

THE
AMERICAN
DAFFODIL
YEAR BOOK

PROPERTY OF
AMERICAN DAFFODIL SOCIETY

The American Horticultural Society
1937

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AMERICAN DAFFODIL SOCIETY

The American Horticultural Society

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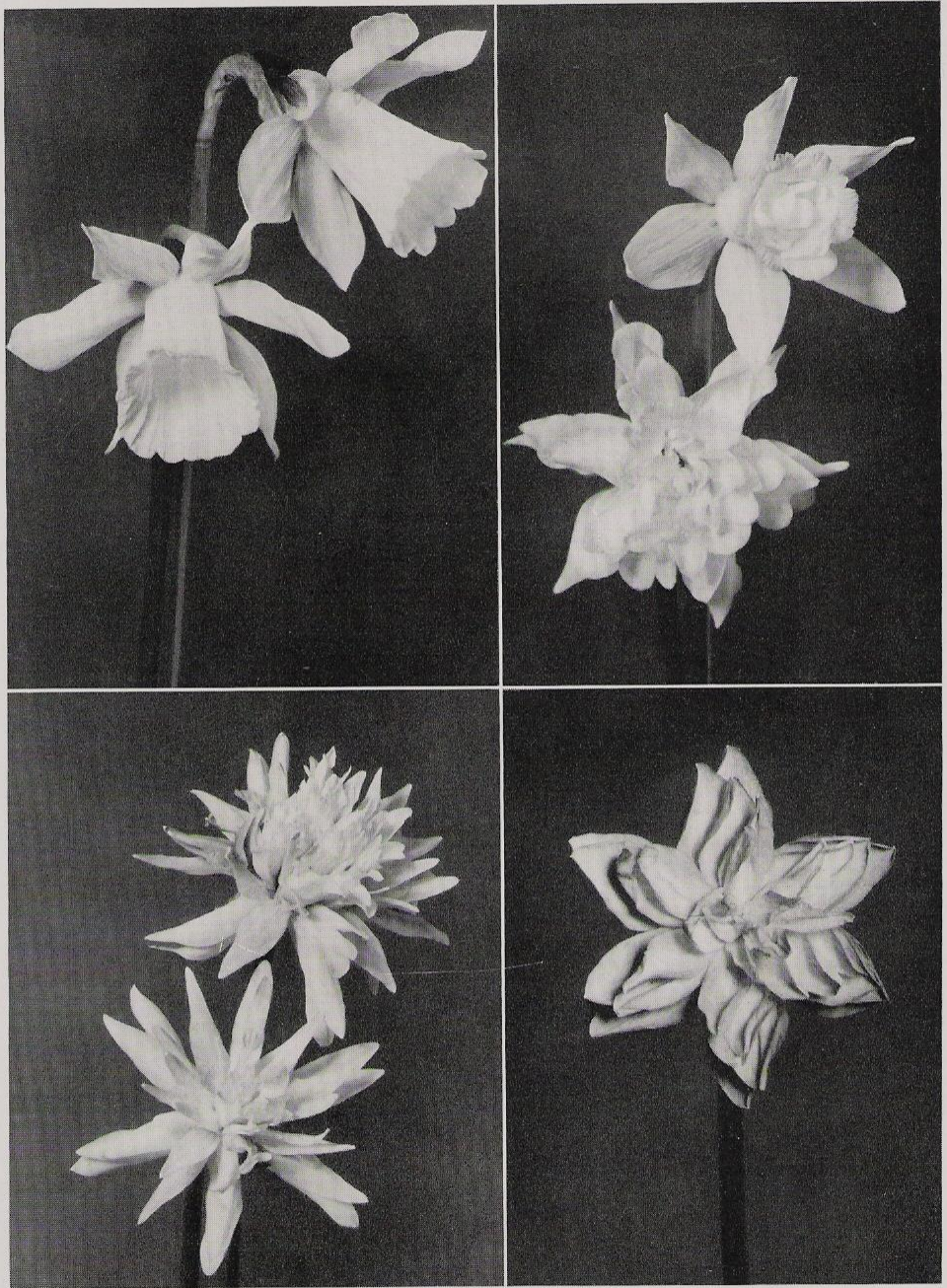
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Upper row—*Narcissus moschatus* L. (*cernuus* of trade), *Narcissus moschatus* *plenus* (*cernuus plenus* of trade). Lower row—*Rip Van Winkle*, *N. eys-tettensis* (*capax plenus* of trade).

Some Species and Varieties of the Smaller Narcissus

ALFRED BATES

The genus *Narcissus* might well be called the botanists' playground, so often have the members of this group been tossed about from one name to another, and in and out of newly formed genera, according to the whims of overly energetic botanists of the past century. It is therefore with a sigh of relief that the gardener turns to Prof. H. W. Pugsley's "A Monograph of *Narcissus*, subgenus *Ajax*" and to A. E. Bowles' recent book, "The *Narcissus*," even though it means the revision of many of the current names which have been used for many years.

Prof. Pugsley spent thirty years of study and research both in herbaria and in his own garden before giving his decisions, upon just the subgenus *Ajax*, to the public. The length of time spent upon this revision guarantees its thoroughness and authenticity and we should therefore accustom ourselves as soon as possible to the changed nomenclature even though it may cause us some trouble at first. Mr. Bowles, who for more than forty years has been a daffodil enthusiast and student, published his book in 1934, one year after Pugsley's revision of the trumpet section. In it he accepted all the revised names as given by Pugsley and for the other sections of the genus he went back to the oldest name.

In the following notes upon some of the dwarf narcissus the nomenclature given by the two authorities cited above is used with the superseded name or names given as a synonym.

Narcissus cyclamineus was named by De Candolle in 1816; it was illustrated on page 29 of the 1935 AMERICAN DAFFODIL YEAR BOOK. It has no synonym because of its peculiar and interesting history. After it had been illustrated in the *Jardin du Roi* Henry IV (1608) and again in the *Theatrum Florae* (1633) in both cases under the long and unwieldy names given by botanists or herbalists of that period, it was lost for about two hundred and fifty years. During this time botanists had doubted its existence and considered the drawings in the books cited, figments of the artists' imaginations; Herbert went so far as to say "it is an absurdity which will never be found to exist." But de Candolle had faith in the honesty of the unknown author (or artist) of the *Theatrum Florae* and founded his specific name upon the drawing in that book. In 1885 Messrs. Tait and Schmitz rediscovered it near Oporto, Portugal and brought it back into cultivation. Its disappearance saved it from the rough treatment given many of the other members of this genus.

It grows to a height of about six inches, has narrow deep green leaves and brilliant yellow flowers with the corona slightly deeper in tone than the perianth. As its native home is beside the mountain streams of north-western Spain and northern Portugal, it does best in a damp peaty soil where it should be left undisturbed and allowed to seed itself. It is grateful for shade of deciduous trees during our hot, dry summers.

N. asturiensis is the *N. minimus* of gardens and was illustrated under that name on page 28 of the 1935 A.D.Y.B. Pugsley shows it had no right to the old name and revived the one used above which was given by Jordan in 1903. "It is apparently a widely spread species of the mountains of Spain: from the Asturias to Castile, extending into Central Portugal and possibly Galicia." It is one of the first daffodils to blossom in the very early spring. Its rich yellow flowers are but three inches tall and may open as early as the end of February. In a peaty or leaf-moldy soil in the lower parts of the rock garden where it may be shaded later in the year from the baking summer sun it will be perfectly happy and content for years. It is quite easily raised from seed, when procurable.

N. nanus, so named by Spach in 1846, is now the correct name for the plant which we have known as *N. lobularis*; see illustration on page 3. The plant which was formerly called *nanus* must now be known as *minor* and the erstwhile *minor* becomes *pumilus*; as photographs of these two did not come out clearly they will not be discussed in this issue but reserved for next year with several other low growing narcissi. *N. nanus* is not known as a wild plant and Bowles is of the opinion it is a garden hybrid; its adaptability to garden conditions would argue for this. It grows to a height of about eight inches and blooms slightly later than the other small trumpets. The perianth is sulphur yellow with the tube slightly tinged with bright green and the trumpet is much deeper in tone. The leaves are quite wide for the size of the plant. As suggested above, it is indifferent to soil and will do well in any garden soil that will grow a daffodil. This plant is slightly different from the plant listed by Dutch growers as *lobularis nanus*; but my notes are not as clear as they should be and need another spring to check the points of variance.

N. moschatus, so named by Linneaus, was formerly known as *Cernuus* until Pugsley proved that it was the same as the specimen in the Linnean Herbarium; looking at the illustration given in Pugsley it is surprising that no botanist had made this correction before. The plant is about ten inches high and has foliage of quite a blue green. The flowers are drooping, see frontispiece, of a deep ivory white with the trumpet slightly deeper in tone than the perianth. The illustration clearly shows the twisted perianth segments and the straight, almost unflaring trumpet. It is not known as a wild plant but there is no proof of its being a garden hybrid; as travel in the mountains of northern Spain has always been almost as difficult as in Tibet there is the possibility of rediscovery of this plant in some future day when the Spanish situation has been settled. It is happy in shade and in a leaf mold soil where it will increase slowly; in England it is often grown in grass, and I can see no reason why it should not be so used here—provided one has enough bulbs, does not cut the grass until the foliage has matured and gives the plants the desired shade.

The illustration, frontispiece, shows the double form, *N. moschatus plenus*—I hope this name is correct for Pugsley only alludes to the double form without giving it a corrected name, so I have used *plenus* from its trade name of *N. lobularis plenus*. The flowers are ivory white and you will notice that there are two forms of doubling; one with the increase of



L. A. Guernsey

Narcissus nanus Spach.
N. lobularis of the trade

perianth segments and with the breaking up of the corona and the other with all the doubling within the corona. Before leaving this species I should like to ask if any one still grows the old white daffodil "Princess Ida" which Pugsley considers a garden form of it; if so could I beg, borrow or buy a bulb or two?

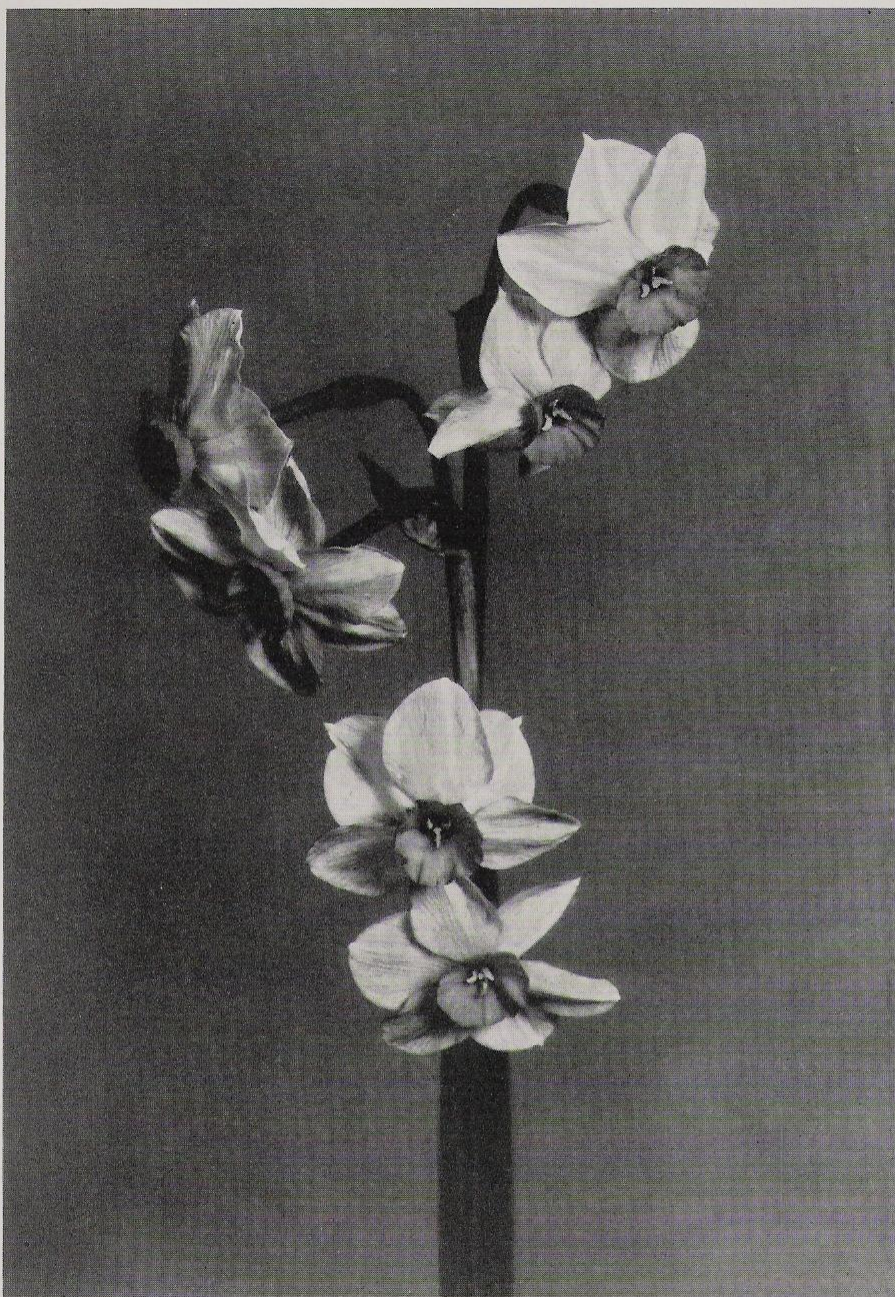
As the name *moschatus* has been used we will have to bring in the well-known little white daffodil formerly called "*moschatus* of Haworth," even though no illustration can be given this year. This plant was left without a name when *moschatus* Linn. was proven to be the correct designation for the species just described and must now be known as *N. alpestris* the term chosen by Pugsley to describe its mountain home.



L. A. Guernsey

Narcissus gracilis

The quaint little double illustrated, frontispiece, is of unknown origin; Baker thought it was a double form of *N. Pseudo-Narcissus* but its six inch height would seem to make this doubtful. "Rip van Winkle" is not a beautiful flower but it is an interesting one. The narrow and twisted seg-



L. A. Guernsey

Narcissus tenuoir

ments have a pronounced hook at their ends and are light yellow in the outer row and deepen in color as they approach the center which is deep golden. It is too new in my knowledge to tell whether the two forms shown will be permanent or to say how well it will take to the garden; but from

its record in England I am afraid it will prove to be hard to make happy, at present it is being grown in partial shade in light, well drained soil.

Another double of unknown origin is *N. eystettensis* which is shown on frontispiece. This plant has little or no history, for even Bowles is vague about it in the R.H.S. Daffodil Year Book for 1936. It is known as the Queen Anne's Double Daffodil but why no one knows for, as Bowles points out, it was grown in gardens under the botanic name given above long before Queen Anne could show any royal favor to any daffodil. It was first figured by Clusius in 1601 and called *Pseudonarcissus pleno flore* and Parkinson knew it for he described it accurately and called it The Lesser French Double Daffodil. The above information is condensed from Bowles' article cited above; but who gave it the name of *eystettensis* and why is not known. Therefore the following guess is hazarded: in 1613 Besler published his Hortus Eystettensis which was a list of the plants grown in the garden of the Bishop of Eichstätt, a small town near Nuremberg; it may be that this plant was grown in that garden or that someone named it for the garden, at least there is some connection with that place. Haworth called it *Capax plenus* and it is usually listed under this later name in English catalogs. Bowles suggests that it is a hybrid between *N. triandrus* and some double trumpet for a similar cross has produced a similar flower except that there were parts of the corona among the segments.

The illustration clearly shows the regular doubling of the six perianth segments six times and each row being smaller in size but it cannot give the lovely soft lemon yellow of the starry flower. It is about seven inches in height and blooms in April. Bourne advises a warm sandy soil; but it is too new in the garden to venture any first hand advice save that it should be tried by every daffodil lover.

