

S B

413

S9K4

1917

UC-NRLF



LB 309 034

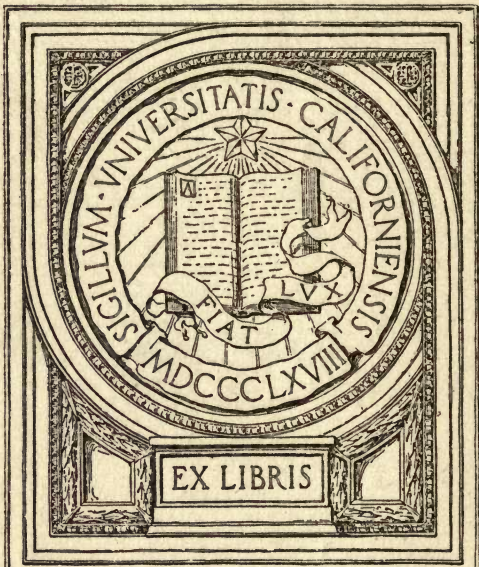
SWEET PEAS UP-TO-DATE



*BURPEE'S FIERY CROSS
SWEET PEA*

PUBLISHED IN 1917 BY
W. ATLEE BURPEE & CO.
SEED GROWERS
PHILADELPHIA, PENNSYLVANIA

YB 48576

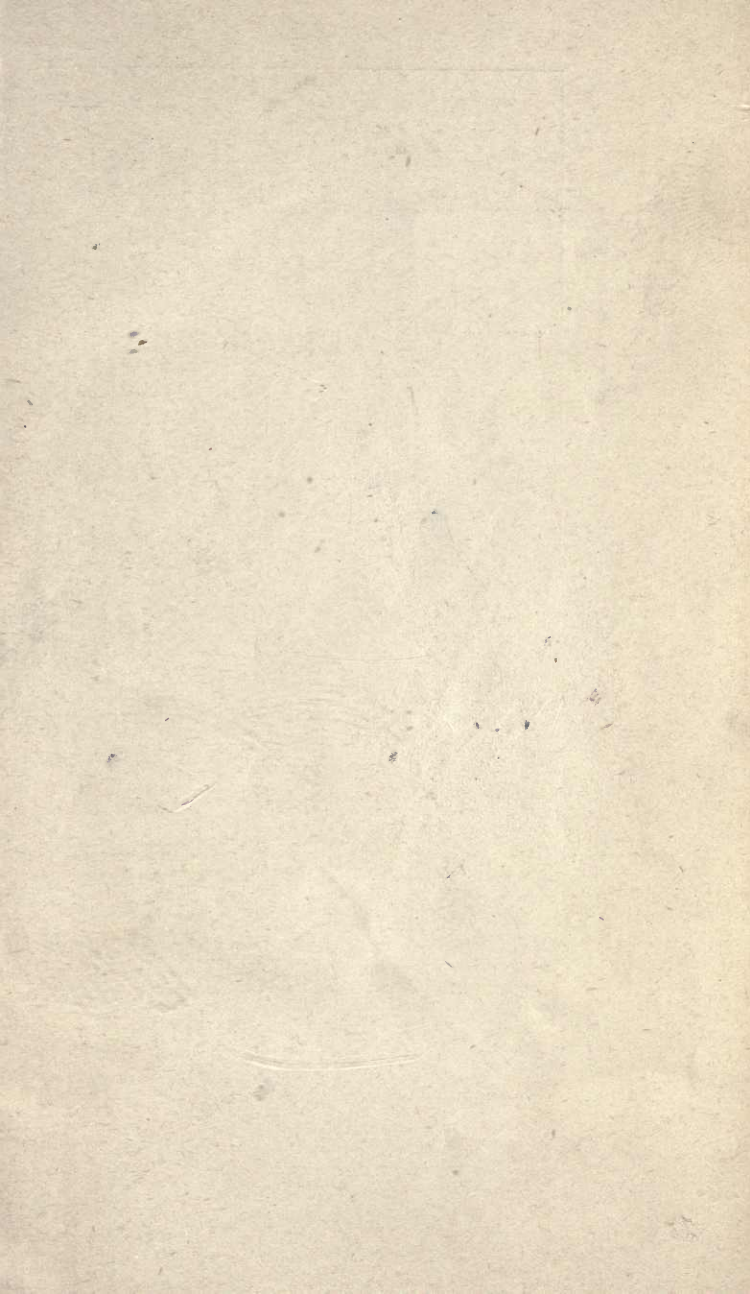


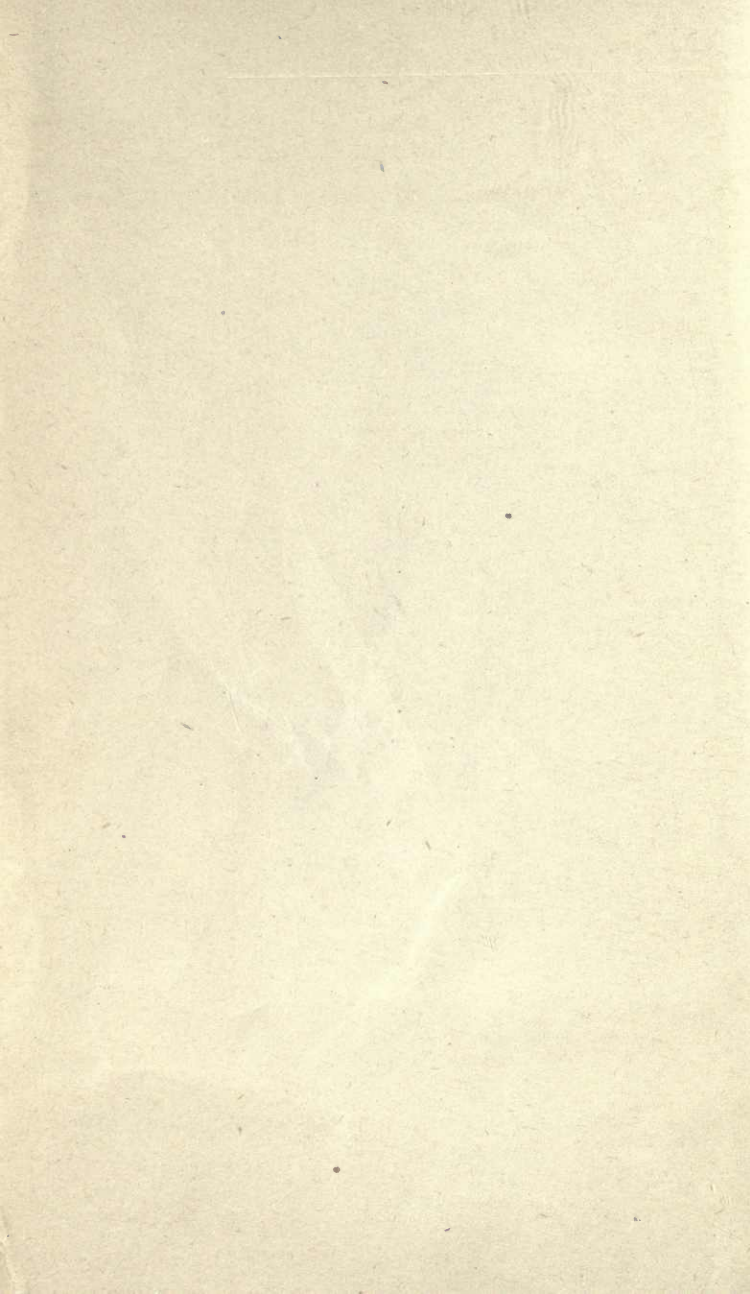
Agric. Dept.

Main Lib.

Agric. Dept.

519
1891





SWEET PEAS UP-TO-DATE

By G. W. KERR



COUNTESS SPENCER SWEET PEA.

Grown by JAMES W. NAIRN, Truro, Nova Scotia, who sends the charming photograph from which this engraving has been reproduced.

SWEET PEAS UP-TO-DATE

WITH A COMPLETE DESCRIPTION
OF ALL KNOWN VARIETIES, IN-
CLUDING NOVELTIES FOR 1917

By G. W. KERR



PUBLISHED IN 1917 BY
W. ATLEE BURPEE & CO.
SEED GROWERS, PHILADELPHIA

5954

1917

COPYRIGHT, 1910, 1914, 1916, AND 1917, BY W. ATLEE BURPEE & CO.
PHILADELPHIA, PA.
All rights reserved

Agric. Dept., Main Lib.
Agric. Dept.

PREFACE

WE were well pleased with the reception accorded our revised edition of *Sweet Peas Up-To-Date* when published in 1910, but since the list of varieties contained therein was compiled so great has been the interest of hybridizers and specialists in this beautiful flower, that new varieties have been offered the public in bewildering numbers, with the result that to keep our book really "up-to-date" we feel that it is necessary to publish this new edition.

Sweet Peas are a great specialty with us, neither time nor money being spared in our endeavors to test and try out all novelties as they are offered by European and other Sweet Pea specialists. Our Sweet Pea trials at Fordhook Farms in 1913 numbered 1133, many of these being duplicated on Burpee's Floradale Farm in California. We are thus enabled to find out for ourselves just which varieties are worthy of perpetuating and offering to our customers and friends.

We have—at Fordhook—for the past eight years been hybridizing the original winter-flowering varieties, viz.: Burpee's Earliest of All (Christmas Pink), Burpee's Earliest Sunbeams, Burpee's Earliest White, Burpee's Re-selected Earliest of All, and Yarrowa, with the finest varieties of Spencers, with a view to evolving a new race of early or winter-flowering Spencers, and we are now able to say that we have accomplished this even beyond our most sanguine expectations, as we have now winter-flowering Spencers in many exquisite colors, a number of which we are offering this season; others will be introduced as we work up sufficient "trued" stocks. We anticipate that in the near future we will have this invaluable type to offer in all the colors now found in the summer-flowering varieties.

W. ATLEE BURPEE & Co.

Fordhook Farms, December 11, 1916.

INTRODUCTION

“THE Sweet Pea has a keel that was meant to seek all shores; it has wings that were meant to fly across all continents; it has a standard which is friendly to all nations; and it has a fragrance like the universal Gospel: yea, a sweet prophecy of welcome everywhere that has been abundantly fulfilled.”

So said the REV. W. T. HUTCHINS, the well-known Sweet Pea enthusiast, when attending the Sweet Pea Bi-centenary Celebration in London in 1900; and his words sound almost like a prophecy—a prophecy that has indeed been abundantly fulfilled.

As far as we can learn the Sweet Pea is a native of Sicily, and we read that in 1699 FRANCISCUS CUPANI, an Italian monk, sent seeds to England, and so was begun the culture of Sweet Peas.

Although there were several distinct colors in cultivation, no great advancement was made until the late HENRY ECKFORD, of Wem, Shropshire, England, in 1870 started his great life work on Sweet Peas. Since then the development of this lovely and fragrant flower has been one of the floral wonders of the age.

The late THOMAS LAXTON, of Bedford, England, also worked on the improvement of the Sweet Pea, starting in 1877. His *Invincible Carmine* was certificated in 1883, being the first recorded result of cross-fertilization, and since then many florists have assisted in carrying on the improvement of the Sweet Pea, America being to the front as usual, many charming and refined varieties being distributed by W. ATLEE BURPEE & Co. and other American seedsmen, and quite three-fourths

of the Sweet Pea seed used each year all over the world is grown in this country.

Had any one sixteen years ago said that the Sweet Pea would become within the next few years the most popular flower of the day, he would have been laughed at, and yet this has now become an accomplished fact.

I can well remember when the first "Sweet Pea Show" in England was planned (that was in 1900). Although I was a great admirer of the Sweet Pea and had seen and grown all the new varieties as they were introduced, I simply laughed at the idea of holding a show of Sweet Peas alone—and I was only a unit among the many scoffers at the project. But, thanks to those at the helm, the first show at the Crystal Palace, London, was held, and turned out to be such a success that since that year the Sweet Pea Society has held its annual Show, and now the *National Sweet Pea Society* is among the most flourishing of the "one flower" societies; and it is impossible to describe to those who have not attended any of their exhibitions the enthusiasm which prevails among the exhibitors, the immensity of the Show and the exquisite exhibits from the trade growers: flowers of the largest size with stems eighteen inches to two feet long, the long lines of decorated tables, and, last but not least, the novelties. Of course, the novelties are not all gems of the first water, but no Show passes without some great improvement in color or form appearing. The Aquarium Show of 1901 will long be remembered, as it was there that Silas Cole, of Althorp Gardens, Northampton, first exhibited his glorious "*Countess Spencer*," which was three years later introduced by the late MR. ROBERT SYDENHAM, of Birmingham. The "*Countess Spencer*" was such

an improvement in size and of a form so distinctly new, the immense standard and wings being beautifully frilled and waved, that it created a perfect sensation at the Show, but since the advent of its introduction in 1904 the new waved or orchid-flowered varieties have been added to considerably, these being either sports from the popular *Countess Spencer*, or the results of the careful hybridist.

The first "*Spencer*" sports to appear were John Ingman and Helen Lewis, followed by Mrs. Charles Foster and Mrs. Charles Mander. Since then many new colors have been evolved, a list of which is given on pages 45 to 72.

About the time that Mr. Cole brought out *Countess Spencer* the same variety was found as a sport in that fine old grandiflora variety, *Prima Donna*, by Mr. Viner, of Frome, Somerset, and W. J. UNWIN, of Histon, Cambridge, also found a sport in *Prima Donna*, and this he called *Gladys Unwin*. It is also of the wavy type and of much the same shade of pink as *Countess Spencer*, but the flowers do not come quite so large.

I must also chronicle the advent of the Early or Winter-flowering *Spencer Sweet Pea*. The American varieties of this new type are all the result of careful crosses, but some four or five years ago the great Australian variety, *Yarrowa*, appeared in that country as a direct mutation or sport from a summer flowering *Spencer*. This is a most valuable race, especially for Winter forcing under glass, though it is also useful for winter and spring flowering in the open in all frostless countries, and at least a few of them should be included in all *Sweet Pea* collections, even in our Northern States, to prolong the flowering season.

The merest novice in gardening realizes that the Sweet Pea is the most popular annual now cultivated, and this is not to be wondered at when we consider all its qualities: first, there is the primary question of cost, when for a few cents we can have a row right around our garden or clumps among our shrubs—and what other flower will give us such glorious results so cheaply? Then, as to cultivation. The Sweet Pea will succeed in practically any good garden soil, though extra cultivation will well repay the grower. And, again, what flower gives us such a multitude of exquisite colors and shades of colors combined with such delicate and thrilling fragrance as our "*Queen of All Annuals*"—the regal Sweet Pea? And yet another great quality in its favor is that the more flowers you cut from the vines, the longer and more continuously will the plants continue to bloom. In fact, by not allowing any seed pods to set, followed up with high-class cultivation, Sweet Peas will continue to flower for quite three months, and in some locations even longer.

I would draw the attention of all Sweet Pea lovers to the claims of the American Sweet Pea Society, which was organized July 7, 1909.

This society has held a most successful exhibition and convention each year since its organization and a number of interesting and instructive bulletins have been issued to all its members.

Full information regarding the society may be had from W. Atlee Burpee & Company.

To those who are unacquainted with the different varieties I would specially recommend the collections put up by W. ATLEE BURPEE & CO., and offered at very moderate prices. For instance you can have a large

packet each of six first-class sorts for 25 cents,—thirteen varieties for 50 cents. While the dollar-box collection of finest Spencer varieties is great value. Full particulars of the above will be found in the current year's "Burpee's Annual," copy of which will gladly be sent on application.

G. W. KERR.

Fordhook Farms, November 22, 1917.

SOIL AND PREPARATION L

ANY ordinary garden soil will suit Sweet Peas, provided the following points are observed:

FIRST. The ground should be drained or the soil be of such a nature that in a season of excessive rains the water will not lie and so cause the roots to rot, or start mildew among the plants.

SECOND. The seeds should be sown in such a position that no excessive shade shall interfere with the sturdy growth of the vines, as too much shade encourages a spindly and weak vine, with few, if any, flowers. You should choose, therefore, a spot in your garden right in the open, where your plants may have all the available light and air, though a little shade from the scorching mid-day suns of June and July will be found most beneficial.

Soils cultivated and prepared as for your vegetable plot will give fair results, but for this, the Queen of all our annual plants, a little extra care and selection of soil will be well repaid by the additional size of flower, longer stems, better color, and prolonged period of blooming.

Whatever may be the composition of your soil, a start should be made in the fall of the year by trenching it to a depth of from two to three feet. Should the subsoil be poor, it would be absurd to bring it to the surface, but it should be broken up, turned over, and mixed with any old garden refuse or stable litter. Thoroughly mix with the second spit a liberal quantity of half decayed stable or cow manure—the latter for

preference if the soil is light—adding a good dressing of bone meal as the work proceeds. The top spit should be filled in as rough as possible (at the same time mixing with the soil thoroughly rotted manure) and left so all winter, that the frost, snow, and rain may have a better chance of exerting their mellowing influences upon the soil. Should the under spits be very light, I would recommend that it should be taken out of the trench and replaced with soil of heavier substance.

If the land is very heavy, with a clay subsoil, long stable litter and rough material from the garden rubbish heap should be incorporated with the subsoil which is broken up, as this will help materially to drain and sweeten the trench, and farm-yard manure, road sweepings, and wood ashes will help to lighten the top spits, adding bone meal as recommended above.

While on the subject of trenching, we ought to explain that where the Sweet Peas are to be planted in rows the trench should be taken out at least two feet wide and the rows should be five feet apart.

As soon as the frost is out of the ground in early spring and the soil is in a nice, dry condition, the rows should have a fairly heavy coating of superphosphate of lime (acid phosphate), which can be forked or raked into the soil and all made ready for planting. Care should be taken that the soil is not too loose, as in this condition it would be apt to dry up quickly during the summer; therefore, if it is loose and open, get it consolidated by forking and treading, but do not attempt to work the trench until it is quite dry.

Soils deficient in lime will be greatly benefited by a good dusting of fresh lime put on in the early spring, using it as soon as slaked. On ground that has been

heavily manured for some years this application will be found most beneficial, as it combines with the organic matter contained therein, thereby setting free much plant food that was not previously available to the crops.

Where it has been found impossible to trench the ground in the fall, this operation should be commenced as early as possible in the spring, but in this case only old, well-decomposed manure should be utilized, using bone meal and superphosphate of lime (acid phosphate) as recommended above.

SOWING AND PLANTING

To those who want the very best results we say sow your Sweet Pea seeds in pots. This should be done in January or February, according to location, using pots of three and one-half or four inches diameter. A suitable compost for this consists of turfy loam, leaf soil, and a little sand, all thoroughly mixed. A little of the roughest of the turf should be placed on top of the crocks to insure perfect drainage, afterwards filling the pot to within an inch and a half of the top. Then put in an inch layer of sharp sand into which the seed should be sunk half an inch, the use of the sand being to prevent the seed rotting ere germinating, as many seed so often do when sown in heavier soil. Four seeds will be quite sufficient for each pot, making all firm and labeling each variety as it is sown. The pots should then be placed in a frame or cool greenhouse as near the light as possible, so that the growth will be kept sturdy and dwarf. The frame or greenhouse bench on which the pots are to stand should be thoroughly cleaned and

afterwards given a thorough dusting of soot or lime to kill all insects, or keep them at bay. When the young vines are two or three inches tall, insert a few twigs in the pots to keep them in an upright position.

After the first thorough soaking to settle soil and seeds, great care should be taken not to overdo the subsequent waterings, as in the event of sharp frosts, should the Peas be in an unheated structure, there is always the danger of the young plants getting frosted. In severe weather the careful grower will always see that the frame is covered and protected from night frosts.

When the young plants are well through the soil, air should be given on all favorable occasions, and if the plants have been started in heat they should be now removed to a cold frame. As spring advances the sashes should be entirely removed during the brightest part of the day, keeping them off night and day as "planting out time" approaches. According to locality and weather conditions prevailing at the time, the young plants should be put out from early March to early May.

One pot will be found sufficient to form a good clump, and some growers favor this method of growing Sweet Peas—the ground for the clump having been prepared by taking out the soil to a depth of about three feet by three feet and preparing it as before explained for the row system.

When planting in rows each potful should be planted about eighteen inches apart in the row. Place the entire ball of soil with plants and twigs—taking care to keep all intact with the exception of loosening the

mass of roots at the base—in the hole previously prepared for its reception. If the plants are well watered the day before planting, the ball of soil will be more likely to remain entire when knocked out of the pot. Should the weather be very dry at the time of planting, it may be found advisable to give the newly transplanted vines a thorough watering, and this will likewise help to settle the soil about the roots.

A good ring of soot (which should be collected during the season from the stove-pipe) put on the soil round the plants will now be of the greatest possible benefit in warding off insects, and even a slight dusting of the same material over the young vines has been used also to advantage.

SOWING OUT OF DOORS

Those who have not the conveniences—or, perchance, think it too much trouble—for the pot method of Sweet Pea culture should sow the seeds as early in the Spring as soil and weather conditions will allow. Whether the ground has been prepared as advised in a previous chapter or simply dug over one spit deep, the procedure is the same.

A small trench or furrow about four inches deep should be taken out and the seed sown evenly, using about one ounce of seed to a fifteen-foot row,—covering with two inches of soil. After covering make the surface soil fairly firm and finish all by putting a good dusting of soot along the row, as this will keep away birds and insects.

