THE AMERICAN DAFFODIL YEAR BOOK

The American Horticultural Society
1936

The American Horticultural Society

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Why I Grow Daffodils—and How

Sydney B. Mitchell

Perhaps I should start out by saying that our garden is in the Berkeley Hills, about 900 feet up above the eastern side of San Francisco Bay. It faces east on a fairly heavy grade down toward Wildcat Canyon. We have in good years as much as 25 inches of rain, all of which comes between October and May; in poor years—for daffodils—we may get as little as 15 inches. We almost never have more than 6 degrees of frost, and rarely any at all during the daffodil flowering season. Our soil is a heavy sandy loam underlaid by clay, but well drained by the slope of the garden.

I grow daffodils because they are the first important flowers of the year. It is true that in the warmer coastal parts of California one can have winter-flowering stock, calendulas and some of the hardier early annuals in midwinter, but to be honest California gardens in January are much more attractive in railway and other publicity literature than in real fact, so that the daffodil is not only our earliest interesting flower but through much of its season it is entitled to nearly exclusive attention. In California, too, the family gives us a really long season, for if the polyanthus narcissus, Paper White and Grand Soleil d'Or get early autumn moisture through rains or by artificial irrigation they will flower from Thanksgiving on through December and January, and the later poeticus generally extend into early April. The height of the season here is generally early March, but varies according to winter cold. I grow daffodils because of their relative permanence. Our garden is rather large for our income, so I want a lot of bulbs which can take care of themselves and do not require annual replanting. It is quite true that we often lose some through basal rot or mosaic (yellow stripe), but not nearly as fast as others increase, and the pocket gopher, which is so fond of tulips and many other bulbs apparently dislikes the acrid taste of the daffodil and leaves it severely alone. As I am a rather casual gardener, the ease of culture of the daffodil is a further recommendation, and when it comes merely to garden effect the cheapness of many of the good older varieties endears them to us. From original purchases of 25 Lord Kitchener, 50 Buttercup, 50 Bath's Flame, and 50 Sunrise we now have hundreds of bulbs.

We have two methods of growing daffodils, one for the cheaper, standard varieties and another for expensive novelties. Our soil being naturally good, for the former the ground is merely dug over one spade deep and in October the bulbs are planted in it roughly four or five inches deep. They are scattered on the surface and planted where they fall, so there is not any exact distance between them. No attempt is made to measure the exact depth, but in making the holes generally with a trowel, the depth indicated is aimed at. For novelties, however, the ground is dug two spades deep and sometimes bone flour is spread through the lower spit. These, because one wants to keep careful track of them, because they are grown for the beauty of the individual flower and to be used in breeding, are in rows, each bulb at least a foot from its neighbor. To

keep them properly labelled we use wire stakes 18 inches long, completely curved at the top so that they will securely hold the wired wooden label. The commoner varieties are frequently allowed to remain unmoved for years; we have some which are still doing well after seven years, but if left too long as we have found they eventually run out. The novelties are lifted every second year, separated and replanted at once. There seems to be no reason in California why lifting and replanting cannot be done any time between May and November. Other than weeding they call for no care in seasons of good and fairly distributed rain, but when January and February are dry they appreciate thorough soakings from time to time until they come into flower, and unquestionably they make bigger bulbs and better increase if they are watered in April and early May when the rainfall in those months is light. I don't think under our conditions they can get too much water. In the heavy, undrained adobe of our first California garden, at Stanford University, they never did as well as one season when in February we had 10 inches of rain. That year old Barrii Conspicuus made 30-inch stems. Last season, one of the wettest in our present garden, gave us the finest daffodils we have grown here.

We grow our commoner daffodils in large patches of a single variety, scattered through a small orchard of miscellaneous fruit trees which do not come out into leaf until the daffodils are through flowering. They seem more attractive here than scattered on bare slopes, and when the fruit trees flower with them, as quite often happens, the general effect is very good. I hope eventually to have daffodils planted under the early single Japanese flowering cherry, *Prunus yedoensis,* and under some seedling flowering crabapples of reddish color which will certainly enhance the beauty of the flower. A few clumps are scattered through a herbaceous border, where they seem to thrive. I mention this because there is a peculiarly Californian idea that the bulbs may suffer if they are not planted where they will be quite dry all summer. Many gardeners here fail to realize that in gardens in Ireland and in Cornwall there is frequent summer rain and that daffodils seem particularly happy under those conditions. The novelties, as already stated, are not planted for garden effect but on the outskirts of the garden where they are not noticeable when the foliage is dying down and where the bare spaces they leave in summer are unnoticed. Because of the relatively short period of bloom of any one variety, it seems to me a mistake to plant daffodils in prominent places and particularly near the foundations of the house or so close to it that they will leave unattractive areas over most of the year. If the plantings are on the outskirts of the garden, as they require no summer watering they can simply be forgotten at that season. The miniature daffodils call for exceptional treatment, and are perhaps best planted in groups or clumps in the rock garden or, as we handle most of them, in our sloping garden, on the upper side of paths which are edged with rock. This brings them a little nearer the eye level. I have in mind here such things as *N. bulbocodium Clusii, N. triandrus albus* and *N. canaliculatus.* Comment on a few of the two or three hundred varieties I have tried may be of interest to other California growers. Of the yellow trumpets we are fortunate in being able to grow King Alfred, which is a best bet because of its earliness and deep color. It will not

Lilian A. Guernsey

Narcissus, Godolphin

stand casual treatment, and demands replanting in good soil every two or three years or tends to run down. Magnificence is considerably earlier and does well with me, and so does Goldbeater, which follows it. Of the paler yellow trumpets, Tresserve is the biggest seller here though I can't say that I am very fond of it. Emperor is as good natured as everywhere, but of course no longer very exciting. King of May is a huge, late yellow but does not extend the season of yellow trumpets much beyond the middle of daffodil time. For general planting Dawson City is here a very satisfactory deeper yellow. Godolphin and a few other novelties are fine but I happen to prefer to buy my more expensive varieties in other sections. Giant Muticus does very well and flowers as late as the poets, but its long straight trumpet does not appeal to all. Being not particularly fond of bi-colored trumpets, as the old Empress has been discarded for its rather short stem here, I merely planted a few Spring Glory, which is earlier and better with me, and tried a few of the paler bi-colors like Halfa and Moira O'Neill, both of which passed out after a couple of years. I would like to have more good white trumpets, but I may have to breed them for our distinctly drier conditions. Beersheba is of course a grand, large flower, but even in England it seems to do best in the colder, wetter sections. A few bulbs have persisted here, but the stems are relatively short for so big a flower. I have found that this variety does best when left alone. Though not in any way comparable, the little Alice Knights is a very early pure white trumpet which does well with us, and Mme. de Graaff is quite permanent and very late. I hope next year to try Askelon. From a garden standpoint the big trumpets have one drawback, that when we get such heavy rains as are falling while I am writing this they generally bend over so that their faces are spattered with mud. This is one of the reasons why I prefer the incomps. and giant Leedsii.

Of the golden incomps., none equals Fortune, which is early, an advantage with us, vigorous, tall, long-stemmed, long-lasting and of fine color, the cup being particularly nicely flushed with red in some seasons when it opens in dull weather. Killigrew is very attractive and smooth, and a good doer, but never achieves the size of Fortune. The Australian variety Militant, like a greatly improved Gloria Mundi, has proved quite desirable, and Morea, though it refuses to be a parent, is a yellow incomp. with a cup solid red to the base. Of the newer, pure yellow incomps., St. Ives for its earliness, deep color and fine form, Havelock, fine and large though less vigorous than I would like, and Jubilant, with both size and vigor, are ones that we will continue to grow. Golden Pedestal I have had for some years, and it is both early and strong; it is open now (Feb. 13) and when the rains are over I can visit it with the assurance that it will be standing stiffly erect and will not need its face washed. Two smaller incomps. which I grow both for themselves and for their value as breeders are the pure yellow Osiris, a great seeder, and Rewa, a delightful seedling of Bernardino by Fortune which has many of the good qualities of both parents. This last is classified as a bi-color incomp., a section where I am not very strong in tested varieties, but from the few flowers I have had of Damson, Warlock and Clava I hope they will stay with me, as each is distinct and fine.

In the Barrii section we still grow lots of the older, smaller varieties, which are just as effective in masses as the novelties, things like Seagull, Sunrise and Bath's Flame, the last too inclined to fade and burn but grand for cutting. The more recent novelties in this section in a good many cases show considerable weakness of constitution under our conditions, probably because they are bred from some of the late poeticus, which prefer cooler, moister conditions than we have. Things like Sunstar are not permanent here, but I am hoping that varieties like Seraglio, bred with Fortune, may be stronger. Hades is doing well, and even under our bright skies has a clear red cup, and so is Lidcot prospering, a flower with a beautiful white perianth. For a number of years the older Firetail did pretty well, but it has succumbed to stripe; however, it is now cheap enough to buy in quantity again. All these are bi-color Barrii. I nearly forgot to comment on St. Egwin, a huge, beautifully formed, pure yellow Barrii, which I would rank as one of the greatest daffodils ever raised by P. D. Williams. It is a strong grower with wonderful stems.

In contrast with most of the Barriis, the giant Leedsiis do exceptionally well in this garden. They have the very valuable quality of improving with age and finishing well. This is particularly true of Tunis, almost unanimously voted the most popular daffodil I grow. As early as Fortune, often coming before King Alfred, it opens a creamy-white perianth and pale yellow cup, but the perianth becomes white and so does the base of the cup, leaving a wide, prominent edge of coppery gold. It is strong, tall, holds the flower upright, and increases rapidly. Its beauty is never questioned here, though there seems less unanimous enthusiasm over it in the east, where perhaps it does less well than in northern California. For a second early, White Nile is worth growing, though its stem lacks strength. Tenedos is huge, but the stem is not in proper proportion with us; it is not very permanent and, as everywhere, the huge cup often splits. Grayling and Naxos, the latter almost a white trumpet, I shall certainly continue to grow. Mitylene and White Sentinel are apparently less vigorous than in the eastern United States and in England, but they are of such fine form that it is worth replenishing the stock occasionally if necessary. Of the so-called pink cupped Leedsiis—they are never anything but a warm buff here—I would rate Suda first and then Riva. Rosary persistently dies out. Most of the small Leedsiis do very well, and they are beautiful garden flowers. First in time comes Cicely, very early, while towards the end of the season Hera flowers and the crystal white Silver Salver finishes the season. We have quantities of the smaller Leedsiis, such as Phyllida, Queen of the North, St. Olaf and White Lady which grow like wild flowers under our oak trees.

Triandrus hybrids as growers have a pretty poor reputation. Apparently they like our warmer winters, for most of those I have tried have proved reasonably persistent. Queen of Spain is now coming up where it has been unmoved for seven years. Harvest Moon, in my opinion the finest of the primrose yellow trumpet hybrids, is doing very well, but is not nearly as husky as Primrose Dame, a considerably coarser variety. The very distinct pure white trumpet, Icicle, which I got from Mr. Wister, is nice and late and quite easy here. Of the short-cupped

varieties, Venetia, though more addicted to the stripe than others, stays with me in spite of it and is a lovely thing. From W. B. Cranfield, the well know English amateur, I have a delightful series of short cups raised by Engleheart, with such peculiarly appropriate though rather similar names as Wistful, Wavelet and Waterfall. Agnes Harvey, though not up to any of these in quality, I have had longer than any; it should be tried by those who can't get the finer, newer forms.

Among the cyclamineus hybrids, February Gold always justifies its name by coming very early. I don't see why Orange Glory is not much more grown, for it comes shortly after, is taller, stronger, and of much warmer color.

I don't know what we would do without the jonquil hybrids. The typical Campernelle is early and easy, the double form equally so, and a nice garden flower as its stem is strong enough to hold the flowers even in the heaviest rains. The variety Orange Queen, though somewhat less husky, is so good in color it is worth growing. But the larger hybrids Buttercup and Golden Sceptre, particularly the former, give us beautiful garden material, strong, healthy, increasing very rapidly, and blooming over so long a season as to be essential in any garden. I am trying out P. D. Williams' Trevithian, which is fine and distinct in its cooler yellow, and have just added Lanarth because it is so much warmer than any other one, almost golden. Golden Goblet is now only a memory, as I lost it, but I hope some time again to have it, though it will always seem more like a trumpet daffodil than a jonquil hybrid.

As all the tazettas or polyanthus varieties grow like weeds in California and as many of them come before the real daffodils, we are not particularly interested in the older poetaz such as Admiration, Elvira and Orange Cup, in fact after trying most of them I have given them away, as they were relatively uninteresting. But this is not true of Medusa and Glorious, the English-raised poetaz, because their fine quality puts them in a class by themselves. Perhaps I should have mentioned Silver Chimes under triandrus hybrids, but as one of its parents is the polyanthus Scilly White—the other is *triandrus albus*—I can almost equally appropriately say here that I hope never to be without it. It comes rather late, is a strong grower, and has on each stem so many of the lovely white flowers that its name is perfectly justified. Unlike the other triandrus hybrids, which I find do best in semi-shade, this one is so vigorous that it is quite happy in the open on our dry hillside.

I am, unfortunately or not, unable to appreciate all the fine distinctions required to make one a collector of named poeticus varieties. Moreover, some of the best, presumably derived from *recurvus,* are so late that we are getting a little tired of daffodils. Furthermore, these don't do as well as further north where it is colder and wetter. But mid-season varieties like Horace and Sonata are worth growing for variety even in California. My lack of enthusiasm over doubles is quite a different matter, one of taste. Snowsprite, a pure white double Leedsii resembling a gardenia, is a notable exception. But if you like doubles I can recommend Twink as early and very good natured. Mary Copeland, much later and much finer, is not here anything

Lilian A. Guernsey

Narcissus, Naxos

like as strong a grower. There is a rather messy looking double polyanthus, for those who like such things.

Now in concluding the discussion of varieties a few words about the so-called rock garden species. *Triandrus albus* is not very persistent with us, but as itself sows where the ground is undisturbed we always have it. *Triandrus calathinus* dies out after a year or two, so it has to be renewed from seed or by purchase. *Bulbocodium Clusii* is so early, generally flowering by New Year's Day, that it is worth keeping up in the same way for its broad white, morning-glorylike flower. These are all grown in ordinary garden soil in one of the cooler places. The typical yellow *bulbocodium* has a bad reputation for being shy flowering in California, possibly because it is often treated as a cool moisture-loving subject, when it really seems to prefer full sunshine and gravelly soil. The same is true of the miniature tazetta *canaliculatus,* which was very shy until I put it on a dry, warm, sunny bank where today it is full of buds.

Because we have had so much fun in our limited experience of raising daffodils from seed, I must extend this long screed to say something about breeding. I have had two objects, the first merely to get for the price of the labor a lot more daffodils to plant in the outskirts of an overlarge garden, the second the hope of raising new varieties of distinction and particularly of getting some better adapted to our rather dry conditions than are the wonderful things raised in Ireland, Cornwall and the north of Scotland, the wettest places in the British Isles. To be specific, I would like a Beersheba which would have tall, strong stems and be permanent under our conditions, while in the direction of improvement of color, I want Tunis with a red edge and red cups which will remain red even under California sunshine. The procedure of breeding does not need repetition here, so that the comments I make on it are for the purpose of aiding others under conditions comparable to mine. For example, where the season is so long it is essential to have some method of keeping in good condition the pollen of such early varieties as Fortune and Tunis for use on as late bloomers as Seraglio and Crimson Braid. Though B. Y. Morrison gave me the information in a letter years ago, I have not seen in print his device for keeping pollen, which is to put ten cents' worth of calcium chloride in the bottom of a pint gem jar (Burma Shave is even better) and to keep the anthers in small envelopes in the jar, which must have a top which screws on tight. I have found it desirable to get the anthers out of the flowers to be used for seed parents before the pollen comes up, but the deantherized flower seems to be receptive to pollen in clear weather right up to the time it fades. My experience is that it is not worth while doing crossing in wet weather, the proportion of takes is so small. While I think it might be advantageous to sow the seed in June as soon as it is ripe, I never seem to get to it then, so it generally gets into the ground in September or October. We use as seedbeds frames 2½ feet wide by 12 feet long made of redwood boards 10 inches wide. The bottom of the frame is ½-inch wire netting, which allows the roots to go down and the moisture to come up but keeps out moles and gophers. These beds are filled to within a couple of inches of the top with good soil mixed with sand (ours happens to be composed largely of rotted iris rhizomes and garden trash), the essential thing is that it be light. Seed is sown in rows

about an inch apart and an inch deep, and the crosses are marked by zinc labels on which the record number is written with India ink. Germination comes in January and February, and if the season is dry the beds are frequently flooded, which is one of the advantages of the tight board frame. We also try by watering even through June to keep the little bulblets growing long after the flowering bulbs in the open ground have died down. After two years the small bulbs are transplanted in early autumn just as they are about ready to grow into the open ground. A very few will flower the third year after the cross, but perhaps 50 per cent in the fourth year, though we do not plan to give up these beds until after the sixth year. Until I have more experience to pass on I shall hardly touch on the matter of selection of parents, excepting to say that it seems essential that one, and preferably both, should be good doers under the grower's conditions. For example, I like to make crosses between varieties like Fortune and Tunis, but I would not hesitate to combine either of these with Therapia or Crimson Braid, which have outstanding qualities though they are singularly unappreciative of our California climate. It has thus far been my experience that without a good perianth on one side a flower of good form can hardly be expected, but in spite of strong advice from more experienced breeders in the British Isles I have succumbed to the temptation to use a flower like Prince Fushimi because of its attractive color and have had good seedlings from it, in particular one where Mitylene was the seed parent. In the same way, though Tunis could not be claimed to have a show perianth, Killigrew on it has given me a flower which has just opened with a perfect white perianth.

