

EX • LIBRIS

TREASURES FROM THE LU ESTHER T. MERTZ LIBRARY



October 17, 2009 – January 10, 2010

William D. Rondina and Giovanni Foroni LoFaro Gallery

THE NEW YORK BOTANICAL GARDEN

EX • LIBRIS

TREASURES FROM THE LUESTHER T. MERTZ LIBRARY

The LuEsther T. Mertz Library houses a treasury of items that trace the development of botany and horticulture in Europe and the New World from the 12th century to the present day. Among the world's largest and most important repositories of such information, these works reflect the evolution of plant study from its origins in ancient medicine and agriculture to modern scientific pursuits and the conservation of biodiversity.

The Mertz Library showcases material from this wealth of resources for public viewing in the state-of-the-art William D. Rondina and Giovanni Foroni LoFaro Gallery. *Ex Libris* highlights some rarely seen items that reveal the extraordinary beauty and depth of the Library's Collections. Included are visually stunning examples of some of the world's greatest flower books, beautiful books on fruit, sumptuously illustrated mycological works, and a gallery of images drawn from the Library's holdings of original botanical artwork.

Ex Libris also pays tribute to the art of the book with a glimpse of intricate frontispieces and elaborate title pages along with a number of remarkable, highly decorated book covers of the 19th century. Enjoy these riches, which represent some of the most important pioneering botanical and horticultural works ever published.

Gregory Long

President, The New York Botanical Garden

Exhibitions in the Mertz Library are made possible by the LuEsther T. Mertz Charitable Trust.

Additional support for *Ex Libris* has been provided by Caroline A. Wamsler, Ph.D.

IN THE BEGINNING

A frontispiece is an illustration that faces or precedes the title page of a book. It was often the most elaborate—and sometimes the only—illustration to be found in a book. Early frontispieces were often adorned with allegorical symbols and fantastic illustrations, while later examples were decorated with landscape views.

Thought to be even older than title pages (which began appearing around 1470), frontispieces date back to Roman scrolls, when a portrait of the author was customarily included as the first element of a manuscript.

During the Middle Ages, the author emphasis was dropped in favor of a depiction of how and why the work came to be written and who were its sponsors. In some rare cases double frontispieces were used.

Frontispieces began to fade out in the 19th century and eventually gave way, instead, to a beautifully decorated title page.

► [Hand-painted title page]

Franz Bauer (1758–1840)
in *Selectarum stirpium Americanarum historia*
by Nikolaus Joseph Jacquin (1727–1817)
[Vienna, ca. 1780]
Andrew Carnegie, 1912

[Portrait of Albertus Seba]

Hand-colored engraving by Jacobus Houbraken (1698–1780)
based on a painting by Jan Maurits Quinkhard (1688–1772)
in *Locupletissimi rerum naturalium thesauri...*
by Albertus Seba (1665–1736)
Amsterdam: Janssonio-Waesbergios, 1734–65

[Frontispiece]

Copperplate engraving by Dominicus Maria Fratta
in *Rariorum stirpium Historia*
by Giacomo Zanoni (1615–82)
Bologna: Ex Typographia Laelli a Vulpe, 1742



THE FASCINATION WITH FRUIT

From the apples of the Garden of Eden to the oranges of the Garden of the Hesperides, fruits have long been used as symbols of plenty. In fact, when we wish to describe something as useful and productive we use the term “fruitful.”

Early fruit books were practical manuals that served as guides to pruning, maintaining health, and making beverages.

Tropical fruits became fashionable for growing in European hothouses in the 17th century, but it was not until the invention of refrigerated transport in the 20th century that fruit could be delivered en masse to consumers.

This selection of books, ranging from the medicinal to the practical, represents the breadth of the Mertz Library’s Collection.

[Grapes/Hops]

Lithograph by David Englert
in *Bilder zum Anschauungs-Unterricht für die Jugend*
by Johann Ferdinand Schreiber
Esslingen am Neckar: J.F. Schreiber, 1839
Ex Libris Emil Starckenstein

Malus communis

Engraving by Panacre Bessa (1772–1835?)
in *Traité des arbres et arbustes que l’on cultive en France en pleine terre*
by M. Duhamel du Monceau (1700–82)
Paris: Michel, [1801]–19

► *Amicua Melon*

Aquatint engraving
in *Pomona Britannica*
by George Brookshaw (1751–1823)
London: Printed by Bensley for Longman, Hurst, Rees, Orme, and Brown, 1817

Pompelmus

Engraving
in *Nürnbergische Hesperides*
by Johann Christoph Volkamer (1644–1720)
Nuremberg: Bei dem Authore, 1708–14

