



Bulletin

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Aquilegia canadensis, Wild columbine [*Aquilegia canadensis* Linnaeus, Canadian columbine, Ranunculaceae (buttercup family), flowering April–July], watercolor on paper by Richard Crist (1909–1985), 31.5×24 cm, HI Art accession no. 6615.180, © 2012 Richard Crist Estate, All Rights Reserved.

News from the Art Department

Wildflower exhibition opens

A collaborative exhibition between the Hunt Institute and the Botany department at Carnegie Museum of Natural History, *Native Pennsylvania, A Wildflower Walk* opened with a preview reception on 1 March. The exhibition was made possible through the assistance and support of many Carnegie staff members, namely Director Sam Taylor, Anthropology department Collection Manager Deborah Harding, Botany department Associate Curator Cynthia Morton and, especially, co-curator of the exhibition, Botany department Collection Manager Bonnie Isaac. Isaac also serves as chair of the Pennsylvania Vascular Plant Technical Committee, member of the steering committee of the Pennsylvania Biological Survey, adjunct research scientist for the Hunt Institute, and president of the Botanical Society of Western Pennsylvania.

The collaboration on the project began shortly after deciding to feature a selection of stunning watercolors by nature painter Richard Crist in an upcoming exhibition. Crist attended the Carnegie Institute of Technology (now Carnegie Mellon University, 1926–1928) and the Art Institute of Chicago (1928–1932) and lived in Somerset, Pennsylvania, before moving to Woodstock, New York. An avid gardener throughout his life, Crist filled his garden with a variety of intriguing wildflower species that drew the interest of visiting botanists and plant enthusiasts. Although he supported his family by working as a draftsman at a local fan and blower plant, he balanced work with painting. He was an abstract painter and exhibited his painterly work nationally but considered his watercolors of wildflowers a respite from that and his everyday job.

Richard Crist generously donated 324 wildflower paintings to the Hunt Institute's Art collection in 1982, shortly before his death. Narrowing down the collection of these flower paintings, the main focus of the Hunt Institute's project came to rest on the native plant species of southwestern Pennsylvania and the moments at which they become visible throughout the course of the year. Hence, the exhibition took its form as a virtual wildflower walk through a southwestern Pennsylvania



Herbarium specimens are organized and housed by family in cabinets at the Botany department, Carnegie Museum of Natural History. Carnegie Museum's Herbarium is the major botanical facility in the Upper Ohio Valley region and ranks among the top 25 herbaria in North America. Photo by Curator of Art Lugene Bruno.

Carnegie Museum Herbarium specimen No. 372417, *Symplocarpus foetidus* (Linnaeus) Salisbury ex W. P. C. Barton, skunk-cabbage, was collected by Frederick H. Utech, associate curator (1976–1988) and curator (1988–1999) of the Section of Botany (now Botany department) at Carnegie Museum of Natural History, in 1992. This specimen shows the spathe and spadix and one of the leaves that appears later in the growth cycle of skunk-cabbage, one of the earliest bloomers of the spring (February–March). © 2012 Carnegie Museum of Natural History, All Rights Reserved.



growing season, with each plant displayed under the month in which it flowers. Information accompanying each painting reveals its identifying characteristics, habitats, pollinators and historical uses. The plight of several endangered plants and the threat to their survival is also emphasized.



Above left, During the preview reception (left to right) Joseph Isaac, Yale Cohen and Richard Palmer share their native plant experiences with Bonnie Isaac (exhibition co-curator and collection manager, Botany department, Carnegie Museum of Natural History). Above right, The daughter of artist Richard Crist, Deda Crist Parker, joined us for the exhibition preview reception with her partner, Sam Enbry. During the course of planning the exhibition, Deda graciously accommodated queries about growing up with a father who shared his love of native



plants with his family, friends and other plant enthusiasts. She recalled the wildflower walks that he took with his family in which he took on the character of the forest ranger Mr. Uffnick to guide them on the trails and introduce them to native plants. Deda kindly shared some of her recollections during the preview reception and hopes to return to the Institute later in the spring with her son and daughter so that they may understand and appreciate more of their own artistic heritage. Photos by Graphics Manager Frank A. Reynolds.



Ruth and Wil Rouleau admire three Lyn Hayden paintings in the exhibition, which were part of a recent donation by the artist. Photo by Graphics Manager Frank A. Reynolds.



