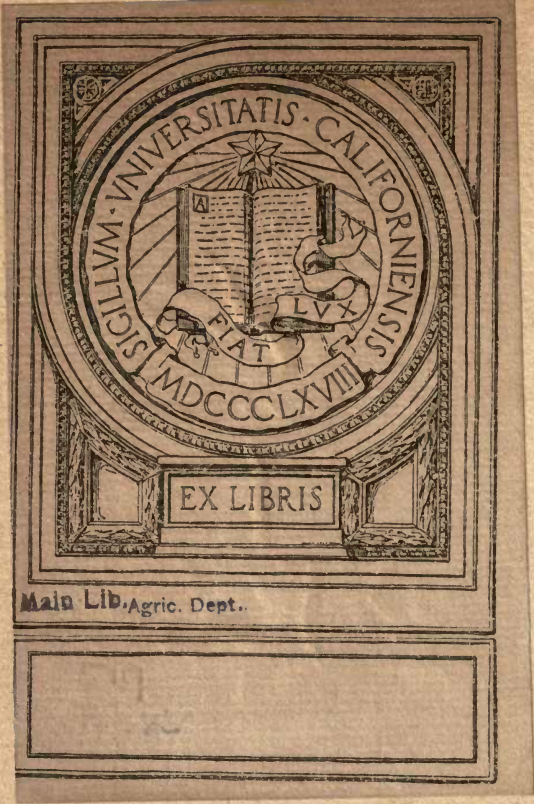


# BRITISH FLORAL DECORATION

BY  
R. F. FELTON





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BRITISH FLORAL DECORATION

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# BRITISH FLORAL DECORATION

BY

R. FORESTER FELTON

F.R.H.S., F.Z.S., ETC.

VICEREGENT OF THE NATIONAL GREEK TEA SOCIETY; MEMBER OF HONORARY  
COMMITTEE OF THE PERPETUAL-BLOWERING CAMBATION SOCIETY  
AND OF THE NATIONAL CHRYSANTHEMUM SOCIETY;  
FELLOW OF NATIONAL ROSE SOCIETY;  
GOLD MEDALLIST, ETC. ETC.

A BOUQUET OF MADAME ABEL CHATENAY ROSES

Made for H.R.H. The Princess of Wales.

(By kind permission of Messrs. Blake and Mackenzie.)



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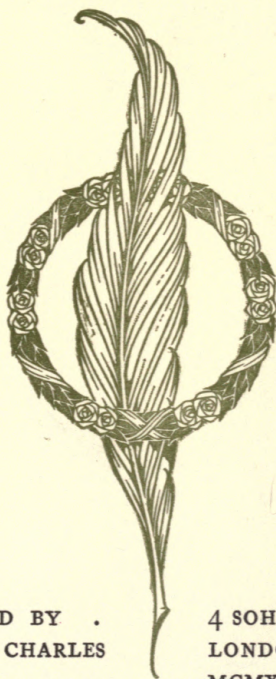
# BRITISH FLORAL DECORATION

BY

R. FORESTER FELTON

F.R.H.S., F.Z.S., ETC.

VICE-PRESIDENT OF THE NATIONAL SWEET PEA SOCIETY; MEMBER OF FLORAL  
COMMITTEES OF THE PERPETUAL-FLOWERING CARNATION SOCIETY  
AND OF THE NATIONAL CHRYSANTHEMUM SOCIETY;  
FELLOW OF NATIONAL ROSE SOCIETY;  
GOLD MEDALLIST, ETC. ETC.



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IN DEDICATING THIS BOOK  
TO MY WIFE I FEEL THAT  
I AM ALSO DEDICATING IT  
TO FLORAL ART

267551





## PREFATORY NOTE

BY

SIR ALBERT K. ROLLIT, LITT.D., D.L.,

*President of the National Chrysanthemum Society; Fellow and Member of the  
Council of the Royal Horticultural Society; formerly Chairman  
of the Hull Botanic Gardens*

MR. ROBERT FORESTER FELTON, of Hanover Square, London, of whose industry and work I have had long and frequent opportunities of forming an opinion, having told me of his intention to publish a book on "British Floral Decoration" and asked me to write for it a Prefatory Note, I have pleasure in complying with his request, although the volume speaks sufficiently for itself and its author, and really requires no introduction to its readers or the public.

I have known Mr. Felton for very many years as an expert and enterprising floral designer and decorator on both public and private occasions, and my estimate of his experience, judgment, and taste has been carefully and critically formed and from

time to time amply confirmed. For instance, I have never seen anything to surpass, and seldom anything to equal, either in general character and effect, or in its detail, Mr. Felton's artistic floral treatment, after the Japanese fashion, of Claridge's Hotel on the occasion when His Excellency the Japanese Ambassador and Madame Kato received His Imperial Highness Prince Nashimoto of Japan, in the summer of last year; and the same remark applies to other decorative schemes by Mr. Felton which have come under my notice, including those of table-decoration at the shows and social gatherings of the National Chrysanthemum Society and at many similar functions.

And in other ways Mr. Felton has also advanced both the science and art of Floriculture, especially in the selection, distribution, and arrangement, at the shows of the Royal Horticultural Society and other floral exhibitions, of those flowers which are bearers of beauty of form, colour, and perfume into the homes which they brighten and adorn. For flowers create and cultivate in the human heart the highest and purest emotions; they teach and reward habits of care, confidence, tenderness, patience, and perseverance, and also of reverence—for are they not the sweetest messengers of God to man?

Flowers and foliage humanise, civilise, and refine mankind; they indicate and also improve the characters of their cultivators, whether in the garden, in the house, or even on the window-sill—indeed it is not difficult to judge from tended plants the characters and habits of the inmates of the greatest or the humblest home; and they furnish the highest and best of all the pleasures of recreation through our public parks and gardens, of which happily there are few, if any, better examples than those in the very midst of the congested life and smoke-laden air of London; while the care and observation of plants almost inevitably lead on to the study of the science which underlies their cultivation.

Soul, mind, and the moral and æsthetic conscience are thus enriched by flowers, and any one who, like the author of this book, does much to increase the love and culture and artistic use of them, renders the very best service to mankind.

ST. ANNE'S HILL,  
CHERTSEY-ON-THAMES, SURREY,  
*April 1910*



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## INTRODUCTION

### TO MY READERS,

In the course of this my first serious attempt at book-writing, I propose placing before you, in the most interesting way that my literary attainments permit, a concise and careful *résumé* of a life-long study of flower growing and arrangement.

I am scarcely writing it for those who are already far advanced in the art or for those who have the opportunity and leisure of regularly attending the Royal Horticultural Society's Meetings and other large Exhibitions, but rather for that section of the flower-loving community who have to rely upon what they are told or upon the information which they may gather from the voluminous, if not always too luminous, catalogues circulated throughout the country.

I have been asked many times to write articles on gardening matters in the daily and weekly papers, and have also been repeatedly pressed to contribute to the gardening periodicals, but I have rarely ventured into print, and I may therefore claim that in this single volume I am telling my readers, for what it is worth, what I know ; taking

them wholly into my confidence, warning them against my many failures, and leading them up to those works in which I feel I have attained success.

I do not wish to convey by the foregoing statement that I am afraid of the criticisms even of those who consider themselves already proficient in either of the subjects upon which I touch, as I feel that they too may perhaps learn something by perusing a work which is the outcome of long experience and patient research.

Let it be taken for granted that growers and raisers of new plants do know good ones when they see them ; many of them do, but, after all, they can only form their individual opinions, whereas, coming, as I do, into constant contact with a highly educated and artistic section of the public, and being in daily touch with the greatest floral centres in the world, I am able to take an independent view as between the producer and the consumer, and, holding no brief for either, I can fearlessly give to those who are interested the benefit of my observation and experience. I also claim that my lists are as nearly perfect as such things can be, and that the majority of the varieties given will be popular for many years to come, even in this progressive age ; they therefore form a very valuable part of my book.

During the progress of this book I have had many kind advisers and scrutineers, especially when I have found myself in any doubt with regard to my lists of varieties, and I now embrace this opportunity of offering my sincere gratitude and thanks to the following: Mr. Rudolph Barr and Mr. Wallace (Herbaceous plants and Liliiums); Mr. Hugh Dickson, Mr. George Paul, V.M.H., Mr. Prince, Mr. Edward Mawley, Mr. Cant, and Mr. Orpen (Roses); Mr. Norman Davis and Mr. Wells (Chrysanthemums); Miss Hemus, Mr. Unwin, and Mr. Starke (Sweet Peas); The Rev. Joseph Jacob, Miss Curry, and Mr. Smith (Daffodils); Mr. Alfred Watkins (Annuals); Mr. C. Curtis (Orchids); Mr. E. Beckett, V.M.H. (Foliages); also to Mrs. Frankau, Mrs. Eric Prichard, Mr. E. T. Cook, Mr. F. C. Selous, and Sir Albert Rollit, Bart., for their kindly interest and encouragement.

I shall have much pleasure, at all times, in answering any question which may arise either in connection with the suggestions I have made or the lists I have given in this book.

R. F. FELTON

HANOVER SQUARE,  
LONDON, W.



---

ERRATA

- Page 44, line 10, *for* "Viscount Folkestone" *read*  
"Viscountess Folkestone."
- Page 45, *under* "Hybrid Perpetuals" *delete* "*Aimée*  
*Vibert.*" This is a climbing noisette Rose.



# BRITISH FLORAL DECORATION

## I

### FLORAL ART

A GERBE OF CARNATION "MARMION" TREATED  
IN THE FRENCH MANNER

Horace wrote truly and for all time:

Made for H.I.H. The Empress of Russia.

*Naturam expellas furca,*

*Tamen usque recurrit.*

(You may cast out Nature with a pitchfork ;  
nevertheless she will always return.)

Surely no artistic workers in the world, let their media be pigments, marbles, metals, or precious stones, have such perfect instruments as Florists with which to materialise their art—for, are we not laden throughout the year with Nature's sweetest messengers to Man, and this with such regularity that we seldom need consult the calendar ?

Nature not only places abundantly at our disposal the flowers with which to carry out our schemes, but she surrounds and stimulates us with endless suggestions, which we should ever patiently





# BRITISH FLORAL DECORATION

## I

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study and faithfully follow; she will then never fail to solve every problem with which we may find ourselves confronted.

Alfred Austin, in "The Garden that I love," a book which I consider the most beautiful ever written about a garden, says: "Nature is a stupendous artist, but she conceals her designs, and man is sorely puzzled when he tries to imitate her." Now, I know we are all prone to waywardness and often feel that we can improve on Nature's lines, but I cannot admit that she hides her designs from those who earnestly seek them; indeed, I find the difficulty consists not in obeying, but in transgressing Nature's laws, which, far from concealing, she lavishly displays for our guidance.

It is only when we set ourselves the impossible task of improving the work of our Mistress that we find ourselves in difficulties. Therefore I do not intend to burden my readers with a mass of detail, instructing them how to arrange these or those flowers, but merely exhort them, when in doubt, to ask themselves where and how the flowers with which they may be dealing originally grew; and, having settled this matter in their own minds, let them steadfastly endeavour to arrange them in as nearly similar positions as possible, always allowing

themselves that artistic latitude which will enable them to adapt the flowers to their new surroundings. Thus, if you have robbed a Laburnum in the garden of one of its branches, see that it is put in a high vase on the tallest pedestal in the house, so that it may be looked up to ; or, if you wish to get the best effect from a great bunch of roses, arrange them in a rose-bowl on a low table where you can look down into their very hearts. Never try to make flowers look up when Nature has decreed that they shall look down ; remember Dryden :  
“ Art may err, but Nature cannot miss.”

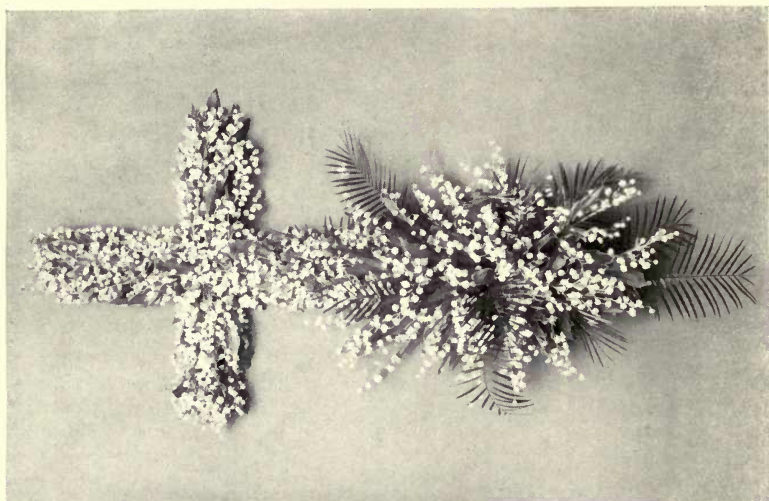
As Art students visit picture-galleries to study and become imbued with the spirit of the great Masters, so should Floral Artists frequent such gardens as Kew, where they may quietly contemplate and study Nature's own designs.

It has been rightly observed that of late years London has become one chief centre of Art and Science, and we are bound to recognise that even if the British character is not naturally artistic, it possesses such appreciative and persevering qualities that it has culled the arts from all other nations, and made itself a worthy student of Beauty. Even a casual observer who has not visited London for ten years cannot but be struck to-day by the

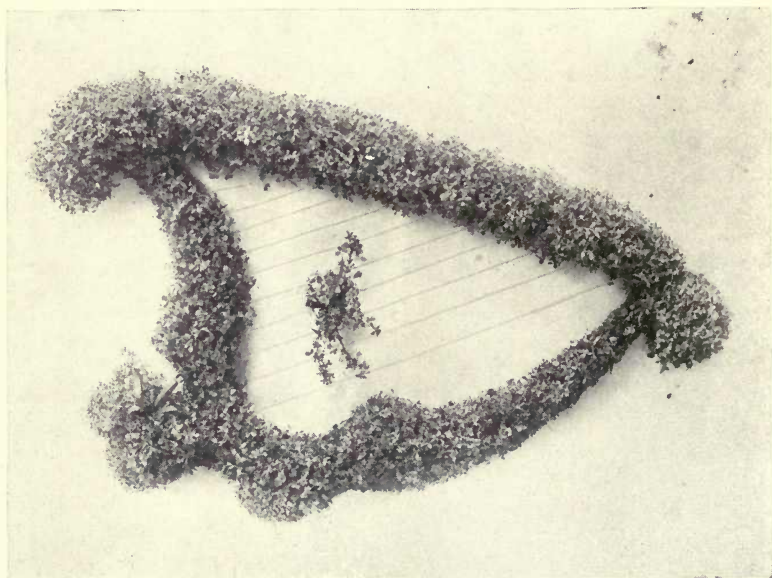
great and universal progress in our buildings, our Art collections, and our general decorations. The long strain of Puritanism is dying hard, but surely dying.

Once again, do we, as a nation, recognise the glories of sunshine, flowers, and all the colour, fulness, and fitness of life? The grey clouds of our climate cease to depress if we surround ourselves with a wealth of colouring in our homes and bring Western ideas to bear upon the gorgeous mysteries of the East. To thoroughly contemplate Floral Art and its growth in England one has to recall the story of time and travel, to realise the various sources from which knowledge is gathered, and to associate with the cold science of Botany the artist's conceptions of form and colour. Nature is oftentimes fickle, varying with the weather and the wind, but to criticise, much more to attempt to control, her moods and methods is an impertinence; we can but humbly imitate, and even then we may not succeed. Indeed in Nature's fickleness lies her chief charm. No one can be bored or tired by her processes or limitations; if sometimes she gives us all too short a time with the flowers we love, we welcome the more the plodding artist who gives us roses and lilacs and lilies throughout the year,





A CROSS OF LILIES OF THE VALLEY AND LEAVES  
OF COCOS WEDDELIANA



AN IRISH HARP OF SILAMROCK  
Presented on St. Patrick's Day to Her late Majesty  
Queen Victoria by the women of Ireland

though, even amid these borrowed glories, we still long for those flowers which are the true harbingers of the seasons. It is a curious fact that the worship of colour has permeated nearly all of us in late years. The terrible period of so-called "high art," with its sickly colours and still more sickly worshippers, has happily passed from us. We have again taken the gorgeous tints and tones of the fifteenth and sixteenth centuries into our dress, our furniture, and our flowers; in short, we now worship colours and are not afraid of having them massed together for our wonderment, knowing that if we follow the primitive mixings of Nature's own colourings we cannot be far away from truth in Art.

As Mr. Clay observes in his admirable treatise on the origin of the sense of Beauty: "The word Art"—without any qualifying epithet—"signifies effort and skill devoted to the expression and creation of the beautiful. . . ." "This skill is engaged at one moment in the creation of the useful, at another of the artistic, or very often of the two together, in such a way that it is hardly possible to draw a line of demarcation. . . ."

Our sensations and love of colour are based on the laws of physics. The brain can only form conceptions based on objective experience, but

it can carry these into an ideal world, unhampered by time, or space, or refractory material. In the realm of Art the mind, realising through experience the beauty of simple objects and the power of rhythm, can convert portions of the world of colour, form, or sound into new and striking combinations, producing intense sensations of pleasure, but it must be guided and limited by the types which have been with us from the beginning, and by a strong sense of harmony. This desire for conformity with environment and general congruity always governs true artists, whose trained eyes become so evolved as to respond to balance and proportion in colour, time, and movement. Too well do we remember the Early Victorian homes—with stiff horse-hair furniture and the equally stiff paper roses or birds of paradise of impossible shades and shapes on the walls—and the prim dwarfed bunches of flowers which trespassed into the centre of the table; also the bouquets of flowers with paper frillings round them, and ladies' sprays made to be worn upside down!

Recalling these, and having fresh upon my memory the lovely floral works of to-day, I venture to assert that in no section of artistic progress have



greater strides been made than in the treatment of flowers. Now England need fear no rivals in this respect. Each time I visit Paris, Berlin, Hamburg, or even great centres of flower-growing, such as Nice, Cannes, Grasse, and Monte Carlo, I find that we, as a people, are more than holding our own in the great and beautiful works of the floral world.

## II

### TABLE DECORATIONS

When satisfying the cravings of hunger  
Let us not forget to feast the eyes.

THE Table-Decoration branch of floral art is one of the greatest importance, but it is more difficult to write about than almost any other. In opening the subject I would draw special attention to the fact that at the conclusion of every important chapter in this book Lists will be found, not only of good things to grow, but also of artistic contrasts. These Lists of varieties every reader should study most carefully, for they have not been written casually, but are the outcome of serious thought, exhaustive research, and repeated experiment. If flower-lovers will grow the varieties which are enumerated in the Lists they will have at their disposal practically every tried and worthy representative of the various types of useful decorative plants of commerce, and will be able to work with safety from the given contrasts.

The contents of the Lists of contrasts may of course be looked upon as somewhat elastic, and can be deviated from more or less if necessary, providing the whole scheme is not materially altered.

There are, moreover, many flowers which may be added to almost any others without creating a too mixed appearance; they are Lily of the Valley, Gypsophilla, Heuchera, Humea elegans, and similar light and feathery flowers. If doubt is ever felt about a contrast it is better to give up the idea at once, as first impressions in matters of colour are almost invariably the most reliable.

When indulging in contrasts, always endeavour to make them as forcible as possible. Weak combinations get weaker still under artificial light and always convey a want of artistic determination. Although it is always advisable, when decorating either a small or large table, to employ one kind of flower, or at most two, it is quite possible to make exquisite colour-schemes of a great number of flowers. It is, however, always somewhat dangerous, but, once a departure be made from the two-flower idea, it really does not matter how many kinds are employed, as the work in hand must then be looked upon as purely a colour-scheme, and, if it

is correctly carried out, there is no fear of its becoming chaotic in appearance.

The little stand figured in this book, entitled "A Table Centre," very clearly illustrates how even a dozen kinds of flowers and foliage may be successfully used by a clever florist.

In decorating very large tables for public banquets where after-dinner speeches will be made, it is necessary that a clear line of sight is carefully preserved to the speakers, both when sitting and standing, as there is nothing more annoying to them than to find themselves practically hidden by an unsuitable floral arrangement. ✓

How great this inconvenience is may be gathered from an incident which lately came under my own notice. I was a guest at an important dinner in the Guildhall at Cambridge, where nearly all those occupying seats at the principal table had speeches to make. The first was naturally given by the Chairman, who, being a very tall man, was just able to peep over the top of the barricade of flowers which had been arranged in front of him; the second, although certainly not "a man of no importance," was unfortunately very short, and the audience called for the removal of the flowers, since he was completely hidden. This was taken as a general

signal to move all the flowers, and so a very costly floral decoration finished its existence in various corners of the room. A well-known after-dinner speaker has told me that he has frequently had to request the removal of too ample floral decorations before rising to speak.

If, however, nothing but low floral decorations are employed on large tables a very flat and inartistic effect is produced; in fact the board might almost as well have been left undecorated. Having in the course of my calling a great number of diplomatic dinner-tables to decorate, I set myself to invent something to get over this difficulty, and the "Ellen Terry" stand was the result. This stand is of very simple construction and is fully described in chapter vii. In the case of large tables the stick or wire must be at least four feet high from the table or its object of allowing speakers to look under the flowers when standing will be defeated. The same stands, made lower and very much lighter, are also the best I have been able to discover for smaller tables, but for dinners of a more or less private nature, where there will be no speeches, it is not necessary to make them any higher than will enable one to see clearly across the table when seated. Nothing can be more annoying than to have to be

perpetually dodging a bank of flowers when talking across a table or from one end to the other.

It is curious that neither glass manufacturers nor makers of stands for table decoration have been able to get over the difficulty of obstructing the view of those dining when high floral decorations are used. All their contrivances, so far as I have seen them, necessitate arranging the flowers just where they should not be, that is, in the line of sight. What I am driving at may be gathered from the illustration in this book entitled, "A Little Diplomatic Dinner-table of Wichuriana Roses."

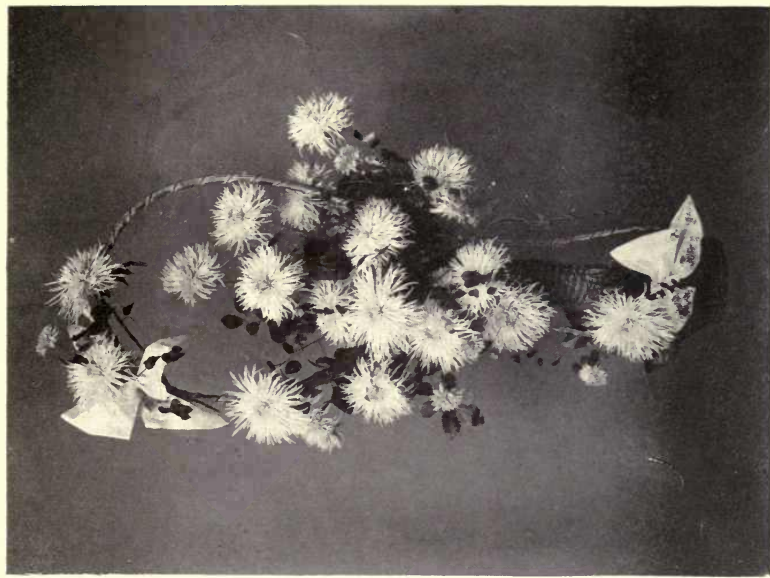
In this particular instance there is no doubt the stand is too high for so small a table, but as it was, as its title conveys, a diplomatic dinner, where every one would be called upon to speak during the evening, it was necessary to keep the line of sight perfectly clear when the speakers were standing. These tall "Ellen Terry" stands do not in the least interfere with any low decoration which may be deemed advisable; they are merely to decorate the room generally, to carry the eye upwards as well as downwards, and to create a feeling that one is dining in a bower of flowers.

A point upon which too much stress cannot be laid is that the flowers, candelabra, and candlesticks



A BASKET OF ROSES

If this basket is carefully studied it will be observed what a charming effect can be produced with a few flowers and a lavish use of rose foliage



A BASKET OF "RAYONNANTE," CHRYSANTHEMUMS





be in all cases put on the table first; these are necessary, and if the table looks sufficiently furnished when they are on, no fruit or silver should be added. Nothing looks so vulgar as a table overloaded with fruit and flowers and the family plate. The sideboard is the proper place for silver and fruit too, unless it is felt that the table is a little thin.

No florist can possibly accommodate his work to a display of silver and other ornaments already placed upon the table with conventional regularity.

It is not necessary when contemplating the colour-scheme for a dinner-table to pay too much attention to the mural decoration, as the light should always be concentrated on the table, when the outside decorations of the room will not count for much; but it is a duty all hostesses owe to their guests to avoid using glaring and aggressive colours on the table, as, in the first place, there is a possibility of their really annoying people who are highly sensitive in matters of colour; and, secondly, they may utterly ruin the gowns worn by some of the ladies. The importance of this latter suggestion is very evident when it is understood that florists frequently have patterns of hostesses' gowns sent to them to ensure the Floral

Decorations being in harmony with them, and what is good for the hostess is surely good for her well-gowned guests.