In closing these notes I want particularly to suggest to California growers that they try raising triandrus hybrids by putting the pollen of the variety *triandrus calathinus* on Leedsiis and trumpets which happen to be available. They will be sure to get some delightful little flowers.

Garden Schemes for Daffodils

Mary Judson Averett

I

The Alpha and Omega Walk

The Beginning and the End of the blossom pageant in my garden come here. April fills these borders with daffodils, October finds them gorgeous with chrysanthemums. These particular borders are about four years old but the general plan and the cultural routine has stood the test of at least three times as long and I can recommend it. The gravel walk, three feet wide, leads from a bench under an apple tree to another bench under a huge *Lonicera Maackii podocarpa,* a distance of about fifty feet, long for this small garden and seeming longer because of the narrowness of walk and borders. On each side there is a border four feet wide, both laid out the same way. Permanent stakes, rising two inches above ground, at both ends assure true lines. Measuring with a steel tape, always from the same end, I can locate the bulbs even when dormant. Planting bands run parallel with the walk: 1. Six inches wide next to the walk, a solid mat of *Viola odorata* which blooms spring and fall and under which are increasing numbers of autumn flowering crocuses. I should prefer, I think, *Sternbergia lutea* but as yet I have not tried this here. 2. A band one foot wide marked off in blocks one foot square like a row across a checker board. Daffodils, from one to five bulbs in a clump, go in the red blocks and the black ones draw chrysanthemum plants about June. New varieties are put here where they can be seen close, but there is enough space so that every alternate clump may be Her Grace to give continuity to the effect. Korean hybrids, Ceres, Apollo, and Daphne are the chrysanthemums used in this row, the chamois colored Ceres being the most valuable. 3. This band is also one foot wide and marked in blocks but only one block in four is left for chrysanthemums. Choice varieties which I have had long enough to multiply fill these bands three feet long by one wide, the space left for the chrysanthemums coming immediately back of one in the front row planted to daffodils. In this row I try out new chrysanthemums; especially meritorious this year was Jean Treadway. 4. A third band one foot wide. On the very back line of this band comes one long row of one variety—at present Edrin on one side, Queen of the North on the other. This leaves six inches at the back of the bed which remains empty. Half way between this long row and the third band comes a long row of one variety of chrysanthemum, last fall Philadelphia on one side and Dazzler on the other. Seen from the house the deep orchid tones of Philadelphia make a fine background for the brilliant but velvety red of Dazzler. Self-sown forget-me-nots and Johnny-jump-ups carpet these beds. After the daffodil foliage has been cleared off and the chrysanthemums set these borders are given clean culture until the first of September but the willing little carpet plants seem to have time enough to develop after that sufficiently for good spring bloom. A heavy top dressing of bone meal and wood ashes goes on once a year, usually when the chrysanthemums are set; the chrysanthemums are worked and watered and fed liquid manure through the summer but as the bulbs are down eight

inches and not immediately under the chrysanthemums, they do not seem to be affected by this treatment. Once in from two to four years the beds are trenched two spits deep. My soil being heavy I think this is more beneficial to the bulbs than any amount of feeding.

II

A May Border

Though this border has an irregular shape I nevertheless follow the practice of planting in bands to some extent. At the back bleeding heart grows, four feet apart with bands of *Leucojum aestivale* between. *Iris cristata* edges the front going back into the border for a foot or more. Just behind it come primroses, the polyantha type, pale yellow hose-in hose and one from a Carolina garden the color of the deepest buds of the Dicentra, with a yellow eye. The primroses are set in irregular triangles, the pale yellow being opposite the dicentra and the rose ones in between. Between the points of the triangles are clumps of the *Narcissus poeticus radiiflorus*. This bulb is not in commerce so far as I know but Ornatus would give much the same effect as it has about the same season of bloom. Immediately in front of the dicentra are blocks of *Muscari botryoides* Heavenly Blue separated by large clumps of *N. poeticus recurvus*. I should like to use the double form, the camellia-flowered, but it blooms uncertainly with me. This bed has a remarkably long season of beauty, starting with the primroses which come early and stay late. The pink, blue, white, lavender, and pale yellow color scheme would be better for a touch of scarlet but I have yet found the right thing. *Tulipa Greigii* has the right color but I should not like its foliage here. Nothing follows in summer. This bit of ground does its full duty in May.

III

A Shrubbery Edging

This is an old planting of shrubs—*Lonicera Maackii, Clethra alnifolia, Callicarpa japonica*. The clethra and the callicarpa leaf out very late and all of them lean out to the sun so that when they are in full foliage their leaves come quite down to the lawn, though they stand some four feet back from its edge. This gives a nice space for early spring bloom. Eighteen inches back there is a matted row of the old reliable daffodil Emperor. In front of Emperor I have a band a foot wide planted with a row of various forms of *N. odorus* for its deep golden color and its fragrance and in front of it a row of grape hyacinths for its blue. This band is broken about every five feet by a clump of doubles, Eggs and Bacon, Codlins and Cream and such, from old southern gardens. I do not like many double narcissus but these have the associations which give them place here. Back of all the daffodils we set out some sprigs of *Plumbago larpentae* which has grown to be a thick carpet. It comes up very late, covers the daffodils completely fringes the shrubbery with its intense blue in September and turns to lovely oak colors in October. It is, I think, the very best ground cover for daffodils in conditions where it thrives. Here it prospers on dry sunny slopes. Lily-of-the-valley or ajuga might be used instead in more shady places.

IV

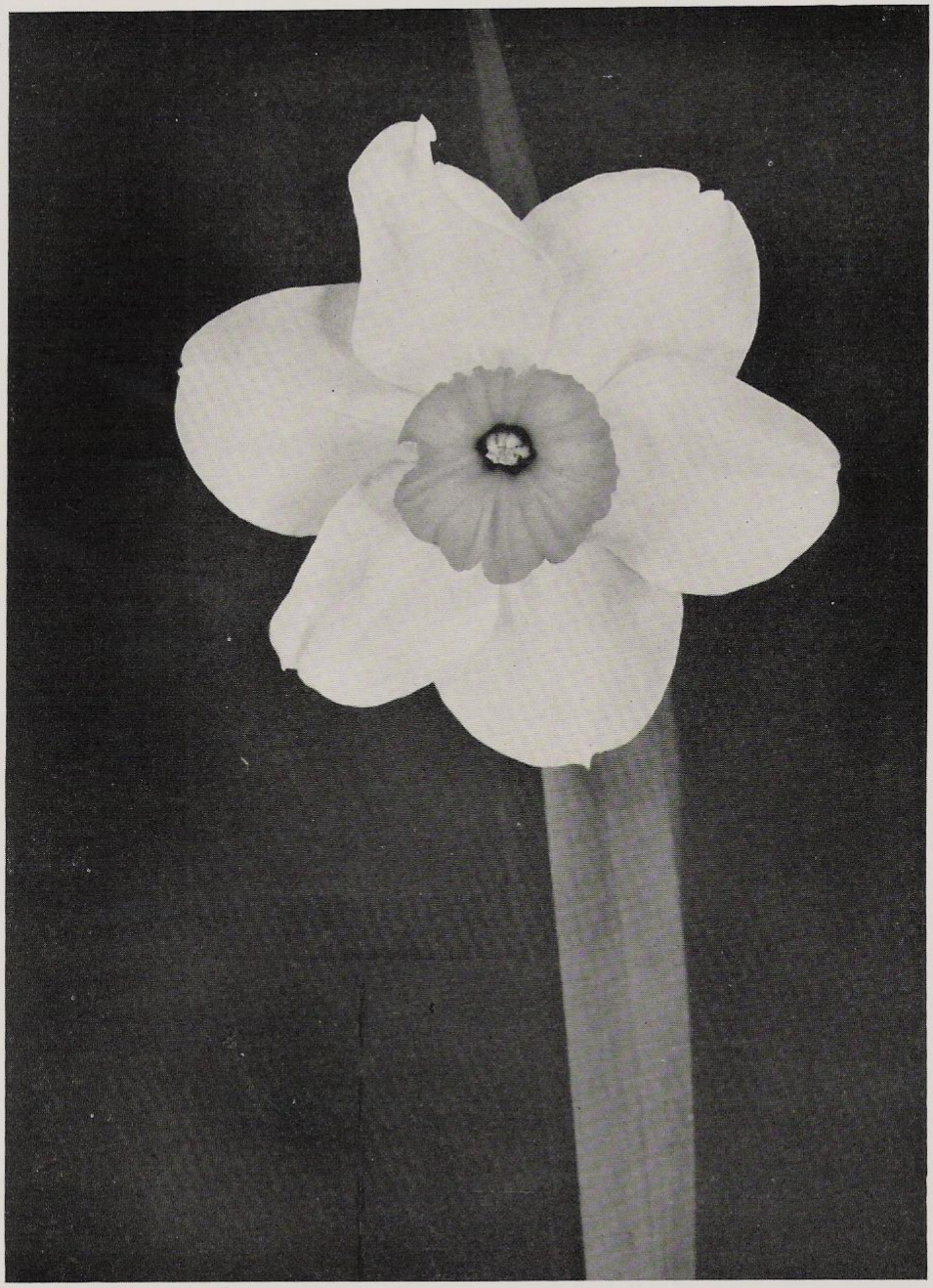
Associated with Perennials

Daffodil foliage ripens about the middle of June. After the bloom is past it often becomes lax and unsightly, a blot on the exuberance of May and June borders, especially if planted as is so often done, along the front edge. At the back between tall perennials they are hidden during this ripening period but they look far away when they, and nothing else, are in bloom. Besides, they are disturbed when the perennials come to be divided and the soil enriched. Certain perennials, like peonies, when planted for effect go many years without division. A peony in a border requires a space some four feet in diameter for the proper development of its handsome foliage, yet the circumference of its stems at ground level will be hardly more than twelve inches. Peony roots go deep. By keeping some six inches from the stems four good sized clumps of daffodils could be set about each peony. I have known such a planting to go ten years before there was any going off of bloom. *Gypsophila paniculata* Bristol Fairy, *Dictamnus fraxinella, Platycodon grandiflora* are all plants with deep fleshy roots which should never be moved if it can be avoided and daffodils may be grown about all of them with equal success. Doubtless a much longer list could be made but this marks the limits of my experience. Plants like Oriental Poppies do not work well as their heavy foliage which survives into the spring is detrimental to healthy growth of the daffodils. The varieties of daffodils used in the perennial border should be chosen for their strong constitutions, good habit of growth, and garden effect. Exhibition flowers cannot be expected from such situations. Besides many prize winning blooms grow on plants of indifferent garden value. Planted eight or nine inches deep bulbs will not multiply very rapidly and so will go many years before they fail to bloom but when they are dug they will yield an astonishing number of small bulbs most of which will require two years to come again into flower.

V

A Poeticus Bed

This bed lies along the north side of a barberry hedge which is clipped to a wall like face about two feet from the stems of the plants. So the sun lies there only in late afternoon in the spring but in summer, when it is high, it shines there most of the day. This cool spring location is good for the poeticus varieties. Here I have collected blocks of all the poeticus varieties which I grow. White violets edge this bed and would fill it with seedlings if they were not pulled out. This violet seems to be a form of the common wild violet which has such long stems and such a hard crown. It blooms at the same time as the poeticus and makes a lovely carpet. I have never found that the hard crown interfered with the daffodils, though I do not see why it shouldn't. In this bed I have planted the white form of *Vinca minor* but as yet it has not taken hold as I hoped it would. Perhaps the midsummer sun is not good for it. Through the middle of this bed a space has been left in which tiger lilies thrive and between them, heliotrope is put each May. So this bed has an August season of beauty also.



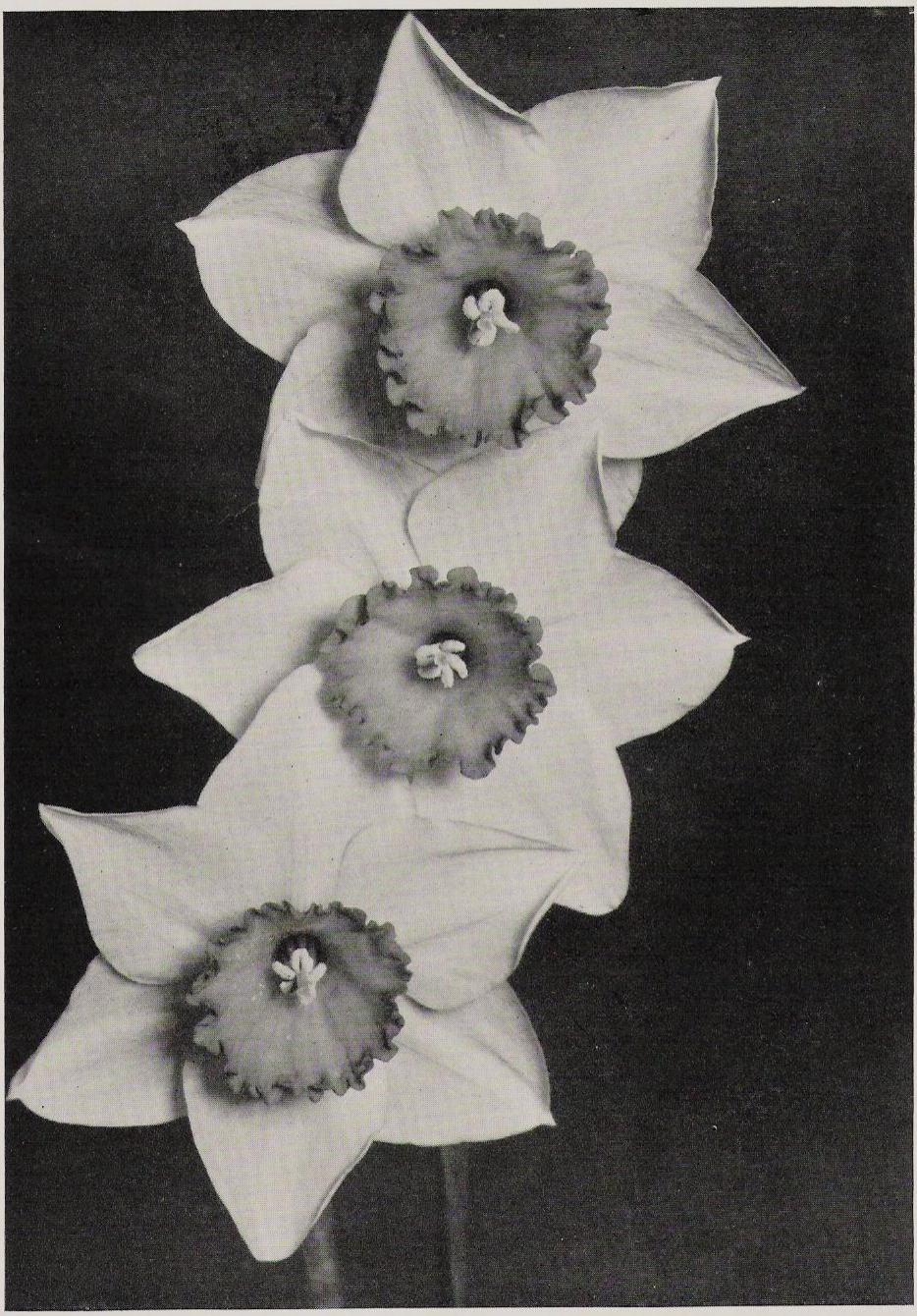
Lilian A. Guernsey

Narcissus, Red Sea

VI

For Cutting

A daffodil enthusiast never has enough daffodils. Whatever I do in the garden I am always on the look out for more places to put daffodils. Last spring I had to move a fence, set it back three feet. For eighty feet along this fence runs a border some six or eight feet wide, an old, old border. Almost everything has been planted here in its time but now the apple trees have grown so that it really is a shady border of some merit but the daffodils in it follow no scheme. Each time it has been done over bits of bulbs have missed my searching fingers to pop up later in unexpected spots so that now in April all sorts and kinds dot its surface. The back of this border has ten widely spaced plants of *Ilex glabra* with the tall October blooming phlox Viking between them. The ilex is evergreen and the phlox is vigorous and makes its growth early so that the vacant three feet back of them soon was completely screened, another place for daffodils, thank heaven! Here I planted my surplus with no color scheme, just each variety to itself in short rows across the narrow space. They will not look badly, considering the higgledy-piggledy planting in front of them, and what a joy to cut! A space three feet wide and eighty feet long holds a lot of bulbs. This year's surplus filled half of it; the other half will probably take care of those from next year's digging. After that, where, oh where, can I put more daffodils?



Lilian A. Guernsey

Narcissus, Killigrew

Miscellaneous Notes

B. Y. Morrison

In the growing of narcissus, no particular difficulties present themselves and one might grow the bulbs for years without discovering any variation from routine practice unless someone else pointed them out. Many suggestions have come to the writer and in more or less modified form are passed along.

Two points might be given in regard to planting that have been useful here. Because narcissus are plants that give rapid increase for the most part, one has to decide how much room can be given up to the more prolific sorts, a very real problem if space is limited as it is in most gardens. In my own case this has been a particular problem with some of the smaller Leedsii varieties, which I can not abandon and certainly do not want to have by the thousand, or even by the hundred. Having read that varieties like the bi-color trumpet, Victoria, must be planted deeply to keep them from multiplying too rapidly, I risked the experiment of too deep planting on some of the Leedsii sorts, like White Lady and Evangeline, and set them about ten inches deep at the base of the bulb. The result has been ideal, for the increase has almost stopped and yet the bulbs continue in health and flower regularly each season. Having read also, if I remember rightly, in Mr. Bowles' Book of the Crocus, that crocus stocks can be hastened by shallow planting, I ventured to plant rather shallowly some solitary bulbs of sorts that I could afford only as single bulbs and of which I desired many bulbs. The first season they gave a fine flower, the one already formed when the bulbs were purchased, and the second season, a mass of small divisions and pratically no bloom. When these bulbs were lifted, the mass of small bulbs was separated and the little pieces set out at a proper depth to fatten and return to normal living. Apparently this will be an entirely safe procedure, if one does not mind the interval in which there will be no flowers.