Prunus Cerasus austera

Hand-colored engraving
in *Figures des plantes économiques*
by Jean Simon Kerner (1755–1830)
Stuttgart: Imprimé chez Christofle Frédéric Cotta, 1786–96
Gift of Lynda and William C. Steere, Jr., 2002

[Pears]

Color printed engravings
from *Agriculture of New York*
by Ebenezer Emmons (1799–1863)
Albany: C. Van Benthuysen, 1846–54



Fig. 22

Painted by Mr. J. C. Robinson, 2122 1/2 St. Jacques, New York, from a specimen of the same kind as that





BOTANICAL DISCOVERY

Throughout the centuries, courageous individuals have risked and endured dangerous sea voyages and difficult climates in the quest to discover, describe, retrieve, and transplant botanical treasures.

These explorations and coastal surveys were carried out by adventurers, natural scientists, physicians, and artists—collectors and early botanists who brought back specimens and illustrations of plant anatomy that stimulated both scientific and popular interest and demand.

The Mertz Library has many rare and original works that bring to life the great age of botanical exploration that spanned the 17th to the mid-19th centuries. The books have been selected for the diversity of plants and ecosystems described and for the inherent interest and beauty of the illustrations.

Algarum vegetation

Lithograph
Aleksandr Postels (1801–71)
in *Illustrationes algarum*
Saint Petersburg: 1840
Special Book Fund, 1905

Castanospermum australe A. Cunningham & Fraser ex W. J. Hooker in Fraser

Print from original engraving by G. Sibelius based on a drawing by S. Parkinson in *Banks' Florilegium*
London: Alecto Historical Editions in association with the British Museum (Natural History), 1980–88

◀ Christmas Cataract on the River Berbice

Lithograph by M. Gauci based on the original sketch by Charles Bentley in *Twelve Views in the Interior of Guiana* by Robert Hermann Schomburgk (1804–65)
London: Ackermann and Co., 1841
Gift of Bassett and Celia Maguire, 1996

Ipomoea indica (N.L. Burman) Merrill

Print from original engraving by J. Lee based on a drawing by S. Parkinson in *Banks' Florilegium*
London: Alecto Historical Editions in association with the British Museum (Natural History), 1980–88

[Cabinet of curiosities]

Engraving
in *Museum Wormianum*
by Ole Worm (1588–1654)
Amsterdam: Apud L. & D. Elzevirios, 1655
Special Book Fund, 1905



Amanita muscaria Linn.
 ††
 Gemeinet giftiger rother Fliegenpilz.

Handwritten text, likely a collector's mark or reference.

Druck v. J. J. Neumann, N. N. N. N.



FOCUS ON FUNGUS

The Mertz Library contains a rich collection of literature on mycology — the study of fungi. Included in the Collection are many rare 17th-, 18th-, and 19th-century works as well as modern 21st-century publications, all in a wide variety of languages and many with detailed illustrations.

Since its inception in 1891, the Botanical Garden has placed a major emphasis on mycology and is today one of the leading international facilities for mycological research.

The Garden's fungus herbarium, with approximately a half million specimens, is the second largest in the Western Hemisphere. The basis of this Collection was the acquisition in the early 20th century of the library and herbarium numbering 100,000 specimens of Job Bicknell Ellis (1829–1905), a pioneer in North American mycology.

◀ [Fungi]

Etching
in *Theatrum fungorum*
by Franciscus van Sterbeeck, 1631–93
Antwerp: J. Jacobs, 1675
Special Book Fund, 1900

Agaricus campestris

Hand-colored engraving
James Sowerby (1757–1822)
in *Coloured Figures of English Fungi or Mushrooms*
London: Printed by J. Davis, 1797–[1809]
Purchased from J.B. Ellis, 1896

Boletus terreus

Boletus cristatus
Hand-colored engraving
J.J. Rothermund (c. 1760)
in *Fungorum qui in Bavaria et Palatinatu*
by Jacob Christian Schäffer (1718–90)
Erlangen: Apud J. J. Palmium, 1800
Purchased from J.B. Ellis, 1896

[Giant puffballs]

Hand-colored engraving
J.J. Rothermund (c. 1760)
in *Fungorum qui in Bavaria et Palatinatu*
by Jacob Christian Schäffer (1718–90)
Erlangen: Apud J. J. Palmium, 1800
Purchased from J.B. Ellis, 1896

Clavaire coralloïde

Colored engraving
Edouard Hocquart
in *Histoire des champignons*
by Joseph Roques (1722–1850)
Paris: Hocquart aîné, 1832
Purchased 1940

◀ *Agaricus muscarius* Linn.

