

## Seed to Seedling... The Precursors of the "First" CBHL Meeting (November 13, 1969)

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As the 50th Annual Meeting of CBHL bears down upon us, it is perhaps a good time to briefly explore the precursors of the founding of the organization and to clarify information about the activities that led to the founding of the organization. On the afternoon of November 24, 1967, Elisabeth Woodburn hosted a luncheon at her home, Booknoll Farm, in Hopewell, NJ. From correspondence we know that Elisabeth Hall (29 Nov. 1967), Librarian at the Horticultural Society of New York (HSNY), and Florence Roberts (14 Nov. 1967), Librarian at Longwood Gardens (LG), attended. It is also very likely that Mary Moulton, Librarian at the Morton Arboretum (MA), was also present. Muriel Crossman (9 Nov. 1967), Librarian at the Massachusetts Horticultural Society (MHS), and John Reed, Curator of the Library at the New York Botanical Garden (NYBG), were unable to attend. Was this the "get-together" that set the founding of CBHL in motion? If not, what were the antecedents of this get-together? And how did it evolve into the "Massachusetts Horticultural Society - Conference - Horticultural and Botanical Libraries" on Thursday, November 13, 1969? Is this the whole story, or is there more?

Over the past few years, we, the "CBHL Historians," have had the opportunity to do some poking into the past, trying to learn more. Sadly, all of the players at the 1967 luncheon have passed, but some archival records remain. We have had occasion to spend considerable time reviewing the official Archives of CBHL, as well as some of John's correspondence at NYBG. Both collections are under the orderly care of Stephen Sinon, NYBG Archivist. We also had the great pleasure, in the fall of 2017, of spending a day and a half with Brad Lyon and Joanne Fucello, at Woodburn Books, going through the 1960s portion of Elisabeth (Betty) Woodburn's business correspondence, a marvelously complete record carefully arranged by Betty and cared for by her business successors. Last November, we spent another day and a half in the company of Nancy Janda, Archive assistant at the Hunt Institute for Botanical Documentation, searching for CBHL related documents in the correspondence of George H.M. Lawrence, the first Director of the Rachel McMasters Miller Hunt Botanical Library.

This is what we have learned:

The seed that eventually blossomed into the formation of CBHL was planted at a Pre-Conference Institute: Rare Books in Natural History, organized by the Rare Book Section of ACRL of ALA, held June 25-27, 1964, at the Linda Hall Library at The University of Kansas in Lawrence, KS. The keynote address, The Uses of Bibliography in Natural History, was given by William T. Stearn, Botanist and Bibliographer, British Museum (Natural History). The panel discussion that followed, The Bibliography of Natural History in the United States: Needs and Prospects, was moderated by Foster E. Morhardt, Director of the National Agricultural Library (NAL) and included George H.M. Lawrence, Philip C. Ritterbush, Smithsonian Institution, and Jerry Stannard, Yale University. Elisabeth Woodburn presided at a dinner meeting on the second day of the conference, featuring a talk by Jake Zeitlin, a rare book dealer and publisher in Los Angeles, who, like Betty, was an active, early member of the Antiquarian Booksellers Association of America. His topic at the conference was Natural History Books from a Bookseller's Point of View. On

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The 50th anniversary expedition to Elisabeth Woodburn, Books, seeking information about the beginnings of CBHL. Joanne Fucello (L) and Bradford Lyon (R) of Woodburn Books and John Reed (C).

# From the President

Donna Herendeen  
Science Librarian  
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This is my last column as CBHL President. It has been a great year, and the upcoming 50th Anniversary Annual Meeting will be fantastic. I guess it is time to be a bit reflective and philosophical, and to have a new appreciation for spiders.

My current state of mind is that information is the center of everything, and by association, so are libraries and librarians.

In the last few weeks, seemingly unrelated topics have connected and interacted in fascinating ways. I will take a moment to say whoever named the searchable internet the World Wide Web had amazing vision – as did the person who named Web of Science. Information interacts in a very “webby” fashion. You start at point A and end up at all points B-Z. Information is not linear, one thing does not lead to another - one thing leads to an infinite cloud of related things. I just happen to be reading a book on early travels of Engelbert Kaempfer in Japan during 1691-1692. In the last week, three unrelated conversations have touched on that explorer. Prior to this point, I was not even aware of Kaempfer’s travels or importance to early botanical knowledge of Japan.

In the course of doing literature searches, the incredible trails you follow with citations, both of works and to works, can lead to items you would have never discovered with a keyword, author, or title search. The act of citation draws works together with related, supporting, and apposing thoughts and concepts, not keywords. A deep connection of the minds of the writers, not just the words they have published. A web of shared thoughts and conversations.

In the course of doing literature searches, you sometimes are not searching for a publication but the research mind behind the publication. I have told many a student, what you are looking for may not be in print, you may need to find the person behind the

research to find the data and information. It is about finding the information, and format varies. It is more than paper, electronic, video or sound, it is the information.

In a research library, you occupy an interesting place on the web. You acquire access to information for your users and you also assist those same users in producing that very same pool of information. You interact with both the producers and consumers on this information food web. You provide access to the past, work with the present, and aid in the creation of the future. Librarians and libraries are in a central location on the information food web.



“Blue-and-white flycatcher with flowering wisteria and spider”

Artist: Ohara Koson 小原古邨 (1877 - 1945)  
Woodblock print, Meiji era, 1900s, Japan  
< [http://archive.asia.si.edu/collections/edan/object.php?q=fsg\\_S2003.8.1892](http://archive.asia.si.edu/collections/edan/object.php?q=fsg_S2003.8.1892) >  
Credit: Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.: Robert O. Muller Collection, S2003.8.1892



“Bull-headed shrike eyeing a spider”

Artist: Ohara Koson 小原古邨 (1877 - 1945)  
Woodblock print, Meiji era, 1900s, Japan  
< [http://archive.asia.si.edu/collections/edan/object.php?q=fsg\\_S2003.8.1894](http://archive.asia.si.edu/collections/edan/object.php?q=fsg_S2003.8.1894) >  
Credit: Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.: Robert O. Muller Collection, S2003.8.1894



Which kind of spider are you? What kind of web do you weave? See you at the Annual Meeting, and on the web!

“Bird perched on flowering plant eyeing a spider”

Artist: Ohara Koson 小原古邨 (1877 - 1945)  
Woodblock print, Meiji era, 1900s, Japan  
< [http://archive.asia.si.edu/collections/edan/object.php?q=fsg\\_S2003.8.1895](http://archive.asia.si.edu/collections/edan/object.php?q=fsg_S2003.8.1895) >  
Credit: Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.: Robert O. Muller Collection, S2003.8.1895

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the last day of the conference, Frans Stafleu, representing the International Association for Plant Taxonomy, gave a talk, Redoute and His Circle.

Prior to this conference Elisabeth Woodburn had written to the organizers expressing her opinion that the conference topic should be broadened to include horticulture, and she wrote to several of her correspondents encouraging them to attend. Mary Moulton did attend and there is slight evidence that Lazella Schwarten, Librarian, Gray Herbarium/Arnold Arboretum, may have attended as well.

A few days after the conference Elisabeth wrote in a letter to her dear friend, Marion Rombauer Becker, an avid gardener, a co-author of *Wild Wealth* (1971), and who was named as co-author of *Joy of Cooking* with her mother, Irma S. Rombauer, in 1951, "I came back bursting with many things to do..." One of these "things" is revealed in a letter (4 Sept. 1964) to Robert Jones (then the NYBG librarian who was just moving to a new position at the University of Massachusetts in Amherst), "I intended...to talk with you about the idea of a meeting of horticultural librarians in New York. Mary Moulton and I discussed this in Kansas. We said how many special problems horticultural librarians face and wouldn't it be interesting to have an informal gathering to discuss them." Aha, the seed was germinating!

In a letter to Lazella Schwarten (6 Nov. 1964) Betty wrote, "...I feel that I am not the one to try to organize it. It would sound 'commercial' (ha!) if a bookseller were behind it. Have you any good suggestions? New York seems to be the place they would like to meet... perhaps Mrs. Cronquist (Horticultural Society of NY) might help." A letter to Mary Moulton (17 Nov. 1964) continues to speculate: "Your suggestion of Dr. Lawrence as an instigator of a horticultural librarians meeting is one that I do not feel would work out too well. I think their interest is more botanical research and illustrations than general horticultural problems." Clearly the idea was fulminating, and although there is a long gap in the archival record, the idea of a meeting was sending out roots.

Meanwhile, the discussion at the 1967 luncheon seems to have inspired Muriel Crossman, who took the idea of a conference back to the Library Committee at the Massachusetts Horticultural Society. A letter from Carlton B. Lees (16 Jan. 1968), Executive Director, MHS, to George H.M. Lawrence, "At the last Library Committee meeting we discussed the possibility of a conference of horticultural botanical libraries... Mrs. [G. Kennard (Polly)] Wakefield and other members of the Committee are quite enthusiastic about such a conference." He continues, "Anyway, if we are to attempt some sort of a conference it would seem logical that the Hunt and the Massachusetts Horticultural Society Libraries should be the co-sponsors. I am wondering, however, if we should include maybe the New York Botanical Garden Library and that of the Morton Arboretum as well. The matter of a committee and the chairman should certainly be national in its thinking and, of course, we would want to encourage anyone interested in the subject area to attend even if they were not part of a specialized library but had charge of a collection in the subject area within a greater library."

Dr. Lawrence responded (30 Jan. 1968), "It is gratifying to read ... that the Massachusetts Horticultural Society is taking a position of leadership with regard to horticultural librarianship in the broadest sense... It is indeed considerate of you to suggest... [we] should co-sponsor such a conference. However, once you do this to the exclusion of some other institutions whose libraries are also very important, you tend to tauten good public relations. ... the conference should be sponsored solely by the Massachusetts Horticultural Society Library. You stand preeminent in the field in this country (or anywhere for that matter)..." The die was cast! It is from this landmark year 1968 that CBHL calculates its anniversaries.

