

# AMERICAN PEONY SOCIETY

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# AMERICAN Peony Society Bulletin



VOL. 24

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## The Work of Auguste Dessert

By A. P. SAUNDERS, President, American Peony Society

AUGUSTE DESSERT was born on December 5, 1859. He was the grandson of Etienne Méchin (1815-1895). As a young man he worked for a time in the nurseries of Orléans and Angers; later with Verdier in Paris, after which he took up his residence in Chenonceaux where he later entered into partnership with his grandfather and where he then remained for the rest of his life.

The memorial notes which have already appeared in this BULLETIN bear ample testimony to the wide respect in which M. Dessert was held by the peony-growing public. Those of us who had the good fortune to know him personally will never forget his sturdy, kindly character so typical of the French who live on and cultivate their own acres.

But the time has come now for an appraisal of his contribution to peony culture, so that we may see for ourselves what is our debt to him.

### PEONIES DESSERT HELPED PRODUCE

I propose to list here all the peonies in the production of which he had, or may have had, a hand. I will include those introduced by Etienne Méchin for completeness, though presumably Dessert was not the originator of any varieties earlier than those put out by the firm of Dessert & Méchin; and even these were probably all from seed selected and sown by Méchin.

Dessert has stated in his catalogue that his grandfather made his first plantings of peonies about 1840, under the guidance of his (Méchin's) godfather, Dr. Bretonneau. On the cover of Dessert's catalogue No. 17 there appears the legend, "A. Dessert & Méchin's Establish-

ment, founded in 1848." M. Méchin died in 1895. I have not been able to determine exactly when the firm name was changed from E. Méchin to Dessert & Méchin, but it must have been about 1885, and I presume the partnership continued until the death of Méchin in 1895. It would seem that it ought to be easy from the dates on the various introductions put out by the firm to fix the date when the name was changed; but the evidence is rather contradictory.

#### DESSERT PREPARES LIST

In 1903 Dessert prepared at the request of C. W. Ward, then president of the American Peony Society, a list of "authentic varieties of herbaceous Chinese peonies according to the catalogues of Modeste Guérin, 1865, Verdier, 1868, Méchin, 1860-1880, Calot, 1862-1873, Crousse, 1875-1900, Lemoine, 1898-1902, Dessert, 1880-1902."

This would seem to make it quite unequivocal that Dessert came on to the scene at least in 1880. Nevertheless in this same list, which by the way is the one usually alluded to as the Dessert manuscript, he attributes the variety *Raphael* to Méchin, 1882; the varieties *Descartes* and *Curiosity* to Dessert and Méchin, 1885 and 1886, respectively; the varieties *Charles Toché*, *Blanche Dessert* and *Madame Bucquet* to Dessert, 1888, and then the tree peony *Souvenir de la Couvellerie* to Méchin, 1889, and finally *Adolphe Rousseau* and others to Dessert & Méchin, 1890.

#### DESSERT'S NAME ALONE APPEARS AFTER 1893

At any rate after 1893 the name of Méchin does not appear on any new introductions; from all of which it would appear that Dessert joined with his grandfather about 1880 and that from that date until 1893 the new sorts were put out sometimes under their joint names and sometimes separately, and I do not consider it very important to try to go any farther into the matter. In the following list I give the attributions up to 1900. After that date all originations are Dessert's. This list is as complete and as accurate as I have been able to make it, using the catalogues of Dessert and also the manuscript list already referred to.

Dessert introduced herbaceous peonies of all types—singles, Japanese, and doubles; he put into commerce also a large number of tree peonies, some being his own seedlings, and others introductions from Japan. In the list following the letters h. p. and t. p. designate respectively, herbaceous and tree peony.

## LIST INTRODUCED BY MÊCHIN AND DESSERT

- 1874—Edouard André (Mêchin), double h. p., dark red.
- 1880—Armandine Mêchin (Mêchin), double h. p., dark red.  
Etienne Mêchin (Mêchin), double h. p., red.  
Gloire de Chenonceaux (Mêchin), double h. p., red.  
Madame Ducl (Mêchin), double h. p., rose.  
Madame Mêchin (Mêchin), double h. p., dark red.  
Mlle. Renée Dessert (Mêchin), double h. p., dark rose.  
Mathilde Mêchin (Mêchin), double h. p., pink.  
Souvenir du Docteur Bretonneau (Dessert), double h. p., red.  
Madame Auguste Peltereau (Mêchin), double h. p., pale rose.  
Souvenir de l'Exposition du Mans (Mêchin), double h. p., dark red.
- 1882—Raphael (Mêchin), double h. p., dark red.  
Bayard (Mêchin), double h. p., dark red.
- 1885—Descartes (Mêchin) double h. p., red.
- 1886—Curiosity (Dessert and Mêchin), double h. p., dark red.
- 1888—Charles Toché (Dessert), double h. p., rose.  
Madame Bucquet (Dessert), double h. p., dark red.  
Blanche Dessert (attributed in catalogue No. 12 to Dessert & Mêchin but in the Dessert ms. to Dessert), double h. p., rose.  
Juliette Dessert (Dessert), double h. p., rose.
- 1889—Souvenir de la Couvellerie (Mêchin), double t. p., light rose.
- 1890—Adolphe Rousseau (Dessert & Mêchin), double h. p., dark red.  
Auguste Gauthier (Dessert & Mêchin), double h. p., dark red.  
Pierre Dessert (given in earlier lists as M. Pierre Dessert), (Dessert & Mêchin, in ms. and earlier catalogues, Dessert in catalogue No. 16), double h. p., dark red.  
Suzanne Dessert (Dessert & Mêchin), double h. p., rose.
- Thomas S. Ware (Dessert & Mêchin), double h. p., purple. This name has been written sometimes Thomas S'Ware; it appears so in catalogue No. 16 of Dessert. This is of course an error. It is correctly given in the Dessert ms.
- 1893—Armand Rousseau (Dessert & Mêchin), double h. p., dark rose.  
La Fontaine (Dessert), double h. p., dark red.  
Monsieur Chevreul (Dessert), double h. p., rose.  
Madame Bigot (Dessert), double h. p., rose.  
Monsieur Pasteur (Dessert), double h. p., rose.
- 1894—Eugène Bigot (Dessert), double h. p., red.
- 1895—Béranger (Dessert), double h. p., rose.  
Distinction (Dessert), double h. p., red.  
Sarah Bernhardt (Dessert); name changed later to Umbellata rosea. "A variety found without name in the collection of M. Mêchin." (Dessert ms.), double h. p., rose.
- 1896—Gloire de Charles Gombault (Gombault, 1866; put into commerce by A. Dessert, 1896), double h. p., pink.  
Souvenir de l'Exposition de Bordeaux (Dessert), double h. p., dark red.
- 1899—Madame Auguste Dessert (Dessert), double h. p., pink.  
Madame D. Tréyéran (Dessert), double h. p., pink.  
Marcelle Dessert (Dessert), double h. p., white.  
Monsieur Martin Cahuzac (Dessert), double h. p., dark red.  
Petite Renée (Dessert), double h. p., rose.  
Souvenir d'Etienne Mêchin (Dessert & Mêchin), double t. p., rose.  
The double t. p. M. Charles Joly (Dessert & Mêchin) also probably belongs to this year.  
La Fiancée, single h. p., white (usually called Albiflora, the Bride).  
L'Étincelante, single h. p., red.

(These two varieties are listed as Novelty for 1899 in a supplement to catalogue No. 12. However, in the Dessert ms. *La Fiancée* and *L'Étincelante* are both given as of 1902; but in a copy of catalogue No. 16 which I possess in which all dates of introduction are filled in in Dessert's own hand, the dates are *La Fiancée* 1902, *L'Étincelante* 1905. There is no date on the supplement from which I have taken the date 1899, but it contains descriptions of novelties of 1899, 1902 and 1904, and therefore probably appeared in 1904. It seems to me that one cannot go back of such a printed document and I think therefore that the dates in the Peony Manual for both of these varieties should be changed to 1899.)

- 1902—Germaine Bigot, double h. p., pink.  
 Simone Chevalier, double h. p., pink.  
 Balzac, double t. p.  
 George Sand, double t. p.  
 Victor Hugo, double t. p.  
 Auguste Dessert, single t. p.  
 1904—Aurore, double h. p., pink.  
 La Fayette, double h. p., rose.  
 Thérèse, double h. p., pink.  
 1905—Coquelin, double h. p., pink.  
 Eugène Reignoux, double h. p., rose.  
 Neptune, double h. p., white.  
 Rosa Bonheur, double h. p., pink.  
 Ruy Blas, double h. p., rose.  
 Clairette, single h. p., white.  
 La Fraîcheur, single h. p., white.  
 Mistral, single h. p., rose.

- Vesuve, single h. p., dark red.  
 1908—Elie Chevalier, double h. p., dark red.  
 Gloire de Touraine, double h. p., dark red.  
 Odette, double h. p., pink.  
 Pierre Reignoux, double h. p., rose.  
 Camille, single h. p., red.  
 Lucienne, single h. p., white.  
 Madeleine Gauthier, single h. p., pink.  
 Othello, single h. p., red.  
 Princesse Mathilde, single h. p., rose.  
 Veloutine, single h. p., dark rose.  
 Souvenir de Jules Dessert, double t. p., dark red.  
 (In a sheet marked "Supplement to the General Catalogue No. 15, 1908 - 1909 - 1910," Dessert lists among "Divers varieties added to the collection" *Blanche circ*, and *Graziella*, marking both of them "origin unknown.")  
 1909—François Rousseau, double h. p., red.  
 Madame Jules Dessert, double h. p., white.  
 Madame Reignoux, double h. p., rose.  
 Pomponette, double h. p., rose.  
 Minerve, single h. p., pink.  
 Arlesienne, single t. p., rose.  
 Eclairer, single t. p., red.  
 Favorite, single t. p., pink.  
 Madame Pierre Dessert, single t. p., pink.  
 Violette, single t. p., dark red.

Under the heading, "New Varieties for 1909," in a supplement to catalogue No. 15, Dessert lists the following herbaceous peonies of the Japanese type as of Japanese origin but introduced by himself:

Akalu.  
 Isani Gidui.  
 Kumagoe.  
 Mikado.