Lithograph by A. Harzer
in *Naturgetreue Abbildungen der vorzüglichsten essbaren*
by Karl August Friedrich Harzer (1784–1846)
Dresden: Adler & Dietze, 1842–45
Purchased from J.B. Ellis, 1896

[Illustrations of fungi]

Watercolor on board
Mary E. Eaton (1873–1961)
Published in *Mycologia*, 1916, 1918

[Illustrations of fungi]

Watercolor on board
Ed C. Volkert (1871–1935)
Published in *Mycologia*, 1912, 1915

FLOWERS AS SCIENCE AND SPLENDOR

Great flower books — those based on scientific fact and aesthetic beauty — had their precursors in early herbals illustrated with woodcuts. These early illustrations were primarily for the description and identification of medicinal plants.

The late 16th century marked the arrival of the florilegium, a collection of sumptuous botanical illustrations often by leading artists of the day. These works were intended to portray plants in a scientific and accurate manner as well as for the aesthetic enjoyment of those who could afford such luxury.

The elaborate botanical books produced in the 18th century were generated by the European discovery and exploration of the New World and the acceptance of the Linnaean system of classification.

The Blue Egyptian Water-Lily

Hand-colored and color-printed aquatint engraving
J.C. Stadler (1780–1812)
in *Temple of Flora*
by Robert John Thornton (1768?–1837)
London: T. Bensley, 1807
Given by C. L. Allen, 1900

Atropa mandragora

Copperplate engraving based on
original watercolor by
Ferdinand Bauer (1760–1826)
in *Flora Graeca*
by John Sibthorp (1758–96)
London: Typis Richardi Taylor, 1806–40
Given by Andrew Carnegie, Esq., 1903

Lilium neilgherriense ►

Lithograph by Walter Hood Fitch (1817–92)
in *A Monograph of the Genus Lilium*
by Henry John Elwes (1846–1922)
[London] Printed by Taylor and Francis, 1877–80





THE COVER STORY

Bookbinding is a craft that has endured to this day. Many volumes in the Mertz Library's Collection have interesting bindings in a variety of materials and styles that often tell the story of the book. The conservation staff of the Library works to preserve the original bindings whenever possible.

Over the years as books proliferated and began to be mass-produced and marketed, the need for bookbinding increased. In the 19th century, publishers began to encase books in colorful cloth, revolutionizing the industry by drawing attention to the look of the book. By the 1840s, bindings had become increasingly more elaborate, with specific images stamped on their cover. Books became items exchanged as gifts of sentiment.

This selection of some of the more interesting decorative cloth bindings in the Collections range from the relatively restrained to the very ornate and serve as a visual guide to changes in American book design and printing technology between 1850 and 1890.

Flora's Lexicon

Catherine H. Waterman (b. 1812)
Boston: Phillips, Sampson and Co., 1852

Villas and Cottages

Calvert Vaux (1824–95) and
A. J. Downing (1815–52)
New York: Harper, 1857

The American Fruit Culturist

John Jacobs Thomas (1810–95)
New York: W. Wood, 1875
Given by Dr. J.H. Barnhart, 1909

The Floral Kingdom

Cordelia Harris Turner [n.d.]
Chicago: Moses Warren, c. 1876

Familiar Garden Flowers

Shirley Hibberd (1825–90)
London, Paris, New York: Cassell, 1879–87

Ornamental Gardening for Americans

Elias A. Long (1849–1917)
New York: Orange Judd, 1885

Barn Plans and Outbuildings

Byron David Halsted (1852–1918)
New York: Orange Judd, 1881
Given by M. Myers, 1944

My Summer in a Garden

Charles Dudley Warner (1829–1900)
Boston: Houghton, Mifflin, 1898

▲ *Flowers and Ferns of America*

Isaac Sprague (1811–95)
Cincinnati: Caie, Montgomery and Moore, c. 1885

Success with Small Fruit

Edward Payson Roe (1838–88)
New York: Dodd, Mead and Company, 1880

IN THEIR OWN HAND

The Mertz Library's archives contain nearly a mile of materials such as correspondence, field notebooks, photographs, architectural plans and models, maps, artwork, portraits, and artifacts. Manuscripts of important botanists, horticulturists, and educators provide a wealth of original source information, even if they were never published.



A ledger book (1793–95) was that of a Manhattan nurseryman and is signed by many early New York notables, including the Lorillards, previous owners of the property that is now the Botanical Garden. The book gives insight into what was available for purchase to home gardeners in the Federal era.