When the seedlings are about two inches high, thin out the young plants, leaving one to every six inches, as this will be found quite sufficient to give you a good,

thrifty row, allowing the air and light to circulate freely among the growing vines, giving more room to the gross feeding and deep searching roots, the natural results being larger flowers, longer stems, better color, and more flowers. As the young vines grow, the soil should be hoed up to them on either side, thus strengthening the plants and keeping them in an upright position, while the slight trench thus made on either side of the row is of great benefit when watering the plants during a dry spell, or, on the other hand, it acts as a natural drain in carrying off the superfluous moisture during a very wet period. The rows should be staked now, as it is of great importance that the young vines be supported from their earliest stage, but this will be dealt with in a subsequent paragraph.

FALL SOWING

While we are on the subject of sowing, it would be incomplete were we not to mention Fall sowing. For early bloom Fall or Autumn sowing is to be recommended if your location is suitable. This method is largely carried out in many parts of England with best results. In the Southern States this operation may be done towards the end of September and during October, while for this locality (Philadelphia) we have proved that November and early December sowings give the most satisfactory results. Our experiments at FORDHOOK FARMS have shown that Sweet Peas sown in early October made growth about three inches tall before severe weather set in, and that subsequently the plants were frozen out, while seed sown in November and early December just started to germinate before frost, and as there were no top growths to freeze, with-

stood the Winter and started away strongly with the first mild weather in March, the earlier varieties showing flower on May 15th, while the ordinary varieties of grandiflora and Spencer types were in full bloom early in June.

These experiments in Fall sowing seem to show us that we ought to aim at sowing the seed at as late a date as possible, that the seed may *just germinate* previous to frost, thereafter lying dormant all Winter and so be ready to take advantage of the earliest mild days of Spring, long before we could get on the ground to make early plantings. Give the rows a mulch of strawy litter or hay as soon as the ground freezes hard, removing it early in March.

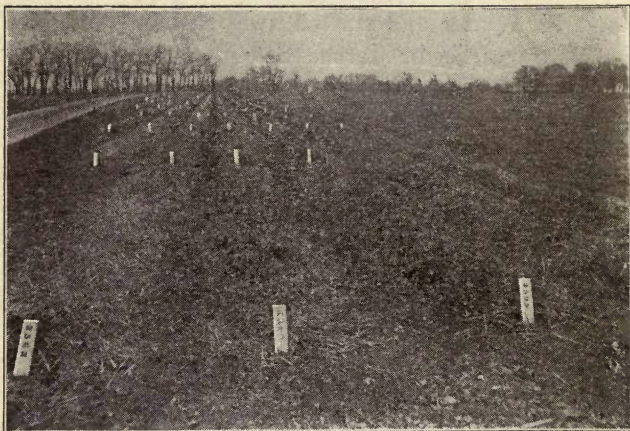
The advantages of Fall sowings are early flowering and, on account of slower top growth in the early stages, a much stronger root growth which will carry the plants safely through periods of drought and so secure an extended flowering season.

Another, and perhaps the best, method for fall sowing in this locality, or in fact any section where periods of severe frost may be expected during the winter months, is to use what I call the Sweet Pea frame.

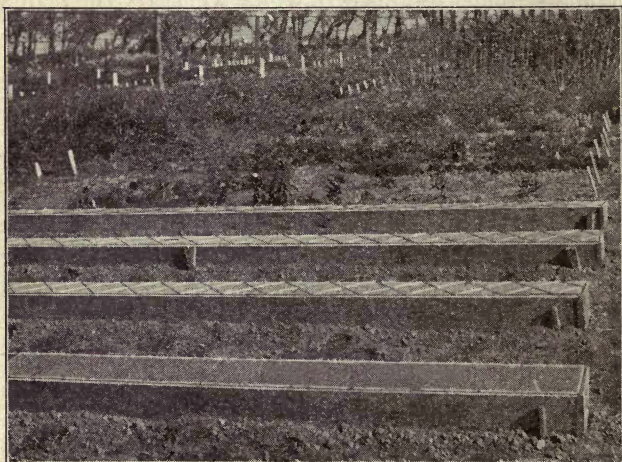
Boards six to nine inches wide are placed on edge lengthways, eight or nine inches apart along either side of the row of Sweet Peas, holding them together with small braces of wood and make ends tight with a piece of board to fit the opening, as shown in the accompanying illustration. Glass is laid along the top of the frame, and may be fastened with string to hold it in position, or special slots made in the boards into which the glass fits.

When using this frame the seed should be sown about

SWEET PEAS UP TO DATE



When the soil freezes solidly cover the rows with coarse manure or litter as shown in the above photograph taken at FORDHOOK FARMS late in December.



Another method of protecting fall sown Sweet Peas and one which will give the planter earlier flowers.

six weeks before severe freezing weather may be expected. In this section where this method is used the correct date would be the middle of October.

Do not place the glass over the frame until severe weather sets in or during periods of heavy rains. Previous to frost the seeds will have germinated and the seedlings be well above the ground, and they should have all the air possible to harden and strengthen their growth.

Should the weather be extremely severe it may be well to cover the frame with burlap or litter, but if there should have been a heavy fall of snow the snow covering will be ample protection.

Remove the glass during the first mild days of Spring, and in the course of a week or two the frame also, though the boards will be a protection against cold winds.

The frame may then be used to cover early sowings of lettuce, beans, etc.

STAKING AND TRELLISING

A great diversity of opinion prevails over the question of the most suitable material for staking Sweet Pea vines. According to the NATIONAL SWEET PEA ANNUAL FOR 1907, the opinions of fifty-two experts were asked, forty-seven of the number voting for sticks, most of them regarding hazel brush as being the best. My own opinion on the matter is strongly in favor of good twiggy boughs cut in the late winter or early spring, that they may be on the green side and so tough enough to last the season. If boughs are used, they ought to be inserted at least one foot in the soil with the tops inclining, if anything, a little outwards: *i. e.*, the

tops of the boughs should not meet, as it is at this part that so much space is wanted when the Peas are in full growth, therefore by inclining your sticks outwards it leaves room for all top growth and tends to keep your vines in an upright position. Should your sticks not be twiggy at the bottom, it will be found desirable to insert a few short boughs between the taller sticks wherever necessary.

Now although we might all wish to stake our Sweet Peas with boughs, in the majority of cases this is an impossibility through our inability to procure them: therefore, the question of the next best substitute arises, and this is to be found in wire netting of four- or six-inch mesh. The initial cost of this material is certainly a drawback where a large area of Sweet Peas is grown, but it will be found the cheapest in the long run, lasting as it does for many years. Netting four to six feet wide will be found sufficient for this locality, but in cooler sections where the Sweet Pea vines flourish as they do in our extreme Northern States, Canada, and England, this width may have to be doubled. Stakes to support the wire netting will have to be used, driving these twelve or eighteen inches into the ground. Some growers use only one row of wire netting, but we believe in the double row, say twelve inches apart. Another method is the use of soft, light jute twine. In this case stout stakes are used, driving one into the ground every five feet down the rows on either side of the Peas, then running the twine from stake to stake, commencing a few inches from the ground with six inches between each length. This will be found a most economical method of staking your Peas, though not so satisfactory as boughs or wire netting.

The Rev. W. T. Hutchins' advice on staking, as given in one of our former publications, is also of interest on this important point in Sweet Pea culture, and we append the following extracts:

"There are all degrees of success in growing Sweet Peas, and the answer to the question of what kind of support to give them depends largely on how thrifty your vines are. I expect my own vines to make a strong growth, at least six feet high, and, besides the matter of height, it is quite evident that such a weight of vines when wet, and when the strain of a gust of wind comes broadside on them, will require a very strong support. If you care for only moderate success, smaller bushes or four-foot poultry wire may be sufficient. If your soil has neither depth nor riches and you provide a six-foot hedge of birch, your bushes will be more conspicuous than your Sweet Peas. Or, if you neglect your vines and let them go to seed, they will dry up when two-thirds grown. Or, if you plant them too thickly, they will make a spindling and shorter growth. You are the one to decide whether you want a four-foot or a six-foot support.

"Then, if you ask what to make the support of, judging from most people, you will use that which comes most convenient.

"Here are the points to be considered in a support for Sweet Peas. Grow them at their best, and provide for both height and strength, then allow for their loose branching habit, and give them width enough to ramble. I use birches entirely. They are brought to me in twelve or fourteen foot lengths, just as cut from the patch, and from each I get one good stout one seven feet high, and the lighter top is used to fill in.

“They are less unsightly if the tops are clipped to an even six-foot level and the sides are trimmed sufficiently to present a neat view from the end. These twiggy birches are a more natural support, and in the scorching sun do not heat as wire will. Of course, birches last but one year, and should be procured early in the spring, before their leaves start. Make ashes of them in the fall.

“There is no limit to the style of trellis that can be made, and they should be so made as to take apart easily for storing away in the winter. By painting the ground end of the posts or uprights with asphaltum they will last longer. The printed designs are mere suggestions of what can be made cheaply (see page 96).

“Keep your vines green and growing as long as you can. Good rich ground and keeping the pods off will do this.”

CULTIVATING, MANURING AND WATERING

The liberal use of the hoe between the rows and plants will be found of great service in conserving moisture and, of course, at the same time keeping down the weeds. Should the weather set in very dry and hot, a liberal mulching of manure or grass should be given, extending quite twelve inches on either side of the plants, and a thorough watering two or three times a week will keep your seedlings on the move. No liquid manure should be applied, however, until the first blossoms appear, and then only sparingly—or rather in a weak state—at first, alternating the waterings with clear water. As the plants come into full flower the manure may be made much stronger.

Now, as to the kind of manure to apply. We know that growers of experience have their own pet manures and mixtures, but the following may all be relied upon. One of the least expensive, and one which at the same time almost serves a double purpose by both feeding the plant and acting as an insecticide, is soot. Place about a peck of soot in a bag and let it dissolve for a few hours in an old tub or barrel filled with water. Guano may be used in the proportion of one pound to twenty gallons of water; or sulphate of potash, one ounce to one gallon of water. Farmyard liquid manure, used about the color of weak tea, is also of service; acid phosphate or superphosphate of lime, used as a liquid, dissolving at the rate of half an ounce to one gallon of water. Also sulphate of potash, used in conjunction and at the same rate, will help the plants considerably. The majority of growers consider the use of nitrate of soda dangerous to the well-being of Sweet Peas, though I believe there are times when it may be used to advantage; for instance, if the vines have a stunted appearance, and instead of making fresh growth, are at a stand. In such a case I advocate using nitrate at the rate of quarter of an ounce to one gallon of water. When using liquid manure, it is well to let it follow a thorough soaking with clear water, that the fertilizing material may penetrate to the lowest roots, and if possible all watering should be done after the sun has gone down, as this will to a great extent save the cracking of the soil and allow the plants to get the full benefit of the moisture. Spraying the vines overhead in the cool of the evening will be found to benefit the plants during a hot, dry spell.

BUDS DROPPING

Where the plants have been well cultivated and heavily manured and the vines consequently are growing vigorously, it sometimes happens that a large proportion of the first buds drop from the flower stem before opening. A sudden change in the weather will often bring on a bad attack of bud dropping. This may be due to heavy rains following a dry spell, or low night temperature, which naturally causes a check to the sap flow. But the grower need not be alarmed at this, as the vines will soon assume their natural mode of procedure, all buds subsequently opening and remaining on the stem as they should do. Bud dropping is most frequently met with in a wet season.

WINTER FLOWERING SWEET PEAS UNDER GLASS

Not so many years ago the winter flowering Sweet Pea was more or less of a side line or catch crop with the florist—a sort of “fill in” when other crops had failed or stocks run short, but this can not be said of it today. It is now a “regular” in all markets, and its place would be hard to fill.

To grow successfully, a heated greenhouse is indispensable, and the seeds may be sown on raised benches, in pots, or the solid bed or border. The date of sowing will depend on when the Sweet Peas are wanted to bloom. The forcing of winter flowering varieties takes from two and one-half to three months from the date of planting until blooming, if started about the middle of August. Later sowings take rather longer; there-

fore, if required for spring cutting, seed should be sown early in November. The seed may be sown in the row or started in small pots or flats (many growers prefer flats).

Best results are obtained when grown in solid beds, though I have seen magnificent Peas cut from plants on raised benches. They come into flower earlier when grown on raised benches, but the quality of bloom is not so fine, nor is the flowering season so prolonged as when grown in solid beds.

With the advent of the new winter flowering Spencer type, there is no doubt whatever that the Sweet Pea will steadily increase in popularity and good prices will always be realized for first class flowers.

As in all other lines, quality counts, therefore, although it is an easy crop to grow, a little extra care in soil preparation, attention to ventilation, watering, etc., may make all the difference between failure and success, simply paying for one's labor or making a substantial profit. Therefore it behooves the grower to start in good time his preparation for this crop.

Plants that will continue blooming for several months, and produce highest quality flowers, can be successfully grown only in solid beds, and there must be sufficient head room in the house. In the ideal Sweet Pea house the eaves will be at least eight feet high. If the existing soil in the beds is in good heart, it may be necessary further to enrich with farmyard manure, but at the same time it should be thoroughly turned over at the least two feet deep. Perfect drainage is essential, otherwise the plants may collapse entirely when in full growth, when water is being applied freely in the spring, due to root rot. Therefore, according to the composi-

tion of the sub-soil it may be advisable to break up the bottom with a pick or even to add drainage in the shape of clinkers, stone, etc. No hard and fast rule can be laid down for this, as it all depends on the situation of the house, drainage, natural soil at the bottom of the bed, etc.

Put in the manure with no niggardly hand if it is thoroughly rotted, but keep it well in the second spit, also incorporate fine bone meal at the rate of two ounces per square yard and a little Scotch soot, using these in the top spit. When all is finished give the bed a dressing of freshly slaked lime, afterwards raking or pointing it in.

If there is any doubt as to the perfect condition of the soil it had better be changed. Use good fresh loam of a medium nature—that is, neither too heavy nor yet light and sandy—and add manure and fertilizers as suggested. The beds should, where possible, be prepared a few weeks previous to sowing or planting, that the soil may naturally settle.

SEED SOWING

Sow the seed very thinly—say one inch apart—in boxes containing sharp sand only. This will insure perfect germination, and obviate all risk of seed rotting. When sowing cover the seed not more than half an inch. Water thoroughly and cover with paper to prevent the rapid evaporation of moisture. After having tried all plans I could think of, I have proved this to be the most perfect method.

If some varieties are slow in starting it is a simple matter to find the seed in the sand, when they should

be chipped and replaced, following which they will very quickly sprout.

When the seedlings are two or three inches high they must be transplanted to their flowering quarters—care being taken not to injure the roots, setting them three to four inches apart in the row. Wherever practicable the rows should be at least four feet apart.

Another method from which I have had excellent results, is to make a two inch furrow in the beds, filling it with sand into which the seed is pressed to a depth of from one to one and one-half inches. This naturally saves the labor of transplanting. Or again the seed may be soaked in warm water for twelve hours—when on examination any seed which shows no sign of swelling should be chipped, and all immediately sown.

To ensure a long cutting season and first quality flowers, a perfect root growth to the plant is essential, and this can be attained only by keeping the house as cool as possible during the earlier stages of growth. Give ventilation day and night, so long as there is no danger of frost. At this time a temperature around 40 to 46 degrees Fahr. at night—rising 10 degrees during the day—is what to aim for. If the house is much warmer the plants will quickly shoot up and prematurely produce flowers long before the proper root foundation, so necessary for the future well-being of the plant, is laid.

When coming into flower the temperature must be gradually raised to 50 degrees at night and 65 degrees to 70 degrees during the day, according to the weather. During cloudy damp weather the trouble with bud dropping may be experienced if the atmosphere in the house becomes laden with moisture. This is the time when the grower must be on the alert, and it may be

found necessary to run a little extra heat in the pipes, at the same time carefully ventilating the house so that the dampness in the air may be expelled. But do not run up the temperature beyond 65 degrees; when in flower and during bright weather the day temperature may go to 70 degrees with safety.

If stimulants in the shape of liquid manure be given it must be done with caution, for if applied indiscriminately it may bring on a bad case of bud dropping, especially during the shorter days. A light dressing of bone meal, pulverized sheep manure or thoroughly rotted old cow manure is recommended, and cow manure as a diluted liquid is also safe.

Provided the soil is fairly moist when the plants are set out, or the seed sown, very little water will be required for some time. Though, should the weather be mild and warm accompanied by much sun, it may be well to syringe the plants each morning, until it is observed that they have commenced to grow again.

When growing strongly they must, of course, be watered regularly, at least whenever the soil shows signs of drying out. Do not water close up to the plants, and give the ground a thorough soaking. Always water in the early part of the day and only during clear, bright weather.

To safeguard the crop from the green fly or pea louse, the house should be fumigated at least every ten days, for should this pest once get a good start it is very difficult to eradicate.

WINTER OR EARLY FLOWERING VARIETIES

I have found that the most accommodating variety with regard to vagaries of temperature and weather is

Yarrowa. It seldom vexes the grower by dropping its buds, while the flowers are of great size, and if at all well grown, are invariably borne on extra long stiff stems.

I am hoping that all the seedlings I have now on the way with Yarrowa blood in them may prove to be of equally easy culture, for, so far, no Sweet Pea at present on the market is so easily handled as that fine variety. Yarrowa is a cream ground bicolor, color a pleasing shade of bright rose-pink, wings creamy-pink, and it was one of the best sellers on the market during the past season.

Another popular color is the pink and white bicolor—the old Blanche Ferry color—which in the new Spencer type is grand.

There are now many hybridists at work on this new type of Sweet Pea, so we may safely predict the introduction of new colors, and improvements over existing sorts in the near future. In addition to its usefulness for indoor culture it is now being grown in quantity in the open in the sunny South, where, from sowings made at the end of September or early October, it blooms from December until June.

With the exception of that fine Australian variety Yarrowa, the following varieties are the result of crosses I have been making at FORDHOOK FARMS. I started this interesting work in 1909, crossing the best of the then available Spencers on such varieties as Burpee's Earliest of All—Burpee's Earliest Sunbeams—Mont Blanc, etc. Since the introduction of Yarrowa I have used it almost exclusively and am looking forward to much improvement in this most valuable type.

EARLY KING (Burpee 1917). Crimson self.

EARLY PINK BEAUTY (Burpee 1917). Light pink self.

EARLY ENCHANTRESS (Burpee 1917). Deep pink.

FORDHOOK PINK AND WHITE (Burpee 1917). Pink standard, white wings.

FORDHOOK ROSE (Burpee 1916). Rich rose self.

FORDHOOK EARLY SANKEY (Burpee 1917). White self.

EARLY LOVELINESS (Burpee 1917). White suffused pink.

PRIMROSE BEAUTY (Burpee 1917). Primrose self.

ROSY MORN (Burpee 1917). Scarlet and rose.

YARRAWA (Yates 1912). Rosy-pink and cream.

FORDHOOK PINK (Burpee 1916). Lavender pink self.

GROWING EARLY OR WINTER FLOWERING SWEET PEAS IN THE OPEN

The winter flowering varieties described above, in addition to their usefulness for growing under glass, will be found of great value for outdoor culture. In fact, in localities where on account of extreme heat the summer flowering Sweet Peas did not succeed, or at best gave only a few flowers ere the vines died off, this new type can be grown to perfection.

We have received glowing letters in praise of the early flowering varieties from friends located in Florida and other warm sections, where, from seed sown in late September and early October, they have cut beautiful Sweet Peas for Christmas, while the vines continued blooming until May or June.

The summer flowering or original varieties of Spencers sown at the same time will not flower until April. Therefore, I recommend with confidence using the

early flowering varieties in all tropical or sub-tropical countries, our Southern States and other localities which are frostless—or almost so. A little frost will not permanently harm the Sweet Pea, although it would spoil the expanded and opening flowers.

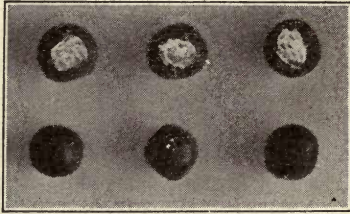
SEED AND SLOW GERMINATION

The majority of the blue and lavender colored Sweet Peas produce small, poor looking seeds of a mottled appearance, which by the novice may be regarded as of inferior quality, yet it is simply the nature of these varieties to produce such seed, and they are of as good germinative power as the large, round, plump seed which we find in the other colors.

Some seasons Sweet Peas are slow in germinating or fail to do so altogether. Now, before condemning the seedsman, it is well to find out where the fault lies, and if the grower will take the trouble to carefully examine the seed, nine times out of ten he will find that although they are still perfectly dormant they are quite plump and fresh, and if the outer coating is cut with a sharp knife, taking care not to harm the embryo plant, he will find that in a few days they will germinate freely and well. The reason assigned for this state of affairs is that the seeds have been so well ripened—say after a very hot, dry summer—that the coating has become so hard as to be quite impervious to moisture.

In the case of new and expensive varieties, many growers have now adopted the method of cutting all the seed ere planting. I recommend soaking the seed

overnight in warm water. On examination any seeds which show no sign of swelling should then be chipped as shown on the illustration.



