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REPORT OF THE DIRECTORS' MEETING

The meeting of the Directors of the American Peony Society was held in New York on Saturday, April 11, 1917.

Those present were Messrs. James Boyd, R. T. Brown, B. H. Farr, T. H. Humphreys and A. P. Saunders.

Although the attendance was pretty good, it might have been larger had another date been chosen. In order to give longer notice in future, and to have a time that will probably be more convenient for all, it was decided that the regular date for future meetings of the directors shall be during the Flower Show in New York.

The principal matter that came before the meeting was the Prize Schedule for the Show in Philadelphia this spring. Mr. Boyd, the chairman of the local committee, had an excellent schedule already in shape, and only a few slight modifications were made in it. There may be some further changes in detail, but substantially the schedule will be as follows:

PREMIUM LIST

OPEN CLASSES

Herbaceous Peonies—Cut Blooms

The following classes are open to all who grow Herbaceous Peonies, whether for pleasure or for profit.

Class	1st	2nd	3rd
1. Best collection of not more than 100 named varieties, one bloom of each..	1st \$25	\$25	\$10
2. Vase or basket of peonies, not less than 100 blooms, arranged for effect	15	10	5
3. Collection of 25 varieties, double, three blooms of each	15	10	5
4. Collection of single varieties, one bloom of each.....	10	6	
5. Collection of Japanese varieties, one bloom of each.....	10	6	
6. 25 blooms, white or cream, double, one variety	8	5	3
7. 25 blooms, light pink or pink and cream, double, one variety.....	8	5	3
8. 25 blooms, dark pink, double, one variety	8	5	3

9. 25 blooms, red or crimson, double, one variety	8	5	3
10. 6 specimen blooms, double, any one variety	10	6	
11. 1 specimen bloom, double, any variety	10	6	
12. 1 specimen bloom, single, any variety	5	3	
13. Best specimen bloom of new variety introduced since 1910.....	10		
14. Best collection of new varieties introduced since 1900, one bloom of each. Penna. Horticultural Society's Silver Medal and.....	10	6	
15. Best specimen bloom, new seedling of American origin not yet in commerce, one prize.....	10		
16. Mrs. Harding's prize for a seedling, under conditions specified on separate sheet, which will be furnished on request	100		
17. The best vase of six blooms (any variety) that have been grown more than 300 miles (shortest railroad route) from Philadelphia	15	10	

ADVANCED AMATEUR CLASSES

Herbaceous Peonies—Cut Blooms

The following classes are only for those who grow peonies mainly for personal pleasure or satisfaction, who employ no skilled labor in their care or handling, who do not advertise as growers by signs, stationery, price lists, or catalogues, and whose expenditure for new varieties exceeds all receipts from sales of flowers or plants.

18. Largest and best collection of varieties, one bloom of each. American Peony Society's Silver Medal and.....	15	12	8
19. Collection of 10 varieties, double, three blooms of each.....	10	6	4
20. Collection of single and Japanese varieties, one of each.....	8	5	3
21. Collection of white varieties, double, one bloom of each.....	8	5	3
22. Collection of light pink or pink and cream varieties, double, one bloom of each.....	8	5	3

23. Collection of dark pink varieties, double, one bloom of each.....	8	5	3
24. Collection of red or crimson varieties, double, one bloom of each.....	8	5	3

NOVICE AMATEUR CLASSES

Herbaceous Peonies—Cut Blooms

The following classes are open only to those who grow peonies for personal pleasure or satisfaction, who employ no skilled labor in their care or handling, and who have grown less than 50 plants during the season of this exhibition.

25. Three blooms, white, double, one variety	6	4	2
26. Three blooms, light pink or pink and cream, double, one variety.....	6	4	2
27. Three blooms, dark pink, double, one variety	6	4	2
28. Three blooms, red or crimson, double, one variety.....	6	4	2

SPECIAL CLASSES

Herbaceous Peonies—Cut Blooms

These classes are open only to members of the Flower Show Association of the Main Line.

29. Best collection of five varieties, one flower of each, two prizes, Pennsylvania Horticultural Society's Silver Medal, and Bronze Medal.
30. Best display of 15 blooms, five varieties, three blooms of each variety, to be named and shown in separate vases. A silver cup is offered by the Flower Show Association of the Main Line as the Special Prize for this class. It must be won three times to become the property of the exhibitor.

Won in 1914 by Mr. J. Franklin McFadden, Rosemont, Pa.

Won in 1915 by Mr. C. A. Griscom, Haverford, Pa.

Won in 1916 by Mr. James Boyd, Haverford, Pa.

Amateur Sweepstakes Cup is offered by the Flower Show Association of the Main Line to the most successful Amateur Exhibitor in the Show. A first prize to count three points, a second prize two points, and a third prize one point.

The special classes at the end of the schedule are explained by the fact that the Show is to be in conjunction with that of the Flower Show Association of the Main Line, a Society including a number of the suburbs of Philadelphia.

One of the outstanding features of the list is the subdivision into groups, with a closer definition of what constitutes amateur standing, and the division of the amateur classes into "advanced" and "novice". The purpose of this is to reserve a certain group of prizes for the small grower, and in that group to protect him from the depredations of those who have larger collections.

Exhibitors at New York last June will remember that we made the attempt there, and with good success, to coax out the smaller growers by excluding from competition with them, any who were staging exhibits in the larger classes. This method, however, was not altogether equitable, and this year the "novice" classes as they are called, are limited to those who have less than 50 plants in cultivation. They are specially designed for the little grower—the amateur who has not a "collection" of peonies, but only a few plants, either the nucleus and beginning of a collection, or a few plants as part of his general garden stock.

Class No. 1 has been altered in accordance with the action taken at last spring's meeting. This, the largest open class, is now restricted to 100 varieties; less than that number may be entered, but not more; and the grower who competes with less than 100 can only hope to win by being so far superior in quality as to more than make up for his deficiency in quantity.

Some few of the amateurs near Philadelphia have collections large enough to enable them to come into this class in force, and the rumor is in the air that we may have such a race for that gold medal as will give even the big professional growers a run for the money.

With the general list our members must by now be sufficiently familiar to spare me the necessity of detailed comment.

Mrs. Harding's generous prize of \$100 for a new seedling of distinguished merit still hangs on the bush. Can no one pluck it off this year?

It would be a good thing for the show if our members would have it on their consciences not only to enter exhibits themselves—all of us who have anything at all to show should do that—but to encourage their neighbors who have few, or many, peonies to come into the competition.

It was felt by the Directors that the time had come to get the matter of judging at our shows on a less casual basis than heretofore. Hence this year a committee of judges have been selected who will be asked in advance to serve. Their names will appear on the premium list. It is hoped that this will lead to more satisfactory results than we have attained by our more informal methods in the past.

It was decided to have membership cards printed so that in case admission is charged at the show—as seems likely—the members will have a convenient card of admission. These cards will be sent out to all our members in advance of the show, and those who attend should bring their cards with them.

The date of the Show had not been definitely fixed at the time when this bulletin went to press, but the best available dates are June 7, 8 and 9, and the exhibition will almost certainly be on either the first two or the last two of these three days.

Horticultural Hall, where the show will be placed, is centrally situated in Philadelphia, being on Broad St. between Spruce and Locust, within five minutes walk of the Walton, the Bellevue, the Ritz-Carlton, and some of the other principal hotels in the city. The Hall is only about ten minutes walk from the Broad St. Station, and but a little farther from the Reading Terminal.

The prize lists, when ready, will be sent out by the local committee. They will contain full information as to the shipping, staging, etc., of exhibits.

The show will probably be opened on the first day from 3 till 10 p. m., and on the second day from 10 a. m. till 10 p. m. We have suffered great inconvenience in the past from the fact that the long and apparently unavoidable delay in staging exhibits has necessarily postponed the judging so far that the judges' committee have been obliged to do their work in the midst of the visiting crowds. This year a determined effort will be made to get the judging done before the exhibition is open for public inspection at all. If the Philadelphia committee can actually accomplish this we must all take off our hats to them.

Mr. Fewkes, who to the regret of all could not be present at the meeting, sent a letter calling attention to the desirability of having the so-called "root-gall disease" made the sub-

ject of a more thorough investigation than it has had in the past; probably best by co-operation between the Society and some experiment station. Information germane to this question will be gathered together, and the whole matter brought before the meeting in June for further action.

The method of registration and approval of new varieties came up for careful discussion. This intricate problem was carried several steps forward, and a logical scheme is now crystallizing out. It is high time. We are all well aware that it would have been desirable for several years back to have a definite procedure by which certificates of merit might be awarded to new varieties of peonies when they are of sufficiently high quality.

The method of solving the problem as worked out, involves another matter which will also be brought before the Society in June; and as these two questions are inseparably connected in the plan for registration and approval, they are here treated together.

