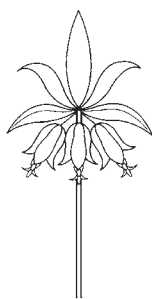


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Book Reviews and Announcements

Allen, David E. and Gabrielle Hatfield. *Medicinal Plants in Folk Tradition: An Ethnobotany of Britain & Ireland.* Portland, Oreg. and Cambridge, England: Timber Press, 2004. 431 p., 31 color photos, 57 black and white illustrations, map. \$29.95 (U.S.), \$39.95 (Canadian). ISBN 0-88192-638-8 (hardcover).

More than fifteen years in the making, this book traces folk medicinal uses (and a few domestic uses) of plants that grow wild in Britain, Ireland and the Isle of Man. The combined subject backgrounds of the authors—David E. Allen in archaeology, anthropology, history and philosophy of science, and botany, and Gabrielle Hatfield in botany, folklore, and the history of medicinal plant use in Britain—bring the sort of expertise and multifaceted understanding to the project that are needed in order to try to comprehensively trace these traditions.

They have worked from the basic premise that the history of Western medicine generally has ignored the traditional use of local plants by a largely illiterate populace. Operating beyond the framework of written and printed herbals, people have built up a body of knowledge through generations of trial and error and transmitted it by word of mouth, so that it is largely excluded in the written record prior to the 19th century. Naturally this presents challenges for those working to document these traditions. Although many people have collected and reported traditions in more limited geographic areas, no one has brought that information together to try to provide a more comprehensive overview of folk medicine in Britain and Ireland before this.

The first chapter, “Herbs without the herbals,” provides a historical background. The next chapter provides a brief “Introduction to the compendium of uses” to familiarize the reader with the organization of the material to follow. The majority of the text is arranged systematically by families according to the Cronquist classification. A typical species entry might



include the scientific name, common names, main geographical areas where the plant is found worldwide, and a narrative description of how the plant has been used in specific geographic areas in Britain or Ireland. Notes at the end of each chapter direct the reader to the information sources. The book includes an appendix on veterinary remedies, a list of reference sources that includes printed works and unpublished sources, and three indexes of folk uses, scientific names and vernacular names.

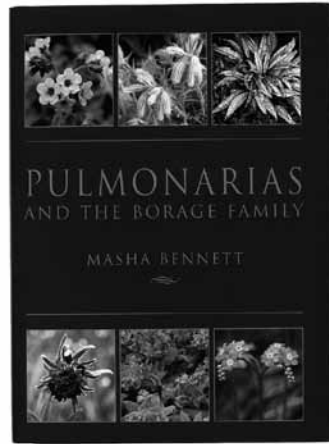
This is a fascinating look at a large body of information on medicinal plant use by “common folk,” representing traditions going back hundreds of years. The text will interest readers from many subject backgrounds, and it may also provide a model for similar types of endeavors in other subject areas.

—Charlotte Tancin, Librarian

Bennett, Masha. *Pulmonarias and the Borage Family*. Portland, Oreg.: Timber Press, 2003. 240 p., illus. (mostly color), maps. \$39.95. ISBN 0-88192-589-6 (hardcover).

Masha Bennett, a botanist, horticulturalist and naturalist, shares her enthusiasm for the Boraginaceae with us in *Pulmonarias and the Borage Family*. Having studied this plant family of approximately 150 genera and 2,500 species for six years on three continents, Bennett has now undertaken to familiarize readers with the often unexploited gardening potential within this group of plants, beyond commonly grown plants such as heliotrope, forget-me-not, comfrey and borage. This work was first published in 2003 in London by Batsford, and now it has been published in North America by Timber Press.

In her introduction to the Boraginaceae, Bennett discusses geography and ecology, pollination and fruit dispersal, as well as nomenclature, morphology, cultivation and propagation. Having established that foundation, she spends the next 50 pages on pulmonarias, plants that were known in western Europe as lungworts because the spotted leaves resembled diseased lungs and so were thought to contain cures for pulmonary infections. After discussing the botany and horticulture of *Pulmonaria*, she presents information on numerous species in cultivation as well as others that are rare or not in cultivation, including scientific name, synonyms, common names, nomenclature notes, description, distribution, habitats, time of flowering, associated plants, and availability. Color photographs illustrate some entries, with line drawings occasionally provided for detail.



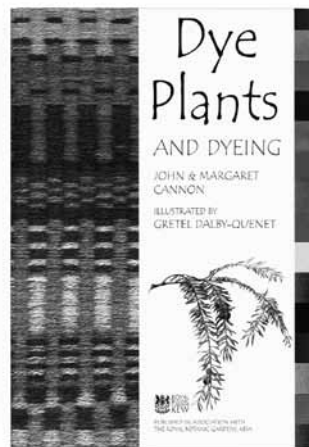
Chapter two presents other genera of the Boraginaceae in cultivation, following the same format as the previous chapter. Chapter three lists genera rarely found in cultivation, which Bennett presents in the hope of stimulating the curiosity of gardeners.

The book also includes seven appendixes and an index. The appendixes are “Boraginaceae: Full list of genera and synonyms,” “Useful addresses,” “Glossary of botanical and horticultural terms,” “Bibliography,” “Hardiness zones,” “Common names in English,” and “Existing *Pulmonaria* cultivars not described in this book.” The index is divided into three sections, which list Boraginaceae, other plants, and animals (such as various bees, which are important pollinators for this group).

—Charlotte Tancin, Librarian

Cannon, John and Margaret Cannon. *Dye Plants and Dyeing*. Illustrated by Gretel Dalby-Quenet. Portland, Oreg.: Timber Press in association with the Royal Botanic Gardens, Kew, 1994. vi, 128 pp., 48 color illus. \$19.95. ISBN 0-88192-572-1 (paper).

John Cannon, former keeper of botany at the Natural History Museum, London, and his wife Margaret, a botanical researcher and fiber artist specializing in dyeing, spinning and weaving, combined their interest in the scientific properties of plants with their own experience working with natural dyes. This book is a practical and easy-to-reference guide for students, or those more experienced, who are interested in growing or collecting plant materials for creating natural dyes, and the information is relevant for dyers living in western Europe, North America, Australia, and New Zealand.



What sets this book apart from others on the same subject is that the text contains accurate botanical information (the common name, binomial and family name) on 48 plants used to extract natural dyes. Included are detailed descriptions of the plants and the parts that are used for dyeing, their native habitat and cultivation, a short history of the dye use, and current recommendations for using the plant material to achieve specific colors. Facing each page of descriptive text is one of Gretel Dalby-Quenet's botanically accurate illustrations. The color illustrations were painted from living plant material, and the sepia illustrations were painted from museum specimens. Illustrated on the same page are swatches of the different colors one is able to achieve with the plant materials and the variety of results when treating these dyes with different mordants. All the results noted in the text and color swatches are matched to the Cannon's own experiments.

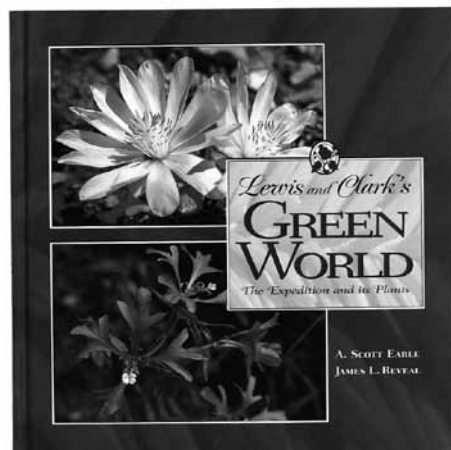
The information for dyeing fiber is specific to wool, which is most frequently used by amateur dyers. The book includes descriptions of the equipment needed for dyeing; the different parts of the plant (flowers, leaves, fruits, barks, roots, etc.) used for natural dyestuffs; the preparation methods for dye baths; and a list of mordants (with the abbreviations used throughout the text). At the back of the book are measurement conversion tables; an international list of supply sources; a reading list; a checklist of scientific names arranged by family; and a botanical glossary and index—therefore making this one of the more practical, information-laden books available on the subject of natural dyes. I can imagine the pages of this book becoming well worn and “naturally dyed” with usage.

