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The American Peony Society Bulletin



SEPTEMBER, 1985

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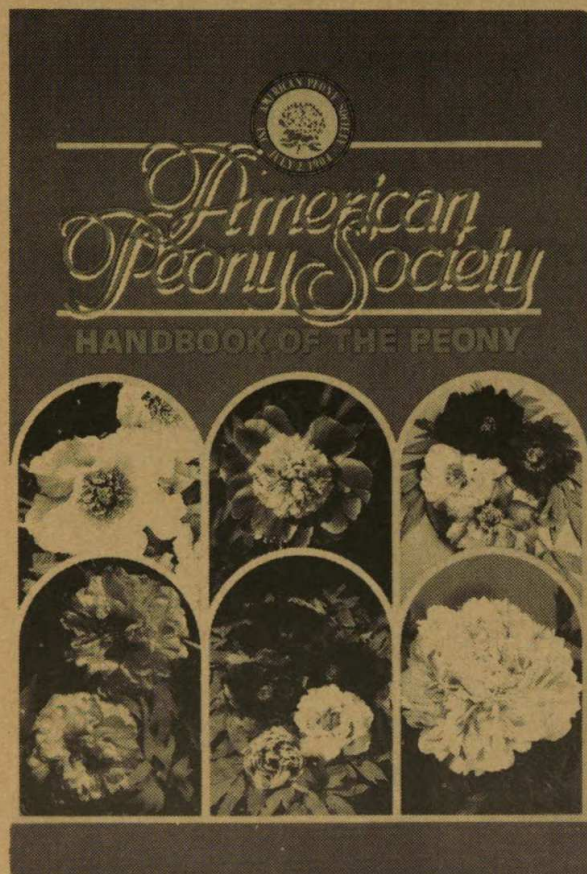
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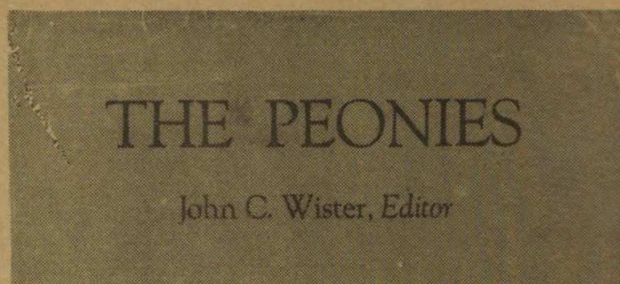
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DEPT. OF REGISTRATION

The department was formed to properly supervise the nomenclature of the different varieties and kinds of peonies. All new varieties should be registered to avoid duplication of names.

Greta M. Kessenich, Secretary

OBJECTIVES

The Articles of Incorporation state: Section (2) That the particular objects for which the corporation is to be formed are as follows: To increase the general interest in the cultivation and use of the Peony; to improve the methods of its cultivation and methods of placing it upon the market; to increase its use as a decorative flower; to bring about a more thorough understanding between those interested in its culture; to properly supervise the nomenclature of the different varieties and kinds of peonies; to stimulate the growing and introduction of improved seedlings and crosses of such flower; and to promote any kind of the general objects herein specified by holding or causing to be held exhibitions, and awarding or causing or procuring to be awarded, prizes therefor or in any other manner.

The AMERICAN PEONY SOCIETY BULLETIN is the official Society publication. It is mailed postpaid quarterly to all members in good standing.

MEMBERSHIP

The By-Laws state: All reputable persons, professional or amateur, who are interested in the Peony; its propagation, culture, sale and development are eligible for membership. Dues are as follows:

Single Annual	\$ 7.50	Junior or member family	\$ 2.50
Single Triennial	20.00	Life	150.00
Family Annual	10.00	Commercial membership	25.00
Family Triennial	27.50		

Family membership, any two related members in same household One Bulletin
Junior membership, any age through completion of high school Separate Bulletin

For those who wish to further support the Society, the following special memberships are available.

Contributing	\$25.00	Supporting	\$100.00
Sustaining	50.00	Patron	250.00



AMERICAN Peony Society Bulletin



September 1985 — No. 255

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Bulletin Cover—

Tree peony Tria, Photo, David Reath, Vulcan Michigan



FROM YOUR PRESIDENT

CHRIS LANING

THOUGHTS AND OPINIONS

The summer is gone and autumn is at hand, seed collecting is in progress and thoughts of winterizing the garden are in order. This is a good year for collecting peony friends. Peony friends are becoming more friendly and there seems to be more of them! What we need is a whole wide world full of these people.

Maybe you have seedlings that you think are outstanding—(and maybe you don't). If you have something great and would like to draw attention to it, how do you do it? The National Peony Show could be the proper place for recognition, though as of now the seedling class is merely a stepchild, not to be given the opportunity to compete with named varieties. Surely what is needed is an "ALL-AMERICAN Peony Seedling of the Year" class. Such a section or class as this would offer a challenge and a good deal of spice to the show and to the hybridizer's endeavor, as well as an opportunity for gardeners to show their creations. (See the P.S.)

If I could recoup all the money that I invested in the peony hybridizing program, I could retire! Lest some one be overcome with sympathy for me, let me say I retired some years ago (four years ago) notwithstanding. With more time for gardening, hybridizing is a blessing! Also, joy is gleaned from unilateral discussion with the plants (talking to oneself). I listen very carefully to what I say to my plants and thereby am getting real smart!

My "intensive care unit" could sue me for malpractice because of lack of adequate care. Many potted seedlings just quit living due to irregular watering. The time has come to discontinue trying to germinate peony seeds in flower pots. A cold frame promises me a better option, especially if unwelcome pests can be eliminated.

My suggestion for today: "Plant peony seeds, young man. Plant peony seeds."

Chris

P.S. While thoughts of attempting to relieve frustration may come to mind—I mean to try to circumvent the inevitable—by taking the easy way out in naming and registering your "pride and joy," don't do it!

It Was June, 1985

Thank you and appreciation, to the Klehm Nursery staff and to the Klehm family, for the many courtesies extended to all members present of the American Peony Society. The delicious luncheon served at noon Saturday to all present, the cars available for transportation, and the meeting of the planes for distant travelers, leaves an indelible imprint on our minds for this exceptional hospitality.

To the manager of the Klehm Production Farm, George Hernandez, a special thanks for his gracious hospitality extended to all, and for arranging the program which made for a smooth-running convention—and to all his men for the physical work required for a flower show of this size.

To Judith Clapper of the nursery, for the many artistic floral arrangements, which silently extended welcome—a heartfelt "thank you."

To Roger Kirkwood of the Early American Museum and Botanical Gardens, our deep gratitude for opening of this museum that houses rooms of Early American antiques, for this 80th National Exhibition and 82nd Annual Meeting. This is a beautiful and artistic setting in the Lake of the Woods Park at Mahomet, Illinois. He spent hours arranging his displays, so room could be made for hundreds of peonies brought in by the exhibitors. The rooms were ablaze with beauty of the peonies, including one room for the artistic arrangements—all this, together with collections of Early American memorabilia.

Most certainly, Roger Kirkwood is one of the great men that champions the present and the past.

* * * * *

THE GOLD MEDAL AWARDED TO BURMA RUBY 1985

Burma Ruby comes from the great hybridizer of hybrid peonies, Lyman Glasscock. In 1951, he gave the peony world this most beautiful ruby red hybrid. It is a charmer, standing beautiful and tall, proudly displaying its rich red bloom well above the foliage. A real thoroughbred of exceptional beauty that commands attention in any garden.

Not only is Burma Ruby a classic beauty but the strength of its stems and plant are in balance with its magnificent form.

Burma Ruby now stands with the elite in this great hall of fame.

* * * * *

you cut a tree, plant a tree. It is nature's replaceable energy.

**THE AMERICAN PEONY SOCIETY
82ND ANNUAL MEETING AND THE
80TH NATIONAL EXHIBITION
June 7, 8, 9, 1985**

Charles Klehm and Son Nursery Early American Museum & Botanical Gardens, Lake of the Woods Park, Mahomet, Illinois
Route #3, Box 289
Champaign, Illinois

COURT OF HONOR

Grand Champion — HANSINA BRAND

C. F. Spangler, Ft. Atkinson, Wisconsin

White — MT. EVEREST — W. G. Sindt

Blush — HANSINA BRAND — C. F. Spangler

Light Pink — DOLORODELL — Carl Klehm

Dark Pink — GIBRALTER — Marvin Karrels

Red — DOUGLAS BRAND — Marvin Karrels

Bomb — SNOW MOUNTAIN — Joe Glocka

Semi-double — MINNIE SHAYLOR — Carl Klehm

Japanese — DO-TELL — Carl Klehm

Single — FLORENCE BRUSS — Floyd Kimball

Hybrid or species

Double — CAROL — Joe Glocka

Semi-double — CAROL SUNSET — Carl Klehm

Single — POSTILIAN — Carl Klehm

European tree peony — ALICE HARDING — Bill Seidl

Itoh Hybrid — YELLOW EMPEROR — Bill Seidl

DIVISION I. OPEN TO ALL EXHIBITORS

Class 101 — Twenty-five varieties, any color or type. One bloom each in a separate container.

1ST WON BY C. F. SPANGLER, FT. ATKINSON, WISCONSIN

Emma Klehm, Princess Margaret, Dinnerplate, Norma Volz, Paul M. Wild, Gay Paree, Minnie Shaylor, Snow Mountain, Elsa Sass, Hansina Brand, Largo, Mighty Mo, Mrs. Franklin D. Roosevelt, Moon of Nippon, Abba, Ann Cousins, Dragon's Nest, Red Charm, Paula Fay, Alice Harding, High Noon, Chinese Dragon, Renown, Banquet, Vesuvian.

2ND WON BY MARVIN C. KARRELS, MILWAUKEE, WISCONSIN

Powder Puff, Hansina Brand, Ramona, Salmon Glory, Miss America, Red Charm, Kay Tischler, Norma Volz, Carol, Princess Margaret, Diana Parks, Pink Hawaiian Coral, Coral Charm, Annesquam, Heritage, Madylone, Mrs. Franklin D. Roosevelt, Ella Christiansen, Nick Shaylor, Dolorodell, Walter Mains, Yellow Emperor, Douglas Brand, Cytherea, Coral Supreme.

3RD WON BY CARL KLEHM, SOUTH BARRINGTON, ILLINOIS

Minnie Shaylor Miss America, Mrs. Livingston Ferrand, Dinner Plate, Moonstone, Golly, Delorodell, Bridal Showers, Etched Salmon, Bowl of Cream, Pillow Talk, Red Charm, Coral Sunset, Do Tell, Flame, Prairie Moon, Angel Cheeks, Cheddar Gold, Jay Cee, Glory Hallelujah, Alhambra, Golden Hind, Hesperus, Redon, Angelet.

HONORABLE MENTION — W. G. SINDT, AFTON, MINNESOTA

James Pillow, Princess Margaret, Cytherea, Best Man, Moon River, Jay

— 5 —

Cee, Gardenia, Myra MacRae, Douglas Brand, Prairie Moon, Gay Paree, Dawn Pink, Dinner Plate, Coral Charm, Terry Gruden, Gail Tischler, Etched Salmon, Florence Bruss, Annisquam, Age of Gold, Krinkled White, Chinese Dragon, Mystery, Glowing Raspberry Rose, Candy Heart.

Class 102 — Fifteen Varieties, herbaceous only, any type or color

1ST WON BY ROBERT SCHMIDT, BRECKSVILLE, OHIO

Red Goddess, Norma Volz, Wilford Johnson, James Pillow, Myrtle Gentry, Sophie, Fairy Petticoat, Cytherea, Mons Jules Elie, Pat Victor, June Rose, Hari Ai Nin, Mighty Mo, Pink Lemonade, Moonstone.

2ND WON BY CARL KLEHM, ILLINOIS

Minnie Shaylor, Bowl of Cream, Elsa Sass, Mrs. Livingston Ferrand, Etched Salmon, Coral Sunset, Dinner Plate, Red Charm, Best Man, Barrington Belle, Golly, Pillow Talk, Moonstone, Jay Cee, My Pal Rudy.

3RD WON BY JOSEPH GLOCKA, MILWAUKEE, WISCONSIN

Princess Margaret, The Fawn, Mrs. Livingston Ferrand, Mrs. Franklin D. Roosevelt, Raspberry Sundae, Martha Bullock, Louise Lossing, Toro No Maki, Vivid Rose, Hari Ai Maki, Rosada, Largo, Miss America, Minnie Shaylor, Dinner Plate.

Class 103 — Ten varieties, herbaceous hybrids only, any type or color

1ST WON BY MARVIN C. KARRELS

Cytherea, Yellow Emperor, Black Monarch, Red Charm, Coral Sunset, Old Faithful, Edward Auten, Alexander Woolcott, Pink Hawaiian Coral, Friendship.

2ND WON BY KLEHM NURSERY

Postilion, Coral and Gold, Commando, Coral Sunset, Buckeye Belle, Red Charm, Etched Salmon, Prairie Moon, Burma Ruby, Flame.

3RD WON BY FLOYD KIMBALL, STILLWATER, MINNESOTA

Champagna, Coral Charm, Carina, Alexander Woolcott, Diana Parks, Cytherea, Legion of Honor, Golden Glow, Red Charm, Ludovica.

