30	Registration (continues all afternoon)
12:45–1:00	Welcome and Introduction to the Hunt Institute in Reading Room by Librarian Charlotte Tancin
1:00–1:30	Exhibition tour by Acting Curator of Art Lugene Bruno <b>or</b> Walking tour of Reading Room furniture by Editor Scarlett Townsend
1:45–2:15	Exhibition tour by Acting Curator of Art Lugene Bruno <b>or</b> Walking tour of Reading Room furniture by Editor Scarlett Townsend
2:30–3:30	Curators' talks (See Monday's schedule for talk titles)
3:45–4:40	Department News and Q&A with the Curators and Graphics Manager Frank Reynolds

### Monday (28 June)

1:00	Registration (continues all afternoon)
1:00–1:15	Welcome and Introduction to the Hunt Institute in Reading Room by Librarian Charlotte Tancin
1:15–1:45	Exhibition tour by Acting Curator of Art Lugene Bruno
2:00–2:30	Reading Room history talk by Editor Scarlett Townsend
2:45–3:45	Curators' talks “Banks and the banksias: The man and the plants that define a nation” by Archivist Angela Todd “Specimens captured with pencil and paint: Examples of artwork from expeditions” by Librarian Charlotte Tancin
4:00–5:00	Department News and Q&A with the Curators and Graphics Manager Frank Reynolds

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## Hunt Institute announces Rogers McVaugh gift

The Hunt Institute is honored to announce that the late taxonomist and botanical explorer Rogers McVaugh (30 May 1909–24 September 2009), a member of the original Hunt Botanical Library advisory board and a longtime supporter of the Hunt Institute's mission, has bequeathed the remainder of his academic research papers and books to Hunt Institute. Dr. McVaugh was internationally renowned for his expertise in Compositae, Myrtaceae, Campanulaceae, woody Rosaceae, and the flora of Mexico, as well as in botanical history and nomenclature. He spent much of his career at the University of Michigan, where he was curator of vascular plants (1946–1979) and director of the herbarium (1972–1975). He retired in 1979 and moved to Chapel Hill, where he was appointed research professor of botany at the University of North Carolina and where he continued to work for nearly 30 years. He published about a dozen books and 200 shorter articles in the history of botany, floristics and systematic botany. His many awards included the Merit Award (1977) and the Centennial Award (2006) from the Botanical Society of America, the Gold Medal for “Mérito Botánico” from the Sociedad Botánica de México (1978), the Henry Allan Gleason Award from the New York Botanical Garden (1984), and the Millennium Medal from the International Association for Plant Taxonomy at the

International Botanical Congress in 1999. He was also the first recipient of the Asa Gray Award (American Society of Plant Taxonomists, 1984), the Luz María Villarreal de Puga Medal (with Helia Bravo; University of Guadalajara, 1993), and the Cuatrecasas Medal for Excellence in Tropical Botany (Smithsonian Institution, 2001).

The donation includes McVaugh's professional library, his work on *Flora Novo-Galiciana*, his research files on botanical exploration, and correspondence and notes from his years at the University of North Carolina at Chapel Hill. The books and papers will be deposited in the Institute's Library and Archives, respectively. This gift adds to the archival material previously donated by Dr. McVaugh, which includes his 1944–1979 correspondence and his collection of group and individual photographs of botanists and explorers (HI Archives McVaugh Collection no. 322).

We appreciate Dr. McVaugh's longstanding commitment to the Hunt Institute, and we are committed to making the collection open to researchers upon request. Please contact the Library or Archives to make an appointment.

—Charlotte Tancin, Librarian; Angela Todd, Archivist

## Maria Sibylla Merian (1647–1717) A continuing source of inspiration

Last June we held our fourth annual Open House, and one of the curators' talks, with an accompanying book display, was about Maria Sibylla Merian (1647–1717), the well-known artist and naturalist who worked in Germany, Holland and Surinam. Merian was a lifelong, dedicated amateur entomologist and a pioneer in the study of tropical insects. The manner in which she portrayed insects with their host plants was an innovation in scientific illustration (Fig. 1). The images she published depicting insects, plants and a few animals of Surinam brought her international renown and changed the way her readers looked at insects as well as how they thought of the faraway part of the world from whence her depictions came. Her descriptions were based on careful, firsthand observation and yielded much new information for science. The renowned 18th-century naturalist Carolus Linnaeus (1707–1778) cited her more than a hundred times in his landmark works *Species Plantarum* and *Systema Naturae*. Merian's family circumstances, her innate artistic talent and scientific curiosity and her personal qualities of tenacity, piety and independence contributed to her successful career, but her gender and class worked against her and limited her educational and professional opportunities. All of these factors combined to make her a unique and influential figure in the history of science and art.

The book display that our 2009 Open House visitors enjoyed reflected various aspects of Merian's own influences as well as her later influence on others. Our Library includes Merian's first book on European caterpillars, five folios and several facsimiles of her work. We displayed these and a few items in each of these categories: books by her father and from the publishing house that he inherited, florilegia by major flower artists, books about curiosity cabinets and natural history collections, works about microscopy and insect anatomy, accounts of travel and specimen collecting, and books by several naturalists who promoted, cited or copied her.