White seeded varieties are also a cause of much annoyance at times, as they are apt to rot in the ground should the weather be wet and cold after planting. We, therefore, advise sowing these rather thicker than the dark seeded sorts, and not so deeply; or, to hurry germination, and so avoid the risk of them rotting in the soil, the seed should be soaked in warm water for twelve hours previous to planting, or, if starting them in pots, use an inch layer of sand, as advised on page 12, this being the method I always use when planting scarce and new varieties, and with most satisfactory results.

Another method to insure perfect germination is to soak the large plump dark seeded sorts in pure sulphuric acid for thirty minutes. After soaking, wash thoroughly in three changes of water. Do not subject the white or small mottled varieties to the acid, or if doing so, it should not be for more than five minutes.

INSECT PESTS AND BLIGHT

THE CUT WORM.—This pest is in some seasons most destructive to the vines in early stages of growth, and

various methods of combating its ravages have from time to time been advocated, such as hand-picking, sowing lettuce beside the rows of Peas, etc. However, a dusting of tobacco powder or soot will be found as effectual a deterrent to the mischief caused by these worms as anything you can try.

RED SPIDER AND GREEN APHIS OR "PEA LOUSE."—These small insects are apt to attack the vines during hot and dry periods, and war must be waged against them as soon as they appear or they will multiply so quickly as to soon destroy all growth. We recommend spraying with whale-oil soap or a weak solution of kerosene emulsion, applying it every third day until the vines are quite free of them. Vines that are kept growing steadily and that receive a spraying of clear water occasionally in the evening are less liable to be attacked by these pests.

The SWEET PEA BLIGHT, as the writer has seen it, appears to be caused by drought combined with shallow cultivation, for had the roots been able to penetrate the hard subsoil and reached rich soil, the plants would naturally have kept healthy and strong, instead of drying up, flagging, and becoming yellow, in many cases ere they had even bloomed.

STREAK DISEASE (*Thilavia bassicola*), although so prevalent some seasons in England, rarely, if ever, is to be met with in this section, and I have not heard of it being seen in California.

Scientists who have studied "streak" seem to have arrived at the conclusion that errors in manuring were at the root of the evil.

We are told that all nitrogenous manures should be withheld from the Sweet Pea, for as it belongs to the

leguminosæ family of plants, all of which are capable of assimilating the free nitrogen of the atmosphere, it is unnatural to feed it nitrates, as by so doing the nitrogen-gathering bacteria in the root nodules die of inanition and the plant is, therefore, susceptible to disease. Therefore where disease has prevailed it is well to avoid the too free use of farmyard manure.

If the soil must have humus, apply the dung to the previous crop, or use it only in a thoroughly rotted condition, as in that state most of the nitrogen will previously have been liberated.

Some experts claim that the free use of sulphate of potash will prevent disease, and advocate applying it at the rate of one pound to every four yard run of row two weeks previous to planting or sowing, forking it well into the ground. Of course, this must be done only when the soil is in a sufficiently dry condition.

Permanganate of potash is also advocated and I have found much benefit to follow its use. Dissolve one ounce of the crystals in six gallons of water, thoroughly saturate the soil around the plants, and also spray the vines at intervals of six or seven days.

THE BEST SWEET PEAS

So much depends on the personal taste or fancy of the expert that it would be absurd to say arbitrarily that any set of varieties were the *very best*. However, to assist those who have not had an opportunity of making comparisons, the following selections can be depended upon whether they are intended for exhibition purposes or for garden and home decoration. My first choice is those marked with an asterisk.

THE BEST SWEET PEAS

*Cherub.....	Primrose edged rose
*Constance Hinton.....	White self
Dainty Spencer.....	White edged rose
Doris Usher.....	Salmon-pink on cream
Edith Taylor.....	Rosy cerise
*Elfrida Pearson.....	Blush pink
*Fiery Cross.....	Fire-red self
*Floradale Fairy.....	Primrose self
Florence Nightingale.....	Lavender
George Herbert.....	Rosy carmine
*Hercules.....	Deep pink
*Illuminator.....	Cerise-pink and salmon
King Edward Spencer.....	Bright crimson
*King White.....	Pure white
*Margaret Atlee.....	Rosy pink on cream
Margaret Madison.....	Clear azure blue
Mrs. Cuthbertson.....	Pink and white
*Mrs. Routzahn.....	Apricot and pink
*Nubian or King Manoel....	Deep maroon
*Orchid.....	Helio mauve
Queen Victoria Spencer.....	Primrose flushed rose
Robt. Sydenham.....	Orange self
Rosabelle.....	Rose
*Royal Purple.....	Purple self
Scarlet Emperor or	
Vermilion Brilliant.....	Crimson-scarlet
Tennant Spencer.....	Purplish mauve
*The President.....	Orange scarlet self
Wedgwood.....	Light blue

VARIETIES FOR TRUCKERS AND MARKET GARDENERS

Truckers and market gardeners who have a market for cut flowers are now awakening to the fact that there is money in Sweet Peas. The writer saw a letter from a trucker some time ago which stated he had made

\$400.00 that season from quarter of an acre of Sweet Peas. Therefore, to those in suitable locations this is surely encouragement enough to induce them to give these popular flowers a trial. We have heard of growers sowing their Sweet Peas after taking off an early crop of vegetables, but would rather favor the method of sowing Sweet Peas on a free piece of land as *early in the spring* as possible, putting up the trellising at once, and in the space between the rows planting an early crop of lettuce, radish, etc., that will be cleared away before the Peas come into flower. This plan could be altered according to location and latitude, or they might be sown in the fall; but what we would like to impress upon the grower is that it is no use expecting best results if the seed are sown late in the spring, for to secure a long flowering season the roots must have made good growth before warm weather sets in.

As the best prices are obtained from flowers bunched in one color, it is advisable to sow named varieties, and if only six varieties are wanted to start with, we recommend the following as being *as good as any* for this class of trade:

- Yarrowa Rose-pink and cream
- Nora Unwin White
- Countess Spencer Rich pink
- King Edward Spencer Crimson
- Florence Nightingale Lavender
- Mrs. Routzahn Cream pink

Or a more extended list might be made from the list given on page 35.

GROWING FOR EXHIBITION

Where the main object of the planter is flowers for the exhibition table, more intensive methods of culture are usually carried out. For instance, if the rows of Peas are grown in a block, instead of trenching the ground for each individual row only, the entire piece of ground should be deeply dug and thoroughly manured, as described on page 11 and the growths thinned out considerably; in fact, only taking up two to four stems on each plant. All other branches or laterals being carefully *pulled out, not cut out*, as by adopting the latter method new laterals would again be emitted in the course of a few days.

Plant in double rows, allowing twelve inches between the rows, and in transplanting set *each plant* at least six inches apart in the row. If the seed has been sown four or five in a pot, or in boxes, care must be taken not to break or injure the roots in any way when separating them, and in planting do not cramp the roots. Spread them out carefully and see that the hole is of a sufficient depth to allow for the main root without any doubling. As the growth is concentrated in a limited number of stems the vines will, therefore, be much taller than when allowed to grow naturally, and provision must be made for this when staking.

The best method is to drive stout posts at the end of each double row, to which nail two or three cross pieces, the first eighteen inches wide, attached about nine inches from the ground, the center pieces twelve inches wide, and the top cross piece nine inches. Stout wires are then strained horizontally along both sides of the row from the cross pieces. Long stakes or bamboos

SWEET PEAS UP TO DATE



Reproduction of a photograph received from Percy A. Brightman, Newport, R. I., which illustrates the Cordon system as explained on pages 37 to 40 inclusive.

are now put flat against the wires, to which they must be securely tied. The height of all will naturally depend on what section of the country the grower resides. For instance, in our northern states and Canada the vines may be expected to run from ten to twelve or more feet in height, while further south six to eight feet may be sufficient, and much will of course depend on the season.

It will be observed that by the above arrangement the tops slope inward, the reason being that when grown by this intensive method, each stem is ultimately brought to the outside of the stakes, to which they must be carefully tied as growth proceeds.

Do not thin out the stems until the plants are at least twelve inches high, but be careful that they are kept upright during all stages of growth, as when they are allowed to sprawl along the ground they run the risk of being trampled upon or twisted and injured by wind, and it is in the earlier days that the welfare of the plants must be most carefully guarded if success is to be obtained.

In training the shoots they should be at least four inches apart, according to the space at disposal.

On the approach of warm weather do not omit to give the plants a good mulch of strawy farmyard manure, and follow immediately with a thorough soaking of water.

In applying water throughout the season the grower will be guided by weather and soil conditions, but the plants must not be allowed to suffer for lack of moisture. On no account give water in driblets—either a thorough soaking or none at all. On light porous soils water may safely be given during a dry spell at least twice a week,

and on heavier and more retentive soils once a week. When flowers appear liquid manures should also be used, but given rather weak to begin with. Sheep or cow manure, made by steeping it in a tub or barrel, or taken from the farm cesspool and well diluted, will be found excellent, and this may be changed occasionally for artificials. Superphosphate (acid phosphate), one ounce to a gallon of water. Sulphate of potash, nitrate of potash, half an ounce to a gallon of water. Nitrate of soda should be given only if the plants require a special "pick me up" towards the end of the season.

To give flowers extra fine color I believe there is nothing to surpass soot (the real Scotch imported soot may now be obtained from many establishments).

In showery weather it may be dusted along the soil on both sides of the plants, or used as a liquid manure as advised on page 23.

EXHIBITING SWEET PEAS

Intending exhibitors must keep the blooms hard cut from the vines until, say, four days previous to the date of the show, and all varieties that are likely to scald with the sun should be shaded with cheese-cloth or other light material, as in close competition a single scorched flower might make all the difference between a first or second prize. Do not erect the shading until three days previous to the date the flowers are required, and remove it immediately after cutting, as continued shading rapidly weakens the plant.

Varieties that have orange in their colorings (such

as Stirling Stent, Thos. Stevenson, Helen Lewis), the scarlets, and the blues, should all be protected. The blooms should be cut at the last possible minute, choosing whenever practicable the early morning or the evening, putting the flowers immediately into water and placing in a cool room or cellar until packed. Pick only young, fresh blooms with the last flower just open or in the opening stage, as should you be cutting the day previous to the show, it will be fully expanded by the time the judges come around. Cut with as long stems as possible. The ideal spray should have a stem of twelve to eighteen inches long, with four good flowers on it. Therefore, aim at the ideal. If the flowers are wet when cut they must be put very thinly in vases and placed in a room where there is a little heat, but through which a current of air is playing that they may dry off ere being packed, for if they are at all moist when packed for travelling, the flowers will, when unpacked, be found to be discolored and spotted and many of the blooms will drop from the stems.

In staging the flowers never crowd them. Let every flower "speak for itself." Twenty sprays make a nice vase, and the best method of arranging them is to start by putting some stiff grass or reeds (cut two inches long) in the mouth of the vase, as this helps to keep the stems in position. Each stem must be put in separately. Let every flower be seen as far as possible and all face one way, with the exception of such varieties as have the back of the standards tinted in coloring other than the ground color of the flower, when the position of such might be judiciously varied. One or two pieces of foliage—a little *Gypsophila*—or light grass, such as *Agrostis Nebulosa*, might with advantage

be used. But this should not be overdone, and only if the rules allow of it.

In staging a collection of twelve varieties, they should be stood in three rows, the back rows being tiered eight or nine inches above the other, and arrange the colors so that they do not clash. Even if the show schedule does not ask for it, name each variety with a neat card placed at the base of each vase.

During very hot or stormy weather, some exhibitors cut their flowers in the bud stage or partly open and allow them to fully expand in water, adding about a quarter of an ounce of sulphate of iron to three gallons of water. Some colors, such as the light blues, mauves and lavenders improve very much in color by this method, but the salmon orange and crimson colored varieties lose much of their beauty when cut for long before they are required.

SWEET PEAS FOR TABLE AND OTHER DECORATIONS

Few flowers lend themselves so readily to the decorator's art as does the fragrant Sweet Pea. They require no wiring or stiffening of the stem—once they are cut, they are ready for the deft fingers to create charming effects for any purpose.

Pretty effects may be had by associating two colors that harmonize, though perhaps nothing is daintier than a table decorated with one variety only—say, the beautiful Countess Spencer. A lovely combination may be obtained by using Barbara or Stirling Stent with Queen Victoria Spencer or Primrose Spencer, or a crimson and a yellow, and Orchid in conjunction with

a rich cream pink, and Illuminator with a rich primrose variety—all form most charming color harmonies. Lavender and blue Sweet Peas look dull under artificial light, though very pleasing at other times. Or, again, various shades of pink, from light to dark, form a beautiful color scheme.

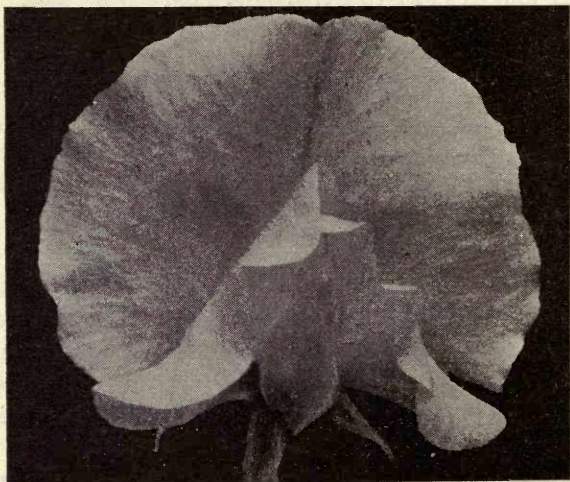
In arranging the flowers let all be as light and airy looking as possible; never jam the sprays closely together; strive to let every flower be seen. Allow a few flowers to stand well above the others, which tends to give all a natural appearance. A few sprays of colored lycopodium allowed to trail over the sides of the receptacles and arranged on the table, or sprays of asparagus, smilax or other light greenery, all help the general effect, while light grasses and a little of their own foliage inserted among the flowers will lend grace and elegance to the arrangement—*if not overdone*.

THE "SPENCER" TYPE OF SWEET PEAS

The introduction of Countess Spencer in 1904 will be marked as creating a new era in the Sweet Pea world. This most lovely of pink Sweet Peas is of immense size, and the forerunner of quite a new type. Previous to the Countess Spencer appearing, our Sweet Peas were either of hooded standard or expanded upright standard forms. Countess Spencer was the first to appear with beautifully frilled and wavy standard and wings, of immense size—but, alas! it was not fixed to type, as it sported very badly. This sportive character, however, has proved really a blessing in disguise, as so many of the sports were of quite new shades, at the same time containing all the parents'

characteristic form and size. All would have been right had the various seed-growers not been in such a hurry to rush those unfixed sports upon the market, much to the disgust of many amateur growers.

A peculiarity about the "Spencer" sports is that they generally come in duplicate: *i. e.*, the same color in Spencer and grandiflora types. Take, for instance, Helen Lewis and John Ingman: with Helen Lewis sport there was also a very large grandiflora sport of the same color, similar in appearance to Lady Mary Currie, and with John Ingman appeared a variety of much the same color, but also of grandiflora type. The result was that both were saved, and as the old type is so much more prolific in seed-bearing, the result became worse instead of even remaining stationary. However, observant growers are now becoming more



KING WHITE. *Engraved from a Photograph.*

careful in the saving and roguing of their stocks, so that in the future we may hope for better results from new colors of the Spencer type.

Much has been written on the sportiveness of Countess Spencer and its seedlings, some growers affirming that it is caused by small insects, others that the bee is supposed to split the calyx or keel and so carry the pollen to other varieties; others again explain how the pistils in some flowers are enlarged and come out through the keel, and so are in a position to catch the pollen from other varieties; but it is a question how any of these theories can be established, as it is a recognized fact that fertilization has been effected ere the flower opens.

LIST OF SPENCER SWEET PEAS

The following includes—so far as we know—all varieties introduced up to 1917, and although the majority of them will never become popular, a description of these later introductions doubtless will be of interest to Sweet Pea enthusiasts. We have tested practically every variety as it was introduced, and are now offering only those which in our opinion are of superior merit, full particulars of which will be found in “Burpee’s Annual.”

- A. B. BANTOCK. (Baker’s, 1910.) Creamy buff and pink, shaded amber.
- A. N. DICKSON. (Breadmore, 1911.) Rosy-lilac with purple wings.
- A. A. FABIUS. (Alsen, 1910.) Glowing rose.
- ADELAIDE. (Dobbie, 1917.) This was originally named Anzac. Standard rich purple. Wings electric-blue.

- AFTERGLOW. (Bolton, 1911.) Reddish-mauve with violet wings.
- AGGIE ELDER. (Breadmore, 1913.) Similar to Decorator.
- AGNITA. (Cautley, 1912.) White, flushed lilac.
- AGRICOLA. (Bolton, 1913.) White, flushed soft lilac.
- AITKEN'S CARMINE. (Aitken, 1914.) Light carmine rose.
- ALFRED WATKINS. (Dobbie, 1915.) Clear lavender-blue.
- ALBERT GILBERT. (Gilbert, 1910.) Rose self, similar to Marie Corelli.
- ALPHA. (Breadmore, 1912.) Pale lilac self.
- ALTHORP CREAM. (Cole, 1910.) Similar to Primrose Spencer.
- ALTHORP WHITE. (Cole, 1910.) Similar to White Spencer.
- AMBER. (Aldersey and Jones, 1913.) Rich salmon rose.
- AMERICA SPENCER. (Burpee, 1910.) Red flaked on white ground.
- AMETHYST. (Aldersey, 1910.) Violet blue.
- ANDREW AITKEN. (Bolton, 1913.) Soft salmon.
- ANGLIAN BRILLIANT. (King, 1914.) Coppery-red.
- ANGLIAN CREAM. (King, 1915.) Intense cream self.
- ANGLIAN CRIMSON. (King, 1910.) Crimson self.
- ANGLIAN FAIRY. (King, 1913.) Light lemon, suffused pale copper.
- ANGLIAN LAVENDER. (King, 1911.) Deep lavender, suffused pink.
- ANGLIAN ORANGE. (King, 1911.) Salmon-pink.
- ANGLIAN PINK. (King, 1911.) Salmon-pink on cream ground. Similar to Miriam Beaver.
- ANGLIAN ROYAL. (King, 1914.) Crimson-lake.
- ANNABEL LEE. (Alsen, 1913.) Rosy-mauve. Similar to Irish Belle.
- ANNA LUMLEY. (Lumley, 1909.) Synonymous with Othello Spencer.
- ANNIE BOWNASS. (Dickson, 1917.) White, suffused pink and amber.
- ANNIE SCULPHER. (Deal, 1913.) Salmon-cerise.
- ANNIS GIBSON. (Breadmore, 1912.) Purplish-mauve.

"SPENCER" VARIETIES

- APPLE BLOSSOM SPENCER. (Burpee, 1908.) Rose and blush.
- APRIL. (Dipnall, 1913.) Blue flake on white ground.
- ARIEL. (Dipnall, 1915.) White suffused blush-pink.
- ARTHUR GREEN. (Dobbie, 1911.) Bronzy-brown with violet wings.
- ARTHUR UNWIN. (Unwin, 1910.) Salmon-rose with buff wings.
- ASHANTEE. (Stark, 1912.) Reddish maroon.
- ASTA OHN. (Morse, 1909.) Charming soft lavender, suffused mauve.
- ATTRACTION. (King, 1916.) Light shell-pink.
- AUDREY CRIER. (Breadmore, 1908.) A lovely shade of salmon pink, of the largest size and finest form.
- AURORA SPENCER. (Burpee-Morse, 1909.) Cream white ground; exquisitely flaked and mottled rich orange salmon.
- AUSTIN FREDERICK. (Woodcock, 1911.) Pale lavender.
- AVALANCHE. (Lumley, 1912.) White self.
- BARBARA. (Holmes-Sydenham, 1912.) Salmon-orange self.
- BEATRICE SPENCER. (Morse, 1909.) Soft pink and buff.
- BEAUTY. (Bolton-Sharpe, 1908.) A blush pink Spencer. Similar to Florence Morse Spencer.
- BELLONA. (Dipnall, 1917.) Dark rich scarlet.
- BEND OR. (Aldersey, 1912.) Salmon standard, rose wings.
- BERTHA MASSEY. (Bide, 1911.) Rosy-lilac self.
- BERTIE USHER. (Usher, 1912.) Violet flake on white. Similar to Loyalty.
- BERTRAND DEAL. (Deal, 1910.) Rosy-mauve self.
- BERYL. (Aldersey, 1913.) Creamy-pink self. Very similar to Lilian.
- BERYL. (Dickson, 1917.) A soft salmon-pink.
- BETTY. (Dobbie, 1912.) Purplish-mauve.
- BETTY CAUTLEY. (Cautley, 1911.) Peach, shaded salmon.
- BIRDBROOK. (Bolton, 1913.) Maroon flake on white.
- BIRD OF PARADISE. (Hemus, 1912.) A Helen Pierce Spencer.
- BLACK KNIGHT SPENCER. (Stevenson, 1910.) Shining maroon.