It will be found in the lists of contrasts given in this book that scarlets, magentas, and the like have been studiously avoided in nearly every case. A table cannot possibly be made too restful to the eyes, as, it must be remembered, guests have to sit at it for some time.

I well remember a reply given to a question of mine by Miss Wilmott, who is admitted to be one of the greatest authorities on all matters pertaining to flowers and floral art. I was associated with her as judge of the table decorations at the National Rose Society's Show, and asked her why she disliked a certain table so much, hoping to get a useful hint from her; she said: "Simply because it would get on my nerves to such a degree that I could not sit down to dinner at it."

There is little more to be said on the subject of Dinner-Table Decorations on a large scale except as regards the placement of the various floral pieces on the table. It is generally understood that the centre of the table is given to flowers, but it is the unfortunate custom of most amateur, and many professional, florists to arrange the minor pieces

with mathematical precision at regular intervals ; there is nothing more inartistic than these lineal arrangements ; no two vases should be made exactly the same height, and no two pieces should be put on the table directly opposite one another. Having made a number of pieces of various heights, which are intended to be used on the table, arrange them in a zigzag line, taking care that they are not equidistant, as some liberty may be taken even in the distances that they are placed from one another. It is the simplest thing in the world to make a centre-piece, and place eight subordinate arrangements at equal given points on the table ; but it requires a certain amount of artistic study to arrange a well-balanced zigzag line, though when accomplished it will be found that the table is more furnished, as each piece can then be seen from every point with others in perspective.

It is a golden rule to go upon, that if you have a tall centre you should also have fairly tall end-pieces with low ones between them ; and if sprays of trailing greenery of any sort are employed, never allow them to lie about on the cloth in an unnatural kind of way ; the stems of every spray so used should always have an origin in something from which it might have sprung, and should be allowed to trail about

in a natural way, finishing up either by twining round a candlestick or losing itself in another floral piece.

It is not advisable to use growing plants on floral tables, no matter how light or beautiful they may be.

A retrospect of ten years indisputably reveals the fact that the science of Floral Decoration in England has made more rapid progress than that of any other art, as during that period we have abolished the masses of coloured gauze, ribbons, and silk table-centres which were once constantly in evidence on all smart dinner-tables, and with these French and German methods, mirrors, epergnes, and many other abominations have ceased to exist.



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A retrospect of ten years indisputably reveals the fact that the art of Floral Decoration in England has made a great advance since that

#### A TABLE CENTRE

Illustrating how, with judicious handling, twelve different varieties of flowers and foliage can be woven into a perfectly harmonious whole. The component parts were:

<i>Gloriosa superba.</i>	<i>Humea elegans.</i>
<i>Gloriosa Rothschildiana.</i>	<i>Buff Carnations.</i>
<i>Japanese Honeysuckle.</i>	<i>Begonia.</i>
<i>Lily of the Valley.</i>	<i>Caladium argyrifolium.</i>
<i>Francoa Ramosa.</i>	<i>Selaginella caesia arborea.</i>
	<i>Lonicera Jap. variegata.</i>

This piece of work was deservedly awarded first prize at Shrewsbury Floral Fête, 1909.







A FEW TABLES WHICH I HAVE FOUND  
SUCCESSFUL

Pale yellow Chrysanthemums with pale yellow and bronze autumn leaves, and one of the smaller flowered varieties of pale mauve Michaelmas Daisies.

*Anemone fulgens*, fully opened flowers, with good spikes of Lily of the Valley standing well above them and arranged in old wine-coolers, in a fairly neat way, give a brilliant effect on a small table.

Mixed colours of *Azalea mollis* with good red foliage of *Mahonia Darwinii* and long trails of brown Ivy, with the addition of a few light sprays of Mimosa to form the base.

Low bowls of dark Wallflowers, massed rather thickly, with Clara Butt Tulips standing well out make a striking contrast and is a deliciously sweet table.

In the winter, Britannia, or some other good scarlet Carnations lightly arranged with a few Lilies of the Valley, and some long sprays of *Asparagus plumosus* create a delightfully warm effect. If the table is a very large one, the addition of a few Poinsettias and sprays of white Lilac will give strength to it.

Daffodils, with a profusion of their own leaves, and some long well-flowered sprays of *Jasminum nudiflorum* with brown Ivy sprays on the table.

Very light sprays of *Mimosa dealbata* with single yellow Tulips and a few well-opened Tulip *Couronne d'Or* at the base,

and for foliage, leaves of any of the yellow-veined Crotons and some pale *Asparagus plumosus*.

At Christmas a very pretty table may be made of Mistletoe, *Cypripedium insigne*, and Lilies of the Valley, with a light design of small pieces of Mistletoe on the cloth. It can be varied by the addition of well-berried pieces of Holly on the second day, but it is advisable to take a great many of the leaves off the Holly so that the berries may produce their full red effect.

A table of Sweet Peas, which owing to its success I have had to repeat three times for the King's birthday dinner at St. James's Palace, was composed of masses of Sweet Peas in bowls of various heights, commencing in the middle of the table with "King Edward" and "Queen Alexandra," and graduating in colour to each end, finishing up with Mrs. Harcastle Sykes or Elsie Herbert.

In this table salmon-pink must be carefully avoided, and if any flowers are used on the cloth they must be graduated as well as those in the vases, and long sprays of Sweet Pea foliage should be used with them.

There is no more striking table than one of Water-lilies and water-plants, but they are somewhat expensive to arrange for the first time, though afterwards, having all the accessories, they cost very little.

A circular tin, in proportion to the size of the table, should go in the middle, then strips fitting into it and tapering down to a point should wind their way to each end of the table, care being taken to allow the windings to take different courses. The tins must be one and a half inches deep, and can be made by any local tin-smith, and

they should be painted olive-green both inside and out. The edges must be completely covered with carpet-moss and in the centre a "Hamilton" self-filling and automatic fountain should be playing. The rest is quite simple; little clumps of any river-side grasses or plants should be dotted about along the margins, and Water-lilies, with some of their own leaves, cut quite short, should float about in the water. If a few other small floating aquatic plants can be procured so much the better, but although a goodly number of Water-lilies and leaves may be used they must not be so crowded as to completely cover the surface of the water.

### CHAPTER III

## FLORAL DECORATION OF THE HOME

To keep plants in rooms in good condition after one has grown or bought them is a matter of extreme difficulty, but the following hints, if faithfully carried out, will materially help those who love to see their plants in good health.

Having purchased the plants from a reliable source, which is the first important step, it should be borne in mind that many plants, Palms in particular, must never be allowed to get quite dry, as if they do no amount of watering will revive the roots which have once been allowed to shrivel. On the other hand, no plant should stand continually in water (excepting those of an aquatic nature such as *Spiræas*, &c.) in either a vase or saucer, for that is even more certain to kill the roots and means speedy death. No fixed time for watering plants can be adopted, as the amount of water plants require varies





TABLE OF ROSE "IRISH ELEGANCE"

This exquisitely simple arrangement comes from the hands of Mrs. O. G. Orpen and gained first prize at the National Rose Show

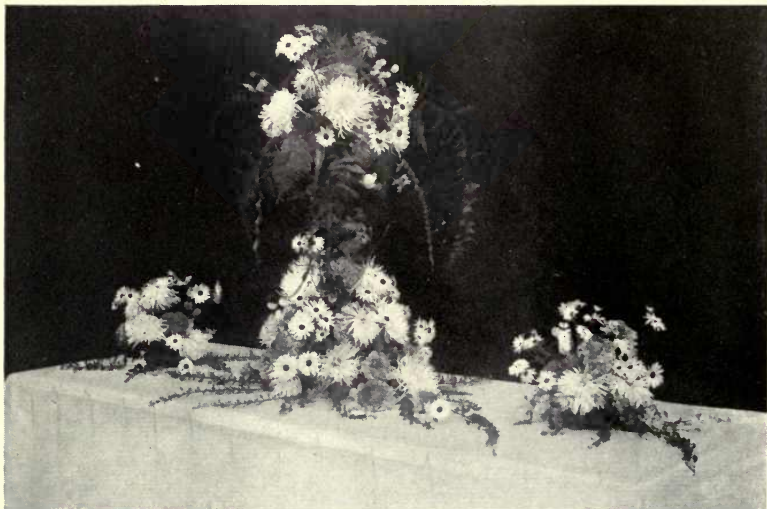


TABLE OF CHRYSANTHEMUMS

This is the work alluded to in my list of contrasts appearing in chapter vi.

with the seasons of the year, and the temperature of the apartment in which they are living, but broadly speaking, in dry or warm weather, they should be watered every two days.

When watering, it is best to do them thoroughly so that the water runs right through the pot. It is no good moistening the top soil only, as the majority of the roots live down at the bottom of the pots. If a plant is ever allowed to get thoroughly dry it is no use pouring water on it as it only runs down the side of the pot from which the soil has shrunk: it must be plunged into a pail of water for some minutes, and then allowed to drain thoroughly before being replaced in the room.

A mistake which is often made with large Palms is to put smaller plants, Ferns, &c., on their pots, thus preventing the soil from getting light and air, and causing it to become sour. It is most essential that the soil be kept sweet, and I recommend nothing more than a little fresh green moss for covering the soil, and that to be frequently changed.

It is absolutely necessary, if a plant is to live in a room, that the leaves be kept scrupulously clean, as they breathe through the pores of the leaves just as we breathe through our lungs. Nothing but

clean water should be used for sponging, as anything of an oily nature, although it brightens the leaves temporarily, stops up the pores and soon kills the plant. In the case of Ferns it is difficult to sponge the fronds, so I advise their being taken to the sink once a week and there syringed with cold water, but never do this out of doors except in the summer.

When the plants want re-potting, which is not very often, I always advise their being taken to the nearest nursery, as they all require a different compost. Ordinary garden soil is worse than useless for Palms or Ferns, or, indeed, any plant in a pot.

There are very few plants that will live long in a draughty place, and at the end of this chapter I shall give you lists of them; neither is it fair to ask plants to thrive in dark passages, as it is contrary to the law of Nature.

During winter and spring a great amount of pleasure can be got out of growing bulbs in pretty Doulton or Japanese bowls. Jadoo moss, fertilised fibre, or clean pebbles, kept constantly moist, are all that is needed to ensure success. It is really remarkable what fine results can with care be obtained, but even if the results are not quite as sensational as one would wish, I consider one discovers



more charm in a few indifferent plants grown all by oneself than a dozen which one has purchased. It is strange how blind people are to the poor quality of their own productions, but how wideawake they become to the imperfections of a weakling grown by their gardeners or purchased from their florist. Nearly all Hyacinths, Daffodils, Polyanthus Narcissi, and Tulips will thrive under these conditions, but the most vigorous of them all is the Chinese Sacred Lily, or "Flower of the Gods," as it is sometimes called. Lilies of the Valley may also be easily cultivated from retarded crowns throughout the year, but as there are many little details which must be carefully observed, if success is to be attained, I should advise all those who think of embarking in the pretty little hobby of growing bulbs in bowls to consult some one who makes a speciality of the business, such as Mr. Barr of King Street, Covent Garden, or Messrs. Carter of Holborn, who both issue printed instructions on the subject.

The successful arrangement of cut flowers in rooms is often a matter of great difficulty, owing to the fact that such highly coloured and grotesque mural decorations are in vogue. Flowers, however, are so varied and abundant now that with due care it is possible to obtain something at any

time of the year which will either harmonise with or contrast nearly every known colour.

It is of the greatest importance that the flowers go well with the room in which they are used, and it is better to have no flowers at all rather than any which clash. A room may be very beautiful without flowers, but it will be utterly spoilt if it is decorated with flowers which interfere with the colour-scheme.

The human eye is much more sensitive than many people imagine, and, although one's friends cannot ask to have flowers removed, I can assure you I have heard many people say that a loud and ill-chosen floral decoration has made them positively unhappy for hours, with no chance of escape. In a chapter which will appear later on, entitled "A Few Useful Hints," several further pages on Home Decoration will be found.

#### HARDY FOLIAGE PLANTS AND FERNS FOR HOME DECORATION

*Aspedistra* (green).

*Auricularia excelsa*.

*Cryptomeria*.

*Dracænas rubra* and *insignis*.

*Arabia Sieboldii*.

*Cyrtomium falcatum* (fern).

*Nephrolepis exultata* (fern).

I have proved conclusively that the above are practically the only things that will exist in draughty or dark passages

and corners. The word exist is used advisedly, as even they will not live in such positions, but they take some time to die.

### PALMS

*Kentia Belmoreana* is one of the most graceful and reliable Palms for indoor decoration. They will last for years if they are given an occasional month's rest in the conservatory.

*Kentia Fosteriana*. A hardy brother of the above; not quite so graceful but, inhabiting as it does the higher mountain ranges, it is somewhat more long-suffering even than *Belmoreana*.

*Phœnixes*. All these are very hardy, but the commoner ones, such as *reclinata* and *dactylifera*, are more fit for use on balconies or terraces than in drawing-rooms. *Phœnix Rupicola* and *Rubellini* will, however, be found the most charming of all Palms for indoor use, and they are both almost everlasting if carefully looked after.

*Cocos flexuosa*. Often called the Bamboo Palm, is most useful for corners where it is impossible to use a spreading Palm, but unfortunately it is not very hardy.

*Latania Borbonica* (or *Fan Palm*). This is a very handsome Palm, but it must stand in a nice light position or the leaves will soon go yellow.

*Areca lutescens*. A most graceful Palm with a poor constitution. It should only be used indoors every alternate month. A perfect glutton for water.

*Cocos Weddelliana*. A queen of Palms in a small state. Will last many months with proper attention.

*Geonoma elegans*. Somewhat similar to the above; if anything a little more hardy.

## FERNS

Of the Ferns, which are now very numerous, the following will be found best for home decoration :

<i>Asplenium bulbiferum.</i>	<i>Polypodium glaucum.</i>
<i>Pteris serrulata cristata.</i>	<i>Nephrolepis</i> (all varieties).
„ <i>Wimsettii.</i>	<i>Davallias.</i>
„ <i>cretica major.</i>	<i>Adiantum cuneatum</i> (the common maiden-hair).
„ <i>Summersii.</i>	<i>Lomaria Gibba.</i>
„ <i>tremula.</i>	<i>Cyrtomium falcatum.</i>

In early spring charming effects can be obtained by thinning out the branches of apple, pear, almond, or cherry blossoms and arranging them about the house. They should be cut just when the buds are bursting, as they open better in water than on the tree, and if too advanced they soon drop.

A little later Lilacs make another sweet and inexpensive change. The best varieties are Souvenir de Louis Spath, Mlle. Marie Legraye, Madame Casimir Perier, Madame Lemoine, Michel Buchner, Charles X., and Matthieu de Dombaste.

In the late autumn there is no more beautiful decorative scheme for a drawing-room or boudoir than one entirely of autumnal branches of various sizes and colours, with the addition of a few berries and fruits of such things as Cape Gooseberry or *Iris foetidissima*.

At Colchester valuable prizes are offered for this style of decorative work, and it has become one of the leading features of the show, many of the vases and baskets being so beautiful that the task of awarding the prizes is always a most difficult one. I should recommend all secretaries in search of new classes to give a trial to this section.

A welcome change from flowering plants and greenery in the house can be obtained by using highly coloured Crotons, as the colours of some of them are quite as brilliant as flowers and they always look rich and noble. Unfortunately they are rather tender and the leaves will fall off if they are not given frequent changes to the stove.

The following six are about the most reliable and are all splendid colours.

*Croton Warrenii.*

„ *B. Comte.*

„ *Queen Victoria.*

*Croton Readii.*

„ *Flamingo.*

„ *Chelsonii.*

## IV

### THE ROSE

A Rose in the garden slipped her bud  
And smiled in the pride of her youthful blood  
As she saw the gardener passing by—  
“He’s old, so old, he soon will die,”  
Said the Rose.

And when morning came with sunshine bright  
She opened her warm red heart to the light,  
And sighed as the gardener passed the bed—  
“Why he’s older still, he’ll soon be dead.”

But evening closed with a cold night air  
And the petals fell from that rose so fair,  
And when morning dawned came the gardener old  
And raked them softly under the mould.

And I wove the thing to a random rhyme—  
For the Rose is Beauty, the gardener Time.

From memory,  
Author unknown,  
R. F. FELTON.

ARDENT patriots have been known to cavil at  
Richard Cœur de Lion for his adoption of St.



A DIPLOMATIC DINNER AT THE ITALIAN EMBASSY





George as the patron saint of England. There are many British saints, they say, who might with equal propriety have been chosen to preside over the fortunes of a warrior nation. It is otherwise with the floral emblem of our land, "the red, all-conquering Rose," which we owe to Edward I.

As becomes a monarch who habitually spoke English (the first of his race to do so), Edward took for his badge a flower indigenous to British soil, and symbolic in many ways of England and all that England stands for.

No floral emblem has played a greater part in the life of any nation. The Lily ranks next in this respect, but this flower has long since disappeared from the blazon of France, and at its best stood for the monarchy far more than for the people.

Some English Kings wavered for a time in their fealty to the Rose. Henry IV. favoured the Forget-me-not, and Henry VII. introduced a Hawthorn into his device in remembrance of the bush where the battered crown of Richard III. was found after Bosworth Field. Public opinion was opposed to the change, however, and Henry found it advisable to reinstate the Rose in the royal badge of England, where it has always since figured.

Edward IV., who, according to Stowe, was "the

beautifullest prince of his time," received from his loyal subjects the name of the Rose of Rouen, he having been born in that town. Edward was a devotee of the rose, and the first monarch to issue a coin adorned with the national flower. This was the gold rose-noble, inscribed with the appropriate motto, "*Rosa sine spina*"—A rose without a thorn. His example was followed by several of his successors, and the rose-noble of Henry VIII. is held by many to be the most beautiful of all English coins.

Although the Rose has since the time of Edward I. been accepted as the national flower of England, there has been in our time a determined attempt to oust it from its place. So recently as on the occasion of the coronation of His Majesty King Edward VII. a most strenuous effort was made by certain people to substitute on that day the Lily for the Rose, and it was openly stated in many of our daily papers that the Lily was to be the flower worn on Coronation Day. Those who were responsible for this crusade against the Rose alleged that the Lily of the Valley was Her Majesty Queen Alexandra's favourite flower, which, by the way, was not true.

Luckily a few people of very high rank took

the matter up, and a Society was hastily formed calling itself "The Rose for England Society." I was invited by them to contribute an article for publication, and I think it would not be out of place here to quote the letter to the Press and Miss How's poem, as they, in conjunction with many other vigorous Press articles, helped to defeat the ends of those who wished to displace the Rose.

## A PLEA FOR THE ROSE

"Sweet Rose of Denmark, England's worshipped Queen,  
The fairest Rose that ever monarch wore,  
I bring to thee a humble sister's plea,  
The plea of one who weeps—a Queen no more.

"The Rose, the Shamrock, and the Thistle, we  
Were Britain's emblem, in a glorious past ;  
And I, the Rose of England, reigned a Queen—  
Badge of my country—Royal to the last.

"Must I, then, hang a sad, dishonoured head,  
And red with shame, or white with bitter grief,  
Bloom in each English garden all in vain,  
While my pale rival, folded in her leaf,

"Shall shake her little silver bells in scorn,  
Seeming to mock me as I droop discrowned ;  
When the June sunshine gilds an Empire's throne,  
And all the land is full of joyful sound ?

“ Ah! bid me sparkle forth in diamond dew  
 To share the triumph of that glorious hour,  
 Strewing the pathway of my King and Queen,  
 The English Rose—the Coronation Flower.”

M. How.

DEAR SIR,—I have seen in many papers, and among them some of the leading “dailies,” that a vigorous attempt is being made to establish the Lily of the Valley as the Coronation flower, and I cannot refrain from taking up my pen to defend the claims of the Queen of flowers, our grand National Rose.

The bare idea of having to defend it seems to me so preposterous that I feel I ought to apologise to every good English subject for seriously listening to such an idea as the substitution of any flower for the Rose at the coronation of a King of England. Unfortunately, however, the Lily movement appears to be daily gaining ground, not so much, I believe, with the people as with the great producers, to whom I cannot help thinking the matter owes its origin.

Passing over entirely the historical associations of the Rose with the English Crown, hallowed by centuries, and ignoring the fact that the Lily was once the royal flower of France, I will confine myself purely to common-sense reasons why the Lily should not be adopted.

First of all, it is by no means as English a flower, in its natural state, as the Rose. Secondly, more than nine-tenths of the Lilies of everyday commerce are primarily produced abroad, and are only finished, either by forcing or retarding, in England. Thirdly, the comparatively few naturally grown English Lilies of the Valley will be over by the end of June, unless the season should happen to be a backward one, and so we should have to fall back on the foreign growers for our



"And let the sceptic forth be drawn, and  
 To show the triumph of that glorious hour,  
 Crossing the pathway of my King and Queen,  
 The English Rose - the Coronation Flower."

M. Her.

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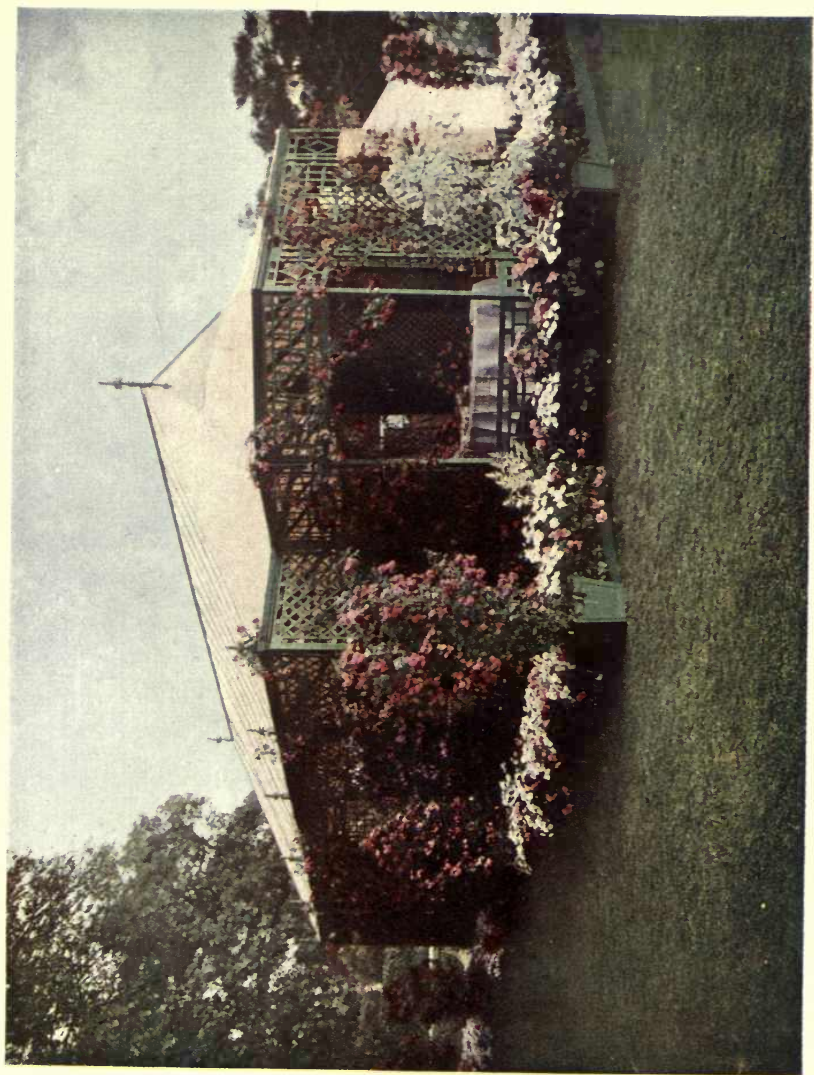
#### THE ROYAL PAVILION AT A GARDEN-PARTY AT MARLBOROUGH HOUSE

June 1909

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 unless the season should happen to be a real bad one, and  
 so we should have to fall back on the foreign growers for our







supply, and in that case only those living in towns would be able to get them at all.

On the other hand, Rose-growing being an immense industry in the United Kingdom, the supply in June will be almost inexhaustible ; therefore every man, woman, and child will be able to wear them, even though they have to go out and pluck wild ones from the hedgerow.

Yours, &c.,

R. F. FELTON.

The Wars of the Roses no doubt stimulated the national regard for the Rose, but quite aside from their use as partisan emblems, many passages in contemporary writers go to show that in the Middle Ages Roses were the most popular flowers in England. In those days Rose-lovers had to content themselves with the six native species, for no aliens had yet reached our shores. The fifteenth century, however, witnessed the arrival of the Damask Rose and the Provence Rose, which soon became universal favourites, and by Shakespeare's time there were over twenty varieties that could be distinguished one from another.

Thus about this time we begin to find Roses not only in the garden, but in the storeroom, the still-room, and even strewn on the floor in lieu of carpets.

