

I have just two gripes. First, that the insides of the front and back covers have been left blank instead of carrying an Index to Genera or similar. Second, the use of Hindi common names for the headings and family names ("Arjun family" instead of Combretaceae, etc.) is unwelcoming where a wider readership is concerned and for beginners only puts off the day when Latin names must be learnt in order to take on the wider literature.

Auckland Libraries (the name since 2010 for the aggregated public libraries of the Auckland region)

References

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has the policy of resisting suggestions for buying books more than eight years old. Fortunately, their policy on accepting donations is not so self-denying, and this one will soon be on their shelves. But those interested in tropical trees or travel to India might like to know that new copies are still available from on-line booksellers, for only c. NZ\$ 45 — and why not save on postage and buy at the same time Krishen's second (2014) equally splendid guide, on the forest trees of central India?

Remembering Audrey Lily Eagle 30 October 1925 – 27 November 2022

Maureen Young (compiler)

Tribute to Audrey Eagle

To pay our respects to a fine artist who contributed so much to the botanical community in New Zealand, we are, with permission, reproducing extracts from John Barkla's 'Tribute to Audrey Eagle', first published in the Newsletter of the New Zealand Plant Conservation Network, *Trilepidea* (Barkla 2023a), and then in the Botanical Society of Otago Newsletter (Barkla 2023b). This is followed by some memories from members of the Auckland Botanical Society (Mike Wilcox, Maureen Young, Ewen Cameron and Anthony Wright), and from Allison Knight, Botanical Society of Otago, Dunedin.

John Barkla

(from Barkla 2023 a,b)

Audrey Eagle died at Birchleigh Rest Home, Mosgiel, on 27 November 2022, aged 97. Much has been written of Audrey's life and extraordinary achievements. Audrey was born in Timaru in 1925. She was raised and educated in England where she trained as an engineering draughtswoman, a training that influenced her later botanical drawings which are notable for their detail and accuracy. She married Harold Eagle in 1949 and the couple opted to move back to New Zealand. Audrey was one of the founding members of the Waikato Branch of the Royal Forest and Bird Protection Society.

During this time, she participated in various field trips and excursions, developing a passion for the New Zealand flora. She once remarked that she thought the best way to learn about the plants was to draw them. This idea was perhaps the genesis of her remarkable career as a botanical illustrator which ultimately culminated in 'Eagle's Complete Trees and Shrubs of New Zealand' (Eagle 2006a) which incorporated and extended the material from her two previous books. In scope, it is more comprehensive than any work of botanical illustration covering New Zealand's trees and shrubs that had been produced hitherto and it is unlikely that a project of this magnitude will ever be completed again by one artist.

Rather famously, she was the last person to collect a specimen of the now extinct mistletoe *Trilepidea adamsii*, on the first Waikato Branch Forest and Bird Society field trip in 1954. The only known illustrations of it are hers and 19th - early 20th century botanical artist, Fanny Osborne. This mistletoe gives its name to the newsletter of the New Zealand Plant Conservation Network and the Network's logo utilises the Fanny Osborne illustration [the original is held in the Auckland War Memorial Museum].



Fig. 1. Audrey Eagle, the 2009 recipient of the Allan Mere, having just received the award from Anthony Wright, the President of the New Zealand Botanical Society, at an Otago Botanical Society monthly meeting in Dunedin. Photo: Mike Thorsen, 14 Oct 2009.

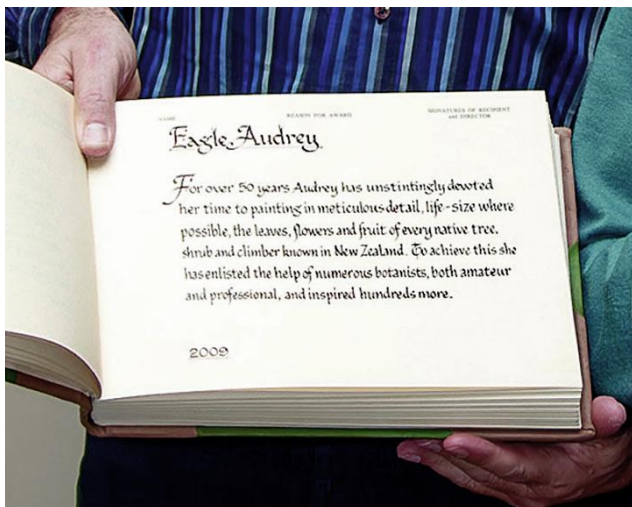


Fig. 2. Detail from Fig. 1, showing the Alan Mere Award inscription to Audrey Eagle. Photo: Mike Thorsen, 14 Oct 2009.