HONORABLE MENTION — JOSEPH GLOCKA

Carol, Nevada, Red Charm, Your Majesty, Scarlet O'Hara, Lovely Rose, Buckeye Belle, Friendship, Walter Mains, Black Monarch.

Class 104 — 10 Varieties tree peonies only, any type or color

1ST WON BY DAVID REATH

Tria, Gauguin, Icarus, Kamada Fuji, High Noon, Zephyrus, Kronos, Persephone, Themis, Iphigenia.

2ND WON BY CARL KLEHM

Marchioness, Redon, Golden Bowl, Copper Rose, Golden Hind, Leda, Right Royal, Angelet, Hesperus, Alhambra.

Class 105 — Five varieties Japanese type, lactiflora

1ST WON BY JOSEPH GLOCKA

Prairie Afire, Largo, Westerner, Break O'Day, Hari-Ai-Nin.

2ND WON BY CARL KLEHM

Cora Stubb, Do Tell, Brides Dream, Cheddar Gold, Karen Gray.

3RD WON BY W. G. SINDT

Vanity, John Gardner, Kay Tischler, White Cap, Gay Paree.

Class 106 — Five varieties, single type, lactiflora only

HONORABLE MENTION — W. G. SINDT

Rose Bowl, Pico. Seashell, Florence Bruss, Dawn Pink.

THREE BLOOMS, ONE VARIETY LACTIFLORA ONLY, IN ONE CONTAINER

Class 110	1. Klehm Nursery — Bowl of Cream
Double white	2. Klehm Nursery — Elsa Sass
	3. Joe Glocka — Mother's Choice
Class 111	1. Klehm Nursery — Moonstone
	2. Marvin Karrels — Nick Shaylor
Double blush	3. Joe Glocka — Marilla Beauty
	H.M. — Joe Glocka — Jayhawker
Class 112	1. Carl Klehm — My Pal Rudy
	2. Klehm Nursery — Chiffon Parfait
	3. Klehm Nursery — Bessie
Double lt. pink	H.M. Floyd Kimball — Virginia Mary
Class 113	1. Carl Klehm — Mrs. Livingston Ferrand
	2. W. G. Sindt — Princess Margaret
Double dk. pink	3. Joseph Glocka — Mrs. Livingston Ferrand
	H.M. Carl Klehm — Cincinnati
Class 114	1. Floyd Kimball — Douglas Brand
	2. Floyd Kimball — Kansas
	W. G. Sindt — Douglas Brand
Double red	H.M. Steve Varner — Avis Varner
Class 115	1. -
Semi-double	2. Joe Glocka — Minnie Shaylor
white or blush	3. Carl Klehm — Minnie Shaylor
Class 118	1. Carl Klehm — Mons Jules Elie
	2. Carl Klehm — Raspberry Ice
	3. Carl Klehm — Bridal Shower
Bomb any color	H.M. Carl Klehm — Angel Cheeks
Class 119	2. Carl Klehm — Cheddar Gold
Japanese white	H.M. Carl Klehm — Brides Dream
Class 120	1. Carl Klehm — Cora Stubbs
	2. Floyd Kimball — Gay Paree
Japanese pink	3. W. G. Sindt — John Gardner
	H.M. W. G. Sindt — Terry Gruden
Class 121	1. Floyd Kimball —
	2. Carl Klehm — Karen Gray
Japanese red	3. W. G. Sindt — Terry Gruden
	H.M. W. G. Sindt — Terry Gruden
Class 122	1. Floyd Kimball — Krinkled White
	2.
Single white	3. W. G. Sindt — Krinkled White
or blush	

ONE BLOOM LACTIFLORA ONLY

Class 130	1. C. F. Spangler — Elsa Sass
	2. C. F. Spangler — Elsa Sass
	3. C. F. Spangler — Ann Cousins
Double white	H.M. Robert F. Schmidt — Ava Maria

Class 131	1. Joe Glocka — Marilla Beauty
	2. Robert F. Schmidt — Moonstone
Double blush	3. Klehm Nursery — Moonstone
	H.M. William Seidl — Hansina Brand
Class 132	1. Robert F. Schmidt — Myra MacRae
	2. Robert F. Schmidt — James Pillow
Double lt. pink	3. Joseph Glocka — Mrs. Franklin D. Roosevelt
	H.M. Carl Klehm — Dinner Plate
Class 133	1. Joseph Glocka — The Fawn
	2. W. G. Sindt — Dinner Plate
Double dk. pink	3. Marvin Karrels — Princess Margaret
	H.M. Carl Klehm — Emma Klehm
Class 134	1. Floyd Kimball — Douglas Brand
	2. Joseph Glocka — Phillip Revoire
Double red	3. W. G. Sindt — Best Man
	H.M. W. G. Sindt — Douglas Brand
Class 135	1. Carl Klehm — Miss America
Semi-double	2. Carl Klehm — Minnie Shaylor
white or blush	H.M. Marvin Karrels — Miss America
Class 138	1. Carl Klehm — Top Brass
Bomb white or	2. Carl Klehm — Bridal Shower
blush	
Class 139	1. Carl Klehm — Angel Cheeks
Bomb pink	2. Robert F. Schmidt — Mons Jules Elie
Class 140	1. D. Steve Varner — Mary Jo Legare
	2. D. Steve Varner — Avis Varner
Bomb red	3. Carl Klehm — Raspberry Ice
Class 141	1. Robert F. Schmidt — Pat Victor
	2. Robert F. Schmidt — Bu-Te
Japanese white	3. Carl Klehm — Cheddar Gold
or blush	
Class 142	1. Robert F. Schmidt — Break O' Day
	2. W. G. Sindt — Heidi
Japanese pink	3. Carl Klehm — Cora Stubbs
Class 143	1. Robert Schmidt — Ray Payton
	2. Robert Schmidt — Hari-Ai-Nin
Japanese red	3. Carl Klehm — Karen Gray
Class 144	1. Floyd Kimball — Pico
Single white	2. Floyd Kimball — Krinkled White
or blush	
Class 145	1. W. G. Sindt — Dawn Pink
Single pink	2. Robert Schmidt — Imperial Divinity
Class 146	1. Floyd Kimball — Florence Bruss
	2. Robert Schmidt — Illini Warrior
Single red	3. Robert F. Schmidt — Topeka Garnet
THREE BLOOMS, ONE VARIETY HERBACEOUS HYBRIDS OR SPECIES, IN ONE CONTAINER	
Class 151	1. David Reath — Salmon Dream

Double or semi-double coral

Class 153

Double or semi-double red

Class 154

Japanese

Class 155

Single yellow

Class 159

Red

ONE BLOOM HERBACEOUS HYBRID OR SPECIES

Class 160

Yellow

Class 162

Double or semi-double coral

Class 163

Pink

Class 164

Double or semi-red

Class 165

Japanese

Class 166

S. Yellow

Class 167

White or blush

Class 168

Single coral

Class 169

Single pink

Class 169A

Single red

Class 169B

Itoh hybrid

THREE BLOOMS, ONE VARIETY, TREE PEONIES ONLY, IN ONE CONTAINER

Class 170 C

Class 176 A

Class 176 B

2. Carl Klehm — Coral Sunset

3. Carl Klehm — Etched Salmon

1. Marvin Karrels — Carol

3. Floyd Kimball — Carina

3. Robert Schmidt — Walter Mains

2. Carl Klehm — Prairie Moon

1. Bill Seidl — Sable

2. Joseph Glocka —

3. W. G. Sindt — Prairie Moon

1. Marvin Karrels — Coral Supreme

2. Carl Klehm — Coral Sunset

3. Carl Klehm — Etched Salmon

2. W. G. Sindt — Nadia

1. Joseph Glocka — Carol

2. Robert Schmidt — Old Faithful

3. Floyd Kimball — Diana Parks

2. Robert Schmidt — Betty Warner

1. Carl Klehm — Prairie Moon

2. Marvin Karrels — Athena

2. David Reath — Salmon Dream

2. Chris Laning — Ludovica

3. Chris Laning — Cytherea

1. Chris Laning — Burma Ruby

2. Chris Laning — Burma Ruby

3. Chris Laning — Burma Ruby

1. Bill Seidl — Yellow Emperor

2. Chris Laning — Garden Treasure

3. Carl Klehm — Yellow Crown

1. David Reath — Fuso-No-Tsukasa

1. Carl Klehm — Angelet

2. Klehm Nursery — Angelet

1. Carl Klehm — Alhambra

2. Carl Klehm — Gold Sovereign

Class 176 C	1. Carl Klehm — Golden Hind 2. William J. Seidl — Alice Harding
Class 177 A	1. Carl Klehm — Hesperus 2. Carl Klehm — Hesperus
Class 177 B	1. David Reath — Zephyrus 2. Carl Klehm — Right Royal
Class 178 B	1. David Reath — Leda
Class 180 B	1. David Reath — Hephestos
ONE BLOOM TREE PEONY ONLY	
Class 185 B	1. David Reath — Renkaku
Class 186 B	2. David Reath — Hana-Kisoi
Class 188 C	1. David Reath — Kamada-Fuji 2. David Reath — Guardian of the Monastery
Class 190 B	1. David Reath — Aphrodite
Class 190 C	1. Carl Klehm — Holiday
Class 191 A	1. Carl Klehm — Angelet 2. Carl Klehm — Golden Bowl 3. Carl Klehm — Angelet
Class 191 B	1. Chris Laning — Age of Gold 2. David Reath — Percephone 3. C. F. Spangler — High Noon H.M. David Reath — Tria
Class 191 C	1. Carl Klehm — Golden Hind
Class 192 A	1. C. F. Spangler — Renown 2. William Seidl — Anne Marie 3. Carl Klehm — Marchioness
Class 192 B	1. David Reath — Zephyrus 2. David Reath — Gauguin 3. Carl Klehm — Right Royal H.M. David Reath — Leda
Class 192 C	1. Robert Schmidt — Yellow Queen 2. Carl Klehm — Holiday
Class 193 B	1. Carl Klehm — Redon
Class 193 A	1. Carl Klehm — Artemus
Class 194 A	1. Carl Klehm — Leda 2. David Reath — Icarus
Class 194 B	1. Robert Schmidt — Rose Flame 2. Carl Klehm — Summer Night 3. Carl Klehm — Copper Rose
Class 194 C	1. C. F. Spangler — Banquet
Class 195 A	1. David Reath — Boreas
Class 195 B	1. W. G. Sindt — Chinese Dragon
Class 196 C	H.M. Carl Klehm — Souvenir De Maxime Cornu

DIVISION II. AMATEUR

Open to exhibitors who raise peonies chiefly for pleasure, sell plants or cut flowers only casually, and do not grow more than 200 plants.

ONE BLOOM LACTIFLORA, IN ONE CONTAINER

- Class 220** 1. Ben Titus — Bowl of Cream
Class 227 3. Ben Titus — Shaylor's Sunburst
Class 228 1. Ben Titus — Seashell
2. Ben Titus — Arcturus
Class 229 1. Ben Titus — Diana Parks
2. Ben Titus — Diana Parks
3. Ben Titus — Paula Fay

DIVISION IV. SEEDLINGS AND NEW VARIETIES

- Class 401** David Reath—Award of Merit—Variety 80-10—Full double, Buffy tint intervals
Class 402 New Varieties—David Reath—Award of Merit—Variety—Golden Era
Class 403 David Reath—1 bloom seedling—Beautiful display with several most interesting colors

DIVISION V. SPECIAL ENTRIES

- Class 502** Visitors from the greatest distance
1. Edward Lee Michau from Derby, Kansas—**WHITE CAP**, remaining not recorded
2. Floyd Kimball from Stillwater, Minnesota—**LEGION OF HONOR**, remaining not recorded
Class 503 Multiple bloom
1. Edward Lee Michau — **Douglas Brand**
2. Klehm Nursery — **Dolorodell**
Class 504-505 North Dakota Memorial Award
One bloom each separate container, any color, only named varieties.
One entry per individual family.
Class 504 1. David Reath — **Hephestos** — **Fuso-No-Tsukasa** — **Red Charm** — **Superior**
Class 505 1. W. G. Sindt—only **Rivida** recorded
2. Carl Klehm—only **Cora Stubbs** recorded

* * * *

Soil is the secret for good peonies. A good garden loam that is suitable for vegetables will also grow good peonies. If soil is sandy or full of heavy excavation clay and debris such as most builders leave in the ground, it is imperative that a hole be dug 2 feet in diameter and one and one-half feet deep; then replace with clay loam (heavy fertile top soil) for each plant. This work will repay you many times, with abundance of bloom and a strong, healthy bush. Prepare the holes of planting area several weeks in advance, so the ground will be settled before planting time.

In planting leave three feet between each plant, measuring from the crown. If space is no problem, four feet would be better.

The peony plant makes beautiful, attractive bushes after blooming. With the coming of cool weather, the foliage is colorful with red and bronze until heavy frost. It is then the entire plant should be cut to the ground.