The U.S. government survey of the 40th parallel (1867–72), which borders northern California, Nevada, and Colorado, documented the geography, topography, and natural resources of the American West. The expedition's botanist, William Whitman Bailey (1843–1914), illustrated his diary with sketches and early photographs of areas that today are treasured national parks.

Hundreds of apple and pear varieties are documented in this notebook compiled by John Jacobs Thomas (1810–95), during a period when it was believed that shape could aid in the identification of various varieties. Thomas was author of the most popular fruit book in 19th-century America, *American Fruit Culturist*.

[NYC Plantsman's Ledger]

Manuscript
1793–95

*Given in memory of Charles R. Long, Librarian,
The New York Botanical Garden, 1972–86*

► *A Diary of a Journey in California and Nevada*

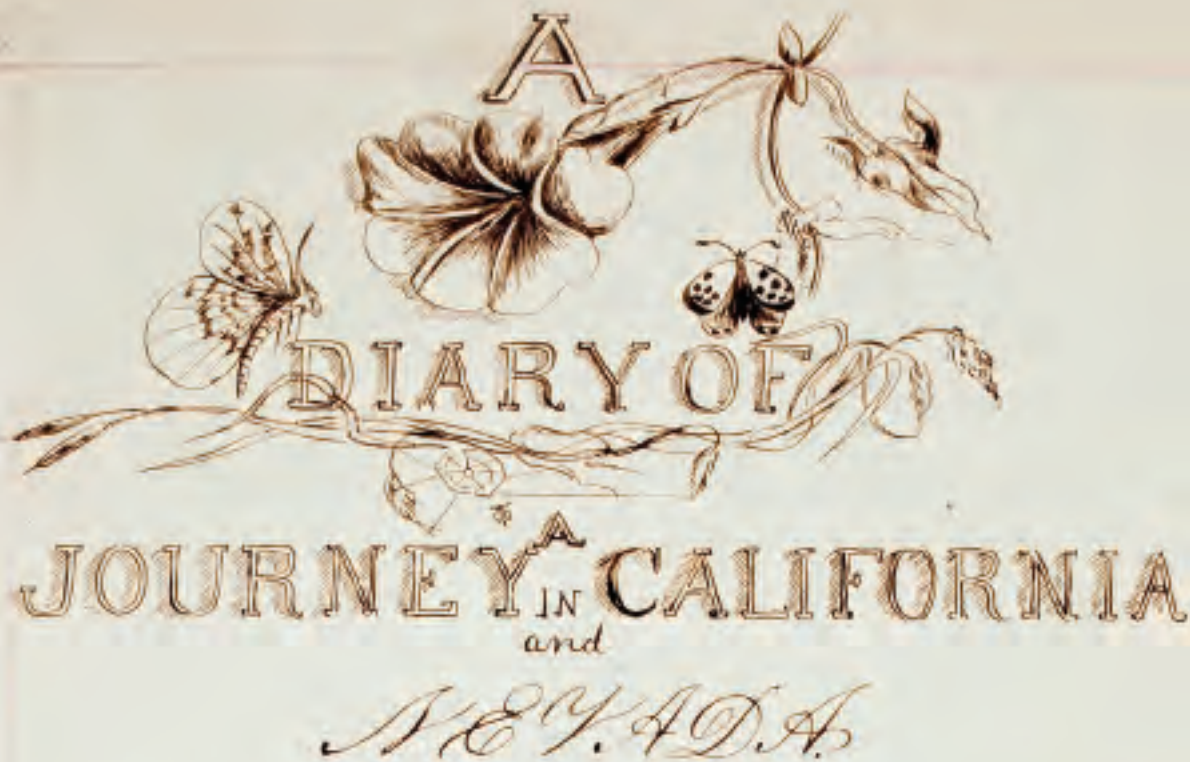
Manuscript
1867

by William Whitman Bailey (1843–1914)

Outlines and Descriptions of Fruits

Manuscript
1837–

by John Jacobs Thomas (1810–95)



A
DIARY OF
JOURNEY ^{IN} CALIFORNIA
and
N. Y. A. D. A.

1867
I had been acting as Assistant in the Chemical Laboratory of the Mass Institute of Technology, when upon the 29th of April 1867, I was appointed to the position of Botanist of the U. S. Geological Expedition of the 40th Parallel. It happened in this wise.

I had become acquainted with Mr S. L. Commons of Boston through Mr George Bradley of Providence, and learned that he was a volunteer connected with the Expedition. He asked me once how I should like such a trip, but not having any notion that I should have a chance to go, I replied in a very indefinite way.