Maria Sibylla Merian was born in Frankfurt am Main, and as a child she learned to draw, paint and engrave in the publishing house that her father inherited through his first marriage. She became a proficient flower artist but also had another interest: the metamorphosis of insects, especially of moths and butterflies. She spent countless hours capturing and raising caterpillars to observe and document their life cycles. She married one of her stepfather's pupils and had two children with him, living with him in Frankfurt and then in his hometown of Nuremberg. Later she left him and lived in Wiewert, Amsterdam and Surinam. Her insect books contained images and detailed descriptions, and while her earliest published work focused on flowers, later the focus shifted to European insects and their host plants and then to insects of Surinam and their tropical host plants. In the early years of her marriage she taught young ladies to paint and embroider floral pictures, skills she also taught to her daughters, along with engraving and printmaking. In later years she became more focused on depicting insect

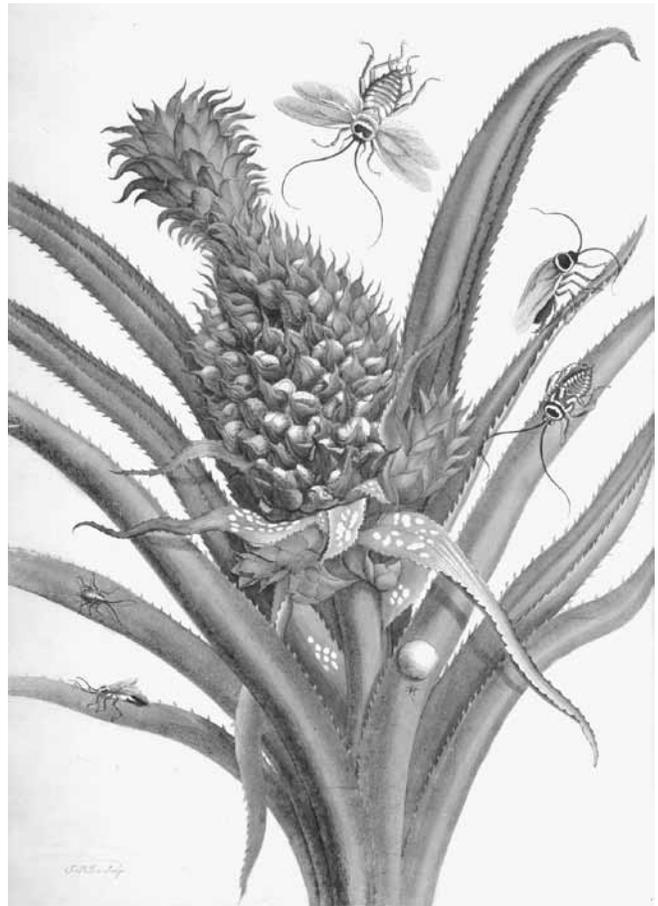


Figure 1. [Plant: *Ananas*; insect: *Kakkerlaccæ*], hand-colored engraving by J. Malder from a watercolor by Merian for her *Dissertatio de Generatione et Metamorphosis Insectorum Surinamensium* (The Hague, Pierre Gosse, 1726, pl. 1), HI Library call no. BE10 M561D.

metamorphosis contextually with the plants on which the insects feed. She is most famous for the Surinam insect book, published late in her life. She died in Amsterdam in 1717, and that day a large number of her paintings were sold to an agent of Peter the Great for his new natural history collection in St. Petersburg.

Some aspects of Merian's life merit a closer look. For example, she was born and raised in circumstances that would equip her uniquely for her life's work. Her family's livelihood made her an insider in the world of painting, printmaking and publishing, a position she retained even through a series of changes in family circumstances. She was born into the venerable publishing house begun by Theodor de Bry (1528–1598) in the late 16th century in Frankfurt. This publishing house was known for its series of books on European exploration of the New World, and it also published cartographic books on European cities, flower books and other types of literature. Merian's father, Matthaüs Merian the Elder (1593–1650), worked for de Bry's son, Johan Theodor de Bry (1561–ca.1623), and married Johan Theodor's daughter Maria Magdalena. When Johan Theodor died, the publishing house passed to Matthaüs. Our Library contains Martin Zeiller's *Topographia Franconiae* (Frankfurt, 1648; HI Library call no. K246 Z46T), a study of the Franken region of central Germany that included engraved, bird's-eye



Figure 2. Untitled engraving by Merian from a drawing by her and Johann Andreas Graffen (1637–1701) for her *Der Raupen Wunderbare Verwandelung und Sonderbare Blumen-Nahrung* (Nuremberg, Frankfurt and Leipzig, Johann Andreas Graffen, 1679–1683, second book, pl. 32), HI Library call no. DQ1 M561R.

view maps of German cities and is an example of the work published by Matthaus Merian, who is also credited with editing and illustrating it.

After Maria Magdalena died in 1645, Matthaus married Johanna Sibylla Heim, and Merian was one of the children from this second marriage. Matthaus died when Merian was only three years old, and Johanna subsequently ran the publishing house. She married Jacob Marrell (ca.1614–1681), a painter and art dealer, and merged her business with his. Marrell encouraged Merian's artistic talent and taught her to draw, paint, mix paints, engrave copper plates and make prints. He also taught her the art of painting miniatures and encouraged her to add insects to her own flower paintings. She developed and improved her skills informally alongside his pupils and workers. His best pupil, Abraham Mignon (1640–1679), mentored her. Another, Johann Andreas Graf (1637–1701), left for Italy to further his education and professional development, eventually returning and proposing to Merian. As the wife of an artist and printer, she began to teach flower drawing, painting and embroidery. They had two daughters together, Johanna Helen and Dorothea Maria, and Merian also taught them these skills. As she began to produce her own books, she was able to draw upon her early training and considerable skills, advantages held by few women of her time.