Seiriu Somae.  
 Tago-no-Tsuki.  
 Yeso.

The herbaceous peony *Tokio* of the Japanese type seems to have appeared in Dessert's catalogue first in 1910. It was, of course, an imported variety.

- 1910—Estafette, double h. p., purple.  
 Raoul Dessert, double h. p., pink.  
 Tourangelle, double h. p., pink.  
 1911—Marquis C. Lagergren, double h. p., red.  
 Suzette, double h. p., rose.  
 1913—Docteur H. Barnsby, double h. p., red.

- Laura Dessert, double h. p., white.  
 Madame Manchet, double h. p., pink.  
 Souvenir de Louis Bigot, double h. p., pink.  
 Carnot, single h. p., red.  
 Eglantine, single h. p., pink.  
 Etienne Dessert, single h. p., rose.

Marguerite Dessert, single h. p.,  
pink.  
Nymphe, single h. p., pink.  
Perle blanche, single h. p., white.  
Perle rose, single h. p. rose.  
Venise, single h. p., rose.

Chantecler, double t. p., pink.  
Calypso, single t. p., pink.  
Marceau, single t. p., dark red.  
Robinson, single t. p., white.  
Satellite, single t. p., pink.  
Satin Rose, single t. p., rose.

The following herbaceous peonies of the Japanese type and of Japanese origin appear in Dessert's catalogue of this year (1913):

Cendrillon.  
Fauvette.  
Hakuseko.  
Hatsu-Chino.  
Ho-Gioku.  
Iten Shikai.  
Kamakurako.  
Kamen-Kerogoma.  
Kinokimo.  
Naubunishiki.  
O. Fugi.  
Ohirama.  
Oshio kun.  
Tamatbako.

Torpilleur.  
1915—Victoire de la Marne, double h. p.,  
dark red.  
Aviateur Reymond, double h. p.,  
red.  
Ginette, double h. p., pink.  
1918—Jeannot, double h. p., pink.  
Rosette, double h. p., pink.  
1920—Auguste Dessert, double h. p., red.  
Renée-Marie, double h. p., pink.  
Clemenceau, double h. p., red.  
Candeur, double h. p., white.  
1921—Arlequin, double h. p., pink.  
Perrette, double h. p., white.

In a notice dated fall, 1921, and listing new varieties for 1915, 1918, 1920, and 1921 there appears a list of varieties of herbaceous peonies of the Japanese type and of Japanese origin which had been added to Dessert's collection, as follows:

Fugi-no-mine.  
Ginko-nishiki.  
Hana-no-sato.  
Hinode-Sakai.  
Kukenu-Jishi.

1922—Elisa, double h. p., pink.  
Libellule, double h. p., pink.  
Madelon, double h. p., pink.  
Rita, double h. p., pink.

In the sixteenth general supplement issued in 1922 Dessert lists the following varieties of the Japanese type as having been added to his collection:

Fugi-no-mine.  
Kara-ora-nishiki.  
Kocho-no-mai.

Kukenu-jishi.  
Riuhasen.  
Shiraginu.

Not all the varieties which appear in the above tabulation are to be found in Dessert's latest catalogue. With regard to some of them Dessert had probably grown more critical with the lapse of time, and so the varieties *Blanche Dessert*, *Juliette Dessert*, *Madame Bigot*, *Monsieur Pasteur*, and perhaps some others, are not to be found.

In 1922 Dessert sold his entire stock to M. Doriat and during that year and the one following, all the plants, as I understand, were transferred to Lapalisse where Doriat has his nurseries. This included Dessert's

seedlings as well as his stock of commercial varieties. The seedlings put out by Doriat since that date are probably all derived from the block of plants raised by Dessert, but they are of Doriat's selection.

For a somewhat closer study of Dessert's introductions I have grouped them below according to the classes in which they fall, and I give here also the ratings which they have received. These ratings are not all to be found in the Manual, and not quite all even in the printed symposiums; in some few cases I have had to turn to the original votes on which the symposium of 1921 was made up:

## DOUBLE HERBACEOUS PEONIES

1874—Edouard André .....	7.1	Monsieur Martin Cahuzac .....	8.8
1880—Armandine Méchin .....	7.2	Petite Renée .....	6.9
Etienne Méchin .....	6.1	1902—Germaine Bigot .....	8.5
Gloire de Chenonceaux .....	7.0	Simonne Chevalier .....	7.9
Madame Ducl .....	7.9	1904—Aurore .....	8.0
Madame Méchin .....	7.3	La Fayette .....	7.8
Mlle. Renée Dessert .....	6.5	Thérèse .....	9.8
Mathilde Méchin .....	6.6	1905—Coquelin .....	7.2
Souvenir du Docteur Breton- neau .....	7.2	Eugène Reignoux .....	7.3
Madame Auguste Peltreau .....	7.1	Neptune .....	7.6
Souvenir de l'Exposition du Mans .....	6.4	Rosa Bonheur .....	9.0
1882—Raphael .....	7.4	Ruy Blas .....	7.6
Bayard (no rating).		1908—Elie Chevalier .....	7.3
1885—Descartes .....	6.0	Gloire de Touraine .....	7.6
1886—Curiosity .....	6.1	Odette .....	6.8
1888—Charles Toché .....	5.5	1909—Francois Rousseau .....	8.2
Madame Bucquet .....	7.3	Madame Jules Dessert .....	9.4
Blanche Dessert .....	5.5	Madame Reignoux .....	7.3
Juliette Dessert .....	7.5	Pomponette .....	7.3
1890—Adolphe Rousseau .....	8.5	1910—Estafette .....	7.9
Auguste Gauthier .....	5.3	Raoul Dessert .....	9.0
Pierre Dessert .....	7.6	Tourangelle .....	9.4
Suzanne Dessert .....	7.7	1911—Marquis C. Lagergren .....	7.8
Thos. S. Ware .....	4.7	Suzette .....	8.2
1893—Armand Rousseau .....	6.7	1913—Dr. H. Barnsby .....	8.1
La Fontaine .....	6.9	Laura Dessert .....	8.8
Monsieur Chevreul .....	6.6	Madame Manchet .....	8.5
Madame Bigot .....	7.9	Souvenir de Louis Bigot .....	9.1
Monsieur Pasteur .....	7.8	1915—Victoire de la Marne .....	8.2
1894—Eugène Bigot .....	8.3	Aviateur Reymond .....	8.0
1895—Beranger .....	5.3	Ginette .....	8.6
Distinction .....	6.4	1918—Jeannot .....	9.2
Sarah Bernhardt (Umbellata rosea) .....	7.4	Rosette .....	8.8
1896—Gloire de Charles Gombault .....	7.9	1920—Auguste Dessert .....	8.7
Souvenir de l'Exposition de Bordeaux .....	6.4	Renée Marie .....	8.4
1899—Madame Auguste Dessert .....	8.6	Clemenceau .....	8.5
Madame D. Tréyéran .....	8.2	Candeur .....	8.4
Marcelle Dessert .....	8.2	1921—Arlequin .....	8.1
		Perrette .....	8.3
		1922—Elisa .....	8.5
		Libellule .....	8.2
		Madelon .....	8.7
		Rita .....	8.6



## DESSERT MORE DISCRIMINATING THAN GRANDFATHER

This list shows plainly enough how much more discriminating was the taste of M. Dessert than that of his grandfather Méchin. Looking back into the Méchin varieties, i. e., those which antedate the year 1885, we find almost nothing that is familiar to us nowadays. M. Méchin evidently had a great fondness for the reds, and in *Edouard André* and *Raphael* he produced two which were good in their day, but it will be seen that none of the Méchin introductions get as high a rating as 8, and indeed the Dessert and Méchin varieties fare no better until we come to *Adolphe Rousseau* in 1890. This standard dark red still holds its own, mainly for color and size. After this we have to come along to 1894 and *Eugène Bigot* before we find even a name that is familiar either in the garden or on the exhibition tables. But from this time forward it is a different story. Dessert began to come into his own with the seedlings of 1899 and the succeeding years—*Madame Auguste Dessert*, *M. Martin Cabuzac*, *Germaine Bigot*, and conspicuously *Thérèse* (1904) form a grand procession; and from then on until he surrendered his stock his hand never lost its sureness.

If one asks why the new seedlings of 1899 and later years should have been such an improvement on anything that had preceded, I think the answer is not hard to find. Remember, that a peony cannot be introduced to commerce in much less than fifteen years from the time when the seed is sown. If we assume that a seedling sets its first bloom six or seven years after the seed is planted, we can safely allow another couple of years before the first divisions will be made, and then at least a further three or four years to accumulate stock. Thus we see that the plants put on the market in 1899 would have come from seed sown about 1885, and my guess is that it was at about that time that Dessert began to have a free hand in the selection of seed. It is possible also that when Dessert came into the partnership with his grandfather the collection was enlarged and improved by the addition of some of the finer Crousse varieties, which would give better parents from which to gather seed. I cannot verify this, but it would be interesting to look up the catalogues of the firm in those years. At any rate it appears to me evident enough that the fine group of new varieties introduced in 1899 points directly to a more careful selection of seed, and perhaps a better group to select from, in the years following 1885, when Dessert came into the partnership.

## FINE DISCRIMINATION IN CHOICE OF PLANTS

Throughout his entire career Dessert showed a fine discrimination in the choice of the plants he introduced. There are 48 varieties credited to him in the years 1896-1922. Of these:

Seven, or 15% rank 9 or over in the symposium ratings.

Twenty-five, or 52% rank between 8 and 9.

Thirteen, or 27% rank between 7 and 8.

Three, or 6% rank between 6 and 7.

This is an extraordinary showing, and in marked contrast to the varieties put out before 1896, all of which as I should assume were selected from seedlings raised by M. Méchin, many of the introductions belong also of Méchin's choice. There are 33 of them and they rank as follows:

None rank 9 or over.

Two, or 6% rank 8 to 9.

Fifteen, or 45% rank 7 to 8.

Ten, or 30% rank 6 to 7.

Five, or 15% rank below 6.

One (Bayard) is not rated.