In the garden there are masses planted as one would do in any case and other beds in which special attention is given to the health of the plants with the expectation that they would yield particularly good blooms for showing or especially vigorous plants to be used in seedbearing. The question is often asked as to what treatment these receive. As it is no secret, but really a variation of advice given by Guy L. Wilson of Irish daffodil fame, I pass it on.

These beds are made as a trench, a matter of convenience here, with an excavation of about eighteen inches. The bottom of the trench is then dug with a spade until it is loose. Eight inches of old, well-rotted manure is then dug into that loose soil, which fills the trench somewhat. If no manure is available, I must resort to old leaf compost and bonemeal, the latter generously dusted in to form a solid coating. On top of this layer of fertilizer is then laid a layer at least six inches dep of top soil in which there is no manure. On this the bulbs are set and the trench is then filled in with whatever soil is left, usually the poorest from the excavation. This may not look well in a garden where one likes to have the evidence of good soil in plain view,

but the results in growth are the best. for daffodil roots grow down and the reservoir of food should be below the bulbs, but never touching them.

If there is time to attend to it, these trenches are remade every two years. The first year after setting, the flowers will be superb from all bulbs that are large enough to give good flowers. The second year, one gathers the increase in new bulbs.

One of the things that each grower seems to have to discover for himself is that most varieties of narcissus cannot be expected to give equally good flowers each year. The new bulb as received is chosen by the dealer from a size that should give you a good flower at once. This means that it has reached a certain stage in its cycle of growth and that after that stage one should look forward to the division of the bulb into smaller bulbs, none of which may be strong enough to equal the flowering of the first year. When one has a single bulb of an expensive variety, this is often disappointing and I have heard gardeners say that they did not care for such a variety as it always went back. This may not be the case if they will stop to think. As one grows on the progeny of the original bulb the different parts are not of the same size and so do not come into their prime simultaneously and thereafter one will usually have at least one bulb that is in its prime each season. Eventually when the increase has amounted to ten or more bulbs, the flowering is always enough so that one can be sure to have enough flowers of quality to fill any required exhibition class that takes three stalks. This is a point that beginners in the business of exhibiting should recall.

Having made the point, it is only fair to continue and say that there are many sorts that do not follow this cycle so obviously. Although no careful data have been collected on this, I suspect that the varieties that form the larger bulbs and so are somewhat slower in their increase are more likely to remain in form than the sorts that make smaller bulbs and more rapid division.

One of the growers in England from whom I bought bulbs urged me to withhold judgment on all varieties from abroad until they had been in the garden for three or better four years. As the new bulbs usually flowered well enough I did not appreciate this advice at once, but when the same bulbs had been here four and five years and I was getting flowers from bulbs that had actually been developed in my own garden I commenced to see that he was right. I am told that bulbs sent from one extreme of the British Isles to another often undergo a similar delay in showing their original character.

Various comments have been given on transplanting from one site to another. The late Mr. Jacob told of an exchange he made with a friend in which each was to send a poor lot of bulbs, the poorer the better. The next year each lot was far better than it had been in its former site. This may have been merely a matter of new food but is worth remembering.

Another point that growers of new bulbs should remember, if they are impatient to produce the finest flowers the first season, is the necessity of even supplies of moisture. If the season does not provide frequent rains, it will be well to water the beds that are to produce show flowers. If this is not done, the most conspicuous loss will be in length of stem. An abundance of water seems also to give a certain fullness, if not succulence, to the tissues of the flowers that adds greatly to their beauty.

If, in addition to water in the soil, there could be some way of keeping a moist air, rather than the alternations that are common in our spring, the results would be even better. The easiest compromise is to make some sort of screen about the beds with a movable cover screen to keep off rain but so arranged that it may be rolled back to let in light. This serves to keep out drying winds and so conserves whatever moisture there may be. The screens seen abroad are usually about three feet high and made of stakes with a wire netting, over which is stretched a loosely woven clothlike sacking. The top cover is usually a closely woven cloth and frequently dark green in color. Flowers grown under such conditions are surpassed only by those that are grown in cold greenhouses. Whether or not a cold greenhouse would be as useful here as abroad is a question, for here the greater amount of sunshine would cause a much larger range of temperature variations than in the grayer climate abroad.

Such a gathering of notes as this can not have a precise beginning or a final summation. Whatever is set down is given for use or for modification as need may be under local conditions.

Lilian A. Guernsey

Narcissus, Aerolite

A Brief Report of the International Daffodil Conference

Florence Edna Foote

A University of Michigan professor said, "One of the significant definitions of learning is that it consists of 'what you remember when you forget what you have learned.' "

In attempting a report of the International Daffodil Conference, held in London the spring of 1935, I think the things I really learned will be those that stand out clearest in my memory a year after the Conference. There was so much of immediate interest to see and to hear it would be impossible in a short paper to even touch all the various subjects.

First of all, I would say that the Conference was a great success. It was carefully planned and well carried out, with competent experienced men in charge, a most important provision.

The eleven papers prepared for the four days of the Conference were printed before the meeting and distributed to those attending, so that they might become familiar with the material and be ready to enter into the discussion which followed each paper.

A delightfully entertaining address of welcome was given by the President of The Royal Horticultural Society, Lord Aberconway, who occupied the Chair for the first session.

Mr. P. D. Williams gave a very practical talk on "Daffodils—Past and Present." He said that the last daffodil conference has been held just forty-five years ago and since that time the flower, its showing and its cultivation, has been tremendously changed and improved. He contrasted the early days when blacking-bottles had been used as containers, with the artistically beautiful show tables of today. He said that the greatest advance has been made in the *constitution* of the plant and that the hybrids, having got further away from the early breeding with the species, are now mostly fertile. He gave full credit to Engleheart who began raising seedlings on fresh lines, a definite progress showing in his hybrids.

The next outstanding raiser was Mrs. R. O. Backhouse whom he said "used to come in a very humble way to Birmingham and to the R. H. S. shows with a broken-backed brown cardboard dress box out of which generally appeared some great advance on our existing flowers."

Mr. Williams mentioned several of the earlier raisers and listed a number of their flowers which are still good garden varieties, though greatly improved upon by better show varieties. Among the present day raisers he praised the Brodie of Brodie of Scotland for his methodical and painstaking records and who, he says, "unlike many raisers only crosses one flower with one sort of pollen."

The three most prominent exhibitors are Mr. Lionel Richardson, Mr. Guy Wilson, both of Ireland, and Mr. R. F. Calvert who always shows the Brodie of Brodie's fine flowers.

Mr. Williams then mentioned some good plants with good flowers, of course not the best nor the newest, but many of which could be sold for

about a dollar and a quarter per dozen and some that will eventually reach that price but are certainly far from it now. In yellow trumpets he gave Emporer, King Alfred, Lord Roberts, Dawson City, Magnificence, Forerunner and Godolphin. In white trumpets, White Emperor, Mrs. E. H. Krelage, Madame de Graaff and Beersheba; in bi-color, trumpets, Empress, Spring Glory and Victoria as cheap varieties and perhaps sometime Quartz and Bonython.

In yellow Incomparabilis Croesus, Hospodar, Helios and eventually Pilgrimage, Havelock, Bokhara and St. Ives. In bi-color Incomparabilis, Bernardino and Great Warley and in the future Nissa, Bodilly and Kennack, the latter having an orange cup which does not burn.

In Barrii, Conspicuus, Sunrise, Firetail, and later Sunstar and Lady Diana Manners.

In Leedsii, White Nile, Cicely, Lord Kitchener, Mystic, Mitylene, Tunis, Nelly, and Samaria.

In Triandrus Hybrids, Queen of Spain, Harvest Moon and Silver Chimes, the last still expensive because of slow increase.

In Cyclamineus hybrids, Beryl, February Gold and Orange Glory are all still rather high priced.

In Jonquilla hybrids, Buttercup, and Golden Sceptre are very cheap, while Golden Goblet, Trevithian and Hesla are still expensive. Some good inexpensive Tazetta hybrids are Elvira, Cheerfulness, Medusa, Scarlet Gem and in the future, Glorious and St. Agnes.

In the poets, Horace, Homer, Cassandra are cheap and Dactyl, Caedmon, Sarchedon, and Red Rim are all very good; in the doubles, the Pearl, Argent, and the more expensive Mary Copeland.

In the discussion following, these more expensive varieties were added as being outstanding flowers, Lanarth, Penquite, Porthilly, Killigrew, Treviskey, Rodomont, Carlton, Havelock, Jubilant, Penbeagle, Trenoon, Crocus, Niphetos, Brunswick, Godolphin, Sulphur, Warwick, Carbineer, Rustom Pasha, Folly, St. Egwin, Seraglio, Red Sea, Marquis, St. Erme and Polindra—all of Mr. William's raising, which he had modestly refrained from mentioning, but few of which could be put in the inexpensive list. Other varieties cited as excellent flowers were Marmora, Grayling, Eskimo, Damson, Tenedos, Silver Salver and Moira O'Niell.

I may add that when visiting the trial gardens at Wisley, I checked up nearly all of these varieties and found them giving proof of their excellence as out-of-door garden varieties, many of which held their own on the show bench.

Mr. E. A. Bowles gave a learned and most interesting lecture on the species of narcissus tracing back the possible sources of origin of the modern daffodil. I would advise every daffodil lover to thoroughly study Mr. Bowles' last book on narcissus which gives an infinite amount of first-hand information resulting from years of patient study.

The reports on the daffodil trial gardens at Wisley, Kirton and Gulval brought out most interesting discussion. These trial gardens were thoroughly inspected by the Conference party. Everywhere was evidence of the painstaking and serious work of those in charge.

The third day Prof. Dr. E. van Slogteren gave a very detailed paper on the preparation of daffodils for forcing and the very important question of proper storage of the resting bulbs, illustrated by slides. This was a most valuable session for the commercial growers.

Mr. Guy Wilson's paper on the "Breeding of daffodils" represented years of careful experimentation and breeding, with results which have raised the quality and standard of perfection in the flower to seemingly unsurpassable excellence. Various problems of the commercial growers of cut flowers for the market and bulb propagation were taken up the next day and an excellent paper given by Mr. F. A. Secrett on the diseases and pests of the daffodil, together with their controls. Mr. Secrett, with his several farms, is a commercial grower on a huge scale and probably the most advanced in his methods of growing, cultivating and marketing of the daffodil. He has spared no expense in utilizing all the latest methods of science as applied to perfect cultivation and growing of daffodils, as well as all of the vegetable crops for the London market.

On the last day of the Conference the party took a special train to Spalding to visit the nurseries of Mr. A. W. White, who grows 150 acres of daffodils. A delightful luncheon was served in the second floor of an immaculately clean modern warehouse; then we were shown all the glass houses where the various stages of the flowers were cared for and the packing for the market was carried on.

During the heighth of the season seventy tons of boxed cut daffodil blooms were shipped from one station alone each day, all from within a radius of twenty miles around Spalding.

The tulip and hyacinth fields looked much the same as they do in Holland and were a color-feast for the eyes.

In spite of the advanced and uncertain weather, the Daffodil Show was the finest ever produced. After spending two days with Mr. Lionel Richardson in southern Ireland and two days with Mr. Guy Wilson in northern Ireland, watching them cut literally thousands of choice blooms for the Show, I could easily see why they are able to exhibit such wonderful flowers. Their fields are so big and their stocks so large that they need select only the most perfect flowers. In their large seedling beds they can also select with most discriminating taste and judgment. There is keen competition between these two showmen for the Engleheart cup given for the best twelve seedlings grown by the exhibitor. It is no wonder that these men can produce such outstanding novelties, for their range of selection is so tremendous.

At the 1930 R. H. S. Show, very few pink-toned flowers were shown and those of only fair quality. But this year, every exhibit had some pinkish varieties, some of which were very good. The very best one, a Barrii, is called "Bosloe" after the place of Lord Randlesham, who owns the entire existing stock of some two dozen bulbs. Bosloe is like a waxen thick-petalled wild rose, of that same lovely shell-rose-pink color, the whole flower solid pink with a deep golden-salmon frilled cup—the smooth heavy petals showed poeticus blood; but only its creator knows the priceless secret of its parentage. It was no freak—its form was perfect and every connoisseur felt a desire that he might have produced it.

Lilian A. Guernsey

Narcissus, Folly

May I be pardoned a full measure of pride in telling you that it was a woman hybridizer who produced this lovely flower? Again it was Mrs. R. O. Backhouse, who startled the daffodil world some fifteen years ago with her new and gorgeous red cup daffodils.

While judging the class of specimen blooms we found another almost unbelievable surprise—this time a fairylike thing—two soft pink orchid-like flowers on one stem! We all thought it must be a triandrus hybrid since it had the delicate quality of the Angel Tears, though larger. But we were surprised to learn it was a *jonquil* hybrid. Its lovely and appropriate name is "Cheerie." Mr. W. F. Mitchell its raiser wrote me later saying "the parentage of 'Cheerie' is Lord Kitchener by Jonquilla and my little stock of this variety seems to be in excellent health." It is not in commerce as it is still too small a stock but, happily for me, Mr. Mitchell made me a gift of six little bulbs and I hope to grow and propagate it for our American rock gardens—a dream for future years.

The third outstanding flower was of an altogether different type, quite as lovely and seemingly just as impossible to achieve;—one tall waxen white flower with an ivory white open cup edged with a frilled ribbon of moss-green a quarter inch wide! We have white Leedsii with moss-green and emerald eyes like, Silver Salver, Polar Sea and Cushendall, but never a ribbon of green about the edge of the crown. It was a beautiful flower, soft, cool and waxen.

I went to the Conference prepared to profit by all the information I could get on the subject of *pink* inheritance, since in my own hybridizing I am working especially toward producing fine pink-toned varieties which will hold their color in our warm climate. After reading all the literature I could find dealing with the subject, I prepared the following notes which I read during the discussion on breeding of daffodils and which I now quote in full, hoping to arouse interest in the subject in America. "I think that *pink* is not an acquired character; that it is a recessive character made possible and to a certain extent dominant by the breaking up of the red genes, a certain number of the red uniting partially with white genes so that the color is diluted to produce pink. This is not an hereditary variation that has become stable; it is probably affected by moisture and heat, since red is a sap color. The mutation is recent and fairly rare, not more than perhaps twenty varieties having shown this mutation of pink color in narcissi.

"If one individual mutation is isolated and a new colony is cultivated out of it, one would probably find the original variation would soon disappear, which leads to the supposition that this kind of variation is of no use for progressive evolution. If the *frequency* and the range of variation is sufficiently large so that a collection of these mutants can be gathered together, cultivated and inter-bred, so that a number of small mutations can be accumulated, there is a fairly certain possibility of some of the seedlings inheriting enough of the genes carrying pink color to make it a definite new character which will be handed down as a dominant character. If, through the struggle for existence and survival of the fittest, certain varieties show a marked vitality and adaptability for breeding *true*, then a definite result will have been attained in producing pink-toned mutants.

"New characters that are *dominant* arise very rarely and generally have a reduced vitality. It is more frequent that the mutations occur causing a new recessive character which causes only slight change and which is not very striking. It is the small mutations for the most part that provide the best material for natural selection."

The time for discussion being short, there were no helpful remarks offered on this subject. I hope the time may come when we can have an American Daffodil Conference to discuss these most interesting problems and learn what each one has accomplished in his own chosen field.

Impressions of an American Among British Daffodils in 1935

KENYON L. REYNOLDS

Undoubtedly the outstanding remembrance of an American daffodil enthusiast upon making his first visit to the shows and growing fields of the British fanciers is their extreme cordiality and hospitality as individuals. Almost without exception, the men and women of the British Isles who have been drawn to the cultivation of the daffodil as a hobby or as a business seem to possess a kindly good will toward their visitors which far exceeds the ordinary courtesy which might be expected from chance acquaintances of common interest or even of business prospects.

The program offered the daffodil fancier for the spring of 1935 was probably the most attractive of all time. The main event was the Royal Horticultural Society's Daffodil Show in London on April 16th and 17th. This show was accompanied by the Daffodil Conference which continued until April 19th; the first Daffodil Conference held since 1890. It was preceded by two R. H. S. Spring Shows in which the daffodil predominated, March 19th and April 2nd.

The season opened fully three weeks in advance of the expectations of forty years experience and at first it began to look as if the flowers would all be gone before April 16th. However a fortunate change in the weather occurred during March with the result that the final show contained the largest number of entries on record.

The manner of exhibiting daffodils at the London shows has become fairly well standardized. The primary object is to place before the public the greatest possible number of varieties in the most perfect possible condition of growth and flower and a tremendous amount of work is required to accomplish this result without adding to it the effort of developing elaborate methods of display. Some of the specimens, especially for the earlier shows, are reared under glass, but in the main they are grown in the open with careful protection from the sun and the weather during the last stages of the development of the flower. The complaint is sometimes made that the purchaser of bulbs whose choice is governed by these super-perfect blooms is always doomed to disappointment because he can never reproduce these results in his own garden. This complaint may be justified to some extent, however the careful observer who combs over these exhibits time after time is sure to see each variety again and again in varying degrees of perfection. It soon becomes apparent that certain varieties invariably insinuate themselves into the "must have" list, while others obviously depend on particular care in cultivation to achieve attractive results. If in addition one has the opportunity to see the varieties in their beds at the homes of the various growers, the selection becomes still more accurate and only depends on the preference of the observer.