Many botanists, both local and much further afield supported Audrey in the lead up to the publication of her life's work by gathering specimens and providing notes and taxonomic advice. In particular she spoke highly of Tony Druce, Colin Ogle, Peter de Lange, Shannel Courtney and Alan Mark. 'Eagle's Complete Trees and Shrubs of New Zealand' was published by Te Papa Press in 2006 and the two-volume set brought together Audrey's botanical artworks from her best-selling 1975 and 1983 publications. This was followed by a 6-month long exhibition of her botanical paintings at the Otago Museum.

Honours and Awards

In 1976 Audrey received a **Nature Conservation Council citation**.

She was winner of two **Watties Book of the Year Awards** (now known as the Ockham New Zealand Book Awards); third prize in 1976 for 'Trees and Shrubs of New Zealand' and second prize in 1983 for 'Trees and Shrubs of New Zealand second series'.

In 1985 Audrey won the **Loder Cup** and in the same year became a **Distinguished Life Member of the Royal Forest and Bird Protection Society**.

Audrey was appointed a **Companion of the New Zealand Order of Merit** in the 2001 Queen's Birthday Honours, for services to botanical art.

In 2007, the two-volume edition of *Eagle's Complete Trees and Shrubs of New Zealand* earned her the **Montana Medal for Non-Fiction** and the **Booksellers Choice Award**. Audrey was a recipient of the **Allan Mere Award** by the New Zealand Botanical Society, in 2009 (Figs. 1, 2). The University of Otago conferred an **honorary doctor of science degree** on her in 2013.

In 2017 Audrey was selected as one of the **Royal Society Te Aparangi's "150 women in 150 words"** celebrating the contributions of women to knowledge in New Zealand.

Mike Wilcox

I got to know Audrey when I was at Hamilton Boys High School 1954-57 and attending Forest & Bird field trips with the Waikato Branch. The leading botanical group comprised Michael Gudex, Athol Caldwell, Reg Bell, and Audrey Eagle. Audrey lived in Ngaruawahia and was a draughtsperson and botanical artist setting out on her goal of painting all the native trees and shrubs. Our field trips were mostly to native bush at places such as Mt Pirongia, Te Miro Hills, Hakarimata Range, and Whatawhata. I used to climb up trees to get specimens for Mr Gudex.

A memorable trip with the group was to Sanitorium Hill (in Pukekawa Scenic Reserve) near Cambridge where I recall being shown the now-extinct mistletoe, *Trilepidea adamsii*.

In 1975 William Collins (NZ) Ltd published *Eagle's trees and shrubs of New Zealand in colour. Two hundred and twenty-eight botanical paintings in colour*. This was followed in 1983 by *Eagle's trees and shrubs of New Zealand*, and in 2006, by *Eagle's complete trees and shrubs of New Zealand*.

in two volumes, by Te Papa Press – her *magnum opus* completed.

Audrey was passionate about native plants, excelled at painting them, and as a young keen beginner I recall her kind, friendly manner, her modesty regarding her great knowledge of the flora, and her help with plant names. A wonderful botanical artist.

Maureen Young

In the mid-1980s when I began my botanical explorations, mainly in Northland, with my late partner, Frank Hudson, the second series of Audrey Eagle's 'Trees and Shrubs of New Zealand' had not long been published. Together with the first in the series, the clear, detailed paintings therein proved to be of tremendous help in identifying plants with which we were unfamiliar. Featured at the back of the book were the distribution lists of species in the larger genera, such as *Hebe*, *Coprosma* and *Dracophyllum*. We found these especially helpful by saving us from making many errors of judgement – "It can't be that, because it doesn't grow in Northland".