—Lugene Bruno, Assistant Curator of Art

Earle, A. Scott and James L. Reveal. *Lewis and Clark's Green World: The Expedition and Its Plants*. Helena, Mont.: Farcountry Press, 2003. 256 p., color illus., maps. \$34.95. ISBN 1-56037-250-8 (hardcover).

Among the many books published recently to celebrate the bicentenary of the Lewis and Clark Expedition is this exposition by A. Scott Earle and James L. Reveal on the plants that Meriwether Lewis collected to take back to waiting scientists at the conclusion of the expedition. While most books on the expedition have a broader focus, *Lewis and Clark's Green World* allows plant enthusiasts to immerse themselves in the botanical dimension of the trip. The authors—Reveal a botanist and Earle a retired surgeon with an avocational interest in mountain flora—have brought together their different perspectives to produce an account that combines adventure with science, which should appeal to a wide audience.

A prologue in the form of a historical introduction reflecting some of the botanical interests underlying the expedition is followed by ten chapters, each covering a segment of the journey. A map of each segment is shown, along with a list of species collected there. A brief description of that part of the trip is presented, followed by what forms the heart of the book: accessibly-written descriptions of the plants themselves, with color photographs, information on when and where the plants were collected, and comments on the surviving dried specimens in the Lewis and Clark Herbarium and on what was known about the plants and their uses at the time of the expedition.



An epilogue discusses the aftermath of the expedition, including the disposition of specimens and the dissemination of some of the scientific results, and includes some comments on current and future work being done with the specimens. One is left with a strong sense of the importance of the expedition then and now, and an appreciation for the many plants collected along the way. The text is augmented by 21 pages of extensive notes, a bibliography and an index.

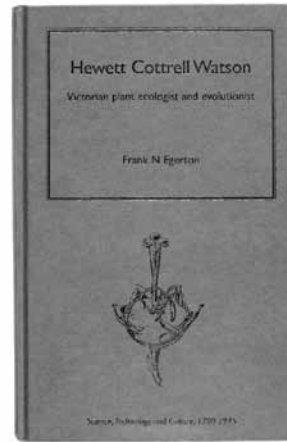
—Charlotte Tancin, Librarian

Egerton, Frank N. *Hewett Cottrell Watson: Victorian Plant Ecologist and Evolutionist*. (Science, Technology and Culture, 1700–1945, series edited by David M. Knight and Trevor H. Levere.) Burlington, Vt. and Aldershot, Hants, England: Ashgate Publishing Limited, 2003. 283 p., incl. black and white portrait frontispiece (ix), 17 figures, 3 tables, bibliography, index. \$99.95, £50.00. ISBN-0-754-608-62-X (hardcover).

Hewett Cottrell Watson had strong opinions. In fact, J. G. Barker wrote in his *Journal of Botany* memorial to Watson: “The society in which he moved was principally composed of men of very different opinions; and, as he delighted to speak out his mind freely, he was constantly drawn into animated arguments on social and political questions, in which, with his ready sarcasm and great command of illustrative recollections and anecdotes, no one was better qualified to hold his own against all comers” (1881, n.s., vol. 10, pp. 257–265). Even the periodical that bears his name, *Watsonia*, explaining how he saved British botany from the status of hobby to which it was quickly sinking, calls him “a turbulent figure ... a pungent critic and most enthusiastic disturber of the peace.” But Watson was also more than an opinionated figure—he was a phytogeographer, an early Darwinian, explorer of the Azores, editor of the *Phrenological Journal* and “the main stay of the London Botanical Society” according to Barker.

Frank N. Egerton’s biography of H. C. Watson is a brave rendering of a rather unbeloved historical figure. That decision makes for enough up-front discussion of scientific biography as an undertaking to cast some light on the genre as a whole. In the forward, David Hull places this biography in a context of history of science that is moving from the subjects of the canonized “big guns” like Darwin toward the rest—those who did the daily work of science (xvii–xviii). Series editor David Knight writes in his preface that “Watson was no doubt an unusually aggressive person, but there were features of the science of his time that seem to have promoted aggression” (xxiv). Egerton also displays great self-awareness in terms of genre, warning readers that when writing biographies about those who suffer psychologically, “the biographer might present the protagonist as eccentric and merely provide a narrative account without interpretation, or he might become an amateur psychiatrist and provide interpretations based upon limited evidence” (2). Egerton rightly spares us a diagnosis and successfully navigates between the options he maps out as he “treats personality as an essential ingredient of scientific achievement” (3). This smart self-consciousness in the introduction prepares the reader for the delicate balance that follows.

It is a pity that more documentary sources on Watson’s early years aren’t available. This lack necessitates the subjunctives in the first chapter, which offers conjecture about what “might have” or what “probably”



happened during Watson’s early years. The rest of the book, though, is engaging and factual, with strong use of archival sources. Egerton traces Watson’s life from Yorkshire to Nottinghamshire to Edinburgh’s medical school (where he fell ill before finishing) and to Manchester, where he was a figure in the emerging phrenology scene of the 1820s and 30s. Egerton doesn’t simply dismiss phrenology as a pseudo-science but tries to get at how and why it engaged so many respected scholars. Egerton’s portrayal of phrenology as a set of beliefs struggling to become a science is generous enough that I would like to know more about it and its ultimate failure. For Watson, it seemed to be his driving explanatory paradigm for individuals’ behaviors.

Egerton explains the structural contradictions that helped shape Watson’s personality. Watson was a liberal in a conservative family; he was a reformist but pessimistic about the possibilities of real social change—two situations that seemed to set him up for unhappiness. Egerton uncovers some relatively minor intrigues around Watson and various females—a niece of George and Andrew Combe, and his housekeeper—which suggest the possibility of his having a fuller private life than his public persona intimated.

Egerton delves into Watson’s contributions to theories of evolution and contends that: “Erasmus Darwin and Lamarck certainly collected evidence for their discussions, and Lyell collected evidence in order to discredit Lamarck’s ideas. However, it seems doubtful that their efforts could be called developing and carrying out a research program in the same sense that Watson did. For the most part, these scientists were compiling and organizing existing information in order to build their arguments. Watson undertook original research to document evolution” (147). Egerton then leads us through that process with aplomb. In short, this biography is obviously important reading for Darwin and Watson scholars, as well as those working on histories of evolution and phrenology.

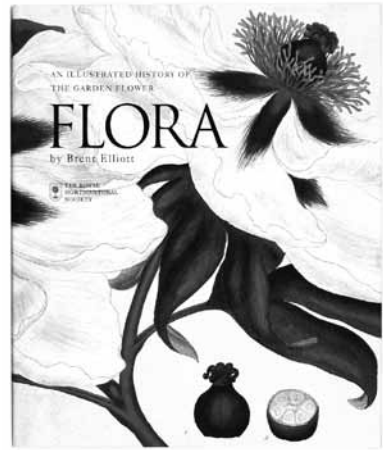
—Angela Todd, Archivist

Elliott, Brent. *Flora: An Illustrated History of the Garden Flower*. Buffalo, N.Y.: Firefly Books, 2001. 336 p., illus. (mostly color). \$60.00 (U.S.), \$75.00 (Canadian). ISBN 0-88192-297-8.

We welcome publications that make the collections of institutions better known, such as Brent Elliott's *Treasures of The Royal Horticultural Society* (1994) and his articles on selected artworks scattered throughout the Royal Horticultural Society's journal, *Garden*. However, with over 250,000 paintings, illustrations and rare books in their collection, Elliott had sampled only the crème de la crème.

Elliott reveals additional artworks in his new book, the thrust of which is artworks depicting garden flowers from the 18th and 19th centuries, with a few from the early 20th century. Sir Simon Hornby's preface summarizes *Flora* by stating that the author "uses illustrations from collections in the RHS Lindley Library to trace the introduction of plants over four and a half centuries." It is more for the illustrations I think, and less for the text—informative though abbreviated—that gardeners and artists will be attracted to this almost six-pound 13" × 11" tome.