Let us indulge in the pleasure of making a list on merit alone, unhampered by the right hand column of the menu, for after all, if the present

price is out of reach, the flower will still be the same a few years hence when both ends may be made to meet.

PERA is probably entitled to first mention in such a list, as it was voted the best flower in the show for 1935. The specimen exhibited by Mr. R. F. Calvert which was given this distinction might well be called the ideal red and white Barrii. Taking its form from Beacon and its color from Sunstar it does full credit to the genius of The Brodie of Brodie who raised it in 1927.

The group of twelve varieties grown by Mr. J. Lionel Richardson which won for him the Engleheart Cup for 1935 included eight un-named seedlings some of which will surely belong in future lists, but the four named varieties all demand mention in this one. BLARNEY is a new Barrii with a new color effect which no one can fail to admire. It has a satisfying waxy imbricated perianth of ivory cream. The flat, frilled crown is a uniform deep apricot almost cinnamon with a tiny thread of cream at the rim. KENCOTT is a most sophisticated Leedsii of medium size and perfect form and poise having a clear primrose bowl shapped cup of just the right openness and length. GREGALACH, an immense flower with coloring similar to Kencott is classed as a bi-color trumpet. It still commands the respect which caused it to be judged the best flower in the 1930 London show. BALLYFERIS is another of the same class, less grand perhaps, but more appealing, with almost a double overlap in the perianth which has three quite rounded petals in back and three quite pointed in front.

In the second prize group of the Engleheart Cup class, raised by Mr. Guy L. Wilson, were JUSTICE, a mammoth Leedsii of thick strong substance and a luster like polished white quartz, and SLEMISH, which is surely the most refined of all white trumpets. Its beauty is accented by the icy white of its trumpet against the warmer cream white of its perianth.

Choosing further among the cool Leedsiis we have Mr. Guy Wilson's CARNLOUGH with very flat white perianth and almost a trumpet crown which fades to ivory white with a hint of coral-pink along the frill. BRUNSWICK raised by the late Mr. P. D. Williams has a very refreshing perfection of form and balance. The well modelled flat white perianth sets off the open crown of half trumpet length which shades from white at the base to lime yellow at the slightly flanged edge. Truly a wonderfully beautiful flower. NIPHETOS is a good mate for Brunswick, both being superb show varieties. Niphetos has an unusually flat symmetrical perianth at right angles to its well proportioned, frilled and flanged crown. TUNIS, now an old timer, is still a fit companion to this group of beautifully modelled Leedsiis which form a suitable memorial of Mr. Williams' art.

Turning to the opposite extremes in color we have an amazing array to choose from among the red and yellow incomparabilis and Barriis. CARBINEER is perhaps the most admired. Its substance and purity of color are outstanding. We owe this flower to Mr. A. M. Wilson. ALADDIN'S LAMP, raised by Mr. Guy L. Wilson, has perhaps more delicacy of coloring. In this flower the red seems to be overlaid on the orange of the crown. For beauty and sturdiness of form none can surpass Miss Evelyn's MARKSMAN. For substantial texture and symmetry with sun resisting qualities so desirable in this coloring we turn again to the late Mr. P. D. Williams

who has produced SUNRAY, PENTREATH and PENQUITE. However, when the hybridizer seeks the truest red in large sized cups he must still choose the Barrii HADES raised by Mrs. R. O. Backhouse more than ten years ago. Of course CORONACH, FORFAR and MR. JINKS are worthy subjects for mention among the red cupped Barriis, but their color is concentrated in smaller cups.

ST. EGWIN is still the only outstanding self yellow Barrii and indeed it will be hard to excel with its very vigorous habit of growth and its uniform, clear soft yellow color. However, among the yellow incomparabilis the quest for purity of color is being well rewarded. TRENOON and ST. ISSEY are conspicuous in this class. Both have great substance and intensity of deep golden color. FAITHFUL combines fine color with the most upstanding carriage of the large flowered incomparabilis.

Less conspicuous in the field or on the show bench, but of astonishing beauty as cut flowers, particularly by artificial light are two incomparabilis having apricot orange cups, KENNACK and SEABANK. The former, raised by Mr. P. D. Williams, has very distinct contrast between the flat ivory perianth and the long uniformly colored cup. The latter, one of The Brodie's latest flowers, has a deeper apricot coloring in the long, straight, open cup and a most pleasing balance and poise which should make it a most popular subject for home decoration when it is available as a cut flower.

This list has named twenty-seven varieties which appeal today. Perhaps a hundred more would cover all of the best. How many will be familiar twenty-seven years from now? If they are all forgotten because they have been excelled it is safe to say that the daffodil of 1960 will be a most extraordinary flower.

Lilian A. Guernsey

Narcissus, Lord Antrim

Daffodils in New Hampshire

Rachel E. Caughey

To say that we live in southern New Hampshire, about thirty miles north of the Massachusetts line, and some fifty miles south of the White Mountain region, does not tell the whole story, any more than to say that this is blueberry country indicates that our soil is unfit for anything but acid-loving plants. There is a great difference between the north and the south slopes of the hills, and between the highlands and the lowlands. For instance, here on the south slope of "Meetin' House Hill" we rarely have frosts between the first of May and the first of October, while in some places in the lowlands, only two or three months are free from it.

Some general statements may be made, however, as that there is usually snow on the ground from the first of December until the first of April, or longer; that we have some mild winter weather, a number of zero mornings, and a few lower than that, rarely as low as twenty degrees below zero, F., here, and somewhat lower in the river valleys. We have a little really hot weather, but most of the summer is very comfortable; and we are more likely to have too little rain than too much.

Our gardens have undergone several unusually severe ordeals in the last few years. In the summer of 1932 we had no rain from the middle of May until the middle of September, except a Fourth of July shower. The winter of 1933-1934 brought an unprecedented low temperature of thirty degrees below zero—nearly twenty degrees lower in the lowlands—with several other morning temperatures nearly as low. The next winter was quite steadily cold, and the spring was extremely late, wet and cold.

Of these adverse conditions, the daffodils suffered by far the most from the late, wet spring, and it was almost exclusively the newly planted bulbs that were affected, old established clumps doing as well as usual, for the most part. But the leaves of many of the new bulbs had great difficulty in coming through the ground, and buds blighted as I have never known them to do before. Most of them came along well enough later so that I think they will be in good condition by another spring, but when one is looking forward to such varieties as Dawson City, Pilgrimage, Kantara and Luxor, one hates to be disappointed. Tenedos, John Farquhar and Mrs. R. O. Backhouse did well, in spite of the season.

Our garden is well drained—too much so, I think in the summer—and I always set bulbs on a cushion of sand. This last fall I took pains to provide especially good drainage from the bulbs to the top of the soil over them, to see if that will help matters, in case of another late spring.

Few people near here have many of the newer varieties, but almost every garden has a few clumps of the older ones, and they seem to do well almost everywhere; and as I have had some one hundred and twenty varieties long enough to form an opinion about them, I think it may be conceded that the ordinary types of narcissus are well suited to our climate. I have tried few of the small species as yet. Queen of Spain bloomed in the edge of a

border under a small pear tree for several years, but did not appear in the spring of 1934. Agnes Harvey, for all her delicate appearance, was made of sterner stuff, and continues to be one of the chief delights of the garden. Next spring I hope to see how far February Gold belies its name with us, and I have several others of the small hybrids to try out. One or two tazetta hybrids that were planted in the fall of 1933 did not survive the winter, but as a neighbor has old clumps of several of the well-known varieties of that type, they will evidently do well here if they have a fair chance to establish themselves.

Van Sion is probably the daffodil most commonly seen in the older gardens, but there seems little excuse for keeping it, unless for sentimental reasons, for it is too green for beauty, and though people are glad to see almost any flower after the long winter, there are a number of others just as early and far more beautiful. Even Golden Spur is no longer always the earliest.

As in all but a few favored spots, albus plenus odoratus sometimes gives us a few of her lovely flowers, and sometimes she doesn't.

The earliest date I have for a daffodil in ten years, is April 7 for a Golden Spur close against the south side of the house, but in the garden the same variety was ten days later. As a rule, the earliest varieties begin to bloom about April 17—sometimes a little later, but very rarely earlier—the season for the earlier ones lasting about a month. Then poeticus recurvus, and a few days later the double white—if!—open, lasting until the first hot weather, which usually comes near Memorial Day. In 1935, Mrs. Krelage was the last of the earlier ones to wither, being in bloom from May 9 to May 30.

If one cannot afford today's newest daffodils, yesterday's are still lovely, and the best of day-before-yesterday's are worth keeping;—and many of us wish to keep a few that we loved as children, even if they will not meet today's standards.

Looking back over the years during which I have been slowly gathering together those I now have, some varieties seem to deserve special mention for one reason or another;—yet a number of others have done as well;—Sirdar and Seagull, Alice Knights, Agnes Harvey, Homespun, Croesus, Will Scarlett, Queen of the North, Olympia and Tresserve, several of the older poeticul varieties, Bernardino and Bath's Flame, Hera, Cleopatra, Phyllida, Silver Fox, Weardale Perfection, Golden Pedestal, Mount Erebus, Mrs. John Hoog, Puritan Maiden, Marmora, Her Grace, Miss Willmott, Firetail, Apotheosis, Loveliness and Frostbound, Prospector, Nanny Nunn, Maharajah, Mrs. Krelage, Dulcimer, and the utterly lovely Rosary. There isn't room to name them all, and those of the last two or three years, though some of them are fine ones that I have wanted for a long time, must stand a little further test before I can be sure that they will do as well as the others when they become established.

It seems strange, when people are really so fond of the daffodils they have, that they should not have more and better ones; but here and there a gardener is beginning to plant a few, and perhaps some day daffodils will occupy the place in everybody's garden that they deserve.

Daffodils in Texas

ELEANOR S. BENNERS

With apologies to Jonathan Swift, I've often wished for that "Six hundred pounds per year, and clear; a handsome house for friends, with a river at my garden's end, a terrace walk and half a rod of land set out to plant a wood!" Imagine anything more splendid!

As Youth walks onward in the way, Age lingers slowly—and in retrospect looks upon Time when it was young—as it is, in each individual life. Being asked to tell somewhat of my garden's happenings, with particular reference to Daffodils, gardens of childhood come to me in happy memories. I can see that of my mother, one in an ideal gardening spot of Earth—"The Valley" of the dear old Tennessee—a river of blessed memory, with a "sweetly recommending air," in its mild and gentle moods.

From this garden come clear pictures of a tall climbing jasmine with its white, starry bloom; a fine old mimosa tree, with sheltering arms for naughty children, perchance—nice, friendly branches, high up from the ground; certain old roses, and row upon row of bright and shining, yellow trumpet daffodils with bushels (it seemed) of "Butter and Eggs."

Here too, a rose geranium—that sweet old indispensable that somehow implanted within me the pot-plant germ—but unsuccessfully! Perhaps when the time comes for out of doors activities to cease, the indoor kind will come into its own.

Later impressions are of day lilies of unforgettable fragrance, coupled with that of white and purple lilac; the omnipresent honeysuckle and modest little white hyacinth. Was ever an odor so all pervading, yet delicate, as that of the "blue bottles" (*Muscari*) which carpeted the ground under an old sweet apple tree in the orchard, a place of flowered delight in each recurring season?

Again I recall my childhood's delight in "flags" (*versicolor?*) which lined either side of a Spring "branch" flowing from beneath an old red brick spring house—rippling over its pebbly bottom, flowing on, ever on—I've often wondered whither?

Bridging time and distance, and thinking on these scenes that have been with me down through the years, as an ever present urge, one could but wonder then, had I not responded in mature years to influences which inevitably prompted a garden—a spot filled not merely with an aggregation of plants and treated almost, as an abstraction; but one with a personality of its own. A dear spot, in which to work with one's hands; a place to dream, perchance; a place to learn and know one's self; a place for the gathering of friends, leaving behind petty jealousies of life. And too, a place to forget for a time, the shadows of sorrow. Yes: A garden is a place of memories, sad and gay.

My own garden is in Texas—a State of magnificent distances—with a hundred years of romantic history and unparalled accomplishment. In this section of the State, various types of soil are found. Mine happens to be black and heavy; in its virgin state, unbelievably productive, but just as all soils do when in cultivation, failing to retain all good qualities for all

time, for all plants, so that we must resort to upbuilding and shifting. Always, for all general border planting, my effort is towards a soil lightened with sand and humus (of any kind obtainable) with an enrichment of bonemeal, dairy or other fertilizer—dug in if well rotted—applied to the surface in winter, if not; always remembering drainage, and the admonition, "as deep digging as strength *or* pocket book will allow."

After years of vegetables, fruit and flowers—with many large trees thrown in for good measure—this upbuilding becomes a serious question, and no longer do vegetables and fruit claim attention—save one crab apple, that gives lavishly of its flower, and fruit *except in those years of double blossoms* of heavenly fragrance. It is a sunny garden with north, east and southern exposures—being protected from the west by house and trees. The shade from these is grateful on a hot summer day, and indispensable, but knowing them for soil robbers, I often would like to *ring* them—but as yet, have not dared. I have tried in these details of soil, sun, shade and tree roots to enable a visualization of conditions in my simple and unpretentious garden, and leave the vicissitudes of placement for subjects requiring "full sun," "part shade," "full shade" or "shadow without shade" to the reader's imagination.

Daffodil or Narcissus, by either name called, has been, since childhood a well loved, cherished and taken-for-granted-occupant of old gardens, and in my own particularly I might add, indispensable, for these cheerful flowers, in their older forms were just as sure to reappear with the season, as the season itself.

With the gradual appearance of newer varieties, and new classifications —interested lovers of this family, with even, or only, a tiny spot of garden, would add to those old friends, one, two or several kinds maybe, each season. With the advent of King Alfred and others of this time, which may or may not have been contemporaries, it began to dawn upon me that His Majesty, the King failed to reappear when expected; and even a reappearance often failed to bring blossoms when "Spring unlocked her flowers to paint the laughing soil." What was the matter? I've never known, but wonder if it has a heritage to which this particular climate is unfriendly. Spring Glory is another that does not return with its original beauty. These I've mentioned particularly, because of these tendencies. They, with their contemporaries may be in the "old lists" now, but I'm reminded of a recent article on the iris, which said: "You would not think of using an old model car, so why grow old irises?" I suspect that in the daffodil as in the iris family, there are many old or older kinds that give beauty and satisfaction equal (sometimes greater) to that of the new. Being a woman gardener however, the new originations with their originator's—or introducer's—beguiling descriptions, I resist with difficulty, temptations to try some of these (when they can be afforded!).

It is well to explain that the daffodil is one of two or more, major gardening interests—and it was because of a certain impatience with waiting for the blooming of new iris seedlings, that an intervening interest of new daffodils, appealed. An active, absorbing interest, meaning new study with a view to adding to an existing planting, others, of which I had read.

It is to be admitted that I had not gained the impression that Texas

could offer a fair climate for daffodils—but this was a thought unwelcome but considering past experiences, I was willing to adventure with these new things, hitherto unknown. Aside from many descriptions in as many different books and other publications—my selections were "as bread cast upon the water." Shall we see what they were, and what they have done? Also see how the failure of some to bloom (perhaps *many* would be the better word) did not keep me from ordering others last year.

Considering daffodils separately, apart from other garden material, can give no idea of the collective beauty to be seen in the garden—even so early in the year.

First of all I have a small rock garden; in this, are many of the very late tiny *jonquilla,* scattering groups of larger jonquils, 2-3 flowered. Clumps here and there of the Poet's Narcissus, which I cannot recall planting. I think they just grew! Also, little *tenuoir* and the *triandrus* hybrid, Thalia. All bloom beautifully (except *tenuoir* which is new and slow) and reappear with entire satisfaction. It is difficult to leave this point, without going into the charms of *I. tectorum* and *I. tectorum album* and the Louisiana *I. albispiritis* growing in a low place, neighboring gracefully and peacefully—but it must be done.

Not very far away, I have, in what I fear will prove too hot a situation, a bed next the house on south side: Klondyke, Alcida, Admiral Tromp, Mrs. John Hoog, Mrs. E. H. Krelage, Mrs. Percy Neale, John Evelyn, Snow Sprite, Red Cross and Eve. Of this group only Mrs. Krelage, Mrs. Neale and Red Cross bloomed—all others making fine healthy foliage only; Mrs. Neale a lovely, much admired long lasting bloom. Isn't Red Cross a trifle too long of trumpet, and just a wee bit coarse, in its splendor?

Going further east before entering the garden proper, are planted the following—in a section of the same bed only a trifle higher—Whitewell, John Farquhar, Queen of Hearts, Laureate, *tenuoir* and Dosoris. The Queen and Dosoris only, bloomed; I cannot recall anything about the first but Dosoris has been ever lovely, blooming well and holding up under sun, wind and weather.

At this point I am taking you into the garden on a slightly higher level through an archway on which grow the roses Mary Wallace and Thelma. At your feet on either side as we face the garden are numberless *jonquilla* with many of the old short cup varieties. I wish I could name them all, but there are White Lady, Queen of the North, with a sprinkling of larger things; here too, are Horace, Elvira and Grand Monarque. On a near by-path are found Spring Glory, Emperor, Empress, Bernardino, Croesus and several other "old" ones. Looking further, we see Firetail, just a trifle disappointing. Beyond is Sir Francis Drake—a splendid one, as a Knight should be, and east of Sir Francis is another fine, large trumpet—the name of which I do not immediately recall. Here, nearer us is the delightful Mrs. Nette O'Melveny—and looking south on either side of an eight-foot grass panel, are seen Croesus, Aeolus, Mitylene, Donax, Hera, Expectation, Eskimo and Tunis. On the other side are found Agnes Harvey, Snow Sprite, Loch Fyne, Mystic, Firetail, Hera, Aeolus, Yellow Poppy, Watch Fire, Southern Gem, Gloria Mundi and Tenedos.