There is an old provision of the Constitution of the Society, which we have never lived up to, but which provides for the election, annually, of a certain number of District Vice Presidents—one for the Eastern States, one for the Middle States, and so on. The Directors have prepared a "slate" of these Vice Presidents, and will offer it to the Society in June. Along with the creation of these offices there will go a recommendation for the constitution of local boards which shall have a certain amount of authority in the matter of certificating new varieties.

The difficulty in the situation in the past has been just this: If an award of merit is made merely on the basis of a bloom or a few blooms staged in a show, we have no sufficient guarantee as to the quality of the plant from which they came, and its general usefulness. On the other hand, if we insist that a plant of the new variety shall come under the direct observation of the Nomenclature Committee, then either they must make a pilgrimage to the plant, wherever it may be, and at a time when it is prepared to look its best for them—and that would be in many cases practically impossible—or the plant must make a journey to some locality where it can be kept under observation; this would involve a delay of at least two or three years, while the plant got settled in its new quarters, and the Committee, or most of them at least, would still have a pilgrimage to make in the end.

The Directors therefore will recommend that each District Vice President be authorized to add to himself two others, to constitute a local committee of three for the inspection of new seedlings that may be seeking recognition in his own section of the country. If the local committee finds a variety of sufficient merit, they may issue a preliminary certificate for it. And thereupon the Society's certificate of merit may be given on the basis of cut blooms only, shown at any of the regular exhibitions. Under such regulations it should be possible to get a certificate of merit for a new seedling without any loss of stock to the originator, and within three or four years after the variety has declared itself; which would be long before a sufficient stock had accumulated so that the variety could be put on the market.

As to the mere registration of new names, that offers no great difficulty; that is simply a matter of putting a little work on the Secretary.

The question whether the Society should accept Garden Clubs as members was at the last meeting referred to the Directors for report. Their recommendation will be adverse; that is to say, they will recommend that for the present Garden Clubs shall not be received. A change in policy in this respect may be made later if the Society sees fit. The considerations that enter in here are rather too detailed to be taken up in this bulletin, but the situation will be fully presented to the Society in June.

An innovation has been made this year in offering the American Peony Society's Silver Medal to a number of local shows throughout the country. Wherever accepted it is understood that the medal is to be given in the principal class, i. e. the general collection in the open competition. There is, however, no objection to the local society offering a money prize with the Society's medal if it seems to them desirable to do so. It need hardly be said that the Society has long had under discussion the offering of prizes at shows other than its own. We are making only a small beginning this year, but it is something to have made the start.

Further in the same line, the Directors will recommend that the suggestion made by Mr. Scott at the last meeting, be adopted as the fixed policy of the Society, namely, that where twenty-five members in a locality make application, the Society will provide both a silver medal and \$25 in prize money for a local show.

The meeting of the Society at Philadelphia will probably be held during the evening of the first day of the show. Definite announcement of both place and time will, however, be made later.

A PRONOUNCING LIST OF PEONY NAMES

The following list of names of peonies, mostly French, is not meant to be exhaustive. There are a good many of the older varieties that are falling into well-deserved neglect; some of these are omitted below in order that the list shall not be too long.

No effort is made here to give the exact pronunciation of each name as it would sound in the mouth of a Frenchman. That would have involved a long discussion of the French vowel and consonant sounds and their variations from what we have in English. All that is attempted is to indicate an approximately correct pronunciation, and at the same time to set up some sort of standard of pronunciation so that even if we do not pronounce the names with the air of having spent our childhood in Paris, at least we may all speak them in about the same way; and we may look forward to a day when we shall no longer hear, as we do now, *Le Cygne* called "lee kignee" and *La Tendresse* "la tendressee".

There is a group of sounds in French for which we have no notation. These are the nasal sounds, of which there are four. They will be indicated here by the letters *on*, *an*, *in*, *un*, always printed in italics. If you can get someone who is familiar with these sounds to produce them for you, you will have no difficulty in imitating them; and that is much the best way of learning them. But for those who have to try to get them without oral assistance, it may be said that the first '*on*' is the sound 'aw' made quite short *through the nose*; the second '*an*' is the 'ah' sound, also short, and *through the nose*; the third '*in*' is the short *ä* as in 'cat' but also pronounced short and *through the nose*; and the last '*un*' is approximately the vowel sound in the word 'purr', or 'fur' also made short, and *through the nose*. Understand that these nasals are not followed by any sound of the consonant 'n'; the nasal grunt represents both the vowel and the 'n' sound. The nasal sounds *must be learned* by all who wish to acquire even a tolerably correct pronunciation of French names.

Except for the nasals there are few sounds in French that

cannot be represented, at least roughly, by letters with which we are familiar.

A word or two should be said about accent. The French often say that they accent all syllables equally; but since in English we generally let our last syllable almost drop out of sight, spoken French sounds to us as if the accent were on the last syllables, and we come nearest to a correct pronunciation of French words by accenting the final syllables.

It is this difference in the use of the accent in French and English that makes it so hard for the Frenchman to understand us when we speak his language, or even use an occasional word from it. For instance, the much spoken name Cahuzac which is here commonly spoken "ca-hoo'-zac" bears in our speech such a heavy accent on the "hoo" that the rest of the word is almost lost to the ear. When we hear a Frenchman pronounce this name the first and second syllables are unaccented and the main stress seems to fall on the "zac" at the end. And whereas we are unintelligible to him when we pronounce "ca-hoo'-zac", if we should say "ca-hoo-zac'", though it might be painful to him to hear the middle vowel so mispronounced, he would at least understand.

Accent is here indicated by the sign ' as used above. Thus, pe'-o-ny. Further, in the pronunciation the various syllables are connected together by hyphens because in French the words are run together that way as a series of almost equal syllables with a sharp pull up at the end.

The length of vowels is given by the sign over them, thus ä for a short vowel and ā for a long one. Thus: "Lā-dy Brām-wëll".

I have not aimed at perfect uniformity in the method of indicating the pronunciation. My aim has rather been to use such indications as would lead to an approximately correct pronunciation without too much reading of preliminary directions. However, the following list of signs should be familiar to anyone who intends to use the list.

Signs used:

on, an, in, un, the four nasals, always indicated by italics, and always specified after the given pronunciation. The pronunciation of the nasals is given above.

The short vowel sounds thus: căt, pět, sīt, nőt, büt.

The long vowel sounds thus: cāke, feet, pine, cōne, coon, dispūte.

“ai” is used here for the long *ā* sound before *r* or *n*, as in “fair” “rain”; “ay” or *ā* for the long *a* in other positions.

“zh” is used for the soft “sh” sound, as in the words “vision” “derision”.

The French words “le” and “de” have vowel sounds similar to that in the unaccented “the” in ordinary spoken English; not the long *ē* sound. Say “the more the merrier” and you will hear the vowel sound in “le” and “de”. The same sound exists in the final syllable of “people” and is in fact very common in English speech.

Where a word takes nearly the same form and pronunciation in French as in English, we shall save ourselves trouble by simply using the English pronunciation. This applies to such words as Alice, Alexandre, Alfred, Souvenir, Docteur, etc. In these cases no pronunciation is given.

Abel Carrière	ă-běl-căr-yair'
Abel de Pujol	ă-běl-dě-pū-zhōl'
Achille	ă-sheel'
Adèle	ă-děl'
Adolphe Rousseau	ă-dōlf-roo-ssō' (should not be written Rosseau, as it so often is in catalogues.)
Albâtre	ăl-bătr' (only two syllables. The final “tr” is pronounced very short like one sound, by a sort of trill of the tongue. Not al-bat-ter, though even that is better than al-bay-ter.)
Albert Crousse	ăl-bair-crooss' (Not rhyming with “house”)
Alexandre Dumas	dū-mah'
Alfred de Musset	dě-mū-ssay'
Alice Crousse	crooss (“oo” as in “coo”)
Alice de Julvécourt	dě-zhūl-vay-coor'
Alsace-Lorraine	ăl-săss-lōr-rain'
Amazone	like the English “Amazon”; final <i>e</i> not pronounced.
Ambroise Verschaffelt	an-brwāz-věr-shăf'-fělt (<i>an</i> nasal; the “brwaz” is the sound “brooaz”, but all in one syllable.)
André Lauries	an-dray-lō-ree' (<i>an</i> nasal.)
Armand Rousseau	ar-man-roo-ssō' (<i>an</i> nasal. The name should not be spelt Rosseau.)
Armandine Méchin	ar-man-deen-may-shin' (<i>an</i> and <i>in</i> nasals.)