Flora is divided into five sections (each with four pages of text): Europe, Turkish Empire, Africa, The Americas, and Asia & Australasia. Within each section, large color illustrations, in no particular order, are accompanied on average by a few lines of text pertinent to the subject's history as a garden plant. A note is provided at the beginning of the "List of illustrations" that some of the images are details from the existing artworks, and many of these are obvious, but I would have preferred the addition of "detail" in those captions. Apparently the designers of this book so enjoyed cropping and enlarging images to every possible degree that designating details would have become laborious. In fact some images look best in the size in which they were originally published. The enlarged Sowerby engraving of *Rudbeckia* from the *Botanical Magazine* and the Redouté *Dahlia* from *Choix des Plus Belles Fleurs* come off quite crudely.



Under "Plant names" is a three-page history of botanical nomenclature, and under "Selected biographies" are four pages of brief paragraphs or at least a reference to 29 botanists and artists, beginning with Henry Charles Andrews, Peter Barr, Mrs. Edward Bury, Carolus Clusius, etc. The "List of illustrations" (arranged by page numbers) refers to the publication source of the prints, while "From a drawing" explains the original paintings. An index includes mostly plant names, scientific and common. In searching for the name Pieter van Kouwenhoorn, for example, I found it neither on the page with his watercolor nor in the biographies, but only upon scanning the entire "List of illustrations."

After all, this is not a book about documentation, but one containing flower pictures to peruse for enjoyment. Aside from gardeners, artists too will enjoy *Flora*. The first copy I saw was in the hands of a botanical art student, whose classmates quickly caught her enthusiasm.

—James J. White, Curator of Art

Fuchs, Leonhart. *De Historia Stirpium Commentarii Insignes*. Basel: Isingrin, 1542. Oakland, Calif.: Octavo, 2003. \$30. ISBN 1-59110-051-8 (CD-ROM for Windows, Mac OS, UNIX).

Bigelow, Jacob. *American Medical Botany*. Boston: Published by Cummings and Hilliard, 1817–1820. Oakland, Calif.: Octavo, 2004. \$30. ISBN 1-891788-23-X (CD-ROM for Windows, Mac OS, UNIX).

Hooker, William. *Pomona Londinensis*. London: Sold by J. Harding, 1818. Oakland, Calif.: Octavo, 2003.

\$30. ISBN 1-59110-054-2 (CD-ROM for Windows, Mac OS, UNIX).

Redouté, Pierre-Joseph. *Les Roses*. Paris: Didot, 1817–1824. Oakland, Calif.: Octavo, 2002. \$50. ISBN 1-891788-28-0 (CD-ROM for Windows, Mac OS, UNIX).

Redouté, Pierre-Joseph. *Choix des Plus Belles Fleurs*. Paris: Chez l'auteur... Imprimerie de C. L. F. Panckouke, [etc.], 1827[–1833]. Oakland, Calif.: Octavo, 2004. \$35. ISBN 1-59110-053-4 (CD-ROM for Windows, Mac OS, UNIX).

Octavo makes digital editions of rare published works available on CD-ROM. These affordably priced CDs allow the reader to view every page of selected rare books at close range, perhaps the next best thing to reading the books themselves. Octavo's facsimiles on CD all use the PDF format, reproducing entire books from cover to cover, one page opening at a time. The page images are presented uncropped as two-page spreads, and the files are of a resolution high enough to enable the reader to use enlarged views to see details. The format is Windows, Macintosh, and UNIX compatible. Octavo has built in a number of navigation features so that the reader can readily and easily move around among the pages, so to speak, as well as view images and text in enlarged sizes. In addition to facsimile pages, searchable transcriptions are provided, as are knowledgeable commentaries, brief bibliographies, and notes on collation, binding, and provenance. The CDs are easy to use and provide a pleasurable viewing and reading experience.

Currently, five of their facsimiles reproduce works on botanical or horticultural themes: a 16th-century German herbal, a survey of North American medicinal plants, a British compendium of fruits, a lavish French collection of garden flowers and another of roses. Available individually, all five of the titles reviewed here may also be purchased together as a "botany bundle." They are currently advertised on the Octavo Web site (www.octavo.com) together for \$140 (a \$25 savings). Higher quality "research facsimiles" are also available, at a much higher price. For example, whereas the standard Octavo edition of Jacob Bigelow's *American Medical Botany* is on one CD for \$30, the research facsimile version occupies eight CDs and costs \$400.

Leonhart Fuchs (1501–1566) produced one of the great classic herbals of the Renaissance. He was a physician, a university lecturer and a prolific writer. In his 1542 herbal, *De Historia Stirpium Commentarii Insignes*, he left a legacy that has inspired botanists, gardeners, book lovers and others ever since. His herbal was among the earliest Renaissance herbals to feature consistently identifiable plant images. The 511 carefully rendered illustrations show roots, stems, leaves, flowers and fruits as appropriate. The Latin text was augmented by several indexes and a glossary, an unusual feature for the time. As with other herbals of the period, the text was based on the work of ancient writers. However, Fuchs emphasized basic information about the plants and their medicinal

qualities, omitting astrology, mysticism, and other interpretations not based in the plants themselves.

Fuchs engaged three excellent artists, one to make watercolor paintings of living plants, another to redraw the paintings onto the woodblocks, and the third to cut the blocks. Fuchs induced them to adhere to a somewhat spare artistic style in order to produce the clear and accurate plant images that are the hallmark of this herbal. *De Historia Stirpium* is an important work in the history of botany, and a good choice for a facsimile on CD. The added commentary by historian Karen Reeds provides insight into the work's historical context, and her means of determining the identification of the plant

held by Fuchs in his portrait at the front of the book is an interesting exercise. The CD also includes indexes of accepted botanical and English common names.

Another, considerably later work on medical botany, Jacob Bigelow's *American Medical Botany*, is the subject of another Octavo facsimile, made from the copy at the Cary Graphic Arts Collection at the Rochester Institute of Technology. Bigelow was a practicing physician and taught both materia medica and technology at Harvard. He was also an amateur botanist and had published a flora of the Boston area in 1814, expanding the coverage in a

second edition ten years later. In his *American Medical Botany*, he promoted the use of native and naturalized plants in American medicine. He drew nearly all of the plants for the book and worked closely with the printer to produce a book that did justice to the 60 full-page plant illustrations. This is one of the first color-printed books printed in the United States, and it documents early medical botany in New England. As Philip Weimerskirch notes in his commentary, Bigelow's *American Medical Botany* is a work of enduring significance, representing a striking convergence of medicine, botany, and printing.

The plates typically contain one or very few colors, and the images display an elegant simplicity. After producing some 200 copies of the book with hand coloring, Bigelow switched to aquatints, such as the copy from which this facsimile was made. *American Medical Botany* was originally published in six parts between 1817 and 1821, each part containing descriptions and illustrations of ten plants. The parts were then bound in three volumes, with title pages dated 1817, 1818 and 1820. In his preface, Bigelow outlines his intentions for



the work: to simplify and refine the materia medica, to find native American plants that could be substituted for foreign ones that were expensive or difficult to import, and to make botanists aware of the medicinal effects of the plants with which they dealt. *American Medical Botany* is an interesting work for many reasons and an excellent subject for a facsimile.

William Hooker (1779–1832), an English painter who specialized in fruit, beautifully and faithfully documented in *Pomona Londinensis* nearly 50 varieties of fruit found in British gardens, markets and nurseries in the early 19th century. Hooker, a pupil of Kew's Franz Bauer, became the official draftsman of the London Horticultural Society and produced 158 watercolors of fruit for the society, a number of which were later engraved for early volumes of the society's *Transactions*. The images in *Pomona Londinensis* are hand-colored aquatint engravings, showcasing the fruits as exceptional exemplars of their varieties. For this facsimile, Ian Jackson provides commentary, giving a brief encapsulation of the history of fruit cultivation followed by an overview of the history of fruit illustration, and he compares Hooker's work to several other British pomonas of the period. He notes that the book shows a balance between image and text, and that a block of text is situated on the page facing each image in a complementary manner, "each solid block of type echoing the shape of the engraved image."

Octavo has reproduced the rare large-format copy of *Pomona Londinensis* from the library of the California Academy of Sciences. The CD also contains an essay by C. T. Kennedy on the fruits described in the *Pomona Londinensis*, discussing their characteristics, noting whether these varieties still exist, and sometimes comparing them to current varieties. It is quite a treat to savor these luscious fruit images on one's computer monitor, to read the text, and to admire the typography and overall book design.