Also contributing to Merian's success were her innate artistic talent and scientific curiosity. In these she was blessed in living among people who encouraged her talent and her unusual interests. From childhood she had a fascination with insects and particularly with the metamorphosis that moths, butterflies, numerous other insects and even some other animals (such as frogs) go through in their life cycles. At age 13 she was raising silkworms in boxes and feeding them lettuce and mulberry leaves. She did not simply observe insects and their metamorphoses, but she caught and raised caterpillars to witness the full cycle, drawing what she saw and noting her observations. Her artistic talent led her at first to draw, paint, engrave and embroider flower pictures, then flower pictures with insects added and then insects shown with the plants on which they fed (Fig. 2). In her early artistic career her influences included the work of French, German and Dutch flower painters, particularly still-life paintings and florilegia. Meanwhile, her scientific curiosity later led her in a somewhat different direction. She read some of the contemporary work on insects, particularly that of Jan Swammerdam (1637–1680) and Johannes Goedaert (1617–1668), both of whom studied insect metamorphosis and both of whose work contributed to debunking the concept of the spontaneous generation of insects. A broader factor in the debunking of spontaneous generation was the invention of the microscope. Because this was part of the scientific milieu that Merian tapped into through her reading, we displayed several key works by microscopists from the period, such as Antoni van Leeuwenhoek (1632–1723), Marcello Malpighi (1628–1694), Nehemiah Grew (1641–1712) and Robert Hooke (1635–1703). Several of these included insect studies, and of particular interest was *The Select Works of Antony van Leeuwenhoek* (London, 1798; HI Library call no. BD20 L487S), in which were reproduced a number of his papers including several that dealt specifically with the manner of generation of insects.

Later, when Merian lived in Amsterdam, she visited various well-known naturalists and viewed their collections, and she was struck by the sterility and artificiality of these displays. She felt strongly that to present an insect or other animal without showing something of what it eats or where it lives deprived the viewer of critical information and reduced the specimen to a mere object of curiosity. To give our visitors some sense of the collecting and displaying impulses behind curiosity cabinets in Amsterdam at the time, our display included a later edition of *D'Amboinsche Rariteitkamer* (Amsterdam, 1741, originally published 1705; HI Library call no. BD4 R936D 741) by Georg Everhard Rumph (1627–1702) and a 2001 facsimile edition from Taschen of *Locupletissimi Rerum Naturalium Thesauri* (Amsterdam, 1734–1765; HI Library call no. BD7 S443 C001) by Albertus Seba (1665–1736), which was featured in the *Bulletin* (2003, 15(1): 6–7).

Merian also read the works of several naturalists who had traveled to far places and then published accounts of their travels and findings, such as *Historia Naturalis Brasiliae* (Leiden, 1648; BD4 P678M) by Willem Piso (1611–1678) and Georg Marggraf (1610–1644). Thus, given the insect and microscopy studies, the cabinets of curiosity and the published travel accounts, she had several strong currents of scientific interest and experience informing her own work.

## Maria Sibylla Merian

Several personality traits contributed directly to Merian's success, particularly her qualities of tenacity, piety and independence. She had the tenacity to collect and raise thousands of caterpillars over decades and to document their life cycles, drawing and describing them with careful attention to detail. Her view of the world was rooted in her religious belief, and she saw her work in part as a testament to the glory of God through his creation. Her independence enabled her to pursue interests not commonly pursued by other women of her time and to find creative ways to do what she wanted to do. When her marriage began to fail, she took her mother and daughters and moved to Wiewert to join the Labadists, a religious community that her brother had joined earlier. When her husband followed her there and asked her to rejoin him, she refused and was backed up by the Labadist community. Her mother died while they were in Wiewert. When the community later floundered, Maria resumed her maiden name and moved to Amsterdam with her daughters to begin a new life. Several years later she became intrigued by insect specimens from Surinam that she saw in the natural history cabinets of wealthy Amsterdam collectors, and she decided that she needed to travel to Surinam to see the natural history of that area for herself. Contacts made among the

Labadists gave her an entrée into the Dutch colony there, but still this was not a move that many others would have undertaken, particularly for the purpose that she had in mind.

Also affecting the scope and manner of her work were her gender and class and the limitations of education and opportunity that came with them. As a child Maria had learned to read and write, but she was not taught Latin and was not able to pursue higher education. These limitations would have ramifications for how her work was received. When she published her European insect books, they were not published in Latin and did not reach the wider scientific community. Her later Surinam insect books did reach a larger audience, largely because Casper Commelin (1667?–1731), director of the botanical garden at Amsterdam, provided scientific descriptions of the plants and a Latin translation of the overall text. In her later years she corresponded with naturalists from several countries, but although her work was discussed with interest among members of academic and scientific societies, such as the Royal Society of London, and although her Surinam book was eagerly purchased by a number of those members, she was not invited to join those societies, as were so many male amateur naturalists of her day. For example, Nicolaus Witsen, the Amsterdam Burgomaster, engineer, nautical writer and collector, and James Petiver, the London apothecary and collector with whom Merian corresponded and who brought her work to the attention of English naturalists, were elected to the Royal Society of London.