DIVISION VII. ARTISTIC CLASSES

DESIGN CLASS

- "A TRIBUTE TO THE BOTANIC GARDEN"** I - Christel Belton, R.R.#1, Box 41
Indianola, IL 61850
- "THE SCHOOLHOUSE OF YORE"** II - Susan Herricks, 507 S. Chicago,
Champaign, IL 61821
- III - Same
- "SEEING DOUBLE"** IV - Myrna Wagner, 201 Country
Fair Drive, Champaign, IL 61821
- "THE 19th HOLE"** V - Mavis Bargon, 602 Irvine Road,
Champaign, IL 61821

HORTICULTURE

- Class A-1** - Joan Beetle, 620 W. Hill, Champaign, IL 61820
- 5 - Beverly Brownfield, 1810 Cypress Dr., Champaign, IL 61821
- B-1** - Eleanor Sheffield, Box 385, 407 S. Park Gifford, IL 61847
- 2 - Steve Varner, N. State Street Rd., R.R. 3, Box 5, Monticello, IL 61856
- 3 - Steve Varner, Same
- 4 - Dorothy Watts, 332 S. Garrard, Rantoul, IL 61866
- 6 - Dorothy Watts, Same
- 10 - Steve Varner,
- C-2** - Kazuko Sasamore, 2307 Brookens Circle, Urbana, IL 61801
- 5 - Marinell Lamkin, 2119 Plymouth Dr., Champaign, IL 61821
- D-1a** - Setsuko Taira, 2309 S. Cottage Grove, IL 61801
- 1b - Marinell Lamkin,
- 2 - Miriam Davis, 805 Bellepark Dr., Champaign, IL 61821
- E-2** - Christel Belton,
- 3 - Marinell Lamkin,
- 3b - Susan Herricks,

BEST OF SHOW AWARD, DESIGN — Christel Belton,

RESERVE AWARD, DESIGN — Myrna Wagner,

SPECIAL AWARD, HORTICULTURE — Christel Belton,

Show Chairman — Mrs. R. D. Bradle, 1401 W. Healey St., Champaign, IL 61821

Show Co-Chairman — Mrs. Robert Espeseth, 1309 W. Healey St., Champaign, IL 61821

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The American Peony Society maintains several groups of excellent sets of peony slides for rental. Each set contains 80 slides. A complete set can be requested of all tree peonies, herbaceous hybrids, or lactifloras or a combination of these three types.

Return slides promptly. Return postage, including insurance, must be paid by the renter. Insurance \$50.00. Rental fee, \$7.50.

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FIFTH DISTRICT EXHIBITION of the AMERICAN PEONY SOCIETY

Mitchell Park Conservatory, June 15-June 16

COURT OF HONOR

GRAND CHAMPION — ELLA LEWIS — Marvin C. Karrels
White — Hansina Brand — Marvin Karrels
Blush — ELLA LEWIS — Marvin Karrels, Grand Champion
Light pink — Frances Mains — Marvin Karrels
Dark pink — Sarah Barnhardt — Bill Seidl
Red — Gilbralter — Marvin Karrels
Bomb — Angel Cheeks — Klehm Nursery
Semi-double — Rare China — Joe Glocka
Japanese — Hari-ai-Nin — Marvin Karrels
Single white — Klehm Nursery
Double hybrid — Commando — Klehm Nursery
Semi-double hybrid — Coral Sunset — Klehm Nursery
Single hybrid — Friendship — Joe Glocka
Single lutea — Leda — Reath Nursery
Yellow Emperor — Itoh — Marvin Karrels
195 C — double dark red — Hephestas — Reath Nursery

* * * * *

DIVISION 1

Class 101 — 25 Varieties

FIRST PLACE — Carl Klehm

Top Brass

Moon River

Mrs. Livingston Farrand

Angel Cheeks

Minnie Shaylor

Cheddar Gold

Vivid Rose

Elsa Sass

Pink Lemonade

Coral & Gold

Illini Belle

Tree Gauguin

SECOND PLACE — Marvin Karrel

Douglas Brand

Dorothy J

Illini Belle

Heritage

Yellow Emperor

Glowing Raspberry Rose

Red Charm

Pillow Talk

Ellen Lewis

Andrew Muehlig

Burma Ruby

Carol Charm

High Noon

Renown

Buckeye Belle

Emma Klehm

Red Charm

Pink Parfait

Sweet 16

First Lady

Dolorodell

Fairy's Petticoat

Bowl of Cream

Glory Hallelujah

Mrs. F.D.R.

Gardenia

Black Monarch

Pink Hawaiian Coral

Princess Margaret

Cytheria

Moon River

Martha Mains

Walter Mains

White Cap

Etched Salmon

Gibraltar

— 13 — Miss America

THIRD PLACE — Joe Glocka
Hari ai Nin
Louise Lossing
Nick Shaylor
Glory Hallelujah
Alecia
Catherine Van Steen
Vivid Rose
Elsa Sass
Mons Jule Elie
Mrs. Livingston Farrand
Victory

Mabel Gore
Marilla Beauty
Firebelle
Snow Mountain
Minnie Shaylor
Princess Margaret
Norma Volz
Miss America
Break O' Day
Westhill
Prairie Afire
Largo
Marietta Sisson

Class 102 — 15 Varieties

FIRST PLACE — Carl Klehm
Angel Cheeks
Red Charm
Pillow Talk
Jaycee
Minnie Shaylor
Best Man
Cheddar Cheese
Coral Sunset
Bowl of Cream
Lady in Pink
Dinner Plate
Burma Ruby
Bride's Dream
Buckeye Belle
Charlie's White

SECOND PLACE — Joe Glocka
Princess Margaret
Victory
Westerner
Angel Cheeks
Catherine Van Steen
Emma Klehm
Minnie Shaylor
Vivid Rose
Mrs. Livingston Farrand
Largo
Phil Revoire
Elsa Sass
Marietta Sisson
Fair Elaine
Nick Shaylor

THIRD PLACE — No Entry

Class 103 — 10 Varieties — Hybrid

FIRST PLACE — Marvin Karrels
Coral Charm
Black Monarch
M. Mains
Red Charm
Cytheria
Itoh Yellow Hybrid
Edward Auten
Etched Salmon
Friendship
Pink Hawaiian Coral

SECOND PLACE — Joe Glocka
Paula Fay
Lovely Rose
Carol
Friendship
Ann Zahller
Golden Glow
Your Majesty
Nevada
Buccaneer
Edward Steichen

Third entry disqualified

Class 104 — 10 Varieties — Tree Peonies

FIRST PLACE — David Reath

Coronal
Iphigenia
Banquet
Renown
Roman Gold
Mandarin
Golden Era
Borea
Hephetos
Amber Moon

SECOND PLACE — Carl Klehm

Arethusa
Canary
Marie Laurencin
Gauguin
High Noon
Red Rascal
Angelet
Narcissus
Alhambra
Renown

Class 105 — Japs — 5 Varieties

FIRST PLACE (only entry) — JOE GLOCKA

Largo
Break O' Day
Westerner
Prairie Afire
Toro no Maki

110 —

FIRST—Glocka—Elsa Sass
SECOND—Victory—Glocka
THIRD—Cheddar Cheese—Glocka
HM—Bowl of Cream—Klehm

112 —

FIRST—Mrs. FDR—Glocka

SECOND—Pillow Talk—Bill Seidl

THIRD—My Pal Rudy—Klehm
HM—Ella Lewis—Karrels

114 —

FIRST—Hifalutin—Glocka
SECOND—Phil Revoire—Glocka
HM—none

118 —

FIRST—Bridal Shower—Klehm

121 —

FIRST—Red Splendor—Glocka
SECOND—Hari ai Nin—Glocka
THIRD—Break O' Day—Glocka

130 —

FIRST—Bowl of Cream—Klehm
SECOND—Elsa Sass—Spangler
THIRD—Victory—Glocka
HM—Ann Cousins—Klehm

111 —

FIRST—Marilla Beauty—Glocka
SECOND—Annisquam—Karrels
THIRD—Moonstone—Klehm

113 —

FIRST—Mrs. Livingston Farrand
—Klehm
SECOND—Princess Margaret
—Karrels

THIRD—Sarah Bernhardt—Seidl
HM—Dinnerplate—Seidl & Klehm

115 —

FIRST—Minnie Shaylor—Klehm
SECOND—Glocka
Only entries

120 —

FIRST—Doreen—Klehm

122 —

FIRST—Krinkled White—Klehm

131 —

FIRST—Moon River—Seidl
SECOND—Norma Volz—Spangler
THIRD—Klehm
HM—Klehm

— 15 —

132 —
FIRST—Marvin Karrels
SECOND—Mrs. FDR—Klehm

THIRD—Hansina Brand Karrels

HM—Dinnerplate—Klehm

134 —
FIRST—Hifalutin—Glocka
SECOND—Douglas Brand—Seidl
THIRD—Douglas Brand—Seidl
HM—Mabel Gore—Glocka

138 —
FIRST—Top Brass—Klehm
SECOND—Snow Mountain—Glocka

141 —
FIRST—Bride's Dream—Klehm
SECOND—Polar King—Glocka
THIRD—Cheddar Gold—Klehm

143 —
FIRST—Comanche—Karrels
SECOND—Nippon Splendor—Seidl
THIRD—Hari ai Nin—Karrels
HM—Hari ai Nin—Glocka

145 —
FIRST—Sea Shell—Spangler

153 —
FIRST—Red Charm—Klehm
SECOND—Commando—Klehm
THIRD—Firebelle—Glocka
HM—Black Monarch—Karrels

158 —
FIRST—Cytheria—Karrels

159A —
FIRST—Yellow Emperor—Seidl

133 —
FIRST—Cincinnati—Klehm
SECOND—Mrs. Livingston Farrand
—Klehm
THIRD—Mrs. Livingston Farrand
—Klehm

HM—The Fawn—Glocka

135 —
FIRST—Minnie Shaylor—Klehm
SECOND—Miss America—Glocka
THIRD—Minnie Shaylor—Klehm
HM—none

139 —
FIRST—Angel Cheeks—Klehm

142 —
FIRST—Tom Eckart—Klehm
SECOND—Dog Rose—Spangler
THIRD—Westerner—Glocka
HM—Doreen—Klehm

144 —
FIRST—Krinkled White—Klehm
SECOND—Krinkled White—Klehm

151 —
FIRST—Pink Hawaiian Coral
—Karrels
SECOND—Pink Hawaiian Coral
—Karrels
THIRD—Coral Sunset—Klehm

155 —
FIRST—Prairie Moon—Klehm
SECOND—Prairie Moon—Klehm

159 —
FIRST—Burma Ruby—Klehm
SECOND—Burma Ruby—Klehm

162 —
FIRST—Carol Sunset—Klehm
SECOND—Coral Charm—Karrels
THIRD—Etched Salmon—Karrels
HM—Coral Gold—Klehm

163 —
FIRST—Mary Jo Legare—Seidl
SECOND—Ludovica—Klehm

166 —
HM—Prairie Moon—Klehm

169A —
FIRST—Scarlet Ohara—Klehm
SECOND—Burma Ruby—Klehm
THIRD—Burma Ruby—Klehm

175C —
FIRST—Holiday—Klehm

177B —
FIRST—Gauguin—Klehm

186 —
FIRST—Gai Zakura—Reath

190B —
FIRST—Colonel of Color—Klehm
SECOND—Colonel of Color—Klehm

191B —
FIRST—High Noon—Reath
SECOND—Spangler—High Noon
THIRD—High Noon—Klehm
HM—Gold Sovereign—Klehm

191A —
FIRST—Angelet—Klehm
SECOND—Silver Sails—Klehm

193B —
FIRST—Leda—Reath
SECOND—Themia—Reath
THIRD—Marie Laurencin—Klehm
HM—Redon—Klehm

194B —
FIRST—Banquet—Seidl
SECOND—Renown—Klehm
THIRD—Renown—Klehm
HM—Renown—Spangler

195C —
FIRST—Kronas—Reath

SECOND—Vesuvian—Reath

164 —
FIRST—Henry Bockstoe—Seidl
SECOND—Red Charm—Klehm
THIRD—Diana Parks—Karrels
HM—Commando—Klehm

169 —
FIRST—Friendship—Karrels
SECOND—Glocks—Friendship

169B —
FIRST—Yellow Emperor—Seidl
SECOND—Yellow Emperor—Seidl

176B —
FIRST—High Noon—Klehm

179B —
FIRST—Renown—Spangler
SECOND—Renown—Klehm

188B —
FIRST—Harukumon—Reath

190C —
FIRST—Holiday—Klehm

191C —
FIRST—Age of Gold—Reath
SECOND—Alhambra—Klehm

192A —
FIRST—Marchioness—Klehm
SECOND—Mystery—Klehm
THIRD—Arethusa—Klehm

194A —
FIRST—Icarus—Reath

195B —
SECOND—Boreas—Klehm

196C —
FIRST—Souvenir De Maxim Cornu
—Klehm

— 17 —

IT WORKS FOR ME. IT OUGHT TO WORK FOR YOU. BUT THEN . . .