N. gracilis was named by Sabine in 1824 and has never been found wild. Bowles suggests that it is an old garden hybrid between *N. Jonquilla* and some small form of *poeticus*. It is the last member of this genus to blossom, coming into flower about the middle of May. It is placed in the *Jonquilla* group because of its rush-like foliage and several flowered scape. It grows to the height of twelve to fourteen inches and bears two to five fragrant flowers to each stem. The illustration on page 4 shows three stems with only two blossoms to each but, as it was taken the first year after importation, we hope for better clusters when it has become established. The flowers are about two inches across with perianth segments of a soft creamy yellow and a shallow, wide open cup which is of a darker yellow. It is said to be a difficult plant to please and to demand a warm sheltered place in the garden. Let us hope that our hot summers may prove more to its liking and it will make itself at home with us.

N. tenuior was first described by Curtis in the Botanical Magazine of 1797. Its common name, the Silver Jonquil, shows that it too belongs to the *Jonquilla* section. It has never been found as a wild plant; Bowles says that Curtis found it in the garden of a James Maddock who had obtained bulbs of it from Holland, most of which were "in a double state." There is little doubt but that it is a garden hybrid, but what its parentage is no one

(Continued on page 49)

Naturalizing Narcissi in Delaware

HENRY F. DU PONT

Of the many gardens one can have, there are none which, once planned and planted, give more satisfactory results with as little upkeep as the one in which Narcissi predominate. The initial cost, other than the price of the bulbs, is a negligible one, no grading, sub-draining, wall-building, etc., being needed. An open wood-lot, preferably one with a gentle slope which has been cleared in part of its underbrush, and you have the fundamental requirements of your garden. If one is blest with a background of evergreens, trees or shrubs, such as Hemlocks, Arbor Vitae, Kalmias or Rhododendrons, etc., with Cornus mas, Viburnums, and Spicewood in the foreground, and Virginia Cedars here and there among the forest trees in the open, even better effects can be obtained; but with simply the contrast of the bare trunks of the trees and an undergrowth of spice bushes and wild viburnums edging the adjacent woods, quite lovely results can be had.

In such a locality as I have described, the paths soon become moss-grown and require but an occasional scything; the weeds among the bulbs are comparatively few, and once the bulb foliage has died away your garden is indistinguishable from your woodland. If one is troubled with field mice, it is wiser to rake away the leaves of the trees after the majority have fallen in the autumn, and this must be done again in the early spring before the bulbs have started their growth, so that each plant may have a chance to develop evenly.

The lay-out, width, and arrangement of the paths vary so much in each individual situation that it is hardly worth while even to generalize on the subject. The width of my main paths is 5 ft. 6 in., and seems fairly successful; but there are also many spaces of varying width where one can walk about and around the bulbs.

Having made up one's mind about the location of the paths, the problem of bulb planning and planting confronts us. The general advice in catalogues and elsewhere is to scatter the bulbs over the ground broadcast with the hand, planting them where they fall. In practice, however, it is difficult to do this over any large area and keep the relations of the various groups and masses in one comprehensive whole, and I find it much simpler to first outline my plantations with fallen twigs and branches picked up in the wood. These are found in various lengths and shapes, and after removing the side shoots give all the regularity or irregularity of contour one could desire. When the large plantations have been laid out, it is a simple matter to connect them by dropping a few bulbs here and there where they seem to be required.

As for the actual planting, I use an ordinary trowel or a mattock, finding it much quicker than a bulb planter, and I allow enough space for each bulb to increase and still remain undisturbed for years, at least six inches apart. For the great pleasure in a bulb garden is in its permanency, as the first spring after planting, no matter how thickly the bulbs may have been put in, there is a certain bareness about the soil which is detrimental to the



best effect, while even the medium-sized Trumpet varieties have a certain fullness and regularity of bloom which suggests the more formal garden. Happily, this defect occurs only in the first season; but nevertheless the short-cupped sections are the most suitable for naturalizing in large wood-

land areas. If, however, your wood-lot adjoins the lawn, a few Trumpet Narcissi in the foreground make a lovely effect, and in this connection I can recommend bicolor *Horsfieldii* most highly. Mine have been undisturbed for thirty years, and so have my Grandee, which lengthen the same general effect of color by their successive period of bloom, though of course their blooming periods overlap—are meant to. P. R. Barr is a very good trumpet to combine with *Horsfieldii* and Grandee as it is more yellow in tone than the other two and makes a very good contrast with them. For in naturalizing large groups one must have deeper and lighter shades, and P. R. Barr has a most pleasant yellow color. Moreover, I have found very few good mid-season yellow for permanent naturalizing, and as for the earlier yellows, even Golden Spur can't be depended upon in all localities. Emperor and Empress-Victoria are all good naturalizers but to my mind are too big and coarse to look well with the short-cupped sections in the woodland, but are splendid in meadows.

A pretty good rule to follow in all bulb planting is to have the earlier bulbs in an entirely separate location from the others, as with our sudden hot waves they spoil the main effect by their early fading, and no late blooming bulb is too late to put with the mid-season varieties as the very hot early days make them overlap invariably. The *Poeticus* section should be kept to a separate locality as its white color looks almost blue in contrast to the cream whites of the Trumpets, *Leedsii*, *Barrii* and *Incomparabilis*. In this connection, the so-called cheap mixtures for naturalizing in grass should be avoided as the result will be a jumble of *Poeticus*, Trumpets, the double varieties, and all the other kinds, which together to me are a perfect nightmare. Always plant the varieties separately. This is one of the essential and all important lessons the intending planter must learn.

If one is going to naturalize *Narcissi* in meadows or lawns there are certain things one must learn before planting them, viz., do not plant them any place where the grass has to be cut before the middle of June, hence avoid planting them too close to lawns or flower beds, or in front of neat shrubberies, where long grass would be unsightly in May or June, for if the leaves are cut too early the bulbs deteriorate, and if the leaves are cut one or two years during April or May it will not be long before the bulbs have all disappeared.

I have already mentioned some of the trumpet varieties which naturalized well with me, but to be perfectly safe it is wiser to try out every new kind for three years before planting them extensively. I have always done so, and that is why as a whole my *Narcissi* garden is fairly successful. The secret of a successful big planting of *Narcissi* is, first, have only varieties that bloom at about the same time—never more than one week apart—have them of different form and shades, and have the patches of contrasting shapes and sizes. Some bulbs, moreover, last in bloom much longer than others. *Incomparabilis Commodore* for that reason to me is invaluable. It is a soft yellow, with distinctive large round petals, is among the first to bloom and lasts fully three weeks—a challenge to any other *Narcissus*, and during the past thirty years has bloomed freely each year.

Narcissi in Old French Gardens

HELEN M. FOX

We almost never associate narcissi with the architectural plantings of the classical gardens, but think of them as naturalized in the woods or planted in drifts amongst the shrubbery. Yet they were used a great deal throughout the seventeenth century in the beds called variously *parterres* of embroidery and *parterres de boulingrins*. These beds were laid out in designs taken from the embroideries of Renaissance Italy, and were outlined either in box, yew, or some of the shrubby herbs, such as rosemary. In some gardens the outlines were filled in with colored earths, but wherever it was possible plants were used which were constantly renewed, at the old Trianon as often as once a fortnight, to keep the beds gay and colorful with fresh flowers throughout the entire season.

An old book called *Le Jardinier Fleuriste et Historiographe ou la Culture Universelle*, with a subheading *des fleurs, arbres, arbustes, et arbrisseaux, servans a l'embellissement des Jardins* by *le Sieur Louis Liger d'Auxerre* and printed at Amsterdam in 1706 and dedicated to Jules Haridouin Mansart, the architect of Clagny, Marlay, and some of the work at Versailles, gives the following information on narcissi.

CULTURE

In considering the narcissus in relation to its nature, it is a plant which likes only a stony soil, and one which is very lean, and it is even known that it grows in sand pits. But this one of which we speak is a very rustic narcissus; instead, those of which I am undertaking to teach the culture demand special care and of an entirely different nature.

There are narcissi of several colors; some are yellow, others white, and one sees single and double ones and little and tall ones, and amongst these one finds some are late and others flower earlier, which, because of this difference, require a different culture from the others.

I will begin with the Narcissus of Italy which has white flowers and a yellow calyx, and I will say that this plant, to be well governed, needs a well-aired position and a slightly light soil, such as is in the vegetable garden, without other mixture.

When one plants narcissi, whether in the *parterres* or in beds, they should be placed so as to be spaced four fingers apart and on lines made with cord. They mingle very agreeably with tulips and hyacinths, and there is the practical advantage that, with all these flowers of diverse species and different times, the garden will be in flower for several months.

OF THE NARCISSUS OF CONSTANTINOPLE*

There is the Narcissus of Constantinople which, at the tip of its stem, throws twelve flowers with white leaves (segments) and thick ones, accompanied in its center with other little yellow leaves, as in a calyx.

This narcissus is very beautiful, but has difficulty in opening, especially when the fogs and cold come and spoil the envelope which covers it, and they are often aborted before they are born.

**Narcissus tazetta*.

To prevent such inconveniences, instead of planting in the month of September, one should plant this narcissus only at the end of January. When it will have grown its stem, one should care for it and cover it during the night to protect it from cold which might incommode it and uncover it in the morning if there is the appearance of fine weather.

To assist this flower to open, one splits the envelope cleverly which holds it enclosed and thus obliges it to come out earlier and prevents its being suffocated in the membranes which grip it.

One should not fail every year to dig up the narcissi and to carry them into a very dry place; otherwise, if they are left in the ground, they will produce little shoots which will consume a portion of their strength, which the flowers need to open.

In regard to the soil which is good for them, it is the same as that for the narcissi of which I have already spoken.

There is another narcissus with large leaves and the calyx of a yellow green. This one also only wants the mother earth of the garden and a partly shaded position.

In regard to the narcissus yellow and pale which generally has its leaves (petals) separated and frilled—it comes better if kept in a pot until put into the ground.

The full sun is not good for it, and it wishes to have its thick roots garnished with an even leaner soil than is in the vegetable garden so that by setting fewer sprouts it will give finer flowers, and in the pot it will avoid a certain humidity which is contrary to it, and with which rich soils are filled.

This flower should be watered at the right time and until the leaves are quite dried.

The narcissi of Spain, both double and single, should be cultivated as are the yellow ones, and one remarks that the culture is so good for them that their flowers are always beautiful and their shoots better nourished.

Every three years they should be displanted in order to separate the new shoots and to change the soil.

Six days after this work they should be replanted and not wait any longer because the bulbs are delicate and would run the risk of being spoiled by the heat of the season.

These last two narcissi, besides the observations given, demand more of our care. One should not leave the flower on the stem for fear it might use up the substance of which the bulb has need, and the bulb in time might languish.

We have also the white autumnal narcissus, which does not like great heat and wants poor soil and very little, being content with three fingers beneath it, and should be two fingers from the next.

Dodoens speaks of a certain narcissus called *champetre* (of the fields) or the large narcissus of Spain with pale flowers, yellow or white, and which has six petals arranged to form a star. This narcissus demands a soil of medium consistency and an exposition where the sun gives sufficiently, and it should be planted four fingers in the soil and spaced a span apart. When this narcissus begins to form its flowers, and the part in which it is enclosed begins to swell, it should be protected as much as

possible from the rain by carrying the pot containing it to a covered place; otherwise, the narcissus will be subject to splitting and will be so tired it will not produce anything worth while.

The little narcissus with double flowers demands almost the same culture, except, however, that it should be planted three fingers in the ground and in a slightly humid place.

ABOUT THE NARCISSUS *Incomparable* AND SEVERAL OTHERS SUCH AS THE ONE WITH THE LONG HEAD AND THE WILD NARCISSUS

The *Narcissus incomparable*, and the one from the Indies which has lily flowers and is a pale red,* and other narcissi demand in our climate almost the same culture, that is a soil of the vegetable garden, and to be put in a part of the garden, or in pots, especially the last, which have a less tractable nature, than the others.

DESCRIPTION

The narcissus is a flower which from its bulb first sends forth long leaves with a straight margin and smooth to the touch.

From the midst of these leaves comes a stem about half a foot high, at the end of which a sort of sheath is formed which, swelling and dilating its membranes, shows, after having opened, other little stems, at the tip of which the flowers appear with a single leaf widening into a bell of different colors according to the species of the narcissus, their calyx, which most often is produced from a membranaceous sheath, becomes an oblong fruit, or round above, or triangular, divided into three divisions which enclose the seeds, a little round.

HISTORY

A long time ago there was a nymph, Echo, who tried to make herself loved by Narcissus. When, impatient at seeing she was not succeeding, she became so dry that she almost lost the face of a woman, and only retained the voice into which she was changed.

Narcissus was a handsome fellow, as his figure grew from day to day, to whom nature had spared nothing to render him amiable. It happened one day that he found himself beside a fountain of which the water was very clear.

He was tired and knelt down to drink the water and was at once surprised to see his image.

Then Narcissus gazed upon himself, considered himself, applauded himself, and finally fell in love with himself, and thought his beauty was unequalled anywhere, and he fell into such a languor that he died. But the Gods took pity upon his disaster and changed him into the flower which bears his name.

APPLICATION

It is to you, Narcissus of our days, to which the application of this fable is well suited: no one, in your opinion is, worthy of your love except yourself; it is only for you that you languish, but oh!—terrible blindness of men! How many are there full of false merit, who persuade themselves to be the most perfect in the world?

*Not a true narcissus.—Ed.



*Narcissus at Kidd's Island, Conn.
Residence of Mr. and Mrs. Theodore Coe*

Some Modern Daffodils for Garden Decoration

GUY L. WILSON

Amongst the qualities constituting suitability for garden planting in a daffodil, vigor of constitution, freedom of flowering, sufficient strength of stem to stand up to wind, and the habit of holding the flowers above the foliage, are obviously desirable, as also are clearness of color, and in the case of orange and red-cupped varieties, ability to stand certain amount of sunshine without burning or fading.

By no means all of the fine new daffodils that continue to appear at our shows, and in specialists' catalogues year by year, are equally suitable for garden planting. Many that are fine show flowers may lack vigor of habit or other attributes that are desirable where it is intended to grow them without special care and protection. At the same time there is an abundant choice of newer varieties that are a very great advance on the few old favorites, such as Emperor, Empress, Sir Watkin, and Barrii Conspicuous, and it is a pity that they are not much more widely known.

In writing of some fine garden varieties, I should explain that I speak in the main from experience in Great Britain. Knowing as I do, that wide variations of climate soil and rainfall, have a marked effect on the behavior of the plants, I realize that it may well be that some that are quite first class over here may not be so good in the U. S. A.; while others may thrive even better there than they do here.

In describing some that are proving of outstanding merit as garden plants in Great Britain, I shall take the classes in the order in which they have been arranged by the Narcissus Committee of our Royal Horticultural Society, and begin with the Yellow Trumpets. Of these, Dawson City, which is now plentiful, is a very great advance on Emperor: it is a fine flower with very perfect, broad, flat, overlapping perianth of imposing appearance. His Excellency, a flower of my own raising, has always struck me as a fine garden plant on account of the slightly upward post of its very large well formed flowers, which can thus be seen full face without stooping to turn up their heads; though not very tall, the strong stiff stems hold the flowers above the stout foliage, so that they are shown off to full advantage: it is a good clear medium yellow. For those who like a big flower Kandahar has everything to recommend it: it attracts such attention amongst visitors to my grounds. It is an immense giant trumpet of deep self golden color and great substance. It flowers very freely, making a most striking effect, as both foliage and stems are very strong, and the great blooms are carried at a somewhat upward pose above the leaves, their exceptional substance enabling them to resist weather damage better than most. It is a plant of immense vigor, making very large heavy bulbs. Amongst several trumpets which gained the Award of Merit at the Royal Horticultural Society's 1934 to 1936 Trials in their gardens at Wisley, in Surrey, Sulphur, an early flowering variety, has received very favorable comment:

it is a seedling from Maximus, and would probably be found a valuable acquisition in early districts. Surphur Prince, a rather late flowering large tall soft yellow trumpet, of beautiful form and quality, was highly commended at the Wisley Trials: it has the virtues of quite exceptional vigor, freedom of bloom and increase.

In the old days such white trumpet forms as existed were rarely seen, as though charming and exquisite little things, they lacked vigor of constitution and resented garden cultivation. Hybridists however have now given us a rate of glorious white daffodils, which really excel their yellow brethren in robustness of growth, and the better they become known the more enthusiastic about their arresting loveliness do all daffodil lovers become. They seem to revel in sunshine, provided it does not send the mercury up to mid-summer temperatures, and in sunny weather their purity and substance increases day by day. The eye delights in the faint blue shadows cast by the sunlight amongst their petals, throwing into exquisitely delicate contrast the cool faint lemon, ivory, and cream tones in their crowns in the younger stages of their flower development, while a few days sunshine bleaches most of them to marble whiteness all over. In the evening after sunset, as twilight deepens, they seem to distil about themselves a magic light of their own, and cast an enchanted spell of unearthly beauty and peace.