Arsène Meuret	ar-sayn-mě-ray'
Artémise	ar-tay-meez' (may also be spelt Arthémise)
Auguste Gauthier	ō-güst-gō-tyay' (Gauthier two syllables only, final r not pronounced. The last syllable almost like "tchay".)
Auguste Lemonier	ō-güst-lě-mō-nyay'
Auguste Miellez	ō-güst-myěl-lěz'
Auguste Villaume	ō-güst-vee-yōm'
Augustin d'Hour	ō-gūs-tin-door' (in nasal, oo as in "poor".)
Aurore	ō-rōr'
Avalanche	ă-vă-lansh' (an nasal)
Avant Garde	ă-van-gărd' (an nasal)
Aviateur Raymond	ă-vyă-těr'-ray-mon' (on nasal; ter as in "terminus")
Bayadère	bī-yă-dair'
Beauté Française	bō-tay-fran-sěz' (an nasal)
Beauté de Villecante	bō-tay-dě-veel-cant' (an nasal)
Bélisaire	bay-lee-zair'
Belle Alliance	běl-ăl-yanss' (an nasal)
Belle Châtelaine	běl-shă-tě-lain'
Belle Douaisienne	běl-doo-ă-zyěn' (only 3 syllables in Douaisienne, not 4, and still less 5)
Belle Mauve	běl-mōv' (not mawv)
Béranger	bay-ran-zhay' (an nasal)
Berlioz	bair-lee-ōz'
Bernard Palissy	bair-năr-pă-lee-see' (often incorrectly written Bernard <i>de</i> Palissy)
Bernardine	bair-năr-dcen'
Berthe d'Hour	bairt-door' (oo as in "poor")
Bertrade	bair-trăd'
Blanche Cire	blansh-seer' (an nasal; only one syllable each word)
Blanche Dessert	blansh-děs-sair' (an nasal)
Bossuet	bōs-suay' ("sway" is not far wrong for the last syllable)
Boule Blanche	bool-blansh' (an nasal)
Boule de Neige	bool-dě-nayzh'
Camille Calot	că-meel-că-lō'
Carlotta Grisi	gree'-zee
Carnot	car-nō'
Cendrillon	san-dree-yon' (an and on nasals)
Cérisette	say-ree-zět'

Charlemagne	shar-lě-măn' (3 syllables; the last really has a sound of yě after the n, but not enough to make a syllable.)
Charles Binder	sharl-bin-dair' (in nasal)
Charles de Belleyme	sharl-dě-běł-laym' (last syllable like the word "lame")
Charles Gosselin	sharl-goss-lin' (in nasal)
Charles Toché	sharl-tō-shay'
Charles Verdier	sharl-vair-dyay' ("vair" same sound as in "fair"; "dyay" almost like "jay". Not verdeer.)
Claire Dubois	clair-dū-bwă'
Clairette	clair-ět'
Clarisse Calot	clă-reess-că-lō'
Claude Gelée	clōd-zhě-lay'
Claude Lorrain	clōd-lōr-rin' (in nasal)
Clémentine Gillot	clay-man-teen-zhee-yō' (an nasal)
Comte de Cussy	cont-dě-cū-ssee' (on nasal)
Comte de Diesbach	cont-dě-deez-bahk' (on nasal)
Comte de Gomer	cont-dě-gō-mair' (on nasal)
Comte de Jussieu	cont-dě-zhū-syŭ' (not very good)
Comte de Nanteuil	cont-dě-nan-tě'ēē (on, an, nasals; last syllable has the sound of short e as in 'the' run into long e all in one syllable.)
Comte d'Osmont	cont-dōz-mon' (on nasals)
Comte de Paris	cont-dě-pā-ree' (on nasal)
Comtesse O'Gorman	con-těss' (on nasal) O'Gorman as in English.
Constant Devred	con-stan-děv-rěd' (on and an nasals)
Coquelin	cō-klın' (in nasal)
Coupe d'Hébé	coop-day-bay'
Couronne d'Or	coo-rŭn-dōr'
Cythérée	see-tay-ray'
Daniel d'Albert	dāl-bair'
Daubenton	dō-ban-ton' (an and on nasals)
Decaisne	dě-cain'
De Candolle	dě-can-dōl' (an nasal)
De Jussieu	de-zhū-syŭ'
Delecourt Verhille	dě-lě-coor-vair-heel'
Denis Hélye	dě-nees-ā-lěē'
Descartes	day-cărt'
Directeur Aubry	ō-bree'
Dr. Bretonneau	brě-tŭn-nō'

Dr. Caillot	kī-yō'
Duc Decazes	dūc-dě-căz'
Duchesse de Nemours	dū-shěss-dě-ně-moor' (not ne-moorz)
Duchesse d'Orléans	dū-shěss-dor-lay-an' (an nasal)
Duchesse de Thèbes	dū-shěss-dě-tayb'
Duguesclin	dū-ghěk-lin' (in nasal; gh represents the hard g as in "give")
Edmond About	ă-boo' (Edmond as in English)
Edmond Lebon	ěd-mon-lě-bon' (on nasal)
Edouard André	(Edward) an-dray' (an nasal)
Edulis Superba	ěd-ū'-līs sū-per'bă
Elie Chevalier	ă-lee-shě-vă-lyā'
Emile Lemoine	ă-meel-lě-mwăn' (the name Lemoine, however, pronounced le-moin is now so much a part of everyday speech that that pronunciation can hardly be considered wrong.)
Enchantresse	an-shan-trěss' (an nasals; 3 syllables)
Enfant de Nancy	an-fan-dě-nan-see' (an nasals)
Estafette	ēs-tă-fět'
Etendard du Grand Homme	ă-tan-dăr-dū-gran-dŭm' (an nasals)
Etienne Denis	ă-tyěn-dě-nee'
Etienne Dessert	ă-tyěn-děs-sair'
Etienne Méchin	ă-tyěn-may-shin' (in nasal)
Etoile de Pluton	ă-twăl-dě-plŭ-ton' (on nasal)
Eugène Bigot	ě-zhayn'-bee-gō'
Eugène Reignoux	ě-zhayn-ray-nyū'
Eugène Verdier	ě-zhayn-vair-day'
Eugénie Verdier	ě-zhā-nee-vair-dyay'
Fauvette	fō-vět'
Félix Crousse	făy-leex-crooss' (oo as in boot; not crowss)
Festiva Maxima	fēs-tī'-vă mǎx'-ĭ-mă
Flambeau	flan-bō (an nasal)
François Ortégat	fran-swă-or-tay-gă' (an nasal)
François Ier. i.e. François Premier	fran-swă-prŭm-yay' (an nasal)
François Rousseau	fran-swă-roo-ssō' (an nasal)
Galathée	gă-lă-tay'
Général Bedeau	bě-dō' (the French pronunciation of Général is zhay-nay-răl' but it will not lead to confusion if we keep to the English pronunciation of this word)

Général Bertrand	bair-tran' (<i>an nasal</i>)
Général Cavaignac	că-vay-nyăc'
Général Davout	dă-voo' (the name is also spelt Davoust; the latter spelling does not seem to be considered incorrect.)
Général de Boisdeffre	bwă-defr' (2 syllables)
Germaine Bigot	zhair-main-bee-gō'
Ginette	zhee-nět'
Gisèle	zhee-zěl'
Gismonda	zhees-mon-dă (<i>on nasal</i>)
Gloire de Charles	
Gombault	glwăr-dě-sharl-gon-bō' (<i>on nasal</i>)
Gloire de Chenonceaux	glwăr-dě-shě-non-sō' (<i>on nasal</i>)
Gloire de Douai	glwăr-dě-doo-ay' ("ay" as in "day")
Gloire de Touraine	glwăr-dě-too-rain'
Graziella	grăt-see-ěl'-lă (Italian name)
Henry Demay	an-ree-dě-may' (<i>an nasal</i>)
Henri Laurent	an-ree-lō-ran' (<i>an nasals</i>)
Henry Murger	an-ree-mūr-zhayr' (<i>an nasal</i>)
Homère	ō-mair'
Jeanne d'Arc	zhänn-dărk'
Jeanne Gaudichau	zhänn-gō-dee-shō'
Jules Calot	zhūl-că-lō'
Jules Lebon	zhūl-lě-bon' (<i>on nasal</i>)
Juliette Dessert	zhūl-yět-děs-sair'
La Brillante	lă-bree-yant' (<i>an nasal</i>)
La Brune	lă-brūn' (the French u is a sound that cannot be given on paper; the pronunciation given is only approximate.)
La Coquette	lă-cō-kět'
La Fée	lă-fay' (like the word "fay", which is in fact the same word, for Fée is Fairy)
La Fiancée	lă-fyan-say' (<i>an nasal</i>)
La Fraicheur	lă-fray-shēr'
La Fontaine	lă-fon-těnn' (<i>on nasal</i>)
La France	lă-franss' (<i>an nasal</i>)
La Lorraine	lă-lōr-rain'
Lamartine	lă-mar-teen'
La Perle	lă-pairl'
La Quintinie	lă-kin-tee-nee' (<i>in nasal</i>)
La Rosière	lă-rō-zyair'
La Sublime	lă-sū-bleem'
La Tendresse	lă-tan-drěss' (<i>an nasal</i> ; Tendresse 2 syllables)