Herb Green, Honesdale, Pennsylvania

I live in a very cold, very spring wet, very summer dry, very fall soggy, and, in general, very unaccommodating for plants and humans, area of Pennsylvania. Still, we both persist. Growing peonies here on a grand scale (that is, anything more than the one-or-two-pineys-in-the-lawn-school in the northern foothills of the Poconos) is a carefully considered question of cultural practices particularly of finding good natural drainage or raising a bed a foot or so above the cloying clay. There is no way one can get around our long wet springs and wet early summers, and I've lost many a peony in the past by not being as scrupulous as I am today about where-to and how-to plant them. I've been known to agonize about where-to plant them for years, as I am sure every peony person who is rapidly running out of borders even before getting to the end of their wish list has. But I generally only get earnest when I have to.

What gardener has the luxury of being earnest in advance of absolute necessity? I start each year's planting bed sometime in August. I know by then how many peonies I've recklessly ordered and now I've got to find a place for them, so that by September I am ready. I order peonies from a half-dozen nurseries so they generally arrive any time from the first week of September to the end of October, though, last year, I remember digging those two last holes for those two irresistible Itohs that Don Hollingsworth still had on hand when I called him just before Thanksgiving. And there I was, though I said I never would, hacking at the frozen ground with a mattock, and cursing aggressively.

What I do with the roots is follow a practice, that I have developed over the years, when I received bare root stock whether it was trees, shrubs or herbaceous perennials. I soak every root, even the tree peonies, for a minimum of 24 hours in the same solution that the American Peony Society recommends to spray them in the spring: 1 tablespoon of Rapidgrow, 1 tablespoon of Benlate, and with 2 tablespoons Dithane for each gallon of water. (Wear rubber gloves.) The ideal soaking period, I have discovered, is about 24 hours. Less than that seems worthless, and after more than 24 hours the roots seem to get so stimulated that they begin to sprout, especially those peonies that one receives in October and have probably been out of the ground for a while. I have no proof, but I believe that all this root stimulation is what gives the peonies such a good start in that critical period that peonies need to grab hold of the earth before it goes through its cycling of freezing and thawing. I soak them in large white plastic containers which I get from a local contractor and these are the same containers I will use to cover the tree peonies over the winter. I have found white containers to be the best, not heating up too much in the early spring

when some of the darker protectors tend to force the tree peonies into too early leafing. Once the roots are settled in their holes I then pour in about a half-gallon of the liquid to soak them. Each hole has about a pound of bone meal worked in. Then each new peony is watered once a week, if needed, with a weak solution of Rapid Grow. More stimulation. Some time in December, all peonies get a nice helping of wood ash.

The new tree peonies are then covered with the white buckets and the herbaceous have to wait till our Christmas tree comes down and is dismembered to cover them. I don't mound the herbaceous peonies, even though this works for other peony growers, as our soil is too heavy and it hinders me from watering them with fertilizer in the fall, as well as in the early spring. I have never lost a peony this way, nor have I ever had a real problem with disease except with potted tree peonies when planted after the middle of June—I have no luck with them. I think they often arrive with an assortment of problems, and limp through winter to stay just barely alive, or worse. I much prefer bare root peonies and my own bathing system, and planting them fresh in my own soil that I know and understand.

The first year peonies get sprayed or rather doused with the American Peony Society solution once a week whether they need it or not. If we have a particularly mild and sunny spring, like 1985, in which the tree peonies and hybrids rush into leaf and flower earlier than usual, all that early root stimulation and sanitation seem to produce marvelous results. It doesn't cure late frost nip but still the results are marvelous.

When you get down to the bottom of one of your soaking containers you inevitably find bits and pieces of peony roots. By all means, plant them in some far-off spot. If they are hybrids, who knows? I even had a broken piece of root, which later turned out to be Postilion, bloom that first year. Everything being equal, peonies are inclined to be generous.

* * * *

IT'S TIME TO GIVE THOUGHT TO PAEONIA SPECIES

Trevor J. Nottle, Stirling, South Australia

I would like to add to "*Expanded Thoughts on Seed Exchange*" by Chris Laning which appeared in the Peony Bulletin, Dec., #252.

Chris put his emphasis on the importance of obtaining species, not in cultivation, for use in future breeding programs. Before this can come about, the species have first to be effectively conserved in places where seed and plants are easily available to those who want them. This may occur through conservation projects in natural habitats, only collections in botanic gardens, or by collections maintained by amateur gardeners.

Unfortunately many natural habitats of *Paeonia* are under heavy pressure from over-grazing by goats and sheep, new agricultural techniques, especially mechanization and increasing use of broad average cultivation and the use of herbicides. New tourist developments are also having their effect, particularly on the Mediterranean coast and the islands. Golf courses, tennis schools, maranias, airfields and exclaves of holiday housing are taking up much of the wild lands, destroying habitats, while the tourists themselves pull and dig all sorts of wild plants without much knowledge of necessary after-care. Elsewhere in C. Asia, forest and woodlands are being heavily cut for firewood and timber with little thought for soil erosion which follows. All this is not helping peonies to survive in the wild.

Botanic gardens can be good sources of peony seed, but usually issue a warning with their seed lists to the effect that the seed has been open pollinated (by bees) and therefore unlikely to be pure form of the species of plant from which it was collected. Occasionally self-pollinated seed is available but not in any quantity or variety.

I have been lucky to get seed of *P. cambessedessi* this way from Dr. Nelson of "Glasnevin" in Dublin. Also, after 5-6 years of dealing with Botanic Gardens in Europe to get paeonia species seed, I find that the range is very limited. Mainly, I suspect, because the hard-to-get species are not winter hardy or fertile in mid and North European areas. If you write to any Botanic Garden with a request for seed of Peony, you will most certainly be offered: *P. Lutea ludlowii*, *P. Delavayii*, *P. daurica*, *P. mollis*, *P. veitchii*, *Woodwardii*, *P. wittmanniana* and hybrids of *P. lactiflora* and *P. suffruticosa*. It could be that botanic gardens might maintain a larger collection and even collect seed (though it would still not be true species) but any commitment to maintain an extensive collection would be limited by climate, finances, and the interest and skill of public gardeners.

It seems to me that there is a very important role for amateur enthusiasts in the preservation of *Paeonia* species. As a group, we have the interest to undertake the maintenance of species by controlled self-pollination. We are also scattered across a wide range of climate zones so that species from temperate and cool areas could easily be accommodated by a selection of members. A seed exchange already exists so distribution would not be difficult. Among the members there would be sufficient interested growers to keep 5-6 plants each of 2 or 3 species and to do the necessary controlled pollination to contribute to the conservation of the *Paeonia* species, and to build up plants safe from goats, hotel developments, and commercial collectors of wild plants.

Perhaps as a beginning, the Society could offer some financial assistance to botanists working in the field in return for collection of *Paeonia* seed. This would be the best way for us to support the scientific study of the plant and to obtain pure seed strains. In particular, this might be the way to get seed of *Paeonia* from Greece, the Himalays, and the Mediterranean basin where the plants are in greatest danger of extinction. — 20 —

A SHORT HISTORY OF PEONY CULTIVATION IN JAPAN

By Kaneo Mega & Takahiro Somei

(Translated by Ron Ringdahl)

1. Tree Peonies

There are no tree peony species native to Japan, and it is natural that the first tree peonies introduced into Japan should come from China. They were first brought to Japan from China during the reign of the Emperor Shomu (724-749 A.D.). It is said that they were thereupon grown in Nara and in Ikeda near present-day Osaka, and later in other locations. We cannot actually associate their introduction into Japan with any specific person but should rather think in terms of their being brought into Japan by numerous students and diplomats on missions to the Chinese court of the Tang Dynasty.

In the beginning, the tree peony was not brought in as living plants, but, as in the case of the plum, the morning glory, and other plants, probably in the form of dried roots for medicinal purposes.

From documents dating back to the tenth century A.D., we can see that there was already considerable production of tree peonies in various provinces. We also see that by this time, the tree peony had found its place in the garden as an ornamental plant.

The introduction of Zen Buddhism from China to Japan in the thirteenth century brought with it Chinese varieties of tree peonies. Even today, one commonly finds tree peonies growing in temple grounds and it is said that this practice began at this time.

Later, the development of such arts as flower arranging and the tea ceremony brought a tremendous increase of interest in the tree peony and also in other flowers, and as a subject of decorative and graphic arts, it was almost unparalleled in its day.

From the late seventeenth century, the tree peony became greatly favored among the common man, resulting in a rich assortment of new varieties. In a certain document of the day, written in 1695, we find reference to 168 varieties of white tree peonies, 166 varieties of reds, eleven "old" varieties, and 149 miscellaneous varieties, for a total of 494 varieties. Taking into account varieties listed under more than one name and other such problems, perhaps we are not far wrong to consider that there were about 400 different varieties of tree peonies at this time.

Japanese tree peonies first became known internationally at the Paris World's Fair in 1889. From this time on began a period of interchange and mixing between sources within and around the world. Varieties of tree peonies were imported from Europe, especially France. It is now known that Chinese varieties were introduced into France, and then brought to Japan from France. The yellow tree

peonies which can be seen today are representatives of the improved French varieties, which originated from *P. lutea* of Yunnan Prov., China.

Later, during the 1920's, varieties were imported directly from China, proving to be greatly popular, until the war. Just recently (1982), direct contact has again been made with China, opening a new age of peony culture in Japan.

2. Herbaceous Peonies

There is no record of when herbaceous peonies from the Asian continent first came to Japan, but it would be no surprise to find that they arrived at a very early period. The oldest recorded documentation goes back to 1455 A.D.

Horticultural writings from the seventeenth century and later detail numerous varieties of herbaceous peonies. One such document from the late seventeenth century indicates that there were more than 100 varieties, mostly in the red, purple, and white color ranges. The variety names, however, are not given. Another writing from the same period lists 116 varieties.

During the early part of this century, an effort was begun at the Kanagawa Pref. Agricultural Experiment Station (near Yokohama) to improve herbaceous peony varieties. At this time varieties from Europe were also imported. Later, private companies also began importation and sales of European varieties. According to records of the Experiment Station, in 1925 there were more than 300 varieties available, and as a result of efforts in hybridizing and improving, there were as many as 700 varieties by the early 1930's.

In regard to popular flower forms, prior to this period, singles with in-curving petals, dainty, elegant and reserved, had been most highly prized among peony lovers. Now, with changes in living styles, the more flamboyant and colorful doubles gained greatly in popularity.

At present, it is not known exactly how many varieties are in existence. Since the end of the war, many new varieties have appeared on the market. On variety of special interest is "Oriental Gold," a cross between the pure white herbaceous variety "Kakoden" and the tree peony variety "Kinko" ("Alice Harding"). This outstanding and famous cross is the result of efforts by Toichi Ito and Naruo Oshida, who first made it public in 1958. The feat was duplicated in Niigata Pref. by Yugen Higuchi in 1962.

Another unusual herbaceous variety of recent origin is "Yo Ki-Hi," named after the classical Chinese equivalent of Helen of Troy in color, the most yellow yet obtained in a herbaceous peony variety.

* * * *

If you cut a tree, plant a tree. It is nature's replaceable energy.

ONCE MORE LEMOINE

Freek Vrugtman, Royal Botanical Gardens, Hamilton, Canada

The December 1983 issue (No. 248) of the APS Bulletin carried an article by Kent & Dee Ann Crossley in which they reported on their visit to Nancy and their search for memories of the famed French horticulturist, Pierre Louis Victor Lemoine (1823-1911). It was an unfortunate circumstance that the Crossley's did not meet Monsieur Pierre Valck, Conservateur of the Jardins Botaniques de Nancy. I had met M. Valck in 1974, but I did not know about his interest in the history of horticulture until I read the article by the Crossley's. Being interested myself in the life and work of Victor Lemoine (specifically in his lilac breeding work) I photocopied the article and mailed it to M. Valck. As it turned out, the staff of the Jardins Botaniques is very conscious of the Lemoine heritage and would like to establish a special collection of the Lemoine cultivars of lilacs, peonies, etc., and also those of F. F. Crousse. If this dream materializes we may look forward to the return to Nancy of a good number of the nearly 600 Lemoine introductions.

In his letter, Pierre Valck tells me that Victor Lemoine lived on the "avenue du General Leclerc," and that it was Felix Crousse, also a famed begonia breeder, who lived on the "rue des Begonias." Dr. Emile Lemoine (1862-1943) continued not only his father's business but also the plant breeding tradition, working mostly in woody genera such as clematis, deutzia, mockorange and weigela, introducing new cultivars until 1939. According to M. Valck there are descendants of Victor Lemoine living in Nancy; the Henry Lemoine whose remains were laid to rest in the family tomb was a grandson of Victor; Henry Lemoine's widow and their children live in Nancy.

Pierre Valck brought to my attention a recent article on Victor Lemoine.* It is interesting to note that the Lemoine monument in the "Parc Ste. Marie" was funded by donations which came from all parts of the world. During his lifetime Victor Lemoine was honored not only by his own countrymen but also by horticulturists abroad. He was the first foreigner to receive the Veitch Memorial Medal from the Royal Horticultural Society in London, and the Massachusetts Horticultural Society awarded him the George Robert White Medal of Honor. There is no doubt, however, that the cultivars growing in gardens around the world and created by Victor Lemoine and his son, Emile, are the real memorial to their work.

*) Livian, Charlotte. 1984. Victor Lemoine. *Gartnerisch Botanischer Brief*. 80:53-61 (in German).