Native Pennsylvania, A Wildflower Walk provided the opportunity to explore a botanist's tools of the trade. Assistant Director Terry Jacobsen shared his knowledge of how plants are collected, dried, mounted and dissected for microscopic study and provided stained slides of *Allium* tissue and a simple but "well-used" plant rack for display. To the right Joseph Isaac, collector of the specimen of *Claytonia caroliniana* Michaux in the exhibition, and John Totten, guest lecturer of "Wildflowers in the home garden" (22 April), reconnect at the preview reception. Photo by Graphics Manager Frank A. Reynolds.

Native Pennsylvania provided the opportunity to work with the Carnegie Museum of Natural History to display a selection of the significant regional holdings in their herbarium. Key works by Crist are thus paired throughout the exhibition with a dried example of the painting's subject, often collected within western Pennsylvania and the Ohio Basin. The importance of the botanists and the herbaria that collect plant samples is also explored, with an emphasis on their contributions toward research, education and conservation.

Three paintings by Rhode Island artist Lyn Hayden further emphasize the significance of herbaria. For many years, Hayden had access to the collection of the Brown University Herbarium and began to paint flowers as dried and mounted specimens. While Crist endeavored to capture the three-dimensionality, movement, detail and vivid color of his subjects, Hayden's works provide a counterpoint, exposing a flower's state in perpetuity as a specimen: dried, arranged and mounted onto paper. These paintings were part of a project titled "The Role of Herbalism in the Loss of Native Plants of the Northeast," in which Hayden assessed the impact of collecting plants for their medicinal properties, both historically and in modern times.

While some plants featured in the exhibition will be familiar to viewers, others will not. The exhibition is intended to promote a new appreciation for Pennsylvania native plants, and to encourage visitors to follow this virtual walk with a physical one in many of our area's wildflower habitats. A series of Sunday afternoon talks by native plant authorities, including Steve Grund, Jeanne Poremski, Mary Joy Haywood and John Totten, has accompanied the exhibition. The Hunt Institute's Open House on Sunday, 24 June will feature the last talk of the series by exhibition co-curator Bonnie Isaac, who will speak on the subject of rare plants.

(continued on page 4)

News from the Art Department

A wildflower walk

To follow is a selection of watercolors by Richard Crist included in the exhibition's virtual wildflower walk. The labels that accompany each watercolor also note historical medicinal uses of each plant.

WARNING: The Hunt Institute does not advocate the use of or guarantee the efficacy of medicinal herbs. In a very real sense many plant species manufacture toxins as well as therapeutic components. Therefore, plants should be considered both potentially harmful and curative. Many herbs can be dangerous at certain concentrations and can potentially produce adverse reactions with conventional medications. Before considering any herbal remedy, please consult a physician.

Snow trillium is one of the earliest flowers to bloom in the spring. Its creamy white flower and three blue-green leaves top a short stem that emerges through the snow. Where once it blanketed rich, moist woodlands like snowcover, it is now considered rare in Pennsylvania, threatened by habitat destruction, such as quarrying and logging. Unfortunately, three-quarters of the state's snow trillium population also lies in the likely path of shale gas development.

Snow trillium is a small member of its family, growing from two to six inches in height. Its structure is simple, a single erect or arching stem grows from a thick underground rhizome and sprouts a single whorl of leaves and a flower. This blossom has three white, oval-shaped petals, each about one and one-half inches across that grows above three slimmer sepals. Three leaves are arranged in a single whorl below the flower. They are oval to triangular with a few prominent parallel veins. As the growing season progresses and the leaves begin to show traces of yellow, the flower petals often become suffused with a rose pink color.

Very few insects visit the early-blooming flowers. However, andrenid bees, queen bumblebees and other bees



Trillium nivale, Snow trillium [*Trillium nivale* Riddell, snow trillium, Melanthiaceae (death camas family), flowering March–May], watercolor on paper by Richard Crist (1909–1985), 31.5 × 24 cm, HI Art accession no. 6615.028, © 2012 Richard Crist Estate, All Rights Reserved.

active in early spring are the most likely pollinators. The snow trillium seeds contain fatty elaiosomes, which attract ants that carry the seeds away from the parent plant. Cultivation of trilliums is slow, requiring several years from seed to flowering, and populations also spread slowly.