If we want to get an estimate of Dessert's services to peony culture we need only run over in our minds his great seedlings—*Mme. Auguste Dessert*, *M. Martin Cabuzac*, *Thérèse* (still the finest pink we have), *Rosa Bonheur* (even today not appreciated at its full value), *Mme. Jules Dessert* (now everywhere proclaimed as among the few best), *Tourangelle*, *Laura Dessert*, *Souvenir de Louis Bigot* (the best full pink in color after *Walter Faxon*), *Jeannot*. In my judgment the variety *Auguste Dessert* also belongs among his important achievements because of its beautiful and unusual bright strawberry red color.

## RECOGNIZED AS SOURCE OF AUTHENTIC PLANTS

But there is another side to Dessert's services to peony culture which must not be forgotten. In the first decade of this century, before the study of the Cornell plot had been completed, there was scarcely a nursery anywhere from which named peonies could be purchased with any assurance that they would be true to name. Throughout that time Dessert was recognized everywhere as the one source of authentic plants. The collection he sent to Cornell was therefore of the first importance as

providing a standard of comparison for the rest of the stock gathered there; and I think it is not too much to say that the standard descriptions of most of the French varieties were made directly from the Dessert plants.

However, the story of Dessert's introductions is by no means completed when we have considered his double seedlings. He is responsible for several of the most popular of the single sorts. Single peonies were being offered by Kelway in England for some years before Dessert took them up, and in Harrison's *Manual of the Peony* (1904) some thirty or more varieties of this type are offered, most of them of Kelway's introduction. Dessert was not therefore a pioneer in this field, but he did introduce some charming sorts. *L'Etincelante*, *Madeleine Gauthier*, *Marguerite Dessert*, *The Bride*, for example, are still among the best of their kind.

The complete list of Dessert's introductions among the singles includes the following varieties:

1899— <i>La Fiancée</i> .....	8.4	<i>Princesse Mathilde</i> .....	7.2
<i>L'Etincelante</i> .....	8.4	<i>Veloutine</i> .....	7.3
1905— <i>Clairette</i> .....	8.1	1909— <i>Minerve</i> .....	7.3
<i>La Fraicheur</i> .....	8.1	1913— <i>Carnot</i> .....	7.7
<i>Mistral</i> .....	7.3	<i>Eglantine</i> .....	8.1
<i>Vesuve</i> .....	7.6	<i>Etienne Dessert</i> .....	
1908— <i>Camille</i> .....	7.3	<i>Marguerite Dessert</i> .....	8.5
<i>Lucienne</i> .....	7.7	<i>Nymphe</i> .....	
<i>Madeleine Gauthier</i> .....	8.5	<i>Perle blanche</i> .....	
<i>Othello</i> .....		<i>Perle rose</i> .....	
		<i>Venise</i> .....	

The symposium ratings are given in the above list wherever they are available.

#### STARTS CULTIVATING JAPANESE VARIETIES

In the cultivation of peonies of the Japanese type, Dessert became active in the year 1910; and in that year, and again in 1913 he added quite a large series of these sorts to his lists. As far as I can find only one variety of the Japanese type was of Dessert's own raising, namely, *Torpilleur*. Two varieties, *Cendrillon* and *Fauvette*, are marked as of Japanese origin; presumably the names were lost and Dessert therefore gave new names to them; all the others were varieties which Dessert had imported from Japan, and which after some propagation he offered under their original Japanese names. I list them here with their symposium ratings so far as available:

1910—Akalu .....	8.1	Nabunishiki .....	
Isani Gidui .....	9.3	O Fugi .....	6.9
Kumagoe .....		Ohirama .....	8.2
Seiriu Somae .....	8.2	Oshio-kun .....	
Tago-no-Tsuki .....		Tamatbako .....	9.4
Tokio .....	8.9	Torpilleur .....	8.0
Yeso .....	7.7	1921—Fugi-no-Mine .....	
1913—Cendrillon .....	7.7	Ginko-Nishiki .....	
Fauvette .....		Hana-no-Sato .....	8.1
Hakuseko .....		Hinode-Sakai .....	
Hatsu-Chino .....		Kukenu-Jishi .....	9.5
Ho-Gioku .....	7.7	(Tentative rating by jury)	
Iten-Shikai .....		1922—Kara-ora-nishiki .....	
Kamakurako .....		Kocho-no-mai .....	
Kameno-kegoromo .....	8.5	Riuhasen .....	
Kinokimo .....	8.2	Shiraginu .....	

Whether the original plants of such varieties as *Tamatbako*, *Tokio*, *Isani Gidui*, which have become so popular in America, came here from Dessert or directly from Japan, I am unable to say; but certainly a considerable quantity of stock of them must have come from Dessert.

In these days when the tree peony is coming back into a certain degree of popular favor, and when authentic stock is so difficult to get, it is interesting to look back over the lists of Dessert and see how many plants of this type he was propagating.

#### INCLUDES NEW LIST OF TREES IN 1905

In his General Catalogue No. 12 which must have come out about 1900 he has a long list of tree peony varieties all under European names, though some of them are marked as having come from China or Japan. That is, these are varieties which had been either introduced from China or Japan or raised by European growers and put on the market. None of them are of Dessert's raising or introduction; he evidently had all his stock from other European nurseries. The list in this catalogue contains 168 separate varieties, which shows how deeply Dessert was involved in the propagation of the tree peony.

When he published his list No. 15, which may have been about 1905, he includes a new group of tree peonies with the following words of explanation:

"Of late years I have introduced from Japan numerous varieties of tree peonies. Among these plants I have found some magnificent single or semi-double varieties of very large flowers and splendid colors, but also a great number of inferior varieties. I have not thought proper to

offer to amateurs these plants coming from direct importation for the following motives:

"1. The peonies of Japanese origin are grafted on a very bad stock sending out many suckers which promptly predominate, and the grafts perish in a short time if the suckers are not cut off.

"2. I have received different varieties under the same name, or inferior ones with the names of the finest varieties so that I was not certain of giving satisfaction to my customers with these plants; so I have thought it better to wait till I could furnish plants of my own culture.

"I have selected all the finest varieties and I multiply only the best. I have added to them some very distinct and splendid novelties of my own raising which have as much worth as the Japanese varieties.

"The flowers are very large, single or semi-double, with very broad fringed and silky petals, of very fine tints or very bright colors, quite new in peonies.

"Amateurs will be highly satisfied with my select varieties which are of a rare elegance and delightful beauty.

"I offer here below a few of these varieties, but most of them have not as yet multiplied sufficiently to be offered for sale.

"The Japanese names are so difficult to remember that to satisfy the wish expressed by my customers, that cannot retain those strange names I have added to them a synonym, though still keeping the Japanese names of all the varieties I have received correctly labelled."

#### NEW NAMES NOT AN IMPROVEMENT

Perhaps for his own countrymen the new names were an improvement; but they would scarcely appear so to us. For instance *Nuage Rose* as substitute for *Dai-Kagura*, *Reine Blanche* for *Yaso-no-Mine*.

We have had a similar situation in the Japanese iris in America. It is my belief that in all such cases it is better to bear the ills we have than fly to others that we know not of; in other words, leave the original names and get used to them rather than coin new ones and introduce confusion into the lists.

The list which appears in catalogue No. 15 includes these varieties:

Adelina Patti, synonym, Shiro-kagura.  
Auguste Dessert (Dessert 1902).  
Aurora.  
Beaute de Tokio.  
Comte de Choiseul.

Etoile Rose, syn., Adzuma Kagami.  
Femina, syn., Saighyo Sakura.  
Flora.  
Gil Blas., syn., Adzuma Nishiski.  
Jupiter, syn., Yoyo-no-Homare.

Marie Stuart.  
Mignon, syn., Gioku Senshiu.  
Molière, syn., Ayanishiki.  
Mousseline, syn., Hakugan.  
Multicolore.  
Negresse, syn., Kurobotan.

Nuage Rose, syn., Dai-Kagura.  
Papillon, syn., Kokirin.  
Princesse Amelie, syn., Negricans.  
Queen Alexandra, syn., Yaso Okina.  
Tulipe, syn., Kokiriu Nishiki.

## LIST NO. 16 MUCH ENLARGED

It will be noticed that in this list whenever Dessert has given a new name the variety is listed under the new name rather than under its original Japanese name. In his next list No. 16, which must have come out in 1913 or 1914 he reverses the proceeding and gives all the renamed Japanese varieties under their original names, with the new names as synonyms. The total list is now much enlarged and embraces the following varieties:

Adzuma Kagami, syn., Etoile Rose.  
Adzuma-Nishiki, syn., Gil Blas. (Apparently Dessert had become satisfied in the meantime that the spelling "Nishiki" was not correct.)  
Adzuma-Sibori.  
Akashi-Jishi, syn., Magicienne.  
Akashi-Gata.  
Akashi-Nishiki, syn., Talma.  
Arlesienne.  
Asahi-Minato, syn., Grenade.  
Auguste Dessert.  
Aurora.  
Aya-Nishiki, syn., Molière.  
Beatrix.  
Beaute de Tokio.  
Beni-Kagu, syn., Tsarine.  
Calypso.  
Comte de Choiseul.  
Dai-Kagura, syn., Nuage-Rose.  
Dokusbin-Den.  
Eclaireur.  
Favorite.  
Flora.  
Gabisan.  
Ginko-Saki, syn., Rosette.  
Gioku-Senshiu, syn., Mignon.  
Hakugan, syn., Mousseline.  
Hana-Den.  
Hinode-Dsuru, syn., L'Aiglon.  
Hiriu.  
Iwato-Kagami, syn., Phenix.  
Kagura-Jima, syn., Mirabeau.  
Kansenden.  
Kinipaiseten.

Kintajio.  
Kokirin.  
Kokiriu-Nishiki, syn., Tulipe.  
Konron-Koku, syn., Vulcain.  
Kumoi-Dsuru.  
Kumoma-Nishiki, syn., Eclair.  
Kuro-Botan, syn., Negresse.  
Madame Pierre Dessert.  
Marceau.  
Marie-Stuart.  
Mikasa-Moni, syn., Orphee.  
Mikasa-Yama.  
Mikaso-no-mari, syn., Tabarin.  
Momozono, see Aya-Nishiki.  
Negricans.  
Nishiki-Shima, syn., Psyche.  
Papillon.  
Renkaku.  
Riushiko.  
Robinson.  
Ruriban.  
Saighyo-Sakura, syn., Femina.  
Satellite.  
Satin Rose.  
Seiriu.  
Shishinden, syn., Eden.  
Shine-Kagura, syn., Buffon.  
Shiro-Kagura, syn., Adelina Patti.  
Shiro-Soku, syn., Diane.  
Shiundai.  
Shoki-Kagura, syn., Dejazet.  
Taihebeni.  
Yaso-no-Mine, syn., Reine Blanche.  
Yaso-Okina, syn., Queen Alexandra.  
Yoyo-no-Homare, syn., Jupiter.