La Tulipe	lă-tû-leep'
L'Avenir	lă-vneer'
La Vestale	lă-vēs-tāl'
Laura Dessert	dēs-sair'
Laurence	lō-ranss' (<i>an</i> nasal)
L'Eclatante	lay-clă-tant' (<i>an</i> nasal)
Le Cygne	lē-seen'
Léonie	lay-ō-nee'
Le Printemps	lē-prin-tan' (<i>in, an, nasals</i>)
L'Espérance	lēs-pay-ranss' (<i>an</i> nasal)
L'Étincelante	lay-tin-sē-lant' (<i>in, an, nasals</i>)
L'Illustration	lee-lūs-tră-syon' (<i>on</i> nasal)
L'Indispensable	lin-dees-pan-săbl' (<i>in, an, nasals</i>)
Linné	lee-nay'
Louise d'Estrées	dēs-tray'
Louise Renault	rě-nō'
Louis van Houtte	loo-ee-văn-hoot'
Lucie Malard	lū-see-mă-lăr'
Lucienne	lū-syënn'
Madame Adrien	ă-dree- <i>in</i> -say-nay-clōz' (<i>in</i> nasal.
Sénéclauze	Madame is pronounced as we ordinarily speak it, but with the accent on the last syllable, ma-dam')
Madame Auguste Dessert	mă-dăm-ō-güst-dēs-sair'
Madame Auguste Peltreau	mă-dăm-ō-güst-pěl-tě-ro'
Madame Barillet Deschamps	mă-dăm-bă-ree-yay-day-shan' (<i>an</i> nasal)
Madame Benard	mă-dăm-bě-năr'
Madame Benoit Rivière	mă-dăm-bě-nwă-ree-vyair'
Madame Bigot	mă-dăm-bee-gō'
Madame Bollet	mă-dăm-böl-lay'
Madame Boulanger	mă-dăm-boo-lan-zhay' (<i>an</i> nasal)
Madame Bréon	mă-dăm-bray-yon' (<i>on</i> nasal)
Madame Bucquet	mă-dăm-bū-kay'
Madame Calot	mă-dăm-că-lō'
Madame Camille Bancel	mă-dăm-că-meel-ban-sěl' (<i>an</i> nasal)
Madame Carpentier	mă-dăm-car-pan-tyay' (<i>an</i> nasal)
Madame Chaumy	mă-dăm-shō-mee'
Madame Costé	mă-dăm-cōs-tay'
Madame Courant	mă-dăm-coo-ran' (<i>an</i> nasal)
Madame Crousse	mă-dăm-crooss (oo as in boot)
Madame de Bollemont	mă-dăm-dě-bül-mon' (<i>on</i> nasal)

Madame de Galhau	mă-dăm-dě-găl-ō' (Not <i>ho</i> nor yet <i>haw</i>)
Madame de Govin	mă-dăm-dě-gō-vin' (<i>in nasal</i>)
Madame de Guerle	mă-dăm-dě-gairl'
Madame de Montijo	mă-dăm-dě-mon-tee-zhō' (<i>on nasal</i>)
Madame de Tréyéran	mă-dăm-dě-tray-yay-ran' (<i>an nasal</i>)
Madame de Vatry	mă-dăm-dě-vă-tree'
Madame de Vernéville	mă-dăm-dě-vair-nay-veel' (this name should not be written Madame d'Verneville, since the "de" in French does not drop its "e" except before a vowel sound.)
Madame d'Hour	mă-dăm-door' (oo as in poor)
Madame Ducel	mă-dăm-dū-sěl'
Madame Emile Dupraz	mă-dăm-ā-meel-dū-prāz'
Madame Emile Gallé	mă-dăm-ā-meel-găl-lay'
Madame Emile Lemoine	mă-dăm-ā-meel-lě-mwan' (but see Emile Lemoine under E)
Madame François Toscanelli	mă-dăm-fran-swă-tōs-căn-ěl'-lee (<i>an nasal</i> . Toscanelli an Italian name accented on the second last syllable)
Madame Forel	mă-dăm-fō-rěl'
Madame Fould	mă-dăm-foo
Madame Furtado	mă-dăm-fūr-tă-dō'
Madame Gaudichau	mă-dăm-gō-dee-shō'
Madame Geissler	mă-dăm-ghis-lair'
Madame Guyot	mă-dăm-ghee-yō'
Madame Hervé	mă-dăm-air-vay'
Madame Hutin	mă-dăm-ū-tin' (<i>in nasal</i>)
Madame Joanna Sallier	mă-dăm-zhō-ăn-nă-să-lyay'
Madame Jules Calot	mă-dăm-zhūl-că-lō'
Madame Jules Dessert	mă-dăm-zhūl-děs-sair'
Madame Jules Elie	mă-dăm-zhūl-ā-lee' (not e-li)
Madame Lebon	mă-dăm-lě-bon' (<i>on nasal</i>)
Madame Lemoine	mă-dăm-lě-mwăn (see Emile Lemoine under E)
Madame Lemoinier	mă-dăm-lě-mwă-nyay'
Madame Lemonier	mă-dăm-lě-mō-nyay'
Madame Loise mère	mă-dăm-lwăz-mair' (the meaning is Mme. Loise mother, i.e. Mme. Loise the elder, hence mère is properly spelled with a small m)
Madame Manchet	mă-dăm-man-shay' (<i>an nasal</i>)

Madame Méchin	mă-dăm-may-shin' (in nasal)
Madame Modeste	mă-dăm-mō-děst'
Madame Moreau	mă-dăm-mō-rō'
Madame Moutot	mă-dăm-moo-tō'
Madame Muyssart	mă-dăm-mee-săr' (only approximate)
Madame Reignoux	mă-dăm-ray-nyu'
Madame Savreau	mă-dăm-să-vrō'
Madame Thouvenin	mă-dăm-too-vě-nin' (in nasal)
Madame Vilmorin	mă-dăm-veel-mō-rin' (in nasal)
Madeleine Gautier	mă-dě-lain-gō-tyay'
Mademoiselle Desbuisson	mă-dě-mwă-zěl-day-bwee-son' (on nasal)
Mademoiselle Jeanne Rivière	mă-dě-mwă-zěl-zhänn-ree-vyair'
Mademoiselle Juliette Dessert	mă-dě-mwă-zěl-zhū-lyět-děs-sair'
Mademoiselle Léonie Calot	mă-dě-mwă-zěl-lay-ō-nee-că-lō'
Mademoiselle Marie Calot	mă-dě-mwă-zěl-mă-ree-că-lō'
Mademoiselle Renée Dessert	mă-dě-mwă-zěl-rě-nay-děs-sair'
Mademoiselle Rose Rendatler	mă-dě-mwă-zěl-rōz-ran-dă-tlair' (an nasal)
Mademoiselle Rousseau	mă-dě-mwă-zěl-roo-sō' (should not be written Rosseau)
Mademoiselle Vaillant	mă-dě-mwă-zěl-vī-yan' (an nasal)
Mai Fleuri	may-flě-ree'
Marcelle Dessert	mar-sěl-děs-sair'
Marc Maunoir	mark-mō-nwăr'
Maréchal Vaillant	mă-ray-shăl-vī-yan' (an nasal)
Marguerite Dessert	mar-ghě-reet-děs-sair'
Marguerite Gaudichau	mar-ghě-reet-gō-dee-shō'
Marguerite Gérard	mar-ghě-reet-zhay-răr'
Marie Crousse	mă-ree-crooss' (not crowss)
Marie Deroux	mă-ree-dě-roo'
Marie d'Hour	mă-ree-door' (oo as in poor)
Marie Houillon	mă-ree-oo-ee-yon' (on nasal)
Marie Jacquin	mă-ree-zhă-kin' (in nasal. Not jay-quin)
Marie Lemoine	mă-ree-lě-mwăn' (see Emile Lemoine under E)
Marie Mannoïr	mă-ree-mă-nwăr'
Marmontel	mar-mon-těl' (on nasal)
Marquis C. Lagergren	mar-kee-say-lă-zhair-gran' (an nasal)