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In letters dated March 14, 1968, Elisabeth Woodburn extended an invitation for a second luncheon at Booknoll Farm to take place on Sunday, April 7, 1968, at 1 p.m. Attendees included Muriel Crossman, Elizabeth Hall, and Edith Schmitz of the HSNY, Tina Henry from the Pennsylvania Horticultural Society (PaHS), Mary Moulton, and Florence Roberts. Dorothy Manks, of the MHS, Ernesta Ballard of the PaHS, George H.M. Lawrence, and John Reed were also invited but were unable to attend. In Betty's invitation to John Reed, (14 Mar. 1968) she reported, "Last year's get together of horticultural librarians went over so well, that I am repeating the idea and expect even more." In "A Chronology of CBHL", which appeared on the CBHL website for many years, this second meeting was considered to be the launch of the organization, but it is clear to us that the planning was already well underway! We surmise that discussions at the luncheon focused on the planning of the conference. That is certainly what the correspondence in the remainder of 1968 and well into 1969 contains - contents, presenters, schedules, and arrangements.

Organizing conferences seldom goes without "blips." Only one shows up in the correspondence we have seen. The November 1969 Conference was originally planned to be a two-day affair (November 13-14). The schedule, program, and speakers were pretty much set. Then in a letter from George H.M. Lawrence (18 Sept. 1969) to Carlton Lees, "Apparently more happened within your Library Committee than meets the eye, or came to my ear. However, I did have two telephone conversations yesterday with Mrs. Wakefield, who called initially to tell me that the entire horticultural and botanical library Conference was called off indefinitely. When pressed for reasons, the only one I got was fiscal, and apparently I succeeded in persuading her that this was insufficient reason to justify complete cancellation. With her second telephone call she told me that it had been decided to keep the Conference as scheduled, but to limit it to a one day session. This seems sensible to me."

The upshot of this change was dropping of only one of the scheduled papers, "Inter Library Coordination - A Look to the Future," by Douglas W. Bryant, University Librarian, Harvard University. Otherwise the "first" Conference proceeded as planned and "inter library cooperation" evolved rapidly and successfully as the structuring of the organization moved forward.

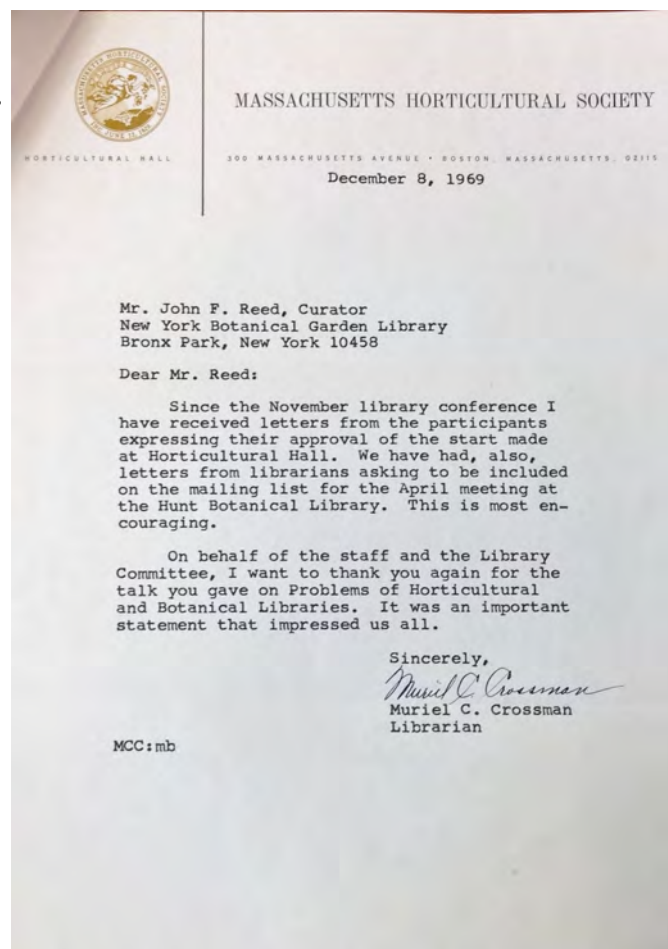
On October 2, 1969, the official invitation to attend a "Botanico-Horticultural [Library] Conference" to be held on November 13, 1969 in the MHS Gallery in Horticultural Hall was sent out by Mary B. Wakefield [Mrs. G. Kennard Wakefield, Chairman, Library Committee, MHS.] Subsequently, the title was changed in the program to, "Conference - Horticultural and Botanical Libraries." The agenda included: John F. Reed, Curator of the Library, NYBG: Problems of Horticultural and Botanical Libraries; George H.M. Lawrence, Director Hunt Botanical Library, Care and Preservation of Library Materials; Gordon de Wolfe, Horticultural Taxonomist, Arnold Arboretum, Bibliographic Responsibilities to the Plant Sciences; and Gordon W. Dillon, Executive Secretary, American Orchid Society, Where Do We Go From Here? We have not located a list of the attendees at the Conference -- a mix of institutional administrators and librarians. The Institutions represented, at what has become known as the First Meeting of the Council on Botanical and Horticultural Libraries, were:

Boston Public Library  
Chicago Horticultural Society\*  
Horticultural Society of New York  
Boston Athenaeum  
Hunt Botanical Library\*  
Kingwood Center  
Garden Club of Greater Cleveland\*  
Missouri Botanical Garden\*  
Bartlett Arboretum  
Smithsonian Institution\*  
Los Angeles State and County Arboretum\*

National Agricultural Library\*  
Garden Clubs of America  
Arnold Arboretum-Gray Herbarium\*  
Sterling Morton Library- Morton Arboretum\*  
Worcester County Horticultural Society  
Holden Arboretum\*  
Pennsylvania Horticultural Society\*  
New York Botanical Garden\*  
Longwood Gardens\*  
Albert R. Mann Library\*

\*Active Members in 2018

The response to this inaugural meeting was enthusiastic. The meeting closed with an agreement to meet the following year at the Hunt Botanical Library in Pittsburgh and the creation of a "Study Committee" to recommend future organizational structure and function of a botanical-horticultural librarians group. But that's another story!



# Conservation and Preservation

by Kathy Crosby, Head Librarian  
Brooklyn Botanic Garden  
Brooklyn, NY  
And

Charlotte A. Tancin, Librarian  
Hunt Institute for Botanical Documentation  
Carnegie Mellon University  
Pittsburgh, PA

We thought that it would be fun to do some of these columns as conversations, so this is our first effort in that form, taking a handful of preservation-related questions and comparing notes about them.

## How important is it to let yourself take the time to know your collection well, to recognize its contribution to the community of knowledge it serves?

K. -- I would say development of the knowledge about what is particularly important to--and unique about--your institution's collection, and the protection and preservation of that material, would be a first step. I don't think most of us can treat each item or group of items in our collections according to one set of standards, so a processing and preservation plan reflecting that would be really useful. And a collection development policy can guide the growth of your collection and help you decide whether or not to acquire or accept items or groups of items.

C. -- Agreed. Having a lot of out-of-scope material in your collection muddies the waters and can make it hard to make decisions about purchases and gifts, not to mention what to spend time and money on in terms of conservation or preservation. Taking time to know the collection and think about how it is used and how it could be used, given your particular staff and audience, can really make a difference in the decisions you make about what you have, including how best to take care of it and how best to make it accessible.

## How might a minimal amount of processing impact on preservation?

K. -- Just deciding how much processing you want or need to do is a step in the right direction and can guide preservation efforts. Let's say you have a room full of unidentified boxes of papers; a quick survey might help. Note whether the content is worth relocating to a more secure and/or environmentally controlled area; need for refolding, rehousing, or removal of staples and paper clips; and priority for copying or digitization relative to deterioration, etc. Perhaps the correspondence of your institution's landscape and building architects, well known or not, is so brittle, it is almost unusable. Maybe in the corner of a large closet, there are thirty boxes of archives related to international tours sponsored by your institution that could be reduced to four or five boxes. You really want to own that closet space and use it more productively.

Recent articles on addressing archives' backlog agree, even advocate, that not all collections be processed with the same level of attention. Controlled conditions lessen the corrosion from modern metal staples; perhaps, then, where the material will be

stored may be a determining factor. That being said we are still removing staples and often refolding; we feel compelled to do so—it's a kind of librarian muscle memory. However we recently and quickly moved more than 580 boxes of records to offsite storage in 2015 without further treatment; we will recall only some of them for imaging, refolding, and treatment. The most important ones are tagged for this kind of effort; some of them are now in my office.

C. -- I know, it's tricky. We're often not in a position to do the ideal thing, but in those situations where there are some realistic possibilities, something is usually better than nothing! Thinking of book collections, there are so many small ways that collection items can be protected that are easily overlooked or not thought about much. It's all about protecting these assets so they can be usable into the future. Larger institutions, institutions with healthy budgets, institutions with enlightened administrators all have the wherewithal to develop good general preservation programs and to have conservation work done on the collections. But there are lots of institutions that aren't able to do that, for whatever reason. For those institutions, there are still things they can do to preserve their collections that require little or no money and often not much extra time. The things I'm thinking about for this conversation have to do with storage, protection, and handling.

## How does creating a small or alternate space for special collections impact on preservation?

K. -- These days we have a lot of alternative spaces—offsite storage, the reading room mezzanine, a closet, my office, file drawers, and so on. Even stanchions and a cord can create this space. Once you establish the area, you may even have some control over environmental conditions—air conditioning, dehumidifiers, and even fans—if you can deflect the movement of air away from materials. It's great if this space is not up against an outside wall near which temperatures may fluctuate more than you would like. Light exposure: skylights, windows, and even light fixtures can play a role. One of our rare book room walls has windows with blinds, but is also street side with lots of vibration. That wall is an issue of concern, as is our skylight in the main reading room.