In the New Year of 1993 Frank and I attended a summer camp in Central Otago run by the Wellington Botanical Society. As we waited at the Dunedin Airport to meet up with the rest of the participants, a slight, elfin-like woman with her nether regions clad in green knickerbockers and long green socks, approached us and smilingly introduced herself – none other than Audrey Eagle. We wondered how she had picked us out, but as neither Frank nor I had any regard for fashion, and with his grey beard and a staff that had once been an oyster stick from the Kaipara Harbour, I guess we stood out from the general public. When we were introduced to other members of the party, we found that we felt quite at home with them. For the rest of the trip Audrey unobtrusively kept us under her wing and made sure that we were comfortable with Wellington Bot Soc traditions, many of which I later incorporated in camps that I organised for Auckland Bot Soc.

The Wellington New Year camp of 1998/99 was held in North West Nelson. One day a small party, with a DOC permit, had hired a helicopter to get them to the summit of Mt Hoary Head, a marble mountain (1469 m.) whereon grew the tiny *Clematis marmoraria*. This plant, found only on Hoary Head and the adjacent peak, Crusader, was one that Audrey needed to illustrate for her upcoming *magnum opus*. I was privileged to be offered a seat – my approaching retirement making me cautious with money, I wondered if I could spare \$125, but throwing caution to the wind was, on this occasion, the best thing I could have done. Up on the mountain top, Pauline Mayhill and I soon spotted the

tiny treasure with finely divided leaves, tucked down within the crevices in the greyish/white marble rocks. Fortunately, both male and female plants were in full flower, and after many photographs were taken, Audrey had all the information that she needed.

Frank and I attended five more camps with the Wellington crowd, and Audrey was always the same warm, friendly person who quietly kept an eye on newcomers. She told me that when her parents took her back to England as a ten-year-old, she knew that one day she would return to New Zealand.

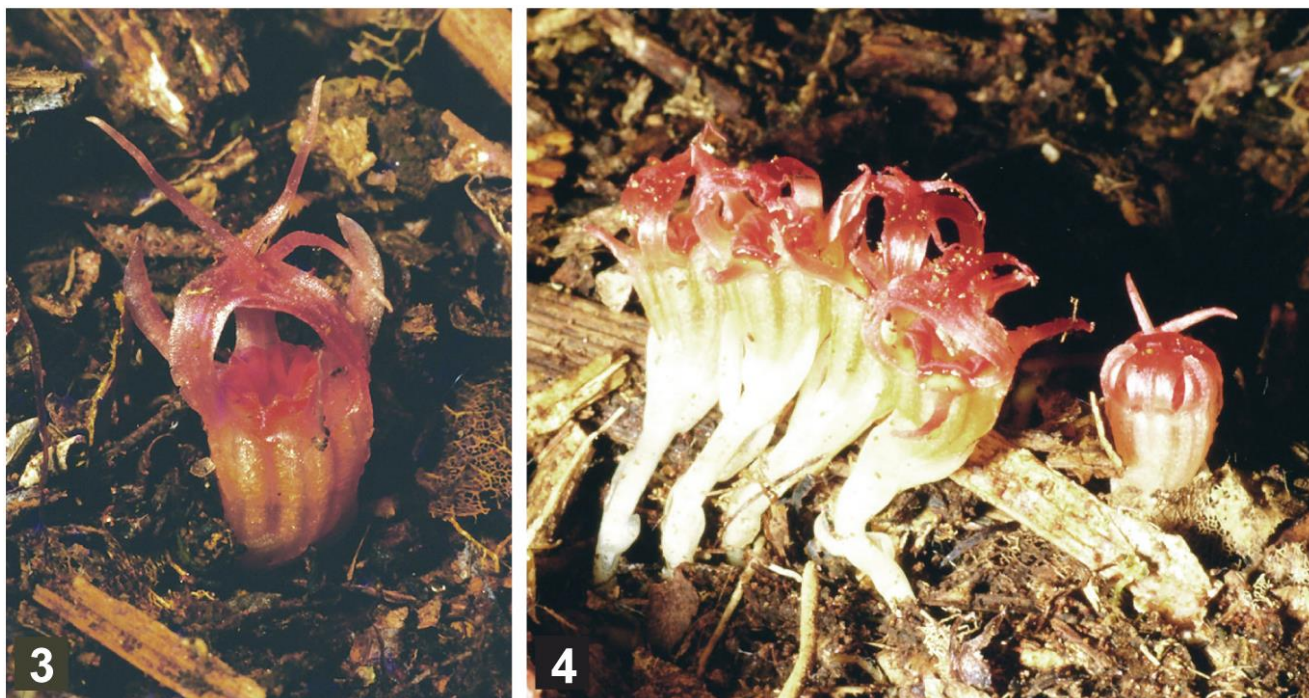
At an early NZPCN Conference (New Zealand Plant Conservation Network), Audrey delivered the guest lecture, and I remember her story about how she had to knit a beanie for her husband to wear indoors, as their pet blackbird liked to perch on his bald head and left scratch marks, and other little gifts, thereon.