With these various factors affecting her life and work, Merian's publications were her crowning achievements, and the later ones were the culmination of her natural history research. Her first book, *Neues Blumenbuch* (New book of flowers; Nuremberg, 1675, 1677, 1680; HI Library call no. DQ1 M561N), is the rarest. Regrettably our Library only has facsimiles, but we displayed them so that our visitors could see her early work. *Neues Blumenbuch* was published in three parts of twelve flower plates each over the period 1675–1680, and the plates were intended as embroidery patterns. Because the print runs were small and the patterns generally did not survive their intended use, few copies of this work exist today. Merian's early work was very much in the florilegium tradition, a genre characterized by lovely, decorative renditions of flower images. Among flower artists, French artist Nicolas Robert (1614–1684) was one of her strongest influences, and seven of the first twelve plates in *Neues Blumenbuch* are redrawings of his work. Our display included his *Variae ac Multiformes Florum Species Appressae ad Vivum et Aeneis Tabulis Incisae. Diverses Fleurs Dessinées et Gravées d'après le Naturel*, a plate from which is shown here (Fig. 3). Our display also contained two florilegia by Johann Theodor de Bry: *Florilegium Novum* (Oppenheim, 1611; HI Library call no. DQ1 B915F), published from his own publishing house, and *Florilegium Renovatum et Auctum* (Frankfurt, 1641; HI Library call no. DQ1 F635), published when Matthaus Merian ran the publishing house. Pierre



Figure 3. Left, *Narcissus Africanus flauus polyanthus* Clus., engraved by Nicolas Robert from his painting for his *Variae ac Multiformes Florum Species Appressae ad Vivum et Aeneis Tabulis Incisae. Diverses Fleurs Dessinées et Gravées d'après le Naturel* (Paris, F. Poilly, [1660?], pl. 22), HI Library call no. DQ1 R642V.



Figure 4. Left, Title page of first of two books issued together; Figure 5. Right, Title page of second of two books issued together, engraved by Merian from drawings by her or Johann Andreas Graffen for her *Der Raupen Wunderbare Verwandlung und Sonderbare Blumen-Nahrung* (1679–1683).

Vallet's *Le Jardin du Roy Très Chrestien Henry IV* ([Paris], 1608; HI Library call no. DQ1 V186J) was on display, as was the Dutch masterpiece by Crispijn van de Passe, *Hortus Floridus* (Arnhem, 1614–1616; HI Library call no. DQ1 P287H). Merian would have been familiar with at least some of these works, and they would have influenced her as she honed her drawing and engraving skills and searched for her own style.

Merian's next work also included flower pictures, but the flowers were shown in the service of insects, reflecting her intellectual move further into the realm of science and natural history. This book also exhibited what would become her signature style of presentation, showing the life cycles of (mostly) butterflies and moths by depicting stages of the insects' life cycles along with the plants on which they fed. It had the interesting title *Der Raupen Wunderbare Verwandlung und Sonderbare Blumen-Nahrung* (The wondrous transformations of caterpillars and their remarkable diet of flowers, as Florence Pieters and Diny Winthagen have translated this title). We are fortunate to have this book in our Library, a gift from Elizabeth Shoumatoff (1888–1980) to Rachel Hunt just a few months before Mrs. Hunt's death. The book was issued in two parts, one dated 1679 and the other 1683 (Figs. 4, 5), and it was published in German rather than in Latin, thus reaching a smaller audience than would have otherwise been the case (Fig. 6). Late in her life she would revise these two volumes and begin a third one, which her daughter Dorothea completed and published. In the early



Figure 6. Untitled engraving by Merian from a drawing by her and Johann Andreas Graffen for her *Der Raupen Wunderbare Verwandlung und Sonderbare Blumen-Nahrung* (1679–1683, first book, pl. 37 and pp. 75).

18th century, the European insect books were reworked and published in folio with the images grouped several on a page, so that there were 186 plate images printed on 47 leaves. We have two of these folio editions: *De Europische Insecten* (Amsterdam, 1730; HI Library call no. BE10 M561E) and *Histoire des Insectes de L'Europe* (Amsterdam, 1730, a colored copy; HI Library call no. BE10 M561H), both translated by Jean Marret to market the book to a broader audience.

## Maria Sibylla Merian

It should be noted that, although she is better known for her Surinam work, Merian spent several decades of her life capturing, raising, observing and drawing European caterpillars and their metamorphoses. She was such a familiar figure in local gardens and woodlands that people came to know of her interest and gave her caterpillars as gifts. The Surinam work came much later, emerging from the rich groundwork that she had done throughout her life in her work with local/regional insects.