From any selection of White Trumpets the late Mr. Engleheart's stately and glorious Beersheba must not be omitted; at least it must at all events be tried. Curiously enough it seems to dislike the southern climates of Great Britain. It failed to gain an Award at Wisley, and has never been outstanding in Cornwall, but in northern areas it is a magnificent plant. In my cool rich loam it has unbounded vigor, and is unexcelled in the lavish freedom with which it produces its great stately flowers, with their magnificent widespread flat perianths, which usually average about 5" in diameter, and make a sheet of white which is easily distinguished from all others at any distance. The foliage is a particularly beautiful blue-green, and the flowers exceptionally lasting on account of their parchment-like texture. Eskimo is an ideal garden plant: not a very large flower, but very neat and well formed, and of firm lasting texture. On first opening the trumpet is pale lemon, but in sunny weather the flower soon bleaches to purest white; it is very free of bloom and increase; study in habit, carrying its flowers above the foliage, and seems to possess a thoroughly reliable and vigorous constitution, making good hard clean bulbs: it was highly commended at the Wisley Trials, and has done exceptionally well in New Zealand. The special value of Kenbane, a flower of my own raising, lies in its lateness. It comes when nearly all other trumpets are over. It is a very large bold flower of great substance, holding its head well up on a strong stout stem, and having dark blue-green upright foliage: it is a very vigorous plant, making a fine display when others are past their best. White Conqueror is another fine robust border variety, an upstanding plant which carries its large flowers well above its strong blue-green leaves.

Of Bicolor Trumpets one of the best is Moira O'Neill, a tall plant of fine vigor; its large flowers are a beautiful quality, with white perianth and

most pleasing pale lemon trumpet. The only bicolor to gain an Award of Merit at the Wisley Trials was Mrs. E. C. Mudge, a fine plant, which is sent out by Messrs. Barr & Sons, of London. It is a splendid large bold flower of much substance, and might be described as a much improved and smoother Weardale Perfection. For those who like a well contrasted bicolor, Jack Spratt is very bright and effective; it is a neat flower with pure white perianth, and slender bright yellow trumpet, and is a very good doer.

Many splendid garden daffodils may now be found in the Incomparabilis Section. Amongst self yellows a series of varieties of outstanding merit and distinction, which will be a lasting acquisition, were raised by the late P. D. Williams, of St. Keverne, Cornwall. Of these, Havelock, which gained a first class certificate at the Wisley Trials, is one of the finest daffodils ever raised. It is a very large clear yellow broad-petalled flower, of perfect balance and proportion, very firm durable smooth texture and first class quality; the flowers are perfectly posed on very tall and strong stems that stand up to rough weather; it is a rapid increaser and very free blooming, and is first class alike for exhibition, market, forcing, or garden decoration. Carlton will appeal to those who like size: though very large its soft clear yellow flowers, with their wide gracefully frilled crowns, are quite well balanced: it is a plant of immense vigor and rapid increase, making hard healthy bulbs. St. Ives is a first early variety that is of outstanding excellence in the southwestern districts of England. Its flowers are brilliant clear gold and of very firm crisp substance, the overlapping pointed perianth standing at right angles to the well proportioned frilled cup; the stems are very tall and quite exceptionally strong, and the foliage of the most beautiful distinct deep "Maximus" blue-green, making an ideal foil for the sparkling gold of the flowers: it makes an exceptionally fine hard bulb. I remember seeing a clump of it which had remained undisturbed for several years in a border in Mr. Williams' garden where it was carrying a tall thick sheaf of splendid golden flowers; as fine a sight as one could wish to see. Butter Bowl, one of my own raising, is another excellent yellow of fine form and quality; later than any of the foregoing, it is useful for succession.

Turning to yellows with orange or red cups, although few can yet be relied upon to retain the color in their cups in sunny weather, they are so attractive that no collection is complete without them. It is worth while to give them a position where they will be shaded from the strongest sun by shrubs or a hedge; their bright coloring would last longer thus. No doubt Fortune will be planted by everyone when it becomes sufficiently moderate in price. I do not know of any daffodil which has a more splendidly reliable constitution. It makes a very fine firm healthy bulb, and I have never heard of it being sick or sorry in any part of the world where it has been grown. It is a noble plant well worthy of its great reputation, but being first early and very tall it is advisable to plant where it will be protected from the full force of rough winds, which might snap its stems. One of the best of all is Killigrew, another of Mr. Williams' most beautiful flowers. Perfect in form, balance, and quality, a large flower with soft yellow perianth, and rich deep tangerine frilled cup, which retains its color better than



L. A. Guernsey

Narcissi, Eskimo and John Evelyn

many; it is very tall and of quite exceptional vigor and rapid increase: it gained an Award of Merit at the Wisley Trials. Garibaldi, which also received an Award of Merit at the trials, is a late mid-season flower with pointed bright yellow perianth, and brilliant orange red cup which retains its color exceptionally well, making it of special decorative value: it is very free of bloom and increase. Coming to varieties with white perianths and orange or red crowns, Folly, yet another of Mr. P. D. Williams' flowers, gained the high distinction of a First Class Certificate at the Wisley Trials. Declared by so eminent an authority as Brodie of Brodie, to be one of the most beautiful of all Daffodils, this is undoubtedly a flower of great character and distinction, and being late to bloom it is of much value in extending the season. Its gracefully recurring pure white perianth segments, and clear orange red bowl-shaped crown, are equally charming when seen full face or in profile, perhaps the profile is even more fascinating: the flowers are well posed on very strong stems, and the color lasts. I have been told that in parts of U. S. A. the color of Folly does not develop well. Possibly this may be due to dry conditions in the growing season. Those who have found the color of Folly unsatisfactory might try Merryhill, a flower raised by the late Mrs. R. O. Backhouse: this also is rather a late flower, having milk white perianth and a large cup of distinct and pleasing rich apricot orange that does not fade in the sun. It has not the refined quality of Folly, as the flower comes somewhat rough on established bulbs, but is nevertheless a very effective plant and grows with immense vigor. Warlock, another of Mr. Williams' flowers which gained an Award of Merit at Wisley, can also be recommended. It is a very tall strong plant with large flowers have white perianth and shallow orange-stained cup. There are several excellent white and yellow bicolors, of which Nissa is perhaps the best; a bloom of perfect symmetry, with broad flat pure white perianth and beautifully formed large clear bright lemon crown that seems to shine like brass; it is tall and free flowering.

Of the Barrii section, St. Egwin, yet another of Mr. Williams' productions, will undoubtedly be wanted by all when available in sufficient quantity: its great soft clear self yellow flowers of exquisite waxen quality carried on their 2 foot stems are of quite unique beauty; it is fortunately a very strong plant. Sunstar, a late flower close to Poeticus in character, has broad milk white perianth of much substance, and dark solid red eye: it has ample vigor, but should be planted in half shade to enjoy its color.

The charm of the great Leedsii family is comparable to that of the White Trumpets, and their fascination of form and surprising variety of exquisite delicate tints, varying from almost green in the crown through citron, cool lemon, ivory, warm cream, buff and peach to faint shell pink and rose, is even more extensive, while in vigor of constitution they leave nothing to be desired. Any of them may be planted with confidence, but naturally there are some of special merit. I was gratified that Marmora, a flower of the Brodie of Brodie's raising, received the high honor of a First Class Certificate at our Wisley Trials, as I have always had a high opinion of it. It is a perfectly beautiful large flower of ideal form and balance, great substance and very durable, growing in size and whiteness as the



Malby ©

Wilson Seedling No. 25/31

flower ages, a plant of splendid vigor and freedom of bloom, making heavy healthy bulbs. The group at the Wisley Trials was a truly magnificent sight, as was also that of Tunis, a notable flower of Mr. P. D. Williams' raising, which likewise gained the highest honor. In my rather cold and wet climate Tunis is not quite at its best, being slightly disposed to base trouble, but in drier soils and more sunny districts it is a glorious plant. As the flowers mature they develop to great size with bold effectively serrated crowns. On first opening the crown is lemon, later the whole flower passes to milk or ivory white, except for a striking pale coppery gold frill at the edge of the crown. The flowers have great substance and are very lasting, while the stems and foliage are exceptionally stiff and stand up to rough weather. Where happy the plant grows with immense vigor, and I am told it is one of the most successful and outstanding daffodils in California. Cicely, Award of Merit, Wisley Trials, is a very early flower of medium size, perfect form and quality, with clear cut white perianth, and very pale lemon crown; a free bloomer and good doer. Niphetos, another of Mr. Williams' splendid originations, still on the expensive side, is a superb show flower of faultless symmetry, quality and substance, and will be an equally first class border plant, because it is vigorous, free of bloom and increase, and its perfect flowers are well upheld on very sturdy stems. Mitylene, with its broad white perianth and large shallow primrose cup, is distinct from the larger crowns, and should not be omitted; it is as free and vigorous as any and makes a fine display. Riva is a lovely plant of great vigor; tall, its big flowers having the inside of their large cups flushed with a faint warm peachy tint. Those who like something more light and dainty will enjoy Hera, a beautifully formed medium-sized flower with a small cup that passes to pure white in the sunshine. Do not omit to plant a few of the late flat-crowned forms that flower along with the Poets; they are amongst the most ethereally lovely of all Narcissi. Silver Salver, for example, might almost be described as a Poet's Narcissus without any color except a touch of emerald green in the center of its eye, otherwise snowy white all over. In spite of its delicate appearance it is a good doer, as also is the lovely Samaria, a slightly larger broad-petalled flower of satin smooth texture, milk white throughout its perianth and flat crinkled eye. A flower of my own raising that I have named Addio is, I think, worthy of a place on account of its extreme lateness. It really is one of the very last of the season, and is a quite attractive thing, with smooth pure white perianth and flat primrose crown; not perhaps a very robust plant, but at all events worth trying.

Only one *Triandrus* Hybrid received any recognition at the Wisley Trials, namely Niveth, which was highly commended. There are not many *Triandrus* Hybrids in commerce, as most have been found to be poor doers, but Niveth seems quite reliable, and would be a very charming subject in a small border of choice bulbs, or at the edge of a larger border, or on rock work: it has small drooping pure marble white flowers of the utmost refinement, occasionally borne two on the stem.

Of *Cyclamineus* Hybrids, Mr. P. D. Williams' Beryl, with its reflexing primrose perianth and small pale orange cup, is a charming rock garden

plant, for which purpose it gained an Award of Merit at Wisley; while Orange Glory, which also received an Award of Merit, is a smallish border plant of exceptional charm: it has elegant slightly reflexed golden perianth and rich orange gold trumpet; it is perfectly hardy and free flowering and makes a most attractive group.

Amongst the larger crowned Jonquil Hybrids, the now well known Buttercup is a fine border plant and well worth a place. Golden Sceptre, which obtained a First Class Certificate at Wisley, and Aurelia, which got an Award of Merit, are probably improvements on this. The late Mr. P. D. Williams raised a series of hybrids from the small jonquil, whose grace and beauty it would be difficult to exaggerate: these are shallow crowned flowers of exquisite quality, with tall stems and rush-like foliage: they appear to have excellent constitutions and should certainly be tried by all. Lanarth is probably the finest, a tall plant carrying its flowers usually singly on the stem, it has broad golden perianth, and expanded crown of lovely old gold orange color. Trevithian is perhaps a more reliable doer and freer bloomer; its flowers are usually borne in twos and threes, and are shallow cupped, soft clear self yellow of faultless form and the loveliest quality: both of these plants which are great acquisitions, gained a First Class Certificate at Wisley.

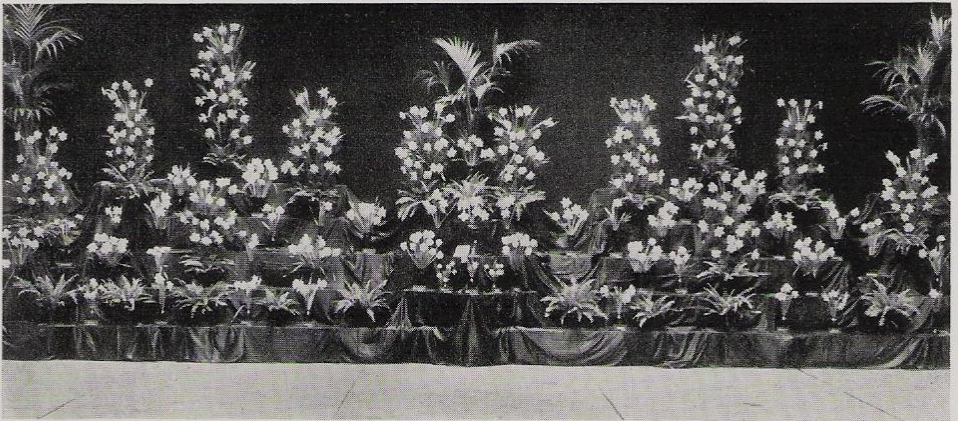
Those who wish to make their collection representative should not overlook the Poetaz section. Only favored southern districts that are practically free from frosts can grow the lovely old Tazettas Soleil D'Or, Grand Monarque, etc., but the Poetaz will do well in colder areas, although my experience indicates that they are most at home in localities where frost is never severe: I found that in New Zealand they grew to great perfection. One received a First Class Certificate at the Wisley Trials, namely Scarlet Gem. Its richly scented flowers have yellow perianth and bright orange scarlet cup, and are borne 3 or 4 to 6 on the stem; it is very free of flower and increase, and is quite the best of the yellow petalled varieties, a very charming plant where it does well. Glorious, whose flowers are nearly as large as those of Poets Narcissus, and are carried in twos and threes on the stem, has white perianth and deep orange scarlet cup. In good seasons it has been strikingly attractive here, but like Scarlet Gem it is not at its best when sharp night frosts are prevalent; it is also richly scented and very free flowering, and gained an Award of Merit at Wisley. I have heard that like Incomparabilis Folly it comes poorly colored in some parts of U. S. A., and that the variety Medusa has been found better in that respect, but the fault of Medusa is that many of its stems carry but one flower. Perhaps if the soil was kept well watered during the growing season the color would be better. It may be mentioned in passing that both Scarlet Gem and Glorious force easily and are lovely pot plants.

No collection is really complete without some of the Poets: their sparkling frosty white perianths, the jewel-like beauty of their eyes, and their delicious scent, give them a purity and refinement of their own; but it has to be borne in mind that they are not likely to give of their best in hot sandy soils in the warmer climates: they do best in deep rich moist well drained loams in the cooler areas. Dactyl, in my view is the finest of the

late Poets that is yet available in any quantity; its form, substance, quality, and stem leave nothing to be desired. Sarchedon is a fine large flower, while Dulcimer is more vigorous than many of the Poets, and Caedmon is a flower of excellent substance. As an exception to the general rule the rather small, but quite perfect Ace of Diamonds, with its faultless white perianth, and blazing solid orange scarlet eye seems to do best on light rather warm soils.

As hinted at the outset of these notes it need scarcely be expected that all varieties I have mentioned will be equally successful in all gardens; but all of them are worth trying, and in trying out any daffodils, patience must be exercised, for I think few realize that bulbs do take several years, often as many as 4 or 5, to become thoroughly acclimatized and give of their best in new surroundings: it may often be found that varieties which seemed poor doers when first imported eventually establish well.

Broughshane, Ireland.



Herbert W. Gleason

*Breck's Daffodil Show, April, 1936
Massachusetts Horticultural Society*

Breeding and Raising the Small Daffodils

EDWIN C. POWELL

Although I began crossing daffodils more than ten years ago it was not until 1928 that I used *Triandrus albus* to a considerable extent as a pollen parent. Prior to then I had used it on Madam Plemp, Van Waveren's Giant, and several other Ajax and obtained some hybrids having trumpets an inch in diameter and more than two inches long. The Ajax type of trumpet is well shown in 26/2 (Madam Plemp \times *Triandrus albus*) which has a long straight yellow trumpet and slightly reflexed twisting light-yellow petals.