Nearly three centuries after the publication of Fuchs' herbal, the virtuoso floral artist Pierre-Joseph Redouté (1759–1840) produced or contributed to a number of beautifully illustrated works. Following the French Revolution, Redouté had become a botanical artist and teacher at the Muséum nationale d'Histoire naturelle in Paris (formerly the Jardin du Roi). To augment this position, he also worked as a private drawing instructor and official artist to a succession of French queens and princesses, who provided welcome patronage. During this period his art illustrated several elegantly produced books written by French botanists, including his famous collection of rose images, *Les Roses*.

The Octavo digital edition of *Les Roses* reproduces the copy from the Lessing J. Rosenwald Collection at the Library of Congress, one of a small limited run of folio copies that were produced with a full suite of uncolored proof plates along with the colored plates.

While Redouté worked with and for many botanists and plant enthusiasts, *Les Roses* is one of the works that he produced under the patronage of the Empress Josephine, and the roses pictured include many from her garden, Malmaison, as well as from other national gardens. Commentary is provided by Sandra Raphael, who gives us information on Redouté's life and work, as well as highlighting a selection of roses from *Les Roses* and relating some of their historical background. The original text by Claude-Antoine Thory (1759–1827) is followed by an English translation of the French text by Ian Jackson. Surprisingly, this is the first complete translation of Thory's text into English.

Partly to provide new models for his students, Redouté later published *Choix des Plus Belles Fleurs*, a book containing no text beyond the preliminary pages, but made up of 144 beautiful plates of flowers and also some fruits. These images were produced using the same stipple engraving and à la poupée printing methods as in his *Les Roses* and *Les Liliacées*. *Choix des Plus Belles Fleurs* was published in parts between May 1827 and June 1833, and so complete copies would have been bound after the series ended. Arrangement of the plates in the California Academy of Sciences copy used for this facsimile is alphabetical by French name, as is the information in the annotated list of plates that appears at the beginning of the volume. As Raphael points out in her commentary for this facsimile, *Choix des Plus Belles Fleurs* was Redouté's last great book, and its beauty and variety reflect not only his extraordinary talent and expertise but also the increasing numbers of exotic plants being introduced to European gardens through the international collaboration of botanists, patrons and gardeners. While his other large plate works also contained scientific text, this is purely a flower book, celebrating beauty in some of its many forms. Redouté wrote in his preface (translated): "The plates that will appear in this work are so carefully and faithfully copied from Nature that the pupil who undertakes to copy them during the cold months will be able to match them unmistakably with the actual flowers that spring produces on its return." At the end of the facsimile, a translation of the annotated list of plants is provided, translated by Ian Jackson and edited by Sandra Raphael.

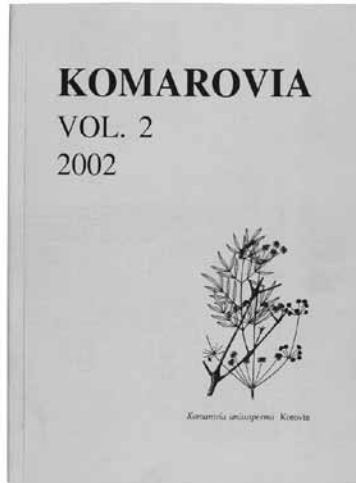
Octavo is doing an excellent job of making these and other rare works in various disciplines accessible to a wide audience via affordable facsimiles on CD. Although these editions, being facsimiles, are something other than "the real thing," they provide a very good taste of the experience provided by the real books, making the content of those books widely available and better known and appreciated.

—Charlotte Tancin, Librarian

Geltman, D. V. and A. N. Sennikov, eds. *Komarovia*. Vol. 2. Enfield, N.H.: Science Publishers, 2002. 127 p., illus., maps. \$55.00. ISBN 1-57808-248-X (paperback).

On the verso of the title page of volume two of *Komarovia* is this note: "An English language serial from the Herbarium of the Komarov Botanical Institute of the Russian Academy of Sciences. It is devoted to publications on various aspects of vascular plants, taxonomy and geography, and is published at the irregular basis." *Komarovia* is being published in order to bring the work of plant taxonomists from Russia and other countries of the former U.S.S.R. to an international audience. Volume one was published in late 1999. Volume two contains ten articles with abstracts and an index to new names and combinations appearing in this volume.

—Charlotte Tancin, Librarian

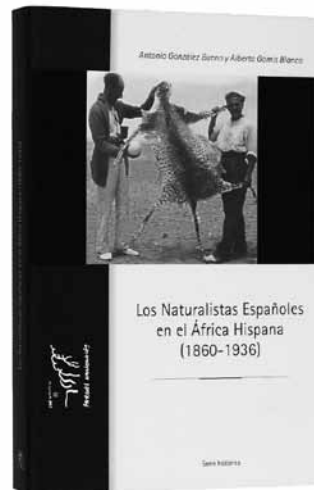


González Bueno, Antonio and Alberto Gomis Blanco. *Los Naturalistas Españoles en el África Hispana (1860–1936)*. (Serie Histórica). Madrid: Edita Organismo Autónomo Parques Nacionales, 2001. xxi, [I], 425 p., including 73 p. of plates (ports. maps, illus.). €15.03. ISBN 84-8014-348-7 (paperback).

Antonio González Bueno and Alberto Gomis Blanco have produced a welcome compilation of information on Spanish naturalists in Spanish colonial Africa, outlining expeditions and scientific projects conducted in this part of Africa between 1860 and 1936. Numerous Spanish-led explorations of the economic possibilities of Africa's natural resources are presented chronologically. The book is divided into five chapters, loosely translated here as: "The Moroccan Empire ... 1859–1900," "Naturalists before Colonization, 1901–1909," "The work of naturalists in wartime, 1909–1927," "The return of peace, 1927–1936," and "... North African natural history collections in Spanish museums." The text is extensively supported by 275 footnotes, many containing biographical information, and an impressive 77 pages of bibliographic references. The authors have performed a great service for naturalists, collectors, historians and scholars, among others, by pulling this information together from the wide variety of sources cited.

Because this book isn't readily available in the United States, it can be ordered from Centro de Publicaciones del Organismo Autónomo Parques Nacionales, Gran Vía de San Francisco, 4, 28005- Madrid, Spain.

—Charlotte Tancin, Librarian



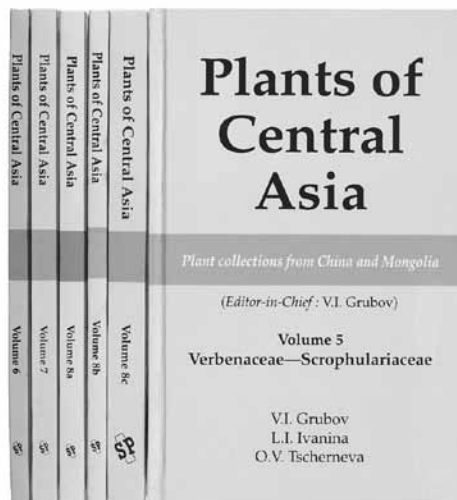
Grubov, V. I., editor-in-chief. *Plants of Central Asia: Plant Collections from China and Mongolia*. Enfield, N.H.: Science Publishers, 1999-. ISBN 1-57808-062-2 (set).

Publication of an English translation of the *Rasteniya Tsentral'noi Asii* continues apace, as can be seen in the appearance of six more parts over the last two years. The information is based on the Central Asian collections of leading Russian travelers and naturalists as well as on material collected by Soviet expeditions and held in the Herbarium of the V. L. Komarov Botanical Institute. The plants treated are within the People's Republics of China and Mongolia. The text includes keys, references to specific collection material, and information on when and where plants were collected and about their general distribution. Indexes to Latin plant names, plant distribution ranges, and plant drawings are provided.