Old cookery books abound in recipes for preserv-

ing, compounding, and distilling Roses. Here we read of "Conserve of Red Roses in the Italian Manner," "Marise of Roses," and the unpleasantly named *Cynorrhodon*, composed of pulped Dog Roses. Cooks went so far as to prepare a dish consisting of "the brains of birds and pigs well boiled with some fragrant Roses pounded in a mortar"—a most unhallowed mixture. In case of illness recourse was had to such cordials and medicines as "tincture of Roses" and "Sweetbrier Rose vinegar."

Every well-equipped household possessed a Rose-still, and made Rose-water in lavish abundance. This was used not only for toilet purposes, but also to flavour all kinds of food, even meat and fish. Rose-water also formed the basis of a drink beloved of old-time roysterers, known as *Rosa Solis*. The other components were *aqua vitæ*, orange-flower water, and extract of cinnamon, the whole forming an insidious and potent mixture, warranted, Dekker tells us, "to wash the molligrubs out of a moody brain." We hear of this drink from Pepys, when one of his boon companions, filled with *Rosa Solis*, leaps from a high balcony—"the greatest and desperatest frolic I did ever see."

The amount of Roses consumed in these various forms must have been very great, but still there were

enough left to strew the floors in the houses of the wealthy. In old-time domestic accounts which have been preserved we find the item "strewing Roses and herbs" constantly recurring. When there was a glut of Rose-leaves in the market they could be purchased for sevenpence or eightpence a bushel, but as a rule they realised considerably more than this.

For people who could not afford the luxury of Rose-strewn floors there was a perfume sold "to burn on coals to make the house as though full of Roses."

So we can picture the England of those days as abounding in Roses.

Under the Commonwealth, however, their popularity received a temporary check. The craze for Tulips spread from Holland, and was stimulated by the Puritan prejudice against a flower which figured largely in the revels of pagan Rome. That patriotic divine, Thomas Fuller, issued a protest on behalf of the national emblem. "There is a flower," he wrote, "a Toolip, which hath engrafted the love and affection of most people into it. And what is the Toolip? A well-complexioned stink, an ill flavour wrapped up in pleasant colours. Yet this is that which filleth all gardens, hundreds of pounds

being given for the root thereof, whilst I, the Rose, am neglected and contemned, and conceived beneath the honour of noble hands." The fashion, apparently, did not last long; for Sorbières, who visited England soon after the Restoration, dwells enthusiastically on the Rose-bedecked gardens which he found everywhere in Kent.

In the eighteenth century popular appreciation of Roses began to show itself in a less prosaic form. They no longer figured as an ingredient of cookery, and *Rosa Solis* went out of fashion among drinking men; but the *pot-pourri* jar made its appearance, and was soon to be found in every self-respecting household.

Other flowers of the garden perish,  
Sweet Roses do not so:  
Of their sweet death are sweetest odours made.

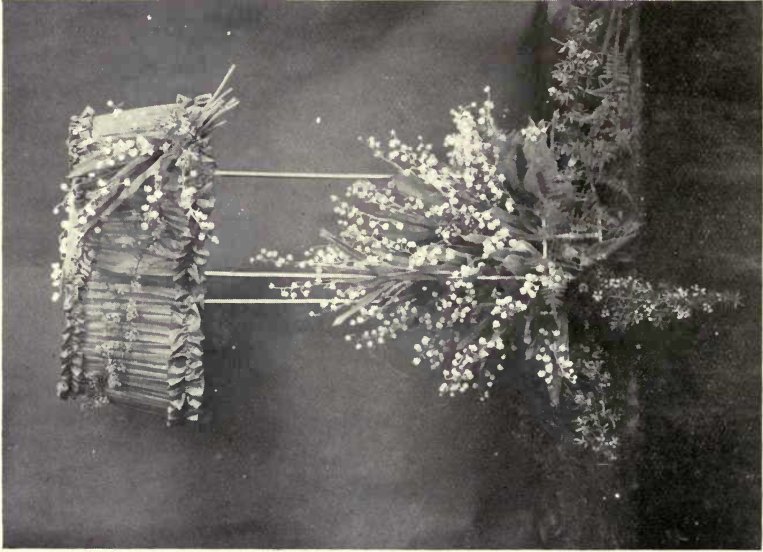
A delicate fragrance of Roses seems to have haunted all the primly furnished parlours of the days of the Georges.

As England extended her dominions the fitness of the Rose as a national emblem became more and more apparent. Like the British flag, it is at home in all parts of the globe. From Central Asia, its place of origin, it has expanded its paradise of





THE "ELLEN TERRY" TABLE STAND



AN ELECTRIC LAMP AT CLARIDGE'S  
This is most effective when lighted up

flowers as far as Abyssinia in one hemisphere and Mexico in the other. The coldest climate holds no terrors for a flower which has conquered Greenland and Kamchatka. Species of Roses are found even in parts of Iceland, where vegetation is so scanty that the natives are often driven to feed their cattle on dried fish, and they bloom on the polar shores of Hudson Bay and in the snow-laden districts of Lapland during their all too short summer.

Few indeed are the British colonies where the Rose does not flourish. It is, however, not indigenous to Australasia; but, thanks to extensive importation from the Mother Country, Roses now grow in profusion both in Australia and in New Zealand. Loyal colonists, amid all the luxuriance of their Southern vegetation, find a large corner for the flower which recalls the land they hold so dear.

It is fitting that the greatest of modern Empires should be represented by a flower which has taken all the world for its province, and is itself the monarch of flowers. The Rose's claim to this position has been asserted by a line of poets ranging from Sappho to Mrs. Browning.

What's the best thing in the world?  
June Rose, by May-dew impearled.

Neither has the Rose been forgotten in the world of song; hence we find, among many more or less popular airs taking Roses for their theme, "The Last Rose of Summer," and "She wore a Wreath of Roses," two songs which will live for ever.

And its very name proves it to be the flower of flowers *par excellence*. This name varies but slightly in any language, and Max Müller has shown that its root is to be found in an Aryan word signifying a flowering shrub, thus marking it as *the* flower of the vegetable world, taking rank above all others. That its name is a symbol of beauty is also shown by the fact that it has been conferred on many plants which have no claim to it. Thus we find the Christmas Rose, the Guelder Rose, the Alpine Rose, the Water Rose, the Holly Rose, the Tuberose, and the Primrose, all masquerading under false pretences in the world of flowers.

If any further mark of its popularity were needed it can be found in the fact that it has been adopted as a standard colour by all nations and in all businesses throughout the world. Hence in porcelain we find "Rose du Barry" and "Rose Pompadour"; in silks "vieux rose" and every imaginable shade of rose is employed in the colour-charts of silk-



weavers. And it has also been for centuries one of the favourite names for the daughters of England and all other nations.

France and England have been rivals in Rose-culture as in many other fields, and in the days when Josephine formed her peerless garden at Malmaisons this country was to some extent left behind in the race. Since then, however, we have more than regained the lost ground.

During the last twenty years so rapid have been the strides made by English raisers and growers that it may be safely said that we are now well ahead of any other nation in the world, both in the production of new varieties and the perfection of their culture.

I have seen many of the great Rose shows in France, but although their methods of showing them are somewhat more ornate and fanciful than our own, I can say without fear of contradiction that no other country could possibly get together such magnificent collections of flowers as are to be seen annually at the Summer and Autumn Shows of the National Rose Society of England.

Seeing the great number of flowers that are annually imported from the South of France to England, it is comforting to be able to record that

England now annually exports special varieties of Roses in huge quantities to Paris, and even Berlin and Hamburg and other important continental towns. One English firm alone exported last year to France and Belgium many hundreds of *Wichurianas* in pots, and I sent numbers of them in full bud to Germany.

We hear from America of the wonders of the *American Beauty* and American Roses generally, but some years ago I had the pleasure of escorting the leading Rose-grower of America to one of the great English nurseries at Uxbridge, where Roses are grown for cutting only, and he was bound to admit that he had never seen anything half as fine on his side of the Atlantic.

If any English grower could be sure of getting the prices that prevail in America for specimen Rose blooms, I am confident Messrs. Low, of Uxbridge, Messrs. Rochford, of Rochfordville in Hertfordshire, and others, would have no difficulty in producing them, but how many English people are there who would pay a dollar each for cut Roses in quantity? My experience tells me they are very few and far between. Yet this is the price at which hundreds are sold daily in New York. As I write I have before me a list of prices from the leading

American horticultural trade paper quoting *American Beauty* "specials" at nine dollars per dozen wholesale.

The French have left their impress on the nomenclature of the plant ; hence *Provence*, *Noisette*, *Damask*, and *Bourbon* are descriptive names of important sections, and *Maréchal Niel* and *Gloire de Dijon* are familiar in our mouths as household words. To most of us, however, names such as *York* and *Lancaster*, *Musk*, *Sweetbrier*, or even *Dog Rose* seem better suited to a flower which, although in one sense a citizen of the world, recalls England wherever it is met.

#### BEST VARIETIES FOR DECORATIVE WORK

The stern necessity of cutting down the number of varieties in the various sections of Roses will be apparent to every one when they are reminded that, so long ago as 1830, there were 2300 species and varieties in existence, and even to-day we find many growers' catalogues containing somewhere over a thousand names. If one reads the descriptions in these lists one finds little help in making a selection, as they are practically all described as possessing some special charm.

It has indeed been a difficult task for me to reduce their numbers to reasonable and practical proportions. I have, however, kept steadfastly in my mind during the course of my work the main object of this book, and, although I have had to pass over many old favourites and magnificent Roses, I feel safe in promising my readers that if they adopt the varieties which are named, they will not go far wrong from a decorative and artistic point of view. I feel that I owe an apology to hundreds that I have perforce had to leave out, but those Rose-lovers who miss some of their special fancies must take it for granted that, as far as lay in my power, and helped by copious and kindly advice from many recognised experts, nothing has been left out without careful thought and unprejudiced consideration.

#### HYBRID TEA ROSES

There is no doubt that this section is by far the most valuable to those interested in decorative work, and I therefore reverse the usual order of things, and place them first in the list.

r\**Mme. Abel Chatenay.* A true salmon colour, without a suspicion of blue. I feel justified in saying that I

have had something to do with the great popularity of this superb rose, as for some years I kept practically the whole supply of best quality cut flowers entirely in my own hands, and as this created a demand from other sources more and more were grown until every florist can now be supplied. It is far the best market rose in cultivation.

\**Betty*. A coppery peach colour with golden enrichment. In my opinion one of the most beautiful roses in the world.

r\**Lyon Rose*. I predict a great future for this lovely rose. Its colour changes with every stage of its development. As a bud it is a deep bronze, and as it opens the colours baffle description.

r\**Liberty*. } The two best red roses for pot-culture, as with  
r\**Richmond*. } good management they will crop for nine months in the year.

r\**La France*. When at its best this is still, in my opinion, the best H. T.

\**Mme. Ravary*. Pale orange yellow. A great favourite for table decoration.

r\**Kaiserin Augusta Victoria*. A fine rose both in and out of doors. Creamy white.

\**Mme. Mélanie Soupert*. A great florist's rose, and a most fascinating colour.

\**Edu Meyer*. Rosy red shaded copper.

r\**Caroline Testout*. Although not a good shape, this flower, owing to its grand habit, is well worth a place in every garden.

r\**White Killarney*. This has to be a fine rose to do all that is promised of it. I think it is too thin to become very popular.

r\**Lady Ashtown*. One of the best all-round roses in existence.

*Killarney.* This rose I am bound to include although it is not a favourite of mine. Much better on the plant than cut.

\**Countess of Gosford.* A sweetly pretty shade of salmon-pink.

\**Marquis de Sinety.* Golden red with a gentle shading of warm bronze.

\**Dorothy Page-Roberts.* This is a most chaste and beautiful colour.

*Viscount Folkestone.* A blushing white, sometimes much deeper than others.

*William Shean.* An enormous true bright pink rose of splendid quality.

*Gustave Regis.* Glorious shade of yellow. A perfect bud for buttonhole work.

*Earl of Warwick.* Rosy salmon.

*Pharisaer.* This rose is almost always in flower.

*Paul Lede.* Not a very good grower, but a splendid rose.

*Florence Pemberton.* A fine all-round rose.

*Joseph Hill.* One of the very best when well done. Salmon-pink shaded golden bronze, lovely.

*Ecarlate.* A brilliant colour for the garden.

*Mme. Segond Webber.* Salmon faintly shaded rose, but oftentimes developing a lovely deep rose centre.

*Countess of Derby.* A good garden rose, very free when it gets going.

All the varieties enumerated above are so beautiful that it is difficult to individualise, but those marked \* will be the most useful for all-round purposes.

Those marked r are suitable for growing in pots.



A LIGHT ARRANGEMENT OF ROSES AND FRANCOA RAMOSA FOR TABLE CENTRE





A FEW NEWER HYBRID TEA ROSES which have struck me favourably, and which all large fanciers will be safe in purchasing at once.

*Mrs. David Jardine.* A gem of the first water.

*Margaret Molyneux.*

*Lady Pirrie.* A wonderful colour.

*His Majesty.*

*George C. Waud.* Unique in colouring and one of the finest of the new ones.

*Duchess of Wellington.* A marvellous bit of colour.

*Mrs. Arthur Munt.*

*Lady Alice Stanley.* A most striking rose, full of quality.

*Lady Ursula.*

*Jonkheer von Mock.* New and charming colour.

#### HYBRID PERPETUALS

*Aimée Vibert.*

*Alfred Colomb.*

*Commandant Félix Faure.*

p\* *Captain Hayward.*

\* *Commander Jules Graver-  
eaux.*

\* *Duke of Wellington.*

*Duke of Teck.*

*Earl of Dufferin.*

p\* *Frau Karl Druschki.*

p\* *General Jacqueminot.*

\* *Hugh Dickson.*

p\* *Mrs. John Laing.*

\* *Mme. Gabriel Luizet.*

p\* *Mrs. Sharman Crawford.*

\* *Prince Camille de Rohan.  
Susanne Marie Rodoca-  
nachi.*

p\* *Ulrich Brunner.*

\* *Victor Hugo.*

*Zepherin Drouhin (The  
Thornless Rose).*

\* A fine representative dozen.

p Are suitable for pot culture.

## TEA ROSES

- \* *Anna Olivier.* going out of fashion as  
 a cut flower, but this  
 \* *Beryl.* is entirely due to the  
 P\* *Bridesmaid.* rage for long, strong-  
*Comtesse de Nadaillac.* stemmed varieties.  
 P *George Nabonnand.*  
 \* *Harry Kirk.* P\* *Mme. Hoste.*  
 P\* *Lady Roberts.* *Meta.*  
 \* *Lena.* *Paula.*  
*Mme. Chédane Guinoisseau.* P\* *Sunrise.*  
*Mme. Constant Soupert.* *Souvenir of Stella Gray.*  
*Molly Sharman-Crawford.* P\* *The Bride.*  
 \* *Mme. Jules Gravereaux.* *Lady Hillingdon.* This  
*Mrs. E. Mawley.* new rose must be  
 P\* *Maréchal Niel.* Under glass grown by all rose-  
 this is the finest tea rose lovers. It is a perfect  
 that has ever been raised. glowing orange colour,  
 It seems, however, to be and a very shapely bud.
- \* A representative collection. P Are suitable for pot culture.

## SINGLE ROSES AND BRIERS

- \* *Irish Elegance.* One of the most beautiful decorative roses  
 ever raised.
- Irish Glory.* } Exquisite productions.  
*Irish Harmony.* }
- Lady Curzon.* Palest pink—very elegant.
- \* *Mrs. O. G. Orpen.* A gem of the first water. If it were a  
 little less formal it would be perfect.
- \* *Austrian Copper.* A colour which creates a perfect glow of  
 warmth.
- Simplicity.* A big single white of rare beauty.
- \* *Una.* *Rosa Moschata alba.* *Joseph Billiard.*

*Flora McIvor*. All Lord Penzance's Hybrids are beautiful, but I consider this and the two named after himself and Her Ladyship are the best.

*Macrantha*. A blush pink; one of the finest singles.

\**Juliet*. This is one of the most wonderful breaks in colour.

\**Lady Penzance*.

\**Lord Penzance*.

\**Gottfried Keller*.

\* These are my particular fancy.

The suitability of the above Roses for floral work has been very forcibly illustrated at the National Rose Society's shows, where for some years I have judged the decorative classes and can therefore vouch for the fact that ninety per cent. of the highest awards have fallen to work in which one or more of them have been employed either alone or in conjunction with other varieties.

#### WICHURIANA ROSES

"If anything could make me wish to have a large house instead of a small one, it would be that I might have a wider expanse of wall up which to grow clambering Roses."

ALFRED AUSTIN.

In addition to the charming effects, in every position in the garden, which all this section gives us, they have great decorative value when grown in pots. Their advent has opened artistic possibilities

which cannot be over-estimated. They are not only invaluable when grown in a perfectly natural way but are also most interesting if trained in fantastic forms. Last season we had airships, windmills, open umbrellas, elephants, and many other curious shapes, and we have a great many new and original designs already made up for coming seasons.

It is a pity that more is not done in England in the way of training such things as lend themselves to the art into classical and fancy designs, instead of perpetuating balloons, standards, pyramids, and such-like relics of our forefathers. It really only requires a little more time and patience and English growers might do worse than emulate the Japanese in this matter.

\**Lady Gay.*  
\**Dorothy Perkins.*  
\**Minnehaha.*

{ There is little difference in these varieties, but I consider *Lady Gay* the best of the three. *Minnehaha* is not quite so free, but the trusses of flower are longer and more pointed, and thus most useful for cutting.

\**Crimson Rambler.* { *Philadelphia* is much the better of the two for pot work.

\**Hiawatha.* A beautiful red variety, but not so free as *Delight.* (Sweet scented.)

\**Delight.* This is a grand variety, and every one should have it in the garden. (Sweet scented.)

\**White Dorothy.* A welcome arrival.





\* *Gardenia*. This is decidedly the pick of the yellow Wichurianas.

*Jersey Beauty*. A soft shade of yellow.

\* *François Suranville*. A lovely old rose colour tinged with salmon.

\* *Gertrude Rociford*. After the style of *Cant's Blush*, but more free. It makes a splendid pot plant.

*Coquina*. This is a great favourite of mine, a soft rosy pink produced in long and elegantly shaped trusses.

*Dorothy Devonson*. A bluish sport of *Dorothy Perkins*.

*Leontine Gervais*. Rosy salmon with a suspicion of golden yellow.

#### A LITTLE DIPLOMATIC DINNER-TABLE

\* These would be my first choice if I had no room for them all. Entirely decorated with Wichuriana Rose "Lady Gay."  
"Ellen Terry" stand in centre.

#### ROSES—CLIMBERS

\* *American Pillar*.

*Max. Pierre Cochet*.

*Carnine Pillar*.

\* *Foucauldian*. In every way this is a truly magnificent rose.

\* *Cant's Blush*.

*Crimson Rambler*.

*Flower of Fairfield*.

*Tilly*.

*Fortune's Yellow*.

*Villehardouin (this rose)*.

\* *Grues an Tepitz*.

\* *William Allen Richardson*.

\* *Langworth Rambler*.

*Zephyrine Drankin*.

\* These six are as good as any for small collections.

#### CHINAS, ETC.

*Comtesse du Cayla*. A perfect little gem. Colour almost indescribable. A glowing golden bronze about its fl.

*Chin Chin*. Sulphur-yellow. Is well spoken of by its raisers, Messrs. Hobbies, whose good word is always reliable.





\**Gardenia*. This is decidedly the pick of the yellow Wichurianas.

*Jersey Beauty*. A soft shade of yellow.

\**François Juranville*. A lovely old rose colour tinged with salmon.

\**Gertrude Rochford*. After the style of *Cant's Blush*, but more free. It makes a splendid pot plant.

*Coquina*. This is a great favourite of mine, a soft rosy pink produced in long and elegantly shaped trusses.

*Dorothy Dennison*. A blush sport of *Dorothy Perkins*.

*Leontine Gervais*. Rosy salmon with a suspicion of golden yellow.

\* These would be my first choice if I had no room for them all.

#### ROSES—CLIMBERS

\**American Pillar*.

*Carmine Pillar*.

\**Cant's Blush*.

*Crimson Rambler*.

*Flower of Fairfield*.

*Fortune's Yellow*.

\**Gruss an Teplitz*.

\**Longworth Rambler*.

*Mme. Pierre Cochet*.

\**Tausendschon*. In every way this is a truly magnificent rose.

*Trier*.

*Veilchenblau* (Blue rose).

\**William Allen Richardson*.

*Zephyrine Drouhin*.

\* These six are as good as any for small collections.

#### CHINAS, ETC.

*Comtesse du Cayla*. A perfect little gem. Colour almost indescribable. A glowing golden bronze about fits it.

*Chin Chin*. Sulphur-yellow. Is well spoken of by its raisers, Messrs. Hobbies, whose good word is always reliable.

- Irene Watts.* White with a touch of pink.  
*Laurette Messimy.* Rose shading to yellow in the base.  
*Mme. Eugène Resal.* Orange-copper, shaded soft rose.  
*Queen Mab.* One of the most beautiful of the Chinas.  
*Eugène Beauharnais.* A very fine and telling bit of colour.

## DWARF POLYANTHA

- \**Mrs. W. H. Cutbush.* }  
*Baby Dorothy.* } These three are much alike in colour,  
*Maman Levassieur.* } which is a bright rose-pink.  
 \**President Taft.* A large, brilliant, scented variety.  
 \**Mrs. Taft.* A true rose-colour, compact habit, large truss.  
 \**Perle d'Or.* Nankin yellow.  
*Anna Marie de Montravel.* }  
 \**Katharine Zeimet.* } Two good whites.  
*Jessie.* A brilliant bit of rosy crimson.  
 \**Eugénie Lamesch.* Soft yellow, shaded carmine; very beautiful and deliciously sweet.

All these make sweetly pretty little pot roses, and in groups are most useful for edging.

They are also a welcome change as bedding-plants.

\* Six quite distinct varieties of great merit.

## MOSS ROSES

- Blanche Moreau.* The best white moss rose.  
*Crested Moss.* Pinky rose.

## GOOD ROSES TO GROW FOR THEIR FOLIAGE

*Rubrafolia.* *Alberic Barbier.* *Rosa Sinica.*

As a great number of our best Roses are not blessed with good foliage it is well to have a

few quick-growing ones for cutting, as fine sprays of foliage in table and other decorations are indispensable.

There is nothing that spoils the line of a Rose-table so completely as Smilax, Asparagus, or other trailing foliages or ferns.

## ROSE CONTRASTS

*Irish Elegance* with *Comtesse de Nadaillac*.

„ „ *Earl of Warwick*.

„ „ *Mme. Jean Dupuy*.

„ „ *Mme. Abel Chatenay*.

„ „ *Edu Meyer*.

„ „ *Una*.

*Mme. Abel Chatenay* with *Mme. Ravray*.

„ „ „ *François Juranville*.

„ „ „ a few *Comtesse du Cayla*.

*Mrs. John Laing*.

*La France*.

*Caroline Testhout*.

*Mrs. Sharman Crawford*.

*Margaret Dickson*.

*Bridesmaid*.

*Zephyrine Drouhin*, and all  
greyish or bluish pinks.

} For table decorations these  
should be mixed with light  
sprays of *Lady Gay*, *Doro-*  
*thy Perkins*, *Minnehaha*,  
or for small tables with  
*Mrs. Cutbush*, *Baby Doro-*  
*thy*.

*Gruss an Teplitz* with *White Dorothy*, using more of the former.

All the less pronounced reds, such as *Captain Hayward* and *Suzanne de Rodocanachi*, mix well with *Delight*, which is one of the best of the Wichurianas for all decorative purposes.

*Lena* with *Mme. Ravray*.

„ „ *Gottfried Keller*.

*Beryl* „ *Mme. Ravray*.

„ „ *Lyon Rose*.

*Carmine Pillar* with *Jersey Beauty*.

*Gustave Regis* „ *Victor Hugo*.

*Comtesse du Cayla* with *Gottfried Keller*.

*Mrs. O. G. Orpen* „ *Cant's Blush Rambler*.

*Mme. Ravray* „ a few *Frau Karl Druschki*.

*Fortune's Yellow* „ *Lord Penzance*.

*Mme. Hoste* „ *Lady Ashtown*.

*Maréchal Niel* „ *Comtesse de Nadaillac*.

*Hugh Dickson*.

*Duke of Edinburgh*.

*Commandant Fléix Faure*.

*Richmond*.

*Liberty*.

} All these and any other good reds  
will be greatly helped by add-  
ing light sprays of *Hiawatha*.

#### ROSES WHICH MAKE LOVELY DECORATIONS BY THEMSELVES

*Mme. Abel Chatenay*. The foliage of this beautiful rose is unfortunately not very decorative, so sprays of *Wichurianas*, *Rubrafolia*, *Sunset*, or any other of those varieties producing coloured foliage should be plentifully employed, but on no account use asparagus or other greenery.