## SHORTENS LIST OF EUROPEAN TREE PEONIES

At this time Dessert did not carry quite so long a list of the older

European varieties of tree peonies as he did earlier. There were in his catalogue No. 16 only 103 of these; but the above list comprises 67 varieties of the single or semi-double type.

In addition to all the types so far considered, there is a last group that should be mentioned, and that includes the species other than *albiflora* and *moutan*, and the varieties derived therefrom. Dessert made no additions to this group from his own seedlings but he carried a more complete list than almost anyone else in Europe excepting perhaps Barr & Sons in England. In catalogue No. 16, for instance, the following varieties are listed as belonging to *P. officinalis* or *paradoxa*; as is well known it is difficult in many cases to say from which of these two species a given variety was derived, and our historical information as to the production of these forms is almost completely wanting:

Alba plena.	Nemesis.
Amaranthescens spherica.	Officinalis.
Anemoneflora aurea ligulata.	Ourika.
Anemoneflora rosea.	Paradoxa.
Daurica flore pleno.	Pomponia striata.
Erigone.	Proserpine.
Etoile de Pluton.	Rosea pallida plena.
Fimbriata plena.	Rosea superba.
La Brillante.	Rubescens plena.
Le Negresse.	Rubra plena.
L'Oriflamme.	Sanguinea plena.
Lucida.	Striata elegans.
Maxima rosea plena.	Violacea fimbriata plena.
Mutabilis, syn., Rosea pallida plena.	Violacea spherica.

#### LISTS SOME INTERESTING SPECIES

And in addition to these Dessert carried some interesting species, as:

- |  |  |
|--|--|
| <p><i>P. anomala</i> "or Smouthi." Smouthi is not the same as the species <i>anomala</i>, but most growers who possess a plant under the name <i>anomala</i> will find that their plant is sterile and therefore cannot be a species. Smouthi is probably an <i>anomala</i> hybrid; and the plants sold under the name <i>anomala</i> are also hybrids, though perhaps not the same as those sold under the name Smouthi.</p> <p><i>P. corallina</i>.</p> <p><i>P. emodi</i>. I wrote Dessert about this interesting and now almost unobtainable</p> | <p>Himalayan species, and he said he had it for a number of years and then it died out in his nursery probably from botrytis.</p> <p><i>P. humilis</i>.</p> <p><i>P. lobata</i>.</p> <p><i>P. triternata</i>.</p> <p><i>P. tenuifolia</i>.</p> <p><i>P. tenuifolia flore pleno</i>.</p> <p><i>P. tenuifolia alba-rosea</i>. This is no doubt the plant now occasionally offered under the name <i>P. tenuifolia rosea</i>.</p> |
|--|--|

At the end of his career Dessert was carrying in his catalogue the following items:

Double herbaceous peonies.....	339
Single and Japanese peonies (see page 6).....	53

Varieties of officinalis and paradoxa, and species ...	36
Double tree peonies .....	103
Single and semi-double tree peonies .....	66
<hr/>	
Grand total .....	597

With such a large stock as this it speaks wonders for Dessert's conscientiousness and care that he maintained his reputation to the end as being almost infallible in the correctness of his names.

His introductions to the peony world are divided as follows:

Of his own raising—

Double herbaceous peonies (from 1893 on) .....	57
Single herbaceous peonies .....	21
Japanese type .....	1
Double tree peonies .....	6
Single tree peonies .....	10
<hr/>	
Total .....	95

Introductions from Japan—

Herbaceous of the Japanese type .....	31
Tree peonies .....	48
<hr/>	
Total .....	79

Grand total .....	174
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#### DESSERT CREDITED WITH 174 VARIETIES

The peony world is therefore indebted to him for having introduced or brought within convenient reach 174 varieties. It would be idle to claim that all of these were of the highest order of merit; but the average is high, and many of them rank with the best.

I have not here discussed the tree peonies individually; that seemed unnecessary after the thorough and authoritative treatment accorded them by J. C. Wister in the two chapters in the Manual. Furthermore, a good many of Dessert's tree peonies have now become almost unobtainable. I presume that M. Doriat when he took over Dessert's stock, secured also all of the mother plants of his tree peonies, but Doriat has been slow in propagating them, and many have not been available in recent years; it may even be that some have completely disappeared.



But Dessert's fame rests securely on his introductions among the herbaceous sorts, and his name will go down beside those of Calot, Crousse, and Lemoine as one of the greatest peony growers of the past half-century; while by those who knew him he will always be remembered for his friendly and genial character, for his absolute integrity in all his business dealings, and for his scrupulous care in the handling of his stock.

Such a man contributes not his new varieties alone to horticulture; he contributes the memories of a sturdy and upright personality, which go into the traditions of his profession and help to make all succeeding generations the better for his having lived.

He must have had great satisfaction in the beautiful plants which he introduced, and he must also have been conscious of the high esteem in which he was held by plant lovers throughout the world. He gave the impression of being a happy man, and I think he must have been such.

Dessert's merits did not go unrecognized in his own country. Besides numerous medals and commendations won in exhibitions he had received from his government the honorary title of Commander of the Order of Merit in Agriculture, and he was also a Chevalier of the Legion of Honor.

He died on the 17th of December, 1929, at the age of seventy-one. His beautiful creations which rejoice our hearts every spring are his immortality.



## Supporting Peonies and Other Plants

By EMIL F. LEIN, North Tonawanda, N. Y.

GROWERS of peonies know that during the blooming period of these plants an adequate support is a necessary garden fixture. Whether or not we wish to take the trouble of protecting our peony blooms with supports is immaterial, the fact remains that they require such protection if we wish to avert possible destruction of the floral display. The owners of Northbrook Gardens, Northbrook, Ill., noted commercial growers, in a recent edition of their *Master List of Peonies*, make the following statement: "An inconspicuous wire support is desirable during the blooming period to prevent heavy rains from beating down the flowers." One short heavy rain storm may ruin the entire wonderful show of the season, resulting in dismay and losses to the owner, and in disappointment to visitors who come to view the exhibition garden.

Of the various methods in vogue for supporting the flowers, the crudest is in the form of stakes of wood driven in the soil, with twine attached to them and tied around the plants. A somewhat better practice is the substitution of canes in place of ordinary stakes and the use of raffia in place of twine for tying. Both these methods detract from the beauty of the garden picture, entail much labor, and after a few seasons prove to be more expensive than a proper support constructed for the purpose.

When we consider the materials from which supports may be made, and include in our deliberations all the essential viewpoints, such as inconspicuousness, strength and durability, galvanized wire is the only outstanding economical material.



The cut illustrating this article is a fair representation of two new types of plant supports with undisputed merits. Both supports are made of strong galvanized wire, with a few bends, without welding, and are very rigid when placed in position. The square support has four legs, the other style only two. Both styles consist of two sections which interlock.

The round support, shown at the left in the picture, is now on the market in four sizes under the name of Plant Embrace, is a modified form of the square implement, simplified to the minimum. For a general

purpose support the round form with only two legs is the best and preferable because of greater simplicity and lower cost. Besides, one entire season's experience has proven that two legs are sufficient for the support of peonies and other plants, even for tomatoes, and render the least interference to cultivation. While three legs are not necessary, if desired it can be made in three sections. It is adaptable to practically all herbaceous plants, to annuals, and dahlias. Of smaller size it is an efficient protector of the stems of young and valuable seedling peonies, lilies, etc. It can be placed quickly at any period of plant or bloom growth, without injury and can be quickly dissembled owing to its snappy adjustability. It is my opinion that the round support with two legs, shown in the cut, will satisfy all critics. Patents are pending on the two types of supports.



## Suggestions for Staging the Annual Peony Show

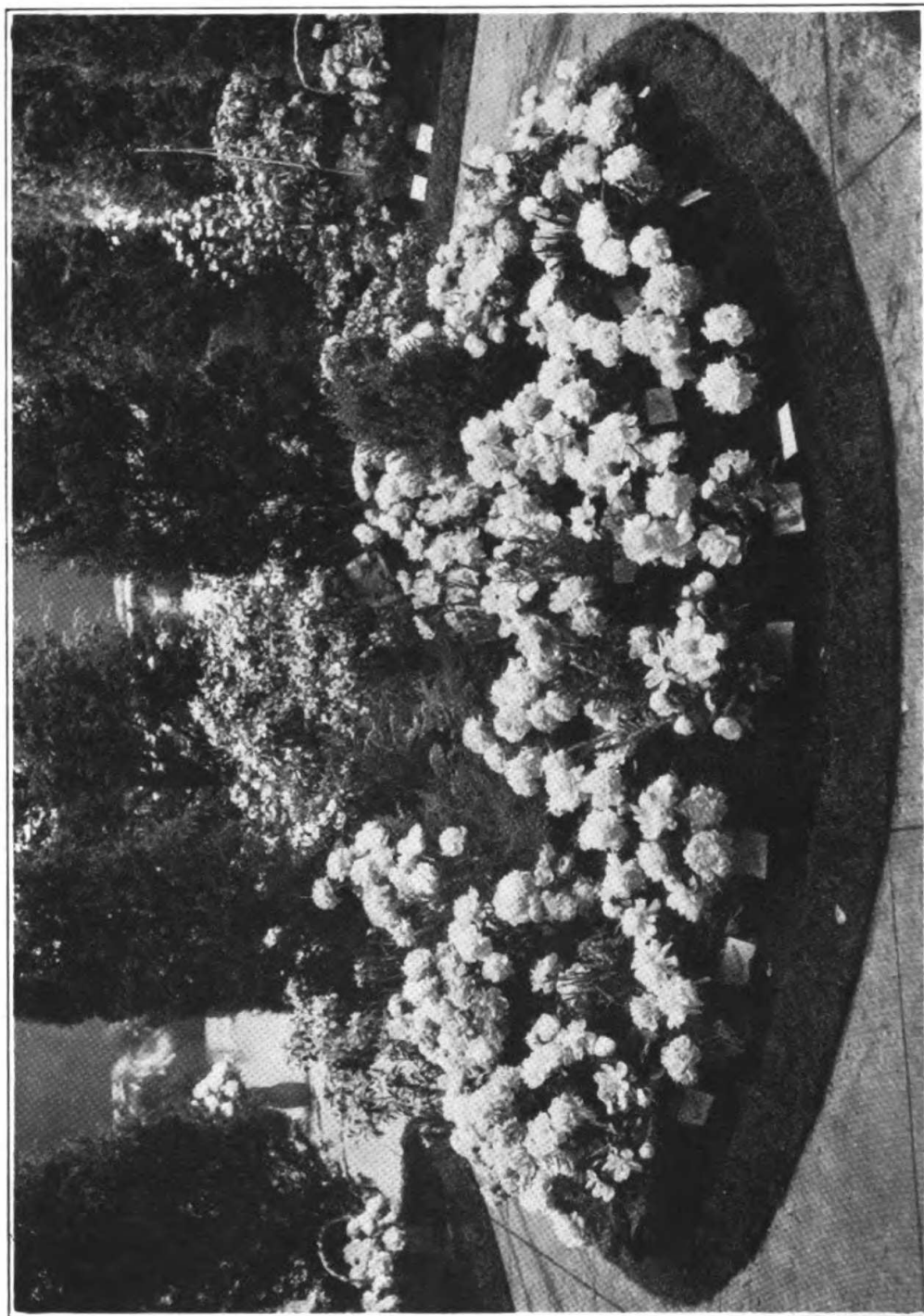
By EARLE B. WHITE, Kensington, Md.