Mountain laurel, the state flower of Pennsylvania, is typically found at the edge of woods or water or where light filters through the forest canopy. It generally has a rounded shape, with showy flowers that last two or more weeks when it blooms. Each individual

flower is three-quarters to one inch across and starts out pink, fading to near white at the end of its flowering season. The ten short spurs of the saucer-shaped corolla each hold an anther on a bent-back filament, which springs up like a trigger at the slightest touch, covering any visiting insect with sticky pollen.

The sprays of the lance-shaped, leathery, shiny, evergreen leaves are valued as holiday decorations. In the summer the foliage is dark green and glossy, although plants in full sun can look yellow green. This species is



Kalmia latifolia, Mountain laurel [*Kalmia latifolia* Linnaeus, mountain laurel, Ericaceae (heath family), flowering May–July], watercolor on paper by Richard Crist (1909–1985), 31.5×24 cm, HI Art accession no. 6615.097, © 2012 Richard Crist Estate, All Rights Reserved.

an evergreen, and the leaves do not change color in the fall. It is one of only a few broad-leaved plants native to Pennsylvania whose leaves do not fall to the ground during the winter months.

The bark is ridged and furrowed, its brown-tan trunk often gnarled and twisted. The wood has been used for tool handles and turnery, and the burls, or hard knotlike growths, for briar tobacco pipes. The shrub varies from four to ten feet in height and is often long lived, with over 100 annual rings having been reported on large specimens. The fruits are

non-ornamental, small capsules that automatically open when mature to release the seeds.

Ruffed grouse and deer browse the young shoots of the plant, although it is poisonous to farm livestock due to the andromedotoxin and arbutin it contains.

Mountain laurel was used as a folk remedy for various ailments, including fever, hemorrhage, jaundice or skin rash. It was made into an ointment by stewing the leaves in lard. Salves made from its juices were also thought to reduce the symptoms of rheumatism.

Purple loosestrife is a downy European perennial with candelabra branching that grows four to six feet in height. Its stem is stout, erect and square. Its leaves are opposite, whorled or spiraled, all on the same plant, and stalkless, lance- or heart-shaped at the stem's base.

Showy dense terminal spikes have three types of magenta-colored flowers with three different stamen and pistil lengths. The fruits are enclosed in an oblong covering open at the apical end and are visible only at dissection.

Although a perennial, purple loosestrife is capable of producing viable seed during its first growing season. Mature plants also enjoy an extended flowering season, allowing them to produce vast quantities of seed. The flowers require pollination by insects, for which it is an abundant source of nectar. A mature plant may have as many as thirty flowering stems capable of producing an estimated two to three million seeds per year. Because the seeds are small and light, they are thought to be dispersed by the wind. They also float well and are likely transported by water, as well as on the fur of mammals, plumage of waterfowl and clothing of humans.

Purple loosestrife reproduces also vegetatively through underground stems at a rate of about one foot per year. Many new stems emerge from a single rootstock of the previous year.

Within Pennsylvania, purple loosestrife is considered an invasive, noxious weed. It is often locally abundant, replacing native vegetation as it takes over ditches and river flood plains. The precise origin of this Eurasian weed's colonization in North America is unknown, although it was firmly established by the 1830s within the coastal wetlands along the New England seaboard, likely having been introduced via ship ballast. Further introductions are thought to have occurred intentionally by early American horticulturalists. Its initial spread into the interior of eastern North America occurred primarily

News from the Art Department



Lythrum salicaria, Purple loosestrife [*Lythrum salicaria* Linnaeus, purple loosestrife, Lythraceae (loosestrife family), flowering June–September], watercolor on paper by Richard Crist (1909–1985), 31.5×24 cm, HI Art accession no. 6615.152, © 2012 Richard Crist Estate, All Rights Reserved.

via routes of maritime commerce, such as canals, rivers and the Great Lakes.

Historically, purple loosestrife has been used to treat dysentery, fever, liver ailments and internal bleeding. Externally it was used as a wash, poultice or salve ingredient for wounds, sores and sore eyes. A tea made from the plant was gargled for an infected throat. Modern research has confirmed that extracts from the plant can stop bleeding and have some antibacterial activity.