If you set materials aside, you automatically know how to move into them and handle them to some extent. Make some basic notes about how you want to manage the materials as time permits, what you want to be cautious about. After having to move our collection a few years ago, I have a lot of work to do in some of these more sequestered areas. I cannot say that we are even close to done; it's a process.

C. -- Kathy, yes, definitely a process. Some time ago we began separating out our pre-1841 books (of the octavo or "normal" sized books) into a separate shelving area. We don't have a particular "rare book room" as many libraries do, but we do have good environmental controls and closed stack access, so there are fewer issues to deal with regarding rare/old/valuable material than there might otherwise be. We didn't make it all the way through the collection in terms of the pre-1841 reshelving, but I have a possible space in mind for the rest and I'm looking forward to finishing it at some point. I have to say that I definitely see a difference in the stresses placed on the segregated rare books vs. those that are still mixed with later works on the shelves, just in terms of the way books are impacted in the normal run of people taking books off the shelves and reshelving

them. It's something normally taken for granted – once the books are on the shelf, they're safe, right? Ha. There's a lot of potential for wear and tear but also good options for safeguarding against that.

K. – We even have a mid-class of books; we've taken lots of titles published between 1900-1960 off the main reading room shelves. Some of the latter half of the 19th century material might be in the rare book room, offsite shelving at a library facility, special collections storage, or up in our mezzanine area for now.

C. – That simultaneously protects those items and makes space for newer material. On the other hand, it can make those items harder to access and easier to forget. Everything's a trade-off!

K. – Yes, luckily we have access to the code tables on our library system and can add, change, or delete "location" information whenever we want. But it's true if I don't check the system, I might forget to browse the other locations.

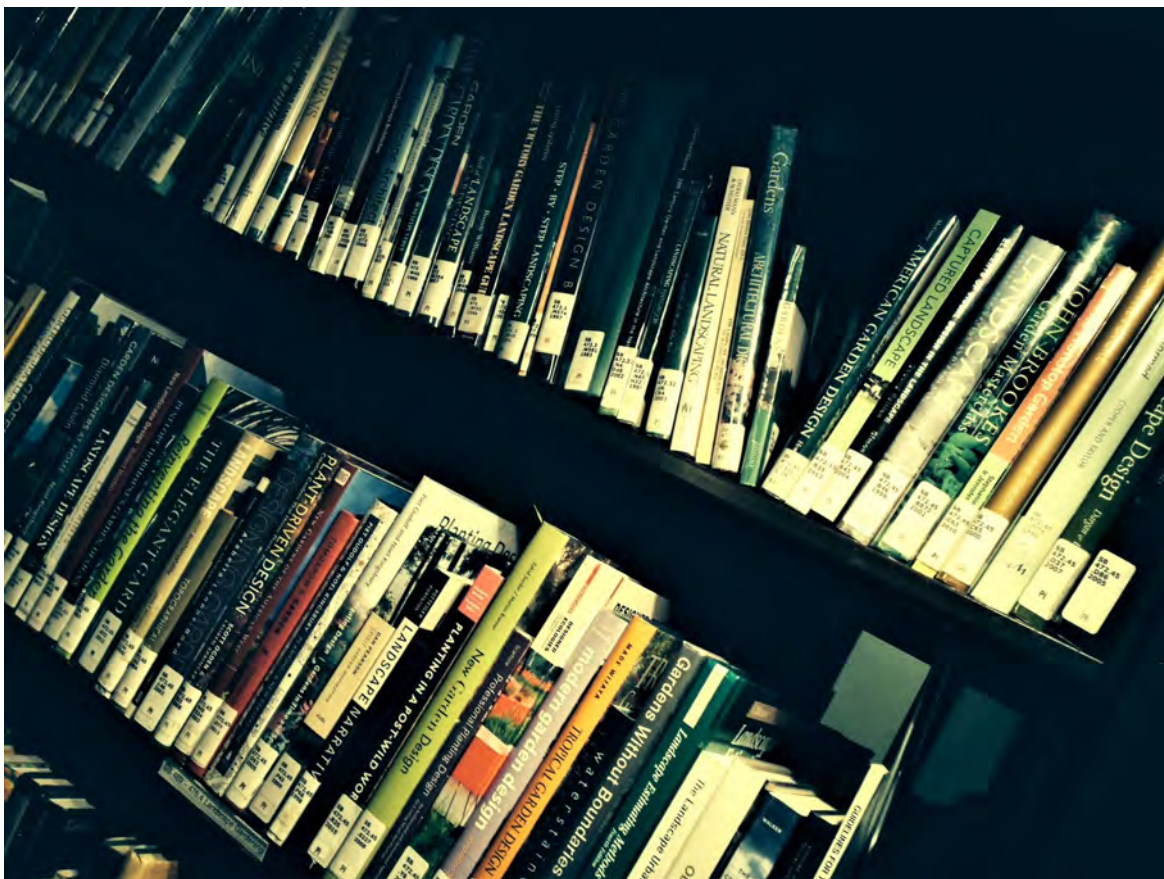
### How might methods of shelving contribute to protecting items?

K. – I would like to spend more time on this issue alone. A leaning book is a stressed book. While we regularly review our shelves, restore books to their upright positions, and use bookends, I think I'd like to make some "fake" book spacers as well. Every time I take an upright book down off a high shelf in the rare book room, I'd like to replace it with a readily available fake spacer. I admit to not always reshelfing everything in its dedicated spot right away, and that's where that street side vibration can really play havoc. This morning I rolled the ladder along and straightened shelves on one side; next week the other side. It's sometimes a bit of a challenge to move the ladder and get the books up or arranged, so I don't do this for overly long

periods of time. One could get a little dizzy!

C. – Yes, as noted above there's a certain amount of wear and tear on items just from their getting jostled on the shelves. I remember this from my public library days, too. Someone removes a book and doesn't move the remaining books over so that books aren't left leaning toward the empty space. Someone reshelfing books shoves a large-ish book too far back and inadvertently and unknowingly knocks off a book from the shelf behind it. (Gee, I hope that book was in good shape before it hit the floor!) Or a small volume is too far back on the shelf and the next time someone moves a book on that shelf the small book falls behind the shelf without anyone realizing it (it's small and doesn't make much noise when it falls, and so that book might not be found again until there's a shelf-cleaning project, unless savvy librarians who go to look for it and don't find it think to check to see if it's fallen behind).

I like Kathy's "fake" book spacer idea. In our quarto shelving area there are a number of thick and somewhat fragile books, such as the 16th-century herbals, and when we remove one we can put a felt-covered brick (actually 2 bricks glued together and covered with felt) in its place, a sizable and heavy enough item to hold the space until the large book is reshelfed – easier on the rest of the large, old books than moving them all back and forth to close up the space and then open it up again. A related issue is tall books shelved next to really short books. A lot of libraries shelve books in several size ranges, but even within that there are situations where really short books are next to pretty tall books, and after a while the top of the pretty tall book is warping toward the empty space above the really short book, also putting extra pressure on the top edge of the really short book that it's leaning over. Books with sturdy covers don't tend to lean/warp in this way as much as slighter items do. For those taller, slighter items next to much shorter books, we often sandwich them between



mat boards and tie them with cloth tape, and in a few cases we use something stiff (like several pieces of mat board stacked together) shelved between the tall and short item. The point is to have something between those two books that will remain straight and upright.

K. – I hadn't thought too much about the tall and short book issue, but I will certainly take that under consideration, Chuck.

In the past, I've moved some books that just look uncomfortable. Then there's stacking books, something I'd rather not do as often as we do. I try to be aware of size, weight, how a book closes, and





I try not to stack more than five books—three would be better. We are rehousing some of our loose art in flat files, so that may free up some space for better shelving of books.

C. – Ah, yes. I too try not to stack more than a few, and not for

very long. Size, weight, condition, age, value all come into play in the split-second decision of where and how I'm laying that book down, i.e., on the table or on another book. I remember seeing a user stack several OPEN books on top of each other, and that became not only a teachable moment but also an opportunity to add that to the brief orientation spiel I give to library users here who are working with older books.

K. –Chuck asked me what I meant above by a book looking uncomfortable. Hopefully, when a book starts its life it has a kind of integrity—a tight square or rectangular block feel. You feel the pleasure of holding it in your hands. There are a lot of factors that impact on that as the book ages, but we were talking about leaning books. I feel the tight block metamorphoses into a weird kind of three dimensional trapezoid at times. The boards are out of sync with each other and the text block. I'm still happy to hold that book in my hands, but I might feel like I want to take care of it. That all being said, many books are strong. You really find that out when you take one apart to repair it.

As we were writing this, I began to feel a great deal of guilt about in-process piles of books and also issues with my excessive collection of books at home! I'm not always caught up with practicing what I might preach.

C. – You're not the only one!

K.— And for “unhoused” books with loose boards, an easy remedy is protecting them with archival board and securing the two pieces with linen tape. Perhaps these books belong in the special collections section. But this is leading me into the “housing” question. [To be continued next issue]

## Calendar of upcoming events

Compiled by Rita Hassert, Library Collections Manager,  
The Morton Arboretum, Lisle, IL

June 19, 2018. New York. Linnaeus Link meeting. < <https://www.linnean.org/research-collections/library/linnaeus-link> >

June 19-23, 2018. New York. Joint meeting – CBHL and EBHL. < <http://www.cbhl.net> >

June 21-26, 2018. New Orleans. ALA Annual Meeting. < <http://www.ala.org> >

July 11-14, 2018. Ithaca, NY. National Children & Youth Garden Symposium. < <http://ahsgardening.org/gardening-programs/youth-gardening/ncygs/2018-ncygs/overview> >

July 15-21, 2018. Washington, D.C. Guild of Natural Science Illustrators Conference – 50th anniversary. < <https://gnsi.org/event/conference/2018-conference-washington-dc> >

July 21-25, 2018. Rochester, MN. Botany 2018. < <http://botany.org> >

August 12-18, 2018. Washington, D.C. Joint meeting - Council of State Archivists (CoSA), the National Association of Government Archives and Records Administrators (NAGARA), and the Society of American Archivists (SAA). < <http://www.archivists.org> >

August 13-16, 2018. Chicago. GWA : the Association of Garden Communicators Annual Conference & Expo. < <https://www.gardenwriters.org/GWA2018> >

October 11-13, 2018. Saint Louis. American Society of Botanical Artists (ASBA). 24th Annual Meeting & Conference. < <https://www.asba-art.org/conference/2018-st-louis> >

Check out the CBHL Conference Collaboration Grant Program on page 19!