THE staging of national shows is different, of course, in various sections of the country, and any set of rules must be sufficiently elastic for use under all conditions.

Success depends primarily upon three factors: publicity, attendance, and entries. Unfortunately all of them are of an indefinite nature, so that no effort must be spared to secure results.

### PUBLICITY

Publicity is best handled by someone who is familiar with the ropes and who is also a flower lover. Professional publicity agents are not nearly so effective as those who know what they are talking about. It is a good plan to make a financial arrangement with the publicity agent, whereby he will share in the financial success of the exhibit, so that he will spare no effort to bring out the attendance. A moderate guarantee and a graduated percentage of profits is the best basis. The large New York florists' shows have proved that extensive paid advertising is a good investment, but then, they have much greater means than our local committees will ever have. If the opportunity ever occurs, it would be interesting to see what results would follow such a plan for a peony show. Do not forget the publicity value of the following: street car signs, posters and peony displays in store windows, slides in moving picture



(E)—A section of the exhibit which won the President's Cup for the best exhibit at the 1930 show of the Massachusetts Horticultural Society. This was in competition with many exhibits of flowers other than peonies.

theatres, taxi tire covers, radio, items in local magazines, "What is going on in Blankville?"

#### FINANCING

Financial arrangements are a local matter. Generally speaking, the city of moderate size can be depended upon for greater help than the large convention city. Washington, D. C., for instance, will give no help whatever to conventions or gatherings of less than five thousand, and then only give the auditorium free. The Board of Trade or Chamber of Commerce of the small city will usually make a substantial donation, in many cases an amount sufficient to carry the entire expense. The American Horticultural Society finances its exhibits through a guarantee fund subscribed by its members. The amount of this fund for the Washington Peony Show was \$1,000 and the exhibit was handled for less than that amount, and the guarantors were repaid in full. This was made possible, however, through elimination of some of the usual major expenses, through personal contacts. In general, a budget of \$2,000 is about what is necessary for such a venture to be free from worry.

#### ENTRIES

How to get out the entries calls for persistence more than anything else. The timidity of the amateur must be overcome. Definite, detailed instructions on cutting for storage must be given him, supplemented when possible with actual demonstrations. Individuals should be visited, and garden clubs addressed. Printed class schedules and entry blanks must be on hand well in advance of the show and should be given to all those interested. Cutting and storage instructions should be in printed form and should be left in the hands of each exhibitor. For actual demonstrations, a small cloth bag similar to a tobacco bag, stuffed to the proper degree with cloth, will best show at what stage buds should be cut. Pin your exhibitor down to a definite promise and a definite entry if possible.

#### CLASS SCHEDULES

There is no suggestion which can be made, which is of more importance than that of having class schedules and storage instructions ready well in advance of the show. Two months is not too soon and much worry and woe will thus be avoided. If it is possible to get the judges' list and set an approximate date, there will be no need for a second printing.

#### ORGANIZATION AND MANAGEMENT

The organization and management of the undertaking boils down

to three or four individuals, but for speed, various small committees should be appointed. One or two members on a committee will accomplish more than ten or twelve, with the one exception of the staging committee where the larger the number, the quicker the work is done. There is no real need for more than a small group of helpers until two or three weeks before the show, but upon this small group, depends success, so they should be picked with care. The entire preliminary arrangements depend upon them, as plans should be well organized before larger numbers of helpers are called in.

#### SETTING THE SHOW DATE

The best advice which can be given for setting an approximate date, is to choose the average dates when midseason varieties are about through and late ones beginning. This is essential if the amateur with one or two plants of fifty or more varieties is to be able to exhibit. Set your dates for local conditions, and let outside exhibitors do the best that they can. In general, outside exhibits are less important than local ones unless the city selected is just south of a group of commercial growers who will enter.

#### TYPE OF EXHIBITION HALL

There are four types of halls which are suitable: a municipal conservatory if available, but contingent usually upon an outside source of income, as admission is sometimes prohibited in government buildings; a local auditorium; an armory; or a hotel ballroom. Only halls of this size will accommodate the show, so the selection is usually very limited. To my mind, the auditorium or armory are least suitable as they are hard to make attractive and tables must be supplied. The conservatory is best as it usually has tables and natural light, and where admission may be charged it is ideal. The hotel ballroom has the advantages of easy decoration, tables furnished, and in many cases, free service from employees. If enough guests will engage rooms and if a banquet is held at the hotel, it is sometimes possible to secure the ballroom rent free. Its disadvantages are lack of light in many cases, that blooms are said to wilt rapidly if the hall is at the top of the building, and that attendance may be adversely affected.

#### STORAGE

Storage should be in charge of a committee which should visit the plant at least twice daily to see that all blooms are in water and properly cared for. They should also be responsible for the transportation to the

hall from the storage plant. In regard to the actual storage conditions, I am in favor of wet storage at 33 to 35 degrees Fahrenheit and think that blooms should be out of storage at least 24 hours before the hour at which they are scheduled to be judged. Individual exhibitors should sort out their blooms with the bags on, but as soon as they are arranged in an orderly manner, the bags should be removed. Do not forget to supply storage containers for out-of-town exhibitors and see that containers are kept full of water at all times.

#### HOUR OF JUDGING

Publish noon as the time for judging to start. It will actually start then at about one, and allow two hours for the job. Clear the hall entirely at one and keep it clear of everyone except officials until judging is over. Failure to accomplish this is one of the most undesirable features of any show.

#### STAGING AND CLASSIFICATION

Staging and classification work will be accomplished more smoothly if handled by one committee chairman. Sub-chairmen may be appointed to handle entries and classification, but under the direction of the staging chairman. As large a committee as possible should handle staging, and when possible, tables and bottles or other containers should be ready two days before the show.

#### PLAN OF EXHIBITION HALL

A working plan of the layout of the hall should be made in advance, and if possible, the number of entries in the large classes should be known beforehand. The only definite suggestions which can be given for staging are not to bank anything tall in the center of the room, to leave wide aisles between the tables, and to use tables 20 inches high instead of the regulation height. With the new schedule, where there are classes for 20 varieties and 10 varieties, three blooms of each, insufficient space is left on the tables for the most effective display of these entries. If properly staged, they would be among the most interesting classes in the show, but when too crowded, their beauty is ruined. Sufficient space should be allowed so that the containers can stand at least two feet apart each way.

#### CONTAINERS

Containers are a source of much worry. Unless some more suitable containers can be found, which can be easily transported without breakage or excessive cost, it seems as if the milk bottle must be relied upon

for small entries. If they are wrapped with florists' green shiny tissue paper, their appearance is greatly improved.

Containers for the 20-bloom classes are the greatest problem. Much of the appearance depends upon having long stems, and care should be taken to so instruct exhibitors, as short stemmed entries cannot be made attractive in any container. This year I was able to set up attractive entries of twenty blooms in 14-inch florists' cans wrapped in green paper, with two gratings inside cut from  $\frac{1}{2}$ -inch mesh wire and fitted in the cans with the top one 2 inches below the rim and the bottom one 6 inches below that. This method gives a serviceable "frog" into which the stems may be set at any angle or height desired. These cans have the additional advantage of nesting compactly.

#### HANDLING ENTRIES

The Pennsylvania Horticultural Society's system for handling entries seemed to me to work very nicely.

#### ENTERTAINMENT

The entertainment program should be left to the local committee. A banquet is a nice feature and should be continued, but personally, I am not in favor of sightseeing trips and other forms of entertainment.



## Staging a National Peony Show

By HENRY E. STOCKHAUSEN, Peoria, Ill.

**N**O DOUBT you think I have been indifferent to your questionnaire re "Staging a National Show." It hasn't been this—I have had everything ready but the cost of staging the show, which figures I had to get from the Association of Commerce and this has been a little slow. I am sending you my answer to your questions as they seem to me.

#### APPOINTING COMMITTEES

An executive committee should be appointed and start to function as soon as the show has been awarded to a locality. Other committees should begin to function at least three months in advance of show date.

#### PUBLICITY

It is hardly necessary to hire a publicity man; surely any club, sponsoring a national show has some members capable of handling the publicity. With us, when we staged the national show in 1927 we had on



this committee a very prominent club woman as chairman, the owner of one of the local newspapers, the city editor of the other local paper, the society editors of both of these papers, the secretary of the Association of Commerce, an advertising man and the resident manager of the Publix Theatres. This gave us as much publicity as any show could ask for.