Commons knew through Bradley that I had been in the habit of studying Botany for some years, and probably spoke of me to King. At any rate, after a visit of King to the Laboratory, Commons informed me



CENTURIES OF BOTANICAL ART & ILLUSTRATION

The Art and Illustration Collection of the Mertz Library contains over 30,000 original works in a range of media, including line drawings, watercolors, oil paintings, woodcuts, lithographs, engravings, and sculpture. The works represent a wide variety of illustration techniques used to depict natural history images.

A fairly complete history of botanical illustration techniques could be assembled using this collection for studying the history of botanical art, for the scholarly comparison of original to published work, as a teaching tool for students learning the art of botanical illustration, and for exhibitions.

The Collection is used by instructors and students in the Botanical Garden's Continuing Education Certificate program in Botanical Art and Illustration. The Library continues to acquire collections of art from renowned botanical illustrators.

Arctostaphylos [Madrone]

Linoleum block print using printing ink and graphite, 1985
Henry Evans (1918–90)

Poppies and Irises

Linoleum block print using printing ink and graphite
Henry Evans (1918–90)

Rudbeckia hirta L. [Black-eyed Susan]

Watercolor on board
June Carver Roberts, (1920–2002)
Published in *Born in the Spring*, 1976
Gift of Donald Roberts

Ricinus communis L.

Watercolor and graphite, 1958
Anne Ophelia Dowden (1907–2007)

Dahlia cultivars

Watercolor and graphite, 1978
Anne Ophelia Dowden (1907–2007)
Gift of the artist

▲ Clusia sp.

Watercolor and graphite, 1964
Margaret Mee (1909–88)
Gift of Bassett and Celia Maguire

Paeonia delavayi potanmii

Gouache and graphite, 1981
Kevin M. Nicolay (1957–90)

Mallow Family (Malvaceae)

Watercolor on board
Manabu C. Saito
Published in *Wildflowers of North America: a Guide to Field Identification* by Frank D. Venning, c. 1984

PROMINENT ARTISTS AT THE BOTANICAL GARDEN

Many of the works in the Art and Illustration Collection were created by artists formerly on the Botanical Garden's staff, those assigned to work at the Garden through the Works Progress Administration (1939–43) during the Depression, or those hired to illustrate plants described and studied by Garden scientists. Many of these works are pen-and-ink line drawings, the preferred style for illustrating plant species in scientific publications.

Among the most prominent artists represented in the collection are Auguste Mariolle, the botanical artist for the Université de Marseilles, France, from 1892 to 1901 and staff artist for the Garden from 1901 to 1911, and Mary Eaton, staff artist from 1911 to 1932 who also was the principal illustrator for the Botanical Garden's illustrated serial *Addisonia* (1916–64) and for Britton and Rose's *The Cactaceae* (1919–23).



***Trithrinax acanthocoma* Drude**

Ink and graphite
Auguste Mariolle (b. 1866)

▲ ***Opuntia ochrocentra***

Watercolor, 1922
Mary Eaton (1873–1961)

Hibiscus oculiroseus

Watercolor and ink, 1911
Mary Eaton (1873–1961)

Iris virginica x laevigata

Watercolor and graphite
Fleda Griffith

***Hemerocallis* [Theron]**

Watercolor
Eleanor Clarke
Published in *Daylilies* by A.B. Stout,
1986

[Grapes]

Gouache, 1939
Margaret Van Loan

***Astragalus ensiformis* M. E. Jones**

Pen and ink
Rupert Barneby (1911–2000)

Ceratostema reginaldii

Pen and ink, 2002
Bobbi Angell, 1955–

***Solidago* sp.**

Pen and ink, 1947
Eduardo Salgado
Published in *The New Britton and Brown Illustrated Flora of the Northeastern United States and Adjacent Canada* by Henry Gleason. Images re-used in *Illustrated Companion to Gleason's Manual of Vascular Plants* by Noel Holmgren, 1988

Nelumbonaceae, *Nelumbo nucifera* Gaertn.

Pen and ink on board
Robin A. Jess
Published in *An Integrated System of Classification of Flowering Plants*
by Arthur Cronquist, 1981

Nymphaeaceae, *Nymphaea odorata* Aiton

Pen and ink on board
William Shelburn Moye, 1949–
Published in *An Integrated System of Classification of Flowering Plants*
by Arthur Cronquist, 1981



Mixed Sources

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Cover image: **The Blue Egyptian Water-Lily**
Temple of Flora
London: T. Bensley, 1807

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Bronx, NY 10458