Grubov, V. I., L. I. Ivanina and O. V. Tscherneva. Vol. 5, Verbenaceae—Scrophulariaceae. (Translation of: *Rasteniya Tsentral'noi Asii*, vol. 5, Leningrad: Nauka Publishers, 1970; updated for the English edition in 2002.) 2002. [iii], 241, [1]p., illus., maps. \$89.00. ISBN 1-57808-116-5 (hardcover). Covers plants in the Verbenaceae, Labiatae, Solanaceae and Scrophulariaceae families. Includes addendum of “New species for the territory studied and some corrections in synonymy.”

Grubov, V. I., A. E. Matzenko and M. G. Pachomova. Vol. 6, Euqisetaceae—Butomaceae; Bibliography (Supplement 1). (Translation of: *Rasteniya Tsentral'noi Asii*, vol. 6, Leningrad: Nauka Publishers, 1963.) 2002. viii, [j], 87, [2] p., illus., maps. \$55.00. ISBN 1-57808-117-3 (hardcover). Covers 79 species in Pteridophyta, Gymnospermae and up to Butomaceae of monocotyledons in Angiospermae. Includes addenda of a new geographical record for one species and “Bibliography for Flora of Central Asia, Supplement 1.”

Grubov, V. I. and T. V. Egorova. Vol. 7, Liliaceae—Orchidaceae. (Translation of: *Rasteniya Tsentral'noi Asii*, vol. 7, Leningrad: Nauka Publishers, 1977.) 2003. x, [i], 169, [3] p., illus., maps (1 folded). \$85.00. ISBN 1-57808-118-1 (hardcover). Covers 43 genera and 191 species in the Liliaceae, Dioscoreaceae, Amaryllidaceae, Iridaceae and Orchidaceae, and concludes the treatments of monocotyledonous plants



in this series. Also includes a revised “Phytogeographic division of Central Asia (Central Asian subregion of the Mediterranean).”

Yakovlev, G. P. Vol. 8a, Leguminosae. (Translation of: *Rasteniya Tsentral'noi Asii*, vol. 8a, Leningrad: Nauka Publishers, 1988.) 2003. ix, [ii], 170, p., illus., maps. \$84.00. ISBN 1-57808-119-X (hardcover). Covers all of the Leguminosae except for *Astragalus* and *Oxytropis*, and includes 31 genera and 181 species.

Grubov, V. I. Vol. 8b, Legumes, Genus: *Oxytropis*. (Translation of: *Rasteniya Tsentral'noi Asii*, vol. 8b, [St. Petersburg]: Mir i Sem'ya, JPCPH Press, 1989.) 2003. ix, [ii], 108, [3] p., illus., maps. \$69.00. ISBN 1-57808-120-3 (hardcover). Covers 153 species of *Oxytropis*.

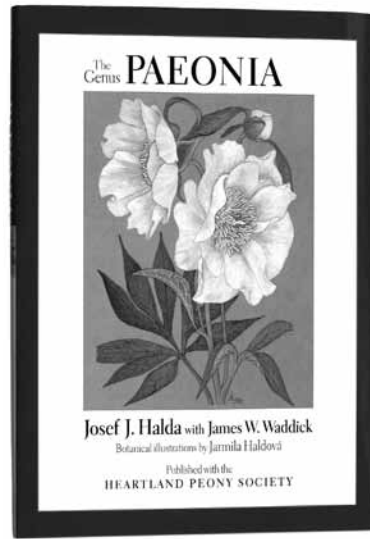
Ulzjichutag, N. Vol. 8c, *Astragalus* L. (Translation of: *Rasteniya Tsentral'noi Asii*, vol. 8c, St. Petersburg: Mir i Sem'ya, 2000.) 2004. ix, [ii], 262 p., illus., maps. \$88.00. ISBN 1-57808-341-9 (hardcover). Covers 306 species in the genus *Astragalus* L., along with another 42 unnumbered species reported from the immediately adjoining regions and thus likely also to be found in the area of the current study.

—Charlotte Tancin, Librarian

Halda, Josef J. *The Genus Paeonia*. With notes on cultivation by James J. Waddick. Botanical illustrations by Jarmila Haldová. Portland, Oreg. and Cambridge, England: Timber Press, in association with the Heartland Peony Society, 2004. 227 p., illus. (some color). \$34.95 (U.S.), \$49.95 (Canadian). ISBN 0-88192-612-4 (hardcover).

Josef Halda and his wife Jarmila Haldová have traveled all over the world studying peonies in preparation for this book. Halda was a botanist at the Botanical Institute of the Czechoslovak Academy of Sciences before he left to start a seed-collecting business, and Haldová is a well-known book illustrator who has produced the color plates for this book, painting from living plants, mostly as watercolor sketches done on the site. Halda and Haldová have been observing and collecting specimens and seeds of wild peonies, and building collections of living plants and herbarium specimens that now comprise almost all the known species. Their collaborator for this book, James Waddick, founded the Heartland Peony Society.

Part one gives a history of peony studies, beginning with accounts by Theophrastus and Dioscorides. There are short chapters on morphology, the Paeoniaceae family and its affinities, and distribution and conservation. The bulk of the text gives a synopsis of the genus *Paeonia* and its close relatives, illustrated with 36 watercolors as well as line drawings, woodcuts and other historical peony images. The synopsis includes references to published descriptions, epithet information, descriptions, distribution information, and additional comments and observations by Halda. A few natural hybrids are also treated. Halda documents 25 species, including 40 subspecies and varieties. He also includes the genus *Glaucidium*.



Written by Waddick and Halda, part two contains useful information on growing peony species, such as cultivation, propagation, diseases and pests, and a guide to growing the species. The book ends with recommendations of peony species for beginning growers, a list of peony sources, a glossary, a bibliography, and two indexes, one general and one of peony species. Peonies are among the most beautiful of garden flowers, and this book is a welcome resource for those gardeners who already grow peonies and those who wish to do so.

—Charlotte Tancin, Librarian

Hodges, Elaine R. S., ed., with Steve Buchanan, John Cody and Trudy Nicholson. *The Guild Handbook of Scientific Illustration*. Hoboken, N.J.: John Wiley & Sons, 2003. xv, 624 p., 16 p. of color plates., 620+ illus. \$150.00. ISBN 0-471-36011-2 (hardcover).

Most readers will recognize the Guild of Natural Science Illustrators as the premier nonprofit organization of scientific illustrators. The guild performed a fine service with its first edition of the *Handbook* in 1989. We welcome the second edition of this standard reference on all aspects of illustrating scientific subjects. Thirty-five chapters include the basics of producing an illustration, techniques (line and ink, pencil, carbon dust, watercolor and wash, gouache and acrylics), subject matter (plants, fossils, invertebrates, fishes, amphibians and reptiles, birds, mammals), and business (copyright, contracts, operating a freelance business). This edition recognizes changes that have occurred in the field of illustration,

namely computer graphics and developments in printing. New chapters also cover murals, model building, illustrating molecules, astronomy, 3D modeling, and earth sciences. The book abounds with illustrations by artists throughout the world. For example, the slightly updated chapter on “Illustrating plants” by Marion Ruff Sheehan contains over 30 pages with over 40 illustrations. Here—to cite a few tips—are descriptions of how to dissect a flower completely; easily draw a herbarium specimen by using grids; prepare a solution for reconstituting a portion of a dried specimen; and correctly draw a leaf to show curvature. For those interested in reading more or becoming a member of the guild, see their Web site (www.gnsi.org). Perusing this tome well confirms that the history of natural science is written in pictures as well as words.

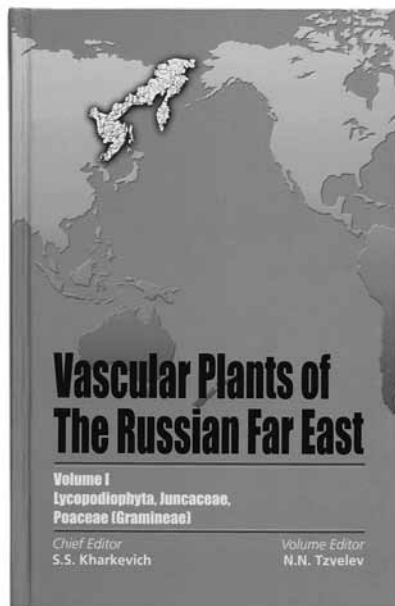
—James J. White, Curator of Art

Kharkevich, S. S., chief ed. N. N. Tzvelev, vol. ed. *Vascular Plants of the Russian Far East*. Vol. 1, Lycopodiophyta, Juncaceae, Poaceae (Gramineae). (Translation of *Sosudistye Rasteniya Sovetskogo Dalnego Vostoka*, Leningrad: Nauka Publishers, 1985.) Enfield, N.H.: Science Publishers, 2003. xxxvii, 506 p., illus., maps. \$165.00. ISBN 1-57808-290-0 (vol. 1), ISBN 1-57808-289-7 (set).