Of these Loch Fyne was by far the finest (not largest, for that honor

belongs to Sir Francis) in point of size, color, substance, texture and general finish. Next to this were Yellow Poppy and Southern Gem; this last outstanding for grace, and sheer profligacy of bloom. Tenedos was very disappointing since its reputation was not sustained. I've wondered about its trueness to name. Firetail, Hera, little Agnes Harvey and Snow Sprite all answered to roll call, if not with *equal* clearness.

Croesus, Mrs. Nette O'Melveny, always lovely with characteristic grace and beauty, each its own, are constant high lights in this gathering—while Tunis is an exquisite thing—an all around beauty. Eskimo failed me, in that it sickened, and came near dying. In desperation I resorted to lifting and replanting in a pot of sandy loam and left it to its chances, forgotten until Autumn planting season, when it was found firm but smaller—having only one nose. It was replanted and now, coming up, looks as well as others. This was the only sick bulb in the garden, though there were many others that failed to bloom; and I am free to say that I think Eskimo was a victim of unnecessary attention!

Turning at this point and standing at east entrance to the pergola which runs along the rear entry—attention is first held by a planting of Pilgrimage to the right—also White Nile, a beautiful flower. Mrs. Robert Sydenham, rather surprising in its short stem and flower size; a characteristic which I had forgotten. Of the planting in this section Moira O'Neill, Prince Fushimi, Nissa and Minstrel evidently agreed that too much of beauty was bad for mortals, and decided to withhold theirs until another season. Havelock flowered but was very poor, while Mystic kept one of its faintly green centered blossoms, until well up in May!

Looking over to the northeast, in full sun we see growing and blooming in lusty abandon Stella Polaris—with splendid substance and beauty of flower, long lasting, in and out. Following the westward course of this border are found Bonfire, King Lear, Hera, Silver Star, Gallipoli, again Nette O'Melveny and Herbert Smith, with others whose names I cannot now recall.

I see a particular group appearing between the pergola and the house in semishade, to which eager interest attaches. They are some of '35 planting season and are listed as Carminowe, Silver Salver, Bacchus, Niveth and Commodore; while around on the north side, are found others of same season—such as Suda, Brightling, Gracious, Beersheba, Medusa, a new Tenedos, Dick Turpin, Samaria, Addio and Silver Chimes. Since only early morning, and late afternoon sun reaches this bed, I'm interestedly waiting to note the effect upon the red cups here.

Once again, I'm asking you to turn and walk one hundred feet to the south boundary—where in a shaded corner I await the arrival of other new faces in my daffodil family. First of these, are Afghanistan, Rewa, Quartz and—Folly. (I've wondered if that name has a particular meaning for the gardener? She indulged in many kinds of gardening folly—but *nil desperandum!*) Here, next, come Undine, Thelma and Dactyl closely followed by Fair Alice and Sonata. Further away, but still shaded by fence and evergreens, are Stella Tid Pratt, White Emperor and Trappist; while Ettrick, a new Nissa, Bokhara and Twink wait on Golden Pedestal beside Laughing Water.

And now, some of the past happenings and others hoped for, being told, I must add that I have not built up an illusional foundation for my garden structure. It is not reasonable to suppose that all of these new and newer-to-a-less-degree-varieties of daffodils will be found happy in this climate. I have, more or less, allowed a personal tates to make selections; not from actual sight—but an inner choice, so to speak.

Should these or even some of them fail—I've no one other than myself to scold.

Along with their many associates in the garden a purpose has been served—and I will have had, regardless of results, the joy of an adventure, taking some comfort from Spenser's—

"Shed no tears * *** *** ***
The flower may bloom another year
Weep no more * *** *** ***
Young buds sleep in the roots' white core."

Lilian A. Guernsey

Narcissus, Orwell

Development of the Narcissus During the 19th Century—A Review

Violet Niles Walker

Every item dealing with the evolution of the modern daffodil is a story of absorbing interest, and even a brief and sketchy account of those pioneers who originated and disseminated the new race of garden flowers may be of interest, at this time, when a somewhat tardy realization of their value is being experienced by American gardeners.

Probably no flower has ever undergone such radical changes in developments of form and color over so comparatively short a period, as has been accomplished in the case of the daffodil. Always a subject of deep interest to botanists, as well as a favorite garden flower, much attention has been paid to it in botanical literature since the early date of 1629, when Parkinson gave the first detailed and illustrated list of ninety varieties in his Paradisus in Sole Terrestris.

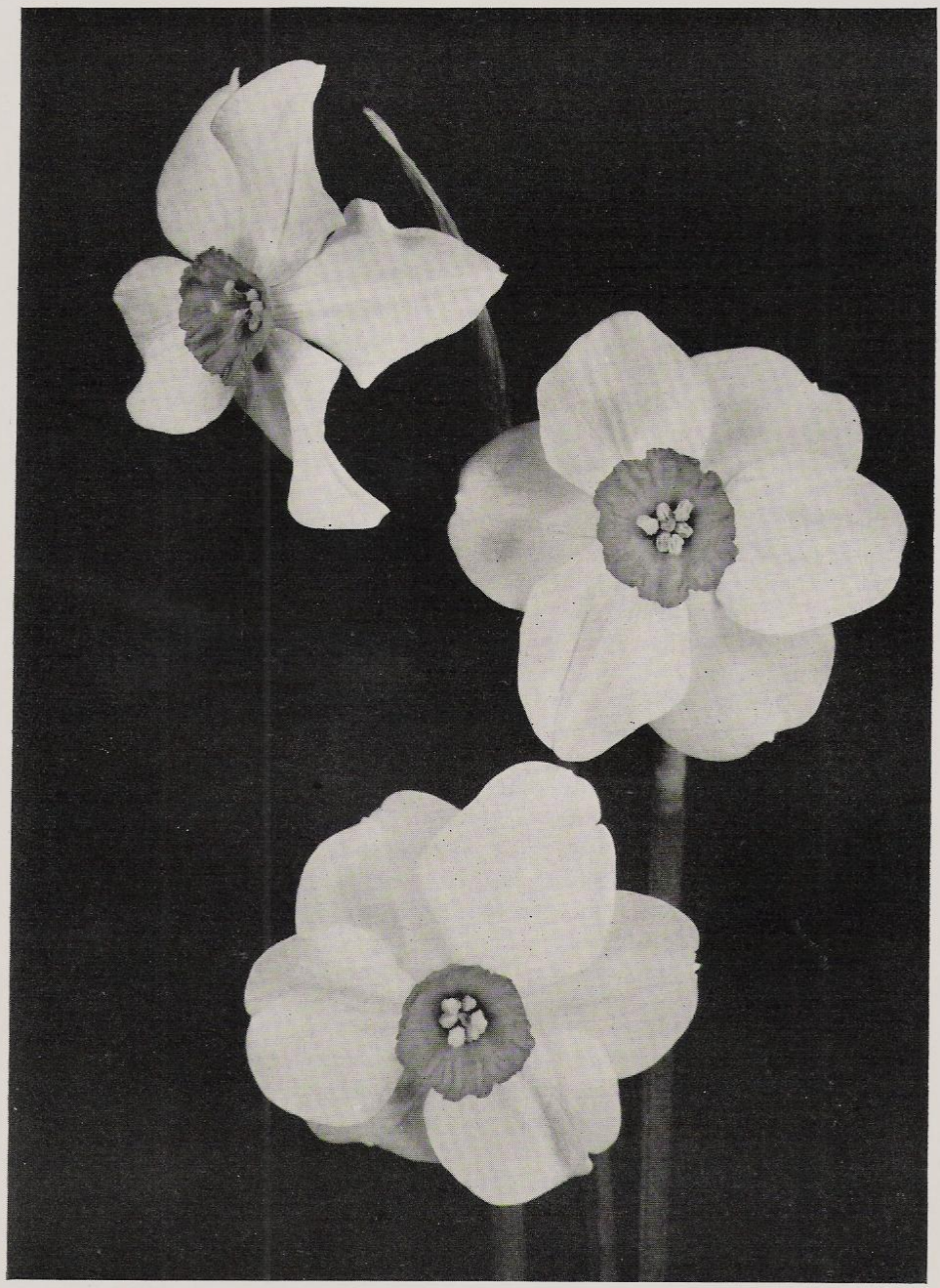
Parkinson's classification was accepted and generally followed by succeeding botanists for two hundred years, and up to the first half of the 19th century it was still the universal belief that all the known forms then in use (increased from the 90 of Parkinson to about 148) were species—not hybrids.

All the contributions of notable botanists followed this same line; the fine monograph of Salisbury, the writings of Robert Sweet, John Lindley, Joseph Sabine, and above all the great Narcissus monograph of Adrian Anthony Haworth accepted this form of classification, and it was only by the boldness of a botanist advanced beyond his time that discoveries were made that revolutionized the breeding of Daffodils and opened up the road which has led to the flower that we have today.

It was just one hundred years ago, in 1836, that an English clergyman, the Honorable William Herbert (later Dean of Manchester) published a great work on the Amaryllis family, Amaryllidaceae. In this he included an exhaustive treatise on narcissi, describing and classifying the one hundred and fifty varieties then in cultivation in England. From Herbert's long and close study of the daffodil he had become convinced that botanists up to that time were wrong in considering the varieties then known, as species, and that many were merely natural hybrids.

He was an advanced thinker on natural history and zoological subjects, and shared with Darwin views which at the time were considered nothing short of heretical, especially by the clergy and even by contemporaneous botanists. But in spite of bitter criticism, he persisted in his conviction, and to prove his theories, began to make crosses between the Trumpet, Incomparabilis and Poeticus sections then in existence.

The success of his experiments was probably far beyond even his expectations, for they established conclusively and immediately his revolutionary theories; and moreover they opened up the hitherto unsuspected field of vast possibilities to the hybridist, which has resulted in the superlatively beautiful and diversified forms of modern times.



Lilian A. Guernsey

Narcissus, Cossack and Ruby

Dean Herbert produced many seedlings from these new crosses, but unfortunately, due to neglect or distribution, none have survived. However, a collection of six water color drawings which was published in the Botanical Register for 1843 gives sufficient evidence of the value of his discoveries. These pictures show the beauty of his hybridizations and furthermore, their close resemblance to later forms developed by other hybridists prove the correctness of his theories.

Next in the pioneer line came a younger contemporary of Herbert's, whose studies and discoveries fully bore out the theories of the older man. Edward Leeds, born in Lancashire in 1802 (died 1870) spent a long life working in his leisure hours in improving the existing varieties of narcissi, and it is to his deep interest in developing white forms that we are indebted for the discoveries as to parentage in the development of the class that today bears his name. In 1850-1 six of his new seedlings were described in Moore & Ayre's Gardeners' Magazine of Botany, one Leedsii, three Incomparabilis, one yellow trumpet called Major Superbus, and a fine bi-color trumpet, Bicolor Grandis. Again, all save the last has disappeared.

Several years before his death Leeds gave up his work on account of ill health, and decided to sell his collection of 169 varieties of seedlings. Several narcissus enthusiasts were persuaded by Peter Barr, founder of the great horticultural firm of Barr & Sons, to form a syndicate for the purchase of this unique collection of over 24,000 bulbs, and for the sum of £100 it was acquired by these public spirited horticulturists. Two tenths went to Peter Van Velsen of Overveen, Holland, one tenth each to three English amateur growers, and the major part or one-half was taken by Barr himself. From this collection came the many descendants of Leeds' seedlings produced later by the sons of Peter Barr.

In 1807 was born William Backhouse, a banker by profession, a daffodil enthusiast and hybridist on the side; not until he was nearly fifty years old, thirteen years before his death, did he start making the crosses which were to perpetuate his name in the annals of narcissus history. His first seedlings to be produced and shown were Emperor and Empress, followed later by Weardale Perfection and many others, among them Barrii conspicuus. The first two created an enormous sensation and at once achieved a popularity undiminished even today, with the competition of the newer forms.

It is interesting to read that his hybridizing activities occupied only a very few minutes in early morning, before catching a train for his business; while the flowers he used were grown in pots, and kept in a small glass porch adjacent to his study.

Backhouse worked for variations in color, as well as improvement in size, as may be seen in his highly colored varieties of Burbidgei, Barrii and Incomparabilis which are still grown today.

William Horsfield, another early hybridist, was a handloom weaver near Manchester, and though the record of only one daffodil is left as his achievement, that one stands out among the famous early discoveries. Bi-color Horsfieldii (named in 1851) was a great achievement, and took a leading place among the most popular and extensively grown varieties.

Following these pioneers, and stimulated by the first Daffodil Conference

of the R. H. S. in 1884, several notable narcissus enthusiasts turned their attention to hybridizing, and from then till the end of the 19th century and the first part of the present, there were several whose successes made history in daffodil raising. Among them was the Rev. George Philip Haydon (born 1846, died 1913), Vicar of Hatfield, in Yorkshire, who commenced making his crosses in 1885. He produced many handsome trumpets, and was particularly interested in trying to establish the parentage of some of the natural hybrids.

Barr & Sons have been extensive hybridizers almost from the beginning, and have brought out countless successful subjects, valuable for the amateur, for the hybridizer and for commercial growing. Among their greatest triumphs was the development of the first large pure white trumpet daffodil, Peter Barr, which still holds its own among later introductions.

Mrs. Robert Ormston Backhouse, the daughter-in-law of William Backhouse, began her hybridizing in 1888, and her successes in the color range were almost at once phenomenal. She has produced flowers of such widely differing character as Ladybird, the small brilliantly colored and wholly charming Incomparabilis, and Lord Kitchener, the giant Leedsii; and to her belongs the honor of developing in 1905 the first bi-color trumpet having a shell pink cup. This was later named for her, Mrs. R. O. Backhouse, by the R. H. S. Narcissus Committee, and given an award of merit. Her husband worked in conjunction with her and since her death in 1921 has continued her garden.

The greatest of this group, and indeed of succeeding groups, for he is still living, is the Rev. George Herbert Engleheart. To him we owe such fine garden varieties as Sea Gull, Oriflamme, Horace, Albatross, White Queen, Beacon, Laureate, Will Scarlett, etc. And few, even among latest triumphs, can outclass the giant Leedsii Tenedos, or the White Trumpet Beersheba. White Rose, a pure white double daffodil is looked upon by many as his finest achievement.

The late Mr. P. D. Williams very truly said that "Engleheart developed the daffodil to the high standard that exists today."

In 1884, the small group of men interested in the new varieties approached the Royal Horticultural Society with the request that the Society assume the direction of a revision of the then existing classification. A conference was held in April of that year, attended by all those interested, including E. H. Krelage, a Dutch grower whose name, with those of de Graaff and Van Waveren, is closely associated with the new introductions. This resulted in the first descriptive classified list of 361 hybrids, published in the Florist and Pomologist of June-August, 1884.

From 1884 to 1900 we have a list of fourteen English daffodil enthusiasts who commenced hybridizing, and during this period were produced many subjects which time has shown to be of lasting quality and merit.

W. F. M. Copeland of Southhampton raised the lovely Mary Copeland, John Philip Worsley gave us Bernardino, John Kendall, a solicitor, produced King Alfred.

Two men who today are foremost among daffodil hybridizers, Percival D. Williams of St. Keverne, Cornwall (died Nov., 1935) and The Brodie

of Brodie of Brodie Castle, Forres, began their hybridizing in 1895 and 1898 respectively, and have steadily raised the standards over these forty odd years. Guy L. Wilson comes immediately after in importance.

Names that cannot be omitted, though lack of space forbids more than a mere mention are: the Rev. S. Eugene Bourne, J. Duncan Pearson, Alexander M. Wilson, Henry Backhouse, W. B. Cranfield, Charles Smith, Thomas Batson, Sir Charles Cave, E. M. Crosfield, Charles Dawson and W. A. Watts. All of these contributed materially to the advancement of the modern daffodil.

Our story of the birth of the modern daffodil, brief as it must be of necessity, is incomplete without mentioning at least a few of those men of vision and devoted interest who could foresee the possibilities held out in the new born race of hybrids, who gave their support in its infancy, and through whose writings and later co-operation with the Royal Horticultural Society the modern forms came into their own. Among the most important of these is Peter Barr. Barr began his business life with the firm of Barr & Sugden, which was founded in 1863, and in 1883 he founded its successor, the present firm of Messrs. Barr & Sons.

He was an ardent horticulturalist and plant lover, and his contributions to the classifying of various plant families have been widespread and valuable. But we are chiefly concerned with the part he played in the drama of the daffodil.

As before noted, in 1874 Barr acquired half of the hybrid seedlings produced by Edward Leeds, amounting to about 13,000 bulbs, of 169 distinct sorts. Shortly after, he purchased the entire collection of seedlings left by William Backhouse, containing 192 varieties, making a collection of 361 new and unnamed daffodils. Later he added a complete collection of all the old forms known to amateur horticulturists since Parkinson's day, developed by the Rev. John Gudgeon Nelson, so that the firm of Barr & Sons owned the most extensive collection of Narcissi, old and new, in the horticultural world of that period.

By this time the stock of these bulbs had increased and outgrown the limits of Barr's nurseries, so he sent a portion of his collection to S. A. de Graaff, at Leiden, Holland, to be grown for him, and it was from this stock that many notable Dutch seedlings were raised. Madame de Graaff, one of the best, was produced in 1887.