# CBHL Members' East News

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Grand Rapids, Michigan

Betsy Kruthoffer  
Cataloger / Rare Books Librarian  
Lloyd Library and Museum  
Cincinnati, Ohio

## New Exhibition at the Lloyd Library & Museum Explores Gardens from the 1600s to the Present

*Garden to Table: Traditions and Innovation* will open at the Lloyd with a reception on April 6, 2018. The exhibition will feature illustrations of gardens and their bounty dating back to the 1600s; etchings of gardens, their design, and those tending them; hand-colored botanical illustrations; and early 20<sup>th</sup> century seed catalogs. The exhibit will also showcase archival materials from the founding of the Civic Garden Center, which opened in 1942 to help Cincinnati residents with gardening questions. In a separate gallery at the Lloyd, a crowdsourced photo exhibition, "Gardeners Who Inspire," will grow over the course of the exhibit's run as the community shares photos, both historic and present-day, alongside historic photographs of local farms that practice sustainable agriculture.

A program series will accompany the exhibit with lectures on solutions to food deserts and food rescue, innovative food-growing methods, local produce distribution, sustainable gardening, and a botanical lecture on the popular garden plant, peppers. In May, participants of a container gardening workshop will learn about companion gardening and create and take home their own boxed gardens. Stepping outside and up the hill from downtown Cincinnati, the Lloyd joins Walnut Hills Redevelopment Foundation to sponsor a walking tour of community gardens.

*Garden to Table: Traditions and Innovation* runs from April 6 to July 13, 2018. For more information: < <https://lloydlibrary.org/wp-content/uploads/2018/03/Press-Release-Garden-to-Table-Lloyd-Library-2018.pdf> >



Erin Aults  
Librarian and Archives Specialist  
Royal Botanical Gardens  
Burlington, Ontario, Canada

Royal Botanical Gardens' Exhibit on the History  
of Ontario Horticultural Societies  
Stephanie Bellissimo, M.A.  
Historical Horticultural Collections Intern  
Royal Botanical Gardens, Ontario, Canada

The Centre for Canadian Historical Horticultural Studies, a scholarly centre within Royal Botanical Gardens (RBG), hosted an exhibit on March 14th at the Burlington Public Library detailing the history of Ontario Horticultural Societies. Stephanie Bellissimo curated the exhibit, "Cultivating Beauty: The History of Ontario Horticultural Societies", and delivered an engaging presentation focusing on a history that spanned well over 100 years.

Prior to this, Stephanie happily organized a large collection, under the supervision of Erin Aults, Library and Archives Specialist, consisting of records from horticultural societies from across the country. With the burgeoning number of environmental histories being written, these documents fit nicely into the larger story showing how these societies altered the Canadian landscape. These documents also add to Canada's rich social history, showcasing how motivated individuals came together to make positive contributions to their towns and cities, enhancing the social and cultural fabrics of their communities.

There are currently 280 active horticultural societies in Ontario. We can thank Ontario's horticultural societies for all of their beautification projects, which brighten up our





towns, put smiles on our faces, and make us proud of our landscapes, communities, and heritage.

The presentation was a success with approximately 40 people attending the event. The audience listened while Stephanie thoughtfully recounted the wonderful history and lasting legacy of these societies. The temporary exhibit detailed women's involvement in societies, First and Second World War food production, rural school beautification, among other great stories.

There was also a focus on the Burlington Horticultural Society showing how its members were a large force behind Burlington's beautification efforts. Their numerous projects fostered civic improvement and pride that still continues. This group is still active today, working hard to keep Burlington—and Ontario—beautiful.

To learn more about this presentation, and about Stephanie's work, please visit her blog, Canadian Heritage Matters, at <https://canadianheritagematters.weebly.com/>.

Judith A. Warnement, Librarian  
Botany Libraries  
Harvard University Herbaria  
Cambridge, MA

### Obituary: Geraldine Kaye

Former Harvard Botany Librarian, Geraldine “Gerry” Kaye, died while on vacation in Bonaire, Dutch Caribbean, on March 9, 2018. Geraldine Olive (Carey) Kaye was born in Winnipeg, Manitoba, Canada, in 1935. In the late 1950s she studied physics at McGill University in Montreal, Quebec, Canada, where she earned her Bachelor of Science in Chemistry in 1958. Geraldine moved in 1960 to Cambridge, Massachusetts, where she met David Kaye. The couple married in 1966 and had two accomplished daughters, Lucinda and Sarah.

Gerry's interest in mycology was inspired in 1973 when she worked at Harvard University in the laboratory of John and Carlene Raper who were conducting research on fungal genetics, particularly *Agaricus bisporus* and *Schizophyllum commune*. Her next job was with another mycophile and Boston Mycological Club member, Elio Schaecter, a microbiologist at Tufts Medical School in Boston. From there she found satisfying employment as a librarian at the Farlow Library and Herbarium of Harvard University. She took to library work and over the next three years she also took courses toward the degree of Bachelor of Library Science at Simmons College, earning a Masters in Library Science in 1983.

Gerry continued at the Farlow Library until 1986 when she was appointed the first Botanical Librarian at the Harvard University Herbaria to oversee all five of the herbaria's libraries. She became an active member of CBHL, serving for two years as president (1986 and 1987). This allowed her to travel to annual meetings in Oregon and other parts of the U.S., as well as Great Britain and Berlin. In 1990 she moved to another position at Harvard, as Coordinator of the Interfaculty Initiative on the Environment which enlisted one professor from every school to bring to bear a diverse spectrum of professional experience on pressing environmental concerns. She stayed in this position until taking early retirement in 1997.

Geraldine was an active member of the Boston Mycological Club (BMC) and a founding member of the Friends of the

Farlow Reference Library and Herbarium of Cryptogamic Botany. She was also an avid genealogist and prepared several biographies of noted mycologists. She also was author of two editions of *Wild and Exotic Mushroom Cultivation in North America: A Growers' and Gourmets' Guide to the New Edible Species*.

In 2012, the Kayes retired to Portland, Oregon, to be closer to their daughters and to continue their adventures. Elements of this biographical sketch were prepared by BMC colleague, Jason Karakehian, during a short interview with Geraldine while she was preparing to move from Arlington, MA, to the Great Northwest.

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# Biodiversity Heritage Library Updates and Collection Highlights

by Grace Costantino  
Outreach and Communication Manager  
Biodiversity Heritage Library  
Smithsonian Libraries  
Washington, DC

## Program Highlights

To stay up to date with all the latest news from BHL, join our mailing list < <http://library.si.edu/bhl-newsletter-signup> > and follow @BioDivLibrary on social media.

## Report on the 2018 BHL Annual Meeting in Los Angeles

On 13-15 March 2018, 35 BHL partner representatives from 11 countries gathered in Los Angeles for the 2018 BHL Annual Meeting, co-hosted by the Natural History Museum of Los Angeles County (NHMLAC) and the Los Angeles County Arboretum & Botanic Garden.

In addition to the business portions of the meeting, attendees enjoyed several opportunities to hear from users about the ways that BHL is supporting research in a variety of disciplines.

During a “BHL Users” symposium, invited speakers Dr. Austin Hendy and Dr. Jody Martin (NHMLAC), Dr. Gary Wallace (Rancho Santa Ana Botanic Garden), and Dr. Victoria Vesna (UCLA) shared personal examples of how BHL has supported research on marine invertebrates, botanical history and science, and the arts, respectively. An evening dinner reception at NHMLAC provided another opportunity to hear from two Postdoctoral Fellows at the La Brea Tar Pits, Dr. Alexis Mychajiliw & Dr. Libby Ellwood, about how BHL data is informing research on Caribbean mammals and the passenger pigeon.

BHL’s hosts for the meeting, Richard Hulser (NHMLAC) and Susan Eubank (Los Angeles County Arboretum and Botanic Garden), also arranged exemplary excursions for meeting attendees, including a visit to the La Brea Tar Pits; tours of the Marine Biodiversity Center, Entomology, and Mineral Sciences departments within the Natural History Museum; a guided tram tour of the Los Angeles County Arboretum and Botanic Garden, and visits to the Library, Botanical Gardens, and Preservation Lab at The Huntington.

At the close of the meeting, during a Hollywood-style reveal worthy of the Oscars, the result of the member vote on the host for next year’s meeting was announced. The winner? Cornell University! We look forward to gathering in Ithaca, New York, for the 2019 BHL Annual Meeting (and will be sure to pack a warmer wardrobe suitable for spring in upstate New York vs. spring in southern California!).

Learn more about the 2018 Annual Meeting, and find links to many of the presentations described here, on our blog: < <https://s.si.edu/2018BHLMeeting> >



BHL representatives at the 2018 BHL Annual Meeting in Los Angeles.  
Photograph by Edgar Chamorro



“The Librarian’s Nightmare.” Vignette by George Cruikshank for James Bateman’s *The Orchidaceae of Mexico and Guatemala* ([1837]-1843). Digitized in BHL by the Peter H. Raven Library of the Missouri Botanical Garden. < <https://biodiversitylibrary.org/page/769130> >

## Collection Highlight

### Bateman's *Orchidaceae*: Exploring One of the Rarest - and Largest - Orchid Books

"The Librarian's Nightmare."

Such is the name given to a delightful and quirky vignette found within a very rare, and very special, orchid book: James Bateman's *The Orchidaceae of Mexico and Guatemala* ([1837]-1843).