This committee should have charge of all items and notices going into the papers, and no one else should try to give anything for publication excepting this committee, as it is easy to get things mixed up if they do, also the papers like to get copy from the person or persons who have charge of this end of the show. This committee should see to putting out window cards and any posters necessary.

We got wonderful results from the local theatres of the Publix Theatres Company running decorative slides for us gratis.

#### PREPARATION FOR HANDLING EXHIBITS

The first thing for the executive committee to think of is to get the proper personnel to head the several committees to be appointed, viz.: Finance, Decoration, Publicity, Premium, Exhibition, Registration, Information, Reception, Lighting, Banquet and Entertainment.

#### THE DECORATION COMMITTEE

Should have as chairman, some man or woman of artistic taste, who can visualize the set-up of the show room; he or she should have a committee of five or six co-workers who should have an eye for beauty and harmony in arrangement.

#### EXHIBITION COMMITTEE

Should be a large committee, as this is the committee that does the *work*. This committee should have as chairman, some man who is used to handling people, used to giving orders and capable of being in a half-dozen places at one time, and is not afraid to work himself. (If you get what I mean.)

He should be able and in a position to give his entire time for a week before, and possibly two days after the show, and have nothing else to bother him, for he will have plenty to keep him busy. The first thing he should have, is a blue print or drawing of the floor plan of the building where the show is to be staged. He should have this at least a month before the show, and he and the rest of the executive committee should work out the best and most artistic setting for the show, then he and his co-workers have a definite plan to work from.

He should have charge of placing blooms in cold storage and keep an accurate check on how many packages or shipments arrive and when they arrive from each exhibitor. He should arrange them in either numerical or alphabetical order in the storage room, so if Mr. Brand wants his bloom before Mr. Jackson, he knows right where to find them. The better way is to number them as the shipments come in, viz.: Mr. Brand, two boxes in five pails, No. 1; Mr. Jackson, three boxes in eight pails, No. 2; Mr. Batty, five boxes in twelve pails, No. 3, etc. Then keep a book record alphabetically of the shipper with his number and he can tell at a glance where each shipment is and how many pails they are stored in. He should have special tags printed for this purpose, not less than 250.

He should make arrangements with the express company and post office to get shipments to storage as soon as possible; after regular delivery hours, he or some of his committee should meet all incoming trains to get shipments and take them to storage as soon as possible.

He should have duplicate forms *or post cards* printed and as soon as a shipment arrives, fill in a card or the duplicate form and notify the shipper. The cards we used were as follows:

Your shipment of ( *May 28th* ) consisting of ( *two boxes* ) arrived in ( *good* ) condition at ( *5:15 P. M., May 29th* ).

PEORIA GARDEN CLUB,  
Chairman Exhibition Committee.

This gives the exhibitor a chance, if any of his packages are lost or damaged, to replace them at once.

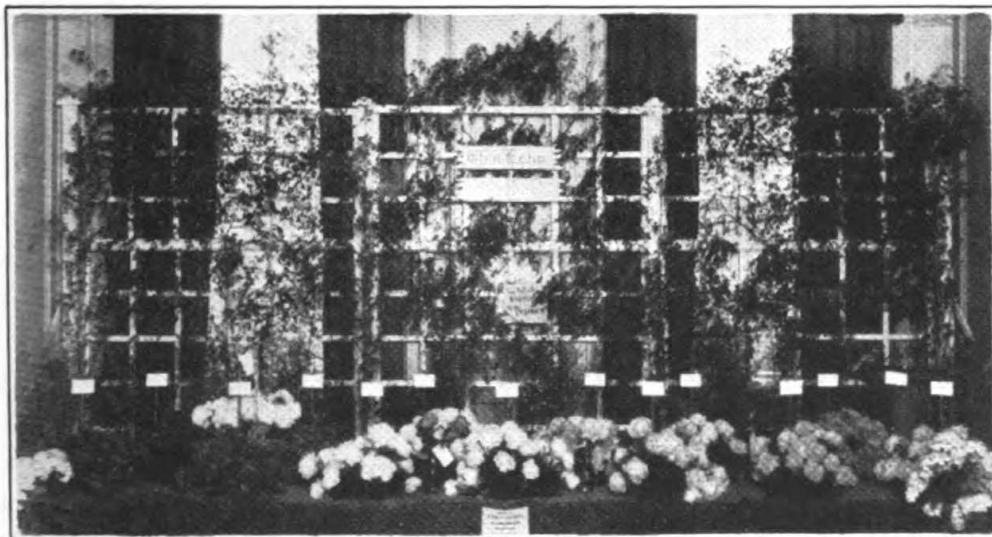
We used two and one-half gross of 12-quart galvanized pails to store the peonies in, filled pails about two-thirds full of water. The temperature was kept around 36 to 38 degrees Fahrenheit. I believe wet storage is much better than dry.

He should make arrangements to have one covered truck or delivery wagon at exhibition hall the afternoon and evening before the show and two of them the morning of the show, to bring the blooms out of storage as the exhibitors want them, some will want them the evening before

and some early the morning of the opening of show. This is usually up to the exhibitors.

He should make arrangements in advance for plenty of quart milk bottles for the single and three of a kind classes, *and be sure they are all clean*. These can be had from a local dairy company for the drayage charge and whatever breakage you have. We had seventy-five gross on hand, also get plenty of larger containers for the other classes.

I believe the quart milk bottles are the best bet unless the society has some special containers made, but I am afraid this will be a rather expensive proposition, when you consider freight, drayage, breakage, packing and storage and washing them. I have not seen the ones of the Gladiolus Society; I doubt whether papier-mache containers would be practical, as they are light and too easily upset, and tin rusts too easily and must be painted almost every year or they look tacky.



*A beautiful display of peonies*

Arrangements should be made so the hall or building can be had at least two days before opening date. This gives ample time to get everything in place ready for exhibitors to set up. He can also judge from the entries where to arrange space for the 100-variety class, etc. This also gives the decorating committee ample time to decorate.

He should keep in mind that the exhibitors in most cases are strangers in the community and will need much help in the way of information, helping to set up and many other seemingly small things that he should be able to give them.

He should arrange for a large galvanized watering tank, such as used on farms, and have this conveniently located, preferably just outside of the door or some place where it will not spill too much water on the floor, where the exhibitors can quickly and conveniently fill their containers; in this connection we made good use of the Boy Scouts. We used two or three 4-wheeled push trucks, with a rack made from 1x4's to keep the bottles from slipping off. The boys filled the bottles until they had a truck full, then wheeled them to where they were needed most.

He should make arrangements in advance for ample tables to display exhibits on. These can usually be had from some of the lodges or churches.

#### EXHIBITION HALL

Should be airy but not drafty, with plenty of floor space so as not to have to crowd exhibits; this should be on ground floor with a high roof or ceiling, such as a state armory or gymnasium. The high ceiling gives better facilities for ventilating and keeping the exhibition hall cool.

#### ESTABLISHING DATE FOR THE SHOW

This is one of the hardest things of the show. The best thing and seemingly the only thing you can do, is set a tentative date, and if the weather acts up, either move the date forward or set it back. A great deal can be accomplished along this line by sending letters out about six weeks in advance of the show date and at weekly intervals thereafter, to exhibitors in different sections of the country, inquiring as to the growing conditions, and from the data from these replies set the date so it will let the growers from as far north as possible in, always keeping in mind that it is possible to hold blooms in storage three to four weeks and still have good exhibition blooms, whereas it is impossible to do much forcing.

#### BUDGET PLAN

I am inclined to think it would be pretty hard to work under this plan, where the show is being held in a different locality each year, with different people putting it on.

#### ENTERTAINMENT

I believe most of the visiting exhibitors and guests look forward to more or less entertainment and they usually go home with a feeling that they were either shown a good time or were given a chilly reception.

## ANNUAL BANQUET

I believe this is one of the high spots of the show, where the exhibitors and their families can meet each other and renew acquaintances, and listen to a good speaker or two.

## FINANCING

I think this is one thing a lot of clubs get cold feet on, but this shouldn't worry them if they stand right in the community. This committee should be headed by some influential business man who can give his time to it, and he should have three or four good business men associated with him. They can go out to the business houses, restaurants and hotels and underwrite the show. If there should be a deficit, this would be pro-rated among these donors; if the gate receipts pay the expenses, then they are not called on to pay anything. Another way is to get the Association of Commerce to finance it on this same plan if you can. This is not so satisfactory though.

## SIZE OF COMMITTEES

It is well to have good sized committees, so if some find they cannot work you still have ample to fall back on. We had five on Finance Committee, nine on Decoration, eight on Publicity, six on Premiums, five on Registration, ten on Information, two on Lighting (practical electricians), three on Banquet, twenty-seven on Reception (about one-third of these functioned), and forty-five on Exhibition Committee (about twenty to twenty-five functioned).

## CHAIRMEN OF COMMITTEES

Should meet at least once every two weeks and if possible every week until two weeks before the show, then they should get together two or three times a week.

## ENCOURAGING PEOPLE TO EXHIBIT

We saw who we could personally, sent out personal letters to those over twenty-five miles distant, called some on long distance telephone. The last few days we sent some night letters; these last appeals caused the American Rose Company to send almost a carload of blooms.

## FOR BETTERMENT OF FUTURE SHOWS

I believe you are on the right track now, by trying to get the ideas from the ones who have staged the late shows and boiling down their good points from their experiences, and adding to this, your vast experi-

ence along this line, then handing it out to the committees of future shows, far enough in advance for them to see what is required to stage a successful show, which will enable them to get started in plenty of time.

I believe in addition to the regular entries in competition, the exhibitors should apply for a certain amount of floor space around the walls of the hall and make displays in the form of plantings and little gardens and show the peony in its natural environment. This would make a more artistic show as well as show the possibilities of the peony. I use this method in our local garden club shows. I am enclosing a picture of one of my displays, which will give you an idea of what I mean.

Then I think there could be a class for the most artistic arrangement by the growers. This would go a long way to show the possibilities of the peony. As it is, the exhibitors bring their blooms, stick them in a milk bottle or larger container and expect the public to use their imagination and do the rest. All the growers seem to be interested in is, seeing how big and good a bloom he can produce, and leave the public figure out how to use it.