Peter Barr's long life of eighty-five years was one of enthusiasm and of action, and his contributions to horticulture were of paramount value. The stories of his travels in search of wild daffodils, which he later succeeded in introducing to English gardens, are full of romantic, as well as horticultural interest.

Among Barr's contemporaries were many whose contribution to the cause of the daffodil was made along other lines than the actual hybridizing. Famous botanists and horticulturalists gave their support to furthering the development of the new hybrids, to classifying them, to writing of them and to promoting them through the Royal Horticultural Society.

John Gilbert Baker, keeper of the Herbarium at Kew, assisted Barr in making a classification of the new forms which, though artificial botanically, made it convenient for reference and classifying new seedlings.

F. W. Burbidge, curator of Trinity College Botanical Garden, Dublin, author of the Narcissus, its History and Culture (published in 1875) rendered valuable assistance through his ardent love of the daffodil, and his researches into its life history.

The Rev. Henry Nicholson Ellacombe was a notable daffodil enthusiast and collector. The Rev. C. Wolley-Dod is a collector and writer. Miss Willmott gave to the daffodil a large part of her great enthusiasm for gardening subjects. The Rev. John Jacob, Vicar of Whitewell, not only wrote, but was conspicuous in promotional activities for daffodil advancement.

The turn of the century seemed to suddenly inaugurate a new era, and the stimulation given by the Royal Horticultural Society through the Daffodil Committee, with its conferences and publications, put the hybrids on a definite footing as a new race of flowers whose existence completely upset all past traditions of its family.

New standards, new theories, and new great hybridists are giving us new flowers whose forms and colors surpass probably even the wildest expectations of those pioneer adventurers of one hundred years ago; and while time is needed to definitely prove the lasting qualities of more recent introduction, the sturdiness shown by countless varieties over the past fifty years gives fair promise that the new race has come to stay.

Notes on Some Poets Under Glass

J. Beverley Robinson

We grew twelve Poets this year: Ace of Diamonds, Actaea, Dactyl, Snow King, Red Rim, Caedmon, James Hogg, Poetarum, Queen of England, Raeburn, Ringdove, Sarchedon.

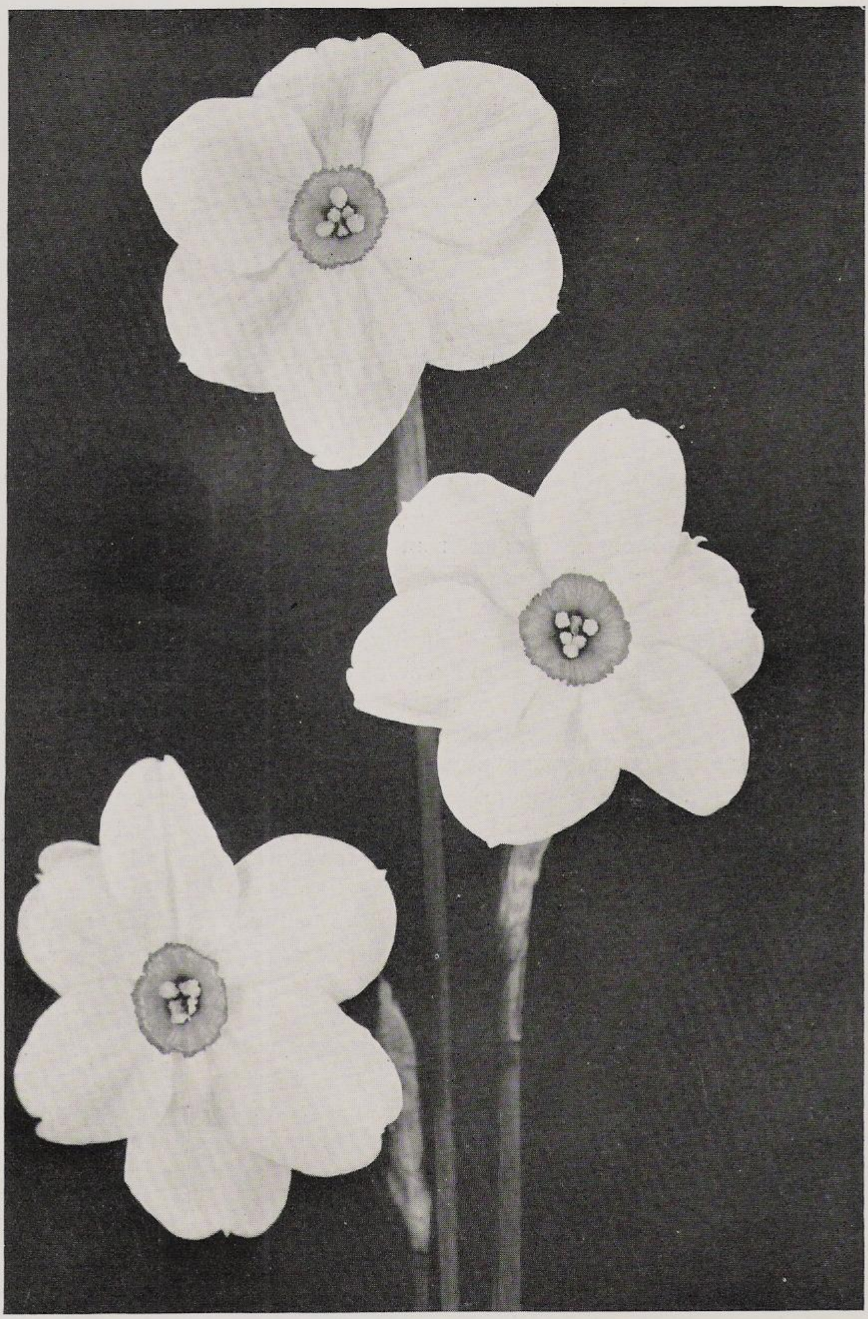
In other years we have had Belle Chinoise, Oracle, Cassandra, Horace, Ornatus, Ornatus Grandiflora, Glory of Lisse, Kestrel, Nightingale, Socrates, Thelma.

Of this year's lot, Caedmon, though it won a F. C. C. as an exhibition flower from the R. H. S. in 1915, is the poorest. I have had it before, and it held its own among the best we grew but the company this year was too hot for it.

The largest is Actaea (Lubbe, 1927). It is a fine, tall plant—24 or 25 inches to the neck, with a 3½-inch perianth and ¾-inch cup—but it is a "conventional" looking flower, with nothing distinctive about it except its size and height, and with a rather unattractive mustard-yellow eye rimmed with red. It is as free as any, and threw eight flowers from three bulbs.

Sarchedon (Engleheart, 1913) is next in size, the largest blooms measuring 3¼ inches across the perianth, with an average of 3 inches, and a ⅝-inch cup. The cup has more green in it than Actaea's, with a good deep red rim. But what gives this flower its distinction, and entitles it, in my opinion, to first place, is the size and formation of the petals, of which three are very broad and gently reflexed, the other three slightly narrower and at right angles to the cup. With the exception of a perfectly circular perianth, which I have never seen except in James Hogg, and that only on one flower, I don't like a Poet to be too "mathematical." At 10 or 15 cents a bulb Sarchedon pays as high a dividend in sheer beauty as any narcissus I know; as much, at any rate, as those of us who cannot pay $6 or $7 for Poets like Cantabile and Smyrna have any right to expect. I herewith and hereby declare that Sarchedon is my favorite Poet. Height 19 to 21 inches. Six from three bulbs.

Ringdove and James Hogg (what a name for a Poet!) are a lovely pair. Their perianths are the most circular of any, with Red Rim a close third. James Hogg has a larger cup than Ringdove (¾-inch vs. ½-inch), and in the best of its six blooms the petals overlap to form as perfect a circle as I have seen in a Poet. The rest are not so regular, and in this respect it is inferior to Ringdove, whose flowers are very even. Also James Hogg's petals have a tendency to curl at the edges, a fault Ringdove is quite free from. Ringdove is the taller plant (18-inch vs. 16-inch), but it gives the impression of having the smallest cup of any, though actually as large as several. James Hogg has the greenest eye of all. In some flowers it suffuses the whole cup. Ringdove's perianth is slightly reflexed, James Hogg's perfectly flat. Ringdove must rank high in any company of Poets and, if a decision must be made, I place her just above James Hogg, but it is so close that if James Hogg were called Shelley . . . .



Lilian A. Guernsey

Poeticus Narcissus, Ringdove, Dulcimer, Sonata

If I put RED RIM below these two, as I do, in spite of its A. M. (R. H. S.) for exhibition in 1923 and for cutting in 1928, its F. C. C. (R. H. S.) for market in 1926, and its F. C. C. at Haarlem in 1930 (no other Poet has such a line of medals), it is so nearly on a level with either that another look might be enough to change my mind. The cup is large, and practically identical with JAMES HOGG's. The perianth is more reflexed than RINGDOVE'S. RED RIM and JAMES HOGG are good solid looking flowers. RINGDOVE has a daintier appearance. Height about 19 inches. Perianth just over 2½ inches. Cup ¾ inch. Six from three bulbs. RINGDOVE, by the way, had eight from three; JAMES HOGG six from three. RINGDOVE'S perianth barely 2⅝ inches, JAMES HOGG'S 2⅜ inches.

RAEBURN is a very tall, slender, graceful plant (26-inch). Like SARCHEDON, it has three flat petals and three reflexed, but the petals are not so broad. The flower resembles CAEDMON more than any other, but its habit makes it quite distinct. It is the shyest bloomer of the lot. Eight from eight bulbs. (One from each.)

The cups of all these have a narrow rim of dark red or crimson. That of JAMES HOGG is fainter than any—just a pencilling round the edge, though this doesn't seem to detract from its beauty.

The form of ACE OF DIAMONDS is nothing to rave about, but its eye is unique. It is one of the few Poets yet shown with an eye of solid color. Guy Wilson describes it as "blazing hot orange scarlet," Mr. E. A. Bowles (in his new book "A Handbook of Narcissus") more modestly as "a good example of the red cups." It is a small flower (2⅝ inches across —cup ⅝ inch), but two feet tall. I had two from two bulbs, but have another pot coming on throwing nine from six.

DACTYL is not yet in bloom. A celebrated hybridizer says that "in size, substance and quality it is the high-water mark attained in Poets." But then he calls RAEBURN "perhaps the most lovely of all the Poets," and in the next breath says of CANTABILE "I think this is the most lovely Poet I have yet seen." So there you are. DACTYL will give five from three.

QUEEN OF ENGLAND has a frill to its petal edges that is most attractive, but the perianth is too imbricated. POETARUM is quite undistinguished except as the source of color of many good "red cups." SNOW KING makes a beautiful pot; 18 front. It is larger than CAEDMON without quite such a deep colored eye, and taller, and on the whole I like it better. BELLE CHINOISE is a small flower of unique color. Its cup is solid light orange, and the perianth an odd shade of creamy white with orange suffusion. KESTREL is exceedingly good, a large and showy flower.

NIGHTINGALE has waxy petals with a good cup; a very pretty rounded little flower, almost as perfect in shape (as I remember it) as JAMES HOGG. CASSANDRA, THELMA and SOCRATES are all good enough in their way, but nothing extra. HORACE, of course, is a first-class plant, especially good with me out of doors, and wonderful as a cut flower. GLORY OF LISSE is excellent outside and ORNATUS GRANDIFLORUS even better—with the exception of an Incomparabilis called BERNARDINO, O. G. is the most prolific bloomer I know.

In 1930 we grew six bulbs of BERNARDINO inside. All the buds

blasted and we had no flowers. These bulbs were planted in the garden in the Autumn of that year. In 1931 we tried again with five bulbs inside, and got seven blooms, of which two blasted before maturing. These joined the first group in the garden. From the six bulbs planted outside in 1930 we had fifteen perfect flowers in 1931. In 1932 we had thirty blooms from the six (none of the five put out-of-doors in 1931 flowered). In 1933 we had fifty-nine flowers from the eleven bulbs. (No notes in 1934.)

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Notes on the Illustrations

The varieties chosen for illustration in this year's issue were selected for various reasons but none was selected with the immediate intention of promoting sales. This may seem a somewhat curious statement but it can be said in defense that it seems to your committee a matter of primary importance that all lovers and growers of daffodils should learn immediately to recognize various good and bad points in narcissus flowers in order that they may judge for themselves and not accept blindly catalogue statements which are of necessity written to promote sales.

It should be noted also that wherever possible individual flowers were chosen that would best illustrate the variety, in other words, the sort of bloom one would take to an exhibition. In those cases where the flower appears below standard, it will be noted in the paragraph. Many people believe that any vigorous specimen in fresh condition is suitable for showing. This is not altogether true, for although specimens shown should certainly be well grown and fresh, other characteristics are needed. The flowers chosen should be without blemish or stain from weather. The most usual blemish is the small notch that often but not always appears on the margins of the perianth segments where they are folded together in the bud. As these do not appear in every flower, those free from them should be selected. A very common fault is the choice of flowers that have been over-cultivated. This is difficult to explain and is often denied by growers who feel that they have merely practiced good horticulture, but it can be demonstrated by any one who chooses to plant the same variety in a spot where all conditions will be identical, save the amount of available food in the soil. Those which have been grown in poor soil will often appear thin in substance and pinched in form; those that have been grown in too rich soil will often show irregularities in both crown and perianth, because the parts are so large that they are no longer properly articulated

Three varieties of yellow trumpets are represented, Aerolite, which has already been illustrated in The National Horticultural Magazine, Godolphin, a fine second-early, medium yellow, and Lord Antrim, a splendid midseason variety that is late in flowering as related to other yellow trumpets. The first of this trio is well represented in stocks in this country but the other two are found as yet only in specialists' catalogues or the gardens of collectors. A comparison of the illustrations will show immediately the general style of the flowers but cannot indicate the relative sizes as the flowers of Aerolite are nearly natural size and those of the other two varieties are about two-thirds natural size. All three are of exhibition quality but probably the best of the trio is Lord Antrim, which is particularly symmetrical in form with its parts well proportioned and beautifully related. All three are vigorous in growth and free in flowering. Lord Antrim is particularly valuable because it is one of the last yellow trumpets to flower, extending the range of that type well into the middle of the daffodil season.

Other types of trumpet narcissus are not shown this year but will be the subject of special report in 1937.

Lilian A. Guernsey

Narcissus Cocarde

Among the sections of narcissus that have shown amazing development during the last decade is the Incomparabilis Section, because so many breeders have been devoting themselves to the production of colored flowers. The illustrations shown indicate some of the many types that may be found in this group but by no means all.

Odessa might be taken as an example of the many seedlings that are appearing from the use of Fortune in breeding. It is a strong-growing plant, rather early flowering for a colored cup, with a well-proportioned perianth and a wide-spreading, bowl-shaped cup of orange deepening in tone toward the frilled margin. Killigrew is a plant of amazing vigor and great floriferousness. If one wished to be critical, he might wish that the perianth had been a bit thicker in substance. It is pale yellow in color and sets off very brilliantly the wide orange cup with its frilled orange-red margin. This is definitely a coming garden plant. In marked contrast is Cocarde, a variety of Dutch origin, in which the clear lemon-yellow perianth of exquisite exhibition form makes a background for the flaring yellow cup that is only a tone or two darker with no hint of orange color.. The plant makes a small bulb but is vigorous, rapid in increase and free flowering.

Because it has been noted before in our daffodil comment rather than because it is likely to be a permanent variety, an illustration of Orwell is included. In the garden it has proven a good but not a vigorous grower with regular flowering. The perianth is a brilliant yellow uniform from tip to base and the cup is a deep orange scarlet that deepens to scarlet.

Although Folly is grouped in the Incomparabilis Section by the authorities of the Royal Horticultural Society, to this observer its character and carriage seem much more related to those of the Barrii forms and its late-flowering habit certainly recalls its *poeticus* ancestry no matter how far removed. Despite these matters, it should be noted that it is a delightful late variety with graceful carriage, white perianth and a brilliant cup that has never been as solid a color here as in Great Britain and that is often definitely pale in dry seasons.

Like the Incomparabilis Section, and for the same reason, the Barrii Section has been much increased of late. The three varieties illustrated by no means illustrate all the variations of form or pattern. Diana Kasner, which is an excellent garden plant, shows a cup with a shape that approximates the Incomparabilis; all the others show cups that are flat enough to recall the *poeticus* ancestors. Cossack is a vigorous, rapidly-multiplying variety that yields abundant flowers for cutting. In the garden its orange-scarlet eye sunburns, although the general effect is not spoiled. Ruby, perhaps now displaced by Dosoris, is a similar plant with rather more formal flower, a more pure white perianth and a slightly darker eye. Red Sea, although resembling these last varieties in pattern and form, is a large flower exquisitely modelled, with pale creamy-yellow perianth and an orange cup tinted with red, but never the "deep glowing red" of English reports. The flower photographed was a little young for showing because at maturity the two unsymmetrical petals would be quite as symmetrical as the rest.

Two examples of the Leedsii Section are included both of the Giant Leedsii type. Naxos has already been shown in The National Horticultural Maga-

Lilian A. Guernsey

Narcissus, Diana Kasner

zine but is reprinted here as an almost ideal example of an exhibition flower. It also represents the group of Leedsii forms that approximate trumpet form and dimensions. In contrast, Helmet is illustrated, not at its best, as an example of the large, strong-growing Giant Leedsii varieties that can now be used for garden decoration.

Three *poeticus* varieties are recorded in Ringdove, Dulcimer and Sonata. Of the three Sonata would be the only one your reporter would purchase again although all three are vigorous, sure to bloom and are delightfully scented. Sonata is particularly brilliant from the contrast of the scarlet margin of the eye and the glistening white of the perianth.