After she left Wierwert and relocated to Amsterdam, Merian became known as an artist who painted natural curiosities as well as an insect enthusiast, and she developed relationships with some of the leading natural scientists there, such as Caspar Commelin, Nicolaas Witsen, Jonas Witsen and Frederik Ruysch, many of whom had elaborate curiosity cabinets of exotic specimens. She had gained their respect for the integrity of her work and the singularity of her methods. She also made new contacts in the art world. Merian instructed Ruysch's daughter Rachel, who later enjoyed a successful career as a still-life painter. Merian also engaged the friendly interest of Agnes Block, who commissioned artists, including Merian, to paint the exotic plants growing in her famous garden in Amsterdam. Merian was still focused on local insects, but as she saw more tropical specimens in curiosity cabinets, she was intrigued by how different they were from the insects she knew. She was taken with a strong desire to go to Surinam, a Dutch colony on the north coast of South America, and to see such wondrous specimens in their natural habitat. Her curiosity was intense, and in July 1699 at age 52 with support from the Witsens and others, she and her youngest daughter Dorothea sailed for Surinam.

The book for which she is most famous is the one that she published on her return about the insects and their host plants that she observed, drew and collected in Surinam (Fig. 7). While there she became ill with a tropical fever and had to return to Amsterdam several years earlier than planned. She recovered enough of her health that she was able to devote herself to the preparation of the first edition of this book, working on it for several years and promoting it through her many contacts in the natural history community. In 1703 the London apothecary James Petiver (ca.1663–1718) sent her a gift of insects, and she wrote him asking for help in finding subscribers for her new book. He advertised it in volume 23 of the *Philosophical Transactions of the Royal Society* and sold advance subscriptions at his apothecary shop, where he had some sample plates available to show. She sold drawings as well as dried and preserved specimens from her Surinam trip to finance her project, a necessity that had the added advantage of generating more prepublication interest. As noted earlier, Caspar Commelin assisted her with the botanical text and provided the Latin translation that allowed a new edition of the book to reach an international audience of scientists, naturalists and art connoisseurs. The

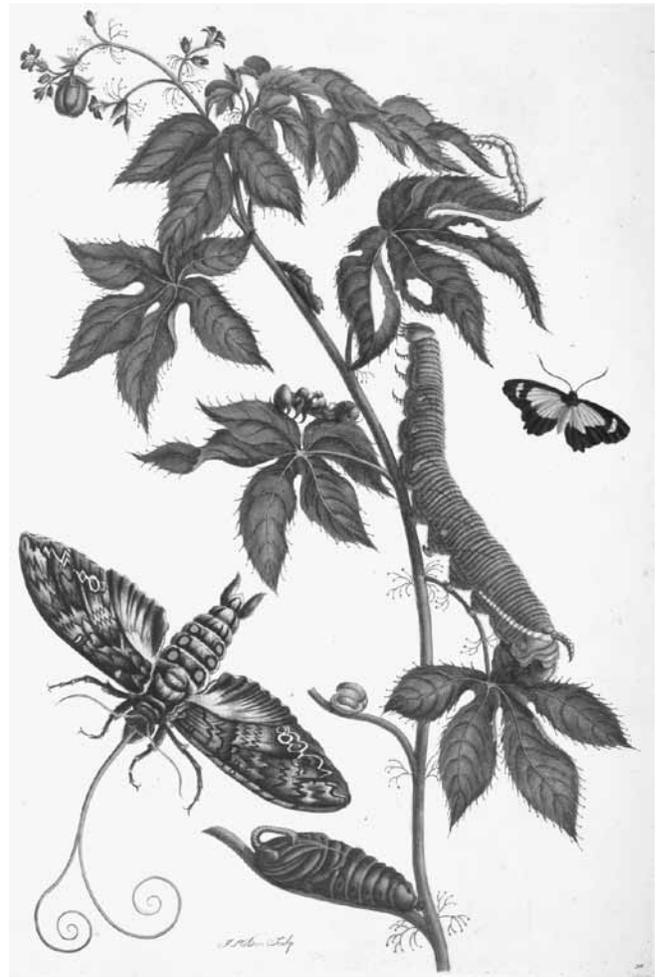


Figure 7. [Plant: *Ricinus Americanus perennis*; insect: Erucae], hand-colored engraving by J. Malder from a watercolor by Merian for her *Dissertatio de Generatione et Metamorphosibus Insectorum Surinamensium* (1726, pl. 38).

book was first published in 1705. We have three later editions of this work, one being a colored copy of the third edition with the title *Dissertatio de Generatione et Metamorphosibus Insectorum Surinamensium* (Dissertation on the generation and life-cycle changes of the insects of Surinam), which includes the full text and is one of our treasures. We also have a Dutch translation of *Dissertatio de Generatione* (*Over de Voortteeling en Wonderbaerlyke Veranderingen der Surinaamsche Insecten*; Amsterdam, 1730; HI Library call no. BE10 M561O) and a later reissue of the plates of the 1719 *Metamorphosis Insectorum Surinamensium* without text, *Receuil de Plantes des Indes* (Paris, 1745; HI Library call no. BE10 M561R), which is uncolored and includes information attributed to Merian on the names and colors of the plants.

Naturalists bought the Surinam book for their collections as her paintings depicted a number of plants and insects not previously seen or described in Europe. This book was groundbreaking in many ways and had enormous impact on European perception of the tropical New World, the life cycles of insects and the manner in which natural history subjects could be portrayed graphically to show something

of their natural context. Her work had an almost immediate influence on Sir Hans Sloane (1660–1753) and Mark Catesby (1683–1749). Sloane commissioned Catesby to make drawings of New World specimens, showed him Merian's Surinam pictures and requested that he adopt a similar mode of presentation, rather than the common method of showing a specimen isolated on a white background. This Catesby did, as shown in his own landmark work, *The Natural History of Carolina, Florida and the Bahama Islands* (Fig. 8).