Ewen Cameron and Anthony Wright

I (EC) first met Audrey on 22 November 1983, when Jack Rattenbury led a small Auckland University field trip of staff and post graduate students (a van load, including John Braggins and Elizabeth Brown) to the Hakarimata Range to see *Thismia rodwayi* (fairy lantern) after being on a weekend field trip with Waikato Forest and Bird; during this excursion several plants, of this rarely seen species, were discovered. Our first stop that morning was at 21 King Street, Ngaruawahia, to collect Audrey who had also been on the weekend trip. In the foothills of her local range, Audrey soon relocated the *Thismia* – the best view of them that I have ever had (Figs. 3, 4).

In 1980 while I (AW) was a Masters student at the University of Auckland, Audrey wrote to me asking for material of the plant that I was studying, the wide-leaved tawa (now = *Bellschmiedia tawaroa*), to paint for her earlier book series (Eagle 1982). I supplied a piece from Lady Alice Island in January 1982; sadly, the flowers were "too dried up" to paint an enlarged view by the time they got to her.

During the 1980s and early 1990s we (AW & EC) were jointly botanising many remote areas of northern New Zealand, including several offshore islands, coinciding with Audrey's period of painting her 173 additional portraits for her greatly revised 2006 book on 'Trees and Shrubs of New Zealand' (Eagle 2006a). Audrey achieved her wish to paint the whole woody flora from fresh material (preferably not cultivated), except for one (*Brachyglottis bifistulosa*) – an amazing achievement and a reflection of her drive and focus for over 50 years. In the 1990s she had circulated a 'wish list' of 125 taxa that she still wanted to paint – which included new discoveries since her second revised book in 1986 (Eagle 1986), infraspecific taxa mentioned but not



Figs. 3 & 4: The myco-heterotroph (a non-chlorophyllous plant associated with a truly saprophytic fungus) flowering plant, *Thismia rodwayi* (Burmanniaceae), in the eastern foothills of the Hakarimata Range. The plants were partly buried under the mixed broadleaf canopy leaves of tawa, kohekohe and porokaiwhiri/pigeonwood (removed for the photo). **3.** A single flower ("fairy lantern"). **4.** Seven flowers (number of plants?) within a few centimetres of each other. Photos: Ewen Cameron, 22 Nov 1983.

illustrated in her previous books and finally different forms of variable species. Her list went to at least 36 botanists from Whangarei to Stewart Island.

During most of this time AW was at the Auckland War Memorial Museum and EC at the University of Auckland. When returning from fieldwork one of us (AW) would send off any relevant fresh material to Audrey and important seeds were passed on by EC to Auckland University grounds staff and/or the Auckland Botanic Gardens. The University created a new "Offshore Island bed", by old Government House, for these special northern plants. In this way freshly collected material went straight to Audrey. Cuttings from cultivated material (especially flowers or fruit) were also sent to her several years after germination; photographs were sometimes useful as well. Examples of material passed to her over the years in this direct and indirect way included:

from Northland (Waima Forest): *Olearia* sp. (now *Olearia crebra*);

from Manawatāwhi / Three Kings Islands: *Myrsine oliveri*, *Alectryon grandis* (now *A. excelsus* subsp. *grandis*), *Macropiper* "Three Kings" (now *Piper melchior*), *Pimelea* "Three Kings" (now *P. telura*), and *Solanum aviculare* var. *latifolium*; and

from Rangitāhua / Kermadec Islands (from the Bot Soc trip in 1994): *Pittosporum* aff. *crassifolium* (now *P. rangitahua*) and *Pseudopanax kermadecensis*.