*Liberty*. The same instructions apply to *Liberty*, but in this case pale green, or, if possible, golden foliage, should be used with very few coloured shoots.

*La France* with a few extra sprays of its own beautiful pale green foliage.

*Hugh Dickson* makes a superb table, but a few small flowers

and buds must be used, as it is such a perfect rose that if all one size are used, it looks a little stiff.

*Frau Karl Druschki.* On a hot summer's night there cannot be a more reposeful and refreshing table than one of fine open blooms of this gorgeous rose, with a liberal supply of long sprays of rose foliage, of varieties such as *Rubrafolia* or some of the *Wichurianas*, notably *Alberic Barbier*.

All the *Wichurianas* make beautifully light small tables, but for large ones they must be enriched by a groundwork of one of the H.P. or H.T. varieties, which matches them, or gives a strong contrast.

A table decoration, vase, or indeed any arrangement of Roses should, if possible, be made, not only of one colour, but of one variety, or the best possible results cannot be looked for.

By way of example mention might be made of two Roses which are so much alike that many can scarcely tell one from the other; they are *Richmond* and *Liberty*, yet if these two are mixed it will be found that the beautiful outline of both has been lost.

## V

### CARNATIONS

As this book is written in a purely decorative spirit, I am, with profuse apologies to those who fancy them, passing over the section of Carnations which are called "true Show varieties"; but they are not being altogether ignored, as a goodly number will appear under the heading of Border Carnations, for there are many of them, especially the Selfs and Fancies, which have a high decorative value. I am glad to note at the large Carnation shows, and, indeed, at all shows where prizes are offered for Carnations, that there is a growing tendency to exhibit them on long stems and in a natural way. I feel that this very desirable change in the method of showing them is to some extent due to a little book which I wrote several years ago entitled "Carnation Growing for Profit and Pleasure." This book had an enormous circulation both in England and America, and in it I

strongly denounced the then existing way in which flowers were dissected and shown in paper collars on flat show-boards. Having thus lightly touched on this section, I will go at once to the Border Carnations.

### BORDER CARNATIONS

My reason for placing this section first in the chapter on Carnations is that practically every one who has a garden can grow them ; even those who have only small gardens, near towns, and in smoky districts can cultivate them with success, as they are less affected by polluted atmospheric conditions than almost any other choice flower which comes to my mind. In this family we have a range of artistic colours from palest blush to almost black, and there are also many beautiful white ones.

They are of easy cultivation, and even in severe winters require little protection, and none at all in the western and southern counties. They thrive, too, quite near the sea, and brilliant displays of them can be seen in positions where the sea-spray must blow over them when the wind is in their direction. If there is any fault to find with them, it is that they flower so late in the summer that they are not much good to us

London florists, as our season is practically over before they are at their best. If it were not for this fact they would be immensely popular and useful for all kinds of decorative work.

Border Carnations flower when the first crop of roses is on the wane and when floral decorators are looking for something to fill their place. Thus when they arrive upon the scene they give just the welcome change that is wanted. At their time of flowering there is always a mass of flowers in the herbaceous garden; but beautiful as herbs are, there are few of them which look as choice or elegant as Carnations when used in large or small vases.

They should always be arranged, if possible, with a little of their own green, and it is not a bad plan for those who can afford the space to devote a corner in the kitchen garden to a little patch of the common seedlings, which grow very freely and have much stronger and better foliage than the choice named varieties. They also produce a great quantity of buds, which, judiciously used, add greatly to the artistic and natural effect of vases or bouquets. Many acres of these common seedlings are cultivated by the market growers near London for the purpose of mixing not only with Border Carnations, but with Malmaisons and Perpetual-flowering ones.



I should like, by way of warning, to mention here that many thousands of these seedlings (quite useless from a floral point of view) are purchased and labelled with fictitious names and offered for sale by itinerant plant-vendors in our suburbs.

If I were to write many pages about this beautiful flower I could not say too much in its favour. It is a flower for the rich and the poor alike, and all lovers of them owe a great debt of gratitude to Mr. James Douglas and the late Mr. Martin Smith for their lifelong work among them. The former might fittingly be called the professional father of the Border Carnation of to-day, and the latter, who was a wealthy amateur, devoted many years of careful study and patient work to his beloved flowers. In addition to this he spared no expense, and it is perhaps due to his efforts, more than to those of all others, that this lovely flower owes its popularity. It is a pleasing fact that he left the whole of his collection to his gardener (Mr. Blick), who is still going on with his magnificent strains.

The list which I append of the best varieties for decorative work has been, in common with all my lists, most carefully compiled, and none but the very finest included. The majority of them—indeed

nearly all of them—are produced on strong stems, many of them over two feet long, and they can therefore be used in a cut state for decorations on almost any scale of magnitude.

\**Lady Hermione*. This is one of the finest Border Carnations ever raised, its colour being rosy salmon and exactly the shade of “The Leander” Rowing Club’s colours.

\**Miss Willmott*. A perfect shape, but not quite so large as *Cardinal*. Very robust.

\**Daffodil*. Undoubtedly the best yellow.

\**Pasquin*. A “fancy” of great beauty and fine constitution.

*Mandarin.* }  
*Linkman.* } Two fine fancies.

*Cardinal*. A glorious colour, and a perfectly formed flower.

\**Elizabeth Schiffner*. This is a revelation in colour, and I think if I had room for one Carnation only it would be this.

\**Duchess of Wellington*. A lovely deep mauvish lavender.

*W. H. Parton*. Perhaps the most perfect self Carnation from an exhibitor’s point of view that has ever been sent out.

*Rony Buchanan*. A warmth of colouring difficult to describe.

\**Mrs. George Marshall*. The finest crimson I have ever seen. If a Tree Carnation as good as this could be raised it would be worth a small fortune.

*Benbow*. Still worth a place in all collections.

\**Mrs. Robert Morton*. A rich warm apricot colour.

*Ivo Sebright*. A charming and unique fancy.

\**Ellen Douglas*. A sweetly pretty pale lilac, tinged with grey.

\**Helen Countess of Radnor*. A gigantic flower but a little coarse.

*Liberté.* An enormous flower, perhaps the most striking fancy in cultivation.

*Royal Scarlet.*

*Gloriosa.* A new variety with a big reputation.

*Mrs. Walter Heriot.* A yellow ground Picotee.

\**Sir Galahad.* Perhaps the best white.

*White Lady.* A very fine white.

*Father O'Flynn.* Golden yellow, edged bright scarlet.

*Solfaterra.* A beautifully formed yellow flower.

*Uriah Pike.* This old favourite is still well worth growing owing to its free habit and great cropping qualities. To get the best results it should be disbudded, as it is so free that if all the buds are left on, the stem becomes very weak. This variety was offered to me twenty years ago for £15, but having no money then I was obliged to refuse it. Two years afterwards the stock changed hands for over £300.

\* These form a useful collection for growers who have no room for more.

### CONTRASTS

*Lady Hermione* is a very independent sort of colour, and although so beautiful itself has a tendency to kill all colours with which it comes in contact. It, however, gives a strong and lovely contrast when mixed with deep crimsons such as *Mrs. George Marshall*, *Uriah Pike*, or *Countess of Radnor*.

*Daffodil* with *Duchess of Wellington* in about equal proportions.

*Solfaterra* with *Ellen Douglas*, using the former somewhat sparingly and as a base.

*Rony Buchanan with Pasquin.*

*Elizabeth Shiffner with Duchess of Wellington.*

*Miss Willmott, Cardinal, and Royal Scarlet* must be used alone, and never in rooms where the decorations are pink, salmon, yellow, old rose, or crimson. They are very effective in white, dark and pale green, or brown rooms, but are seen at their best in new or old oak-panelled rooms, and should always be placed as near the background as possible.

*Elizabeth Shiffner with a few Benbow.*

*Elizabeth Shiffner with Mrs. George Marshall* and a few *Daffodil* would make a superb table decoration.

Practically all the fancies go well together, as they are not aggressive in colour, and are specially useful for small vases in the drawing-room or boudoir.

## PERPETUAL-FLOWERING

### CARNATIONS

There is no doubt that this flower, the cultivation and perfection of which has made such rapid strides during the last ten years, is destined to occupy the highest place in the list of decorative flowers. Its merits require no writing up from me, as they are already well known to every lover of flowers. Unlike the Border Carnations, these beautiful flowers are with us the whole year round, and it is difficult to imagine what we should do without them

throughout the long winter months when Chrysanthemums are practically the only long-stemmed flowers that we have with us.

In the plant before our notice we have one which, with proper treatment, and under almost natural conditions, gives us a steady supply of its lovely flowers, on long graceful stems, and comprising nearly all the desirable shades in the colour-chart. It fills our houses with fragrance, and for many months in the year it practically displaces the Rose, the hitherto unassailable Queen of Flowers. It has a few faults, but these are being rapidly overcome, and as a member of the Floral Committee of the Society which has for its object the betterment of this flower, I am able to say that although the present standard is a high one, there will be still more beautiful varieties coming along during the next few years, and it is gratifying to note that a great number of them are British-raised, as until about three years ago we were practically reliant on American raisers for all the best novelties in this section.

A great point in its favour, indeed perhaps the most important of all, is that it lasts much longer in water than most flowers, and in addition to this it is most patient when used out of water, as its

petals do not fall neither do they easily bruise; thus it is one of the safest flowers for bouquets, sprays, buttonholes or personal adornment of any kind. For long journeys to the provinces or abroad it stands alone, and as an illustration of this fact I recall with satisfaction an order I had last year to send a large supply of flowers three times weekly to a client of mine in Venice, for on her return she told me that the Carnations always reached her in perfect condition and lasted many days after their arrival. I have also sent them to Davos Platz and St. Moritz (both three days parcel post) in the depth of winter with the same satisfactory result.

Some thirty years ago, when I first became interested in Floriculture generally and the arrangement of flowers in particular, we had, I believe, only two Winter-flowering Carnations, namely, *Miss Jolliffe* and *La Belle*, but owing to their having stems, under the most favourable conditions, less than twelve inches long, we never thought of using them for anything but quite small work. We are now able to carry out the entire decoration of large country or London mansions with various colour-schemes in Carnations, and it is no uncommon thing to use many thousands of them, with stems

from two to three feet long, in one single order. Speaking personally, I am certain that I now employ thousands of them where fifteen years ago I used only dozens.

My readers will have gathered from my remarks on general floral art that one of my rules is never to use more than two kinds of flowers together, and where possible only one, but this rule may be entirely departed from where Carnations are concerned, as they mingle admirably with a great number of light and even fairly heavy flowers, such as Lilies of the Valley, white or coloured Lilac, Tuberoses on stems, *Lilium lancifolium*, *album*, and *rubrum*, Gypsophila, Heucheras, *Francoar amosa*, *Humea elegans*, small varieties of white and pale mauve Michaelmas Daisies, Roman Hyacinth, or even small flowers of white Chrysanthemums. They are also very lovely when used with small branches of *Prunus trilobus* or Peach Blossom. The reason for this exception will be quite clear to you when you come to consider that Carnations are practically round and are fairly uniform in size. Now every one knows that it is utterly impossible to get really good decorative lines out of a number of things which are all the same shape and size; it must also be remembered that

to obtain good flowers of these Carnations all side buds have to be taken off, which accentuates the roundness of the flower and the nakedness of the stem, and I therefore strongly recommend all who wish to get the best decorative effect out of Carnations to judiciously arrange light flowers with them. Their effect also is considerably enhanced by using a few long pieces of pale *Asparagus plumosus* or *Sprengerii* with them; there is, however, nothing that goes better with them than their own foliage, but long growths of this are difficult to get without cutting your plant about severely.

Being well aware that this book will be read by many who know as much about Perpetual-flowering Carnations as I do, it is with some trepidation that I append a list of the best varieties in commerce, but I feel confident, owing to the great care that has been taken in selection, both amateurs and professionals, who adopt the list, will have a thoroughly representative collection which will not be out of date for many years to come. The list is compiled, not only from notes which have been taken for some years past at the various leading Carnation Shows, but from observations and comparisons I have been able to make in the course





to obtain good flowers of these Carnations, all side buds have to be taken off, which necessitates the roundness of the flower and the softness of the stem, and I therefore strongly recommend all who wish to get the best flowers out of Carnations to endeavour to grow tight flowers with them. These will be considerably enhanced by using the long spikes of white Asparagus plants, and spraying with them; there is, however, no advantage in using them than in using the spikes of Asparagus of this are difficult to get without making your plant about

#### A COURT BOUQUET

Made for Her Majesty Queen Alexandra.

Being well aware that this book will be read by many who know as much about Perpetual-flowering Carnations as I do, it is with some trepidation that I append a list of the best varieties in commerce, but I feel confident, owing to the great care that has been taken in selection, both amateurs and professionals, who adopt the list, will have a thoroughly representative collection which will not be out of date for many years to come. The list is compiled, not only from notes which have been taken for some years past at the various leading Carnation Shows, but from observations and comparisons I have been able to make in the course





of my work on the Committee of the Perpetual-flowering Carnation Society.

\*\**Mayday*. This lovely Carnation has an assured future before it, and I have no hesitation in saying that from every point of view it is one of the finest novelties we have had for some years. It will, without doubt, take the place of at least three old favourites.

\*\**Enchantress* and its Sports. These are too well known to need description; they all have serious faults in stem and calyx, but we cannot do without them yet.

\*\**Fair Maid*. I think I was the first to see the great artistic beauty of this variety. It is still one of my greatest favourites for making up. It is a wonderful stayer, always holds its head up, and as the Rev. G. H. Englehart of Daffodil fame once said to me at one of the Regent's Park Shows, it has the finest profile of any of them.

\**Mrs. H. Burnett*. It is a pity that this lovely variety does not do as well in England as in Guernsey. It is a glorious Carnation as shown by the raiser, Mr. Burnett, and the Guernsey men.

\**Winsor*. One of the most useful of all. It is a pity the stems are not a little longer.

\**Pink Delight*. A perfect little Carnation, has all the good points except size. It is a lovely fleshy pink shade.

*Mrs. T. W. Lawson*. There is still a place for this old favourite, but I do not think it will hold it much longer.

\**Aristocrat*. When this grand variety is done well it is far and away the finest of its colour. It has a perfect calyx, splendid shape, good long stem, and it is a

brilliant colour, which becomes even more brilliant under artificial light.

*Afterglow.* Some growers speak well of this variety, but I am not a lover of it myself, the colour being a little harsh.

\*\**Carola.* A gigantic flower. When I first saw this variety I was inclined to think it a little coarse, but having now used it in great quantities I have no hesitation in pronouncing it to be one of the greatest acquisitions in its colour that we have ever seen.

\**Beacon.* A brilliant tone of colour, perhaps the most beautiful colour of all the scarlets, but it is not reliable in the winter.

\*\**Britannia.* Still the best scarlet for all-round purposes.

*Robert Cragg.* A broken-edged variety of great merit. The finest vase of Perpetuals I ever judged was a thirty-six of this variety shown by a well-known Guernsey grower. Colour vivid scarlet.

\*\**Mikado.* } These varieties are great favourites  
*Countess of Onslow.* } with a certain section of ladies,  
 and I must admit that they are very helpful to florists having clients who want something out of the common. I do not like them alone, but they make lovely contrasts. (See my lists of contrasts.)

*Mrs. Taton.* A lovely Carnation in the way of *Marmion*, smaller and, in my opinion, more refined.

\*\**White Perfection.* } By far the two best whites in com-  
*Sarah Hill.* } merce. The latter has a heavily serrated edge which adds to its beauty and character.

\**Fortuna.* A lovely biscuit buff. No collection is complete without it, and it is a great favourite of mine.

\**Marmion*. A most malmaisonish Perpetual. Some growers catalogue it with Malmaisons, which is not fair to the raiser who gives its pedigree; moreover, it flowers on every growth throughout the year, and not in one crop as a true Malmaison does.

\**President*. A most reliable and useful crimson.

\**Rose Doré*. A beautiful bit of colour as it was shown by the raisers, Messrs. Dodd and Lancashire, but the English growers seem to lose the golden terra-cotta colour, and get it almost red.

*John W. Riley*. A yellow Perpetual which will be warmly welcomed if it is all that is claimed for it. I have seen three poor blooms, but after a journey in cold storage from America they did not convey much to me except that the colour was good.

*Jessica*. A pretty fancy which should be in all collections.

\**Cercs*. A very lovely fancy, but not of great value to florists; no collection, however, should be without it.

*Lady Nora Brassey*. } These are very useful breaks in  
 \**Royal Purple*. } colour, and have many artistic possibilities. When good yellow Borders such as *Cecilia* or *Daffodil* are procurable what lovely vases or table decorations could be made by using them with either of these purple ones.

*Rival*. A large free-petalled, broken-edged variety of *Rose Doré* colour. Mr. Allwood, one of our keenest experts and raisers, thinks very highly of this variety, and his opinions are not formed hastily.

\* These form a perfectly representative collection, up to date, 1910.

\*\* I strongly advise amateurs who cannot give Perpetual-flowering Carnations a house to themselves not to grow many

varieties, and I have therefore placed a double asterisk against those which I think are specially suitable for small collections.

LIST OF NEW VARIETIES WHICH ARE  
NOW ON TRIAL

*Roseate Dawn.* A glorious shade of old rose.

*Mrs. O. P. Bassett.* A bright scarlet with deeply serrated edge.

*Bay State.* No better than *Jessica*.

*Wanoka.* I think nothing of this variety so far.

*British Queen.* We shall hear more of this lovely variety.

*Mrs. Charles Knopf.* Not so good as we all expected.

*Alvina.* Supposed to be better than *Aristocrat*, very free.

*Rex.* This variety was named after my little son, it is a very pretty colour, and a good-shaped flower, wonderfully free and has the great charm of being self-supporting. It shows strong evidence of *Fair Maid* blood.

*Mary Vilven.* I saw this shown very well at Cardiff, but have not seen it so good since. It gained an Award of Merit at the last Show of the Perpetual-flowering Carnation Society, which stamps it as a sterling novelty.

*Vinca.* This is almost a petunia colour and is a distinct acquisition.

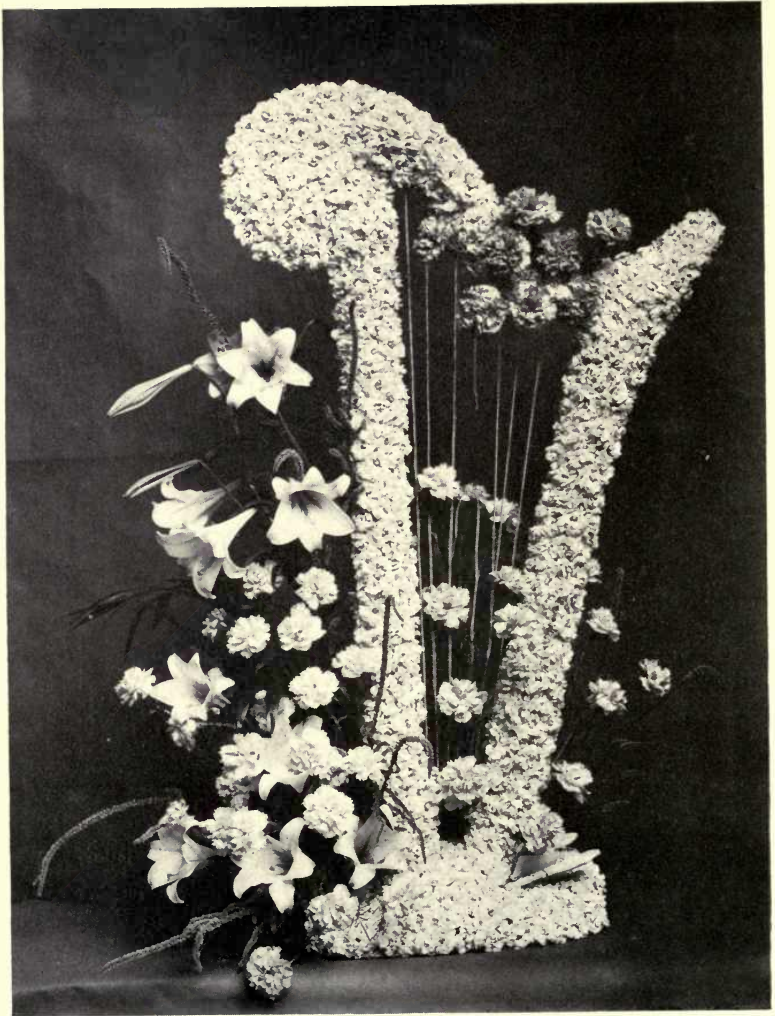
NOVELTIES FOR 1911.

*R. F. Felton.* This is a new and beautiful shade of pure rose-pink and the largest true Perpetual. It has lovely outer petals which are but slightly serrated. Award of Merit, R.H.S., March 22, 1910.

*Mrs. C. F. Raphael.* A lovely shade of salmon-red.







FLORAL HARP

## A FEW EFFECTIVE CONTRASTS

*Mrs. H. Burnett* and *Mikado*, when the latter has the lovely pink shade running through it, produce one of the most æsthetic contrasts.

*Mikado* and *Fortuna* form one of my favourite combinations. *Enchantress* and *Mikado*, when the mauvish grey colour predominates in the latter.

*Royal Purple* and *John W. Riley* make a bold contrast, using the former colour as a base.

A few *Harlowarden*, or *President*, with long *Fair Maid* standing well away from them.

*Enchantress* being rather a heavy flower, and not always a good colour, it looks much lighter in a vase with a few good-coloured *Fair Maids* standing a little above it.

Fine flowers of *Aristocrat* with *Carola* give a striking effect, but both varieties must be at their best as far as colour is concerned.

*Royal Purple* or *Lady Nora Brassey* go splendidly with *Enchantress*, *Fair Maid*, or *Mayday*.

*Carola* (about one-third) and (two-thirds) *Mrs. H. Burnett*, *Fair Maid*, or good-coloured *Enchantress* give a lovely contrast.

*Mrs. J. W. Lawson* is not an easy one to contrast, but I find it goes fairly well by artificial light with its sport, *Winsor*, using one-third only of the former.

*Marmion* and *Sarah Mill*, or *White Perfection*, make the most handsome table decoration it is possible to imagine.

*May Day* contrasts perfectly with a new variety of Mr. Englemann's named *Vinca*, and also with *Royal*

*Purple*, using *May Day* in the proportion of two-thirds, and arranging them to stand above the darker varieties.

Scarlets can be mixed with nothing but whites, and I do not advise even that, as they look better alone.

When using two or three varieties in one vase it is advisable to avoid, when it is possible, using broken-edged and smooth-edged varieties together. They are quite distinct in type and generally of different parentage, consequently they never go well together.

This article on Perpetual-flowering Carnations is to some extent similar to one which I have recently written for the 1910 Year Book of the Perpetual-flowering Carnation Society, which book is now in circulation.

#### SUGGESTIONS TO CARNATION EXHIBITORS

In arranging groups for exhibition take care that salmon-pink and blue-pink are used as far away from one another as possible.

Use scarlets sparingly, and always at each end of the group, and always introduce a few white or blush varieties to separate the scarlets from the other colours.

Never make a variety too prominent, as it always spoils the general effect of the group.

Exhibitors cannot be excused for disregarding this suggestion, even if they have a fine thing which they wish to make much of, as if the variety is any good it will tell its own tale in the group without being pushed into prominence.

## MALMAISON CARNATIONS

This type, in spite of all that may be said to the contrary in growers' catalogues, is a flower for the richer classes only, as to obtain the best results you must devote a house entirely to their cultivation. They will not even succeed with Perpetual-flowering Carnations, as the proper winter treatment of these would be fatal to Malmaisons—add to this fact that a good man must be employed to grow them, an ordinary all-round gardener knowing little or nothing about them, and it must be admitted that it is the Carnation *de luxe*.

Once upon a time they could be grown in large quantities for profit, but owing to the great progress which has been made in Perpetual-flowering Carnations I should not now care to recommend any one to start growing them with this object in view.

Having for twenty years been in close touch

with many of the largest growers of Malmaisons in the country, and as I have always made this flower a special study, I venture to offer here a few cultural instructions, the observance of which is so positively necessary that unless you are prepared to carry them out, pretty much to the letter, you had better turn your attention to something else.

First of all, as I said before, a house with top and side ventilation must be given them. Next, a clean stock must be secured.

Let us now assume that by the third week in August, or earlier if possible, you have 100 well-rooted plants in "60" pots.

Directly their roots get through to the side of the pot they must go into "32's," their first flowering pot, but as they will have no further change until they have flowered, great care must be taken that the soil is a perfectly sweet mixture of two-thirds old fibry loam, one-sixth leaf-mould, one-sixth silver or grit sand and broken charcoal, or bonfire refuse if procurable.

If there is any fear of wireworm, it would be advisable to burn the leaf-mould, or if possible, all the soil, as this deadly pest is almost unassailable if it gets well established in the pots.

These plants will carry one fine bloom the follow-

ing season, care being taken to disbud all others directly they appear. They will also make from six to ten growths for next season.