SWEET PEAS UP TO DATE

- BLANCHE FERRY SPENCER. (Ferry, 1910.) Standard rose-pink. Wings blush.
- BLUE FLAKE SPENCER. (Box, 1912.) Blue flake on white.
- BLUE JACKET. (Stark, 1912.) Deep navy blue.
- BLUE KING. (Bide, 1913.) Dark blue.
- BLUE PICOTEE. (Dobbie, 1914.) White edged violet.
- BLUE BELL SPENCER. (Stark, 1916.) A real true blue.
- BLUE GEM. (Watkins and Simpson, 1916.) Clear mid-blue.
- BLUE MONARCH. (Stark, 1915.) Rich navy blue self.
- BLUSH SPENCER. (King, 1909.) White suffused blush pink.
- BOADICEA. (Bolton, 1915.) Light pink, suffused mauve.
- BOBBIE K. (Chandler-Unwin, 1908.) A pale pink Spencer. Similar to Florence Morse Spencer.
- BOLTON'S ORANGE. (Bolton, 1915.) This is very similar to Robert Sydenham.
- BOLTON'S SCARLET. (Bolton, 1913.) Light scarlet self.
- BREADMORE'S FRILLED CREAM. (Breadmore, 1913.) Deep cream self.
- BREADMORE'S LAVENDER. (Breadmore, 1909.) (Lavender George Herbert.) A lavender Spencer.
- BRILLIANT SPENCER. (Stark, 1916.) Crimson standard; wings, rosy-carmine.
- BROOKLAND'S QUEEN. (Deal, 1914.) Salmon-pink standard, blush wings.
- BRUNETTE. (Malcolm-Dobbie, 1913.) Mahogany self.
- BURGUNDY. (Stark, 1913.) Rich wine self.
- BUTTERCUP. (Lumley, 1910.) Cream self.
- CAIRNGORM. (Aldersey, 1912.) White, flushed blue.
- CAMBRIDGE BLUE. (Holmes, 1914.) A light blue self.
- CAPTAIN OF THE BLUES SPENCER. (Morse, 1909.) Purplish-maroon. Wings purple. Similar to Waverley.
- CAPTAIN H. TRAVERS. (Agate, 1913.) Bright salmon self. Very similar to Stirling Stent.
- CAPTIVATION SPENCER. (Morse-Burpee, 1912.) Rich rosy wine-red.
- CATHERINE LUMLEY. (Lumley, 1910.) Orange with pink.

"SPENCER" VARIETIES

- CECIL CRIER. (Breadmore, 1907.) A deep rosy-pink.
- CERISE PARADISE. (Hemus, 1910.) Similar to Coccinea Spencer.
- CERISE SPENCER. (Holmes-Sydenham, 1913.) A large cerise self.
- CHARITY. (Stevenson, 1917.) Rich brilliant crimson.
- CHARLES FOSTER. (Bolton, 1911.) Pastel pink, shaded lavender.
- CHARLES HEMUS. (Hemus, 1910.) Light maroon or mahogany, small.
- CHARLIE IRVING. (Breadmore, 1910.) Orange-salmon.
- CHARM. (Burpee, 1913.) Blush, shaded pale lilac.
- CHASTITY. (Bath, 1912.) Large waved blush.
- CHEERFUL. (Bolton, 1916.) Light apricot and mauve on cream ground.
- CHERUB. (Malcolm-Burpee, 1916.) Rich cream, edged rose.
- CHERRY RIPE. (Gilbert, 1909.) Cerise self, similar to Coccinea Spencer.
- CHILTON. (Clark, 1909.) Pale salmon-pink Spencer.
- CHOCOLATE. (Aldersey, 1912.) Dark chocolate self.
- CIS WRIGHT. (Wright, 1916.) Light cream pink, tinted lilac.
- CLARA CURTIS. (Bolton, 1908.) Primrose colored Spencer. Synonymous with Primrose Spencer.
- CLARK'S DUCHESS. (Clark, 1909.) Deep salmon.
- CLARK'S QUEEN. (Clark, 1909.) Cream shaded towards edges of petals with deep pink.
- CLIMAX. (Woodcock, 1914.) Rich carmine-rose.
- COCCINEA PARADISE. (Hemus, 1910.) Cerise self, similar to Coccinea Spencer.
- COCCINEA SPENCER. (Breadmore, 1911.) Bright cerise.
- CODSALL ROSE. (Baker, 1906.) A deep rose.
- COLLEEN. (W. Deal, 1910.) Carmine standard, wings blush.
- COLONEL LARNER CLARKE. (Alsen, 1910.) Purplish maroon.
- COMET. (Hemus, 1912.) Rosy-pink, deeper at edges.
- COMMANDER HUMPHREY. (Cole, 1911.) A rich puce.

- CONSPICUOUS. (Malcolm, 1915.) A fine maroon self.
- CONSTANCE ACOMB. (Holmes, 1916.) Creamy-white, suffused mauve.
- CONSTANCE CHAMPION. (Bide, 1916.) Soft cerise-salmon.
- CONSTANCE HINTON. (Hinton-Wheeler, 1914.) A black seeded white.
- CONSTANCE OLIVER. (Lumley, 1908.) Delicate pink, suffused with cream. Similar to Nell Gwynne.
- CONTRAST. (Bath, 1910.) Blue and purple, edged white.
- CORAL. (Aldersey, 1910.) Bright pink.
- CORAL GEM. (J. K. King, 1916.) Cream pink self.
- CORONATION. (Bolton, 1912.) Apricot, flushed pink, on cream ground.
- COUNTESS OF ANCASTER. (Gilbert, 1910.) Deep plum self.
- COUNTESS OF NORTHBROOK. (Breadmore, 1909.) Large pale pink.
- COUNTESS SPENCER. (Sydenham-Cole, 1904.) A lovely pale pink. The original "Spencer."
- CÆRULEA. (Faulkner and Aikens, 1913.) Blue, with mauve tint in standard.
- COWRIE. (Aldersey, 1910.) Bright pink self.
- CREAM PARADISE. (Hemus, 1909.) Light primrose self.
- CRIMSON GIANT. (Deal, 1913.) Bright crimson self.
- CRIMSON PARADISE. (Hemus, 1908.) Crimson. Similar to *King Edward Spencer*.
- CRIMSON QUEEN. (Hobbie, 1916.) Crimson self.
- CROMWELL. (Bolton, 1913.) White, flaked violet-mauve.
- CRYSTAL. (Aldersey, 1912.) White, flushed pale rose.
- CYNTHIA. (Ward, 1912.) Pink on cream ground. Somewhat in way of Mrs. Hugh Dickson.
- CYRIL UNWIN. (Unwin, 1912.) Maroon and violet.
- DAINTY SPENCER. (Bath, 1909.) See Elsie Herbert, with which it is synonymous.
- DAISY. (Gilbert, 1912.) Pink self, white ground.
- DAZZLER. (Breadmore, 1910.) Bright glowing orange-scarlet.

"SPENCER" VARIETIES

- DECORATOR. (Dickson-Burpee, 1913.) A *Rose du Barri* Spencer.
- DELIGHT. (Deal, 1914.) Similar to Decorator.
- DICK BIDE. (Bide, 1916.) Amaranth-red.
- DISTINCTION. (Bath, 1910.) Similar to Dainty Spencer.
- DOBBIE'S CREAM. (Dobbie, 1912.) Primrose self.
- DOBBIE'S SCARLET. (Dobbie, 1913.) Bright scarlet self.
- DOBBIE'S ORANGE. (Dobbie, 1915.) Similar to Robert Sydenham.
- DOBBIE'S TRUE LAVENDER. (Dobbie, 1913.) Pale blue self. Similar to Margaret Madison.
- DODWELL F. BROWN. (Eckford, 1909.) Crimson.
- DON ALVAR. (Bolton, 1915.) A large pure lavender.
- DORA. (Dobbie, 1917.) Cream, standard deep rose-pink and salmon.
- DORIS BURT. (Unwin, 1910.) Crimson-scarlet self.
- DORIS CLAYTON. (Breadmore, 1909.) Lavender.
- DORIS USHER. (Usher-Sutton, 1911.) Pink on cream ground.
- DOROTHY. (Bolton, 1912.) Rosy-lilac self. Similar to Irish Belle.
- DOROTHY HARLAND. (Bide, 1910.) Pale salmon, cream ground.
- DOROTHY LEES. (Lees-Sutton, 1913.) French gray self.
- DOUGLAS UNWIN. (Unwin, 1910.) Maroon self.
- DRAGONFLY. (Aldersey, 1913.) Lavender and rose on cream ground.
- DUCHESS OF PORTLAND. (Dobbie, 1915.) Cream-pink, suffused apricot.
- DUPLEX CREAM. (Morse, 1913.) Cream self with double standards.
- DUPLEX HELEN WILLIAMS. (Stark, 1917.) Color similar to Cherub.
- DUPLEX MAGGIE STARK. (Stark, 1913.) Rich orange with double standards.
- DUPLEX MAUVE. (Hobbie's, 1916.) A large duplex mauve self.

- DUPLEX SCARLET. (Stark, 1914.) A double crimson-scarlet.
- DUPLEX SPENCER (Dobbie-Burpee, 1912.) Rich pink on cream ground.
- DUSKY MONARCH. (Breadmore, 1910.) Dark purple-maroon.
- EARL CROMER SPENCER. (Bide, 1910.) Crimson-lake.
- EARL OF CHESTER. (Ward, 1910.) Orange.
- EARL OF LOVELACE. (Sutton, 1913.) A Duplex white.
- EARL OF PLYMOUTH. (Baker, 1909.) Buff-colored self.
- EARL SPENCER. (Cole, Dobbie, 1910.) A waved Henry Eckford.
- EASTERN QUEEN. (Cross, 1913.) Pale watered blue.
- E. C. MATTHEWS. (Jones, 1907.) Velvety maroon.
- EDITH. (House, 1912.) In the way of Helen Grosvenor, with double standards.
- EDITH KING. (Unwin, 1914.) Blue veined on white ground.
- EDITH TAYLOR. (Holmes-Sydenham, 1912.) Salmon-rose self.
- EDNA HARLAND. (Bide, 1911.) Carmine-pink.
- EDNA MAY. (Woodcock, 1912.) White self.
- EDNA TURNER. (Dipnall, 1911.) Cream-pink.
- EDNA UNWIN. (Unwin, 1910.) Orange-scarlet.
- EDROM BEAUTY. (Malcolm-Dobbie, 1911.) Standard orange, wings rosy-salmon. Similar to Helen Lewis.
- EDWARD COWDY. (Unwin, 1915.) Fiery orange-scarlet.
- E. J. DEAL. (Johnson, 1910.) White, edged rosy carmine. Similar to Elsie Herbert.
- ELAINE. (Hemus, 1910.) Standard mauve, wings white.
- ELECTRIC. (King, 1913.) Purplish lavender.
- ELFRIDA ELLICOTT. (Damerum, 1914.) Rosy magenta.
- ELFRIDA PEARSON. (Pearson, 1911.) Blush-pink.
- ELIZABETH. (Cross, 1913.) Brick-red self.
- ELIZABETH HEMUS. (Hemus, 1910.) Blush-pink.
- ELLA BOX. (Box, 1914.) White flaked lavender.
- ELSIE EDWARDS. (Stark, 1914.) A cream ground Mrs. Cuthbertson.

“SPENCER” VARIETIES

- ELSIE HERBERT. (Breadmore, 1908.) White, edged pale rose.
- EMILY. (House, 1912.) Rosy mauve.
- EMILY ECKFORD SPENCER. (Burpee, 1910.) Bluish purple.
- EMMIE TATHAM. (Stark, 1910.) Rich rose.
- EMPRESS. (Deal, 1910.) Rosy purple self.
- EMPRESS EUGENIE. (Burpee, 1914.) Soft lavender flake on white. Awarded certificate of merit, American Sweet Pea Society, 1911.
- EMPIRE CRIMSON. (J. K. King, 1916.) A large crimson self.
- EMPIRE WHITE. (J. K. King, 1916.) A fine white self.
- ENCHANTRESS. (Stark, 1906.) Has proved to be synonymous with Countess Spencer.
- ENID DAMERUM. (Lumley, 1912.) Chocolate self.
- ERIC HARVEY. (Unwin, 1911.) Similar to Martha Washington.
- ERIC HINTON. (Hinton Bros., 1904.) Bright pink, deeper towards the edges.
- ERNEST KING. (King, 1909.) Large orange-pink.
- ESSEX BEAUTY. (King, 1910.) Clear blue.
- ETHEL ROOSEVELT. (Burpee, 1911.) Light rose-pink, striped on primrose ground.
- ETTA DYKE. (Breadmore, 1908.) Synonymous with Burpee's White Spencer.
- EVANGELINE. (Ward, 1910.) Lavender self.
- EVELYN HEMUS. (Hemus, 1908.) Cream, with a picotee edging of terra-cotta pink. Similar to Mrs. C. W. Breadmore.
- FAIR MAID. (Stark, 1910.) Flesh on cream ground.
- FAITH. (Stevenson, 1917.) Pure lavender.
- FARNHAM LAVENDER. (Bide, 1916.) Pure lavender self.
- FAULKNER'S PRIMROSE. (Faulkner, 1912.) Primrose self, black seeded.
- FELICE LYNE. (Agate, 1913.) A lighter Stirling Stent.
- FELICITY. (Bath, 1913.) Lilac self.
- FIERY CROSS. (Malcolm-Burpee, 1916.) Scorching fire-red, or scarlet.

- FLAMINGO. (Aldersey, 1910.) Vermilion red.
- FLORADALE FAIRY. (Burpee, 1915.) A new primrose self of great merit.
- FLORA NORTON SPENCER. (Morse, 1909.) Beautiful pale blue—a charming color. Not of largest size.
- FLORENCE MORSE SPENCER. (Morse, 1908.) Beautiful light pink, deepening towards the edges. Similar to Princess Victoria and Mrs. Hardcastle Sykes.
- FLORENCE NIGHTINGALE. (Dickson-Burpee, 1911.) Clear lavender self.
- FLORENCE SPICER. (Jarman, 1913.) Bronzy-purple self.
- FLORENCE WRIGHT. (Stark, 1910.) Pure white self.
- FLORRIE. (Bolton, 1912.) Rosy crimson-lake.
- FLOSSIE JEFFREY. (Breadmore, 1910.) Shrimp-pink on cream ground.
- FRANCES DEAL. (Deal, 1912.) Rosy heliotrope.
- FRANK UNWIN. (Unwin, 1910.) Lavender, suffused mauve.
- FREDA. (Breadmore, 1910.) White self.
- FRED FAIRBURN. (Otter, 1910.) Pink self.
- FREDA UNWIN. (Unwin, 1911.) Light blue.
- FRILLED BUFF. (Stark, 1916.) Cream, suffused chamois.
- FRILLED PINK. (Dobbie, 1915.) A duplex Countess Spencer.
- G. C. WAUD. (Cole, 1910.) Crimson self.
- GENERAL TOWNSEND. (Hurst, 1917.) Deep rosy-mauve.
- GEORGE BAXTER. (Bolton, 1909.) Maroon, shaded violet.
- GEORGE CURZON. (Aldersey, 1912.) Dark blue flake. Similar to Loyalty.
- GEORGE HERBERT. (Breadmore, 1907.) Bright rosy-carmine of largest size and best Spencer form. Synonymous with John Ingman.
- GEORGE STARK. (Stark, 1910.) An intense dazzling scarlet.
- GEORGE WASHINGTON. (Henderson, 1910.) Rose-crimson self.
- GERTIE HART. (Damerum, 1914.) Rose-mauve standard, mauve wings.

“SPENCER” VARIETIES

- GERTRUDE. (Cross, 1913.) Light rose-lavender self. Similar to Charm.
- GIANT CREAM WAVED. (Deal, 1910.) Primrose self.
- GIPSY QUEEN. (Watkins & Simpson, 1909.) Similar to but not so good as Ramona Spencer.
- GLADYS BURT. (Unwin, 1910.) Salmon-pink, cream ground.
- GLADYS COLE. (Jones & Sons, 1911.) Lavender self.
- GLITTERS. (Lumley, 1910.) Orange-scarlet.
- GLORY OF PARIS. (Clark, 1909.) Similar to Burpee's King Edward Spencer.
- GLOW. (Bath, 1915.) Synonymous with Robert Sydenham.
- GOLDEN GLORY. (Stevenson, 1916.) Soft golden-orange.
- GORDON ANKENTELL. (Breadmore, 1909.) Flame colored.
- GORDON KEEBLE. (Deal, 1913.) Soft mauve on white ground. Somewhat similar to Charm.
- GRACE DARLING. (King, 1913.) Cream, suffused soft orange-pink.
- GRACE HARVEY. (Damerum, 1917.) Royal blue wings; purple standard.
- GRENADIER. (Clark, 1909.) Scarlet self.
- GREY DELIGHT. (Box, 1913.) Pale blue self. Similar to Margaret Madison.
- GUY HEMUS. (Hemus, 1910.) Light lavender self.
- GUY LANGTON. (Lumley, 1912.) Deep bronze.
- GWENDOLINE. (House, 1910.) Blue self.
- HARRY BALFOUR. (Jarman, 1910.) Orange self.
- HAWLMARK GLADYS. (Dickson, 1914.) Light cream-pink. Flowers of largest size.
- HELEN CHETWYND. (Sydenham, 1914.) Very similar to Doris Usher.
- HELEN GROSVENOR. (Aldersey, 1910.) Similar to Helen Lewis, but richer.
- HELEN LEWIS. (Breadmore-Watson, 1906.) Large, wavy, orange-colored standard; wings, rosy-salmon.
- HELEN PIERCE SPENCER. (Cross, 1913.) A waved *Helen Pierce*.

SWEET PEAS UP TO DATE

- HELEN WILLIAMS. (Stark, 1913.) Cream with rose edge.
HELIO PARADISE. (Hemus, 1910.) Pale rosy heliotrope.
HENRY OHN. (Dobbie, 1916.) A cream ground *Frilled Pink*.
HERCULES. (Stark, 1911.) Large pink self.
HEREWARD. (Stark, 1911.) Pale cerise self.
HILARY CHRISTY. (Dickson, 1916.) Orange-scarlet self.
HILDA. (Woodcock, 1911.) Orange-scarlet, rose wings.
HOBBIE'S CRIMSON. (Hobbie's, 1916.) Bright crimson self.
HOLDFAST BEAUTY. (Hemus, 1911.) Similar to Constance Oliver.
HOLDFAST BELLE. (Hemus, 1908.) Soft pink, tinged apricot.
HOLDFAST PINK. (Hemus, 1908.) Buff-pink self.
HONOR BRIGHT. (Stevenson, 1916.) Bright salmon-red.
HOPE. (Stevenson, 1917.) Clear soft rose.
HORACE SKIPPER. (Stark, 1908.) Deep rosy-pink.
HYACINTH. (Gilbert, 1910.) Magenta self, small.
IAN HAMILTON. (Damerum, 1917.) Brilliant scarlet-cerise.
ILLUMINATOR. (Burpee, 1914.) Cerise-rose on salmon.
IOLANTHE. (Chapman-Mackereth, 1912.) White self.
IONA. (Gilbert, 1910.) Bluish-purple self.
INSPECTOR. (Dobbie, 1913.) Rich salmon.
IRENE DAMERUM. (Damerum, 1915.) Light violet-mauve blush.
IVORY KING. (Bolton, 1916.) Ivory-cream slightly suffused pink.
IRIS. (Breadmore, 1912.) Light salmon self.
IRISH BELLE OR DREAM. (Dickson-Burpee, 1912.) Rich lilac flushed pink. Awarded certificate of merit by the National Sweet Pea Society, 1911.
ISABEL. (Faulkner and Aitken, 1912.) Light salmon-pink self.
ISOBEL MALCOLM. (Malcolm, 1911.) Primrose self.
IVANHOE. (Dobbie, 1910.) Lavender self.
IVY HERBERT. (Breadmore, 1909.) Rich plum self.
J. B. LOWE. (Hinton, 1917.) Orange-crimson standard; wings white flushed pink.

“SPENCER” VARIETIES

- JACK TAR. (Breadmore, 1911.) Dark blue with bronze standard.
- JACK UNWIN. (Unwin, 1909.) Rose flake, white ground.
- J. T. TAYLOR. (Breadmore, 1909.) Plum colored.
- JAMES BOX. (Box, 1913.) Bright salmon self.
- JARGOON. (Aldersey, 1910.) Heliotrope self.
- JEAN IRELAND. (Dobbie, 1916.) Rich cream ground edged carmine-rose.
- JESSIE CUTHBERTSON SPENCER. (Morse, 1915.) Cream, striped bright rose-pink.
- JOHN INGMAN. (Sydenham-Cole, 1905.) Rosy-carmine with darker shadings, large and of best form.
- JOHN PORTER. (Dickson, 1917.) An improved Edrom Beauty.
- JOHN RIDD. (Stark, 1912.) Large purple self.
- JOSEPHINE BARNARD. (Bath, 1909.) Rosy-pink; standard lighter than wings.
- JOSEPHINE. (Wright, 1914.) A deeper Helen Lewis.
- JULIET. (Deal, 1912.) Pale apricot on lemon ground.
- KATHLEEN. (Deal, 1913.) Rich glowing cerise.
- KATHLEEN MACGOWAN. (Breadmore, 1909.) Sky blue. Similar to Flora Norton Spencer.
- KING ALFONSO. (Breadmore, 1909.) Crimson, shaded magenta. Similar to King Edward Spencer.
- KING ALFRED. (Breadmore, 1912.) Bright orange-pink.
- KING EDWARD SPENCER. (Burpee, 1909.) Almost a crimson scarlet self. A magnificent flower.
- KING GEORGE. (Woodcock, 1910.) Lilac-rose self.
- KING GEORGE. (Woodcock, 1917.) Rosy-lavender.
- KING MANOEL. (Stark, 1912.) Maroon self.
- KING MAUVE. (Woodcock, 1914.) Mauve self.
- KING WHITE. (Malcolm-Burpee-Dickson, 1914.) A superb white self.
- KITTY CLIVE. (Bolton, 1909.) Pale scarlet salmon.
- KITTY CRIER. (Breadmore, 1909.) Rose and pink.
- KOWHAI. (Trevethick-Mackereth, 1912.) Ivory shaded apricot.