Meanwhile Merian remained in need of funds and accepted the job of working on illustrations for Georg Everhard Rumph's *D'Amboinsche Rariteitkamer* (The Amboinese curiosity cabinet; Amsterdam, 1705). He had died and left a huge amount of material to be published. In 3½ years she illustrated 2 books with more than 100 watercolors, which she did not sign. Although some have expressed doubt about her apparently undocumented contribution to Rumph's work, 60 of the original drawings for his book are held in St. Petersburg, as noted in Ella Reitsma's book (2008) and on the Web site of the Linda Hall Library on pages about their exhibition, *Women's Work* ([http://www.lindahall.org/events\\_exhib/exhibit/exhibits/womenswork/merian3.shtml](http://www.lindahall.org/events_exhib/exhibit/exhibits/womenswork/merian3.shtml)). Merian also worked on another volume of European caterpillars and revised the first two volumes. She never fully recovered from the fever she contracted in Surinam, however, and her work eventually exhausted her. She suffered a stroke in 1715, and less than two years later she died, leaving her last book unfinished. This was a three-volume set on European caterpillars in Dutch, the first two volumes translated from her German work and the third volume new work begun by Merian and completed by her daughters after her death. The book is *Der Rupsen Begin, Voedzel en Wonderbaare Verandering* (Amsterdam, 1717).

Much of Merian's original art survives in Russia and England. In 1717 Peter the Great was collecting for his new palace and academy. For this purpose his agent Robert Areskin (1677–1718) went to Holland shortly before Merian died. He purchased Albertus Seba's and Frederik Ruysch's collections and visited Merian's daughter and her husband Georg Gsell to see Merian's paintings. The day that Merian was buried, Areskin paid Gsell 3,000 guilders for 254 watercolors and Merian's study book, keeping the book for himself. Georg and Dorothea Gsell and their children moved to St. Petersburg the next year at the invitation of the czar, who commissioned Dorothea to design the exhibits for his *Kunstkamera* and to document the collections in watercolors and appointed her husband court painter. When Areskin died, Peter the Great bought his library, which included Merian's study book. The paintings and book are now at the Academy of Sciences in St. Petersburg. Two sets of Merian watercolors in England belonged to natural history amateurs Sir Hans Sloane and Richard Mead (1673–1754). Sloane's set of Merian watercolors went to the British Museum that was founded around his collections. Mead's set was sold posthumously to George III and is now in Windsor Castle.

Rachel Hunt was very interested in the life and work of Merian and traveled to Surinam in March 1950 with her husband, who went there on business. She found little trace of Merian in modern libraries there but later visited Holland to talk with



Figure 8. *Frutex Corni foliis &c.*, *Garrulus Carolinensis*, The Chatterer, hand-colored engraving by Mark Catesby from his painting for his *The Natural History of Carolina, Florida and the Bahama Islands* (London, Printed at the expence [sic] of the author and sold by W. Innys, R. Manby, Mr. Nauksbee and the author, 1731–1743, vol. 1, pl. 46), HI Library call no. BD4 C359N.

scholars and see some of Merian's books. She subsequently purchased several of Merian's folios for her library.

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—Charlotte Tancin, Librarian

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### Tales from the Archives

#### Walter Henricks Hodge (1912–)

Walter Henricks Hodge was born 14 October 1912 in Worcester, Massachusetts, to Mrs. Helen Henricks Hodge, former Philadelphia school teacher, and William Washington Hodge, a 1905 Cornell graduate in mechanical and electrical engineering. Walter was the second of three sons. In 1940 he married Barbara Taylor of Worcester, and they had three children: Christopher (1944) and twins Peter and Wendy (1947). Hodge earned a B.A. in biology from Clark University in Worcester in 1934. He attended the Massachusetts State College (now the University of Massachusetts) in Amherst where, while a teaching assistant, he earned his M.S. in botany (1936). He then received an M.A. (1940) and a Ph.D. (1941) in biology from Harvard University.

Walter Hodge began his botanical career as a graduate teaching assistant in botany at Massachusetts State College (1934–1936). He then became an instructor in botany at the college (1936–1942), except for the leave granted to pursue predoctoral studies (1938–1941). He spent this leave as a teaching fellow and photographic assistant at the Gray Herbarium, Harvard University, while also pursuing his Ph.D. in biology under M. L. Fernard. From 1943 to 1945, Hodge was botanist for the U.S. Office of Economic Warfare's Cinchona Mission in Lima, Peru. During 1945–1946 while on war leave, he was the U.S. State Department visiting professor and head of the Department of Biology at the Universidad Alacional de Colombia, Facultad de Agronomía, in Medellín, Colombia. He then returned to the University of Massachusetts as associate professor of botany (1946–1950). In addition, he was the first lecturer in tropical botany, a graduate course offered by Harvard and given at its Atkins Garden near Cienfuegos, Cuba (1950). He left Massachusetts again on leave to serve as senior botanist (1950–1952), Division of Plant Exploration and Introduction, Bureau of Plant Industry, Soils, and Agricultural Engineering (BPISAE), United States Department of Agriculture (U.S.D.A.), and then as principal botanist and assistant head (1953–1955), Section of Plant Introduction in Beltsville, Maryland (the Division was renamed in 1953 when the BPISAE was combined with other bureaus to form the U.S.D.A.'s Agricultural Research Service). He became head of the Department of Education and Research at Longwood Gardens (Kennett Square, Pennsylvania) (1955–1961). From 1961 to 1973, he was associated with the National Science Foundation (N.S.F.) in its Division of Biological and Medical Sciences (B.M.S.). He served initially as special consultant for tropical biology (1961–1962), program director for systematic biology (1962–1964), and section head for environmental and systematic biology (1964–1966). From 1966 to 1970, on loan from B.M.S. to N.S.F.'s International Office, he served as head of its Science Liaison Staff, N.S.F. Regional Office in Tokyo, which advanced N.S.F.'s US–Japan cooperative science program. In 1970 he returned to B.M.S. to resume his duties as section head for ecology and systematic biology, a job he retained until his retirement in 1973.