Immediately the flower has been cut or is over, fifty of the worst-shaped plants should be layered, and the other fifty should at once be put into No. 16 pots to grow on for two-year-olds, at which age they are at their best.

The stock is now well established, as in the second year you should flower fifty fine plants, carrying from six to ten blooms each, and 300 yearlings. When these have flowered, the two-year-olds will produce as many layers as you can possibly want (quite twenty-five each), so you will be able, in your third year, to flower 300 plants in No. 16 pots and all the yearlings you require.

It is now very necessary to introduce new blood into your strain every year, and that can be readily done, if your stock is clean, by inviting from another grower (taking care that his stock is clean too), the exchange of, say, 100 rooted layers annually.

One of the greatest mistakes that amateurs make is to try and push Malmaisons along in the winter. The proper thing to do is to get all the strong

growth that you possibly can into them by November, and then leave them almost alone till the middle or end of January, according to season. Keep them and the house on the dry side, giving plenty of air on all bright days, and if you have a flow and return pipe, give the house just enough heat to prevent the damp hanging about, but do not leave the heat on when not really necessary. During this period the pots will be quietly filling with roots, and when the days begin to draw out the plants will grow like weeds.

When the flowering stems are well up and the buds are beginning to swell, but never before, a little judicious feeding with liquid sheep manure will be found very beneficial. Ordinary plant-foods are too strong and are risky. The house should be shaded when the flowers are bursting or they will become very pale before they are fully developed.

For table decorations, unless the table is a very large one, Malmaisons are too heavy to use alone, and are greatly improved by the addition of an equal number of Tree Carnations, and I give below a few good varieties to go with them.

*Princess of Wales* with *Fair Maid*, *Mrs. M. Burnett*, or *Winsor*.



*Sir Charles Fremantle, Mrs. Trelawney, or Sault, with  
Rose Doré or Rival.*

*Calypso with May Day or Enchantress.*

*King Oscar, Maggie Hodgson, or H. J. Jones, with  
President or Harlowarden.*

*Juliette with Aristocrat or Afterglow.*

*Prime Minister with Britannia or any of the good scarlets.*

*Nell Gwynne with Sarah Hill or White Perfection.*

## MALMAISONS

\*<sub>D</sub>*Lady Mary Hope.* (New).

*The Colonel.* (New).

\* *Maggie Nettlefield.*

\*<sub>D</sub>*C. P. Little.* A fine yellow.

\* *Sunset.*

\* *Duchess of Westminster.* Small but very free. One of  
the best in the Winter.

*Juliette.* A lovely new colour in Malmaisons.

\*<sub>D</sub>*King Oscar.* Magnificent; flower, deep crimson.

<sub>D</sub>*Sault.* Deep salmon with a tinge of rose.

*Lady Grimston.*

\*<sub>D</sub>*Maggie Hodgson.* A large flower of the same colour as  
the old Clove.

*Mercia.* Salmon-red.

*Mrs. Trelawney.*

\*<sub>D</sub>*Nell Gwynne.* The White Malmaison.

\*<sub>D</sub>*Princess of Wales.* This old favourite still holds premier  
place, and owing to its charming and unaggressive  
colour it will probably be a long time before it is  
superseded.

\*<sub>D</sub>*Sir Charles Fremantle.* A magnificent Malmaison when  
well done.

\*<sub>D</sub>*Calypso*. A lovely flower when fully out.

*H. J. Jones*. A good quality crimson.

\*<sub>D</sub>*Mrs. Martin Smith*. A gigantic flower, but not free, and somewhat difficult to finish off.

*Prime Minister*. About the best true scarlet.

\* *Duchess of Westminster*. A truly lovely little Malmaison, perfect form, soft rose pink, one of the best for winter work.

\* If these magnificent Carnations are grown for pleasure only, and room is no object, nearly all the varieties now before the public are worth a place in a collection, but if space is limited, you will find these varieties are the best, as they are all good doers and fairly represent the type.

<sub>D</sub> Those who use them only for decorative purposes or wear will find these varieties most useful.

Before closing the chapter on Carnations I should like to say a few words about the wonderful varieties of every conceivable hue which one sees in the South of France.

Nearly all our growers have given them a more or less exhaustive trial and find that they do not enjoy themselves in our English climate. The majority of them have poor stems and are very subject to split, which are the worst faults a Carnation can possibly have.

They have also been tried as parent plants with American and English Carnations, but with little success.



TREATMENT OF A HEAVY GEORGIAN FIREPLACE



I draw attention to this as many of my clients and friends when travelling in the South have spent large sums on plants, but have always, as far as I can gather, been sadly disappointed with the results.

## VI

### THE CHRYSANTHEMUM

It fills with joy the floral breach  
Twixt waning summer and welcome spring.

THE Chrysanthemum is generally supposed to have originated in Japan, but floral historians tell us that this is not so, as it was known in China, in a more or less cultivated form, hundreds of years before the Japanese imported it from there.

So far as the available records go it would appear that the earliest reference to the popular winter flower is to be found in the works of the great Chinese philosopher Confucius, who lived about 500 B.C. In his work called the "Li-Ki" (Ninth Moon) he says, "The Chrysanthemum has its yellow glory," and in subsequent years other Chinese writers have alluded to it in terms which justify our assuming that the flower was the object of considerable attention in the Celestial Empire when we Western people had not yet emerged from a semi-barbaric state.

After centuries of cultivation in China the Chrysanthemum appears to have been introduced into Japan. Its conventionalised form, or what is known as the Kiku-mon, Kiku being the Japanese name for the flower, has long been adopted as the crest and official seal of the Emperor and is found on the stamps and coinage of Japan in its sixteen-petalled form. It is also the emblem of the most exalted order in Japan, a decoration that is conferred chiefly upon royal persons as a mark of the Imperial favour, our own King Edward VII. being one of the holders of the order.

The annual Chrysanthemum fête held in the Imperial Gardens at Tokio is known the wide world over, and one of the finest and most descriptive accounts of it was given some years ago by the celebrated French author, Pierre Loti. This fête is annually held on the birthday of the Emperor, and to it are invited the native aristocracy and other distinguished members of the Court and the members of the Diplomatic Service. Upon the card of invitation there appears the Kiku-mon stamped in gold, and the border of the card is composed of a garland of the flowers and foliage in gold. This great fête was instituted by the Emperor Ouda

about A.D. 900, and has been held ever since with unflinching regularity.

Even among the common people the Chrysanthemum is a very popular subject of admiration, and there are many shows held during the month of November, those held at Dango-Sako being of particularly great repute, for at that centre there are many florists who have for generations maintained the reputation of the place in this respect. Of the five leading floral festivals held annually in Japan that devoted to the Chrysanthemum is by no means the least important.

A very old friend of mine, however, a Japanese florist, tells me that in Japan the Chrysanthemum is not looked upon as the national flower, indeed he assures me that they have no accepted floral emblem, but that if he had to give an opinion as to which was Japan's most beloved flower, he should give his verdict either to the Wistaria or the Lily (*Lilium auratum*, the golden-rayed Lily of Japan). Some colour is lent to his view by the fact that, when I was commissioned by the Japanese Legation to carry out the floral decorations at the great diplomatic reception given to H.H. Prince Nashimoto of Japan, when visiting England, I was asked to carry out the scheme entirely in Roses,









Lilies, and Wistaria, as they wished in this way to mark the friendliness of the nations. At the time that the reception took place it was utterly impossible to procure Wistaria, so artificial flowers had to be resorted to.

In the several illustrations in this book of the reception you will see the Wistaria, but as the flowers and foliage were so faithfully imitated, I venture to think that few would have noticed that they were not real if it had not been pointed out, indeed many of those present thought it was real and marvelled at its beauty. Naturally the deception was carried out as far as possible by employing very little of it and by breaking it up with masses of climbing roses, and of course always using it well above the line of sight.

These wonderfully artistic reproductions were made for me in Yokohama, the flowers being of silk and each pip painted by hand. The length of the flower sprays varied from 1 to  $4\frac{1}{2}$  feet, which, to those who only know Wistaria in England, appears somewhat exaggerated, but in Japan  $4\frac{1}{2}$  feet is considered a very poor specimen, as when grown over water the flowers often attain the almost incredible length of 12 feet, I have heard even longer, but 12 feet is as long as I should like to vouch for.

But I am wandering from my subject, the beautiful and robust Child of the East, which fills such a great niche in the Temple of Flora during the long dreary winter months. As the rose is called the Queen of Flowers, so should the Chrysanthemum be called the Floral Queen of Winter.

Just try and imagine what an English winter would be, from a floral point of view, without Chrysanthemums. They first brighten our gardens and herbaceous borders in early autumn, but I for one, and I am not alone, do not love them at this time of the year, as there are many dear old garden friends which are neglected, if not altogether ousted by them ; moreover the glut of these early flowering varieties tends to lessen our true appreciation of the real winter crop and lengthens the season, not only unnecessarily, but at the wrong end. It is to the January and February flowering varieties that all Chrysanthemum growers should turn their attention, as in these months there is real need of them, whereas in August we have in great abundance flowers too numerous to name.

Next come the late autumn varieties, which are more acceptable and seasonable, as in a mild autumn they give much joy well into November to those who have no greenhouse ; and then when

the frost cuts off all these, and indeed every beautiful thing that still lingers in the garden, robbing us in one night of all flowers and even stripping the bronze and golden garments off our deciduous trees, the early, middle, and late winter varieties carry us, with a little care and slight protection, over a time when, but for them, we should be almost flowerless.

The Chrysanthemum not only thrives under our best English climatic conditions, but it defies our worst, which is saying something.

It is one of the few winter flowers that can be successfully grown in the very heart of great and smoky cities; and speaking of this reminds me of the Chrysanthemum League shows which were held at the Royal Horticultural Hall a few years ago. These shows were instituted with the object of encouraging the love of flowers in the children of London's poorest quarters and slums.

The proprietors of the *Evening News*, under whose auspices they were held, appointed me one of the judges, and when I saw the little ones arriving with the plants, which had been distributed to them without charge in the spring, I was amazed at the clean and healthy condition of the majority of them; some of the poor little fellows had grown them in

chocolate or herring boxes, as they had outgrown the pots which were supplied with the plants, and many of the specimens bore over twenty flowers. During the whole of my judging experience I have never seen such real joy as that which beamed in the faces of the little prize-winners.

But apart from the great artistic merits of the Chrysanthemum there is another and perhaps even more important side of the question, and that is its industrial value. It is one of the few flowers which defies all foreign competition, and instead of importing it, as we do nearly all other winter flowers, the one before our notice is annually exported in great quantities from England to Paris and other continental cities. No country in the world grows them as well as we do, and it is impossible to estimate the number of flowers which are grown within twenty miles of the Metropolis. I know that I am well within the mark when I say there are five hundred acres of greenhouses devoted to their culture. This gives healthy and lucrative employment to a large number of growers, bunchers, and packers, and in its progress helps innumerable other trades, such as potters, box-makers, and carters—all genuine English industries.

There is no kind of floral decoration for which the Chrysanthemum, in one form or another, is not perfectly suited, as the flowers range in size from the tiny "*Snowdrop*," no bigger than a bachelor's button, to those gigantic blooms on stems a yard long and measuring fifteen to even eighteen inches in diameter. It gives to decorative florists the most perfectly graduated and invaluable range of yellow, bronze, copper, chestnut, terra-cotta, and brown shades; we also get from it the purest whites, and every conceivable hue of lilac, mauve, grey, crimson, claret, and rose. Many of them, by the way, are described in catalogues as "pink," but it has never yet fallen to my lot to see a true pink Chrysanthemum. However, the term has been so long in use that custom has sanctioned the error; indeed, I often find myself thus describing it, notwithstanding the fact that I know it to be incorrect.

#### BEST DECORATIVE CHRYSANTHEMUMS

The decorative section is placed first on my list, as they are really more important from a florist's point of view than all the rest put together. Those with an asterisk are probably the best in



their respective classes; those marked P are specially suitable for growing as pot plants.

### EARLY VARIETIES

\**White Countess.*

\**Mrs. Arthur Beech.*

P\**Le Pactole.*

\**Source d'Or* (improved).

*Roi des Blancs.*

\**Lentz.*

*Étoile blanche.*

*Market Red.*

P\**Soleil d'Octobre* and its sports.

*Lizzie Adcock.*

\**Nellie Blake.*

P*Kathleen Thompson.*

P\*All the sports of *Caprice du Printemps* are good, but I consider *Kathleen Thompson*, *Greening's Pink Caprice*, now named *Mrs. Greening*, and *Surprise* the most desirable.

*Mrs. J. W. Scott.*

P*Mrs. Wingfield.*

### MAIN AND MIDCROP VARIETIES

P\**Felton's Favourite.* Raised by Mr. Norman Davis, sent out by Mr. Frank Ladds. Undoubtedly the most useful white Chrysanthemum in existence—good disbudded, a fine one on sprays, lifts well, perfect stem and foliage, a prolific flowerer, and makes a fine pot variety.

P\**Phosphorescence* (new). A perfect chestnut-bronze.

- \**David Ingamells*. A grand novelty, and one that has come to stay.
- \**Madame Edmond Roger*. The green Chrysanthemum, invaluable for arranging with all colours, but not so good alone.
- \**Rayonnante*. One of my favourites for table and every other kind of decoration.
- \**Mrs. A. T. Miller*. A grand white.  
*A. J. Balfour*.
- p\**Mrs. R. F. Felton*. Crushed strawberry colour, a great favourite with artistic people.
- p*Freda Bedford*. A pale chestnut colour.  
*Mrs. W. Roots*.
- \**Mrs. R. Luxford*.
- \**Tuædo*.
- p*Mrs. Wakefield*. Crushed strawberry colour, occasionally with bronze and golden splashes.
- \**Captain Julyan*. A lovely sulphur yellow.
- p*Le Peyrou*.
- \**Buttercup*. I consider this the most perfect shaped Chrysanthemum in commerce.
- \**Dazzler*. A brilliant red, one of the best for a white or pale coloured drawing-room, but dangerous where mauve or scarlet exist.
- p*Cullingfordii*. An old favourite but still one of the best.  
*Mdlle. Gabrielle Debric*. Fine on sprays but not so good disbudded.
- p*Mrs. W. Hubert*. A lovely shade of rosy lilac, but rather small.

## LATE VARIETIES

- p\**R. F. Felton*. The most dazzling golden kingcup colour, a splendid doer. It can also be grown as a main-cropper.

- p\**Framfield Pink*. The finest late and midcrop variety in existence.
- p\**Winter Cheer*. A deep sport from the above.  
*Clarke's Golden Thompson*.
- \**Cannell's Late Prolific*, or *Mrs. Buckbee*.
- p\**December Gold*.
- \**Allman's Yellow*. Best on sprays.  
*Polypheme* and *Nagoya*. Two fine late yellows.
- \**Mdlle. T. Panckoucke*. The best late white ever sent out.
- \**H. W. Rieman*.  
*Miss Maude Jeffries*. A grand white.  
*Joseph Lowe's No. 3 Pink*. A lovely colour and lasts as long in water as any Chrysanthemum I know.
- p\**Thorpe's Christmas Rose*.
- \**Miss Muriel Smith*. This is an exquisite bit of colour—old rose predominating.
- \**Baldock's Crimson*. One of the best late crimsons.  
*Christmas Gift*. Something after the colour of *Mrs. Cragg*.  
*Foxhunter*. Highly spoken of by its raiser, who is a sound judge of a good thing.  
*Hetty Wells*. A most charming colour and a very great fancy of mine for cutting.
- p\**Heston White*. A white sport from *Framfield Pink*.  
*Lord Brooke*. An old favourite.
- \**Princess Victoria* and its yellow and pink sports, the best yellow sport being *Golden Sunset*, which is a superb shade.
- \**W. J. Crossley*. Bronzy red with golden tips, the latest of its colour.

## SINGLE VARIETIES

There is no doubt that these are deservedly becoming greater favourites every year.

They are not only most decorative by themselves, but they add lightness and effect to all arrangements of the double ones.

For the last three years all the principal awards for table decorations at the National Chrysanthemum Show have been given to tables on which single Chrysanthemums were either used exclusively or in some proportion. This also applies to all the other decorative exhibits.

Their increased popularity is to a great extent due to the fact that the varieties in cultivation now are so much better than they were a few years ago. It is a matter for regret, however, that there are still a great number in cultivation which should have been thrown away years ago, and I know no flower of which it is more difficult for beginners to make a successful selection than the single Chrysanthemum ; nearly all of them have a fault of some kind ; either the stem is hard and the flower cannot, when cut, take up sufficient water to keep it alive, or the neck is weak, causing it to droop over and strangle itself, or the foliage is too big and consequently

takes too much nourishment from the flower. In the list given below I have been most careful to include none but those which are practically free from all these faults. One of the most vital points in single Chrysanthemums is the eye, which should on no account be big or prominent ; this is specially important in dark and white varieties, but not in yellows, as the eye being yellow too, its size is not so noticeable.

For decorative work it is never advisable to use Cineraria-eyed varieties such as *Sylvia Slade*, as they, and also those with prominent centres, create a kind of feeling that the flowers are all staring at you. The disc strikes you first instead of the beauty of form or colour.

I have had to make a rather long list to include the early, middle, and late varieties, but those who cannot do with the whole collection will find the twelve marked with an asterisk comprise all the best colours, and will give a succession of flowers throughout the season. The majority of them make good pot plants.

*Aurora Borealis.*

\**Arcturus.*

*Altrinckham Yellow.*

*Brazier's Beauty.*

- \**Bronze Edith Pagram*. One of our very best.  
*Canary Bird*.
- \**Cannell's Yellow*.  
*Crown Jewel Improved*.
- \**Framfield Beauty*.  
*J. H. Greswold Williams*. A most striking colour.
- \**Kathleen May*. One of the finest breaks we have seen. A glowing red with small bronze eye.  
*Kitty Bourne*.  
*Lady Coleridge*.  
*Mrs. H. Redden*.  
*Miss Irene Cragg*.  
*Marguerite*.  
*Marie Corelli*.  
*Miss Mary Pope*. A lovely shade of rosy mauve.  
*Mrs. E. Roberts*.  
*Miss E. Partridge*.  
*Mrs. R. C. Pulling*.
- \**Mary Richardson*. From the first I predicted great things of this charming variety, and they have been amply fulfilled. It is still the best for general use.
- \**Mensa*.  
*Mrs. W. Parker*.  
*Nelly Riding*.
- \**Pink Felicity*.  
*Rufus*.  
*Kathleen Stuart*.
- \**White Edith Pagram*. This and *Mensa* are about the best of the whites.  
*J. B. Lowe* (new).
- \**Leo*.  
*Mrs. C. J. Ellis* (new)
- \**Mrs. W. Buckingham* (new). The most beautiful of all and

is as near pink as any Chrysanthemum I have ever seen.

*Miss Lilian Bullivant* (new).

\**Caledonia* (new). A giant rosy crimson (best disbudded).

*Charming* (new). This is one of Mr. Lilly's new ones, and well deserves its name.

### EXHIBITION CHRYSANTHEMUMS (INCURVED)

My chapter on Chrysanthemums would not be complete without lists of Exhibition Varieties, as many thousands of the immense specimen blooms are now used in decorative work, and there is nothing so handsome in large rooms as enormous vases filled with specimen Chrysanthemums.

D\**Clara Wells.*

D\**Mrs. James Hygate.*

D\**Buttercup.*

D\**Romance.*

D *Emblème Poitevin.*

*H. W. Thorpe.*

\**Nellie Southam.*

*Mrs. G. Denyer.*

*G. F. Evans.*

*Mrs. Barnard Hankey.*

*Topaze Orientale.*

*Mrs. E. Ashworth.*

D *Lady Isabel.*

*Frank Trestian.*

*Mrs. J. Wynn.*

\**W. J. Higgs.*

*C. H. Curtis.*

*Calypso.*

*Daisy Southam.*

*Miss Cora Stoop.*

*J. Wynn.*

\* The best six for small collections.

D Are useful as decorative varieties as well as for exhibition.

EXHIBITION CHRYSANTHEMUMS  
(JAPANESE)

In my opinion a perfect flower of Japanese Chrysanthemums, about 15 inches in diameter and as much deep, is one of Nature's most wonderful floral productions :

* <i>Algernon Davis.</i>	<i>Nellie Pockett.</i>
D* <i>Mrs. A. T. Miller.</i>	D <i>Mrs. Barkley.</i>
* <i>F. S. Vallis.</i>	D* <i>Mrs. F. W. Vallis.</i>
D* <i>Madame G. Rivol.</i>	* <i>Bessie Godfrey.</i>
<i>Frank Payne.</i>	<i>Miss E. Fulton.</i>
* <i>Mrs. Norman Davis.</i>	<i>Edith Jameson.</i>
<i>Rose Pockett.</i>	<i>J. H. Silsbury.</i>
D* <i>Madame Paolo Radaelli.</i>	D <i>Leslie Morrison.</i>
<i>Mrs. Geo. Mileham.</i>	<i>Miss L. Thorne.</i>
D <i>Mrs. R. F. Felton.</i>	D* <i>Mrs. W. Iggulden.</i>
* <i>Lady Talbot.</i>	<i>Miss Helena Williams.</i>
* <i>Duchess of Sutherland.</i>	* <sub>D</sub> <i>Walter Jinks.</i>

\* The best dozen.

D Can also be grown as decorative varieties.

A FEW OF THE BEST NEW JAPANESE  
VARIETIES WHICH MUST BE KEPT IN VIEW

I have seen nearly every new Chrysanthemum for some years now, and those given below are the best that have come under my notice during the last two seasons.



*Gladys Blackburn.*

*Lady Edward Letchworth.*

*Miss Libian Hall.*

*Mrs. Trevor Williams.*

*Sir Frank Crisp.*

*George Hemming.*

*Miss Ellie Green.*

*Hon. Mrs. Lopes.*

*Francis Jolliffe.*

*Mrs. R. H. B. Marsham.*

*George J. Bruzard.*

*Mrs. Charles Penford.*

*Master David.*

*Mrs. A. M. Faulkner.*

*W. Dixon.*

*Beecham Keeling.*

*Exquisite.*

*Kate Ainsley.*

*Master James.*

*Purity.*

### OUTDOOR VARIETIES

Outdoor Chrysanthemums have come very much into prominence of late years, but as you will have gathered from my preceding remarks, I am not a great lover of them myself. They are at their best when there are plenty of other things in the garden, and they prolong the Chrysanthemum season unnecessarily.

The following are all fine varieties and are quite sufficient for all purposes.

\**Perle Châtillonnaise*

*Gustave Wermig.*

\**Roi des Blancs.*

*Savoie.*

*Cranford Pink.*

*Nellie Hemsley.*

\**Golden Glow.*

*Polly.*

\**Nina Blick.*

\**Horace Martin.*

*Tapis d'Or.*

*Miss B. Miller.*

*Bronze Bride.*

*Leslie.*

*J. Bannister.*  
\**Carrie.*  
*Wells' Scarlet.*

*Minnie Carpenter.*  
\**Madame Marie Massé* and its  
sports.  
*Goacher's Crimson.*

\* These form a representative collection for small gardens.

*Le Pactole* and *Caprice du Printemps* and its sports have been included in the early indoor list, as I think they are indispensable in that section and can well be spared from the outdoor ones.

Practically all these varieties will make good pot plants, and they are specially useful for window-box decoration, indeed this is their most valuable feature.

#### PLUMED VARIETIES

These are very pretty for table work or small vases, but are not decorative as pot plants.

*King of the Plumes.*  
*Mrs. James Carter.*

*Sam Caswell.*  
*Mrs. Filkins.*

#### POMPON VARIETIES

These Pompon Chrysanthemums are most useful for breaking up and lightening arrangements of the larger varieties, and are also very pretty by themselves in small vases. The best varieties are :

*Mlle. Elise Dordan.* A perfect little Chrysanthemum.

*Mr. Sabey.*

*Nelly Rainford.*

*Prince of Orange.*

*Snowdrop* and its sport, *Yellow Snowdrop.*

### EFFECTIVE CONTRASTS FOR TABLE DECORATIONS

*Madame E. Roger, Rayonnante,* and *Pink Felicity* with sprays of golden brown *Amphelopsis Veitchii*, and a few long leaves of *Croton*.

At the Crystal Palace Show, 1908, a table of the above gained, in addition to the first prize, the "Dean" Memorial Gold Medal for the finest decorative exhibit in the show, the "Felton" Cup and the Crystal Palace Medal for the best table in either section.

*Kathleen May*, light sprays not disbudded, standing well away from a fairly heavy mass of *Madame E. Roger* with a few sprays of *Yellow Snowdrop* or *Mrs. Filkins*, and plenty of pale golden green *Asparagus plumosus* or *Sprengeri*.

*Kathleen May* with *Mrs. W. Buckingham*.

*Phosphorescence* and *Mary Richardson*.

*R. F. Felton* with *Freda Bedford* and *Mary Richardson*.