- KRALISSA. (Aldersey, 1913.) Pink self. Similar to Hercules.
- LA BELLE SAUVAGE. (Savage, 1913.) Pale pink self.
- LADY ALTHORP. (Cole, 1906.) White, beautifully tinted buff. Similar to Mrs. Sankey Spencer.
- LADY ARTHUR. (Aldersey, 1910.) Deep cerise and salmon-pink.
- LADY EVELYN EYRE. (Holmes-Sydenham, 1912.) Pale pink, flushed salmon.
- LADY FARREN. (Stark, 1909.) Rose. Somewhat similar to Marie Corelli.
- LADY FISHER. (Holmes, 1917.) Blush-pink, cream ground.
- LADY FLORENCE WILLOUGHBY. (Gilbert, 1911.) Buff-pink self.
- LADY FRENCH. (Woodcock, 1916.) Orange-cerise and rosy-carmine.
- LADY KNOX. (Dobbie, 1912.) A large blush cream.
- LADY MILLER. (Malcolm-Dobbie, 1913.) Buff, suffused salmon-pink.
- LADY ROSA. (Holmes, 1917.) Rose-pink, standard pale pink, cream ground.
- LADY SARAH SPENCER. (Cole, 1910.) Pink, suffused salmon.
- LADY URSULA. (Ward, 1913.) A Helen Pierce Spencer.
- LANCASHIRE. (Bolton, 1910.) Salmon-pink, creamy ground. Similar to Miriam Beaver.
- LAURA WYATT. (Dipnall, 1913.) Brilliant orange-pink. Similar to King Alfred.
- LAVENDER G. HERBERT. (Breadmore, 1909.) Lavender self.
- LAVENDER PARADISE. (Hemus, 1910.) Lavender self. Synonymous with *Florence Nightingale*.
- LAVENDER QUEEN. (Faulkner, 1912.) Soft lilac.
- LEIGE. (Hobbie's, 1916.) White self.
- LESLIE IMBER. (Unwin, 1912.) Rich blue self. Similar to Flora Norton Spencer.
- LIBERTY. (Lumley, 1910.) Crimson self.

"SPENCER" VARIETIES

- LILA. (Dipnall, 1913.) Cream, flushed lilac-mauve.
- LILAC QUEEN. (Bath, 1910.) Clear lilac self.
- LILAC SPENCER. (Davies, 1911.) Lilac self.
- LILAC SUNBONNET. (Aldersey, 1910.) Lilac and heliotrope.
- LILIAN. (Holmes-Sydenham, 1913.) Soft salmon-pink.
- LINDA HEMUS. (Hemus, 1911.) Silvery mid-blue self.
- LINDFIELD SURPRISE. (Box, 1913.) Lavender flake on white.
- LIZETTE LUMLEY. (Lumley, 1910.) Rose stripe on cream ground.
- LORD ABERCONWAY. (Holden, 1914.) Rich red prawn.
- LORD CHARLES BERESFORD. (Alsen, 1910.) Rosy-mauve self.
- LORD CURZON. (Breadmore, 1913.) Rosy magenta.
- LORD FISHER. (Holmes, 1916.) Rich red maroon self.
- LORD KITCHENER. (Damerum, 1916.) Cerise-orange scarlet.
- LORD NELSON SPENCER. (Holmes-Sydenham, 1913.) Dark-blue self.
- LORD NORTHCLIFFE. (Stark, 1910.) Cerise self.
- LORNA DOONE. (Stark, 1908.) Pale blush.
- LOUISE MATILDA. (Faulkner, 1912.) Large white self.
- LOUVAIN. (Stark, 1915.) White, suffused salmon-pink.
- LOVELY SPENCER. (Morse, 1909.) Bright pink at base of standard and wings, becoming almost blush white at the edges.
- LOYALTY. (Stark, 1912.) Violet flake on white ground.
- LUCY HEMUS. (Hemus, 1908.) Light pink on cream.
- LYNETTE. (Dipnall, 1914.) A lighter Doris Usher.
- MABEL BACCUS. (Unwin, 1914.) A Helen Pierce Spencer.
- MADGE RIDGARD. (Unwin, 1910.) White, flushed heliotrope.
- MAGGIE STARK. (Stark, 1909.) Orange-scarlet. Similar to Helen Lewis.
- MAGNIFICENT. (Stark, 1910.) Similar to Mrs. W. J. Unwin.

SWEET PEAS UP TO DATE

- MAIDEN. (Malcolm, 1915.) A very light pink self.
- MAJESTIC. (Miller, 1912.) Large cream self.
- MALCOLM'S WAVED CREAM. (Malcolm-King, 1909.) Same as Primrose Spencer.
- MAORI BELLE. (Trevethick-Mackereth, 1911.) Lavender self.
- MAORI CHIEF. (Trevethick-Mackereth, 1912.) Maroon self.
- MARCHIONESS OF TWEEDDALE. (Bolton, 1911.) Similar to Martha Washington.
- MARGARET ATLEE. (Morse, 1913.) Apricot on cream ground.
- MARGARET FIFE. (Dobbie, 1916.) Bright blue self.
- MARGARET MADISON. (Morse-Burpee, 1912.) Clear pale blue self. Certificate of merit, National Sweet Pea Society, 1911.
- MARIE. (Cross, 1913.) White, flaked blue.
- MARIE CORELLI. (Burpee-Morse, 1910.) Brilliant rose-carmine or red.
- MARINE. (Malcolm, 1915.) A rich blue self.
- MARION. (Dipnall, 1915.) Clear rose-cerise.
- MARION. (Dobbie, 1911.) Pale lilac rose.
- MARJORIE DAMERUM. (Damerum, 1914.) Light blue self.
- MARJORIE HEMUS. (Hemus, 1912.) White, picoteed blue.
- MARJORIE LINZEE. (Breadmore, 1909.) Rosy pink.
- MARJORIE WILLIS. (Lumley, 1908.) A large, rose colored Spencer, resembling *Marie Corelli*.
- MARKS TEY. (Dobbie, 1913.) Violet with bronze wings.
- MARTHA WASHINGTON. (Henderson, 1910.) White edged and flushed rose.
- MARVEL. (Bolton, 1915.) Cream ground rosy-pink.
- MARY GARDEN. (Morse-Burpee, 1912.) Pink on cream.
- MARY VIPAN. (Eckford, 1910.) Rose self.
- MASTERPIECE. (Dobbie, 1910.) Lavender self, flushed rose on standard.
- MAUD GUEST. (Eckford, 1909.) Synonymous with Lady Althorp.

"SPENCER" VARIETIES

- MAUD HOLMES. (Holmes, 1910.) Crimson self. Similar to King Edward Spencer.
- MAUVE PARADISE. (Hemus, 1910.) Light mauve self.
- MAUVE QUEEN. (Dobbie, 1912.) Bright mauve.
- MAVIS. (King, 1917.) Standard shaded khaki blush with rose centre, white ground.
- MAY CAMPBELL. (Dobbie, 1912.) Cream, flaked carmine.
- MAY DAY. (Stark, 1916.) Deep sky-blue self.
- MAY FARQUHAR. (Unwin, 1910.) Deep blue self.
- MAY UNWIN. (Unwin, 1914.) Orange-scarlet.
- MELBA. (Malcolm-Dobbie, 1912.) Large pale salmon.
- MELODY. (Dickson, 1914.) A magnificent cream-pink.
- MENIE CHRISTIE. (Dobbie, 1908.) Standard purplish-carmine; wings, rosy magenta.
- MERCIA. (Stark, 1910.) Pale salmon self.
- MILLIE MASLIN SPENCER. (Holmes-Sydenham, 1912.) Magenta-crimson self.
- MINNA BURNABY. (Stark, 1917.) Bright shrimp suffused salmon. Wings cream suffused pink.
- MINNIE FURNELL. (Alsen, 1912.) Pink with cream eye. Similar to Mrs. R. Hallam.
- MINNIE ORST. (Deal, 1912.) Blue, veined white.
- MIRIAM BEAVER. (Burpee-Morse, 1910.) Salmon-pink suffused with buff or apricot on a primrose ground.
- MISS A. BROWN. (Darlington, 1909.) Synonymous with Asta Ohn.
- MISS BURNIE. (Dobbie, 1916.) Standard blush-pink; wings, white.
- MISS J. BROWN. (Aitkens, 1914.) Rich orange; scarlet wings.
- MISS FRILLS. (Gilbert, 1909.) Similar to Mrs. Sankey Spencer.
- MISS L. E. KING. (King, 1909.) White, flaked orange-pink.
- MISS L. HAWKES. (Agate, 1913.) Light pink.
- MISS M. A. LINZEE. (Breadmore, 1908.) A bright rosy-pink self.

- MISTRESS LUMLEY. (Lumley, 1910.) Cream flaked.
- MOLLIE CLEGG. (Breadmore, 1910.) Lavender self.
- MONEYMAKER. (Agate-Lumley, 1910.) White self.
- MONITOR. (Bolton, 1910.) Rose flake.
- MONTESUMA. (Bolton, 1915.) White, striped mahogany.
- MORNING MIST. (King, 1915.) Distinct French-gray self.
- MOTHER-O'-PEARL. (Aldersey-Sydenham, 1909.) Plum-bago-blue.
- MOONSTONE. (Aldersey, 1910.) Pale lavender-gray self.
- MRS. A. G. GENTLE. (Sydenham, 1916.) White, heavily edged bright rose.
- MRS. ALEX. WARE. (Bolton, 1910.) Cream, shaded apricot.
- MRS. ALSEN. (Alsen, 1910.) Clear blue self.
- MRS. ANDREW IRELAND. (Dobbie, 1909.) Similar to Apple Blossom Spencer, but on a buff ground.
- MRS. A. MALCOLM. (Malcolm-Mackereth, 1909.) Cream self.
- MRS. ARTHUR STEVENSON. (Unwin, 1916.) Lilac-mauve on white.
- MRS. B. GILBERT. (Gilbert, 1914.) Rose, veined.
- MRS. BRYCE. (Bolton, 1911.) White, edged buff.
- MRS. C. P. TOMLIN. (Woodcock, 1917.) Scarlet with a touch of fiery red.
- MRS. E. A. TANQUERAY. (Damerum, 1915.) Deep cerise-scarlet.
- MRS. E. C. McEWEN. (Damerum, 1916.) A large cream-pink.
- MRS. E. WRIGHT. (Bolton, 1916.) White, flushed mauve, edged blue.
- MRS. FRED. KELLEY. (Hobbie's, 1915.) Similar to Mrs. Townsend.
- MRS. CHARLES FOSTER. (Baker, 1907.) A rosy-lavender Spencer.
- MRS. CHARLES MANDER. (Baker, 1907.) Rich magenta with rather darker wings.

“SPENCER” VARIETIES

- MRS. CUTHBERTSON. (Dobbie, 1912.) Pink with white wings.
- MRS. C. W. BREADMORE. (Breadmore, 1908.) Buff ground with picotee edge of rose.
- MRS. D. DENHOLM FRASER. (Unwin, 1913.) Salmon flaked on white.
- MRS. E. COWDY. (Bolton, 1913.) Large maroon self.
- MRS. E. DARLINGTON. (Darlington, 1910.) Rose, cream ground.
- MRS. DUNCAN. (Stark, 1910.) Crimson-scarlet self.
- MRS. E. J. JOHNSTONE. (Johnstone, 1910.) Salmon-buff self.
- MRS. E. NOAKES. (Agate-Lumley, 1910.) Lavender self.
- MRS. E. OTTER. (Otter, 1910.) French gray, veined.
- MRS. F. WELLESLEY. (Wellesley, 1910.) Cream, tinged blush.
- MRS. FRED AREY. (Breadmore, 1913.) Cream, flushed pink.
- MRS. GEORGE CHARLES. (Bolton, 1910.) Dark blue.
- MRS. GIBBS BOX. (Box, 1912.) Salmon-pink, cream ground.
- MRS. HARDCASTLE SYKES. (Bolton, 1906.) A pale pink Spencer. Similar to Princess Victoria and Florence Morse Spencer.
- MRS. HARRIETTE HEMUS. (Hemus, 1912.) Pale salmon.
- MRS. H. CHIVERS. (Unwin, 1910.) Cream-pink.
- MRS. H. E. WARD. (Aitkens, 1914.) Rich golden pink.
- MRS. H. G. TIGWELL. (Unwin, 1911.) Similar to Ethel Roosevelt.
- MRS. HERBERT HEMUS. (Hemus, 1911.) Magenta.
- MRS. HESLINGTON. (Heslington-Dobbie, 1912.) Lavender, shaded mauve.
- MRS. H. LEES. (Agate, 1913.) Bright pink.
- MRS. H. LOWE. (Lowe, 1910.) Salmon-rose.
- MRS. HOLROYD. (Breadmore, 1913.) Bright maroon self.
- MRS. HENRY BELL. (Bolton, 1908.) Rich apricot pink on cream ground. Similar to Mrs. Routzahn.

- MRS. HUGH DICKSON. (Dobbie, 1910.) A beautiful rich apricot on cream ground, shaded pink.
- MRS. HUGH WORMALD. (Hobbie's, 1915.) Salmon-rose, cream wings.
- MRS. H. J. DAMERUM. (Damerum, 1915.) Deep cream self.
- MRS. J. BALMER. (Unwin, 1915.) Cream, heavily suffused reddish-pink.
- MRS. JAMES C. HOUSE. (House, 1912.) Mauve with purplish wings. Synonymous with Tennant Spencer.
- MRS. J. EMMETT. (Bolton, 1914.) Light apricot-pink.
- MRS. JESSOP. (Bolton, 1914.) Glowing cerise-pink.
- MRS. JOSEPH CHAMBERLAIN SPENCER. (Bath, 1909.) White striped with rose.
- MRS. KATE HAMMOND. (Hobbie's, 1916.) A large satiny-pink.
- MRS. LANCASTER. (Bolton, 1910.) Cream-pink self.
- MRS. L. C. HOCKEY. (Jarman, 1913.) Pale rosy-mauve.
- MRS. MCILWRICK. (Malcolm-Dobbie, 1914.) Rosy mauve standard, mauve wings.
- MRS. MILLER. (Miller, 1910.) Primrose self.
- MRS. R. HALLAM. (Unwin, 1911.) Soft salmon-pink on cream ground. Similar to Doris Usher.
- MRS. REGINALD HILL. (King, 1913.) A lilac-lavender self. Very similar to Irish Belle.
- MRS. ROUTZAHN. (Burpee, 1909.) Buff or apricot ground, flushed and suffused with delicate pink.
- MRS. R. W. PITT. (Stark, 1909.) Rosy cerise.
- MRS. SANKEY SPENCER. (Morse, 1909.) A black seeded White Spencer, showing a tinge of buff in the bud stage. Not of largest size.
- MRS. S. CHAMPION. (Bide, 1910.) Creamy-pink self.
- MRS. TOWNSEND. (Jarman, 1910.) White, flushed and edged blue.
- MRS. T. G. BAKER. (Baker, 1909.) White edged and tinted amber buff. Similar to Lady Althorp.
- MRS. W. HODGES. (Damerum, 1917.) White with blue markings.

“SPENCER” VARIETIES

- MRS. W. J. UNWIN. (Unwin, 1910.) Orange flake on white ground.
- MRS.^a WALTER CARTER. (Bunting, 1909.) A lavender colored Spencer.
- MRS. WM. KING. (King, 1908.) Synonymous with John Ingman.
- MRS. W. S. BIRCH. (Jones, 1911.) Mauve-pink on cream ground.
- MRS. WALTER WRIGHT SPENCER. (Routzahn, 1910.) Mauve self.
- MRS. T. W. WARREN. (Holmes-Sydenham, 1912.) Bright blue, veined on white.
- MRS. WILCOX. (Gilbert, 1909.) Similar to America Spencer.
- MULBERRY. (Aldersey, 1912.) Mulberry-red self.
- MURIEL QUICK. (Unwin, 1913.) Blue veined on white.
- MYSTERY. (Aldersey, 1912.) Pale pink, flushed salmon.
- NANCY. (Bolton, 1910.) Shrimp-pink self.
- NANCY PERKINS. (Perkins-Unwin, 1910.) A Spencer Henry Eckford.
- NAVY BLUE SPENCER. (Breadmore, 1909.) Blue.
- NELL GWYNNE. (Stark, 1908.) Deep cream, suffused with salmon. Similar to Constance Oliver.
- NETTIE JENKINS. (Unwin, 1911.) Light lavender self.
- NORA BELSHAM. (Bide, 1914.) Pinkish-lilac.
- NEW MARQUIS. (Dobbie, 1914.) Rich mauve.
- NORA HERRON. (Wright, 1914.) Deep salmon self.
- NORMA. (Clark, 1909.) Blush, suffused pale salmon; pink at edges of petals.
- NORMAN HARVEY. (Damerum, 1914.) White, flushed rose.
- NORVIC. (Holmes, 1915.) Large pure white self.
- NUBIAN. (House, 1910.) Chocolate self.
- OLIVE BOLTON. (Bolton, 1907.) Deep rosy pink.
- OLIVE BRIGHT. (Dickson, 1913.) Rich rose.
- OLD ROSE. (Malcolm-Dobbie, 1916.) Distinct old rose shade.
- OLIVE RUFFELL. (Stark, 1908.) Bright rosy salmon.

SWEET PEAS UP TO DATE

- OPAL. (Aldersey, 1910.) Pale lavender-blue.
- ORANGE KING. (Bide, 1911.) Salmony orange.
- ORANGE PERFECTION. (Box, 1912.) Orange with rose wings.
- ORANGE SEEDLING. (Hemus, 1911.) Orange self.
- ORCHID. (Malcolm-Burpee, 1913.) Lovely shade of helio.
- ORION. (Holmes-Sydenham, 1912.) Deep reddish-crimson.
- OTHELLO SPENCER. (Burpee-Morse, 1909.) A rich, deep maroon of largest size.
- OVERCOMER. (Alsen, 1910.) Pink self.
- PARADISE. (Sydenham, 1907.) Same as Countess Spencer.
- PARADISE CARMINE. (Hemus, 1907.) Synonymous with John Ingman.
- PARADISE IVORY. (Hemus, 1907.) Synonymous with Queen Victoria Spencer.
- PARADISE ORANGE. (Hemus, 1911.) Salmon-orange self.
- PARADISE RED FLAKE. (Hemus, 1908.) A waved America, red flaked on white ground.
- PATHFINDER. (Stark, 1915.) Similar to King Alfred.
- PEACE. (Stevenson, 1916.) Soft pink self.
- PEARL. (Aldersey, 1910.) Pure white.
- PEARL-GRAY SPENCER. (Morse-Burpee, 1912.) Dove-gray suffused light rose.
- PEDESTAL. (Bolton, 1913.) Rich cream, flaked dark rose.
- PEGGY. (Lumley, 1912.) Blush.
- PEGGY MACKERETH. (Holmes, 1915.) Rose-lavender, flushed magenta.
- PETER BLAIR. (Bolton, 1914.) Cream, striped rose.
- PETUNIA SPENCER. (Stark, 1915.) Light cerise self.
- PHANTOM BLUE. (Malcolm-Burpee, 1916.) Art shades of blue and lavender.
- PHYLLIS BIDE. (Bide, 1915.) Similar to Robert Sydenham.
- PHYLLIS. (Unwin, 1914.) Mrs. W. J. Unwin margined white.
- PICOTEE. (Watkins and Simpson, 1910.) Same as Dainty Spencer.

"SPENCER" VARIETIES

- PLASHET BEAUTY. (Savage, 1910.) Pinkish mauve, lavender wings.
- PREMIER. (Stark, 1910.) Crimson-scarlet self.
- PRESIDENT. (House, 1909.) Similar to Senator Spencer.
- PRIDE OF COOMBE. (House, 1910.) White, flaked rose.
- PRIMROSE BEAUTY. (Stark, 1912.) Primrose self.
- PRIMROSE KING. (Jarman, 1910.) Primrose self.
- PRIMROSE SPENCER. (Burpee, 1908.) Deep primrose or creamy yellow, of largest size. Clara Curtis, Althorp Cream, Malcolm's Cream, and Primrose Paradise are all synonymous.
- PRIMROSE WAVED. (Eckford, 1908.) Same as Primrose Spencer.
- PRINCE GEORGE. (Bolton, 1912.) Lilac-rose, reddish-violet wings.
- PRINCE OF ASTURIAS. (Breadmore, 1908.) Standards deep chocolate; wings deep purple. Similar to Othello Spencer.
- PRINCESS ALICE. (Bath, 1909.) Same shade as the grandiflora Emily Eckford.
- PRINCESS HENRY OF BATTENBERG. (Miller, 1917.) Rosy-lavender self.
- PRINCESS JULIANA. (Breadmore, 1910.) Primrose self.
- PRINCESS KATHERINE. (Bath, 1909.) Pale blush pink.
- PRINCESS MARY. (Holmes-Sydenham, 1913.) Bright silky blue. In way of Flora Norton Spencer.
- PRINCESS VICTORIA. (Dobbie, 1908.) A light pink Spencer of largest size, similar to Florence Morse Spencer.
- PROGRESS. (King, 1916.) Rich pink self.
- PURITY. (Bolton, 1908.) Synonymous with White Spencer.
- PURPLE PRINCE. (Dickson-Burpee, 1911.) Standard purplish-maroon, wings rosy-purple.
- QUAKER MAID. (Malcolm-Dobbie, 1914.) Dove-gray, wings lavender.
- QUEEN EIRA. (Jenkins-Parsons, 1912.) White. Black seeded.
- QUEEN MARY. (King, 1910.) Pink on cream ground.
- QUEEN MOTHER. (Breadmore, 1913.) Deep lilac self.