In looking at these flowers one spring the son of a noted Dutch daffodil breeder said that his father would turn over in his grave if he knew that anyone had been bold enough to make such wide crosses.

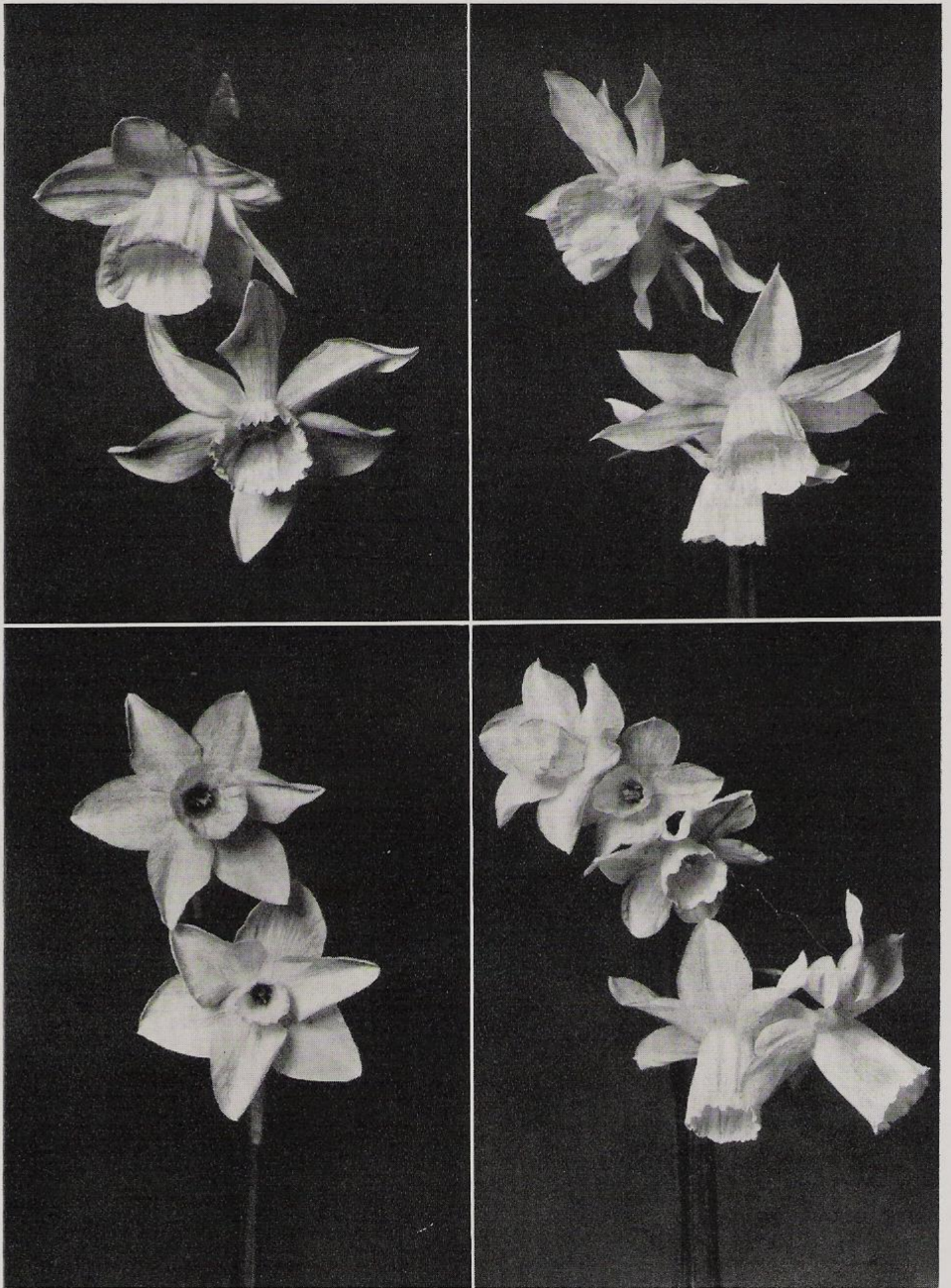
The great variations that often come from the same seed pod are well shown in the two flowers of 28/207 (Emerson \times *Triandrus albus*). The upper one might almost pass for a pure Ajax whereas the lower one shows the unmistakable evidence of *Triandrus* blood.

In 1928 I made successful crosses of *Triandrus albus* on 17 varieties, mostly Trumpets and Leedsii's, from which resulted a lot of most interesting flowers. There are yellow, white, and bicolors; some have very short, some medium, and a few have rather long trumpets. Some have flower stems 5 or 6 inches in height; others are as tall as 12 inches. But all are hardy, graceful, and intriguing. Some bloom early; others late in the season. Rather typical of the informal character of many of these hybrids is 28/259 (Crystal Queen \times *T. albus*). Some of the plants of this cross bear two pure white flowers in 8-inch stems; others are an inch taller and have primrose cups.

Contrary to the frequently expressed opinion that *Triandrus* hybrids are rather fugitive I have found them to be as hardy and reliable as most others. Because of their small stature they are especially adapted for planting in front of the taller varieties, or in so-called rock gardens. They thrive under the same conditions of soil and fertility that suit their big brothers and sisters.

The dainty little fragrant *Jonquilla* has given me another interesting line of plants. I have raised plants from its pollen on a dozen varieties of widely divergent size, form, and color. The hybrids are easily distinguished, even when young, by the characteristic rushlike foliage of *Jonquilla*. The plants are much taller than the *Triandrus* hybrids, many having flower stalks 15 inches in height and bearing two or three flowers. They range in color from a rich deep yellow to a pearly white; are fragrant and very beautiful. One cross in particular, 30/328 (Minnie Hume \times *Jonquilla*), showed a wide range. Some of the flowers are yellow, some are white, whereas others resemble Minnie Hume in foliage and form as well as in color.

Possibly the most interesting progeny among my seedlings is that resulting from Cassandra \times Paper White. About Thanksgiving time in 1928



L. A. Guernsey

Upper left, Emerson × Triandrus albus; upper right, Crystal Queen × T. albus; lower left, Kingdom × Jonquilla, Madam Plempe × T. albus; lower right, Minnie Hume × Jonquilla, Great Warley × Bokhara.



L. A. Guernsey

Cassandra × *Paper White*

I planted some bulbs of Paper White in the garden. They came up and bloomed late the following spring, and I put some pollen from them on Cassandra, a *Poeticus*, and from this cross raised six bulbs. Four that had flowered by 1936 are as nearly alike as if grown from a clon. The stems which are 10 inches in height bear three or four milk-white fragrant flowers having a tiny buff-colored cup. They have proved to be perfectly hardy, having gone through the winter of 1934-35 when the temperature went to more than 20° below zero and 1935-36, the most severe winter on record, when the ground froze to a depth of nearly 3 feet and remained frozen for six weeks. The bulbs were not mulched or protected in any way.

Cyclamineus on Christmas Glory, a very early yellow Ajax, gave one bulb that produces a flower intermediate in form between the parents. It is the first in the garden to open, coming out a few days before February Gold and Obvallaris.
Maryland.



Brooklyn Botanic Garden

Narcissus Emperor on Crataegus Hill

Naturalized Daffodils and Other Narcissus at the Brooklyn Botanic Garden

ARTHUR HARMOUNT GRAVES

All flower lovers will be particularly interested in the naturalization of daffodils at the Brooklyn Botanic Garden because of the difficult conditions under which they have grown and prospered. They were planted many years ago in ground that is not particularly favorable, practically in the heart of the largest city of the United States, where they are subjected during the growing season to such handicaps as smoke, dust particles in the air, and considerable amounts of noxious gases. Nevertheless, in 1936, fifteen years after the first were planted, they still give one the thrill that Wordsworth must have experienced when he wrote of the daffodils of his own lovely English countryside:

"Ten thousand saw I at a glance
Tossing their heads in sprightly dance."

The plantings of naturalized daffodils at the Brooklyn Botanic Garden have been as follows:

NATURALIZED PLANTINGS OF DAFFODILS AT THE BROOKLYN BOTANIC GARDEN

<i>Kind</i>	<i>No. of bulbs planted</i>	<i>Year</i>	<i>Site</i>
"Emperor"	11,400	Fall, 1921	Crataegus Bank
"Emperor"	5,000	Fall, 1923	Crataegus Bank
Sir Watkin	3,000	Fall, 1924	Boulder Hill
Lucifer	2,000	Fall, 1925	Boulder Hill
Stella	600	Fall, 1925	Boulder Hill
Orange Queen*	1,000	Fall, 1925	near Brook in south part of Garden
Sir Watkin	3,000	Fall, 1928	Boulder Hill
Sir Watkins	1,000	Fall, 1928	Boulder Hill
Lucifer	1,000	Fall, 1930	Boulder Hill
Emperor	1,000	Fall, 1930	Boulder Hill
Total	29,000		

NATURALIZED PLANTINGS OF "NARCISSUS" (*Narcissus poeticus ornatus*) AT THE BROOKLYN BOTANIC GARDEN

<i>No. of bulbs planted</i>	<i>Year</i>	<i>Site</i>
10,000	Fall, 1923	near Border Mound
5,000	Fall, 1924	near Border Mound

These naturalized plantings were all made by digging irregularly spaced holes about six inches deep in the sod, with the help of a mattock. The bulbs were set, one to three in each hole, and covered with the sod removed in making the hole. They have been fertilized with fair regularity, and their leaves allowed to develop and ripen fully, each season, the grass about

*These have all now disappeared (1936).



Brooklyn Botanic Garden

Narcissus poeticus on the west garden mound

them remaining uncut until the leaves wither—usually about July 1. In some cases a fungous disease, perhaps due to some species of *Botrytis*, has appeared at the tips of the leaves during May and June, but this develops so late in the season that it has so far caused no serious result. Although the total number of flowers blooming now is doubtless considerably less than that of five years ago, due perhaps to crowding, the *ensemble* effect is still very satisfying.

As to the naturalized planting of Poet's Narcissus (*Narcissus poeticus ornatus*) in the west central part of the Garden, this also, although, now, in major part, more than twelve years old, continues to give pleasure each spring to the hosts of visitors to the Brooklyn Botanic Garden. This spring, as in former years, the billowed thousands of white flowers here, when viewed from a distance, gave the effect of snowdrifts.

Last year more than one and a half million people visited the Brooklyn Botanic Garden. We feel that the investment in the naturalized plantings of the thousands of narcissus varieties has paid good dividends in the enjoyment of the tens of thousands of people who have seen them each year; and, judging from the past, it will continue to do so for many years to come.

Daffodils Blooming at the New York Botanical Garden

CAROL H. WOODWARD

Daffodils have long been one of the leading springtime features at The New York Botanical Garden in Bronx Park, New York City. A large area, planted in the fall of 1924 with about 150 varieties, continues to give a sheet of yellow and white bloom from the middle to the end of April. The naturalized planting was laid out by Mrs. Ethel Anson S. Peckham, the Garden's Honorary Curator of the Narcissus and Iris Collections.

With the flowering of the daffodils, which cover a vast stretch of a partly wooded slope on the east side of the New York Botanical Garden in Bronx Park, the season of garden flowers truly begins.

This 400-acre garden in New York City from now until November will have continuous outdoor displays of the finest of flowering plants—in special beds and naturalized plantings, where many varieties of one type of flower such as narcissus, are shown; in borders where annuals and perennials of different sorts are grown, in order to show the public many suitable kinds for their own use; and in the rock garden, where it is aimed not only to create an attractive scene but also to raise and tests as many new plants as possible.

The dwarfs appear first, then the larger trumpet daffodils, and hybrids of *Barrii*, *Leedsii*, and other sorts in yellow and white alone and in combination.

Later the poet's narcissus, with red-rimmed crown, comes into bloom, some placed among other early perennials in the borders, some in a broad mass of white beneath the trees. About that time too, the true jonquils will appear—small fragrant flowers of brilliant yellow, clustered like those of the winter-blooming paper-white narcissus, and surrounded by narrow rush-like leaves.

The narcissi of different varieties will be blooming from early this month until nearly the end of May. It has been estimated that more than half a million blossoms will open during the season.

Meanwhile, the rock garden will have become a carpet of springtime bloom, offering the visitor not only a view of many familiar subjects—rock-cress, evergreen candytuft, *Phlox subulate*, primula, and others—but also innumerable new varieties of interesting rock-garden plants.



New York Botanical Garden

Narcissus White Queen in the foreground

Roger Williams Park, Providence, R. I.

GEORGE DEWITT KELSO

In Roger Williams Park, there has been arranged a planting of narcissus varieties that make a great display in early May. The bulbs were presented by five nurserymen, the park officials, the Edgewood Garden Club and the Rhode Island Horticultural Society. The planting is arranged near the greenhouses on Park Avenue near Elmwood Avenue. All garden lovers should visit the planting, not only to enjoy the planting for itself but to see which varieties they most wish for their own gardens.

The varieties include:

Division I

Yellow Trumpets: Aerolite, Cleopatra, Dawson City, Emperor, Glory of Leiden, Golden Glory, Golden Spur, John Farquhar, King Alfred, Olympia, Prince of Wales, Tresserve, Whistler.

White Trumpets: La Vestale, Lovenest, Moonlight, Mrs. E. H. Krelage, President Carnot.

Bicolor Trumpets: Duke of Bedford, Empress, Glory of Noordwijk, Glory of Sassenheim, Oliver Cromwell, Spring Glory, Weardale, Perfection.

Division II

Incomparabilis, Yellow perianth, with or without red cup.

Autocrat, Croesus, Gloria Mundi, Homespun, Red Cross, Sir Watkin.

Incomparabilis, White perianth, with or without red cup.

Bernardino, Francisca Drake, Great Warlet, John Evelyn, Lucifer, Mi-Careme, Whitewell, Will Scarlet.

Division III

Barii, Yellow perianth.

Bath's Flame, Conspicuous.

Barii, White Perianth.

Albatross, Alcida, Diana Kasner, Expectation, Firetail, Lady Diana Manners, Lady Godiva, Lady Moore, Masterpiece, Mrs. Barclay, Nannie Nunn, Nobility, Red Beacon, Red Chief, Seagull, Sunrise.

Division IV

Leedsii, Small Cup.

Her Grace, Louis Capet, Silver Star, Southern Gem

Arion, Duchess of Westminster, Evangeline, Hera, Mrs. Langtry, Mrs. Nette O'Melveny, Queen of the North, White Lady.

Division V

Triandrus, Large cup or trumpet.

Queen of Spain

Triandrus, Small cup.

Agnes Harvey, *albus*, Pearly Queen, Thalia.

Division VI

Cyclamineus.

Division VII

Jonquils and jonquil hybrids.



New York Botanical Garden

Buttercup, Golden Sceptre, Lady Hillingdon, Orange Queen,
Rugulosus, Simplex.

Division VIII

Tazetta Hybrids.

Aspasia, Elvira, Fair Alice, Helios, Ideal, Laurens Koster,
Orange Cup, Stella Polaris.

Division IX

Poeticus.

Cassandra, Edwina, Glory of Lisse, Homer, Horace, John
Masefield, *ornatus*, *ornatus maximus*, *recurvus*, Rupert Brooke,
Thelma.

Division X

Doubles.

Argent, Apricot Phoenix, Orange Phoenix, Primrose Phoenix,
Sulphur Phoenix, Cheerfulness, *jonquilla fl. pl.*, *rugulosus fl. pl.*,
Snowsprite, The Pearl, Twink, Von Sion.

Bed No. 11

Rock Garden varieties.

Bulbocodium, Buttercup, *canaliculatus*, Glitter, *Lobularis*, *Mos-*
chatus of Haworth, Mrs. Alfred Pearson, *Nanus*, *obvallaris*,
Salmonetta, Queen Anne.

Bed No. 12

Special Varieties.

Beersheba, Croesus, Dawson City, Firetail, Glorious, Havelock,
Irish Pearl, King Alfred, Medusa, Mitylene, Pilgrimage, Tunis.

Daffodils to Enjoy and to Study

HARRIETTE HALLOWAY

Here beginneth the realization of a four year's dream of a planting of Daffodils in a public place where it will be easy for thousands to enjoy and to study them—places for the latter purpose usually being more difficult to find as well as more valuable when found.

There was no public planting here in northern New Jersey where studying could be done, as far as we knew.