* * * *

If you cut a tree, plant a tree. It is nature's replaceable energy.

PEONIES IN ART

Leo R. Fernig, La Fougere, Lucinges, Bonne, France

Some recent events have shown how lively, still today, the inspiration can be that peonies provide to artists.

Last year the paintings of Niki Goulandris were made available to people in New York, and I understand that arrangements are in hand to have her exhibition shown at the 1986 APS Conference. In the interval, and maybe for a more scattered audience, the sumptuous book "*The Peonies of Greece*" by W. T. Stearn and P. H. David (published by the Goulandris Natural History Museum, Athens, in 1984), contains a number of illustrations in color by Niki Goulandris. Leaving aside the excellent historical material and the taxonomic study of the five species indigenous to Greece, this volume is justified by the artwork alone. Examine, in particular, the rich *P. peregrina*, the scarlet peony of Constantinople as it used to be called in Europe in the 16th and 17th centuries. The only comparable book illustrations I know are those of Lilian Snelling in F. C. Stern's classic "*Study of the Genus Paeonia*" (1946).

In a way, the species are relatively simple flowers: the challenge to the artist lies in portraying petal color and leaf form with enough accuracy to support identification. With the peony family, as we well know, this is no easy matter. In the other part of the tribe, the complex perfection of tree peonies has attracted the attention of a gifted "gardener and photographer" (as he styles himself), Sir Peter Smithers. We had the privilege in April of an exhibition of his peony photographs at the Cernuschi Museum in Paris. The setting was excellent, since the Cernuschi is a small city museum specializing in Chinese art, and the organizers set out a contextual display of objects—vases, lacquered boxes, urns, celadon work, paintings—from the Sun (10-13th century), Ming (15th century), and Ts'ing periods. These showed how the leaves and flowers of the tree peony had provided artists with motifs for their work, in an unbroken succession of eight centuries. The most recent objects were large scroll paintings dating from the 1950's, where red and white peonies were treated in the classical manner.

But to return to the center of attraction, the photographs by Sir Peter Smithers, these are to be shown in June at the Brooklyn Botanical Garden; for those unable to profit from the opportunity, a resume' may form a (somewhat poor) substitute. Thirty-nine large pictures—from 70cm x 1 m to 1m x 1.50 in size—give us a magnified, close-up view of splendid moutan flowers set in their foliage. We move from the pure whites to the Rock's, on to pinks, reds, scarlets, and ending with a view of lutea hybrids and one Sauders Delavayii, Vesuvius—variation, too, in presentation, for this is not simply a catalogue. Three of the pictures dwell on a single subject, Lion of Eight Thousand Generations (*Yachyo jisi*), as a single flower or a pair in the course of growth. One is struck at once by Sir Peter's deep at-

tachment to the Japanese cultivars, mostly single or at most semi-double, and equally, the exhibition reveals beauty that we have never before fully appreciated.

A quote from Sir Peter's Introduction to the Cernuschi catalogue is worth translating:

"There are growing in my garden some 200 tree peonies, mostly Japanese, among the over 10,000 other species and varieties of plants. It is strange, but undeniable, that when photographed and enlarged well beyond natural size, these flowers show details of variation in tint and texture more subtle and complex than would be furnished by any other flower treated in like manner. But I cannot think that this is due to pure chance; it seems to me likely that generation after generation, study and intensive selection by devoted Chinese and Japanese specialists introduced these qualities into their productions. These plants have a lineage that can rival, in time, that of the Imperial family of Japan, and can surpass in complexity the development of other flowers used in earliest art forms, such as the iris and the wrongly-named plum blossom of literature in the Heian, and later epochs.

"It is sad, but likely, that the subtle beauty in the detail and variation of tint (which one discovers in these marvelous flowers when one photographs them and enlarges them by modern technology) was probably never suspected by the generations of men who spent a whole lifetime of work in creating them. One hour in contemplating a single flower even if it is 25 to 30 cms across could scarcely reveal what a single glance takes in with these photograph-paintings."

Moving words, those. Enough to make us reach out for spade and catalogue, to prepare the plantings for next Fall! But, in a serious vein, the exhibit does full justice to Sir Peter's view. He took the photographs in his garden, by natural light, with a normal 35 mm camera; the processing was carried out in the States - inter-negatives made by Laser Color Lab in West Palm Beach, prints by Meisel Photochrom Corporation of Atlanta. Behind the technical perfection, however, lies the artistry of the man who chose, grew, tended and knew the plants he portrayed.

This exhibition brought to mind the pioneering work of the 1950's of a group of Italian film-makers who developed the art-film: a complete sequence devoted to a single painting (or the major works of, say, Botticelli), the camera moving over the subject, illuminating and revealing it, so that the spectator understood and entered into the work, to a degree that laymen could never aspire to. In like manner, Sir Peter Smithers has produced an art form, for our greater understanding and enjoyment. We are the better for it.

Let me add a post-script. A recent visit to the Smithers' garden, overlooking Lake Lugano, took us to the source of the exhibit. Here Sir Peter has constructed a terraced garden which is exceptional by any standards. (Perhaps, as he is a member of the APS, he might be prevailed upon to furnish a first-hand account of it; but again, my im-

pressions may serve as a substitute—or as hors d'oeuvres). The planting of the garden embodies a number of principles as to quality, ease of maintenance, and so on; these are applied with great knowledge (botanist as well as gardener) and taste (artist more than photographer). Overhead canopy comes from magnolias, which form a collection of international standing; below these, camellias; and then, tree peonies. A host of other shrubs and bulbous plants are there too, making up the impressive total of over 10,000 species and varieties. But my own interest naturally went to the moutans, which were then in full bloom. The plants were splendid and in good health as their size and the condition of the foliage attested and the flowers were magnificent. Here one could see the full range of subjects from which the photograph-paintings of the exhibition had been so carefully selected.

For those of us not blessed with the splendor of Sir Peter's garden, I may mention that he, too, faces problems for as the garden has evolved, the overhead covering is becoming so dense that the tree peonies suffer from lack of light and competition for root space. The gardener-photographer faces the cruel decision of having to sacrifice some of his plants—the camellias, for example—and in the interests of others, the moutans. Sir Peter also has the familiar difficulty of fixing the correct names of the cultivars. He consults published sources, corresponds with experts in Japan on the subject, and records results in a computer file. One might, too, have a debate on the choice of plants for a less ambitious garden than this one. By focusing on the perfection of the Japanese suffruticosa varieties, Sir Peter tends to leave the modern lutea and Delavayii hybrids aside. True, time is needed to breed and select to the quality of the moutans, which results from a thousand years of work; but I believe that the progress achieved with the new varieties in less than a century is impressive enough to be included in our gardens.

The moral? Obviously, grow some tree peonies, even if it be only one. In making plans for planting next Fall, remember to allow for the passage of time by spacing them out either on their own or with inter-planting. And do try to fix the evanescent beauty of your flowers in ways ancient or modern (painting and words, or photographs and slides) so as to pass on your experience to others.

* * * *

FROM
SIR PETER SMITHERS

6911 - Vico Morcote, Switzerland

I very much approve the views of our President in the March, 1985 issue of the BULLETIN with regard to the naming of Tree Peonies. As far as Japanese Tree Peonies are concerned, the existing confusion is total. The reasons for this are well known. The peonies are not grown by the Japanese suppliers but, in most cases, by farmers. The suppliers are thus dependent upon the farmers for the plants being true to name. Farmers tend not to be taxonomists. Japanese names are, anyway, somewhat ambiguous. In addition, since these plants can on-

ly be verified during their very brief flowering season, and as many hundreds of cultivars have been grown at one time or another, it takes a first class expert to arrive at a correct identification. Added to this is the difficulty which some people have, in the west, with Japanese names, and we have a tangle which there is no hope of sorting out here. There is, for example, only one good book of illustrations, the '*Book of Peonies*' published privately in Niigata Prefecture between the wars, and now unobtainable at any price. Thanks to the kindness of the late Mr. Wada I have a copy of this, but it still only illustrates fifty odd plants, and that by way of lithographs, not photographs. Without an authoritative and reasonably complete illustrated reference, it seems to me that if we attempt to straighten out the identification and naming of Japanese Tree Peonies in the west, we shall end up adding yet another layer to the existing confusion. Such an operation could only be undertaken successfully in Japan. There is no analogy with the Herbaceous Peony, which is quite another matter.

What could and ought to be done here, is to compile an inexpensive booklet of small colored pictures of Japanese Tree Peonies grown in the west, attaching a number only to each. Such a booklet has been printed by the American Hibiscus Society for Hibiscus Hybrids, though in that case, as most of the leading authorities are in the United States, it is possible to attach names. This provides a ready reference by which anybody may verify their own plant identities. The booklet sells for quite a modest price, and if it can be done for Hibiscus, it can certainly be done for Peonies. People writing about these plants, or selling them, or even just studying them, would then be able to supply a reference which we could all understand. If in the course of time Japanese sources could be persuaded to place authoritative names against some or all of the numbers, we would be a long way toward solving our problem.

I also very much agree with our President's views about naming of new selected seedlings raised outside of Japan. If it is proposed to name seedlings raised in the United States, it is to be hoped that they will carry descriptive names. Archibald Bloggs may be an admirable person after whom we would like to name a peony, but if we do so, it tells us nothing about the plant. Here I must confess at once that a fine Magnolia has just been named for me by the American Magnolia Society, an honor which I accepted with deep appreciation in spite of the fact that I disapprove of it in principle. Alas for human vanity! On the other hand, the Japanese name their peonies with great descriptive and poetic imagination, the names often being as beautiful as the plants themselves. 'Palace of Violet Light,' 'Young Peace Orchard, and 'King of the White Lions' give us a pretty good hint of what to expect. On the other hand, 'Temple of Refreshing Beauty,' 'Young Princess,' and 'King of Peonies' give us some idea of the atmosphere of the plant. Of course, due to many allusions and intentional ambiguities which are lost upon us, the subtlety of Japanese names often

escapes us. But they are, and should remain, sacrosanct.

If, therefore, it is felt that after fifteen centuries and more of breeding in the orient, the lines have been carried further by Mr. Domoto in the U.S.A., it is important to identify and name selected plants. But, it is also important not to introduce, under new names, plants which, though of first class quality, are nevertheless indistinguishable from existing Japanese hybrids, and most certainly not to name any seedlings which are surpassed by existing similar Japanese hybrids. The preparation of the photographic record suggested above would enable any duplication of this kind, and the naming of plants which add nothing to what already exists, to be avoided.

As far as my own collection is concerned, they came to me originally from Japan and the U.S.A. under various Japanese names, but I have confidence in very few of them. Most of them are names which somebody thought or hoped were correct, or simply names repeated without verification which by custom have become attached by the trade to the wrong plant. I am therefore putting the whole collection under numbers, photographing each plant, and asking for identifications from Japan in those cases where such can be made without the need for living material. If this procedure works it should enable me to rename the collection, and if anybody disagrees with the names on the grounds that he has the same plant under some other name, well, let him produce his authority!

* * * *

REGISTRATIONS

LITTLE LADY (Krekler-Klehm) June 19, 1985.

#745, single hybrid

A vivid rose pink almost watermelon color. The cupped blooms are 2½" wide and the petals 1¼ wide. Stamens, fragrant; the carpels are white and tipped with rose pink.

Height 13½", fair stem strength, medium olive green and moderately heavy foliage.

Rock Garden Series.

TOY DELIGHT (Krekler-Klehm) June 19, 1985.

Seedling number (Belgium Dwarf). Single hybrid.

Scarlet red cupped single with long golden stamens, 4" bloom width. Heavy amount of bloom, good substance, stamens, pollen, seeds and fragrant. Height 20", early, with heavy compact of medium clean, green leaves.

Rock Garden Series.

BABY FACE (Krekler-Klehm) May 31, 1985.

#188. Hybrid, medium rosy pink single, flat form, small yellow puff of stamens. Bloom width 3¾". Petal width 1½". Pollen, early, 15" height, heavy compact medium green foliage. Moderately musty fragrance.

TINKERBELL (Krekler-Klehm) May 31, 1985.

Seedling # none (R. G. Lavender)

Hybrid, lavender pink cup single with short golden stamens. Good substance with moderately musty fragrance. Bloom $3\frac{1}{4}$ " width, petals $1\frac{1}{4}$ ", height 12". Early, pollen, good stem strength, slender medium blue-green, clean foliage.

Rock Garden Series.

LITTLE SNIPPET (Krekler-Klehm) May 31, 1985.

#153. Hybrid, raspberry pink single cup with loose fringe of pale golden stamens.

Fragrant, good substance, stamens, good stem strength, early, 19" bloom height, 13" bush height. Medium green, clean slender foliage. Bloom width 4"; petal width 2".

Rock Garden Series.

RASPBERRY TART (Krekler-Klehm) May 31, 1985

#161. Hybrid, raspberry red single with bright golden stamens. Petals wide and rounded, bloom 4" petal, width $1\frac{3}{4}$ ". Height 16", early, pollen, fair substance, flat form and fragrant moderately musty aroma, greyish green heavy foliage.

Rock Garden Series.

DIMINUATIVE LADY (Krekler-Klehm) May 31, 1985.