- QUEEN OF NORWAY. (Bolton, 1910.) Heliotrope-mauve self.
- QUEEN VICTORIA SPENCER. (Burpee, 1909.) A black seeded Primrose Spencer, flushed rose in the bud stage.
- QUEENIE. (Deal, 1909.) Ivory, tinted blush.
- RADIANCE. (Dickson, 1914.) Orange, scarlet wings. Very similar to Thomas Stevenson.
- RADIANT. (Ward, 1913.) Rich rosy-pink.
- RAINBOW SPENCER. (Morse-Burpee, 1912.) Ivory white, flaked rose.
- RAMONA SPENCER. (Morse, 1909.) White, flaked light pink or blush.
- RATA. (Trevethick-Mackereth, 1912.) Deep crimson self.
- RED ADMIRAL. (Aldersey, 1913.) Crimson self.
- RED CHIEF. (Bolton, 1910.) Red maroon.
- RED CROSS. (Stevenson, 1916.) Rich velvety-crimson self.
- RED ISOBEL. (Malcolm, 1917.) A fine red.
- RED STAR. (Malcolm-Dobbie, 1912.) Crimson-scarlet self.
- RENA OLIVER. (Lumley, 1910.) Light pink self.
- RHEIMS. (Hobbie's, 1916.) Orange-scarlet self.
- R. F. FELTON. (Bolton, 1912.) Lavender self.
- ROBERT SYDENHAM. (Holmes, 1915.) Rich orange-salmon self.
- ROMANI RAUNI. (Sydenham-Aldersey, 1909.) A buff ground Countess Spencer.
- ROSABELLE. (Malcolm, 1912.) Distinct shade of rose.
- ROSABELLE HOARE. (Unwin, 1909.) Rose flake on white ground.
- ROSALIND. (Clark, 1909.) A deep rose-colored Spencer.
- ROSE DIAMOND. (Aldersey, 1913.) Very similar to Decorator.
- ROSEMARY. (Aldersey and Marsden Jones, 1913.) Similar to Rosabelle.
- ROSIE ADAMS. (Stevenson-Wright, 1908.) Rosy mauve. Similar to Captivation Spencer.
- ROSIE GILBERT. (Gilbert, 1908.) A crimson self.

“SPENCER” VARIETIES

- ROSIE SYDENHAM. (Sydenham, 1906.) Synonymous with John Ingman.
- ROSINA. (Bolton, 1915.) Rosy-heliotrope, cream ground.
- ROSY RAPTURE. (Stevenson, 1916.) White, margined rosy-pink.
- ROTOITI. (Trevethick-Mackereth, 1912.) Cream, flushed pink.
- ROYAL PURPLE. (R. Wright, 1913.) Rich purple.
- ROYAL RED. (Aldersey, 1913.) Dark crimson self.
- ROYAL SCARLET. (Aldersey, 1910.) Scarlet self.
- ROWENA. (King, 1916.) A cream ground Mrs. Cuthbertson.
- RUBY. (Aldersey, 1910.) Orange-scarlet, wings reddish rose.
- RUBY. (Bolton, 1910.) Reddish magenta.
- RUBY PALMER. (Dobbie, 1914.) Bright ruby-red.
- RUTH BIDE. (Bide, 1916.) Rich rosy-cerise.
- RUTH EARL. (Lumley, 1911.) Chocolate-colored self.
- SALMON QUEEN. (Bolton, 1915.) Soft salmon-pink and rose.
- SCARLET EMPEROR. (Holmes-Sydenham, 1912.) Bright scarlet self.
- SCARLET EMPRESS. (Holmes-Sydenham, 1912.) Scarlet self.
- SCARLET MONARCH. (Deal, 1910.) Crimson-scarlet self.
- SCOTCH PEARL. (Aldersey, 1910.) Lavender, flushed pink.
- SEAFOAM. (Cole, 1910.) White self.
- SEAMEW. (Cautley, 1912.) Pale blue. Similar to Margaret Madison.
- SEASHELL. (Aldersey, 1910.) Light lilac-rose, cream ground.
- SENATOR SPENCER. (Burpee-Morse, 1910.) Deep claret or wine-color stripes and flakes on a light heliotrope ground.
- SHAWONDASEE. (Hemus, 1910.) Similar to Flora Norton Spencer.
- SILAS COLE. (Cole, 1909.) Dark maroon.
- SILVER DAWN. (Cross, 1913.) Buff, marbled lavender-blue. Similar to Helen Pierce Spencer.
- SILVER WINGS. (Stark, 1908.) Similar but not so good as Ramona Spencer.

- SINCERITY. (Deal, 1914.) Rich deep cerise.
- SKYLINE. (Dickson, 1914.) Clear soft blue.
- SNOWFLAKE. (Breadmore, 1910.) White self.
- SOUTHCOTE BLUE. (Sutton, 1913.) Pale blue self.
- STANLEY CRISP. (Dipnall, 1915.) White self.
- STEETON. (Bolton, 1914.) Terra-cotta pink.
- STEVENSON'S WHITE. (Stevenson, 1913.) White self.
- STIRLING STENT. (Agate, 1911.) Bright salmon-orange.
- SUFFRAGETTE. (House, 1910.) Lavender flake on white ground.
- SULTAN. (Hobbies, 1914.) Deep maroon.
- SUNPROOF CRIMSON. (Sydenham-Holmes, 1910.) Similar to King Edward Spencer.
- SUNPROOF KING ALFONSO. (Breadmore, 1910.) Similar to King Edward Spencer.
- SUNRISE. (Gilbert, 1909.) An orange self, but not so good as Helen Lewis.
- SURPRISE. (Bolton, 1917.) Rich pink, or shrimp-pink.
- SUTTON'S QUEEN. (Sutton-Rothera, 1908.) Buff ground, flushed and edged pink.
- SUTTON'S SUNPROOF CRIMSON. (Sutton, 1913.) Crimson self.
- SYEIRA LEE. (Sydenham-Aldersey, 1909.) A rich salmon pink on a buff ground.
- TARBOOSH. (Aldersey, 1910.) Red self.
- TARBRUSH. (Aldersey, 1910.) Dark claret.
- TEA ROSE. (Dobbie, 1917.) Salmon-rose.
- TENNANT SPENCER. (Morse, 1909.) Purplish mauve of largest size and best Spencer form.
- THE ABBOTT. (Stark, 1913.) French gray, flaked chocolate.
- THE HON. DELIA SPENCER. (Cole, 1910.) Light magenta.
- THE KING. (Dobbie, 1909.) Similar to Burpee's King Edward Spencer.
- THE LADY EVELINE. (Malcolm, 1916.) Rich rosy-mauve.
- THE MARQUIS. (Dobbie, 1908.) Rosy heliotrope.
- THE PRESIDENT. (Dickson-Burpee, 1916.) Dazzling orange scarlet self.

"SPENCER" VARIETIES

- THE SQUIRE. (Faulkner, 1912.) Crimson-scarlet self.
- THE SULTAN. (Bide, 1910.) Maroon self.
- THOMAS STEVENSON. (Holmes-Sydenham, 1911.) Rich orange-scarlet.
- THORA. (Stark, 1910.) Pale pink with darker edges.
- TOM BOLTON. (Bolton, 1910.) Dark maroon self.
- TOPAZ. (Aldersey, 1910.) Ivory self.
- TORTOISESHELL. (Aldersey, 1913.) Shrimp-pink.
- TRIUMPH SPENCER. (Bolton, 1909.) Salmon-pink bi-color.
- TRUE BLUE. (Aldersey, 1912.) Indigo-blue self.
- UNWIN'S CREAM. (Unwin, 1917.) Deep primrose.
- UNWIN'S LAVENDER. (Unwin, 1917.) Soft lavender.
- VEILED BRIDE. (Morse, 1914.) White, marbled pink.
- VERA JEFFERY. (Breadmore, 1908.) A pale pink.
- VERA LEES. (Lees, 1913.) Buff, suffused salmon-pink.
- VERDUN. (Bolton, 1917.) Standard rich rose-crimson; wings deep rose.
- VERMILION BRILLIANT. (Dickson-Burpee, 1912.) Bright scarlet self.
- VERONIQUE. (Lumley, 1911.) Bluish-purple, veined.
- VESUVIUS. (King, 1915.) Similar to Scarlet Emperor.
- VICTORY. (Stevenson, 1916.) Rich salmon-red.
- VICTORY. (Bolton, 1917.) Standard heliotrope; wings lavender.
- VICTOR UNWIN. (Unwin, 1913.) Chocolate self.
- VIOLA RATCLIFFE. (Breadmore, 1910.) Rosy-lavender self.
- VIOLET CRABB. (Bide, 1911.) Reddish lavender.
- WALTER P. WRIGHT. (Unwin, 1912.) Light lavender.
- WARRIOR. (Malcolm, 1915.) Rich red; wings rosy-pink.
- WARRIOR. (Stevenson, 1916.) Deep salmon-red self.
- WATERWITCH. (Bunting, 1911.) Cream ground, picotee edge.
- WAVED CREAM. (Malcolm-Mackereth, 1909.) Cream self.
- WAVERLEY SPENCER. (Morse, 1909.) Purplish maroon, wings rosy-purple.
- WEDGWOOD. (Dickson-Burpee, 1914.) Light-blue self.

SWEET PEAS UP TO DATE

- WEDDING BELLS. (J. K. King, 1916.) Pale rosy-lilac self.
- WENVOE CASTLE. (Gerhold, 1910.) Rosy mauve.
- WHITE PERFECTION. (Damerum, 1916.) Large white self.
- WHITE QUEEN. (Stark, 1912.) Large white self.
- WHITE SPENCER. (Burpee, 1908.) Pure white, of largest size. It is identical with Etta Dyke.
- WHITE WAVED. (Eckford, 1908.) Similar to White Spencer.
- WINIFRED DEAL. (Deal, 1910.) Similar to Dainty Spencer.
- WINIFRED SAVAGE. (Savage, 1910.) Purplish heliotrope.
- WINIFRED UNWIN. (Unwin, 1912.) Pale lavender self.
- WINNIE JONES. (Stark, 1909.) Cream flaked rose.
- WINSOME. (Deal, 1910.) Pink, suffused heliotrope.
- W. R. BEAVER. (Bolton, 1910.) Claret stripe on gray ground. Similar to Senator Spencer.
- W. T. HUTCHINS. (Burpee-Morse, 1910.) Light apricot or buff overlaid with a beautiful blush pink.
- YANKEE. (House, 1909.) An America Spencer.
- ZARA. (Hemus, 1908.) Salmon-pink.
- ZARINA SPENCER. (Holmes-Sydenham, 1913.) A waved Zarina.
- ZEBRA. (Hemus, 1910.) Rosy mauve flake, white ground.
- ZEPHYR. (Hemus, 1908.) A silvery blue self. Similar to Flora Norton Spencer.
- ZILLAH SMITH. (Unwin, 1914.) Cream, margined rose.

UNWIN TYPE OF SWEET PEAS

These resemble the Spencer type, having the same wavy form, but are not so large, the original variety being Gladys Unwin. The vines are thrifty and produce abundantly the handsome waved flowers which make most attractive bouquets. *Nora Unwin* is especially fine in form, and *Frank Dolby* is to be classed among the best lavender or light blues.

A. J. COOK. (Unwin, 1907.) Violet mauve self. Variable.

ANGLIAN BLUE. (King, 1909.) A waved Flora Norton.

BLUSH QUEEN. (Dobbie, 1907.) Pale blush.

CHRISIE UNWIN. (Unwin, 1908.) Rosy-red self.

E. J. CASTLE. (Unwin, 1907.) Light rosy carmine, with light salmon shading.

FRANK DOLBY. (Unwin, 1907.) Lavender blue.

GLADYS UNWIN. (Unwin, 1905.) Pale pink, beautifully waved.

JACK UNWIN. (Unwin, 1909.) Rose flake on white ground.

MISS E. F. DRAYSON. (Unwin, 1908.) Crimson-scarlet self.

MISS FRILLS. (Gilbert, 1909.) White shaded blush.

MRS. ALFRED WATKINS. (Unwin, 1907.) Pink shading to blush.

NORA UNWIN. (Unwin, 1907.) Pure white, beautifully waved.

PHOENIX. (King, 1909.) White, flushed and shaded lilac.

PHYLLIS UNWIN. (Unwin, 1906.) Rosy carmine self.

PINK PEARL. (Unwin, 1907.) Rich pink self.

LIST OF GRANDIFLORA SWEET PEAS

Since the introduction of the Spencer type very little has been done to improve the grandifloras, hybridizers devoting their energies to the further development of the Spencers, but although the latter is now the most popular, there is still a good demand for the older type.

Abbreviations: H., Hooded Standard; S. H., Slightly Hooded Standard; E., Erect Standard.

An asterisk (*) denotes that the variety is nearly extinct.

Two asterisks (**) mean that the variety is little known, but listed in a few catalogs.

ACME.** (H. J. Jones, 1908.) Blush white. S. H.

ADMIRATION. (Burpee, 1900.) Beautiful pink lavender. H.

ADONIS.* (Carter, 1884.) Standard carmine pink with rosy wings. E.

ADMIRAL TOGO.** (Breadmore, 1906.) Extremely dark violet maroon. H.

AGNES ECKFORD. (Eckford, 1907.) A soft blush pink, self color. H.

AGNES JOHNSTON. (Eckford, 1903.) Standards are rose pink, shaded cream; pinkish buff wings. E.



ECKFORD'S "BLANCHE BURPEE."
A typical bloom of the erect or expanded type.

ALBATROSS.** (Dobbie, 1907.) A pure white black-seeded variety. S. H.

GRANDIFLORA SWEET PEAS

- ALBA MAGNIFICA.* (Henderson, 1890.) A pure white self. E.
- ALBION.** (Stark, 1906.) Ivory white.
- ALICE ECKFORD.* (Eckford, 1896.) Creamy white, with tinge of purplish violet. E.
- AMERICA. (Vaughan, 1896) White striped red. E.
- AMERICAN BELLE.* (Burpee, 1894.) Standard bright rose; wings white with carmine spots. Now discarded. E.
- AMERICAN QUEEN.* (Burpee, 1902.) Standard clear salmon red; wings bright deep rose. E.
- ANNIE B. GILROY.** (Eckford, 1909.) Deep cerise.
- ANNIE STARK.** (Stark, 1906.) White, delicately flushed with pale pink.
- APPLE BLOSSOM. (Eckford, 1887.) Shaded and edged soft rose on white. H.
- AURORA. (Burpee, 1897.) White ground, striped orange salmon. S. H.
- AUTOCRAT.** Better known under the name of Indigo King.
- AZURE FAIRY. (Bath, 1910.) French gray, watered blue.
- BADEN POWELL.** (Jones & Son, 1901.) Similar to Captain of the Blues. S. H.
- BAKER'S SCARLET.** (Baker, 1909.) Scarlet self. E.
- BEACON. (Bolton, 1906.) Standard cerise with creamy wings. E.
- BLACK.* (Noble, Cooper & Bolton, 1880.) Generally known as Invincible Black. E.
- BLACKBIRD.** (Bolton-Sharpe, 1908.) Blackish maroon. Synonymous with Midnight. S. H.
- BLACK KNIGHT. (Eckford, 1898.) Standard dark claret, wings brownish purple. E.
- BLACK MICHAEL. (Eckford, 1905.) Bright shining reddish maroon. E.
- BLANCHE BURPEE. (Eckford, 1895.) Snowy white. E.
- BLANCHE FERRY. (Ferry, 1889.) Standard bright rose-pink; wings creamy white. E.
- BLUE BELLE. (Bide, 1909.) Bright blue.

- BLUE EDGED.* (Trevor Clarke-Carter, 1883.) White and pink edged with blue. E.
- BLUE HYBRID.* Probably identical with Blue Edged. E.
- BLUSHING BEAUTY.* (Eckford, 1893.) Soft rose-pink. H.
- BOLTON'S PINK. (Bolton, 1905.) Rich orange-pink. E.
- BOREATTON.* (Eckford, 1887.) Dark maroon self. E.
- BOUQUET. (Deal, 1912.) A pink Helen Pierce.
- BRIDE OF NIAGARA.* (Vick, 1895.) Bright carmine rose standard; wings white, tinged pink; double flowers. E.
- BRIDESMAID. (Vaughan, 1904.) Carmine shading to rose and pink; wings of a lighter shade. E.
- BRILLIANT.* (Burpee, 1897.) Crimson scarlet. S. H.
- BRILLIANT BLUE. (Burpee, 1907.) The standard is very large, slightly hooded, of the richest dark navy blue; the shaded purple wings are deep Oxford blue. E.
- BRITANNIA.** (Dobbie, 1904.) White, flaked crimson. S. H.
- BRONZE KING.* (Haage & Schmidt, 1894.) Coppery standard, ivory white wings. E.
- BRONZE PRINCE.* (Eckford-Bull, 1885.) Standard rose flushed bronze scarlet with pale blush wings. E.
- BUTTERFLY.* (Sutton, 1878.) White, edged and shaded with blue. H.
- CALIFORNIA.* (Lynch, 1897.) Very pale pink, self colored. H.
- CALYPSO.* (Eckford, 1900.) Magenta, and veined mauve. E.
- CAPRICE.** (Johnson, 1906.) White, delicately shaded pale pink. S. H.
- CAPTAIN CLARKE.* (Clarke-Sharpe, date of introduction unknown.) White, flushed and penciled with carmine; wings blue edged. E.
- CAPTAIN OF THE BLUES. (Eckford, 1890.) Standard bright purple blue; wings paler blue. E.
- CAPTIVATION. (Eckford, 1897.) Of a deep magenta shade. S. H.

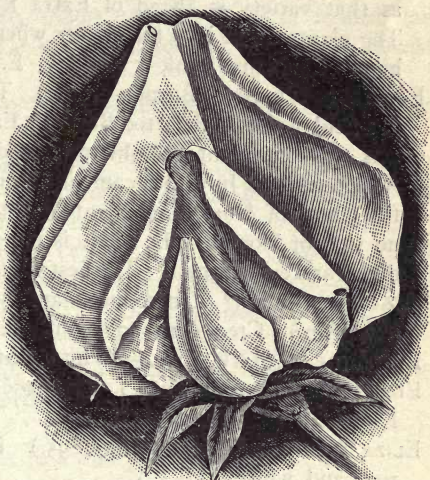
GRANDIFLORA SWEET PEAS

- CARDINAL.* (Eckford, 1885.) Scarlet crimson. E.
- CARMEN SYLVA.* (Laxton, 1892.) Claret shading to white; wings light lilac. E.
- CARMINE ROSE.** (Muskett.) Date of introduction not known. Better known as Princess Beatrice. Color, light pink. E.
- CELESTIAL.* (Lorenz, 1896.) Standard light mauve; wings lavender. H.
- CHANCELLOR.* (Eckford, 1898.) Standard bright orange; wings bright orange pink. H.
- COCCINEA. (Eckford, 1901.) Self colored, bright rich cherry. E.
- COLONIST.* (Eckford, 1898.) Soft lilac, overlaid bright rose. S. H.
- COLUMBIA.* (Burpee, 1897.) White ground, suffused purple and penciled pink. E.
- COQUETTE. (Eckford, 1896.) Deep primrose, shaded with lavender. S. H.
- CORAL GEM.** (Vaughan, 1907.) Light coral self. H.
- CORONATION.** (Introducer and year of introduction unknown.) Blush with pink at the back of the standard.
- CORONET.* (Walker-Hutchins, 1898.) White striped with orange pink. E.
- COUNTESS CADOGAN. (Eckford, 1899.) Bluish purple standard and clear blue wings. E.
- COUNTESS OF ABERDEEN.* (Eckford, 1896.) Self colored soft pink. H.
- COUNTESS OF LATHOM. (Eckford, 1900.) A soft cream tint, heavily shaded with flesh pink in the center of the standard. H.
- COUNTESS OF POWIS.* (Eckford, 1897.) Glowing orange, suffused with purple. E.
- COUNTESS OF RADNOR. (Eckford, 1891.) Light lavender with faint purplish tinge. H.
- COUNTESS OF SHREWSBURY.* (Eckford, 1896.) Rose standard with white wings. E.