*David Ingamells* as base with *Captain Julyan* and *Cannell's Yellow* with yellow *Croton* leaves and golden autumn leaves; no red leaves should be used with this combination.

*R. F. Felton* and *Madame E. Roger* with light sprays of *Allman's Yellow*, and a few single yellows, make a very striking table.



1898. *Yellow* with *Madame E. Roger* and *Chrysanthemum*.

1899. *Yellow*.

1900. *Yellow*.

1901. *Yellow*.

1902. *Yellow* and *Madame E. Roger*.

MINUTE POINTS OF THE TABLE

1908. *Yellow*.

*Yellow* with *Madame E. Roger* and *Chrysanthemum* with sprays of *Yellow* leaves, *Chrysanthemum* leaves, and a few long

THE ROYAL BOX AT OLYMPIA GREAT INTERNATIONAL HORSE SHOW, 1908

Reproduced from a painting made by special command.

*Yellow* May, light sprays not disbudded, standing well away from a fairly heavy mass of *Madame E. Roger* with a few sprays of *Yellow Snowdrop* or *Mrs. Fillins*, and plenty of pale golden green *Asparagus plumosus* or *Sprengerii*.

*Yellow* May with *Alex. W. Buckingham*.

*Chrysanthemum* and *Mary Richardson*.

*B. F. Yellow* with *Prada Bedford* and *Mary Richardson*.

*David Ingramella* as base with *Capusa Juliet* and *Connell's Yellow* with yellow *Croton* leaves and golden autumn leaves; no red leaves should be used with this combination.

*B. F. Yellow* and *Madame E. Roger* with light sprays of *William's Yellow*, and a few single yellows, make a very striking table.





*Rayonnante* with *Brazier's Beauty*, *Miss E. Partridge* or *Madame E. Roger*, and if procurable a few light sprays of "*Snowdrop*."

Sprays of *Dazzler* with specimen *Felton's Favourite*, or other good white variety, make strong and beautiful vases, also large table decorations with the addition of a few sprays of *Kathleen May*.

*Lord Brooke* and *Bronze Edith Pagram* with just a suspicion of *Altrinham Yellow*.

Small sprays of *Source d'Or* and *Lizzie Adcock* with a few *R. F. Felton* or *Freda Bedford* to add richness to the form and intensity to the colour.

Specimen Chrysanthemum blooms should always be massed fairly thickly together on large tables, and then lightened with small sprays of a good contrasting or harmonising colour and suitable foliage.

There is nothing so grotesque, from a professional point of view, as the majority of Chrysanthemum tables one sees at shows.

Exhibitors appear to be afraid of using anything but half-starved, poorly grown sprays, and in consequence many of their tables look like tangled and uniform masses of rubbish, such as one would expect to find in a back garden. Now, although the first table to which I alluded in my list of contrasts was only 9 feet by 3, there were four dozen large flowers and dozens of sprays of smaller ones, all cunningly



employed to produce effect without making it in the least heavy.

The larger flowers must always be used as a base, with the smaller ones standing well away from them, and if obtainable, a few light buds, either closed or just bursting, will finish the picture.

Nearly all the autumn tints go beautifully with Chrysanthemums, and therefore Maidenhair fern, dark green Asparagus or Smilax, should never be used with them, but such things as trails of *Ampelopsis Veitchii*, *Lonicera japonica variegata*, *Berberis Darwinii*, or, departing from the garden to the greenhouse, a few bronze, golden, or red Croton leaves.

Judging last year at the Crystal Palace, I awarded the first prize and special cup to a table composed entirely of white Chrysanthemums, with pale golden Asparagus, and a profusion of wonderfully red sprays and leaves of *Ampelopsis Veitchii*, but the exhibitor had not made the popular mistake of using all small rubbish; she had the courage to create a good solid foundation of large flowers and had stowed them cleverly away among an artistic arrangement of smaller ones.

## VII

### ORCHIDS

THERE are few flowers that give us such an infinite variety of artistic lines and delicate colourings as the Orchid, and although it is a flower that can only be grown by those who have fairly large establishments, no book on Floral Art would be complete without a chapter on them. Many of the colours found in this family exist in no other flower.

They are specially suitable for table decorations, Court bouquets, and personal adornment, but as cut flowers they are, owing to their price, of somewhat restricted utility, though, as many of them last for several weeks in water, they are really not so expensive as they appear.

One of the greatest charms that Orchids possess lies in the fact that they never produce two sprays of flowers of exactly the same line; like the human race, every one is different in some slight detail either of colour, shape, or size.

I do not care to see them mixed with any flowers except Lily of the Valley or Lilac. It is strange that Orchids, which are more or less exotic, should go so well with two such simple flowers, but I have repeatedly proved that they do. I know of no more beautiful bouquet for a bride or debutante than one composed of *Odontoglossum crispum* and Lilies of the Valley, and no more exquisite posy, provided it matches the colour of the gown, can be made than one of white or pale mauve Lilac and *Cattleyas*.

There are many people who labour under the impression that Orchids cannot be grown successfully without tropical heat, whereas in reality many of them, and the most beautiful of them too, will thrive in a temperate greenhouse. It is true they cannot be grown in a general house, as the humid atmosphere they require would not be suitable for the plants usually grown in conservatories, but they can be done quite well in a fernery, and ferns will be found most helpful in making an Orchid-house presentable, as there are few Orchids that can boast of being either decorative or ornamental until they are in flower.

At the great flower shows throughout the country the competitive prizes for decorative work are in



DECORATION OF FONT FOR HARVEST THANKSGIVING



nearly every case carried off by bouquets, tables, or other exhibits composed almost entirely of orchids. This became so marked that classes had to be instituted in this section for work in which they were not allowed.

I have tried several times to see if I could alter this state of affairs, as it has struck me that it was not fair to those who could not get Orchids to have their work repeatedly passed by the judges; but I am sorry to say I number among those Orchidless experiments of mine the few failures that I have had during my long career as an exhibitor. There seems to be a magic charm about those lovely flowers which always catches the judge's eye, although the work in which they appear may not be the best. It must be admitted they always look rich and costly, and it is this, I suppose, which causes many judges to overlook better arrangements of less costly flowers.

It is repeatedly said of the leading horticultural shows that unless an intending exhibitor has a good supply of Orchids he might as well stay at home, as without them he has no chance of winning.

When I said earlier in this chapter that I did not like Orchids mixed with anything but Lilies and Lilac

I was thinking at the moment of the two staple families of commerce, the *Odontoglossum* and the *Cattleya* and had forgotten *Oncidiums*, those most graceful of all Orchids. These are nearly all yellow, bronze, or brown, and they are beautiful beyond description when arranged with any and every other yellow flower. They add a charm to all work in which they are used, and although it sounds somewhat daring I can assure my readers that they go well with all other Orchids with which I have ever used them, except *Vanda cœrulea*, which is a most trying colour to associate with anything.

The table for which I think I received more compliments than any of the thousands I have designed, was one which gained the championship prize at Edinburgh Great International Show some years ago. It was composed of *Cattleyas* (*Gaskelliana* and "*Iris*"), *Oncidium varicosum Rogersii* and *Oncidium crispum* with a few *Laelia tenebrosa*. I used very little foliage of any sort and that of a tender golden green, and when finished I added a dozen or so of long, thin, bronze Croton leaves, I believe it was *Chelsonii*.

The competition was very strong indeed and the prize a most valuable one, but the judges, who were men of long and great experience, told me

when their work was over, that my table was the most beautiful they had ever judged, and gave them no anxiety.

The method of arrangement which I adopted was a very simple one, the only accessories being a few bundles of moss and a two-foot stick painted olive-green and a saucer.

For the centre-piece I made a fairly solid flat pad of moss on the saucer and fixed the stick firmly in the middle of it; next I secured a small ball of moss on the top, and after lightly covering top and bottom with sprays of *Asparagus Sprengeri* and twining a long piece of the same up the stick, I sharpened the stems of the Orchids and pushed them into the moss in a perfectly natural way. Four more small pads of moss treated on the same lines and four tiny specimen glasses arranged a little higher, and the whole placed on the table *en zigzag* and the result was as near perfect as such things can be.

Each morning the moss was damped and so the flowers were as crisp and fresh-looking when the show closed as they were when it opened.

In the list of useful varieties to grow for decorating and cutting, the enormous number of 1500 varieties which one finds in Orchid catalogues



has been reduced to about sixty, and in thus drastically treating them, I can assure those who are interested that I have still included more than need be grown.

This can be proved beyond dispute by paying a visit to one of my wholesale growers who devotes his attention entirely to growing Orchids for Covent Garden and other markets, where it will be found that a collection occupying over twenty houses, each 200 feet long, contains fewer than fifty distinct varieties.

## ORCHIDS

- \*C T *Odontoglossum crispum.*
- \*C T    "    *Pescatorei.*
- C    "    *Rossii majus.*
- C    "    *Adriaenæ.*
- C    "    *triumphans.*
- \*C OR T    "    *grande.*
- \*T *Oncidium varicosum Rogersii.*
- \*T    "    *flexuosum.*
- T    "    *sphacelatum.*
- T    "    *crispum.*
- T    "    *oblongatum.*
- \*T    "    *incurvum.*
- T    "    *pulvinatum.*
- T    "    *Wentworthianum.*
- \*T *Cattleya Mendelii* (April and May).
- \*T    "    *Mossiae* (April to June).

- \*<sub>T</sub> *Cattleya labiata aurea* (October to December).  
 „ *Dowiana*. Stove when growing; temperate when ripening (September).  
 \*<sub>T</sub> „ *Schrödera* (April and May).  
 \*<sub>T</sub> „ *gigas*. Well exposed to light (July and August).  
 \*<sub>T</sub> „ *Harrisoniae* (Summer and Autumn).  
 \*<sub>T</sub> „ *Gaskelliana* (August and September).  
 \*<sub>T</sub> „ *Trianae* (January to March).  
 \*<sub>T</sub> „ *Fabia* (Hybrid).  
 \*<sub>T</sub> „ *Dusseldorfii* (Hybrid).  
 \*<sub>T</sub> „ *Enid* (Hybrid).  
 \*<sub>T</sub> „ *Iris* (Hybrid).  
 \*<sub>T</sub> *Laelia-cattleyas Charlesworthii*.  
 T „ *Canhamiana*.  
 \*<sub>T</sub> „ *callistoglossa*.  
 T „ *Dominiana*.  
 T „ *Martinettii*.  
 T „ *luminosa*.  
 T *Laelia elegans*  
 T „ *anceps*. Full summer position.  
 T „ *purpurata*.  
 T „ „ *alba*.  
 \*<sub>T</sub> „ *tenebrosa*.  
 T „ *cinnabarina*.  
 \* *Dendrobium Wardianum*.  
 „ *nobile*.  
 „ „ *virginale*.  
 \* „ *Phalænopsis Schröderianum*. Stove when growing; temperate when resting.  
 s*Cypripedium*. Stove for most part, but *Insigne* section grow cooler.

The months given are those in which they usually flower.

All the *Cypripediums* are very useful, as they last in water several weeks, and although having no very great decorative value themselves they lend beauty to every other Orchid with which they are associated.

- \**Cypripedium insigne* and varieties.
- "    *villosum*.
- "    *Lawrenceanum*.
- "    *Leeanum* varieties.
- "    *callosum giganteum*.
- "    *Rothschildianum*.
- "    *Morganæ*.
- "    *Charlesworthii*.
- \*    "    *barbatum*.
- s*Phalenopsis Schilleriana*.
- \*s    "    *Rimestadiana*.
- s    "    *amabilis*.
- s    "    *Stuartiana*.
- \*s*Calanthe Veitchii*. Stove when growing ; temperate house when resting.
- Zygopetalum Mackayi*.
- \*c*Cælogyne cristata*.
- s    "    *pandurata*. Perhaps the greenest flower in existence.
- Renanthera Imschootiana*.
- \*TORc*Cymbidium Lowianum*.
- T    "    *eburneum*. Very decorative when used with other Orchids, and they may be relied upon to last many weeks in water.
- c*Ada aurantiaca*.
- Epidendrum vitellinum majus*. Spring and autumn varieties.

c *Masdevallia chimæra*. Keep in shady position.

\*<sub>T</sub> *Vanda cærulea*. One of the most exquisite colours in the world of flowers.

s Stove.

T Temperate.

c Cool.

\* These are about the most useful varieties for cutting and general use.

## VIII

### TULIPS

I BEGIN to fear that those who have borne with me through all my ramblings will have found by now that I have many favourite flowers, and in truth I must confess that I do love them all as their seasons come round. It is strangely true that when their period of perfection is over I do not find myself regretting their loss in fair proportion to the amount of pleasure their arrival gave me. This is due to the generous way in which Nature replaces with careful regularity one passing floral joy with others which seem at first to be greater ones. It really is not so, her gifts are all equally beautiful, but mortals have a tendency to forget everything which is not with them, and even flowers pass quickly out of mind.

All Tulips are beautiful, from the early Duc van Thols to the latest Darwins, but when a florist sees the first batch of Darwin or May flowering Tulips,





DECORATION OF FIREPLACE AND MANTELPIECE IN THE BLUE ROOM AT  
CLARIDGE'S

generally about the beginning of March—for they are impatient both of forcing and retarding, he realises that he is in for a feast of glorious colour for many weeks to come, and he wears an air of independence as he knows that there is now no room in the house which cannot be perfectly matched, or harmoniously contrasted, no vase too long, for has he not Darwins of every conceivable colour from two to nearly three feet high.

I claim for this Tulip that, although when its lingering flowers expand for the last time, there are numberless other flowers in season, we miss them more than we do any other of our spring and early summer flowers.

When the task of selecting the best varieties confronted me I felt that I dare not take the whole responsibility upon myself, so I consulted several Tulip specialists, and the answer from one of them shows how beautiful they all are and how difficult it is to leave any out. He said, "Don't ask me, for I consider they are all lovely in their right place." If therefore you find the list rather long I must ask you to forgive me, as there are so many that force their claims upon me by their great beauty.

Although the bulbs of the Darwin and May



blooming varieties are somewhat more expensive than the early flowering ones, they work out considerably cheaper in the end as they not only go on from year to year, but, with care, they increase and multiply fairly rapidly, whereas the early Dutch bulbs can only be successfully grown for one year.

### DARWIN TULIPS

- \**Clara Butt*. This is the best of all the Darwins. The colour is a warm salmon-pink with a touch of rose. It has a fine stem, and is a perfect-shaped bloom.
- \**Duchess of Westminster*. Similar in colour to *Clara Butt*; some say better; but as it is a very expensive bulb it will be some time before it can be given a practical test as a cut flower.
- Duke of Westminster*. Very beautiful, but another scarce one.
- \**Erguste*. Plum colour, with suggestions of heliotrope. A great favourite of mine.
- \**Mrs. Farncombe Sanders*. A rich rosy red of perfect form, and having a pure white centre, which adds tone to the intensity of the colour.
- Feu Brilliant*. Brilliant flame-red.
- Golden Vase*. A rich glowing golden flower with bronze tinge.
- \**King Harold*. A gigantic flower of a warm ruby shade, superb shape and habit.
- \**La Tulipe Noire*. As its name implies, this is as near black as any flower we have. It creates superb effects when added to almost any of the Darwin and May bloomers.

## MAY FLOWERING AND COTTAGE TULIPS 111

- \**Melicette*. A lovely lilac colour.
- Prima Donna*. A truly charming Tulip.
- Prince of the Netherlands*. Salmony red with a pale blue base ; a fine-shaped flower and a splendid doer.
- \**Pride of Haarlem*. This is one of the best of all. A vigorous grower, and a superb colour under artificial light. It is a warm carmine rose, of great substance.
- Regal Purple*. A lovely colour to use with yellows.
- \**Sensation*. A deep golden colour with suggestions of warm bronze touching the outer petals.
- \**Suzon*. Pink with a tinge of buff with rosy pink colourings inside. One of my favourites.
- Velvet King*. An immense flower of great substance. I have kept blooms of this variety with *La Tulipe Noire* in water for three weeks.
- \**Unique*. A buttercup-yellow with edgings of rosy red. A charming Tulip.
- \**White Queen*. The white *Darwin*.
  - \* The best for all-round purposes.

## MAY FLOWERING AND COTTAGE TULIPS

- \**Bouton d'Or*. A brilliant little bit of yellow, and although small it is about the best market sort. It lasts an incredible time in water.
- \**Flame*. The name of this superb Tulip is fairly descriptive.
- \**Inglescombe Pink*. An indescribably beautiful colour. Soft terra-cotta shade, suffused rosy pink, a gorgeous colour when grown outside.
- \**Inglescombe Scarlet*. A most brilliant colour.
- \**La Merveille*. This is one of the most graceful Tulips I know, and as the bulbs are very cheap every one who wants cut flowers should grow it largely. Colour rich apricot-red.

\**Mrs. Moon.* This is rather a late one, but comes in at a most useful time. I consider it the finest of all the yellows.

*Orange King.* Orange-scarlet of fine quality.

\**Parisian Yellow.* As this variety is a cheap one it is one of the most practical for cutting purposes.

\**Picotée.* A charming Tulip. I find it makes beautiful little tables.

*Walter T. Ware.* This magnificent novelty will be the most useful of them all when it gets a little cheaper. It is a glowing orange colour.

*John Ruskin.* Bronze tinted with apricot. A most fascinating colour.

\* The best for general work.

#### CONTRASTS FOR TABLE OR GENERAL DECORATION

*Clara Butt* and *Melicette.*

*Erguste* and *Suzon.*

*White Queen* and *Clara Butt.*

*Velvet King* and *Sensation.*

*Erguste* and *Mrs. Moon,* or other yellows.

*Mrs. Farncombe Sanders* and *La Tulipe Noire.*

*Melicette* and *Picotée.*

*Regal Purple* and *Mrs. Moon,* or other good yellows.

*Duchess of Westminster* and *Melicette.*

*Inglescombe Pink* and a few *La Tulipe Noire.*

*Inglescombe Pink* and a few *Velvet King.*

*Erguste* and *Golden Vase.*

*Sensation* and *Clara Butt.*

*Velvet King* and *Sensation.*

*Clara Butt* and *Velvet King.*





## SINGLE TULIPS FOR FORCING

*Duc van Tholl.* This old favourite is still the best early scarlet, and may always be relied on to greet us on Christmas Day.

*Rose gris du Lin.* A beautiful rose-pink. Very early.

*Pink Beauty.* This is a charming soft rose, and I have no hesitation in saying is the best of its colour.

*Vermilion Brilliant.* A glowing scarlet; long, perfect-shaped flower.

*Le Révé.* A most fascinating Tulip of a rosy blush colour suffused yellow.

*Crown Prince of Austria.* Reddish terra-cotta. A gem for floral work, as it has a fine strong stem.

*Yellow* **TREATMENT OF A CORNER OF THE RECEPTION HALL AT CLARIDGE'S** has every good quality. good stem, a charming canary-yellow, and is as sweet-scented as a *Freesia*.

*La Reine.* A standard white for cutting purposes; by no means a large one but very reliable. Under some conditions it comes a lovely shade of rose-pink.

*Thomas Moore.* A real terra-cotta tinged gold.

*Kaiserkrone.* A very robust and handsome Tulip, brilliant red with pure green stem, a grand garden tulip.

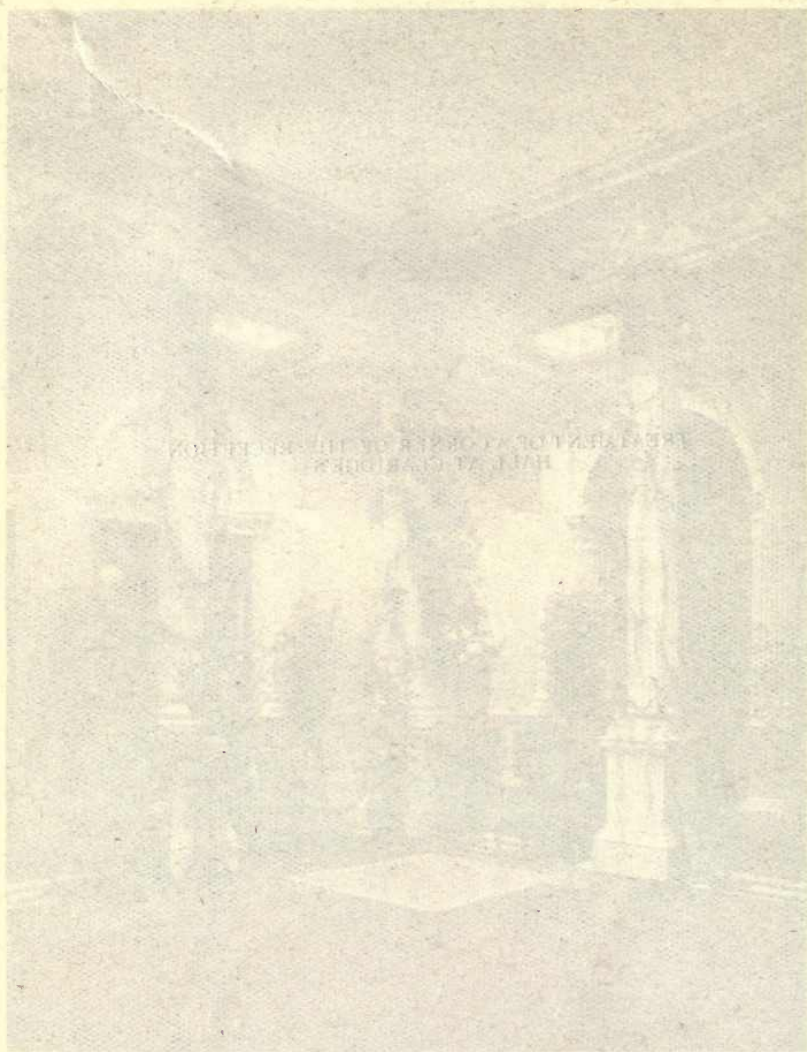
*Golden Queen.* A warm gold of fine quality.

*Van der Meer.* This is one of my favourites, and should be more extensively grown for market. The colour is that of a rich Orleans plum, and when used with yellows it gives a glorious contrast.

*Rose Luisante.* A deep carmine-pink of wonderful quality.

## DOUBLE TULIPS FOR FORCING

*Lucretia.* A deep rose-pink with plumose petals. The most beautiful of all double Tulips for decorative work.



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*Duc van Tholl.* This old favourite is still the best early scarlet, and may always be relied on to greet us on Christmas Day.

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*Crown Prince of Austria.* Reddish terra-cotta. A gem for floral work, as it has a fine strong stem.

*Yellow Prince.* This is a general favourite, and has every good quality: good stem, a charming canary-yellow, and is as sweet-scented as a *Freesia*.

*La Reine.* A standard white for cutting purposes; by no means a large one but very reliable. Under some conditions it comes a lovely shade of rose-pink.

*Thomas Moore.* A real terra-cotta tinged gold.

*Keizerskroon.* A very robust and handsome Tulip; brilliant red with pure golden edge, a grand garden tulip.

*Golden Queen.* A warm gold of fine quality.

*Van der Neer.* This is one of my favourites, and should be more extensively grown for market. The colour is that of a rich Orleans plum, and when used with yellows it gives a glorious contrast.

*Rose Luisante.* A deep carmine-pink of wonderful quality.

## DOUBLE TULIPS FOR FORCING

*Lucretia.* A deep rose-pink with plumose petals. The most beautiful of all double Tulips for decorative work.



*Murillo.* A little paler than *Lucretia*, and not quite so graceful, but still worth a place in all collections.

*Imperator rubrorum.* Brilliant red of fine quality.

*Salvator Rosa.* Old rose; the colour of a good Princess of Wales Malmaison.

*Rose Blanche.* A good white one of which a few should always be grown.

*Couronne d'Or.* The best of the double orange Tulips.

*Vuurbaak.* Intense scarlet. Possibly the best of its colour.

*Safrano.* When this lovely variety gets cheaper it will command a ready sale as a cut flower, as it is of an exquisite rosy salmon tint.

## IX

### LILIES OF THE VALLEY AND VIOLETS

To paint the Lily,  
To throw perfume on the Violet,  
To smooth the ice, or add another hue  
Unto the rainbow, or with taper-light,  
To seek the beauteous eye of Heaven to garnish,  
Is wasteful and ridiculous excess.

“King John,” iv. 2.

I AM devoting a short chapter to these two beautiful floral gems as there is little doubt that, next to the Rose, and quite close upon its heels, they are the most popular with the everyday flower-buyer. Owing to the shortness of their stems and their want of brilliant colour they are not suitable for decorations on a large scale, but for the boudoir, or for a writing-table in the study or drawing-room, or for a lady's dressing-table, there is nothing more refreshing than a little bowl of Violets, fairly thickly massed, with a few spikes of Lily of the Valley

peeping through them. The combination, however, is by no means necessary, as each of them looks nearly as beautiful alone. They are also flowers which can be worn with every costume and on all occasions, and are consequently most popular in that direction. Since the perfection of the science of retarding bulbs by means of refrigeration we can now count on Lilies of the Valley all the year round, and Violets, if the varieties are judiciously chosen, may be procured during a considerable portion of it.