#171. Hybrid, single shell pink, cup ruffled and flounced petals, width $1\frac{3}{4}$ " and bloom width $3\frac{3}{4}$ ", height 16", delicately sweet fragrance, stamens and pollen. Early, clean medium green foliage. Fair stem strength.

Rock Garden Series.

ROSE Gnome (Krekler-Klehm) May 31, 1985.

#210. Hybrid, bright rosy-pink single cup with a thick puff of yellow stamens. Flowers are delicate, only 3" in width, height 14" early, musty fragrance, pollen, fair substance, thick blue-green foliage.

Rock Garden Series.

CLARICE (Krekler-Klehm) June 8, 1985.

Seedling number . Hybrid, deep pink single cup with a tiny puff of yellow stamens in the center of a 4" bloom width. Early, 16" height, good vigor, heavy compact foliage with long slender leaves. Mildly musty fragrance.

Rock Garden Series.

THUMBELINA (Krekler-Klehm) June 8, 1985.

#732. Hybrid, single, rosy pink cup, stamens, pollen and fragrant. 15" in height, early, good heavy medium green foliage. Floriferous.

Rock Garden Series.

LITTLE EMPEROR (Krekler-Klehm) June 8, 1985.

#285. Hybrid, fuchsia single cup with golden stamens. Carpels are creamy celery green with rosy tips. Bloom width 3¼", petal width 1¼", 12" in height. Fragrant, bloom high above foliage. Early, clean slender medium green foliage.

Rock Garden Series.

ROYAL TOT (Krekler-Klehm) May 31, 1985.

No seedling number (R. G. Purple). Hybrid single of orchid/cerise color with loose fringe of buttery yellow stamens. The petals are satiny and frilled. Bush 16" height, bloom height 19". Bloom width 3¾. Petal width 1¼. Fragrant, early, clear medium green, unusual foliage. Fair stem strength.

Rock Garden Series.

TOY SOLDIER (Krekler-Klehm) May 31, 1985.

#311. Hybrid, scarlet red single with cupped petals. Bloom high above foliage. Bright golden stamens with raspberry base surround a group of celery carpels tipped pink. Height 7", 2 3/8 bloom width, 1¼" petal width. Early, small bushes with a flat shape, clean medium green foliage, good stem strength. Moderately sweet musk aroma.

Rock Garden Series.

MARSHMALLOW TART (Roy G. Klehm) May 29, 1985.

Seedling #121 K. Parentage, Bowl of Cream bred seedlings (F3). First bloomed 1969. Pure white double lactiflora bomb. Good substance, no stamens, or pollen or seeds. No fragrance. Short plant habit with white marshmallow puffball-like blooms, good guard petals hold flower well. Height 22-24", midseason, good vigor with foliage of deep green. Good stem strength.

Rock Garden Series.

AMBIANCE (Roy G. Klehm) May 29, 1985.

#11 Y. Parentage, line bred Charlies White Seedlings. First bloomed 1968. Lactiflora, pure white bomb. Fragrant, seeds with no pollen. Height 36-38", early, excellent vigor, foliage superb. Regal smooth white buds open into a nicely shaped bomb form, with good long stems for cut flowers.

CHEDDAR CHARM (Roy G. Klehm) May 29, 1985.

Seedling #11 I. Parentage, line bred Bowl of Cream seedlings. First bloomed 1968. Double lactiflora anemone of white/yellow. Good substance, no stamens or pollen. Fragrant. Excellent reliability. Height 34" with good stem strength, early, super vigor. A sharply contrasting flower combining the purest white and richest gold blossom colors. Double row of guard petals, clear smooth buds.

FLUFFY (Roy G. Klehm) May 29, 1985.

Seedling #108 I. Parentage, line bred **Bowl of Cream** seedling. First bloomed 1975. Single lactiflora, pure white, flat form, good substance. Reliability excellent. Large blooms with smooth double row of guard petals. Mature bloom give fluffy appearance. Height 30", super stem strength, wide, thick deep green foliage. Pollen, seeds and fragrant. Above average amount of bloom.

PETTICOAT FLOUNCE. (Roy G. Klehm) May 29, 1985.

Seedling #110 A. Parentage bred **Mons Jules Elie** seedlings. First bloomed 1968. Lactiflora, delicately speckled soft salmon pink bomb shaped blossoms. Cream show at the base of central petal tuft, smooth bud, excellent cut flower. Stem strength above average, 34" height, early, bold deep green foliage, seeds and fragrant.

REINI SUPREME (Roy G. Klehm) May 29, 1985.

Seedling #121 N. Parentage **Mr. Ed x Hoosierland**. First bloomed 1969 double. Dainty apple-blossom pink color with slight and occasional central red candy striping. Double row of guard petals hold flower form well. Stamens, pollen, some seeds, fragrant, 32-34" in height. Good stem strength, midseason, deep green foliage, excellent cut flower.

PINK PRINCESS (originator unknown) July 27, 1985.

Re-registration for name correction of **Pink Dawn** by the Klehm Nursery. Single, speckled light pink, has been in commerce for at least 20 years. This flower has speckles in the clear pink petals and has been sold for **Pink Dawn**. The name is being discarded and replaced with **Pink Princess**.

MISTRESS OF THE MONASTERY (William Gratwick) July 23, 1985. Moutan tree peony. First bloomed about 1980. Color blend of light pink and purple hues, similar to **Guardian of the Monastery**. Strong grower, 5' in height, waxy deep green foliage, vigorous, blooms with other moutans.

PREVIOUSLY REGISTERED AS TO NAME AND ORIGINATOR
Descriptions of plants are:

WILMINGTON (William H. Krekler) Registered Bulletin # 223.

Seedling #178. Hybrid.

A wine red single cup with large petals and a center of light golden stamens, touch of red. Bloom is 4". Height 16", early, compact medium green lacy foliage. Fragrant, pollen and stamens.

Rock Garden Series.

DUTCH DWARF, originator unknown. Originally came as a single plant mixed with shipment from Holland—Wm. Krekler named this plant.

A fuchsia anemone with stamens of raspberry and pale gold surroundings, celery colored carpels that are tipped with pastel pink. Fuchsia petals feather up from the center of the stamens, 2½" bloom width, 1¼" petal width. Height 10" early, small mounds of medium blue-green leaves. Early, height 10", good vigor, fragrant.

Rock Garden Series.

PARTY DRESS (William H. Krekler) Registered Bulletin #223.

Seedling #K 175. Hybrid, single fuchsia-pink with delicate yellow stamens, blooms open to almost flat. A compact plant with flowers sitting atop foliage. Height 20" with 5" bloom width. Fragrant. Early, very clean, compact medium green foliage.

Rock Garden Series.

FOR HEAVEN SAKE (William H. Krekler) Registered Bulletin #223.

Seedling #KR 265. Hybrid, deep rose red single cup with a thick yellow puff of stamens. Height 20", bloom width 4½". Looks like a slightly opened tulip. Early, thick, dark green, compact lacy leaves. Stamens and pollen.

Rock Garden Series.

SEEDLINGS AT THE NATIONAL EXHIBITION

Steve Varner, Monticello, Illinois

Mrs. Bryce Fontaine had a double deep red from the purple side.

Four of Chris Laning's seedlings were exhibited without identity. One was a bright deep red double not unlike Red Charm. The other three were medium doubles and all could have been the same seedling. Three Don Hollingworth's seedlings were grown by Ben Titus. Derby Kansas of Lobata breeding were lustrous light reds.

"Bradfield," Kalamazoo, Michigan, had a very delicate translucent light pink that glowed when taken outside in natural light. Robert Schmidt had an interesting seedling G 10. Edward Michau exhibited three herbaceous seedlings:

M3-70 white single, M4-70 lavender single, and M5-N double light pink.

Bill Seidl's AL-11 (D 223 x Chinese Dragon) a two row single, a subtle self of deep lavender with lilac tones and red purple flares.

The David Reaths again dominated in number of top quality seedlings.

The Daphnis tree peony Hephestos really pleased me, a very large ruffled deep red.

Their Golden Era received the Award of Merit, a double yellow tree peony.

80-16, a double deep royal red tree peony. M221-B, a rich light lavender double, semi-double tree with purple flares.

81-13, five rows of petals, bright deep red with gold stamens and red carpels.

A 198, now named, pastel light chartreuse cream-yellow double with large purple-red flares. Ruffled, very wide petals have a picotee flush of blush.

A 224, two rows of petals, ruffled, very wide. Pastel dusty rose with deeper overlay on outer parts, prominent stamens, dark red flares.

84-14, three rows of petals, cream, full center of petaloids complete double effect. A few anthers are not visible. Rose tipped carpels.

80-10, also received Award of Merit, full loose double of very light pastel pink, herbaceous.

85-13, double medium pink herbaceous with good durability.

For dessert: Reath's herbaceous hybrid 80-19; an outrageously-scandalously beautiful pink!

Letter from Melvin H. Thomas, Avant, Oklahoma

My peonies were beautiful this year so I decided to try and enter some of them in the annual flower show in Tulsa, Oklahoma. Entering flowers in competition was entirely new to me, but thanks to the Tulsa Garden Club and the Tulsa Garden Center I was able to get them placed.

The show was on Mother's Day and all I had to enter were some late blooming doubles. I entered five doubles, each as a single entry, and three entries of each of three different varieties. It was a surprise to see that I had won seven ribbons out of eight entries. The double winners were SUSIE Q-1st, MYRTLE GENTRY-2nd, GLORY HALLELUJAH-3rd, and pretty PINK PARFAIT-Honorable Mention.

The combination double winners were:

SHAWNEE CHIEF, NANCY NORA and ELK GROVE — 1st
DOUGLAS BRAND, RAMONA LINS, MY PAL RUDY — 2nd
MRS. F.D.R., MARCELLA and SUSIE Q — 3rd

These peonies were cut at 12:00 noon on Friday, driven to Tulsa, and put on display. The judging took place on Saturday between 10:00 a.m. and 2:00 p.m. The peonies held up beautifully; no wilting. I received many compliments on my peonies at the show and in my garden. It was my pleasure to give some of my peonies to many that attended the Tulsa Annual Flower Show. I'm hoping to enter again next year.

Every year I plant new varieties and look forward to new blooms.

It is a pleasure to be a member of the American Peony Society and I really enjoy the Bulletins. From time to time, I pick up helpful information by going back and re-reading them.

SEMINAR — EXECUTIVE ROOM

Botanical Gardens, Mahomet, Ill., June 8, 1985

During the American Peony Society Convention, members were given up-to-date account of progress in Peony Tissue Culture at the University of Illinois.

The failure of herbaceous peonies to form axil buds is proving to be a major obstacle and about 70% of meristamatil buds taken from underground were refractory to hypochlorite (bleach) sterilization.

However, considerable progress has been made in preventing phenol accumulation, by addition of P.V.P. in the medium. The absence of agal discoloration in a P.V.P. treated specimen compared with its untreated specimen was most impressive.

It was stated that a reduction of potassium concentration in the medium was quite beneficial. A calling was also shown with the production of several potential plantlets around its peripheral.

Overall, although progress is slow in this difficult project, some helpful signs are emerging.

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BOARD OF DIRECTORS MEETING, June 7, 1985

The meeting of the Board of Directors was called to order by President Chris Laning at 8:00 p.m. in the executive room located in the Botanical Gardens, Mahomet, Ill.

Directors present were Marvin Karrels, Wisconsin—Robert Schmidt, Ohio—Roy Klehm, Illinois—Edward Lee Michau, Kansas—Joe Glocka, Wisconsin—and Greta Kessenich, Secretary, Minnesota.

The reading of the Minutes was dispensed as they were published in the Sept. 1984 Bulletin. The first order of business was a selection of nominees to fill the vacancies on the Board of Directors. Roy Klehm made a motion that Dr. Peter Hughes and Dr. Kent Crossley be presented to the membership at the annual meeting as nominees. The motion was seconded by Marvin Karrels, and approved by all present. The vacancy was filled on the seedling committee by the election of W. G. Sindt. Don Hollingsworth was appointed to the nomenclature committee, which now reads, Marvin Karrels, Roy Klehm and Don Hollingsworth. The meeting was adjourned at 9:30 p.m.

Greta M. Kessenich, Secretary

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Peonies also do best where there's sun . . . the more the better, although they will get along on a half day's worth. Don't put them where they will have to compete with other tree or shrub roots. There won't be enough moisture for both.

ANNUAL MEETING, June 8, 1985

The banquet of the 1985 annual meeting of the American Peony Society was held in the banquet hall on the grounds of Lake of the Woods Park, Mahomet, Ill.

A beautiful invocation was offered at the beginning of this meeting and banquet by Steve Varner. After the banquet Roy Klehm welcomed all people in attendance. He introduced Dr. Peter Hughes from Australia, Mr. Isao Abe from Japan, and Mr. Takeshi Chiba recently from Japan, now visiting in California. All members were then asked to introduce themselves.

At this time Mr. Chris Laning, President of the American Peony Society conducted the business of the Society. He called for the election of the present directors that had served their three-year term and were expiring in 1985. The names were read by the Secretary and all were unanimously elected: Joe Glocka, Myron D. Bigger, Roy Klehm, Edward Michau and Greta Kessenich. To fill the two vacancies, Dr. Peter Hughes and Dr. Kent Crossley were the nominees presented, and unanimously elected.