Why do fellows like John Scheeper, Dreer's, Vaughn's and others make the kind of displays at the Chicago, Philadelphia, Boston and New York shows? Because it pays, and I believe it will pay the peony grower just as well as it does them.

#### COST OF PUTTING ON A NATIONAL SHOW

It cost the Peoria Garden Club just about \$2,800 to stage the national show at Peoria in 1927, which was just about taken care of by the gate receipts, which in the face of three other major attractions on at the same time in Peoria was not bad. No one was called on to finance any part of the show and even though we didn't make any money we were more than pleased with the way the show was handled and felt it was well worth our efforts.



## How the Summer's Drouth Affected the Peony

By WILLIAM G. DU MONT, Des Moines, Ia.

*This address was delivered by Mr. Du Mont at the Iowa State Horticultural Society meeting, November 12, 1930*

THE past summer, without an exception, has been very trying to horticulture as a whole, and has been without equal in my fifteen years of peony growing. The drouth was far reaching, no rains, so to speak, from June to late in September; to be exact, in the Des

Moines section from June 6 to September 28. Still we did not fare so badly as Norfolk, Va., where water was so scarce that automobile owners were not permitted to wash their automobiles. Trees and lawns as well as all shrubbery died.

As the summer advanced I became very much interested in what was going on under the surface in the peony field and made careful notations.

#### ENTER DORMANT STATE EARLY

I will begin my story by saying the peony did not suffer as much as I had anticipated, this I attribute to the fact that the peony starts about July 1 to go into its dormant state. Since we have early, midseason and late varieties it has been apparent that the earlies have fared the best, since they begin to go dormant first. You will agree with me that a plant has to have *some* vitality that will stand this long, dry spell and in addition with the temperature standing for days at a hundred degrees and better; then on top of this, strong hot winds which dried out uncultivated soil several feet. In this case the ground absorbed the moisture that was in the root, and they simply dried up and died. In cultivated soil with a top dust mulch they held their own with the drouth.

#### PEONIES WITH TOPS BURNED FARED WORST

As plants of all kinds receive the largest part of their nourishment from the air, the peonies that had their tops burned up by the hot winds fared the worst. I had some choice Japs on the south side of a tall lilac hedge. With all the things I have mentioned before, together with the gross feeding lilacs, they soon withered, so I dug them early, gave them a good soaking in cold water (learned afterwards it would have been better if I had used ice, this hardens the roots), and packed them in moist shavings until planting time. Am sure had I not done this I should now be without *Kukeni Jishi* and *Mrs. Mac*.

When I began digging September 15, it was discouraging to say the least. Eyes very small, practically no root development and roots shriveled. Until it rained, I soaked all roots six to ten hours, or over night, in a tank quite heavy with Semesan. I was surprised to find that the few diseases which affect the peony had worked right along and in the weakened condition the plants could not so well throw them off. For this reason I used Semesan. A summary of what I found on digging was the loss of almost a year's growth and the diseases of black rot, nematode, and nodules flourishing.

## JAPS HARDEST HIT

The particular group of peonies that was hardest hit I found to be the Japs. Many of them are late. Singles stood up well, as most of them are early. In the doubles, those I found particularly bad were *Mignon*, *Etta*, *Marie Lemoine*, *Helen Wolaver*, *Pasteur*, *Grover Cleveland*, *Frankie Curtis* and *Avalanche*. Since these are late midseason to late it proves to my satisfaction they were not sufficiently dormant when the drouth and hot weather struck them.

This is one instance where deep planting was of value. Last year's planting, which was very shallow, got it regardless of their being early or late varieties and some with very short roots passed out entirely.

All of this is back of us, now let us look to next year. What shall we expect to be the reaction? At the risk of being called a pessimist I am predicting quite a little multiple eye. This is a growth of many short weak stems in place of a few strong ones, and no bloom buds top these. The only remedy for this is to dig, discard, and burn.

## EXPECTS SHY BLOOMING THIS YEAR

As the bloom buds for next year are formed this year, even the most optimistic can hardly expect more than shy, blooming plants and inferior grade bloom.

I do not often speak of peony diseases. Once in a while a plant does not do well, so of course, that is the one talked about and not the many that are thriving and blooming, but since I found some good examples of black rot, nematode and nodules I brought them along so you may know them if you should happen to find them. Black rot affects the roots below the crown, in spots on the root and at the ends. This shows up particularly well in divisions made from old plants that have a hard woody stem between the eyes and the roots. This hard woody fiber retards the flow of sap that makes the plant grow.

## DISEASES THRIVE IN RICH SOIL

I have found that nematodes as well as nodules thrive much better in rich soil, which convinces me that we can look for more ailments in rich ground and retard them in soil not so rich in plant food. Same principle as with ourselves when sick; we are not given rich foods until we recuperate.

If diseases above ground have kept pace with those below, I should say a word about botrytis and bud blight. Botrytis is a fungi that affects



the stems after the plant is a foot or so high and the buds showing. The stems will be found wilted or lying on the ground as if broken off. On investigation they will be found to be black and rotted at or below the ground. Carefully remove the soil, cut the stem below the rot, treat with sulphur or Bordeaux and fill in with fresh earth. Bud blight is very often caused by late freezes and is something different than botrytis, but a good precaution against both is cutting and burning the tops this fall. This may be done with a sharp hoe after the ground freezes, or where only a few are to be cared for, this may be done any time with the pruning shears.

It is now my pleasure to speak of the National Peony Show which will be in Des Moines in 1932. The hospitality extended by the people of Iowa in 1924 is remembered by the American Peony Society and they seem glad to accept it again. We expect to make this much bigger and better and with your co-operation and that of the many garden clubs in Iowa, we shall be able to do so. The Des Moines Garden Club will sponsor this and that alone spells success, but even so we need you to exhibit and boost.



## Secretary's Notes

### A BRIEF RE'SUME' OF CONDITIONS

ANOTHER year is drawing to a close and in many sections of the country it has not been favorable to the peony. Commencing with early spring, unseasonable cold weather did a great deal of damage. This was followed by one of the driest seasons we have experienced in many years. In many parts of the country very little plant growth was made. While lacking considerably the average rainfall, northern Illinois fared pretty well, and with the heavy soil and constant cultivation, we did not suffer greatly. It is true that the plants did not develop as rapidly, but possibly that is nature's way of curbing over production. In looking over prices sent out by some dealers we were somewhat concerned as to the outcome. Quality and trueness of stock are of paramount importance, price of secondary consideration. Considerable diseased stock is finding its way to market at exceedingly low prices. We feel that it is absolutely wrong to offer such stock and this

practice should be discouraged. Of course conditions have been such that many growers have been forced, through circumstances, to sacrifice good stock and low prices have been pretty general. We are hopeful that another year may be much more fruitful. Cost of production has not decreased materially and increased stocks the past year have been considerably reduced over former years due to drouth. The general decline in prices has not been justified.

#### LOOKING FORWARD

This is the time of year for study and planning for the new season that will soon be with us. Only a few months separate us from our garden activities and I know many of our readers are as anxious as the writer for this time to come. In our plantings we expect to find many surprises for we have added several new ones that will make their first bloom. Many of them come to us highly recommended from across the Atlantic. We are just wondering if they will come up to our expectations and prove to be as good as some of the American originations.

#### THE WORK OF AUGUSTE DESSERT

I am sure every reader of this Bulletin will be greatly indebted to President Saunders for his splendid article. There is no one in this country better qualified to write on this subject, and I consider it a splendid contribution to peony literature.

#### A FINE PLANTING SEASON

In this particular section (northeastern Illinois) we had an ideal planting season. December 12 was our last day of planting and the soil was in excellent condition; no frost to bother and sufficient moisture to insure the roots carrying safely through the winter season. As I am writing, (December 15) a splendid fall of snow has assured us of considerable moisture and protection.

#### PLANNING SPRING SHOWS

With the coming of spring we will be making plans for the various shows. I have asked the chairman of some of the recent national shows to give us their views and suggestions and I am sure you will find some interesting and valuable information in their replies.

In the March issue we will have further comments on this same subject. While the articles are written on the subject of national shows, they are applicable, with slight modifications, to local shows.

## COMMENTS ON VARIETIES

There has been much favorable comment on our plan of having our members report the merits and demerits of standard varieties. These comments coming from widely separated sections of the country where soil and climatic conditions vary greatly should be of considerable value in selecting a list of varieties and getting a line on their performance.

We want to continue this series of comments and want you to write us your personal opinion of the varieties listed below.

What is the nature of the soil in which you grow it?

Is the variety a dependable bloomer?

How do you regard it as an all 'round performer?

What is your general impression of the variety?

Has the variety any outstanding characteristics?

How long have you grown the variety?

The above are but a few suggestions that might help you in preparing your comments. There are many other points that might be mentioned as to season (early, mid-season or late), vigorous or weak growing qualities, fragrance or lack of fragrance, etc.

It is important that you write about each variety separately so that I can make a summary. These long winter evenings will be ideal for sending in your comments and it will be ideal material for next year's bulletins. While the subject is fresh in your mind, won't you select from the following list the varieties you are interested in and send in your comments promptly:

Adolphe Rousseau  
Alice Harding  
Alsace Lorraine  
Auguste Dessert  
Candeur  
Cherry Hill  
Clemenceau  
Cornelia Shaylor  
Enchantresse  
Eunice Shaylor  
Florence McBeth  
Frances Shaylor  
Frankie Curtis  
Georgiana Shaylor  
Ginette  
Golden Dawn  
Grace Loomis  
Henry Avery  
Inspecteur Lavergne  
Jeannot  
Jubilee

June Day  
Katherine Havemeyer  
Kelway's Glorious  
La France  
La Lorraine  
La Perle  
Laura Dessert  
Le Cygne  
Loveliness  
Martha Bulloch  
Mary Woodbury Shaylor  
Milton Hill  
Miss Salway  
Mme. Edouard Doriat  
Mme. Emile Lemoine  
Mme. Jules Dessert  
Mons. Jules Elie  
Mrs. Edward Harding  
Mrs. Geo. Bunyard  
Nina Secor  
Phyllis Kelway

President Wilson  
 Raoul Dessert  
 Red Bird  
 Reine Hortense  
 Richard Carvel  
 Rosa Bonheur  
 Rose Shaylor  
 Rosette  
 Sarah Carstensen  
 Souv. de Louis Bigot  
 Standard Bearer  
 Susette  
 Tourangelle  
 Victoire de La Marne  
 Wilton Lockwood

## JAPANESE PEONIES

Ama no sode  
 Arlequin  
 Apple Blossom  
 Departing Sun

Fuyajo  
 Gold Mine  
 Isani Gidui  
 Some Ganoka  
 Tokio  
 Tomatbako

## SINGLE PEONIES

Albiflora (The Bride)  
 Defiance  
 Harriet Olney  
 Helen  
 La Nuit  
 Le Jour  
 L'Etincelante  
 Marguerite Dessert  
 Pride of Langport  
 Vera  
 White Lady  
 Wild Rose

It will be observed that many very fine varieties have been omitted from the above list. Later in the year we will give an opportunity for comments on some of the more recent originations.