Although the privately owned garden over on Long Island where splendid clumps of daffodils are grown in borders, masses of them (with miscellaneous bulbs) in an extensive grove of white birches, and—crowning benefaction—all clearly labelled with varietal names, is very generously shared, it is a little too far from this region to furnish inspiration and aid to our general gardening fraternity. Only a small proportion is willing or able to endure the long motor trip, or tedious train rides into New York and out again on the other side.

So this appetizer has been provided in Cedar Brook Park, Plainfield, one of the links in the Union County Park System.

The planting may look rather thin in the sketch now and on the ground later, but the first decision to be made was whether to mass closely for immediate effect or to design not only for the present but also for the future, leaving spaces to be filled over a period of several years—and we chose the latter. Then, too, we placed the individual bulbs—five of most varieties, ten of the smallest ones—farther apart than is usual in a private garden, to postpone as long as possible the task of resetting.

Experts will notice at once that the exposure is not the best for red cups—nor for most of the others on a sirocco day—and we are sorry that particular meadow is so open on the west. Several other considerations over-balanced that objection: general location in the park, nearness to drives (for people who cannot walk), and nearness to several other special plantings. The Iris and Shakespear Gardens and the opening into the Wild Flower Preserve are all in plain sight from any point in this plantation. Furthermore there is one group of shrubbery on the west border in front of which, shielded from afternoon sun, a few handsome new varieties can be placed when acquired later. Is it heresy to think that perhaps protection from driving east storms of April is not such a bad thing? This is not a sheltered garden but the broad open sweep of a six acre meadow bordered on three and a half sides by beautiful shrubbery and trees.

The understanding observer will realize that the low-growing miscellaneous bulbs are in the fore-ground—surrounding the point of shrubbery at the southwest corner—having been chosen for that purpose, that the Poeticus are in the heaviest shade, the Leedsii in the center of a pleasing alcove, the Cyclamineus Hybrids (February Gold and March Sunshine) in the warmest, earliest, location, and the Incomparabilis and the Trumpets, with their solid carrying power, at the points farthest from the drive.

So that the extensive expansion spaces, which meant sizable patches of bare ground for the first year, should not be blots on the landscape *Mertensia Virginica* and *Crocus* were ordered. A few of the former were planted by the *Triandrus*, the *Poeticus* and the *Poetaz*; but most of them were put in masses on each side of the *Leedsii*. The white *crocus* flank the *Mertensia* and the yellow flank the *Barrii*, *Incomparabilis*, and *Trumpets*. Yes, we realize that their blooming period is earlier but their foliage will act as a carpet; and they can be removed easily each year as more varieties of daffodils are acquired.

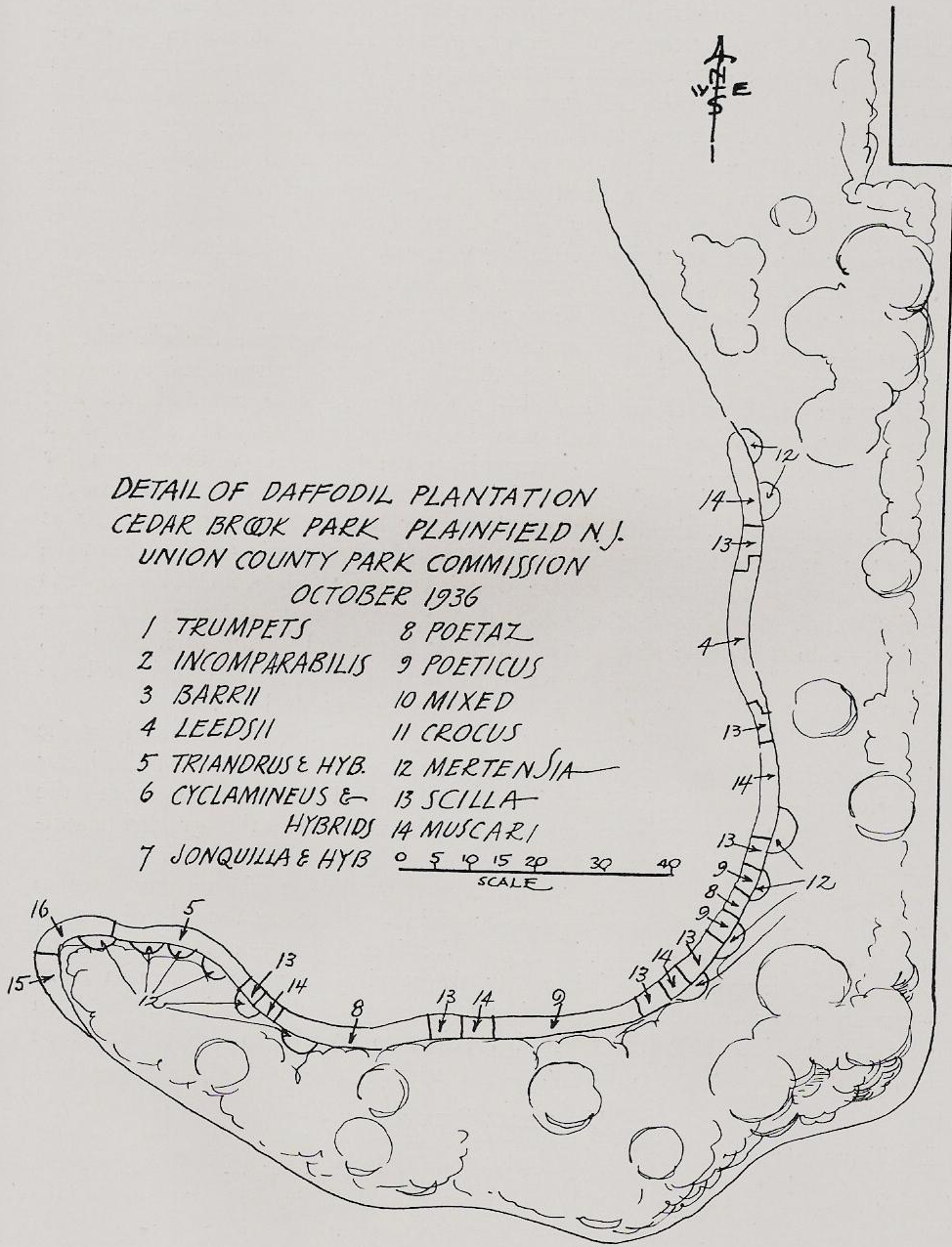
For artistic effect only we would, of course, have preferred a clump of one variety at the base of a bush, or a sweep of another or others on a hillside, but our objective—Daffodils to Enjoy and to Study, with the emphasis on the latter—was the prime consideration. Keeping that controlling factor in mind your mental eyebrows will not rise so high as the sight of some of the names on the subsequent list. "Those old ones in a new planting!" Yes, and they were included for the following educational reasons: First—a few of them have the pleasing habit of prolonging the blooming season (either fore or aft); second—they will help people to learn the names of varieties already possessed; third—they supply illustrations of comparative values among both old and new. Also for educational reasons two other things were done. Types and their subdivisions were kept together—e.g. all yellow Trumpets adjacent to each other—and the permanent metal labels (which are oval) are printed with two lines, one for the name of the variety and one for the type—e.g. "Aerolite—Trumpet."

Furthermore, to illustrate types seems far more important than to spend disproportionate sums on new varieties. Even among rather well-informed gardeners the lack of understanding of the major types and the ignorance of the minor types and of the subdivisions is amazing. They are clearly defined in the plantation not only with those permanent labels but by the interludes of *Mertensia* and of *Crocus*. When increasing the list each year it will be an easy matter to add a few of the handsome new varieties—as many as finances permit—for the second stage should be that of quality rather than quantity.

Such a planting as this is within the reach of any community if the instigator is willing to start with easy, simple, beginnings and to wait patiently for the slow development of the completed picture. Two things seem to be required. As in all similar projects, the dreamer seems to come first—a practical dreamer—one who will spend time and strength (both mental and physical) or get some one else to do so. The other requirement—which takes no second place in importance though it may in sequence—is a broad-minded, progressive Park Commission (such as ours in Union County) having charge of land and labor. Money? Oh, yes, but an amount amazingly small in proportion to results—thanks to the co-operation of a famous dealer.

As soon as the go-ahead signal was given the list of types and varieties was made out and ordered.

While awaiting the arrival of the bulbs the ground was prepared. First:—all sizable gaps at the front edge of the shrubbery—but inside that



Portion of Daffodil Planting Plan
 Cedar Brook Park, Plainfield, N. J.

edge—were forked up and humus with bonemeal stirred into the soil where needed. This was for the two thousand mixed bulbs "suitable for naturalization." Second:—the borders for the named varieties were marked out on the turf in front of the shrubbery, according to the design and measurements previously worked out on paper, and soil to the depth of one foot removed from all of it. The next layer or spit was broken up thoroughly and humus stirred in. Humus and bonemeal were well mixed with the topsoil while it was lying out on the grass, after which it was replaced, and all left to settle. Meanwhile the draftsmen were lettering the permanent metal labels.

The mixed bulbs arrived first and although they were placed with some care their planting was by simple rite of trowel.

Exactness might be chosen as the word to characterize the planting of the named varieties. According to the design for sequence of type and variety the locations to be planted—at that time—were counted out and marked by cedar shingles driven into the soft ground at both sides of all varieties and behind them, also everywhere the border is wide enough for plantings of two varieties. Six to eight inches of the prepared soil was removed, sand spread, the bulbs set—the setter handling only one variety at a time, with its labelled tag and metal label, the latter being placed immediately—the topsoil replaced, and the shingles driven down to the level. It is obvious that this shingle method makes it possible to take up any one variety—one that came wrongly labelled, or is too tall for its back neighbor, or evidences some disease—without disturbing any other and without leaving divisional scraps or off-sets behind to make trouble later.

The next job was the planting of the *Mertensia* roots, followed by the three hundred *Muscari*, and by the three hundred *Scillas*—both of the latter set on sand—and last of all by the seven hundred *Crocus* pushed into the soft soil. Every time the permanent labels went into the ground simultaneously. This concluded the work.

Very few weeks of waiting are left now as this simple account goes to be included among the records—a very plain item among records of beautiful shows, of rare varieties, of specialists' achievements—in the Year Book for nineteen-thirty-seven. If, however, the results—as we see them in April—measure up to only a fraction of our hopes we shall feel that it has been well worth while to have made this effort to supply to the public these Daffodils to Enjoy and to Study.

VARIETIES SELECTED

I. *Trumpets*

- A. Aerolite
- Alasnam
- Cleopatra
- Emperor
- King Alfred
- Olympia
- B. La Vestale
- Moonlight
- Mrs. E. H. Krelage
- Peter Barr

C. Jefta

- Spring Glory
- Sylvanite
- Van Waveren's Giant

II. *Incomparabilis*

A. Autocrat

- Croesus
- Helios
- Lucinius
- Red Cross
- Sir Watkin



L. A. Guernsey

Narcissi, Alasnam and Aerolite

- B. Bernardino
John Evelyn
Lucifer
Whitewell
Will Scarlett
- III. *Barrii*
Archeron
A. Bath's Flame
Bonfire
Brightling
Conspicuous
Nannie Nunn
B. Albatrous
Alcida
Anna Croft
Diana Kasner
Expectation
Mrs. C. J. Hunt
Red Beacon
- IV. *Leedsii*
A. Her Grace
Lord Kitchener
Silver Star
Sirdar
B. Evangeline
Hera
Mystic
Queen of the North
Southern Gem
St. Olaf
White Lady
- V. *Triandrus*
A. Triandrus Albus
B. a. Queen of Spain
b. Agnes Harvey
Moonshine
Thalia
- VI. *Cyclamineus*
B. February Gold
March Sunshine
- VII. *Jonquilla*
A. Simplex
Flore Pleno
- B. a. Buttercup
Golden Sceptre
Orange Queen
Odonus Rugulosus
Tullus Hostilius
b. White Wedgwood
- VIII. *Poetas*
A. Orange Cup
C. a. Admiration
Aspasia
Ideal
b. Laurens Koster
Medusa
- IX. *Poeticus*
Edwina
Horace
Glory of Lisse
Ornatus
Recurvus
Thelma
- X. *Double*
A. Holland's Glory
B. Albus Plenus
Twink
Snow Sprite
C. The Pearl
- Also*
- 2,000 Mixed Daffodils
100 Mertensia Virginica
300 Muscari
100 Botryoides Albus
100 Armeniacum
100 Heavenly Blue
300 Scilla
100 Sibirica Alba
100 Sibirica Blue
100 Sibirica Spring Beauty
700 Crocus
200 Snow Storm
500 Susianus



Courtesy Jan de Graaff

Oregon Grown Narcissi



Courtesy George Lawler

Washington Grown Narcissi

Comment and Excerpt

NOTES FROM A NEW HAMPSHIRE GARDEN

We have in our town a man who makes very fine color photographs. He has taken several pictures in this garden, but not in daffodil time, for he says that yellow shows white in the pictures, and there is not enough other color.

A small garden that must provide beauty for all the year cannot devote space enough to purely spring plants to make a spring garden as beautiful as it might be, but to me the fresh yellows and whites of the daffodils are lovely enough, with Forsythias for more yellow, and *Rhododendron mucronulatum* and *Daphne mezereum*, patches of color from many small early bulbs, and the varied shades of the young foliage, for contrast. Before the daffodil season is ended, there is color to suit anyone, one would think.

I know a hillside above a brawling little river, whose banks are adorned with pink azalea and cardinal flower and purple fringed orchids and other shy beauties in their season. Over the slope are scattered pines, spruces and hemlocks, and in among them, in the spring, the young green leaves and pale yellow tassels of white birch, and the airy whiteness of shad-bush blossoms make a veritable fairyland. If that slope were mine, as it once was, I should try the effect of clumps and drifts of daffodils in sunny corners against the rocks and among the trees. I think that most people's eyes would be satisfied with the color, if the camera's would not.

The spring of 1936 was the most disappointing season for daffodils that I can remember. The previous winter, though rather severe, was less so than the two that preceded it, but we had such a heavy fall of snow as occurs only once in six or seven years. Two feet of snow over the garden for at least two months is usual, but this year there was a snow blanket three and four feet deep over much of it. Plants came through the winter exceptionally well.

When the garden was finally free from snow, about the twenty-third of March, a clump of *Narcissus jonquilla* stood with leaves more than eight inches long, the upper inch or two all soft, as if they had been soaked in water or frozen and thawed too many times. Yet that clump did not bloom any sooner than the others, on May 9.

The whole season was peculiar in many ways, and must have worked havoc with many a cherished color scheme, for various plants paid small attention to their normal order of blooming.

The season in the beginning was late and cold. Up to the twenty-eighth of April, most of the morning temperatures were five or six degrees below freezing. Golden Spur was a week late, being not quite open on April twenty-fifth, followed by February Gold, Van Sion and Le Beau on the twenty-seventh, twenty-eighth, and twenty-ninth respectively. Then the mercury took a high jump, and for several days the mid-day temperatures were between 75° and 80° F, and by May 2 February Gold and Golden Spur were beginning to wither.

We had two or three cooler days, with a heavy rain, and then the mercury rose to greater heights:—85° and 90° for a few noons. By May ninth the last of the varieties were in bloom, and many were past. Then, with everything too far ahead, fruit trees all in bloom, trees and shrubs in young leaf and bud, we had on May sixteenth a frost, 24° F. After which the temperature rose again to the region of 85° F at mid-day. By the twentieth the daffodil season was over, having lasted a bare three weeks, instead of the normal six weeks or more.

It was impossible to judge the varieties new in the garden. One could notice only that the cup of *Alceste* was a beautifully rich, soft color; that *Cicely* had especially good texture; that the *Triandrus* hybrid *Madonna* was wonderfully appealing, with her two white, modestly held flowers. Poor *Beersheba* opened on a 90° day, so had small chance to show what she can do. *Eskimo*, a smaller but very attractive white trumpet, fared a little better. *Holland's Glory* is a large, heavy, double flower, of the self color that I much prefer in doubles, though I care less for them than for single daffodils, as a rule. *Cheerfulness* is a lovable little flower, and seems to do as well out-of-doors as in the house.