Turtlehead is a perennial that can reach a height of almost four feet, often growing in vegetative colonies made possible by its root system of a taproot and rhizomes. The stem is square, branched or simple, and the leaves are opposite, oval to lance-shaped, toothed and with acute tips. These leaves are bitter to taste, and thus the foliage is largely avoided by mammalian herbivores.

The form of the white, tubular, two-lipped flower suggests the name “turtlehead,” as well as “snakehead,” another common name. The distinctive shape of this flower is reflected also in the genus name; Greek *chelone* means tortoise.



Chelone glabra, Turtlehead [*Chelone glabra* Linnaeus, turtlehead, Plantaginaceae (plantain family), flowering July–September], watercolor on paper by Richard Crist (1909–1985), 31.5×24 cm, HI Art accession no. 6615.069, © 2012 Richard Crist Estate, All Rights Reserved.

In Greek mythology, a nymph named Chelone insulted the gods and, as punishment, was turned into a turtle. The specific epithet *glabra* is Latin for “smooth” and alludes to the lack of hairs or texture on the stem and leaves.

The flower includes a lower lip of the corolla that bulges upwards to close the mouth of the flower. Thus, only a large insect, such as the bumblebee, can force its way in. Smaller insects are kept out by the wooly covering of the stamens. After it blooms, each flower matures into an ovoid seed capsule containing several seeds that are flattened and broadly winged. These seeds can be blown about by the wind and even float on water.

Turtlehead has long been used in natural medicine. Traditional practices created a tonic from this plant that was claimed to be beneficial for indigestion, constipation and stimulating the appetite. It is also an anthelmintic, or dewormer, and a salve made from the leaves may reduce skin itching and inflammation.

Stiff gentian is an annual or biennial with a light green to reddish stem. The central stem is four sided, slightly winged



Gentiana quinquefolia, Stiff gentian [*Gentianella quinquefolia* (Linnaeus) Small, stiff gentian, Gentianaceae (gentian family), flowering August–October], watercolor on paper by Richard Crist (1909–1985), 31.5 × 24 cm, HI Art accession no. 6615.129, © 2012 Richard Crist Estate, All Rights Reserved.

and erect. Small plants are unbranched or sparingly branched, while larger ones form frequent lateral stems in the upper leaf axils that curve upward. Pairs of opposite leaves occur along each stem, each pair oriented 90 degrees from the pair of leaves immediately below. The upper surface of the leaves is yellow green, green or tinted slightly purple. The leaves are up to two and one-half inches long and about half as much across, becoming slightly smaller upward. They are ovate-cordate to ovate, sessile or slightly clasping at the bases and smooth along their margins. Both the leaves and the stems are hairless.

The central and upper lateral stems terminate in clusters of three to seven flowers on short pedicels. Often there are additional clusters of one to five flowers from the axils of the upper leaves. Each light blue or lilac flower is about three-quarters of an inch long and one-quarter inch across. It has a long tubular corolla and a short green calyx with five slender teeth. The apex of each corolla has five triangular lobes that fold together to form a point. The corolla is nearly closed and is blue violet, purple or nearly white in color, with fine purple veins along its sides. Inside each corolla, there are five stamens and a pistil.



Alliaria officinalis, Garlic mustard [*Alliaria petiolata* (M. Bieberstein) Cavara & Grande, garlic mustard, Brassicaceae (mustard family), flowering April–June], watercolor on paper by Richard Crist (1909–1985), 31.5 × 24 cm, HI Art accession no. 6615.226, © 2012 Richard Crist Estate, All Rights Reserved.

After blooming, each flower produces a seed capsule that divides into two parts to release the numerous tiny seeds that are distributed by wind and water. Stiff gentian reproduces by reseeding itself rather than spreading vegetatively. It is pollinated by butterflies and long-tongued bees.

Garlic mustard is a cool season, biennial herb that grows up to four feet tall. Its leaves are stalked, triangular to heart-shaped, coarsely toothed and famously give off the odor of garlic when crushed. Young, first-year plants appear as rosettes of green leaves that remain through the winter and develop into mature flowering plants the following spring.

Flowering garlic mustard plants have one- to two-foot-tall stems that are topped by a cluster of small white flowers, each with four petals in the shape of a cross. Several other white-flowered native plants, including toothworts (*Dentaria*) and early saxifrage (*Saxifraga virginica*), occur alongside garlic mustard and are often mistaken for it.