- CREAM OF BROCKHAMPTON.** (Foster, year of introduction unknown.) A clear cream self.
- CREOLE.* (Burpee, 1896.) The standard is a light-pinkish lavender with wings of pure lavender. E.
- CROWN JEWEL. (Eckford, 1896.) Primrose ground, veined with violet. H.
- CROWN PRINCESS OF PRUSSIA.* (Haage & Schmidt, 1869.) Deep pink shading to very light pink. For some time this was a popular variety with florists. E.
- CYRIL BREADMORE.** (Breadmore, 1906.) Rosy carmine. S. H.
- DAINTY. (Burpee, 1903.) The flowers on first opening appear to be white, but quickly change to white with pink edge, making a most charming contrast; there is more pink on the edges of the standard than on the edges of the wings. S. H.
- DAVID R. WILLIAMSON. (Eckford, 1905.) The large standard is of a rich indigo blue, while the wings are slightly lighter in shade. S. H.
- DAWN.** (Stark.) Standard light crimson magenta; wings white shaded crimson. S. H.
- DAYBREAK.* (Burpee, 1896.) White marbled rose and crimson. E.
- DELICATA.* (Stark, 1906.) White tinted with pink. S. H.
- DELIGHT.* (Eckford, 1889.) White crested with crimson. This variety never became popular. E.
- DEVONSHIRE CREAM.** (Bathurst-Mackereth, 1908.) Cream self. E.
- DOLLY VARDEN.* (Burpee, 1898.) Standard bright purple-magenta shading lighter, almost white on the sides and penciled with heavy maroon at the base. H.
- DOMINO.** (Henderson, 1905.) Known by its more popular name, "Speckled Beauty,"—which is described as having primrose ground marbled with crimson.
- DORA BREADMORE.** (Breadmore, 1906.) A primrose self, shaded buff. S. H.

GRANDIFLORA VARIETIES

- DOROTHY ECKFORD. (Eckford, 1903.) Large, pure white flower. S. H.
- DOROTHY TENNANT. (Eckford, 1892.) Rosy mauve. H.
- DOROTHY VICK.** (Vick, 1897.) Standard scarlet, wings crimson, produces double flowers. E.
- DOUGLAS BREADMORE.** (Breadmore, 1906.) A bright purple flake. S. H.
- DUCHESS OF EDINBURGH.* (Eckford, 1887.) Crimson. E.
- DUCHESS OF SUTHERLAND.* (Eckford, 1898.) Pearly white, suffused light pink. H.
- DUCHESS OF WESTMINSTER. (Eckford, 1900.) Apricot flushed pink; wings rose pink. S. H.
- DUCHESS OF YORK.* (Eckford, 1895.) White striped with pinkish purple. E.
- DUDLEY LEES.** (Breadmore, 1908.) A deep maroon. S. H.
- DUKE OF CLARENCE.* (Eckford, 1893.) Rosy claret. H.
- DUKE OF SUTHERLAND. (Eckford, 1898.) Standard deep claret; wings deep violet blue. H.
- DUKE OF WESTMINSTER. (Eckford, 1899.) Rosy claret. H.
- DUKE OF YORK.* (Eckford, 1895.) Standard rosy pink; wings white. E.
- EARL CROMER. (Eckford, 1907.) Standard reddish mauve; wings large, of the same deep rich mauve. H.



DOROTHY ECKFORD.
Representing the slightly hooded type.

- EARLIEST OF ALL.** (Burpee, 1898.) Flowers fully ten days earlier than Extra Early Blanche Ferry, bearing a profusion of beautifully tinted flowers. Standard bright, rosy pink; wings creamy white, suffused pale rose. Planted under glass in September, the vines begin to bloom in November. E.
- EARLIEST OF ALL RE-SELECTED EXTREME EARLY.** (Burpee, 1902.) This strain is as much earlier than Earliest of All as that variety is ahead of Extra Early Blanche Ferry. The plants come into full flower when only twelve inches high. Christmas Pink is similar. E.
- EARLIEST WHITE.** (Burpee, 1906.) This was discovered in a field of the Re-Selected Burpee's Earliest of All. There was only one plant and this produced pure white flowers. A crop planted July 12th came in bloom August 20th, while the plants of *Mont Blanc* planted on the same day showed no sign of bloom. The plant is unusually sturdy and of dwarf and even growth. The best white for greenhouse. E.
- EASTERN QUEEN.*** (Introducer and year of introduction unknown.) Cream ground, slightly flaked.
- ELEGANCE.** (Stark, 1909.) White, feathered orange.
- ELFRIDA.*** (Johnson, 1904.) Primrose, lightly striped rose. E.
- ELIZA ECKFORD.*** (Eckford, 1895.) Flesh pink, suffused rose and white. H.
- EMILY ECKFORD.** (Eckford, 1893.) Rosy mauve changing to light blue. S. H.
- EMILY HENDERSON.** (Henderson, 1894.) White. E.
- EMILY LYNCH.*** (Lynch, 1897.) Standard scarlet rose; wings primrose tinged pink. H.
- EMPRESS OF INDIA.*** (Eckford, 1891.) Standard rose, with white wings. E.
- ETNA.*** (Laxton, 1892.) A dark brownish crimson and violet. E.
- EVELYN BREADMORE.**** (Breadmore, 1906.) Blush white, slightly tinged pink. S. H.

GRANDIFLORA VARIETIES

- EVELYN BYATT. (Watkins & Simpson, 1906.) Standard scarlet orange, with rosy wings. E.
- EVENING STAR.* (Vaughan, 1904.) Primrose, shaded light pink. E.
- EXQUISITE. (Bath, 1912.) White, veined blue.
- FAIRY QUEEN.* (Haage & Schmidt, 1872.) White with faint carmine pencilings on throat. E.
- FASCINATION.* (Eckford, 1900.) Magenta mauve; wings deep mauve. H.
- FASHION.* (Burpee, 1899.) A soft shade of reddish lavender, deepening at base of standard. Similar to Colonist. H.
- FINETTA BATHURST.** (Bathurst-Mackereth, 1908.) Pure white. E.
- FIREFLY.* (Eckford, 1893.) Scarlet crimson. E.
- FLORA NORTON. (Vaughan, 1904.) A beautiful rich lavender, almost a bright blue. E.
- FLORENCE FRAZER.** (Vaughan, 1904.) Standard bright crimson rose; wings white tinged pink. E.
- FLORENCE MOLYNEAUX.** (Dobbie, 1905.) Cream flaked with rose. E.
- GAIETY.* (Eckford, 1893.) Standard flaked with cerise pink; wings striped rosy purple. S. H.
- GEORGE GORDON.* (Eckford, 1901.) Claret red, self colored, but turns to a dull purple with age. H.
- GLADYS DEAL.** An English name for the American variety, Mrs. Geo. Higginson. S. H.
- GLADYS FRENCH.** (Unwin, 1909.) A light blue Helen Pierce.
- GOLDEN GATE.* (Burpee, 1897.) Pinkish mauve and lavender. S. H.
- GOLDEN GLEAM.* (Sunset Co., 1897.) Color creamy yellow. Nearly identical with Mrs. Eckford. S. H.
- GOLDEN ROSE. (Burpee, 1902.) The ground color is a clear primrose yellow, beautifully flushed with rosy pink. S. H.

- GORGEOUS. (Burpee, 1899.) Standard salmon-orange; wings heavily suffused orange-salmon. E.
- GRACIE GREENWOOD.* (Eckford, 1902.) Cream shaded with delicate pink. S. H.
- GRAND BLUE.* (Eckford, 1886.) Clear, light blue color, same as Imperial Blue. H.
- GRAY FRIAR.* (Burpee, 1896.) Heavily shaded with watered purple markings on creamy white ground. H.
- G. W. KERR. (Baker's, 1909.) Coral pink.
- HANNAH DALE.** (Dobbie, 1908.) A large, rich maroon self. S. H.
- HAROLD. (House, 1910.) Primrose self.
- HELEN PIERCE. (Morse, 1905.) The color is very bright blue, mottled on pure white. Decidedly the best mottled variety. E.
- HENRY ECKFORD. (Eckford, 1906.) Bright, soft, flaming orange, deepening slightly in the center of the flower. This variety requires shading with cheesecloth to prevent scalding in bright weather. E.
- HERBERT SMITH.** (Sydenham, 1908.) A bi-color after the style of Evelyn Byatt. E.
- HER MAJESTY. (Eckford, 1893.) Rosy pink. H.
- HESTER.** (Hemus, 1907.) Blue striped, and appears to be the same as Marbled Blue. E.
- HETTY GREEN.* (Ward-Bolton, 1907.) Bright orange scarlet; wings rosy crimson. E.
- HILDA JEFFERY.** (Breadmore, 1907.) Color creamy rose. S. H.
- H. J. R. DIGGES.* (Eckford, 1908.) Bright claret shaded maroon. S. H.
- HON. F. BOUVERIE. (Eckford, 1899.) Pinkish salmon standard; wings shaded to a lighter salmon-buff. S. H.
- HON. MRS. E. KENYON. (Eckford, 1901.) A beautiful primrose color. E.
- HORACE WRIGHT. (Eckford, 1907.) A self. A rich violet blue color. S. H.

GRANDIFLORA VARIETIES

IGNEA.** (Eckford, 1892.) Bright scarlet crimson with purple wings. S. H.

IMPERIAL BLUE.* (Eckford, 1886.) Blue and mauve, same as Grand Blue. H.

IMPERIAL PURPLE.* (Introducer and date of introduction unknown.) Purple with blue shading. E.

INCONSTANCY.** (Ferry, 1902.) White and primrose flowers on same plant. E.

INDIGO KING.* (Eckford, 1885.) Dark maroon purple standard with indigo blue wings. Autocrat is synonymous. H.

INVINCIBLE BLACK.* (Introducer unknown, 1871.) Dark claret. E.

INVINCIBLE BLUE.*
(Laxton, 1888.)
Dark blue. E.

INVINCIBLE CARMINE.* (Laxton, 1885.) A brilliant, glowing carmine. E.

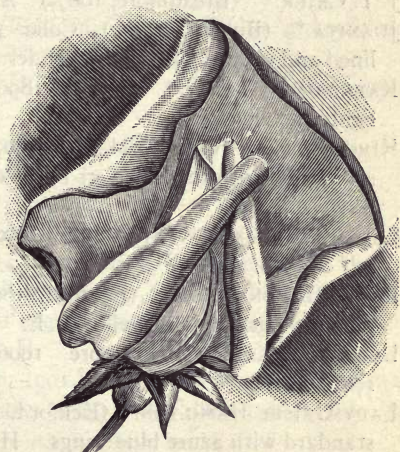
INVINCIBLE SCARLET.* (S. Brown-Carter, 1866.) Crimson scarlet. E. S.

INVINCIBLE SCARLET STRIPED WITH WHITE.* (Introducer and date of introduction unknown.) Red, striped with white.

INVINCIBLE STRIPED.* (Carter, 1874.) Crimson striped white. E.

ISA ECKFORD.* (Eckford, 1886.) White suffused rosy pink. E.

IVY MILLER.** (Miller, 1908.) White edged with blue. S. H. Similar to Maid of Honor.



JANET SCOTT.
Hooded type.

- JAMES GRIEVE.** (Eckford, 1908.) A large sulphur yellow. E.
- JANET SCOTT. (Burpee, 1903.) This might be called a new shade of rich pink. The unusual size of the wings with the large, substantial, hooded standard, gives the flower an appearance of enormous size. H.
- JEANNIE GORDON. (Eckford, 1902.) Standard rose, shaded cream; wings creamy suffused rose. S. H.
- JESSIE CUTHBERTSON. (Dobbie, 1903.) Flaked and striped salmon rose on a cream ground. S. H.
- JET. (Aldersey-Sydenham, 1909.) Similar to Midnight.
- JOSEPHINE WHITE.** (Ferry, 1902.) White. E.
- J. T. CRIER.* (Breadmore, 1907.) A lavender self.
- JUANITA.* (Burpee, 1896.) Color pure white, delicately lined and striped with pale lavender. H.
- KATHERINE TRACY.* (Ferry, 1896.) Soft rosy pink, lighter at edges. E.
- KING EDWARD VII. (Eckford, 1903.) A bright crimson self, large, with three flowers borne on a strong, stout stem. S. H.
- LADY ABERDARE.* (Breadmore, 1904.) Soft light pink, self colored. H.
- LADY BEACONSFIELD.* (Eckford, 1892.) Standard salmon pink; wings primrose yellow. E.
- LADY COOPER.** (Breadmore, 1906.) A clear, lavender self. S. H.
- LADY GRISEL HAMILTON. (Eckford, 1899.) Light lavender standard with azure blue wings. H.
- LADY MARY CURRIE. (Eckford, 1898.) A deep orange pink. H.
- LADY M. ORMSBY-GORE. (Eckford, 1901.) Pale buff tipped deep buff, overlaid with delicate pink. H.
- LADY NINA BALFOUR. (Eckford, 1897.) Delicate mauve shaded dove gray. H.
- LADY PENZANCE.* (Eckford, 1894.) Rose pink, tinged orange-salmon. H.

GRANDIFLORA VARIETIES

- LADY SKELMERSDALE.* (Eckford, 1899.) Light carmine standard, shading to white. S. H.
- LEMON QUEEN.* (Eckford, 1892.) White tinted with lemon and blush. E.
- LIGHT BLUE AND PURPLE.* (Introducer unknown, 1700.) Dark maroon with blue shadings. E.
- LITTLE DORRIT.* (Eckford, 1897.) Standard clear rosy pink; wings white, suffused rose. E.
- LORD KENYON. (Eckford, 1900.) Bright rose pink. H.
- LORD NELSON. (House, 1907.) A rich, deep navy blue. This is identical with *Burpee's Brilliant Blue*. E.
- LORD ROSEBERY. (Eckford, 1902.) A self colored rosy magenta. H.
- LOTTIE ECKFORD. (Eckford, 1894.) White ground, delicately edged lavender blue. H.
- LOTTIE HUTCHINS.* (Burpee, 1898.) Flaked pink on cream ground. S. H.
- LOVELY. (Eckford, 1895.) Pink; wings delicate rose. H.
- LUMINOSA. (Eckford, 1911.) Coral-colored self.
- MADAME CARNOT.* (Laxton, 1892.) A blue self. H.
- MADELINE COLE. (Stark, 1910.) Pale lavender.
- MAGGIE GERRING. (Eckford, 1911.) Cream self.
- MAID OF HONOR. (Burpee, 1897.) Light blue on a white ground, shaded and edged. Similar to Lottie Eckford but a better flower. S. H.
- MAJESTIC.* (Burpee, 1901.) Standard is a deep rose pink, while wings are also deep rose, but rather softer in tone. H.
- MARbled BLUE.** (Sutton, 1906.) White, striped and flaked blue. E.
- MARCHIONESS OF CHOLMONDELEY. (Eckford, 1904.) Soft shade of cream overlaid with pink. H.
- MARS.* (Eckford, 1895.) Rich crimson self. H.
- MAY PERRETT.** (Eckford, 1908.) Ivory flushed with buff. E.
- MEMENTO.** Synonymous with Flora Norton. E.

- METEOR.* (Eckford, 1895.) Orange-salmon standard with pink wings. E.
- MID BLUE. (Dobbie, 1909.) Of medium size; color deep, sky-blue. E.
- MIDNIGHT ("JET"). (Burpee, 1908.) Standard deep purplish maroon, almost black; wings darkest claret. S. H.
- MIKADO.* (Eckford, 1896.) Rose crimson striped with white. H.
- MILDRED WARD.** (Sydenham, 1907.) Orange-scarlet. E.
- MILLIE MASLIN. (Sydenham, 1908.) Rich rosy crimson self. Very much deeper than Prince of Wales. S. H.
- MIMA JOHNSTON.** (Eckford, 1908.) Bright rose carmine. E.
- MISS BOSTOCK.** (Hemus, 1907.) Cream and pink. H.
- MISS H. C. PHILBRICK.** (Stark, 1905.) Mauve overlaid with clear blue. We consider this identical with Flora Norton. E.
- MISS HUNT.* (Eckford, 1887.) Standard pale carmine salmon; wings soft pink. E.
- MISS WILLMOTT. (Eckford, 1901.) Rich orange pink; delicately shaded rose. S. H.
- MODESTY. (Burpee, 1898.) In strong sunlight it is seemingly a silvery white, but the suffused pink tint is shown on closer examination. H.
- MONARCH.* (Eckford, 1891.) Standard bronzy crimson; wings, violet. H.
- MONT BLANC. (Benary, 1900.) Extremely early flowering; white self, Florence Denzer is synonymous. E.
- MOTHER O' PEARL.** (Sydenham-Aldersey, 1909.) Silvery lavender. S. H.
- MRS. A. MALCOLM.** (Malcolm-King, 1909.) Primrose self. E.
- MRS. BIEBERSTEDT.** (Bieberstedt, 1908.) A lovely deep lavender self. S. H.
- MRS. CHARLES MASTERS.** (Eckford, 1909.) Standard rosy salmon; wings cream.

GRANDIFLORA VARIETIES

- MRS. COLLIER. (Dobbie, 1907.) In form and substance it resembles Dorothy Eckford. The flowers are large, coming in threes and fours on long, stiff stems and of a rich, primrose tint, entirely free from any trace of pink. S. H.
- MRS. DUGDALE. (Eckford, 1899.) Light carmine rose, with faint markings of primrose. S. H.
- MRS. ECKFORD. (Eckford, 1891.) A primrose self. S. H.
- MRS. E. GILMAN. (Eckford, 1909.) Light rose bicolor.
- MRS. FITZGERALD.** (Eckford, 1900.) Buff flushed with a tinge of pink. Synonymous with Stella Morse. S. H.
- MRS. GEORGE HIGGINSON, JR. (Vaughan, 1904.) A very delicate lavender. E.
- MRS. GLADSTONE.* (Eckford, 1890.) Soft flesh pink. E.
- MRS. H. KENDALL-BARNES.** (Dobbie, 1905.) Standard rich apricot; wings creamy buff. S. H.
- MRS. JOS. CHAMBERLAIN. (Eckford, 1895.) Ground color is a clear silvery white, brightly striped soft rosy pink. S. H.
- MRS. KNIGHT-SMITH.** (Eckford, 1904.) A pink self, hooded, with large open wings. Not fixed. H.
- MRS. R. F. FELTON.** (Bolton, 1907.) Primrose yellow self. Synonymous with Mrs. Collier. S. H.
- MRS. R. M. SHELTON.** (Baker, 1909.) Rosy carmine self. H.
- MRS. R. MASSEY. (Bide, 1910.) Pinkish lilac, buff ground.
- MRS. SANKEY.* (Eckford, 1890.) Pure white: black seeded. H.
- MRS. WALTER WRIGHT. (Eckford, 1903.) The standard is a beautiful shade of mauve, clear and bright, while the wings are a bright cærulean blue, slightly shaded with the mauve color of the standard. H.
- NAVY BLUE. (Burpee, 1899.) General color effect dark blue; standard brilliant royal purple; wings pure violet; the whole flower elegantly veined in sharp relief. S. H.
- NEW COUNTESS. (Burpee, 1897.) Pure light lavender throughout both on standard and wings. An Improved *Countess of Radnor* in which is eliminated the reddish cast in standard. H.

- NIGGER.* (House, 1905.) Very dark maroon, nearly black.
H.
- NOVELTY.* (Eckford, 1895.) Standard orange rose; wings delicate mauve. E.
- NYMPHAEA.* (Vaughan, 1904.) White turning to pink.
S. H.
- ODDITY.* (Burpee, 1896.) Pale carmine edged with bright rose. S. H.
- ORANGE PRINCE.* (Eckford, 1886.) Bright orange pink.
E.
- OREGONIA.* (Walker, 1895.) White striped with brownish red. S. H.
- ORIENTAL.* (Burpee, 1898.) Rich orange flowers. H.
- OTHELLO. (Eckford, 1899.) A deep maroon self color; very large size; standard slightly hooded. S. H.
- OVID.* (Eckford, 1894.) Bright rosy pink with crimson veins in both standard and wings. H.
- PAINTED LADY.* (Introducer not known, 1700.) Standard rose; wings white tinged with pink. E.
- PEACH BLOSSOM.* (Eckford, 1894.) Light salmon pink and buff. E.
- PERDITA. (Bath, 1910.) White, marbled pink.
- PHENOMENAL. (Henderson, 1905.) White, shaded and edged lilac. E.
- PINK FRIAR.* (Burpee, 1899.) White, lightly marbled light rose crimson. Large size. H.
- PINK SNAPDRAGON.* (Burpee, 1903.) Soft shell pink.
- PRIMA DONNA. (Eckford, 1896.) A pure pink self. H.
- PRIMROSE.* (Eckford, 1889.) Primrose self. E.
- PRINCE EDWARD OF YORK. (Eckford, 1897.) Crimson scarlet standard. Crimson wings; large open form. E.
- PRINCE OLAF. (Dobbie, 1908.) The bold, effective flowers are striped and mottled bright blue on white ground; of good size with erect standard. E.
- PRINCE OF WALES. (Eckford, 1898.) A large, bright rose self. S. H.