Audrey would have been the first-ever person to paint most of these species.

[Copies of correspondence to and from Audrey, hers in her very neat handwriting, are preserved in the Auckland War Memorial Museum archives (Botany correspondence)].

More recently one of us (AW) fondly remembers presenting Audrey with the Allan Mere (Figs. 1, 2) at an Otago Botanical Society meeting in 2009 for her outstanding contribution to botany in New Zealand and the amazing achievement of 50 years of devoted work.

Apart from her wonderful paintings, another strength of Audrey's was working closely with field botanists who had good concepts of what was a species. Initially it was Tony Druce; others followed - she incorporated their taxonomic views of the flora, including many undescribed taxa, and updated distributions. In this way her ultimate publication (Eagle 2006a) was not only the beautiful and comprehensive illustrations of the total woody flora in a two-volume publication, but it also reflected the latest taxonomic thinking on New Zealand's flora, updating Allan (1961), published 45 years previously. This combination made it a "must- have" for anyone interested in the indigenous flora.

For the reasons set out in her Foreword to Eagle (2006b) it had not been possible to include all the

comments and observations that Audrey had amassed within her two-volume magnum opus (Eagle 2006a). The Botanical Society of Otago published a first Supplement of these Additional Notes (Eagle 2006b) and the author self-published a second Supplement of Historical Notes (Eagle 2014). Together, they contain a wealth of further detail, and both are available for download on the Botanical Society of Otago website.

Audrey had a wonderful enthusiasm for the native flora; she was humble, friendly, and a good communicator by that old-fashioned method using the postal service. Her legacy to botanical art and botanical knowledge of the woody flora of New Zealand will remain the major reference work on the subject much longer than the 50+ years that she took to produce it.

Allison Knight

My memories of Audrey are intertwined with memories of my mother, Maire Paul. I first met Audrey when my mother encouraged me to come on a Wellington Botanical Society summer camp, based by the Shotover River, and I got to know her better on many further WBS summer camps. I was always impressed by Audrey coming back from a full day in the field and sitting outside her neat little tent painting the carefully identified specimens she had collected. My mother was also impressed, and spun and knitted a hat and scarf for Audrey. When Audrey moved down to Dunedin to be closer to her daughter Alison, my mother knitted a pair of booties for Audrey's granddaughter, Ferne. By then I was a founding member of the revived Botanical Society of Otago, having enjoyed my trips with the Wellington group so much. I nominated Audrey as patron of Otago Bot. Soc. and helped her write the criteria for the BSO Audrey Eagle Botanical Drawing Competition. I would take the entries out to her lovely sunny house at Broad Bay and we would lay

the drawings out on the table and score them very carefully. Audrey designed certificates for the winners to go with the prize money, and for many years would present the prizes herself. She also donated the money that seeded the BSO Audrey Eagle Publishing Fund (see tribute in Botanical Society of Otago Newsletter Number 98, March 2023 for more details).

When Audrey agonised over the title for her two-volume masterpiece I suggested "*Eagle's Complete Trees and Shrubs of New Zealand*" because the drawings and species were as complete as she could make them. She always treated her paintings as precious, stored them carefully and handled them with gloves on. Audrey had a lush vegetable garden and was very proud of her vigorous runner beans, which she had brought down from Taranaki and knew the provenance of for the last 100 years. She would generously packet up dried beans and bring them in to BSO meetings. Now her beans have spread around Dunedin, and even the Vegetable Growers Club know them as Audrey Eagle runner beans.

Audrey's affinity for blackbirds also transferred to Dunedin and she had a series of pet ones that came and pecked at her window asking to be fed. One had a white fleck and came back several years in a row, then brought its young in to carry on the pecking order. Audrey was a remarkable woman and I feel privileged to have known her.

Acknowledgements

Maureen Young thanks John Barkla for allowing her to reproduce extracts from his 'Tribute to Audrey Eagle'; and Ewen Cameron thanks: Pia Gahagan, Auckland War Memorial Museum library, for extracting the relevant correspondence from the archives; and Mike Thorsen for Figures 1 & 2.

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