This vignette, the work of caricaturist George Cruikshank, depicts a group of men struggling to lift an enormous book using a pulley system while a harried taskmaster with a megaphone attempts to direct their work and demons dance about with impish glee on the sidelines.

The vignette's caption, translated from the Greek, reads "a big book is a big evil" (Bleichmar 2017, 179). The scene is a humorous commentary on the massive size of Bateman's orchid book. At about 30" x 22" (Cobbledick 2018a) and weighing in at over 38 lbs (Hamilton 1990, 1244), it is the "largest botanical book ever produced with lithographic plates" (Blunt and Stearn 1994, 249).

The *Orchidaceae of Mexico and Guatemala* was produced in the midst of the Victorian era's "orchid mania" or "Orchidelirium," characterized by European obsession with collecting and cultivating exotic orchid species. Wealthy orchid enthusiasts commissioned collectors to travel the world in search of new and rare specimens.

James Bateman was such an enthusiast. A wealthy British landowner and passionate horticulturalist, Bateman employed collectors to obtain new specimens for him, particularly from South and Central America (Sitwell and Blunt 1990, 45). It was his relationship with a merchant operating in Guatemala that enabled Bateman to secure many of the orchids featured in his magnificent folio.

George Ure Skinner, born into a scholarly English family, established an export business in Guatemala in the 1830s, and in his free time collected local birds and insects for the Museum of Natural History in Manchester, England. After receiving a letter from Bateman requesting orchids from the region, Skinner began collecting and shipping back new and stunning specimens hitherto unknown to the European public (Schmidt-Ostrander 2018). These specimens formed the foundation of Bateman's orchid masterpiece.



Plate 19. Bateman, James. *The Orchidaceae of Mexico and Guatemala*. Illustration drawn by Sarah Anne Drake and lithographed by Maxim Gauci. Digitized in BHL by the Peter H. Raven Library of the Missouri Botanical Garden. < <https://biodiversitylibrary.org/page/769190> >



Plate 13. Bateman, James. *The Orchidaceae of Mexico and Guatemala*. Illustration drawn by Augusta Withers and lithographed by Maxim Gauci. Digitized in BHL by the Peter H. Raven Library of the Missouri Botanical Garden. < <https://biodiversitylibrary.org/page/769175> >



Within *The Orchidaceae of Mexico and Guatemala*, Bateman provided scientific descriptions in English and Latin as well as practical cultivation information for the species presented in the book. Also, according to Amy Pool, Curatorial Assistant at the Missouri Botanical Garden, eleven new-to-science species of orchids were validly published in this work. She estimates that it presented the first published illustrations for 90% of the 40 species included.

The work is particularly noteworthy for its colorful (and sizeable) lithographic plates. Numbering forty in total, these lithographs were executed by Maxim Gauci based on drawings largely by Sarah Anne Drake and Augusta Withers, with two drawings by Jane Edwards and one by Samuel Holden. These illustrations were based on the live specimens in Bateman's and his friends' greenhouses. The hand-colored elements of the lithographs add dimension and richness to the orchid forms, particularly through the application of varnish which provides deeper tones (Cobbledick 2018b).

*The Orchidaceae of Mexico and Guatemala* was issued in parts between 1837-43 and printed in a limited edition of 125 copies sold to subscribers (Bleichmar 2017, 179). Today, fewer than 55 copies are known to exist.

One of those copies can be found in the world-renowned Rare Book Collection of the Peter H. Raven Library of the Missouri Botanical Garden. Happily, this copy has been digitized in the Biodiversity Heritage Library and is now freely available to the world < <https://www.biodiversitylibrary.org/item/15471> >.

Earlier this year, the Missouri Botanical Garden produced an exhibit on book conservation, entitled, "Taking Care of Our Rare Books: Another Kind of Conservation." This ran concurrent with the Garden's annual orchid show, the 2018 theme being "Orchid mania." Both featured *The Orchidaceae of Mexico and Guatemala*. The floral show included numerous images from the book and described its role in "orchid mania," and the exhibit featured a selection of images and text excerpts from the publication while highlighting book conservation techniques and principles.



Plate 6. Bateman, James. *The Orchidaceae of Mexico and Guatemala*. Illustration drawn by Augusta Withers and lithographed by Maxim Gauci. Digitized in BHL by the Peter H. Raven Library of the Missouri Botanical Garden. < <https://biodiversitylibrary.org/page/769154> >.

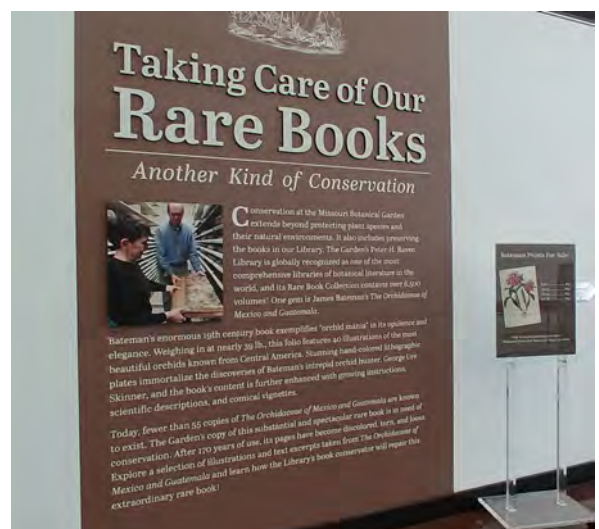


Plate 40. Bateman, James. *The Orchidaceae of Mexico and Guatemala*. Illustration drawn by Sarah Anne Drake and lithographed by Maxim Gauci. Digitized in BHL by the Peter H. Raven Library of the Missouri Botanical Garden. < <https://biodiversitylibrary.org/page/769244> >.

At nearly 200 years old, and having been acquired by the Library in 1895 during a period of heavy pollution in Saint Louis, it is not surprising that the Missouri Botanical Garden's copy of Bateman's work is in poor condition, with ripped and soiled paper, loose pages, and broken binding.

The Library's book conservator, Susie Cobbledick, has begun a substantial restoration project for this work. This process was not only highlighted as part of the Garden's exhibit, but it is also being recorded through a series of posts on the Garden's Discover + Share website. This process includes repairing the volume's binding and cleaning the paper.

As Cobbledick articulates, the Library's copy had been rebound at least once, and past attempts to repair the binding have failed under the strain imposed by such a massive volume. Additionally, the original covers were replaced with Masonite board at some point in the 20th century. As part of the Library's conservation process, a



The Missouri Botanical Garden recently produced an exhibit on book conservation that featured *The Orchidaceae of Mexico and Guatemala*. Photograph by Lauren Peters.



The Missouri Botanical Garden's copy of *The Orchidaceae of Mexico and Guatemala* is undergoing an extensive restoration project. Photograph by Susie Cobbledick.

more robust binding structure will be created for this volume, and more appropriate covers may be used to replace the inadequate Masonite (Cobbledick 2018a).

The soiled pages also require special attention. In order to remove the dirt and other residue that has accumulated over the past 170+ years without altering or damaging the lithographs' fragile surfaces, Cobbledick is employing dry cleaning methods using cosmetic sponges and white vinyl erasers to carefully clean each page. This time-consuming process will take several months to complete (Cobbledick 2018b).

To learn more about the restoration process for *The Orchidaceae of Mexico and Guatemala* and follow the conservation work, explore the "Rebuilding the Bateman Book"



The Garden's copy of *The Orchidaceae of Mexico and Guatemala* was originally sewn on linen cords, which would have extended beyond the back of the book to the boards. The fact that these cords have been cut is evidence that the book had been rebound some time in the past. Photograph by Susie Cobbledick.

series on the Garden's Discover + Share website: < <https://s.si.edu/RebuildingBatemanBook> >.

*The Orchidaceae of Mexico and Guatemala* is truly a scientific, bibliographic, and artistic marvel. Through its unique blend of scientific information, awe-inspiring illustrations, and unexpected humor, Bateman's orchid masterpiece stands out as a truly remarkable entry in the annals of natural history.

What some might call "The Librarian's Nightmare," we call "The Book Lover's Dream." We are grateful to the Peter H. Raven Library of the Missouri Botanical Garden for making this title freely available in BHL and are thrilled that the Library's current conservation efforts will ensure that future generations can enjoy this treasure.

"Taking Care of Our Rare Books: Another Kind of Conservation" was curated by Missouri Botanical Garden staff Lauren Peters (Science Communication Specialist), Amy Pool (Curatorial Assistant, Herbarium), and Susie Cobbledick (Book



Cosmetic sponges and white vinyl erasers are used to clean the lithographs within the Garden's copy of *The Orchidaceae of Mexico and Guatemala*. In this photo, you can see a cleaned (right-hand side) and uncleaned (left-hand side) portion of a plate from the book. Photograph by Susie Cobbledick





As another example of humor within *The Orchidaceae of Mexico and Guatemala*, this vignette by George Cruikshank depicts a pair of gigantic cockroaches escaping from a box meant to contain orchid specimens whilst the gardener's family and assistants chase the unwelcome intruders. < <https://biodiversitylibrary.org/page/769165> >.

Conservator, Library) and designed by Ellen Flesch (Supervisor, Creative Services) based on an exhibit proposal by Doug Holland (Director, Peter H. Raven Library). Learn more about the exhibit: < <http://www.missouribotanicalgarden.org/things-to-do/events/event-details/sreventid/2233/eventmonth/2/eventyear/2018.aspx> >.

Post by Grace Costantino (Outreach and Communication Manager, Biodiversity Heritage Library) with significant contributions from Susie Cobbledick (Book Conservator, Peter H. Raven Library of the Missouri Botanical Garden) and Amy Pool (Curatorial Assistant, Herbarium, Missouri Botanical Garden).