Walter H. Hodge, Huancayo, Peru, 1944, while serving as botanist at the U.S. Office of Economic Warfare's Cinchona Mission, 1943–1945, Lima, Peru, HI Archives portrait no. 140. Photo by W. H. Hodge.

Hodge took early retirement from N.S.F. to accept an invitation to become senior research associate at the L. H. Bailey Hortorium, Cornell University, to help in the final production of Bailey's *Hortus Third* (New York, Macmillan, 1976; HI Library call no. E15 B155H 976), the standard reference for plants cultivated in the United States and Canada.

Walter Hodge's scientific interests are in the broad field of economic botany, especially in areas concerned with the origins and contemporary uses of plants worldwide. He has organized, implemented and administered plant exploration and introduction activities for federal agricultural programs. At N.S.F. he administered research grant programs in systematic and environmental biology; he also served abroad with N.S.F.'s international science programs.

Hodge's other areas of interest include horticulture, popular science writing and photography, principally of botany but not limited to this scope. His photographs illustrate the characteristics and economic uses of plants throughout the world. The international botanical community has utilized his extensive files to publish these photos in textbooks and encyclopedias, as well as in teaching and scientific works. After Dr. George Lawrence's appointment in 1960 as founding director of the Hunt Institute, Lawrence, Hodge's friend and colleague, urged Hodge to consider photographing botanists. As a result, Hodge has taken more than 1,300 informal portraits of contemporary botanists he has met while on work assignments throughout the world. These are now part of the main portrait collection at the Hunt Institute.

Walter Hodge has served as an advisory editor for the journals *Economic Botany* (1954–1960), *Principes* (1957–1979)

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## News from the Art Department

### Botanicals exhibition extended

To allow more time for the organization of our upcoming International and anniversary exhibitions, *Botanicals: Environmental Expressions in Art, the Alisa and Isaac M. Sutton Collection* has been extended through 30 June 2010. This exhibition, highlighted in our last issue of the *Bulletin*, includes a selection of watercolors and drawings from one of the largest contemporary botanical art collections in North America. A few days before it closes a gallery tour of this exhibition will be a feature of our Open House (see p. 2 for details). Groups interested in a tour of this exhibition before then may make arrangements with the Art Department.

### 13th International

It is hard to believe that it has already been three years since our last International exhibition. Our *13th International Exhibition of Botanical Art & Illustration* will open to the public on 24 September and be on display through 17 December 2010. For Hunt Institute Associates and others who receive our exhibition invitations, participating 13th International artists and conference registrants for the American Society of Botanical Artist (ASBA), the preview reception will be held on 23 September 2010, 6–8 p.m. It will be a wonderful opportunity to meet many of the participating artists who will be traveling to Pittsburgh for this special event.

This exhibition will include 110 watercolors, drawings and prints representing the work of 72 artists from 15 countries. We are pleased to announce the participation of the following artists: Martin J. Allen (England), Yara Anderson (United States), Sara Bedford (England), Karen Bell-Brugger (United States), Diana Carmichael (South Africa), Diana Carneiro (Brazil), Deb Chirside (Australia), Karen Coleman (United States), Jackie Copeman (England), Caroline Cottingham (England), Joanna Craig-McFeely (England), Rachael Dawson (England), Rosemary Donnelly (Australia), Wilna Eloff (South Africa), Akiko Enokido (United States), Guy Eves (England), Paul Fennell (England), Noriko Fujii (Japan), Yoko Furukawa (Japan), Leigh Ann Gale (England), Linda Gist (United States), Eiko Hamada (Japan), Wendy Hollender (United States), Sarah Howard (Scotland), Hiromi Hyogo

(Japan), Yuko Inujima (Japan), Stephen Johnson (United States), Kyoko Katayama (Japan), Heeyoung Kim (United States), Kazuko Kohga (Japan), Hildegard Könighofer (Austria), Kumiko Kosuda (Japan), Chika Kunou (Japan), Asako Kuwajima (Japan), Eun Joo Lee (South Korea), Barbara Lewis (United States), Miriam Macgregor (England), Sally Markell (United States), Joan McGann (United States), Sue McLean (Australia), Angeline de Meester (England), Annie Morris (England), Edd Morrison (England), Maki Nishimura (Japan), Kate Nuttall (England), Lyudmila Pavlova (United States), Margareta Pertl (Ireland), Kandis Vermeer Phillips (United States), Sunitsorn Pimpasalee (Thailand), Janie Pirie (England), Thomas Reaume (Canada), Dorothee de Sampayo Garrido-Nijgh (Australia), Mary Ann Scott (Italy), Keiko Sekiya (Japan), Andrew Seward (Australia), Michiko Shibata (Japan), Billy Showell (England), Klei Sousa (Brazil), Ian Stephens (England), Sally Strawson (England), Fiona Strickland (Scotland), Noriko Tobita (Japan), Lidia Vanzetti (Italy), Sue Vize (England), Catherine Watters (United States), Kerri Weller (Canada), Sue Wickison (New Zealand), Sue Williams (England), Esmée L. C. Winkel (Netherlands), Yoko Yokoyama (Japan), Herman Zaage (United States), and Fátima Zagonel (Brazil).