This series will cover the extensive region that lies at the interface of Eurasia and America. According to the preface, "The synopsis in 10 projected volumes will elucidate this most important group of plants for the first time for the region and include the following divisions: Lycopodiophyta, Equisetophyta, Pteridophyta, Pinophyta and Magnoliophyta, i.e., 160 families, nearly 800 genera and about 4,000 species." The text reflects nearly 250 years of botanical investigation in the Russian Far East, as discussed in the introduction.

Volume one features keys to divisions, classes, subclasses and families, species descriptions, and distribution notes and maps for plants in the Lycopodiophyta, Juncaceae and Poaceae. Also included are a list of families in order of treatment, lists of main and auxiliary floristic literature for the region, a discussion of the floristic districts, a list of the literature on chromosome numbers, and an index to Latin names of families, genera and species.

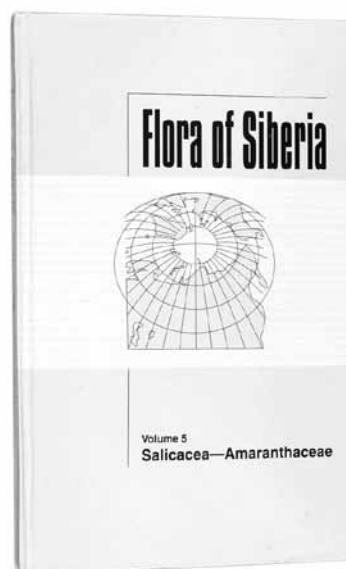
—Charlotte Tancin, Librarian



Krasnoborov, I. M. and L. I. Malyshev, vol. eds. *Flora of Siberia*. Vol. 5, Salicaceae–Amaranthaceae. (Translation of *Flora Sibiri*, vol. 5, [S.I.]: Nauka Publishers, Siberian Division, 1992.) Enfield, N.H.: Science Publishers, 2003. [ix], 305 p., illus., maps. \$110.00. ISBN 1-57808-104-1 (vol. 5, hardcover), ISBN 1-57808-071-1 (set).

Volume five begins the description of dicotyledons for the *Flora of Siberia*, covering 306 species from 12 families, including economically important groups such as birches, willows, poplar and elm. The flora provides detailed information that will be useful for agriculture, economic uses and conservation as well as for botanical science. Several new species and minor taxa have been described. The text includes appropriate nomenclature, descriptions, ecological data, and chromosome numbers when available. Locations of described specimens are cited in cases of identification from Siberian material. The text is accompanied by 22 plates, 220 plant distribution maps, and an index of Latin names of plants.

—Charlotte Tancin, Librarian

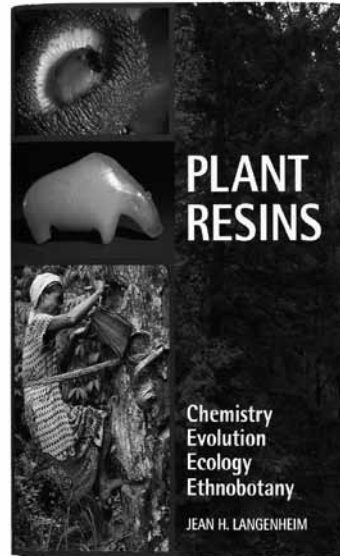


Langenheim, Jean H. *Plant Resins: Chemistry, Evolution, Ecology, and Ethnobotany*. Portland, Oreg. and Cambridge, England: Timber Press, 2003. 586 p., 24 p. of color plates, illus., maps. \$49.95. ISBN 0-88192-574-8 (hardcover).

This compendium of information on plant resins is apparently the first comprehensive study written on the subject since the 1949 publication of F. N. Howes' *Vegetable Gums and Resins*. Part of Jean Langenheim's challenge in producing the present work has been to incorporate information on the many changes in resin research in the last half-century, the rise of new fields such as chemical ecology, and the exploration of other aspects of resins afforded by advances in chemical, molecular and microscopic techniques. In addition, *Plant Resins* provides a very large amount of information from a number of different disciplinary approaches, including paleobotany, chemistry, systematics, ecology, anthropology, ethnobotany, art history, and others.

The book is divided into three main sections: "The production of resin by plants," "The geologic history and ecology of resins," and "The ethnobotany of resins." In the first section, she covers the nature of resins, which plants produce resins, and how plants secrete and store resins. The second section gives a discussion of amber and of the various ecological roles of resins. The third section, on ethnobotany, provides extensive information on the historical and cultural importance of resins, various categories of resins and their sources and uses, and an interesting discussion of the future uses of resins, including traditional, medicinal and industrial uses, along with tropical forest management for resin use.

The text is supplemented by various appendixes and other material. The first two appendixes provide lists of families and genera of resin-producing conifers and angiosperms, along with the numbers of species involved and their general distribution. Appendix three presents a number of polymeric and nonpolymeric skeletons of the characteristic components of fossil resins. Appendix



four is a table showing the age, location, and plant sources of amber deposits. Appendix five provides the common names of resins along with their plant sources and uses. A glossary elucidates vocabulary from several different subject disciplines that appear in the text. The references comprise 68 pages. Plant and subject indexes complete the work.

Langenheim's own background and interests, along with her multidisciplinary approach to the topic, have resulted in an authoritative and definitive work that will be of interest and utility to readers working in, or simply interested in, any of the various aspects of botany, biology, chemistry, ecology, anthropology and history from which she gleaned information about resins.

—Charlotte Tancin, Librarian

Marranca, Bonnie, ed. *American Garden Writing: An Anthology*. Expanded edition. Lanham, Md.: Taylor Trade Publishing, 2003. xxiv, 392 p., 10 p. of plates. \$18.95. ISBN 1-58979-023-5 (paperback).

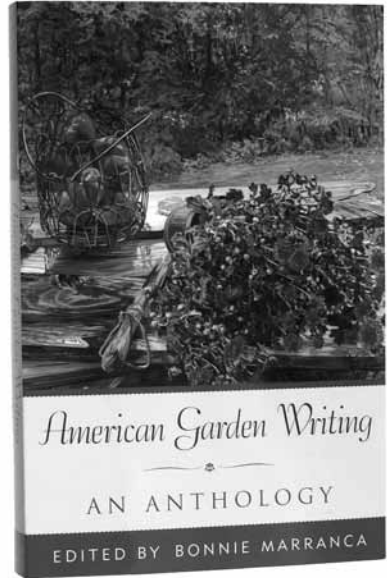
This is an expanded edition of an anthology by Bonnie Marranca first published in 1988. The writings that she has selected for inclusion span four centuries. In her preface to the original edition, while acknowledging the universality of gardening and working with plants as a human activity, Marranca wrote of the quest to articulate

the nature of American gardening and what makes it different from gardening in other places. In her preface to the current edition, she adds that many changes in the world over the last decade have had an impact on gardens and gardening (including environmental developments and concerns, bioengineering, limited markets for "small farmers"), and these changes are reflected particularly in the final section of this new volume, "Education of the gardener."

The variety and scope of writings included are exciting, as these partial listings from each section show. "Seeds of inspiration" includes such writers on the whys and wherefores of gardening as George Washington, Henry Ward Beecher, J. I. Rodale, Elizabeth Lawrence, and Wendell Berry. "Lives of the plants" includes extracts from work by John Josselyn, Bernard M'Mahon, Peter Henderson, Liberty Hyde Bailey, Frances T. Dana, and Lester Rowntree. "Travelers and the travels of plants" features John Bartram, Frederick Pursh, and David Fairchild. "The play of art and nature" presents work by Ann Leighton, Edith Wharton, Thomas Jefferson, and Andrew Jackson Downing. "Reflections in a garden world" includes reflections by Henry David Thoreau and Eleanor Perényi. "Education of the gardener" contains pieces by Diane Ackerman, Michael Pollan, and Jamaica Kincaid. Fifty-eight essays by as many authors provide a truly kaleidoscopic view of American garden writing.