GRANDIFLORA VARIETIES

- PRINCESS BEATRICE.* (Hurst, 1883.) A light pink self. Syn., Carmine Rose. E.
- PRINCESS LOUISE.* (Introducer and date of introduction unknown,—probably first offered in 1895.) Magenta-pink standard; lilac wings. E.
- PRINCESS MAUD OF WALES.** (Eckford, 1906.) A pale colored Coccinea. E.
- PRINCESS MAY.* (Laxton, 1893.) Pale mauve standard; lavender wings. E.
- PRINCESS OF WALES.* (Eckford, 1885.) White striped mauve and purple. H.
- PRINCESS VICTORIA.** (Eckford, 1891.) Cerise standard; wings more pink. E.
- PURPLE.* (Introducer and date of introduction unknown.) A rich shade coming between Boreatton and Black. E.
- PURPLE BROWN.* An old dark-striped form.
- PURPLE KING.** (Eckford, 1908.) Purple, shaded indigo. E.
- PURPLE PRINCE.* (Eckford, 1886.) Standard dark maroon; wings purple. H.
- PURPLE STRIPED.* (Introducer and date of introduction unknown.) An old variety; purple striped on white ground. E.
- QUEEN ALEXANDRA. (Eckford, 1906.) An intense bright scarlet self. E.
- QUEEN OF ENGLAND.* (Eckford, 1887.) White self. E.
- QUEEN OF PINKS.** (Sutton, 1901.) Pure salmon pink. S. H.
- QUEEN OF SPAIN. (Eckford, 1907.) A new pearly pink self. S. H.
- QUEEN OF THE ISLES. (Eckford, 1885.) Crimson scarlet striped on a white ground. S. H.
- QUEEN VICTORIA. (Eckford, 1897.) A light yellow or primrose self. H.
- RAMONA.* (Burpee, 1896.) Light pink, striped on a white ground. S. H.

RED RIDING HOOD.* (Sunset Seed and Plant Co., 1897.)
Snapdragon form; crimson.

REGINA.** (Bolton-Sharpe, 1908.) A large maroon self.
E.

RISING SUN.* (Laxton, 1892.) Standard a bright, rosy
orange; blush wings. E.

ROMOLO PIAZZANI. (Eckford, 1905.) A violet blue self of
large size. S. H.

ROSEATE. (Aldersey, 1912.) Salmon-rose and orange.

ROSE DU BARRI. (Dickson-Burpee, 1911.) Salmon-rose
and coral.

ROSE QUEEN.** (Stark,
1905.) A rosy pink
self. S. H.

ROYAL ROBE.* (Eckford
1894.) A light pink
self. H.

ROYAL ROSE. (Eckford,
1894.) Standard crim-
son pink, deepening at
center; wings pink. S.
H.

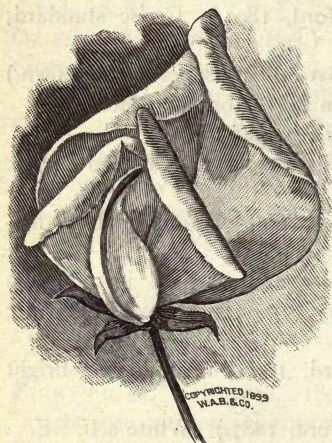
SADIE BURPEE W. S.
(Eckford, 1899.) Pure
white flower of large
size. H.

SADIE BURPEE B. S.
(Eckford, 1899.) Pure
white, the flowers show

a delicate pink flush in the standard when first opened.
H.

SAFRANO. (Gilbert, 1911.) Primrose.

SAINT GEORGE. (Hurst, 1908.) Scarlet orange self; large
and very bright; awarded the Silver Medal of the National
Sweet Pea Society, 1907. A great improvement on *Gor-
geous* and *Evelyn Byatt*. E.



ECKFORD'S "SADIE BURPEE."
Intensely hooded type.

GRANDIFLORA VARIETIES

- SALMON QUEEN. (Clark, 1910.) Carmine-scarlet.
- SALOPIAN. (Eckford, 1897.) A rich, dark crimson self. H.
- SALVATION LASSIE.* (Burpee, 1902.) Light carmine, the standard and wings both hooded like a Salvation Army bonnet.
- SAPPHIRE. (Aldersey, 1912.) Indigo-blue.
- SCARLET GEM. (Eckford, 1904.) Bright scarlet. E.
- SCARLET STRIPED WITH WHITE.* (Introducer and date of introduction unknown.) One of the old varieties and discarded some time ago.
- SENATOR. (Eckford, 1891.) Creamy white ground, striped chocolate. H.
- SENSATION.* (Burpee, 1898.) Standard pink and buff. Wings white. S. H.
- SHAHZADA.* (Eckford, 1897.) Dull maroon, shaded purple. S. H.
- SHASTA. (Morse, 1905.) When first opening the flowers have a creamy tint which changes to an ivory white when fully expanded. E.
- SNAPDRAGON.* (Burpee, 1900.) White shaded pink; flowers are like a Snapdragon bud.
- SPECKLED BEAUTY.* (Vaughan, 1904.) Primrose ground, marbled with crimson. H.
- SPLENDID LILAC.* (Of German origin, first offered in 1869.) Dull purple magenta standard; wings white, tinged lilac. E.
- SPLENDOUR.* (Eckford, 1887.) Deep rosy crimson self, with slightly paler wings. H.
- STANLEY. (Eckford, 1890.) Self colored in darkest maroon of burnished tint. E.
- STELLA MORSE. (Burpee, 1898.) Has a faint tinge of pink underlying the cream, producing a true apricot shade. H.
- SUE EARL.** (Burpee, 1903.) Standard primrose, with mauve edges; wings primrose. H.

SUNBEAMS, EARLIEST. (Burpee, 1904.) This might be described as a primrose "Mont Blanc." The flowers are of a rich primrose color and generally borne three on a long stem. E.

SUNPROOF SALOPIAN. (Burpee, 1900.) This was the finest

scarlet until the introduction of *King Edward VII* and *Queen Alexandra*. H.

SUNRISE.** (Vaughan, 1904.) A bright pink on primrose ground. E.

SUNSET.** (Vaughan, 1904.) Primrose striped dark rose. H.

SWEET LAVENDER. (Bath, 1910.) White, marbled lavender.

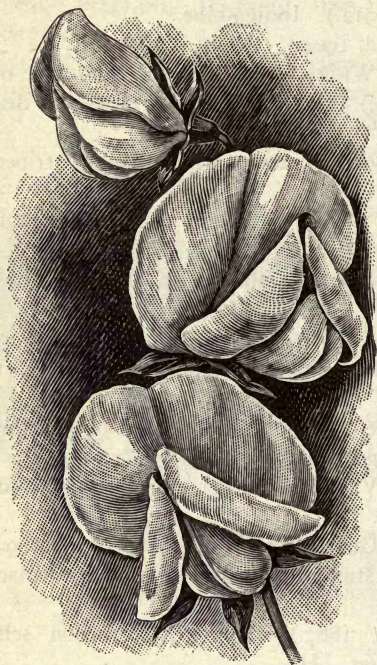
SYBIL ECKFORD. (Eckford, 1906.) Standard creamy buff with slight pink or apricot, large, open, creamy wings. E.

THE BRIDE.* (Lynch, 1897.) White self. S. H.

THE FAIRY.** (Johnson, 1907.) Lavender and white on same stem.

THE QUEEN. (Eckford, 1886.) Rosy pink, reflexing standard, shaded with mauve. E.

TRIUMPH. (Eckford, 1897.) Creamy white ground, suffused with salmon pink and tinged with carmine. E.



EARLIEST SUNBEAMS.
Early-flowering type.

GRANDIFLORA VARIETIES

- TRUE LAVENDER.** (Bath, 1909.) In color same as Mrs. George Higginson, Jr. Standard notched on sides.
- TWEEDY SMITH.* (Breadmore, 1906.) Standard rose pink; wings rose suffused pink. H.
- UNIQUE. (Stark, 1906.) White ground, striped pale lavender blue. S. H.
- VENUS. (Eckford, 1891.) Lovely salmon buff, shaded with rosy pink. H.
- VESUVIUS.* (Laxton, 1888.) Claret color, shading lighter at the edges. E.
- VICOMTE DE JANTZE. (Eckford, 1909.) Rose self.
- VIOLET QUEEN.* (Carter, 1877.) Clear violet color. E.
- WAVERLEY.* (Eckford, 1892.) Rosy claret standard, blue wings. H.
- WAWONA.* (Burpee, 1898.) Striped lavender lilac on a white ground. H.
- WHITE SNAPDRAGON.* (Burpee, 1902.) White snapdragon-like flowers.
- WHITE WONDER. (Burpee, 1904.) The flowers are pure white and of largest size and sometimes borne six to eight on a long, stout stem, many of the flowers being double. E.
- XENOPHON. (Morse-Burpee, 1912.) This is a double standard form of Phenomenal.
- YELLOW HAMMER.** (Breadmore, 1909.) Sulphur yellow.
- ZARINA.* (Hemus, 1908.) A pearl pink self, being an expanded form of Queen of Spain. E.
- ZERO.** (Hemus, 1907.) An early pure white. E.
- ZOE.** (Biffen-Unwin, 1906.) A clear, shining blue. Similar to Mid Blue. E.

CUPID SWEET PEAS

This distinct type of dwarf Sweet Peas was introduced by W. ATLEE BURPEE & Co. in 1896 and does well in dry seasons and on soils which become hard during hot weather. The plants are of low, spreading habit, with dense green foliage, and attain a height of from six to nine inches. The plants root deeply and flower most freely in hot, dry seasons. They are also adapted for pot culture, but in growing them the foliage should never be watered; always water round or between the plants. A peculiarity about the Cupids is that they are quite devoid of fragrance.

At one time there was listed fully twenty varieties, but now only the following are offered by us:

PINK CUPID

WHITE CUPID

MIXED CUPID

BURPEE'S BUSH SWEET PEAS

The plants are semi-erect, fifteen to eighteen inches high when in full flower, but branching freely so that the close bushes are frequently fifteen inches and more in diameter, composed of short erect branches with abundant light-green foliage. The tendrils at ends of the leaves clasp themselves closely to the adjoining branches, so that the whole plant is held quite erect though sufficiently open to admit of a freer circulation of air than in the low compact form of the Cupid type.

As these have not met with the success anticipated, they have been discarded. We understand in some parts of England florists are growing these for cutting with larger part of foliage.



The late HENRY ECKFORD, V. M. H.,

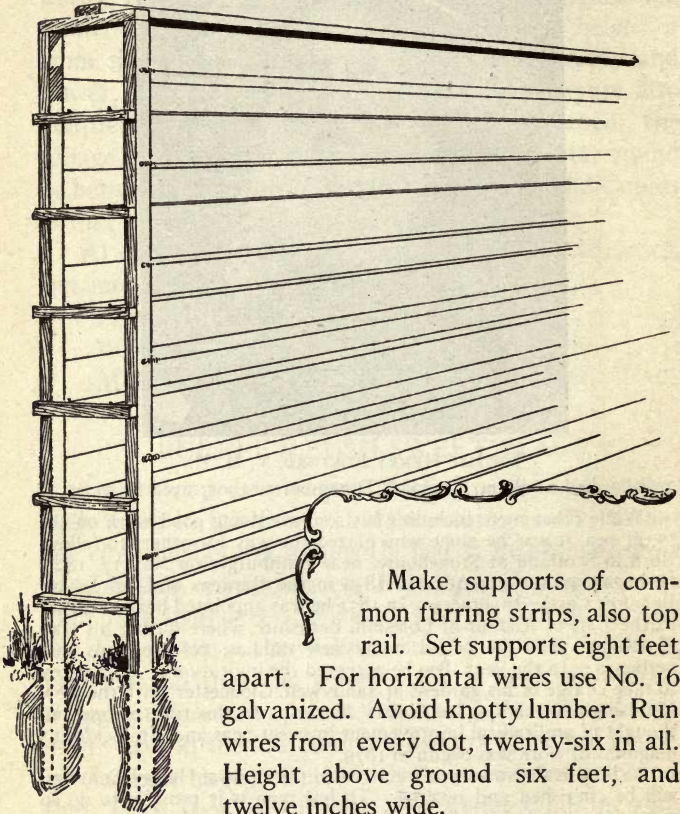
Who died at Wem, England, December 5, 1905, aged 82 years.

While other men, including his son, are doing good work on the sweet pea, it was he alone who blazed the way for others to follow. Born in Scotland at Stonehouse, near Edinburgh, on May 17, 1823, he began as an apprentice in 1839 in the Gardens of Lord Lovat, Beaufort Castle, Inverness. In 1854 he was appointed head gardener to the Earl of Radnor at Coleshill, Berkshire, where during his stay of twenty years he raised many new dahlias, pelargoniums and verbenas. In the year 1870 he accepted the invitation of Dr. Sankey to take charge of his gardens at Sandywell, Gloucester, with the view of raising new seedlings of florists' flowers. At this time no one had thought of any radical improvement in sweet peas and Mr. Eckford's magnificent work was begun in 1879.

As long as the sweet pea is cultivated the name of HENRY ECKFORD will be cherished and revered. To few men is it possible to do so much for their day and generation.

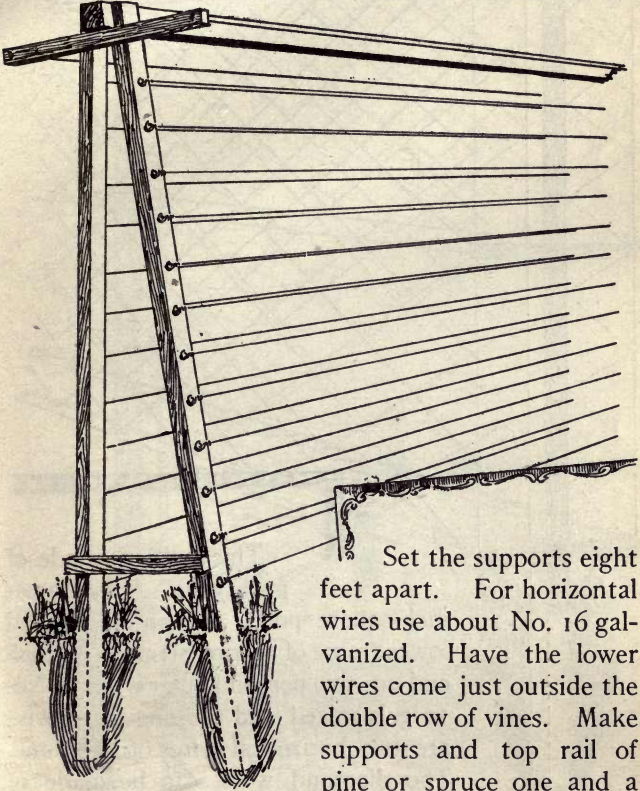
TRELLISES

For those who prefer a trellis, we give illustrations of four of the most practical, such as have given entire satisfaction at FORDHOOK FARMS.

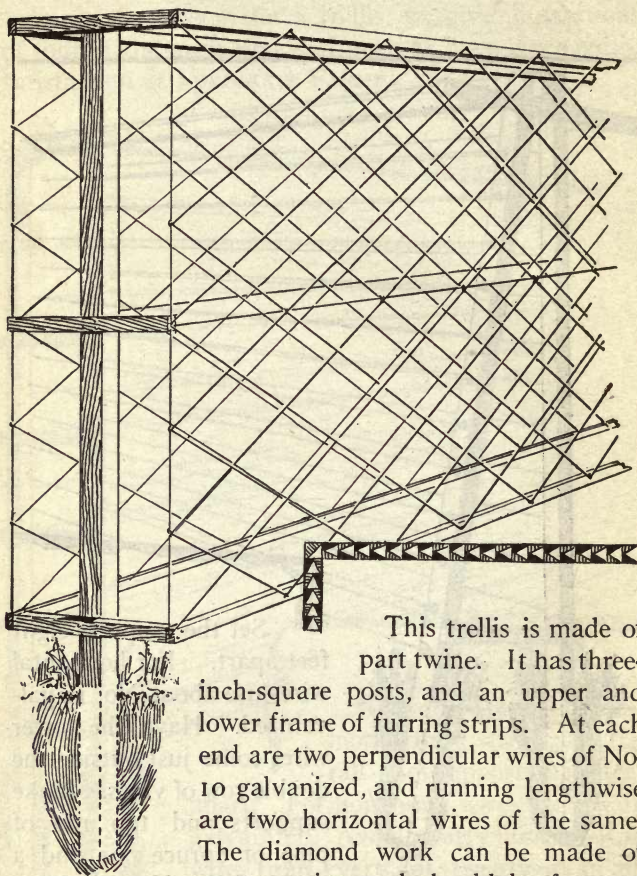


Make supports of common furring strips, also top rail. Set supports eight feet apart. For horizontal wires use No. 16 galvanized. Avoid knotty lumber. Run wires from every dot, twenty-six in all. Height above ground six feet, and twelve inches wide.

TRELLISES

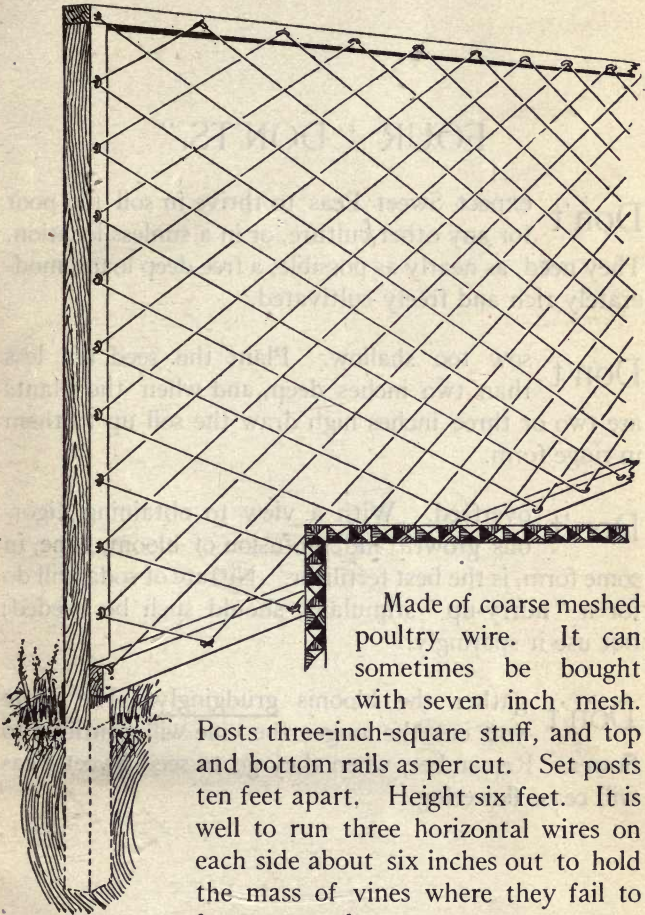


Set the supports eight feet apart. For horizontal wires use about No. 16 galvanized. Have the lower wires come just outside the double row of vines. Make supports and top rail of pine or spruce one and a quarter by two and a quarter inches. Height above ground six feet, and twelve inches wide at base.



This trellis is made of part twine. It has three-inch-square posts, and an upper and lower frame of furring strips. At each end are two perpendicular wires of No. 10 galvanized, and running lengthwise are two horizontal wires of the same. The diamond work can be made of strong twine, and should be fastened both at the middle wire and top and bottom strips. Have the rows of vines come inside. Set posts eight feet apart. One foot is enough for width.

TRELLISES



Made of coarse meshed poultry wire. It can sometimes be bought with seven inch mesh.

Posts three-inch-square stuff, and top and bottom rails as per cut. Set posts ten feet apart. Height six feet. It is well to run three horizontal wires on each side about six inches out to hold the mass of vines where they fail to fasten securely.

FOUR "DON'TS."

Don't expect Sweet Peas to thrive in soil too poor for any other culture, or in a sunless location. They need, as nearly as possible, a free deep loam, moderately rich and freely cultivated.

Don't sow too shallow. Plant the seed not less than two inches deep, and when the plants are two or three inches high draw the soil up to them in ridge form.

Don't overfeed. With a view to obtaining vigorous growth and profusion of bloom, bone, in some form, is the best fertilizer. Nitrate of soda will do for a "hurry-up" stimulant, should such be needed; but use it sparingly.

Don't gather the blooms grudgingly. The more you cut the longer the vine will continue to flower. Remember, when they go to seed Sweet Peas will cease flowering.

THIS BOOK IS DUE ON THE LAST DATE
STAMPED BELOW

AN INITIAL FINE OF 25 CENTS
WILL BE ASSESSED FOR FAILURE TO RETURN
THIS BOOK ON THE DATE DUE. THE PENALTY
WILL INCREASE TO 50 CENTS ON THE FOURTH
DAY AND TO \$1.00 ON THE SEVENTH DAY
OVERDUE.

OCT 10 1935

JUL 12 1971 11

REC'D LD AUG 5 71 -UAN72

YB 48576

385919

SB413

S9K4


1917

UNIVERSITY OF CALIFORNIA LIBRARY

MAY 19 1918


Burpee's New Annual

"The Leading American Seed Catalog"

A bright book, published January 1st of each year, is mailed FREE to all who write for it.  If you have not received it for the current year, or need a copy for a friend, please apply either by letter or on a postal card. It tells the plain truth about Seeds, including rare Novelties which cannot be had elsewhere. Beautiful colored plates and illustrations from nature. Gives information of real value to all who would raise the choicest Vegetables and most beautiful Flowers.

Our Aim

is to supply not only the "Best Seeds that Grow," but to help you in an intelligent selection of varieties and also in their successful culture.

 It will pay to read the Cultural Leaflets offered in BURPEE'S ANNUAL.

Burpee's "Blue List"

Our Wholesale Price-List of Seeds in Larger Quantities is mailed free on application to Market Gardeners and Florists

If You Plant for Profit you should write at once for this Wholesale List, BUT we cannot send it to private planters, even if requested to do so.

A Useful New Feature in Burpee's "BLUE LIST" that will be of special interest to growers who plant for profit is the "plain talks" we give in every department, as to just the best varieties for different purposes.

Shall we mail you ONE or BOTH Catalogs?

W. ATLEE BURPEE & CO.

Seed Growers

Philadelphia, Penna.