Beginning in May, seeds are produced in erect, slender pods and become shiny black in appearance when mature. By the time most garlic mustard plants have died back in late June,

News from the Art Department

they can be recognized only by the erect stalks of dry, pale brown seedpods that are left behind. Interestingly, these pods may hold viable seed for up to five years. Much of the success of garlic mustard as a thriving species lies with its ability to self-fertilize. It has an autogamous breeding system, which produces 15,000 seeds annually, allowing for a very small number of individuals to create large plant populations. The seeds can scatter several feet from the parent plant, while longer distance dispersal is aided by human and animal activity.

As an invasive weed, the species poses a severe threat to native plants and animals in much of the eastern and midwestern United States. Many native wildflowers that complete their life cycle in the spring, including spring beauty, bloodroot, toothworts and trilliums, occur in the same habitat as garlic mustard and thus are at risk from the invasive species. Once introduced to an area, garlic mustard outcompetes native plants by aggressively monopolizing light, moisture, nutrients, soil and space. A number of wildlife species, including the Pennsylvania state animal, the white-tailed deer, depend on those early native plants for their foliage, pollen, nectar, fruits, seeds and roots. In fact, by eating only the native species and avoiding the invasive garlic mustard, the deer contributes to the spread of the invasive plant by thinning out its already disadvantaged competition.

Garlic mustard further impacts its environment and upsets the balance of native species by producing chemicals that inhibit the growth of nearby plants. As an allelopathic plant, it generates antifungal chemicals that can suppress native plant growth by disrupting mutualistic associations between native tree seedlings and mycorrhizal fungi that are found in the soil. The fungi link the plant with the soil by acting as agents of nutrient exchange. The fungi receive carbohydrates as energy from the host plant root whilst nutrients, such as phosphorous and zinc, are passed back into the plant roots from the soil. The antifungal chemicals produced by garlic mustard reduce the germination of the fungal spores and impair fungal colonization of plant roots, thus limiting the successful growth of native plants around it.

Garlic mustard was originally found in northeastern Europe, from England east to the Czech Republic and from Sweden south to Italy. It was intentionally introduced into the northeastern United States by early European settlers who valued the plant as medicine, food and a means of erosion control. The herb's medicinal purposes include being used to treat gangrene and ulcers, while it was eaten for its garlic flavor and as a good source of vitamins A and C.

The downy, green, brittle stems are well-known characteristics of **downy false foxglove**. Its branches are opposite and upswept. Along its stem are opposite leaves, oval to lance-shaped, with one to two pairs of lobes below the middle of the lower leaves. At the top of each stem is a terminal cluster of funnel-shaped, yellow flowers, solitary in the axils



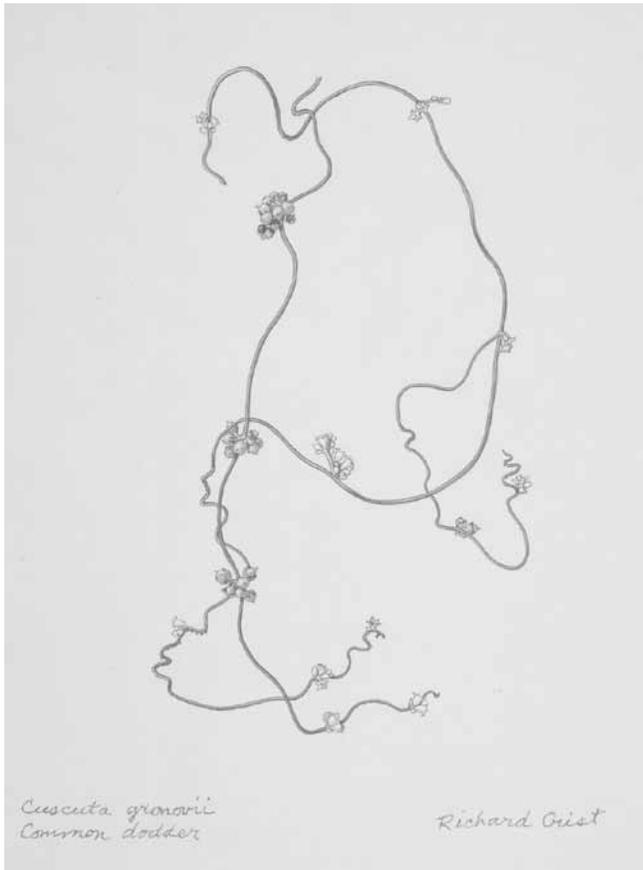
Gerardia virginica, Smooth false foxglove [*Aureolaria virginica* (Linnaeus) Pennell, downy false foxglove, Orobanchaceae (broom-rape family), flowering July–September], watercolor on paper by Richard Crist (1909–1985), 31.5 × 24 cm, HI Art accession no. 6615.213, © 2012 Richard Crist Estate, All Rights Reserved.