As examples of hybrid jonquils there are shown here two modern varieties—Lady Hillingdon and General Pershing. They show the great increase in size over the true jonquils or even such familiar forms as the campernelle. Here Lady Hillingdon has usually been two-flowered, sweetly scented and of the typical deep jonquil yellow. General Pershing, on the other hand, is usually one-flowered and approximates a small yellow Incomparabilis except for the jonquil fragrance, here somewhat diluted.

It is the intention of your committee to have similar series of illustrations each year, chosen as much to familiarize readers with the varieties and forms as to suggest even by implication varieties all might care to grow.

Lilian A. Guernsey

Jonquil Hybrids, Lady Hillingdon and Gen. Pershing

Daffodil David Griffiths

Edwin C. Powell

It seems particularly appropriate to bestow the name of David Griffiths on a daffodil that the late Dr. Griffiths had a hand in producing. In 1925 he made some extensive crosses at the United States Bulb Station at Bellingham, Wash., using King Alfred, Glory of Noordwijk, Weardale Perfection, Golden Frilled, Great Warley, and Van Waverens Giant in different combinations. He gave some of the seed to a few of his associates in the Department of Agriculture who were interested in breeding and raising daffodils from seed, and from it I raised the variety now known as David Griffiths. It measures up to the ideal that Dr. Griffiths kept constantly in mind—a big sturdy flower of superior market quality borne by a vigorous, productive plant.

The David Griffiths daffodil is a large yellow trumpet of fine form, rich deep yellow color, and of wonderful substance. It measures 4½ inches in diameter and has a shapely trumpet 2 inches across and 1½ inches deep, borne on a stiff strong stem that was 19 inches high when the first flower was produced in 1930. The petals are shovel-pointed and broadly overlapping at right angles to the trumpet. As a plant it leaves nothing to be desired. Four mother bulbs replanted in September, 1934, produced 11 flowers and 11 bulbs in 1935.

It was exhibited for the first time at the annual daffodil show of the Takoma Horticultural Club, Washington, D. C., April 10 and 11, 1935, where it was awarded first prize in the Yellow Trumpet class and selected by Judge David Lumsden as the best flower in the show.

Daffodil Exhibits at Lawrence, Kansas

Mrs. Fred Hunsinger

We have never thought of Kansas as an ideal place in which to raise daffodils, although every enthusiastic gardener has had some; but after our several severe summers with very few blossoms of any kind to show for our labor, we have discovered that one thing we may be reasonably sure of to give satisfactory results are daffodil bulbs.

Quarantine 37, prohibiting the importation of daffodil bulbs, was the real cause of my own first investing in them. When our local seed house advertised the fact, and that one probably would have to wait years before such superior bulbs could be purchased from United States bulb growers, which fact, of course, did not prove to be correct, I immediately bought five bulbs each of the only available varieties at our local store, namely: Emperor, Empress, Sir Watkins, and an unnamed Jonquil. These had increased considerably, but no new ones had been added until our Daffodil Club was organized in June, 1931.

The first exhibit of our club was given on April 7, 1932. Being organized less than a year, most of our members had only a very small collection to choose from, so our display was held at the suburban home of one of the two members who had acquired a collection, and the main feature was an artistic arrangement in bowls or vases suitable for daffodils. The first prize was given to a very low black bowl containing spirea foliage and yellow trumpets which no amount of coaxing on the part of the exhibitor could induce to stand erect, so the stems had been cut off considerably and the heavy heads reclined at all angles among the foliage. It may have been artistic from the judge's point of view, but it was the last one even the exhibitor herself would have chosen for a daffodil arrangement. The second and third prize winners were much more in keeping with the general idea. Among the outstanding blossoms was the largest yellow trumpet displayed, Van Waveren's Giant, Lord Kitchener with its flared trumpet, the very dainty, but bashful Agnes Harvey, Bullfinch, Frank Miles, and the jonquils, Orange Queen and Campernelle Rugulosus. The double poetaz Cheerfulness proved a very lovely flower, but it rarely blossoms for us here.

In April, 1933, our first Public Daffodil Show was held in a down town store. Tables placed for specimens of each type were covered with black sateen, and cards indicating the type were placed on each. As I imagine is invariably the case the largest number of entries were among the yellow trumpet. Robert Sydenham proved to be the king of kings here with Mrs. E. H. Krelege our one white trumpet scarcely being noticed; the general public seemed to demand that a trumpet must be yellow, but after repeated annual showing of blossoms of this same white trumpet, the magnificence of it seems to have soaked in. Among the Incomparabilis group were Frank Miles, Gloria Mundi, Whitewell, Sir Watkin, and Leonie. The favorites among the Barrii type were the ever faithful and lovely Bath's Flame and the attractive Masterpiece. The Leedsii Type—White Queen, Evangeline and the old favorite Lord Kitchener. Each type was repre-

sented, there being over thirty named varieties exhibited. We had no judging and the names were allowed to be attached to the flower stem. Different arrangements of daffodils were shown in containers ranging from large to small baskets, vases, low bowls, and bud vases, and also combinations with other spring flowers. The wall chart, which was a feature, showed the ten types, with descriptions and a color plate of a named variety belonging to each. This classification was taken from the one used by the Royal Horticultural Society in 1931. The exhibition was pronounced to be a decided success.

Our Daffodil Club accepted an invitation from the Lawrence Flower Club to hold our 1934 spring exhibit in their spacious club rooms and to furnish a program on daffodils at their regular meeting. The public was invited and there was a packed house. The specimen display was extra good and the long table of arrangements showed improvement over previous years. The greatest attraction again was the table of trumpets, such as Emperor, Robert Sydenham, King Alfred, and that most immense blossom Whistler registered by Van Waveren, and that won the Award of Merit at the Haarlem show in 1930. It certainly was received with great enthusiasm. Our chart was reviewed, the types well explained and blossoms shown representing each one.

It was very satisfying after the meeting to hear persons exclaim, "Well, now I know what a jonquil is, I always thought all yellow ones were jonquils." I thoroughly agree with our president that this classification list cannot be given too often. And speaking of jonquils, I remember an incident of several years ago: While gazing into one of our prominent florist display windows, I noticed a small box containing daffodil bulbs; these bulbs were immense, and on a card stuck in the box was the word "Jonquils." I gazed, I couldn't believe it possible, then I commenced to doubt, so I entered the shop and inquired the name of the variety of jonquil bulb for sale, and was informed that it was King Alfred. "But," I said, King Alfred *isn't* a jonquil." Yes they knew that, but most other people didn't and if they put "jonquil" on the card people would know that it was a yellow blossom. My comment was that I thought it was up to us who did know to inform others who would like to learn and not cater to them by calling a trumpet a jonquil simply because it was the same color.

Our 1935 Exhibition was rather curtailed owing to late spring freezes and the bulbs being rather decreased in size in our gardens, undoubtedly due to the severe drouth of the previous summer. A very small display of named specimens were shown at the local Flower Club meeting, but previous to that on April 4, an exhibition to which the public was invited was held at the home of a member and at which some surprisingly good blossoms were shown, named specimens were the main feature. In the trumpet class were Robert Sydenham, King Alfred, Weardale Perfection, Spring Glory, Emperor, Empress, Victoria, Princeps, and Mrs. E. H. Krelage. The Incomparabilis class—Lucifer, Macebearer, Homespun, Croesus, Sir Watkin, Bernardino, and the hybrid John Evelyn with its densely frilled cup was certainly a favorite. Barrii class included Early Surprise which is a very delightful surprise, Sunrise with its golden rays extending

Lilian A. Guernsey

Narcissus, Odessa

up each petal, Bath's Flame, which is outstanding among any group with its scarlet and gold combination, Barri conspicuus and Masterpiece. In the Leedsii class were, Lord Kitchener, Evangeline, Queen of the North, Hera with its creamy white perianth, and Silver Star with its star shaped perianth and broad flaring trumpet was very much admired. The only triandrus was Agnes Harvey with its two dainty bashful blossoms on one stem. Our one Cyclamineus, February Gold, was so very early that its golden beauty was well on the decline.

The jonquil class was represented by Campernelle and the very lovely and fragrant Golden Sceptre. In the Poetaz class—Laurens Koster and Orange Cup made a very good showing and received their share of attention and admiration. One vase of Poeticus was displayed but was not named by the exhibitor, most of this class usually blossoming much later. The Double were represented by those old varieties Sulphur Phoenix and Silver Phoenix.

We place our very dainty white trumpet W. P. Milner in the class for small varieties. The most delightful little flower of Triandrus Albus blossomed very well for us.

We are sincerely hoping in the near future to improve on these displays to such an extent that we may feel like inviting a competent judge, and after studying the show schedules in the American Daffodil Yearbook, it makes us very enthusiastic to hold one. The classified list of named daffodils which we obtained from the Royal Horticultural Society have certainly proved invaluable.

Fourth Narcissus Show of the Garden Club of Virginia

At the Armory, Alexandria, Virginia
April 11 and 12, 1935

AWARDS

Class 1. Exhibit of Trial Collections of The Garden Club of Virginia.

a. 1934 Collection, one stalk of each

Blue: Alexandria Garden Club
Red: Fauquier and Loudoun Garden Club
Yellow: Leesburg Garden Club
Hon. Mention:

b. *All previous collections, any twenty-five varieties, three stalks of each:*

Blue: Alexandria Garden Club
Red: Leesburg Garden Club
Yellow: Fauquier and Loudoun Garden Club
Hon. Mention:

Class 2. TRUMPETS: *Trumpet as long or longer than the perianth segments.*

a. Yellow trumpets: trumpet and perianth of yellow shades

1. Vase of three stalks, one variety

Blue: Mrs. Fairfax Harrison
Red: Mrs. Gwynne Tayloe
Yellow: Mr. B. G. Fernald
Hon. Mention: Mrs. Thomas Fendall

2. Collection, one stalk of each variety

Blue: Mrs. E. B. White
Red: Mrs. Warner Snider
Yellow: Mr. B. G. Fernald
Hon. Mention:

3. Single specimen

Blue: Mr. Herbert O'Meara
Red: Mr. Robert C. Moncure
Yellow: Mrs. Thomas Fendall
Hon. Mention:

b. *White trumpets;* trumpet and perianth of white.

1. Vase of three stalks, one variety

Blue: Mrs. Thomas Fendall
Red: Mrs. William Seipp
Yellow: Mrs. J. M. Stetson
Hon. Mention: Mrs. Fairfax Harrison

2. Collection:

No collections exhibited

3. Single specimen:
   Blue: Mr. Robert C. Moncure
   Red: Mrs. Philip Campbell
   Yellow: Mrs. Warner Snider

c. *Bi-color trumpets;* trumpet yellow, lemon or primrose with perianth white, whitish or pinkish

1. Vase of three stalks, one variety
   Blue: Miss Eleanor Chamberlain
   Red: Mrs. R. T. Hammett
   Yellow: Mrs. William D. Ord
   Hon. Mention: Mrs. Larus
2. Collection, one stalk of each variety
   No collections exhibited
3. Single specimen
   Blue: Mrs. Thomas Fendall
   Red: Mrs. Talbot Pierce
   Yellow: Mrs. Richard Hammett
   Hon. Mention: Mrs. Richard Wainwright

Class 3. INCOMPARABILIS: Cup not less than one-third but less than equal to the length of the perianth segments.

a. *Yellow Shades,* with or without red coloring on cup.

1. Vase of three stalks, one variety
   Blue: Mrs. E. B. White
   Red: Mrs. Frank Walker
   Yellow: Mrs. Fairfax Harrison
   Hon. Mention: Mr. C. M. Neff
2. Collection, one stalk of each variety
   Blue: Mrs. Richard Hammett
   Red: Mr. B. G. Fernald
   Yellow:
3. Single specimen
   Blue: Mr. Robert C. Moncure
   Red: Mrs. T. B. Cochran
   Yellow: Mr. Robert C. Moncure
   Hon. Mention: Miss Gillette

Note: It was not Mr. Moncure's error but that of some member of the committee that two were entered in this class.

b. *Bi-color* with white or whitish perianth, self-yellow, red stained or red cup.

1. Vase of three stalks, one variety
   Blue: Mr. C. M. Neff
   Red: Mrs. William Seipp
   Yellow: Mr. Robert C. Moncure
   Hon. Mention: Mrs. Thomas Fendall
2. Collection, one stalk of each variety
   Blue: Mr. B. G. Fernald
   Red: Mr. Herbert O'Meara
   Yellow:

3. Single specimen
Blue: Mr. Herbert O'Meara
Red: Mrs. Malcolm Matheson
Yellow: Mr. T. W. O'Connor
Hon. Mention:

Class 4. BARRII: Cup less than one-third the length of the perianth segments.

a. *Yellow Perianth,* with or without red coloring on cup

1. Vase of three stalks, one variety
Blue: Mr. Herbert O'Meara
Red: Mrs. Warner Snider
Yellow: Mrs. J. E. Nickell
Hon. Mention:

2. Collection, one stalk of each variety
There was only one collection judged, and that was entered under 4-B-2.

3. Single specimen
Blue: Miss Lila Belle Smith
Red: Mrs. Gwynne Tayloe
Yellow: Mrs. James Nickell
Hon. Mention:

b. *Bi-color,* with white or whitish perianth and self-yellow, red stained or red cup.

1. Vase of three stalks, one variety
Blue: Mrs. Richard Hammett
Red: Mrs. C. P. Coleman
Yellow: Mrs. Lewis Larus
Hon. Mention:

2. Collection, one stalk of each variety
Blue: Mrs. Lewis Larus
Red: Mr. B. G. Fernald
Yellow:
Hon. Mention:

3. Single specimen
Blue: Mrs. Louis Scott
Red: Mrs. Thomas Cochran
Yellow: Mr. Herbert O'Meara
Hon. Mention:

Class 5. LEEDSII: Perianth white, cup white, cream or pale citron, sometimes tinged with pink or apricot.

a. Cup not less than one-third but less than equal to the perianth segments.

1. Vase of three stalks, one variety
Blue: Mrs. Joseph Walker
Red: Mrs. G. P. Coleman
Yellow. Mrs. E. B. White
Hon. Mention: Mrs. Talbert Pierce

2. Collection, one stalk of each variety.
None.

3. Single specimen
   Blue: Mrs. E. B. White
   Red: Mrs. B. G. Fernald
   Yellow: Mrs. Gwynne Tayloe
   Hon. Mention: Mrs. Joseph Walker

b. Cup less than one-third the length of perianth segments.

1. Vase of three stalks, one variety
   Blue: Mr. Robert Moncure
   Red: Mrs. William Seipp
   Yellow: Mrs. Frank Walker
   Hon. Mention: Miss A. R. Hammett
2. Collection, one stalk of each variety
   Blue: Mrs. Lewis Larus
   Red: Mr. B. G. Fernald
   Yellow: Mrs. Richard Hammett
   Hon. Mention:
3. Single specimen
   Blue: Mrs. Fred Savage
   Red: Miss A. R. Hammett
   Yellow: Mrs. Lewis Larus
   Hon. Mention: Mrs. Malcolm Matheson

Class 6. POETICUS: White perianth segments, flattened cup, yellow or lemon, red-stained edge or solid red.

1. Vase of three stalks, one variety
   Blue: Mr. B. G. Fernald
   Red: Mr. T. W. O'Connor
   Yellow: Mrs. Lewis G. Larus
   Hon. Mention:
2. Collection, one stalk of each variety
   Blue: Mr. B. G. Fernald
   Red: Mrs. Lewis Larus
   Yellow:
   Hon. Mention:
3. Single specimen
   Blue: Mr. B. G. Fernald
   Red: Mrs. Frank Walker
   Yellow: Mr. T. W. O'Connor
   Hon. Mention:

Class 7. POETAZ (Tazetta Hybrids). Several short-cupped flowers to a stem.

1. Vase of three stalks, one variety
   Blue: Mrs. E. B. White
   Red: Mrs. Frank Walker
   Yellow: Mrs. R. T. Hammett
   Hon. Mention: Miss A. R. Hammett
2. Collection, one stalk of each variety
   Blue: Mrs. R. T. Hammett
   Red: Mrs. Fred Savage
   Yellow: Mrs. E. B. White
   Hon. Mention: Miss Cary Armistead

Class 8. Triandrus Hybrids. Varieties containing narcissus triandrus parentage.

a. Cup not less than one-third but less than equal to the length of the perianth segments.

1. Vase of three stalks, one variety. No awards
2. Collection, one stalk of each variety. No awards
3. Single specimen. No awards

b. Cup less than one-third the length of the perianth segments.

1. Vase of three stalks, one variety
   - Blue: Mrs. Louis Scott
   - Red: Mrs. Thomas B. Cochran
   - Yellow: Mrs. H. Hollerith
   - Hon. Mention: Mrs. Lewis Larus
2. Collection, one stalk each variety
   - Blue: Mrs. Lewis G. Larus
   - Red:
   - Yellow:
   - Hon. Mention:
3. Single specimen
   - Blue: Mrs. Lewis G. Larus
   - Red: Mrs. Joseph Walker
   - Yellow: Mrs. Thomas Fendall
   - Hon. Mention: Mrs. Stetson

Class 9. Jonquila Hybrids: Varieties of Narcissus Jonquilla parentage.

1. Vase of three stalks, one variety
   - Blue: Mrs. Fairfax Harrison
   - Red: Mrs. Thomas Cochran
   - Yellow: Mrs. Thomas Fendall
   - Hon. Mention: Mrs. R. L. Morton
2. Collection, one stalk of each variety
   - Blue: Mr. Robert C. Moncure
   - Red: Mrs. Lewis G. Larus
   - Yellow:
   - Hon. Mention:
3. Single specimen
   - Blue: Mrs. Lewis G. Larus
   - Red: Mrs. Gwynne Tayloe
   - Yellow: Mr. Robert C. Moncure
   - Hon. Mention:

Class 10. Double Narcissi.

