

Pseudopanax arboreus  
P. crassifolius  
Quintinia serrata  
Rubus australis

R. cissoides  
Schefflera digitata  
Toronia toru  
Weinmannia silvicola

Received 4 June 1986.

**EARLY NEW ZEALAND BOTANICAL ART BY F. BRUCE SAMPSON**  
(REED-METHUEN, \$39.95).

Reviewed by James Beever

This is not just the coffee-table book it might appear to be from its striking cover picture of Metrosideros fulgens and its forty-eight plates of which thirty are in colour. Dr Bruce Sampson, Reader in Botany at Victoria University of Wellington, uses them to illustrate the points he makes in the text which is a very readable account of the history of New Zealand botanical art up to 1914.

To do this he takes us through the relevant parts of the voyages of Cook, D'Urville and Joseph Hooker (in James Clark Ross's Antarctic expedition). Although a few early botanists like the Cunninghams, whose work produced no published botanical art, are omitted the book can be recommended as a very interesting and accurate account of the activities of the other early botanical explorers of New Zealand including the often lesser-known French. He has corrected errors common in earlier accounts. For example the three different Raouls and the two Lessons are placed in their correct historical roles.

The ample captions that accompany each plate are clearly the result of personal observation and have a freshness that lifts them above the usual mundane description so often encountered.

The earlier part of the book covers New Zealand plant portraits by the leading botanical artists in England and France, from Sydney Parkinson through to the artists employed by and often trained also by the Hookers at Kew. This description of the Hookers' work includes an enlightening account of the legendary Curtis's Botanical Magazine about which I, for one, was ill-informed.

With the exception of Fanny Osborne none of the nineteen artists whose work appears is known to have been born in New Zealand but nine of the later nineteenth century plant artists were permanent residents here and I found their work most interesting as only two were known to me. The colour plates by Georgina Hetley, Martha King and Emily Harris, all new to me, are certainly not out of place in company with the acknowledged greats, Francis Bauer and Walter Fitch.

As a layman I enjoyed the beautiful plates and as a botanist-historian I found the book very satisfying.

Received 22 April 1986