of opposite bracts. The fruits that develop are two-parted, beaked capsules on short stalks in leaf axils.

As with other members of the family, the flower elevates its sticky stigmas to the mouth of the tubes, so that the dusted bumblebee may leave some of the pollen brought from another flower on its surface. The bee then turns upside down and enters in this unusual fashion to receive a fresh supply on its way to the nectar in the base of the tube. The pressure of the bee against the pointed anther tips causes the light, dry pollen to sift out. On the removal of the bee's pressure the gaping opening closes to exclude small bees and flies. The pollen falls out therefore only when the bee is in the right position to receive it for export to another foxglove's stigma. Hairy footholds on anthers and filaments help the bee to avoid falling while reversed and sifting out the pollen.

This species is a root hemiparasite, most typically of the white oak group; it receives some of its nutrients from its host, but also photosynthesizes and thus is able to grow to maturity without attaching to a host.

The fruit is a capsule almost three-quarters of an inch in length, oval, dual-parted with a curved beak at each section tip. The capsules are green at first but soon turn black, splitting open along the midline of the chambers.



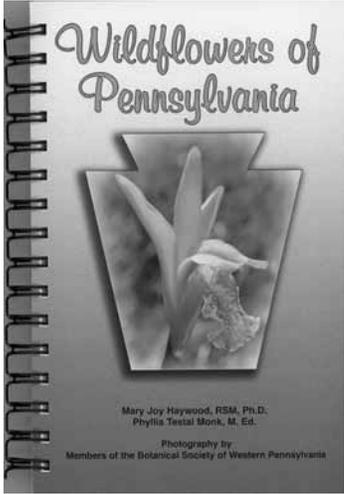
Cuscuta gronovii, Common dodder [*Cuscuta gronovii* Willdenow ex Schultz, common dodder, Convolvulaceae (morning-glory family), flowering July–September], watercolor on paper by Richard Crist (1909–1985), 31.5×24 cm, HI Art accession no. 6615.154, © 2012 Richard Crist Estate, All Rights Reserved.

Sometimes referred to as the “love vine,” **common dodder** is an obligate parasite, meaning that it cannot complete its life cycle on its own. Lacking chlorophyll, it does not photosynthesize and instead wraps itself around woody and herbaceous hosts from which it obtains all its nourishment. The stem is threadlike, intensely orange when fresh, and attaches itself to other plants with haustoria, or suckers. The seeds germinate in the soil, but the roots eventually die once the haustoria take nourishment from the tissue of the host plant. Although considered an annual, its haustoria can sustain the dodder’s life if the stems of the host plant live through the winter.

If a seedling does not find a suitable host, it will continue to elongate and often grows to reach ten feet in length. The leaves are reduced to a few, minute scales along the stems scattered between the dense clusters of small, white, bell-like flowers.

Common dodder reproduces by seed, but these tiny, brown ovals are not easily dispersed by animals or wind. The fruiting capsule, a round, white, dual-chambered shell, holds a lot of air and can be buoyant. Consequently, the major means of dispersal is by water or human activity.

Wildflowers of Pennsylvania, produced by the Botanical Society of Western Pennsylvania and co-authored by Mary Joy Haywood and Phyllis Monk, is available for \$20 during the display of this exhibition, which runs through 29 June 2012. This spiral-bound field guide contains 612 colored photographs of different wildflowers of Pennsylvania taken by society members. The book also gives brief descriptions of the species, the type of habitat and the area of the state where they are located and their status in Pennsylvania.