Mathilde de Roseneck	mă-teeld-dě-rose-neck'
Mathilde Méchin	mă-teeld-may-shin' (<i>in nasal</i>)
Meissonier	may-sün-yay'
Mélanie Henry	may-lă-nee-an-ree' (<i>an nasal</i>)
Merveilleuse	mair-vay-yěz' (not very good for last syllable)
Michelet	mee-shě-lay'
Mignon	mee-nyon' (<i>on nasal</i>)
Minerve	mee-nairv'
Mirabeau	mee-ră-bō'
Mireille	mee-ray'ee (last syllable compounded of the long a followed by the long ee, accenting on the a)
Mistral	mee-străl'
Modèle de Perfection	mō-děl-dě-pair-fěc-syon' (<i>on nasal</i>)
Modeste Guérin	mō-děst-gay-rin' (<i>in nasal</i> . Only 2 syllables in Modeste)
Monsieur Auguste Gauthier	mě-syě-ō-güst-gō-tyay' (the two vowel sounds in Monsieur are identical, and very near the indefinite short e of unaccented "the". It is often represented m'sieu, which gives the pronunciation pretty well.)
Monsieur Barral	mě-syě-bă-răl'
Monsieur Bastien-Lepage	mě-syě-bās-tyin-lě-păzh' (<i>in nasal</i>)
Monsieur Boucharlat aîné	mě-syě-boo-shar-lă'-ay-nay' (aîné, pronounced with two long a sounds, means elder, or senior, the name should therefore not be written Boucharlataine, as it so often is.)
Monsieur Charles Leveque	mě-syě-sharl-lě-věk'
Monsieur Chevreul	mě-syě-shě-vrül'
Monsieur de Villeneuve	mě-syě-dě-veel-nŭv'
Monsieur Doffrey	mě-syě-dōf-fray'
Monsieur Dupont	mě-syě-dŭ-pon' (<i>on nasal</i>)
Monsieur Galland	mě-syě-găl-lan' (<i>an nasal</i>)
Monsieur Gilbrain	mě-syě-zheel-brin' (<i>in nasal</i>)
Monsieur Hippolyte Delille	mě-syě-ĭp-pō-leet-dě-leel'
Monsieur Jules Elie	mě-syě-zhŭl-ā-lee' (not ee-li)
Monsieur Krelage	mě-syě-crě-lah'-ghě (Dutch name)

Monsieur Malet	mě-syě-mă-lay'
Monsieur Marsaux	mě-syě-mar-sô'
Monsieur Martin Cahuzac	mě-syě-mar-tin-că-ŭ-zăc' (not ca-hoo'-zac)
Monsieur Paillet	mě-syě-pī-yay'
Monsieur Pasteur	mě-syě-pās-těr'
Monsieur Paul du Ribert	mě-syě-pōl-dū-ree-bair'
Monsieur Paul Risbourg	mě-syě-pōl-rees-boor'
Monsieur Rousselon	mě-syě-roo-sē-lon' (on nasal)
Mont Blanc	mon-blān' (on, an, nasals)
Nellie Brochet	brō-shay'
Noémie Demay	nō-ā-mee-dě-may' (not no-ee-mī)
Octavie Demay	ōc-tă-vee-dě-may'
Odette	ō-dět
Ornement des massifs	or-ně-man-day-mās-seef' (means "Ornament of the flower beds." an nasal.)
Orphée	or-fay'
Paganini	pă-gă-nee'-nee
Pasteur	pās-těr'
Paul Verdier	vair-dyay'
Pavillon	pă-vee-yon' (on nasal. The meaning of the French word as used here is "flag".)
Perle Blanche	pairl-blānsh' (an nasal)
Perle Rose	pairl-rōz'
Petite Renée	pě-teet-rě-nay'
Philippe Rivoire	fee-leep-ree-vwăr'
Philomèle	fee-lō-měl'
Phrynnée	frīn-nay'
Pierre Dessert	pyair-dēs-sair' (only 3 syllables)
Pierre Duchartre	pyair-dū-shārtr' (for the last syllable see Albâtre)
Pierre Reignoux	pyair-ray-nyū'
Poète Frédéric Mistral	pō-ēt-fray-day-reek-mee-stral'
Pompon Chamois	pon-pon-shă-mwă' (on nasal)
Pomponette	pon-pō-nět' (on nasal)
President de Montzey	pray-zee-dan-dě-mon-tsay' (an, on, nasals)
Primevère	preem-vair'
Prince de Salm Dyck	prins-dě-salm-deek' (in nasal)
Prince Pierre Troubetskoi	prins-pyair-troo-bět-skoy' (in nasal)

Princesse Clothilde	prin-sēs-clō-teeld' (<i>in nasal</i> . We may very well use the English pronunciation for both Prince and Princesse.)
Princesse Galitzin	gă-līt-seen'
Princesse Nicolas	
Bibesco	nee-cō-lă-bee-bēs'-cō
Pulcherrima	pŭl-kěr'-ree-mă
Rachel	ră-shěl' (for the Terry variety of the same name the English pronunciation should be used, Ray'-chel.)
Raoul Dessert	ră-ool-dēs-sair'
Reine d'Amour	rain-dă-moor'
Reine des Français	rain-day-fran-say' (<i>an nasal</i>)
Reine des Roses	rain-day-rōz'
Reine Hortense	rain-or-tanss' (<i>an nasal</i>)
René Potard	rě-nay-pō-tăr'
Renommée	rě-nŭm-may'
Rosa Bonheur	rō-să-bŭn-err'
Rose d'Amour	rōz-dă-moor'
Rossini	rōss-ee'-nee
Ruy Blas	roooo-blăs' (roooo one syllable and very short)
Sainfoin	sin-fwin' (<i>in nasal</i>)
Sarah Bernhardt	să-ră-bairn-ăr' (With so familiar a name, the ordinary English pronunciation cannot be objected to.)
Sidonie	see-dō-nee'
Simonne Chevalier	see-mŭn-shě-vă-lyay'
Solange	sō-lanzh' (<i>an nasal</i>)
Solfatare	sōl-fă-tarr'
Souvenir d'Auguste	Souvenir as in English, dō-gŭst-
Mielliez	myěl-lěz'
Souvenir de Francois	dě-fran-swă-roooo-ton' (<i>an, on, nasals</i> ; roooo one syllable, very short)
Ruitton	
Souvenir de Gaspard	
Calot	dě-găs-par-că-lō'
Souvenir de l'Exposition de Bordeaux	dě-lěx-pō-zee-syon-dě-hor-dō' (<i>on nasal</i>)
Souvenir de l'Exposition du Mans	dě-lěx-pō-zee-syon-dŭ-man' (<i>on, an, nasals</i>)
Souvenir de l'Exposition Universelle	dě-lěx-pō-zee-syon-ŭ-nee-vair-sěl' (<i>on nasal</i>)
Souvenir de Louis	
Bigot	dě-loooo-bee-gō'

Souvenir du Dr.	
Bretonneau	dū-dōc-tēr-brē-tūn-nō'
Stephanie	stě-fă-nee'
Sully Prudhomme	sūl-lee-prū-dūm'
Sultane	sūl-tān'
Suzanne Dessert	soo-zān-dēs-sair'
Suzette	soo-zēt'
Thérèse	tay-rayz'
Torpilleur	tor-pee-yěr'
Tourangelle	too-ran-zhěl' (<i>an nasal</i>)
Tragédie	tră-zhay-dee'
Triomphe de l'Expo-	tree-onf-dě-lěx-pō-zee-syon-dě-leel'
sition de Lille	(<i>on nasal</i>)
Triomphe du Nord	tree-onf-dū-nōr' (<i>on nasal</i>)
Veloutine	vě-loo-teen'
Venise	vě-neež'
Viscomtesse de	
Belleval	vee-kon-těss-dě-běl-văl' (<i>on nasal</i>)
Vicomte de Forceville	vee-kont-dě-forss-veel' (<i>on nasal</i>)
Victoire de l'Alma	veek-twār-dě-lāl-mă'
Victoire de la Marne	veek-twār-dě-lă-marn'
Victoire Lemon	veek-twār-lě-mon' (<i>on nasal</i>)
Victoire Modeste	veek-twār-mō-děst'
Victor Durufle	(Victor as in English) dū-roofl'
Victor Lemoine	lě-mwăn' (see Emile Lemoine)
Victor Pacquet	pă-kay'
Ville de Nancy	veel-dě-nan-see' (<i>an nasal</i>)
Ville de Poissy	veel-dě-pwă-see'
Virginie	veer-zhee-nee'
Volcan	vol-can' (<i>an nasal</i>)
Zoë Calot	zō-ā-că-lō'
Zoë Verniory	zō-ā-věr-nyō-rec'

Abbreviations

In writing French names, the following abbreviations may correctly be used:

- (1) M. for Monsieur
- (2) Mme. (not Mad.) for Madame
- (3) Mlle. for Mademoiselle
- (4) de becomes d' before vowel sounds but not before consonants.

Thus: Madame de Vernéville, *not* Madame d'Vernéville

But, Reine d'Amour is correct, as is also Souvenir d'Auguste Miellez

(5) le is abbreviated to l' in the same way as de to d'

Thus: L'Espérance, L'Eclatante

But, Le Printemps, Le Cygne

A LETTER FROM M. LEMOINE

The letter given below was received from Monsieur E. Lemoine of Nancy, France, by the Secretary, late last autumn. It will be remembered that the firm of V. Lemoine et fils were given Honorary Membership in our society at the meeting last June.

The letter reads as follows:

"I am very grateful to the American Peony Society for the honor conferred on me, and I beg you to transmit my best thanks to the Society. I was much interested in reading the Bulletin No. 3, and particularly in examining the 'Symposium on the Newer Foreign Varieties'.