In spring 2011 those works from the 13th International that are part of our permanent collection will be organized into a travel exhibition available for booking by museums, galleries and botanical gardens in the continental United States.

The American Society of Botanical Artists (ASBA) will hold its annual conference in Pittsburgh 23–25 September 2010 to coincide with this exhibition. Every three years the Hunt Institute looks forward to participating in this exciting conference by contributing special talks for the attendees and opportunities to meet the artists participating in the International exhibition. The ASBA has a valuable role in promoting the awareness of contemporary botanical art and offers its members exhibition opportunities and a forum for networking. For artists interested in registering for the conference, information will be available on the ASBA Web site (<http://amsocbotartists.org/>) and registration will be open in June 2010. The ASBA conference includes numerous workshops on technique taught by leading botanical artists and many opportunities for sharing and learning.

—Lugene B. Bruno, Acting Curator of Art

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and *The American Horticulture Magazine* (1956–1966). He has contributed the botanical articles for *Encyclopedia Barsa*, a Spanish language publication of *Encyclopedia Britannica*. During his retirement he prepared the text for *The Audubon Society Book of Wildflowers* (New York, Harry N. Abrams, 1978; HI Library call no. DS1 L754A).

As research botanist, agricultural explorer, professor of botany or administrator, Hodge has traveled on several continents and resided in the West Indies (1937–1938, 1940), Peru (1943–1945), Colombia (1945–1946) and Japan (1966–1970).

His publications, numbering over 200, are principally in the areas of botany, horticulture and general natural history.

Hodge has been a member of a number of professional botanical societies. He was president of the Palm Society (now the International Palm Society), director of the American Horticultural Society and president of the Society for Economic Botany. He has served on the Scientific Advisory Committee of the Fairchild Tropical Garden; is an Honorary Fellow of the Botanical Society of Korea, the American Association for the Advancement of Science and

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# Bulletin

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the American Geographical Society; and is a member of the Explorers Club. In 1976 he was nominated as Distinguished Economic Botanist by the Society for Economic Botany, and in 1977 he received the Large Gold Medal of the Massachusetts Horticultural Society for his contributions to horticulture and botany and in 1990 an honorary Sc.D. from Clark University, his alma mater.

Walter Hodge's wife, Barbara "Bobbie" Taylor Hodge (1913–2009), played a key role throughout his botanical career. His collection at the Hunt Institute is rich with materials and contributions from her. Bobbie was born of New England parents in East Orange, New Jersey, on 9 February 1913 and married Walter H. Hodge on 15 January 1940. She worked closely with Hodge during his predoctoral years as a collector of a large series of herbarium specimens from the Lesser Antillean island of Dominica in the British West Indies. Bobbie Hodge was also an artist and amateur ethnologist and invertebrate paleontologist. All of her extensive and well-documented collections are now in museums or colleges in New York.

### Scope and content note

HI Archives collection no. 65 contains a wide range of materials relating to the life and work of Walter Hodge and includes materials about and by his wife, Bobbie. There is a small amount of information pertaining to Hodge's early life, but most of the materials relate to his career as a botanist. Within these materials is personal and professional correspondence ranging from letters to and from well-known botanists to correspondence relating to botanical research and travel. There are publications written by Hodge and fellow botanists and other publications of personal and professional interest.

Walter Hodge has traveled extensively throughout his career, and these materials have been organized chronologically by the location of the field trip. Each of these geographical subject areas may include all of the above materials, photographs and corresponding field notebooks.

In addition to his botanical work, Hodge is an avid and accomplished photographer, and his work is of ethnographic, geographical and botanical importance. His photographic materials include prints, black-and-white negatives and color transparencies from his fieldwork and other areas of interest. A large portion of the photographic materials relates to his work in Peru on behalf of the U.S. government's economic botany program during World War II. There are also prints and negatives taken by fellow U.S.D.A. employees and other various photographers, including a portion of Paul Allen's photographic work (which was given to Hodge by Dorothy Allen at the time of Paul Allen's death). Hodge's photographs of botanists mostly have been incorporated into the main portrait collection at the Hunt Institute.

The collection is organized into eight series: Published Materials, Biographical Materials, Correspondence, Official Papers, Field Trips and Expeditions, Subject Files, Photographic Materials (Positives), and Photographic Materials (Negatives).

—Jamie Shriver (now Assistant Archivist, Hunt Institute)  
& Deirdre Scaggs (now Director, Archives Department,  
University of Kentucky), Archival Interns, School of  
Information Sciences, University of Pittsburgh,  
summer 2003