The financial report had been passed to all members. Mr. Karrels had audited the treasurer's books and was called on to report his findings. He stated that all monies had been verified and duly recorded and that the financial statement was correct. The financial report was unanimously accepted.

The Court of Honor flowers and their exhibitors were read to the members. At this time, Mr. Laning presented the B. H. Farr medal to Mr. C. F. Spangler for the Grand Champion peony, **Hansina Brand**.

After calling for any old business or new business at hand, the business meeting was adjourned.

There were so many highlights of this remarkable evening of festivities. There was the drawing of countless of names with gaily wrapped packages going to many with the recipient's expression of delight. Just before the program of the evening, Roy Klehm talked of Greta Kessenich and the work she had done for the Society. Mrs. Carl G. Klehm and Roy then presented her with a lovely luncheon set of dishes with peonies so beautifully and artistically portrayed on every piece. This gift expressed thanks from all the people at Klehms Nursery. All this was followed by a standing ovation.

George Hernandez, manager of Klehms Production farm then continued with the program. He presented Roger Kirkwood with a large ribbon rosette from the Society for his exceptional work and hospitality in making this convention one to be remembered because of the Lake of the Woods Park facilities offered to the American Peony Society.

He then introduced Dr. Peter Hughes who had just spent three weeks in Japan during the tree peony blooming season. He gave a talk

about the Japanese peonies, and this was followed with an introduction of Diane Nolan of the University of Illinois. With her colored slides, she talked about companion plants for peonies in the garden.

It was then time for the auction of peony roots, potted tree peonies, and hosta. Roy Klehm was the auctioneer. We all thank you, Roy, for making this such a gala event and an auction that will be remembered.

Greta M. Kessenich, Secretary

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REPORTING

Ten years ago the book, "*History of Peonies and Their Originations*," was published, with the understanding by the Directors that another checklist be published in 1986. Over that period there would be new introductions of peonies, and research was to be made for any missing varieties and information on any previously listed peony.

We have searched many avenues. One in particular was to know more about August Mieliez, the hybridizer of the great peony *Maxima Festiva*. One of our members in France has found that August Mieliez did produce many good varieties. The peonies will be recorded in this 10-Year book.

The 75-Year book has been very popular because all the material in the book was taken from volumes of past Bulletins. Every article was written by members that grew the peony. All information is authentic and is as knowledgeable and informative as when written years ago. There were so many writings that could not be included in this one book, so in order to make them available, it was suggested by the Directors that one article from the past be published in each present Bulletin. We select an article from the same time of the year as the PRESENT Bulletin. This will be continued. (See page 43)

Reference is now made to the financial statement regarding the activities in this office and a report to you about the status of the Society. It is gratifying to present this statement. It tells of the interest in the publications and services, the payment of dues, also the final results. Our expenses have increased but even with that increase, the receipts for the year are far in advance of disbursements.

1984-1985 was a good year for the Society, showing progress and stability.

Greta M. Kessenich, Secretary/Treasurer

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Nitrogen is the major element in plant nutrition. It is responsible for producing leaf growth and green leaves. Deficiency causes yellow leaves, stunted growth, excess delays in flowering and renders the plant less resistant to disease.

Phosphorous is important to a strong root system, brighter and more beautiful flowers, and overall growth. Phosphorous hastens maturity, increases yield and the vitamin content in the plant.

FINANCIAL STATEMENT

June 1, 1984 — June 1, 1985

Balance on hand, June 1, 1984 \$37,327.34

Receipts:

Membership Dues	\$5,962.30
Advertising	450.74
Rent: Colored Slides	55.00
A.P.S. Auction	841.00
Registration Nomenclature	37.50
Contributions	100.00
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	\$7,446.54

Publications:

Bulletins	\$ 82.00
Handbooks	659.83
"The Peonies"	481.87
History of Peonies and their Originations	434.00
Book A.P.S. "75 Years"	381.00
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	\$2,038.70

Interest on Savings \$3,241.64

Total Receipts \$12,726.88

Disbursements:

Publications - Four Bulletins:

June, September, December, March ..	\$3,917.50
American Peony Society Postage	1,135.47
Office Supplies	500.53
Exhibitions	365.19
Bank Charges	5.83
Miscellaneous	20.00
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Total Disbursements \$5,944.52

Balance on hand, June 1, 1985 \$44,109.70

Greta M. Kessenich, Secretary/Treasurer

* * * *

Potash carries carbohydrates through the plant. Potash helps form strong stems, fight disease, improve color and provides starches, oils, and reduces water needs. It is essential for cell division, balancing the effects of excess nitrogen or calcium and helps the plant to utilize nitrogen.

BOARD OF DIRECTORS MEETING

Lake of the Woods, Executive Room, June 9, 1985, Mahomet, Illinois

The meeting of the Board of Directors was called to order at 9:00 a.m. by President Laning. Directors in attendance were Joe Glocka (Wisconsin), W. G. Sindt (Minnesota), Roy Klehm (Illinois), Dr. Hughes (Australia), Ed Michau (Kansas), Robert Schmidt (Ohio), Marvin Karrels (Wisconsin), and Greta Kessenich, Secretary (Minnesota).

The minutes of the 1984 meeting were read and approved. A discussion followed regarding the revised show schedule, written by Bill Seidl. It was tabled at this time, with a suggested study for consideration at the 1986 meeting.

A color classification is to be published, showing peonies unified, so types and colors will be placed in correct classes on the show tables. Greta will send the completed form to the exhibitors for any additions or corrections.

The officers were re-elected—Chris Laning, President, Don Hollingsworth, Vice President, and Greta Kessenich, Secretary-Treasurer.

The future sites of the Annual Meeting and exhibition are:

June 13-14-15, 1986—Minneapolis, Minnesota, Apache Plaza Shopping Center

1987, Mansfield, Ohio—Kingwood Center

1988, sites under consideration, no final commitment

P. BURMA RUBY was awarded the Gold Medal for 1985. Under consideration for this award in the future are: Roselette, Moon River, Norma Volz, Hana Kisoi, Black Pirate, High Noon. Added to this list were Sea Shell and Shintenchu.

The ten-year checklist was discussed, this to be published for 1986. A motion was made that money be approved for the printing of the book, also for a colored cover. The motion unanimously approved.

Roy Klehm and Dr. Hughes are to begin working on a full color lutea tree peony book. A full count of the flower parts are to be under the correctly named picture for identification now or in the future.

When this book is completed, a full color book of Japanese varieties with picture and the count of the flower parts will begin and will be completed. It is the opinion of the growers of tree peonies and the Board of Directors that the confusion of the names of the Japanese tree peonies that now exist here can be corrected.

Suggestions for study by Mr. Laning: the best seedling be placed on the Court of Honor. The term landscape peonies is used—define the meaning and type.

Meeting adjourned 12:00 noon.

Greta M. Kessenich, Secretary

Mudan: the king of flowers

Tree peonies are grown commercially in China for a root extract of medicinal value. Stephen Haw, who studied there in 1982, writes about the history of the species and varieties grown in China.

Mudan (formerly often a transliterated "Moutan") is the Chinese name for the tree peony, *Paeonia suffruticosa*. More poetically, it is also known in China as the "King of Flowers", and is considered to be the symbol of spring and of good fortune. As such, it is a favourite subject in Chinese art, and those familiar with Chinese porcelain may well have recognised it as a decorative motif which frequently appears on pottery. Its position as one of the best-loved ornamental plants in China is certainly well-deserved, for the size and beauty of its blooms combined with its elegance of foliage makes it one of the finest of all garden flowers.

It attracted the attention of Europeans quite soon after their ships began trading at Chinese ports during the sixteenth century. The first Dutch embassy was allowed to proceed to Beijing from Guangzhou in 1656, and returned with laudatory reports of the Mudan. It was, however, not until the great British plantsman Sir Joseph Banks took an interest in the tree peony that it finally arrived in Europe. He was able to plant the first specimen to reach Europe alive at Kew in 1789. It flourished, and by 1829 was reported to be 8 feet high and 10 feet across (2.5 × 3m), but unfortunately was destroyed in 1842 during the course of some building work. It was of a variety with very double magenta flowers, but other plants which arrived at Kew in 1794 and 1797 were different, one being a semi-double deep pink. In 1806 a variety with semi-double white flowers with purple blotches at the base of its petals flowered at Wormley Bury in Hertfordshire, and was correctly considered to be a wild form and given the name *Paeonia papaveracea* (now *P. suffruticosa* var. *papaveracea*). It was not until very much later, though, that any European actually saw this peony flowering in the wild, when Reginald Farrer stumbled upon it on a

wooded hillside in Gansu in 1914. He remains virtually the only European to have enjoyed such an experience. The later introduction (in 1938) of 'Rock's Variety', a fine form close to var. *papaveracea*, was by seed collected by Dr Joseph Rock from a plant in a lamasery garden which he had been told was of wild origin.

After its introduction to cultivation in Britain, the tree peony seems to have flourished. Apart from the first specimen at Kew, which, as mentioned above, grew to very large dimensions, many other individual plants are recorded to have attained great size, and to have flowered profusely. In 1835 the plant at Wormley Bury was 14 feet in diameter (4.2 m) and bore 320 blooms. In the third edition of *The English Flower Garden* (1893), William Robinson wrote that the tree peony "is quite hardy, and, when properly planted, requires little care." He also stated that "Tree peonies are not particular as to soil or position", and that from the third year after planting they produced "blossoms in profusion". Yet sadly they are little seen in our gardens today, and no longer seem to enjoy their former reputation of being easy to cultivate. It is difficult to say why this should be, but no doubt it is due partly to fashion and partly to the economics of the nursery trade, which do not favour a plant that requires careful grafting to propagate in quantity. It is also true that the Mudan can suffer damage from late frosts in spring, and is susceptible to attack by botrytis in the damp British climate; but many popular garden shrubs (including the ubiquitous Hybrid Tea rose) have at least as many weaknesses. It would bring great pleasure to me personally (and undoubtedly also to all those who would plant it in their gardens) to see the Mudan restored to favour.

In addition to its beauty of form, the tree peony has the added attraction of a long and interesting history, which began many

centuries ago in China. The outer skin of the Mudan root is used medicinally there to cure various disorders of the bloodstream, including high blood-pressure. This usage dates back two thousand years, for not only is the plant mentioned in the earliest extant herbal, the *Shen Nong Bencao Jing*, but it also appears on wooden writing-slips of a medical text excavated from a tomb discovered in Gansu province in 1972. This tomb has been dated to early in the Eastern Han dynasty, or about A.D. 70. The use of Mudan in Chinese medicine must therefore date back at least to this period if not before.

There were therefore two distinct reasons for the cultivation of the tree peony in China, for ornament and for its medicinal roots, and both have influenced its cultural history. It is not a widespread plant in the wild, occurring only in mountainous parts of Sichuan, Gansu and Shaanxi, but demand for Dan pi, as its root-bark is called, ensured that it became known and grown in many Chinese provinces at an early date. It is still planted by the acre in several parts of China for this reason. Once it had been brought into cultivation for its roots, its beauty ensured that it was also grown as an ornamental. It may have already been in flower gardens in the sixth century, but references to it in Chinese literature are scarce before the Tang dynasty (618 - 907). Mudan then appears quite frequently in poetry and other writings, and it is clear that it was commonly cultivated for ornament in the Tang capital of Chang'an (present-day Xi'an) and other north Chinese cities. There were, moreover, already several varieties by then, differing in colour and in quantity of petals. Fully double flowers were already grown.

A landmark in Mudan history is the famous work of Ouyang Xiu, *Luoyang Mudan Ji*. This was written during the Song dynasty, in 1034, and is the earliest surviving text entirely devoted to the tree peony. In it Ouyang describes no less than 24 varieties, including double and single yellow cultivars, double and single white cultivars, and many different red and purple cultivars. The most famous variety in his time was one called "Yao Huang" or "Yao's Yellow", which is still grown to this day. It must be said that these ancient yellow cultivars are very pale in colour, and

probably not hybrids with yellow-flowered peony species.

Ouyang Xiu's list of varieties was certainly not exhaustive, however. Slightly earlier works that have not come down to us are known to have recorded rather more, and less than 50 years later, in 1082, one Zhou Shihou included as many as 109 different cultivar names in his *Luoyang Huamu Ji*. These comprised ten double yellow varieties, 34 double red varieties, ten double purple varieties, four double white varieties and one double crimson variety; of semi-double cultivars, there were 32 red, 14 purple, three yellow and one white. Moreover he classified the cultivars into 37 groups according to their varying forms.

It is thus quite clear that by the eleventh century the tree peony was already highly developed as a cultivated ornamental. It was at that period the most popular flower in China, so that it is even said that the word "flower" unqualified was assumed to mean Mudan. From the lists and descriptions of cultivars it is also clear that the Chinese preference for large, very double flowers with a mass of petals (described in the Song sources as "thousand-petalled") had already had a marked effect on the selection of forms for cultivation.