Upcoming exhibitions

Fall 2012

The selection process has begun for artworks to be included in the fall exhibition of original paintings and drawings by American botanical artists from the Brooklyn Botanic Garden Florilegium Society. The artworks will be accompanied by a selection of rare books from our Library’s holdings that represent historical florilegia. By the 17th century the florilegium, or garden flower book, became a popular genre. These collections of flowering plants documented those growing in a particular garden and often were arranged by their flowering season.

Spring 2013

The Hunt Institute will present *What We Collect 02: Recent Art Acquisitions*, an exhibition that will feature watercolors, drawings and other works on paper that have been added to the Art collection by way of donation and acquisition since our first such exhibition in fall 2006.

Fall 2013

The planning and curating of the *14th International Exhibition of Botanical Art & Illustration* is well under way. Artists who intend to submit works for inclusion in the exhibition sent their forms by the deadline of 31 January 2012. The digital submission deadline for these artists is 15 June 2012, and we are receiving a steady stream of entries. The full list of accepted artists will be listed in the spring 2013 *Bulletin*.

— Catherine Hammond, Assistant Curator of Art,
and Lugene Bruno, Curator of Art

In Memoriam

Madeleine Ly-Tio-Fane (1928–2011)

A longtime friend of Hunt Institute died recently. Madeleine Ly-Tio-Fane was a librarian, historian and scholar from Mauritius whose connection with us extended over several decades. In the earliest phase, she had yearly correspondence with Joseph Calcutta (1911–2001), who had worked for our founder Rachel Hunt (1882–1963) and then for Hunt Institute as operations manager (1967–1978). In the late 1980s she and our then-Archivist Anita Karg (1923–2011) began an intermittent correspondence.

Especially in the years before the Internet, we were one of the places that Madeleine contacted seeking duplicates or copies of particular articles or book chapters that she needed for her research but was unable to find in Mauritius (part of an island republic in the Indian Ocean east of Madagascar). In turn she would send us one of her books or articles. Madeleine joined our Associates program in 1991 and renewed her membership each year until her death. She mentioned in her letters that she appreciated our work here and kept us apprised of her own projects. In a typical example of her correspondence with us, a letter to Anita Karg dated 21 November 1989 began

Dear Ms. Karg, I was about to write you and request a copy of a document concerning Comte de La Luzerne, Malesherbes' nephew, when your article from the spring *Bulletin* ["Delectus Huntiani 11," 7(1): 3–4] reached me. Thank you and congratulations! I remember the nerve-racking attempts to decipher his "Extrait de quelques conversations avec M. Poivre en 1758" when preparing my paper for the *Bulletin de l'École française d'Extrême Orient* in 1967!

She would alert us to historical publications from her part of the world and on a few occasions asked Anita to forward a copy of an article or manuscript that she had found for Madeleine to another researcher with her compliments. She requested copies of obituaries, biographical articles or handwriting samples for particular botanists she was researching. On at least one occasion Anita went to another local library for a copy of something that Madeleine needed but we did not have. Anita understood the difficulty in obtaining copies of American or European materials in Mauritius, and Madeleine appreciated Anita's efforts.

I met Madeleine in 1999 at the annual meeting of the Society for the History of Natural History, held at the Natural History Museum in London that year. There was a break in the action at the meeting, and we were both in line at the cafeteria of the nearby Victoria and Albert Museum. Our chance meeting turned into a leisurely lunch together. She told me about her work at the Mauritius Sugar Industry Research Institute and about some of her personal research projects, and I told her about life at Hunt Institute and the new Linnaeus Link project (an international collaboration to create a Web-based resource of Linnaean collections). She kindly invited me to wander through the V&A collections with her for another hour, and I was able to enjoy some additional unhurried time in her company. She struck me as intelligent, curious,



Marie Madeleine Ly-Tio-Fane, ?Mauritius, 1963, HI Archives portrait no. 1. Photo by Richard A. Howard.

generous, kind and funny, and I felt fortunate to have met her. We later corresponded intermittently, as she and Anita had done. In September 2001, a few days after the World Trade Center disaster, she wrote to me to say that she prayed for all who suffered in "those terrible events" and that she wished me and my colleagues "courage and strength in the pursuits of [our] personal and professional life." I continued to hear from Madeleine, although increasingly her notes were friendly updates rather than requests for research materials, a reflection of how the Internet and World Wide Web have changed the accessibility of research material.