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**The deadline for the CBHL Newsletter  
August 2018 issue is July 1, 2018.  
Contact editor, [Susan.Eubank@Arboretum.org](mailto:Susan.Eubank@Arboretum.org),  
with articles and ideas.**

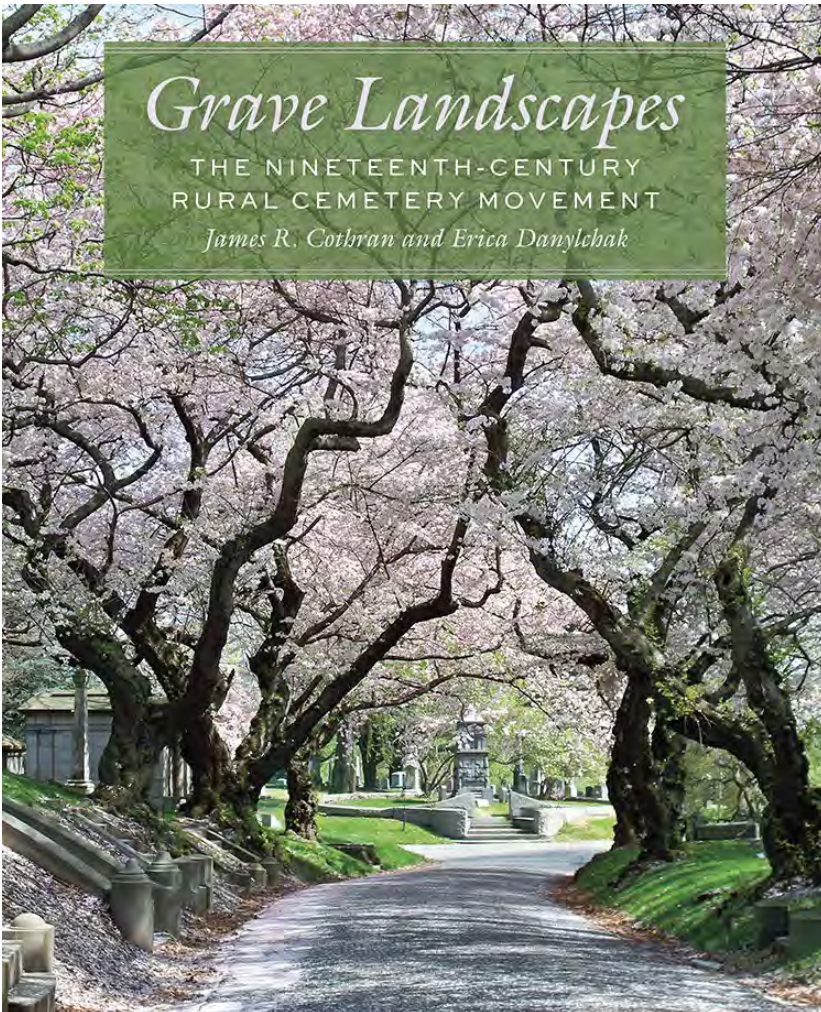


# Book Reviews

Patricia Jonas, Book Review Editor  
New York, New York  
The New York Botanical Garden, Bronx, NY

*Grave Landscapes: The Nineteenth-Century Rural Cemetery Movement* by James R. Cothran and Erica Danylchak. Columbia, SC: University of South Carolina Press, 2018. 304 pages, 110 color and 51 b&w illustrations. Hardcover, \$49.99. ISBN: 9781611177985.

*The Plant Messiah: Adventures in Search of the World's Rarest Species* by Carlos Magdalena. New York: Doubleday, 2018. 272 pages, 16 pages color photographs. Hardcover, \$26.95. ISBN: 9780385543613.



Honestly. I mean nothing by reviewing these books together. Theological implications and intimations of eternity aside, these are very different books: one is a sober history of the nineteenth-century movement that shaped America's modern landscape, particularly our parks and suburbs; the other is a rip-roaring adventure tale of the exploits of a Kew plant propagator who has a sober message about plant conservation and our future.

Even among influential works about rural cemeteries and the rural cemetery movement by scholars like David Schuyler, Blanche Linden, and David C. Sloane, *Grave Landscapes* is unique in its ambitious scope. James Cothran and Erica Danylchak did a staggering amount of research for this survey and in the process seem to have collected massive quantities of archival materials. The authors examine nearly seventy American cemeteries, from Boston's Mount Auburn Cemetery—the first rural cemetery—to Cincinnati's Spring Grove Cemetery and Oakland's Mountain View Cemetery. The most important are covered in depth in the book's principal Chapter 3, "The Rural Cemetery Movement," or in brief in Appendix B. For readers not conversant with landscape history themes, Chapter 2, "Changing Attitudes Toward Nature and Death," will be useful; it sets the stage for later discussion and is peppered with a little of everything, from Poussin's *Et in Arcadia ego* and the English landscape garden (note to the copy editor, William Kent had design principles not "design principals") to the Picturesque, Ermenonville in France and the ascent of European Romanticism.

Chapter 3 begins with the burial crisis precipitated by rapid population growth in cities and towns. Early public responses to the crisis were Père Lachaise in Paris

and New Burying Ground in New Haven, which were the immediate precedents for Mount Auburn Cemetery. In 1830, an inspired partnership was formed between a group of prominent Bostonians, gathered by Jacob Bigelow, and the recently incorporated Massachusetts Horticultural Society. The new burial ground they established swiftly became the archetypal rural cemetery and was visited and imitated by like-minded civic improvers from throughout the East. In *Rural Essays*, Andrew Jackson Downing wrote "no sooner was attention generally roused to the charms of this first American cemetery than the idea took the public mind by storm." Descriptions are rich with quotes from primary sources: newspaper accounts, cemetery corporation documents, dedicatory addresses, guidebooks, and lots of Bigelow's and Downing's opinions. The words of cemetery founders, superintendents, and advocates give the reader an appreciation of their fervor and lofty Romantic ideals. At a time when there were no museums or public parks, cemeteries were both. They became extraordinarily popular leisure attractions and places of great cultural importance. The authors also chart the evolution of rural cemeteries from the Picturesque to the landscape lawn plan ("a style known as the Beautiful") after the Civil War.

Chapters 4 through 7 are brief, each around twenty pages long: "Physical and Design Characteristics of Rural Cemeteries," "Plants in Rural Cemeteries," "Symbolism in Rural Cemeteries," and "Impact of Rural Cemeteries on the American Landscape and the

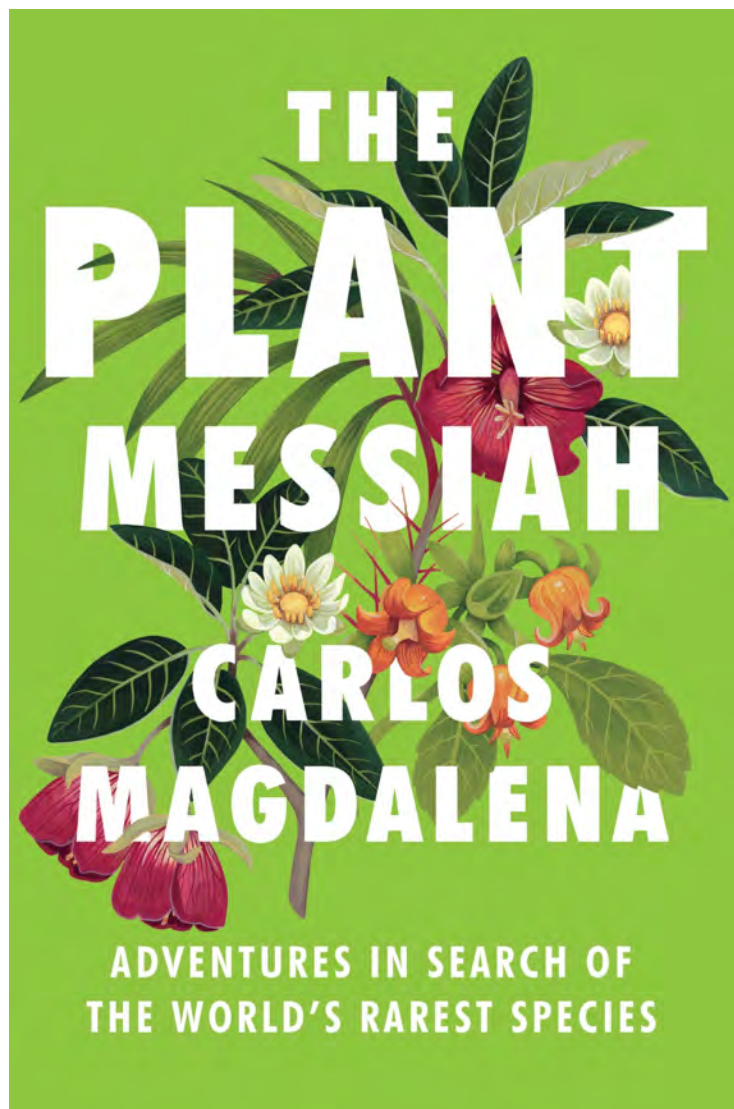


Profession of Landscape Architecture.” There are appendices, notes, a bibliographic essay, bibliography and index—all quite useful tools. The text is liberally illustrated by mostly nineteenth and turn-of-the twentieth century material—postcards, engravings, maps, plans, historic photographs—and contemporary photographs. Many are credited to the Library of Congress Prints and Photographs Division or Geography and Map Division, but a preponderance of the visual material is in the collections of the authors. Just as nineteenth-century travelers in cities large and small were counseled not to miss doing a prescribed circuit of the rural cemetery, Cothran and Danylchak, it seems, visited cemeteries and acquired souvenirs wherever they traveled.