Like so many good garden plants from China, the tree peony found its way to Japan at an early date (probably during the Tang dynasty). The form of flower most favoured there was, in contrast to the Chinese fashion, lighter and fewer-petalled. A large range of semi-double cultivars was developed there, which were found after introduction to western gardens to be more suited to European conditions. There is a strong tendency for the heavy flowers of the Chinese varieties to hang down beneath the leaves and become splashed with mud, while the lighter Japanese forms hold their blossoms more erect. I believe that the very dry spring weather that is normal in north China allows the heavier flowers to remain unbowed by the weight of rainwater, which in damper climates overburdens the flower stems. The Japanese climate, being more like that of Europe, naturally favoured the selection of lighter flowers.

The first tree peonies to come to Europe from Japan were sent to Holland by Philipp von Siebold in 1844, but these seem never to have been widely distributed. It was only towards the close of the nineteenth century

that the Japanese varieties became widely available in the west. Considerable numbers were supplied by Japanese nurserymen during the first half of this century.

Meanwhile, more tree peonies were arriving from China. Robert Fortune was responsible for obtaining several new cultivated varieties, including one of those described by the Chinese as "blue", which in reality are mauve or lilac. Then in the 1880s Delavay discovered two new wild species, *Paeonia delavayi* and *P. lutea*. The latter, in particular, has had an influence in producing new yellow hybrids, though neither of these plants is by any means as showy as the original Mudan.

At this point, it is appropriate to consider the taxonomy of tree peonies. They are, of course, separated from the rest of the genus *Paeonia* by being woody rather than herbaceous. It is, however, something of a misnomer to call them "trees". Although they may grow to 7 or 8 feet (slightly more than 2m) in height, they are normally not as tall as they are wide, and are in reality shrubs. They are confined in the wild to the west of China, and according to the *Flora of China* (Vol. 27; Beijing: 1979) three species are involved. The first of these is *Paeonia suffruticosa*, of which the type variety is the cultivated Mudan in all its many forms. The beautiful wild tree peony with large white flowers marked at the bases of the petals with purple blotches is *Paeonia suffruticosa* var. *papaveracea*. It is found in the wild in northern Sichuan, southern Gansu and the Tai Bai Shan area of southern Shaanxi, at altitudes between 3,600 and 9,200 feet (1,100 and 2,800m). Another wild form is var. *spontanea*, which is smaller than the other varieties and has purple flowers. It occurs in the wild only around Yan'an in northern Shaanxi, but is probably the main wild ancestor of the cultivated plants, though *Paeonia suffruticosa* var. *papaveracea* undoubtedly was another parent.

Closely related to *P. suffruticosa* is *P. szechuanica*, which was not described until 1958. It is rather similar to *P. suffruticosa* var. *papaveracea*, but has unblotched rose or red flowers. It occurs at fairly high altitudes viz. 7,900 to 10,000 feet (2,400 - 3,100 m) in north-west Sichuan, and it is possible that it too may have contributed to the parentage of the garden Mudan.

The remaining tree peonies are reduced in the *Flora of China* to just one species, which therefore includes *P. delavayi*, *P. lutea* and *P. potanini*. This is justified on the grounds that intermediate forms exist linking the formerly-recognised species. *Paeonia delavayi* now covers all these plants, and is divided into three varieties. Apart from the type variety there are *P. delavayi* var. *angustiloba*, which includes *P. potanini*, and *Paeonia delavayi* var. *lutea*. These are found in Yunnan, western Sichuan and south-east Tibet, and it seems unlikely that they were hybridised with the Mudan before recent times.

At the present day there are two or three places in north China which are renowned for cultivation of the Mudan. One of these is Heze in Shandong province, formerly called Caozhou and known to have been a centre of peony growing since about 1550. It is in the south-west of the province, on the south bank of the Yellow River in an area until recently subject to frequent flooding, so that the soil is a fine and rather sandy alluvium. Here more than 400 acres of land are devoted to growing Mudan, principally for the medicinal root-bark, though the plant's ornamental value is not neglected and there is a programme for breeding new varieties. Naturally the peony fields are a famous spectacle, attracting large numbers of visitors in late April, when the flowers are usually at their best. Unfortunately, this is an area of China not normally open to foreigners.

In 1982, however, while studying at Shandong University, I was able to participate in a tour of the peony fields specially arranged by the Shandong provincial foreign affairs department. Reports of the spectacle were not exaggerated. Large fields were a mass of flowering Mudan bushes, of a wide variety of colours. Added to this, the shelter-belts of trees which edged the fields were often of *Paulownia tomentosa*, which were also full of their pale mauve flowers. There are now more than three hundred named varieties of Mudan grown at Heze, besides many more unnamed seedlings. Many of the latter, it must be said, were of a rather unpleasant shade of purple no doubt similar to the colour of the wild variety *spontanea*. Nevertheless, there were many acres covered by pink, white and red cultivars.

The growers at Heze claim no less than eight different colour groups for their peonies; red, yellow, blue, white, black, green, purple and pink. The yellows, however, are very pale (scarcely more than cream once they are fully open), and so are the very few green varieties. The "black" cultivars are very dark red, and the "blue" ones are really lilac or mauve. Despite this exaggeration, though, there is still a wide range of colours available. There is also a wide range of flower forms, from the extremely double flowers which form a complete ball of petals when open, to the delicate singles with their beautiful centre of stamens and stigmas.

Because of the demand for Dan pi as medicine, the economics of growing tree peonies are very favourable in China. I was told that the annual yield per unit area of peony root was worth two-and-a-half times that of cotton, and that moreover peonies required less labour. In an area where population is unusually low (because of the former flooding), the latter consideration is more important than it would be elsewhere in China. Propagation is by seed or by division of mature plants. Divisions are more often used, and normally take four or five years from planting to cropping.

Apart from their medicinal roots, the tree peonies of Heze are used to make another saleable product – Mudan wine! This is a sweet and fragrant distilled liqueur, derived from fermentation of the flower petals. I bought a couple of bottles in Heze, and found it very palatable, if rather sweet for western tastes. It is produced on a commercial scale as a local speciality, and provides another source of income for the people of the district.

I have also seen tree peonies in China flowering in May around Beijing. North Chinese winters are very cold, and there can be no doubt at all that the Mudan is absolutely hardy. Being originally a plant of hills and mountains, it needs good drainage, but is otherwise tolerant of soil conditions. It will grow in acid or alkaline soils. In Britain it may start into growth too early in spring and be damaged by late frosts, but if shaded from early morning sun this problem is alleviated. Although it can become very large, it is slow-growing and can easily be kept to the desired size by pruning. It seems to have suffered a decline in popularity for no very good reason, and undoubtedly deserves to be seen in gardens much more commonly than at present.

Note: Permission given to reprint this article by both the Editor, Elspeth Napier of THE GARDEN, Journal of the Royal Horticultural Society, London, England, and Stephen G. Haw, the author of this interesting history.

* * * * *

LADY ALEXANDRA DUFF

I have occasionally seen inquiries in the Bulletins as to the name "Lady Alexandra Duff." Possibly someone may be interested in the following.

Lady Alexandra Duff was the daughter of Princess Louise of Wales, and the Duke of Fife, whose family name was Duff. She is the granddaughter of Edward VII of England, and was named "Alexandra" for her beautiful grandmother, Queen Alexandra.

She was born in 1891, and was a child of eleven years when Kelway named his famous peony. She is now "Princess Arthur of Connaught, sister-in-law of the well-loved "Princess Pat." It is very incorrect to call the peony "Lady Duff"; still worse Alexander!

—Mrs. F. H. McCullagh, Los Gatos, Cal.

A REPORT FROM LAGRANGE, ILLINOIS

Francis P. Tikalsky

Bulletin #123 - 1951

A week ago I visited Art Murawska of River Grove, Illinois and between the digging and dividing of roots he gave me such valuable information that, at the moment, I felt it was a pity that some of this could not be passed along to others. I approached him on this phase and he agreed to give me the data, if I would record it and relay it to our secretary. So, I picked up a couple of his price lists and on the unprinted backs of them recorded these data that are presented in the following quotes:

“One of the important factors in the growing of peonies, is to have a proper location. The soil must be well drained and preferably of clayish, loamy texture. The importance of drainage cannot be emphasized too much, since a wet, boggy soil will eventually bring about fungus conditions so discouraging to the lover of peonies.”

“About three years ago I had a copious net-work of tile installed in my field and the improved drainage had a pronounced and marked effect in the improvement of the quality of the plants.”

“The next important step is to prepare the soil, since it is folly indeed, to plant a twenty-five dollar plant in a ten-cent hole. Well rotted manure or humus is worked into the soil. I use and prefer bone tankage. After the roots have been planted, I sprinkle, sparingly, a light application of some form of potash. I use muriate of potash. However, I prefer wood ashes, which in these days is almost impossible to obtain. The addition of potash reflects very favorably in the root growth. The difference between roots grown without the addition of potash and with potash can be visibly determined, without a question, when the roots are given only a casual glance.”

“About two years ago, I suspicioned a deficiency of boron in my soil. I added about two pounds of borax to an area about fifty by sixty feet after I had planted about fifteen hundred plants. The plants that grew in this field to which borax had been added, came through perfectly and I did not have a single case of wilt, and all plants had the most lush, healthy growth that I have ever observed on one and two year plants. Since no harm can be done by adding such small amounts, I would recommend a trial of it by some of our members.”

“An extremely important factor in the growing of peonies for root division or for flowers, is frequent and thorough cultivation. The soil must be kept loose and free of weeds. Roots in neglected fields are often damaged when large weeds are pulled out.”

“I feel quite certain that the promiscuous cutting of blossoms reflects unfavorably in the future root development, even if done by following the recommended practice of leaving two leaves on the stalk from which a flower is cut. For this reason I rarely cut flowers from the

scarcer varieties, knowing full well that the unwise close division of roots now practiced generally has robbed the roots of some of their vitality. Everything should be done to help these devitalized roots to regain their vigor. I do not sell flowers to the trade because I am certain that the profit that would come from these sales would be nullified by the retardation of the development of the roots."

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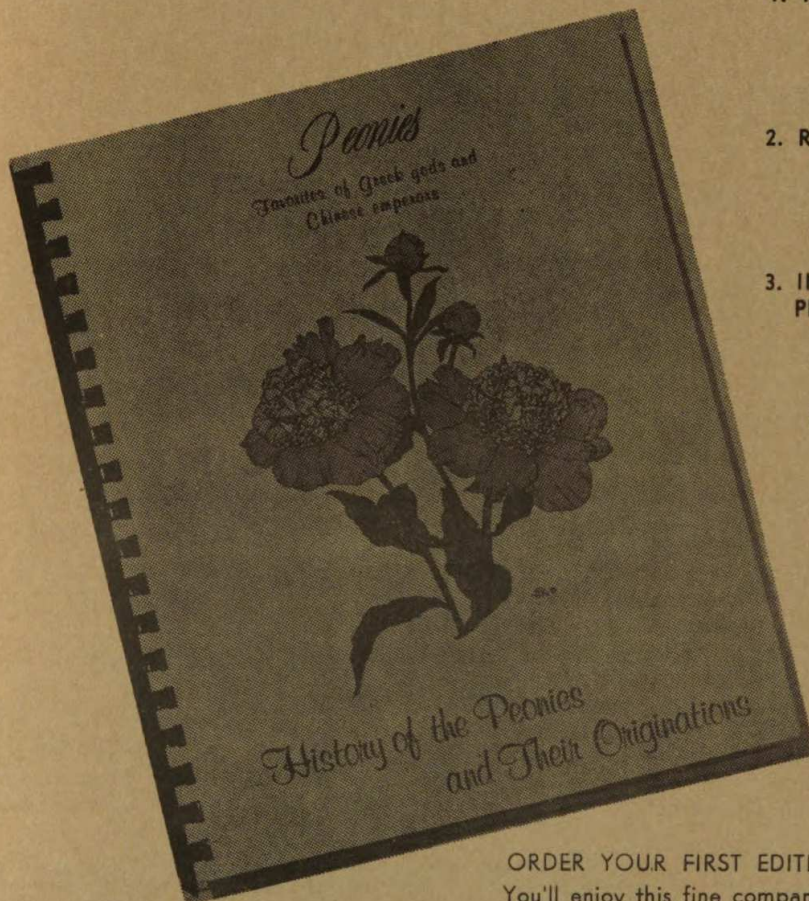
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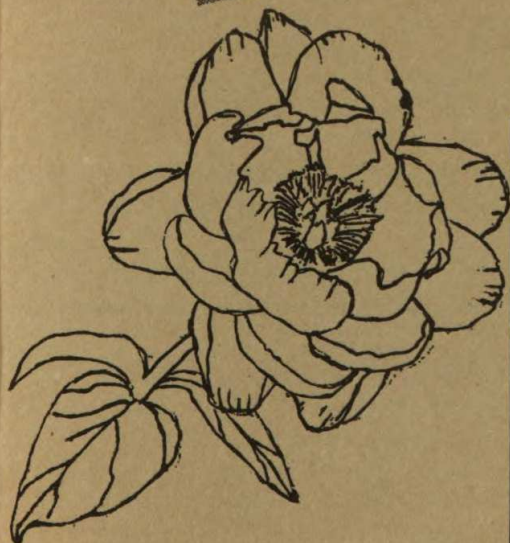
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