"Please note the following remarks about the year of introduction of some varieties: Bayadère, 1910—Bertrade, 1909—Claude Gellée, 1904—Gisèle, 1908—La Fée, 1906—Laurence, 1911—Mirabeau, 1904—Rachel, 1904—Sultane, 1899.

"Ornement des massifs was sent out by Crousse in 1893. We always considered it a poor variety, but very different from Charlemagne (Crousse 1880) which is a good sort, and sweet scented.

"Solange was not named after the Chevalier Soulanges-Bodin, but this is a Christian name frequently used in some parts of central France.

"We spell Renommée instead of Renommé, Mademoiselle Desbuisson, instead of Desbuissons.

"I am sending you the colored plate of tree peony La Lorraine, as requested, together with a picture and a photograph of the new tree peony Souvenir de Maxime Cornu, which was raised and named by Louis Henry of the Paris Museum of Natural History, and which I hope to send out when circumstances become normal.

"I have so far suffered only material damage from air raids, a bomb having been dropped in my garden near the dwelling house last year."

All of our members will be glad to learn that the precious stocks of hybrids in the nursery of M. Lemoine were safe

from damage at least up to the time of his letter, and we may hope they still are so.

In the matter of dates, our members will kindly take note of the information here supplied, and incorporate it in catalogue or garden book according as they are professional or amateur growers.

The two color plates referred to in the letter are indeed of great interest. The lutea hybrid La Lorraine has already found its way into this country, though I do not know of anyone having yet had bloom on it. It is a large double bright yellow peony—but those who get the Lemoine catalogues are already familiar with the description of this epoch-making flower. The new variety Souvenir de Maxime Cornu—another lutea hybrid—is, to judge by the color plate and the photograph of the plant in bloom, another great advance. The flower is fully double, of a magnificent bright yellow, with reddish shadings on the edges of some of the petals. The photograph of the plant shows a large vigorous bush with foliage much like that of *P. lutea*, and decorated with 17 or 18 huge, fully expanded blooms.

The Secretary did what he could to obtain copies of some of these pictures for distribution with the bulletin, but they were unobtainable in any such quantity. They will be on view at the Philadelphia meeting, and any member who is particularly interested and who cannot be present there, may have a look at them later on if he will signify to the Secretary that his happiness depends on it.

Just as this bulletin is ready for the press, the May number of the Garden Magazine comes to hand, with an excellent, though too brief, appreciation of M. V. Lemoine, the father of the present head of the firm. Our readers will be interested in both the sketch and the photograph of this remarkable man. "the greatest plant breeder that the world has ever seen".

HOW TO EXHIBIT PEONIES

(The following notes are taken from an article which appeared in the Garden Magazine for May, 1913, and the writer expresses his thanks to Messrs. Doubleday, Page & Co. for their permission to reprint the material here.)

Now that the Annual Peony Shows are approaching, it is time to consider the steps necessary to take part in them. Unless one thinks ahead a bit, it is so soon "too late". With a view to helping the novice take a hand in the game, and

especially with a view to helping those who have far to travel to show their blooms, the following notes have been prepared.

To show twenty-five kinds in really good condition, one ought to have at least fifty in the garden to choose from. Otherwise some will be so early as to be past their best, and some not nearly ready, and it will be impossible to apply the strict selection necessary to win in a large show.

Prepare for the show some weeks before by staking each plant with three stout stakes and tying strong garden twine around plant and stakes together. This saves stem and consequently bloom, in heavy wind and rain. At about the time that the staking is done, disbud from four to six stems of every plant. This should be done when the buds are about the size of peas. All the buds on a stem, except the upper central bud are rubbed off. Half a dozen stems on each plant will be ample, and try to choose stems that look as though they would come some early and some late; for one can never tell, as to the date of the show, whether the blooms will have to be hurried on for it or held back as long as possible. A cold, moist week or a sudden burst of heat will make, as we all know, days of difference in the time of best bloom.

About a week before the show date, if the flowers are coming on too fast, cut very young, promising blooms and keep them in a dark cool cellar. There they will open and develop much more slowly than in the sun, and will keep their beautiful delicacy of color, which in a hot season fades out of them often in a day. The ideal moment to cut a bloom is when it is still cup-shaped, with the centre still unexpanded. Even when the blooms do not need to be retarded, you will want to cut most of them for the show at least a day or two in advance, and let them open in the cellar in the dark, that their complete color may be preserved.

Take with you two or three blooms of each sort, if you have them; often an accident happens to one or two, and by the time you reach the show you may be very glad to have a choice to select from. I have found the best receptacle for holding peonies in the cellar, awaiting their development, to be tall, earthenware, florists' vases, to be bought at any pottery. These are far better than pails, because they support the stems, and the blossoms do not need to touch each other.

When the time for packing up arrives, flat pasteboard boxes, 3 inches deep, and about 16 by 20 inches long and broad, have to be provided; also a quire or so of white tissue paper. Take a bloom, cut the stem 8 to 10 inches long, and

strip off the lower leaves. This robs the spray of all its grace, but the rules of the show call for single blooms, not sprays or stems; and this method, as I have often proved, best enables one to carry the blooms a long distance without injury.

Then take the bloom in your hand, and draw up the soft, loose, spreading petals as nearly as you can into the position they occupied when the flower was a bud. Even when the flat outer guard petals have spread quite back against the stem, you can, by a little care, restore them to their former upright overlapping position. And it is the only way to carry the flowers without creasing the petals.

Meanwhile, you will have cut your tissue paper into strips three inches or so wide and about eighteen inches long. With the flower held in your hand (squeezed as nearly as possible into the likeness of its bud form), wind a strip of the tissue close about it several times and pack it snugly into the box. *No moisture* must be on the petals or on the tissue paper; if it is, a brown spot on the petals the next day will prove your carelessness.

You will soon learn that the blooms packed in this rather tight fashion, and then laid in layers in both directions in your flat boxes can be carried easily and far more safely than if laid in loosely. I have carried 150 blooms to a show, in 8 boxes of the size I have described. Tied into bundles of four the boxes were not too much to carry easily by hand.

Of course you can put slats over your pasteboard boxes and send them by express, but if you really savor the sport you will go yourself to carry them; for letting them out of your hands means just the risk that you won't take if you mean to give your flowers their best chance to win. Arrived at your destination, you should keep the boxes in a cool place until it is time to take them to the exhibition hall.

Some of the blooms, in order to make out your "25 kinds", you may have had to bring in undeveloped condition; in one or two cases, tight buds, perhaps. Take these out of their papers, and set them in the warmest spot you can find—a shelf near a kitchen stove, in the morning a window ledge to catch the sun. You will be amazed how much difference you can make, with warm forcing like this, on the most unpromising looking buds.

At the exhibition hall, your assigned place is awaiting you. Unwrap the flowers, shake them lightly, and they fall into lovely form again at once. Cut the stem short enough to enable a good part of it to stand under water, the flower

resting not too far from the edge of the glass. With this full water supply the blooms stand their best chance of preserving their freshness, until the three judges pass by; and even for the days thereafter, when the Great Public comes in. Good fresh blooms carried to a show in this way ought to last three days even in a fairly warm hall.

NOTES TOWARDS THE HISTORY OF THE PEONY IN AMERICA

I. From the Rev. C. S. Harrison, York, Nebraska

(This note was furnished by Mr. Harrison in response to a request from the Secretary that he should write some reminiscences of the state of peony culture in this country when he entered the field, and also say something regarding his own experiences in the raising of new varieties. Similar requests have gone out to other raisers of new sorts in this country, and their replies will appear in later issues of this Bulletin.)

About thirty-five years ago I became acquainted with Mr. T. C. Thurlow of West Newbury, Mass. Overburdened with professional work and the care of an Academy, I was looking for a side track where I could switch off for an employment that would keep me out of doors. He advised me to raise peonies. I took his advice and soon had a lot, and commenced raising them. I got some of the old favorites to begin with: *Festiva maxima*, *La Tulipe*, *Felix Crousse*, *Plutarch*, *Edulis superba*, and a few others. I had very good success and it did not take long before I became an enthusiast.

As soon as I knew my ground I published the first edition of my *Peony Manual*, which immediately awakened quite an interest. Three editions of this book have been sold.

In my travels and investigations I found peonies to be particularly well adapted for the North. An unprotected clump at the Manitoba Experimental Farm had 60 fine blooms one year. I had an interest in a nursery in central Minnesota where the peony did remarkably well.

In the raising of seedlings I sowed in all thirty pounds of seed, and I hoped for great things. But in this I was disappointed. I named a few and sold them; but I let them run out with me; however, I see others still catalogue them. I sent out *Shabona*. It takes some four years to get established. I see it still offered occasionally. I sent out *Red*

Jacket, a very fragrant red, but small. Some way it evaporated.