Each selection is followed by a biographical note about the writer that also includes some references to his or her other publications. There are ten pages of photos relating to some of the writers and their subjects. An index lists "notable people, books and essays, gardens, organizations." This book is delightful and will stimulate readers to think about American gardening and to explore further writings by at least some of these authors.

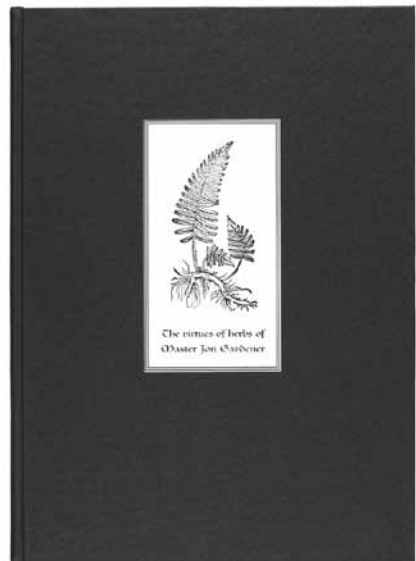
—Charlotte Tancin, Librarian



Nelson, E. Charles, ed. *The Virtues of Herbs of Master Jon Gardener*. Illustrated with original watercolors by Deborah Lambkin, Daphne Levinge, Raymond Piper, Frances Poskitt, Susan Sex and Wendy Walsh. Dublin: Strawberry tree, 2002. xv, [i], 112 p., including 12 color plates, illus., frontispiece. €110.00. ISBN 1-904004-02-4 (Standard cloth-bound issue). [Limited edition of 130 standard clothbound copies, €110.00; 150 luxury copies, quarter bound in box, signed and numbered, €280.00; and 20 special copies.]

... All of the herbs of Ireland
Here thou shalt them know every one.

These lines conclude at least one version of the medieval poem, "The Virtues of Herbs," which survives in several manuscript versions in libraries in England and Ireland. The poem is believed to be of Anglo-Irish origin, i.e., written by English settlers in Ireland, and in the known existing manuscripts it seems to date to the late 14th century. Although these manuscripts have been studied and written about by a number of people,



the actual poem seems not ever to have been published in its entirety until 1967, when Arne Zettersten of the University of Copenhagen published a transcription. Now Charles Nelson has reproduced the pages of the Wellcome Library's manuscript of the poem (known as Loscombe Ms 406) in facsimile, accompanied by his own modern translation. Further, he has taken this opportunity to assemble an elegant and somewhat unusual tribute to the unknown author of "The Virtues of Herbs," whether that is the Master Jon Gardener mentioned in the poem himself, or perhaps Master Jon Gardener's colleague or student. With this book, Nelson is also celebrating the poem's significance for Irish history. As he notes, the poem shows that Ireland, rather than being isolated, partook of classical European culture, as exemplified by this poem about growing and using native and exotic herbs for medicinal purposes.

The poem in the Loscombe manuscript is beautifully handwritten, twenty lines to a page, and occupies fourteen pages on seven numbered leaves. The manuscript was bound together with three others about bloodletting and other medicinal practices, two of which appear to be written in the same hand as the poem. Nelson proposes a hypothesis, namely that at least the three items from the same hand were written down for or by someone skilled in various medical and curative arts, possibly a physician, apothecary, or monk knowledgeable about medicinal plants, rather than an ordinary gardener without such background knowledge. Nelson then outlines an evocative scenario, beginning with the words, "A scribe holds a goose quill in his hand..." in which we are invited to imagine the unknown writer putting ink to vellum to inscribe the poem.

Four plants are treated individually in the poem—rosemary, worts, parsley and saffron—and another 75 are mentioned. In the current work, rosemary gets a longer treatment, and then Nelson provides an "anthology" of short essays on the rest of these plants (except for seven with unknown identities), incorporating information on the plants and their uses

from John Gerard's *The Herball* (1633), Rev. Caleb Threlkeld's *Synopsis Stirpium Hibernicarum* (1726) and John Keogh's *Botanologia Universalis Hibernica* (1735).

John Harvey, who was an expert on medieval gardens, is cited in a section in which the identity of Master Jon Gardener is discussed. An interesting line of speculation suggests the possibility of his being John de Wyndesores, one of the gardeners in charge of the royal gardens of Windsor Castle. Harvey had also traced the source of the information on rosemary to a work by Friar Henry Daniel, a mid-14th-century confessor, physician, botanist and gardener, suggesting that the Loscombe manuscript is probably not the original version of the poem.

Nelson has added brief essays on gardening and garden plants in Ireland before 1500, prehistoric gardening, and monastic gardening, along with a postscript on Irish plants and herbal cures. He enlisted six Irish botanical artists to create paintings of twelve of the plants noted in the poem, and also used some woodcut illustrations from John Gerard's *The Herball, or Generall Historie of Plantes* of 1633 (second edition, revised and enlarged by Thomas Johnson). The book design incorporates elegant and interesting typography, including some color printing of text.

Supporting material in this volume includes glossaries of names, words and terms and of plant names used in "The Virtues of Herbs," a bibliography, and a table comparing plant names in the two versions of the manuscript at the Wellcome Library and Trinity College, Cambridge, with modern English and scientific names added. A list of patrons and subscribers is also included.

The volume is a beautifully produced meditation on "The Virtues of Herbs," its unknown author, Master Jon Gardener, and the history of plant knowledge in Ireland.

—Charlotte Tancin, Librarian

Schultes, Richard Evans and Robert F. Raffauf. *Vine of the Soul: Medicine Men, Their Plants and Rituals in the Colombian Amazonia*. Santa Fe, N.M.: Synergetic Press, 2004, 1992. vi, 282 p., ports., maps, illus. \$29.95. ISBN 0-907791-31-X (paperback).

This is the second edition of the classic ethnobotanical work, *Vine of the Soul*, by Richard Evans Schultes and Robert F. Raffauf. Accolades from ethnobotanists and economic botanists are provided in a preface by Wade Davis, a foreword by Sir Ghillean T. Prance, and an epilogue by Michael Balick, all of whom rejoice that this

important record of Schultes' work in the Amazon has been reissued and made available to a new generation of botanists and others with an interest in the Amazon and its plants, drugs, and people.

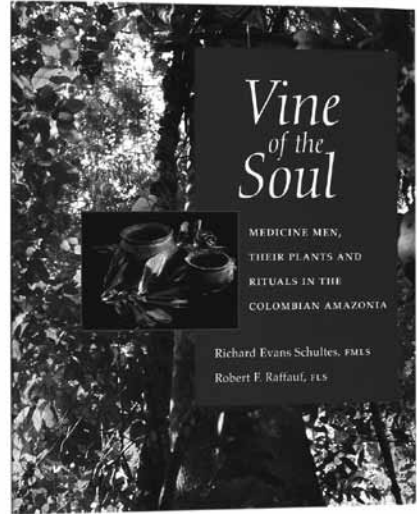
The focus of *Vine of the Soul* is on Amazonian shamans and their use of plants, particularly psychoactive plants. The book takes the form of a photographic essay, with over 160 black and white photos made by Schultes in the 1940s and 1950s explicated by concise comments by ethnobotanist Schultes and plant chemist Raffauf, along with illustrative and evocative quotations taken from

scientific, anthropological and other types of sources, for which an index is provided at the end of the book. A glossary to Indian terms encountered in the text is also provided.

As noted in the preface, “Over twelve years of nearly constant fieldwork, [Schultes] collected more than 30,000 specimens, discovered some 300 species new to science, and chronicled the use of more than 2,000 novel medicinal plants” in addition to exploring the Amazon and living among Amazonian Indians, whose cultural heritage he realized was in danger of being lost. Following the work of Schultes and his Colombian colleagues, the Colombian government returned 6,000,000 hectares of the Colombian Amazon to Indian ownership and set up a number of biological reserves to preserve the rainforest there.