Lady Hillingdon was good. Mrs. R. O. Backhouse was in better form and color than she has ever been, and oddly enough, *albus plenus odoratus* did better this year than usual for many people, though not for me. To paraphrase Lowell,—“To say why plants act so-an'-so, or don't, 'd be presumin'.”

Most of the flowers lasted from six to eight days. Texture seemed to make little difference, but a heat that withered the outer segments of some of the tulips, could not be expected to be endured with equanimity by daffodils. *Rosary*, for all its delicate appearance, lasted for more than ten days, as did *Madonna* and Mrs. Backhouse, and a few others.

It seems quite evident that yellow trumpets are not so well suited to our conditions as any of the other hardy types. I have more varieties, and fewer flowers from them, than from any of the rest. Of the newly set bulbs that did not come through the winter of 1933-1934, all were yellow trumpets except one, a poetaz, and the older ones, as a whole, have bloomed poorly since. This last season, out of twenty-seven varieties, only eight bloomed, and four had disappeared; and there were hardly so many non-bloomers among all the other types together. *Golden Spur*, *Van Waveren's Giant*, and one that I call, perhaps wrongly, *Glory of Leiden*, will endure anything, apparently, and *King Alfred* always blooms a little, though never freely. *Cleopatra*, *Moonlight*, *Olympia* and *Tresserve* have bloomed five years out of the last six, but all of them except *Moonlight* have decreased more or less. I made a special effort to reset the non-bloomers last fall. Whether they require mulching, better drainage, more frequent lifting than the other types, or are simply too tender for our most severe winters, I hope to discover. Some of the varieties do much better than others, and of those I have planted since the fall of 1933, I can as yet say little.

White trumpets, on the other hand, seem more dependable and satisfactory. Mme. de Graaff, with no especial care, still lingers, after many years. Peter Barr has not done so well, but I do not care for it particu-



MRS. R. O. BACKHOUSE (Backhouse) 1923

This is the famous "pink daffodil"; fine informal perianth of ivory white, and beautifully proportioned, slim long trumpet of apricot pink, changing to shell pink at the deeply fringed edge; delicately beautiful but of exceptional substance; long lasting; early; belongs in every collection, A. M. 1923.

larly. I prefer smoother trumpets, and the stem is too short.—I was told in solemn earnest the other day that if a person did not like a plant, the plant would die. I am afraid most of us could hardly subscribe to that. How about weeds?—

Alice Knights has a small but pretty flower. Frostbound and Loveliness are well named and early, though the trumpets are never pure white here. Mrs. Krelage does well. Mrs. Robert Sydenham is a decided contrast, with her long slender trumpet. Beersheba affects me like a perfect piece of Greek sculpture, but I overheard one of the large daffodil growers saying that he did not care for Beersheba:—it was too cold. He liked something with more color. That is a matter of taste. Eskimo I like very much. There are two or three more that I am looking forward to in the spring, and several names of lovely ones that I hope to write in my own list before too long.

I have none of the newer and very expensive red-cups, but among the older ones with deeper color there is a great difference in their reaction to sunlight. Will Scarlett does not fade, and most people are so delighted with the gorgeous cups that they do not notice the irregular perianth and drooping carriage. Red Beacon shows so little color that one wonders where its name came from, and Firetail fades badly in the sun. Dragoon and Bonfire maintain their brilliancy, as does Mrs. Chester J. Hunt. Such soft rich colors as those of Alceste and Golden Beauty last well. In the dantier colors, Rosary goes through a regular progression of color changes, every one of them lovely, and neither sun nor heat seems to fade Mrs. Backhouse. Ace of Diamonds, a small, round, late poet, keeps the color of its eye, which is a solid color, but not by any means a "blazing hot scarlet," not in this garden, yet. Bokhara is supposed to have a dark orange cup, "which holds its color quite exceptionally well in the garden." The cup of mine was very little darker than the perianth, but I will not criticize any daffodil for its behavior this year.

It may be, that when they have had time to establish themselves, the color will be deeper, but it may be, too, that we never shall have the depth of color that develops in a moister climate, unless we are able in this country to produce some varieties of our own.

RACHEL CAUGHEY.

Antrim, N. H.

FROM MASSACHUSETTS

In all I think I have tried over three hundred kinds (and that does sound small when one looks at the Royal Horticultural Society's list) and I should never bother heaps of them again at any price.

The first year I had any (1935), a batch of the *alba plena odorata* family a name now forgotten except for the word "Gardenia-flowered" did beautifully; since then, none has ever flowered for me. I mean to try a batch again next year in a new and damper place and hope for the best.

I also like *minor* and the expensive *lobularis* and when the quarantine is lifted, these fellows are what I mean to go in for as heavily as the purse

allows and to try to abstain from being lured by a host of unknowns or not more than one of each of the least ruinous. Of some that I know and value I am listing first those most beloved and second the most robust and well beloved.

White Trumpets (not counting Mrs. E. H. Krelage which is reasonable enough over here right now.)

1. White Knight
2. W. P. Milner (indispensible, especially in the house.)

Yellow Trumpets

1. Dawson City, The Perfect Gentleman, minimus,
2. Obvallaris

Incomparabilis

1. Francisca Drake
2. John Evelyn, Croesus.

Leedsii (short-cupped)

1. Laughing Water, Mrs. Nette O'Melveny
2. Fairy Queen (Which no one pays any attention to but which I love, so neat and tidy and serene.)

Leedsij (large-cupped)

1. Except for Stolberg, Mrs. R. O. Backhouse and Lovenest, I do not care for this division though I have lots of "sample copies" of it.

Barrii

1. Firetail.
2. Therapia (The others don't count, at least those of my acquaintance.)

Triandrus and triandrus hybrids.

1. *Triandrus calathinus*
2. Johnstonii, Queen of Spain.

Cyclamineus hybrids.

1. March Sunshine, February Gold.

Poetaz

1. Never one, I detest them.

Doubles

1. Holland's Glory, *alba plena odorata*.

MRS. GEOFFREY WHITNEY.

Milton, Mass.

DAFFODIL NOVELTY TRIALS, 1936

One of the best of winter sports is the making of lists from catalogues; one of the most distracting of tasks is the making of lists at flower shows, for in the one case judgment is difficult because of the catalogue maker's infectious prose and in the other, judgment is impossible because of the press of one's fellow observers. Yet such lists have their particular value, especially if made first without thought of payment but only with an eye to the beauty of the variety as described or seen. They furnish eventually a basis for further elimination on the score of cost. This process of elimination operates in two ways, or better fastens upon two classes of victims, the one the group of varieties set aside until they become cheaper, the other



L. A. Guernsey

Two old favorites, Seraglio and Festive

those varieties lovely enough in themselves but not sufficiently distinct so that they defy elimination at the critical moment.

It should be confessed that the writer has never yet been able, when daffodils were concerned, to view each prospective candidate as a variety to displace some established favorite. Those less preferred, if already owned, are merely moved out of the garden into the woodland. The only verdict that is ever passed is, "If I were buying again, I should not buy this."

The notes that follow are based upon a first flowering, which is never an altogether safe procedure. Of the many names listed, twelve are of sorts purchased for a definite purpose that had nothing to do with excellence or lack of it. They were bought primarily for the recording of data. That most of them happen to be beautiful or charming is our good fortune. Twenty-eight were gifts to the garden also chosen for various specific reasons. It is not fair or perhaps it should not be said, it is not sporting to include all of these in this recording.

Agnes Montefiori was first seen in a Scottish garden and was recognized as something to be secured without fail. Admitting a prejudiced fondness for white narcissus and admitting the possession of far more varieties that could ever be needed, my choice insists upon this also. Although some have suggested it as an improved Tenedos, this is scarcely so for there is a better carriage in the perianth and a lemon frill on the fluted cup. Only in vigor and stature does it suggest Tenedos.

Boswin I must see again in this soil. As yet it is merely another early palish, bicolor trumpet. 1937 may bring a reversal of this opinion.

Carbineer belongs to the group of newer hybrids that have strong, stiff stems with well poised flowers and substance. Its color is good, a clear yellow with a frill of deep orange this first year in place of the deep orange-red cup it should have. Nevertheless it remains a sturdy plant and the lusty clump that it will be by 1945 intrigues the inner eye.

Charles I is of interest here chiefly because it is fairly late as yellow trumpets go.

Cheerio belongs in the company of Carbineer, the new race of tall and vigorous sorts with yellow perianth and colored cups. Another year is needed for sure decision.

Clontarf was prized chiefly for the curious hue of the perianth, a yellow toned with biscuit color. I do not really like the plant, except for this one point, yet it is vigorous with a fine carriage.

Cornish Fire also leaves one uncertain. This was chosen for color breeding but even in its first season here, it gave amazing stalks with brilliant flowers, golden perianth, deep orange-red cups. Perhaps it is a little too rough.

Dava is a Giant Leedsii that comes very close to being a white trumpet. The substance and texture of the flower are beyond reproach but so far its stature is a little short.

Diolite was all that memory painted. First seen in 1931 with covetous eyes, it has been until now a vivid memory. The perianth is a tender clear yellow color and has something of the gay grace of carriage that makes Folly so remarkable. The cup is the same color with a clear band or orange

red that is fairly luminous. I shall want hundreds of this some day when its price has come down.

Elsbeth is an odd *Barrii*. It is the sort of flower to which one returns. I nearly bought it on three different occasions. When good it is very handsome with perfect symmetry and a yellow cup edged with a pinkish rather than an orange red; when poor, this color is uncertain.

Fairy King I need to see again. It is a smallish flower of perfect form but its first year here did not give a good color performance.

Festive is an old sort of which this buying is merely an addition. An *incomparabilis* with a nearly white perianth, a yellow bowl and an orange frill, it makes a gay clump for which I hope increase in geometric progression.

Forerunner didn't prove too early here but it came before Golden Spur had passed and apparently will be earlier than any other yellow trumpet of size. It is a golden yellow and apparently a better formed flower than Magnificence, its nearest rival. For a milder climate than this these should be superb as early garden flowers.

Fortune's Queen I should not buy again.

Gulliver was presented as a valuable parent but is quite nice enough in itself with good proportions, clear color yellow with an expanded crown margined with deep orange red. It did not give all the crosses wanted the first year but quite enough to reward the time.

Invergordon is a strange flower in that, though *incomparabilis* by measurement, it always suggests a *Barrii* from its carriage, a comparison more reasonable now than once when *Barrii*s were too close to *poeticus* for comfort. The perianth is pale yellow—just off white. The cup is reported "solid; vivid, deep orange-red" but the first year in America was too much for it and it managed only a red-rimmed orange cup. Nevertheless I wanted and had more of it this season.

Jack Spratt is an immediate necessity if you like gay bicolor trumpets as I do. The perianth is very white and the trumpet of delightful slenderness is golden.

Knave of Diamonds is a very nice red-eyed poet that is somewhat less red-eyed as it ages, leaving it a little less red than Ace of Diamonds.

Knighton is a very charming small flower of exquisitely precise pattern, a clear gold perianth, and a scarlet cup that is very gay. I believe this is going to be a real find.

Larne was a disappointment because it was not what I had decided it was going to be. This year I expect to enjoy it for itself, a grand vigorous plant with fine flowers, almost trumpet in size and character, white in the perianth and with a frilled yellow cup.

Mangosteen on its first flowering seems a little rough in form but the colors are brilliant almost golden yellow in the perianth with a frilled orange-scarlet crown that stood our sunshine admirably.

Market Merry I value most because it increases the number of early-flowered varieties with color in the cup. It is vigorous, well fashioned and clear colored. Another season will tell more of its effectiveness.

Marksman, like Knighton and Fairy King, is a flower of smaller dimensions than many of the modern sorts, brilliant yellow perianth and glow-

ing orange-red cup, and most exquisitely proportioned and symmetrical blooms.

May Molony is distinguished among Leedsii's here in its clear pale-lemon cup that does not grow lighter toward the base. The perianth is white and perfect in form. Another choice sort for those who do not want huge flowers.

Merryhill was given me as a parent. Not one seed resulted from the first year's trials but it is not a bad plant in its own right. The perianth is perhaps a trifle dull and the curious red cup makes one think of Will Scarlett and like that of Will Scarlett defies the sun.

Niphetos, with a name reminiscent of an almost vanished old rose, lived up to the memories carried back from 1931. It was perfect in every way with absolute symmetry and shining whiteness. The only question now is whether or not it is as lusty in growth as are most Giant Leedsii in this region.

Penquite I should not buy again. It seems to be one more of a prodigious family that the late P. D. Williams bred. Another year may reverse the opinion.

Picador on blooming found a welcome for it seems to be of the tribe of Seville so long cherished here, though forgotten elsewhere. It is a smallish Barrii with almost poeticus-white perianth and a flat orange eye. Although not as tall as Seville, the flowers have better form; the eye, however, has just as vulnerable a color and burns with the sun.

Porthilly like Diolite was chosen in 1931 on first sight, even if beyond all reach of purse. It is a tall plant of vigor with well-formed flowers, yellow perianth and orange-crimson cup. Here its cup was not so grand a color as in Ireland, but perhaps another year will help.

Red Abbot I prefer to all the so-called red and white incomparabilis I have seen. The flower is a little later than midseason with a white perianth that is very little stained near the bowl and a bowl that is quite a fair orange red though by no means as brilliant a color as in some of its yellow brethren. Were it not for the price, a hundred would be splendid.

Sincerity is an exquisite bicolor trumpet that has every charm and perfection of form save that the trumpet is one iota too long, a fault that appears sometimes in other flowers than this. Mr. Wilson assures me that this is not always the case and that once the plant settles down in this climate, all will be well.

Slemish, the white trumpet that made such a stir in 1931, was exquisite here with an almost uncanny whiteness in the trumpet.

Sulphur Prince, which was given me, proved to be one of the most appealing because of its color which is a paler, softer yellow than that of most trumpets and not in the least affected by light as is the case of the older Endor. It is not an absolutely formal flower but if its vigor is equal to its beauty, I shall hope to have it in quantity.

Tain will need another season to show itself. It was very lovely but did not prove as exciting as was anticipated, which may be the fault of the anticipator rather than the flower.

Truan, on the other hand, exceeded expectation. It was chosen for

various reasons, among them the report of the long stem. Here it grew a good twenty inches with vigorous stems topped by well-formed flowers of a good yellow with a red-edged cup. If Penquite does not develop more color in the future, this variety will easily outdo it for general garden value, but another season may alter all the readings.

Varna, a sister seedling of Copper Bowl that has long been a garden favorite here, was excellent in almost every point but was lacking somehow in distinction among its fellows. It came with less intense color than it shows abroad and like others may need establishing.

In reviewing such a group of varieties, selected for various reasons, but planted side by side in embarrassing proximity, it must be remembered that the excellencies of each fight with each other so that some varieties that would be quite first-rate in other associations appear less brilliant here. On reading it must have been apparent that the sorts reviewed were mostly white flowers or incomparabilis with colored cups so that the comparisons within each group were severe. This is the sort of comparative warfare that varieties must endure, however, before they survive the selections of growers and become standard varieties for trade. Many of these will never arrive in the lists of the dealers who handle what they are pleased to call standard varieties, but their elimination is no proof of their unimportance.

B. Y. MORRISON.

Maryland

Some Species and Varieties of the Smaller Narcissus

(Continued from page 6)

has been able to say. It grows to a height of nine inches and has rush-like foliage. The illustration on page 5 shows the type of flower and the difference in form from *gracilis*. It is also slightly smaller in size and the perianth is a soft cream-yellow which becomes almost white as the flower ages and the cup is of sulphur yellow. The fragrant flowers are borne two or three to the stem. As it is considered a difficult plant in England we fear that it may be the same with us. At present both it and *N. gracilis* are growing in well drained light loam near small trees in the hope that the fight for food may keep them in health. Their delicate charm is so delightful that they are worthy of a great many attempts to make them happy.

Observations on Daffodils in Arrangements

After attending many daffodil shows where one may see not only the specimen blooms entered in their special classes but many arrangements in their special sections, one comes to a general impression of how the arrangers have gone about their compositions.

It would seem that these fall into two general groups, those that have been composed about a color scheme and those that have been derived from the Japanese mode.