Don't let this long list frighten you. We do not expect you to comment upon all of them. Select the varieties you are familiar with and let us have your criticism, whether favorable or not. Do not make judgment of plants under three years old, unless notation is made to the effect. We have included a few Japanese and singles along with the doubles to add variety.

Again let me remind you to write your comments on each variety separately to enable me to make a summary.

## NOTICE OF DUES

Dues are payable in advance and it will confer a great favor upon your Secretary and save the Society a considerable amount in postage if you will remit promptly. We know this last year has been a tough one but 1931 is going to be better by far, we are sure. We want to take this opportunity to thank each and every member for their support and co-operation. It is greatly appreciated by your directors and officers. Canadian members please include exchange with remittance.

## NOTICE OF ANNUAL MEETING

Notice of annual meeting appears on page 41 of this issue. We would appreciate as many members as possible attending this meeting.

## BROADCASTING GARDEN INFORMATION

The Bureau of Plant Industry of the United States Department of Agriculture is broadcasting a program of garden information over Station WRC at Washington, D. C., every Thursday morning at 10:15, eastern standard time, 11:15 central standard time. This will be a splendid opportunity for our members to receive garden information that will be valuable to them. Each phase of gardening is covered at the proper season. This is the first attempt of the Department of Agriculture in this field and I am sure this announcement will be joyfully received by many of our ambitious gardeners.

## IN CONCLUSION

The officers and directors of the American Peony Society extend to every member the season's compliments, with the wish that 1931 will usher in a return of stabilized normal conditions, which in turn will solve the unemployment situation, restore prosperity and create tranquility where unrest is now rampant.

We have passed through a period of depression that has been felt in all lines of business; and our Society, among others of a similar nature, has not been missed.

We are hopeful that the coming year will have many good things in store for us. Good bulletins will be forthcoming and we trust many interesting new varieties of exceptional merit will be developed.



## Department of Registration

THE SOCIETY takes no responsibility as to the quality of the varieties registered here. A system by which new varieties can be officially rated and approved by the Society has been established and it is hoped that the difficulties inherent in dealing with the peony can be overcome.

The purpose of this department is to provide an opportunity for all growers to register the names of their new varieties which are being put on the market. To avoid duplication of names, every new named variety should be submitted to the secretary, who has a complete list of varieties now in commerce.

W. A. Dana, Eau Claire, Wis., presents the following variety for registration:

SEEDLING PEONY, Dana Garnock—Originated in 1920 by W. A. Dana, Eau Claire, Wis. A beautiful white of distinctive form. On opening it has the flesh and dawn tints of *Solange* and *Tourangelle*. Rather loose, double flower of good size. Robust plant with light green foliage. Good strong upright stems and a good propagator. Good fragrance and substance. Grown in a good sandy soil it seems to have no faults.

E. M. Buechly of Greenville, O., desires to register the following origination:

EVELYN BUECHLY (Buechly, 1923)—Semi-double, light pink, medium height, free bloomer, long pointed buds beautifully striped deep pink making the bud distinct, a sure bloomer. Foliage, dark green. This seedling was first exhibited as I. X. L. at the Fort Wayne, Ind., national peony show.

#### NEW MEMBERS SINCE LAST BULLETIN

Burgess, P. M., Reading, Mass.  
Hickory Seed Company, Hickory, N. C.  
Moyer, Lewis N., Lititz, Pa.  
Scott, Otis H., 335 Taylor St., Topeka, Kan.  
Sellwood, Mrs. J. M., 1420 E. Fourth St., Duluth, Minn.  
Simpson, Mrs. Geo. R., Owensville, Ind.  
Shuford, Mrs. W. J., 806 Fifteenth Ave., Hickory, N. C.

#### RESIGNATIONS

Crittenden, A. F., Crittenden Road, R. F. D., Henrietta, N. Y.  
Cumbler, Mrs. Martin A., Highspire, Pa.  
Evans, Frank C., Crawfordsville, Ind.  
Getty, Mrs. B. M., 621 S. Minnesota Ave., Sioux Falls, S. D.  
Gifford, A. L., 112 N. Broadway, Tarrytown, N. Y.  
Gilmore, Mrs. Carrie, Savanna, N. Y.  
Haskell, Dr. R. J., 1802 Lawrence St. N. E., Washington, D. C.  
Kernine, Fador, Route 2, Shelby, Nebraska.  
Lowman, F. A., R. F. D. 2, Willimantic, Conn.  
Lynchburg Garden Club, Lynchburg, Pa.  
Moore, Rollin S., 408 Eighth Ave., S., Fargo, N. D.  
Richmond, Mrs. Fred H., 428 Essex Ave., Boonton, N. J.  
Schwartz, Dr. E. W., Augusta, Ga.  
Talcott, Mrs. Wait, 839 N. Main St., Rockford, Ill.  
Wohlert, A. E., Narberth, Pa.  
Young, Mrs. G. A., 739 Owen St., Lafayette, Ind.

#### DEATHS REPORTED

Augert, Eugene H., Clayton, Mo.  
Bartlett, John C., R. R. 3, Oshawa, Ontario, Canada.  
Smiley, Daniel, Mohonk Lake, N. Y.

#### CHANGE IN ADDRESS

Kirtland, C. A., 30 S. Finn, St. Paul, Minn., change to 3207 Garfield Ave. S., Minneapolis, Minn.  
Tilton, Roy R., 1092 West Park Ave., Whiting, Ind., change to 2022 West Park Ave., Whiting, Ind.

## A Communication from Central Illinois

By W. E. LANIGAN, Lincoln, Ill.

**I**N DETERMINING the characteristics of peony blossoms with reference to size, I use a system that I devised two or three years ago. According to this system, there are four sizes of peony blossoms.

Sizes are as follows: 1—very large (eight inches or more in diameter); 2—large (less than eight inches in diameter but not less than six inches); 3—rather small (less than six inches in diameter but not less than four inches); 4—small (less than four inches in diameter).



## New Year's Greeting

The coming of the New Year is always an occasion for new hopes and ambitions, new resolves and undertakings.

Spring lies just ahead on winter wind and as daylight lengthens we dream of our gardens and their wealth of bloom. This rekindles within us that spark of enthusiasm, urging us on to renewed efforts and greater accomplishments.

May each day during the coming year bring to you a daybreak of promise, a noon of fulfillment, and an evening of repose.

## Grandmother's Garden

By RUTH H. BRANT, Iowa City, Iowa

I'm sure you must remember, dear,  
Beside the garden wall  
A blood red ball of bursting bloom,  
The "piney" as t'was called.  
And "What's its name?" the neighbor asked,  
"I truly must have one."  
"Old double red," Grandmother said,  
"The earliest one to bloom,  
And 'tis the beatenest flower of all  
For lightin' up a room.  
Just three, they make a posey  
To carry to the ill,  
And as for layin' on a grave,  
As many as you will."

Grandmother's yard was gay and sweet  
With pinks and gilly-flowers,  
While rose-moss and Sweet William  
Made bright the morning hours.  
We children strung the four-o-clocks  
And made a clover chain,  
And plucked the daisy petals white  
Our fortunes to regain.  
We loved them all, the lilies tall,  
The pansy's baby face,  
The hollyhocks and pale foxglove,  
Scotch rose and round snowball,  
But most the dear red peony  
That bloomed beside the wall.

But later days bring newer friends  
With names of high degree;  
With Lords and Ladies, Presidents  
And Authors we are free.  
Our shoulders rub with Kings and Queens,  
With Madams and Messieurs,  
But the dear old double crimson holds  
My heart through all the years.  
Grandmother long has gone to rest;  
The garden's overgrown;  
The thrush flits softly in the copse,  
But still the peony bloom  
Is gathered on Memorial Day  
And laid upon her tomb.



## Notice of Annual Meeting

The annual meeting of the American Peony Society will be held at 10 A. M. February 7, 1931, at the Pennsylvania Hotel, New York City, N. Y. The directors' meeting will immediately follow.

# The New Peony Manual

TO HAVE the greatest success with peonies is to know how to properly handle and care for them. Every member of the American Peony Society should have a copy of THE NEW PEONY MANUAL, a book brimming full of good things for the peony lover. Valuable information has been collected and presented in a clear, concise manner.

Of the several hundred copies that have been sold, only words of the highest commendation have been received from satisfied purchasers. Order a copy and be convinced of its true worth. We can make prompt delivery to your door.

The price to members is \$5 per copy; to non-members of the American Peony Society, \$6. Manual, including membership in the Society and receipt of quarterly Bulletins for the year, \$8. Ask your local library to secure a copy.

Address all orders to

W. F. CHRISTMAN, *Secretary*,  
NORTHBROOK, ILL.

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## The American Peony Society

### CONDITIONS OF MEMBERSHIP

Membership in the Society is open to both professional and amateur growers. Nomination is not necessary for those desiring admission, but a list of applicants for membership is presented to the Society at its annual meeting and the names are there voted upon.

Those who make application for membership at any time receive the current publications of the Society as they are issued.

The dues are \$3.00 per year, and *all checks covering membership dues should be made to the American Peony Society and sent to the Secretary with application for membership.* Dues in future are to run from January 1st to January 1st of the following year.

Back Bulletins of the Society will be charged for at the rate of 50 cents per copy and \$1.00 for the Symposium Number (No. 14). To non-members these prices are doubled. No Bulletins available prior to No. 13.