Schultes, a longtime Harvard professor and an explorer, ethnobotanist and conservationist, died in 2001. Raffauf, a professor of pharmacognosy who worked for 25 years in the pharmaceutical industry searching for new medicines from natural sources, died in 2002. They coauthored numerous papers and books together, and *Vine of the Soul* was reissued to commemorate both of their life’s work.

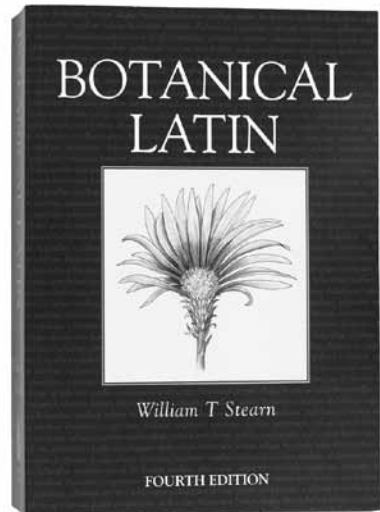
—Charlotte Tancin, Librarian



Stearn, William T. *Botanical Latin*, ed. 4. Portland, Oreg.: Timber Press, 2004. xiv, 546 p., illus. \$29.95 (U.S.), \$39.95 (Canadian). ISBN 0-7153-1643-5 (paperback).

It seems incredible that this classic reference work by William T. Stearn only now has been published in paperback, but it is true. *Botanical Latin*, first published in 1966, has gone through four editions and has been widely used and cited all over the world by botanists, horticulturists and gardeners, and in all that time it has been available only in hardcover. Now the book is available in a paperback edition, and I hope that its use will spread even further.

As Stearn noted in his “Apologia pro Libro meo,” *Botanical Latin* was intended to be a working guide to the specialized Latin that has come into use by botanists as they name and describe plants. This type of Latin has developed along a different trajectory from that of liturgical Latin, and it also differs considerably from the classical Latin studied by scholars of history or linguistics. Even its pronunciation is often different from that of liturgical Latin. Interestingly, just as Latin was once the “universal” language of scholars across Europe,



botanical Latin has continued to serve the same purpose into the present day, but even more universally, as it is used by botanists around the world, as necessitated by the International Code of Botanical Nomenclature and by the need for a common language for the scientific description of plants.

Stearn's handbook is the prime tool for the use of this specialized language, and it is admirably comprehensive, well-organized, and easy to use. He has laid out the history, grammar, syntax, terminology and vocabulary of botanical Latin in a format that facilitates quick reference and also encourages deeper familiarity. Separate sections on geographical names (also handy for deciphering places of publication on Latin title pages), Greek words in botanical Latin, and other types of terminologies required to form names and descriptions enable the user to readily locate examples. The final third of the book

is an alphabetical vocabulary. The end matter includes some very useful sections: a bibliography, a polyglot synopsis of the table of contents, a page on the simple plane shapes used to describe leaves, leaflets and petals, and an index.

The ascendancy of the World Wide Web as a means of disseminating information has made it even more necessary for plant scientists around the globe to be able to resort to a common language in which to document what is known about plants, and so *Botanical Latin* should find its way onto more bookshelves as a handy reference tool as well as a fascinating window onto the development of this language used to speak of plants. Kudos to Timber Press for making this book available in paperback.

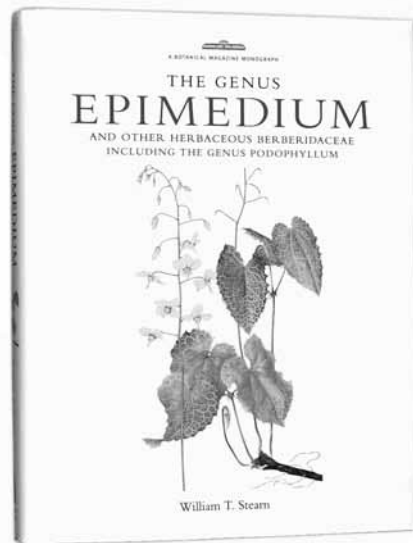
—Charlotte Tancin, Librarian

Stearn, William T. *The Genus Epimedium and Other Herbaceous Berberidaceae; Including the Genus Podophyllum*, by Julian M. H. Shaw. With illustrations by Christabel King, Ann Farrer, Mark Fothergill, Pauline Dean, Joanna Langhorne, Stella Ross-Craig, Matilda Smith, Sydenham Edwards, Walter Hood Fitch, Kazuko Tajikawa, and Ferdinand Bauer. Peter S. Green and Brian Mathew, eds. Brian Mathew, ser. ed. (A Botanical Magazine monograph.) Portland, Oreg.: Timber Press, 2002. xi, 342 p., illus. (mostly color), portrait frontispiece. \$49.95. ISBN 0-88192-543-8 (hardcover).

Well-known botanist and scholar William T. Stearn first published his monograph on *Epimedium* in 1938. In this revised and much enlarged edition, produced shortly before his death, he wrote of that earlier work: "...monographing the genus *Epimedium* promised to be an interesting educational study and indeed proved to be such, because it led not only to elucidation of the taxonomy and nomenclature of the wild and cultivated species and forms, but also to a consideration of past climatic changes responsible for its extraordinary disjunct distribution."

The revised edition was first published in 2002 by the Royal Botanic Gardens, Kew, and now has been published in North America by Timber Press. The book has three sections: "Part 1—*Epimedium* and *Vancouveria*"; "Part 2—Review of other herbaceous Berberidaceae"; and "Part 3—The genus *Podophyllum* (by Julian Shaw)."

Stearn has provided taxonomic descriptions and information on native distribution for each *Epimedium*



species, with notes on the history of collection, introduction and study of epimediums interwoven throughout the text. Thus we learn that *Epimedium lishihchenii* commemorates Li Shih-chen (1518–1593), who has been called "China's greatest naturalist," and whose *Pen Tschao Kang Mu* [Great Pharmacopeia] included an early description of *Epimedium sagittatum*.

Italian herbalist Luigi Anguillara (d. 1570) was the first European to record, in 1561, a plant later named *Epimedium alpinum* in Italy, which he (mistakenly) associated with the *Epimedium* of which Dioscorides wrote. The plant was introduced into cultivation and made its way into European gardens. Continued use of the name *Epimedium* for this species led Tournefort and Linnaeus to base their generic descriptions upon it. This is how a Dioscoridean name became permanently linked with a plant unknown to Dioscorides. *Epimedium alpinum* was the only known epimedium in European gardens until 1830.

That year, when Philipp Franz von Siebold (1796–1866) returned to the Netherlands from Japan, only 260 of 1,200 living plants he was bringing back survived the six-month voyage. Two of these surviving plants were variants of *Epimedium grandiflorum* and were planted in the Ghent botanic garden. The following month, Belgium separated from the Dutch Netherlands, and although Siebold moved his herbarium to Leiden, he left his living plants in Ghent. His epimediums were described by Charles Morren (1807–1859) and Joseph Decaisne (1804–1882) in 1834 in the first monographic account of epimediums.

Taxonomist Julian Shaw has contributed a large section on *Podophyllum* to the volume. There are chapters on morphology, pollination and breeding, and cytology, in addition to the taxonomic treatments, and he too adds an occasional historical note. He writes that the first European encounter with *Podophyllum* resulted in a brief description in 1615 of *Podophyllum peltatum* by the French explorer Samuel de Champlain (1567–1635) as he wrote about plants used by Huron Indians in Canada. By the mid-1660s *Podophyllum peltatum* was introduced into cultivation in Europe. A French plantsman named Morin is said to have named this plant *Anapodophyllum* (Duck-foot-leaf), a name that French botanist Joseph Pitton de Tournefort (1656–1708) used in his own writings. Carolus Linnaeus (1707–1778) later shortened the name to *Podophyllum*.

The *Epimedium* section of the book also includes general information on morphology, classification, geographical distribution, and cultivation. The book is generously illustrated with color photos (including several breathtaking views of *Epimedium* habitats in China), line drawings, and 27 color paintings. There are several appendixes, along with two bibliographies and an index of scientific names.

—Charlotte Tancin, Librarian