If one has had the opportunity of examining Japanese compositions either in Japan or as recorded in their books, he recalls that they are chiefly concerned with the one type that is common in Japan, the tazetta. He will recall that they use the entire top of the bulb cut off below the sheaths that hold the fascicle of leaves and bloom. He will remember that tazettas usually give a group of such fascicles from a single bulb although all the leaf groups may not contain flowering stems. He will observe that usually they are selected from plants that are not fully developed, so that the opening flower sheath discloses some blooms and more buds, and that at that stage the flower head is below the tips of the leaves. The composition therefore is one of unfolding, of development and is essentially different in character from a composition based on more mature blossoms.

For most gardeners in this country tazettas are not available for such compositions and the nearest approach is to be had in some of the poetaz forms with small flowers. One very rarely meets this use in flower shows, but rather a use of the larger types that we have more abundantly. As far as has been noted, no exhibitor has ever yet arranged flowers in the young state usually selected by the Japanese. He has been content to carry over only the idea of grouping blooms and leaves in an approximation of garden growth, set in some fashion to hold them erect in the position of growth, with flowers more or less overtopping the foliage. A few cases have been noted in which the flowers have been set so that their heads are below the foliage tip, a position which is incorrect for almost all garden forms since these carry their blossoms above the foliage level. Very rarely has there been any use of immature flowers. The arranger has seemed to be content with securing a pleasant combination of leaves and flower faces, thereby missing much of what might have been derived from the Japanese mode.

In the compositions that have their origins in color appreciation, there appears to be two general methods, those that are based upon color sequences, and those that depend upon color contrasts.

In the former group the most frequent are the arrangements that arbitrarily limit the color range, as for example, the use of only white or only yellow varieties. The former of these have more latitude than would appear since white is used in its relative sense, and varieties of both the Trumpet and Leedsii Sections are admitted, even if they are not pure white in their flowers. This latitude permits the use of greenish whites to those whites that are warmed by tones of pale ivory and sulphur yellows. Such arrangements are often so cold that unless there is extraordinary skill in the

composition of the mass, they are uninteresting. This is particularly true if the containers are required to be black. If other white flowers are admitted, they become more interesting in composition and more difficult as the flowers most commonly used are Thunberg's whispy spirea and plum blossoms. If flowers of other colors are admitted, the composition becomes more difficult, since the use of various pale colors leads to an insipid mingling of pale colors in the hand of any but the most skilful and since the use of other flowers in strong color tends to move the center of attention from the narcissus, which are the supposed theme of the study.

As far as has been observed there are few exhibitors who have made much study or use of the sequence of yellows from the palest to orange, but not including red orange. This may mean only that the arranger does not have at his command enough sorts to choose from.

In the arrangements observed of yellow flowers with other flowering materials the arrangements have very cleverly fallen into two groups, those that carry on the color sequence from orange yellow into red bronze, and those that employ the use of the complimentary violets and purples. So many examples have been seen in which the peony has yielded its young bronze shoots, Schwedler's maple its unfolding leaves, Japanese maples their even darker young leaves, that these combinations become almost hackneyed. They are further developed by the use of copper containers. The more purplish colors have been usually furnished from the red form of Japanese barberry, *Prunus Pissardi*, and in one case even a velvety form of dark purple schizanthus. In the paler sequence, single pale lavender stock and the bluer lavender didiscus furnished the complimentary hues.

The greatest fault, in the opinion of this observer, in all these compositions is that the narcissus has too often become the secondary theme of the composition which seems regrettable in a narcissus show. If the shows were merely exhibitions of arrangements this might not matter, but a narcissus show would seemingly present a rather specialized opportunity for compositions about the narcissus.

As far as has been observed there has been a dearth of compositions which derive their pattern from the narcissus as it grows in a clump, with a mass of leaves and flowers and there have been no particular studies of the narcissus as an object of pure design to be considered as such and not as a growing plant. Each of these points of departure might easily lead to a study or series of studies to whet the imagination of any artist and composer of flower arrangements.

B. Y. M.

Reports on Exhibitions

Your committee will welcome for this department reports on all daffodil shows. It is very important to send with your report a copy of your schedule and the full list of the winning varieties as well as the names of the persons winning.

GARDEN CLUB OF VIRGINIA

The Fifth Annual Narcissus Show of the Garden Club of Virginia was held in The Armory, Alexandria, Virginia, on April 15 and 16, 1936, under the direction of Mrs. Charles F. Holden, Chairman, and Mrs. Frank M. Dillard, Co-chairman. It included special exhibits from the clubs, a section of specimen blooms, a section of arrangements and several special classes. Special exhibits were made by G. H. van Waveren and Sons, The Oregon Bulb Farms and Mr. B. Y. Morrison. The list of winners in the several classes follows.

EXHIBITIONS OF COLLECTIONS OF THE GARDEN CLUBS OF VIRGINIA

1. Twenty Varieties, three stalks each.
 1. Fauquier and Loudoun Garden Club.
 2. Leesburg Garden Club.
 3. Alexandria Garden Club.
2. Ten Varieties, 1 stalk each.
 1. Alexandria Garden Club.
 2. Fauquier and Loudoun Garden Club.
 3. Chatham Garden Club.

Specimens.

- 1A1 Yellow Trumpets, 3 stalks one variety.
 1. Mrs. W. W. Gibbs with Aerolite.
 2. Mr. Dick Reid with Warwick.
 3. Mr. C. M. Neff with Loyalist.
- 1A2 Yellow Trumpets, collection.
 1. Mr. C. M. Neff with Honey Boy, Yukon, Cleopatra, Lord Antrim, Loyalist, Dawson City.
 2. Mrs. R. J. Reid with Cleopatra, Robert Sydenham, van Waveren's Giant, Alasnam, Warwick.
 3. Mr. Robert Moncure with Alasnam, Cleopatra, Whistler, Aerolite, Dawson City, Apotheosis, Tresserve.
- 1A3 Yellow Trumpets, specimen one stalk.
 1. Mrs. W. W. Gibbs with Apotheosis.
 2. Mrs. Louis Scott with Aerolite.
 3. Mrs. E. B. White with Warwick.

- 1B1 White Trumpets, 3 stalks of one variety.
1. Mrs. L. W. Gray with Driven Snow.
 2. Mrs. R. J. Reid with Sylvester.
 3. Mr. C. M. Neff with Beersheba.
- 1B2 White Trumpets, collection.
1. Mrs. R. J. Reid with Beersheba, Mrs. Krelage, Kantara, Quartz, La Vestale.
 2. Mr. Robert Moncure with La Vestale, Mrs. Krelage, Driven Snow.
 3. No Award.
- 1B3 White Trumpets, specimen, one stalk.
1. Mrs. R. J. Reid with Beersheba.
 2. Mr. L. W. O'Meara with Mrs. Krelage.
 3. Mr. A. Balz with Trappist.
- 1C1 Bicolor Trumpets, 3 stalks of one variety.
1. Miss Frances Gillette with Sylvanite.
 2. Mr. C. M. Neff with Honour.
 3. Miss Eleanor Harris with Sylvanite.
- 1C2 Bicolor Trumpets, collection.
1. Mr. C. M. Neff with Halfa, Jersey Cream, Honour, Maharajah.
 2. Mr. Robert Moncure with Sylvanite, Moira O'Neill, Halfa.
 3. Mrs. R. J. Reid with Mrs. John Hoog, Glory of Sassenheim, Moira O'Neill, Apricot, Duke of Bedford.
- 1C3 Bicolor Trumpets, specimen, one stalk.
1. Mrs. Thomas Fendall with Aeolus.
 2. Mrs. L. C. Scott with Mrs. John Hoog.
 3. Mrs. M. Matheson with Mrs. John Hoog.
- 2A1 Yellow Incomparabilis with or without color on cup, one variety, three stalks.
1. Mr. C. M. Neff with Tregoose.
 2. Mrs. Gwynne Tayloe with Pilgrimage.
 3. Mrs. R. J. Reid with Lucinius.
- 2A2 Yellow Incomparabilis, etc., collection.
1. Mr. C. M. Neff with Havelock, Jubilant, Orwell, Grackle, Killigrew, Bretonne, Pilgrimage, Butter Bowl.
 2. Mr. Robert Moncure with Damson, Killigrew, Stella Tid Pratt, Red Cross.
 3. Mrs. R. J. Reid with Yellow Poppy, Sir Watkin, Red Cross, Loudspeaker, Orange Glow, Donatello, Croesus, Pres. Viger, Mrs. Henry R. Rea.
- 2A3 Yellow Incomparabilis, etc., specimen one stalk.
1. Mrs. Frank Savage with Killigrew.
 2. Mrs. W. W. Gibbs with Butter Bowl.
 3. Mrs. J. M. Stetson.

- 2B1 White perianth *Incomparabilis*, with or without red on cup, one variety, three stalks.
1. Mrs. Louis Scott.
 2. Mrs. W. W. Gibbs with John Evelyn.
 3. Mrs. L. H. Gray with Prince Fushimi.
- 2B2 White perianth *Incomparabilis*, etc., collection.
1. Mrs. R. J. Reid with Lucifer, Will Scarlett, Alceste, Galopin, Dick Wellband, Great Warley, Nissa, Bernardino, Whitewell, John Evelyn.
 2. Mrs. W. W. Gibbs with Pres. Viger, John Evelyn, Nissa, Lucifer.
 3. Mr. Robert Moncure with Afghanistan, Fransisca Drake, John Evelyn, Whitewell, Bernardino, Alceste.
- 2B3 White perianth *Incomparabilis*, specimen one stalk.
1. No Award.
 2. Mr. C. M. Neff.
 3. Mrs. J. M. Stetson.
- 3A1 Yellow perianth *Barrii*, one variety, three stalks.
1. Mrs. Philip Campbell.
 2. Mrs. Lewis Larus.
 3. Mrs. W. W. Gibbs.
Mrs. Frank Walker, Mention.
- 3A2 Yellow *Barrii*, collection.
1. No award.
 2. Mrs. Joseph Walker.
 3. No award.
- 3A3 Yellow *Barrii*, specimen, one stalk.
1. No award.
 2. Mrs. Joseph Walker.
 3. No award.
- 3B1 White perianth *Barrii*, one variety, three stalks.
1. Mrs. Louis Scott.
 2. Mrs. R. J. Reid.
 3. Mrs. E. B. White.
Mr. A. Balz, Mention.
- 3B2 White perianth *Barrii*, collection.
1. Mrs. R. J. Reid.
 2. Mr. Robert C. Moncure.
 3. No award.
- 3B3 White perianth *Barrii*, specimen, one stalk.
1. Mrs. R. J. Reid.
 2. Mrs. E. B. White.
 3. Mrs. Louis Scott.
Mrs. Frank Walker, Mention.
- 4A1 Giant *Leedsii*, one variety, three stalks.
1. Mrs. W. W. Gibbs with Tenedos.
 2. Mrs. R. J. Reid with Mrs. Percy Neale.
 3. Mrs. E. B. White with Solfaterre.

- 4A2 Giant Leedsii, collection.
1. Mrs. R. J. Reid with Her Grace, Mitylene, Mrs. Percy Neale, Suda, Marmora, Crystal Queen.
 2. Mr. Robert C. Moncure with Gertie Millar, Louis Capet, Tunis, Lord Kitchener, Mrs. Percy Neale, Irish Pearl.
 3. Mrs. W. W. Gibbs with White Nile, Mrs. Percy Neale, Eve, Lord Kitchener, Silver Star.
- 4A3 Giant Leedsii, specimen, one stalk.
1. Mr. C. M. Neff with White Maiden.
 2. Mrs. R. J. Reid with Mrs. Percy Neale.
 3. Mr. A. Balz.
Mrs. E. B. White, Mention.
- 4B1 Small-cupped Leedsii, one variety, three stalks.
1. Mr. H. W. O'Meara with Mrs. Nette O'Melveny.
 2. Mrs. Philip Campbell with Mrs. Nette O'Melveny.
 3. Miss Martha Harris with Mrs. Nette O'Melveny.
Dolly Madison Garden Club, Mention.
- 4B2 Small-cupped Leedsii, collection.
1. Mrs. R. J. Reid with White Lady, Hera, Evangeline, Queen of the North.
 2. No award.
 3. No award.
- 4B3 Small-cupped Leedsii, specimen, one stalk.
1. Mrs. Fred Savage.
 2. Mrs. Louis Scott.
 3. Mrs. F. M. Dillard.
Petersburg Garden Club, Mention.
- N.B.—All Triandrus judged as shown.
- 5A1 Triandrus Hybrids, one variety, three stalks.
1. Miss Frances Gillette with Josephine.
 2. Mr. A. Howard with Thalia.
 3. Mrs. Louis Scott with Thalia.
- 5A2 Triandrus Hybrids, collection.
- No entries.
- 5A3 Triandrus Hybrids, specimen, one stalk.
1. Mrs. Lewis Larus with Thalia.
 2. Mrs. Louis Scott with Thalia.
 3. Mrs. B. P. Thornhill with Thalia.
- 5B1 Triandrus Hybrids, one variety, three stalks.
1. Mrs. Lewis Larus with Agnes Harvey.
 2. Mrs. J. M. Stetson with Agnes Harvey.
 3. No Award.
- 5B2 Triandrus Hybrids, collection.
1. Miss Rebecca Hammett with Moonshine.
 2. Mrs. M. Matheson with Thalia.
 3. No award.

- 5B3 Triandrus Hybrids, specimen, one stalk.
1. Mr. Robert Moncure with Thalia.
 2. Mrs. Lewis Larus with Agnes Harvey.
 3. Miss Rebecca Hammett with Mrs. Alfred Pearson.
- 7-1 Jonquils and jonquil hybrids, one variety, three stalks.
1. Mrs. Frank Walker with Tullus Hostilius.
 2. Mrs. Louis Scott with Buttercup.
 3. Mr. C. M. Neff with Solleret.
- 7-2 Jonquils and jonquil hybrids, collection.
1. No award.
 2. Mr. Robert C. Moncure with Chrysolite, Golden Sceptre, Tullus Hostilius, Orange Gem, Giganteus, rugulosus maximus.
 3. No award.
- 7-3 Jonquils and jonquil hybrids, specimen, one stalk.
1. Mrs. W. W. Gibbs with Golden Goblet.
 2. Mrs. Louis Scott with Buttercup.
 3. Mrs. Frank Walker with Tullus Hostilius.
- 8-1 Poetaz, one variety, three stalks.
1. Mr. C. M. Neff with Glorious.
 2. Miss Kitty Moorcock with Aspasia.
 3. Mrs. Louis Scott with Scarlet Gem.
- 8-2 Poetaz, collection.
1. Mrs. R. J. Reid with Klondyke, La Fiancee, Medusa, Admiration, Aspasia, Early Perfection, Stella Polaris, Laurens Koster, Orange Cup.
 2. No award.
 3. No award.
- 8-3 Poetaz specimen, one stalk.
1. Mrs. Fred Savage with Admiration.
 2. Mrs. William Lancaster with Orange Cup.
 3. Mr. A. S. Parsons with Snowflake.
- 9-1 Poeticus, one variety, three stalks.
1. Mrs. George Coleman with Thelma.
 2. Mr. O. Balz with Horace.
 3. Mrs. R. J. Reid with Laureate.
- 9-2 Poeticus, collection.
1. Mrs. R. J. Reid with Red Rim, Laureate, Edwina, Epic, Horace, Thelma.
 2. No award.
 3. No award.
- 9-3 Poeticus, specimen, one stalk.
1. Mr. Robert C. Moncure with Edwina.
 2. Mrs. Lewis Larus with Thelma.
 3. Mrs. William Lancaster with Dante.
- 10-1 Doubles, one variety, three stalks.
1. Mrs. W. W. Gibbs with Twink.
 2. Mrs. C. M. Hall with Holland's Glory.
 3. Mrs. George Coleman with Cheerfulness.

- 10-2 Doubles, collection.
1. No award.
 2. No award.
 3. Mrs. E. B. White with The Pearl, Orange Phoenix, Twink.
- 10-3 Doubles, specimen, one stalk.
1. Mrs. J. M. Stetson with Mary Copeland.
 2. Mrs. W. W. Gibbs with Twink.
 3. Mrs. Frank Walker with Primrose Phoenix.