No one who is not in daily attendance at the wholesale markets can form any idea of the immense quantities of these flowers which annually find their way into the hands of the consumer. One can gain some idea of the magnitude of the Lily industry by the fact, which I can vouch for, that two firms alone handle about 20 million crowns annually, and it is a statistical record that in addition to the English supply of Violets, well over 1000 baskets arrive from the South of France daily, throughout the Violet season. Each of these baskets contains from four to eight dozen bunches, this giving the huge aggregate of about 60,000 bunches of dark Violets a day. Taking the average of each bunch at 50 blooms we thus arrive at the

almost incredible total of 3,000,000 Violets for London alone.

Try and imagine how many busy little fingers, for the majority of them are gathered by children, it must take to pick each one separately and make them up into bunches.

It is a matter of almost national regret that a larger share of this beautiful industry is not retained in our islands. In the Northern and Midland counties of course violets cannot be grown during many months of the year without protection, but there are vast tracts of suitable land in Devonshire, Cornwall, and Somersetshire eminently suited to their cultivation, and in Ireland even better natural conditions exist. It is the more regrettable when consideration is given to the fact that well-grown English Violets, owing to their being fresher and thus more fragrant than the French ones, always make double or even treble the price.

On the day that this article is being written I have paid as little as 1s. 6d. a dozen bunches for the finest quality French Violets, and 5s. 6d. per dozen bunches for some which were grown near Exeter; and, by the way, it is well to mention here the fact that there are never sufficient really good English Violets to meet the demand, whereas the

French ones are often so plentiful that they can scarcely be sold at any price. It is to be hoped that these statistics will catch the eye of some enterprising capitalists who have land in favourable localities, and that they will profit by it. If it does and they will communicate with me I shall be pleased to tell them how to go to work about Violet-farming on a large or small scale, though it is only by growing the finest varieties in quantities that the thing can be made really practicable and profitable, as the supply of second-rate flowers is already overdone.

Reverting to the Lily of the Valley, there is scarcely need to mention its many virtues from the decorator's point of view ; there is not a single corner in floral art that it does not fill with grace and beauty. It is exquisite, by itself, in great bowls or tiny vases, and there is nothing from the rarest Orchid to the simplest flower that grows in the garden to which the addition of a few Lilies does not add a charm.

It is particularly useful when one is decorating tables or making bouquets, or memorial designs of flowers which in themselves are somewhat stiff, such as Tulips, double Ranunculi, or even Camellias. They break up the rotundity,

as it were, of anything with which they are associated.

In the course of this book you will notice that as a rule I urge all those who wish to get the best results to use, as far as possible, one flower alone in their work, but if it is necessary to employ a second, take care that it is one which naturally flowers about the same time, but the Lily breaks through all rules as it is almost impossible to do wrong with it.

In a chapter dealing fully with the indoor cultivation of bulbs in China pots, something more will be said about the Lily. It is gratifying to be able to record that we now take a very prominent part in its production, as millions of crowns are annually grown in England to meet the ever-increasing demand, and we have a Lily nursery in Norfolk, in which Her Majesty Queen Alexandra takes a gracious interest. We have also in Somersetshire a great bulb expert, Mr. Walter Ware, who annually produces his own crowns of the giant Lily of the Valley known as Fortin's variety, in greater numbers than any other grower in the world.

I have frequently had flowers grown by him well over 16 inches high, each bearing 15 to 18 immense bells.

The centre of the industry of crown-growing is, however, still near Berlin, where hundreds of millions of them, known to commerce as Berlin crowns, are annually produced.

I am told that there is one particular strip of land there in which they grow most luxuriantly, but it is not very extensive, and if a grower gets but a short way off the right soil, the crowns, although they may be to all appearances equally fine, are useless for forcing.

#### SINGLE VIOLETS

It is not generally known that we have nearly 50 distinct varieties of Violets, but as all of them are not necessary to any but those who make a hobby of their cultivation, and as those who grow Violets in quantity naturally want them for cutting, I append a list of the most suitable ones for that purpose.

F or o *Askania* (new). A fine new winter-flowering variety.

\*o *Admiral Avellon*. This is the nearest we have to a red Violet.

\*F or o *La Baronne de Rothschild*. A giant among Violets. A capital grower, very sweet, and a real violet colour.

\*F or o *Kaiser Wilhelm*. I consider this, when true, superior to *Princess of Wales*.

\*<sub>F</sub> or o *La France*. Another gigantic flower, the deepest in colour.

\*<sub>F</sub> or o *Mme. Schwarz*. Rich in colour, early, and a perpetual flowerer.

\*<sub>F</sub> or o *Princess of Wales*. An old favourite ; still one of the best.

o *Semperflorens*. Not a very large flower, but about the most constant of all.

<sub>F</sub> or o *Souvenir de J. Josse*. Reddish mauve ; beautiful form and large flower.

<sub>F</sub> or o *The Boston* (new). This is said to be the largest Violet yet seen, but it has still to be proved. A lovely true violet colour.

\*<sub>o</sub> *Victoria Regina*. One of the hardest and best for outdoor.

o *White Czar*. A small true white flower ; about the best white.

\* These are the best for cutting as they all have fine flowers and long stems.

·<sub>F</sub> Are suitable for frame cultivation. o Best out of doors.

## VIOLETS (DOUBLE)

*Comte de Brazza*. By far the best double white Violet. I have had flowers from one of my own growers as big as five-shilling pieces.

*Lady Hume Campbell*. This variety is very free, and so makes a beautiful pot.

*Marie Louise*. A rich blue with pale or white centre, and sometimes a splash of pink.

*Mrs. Arthur*. Much as I dislike to say anything unkind about our old friend and favourite, I must say I consider this an improvement in many ways on *Marie Louise*.



*Mrs. D'Arcy* (new). A pale greyish mauve, a good doer and quite unique.

*Mrs. J. J. Astor*. Heliotrope suffused with pink. When well grown this is a lovely Violet, but poor blooms do not show its true effect.

*Neapolitan*. This is the Violet which is grown all round Toulouse for the markets of Europe. As an amateur I would not grow it because it can always be bought cheap enough, and moreover the others are more interesting and uncommon.

Except in the extreme South and West double Violets do not thrive out of doors in England, but they well repay the outlay of a few pounds in cheap frames as they are of easy cultivation and give a great amount of joy during the winter months, being more effective than single ones, and, I believe, more fragrant too.

The frames can be lifted off them in the spring and used for other purposes.

## X

### SWEET PEAS

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.

The Rev. W. T. HUTCHINS.

ALTHOUGH this chapter appears somewhat early in the book the writing of it was left until nearly the last, as I felt that there was already such a mass of Sweet Pea literature that very little was left for me to say.

If the whole of this volume were devoted to extolling its great beauty and many virtues, there would still be something left to say.

It may truly be said that no flower has bounded into public favour in so short a time as the one before our notice. It is a flower for rich and poor alike, and may be used with perfect safety in every

kind of floral decoration. They are invaluable for everyday use about the house, and I know of no more graceful and charming table decoration than one of Sweet Peas, but they must be lightly arranged, and the colours most carefully selected. They lend themselves admirably to the art of bouquet-making, indeed I consider a bouquet of Sweet Peas the easiest of all to put together, as, owing to their natural grace, it is next to impossible to get from them anything but a charmingly light-looking effect, no matter how little experience one may have had.

By far the most valuable varieties to the florist are the waved or Spencer type.

It is, however, unfortunate that many of the novelties which are put upon the market do not come true from seed, as the perpetual disappointment in this direction tends to make Sweet Pea-lovers chary of the new and high-priced varieties.

In compiling my list the greatest care has been taken to include none but fixed ones, and I have personally tried practically all the two- and three-colour contrasts before giving them out to the world.

Those who are desirous of learning all that is worth knowing about Sweet Peas, their culture,

their peculiarities, &c., would do well to obtain a copy of the "National Sweet Pea Society's Year Book" from the secretary, Mr. C. H. Curtis, of Brentford, who has also written a book treating exhaustively on the subject.

In the following list it will be found that many of the varieties are bracketed but, from this, it is not to be inferred that they are by any means the same; they are, however, in most cases, of a somewhat similar tone of colour.

## WAVED VARIETIES

*Queen Alexandra Spencer.* Crimson-scarlet.

\**Sunproof Crimson.*

*Sterling Stent.*

\**Earl Spencer.* } Yellowish terra-cotta shades.

*Nancy Perkin.*

\**Evelyn Hemus.*

*Mrs. C. W. Breadmore.* } Picotee edged.

*Audrey Crier.*

*Zarina.*

\**Anglian Pink.* } Soft salmon-pink.

*Syaira Lee.*

*Constance Oliver.*

\**Mrs. Henry Bell.* } Creamy pink.

\**Elsie Herbert.*

*Princess Victoria.*

\**Mrs. Hardcastle Sykes.* } Rosy blush shade.

*Lady Althorp.*

- \**Rosie Adams.* Purplish violet.
- Mrs. Charles Foster.* }  
 \**Frank Dolby.* } Lavender.  
*Asta Ohn.* }
- The Marquis.* Mauve.  
*Nora Unwin.* }  
 \**Etta Dyke.* } White.  
*Zero.* }
- \**Paradise Ivory.*
- \**Clara Curtis.* }  
*Paradise Primrose.* } Yellow shades.
- Black Knight Spencer.* }  
*Bronze Paradise.* } Bronze shades.  
 \**Charles Hemus.* }
- \**Paradise.* }  
 \**Countess Spencer.* } Pink shade.  
 \**Enchantress.* }
- \**Helen Lewis.* }  
*Maggie Starke.* } Orange shade.  
*Marjorie Willis.* }
- \**John Ingman.* }  
*George Herbert.* } Rose and rosy carmine.  
*Rosy Morn.* }  
*Paradise Carmine.* }
- America Spencer.* }  
*Paradise Red Flake.* } Striped.
- \**Mrs. Andrew Ireland.* Bicolour.

\* These are all distinct varieties, and, what is even more important, there are good fixed stocks of all of them to be procured.

## A FEW OF THE BEST OF THE NEWER ONES

<i>Eric Harvey.</i>	<i>Winsome.</i>
<i>Mrs. W. J. Unwin.</i>	<i>Rex Felton.</i>
<i>Mrs. R. Hallam.</i>	<i>Mrs. Townshend.</i>
<i>Mrs. Hugh Dickson.</i>	<i>Paradise Appleblossom.</i>
<i>Helio Paradise.</i>	<i>Charles Foster.</i>
<i>George Stark.</i>	<i>Florence Wright.</i>

## GRANDIFLORA OR HOODED VARIETIES

* <i>Dorothy Eckford.</i>	<i>Jeannie Gordon.</i>
* <i>Miss Willmot.</i>	<i>St. George.</i>
<i>Queen of Spain.</i>	* <i>Mrs. Collier or Mrs. R. F.</i>
<i>King Edward.</i>	<i>Felton.</i>
* <i>Queen Alexandra.</i>	<i>Lord Nelson.</i>
<i>Phenomenal.</i>	<i>Dainty.</i>
<i>Helen Pierce.</i>	<i>Millie Maslin.</i>
<i>Black Knight.</i>	* <i>Henry Eckford.</i>
* <i>Lady Grisel Hamilton.</i>	<i>Janet Scott.</i>
	<i>Bolton's Pink.</i>

\* The best half-dozen.

## CONTRASTS OF TWO VARIETIES

*Charles Hemus and Mrs. Ireland.*  
*Mrs. Routzahn and Earl Spencer.*  
*Evelyn Hemus and Bronze Paradise.*  
*Syaira Lee and Black Knight Spencer.*  
*Mrs. Charles Foster and Clara Curtis.*  
*Mrs. C. W. Breadmore and Zephyr.*  
*Rosie Adams and Mrs. Hardcastle Sykes.*  
*Queen Alexandra and Etta Dyke.*









## XI

### LILIUMS AND OTHER BULBS SUIT- ABLE FOR CUTTING AND GENERAL DECORATIVE WORK

SINCE the science of refrigeration has been brought to perfection the flowers of bulbous plants have become very much more prominent in the decorative world than they were ten years ago.

I am glad to say there are still a great number of bulbs that have defied the art of the cold-storage man, and which, after having been subjected to months of unnatural winter, either refuse to start life afresh, or make such a poor attempt at it that they will not pay their freezing bill.

There is no questioning the fact that bulbs now take a very important part in the floral-supply of the world.

They are practically all splendid subjects for the decorator, as, almost without exception, the flowers of bulbous plants have strong constitutions, and

give joy both to those who sell and those who buy them, as they may be relied upon to give a good show for one's outlay.

Of all bulbs the numerous varieties of *Liliums* are perhaps the most useful, and they are closely followed by *Iris*es.

Of the two I think possibly the latter, when in season, play the most important part in the daily work of the florist, many of them being as beautiful as the choicest *Orchids*, and possessing in addition the invaluable quality of long and upright stems; but their season is comparatively short, as they are poor subjects for the refrigerator.

*Montbretias*, too, what could be more beautiful in the autumn than they? Many of the newer varieties, having stems from three to four feet long, open floral possibilities which cannot be over-estimated.

It is a great pity that more attention and room is not devoted to the cultivation of hardy bulbs in England. There are numbers of beautiful things which are scarcely ever seen except in large gardens and collections, but which are infinitely more interesting to even the small holder than the orthodox bedding plants, which, unhappily, seem to have

taken so firm a hold upon the public that nothing can shake it.

It is scarcely possible to imagine anything less interesting than a small garden practically filled with Geraniums, Lobelias, Calceolarias and the like, and still these are the things which are generally found there.

In the first place these miserable little plants are put in when the summer is already advanced, and even providing they do well they are not at their best until it is practically over.

If what I have said regarding bulbs takes root and has the good effect of popularising them I feel that my book will not have been written in vain.

In the lists with which this chapter is brought to a close the best of the standard bulbs for cutting will be found, and also some less-known varieties which are worthy of more general cultivation, together with a few remarks upon the virtues of any which are specially commendable.

As many of the Liliiums require special treatment it would be well before going in for them largely to refer to some one who makes a special feature of them, such as Mr. Wallace of Colchester, or Messrs. Barr.

## LILIUMS

\*GH. and o. *Auratum*. This gorgeous Lily is sadly overlooked as a garden plant.

GH. *Auratum platephyllum*. } Charming varieties of  
GH. „ *rubro vittatum*. } *Auratum*.

\*GH. and o. *Candidum*. The Madonna Lily.

o. *Chalcedonicum*.

\*o. *Croceum*.

o. *Excelsum*.

GH. and o. *Henryi*.

\*GH. and o. *Japonicum Colchesterense*.

\*GH. *Longiflorum* (all varieties). These can now be obtained throughout the year.

o. *Martagon Dalmaticum*.

o. *Monadelphum Szovitzeanum*.

o. *Pardalinum Californicum*.

GH. *Speciosum magnificentum*.

\*GH. „ *album Krætzeri*.

\*GH. „ *Melpomene*.

{ Of all the Liliums this section is the most useful. They have little or no scent, and can therefore be safely employed in all decorative work.

GH. *Punctatum*.

\*o. *Tenuifolium*, Golden Gleam.

\*o. *Tigrinum Fortunei*.

\*GH. and o. *Testaceum*.

GH. Greenhouse.

o. Outdoor.

\* The best for small collections.

## ENGLISH IRIS

*Lord Roberts.**Grandee.**Blondin.**Mont Blanc.**Black Prince.**Prince of Wales.*

All the above are very beautiful and distinct, and no one can do wrong in having a few of each.

## SPANISH IRIS

*A Von Humboldt.* One of the most reliable and quite inexpensive.

\**Cajanus.* A giant among Spanish Iris; always bearing two flowers, and often attaining the great height of three feet.

*Dream.* Deep blue shading to French grey.

\**Queen Alexandra.* This is an expensive kind, but it will soon come down in price, and then it will be a general favourite in the pale mauve section.

*Gold Cup.* This is rather a heavy flower, but it is interesting on account of its bronzy golden colour, and its long lasting qualities.

\**King of the Whites.* A magnificent flower. Will be most useful when it gets a little cheaper.

\**Leander.* This is a great favourite of mine.

\**Louisa.* A very cheap one, but a lovely little Iris of a slaty grey with warm lavender shadings.

*Belle Chinoise.* This should be grown, as it comes in earlier than any other yellow.

\**Sweetheart.* A grand Iris, of great size and substance.

\**Philomèle.* Pale lavender blue; very fine.

*Soleil d'Or.* A brilliant bit of colour.

- \* *W. T. Ware*. This is a welcome change from the everlasting bright yellow. It is a delicate primrose or sulphur colour, and decidedly the most beautiful of all.
- \* *L'Unique*. A most strikingly beautiful flower. Violet, blue, and lavender are the shades which compose the whole, and they are accentuated by golden blotches.

### GERMAN IRIS, OR FLAG IRIS

These may be treated as herbaceous plants.

- |                        |                              |
|------------------------|------------------------------|
| * <i>Flavescens</i> .  | <i>Mrs. Neubronner</i> .     |
| * <i>Her Majesty</i> . | * <i>Oriflamme</i> .         |
| <i>Macrantha</i> .     | * <i>Pallida Dalmatica</i> . |
| <i>Maori King</i> .    | * <i>Princess of Wales</i> . |
|                        | <i>Rembrandt</i> .           |

\* Distinct and among the very best varieties.

### JAPANESE IRIS

This lovely bulb is among the most favoured flowers of Japan. They are not quite so easy of culture as the other Irises, but their great beauty well repays the extra trouble they may take to produce.

- |                                |                           |
|--------------------------------|---------------------------|
| <i>Alexander Von Siebald</i> . | * <i>Kuroki</i> .         |
| * <i>Baron Komura</i> .        | <i>Marshal Oyama</i> .    |
| * <i>Li Hung Chang</i> .       | * <i>Prince Fushimi</i> . |
|                                | <i>Rose Queen</i> .       |

\* These are all the finest and most distinct.

*Montbretia*. In the late autumn there is no more useful flower for cutting than the *Montbretia*. The colours have a range from softest yellow to deepest orange and coppery bronze. They last many days in water, and if the flowers are cut just as they are bursting they travel safely, and with care every bud will open in water.

*Germania*.

*Soleil couchant*.

*Messidor*.

*Eldorado*.

*Rayon d'Or*.

*Etoile de Feu*.

The Davison-Wallace varieties, of which *Prometheus*, *Lady Hamilton*, *Hereward*, *Westwick*, *Lord Nelson*, and *George Davison* are the best, are all gorgeous flowers for the florist, but they are somewhat expensive yet.

*George Henley* (new) is one of the very best, having a fine upright stem and most artistic colouring. This variety was raised by a great flower-lover, Mr. Sydney Morris of Thetford.

## EARLY SUMMER-FLOWERING HARDY GLADIOLUS

These are to the florist far and away the most useful of all the *Gladiolus* family. They are beautiful in pots and, with gentle forcing, a good supply of them may be relied upon for at least four months in the year.

Each year brings forth novelties of surpassingly beautiful colour, but in spite of this many of the varieties enumerated below will still be with us twenty years hence.

p.\* *Ackermann*.

p.\* *Colville alba* (The Bride).





*Gladiolus Princeps*. This is undoubtedly the largest and most decorative *Gladiolus* in existence. The colour is brilliant scarlet, each petal having a white stripe. A superb flower for large decorative work.

*Gladiolus Brechleyensis*. This old favourite is still worth a place in small collections, as the bulbs are very cheap, and it makes a splendid show, either in the garden or in a cut state, but I should not advise any one to grow it if they have room for a collection of the better ones.

#### LESSER KNOWN BULBS OF GREAT VALUE TO FLORISTS

*Alstræmeria* (Peruvian Lily) *aurantiaca*. Every one should grow a few clumps of this hardy bulb in the herbaceous border.

*Alstræmeria, Chiliensis hybrids*. These are among the most beautiful of all flowers for cutting. Their colours baffle description, and with care and attention the bulbs increase year by year. The flowers last an incredible time in water, and they are with us at a time when this is a great point in their favour.

*Amaryllis, Belladonna*. One of the sweetest rose-pink flowers in existence. (Cool greenhouse plant).

*Anemone de Caen*.  
 „ *St. Brigid*.  
 { All who have visited the Temple Show or R.H.S. meetings will have seen these lovely Anemones. They are invaluable for the garden or decorating.

*Anemone, His Excellency*. The largest of all the scarlet Anemones.

*Anemone fulgens*. This dazzlingly beautiful little Anemone must find a place even in the smallest gardens.

<i>Calochortus Venustus oculatus</i> .	}	The value of these to the
” ” <i>Roseus</i> .		flower-lover can scarcely
” ” <i>citrinus</i> .		be over-estimated. They
” ” <i>Vesta</i> .		add tone to all arrange-
” ” <i>El Dorado</i> .		ments of flowers, and will
		go with practically every-
		thing.

*Crinum Moorei*. A handsome greenhouse plant, bearing spikes of enormous Lily-like flowers of a delicate blush colour.

*Crocusma imperialis*. A new variety which will be very useful when it gets cheaper.

*Freezia*. Although this flower has not a very high decorative value it must be grown by all who love the sweet perfume of flowers. One little bowl of it will fill the house with a scent which I have never known any one object to.

*Ornithogalum lacteum*. Flowers of this will last three months in water. I have kept them over two months after they had journeyed from South Africa.

*Polygonatum (Solomon's Seal, or David's Harp)*. This is reputed to be the "Lily of the field" of Scripture, and is one of the most graceful plants in the world. It will grow under trees as well as in the open border. For large vases I know nothing more beautiful.

<i>Ranunculus, Double Turban</i> .	}	These <i>Ranunculi</i> are valuable for the brilliant colours they contain and their wonderful lasting properties. They are somewhat stiff, but when mixed with lighter things they are very decorative.
” <i>Turco-Persian</i> .		

*Schizostylis coccinea.*

*Leucojum vernum, Carpathicum.*

„ *Æstivum.*

These giant Snowdrops should be grown by every one as they last well in water and are beautiful either alone or with other flowers.

*Watsonia Ardernei.* This somewhat resembles a very large *Freezia*, and is a beautiful plant.

*Valotta purpurea* (The Jersey Lily). An old cool greenhouse bulb of easy cultivation and great beauty.

*Hippeastrum* (Amaryllis) varieties. These handsome bulbs have of late years become deservedly more popular in England. On the Continent they have always been extensively grown for decorative work. They are nearly hardy, of easy cultivation, and their gorgeously beautiful flowers last over a week in water.

## XII

### THE DAFFODIL

. . . daffodils,  
That come before the swallow dares, and take  
The winds of March with beauty . . .  
Perdita, "Winter's Tale," iv. 3.

FEELING that the beauty of this Queen of spring flowers could not but inspire me when she came I put off writing this chapter until she was once more with us in all her golden glory.

This lovely gift of Nature, which joins hands with the lingering Chrysanthemums and the earliest Roses, has been the means of creating a great floral industry.

She has many charming helpmates in her work of filling this niche of Flora's Temple, but they all sink into comparative insignificance beside her.

The Daffodil appears to have been known and honoured by the ancients, and also to have had its place in mythology, as we find it mentioned in

Sophocles as forming the garland of the Greater Goddesses, and in Ovid as one of the flowers that Proserpine was gathering when she was seized by Pluto. Mahomet says of it, "If thou hast two pennies spend one on bread and the other on Narcissus." Poets, too, of all ages, have paid tribute to its beauty, and it is doubtful if any flower except the Rose has been so frequently alluded to in classical poems as the graceful flower of which Spenser says :

Foolish Narcisse that likes the watery shore ;

and Wordsworth, writing in his inimitable style :

The waves beside them danced, but they  
Outdid the sparkling waves in glee—  
A poet could not but be gay  
In such a jocund company.

The number of Daffodils which daily help to beautify our homes in and around London is almost beyond statistical record, but careful calculation gives us the following figures. During one week in February when our own outdoor Daffodils were still barely pushing their sword-like leaves through the ground, over 25,000 boxes arrived in Covent Garden. Of these a great number came from the

Scilly Isles, Guernsey, and the South of France, while no insignificant number came from the immediate neighbourhood of London. It is pleasing to note that these locally grown flowers are looked upon as being the pick of the market, as the imported ones are often some days old before they reach the consumer. Although there are a very large number of old standard kinds, such as *Golden Spur*, *Emperor*, *Barrii conspicuus* and *ornatus*, which seem to leave little to be desired from a decorative standpoint, it is an undoubted fact that there are a great many newer ones, which will in time eclipse these old favourites : such are *Torch*, *Queen of the West*, *Cassandra*, *Lucifer*, *Southern Star*, and *Fire Dome*. These, at present, are too expensive to become real market flowers, but their cost is insignificant when compared with some of the newest varieties, for which £20 and even £30 a bulb is the price.

If I were a young man investing in the Daffodil industry, I should devote a considerable portion of my capital to a carefully selected few of these high-priced novelties, as there is no doubt that among them will be found the future Daffodils of commerce.