*Grave Landscapes* is far from perfect. There are perhaps too many quotes from colorful but prolix nineteenth century writers and quoted material can be repetitive. The writing sometimes seems plodding or at least not as elegant as I remember Cothran’s in *Gardens and Historic Plants of the Antebellum South* (CBHL Annual Literature Award, 2004). But worse is the chapter “Plants in Rural Cemeteries.” It is a mess. To be fair, Cothran’s otherwise wonderful plant profiles in the earlier book had nomenclatural and taxonomic issues. (I always suspected he referred too much to an early edition of *Hortus*.) Unfortunately, similar but more egregious issues appear in this book. First, for the general reader or historic preservationist, some confusion might have been avoided by specifically stating that plants’ current names could be substantially different from those in the faithfully transcribed mid-nineteenth century plant lists—more than six pages, each with double columns of many obsolete common and botanical names. Within the narrative, where current names might have been used, that is very frequently not the case. Danylchak, who continued on the project alone after Cothran’s death in 2012, is a preservationist and historian with no background in botany or horticulture, but for such an important book it would not have been very much of an effort for a scholarly press like South Carolina to have fixed the inaccuracies. Regardless, this is an essential reference for landscape architecture historians and historic landscape preservationists.

The publisher suggests that *Plant Messiah* is for the readers of *Lab Girl* (Council on Botanical and Horticultural Libraries Newsletter No. 142, September 2016) and they do resemble each other in their feverish intensity and compelling personal narratives. *Plant Messiah* is more a collection of cliffhanger adventures with Carlos Magdalena triumphant in the end. The author’s brilliant success propagating some of the world’s most challenging rare and endangered plants—several thought to have been extinct—earned him the name Plant Messiah from a journalist. He seems to fit the role: charismatic and certainly appealing in his author photograph on the back flap, where he is pictured in his hip waders in Kew’s lily pool. Magdalena denies that he has a messiah complex. I’m not sure. From the Mascarene archipelago and the Australian outback to Peruvian desert and Bolivian Amazon, Magdalena swoops in with urgent and ambitious plans to collect plants and bolster in situ conservation efforts. When plans fall apart because of local failings his frustration is obvious and in his exploits he can seem more like a nineteenth-century plant explorer than a twenty-first century conservationist.

But throughout the book he repeatedly promises that everyone can be a plant messiah and in his epilogue he writes this optimistic encouragement: “In your garden—or on your windowsill—you can grow endangered species. Take the chocolate cosmos (*Cosmos atrosanguineus*) from Mexico, which is now extinct in the wild and conserved through cultivation in gardens. By the early 1980s the only known plants were those at Kew, propagated from a single clone. Like the café marron, it did not set seed for decades, until a lady in New Zealand managed to gather a few seeds from plants she was growing and raise some seedlings. It took a hundred years, and a journey from Mexico to Kew to New Zealand, then back to Kew, before it finally hit the Millennium Seed Bank freezer at Wakehurst. Or have a go at growing *Abeliophyllum distichum* (white forsythia)—a winter-flowering shrub that is endemic to South Korea and only found in several small populations there. It’s still listed as critically endangered. Then there’s *Tecophilaea cyanocrocus*, the Chilean blue crocus, which was thought to be extinct until a new population was discovered.” I know these and a handful of other plants, but I have to admit, I found reading this book frustrating. I wanted to turn pages at a pace in keeping with the breakneck story, but I kept stopping to look up plants. I am able to visualize a lot of plants when I read their names, but here, because of their extreme rarity, I was baffled by descriptions, even of plants in genera I know; and I found the photo insert in the center of the book woefully inadequate. But that’s me and one should read this for the mesmerizing story of the salvation of zombie plants in the remotest places on earth (and ex situ at Kew) or as a cautionary tale of our relentless and unthinking plant destruction.



Esther Jackson  
Public Services Librarian  
LuEsther T. Mertz Library,  
The New York Botanical Garden, Bronx, NY

*The Book of Seeds: A Life-size Guide to Six Hundred Species from Around the World* edited by Paul Smith. Chicago: The University of Chicago Press, 2018. 656 pages, 600 color plates, 600 line drawings. Hardcover, \$55. ISBN 9780226362236.

The textured beige seed of *Macrozamia communis* adorns the cover of *The Book of Seeds*, and library visitors will find it impossible to pass by. Could it be anything but attractive, considering its subject matter? Seeds are compelling. Seeds are attractive. Seeds represent potential.

*The Book of Seeds* follows a format similar to *The Book of Orchids*, a 2017 publication by Mark Chase, Maarten Christenhusz, and Tom Mirenda for Ivy House (*Council on Botanical and Horticultural Libraries Newsletter*, No. 145, May 2017). The work was edited by Paul Smith, secretary general of Botanic Gardens Conservation International, a nonprofit organization that promotes plant conservation in botanic gardens. He is also formerly of the Royal Botanic Gardens, Kew, where he was the head of the Millennium Seed Bank. *Seeds* is a generalist's reference work like *Orchids*, and like it, selective rather than encyclopedic. Too large to be easily checked out and read over the weekend, it's not comprehensive enough to include every known seed—"just" 600 of the most attractive and significant. Those with other browsable titles in their reference collection may nod, recognizing this type of work. It will be a popular addition to a collection.

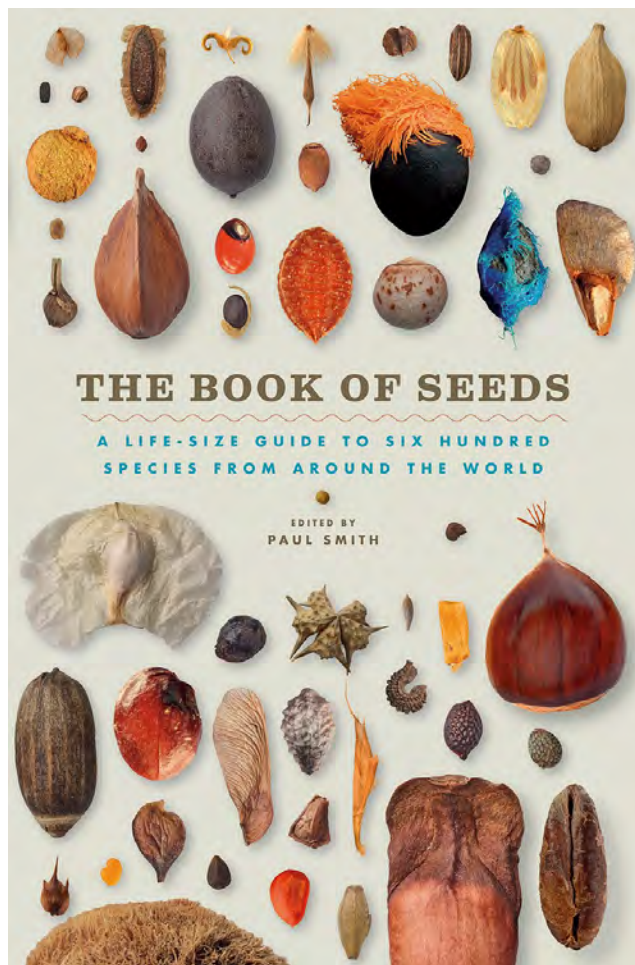
The book begins with an introduction outlining the scope of the selections. Seeds included in this work were selected based on six major criteria. Species with diversity and color and form were prioritized over those less showy. Species that are the focus of current scientific work were prioritized over those less-researched. Global coverage is important, but the authors state that North American and European species are disproportionately represented because the readers of this work are expected to primarily hail from these two continents. Plants of ethnobotanical significance were prioritized, as were plants with curious natural histories, such as unusual adaptations, the ability to thrive in extreme habitats, or interesting symbiosis. Finally, rare and endangered species are disproportionately included, especially if the reasons for their decline are known.

Following the introduction, readers are treated to chapters "What is a seed?," "How did seed plants evolve?," "Seeds & humans," "Seed conservation," and "Plant diversity & why it matters." Readers of Carolyn Fry's 2016 book, *Seeds: Safeguarding Our Future* (*Council on Botanical and Horticultural Libraries Newsletter*, No. 142, September 2016), will find some thematic similarities, although Fry's book is more comprehensive on these subjects. Naturally so, as by page 30 of *The Book of Seeds* the individual seed profiles begin. This part of the work includes seeds in four groups—Cycadophyta, Ginkgophyta & Gnetophyta, Pinophyta, and Magnoliophyta. This taxonomic organization gives the work some scientific cachet, although some errors throughout undercut this attempt at scholarly content. For example, a pumpkin seed (*Cucurbita pepo*) is erroneously attributed to another Cucurbitaceae—*Lagenaria siceraria*, the bottle gourd. The seeds of these two species look nothing alike, making the error all the more puzzling.

One seed is treated per page. Each page includes one or more photographs of the seed, generally one image at a larger scale and another at the seed's actual size. In some cases the photograph is of a fruit, and not a seed; most of the time this is noted, although in a few cases fruits are not identified as such. Included with the photograph is the seed's size and a physical description of the seed as well as interesting facts about its dispersal, morphology, dormancy, etc. The scientific name and a common name are included, as well as the family, distribution (with world map), habitat, dispersal mechanism, and conservation status. A brief discussion of each seed includes information such as conservation status and economic uses, and similar species (those within the same genus), are also mentioned. Finally, a small illustration of the full plant is included.

The overall design and content is good. In fact, *The Book of Seeds* is an even more aesthetically-pleasing book than *The Book of Orchids* based on the quality and placement of photographs—only a few of the photographs in *Seeds* are grainy and unattractive at a larger size. My largest complaint about this work is not unique to this publication, but it bears mention. The photographers of the seeds are credited, whereas the historic botanical illustrations are not credited, cited, or acknowledged in any way. Even if an illustration is in the public domain, this omission, although technically legal, is in poor taste and irresponsible.

*The Book of Seeds* is an attractive, engaging book, and one that library users are sure to enjoy. Although it is not an encyclopedic work (and could not be, considering the vast number of seeds), and has some sloppy mistakes, it is an interesting work and a good companion to *Seeds* by Carolyn Fry.