I used often to visit Father Terry of Crescent, Iowa. He named one hundred. He should have named but ten. He was a dear old man. I spent his 80th birthday with him. I think he died when 84. I asked him once how many he sold in a year, and he answered "only about \$100 worth". He made me think of Ephraim Bull who originated the Concord grape, and died in the poor-house. Mr. Terry's house was old and going into decay, and his barn had been burned. I pitied him. I told him I thought he needed some printer's ink. I gave him a large place in the first edition of my manual, besides writing him up in some of our papers. The next year he told me he had sold about \$1,000 worth of stock. The Meehans afterwards paid him a good price for his collection.

In all my acquaintance the most successful as well as the most reliable raisers of new seedlings are the Brands of Fari-bault, Minnesota. They are in the business to stay. They go in on an immense scale. They have time, and they take it. They have plenty of land, and they use it. Last summer I saw their splendid collection beside a fine collection of imported varieties. The Brands held their own. Mary Brand is the finest red I ever saw, and I think I have seen them all. Midnight and Prince of Darkness excel in dark reds. Elizabeth Barrett Browning is a glory—immense, late, glistening white. Martha Bulloch is a resplendent pink.

I have a few seedlings myself which I have hopes for. But, though I am a congregationalist, I am going to put them under methodist discipline. They must go on probation before they are received into the goodly and radiant company of the chosen.

As to diseases, the nodules are perfectly harmless; but that club-foot disease is harder to manage. I have used quantities of lime to no purpose, but wood ashes certainly do help. I shall try some nitrate of soda on a few.

I reported in Horticulture an experiment I made with two lots of roots under irrigation. The drought out here is often severe. I had a piece of land 100x120. I planted rows 18 inches apart and 8 inches in the row, with a hydrant in the centre so that I could water them when needed. You never saw a finer sight. The patch was a mass of bloom the second year. The roots more than doubled.

I learned several things from that trial. If you want bloom, water heavily the fall before, and you will get an

enormous crop of flowers, and are sure of good vigorous roots. I got better results by this method in two years than I did in the field in four years.

C. S. HARRISON.

MRS. HARDING'S BOOK

The literature of the peony is so scanty that the appearance of a book entirely devoted to peonies should mark a red-letter day in our calendar. All the more when the work is from the pen of so enthusiastic and eloquent a champion as Mrs. Edward Harding. The "Book of the Peony" * appeared a few months ago, and is by now in the hands of many peony lovers in America.

The work covers the whole ground of the peony family from albiflora to Wittmanniana, and from the raising of seedlings to fighting the Botrytis. It is designed for the amateur rather than for the professional grower, and will be particularly valuable as an introduction to the subject for those who are beginning to build up a collection, for it aims at presenting not just the routine view of peony culture, but a really comprehensive survey of the field for variety of form and character, as well as for length of season. And, as the writer of this review has often emphasized, these purposes can only be attained through the enlargement of one's scope outside the ordinary run of Chinese peonies to include the other herbaceous species, and their derived forms—the Wittmanniana hybrids for instance—and particularly the tree peonies. Mrs. Harding presents this aspect of peony culture very well and very persuasively.

A work covering so large a field could not in its 250 pages of large print, include at the same time a thorough treatment of the Chinese peonies of today. It was no part of the plan of the book that it should serve as a work of reference for experienced growers.

The chapter headings are as follows:

- I. An Appreciation of the Peony
- II. The Mythology, Ancient and Modern History of the Peony
- III. Best Varieties and their Characteristics

*The Book of the Peony by Mrs. Edward Harding. With 20 Illustrations in full color and 22 in doubletone, and a map. Published by J. B. Lippincott Co., Philadelphia. Price \$6.00.

- IV. Extending the Period of Bloom
- V. Purchasing
- VI. Where to Plant, and How to Prepare the Soil
- VII. Planting and Cultivation
- VIII. Propagation
- IX. The Tree Peony—Description and History
- X. Tree Peonies: Cultivation, Propagation and Best Varieties
- XI. Various Species of the Peony

The style of the writing is easy and graceful, in fact Mrs. Harding has happily avoided alike the dryness that generally inheres in descriptive works, and the frothiness—born of ignorance—that is only too common in discursive ones.

The first chapter sounds the note of enthusiasm which pervades the whole work.

The two historical chapters (II and IX) and pages elsewhere too, will sound familiar in many places to readers of our descriptive and other bulletins, for Mrs. Harding has borrowed freely of them—a fact of which she makes some general acknowledgment in her preface.

Chapter III. Best Varieties and their Characteristics, gives lists of peonies under various points of view—cost, color, rarity—and the lists show good judgment in selection, though we might not all agree on every variety given. Then follows a main list of peonies—136 varieties in all, with brief descriptions—including many of the élite among modern peonies. It is quite interesting to take this list, in which are included only a few that one would wish to eliminate, and see what might still be added to it of the first quality. It does not include any of the following: Carmen, Carnea elegans, Cherry Hill, Coronation, Eugène Verdier, George Washington, Golden Harvest, Jeanne d'Arc, Kelway's Queen, Madame Boulanger, Mlle. Léonie Calot, Maud Richardson, Mignon, Mont Blanc, Richardson's Perfection, Albiflora The Bride, Virginie, Volcan. This illustrates to what a wealth of fine varieties we are, in time, becoming heirs.

Chapter IV. is a brief in favor of the cultivation of the neglected species and their hybrids—*tenuifolia*, *Wittmaniana*, *moutan*, *lutea*.

Chapter V. contains matter that will interest the beginner more than the experienced cultivator.

Chapters VI. and VII. on planting and cultivation, contain

a good deal that reads as if it came out of Mrs. Harding's own experience.

The eighth chapter treats of the propagation of herbaceous sorts and of the raising of seedlings. All very clear, and useful to those who are beginning in either field. The directions for hand pollination are good, and will be easily understood. There are two or three statements made in this chapter which the writer of this review would like to know had been based on exact experimental work. For instance, on p. 177 occurs the statement that fleshy pieces of the root near the crown, if broken off in the process of division, should be saved, because "the upper part of a fleshy root or 'finger' will often develop buds". Would it were so! But how many of us have saved just such pieces of precious roots, time and again, and never had a growth from any of them, unless they had a piece of actual crown on them. Buds without roots, or with only a tiny chunk of root, yes; but roots without buds, never. Has anyone done it?

On the other hand, the statement regarding seedlings that "it is seldom that more than one in a thousand of the seedlings approaches the standards of the old and established varieties" is much too discouraging, and if based on actual experience shows a lack of discrimination in the selection of seed. If the statement as made were literally true there would be only one in every twenty-five or fifty thousand that would be good enough to warrant its naming and propagation. The writer may claim to have had some experience in raising seedlings, and while it may be true that not much more than one in a thousand is so excellent in quality and so distinct as to warrant its propagation and sale, it would be nearer the truth to say that from well selected seed at least ten in a hundred very closely "approach the standards of the old and established varieties".

The discouraging estimate of one in a thousand comes, as I believe, from the sowing of an indiscriminate mass of seed, gathered from any available source, on the mistaken theory that if you have enough of it you must get some fine things. I emphasize this matter because amateurs have been needlessly discouraged from raising peony seedlings by just such estimates. They should on the contrary be adjured to grow from seed, but to exercise the most rigorous choice in the selection of their seed.

Prof. Jackson's article on John Richardson shows very clearly that Richardson must have raised relatively few plants from seed. The space devoted to peonies in his garden.

while actual dimensions are not given, was evidently quite small; and, although Prof. Jackson records that Richardson planted seed when nearly 90 years of age "just the same as in earlier years" the record indicates that at Richardson's death there were only some seventy-five unbloomed seedlings in the seed-bed.

I wonder whether Richardson raised more than a couple of thousand seedlings in his whole life. Yet among the 18 varieties now currently offered, there are at least half a dozen, perhaps more, of the highest quality, and entirely worthy of being named and propagated.

In chapter IX, a brief chapter on tree peonies, no new light is shed on the problem of their propagation. For these shrubby plants we need to have definite results based on long experimentation to know how best to increase stock. The material of the text at this point suggests that it comes not from personal experience but from the already familiar legends in periodical articles by people who in their turn wrote from hearsay. It does seem as if the Japanese system of grafting on moutan should be abandoned; the European plan though better, is far from satisfactory; and it begins to look as if the "American plan" would be to get tree peonies on their own roots; and then the problem is how this can be done without too much loss of time.

The list of recommended varieties of tree peonies is rather inadequate even for the European sorts, and neglects the wonderful Japanese varieties altogether.

The final chapter on Peony Species is little more than will be found in the large dictionaries of horticulture, but it is of course quite in place in the book.

The appendix contains a partial list of references to articles on the peony, and also a reprint of a lecture by Prof. Whetzel on peony diseases.