Special Classes

- 11 Incomparabilis and Barrii with colored cups, collection.
1. Mr. Robert Moncure with Barrii conspicuus, Bokhara, Galopin, Firetail, Damson, Afghanistan, Killigrew, Diana Kasner, Early Surprise.
 2. Mrs. R. J. Reid with Orange Glow, Beat All, Stella Tid Pratt, Gallipoli, Croesus, Diana Kasner, Red Cross.
 3. No award.
- 12 All White Trumpets and Leedsii, collection.
1. Mrs. R. J. Reid with Mitylene, Kantara, Queen of the North, White Emperor, Hera, White Nile, Her Grace, Beersheba.
 2. Mr. Robert Noncure with Grayling, Beersheba, Marmora, Mrs. Percy Neale, Louis Capet, Minstrel, Irish Pearl, Mrs. Nette O'Melveny, Eskimo.
 3. No award.

Arrangement Classes

- Arrangement of white narcissi in white containers.
- 13-1 With other flowers.
1. Garden Club of Chevy Chase, Md.
 2. Washington Garden Club.
 3. Mrs. Warner Snider.
- 13-2 Without other flowers.
1. Trowel Club, Washington, D. C.
 2. Mrs. Willoughby Reade.
 3. Mrs. Louis Scott.
- Arrangement of Narcissi without other flowers in metal containers.
- 14-1 White Narcissi in pewter.
1. Mrs. Ethel Theonen.
 2. Trowel Club, Washington, D. C.
 3. Mrs. W. S. Corby.
- 14-2 Yellow narcissi in copper or brass.
1. Mrs. Joseph Walker.
 2. Mrs. Nutting.
 3. Miss Chamberlain.
- 15 Victorian Container and Arrangement.
1. Mrs. C. B. Moore.
 2. Mrs. T. B. Cochrane.
 3. Miss Virginia Hollerith.

Special Awards

- American Horticultural Society Medal.
- Fauquier and Loudoun Garden Club.
- Garden Club of Alexandria Cup for Best Arrangement.
- Miss Virginia Hollerith.
- Sweepstake, Mrs. Leslie Gray's Cup.
- Mrs. R. J. Reid, Chatham Garden Club.

NARCISSI FROM OREGON BULB FARMS

An air mail express package brought a fine collection of flowers, the names of which were recorded but have been misplaced to our regret and embarrassment.

LIST OF NARCISSI EXHIBITED BY B. Y. MORRISON

Ailsa, Anna Croft, Aristocrat, Beersheba, Bokhara, Bunting, Calcutta, Carry-On, Cheerio, Clava, Cleopatra, Cocarde, Copper Bowl, Corinth, Cosack, Croesus, Damson, Danesfield, Distingue, Diolite, Dagoon, Driven Snow, Duke of Bedford, Endor, Eskimo, Everest, Fairy King, Forfar, Francisca Drake, Galata, Galopin, Golden Flag, Gracious, Grayling, Hades, Irish Pearl, Jasper, Jersey Cream, John Evelyn, Jubilant, Jungle Fire, Kenbane, Kennack, Killigrew, King Alfred, Life Guard, Lord of the Manor, Lovenest, Lucky Strike, Magog, Mandalay, Martello, Merit, Michael, Michael Angelo, Moira O'Neill, Mrs. E. H. Krelage, Nevis Seedling (Wilson), Nissa, Odessa, Orwell, Osiris, Penquite, Pilgrimage, Porthilly, Pride of Cambridge, Quartz, Queen of Hearts, Queen of Ulster, Red Beacon, Red Cross, Richard, Riva, Rodomont, Rob Berkeley, Royal Lancer, Rye Royal, Ruby, St. Dorothea, St. Egwin, Seraglio, Stella Tid Pratt, Suda, Sunbeam, Sunset Glow, Sylvanite, Tampa, Tenedos, Torrid, Tredore, Treskerby, Tunis, White Emperor, Yeka, Yukon, Lower No. 9, Wilson 16/29, Wilson 17/22, Wilson 17/44, Wilson 18/117.

THE MARYLAND DAFFODIL SOCIETY

The thirteenth Annual Show of the Maryland Daffodil Society was held at The Guilford Community Church, Baltimore, on April 23-24, 1936, with nineteen garden clubs cooperating under the direction of Mrs. Theodore C. Waters, President. As always the show is divided into two sections, the one given over to specimens and collections and the other to arrangements. Special exhibitions were shown by Mrs. Arthur Levering, G. H. van Waveren and Sons, Mr. Edwin C. Powell and Mr. John Scheepers. The lists of winners and of varieties in the specimen classes follow.

Class 1. Trumpet Narcissus.

Yellow.

1. Mrs. R. S. Hunter with Prince of Wales.
2. Mrs. Charles Athey with Lord Wellington.
3. Mrs. Leslie Gray with Aerolite.

White.

1. Mrs. William Bridges with La Vestale.
2. Mrs. Shaw of Bel Air with Mrs. E. H. Krelage.

3. Mrs. John Love with Beersheba.

Bicolor.

1. Mrs. W. W. Lanahan with Sylvania.
2. Mrs. William Koester with Spring Glory.
3. Mrs. W. W. Lanahan with Moira O'Neill.

Class 2. *Incomparabilis Narcissus.*

Yellow Perianth.

1. No prize.
2. Mrs. Charles Athey with Lucinius.
3. Mrs. W. W. Lanahan with Adler.

White Perianth.

1. Mrs. Alfred Denison with John Evelyn.
2. Mrs. A. R. L. Dohme with John Evelyn.
3. Mrs. W. W. Lanahan with Bernardino.

Class 3. *Leedsii Narcissus.*

Large Cups.

1. Mrs. William Bridges with Louis Capet.
2. Mrs. A. Denison with Phyllida.
3. Mrs. Charles Shaw with Crystal Queen.

Small Cups.

1. Mrs. William Bevan with Mrs. Nette O'Melveny.
2. Mrs. A. Denison with Hera.
3. Mrs. James Manning with Ivorine.

Class 4. *Barrii Narcissus.*

Yellow Perianth.

1. Mrs. A. Denison with Brilliancy.
2. Mrs. A. Denison with Brightling.
3. Mrs. William Beury with Nannie Nunn.

White Perianth.

1. Mrs. W. W. Lanahan with Adelagar.
2. Mrs. James A. Gary, Jr., with Firetail.
3. Mrs. A. Denison with Nobility.

Class 5. *Poeticus.*

1. Mrs. Robert Sayre with Thelma.
2. Mrs. James A. Gary, Jr., with Sir Philip Sydney.
3. Mrs. A. Denison with Thelma.

Class 6. *Tazetta Hybrids.*

1. Mrs. A. Denison with Early Perfection.
2. Mrs. A. Denison with Klondyke.
3. Mrs. Lawrence Wharton with Cheerfulness.

Class 7. *Jonquils.*

1. Mrs. A. Denison with Buttercup.
2. Mrs. W. W. Leonard with Rugulosus.
3. Mrs. John Hessian with double Campernelle.

Class 8. *Doubles.*

1. Mrs. W. W. Lanahan with Twink.
2. Mrs. J. W. Hundley with Orange Phoenix.
3. Mrs. Charles J. B. Swindell with Twink.

- Class 9. Triandrus Narcissus.
1. Mrs. J. W. Hundley with Thalia.
 2. Mrs. W. W. Lanahan with Pearly Queen.
 3. Mrs. James A. Gary, Jr., with Thalia.
- Class 10.—Miniatures.
No awards.
- Class 11. Collection, not over 50 varieties.
1. Mrs. W. W. Lanahan.
 2. Mrs. A. Denison.
- Class 12. Collection, not over 25 varieties.
1. Mrs. William Bridges.
 2. Mrs. Leslie Gay.
 3. Mrs. W. W. Lanahan.
- Class 13. Collection, not over 10 varieties.
1. Mrs. W. W. Lanahan.
 2. Mrs. William Koester.
 3. Mrs. A. Denison.
- Class 14. Flower arrangement featuring reflection in mirror or metal, accessories permitted. Daffodils need not predominate, etc.
1. Mrs. Eugene Lazenby.
 2. Mrs. Leroy Polvogt.
 3. Mrs. Bryon Green.
- Mrs. William Bridges, Mention.
- Class 15. Flower arrangements in copper or brass container. Daffodils must constitute 50% of flower composition, etc.
1. Mrs. Cary Nalle.
 2. Mrs. Louis O'Donnell.
 3. Mrs. John Strickland.
- Mrs. William Beury, Mention.
- Class 16. Flower arrangement in a shallow bowl. Container not over 3 inches in height. Daffodils must constitute 50% of flower composition, etc.
1. Mrs. John Love.
 2. Mrs. J. W. Hundley.
 3. Mrs. L. O'Donnell.
- Mrs. William Bridges, Mrs. Dushane Penniman, Mentions.
- Class 17. Flower arrangement suitable for desk with blotter and other accessories. Daffodils need not predominate, etc.
1. Mrs. B. Chapman, Mrs. Lee Packard, Mrs. A. Levering.
 2. Mrs. Ridgely Simpson.
 3. Mrs. Robert Sayre.
- Mrs. Harry Slack, Mrs. Albert Polk, Mentions.
- Class 18. Flower arrangement in pair of vases suitable for mantle. Daffodils not required, etc.
1. Mrs. Chapman, Mrs. Packard, Mrs. Levering.
 2. Mrs. William Beury.
 3. Mrs. George W. Williams.
- Class 19. "End Table" suitable for use at end of sofa. Arrangement of

daffodils only with any foliage. Accessories permitted, etc.

1. Mrs. Chapman, Mrs. Packard, Mrs. Levering.
2. Mrs. Winslow Hundley.
3. Mrs. Amos Hutchins.

Sweepstakes Awards

Specimen Classes. T. McKean Miere Medal.

1. Mrs. Alfred Denison.
2. Mrs. W. W. Lanahan.
3. Mrs. William Bridges.

Artistic Classes. Federation Medal.

1. Mrs. Chapman, Mrs. Packard, Mrs. Levering.

Special Exhibitions.

Mrs. Arthur Levering showed the following varieties.

Trumpets: Duke of York, Prospector, Whistler, Robert Sydenham, Golden Sceptre, Citronella, Dawson City, Mrs. Krelage, Apricot, Mrs. Robert Sydenham, Harold Beale, Aeolus.

Incomparabilis: Croesus, Gloria Mundi, Nannie Nunn, Red Cross, Lucinius, Frank Miles, Grackle, Leonie, Lucifer, Helois, New Era, Golden Frilled, Gallipoli, Lemon Drop, John Evelyn, Macebearer, Alceste, White-well, Bernardino, Invincible.

Leedsii: Lord Kitchener, Her Grace, Crystal Queen, Phyllida, Silver Star, Spring Silver, Empire, Mrs. Percy Neale, Lovenest, Ivoryine, Queen of the North, White Lady, White Slave, Bianca, Mrs. Nette O'Melveny.

Barrii: Bath's Flame, Glitter, Brilliancy, Brightling, Mrs. Barclay, Incognita, Nobility, Lady Diana Manners, Salmonetta, Red Beacon, Sunrise, Firetail, Dosoris, Bonfire, Queen of Hearts, Peverill, Lady Moore.

Poeticus: King George V, Thelma, Horace, Herrick, Juliet, Laureate.

Poetaz: Orange Cup, La Fianceé, Aspasia, Scarlet Gem.

Jonquils: Jonquilla simplex, campernelle rugulosus and giganteus.

Triandrus: Thalia and Break O' Day.

Doubles: Sulphur Phoenix, Primrose Phoenix, Orange Phoenix.

Messrs. G. H. van Waveren and Sons, showed the following:

Frank Miles, Napoleon, Lady Derby, Feu de Joie, Pres. Viger, Mary Copeland, Spring Silver, Nursemaid, Sarchedon, Killigrew, Robert Sydenham, Brightling, Bonfire, Silver Salver, Invincible, Kantara, Masterpiece, Herbert Smith, Mrs. Percy Neale, Beat All, The Pearl, Saturnas, Expectation, Mrs. Robert Sydenham, Ninon, John Cairns, Citron, Orange Glow, Cheerfulness, Citronella, Fairy Queen, Mrs. R. O. Backhouse, Beersheba, Jonquilla simplex, Fransisca Drake, R. M. Tobin, Croesus, Yellow Poppy, Fair Bostonian, Dorine, Mrs. E. H. Krelage, Medusa, Orange Beauty, Mme. Van Waveren, Hera, Sir Francis Drake, Argent, Pixie, Queen of Hearts, Canada, Peggy, Dawson City, Tenedos, Pride of Virginia, Firebrand, Fred Howard, Sirdar, Thalia, Erna Rubenstein, Thetis, Alceste, Red Chief, Apricot Phoenix, Apricot Gloriosa, Golden Frilled, Apricot, Joker, Elegans, Pink Beauty, Prince of Orange, Bokhara, Damson, Pilgrim, Dragoon, Golden Harvest, Dosoris, Carveth, Scarlet Gem, Mountain Maid, Robin Hood, Red Hussar, Red Star, Nobility, John Masefield, Red Cross, Glitter, Mrs. Nette O'Melveny, Waterloo, Geranium, Red Guard, Loud

Speaker, Sylvester, Reve d'Or, Orange Cup, Empire, Horace, Olympia, Halvose, Carminowe, Lucifer, Pax, Duke of Gloucester, Treasure, Imperator, Firetail, Charles, Gracilis, Duke of York, Nightingale, Bullfinch, Red Shadow, Nannie Nunn, Bernardino, Her Grace, Seraphine, Havelock, Mergara, Glory of Lisse, Gallipoli, Van Waveren's Giant, Insulinde, Phylida Ambrosia, Laureate, Mrs. Roosevelt, Daphne, King George V, Orange Buffer, Carlton, Nimrod, Mistinguette, My Joy.

Unfortunately no record was kept of the charming seedlings from Mr. Powell, but as most of them were under number the record would not have been of much value to the present reader. The flowers from Mr. Scheepers also did not get recorded but a word must be said for the great beauty of Lady Kesteven which will surely become a leading flower and for the delicacy of Veronica.

Although many notes were taken informally about the arrangements in Classes 15 and 16, your reporter takes no risk in recording opinions save to say that in many of the loveliest there seemed to be a sad lack of interest in the daffodils, with much more attention to the other things that got into the selections. Of the forty-five arrangements in these groups sixteen used colored foliage in one way or another, often to the complete overshadowing of the narcissus. One could wish that the fertile imaginations in the groups could be turned on the arranging of narcissus and not on the use of narcissus in arrangements.

CHAMBERSBURG, PENNSYLVANIA

The Chambersburg Garden Club undertook daffodils as a horticultural project last summer. Several meetings of the Horticultural Committee were held; the classification of the Royal Horticultural Society was distributed and illustrated examples from catalogues were shown. Two collections were offered, one at \$3.50 containing twenty-three bulbs and one at \$1.50 of eleven bulbs. These, of course, were bought in bulk and distributed.

The schedule used for the Daffodil Show was the one described in the 1935 Daffodil Yearbook, using both I and II. Under Class 3, there were nine sections under which specimens were entered. The varieties shown were not new or rare ones, although they were new to us. They were:

Aerolite, La Vestale, Mrs. E. H. Krelage, Sylvanite, Jefta, Dosoris, Lady Moore, Diana Kasner, John Evelyn, Croesus, Louis Capet, Silver Star, Hara, Agnes Harvey, Thalia, Thelma, Cheerfulness, The Pearl, Medusa, Laurens Koster, Orange Cup, Golden Sceptre, Tullus Hostilius.

The show was held on April 23. 235 specimens were exhibited by thirty-one members. Twenty-nine members exhibited in the arrangement classes, or a total of sixty exhibitors. The show was very well done, with great attention paid to grooming, spacing, etc., and was visited during the open hours, 3:30 to 9:30 P.M., by three hundred and thirty people.

The judges were, for straight classes, Mrs. John E. Fox and Miss Martha Ludes, Harrisburg and Mrs. E. L. Criswell, Shippensburg; arrangement classes, Mrs. Thomas Creighton, Biltmore Forest, N. C., Miss Edna I. Smith, Hagerstown, Md., and Miss Gertrude Meyer, Penn Hall School, Chambersburg.

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Our bulb catalogue is ready in July, Plant and Bulb catalogue in February. Free for the asking.

We carry in stock the Daffodil Year Book and Lily Year Book of the Royal Horticultural Society of England, both are finely illustrated, postpaid for \$2.00 per copy.

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Coverack Cornwall
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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 YEAR BOOK for 1938, 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 YEAR BOOK 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 1936 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.