## On the Web:

David Hosack, the High Line and the Welikia Project and other Highlights of this Year's Annual Meeting along with the Botany of Some Science Fiction Series

By Stanley Johnston

Mentor, Ohio

We begin with websites relating to some of the highlights of this year's Annual Meeting in New York City. As at a previous meeting in New York we were privileged to have access to one of the rooftop gardens, this year's attendees will get to experience a visit to the High Line < <http://www.thehighline.org/> >, an elevated rail line originally abandoned in 1980 which has been transformed into a naturalized greenspace park. By contrast, the attendees will be told about the Welikia Project < <https://welikia.org/> > as it reconstructs all of New York City as it was before European settlement. Fortunately, at NYBG, you will also be able to see what the natural landscape actually looked like in the Thain Family Forest < <https://www.nybg.org/garden/forest/> >.

The item which I will most regret missing is the talk by Victoria Johnson based on *American Eden: David Hosack, Botany, and Medicine in the Garden of the Early Republic*. David Hosack < [https://en.wikipedia.org/wiki/David\\_Hosack](https://en.wikipedia.org/wiki/David_Hosack) > was an early American physician, botanist, and educator. He was the attending physician at the duel between Alexander Hamilton and Aaron Burr, as he had been at the earlier duel in which Hamilton's son had lost his life. Ironically he later helped Burr escape into exile before he could be convicted of treason. Hosack began his higher education in art at Columbia College, but soon switched to medicine.

Having left Columbia after a riot over the medical school's disinterment of corpses to provide medical specimens, he completed his undergraduate degree at Princeton. This was followed by apprenticeship to a physician, a medical degree from a Pennsylvania medical school and, some time later, medical studies in Scotland. In 1801, he established the Elgin Botanic Garden < [https://en.wikipedia.org/wiki/Elgin\\_Botanic\\_Garden](https://en.wikipedia.org/wiki/Elgin_Botanic_Garden) >, America's first public botanic garden on an almost 20-acre site three-and-a-half miles outside of New York's then current city limits. Specializing in native American plants, especially those that were medicinal or otherwise useful, Hosack published *Description of the Elgin Garden, Property of David Hosack, M.D.* < <https://archive.org/details/2557029R.nlm.nih.gov> > in 1802. An expensive undertaking, Hosack found himself unable to support it in the long run, largely because of his unsuccessful attempts to establish another accredited school for physicians in New York. In 1810, New York bought the land and eventually gave it to Columbia College, which was supposed to move there but successfully fought the relocation.

Columbia rented the land and the garden decayed with the few surviving plants shipped to the Bloomingdale Asylum in 1823 and Hosack's botanical library sent to NYBG. Eventually Rockefeller Center was built on the site of Hosack's garden, as commemorated by a plaque pictured in Rockefeller Center: Botanical History Underfoot < <https://www.nybg.org/blogs/science-talk/2014/07/rockefeller-center-botanical-history-underfoot/> >, which also has links to images of the original transfer deed of the property to New York and of a surviving herbarium specimen.

Finally, for those of you going on the Hudson River estate field trip, here is the page for the Kykuit: the Rockefeller Estate < <http://www.hudsonvalley.org/historic-sites/kykuit> >.

The e-list discussion of seed germination led to the Seed Information Database < <http://data.kew.org/sid/> >. That and our collaboration with EBHL at the coming meeting led in turn to Plant Variety Database – European Union < [http://ec.europa.eu/food/plant/plant\\_propagation\\_material/plant\\_variety\\_catalogues\\_databases/search/public/index.cfm](http://ec.europa.eu/food/plant/plant_propagation_material/plant_variety_catalogues_databases/search/public/index.cfm) >, providing information on the varieties of plants and seeds which can legally be sold and traded in the European Union.

One of the latest plant catalogs which I received at home had a plant which I was unfamiliar with, so on the chance that some of the rest of you have not had the opportunity to stumble upon it, here is a page from the Penn State Extension Service on Goji Berry Culture < <https://extension.psu.edu/goji-berry-culture> >, dealing with these Chinese fruits which have recently been introduced to breeding in North America.

This link is to a television commercial which features an anti-aging cream touted by Cindy Crawford using Meaningful Beauty < [https://www.realself.com/blog/meaningful\\_beauty.html#.WqrXmU2WwdV](https://www.realself.com/blog/meaningful_beauty.html#.WqrXmU2WwdV) >. It is a treatment using a cream derived by Dr. Louis-Jean Sebahg from a "miraculous melon," which is apparently a form of cantaloupe called the Charentais melon as grown only in a small part of the south of France. However, there may be hope for those of you who might want to experiment in the Los Angeles area, since Charentais Melon Information < [http://www.specialtyproduce.com/produce/Charentais\\_Melon\\_1371.php](http://www.specialtyproduce.com/produce/Charentais_Melon_1371.php) > indicates it is available from Mexico. Toxic Ingredients in Anti-Aging Creams like 'Meaningful Beautiful' are not 'Meaningful' or 'Beautiful' < <http://seattleorganicrestaurants.com/vegan-whole-food/toxic-ingredients-in-anti-aging-cream-Meaningful-Beauty-fountain-of-youth.php> > indicates that while the melon itself may not harm your skin, the other ingredients can have a negative effect.

Artist Domesticates Plant Roots into Intricate Geometric Designs < <https://www.treehugger.com/culture/plant-roots-grown-into-patterns-diana-scherer.html> > is an illustrated article on how Diana Scherer, working with researchers, has learned to grow plant roots into patterns which could be considered textiles.



Dr. David Hosack (August 31, 1769–December 22, 1835), physician, botanist, and educator. Painting by Rembrandt Peale (February 22, 1778 – October 3, 1860) in 1826.

Finally, let us turn to fictional plants beginning with Wikipedia's List of Fictional Plants < [https://en.wikipedia.org/wiki/List\\_of\\_fictional\\_plants](https://en.wikipedia.org/wiki/List_of_fictional_plants) >. Although plants from Pandora are included on the list, it only scratches the surface of what is covered in Pandorapedia: the Official Field Guide < [https://www.pandorapedia.com/flora/pandoran\\_flora.html](https://www.pandorapedia.com/flora/pandoran_flora.html) > and now we can see much of Pandora's flora for ourselves at Disney World, as described in All in the Details – Populating Pandora < <https://disneyparks.disney.go.com/blog/2017/04/all-in-the-details-populating-pandora-the-world-of-avatar-with-plants-animals/> >.

Fandom has produced two sites detailing the flora associated with Star Trek. a general flora on Memory Alpha: Category Plants < <http://memory-alpha.wikia.com/wiki/Category:Plants> > and specialized single planet flora for Spock's home world, Memory Beta: Vulcan Plants < [http://memory-beta.wikia.com/wiki/Category:Vulcan\\_plants](http://memory-beta.wikia.com/wiki/Category:Vulcan_plants) >. Star Wars plants are treated in Wookieepedia: Plant < <http://starwars.wikia.com/wiki/Plant> >. Note that the Vulcan plants are qualified as non-canonical as are the Star Wars plants discussed under the "Legend" tag. Returning to Wikipedia, it also has a Triffid < <https://en.wikipedia.org/wiki/Triffid> > entry including John Wyndham's sketch of the plant. Wikipedia also has an entry for Talking Tree < [https://en.wikipedia.org/wiki/Talking\\_tree](https://en.wikipedia.org/wiki/Talking_tree) >, providing a list of citations. We conclude with a more recent talking tree in Mike Paulus's Finding the Roots of Bruce the Spruce < [https://m.volumeone.org/news/1/posts/2010/12/22/2179\\_Finding\\_the\\_Roots\\_of\\_Bruce\\_the\\_Spruce](https://m.volumeone.org/news/1/posts/2010/12/22/2179_Finding_the_Roots_of_Bruce_the_Spruce) >, tracing the history of the talking tree, which would entertain or terrify children in department stores all over the United States. He traces it to George Hanrahan, the display manager at Prange's department store in Green Bay in the 1970s from whence it was supposed to have been picked up by other Prange stores around the country. However, this may be somewhat suspect since we had one in Cleveland, which was either at May's or Higbee's and may have started earlier. The Cleveland one reappeared last Christmas in Tower City.



Poster for the film "The Day of the Triffids" (1962) by Joseph Smith. Courtesy Wikimedia Commons



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## CBHL Conference Collaboration Grant Program

During the 2010 mid-winter CBHL Board Meeting, the Board established a grant program to encourage CBHL members' participation in other like-minded organizations' conferences. Currently there is already a wonderful reciprocal relationship with the European Botanical and Horticultural Libraries Group (EBHL). To expand collaboration, this "CBHL Conference Collaboration Grant" will pay up to \$500 towards conference fees (not including accommodations, travel expenses, or meals) for a CBHL member to go to the conferences of Garden Writers Association, American Public Gardens Association, Special Libraries Association, Internet Librarian, or similar organizations.

The grantee would receive the funds before the meeting (up to \$500) with the agreement the participant would present a report to CBHL (either through the CBHL Newsletter or as a presentation at the Annual Meeting). The report should include useful aspects of the conference that will help other CBHL members. The report is intended as continuing education for the CBHL members. The grantee is also intended to serve as a CBHL ambassador to the conference and is required to register as the CBHL representative.

To receive the grant, the prospective grantee needs to submit a letter addressed to the CBHL Secretary and include:

- Name of conference
- Date of conference
- Amount of grant request
- URL to the conference website
- Reason for choosing the conference, including the benefit to CBHL
- The date when you will submit your report about the conference to either the CBHL Newsletter or as a talk at the CBHL Annual Meeting

Please give the Board one month prior to the registration deadline for the conference to make a decision about the grant. Funding will be awarded based on the amount of funds made available by the Board during that particular fiscal year.

Submission address and/or email: CBHL Secretary, Esther Jackson, [ejackson@nybg.org](mailto:ejackson@nybg.org), LuEsther T. Mertz Library, The New York Botanical Garden, 2900 Southern Boulevard, Bronx, NY 10458-5126



CBHL Newsletter, c/o Esther Jackson, Secretary  
Council on Botanical and Horticultural Libraries, Inc.  
LuEsther T. Mertz Library  
The New York Botanical Garden  
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### Questions ?

Contact CBHL Membership Manager Suzi Teghtmeyer,  
suzirt@gmail.com

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