Now a word as to the illustrations. A few of the color plates are lovely. This is especially true of the reproductions of *Reine Hortense*, *Gloire de Charles Gombault*, *Philomèle*, and of the tree peony *Carolina d'Italie*. On the other hand, the one of *Adolphe Rousseau*, showing the variety as almost a single, with a mass of yellow stamens in the centre, must have been made from a very inferior bloom, and even in color it does scant justice to the splendid red of the original.

The black-and-whites are on the whole superior, in my judgment, to the color plates. Nothing better could be achieved than these pictures of *Madame Jules Dessert*, *Couronne d'Or*, *Marie Jacquin*, *Sarah Bernhardt*, *Le Prin-*

temps, Madame Calot, and others; and even the less successful of them always have a look of genuineness which an unsuccessful color plate does not have.

It would be a great pleasure to record that the book was free from minor errors. But, whether due to printer's devil or to typewriter's false note let him tell who can, the fact remains that there are slips here and there; none very important to the general reader, but for those who will be using the book as a guide the following suggested corrections may not be out of place here.

First of all a few little slips in the writing of names: p. 51, Solange Bodin should be Soulang-Bodin; pages 54, 64, Chanonceaux should be Chenonceaux; pages 80, 93, 166, Madame D. Tréyéran should be Madame de Tréyéran; pages 85, 109, Avante Garde should be Avant Garde; p. 101, Triumphant gaudavensis should be gandavensis; p. 235, Josiah Condon should be Conder.

On page 16 the color plate of Solfatare—a very pretty plate, be it said—does not show a bomb type of flower as the text states. The variety when fully developed does indeed belong under that type, or even under the crown type, but the flower from which this plate was made was evidently in an early stage of its growth and would be better called an anemone type as here shown.

To us who know the history of the preparation of the descriptive bulletins at Cornell it sounds somewhat strange to have them alluded to in the preface as “the work of Dr. J. Eliot Coit and Mr. Leon D. Batchelor”. It is indeed true that the men named did very good service in the preparation of these pamphlets, and no one would grudge them full credit for their part in the work, but the bulletins were mainly the result of the labors of our own Nomenclature Committee, and it is a relief to find that on p. 65 the main credit for this self-sacrificing task is placed where it belongs.

On page 29 occurs the statement that the crossing of *P.albiflora* with *P.officinalis* “is probably the origin of most of the beautiful double kinds of today”. This is surely wide of the mark. Is there any indication of an admixture of *officinalis* blood in our Chinese peonies? Certainly those whose parentage we know about have been obtained without any outcrossing on *officinalis*. Are there as a matter of fact in commerce crosses between these two species? It would be very interesting to know. On page 114 we find again, “Nearly all the five hundred or more double varieties of *albiflora* have been obtained by crossing *P.albiflora* with of-

ficinalis, peregrina, and other species''. I do not question the statement in a hypercritical spirit but only with the desire to have it substantiated if it is true.

The same applies to the remark quoted from Loureiro (1790) that *P. officinalis* was grown over the entire Chinese Empire. We know that the Japanese often list their herbaceous peonies under the heading "*P. officinalis*"; but we have never taken this seriously. It would indeed be strange if the herbaceous sorts from Japan should be the offspring from the European species and still bear so little resemblance either to it or to its known progeny—*officinalis rubra plena*, *alba mutabilis*, and the rest.

In the tabulation of the successive owners of French collection of peonies on pages 54 and 55, the death of V. Lemoine in 1911 should be added, as also the name of the present head of that great house.

It must be admitted that the illustrations of types of bloom on pages 75-77 are in some cases very unsatisfactory, and for this our own earliest descriptive bulletin is partly to blame, for one of the poorest, that of the crown type, is evidently drawn from a photograph in Bulletin 259. Only, we have learned better since then.

It is by a slip of the pen no doubt that *Umbellata rosea* is classified as a white on pages 115 and 137. But in these days of color charts we must speak by the card or we are undone.

The errors I have ventured to point out, the statements I have questioned are not many, and not so very serious. There are no doubt, human nature being human, other slight faults here and there, but taken altogether they do not very gravely mar the text of the book, which is a well written, well illustrated, well made work; an excellent summary of the available material on the peony. It will not fail to increase the popular interest in the flower.

NOTES FROM THE SECRETARY'S OFFICE

Most peony growers are already aware that our member Prof. Robert T. Jackson has now gone into the business of peony propagation. He has recently sent out a small list from his nurseries at Peterboro, N. H., including Irises in variety as well as peonies. The latter are offered in three classes: (1) *Officinalis* sorts, (2) standard varieties of Chinese, (3) Richardson's seedlings.

The Richardson group includes all of those described in the article on John Richardson contributed to the Transactions of the Massachusetts Horticultural Society by Prof. Jackson in 1904. There are eighteen in all.

* * * *

The following communication was received not long ago from Messrs. Kallen and Lunnemann of Boskoop, Holland:

"Peony President Taft. This variety was placed on the market by Messrs. Blaauw & Co., of Boskoop, who obtained it as an unnamed variety from France, we believe.

From observations made this summer it seems to us that President Taft is identical with Reine Hortense."

They then request that those who possess both varieties should make further careful comparison of the two sorts and report their findings. There are already several of our growers who share the conviction of Messrs. Kallen and Lunnemann as to their identity; yet in some American lists they are offered as distinct varieties. We should be able to get this question cleared up without delay. I may add that there is a very pretty color plate of Reine Hortense in Mrs. Harding's new book.

* * * *

A medical friend, knowing that all praise of the peony is music in our ears, sends the following curious bit of therapeutic lore, clipped from some medical journal:

"*The Peony as a Remedy.* A physician reports as follows concerning the use of the peony as a remedy: About thirty years ago I cured an obstinate case of singultus which had resisted every remedy, with a tea made from this plant. A favorable change was noted after the third dose."

Singultus is what we ordinary mortals call hiccoughs. It is a great pity that the doctor did not tell us what the species was; but we may assume that it was the early *P. officinalis*. Let us hope so, and that we shall not find our medical friends attacking our precious roots of *Le Cygne* and *Thérèse* with a spade in order to stop the hiccoughs of some neighbor's baby.

By the way, does the name "*edulis*" applied to so many of the varieties of *sinensis* peony, imply that the roots are truly edible? It would be a kind of cannibalism to eat our best peony roots, but one might in that way get a taste of revenge on some kinds that have earned our dislike by sitting for 5 or 10 years in the garden without a bloom. Of

course it is in the books that the Chinese sometimes eat the roots, but have our own people eaten them and lived?

* * * *

Messrs. Kallen and Lunnemann send a very pretty color plate of their new seedling Dr. H. van der Tak, a dark crimson. They have also sent two roots of it to be planted in the Society's collection. The variety received a first class Certificate of Merit from the Pomological Society of Boskoop. The description says "wine red" and the flower looks to be about the same color as Edouard André. I presume that copies of this color plate may be had from the raisers of the variety.

* * * *

Those who cultivate small perennials and especially any who have a fondness for rock plants, will be interested to know of a nursery in Michigan from which a lot of unusual things may be obtained for which we have hitherto had to turn to English dealers. Primulas, Dianthus species in considerable variety, Campanulas, Tufted Pansies, and much else will be found in this little catalogue, bearing the address "Wolcott Nurseries, Jackson, Michigan".

* * * *

The Boston journal, "Horticulture," in its issue of June 24, last, contains some admonitions on the neglect of the decorative qualities of the peony in our shows. "It seems unfortunate" it says, "that so little attention is paid by those who conduct our peony exhibitions to this very important phase of the peony's place in the floral world. Even the American Peony Society at its annual show held in New York City had nothing more artistic to present than the antiquated groups and rows of stove-pipe jars of blooms, a method of displaying such material which serves the purpose of supplying names and identities of varieties for those who may be interested, but does practically nothing towards extending the sphere of practical service and utility of the peony as a cut flower through the imparting of popular knowledge concerning the splendid decorative qualities of this noble flower, which neither the chrysanthemum nor the dahlia can outshine. It does seem as though we ought to do something better in our exhibition arrangement than is done by the street hawker, for instance, who is a familiar figure on the streets of New York City with his push-cart load of jars filled with peonies in manner exactly similar to what was set forth at the Peony Society's show."

All very true; but the problem of providing a few thousand vases at a minimum cost is one which does not lead to the production of a very artistic type of receptacle. Perhaps it would be a good plan to introduce into our premium lists a few prizes for small decorative arrangements of peonies, with or without other plants. Will you please give this matter some thought, and at the meeting give us the benefit of your cogitations?

* * * *

The present Bulletin, except for the letters of M. Lemoine and Mr. Harrison, is from the hand of the Secretary. The next issue will, it is hoped, offer a somewhat more varied menu in the matter of literary style; there are several interesting contributions from our members in sight, some even now in hand.

* * * *

Send in your ideas as to what should be done to improve this Bulletin.

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