Madeleine's Mauritian friend and colleague Rosemay Ng Kee Kwong recently shared with me some details about Madeleine's career. Her academic training was done at the University of London in stages, from where she first graduated in 1954, returning later to earn her Ph.D. Her doctoral thesis on the French naturalist and explorer Sonnerat was titled "The Career of Pierre Sonnerat, 1748–1814: A Re-assessment of His Contribution to the Arts and the Natural Sciences." Between degrees, she worked first at the library of the Mauritius Institute for five years and then was recruited to expand and shape the library collection of the recently formed Mauritius Sugar Industry Research Institute, where she developed a rich collection of historical and modern research material on sugar cane and related biological and agricultural

Open House

24 and 25 June 2012

In conjunction with *Native Pennsylvania, A Wildflower Walk*, the Hunt Institute will hold its annual Open House on 24 and 25 June 2012. We will offer talks, tours and opportunities to meet one-on-one with our staff to ask

questions and see items in the collections. 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 to have an inside look at our collections and our work.

Schedule of events

Sunday (24 June)

- 12:30 Registration (continues all afternoon)
12:45–1:00 Welcome and Introduction in the Reading Room by Assistant Curator of Art Catherine Hammond
1:00–1:45 Exhibition Tour of *Native Pennsylvania, A Wildflower Walk* by Curator of Art Lugene Bruno
2:00–3:00 “Rare plants of Pennsylvania” by Bonnie Isaac

Nearly one quarter of the native flora of Pennsylvania is considered rare or endangered. Plants are considered rare for a variety of reasons. Find out what some of our rare plants are, why we consider these plants to be rare and what factors we use to classify a plant as rare in Pennsylvania.

Isaac is the collection manager of the Botany department at Carnegie Museum of Natural History and co-curator of *Native Pennsylvania, A Wildflower Walk*. She focuses on the ecology of the phytogeography of rare plants, floristics and herbarium techniques. She also is the current president of the Botanical Society of Western Pennsylvania, chair of the Pennsylvania Vascular Plant Technical Committee and recording secretary for the Pennsylvania Rare Plant Forum; serves on the steering committee of the Pennsylvania Biological Survey; and is an adjunct research scientist for the Hunt Institute.

- 3:15–3:45 Department News and Q&A with the Curators and Graphics Manager Frank Reynolds
3:45–4:30 Enjoy exhibition and displays; talk with curators and staff

Monday (25 June)

- 1:00 Registration (continues all afternoon)
1:00–1:15 Welcome and Introduction in the Reading Room by Curator of Art Lugene Bruno
1:15–1:50 Exhibition Tour of *Native Pennsylvania, A Wildflower Walk* by Assistant Curator of Art Catherine Hammond
2:00–3:00 “Early Pennsylvania in writing and images” by Archivist Angela Todd

Taking cues from Rachel Hunt’s working copy of Frances Theodora Parsons’ *How to Know the Wild Flowers* (1895), Todd will talk about the observations Hunt (1882–1963) recorded in the margins of the book as well as works from earlier visitors to Pennsylvania, such as John Bartram (1699–1777), whose shipments of Pennsylvanian and American plants changed English gardens; Pehr Kalm (1716–1779), who explored the Alleghenies; and William Baldwin (1779–1819), who recorded his observations of Pittsburgh plants while waiting along the riverbanks to begin a long expedition.

- 3:15–3:45 Department News and Q&A with the Curators and Graphics Manager Frank Reynolds
3:45–4:30 Enjoy exhibition and displays; talk with curators and staff

In Memoriam

subjects. She spent the rest of her professional career there while pursuing her scholarly research on Sonnerat’s life, work and significance and on his uncle, French horticulturist Pierre Poivre (1719–1786), who spent time in China and then became an administrator at Mauritius, where he created a botanical garden. Her most recent book, *Nouveau voyage aux Indes Orientales (1786–1813)*, was published in 2010 by the Institut Français de Pondichéry in Pondicherry, India, and the École française d’Extrême-Orient in Paris. In this work

she and Jean Deloche edited and annotated a manuscript of Sonnerat’s that had been lost since 1816 and was found a few years ago at the Mitchell Library in Sydney, Australia.

An obituary written by Rosemay Ng Kee Kwong will be published in *Archives of Natural History* 39(2), October 2012, along with a list of Madeleine’s publications.

—Charlotte A. Tancin, Librarian

Bulletin

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