1. Vase of three stalks, one variety
   - Blue: Mr. B. G. Fernald
   - Red: Miss Gillette
   - Yellow: Mrs. G. P. Coleman
   - Hon. Mention:
2. Collection, one stalk each variety
   - Blue: Mrs. John Brookfield
   - Red:
   - Yellow:
   - Hon. Mention:

3. Single specimen
   Blue: Mrs. Andrew Mitchell
   Red: Miss Kitty Morecock
   Yellow: Mrs. Fred Savage
   Hon. Mention:

Class 11. SPECIES.

1. One stalk of each variety
   No awards
2. Single specimen
   Blue: Mrs. Stetson
   Red: Mr. Robert C. Moncure
   Yellow:
   Hon. Mention:

Class 12. ARRANGEMENT OF NARCISSI, with or without other flowers, in any container, except baskets.

a. Small, twelve inches from base of container to top of flowers, or less.
   Blue: Mrs. Warner Snider
   Red: Mrs. William Rust
   Yellow: Mrs. Edgar Littleton
   Hon. Mention: Mrs. Thomas Cochran

b. Large, over twelve inches
   Blue: Mrs. William Slaughter
   Red: Miss E. C. Hill
   Yellow: Mrs. William Jennings
   Hon. Mention: Mrs. E. C. Davis and Mrs. William R. Massie

Class 13. ARRANGEMENTS OF NARCISSI, with or without other flowers in a bottle, antique or modern.
   Blue: Mrs. E. B. White
   Red: Mrs. John Brookfield
   Yellow: Mrs. Willoughby Reade

Class 14. ARRANGEMENTS OF WHITE NARCISSI, with or without other white flowers, in white containers.
   Blue: Mrs. Francis Carter
   Red: Mrs. Warner Snider
   Yellow: Mrs. Willoughby Reade
   Hon. Mention: Mrs. Louis Scott

Class 15. ARRANGEMENTS OF NARCISSI, with other than white flowers, in copper containers.
   Blue: Mrs. William Seipp
   Red: Mrs. Willoughby Reade
   Yellow: Master Steve Hammett
   Hon. Mention: Mrs. Thomas Cochran

Lilian A. Guernsey

Narcissus, Helmet

Twelfth Annual Daffodil Show of the Maryland Daffodil Society

Under the Auspices of the Federated Garden Clubs of Maryland

At the Guilford Community Church, Baltimore, Md.

April 16-17, 1935

AWARDS

Class 1 A—1st:	Mrs. Richard Meade	with Aerolite
2d:	Mrs. Charles Swindell	
3d:	Mrs. William A. Bridges	with Alasnam
Class 1 B—1st:	Mrs. Alfred B. Denison	with Mrs. E. H. Krelage
2d:	Mrs. William A. Bridges	with La Vestale
3d:	Mrs. Frank F. Beirne	with Mrs. E. H. Krelage
Class 1 C—1st:	Mrs. Richard Meade	with Sylvanite
2d:	Mrs. James A. Gary, Jr.,	with Van Waveren's Giant
3d:	Mrs. Alfred B. Davison	with Van Waveren's Giant
Class 2 A—1st:	Mrs. Walter Monroe	with Red Cross
2d:	Mrs. W. W. Lanahan	with Croesus
3d:	Mrs. James P. Manning	with Croesus
Class 2 B—1st:	Mrs. W. W. Lanahan	with L'Aiglon
2d:	Mrs. W. W. Lanahan	with John Evelyn
3d:	Mrs. James A. Gary, Jr.,	with Mr. R. M. Tobin
Class 3 A—1st:	Mrs. Frank F. Beirne	with Irish Pearl
2d:	Mrs. Alfred B. Denison	with Crystal Queen
3d:	Mrs. William Beusy	with Her Grace
Class 3 B—1st:	Mrs. E. F. Dobson	with Mrs. Nette O'Melveny
2d:	Mrs. William Hill	with Queen of the North
3d:	Mrs. Alfred B. Denison	with Hera
Class 4 A—1st:	Mrs. E. F. Dobson	
2d:	Mrs. Alfred B. Denison	
3d:	Mrs. W. W. Lanahan	
Class 4 B—1st:	Mrs. William Beusy	with Nannie Nunn
2d:	Mrs. W. W. Lanahan	
3d:	Mrs. Alfred B. Denison	with Red Beacon
Class 5—1st:	Mrs. Frank G. Evans	
2d:	Mrs. Alfred B. Denison	
3d:	Mrs. Sidney Miller	
Class 6—1st:	Mrs. W. W. Lanahan	with Medusa
2d:	Mrs. Martin Gillet	with Aspasia
3d:	Mrs. W. W. Lanahan	with Admiration

Class 7 — 1st: Mrs. Alfred B. Denison with Buttercup
2d: Mrs. W. W. Lanahan with Trewithian
3d: Mrs. Alfred B. Denison with Fair Alice

Class 8 — 1st: Mrs. William A. Bridges with Twink
2d: Mrs. Bailey Chapman with Cheerfulness
3d: Mrs. R. S. Hunter with Twink

Class 9 — 1st: Mrs. William Beusy with Thalia
2d: Mrs. W. W. Lanahan with Pearly Queen

Class 10 — 1st: No award
2d: Mrs. W. W. Lanahan with ?
3d: Mrs. Frank Gould with triandrus forms

Class 11 — Best Collection, not over 50 varieties.
1st: Mrs. Alfred B. Denison
No other awards

Class 12 — Best Collection, not over 25 varieties.
1st: Mrs. W. W. Lanahan
No other awards

Class 13 — Best Collection, not over 10 varieties
1st: Mrs. Alfred B. Denison
2d: Mrs. W. W. Lanahan
3d: Mrs. J. H. Janney

Class 14 — Flower arrangement with tray in background. Accessories admitted. Daffodils need not predominate.
1st: Mrs. Randall Compton
2d: Mrs. Harold Barnes
3d: Mrs. Zimmerman

Class 15 — Informal flower arrangement suitable for a camp or cottage. Accessories admitted. Daffodils must constitute 50 per cent of flower composition.
1st: Mrs. J. A. D. Penniman
2d: Mrs. Robert Sayre
3d: Mrs. Frank Gould

Class 16 — Flower arrangement of yellow daffodils and their foliage, using any other plant material as a bright accent.
1st: Mrs. Eugene Lazenby
2d: Miss Alvatus Holmes
3d: Mrs. Frank Gould

Class 17 — Composition in green and white. White daffodils with or without colored cups must constitute over 50% of flower arrangement.
1st: Mrs. Harry P. Slack
2d: Mrs. Richard Meade
3d: Mrs. Eugene Lazenby

Class 18 — Miniature flower arrangement, daffodils not required.
1st: Miss Alvatus Holmes
2d: Mrs Louise O'Donnell
3d: Miss Louise Gary

Class 19 — Composition of growing plants in flat bowl or tray. Daffodils not required.
1st: Mrs. J. Herbert Beatson
2d: Mrs. Robert Sayre and Mrs. W. Hundley
3d: Mrs. E. Cary Nalle

Class 20 — Supper for two, on card tables arranged against the wall. Daffodils must constitute over 50% of the flower arrangement but need not be grown by the exhibitor.
1st: Mrs. Naylor
2d: Mrs. Charles F. Peace
3d: Mrs. Arthur Levering and Mrs. W. Hundley

The T. McKean More Medal was awarded to Mrs. W. W. Lanahan

Comment and Excerpt

FOR THE SOUTH

As long ago as 1914 there was published in *The Daffodil Year Book* of the Royal Horticultural Society in an article by Mr. Henry Selkirk on The Daffodil in New South Wales, a note that particularly caught the attention.

"My own most marked results have been from crosses between Tazettas and other forms, and I am now going a large series of *Tridymus* seedlings, some of which are remarkable both for their size and refinement, and, as they are specially hardy and floriferous here, should prove most useful decorative flowers."

There is also a charming picture of a variety "Killara" (Grand Monarque × Empress) described as "of Leedsii character and 'Empress' colouring." The figure shows three stalks bearing three and four flowers each. (Under the illustration, the parentage of Killara is given as Adonia × Empress.)

A discussion of other crosses and their results followed.

Surely here is an indication that should be followed by some breeder of daffodils in our own states where there is a mild or short winter.

The only variety of this type that can be discovered in this country is apparently Mrs. Arthur Pearson, which has never seemed a particularly well proportioned bloom to this commentator. Silver Chimes can also be had if one hunts for it and is quite beautiful. Each of these varieties seem hardy in the North and not touched by the bad habit of some tazettas, that of producing their growth immediately after autumn rains, a habit that produces the foliage damage in many *poetaz* sorts.

If other varieties could be produced that would keep this character, of normal growth, and add to it fine flowering habits, a new race might be developed for use in our South.

There is not time at the moment to verify the impression, but memory suggests that the tazetta varieties are best used as pollen parents, although Mr. Selkirk's article records that he has used them as seed parents also. Since these varieties from the Antipodes, do not seem to have come into general commerce through the usual channels, perhaps here is a particular opportunity.

As another possible suggestion for southern workers one might plead for the development of more jonquil hybrids. Aside from the forms like Buttercup and Orange Queen, which might be described as variants of the jonquil type, we have in commerce those forms in which trumpets have been bred to jonquil pollen, producing offspring of general Incomparabilis form, of great beauty but no marked variation in race; and those very distinct forms from the late P. D. Williams that have stronger growth and foliage than jonquil variants but retain the jonquil character of the flowers with slight modifications in size and color. No record of their parentage has been reported but surely the flowers are fine enough to spur someone to experiment and a continuation of the race. Here again it is the impression that pollen from jonquil types should be used on other seed bearers.

Possibly for another Year Book, someone will report on the behavior of these types in the South.

In U. S. D. A. Circular No. 381, Rodents and Moles as Pests in Bulb Plantings by Theodore Scheffer and F. E. Garlough one finds several paragraphs of comfort for growers of narcissus.

"By reason of distasteful and sometimes poisonous qualities, the various types of narcissus — daffodils, jonquils, poeticus, polyanthus (bunch flowered), and others—are practically free from rodent attack. In a few cases that came under observation in southern California, narcissus bulbs had been removed by pocket gophers, probably from the instinct of the rodents to store things that at first contact seem edible. The likelihood of mechanical damage by moles and rodents to narcissus plantings in field rows is slight, as the plant structures are fairly tough and not easily torn or broken. In beds, however, where orderly arrangement is desirable, and the lighter field soils, where the drying of the roots may result from the passage of a mole down the rows, the presence of these small burrowers should not be tolerated."

Although the circular was apparently prepared by those concerned with commercial plantings of bulbs, there is much of use for the general gardener. Copies may be obtained from the Superintendent of Documents, Washington, D. C., for five cents (in coin).

Notes on Daffodils in Red Clay Soil

Studies made of daffodils, from the beginning of the Narcissus Test Committee of the Garden Club of Virginia, 5 years ago have developed many interesting facts concerning the behavior of narcissi in different soils.

The few notes following are made in Piedmont, Virginia, where the soil is the heaviest red clay, and where no matter how much sand is mixed in, the clay is heaved up and absorbs it all each year.

No special culture has been given the bulbs after the first preparation of mixing half sand and half garden loam, with some woodashes and bonemeal; and it is amazing to note that at this date, five years later, there is no trace left of the sand, and the beds are apparently the original virgin clay.

The supposedly hardy and long-grown varieties, Van Waveren's Giant, Weardale Perfection, and Spring Glory have disappeared entirely. Glory of Sassenheim, from 12 original bulbs, dwindled to 2 the second year, and now remains quite stationary.

Admiration, 12 bulbs, planted in an ordinary garden bed, mostly clay, died down to two bulbs. These were re-planted in 1933 in almost pure sand, and had increased, in 1935 *five-fold*.

The doubles have not done any too well. Argent and Primrose Phoenix sulk and are uncertain and limited as to bloom, though the bulbs give fair increase. The Pearl, in full open sun has been a poor bloomer, but in a near-by garden, growing in slight shade, has responded magnificently. Cheerfulness also, while a good grower, is an uncertain bloomer.

Among the Jonquilla Hybrids two that are outstanding for increase in bulb and profusion and length of bloom are Golden Sceptre and Tullus Hostillius.

Triandrus Hybrids seem to be indifferent to soil, for Thalia, Agnes Harvey and Josephine give the same fine performance in all kinds.

The Incomparabilis seem to like the heavy soil, for the most part, except where the red tones are concerned. Croesus, though increasing well blooms smaller and has only a deep yellow cup, though bulbs have been brought in from several different sources, where they have been seen in their red glory. Clava leaves nothing to be desired, Scarlet Lancer, Gallipoli, Pedestal, Whitewell, Lucinius and Havelock are all good in increase and fine in flower.

Beersheba is a steady, not sensational grower, one bulb increasing to 5 from 1932 to 1935, while the blooms are all above the average, and the bulbs carry an average of two blooms each.

Queen of Hearts and Lady Moore have almost died out in three years, but Dragoon, Dick Turpin and Glitter are flourishing and increasing.

Phyllida and Her Grace are phenomenal growers and fine in bloom, though with a slight tendency to shortness of stem. White Sentinel and Jersey Cream, first planted in a sandy mixture have shown no change when moved to a heavier clay soil.

Salmonetta is choosy and uncertain both as to quantity and color of bloom, and poor as to increase. In hot weather she bleaches out entirely.

Polnesk has shown a vigorous constitution, and though not dug since planting in 1933, has developed into splendid clumps.

M. A. W.

Diseases of Narcissus

Frank P. McWhorter and Freeman Weiss contributed in 1932 a bulletin of this name from the Agricultural Experiment Station, Corvallis, Oregon, that should be in the hands of every grower of narcissus, whether he have many or few bulbs. The main headings are:

Disease Types Which Affect Narcissus and Other Bulbs
The Narcissus Nematode Disease
Narcissus Mosaic or Gray Disease
Fungous Diseases of Narcissus Bulbs
Chemical Treatments for Narcissus Bulbs
Fungous Diseases Affecting Narcissus Foliage

The text is clearly written and well illustrated. The suggestions for treatments may sound as if addressed to the grower rather than the amateur but even the amateur dare not remain hopeful of never having disease appear in his garden. Like other successful pathological texts, this may induce a feeling in the reader that he has seen, and will continue to see, all the described ailments as he walks about, but this first impression will pass and he can have much reassurance, with the bulletin (No. 304) on his shelves, if any suspected trouble does appear.

Drew Sherrard

Narcissus bulbocodium monophyllus
At Rock Spur, Oregon

1937 Daffodil Yearbook

The time to prepare this issue is the present flowering season. Your Committee is compiling copy. Won't you help, too?

If you are a grower, send notes on your favorite varieties and their behavior in your garden.

If you are a Show Chairman, send notes on your Show, giving names of prize-winning varieties, as well as the prize-winning exhibitors. Please supply data on flower arrangement classes.

Particular features for 1937 will be white daffodils, varieties with colored cups, and flower arrangement studies.

THE AMERICAN DAFFODIL YEAR BOOK

LIKE every other enterprise of the Society, this is essentially a mutual endeavor. The Committee that stands behind it makes every effort to learn what the members are doing with narcissus in all parts of the country and if you are growing these plants actively. If your garden club is having an annual daffodil show, and we do not know about it, please let us know. We should like to include in the yearbook for 1937, for which plans are now under way, the reports of your activities. Do not feel too modest about them, let us share your pleasure and your problems.

Each member of the Committee feels a concern for the publication of the yearbook but not always is it possible or desirable to have articles from the same contributors. That is the only reason why some are not represented again this year. As it is we have for you messages from several parts of the country not represented last year. Each year we should like to increase the field until we have heard from every state where daffodils are grown. Will you help?

If you have questions to ask, will you send them in? We may not know all the answers but we will perhaps have the way of referring you to the right source of information.

If this reaches you during this year's flowering, will you make a list of the varieties that please you most and send it in with your comments as to why those particular varieties claimed your attention? Don't put this off for August. Do it now while narcissus are in flower.

If you did not get a 1935 YEAR BOOK, it is not too late to order one but do not delay this either as we do not have a very large stock left. If you have a friend who should have one, why not order one for him?

Don't forget the address, 821 Washington Loan and Trust Building, Washington, D. C.

The American Horticultural Society

INVITES to membership all persons who are interested in the development of a great national society that shall serve as an ever growing center for the dissemination of the common knowledge of the members. There is no requirement for membership other than this and no reward beyond a share in the development of the organization.

For its members the society publishes THE NATIONAL HORTICULTURAL MAGAZINE, at the present time a quarterly of increasing importance among the horticultural publications of the day and destined to fill an even larger role as the society grows. It is published during the months of January, April, July and October and is written by and for members. Under the present organization of the society with special committees appointed for the furthering of special plant projects the members will receive advance material on narcissus, tulips, lilies, rock garden plants, conifers, nuts, and rhododendrons. Membership in the society, therefore, brings one the advantages of memberships in many societies. In addition to these special projects, the usual garden subjects are covered and particular attention is paid to new or little known plants that are not commonly described elsewhere.

The American Horticultural Society invites not only personal memberships but affiliations with horticultural societies and clubs. To such it offers some special inducements in memberships. Memberships are by the calendar year.

The Annual Meeting of the Society is held in Washington, D. C., and members are invited to attend the special lectures that are given at that time. These are announced to the membership at the time of balloting.

The annual dues are three dollars the year, payable in advance; life membership is one hundred dollars; inquiry as to affiliation should be addressed to the Secretary, 821 Washington Loan and Trust Building, Washington, D. C.