As this chapter is going to press a scurrilous

article appearing in the Press has been brought to my notice accusing this lovely flower of spreading infection. I have taken some trouble to prove that this charge is utterly without foundation, and there is no doubt in my mind that the writer of the article was badly in want of material for a sensational paragraph.

Numerous as are the kinds of Daffodils, they all have quite different lines, and it is therefore advisable when arranging them to keep to one variety in a vase. If, however, it is found necessary to put sorts together, never mix two of the large trumpet section, or you lose their beauty entirely. The smaller and lighter kinds may, however, in many cases be mixed with very good results; for example, a mixture of different *Leedsii*s is always effective, especially if a few good white ones can be procured.

When employing Daffodils for table decoration there is no more effective way of showing them than in low bowls with a profusion of their own leaves. Never under any circumstance associate exotic foliage or ferns with them, but rather use long graceful sprays of brown or even green ivy, or any other spring foliage that is available.

In red, pink, rose, or crimson rooms none but



the very palest should be used, but in mauve, heliotrope, white, or green rooms the deeper colours form the most beautiful contrast possible.

Daffodils are flowers which should always be arranged lightly and in a perfectly natural way, or their beauty and simplicity are utterly lost.

A mass put together without foliage is one of my greatest floral horrors. Many of the smaller varieties make very beautiful bouquets, and I have often been called upon to use them in conjunction with the smartest Court gowns. In such cases a few Lilies of the Valley are often a desirable addition and give lightness.

There are no definite rules as to the method of arranging them, except that the more naturally and simply they are treated the more beautiful and artistic will be the result.

It must also be remembered that the Daffodil man has a different standard of beauty for his flower from that of the floral decorator. What suits the exhibition table does not necessarily suit the florist; hence many kinds may be grown for cutting which are seldom or never seen in the best exhibits at shows. *Torch* is one such flower and *Glory of Leiden* is another.

\* \* \*



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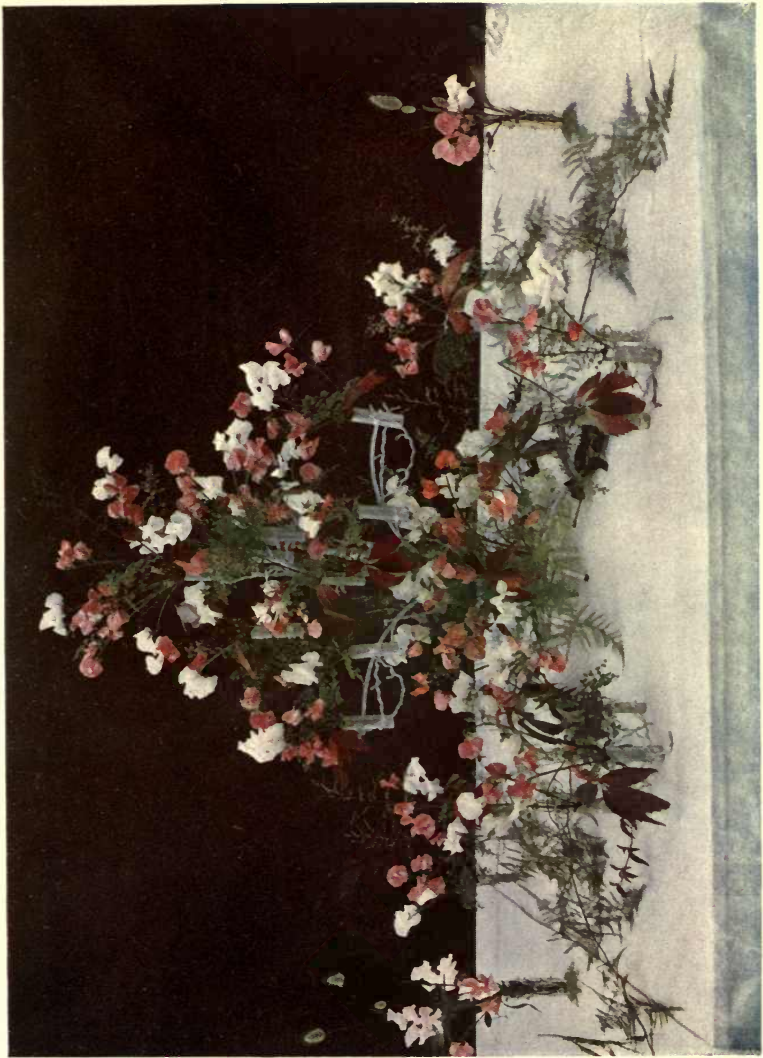
**FIRST PRIZE TABLE OF SWEET PEAS AT  
SHREWSBURY FLORAL FÊTE, 1909**

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\* \* \* \*





When May comes the Daffodil season is over  
and we then think of Herrick's delightful poem :

Fair Daffodils, we weep to see  
You haste away so soon.  
As yet the early rising sun  
Has not attain'd his noon.  
Stay, stay,  
Until the hastening day  
Has run  
But to the evensong.

### BEST DAFFODILS FOR DECORATIVE WORK

#### *Large Trumpet Section.*

γ.s. *Golden Spur*. A great favourite.

*Cervantes*. A good form of *Princeps*. Pale yellow.

γ.s. *Emperor*.

γ.s. *Glory of Leiden*. This is not a high quality flower, but as a decorative flower it surpasses all others in its section.

γ.s. *Henry Irving*. A sturdy and early variety.

β. *Empress*. This and *Emperor* are still great favourites.

β. *Victoria*. I consider this an improvement on *Empress*.

β. *Mme. Plomp*. A most aristocratic-looking bicolour.

β. *Mrs. W. Ware*.

β. *Victoria*. When well grown this is my favourite among the reasonable priced Trumpet bicolours.

β. *Grandee*. The latest of all bicolours.

*W. P. Milner*. Trumpet ; most lovely in pots ; 12 inches high ; opens pale sulphur ; becomes white with age.

γ.s. Yellow self.

β. Bicolour.

*Incomparabilis Section.*

*Frank Miles.* One of the most graceful of all Daffodils.

*Sir Watkin.* A beautiful Daffodil, and at the present price the best of all for decorative work, as it has such long self-supporting stems.

*Leonie.*

*Queen Bess.*

*Barrii conspicuus.* This is a very cheap bulb, but I think it one of the most charming.

*Crown Prince.* Cup stained orange.

*Lucifer.* A brilliant bit of colour. The cup is a clear orange-red.

*Duchess of Westminster.* A fine large *Leedsii*.

*Mrs. Langtry.* }  
*Minnie Hume.* } Two beautiful *Leedsii*.

## DOUBLE DAFFODILS

*Von Sion.*

*Sulphur Phœnix.*

*Albo pleno odorato*

*Orange Phœnix.*

## DAFFODILS

*Newer varieties which should not be lost sight of.*

*Van Waverens Giant.* Yellow Trumpet.

*Queen of the West.* This is the most superbly balanced Daffodil that I have ever seen. The colour is the purest canary-yellow.

*King Alfred.* A grand deep yellow self; one of the very best.

*Lord Roberts.* Large yellow Trumpet.

*Blackwell.* A glorified *Barrii conspicuus*.

*Loveliness.* Well described in its name.

*Cleopatra.* Lovely soft yellow Trumpet.

*Duke of Bedford.*

*Eyebright.* A lovely white variety with a bright red edge to the cup; very near a "poet."

*Glory of Noordwyck.* A large Trumpet of great worth.

*Mrs. M. Crosfield.* A charming variety but scarcely good enough to take so illustrious a name.

*Lowdham Beauty.* Like a large white *Sir Watkin*.

*Weardale Perfection.* A glorious big bicolour with sulphur-yellow cup.

*Mme. de Graaff.* Stems are rather too short.

*Diana.* A giant *Leedsii* of much decorative value.

*Torch.* One of the most decorative and beautiful of all Daffodils.

*Castile.* Deep orange-red cup; pale yellow perianth; fine bit of deep colour.

*Southern Star.* Without doubt this is one of the Daffodils of the future; large flower creamy white, with brilliant orange cup carried gracefully on a long stem.

*Waterwitch.* A pure white drooping *Leedsii*.

*Lady M. Boscawen.*

*White Lady.* A most chaste and beautiful Daffodil.

*Fire Dome.* Undoubtedly one of the Daffodils of the future.

## NARCISSUS POETICUS

*Ornatus.* Quite a fortnight earlier than the *Pheasant Eye*.

*Pheasant Eye.*

*Poetarum.* Bright scarlet eye.



## BEAUTIFUL NEW POETS' NARCISSI

*Miss Wilmott.* It will be many years before this grand Narcissus can be offered in quantity, but some day it will be the *Pheasant Eye* of commerce.

*Tennyson.*

*Horace.*

*Comus.*

*Kingsley.*

*Cassandra.*

*Virgil.*

*Homer.*

*Kestrel.*

*Argent.* Loose-looking double; very decorative.

*Narcissus Poetaz.* When this break becomes more plentiful it will completely eclipse the *Polyanthus Narcissus* section for cutting.

### XIII

#### HERBACEOUS PLANTS, GIVING SPECIAL ATTENTION TO PEONIES AND MICHAELMAS DAISIES

Nothing can be confected, either delicate for taste, dainty for smell, pleasant for sight, wholesome for body, conservative or restorative for health, but it borroweth the relish of a herb, the savour of a flower, the colour of a leaf, the juice of a plant, or the decoction of a root.

JOHN GERARD, 1597.

I ONCE knew a herb-lover who prided himself on the fact that he picked flowers from his own garden every day in the year, although he had only a narrow strip of lawn with a border down each side and a rockery at the bottom, and often when I have visited him the little borders were a perfect blaze of colour. Bearing this in mind it seems to me remarkable that herbaceous plants are not more generally grown.

Although of course it is impossible to cut many

flowers during the winter months the herbaceous border may always be relied upon for a supply of flowers from early spring to late autumn, many of them of colours that can scarcely be found in any other class of plants.

Ask yourself where there is a flower quite so blue as the *Delphinium* or *Anchusa*? or have we any flower to compare with the colour of *Lobelia cardinalis*? Then there are the gorgeous yellows of the *Helianthus*, *Doronicum*, and *Gaillardia*, and the exquisite shades of mauve, lavender, and grey of *Michaelmas Daisies*. Indeed, a well-stocked herbaceous border will supply you with a regular change of colour-scheme for many months out of the twelve.

The majority of herbs being of a robust and therefore somewhat heavy growth are useless for high-class table decorations or bouquet work, but for cutting they are absolutely indispensable, and the herbaceous border also provides many flowers, such as *Gypsophilas* and *Heucheras*, which help to lighten anything with which they are associated.

I often wonder whether it is the great number of varieties of herbaceous plants which confront those who are making a selection that puts

people off them. It is really impossible to make a successful selection without you are in constant touch with them throughout the year, and as there are so many good things among them I am afraid the lists of valuable varieties to grow are still very long, they however include nothing but those which have been tried and proved useful for the purposes of "British Floral Decoration," and as far as space admits should all be found in every herbaceous border.

#### PEONIES

If one quietly contemplates the glorious colour, size, and form of these magnificent hardy herbs one cannot but marvel at the comparative few that one finds in gardens.

In common with many other splendid herbaceous plants they are neglected for other things which have no pretence to half their charm. In Japan and France their claims have been fully recognised for many years, and there is no doubt that one day England, with her usual tardiness, will appreciate their beauty.

They require very little care or attention, and increase in size every year. They will grow in practically any soil, but if very light it should have a

fairly liberal annual supply of manure, as peonies are strong growers and heavy feeders. In the hottest days of summer they should be regularly watered, as although their flowers are over, it is then that they are making their buds for next year.

Their colours baffle description, and in form many of them resemble enormous semi-double Roses, they travel well and last many days in water, and after adding to these good points the fact that many of them have a delicious and inoffensive perfume you will be in possession of some small idea of their beauty, but, when the first flowers of *Her Grace*, *Festiva maxima*, or *Mons. Chas. Levêque* are seen in the garden all will be bound to admit that my description has utterly failed to do them justice.

\* *Albert Crousse*. Blush-pink, large and good quality.

*Amazone*. Creamy white suffused with crimson; very distinct.

\* *Canarie*. White tinted sulphur; one of the most useful for cutting.

*Carnea elegans*. Beautiful clear satiny flesh; a lovely bit of colour.

*Duchesse de Nemours*. A giant white flower; rose-scented. A real beauty.

*Eugène Verdier*. Clear flesh-pink.

\* *Festiva maxima*. Pure white, tipped pale pink; a large and full flower; very free-flowering.

- \**Her Grace*. This is one of the most lovely of all the Herbaceous Peonies, peach-pink with rosy tips; a superb production.
- La Perle*. A fine flower, very large with broad smooth petals of a lovely pink shade.
- La Tulipe*. White, delicately flushed carmine, very handsome; late-flowering.
- \**Lady Carrington*. Flesh, very large, fragrant. F.C.C., R.H.S. Undoubtedly in the first rank.
- Marguerite Gerard*. Described as an enormous flower, flesh passing to pure white, centre sulphur; very fine.
- \**Marie Lemoine*. Pure white with creamy centre; globular-shaped flowers, late flowering, one of the very best.
- Mme. Crousse*. White, tipped; an extra good one.
- \**Mme. de Galhau*. Beautiful soft pink; enormous and perfectly formed.
- \**Mons. Charles Levéque*. A lovely colour, opening silvery blush, and shading pure white; very full, handsome. A.M., R.H.S. I think this is my favourite.
- \**Philomèle*. Soft satiny rose, shading to sulphur-yellow. A fine variety for cutting.
- Solfaterre*. Beautiful primrose-yellow, rose-scented, tall grower.
- Victor Hugo*. Brilliant amaranth, the best of the colour.

\* These are about the pick, though all are so lovely that it is difficult to individualise.

#### ASTERS (MICHAELMAS DAISIES OR STARWORTS)

In the late autumn these supply the florist and decorator with masses of light and graceful flowers,

which are most welcome, as they last in water longer than any other autumn flower.

They continue to flower until well into November, and some of the late varieties will stand some degrees of frost. If, however, the sharp weather sets in before the later ones have opened they may be cut in the bud state, and put into water in a cool greenhouse, and they will then open almost as well as they would have done under natural conditions.

Thanks to the interest which has been taken in hybridising by Mr. Beckett, V.M.H., of Elstree, Mr. N. J. Jones, and others, we now have a great range of colours. It is not very long since we had only three or four good sorts, whereas it is now difficult to get the list of sterling varieties under thirty, and there are still more than three times that number left out.

- |                                 |                                  |
|---------------------------------|----------------------------------|
| * <i>Amellus Aldenham.</i>      | * <i>Novæ Angliæ, Mrs. F. W.</i> |
| <i>Cordifolius albus.</i>       | <i>Raynor.</i>                   |
| *   " <i>Diana.</i>             | <i>Puniceus pulcherrimus.</i>    |
| *   " <i>White Diana.</i>       | <i>Turbinellus Chapmanii.</i>    |
| <i>elegans.</i>                 | *   " <i>albus.</i>              |
| * <i>Ericoides Clio.</i>        | <i>Vimineus, Delight.</i>        |
| * <i>Lævis formosissimus.</i>   | * <i>Climax.</i>                 |
| * <i>Novæ Belgii, May Crum.</i> | <i>The Honble. Edith Gibbs.</i>  |
| "   " <i>Perry's Pink.</i>      | <i>Comeliness.</i>               |
| *   "   " <i>Robert Parker.</i> | <i>The Honble. Vicary Gibbs.</i> |
| "   " <i>collerette rose.</i>   | * <i>Star Shower.</i>            |

<i>Yvette Richardson.</i>	<i>Grey Dawn.</i>
<i>Mrs. Frank Brazier.</i>	<i>Maidenhood.</i>
* <i>King Edward VII.</i>	* <i>Edward Beckett.</i>
	<i>Grace.</i>

\* Although all are beautiful these are perhaps the best.

## HERBACEOUS PLANTS

*That would be more extensively cultivated if better known.*

- o.B. *Achillæa Coupe d'Argent.* This lovely variety is in flower the whole summer.
- \*o.B. *Achillæa Ptarmica*, "The Pearl." The best of all the *Achillæas*.
- |                                   |                       |
|-----------------------------------|-----------------------|
| s. <i>Alstræmeria aurantiaca.</i> | } See Bulbous Plants. |
| *s.        ,, <i>chilensis.</i>   |                       |
- o.B. or s. *Anemone Japonica alba* (Wind-flower). This charming old plant is still one of the gems of the herbaceous border.
- o.B. or s. *Anemone Japonica Queen Charlotte.* A beautiful soft rose-pink variety, very large semi-double flowers.
- \*o.B. or s. *Anemone Japonica rosea superba.* Pale pink flowers borne on stems three feet high.
- s. *Anthericum Liliastrum* (St. Bruno's Lily). A very fine flower in the border or in a vase; pure white.
- o.B. *Asclepias tuberosa.* This is an uncommon colour and very useful for a change.
- o.B. *Aquilegia cærulea.* The hybrids are all beautiful and include indescribably beautiful colours.
- o.B. *Aquilegia chrysantha.* Golden yellow; superb.
- o.B. *Aquilegia glandulosa.* Blue and white.
- Aquilegia* (see also Annuals).



- \*O.B. *Campanula persicifolia*. A lovely blue shade.  
 O.B. *Campanula persicifolia alba grandiflora*. A large white variety of the above.
- \*O.B. *Campanula persicifolia Moerheimi*. Immense pure white semi-double flowers ; a grand sort.  
 O.B. *Campanula pyramidalis*. If grown in pots these make very handsome plants for decorations.
- \*O.B. *Chrysanthemum leucanthemum Daviesii*.  
 O.B. „ „ *maximum Mrs. H. Gabb*.  
 O.B. „ „ „ *Angus*.  
 \*O.B. „ „ „ *Robinsonii*. A beautiful laced or fimbriated variety.  
 O.B. *Chrysanthemum maximum King Edward*.  
 O.B. „ „ „ *Britannia*.  
 O.B. „ „ „ *Mrs. Lowthian Bell*.

I have arranged the varieties of Chrysanthemums in the order in which they flower. They resemble giant Marguerites and last a full week in water, even in the hottest weather.

*Cimicifuga racemosa*

„ *simplex*. It is a pity that these handsome plants are not better known as they are capital things for cutting.

- O.B. *Delphinium Blue Butterfly*.  
 O.B. „ „ *King of Delphinia*.  
 O.B. „ „ *Madame H. Jacotot*.

{ Nothing can approach these as a blaze of blue in the garden. They are superb for filling large Nan-kin vases.

- \*O.B. *Cereopsis grandiflora*. An old favourite.  
 s. or O.B. *Doronicum Plantagineum excelsum*. Welcome as one of the first patches of colour in the garden.

- o.B. *Eryngium Oliverianum Alpinum*. Should be grown in the full sun or the lovely blue colourings will never develop (see also Annuals and Biennials).
- o.B. *Gaillardia grandiflora*. These are most artistic flowers, and of easy culture.
- \* *Gerbera Jamesonii*. The lovely new hybrid varieties of this plant are destined to become very popular when they are better known. They are not quite hardy and are procured from seed.
- \* o.B. *Gypsophila paniculata*. Too well known to need description. One of the most helpful flowers to both amateur and professional florists. Never use much *Gypsophila* when mixing it with other flowers. A few sprays tend to lighten all work, but a cloud of it spoils everything.
- \* o.B. *Gypsophila paniculata fl. pl.* A double variety of above.
- o.B. *Helenium Bigelowi*. A very handsome plant, producing great clusters of yellow flowers with jet-black eyes.
- o.B. *Helianthus* (Herbaceous Sunflowers) *multiflorus*, *Golden bouquet*.
- o.B. *Helianthus* (Herbaceous Sunflowers) *multiflorus*, *Soleil d'Or*.
- These two are both beautiful additions.
- \* *Helianthus rigidus sparsifolia*. A very late variety, indeed it flowers right up to the time when the frost cuts everything down.
- o.B. *Heliopsis scabra*, *Ben Ladhams*. A charming perennial.
- Heleborus* (Christmas Rose) *niger maximus*.  
 „ *angustifolius* (the St. Brigid's Christmas Rose).

These are the two best for cutting.

o.B. <i>Heuchera brizoides gracillima.</i> *O.B. „ „ <i>sanguinea.</i> O.B. „ „ <i>zabelliana.</i>	}	These are exquisitely graceful flowers, and should be grown in some quantity as they are invaluable for table work.
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o.B. *Papaver nudicaule.* Iceland poppies (see Annuals and Biennials).

o.B. *Papaver Orientale.* A magnificent splash of colour.

o.B. „ „ „ *Princess Victoria Louise.* This flower is the most exquisite shade of true coral-pink that I know.

o.B. *Pyrethrum.* There are no more useful flowers for cutting than these, and we now have many superb colours among them. The single ones are the most artistic. They give two crops during the summer, and are invaluable either for table decoration or vases, as in the hottest weather they last over a week in water.

\* *Pyrethrum James Kelway.* Vivid crimson.

\* „ „ *Princess Mary.* A fine white.

\* „ „ *Mrs. Bateman Brown.* Enormous flower of a carmine-crimson shade.

\* „ „ *John Malcom.* The finest pink in commerce.

„ „ *Mary Kelway.* Bright rose.

„ „ *Elsie Gertrude.*

\* „ „ *Aphrodite.* Double white.

„ „ *Haage and Schmidt.* Bright rose, paler in centre.

s. *Spiræa confusa*. A graceful and useful florist's flower.

s. *Spiræa venusta*. A splendid border plant, and also useful for cutting.

o.B. *Solidago* (Aaron's Rod). A new variety named *Golden Wings* is a great improvement on the old one.

\* These are the best for small collections.

o.B. Should be grown in the open border.

s. Will do in shady positions.

### FLOWERING SHRUBS

These are invaluable for decorative work as they may be cut with long stems.

*Tamarix, Pallasii rosea*.

*Viburnum opulus*.

„ *plicatum*.

*Hamamelis mollis*.

*Forsythia suspensa*.

*Chimonanthus fragrans*.

*Xanthoceras sorbifolia*.

*Buddleia Veitchiana*.

## XIV

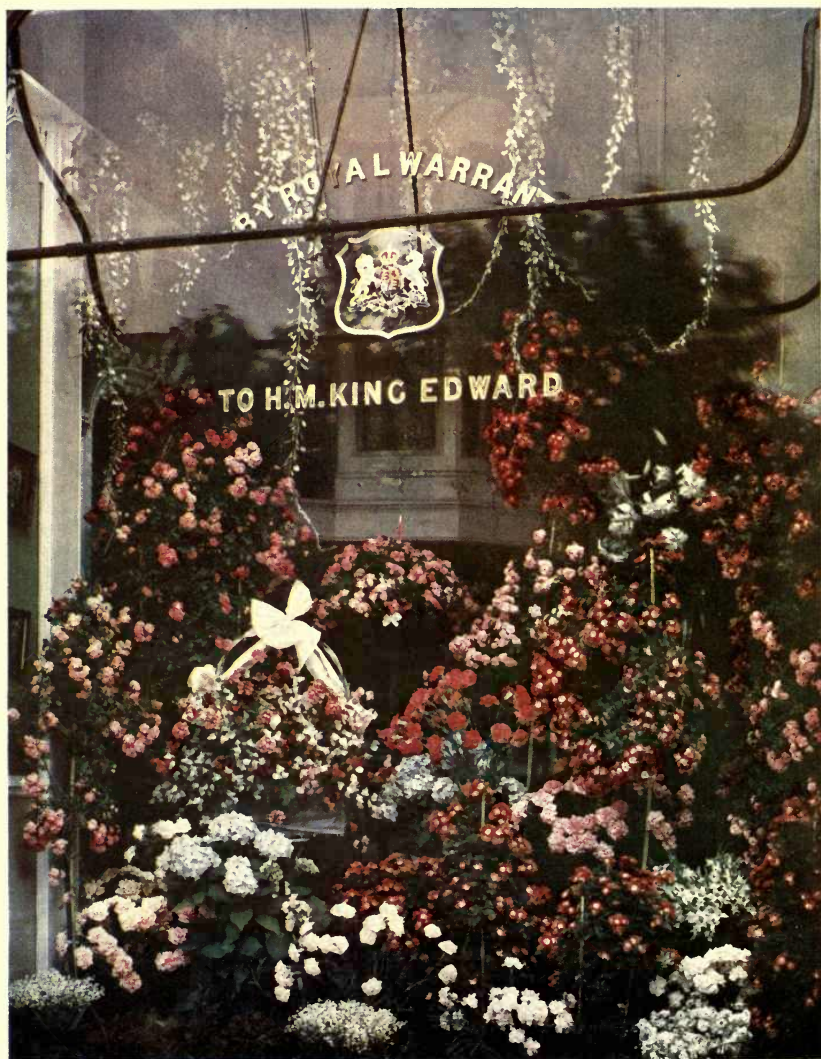
### DECORATIVE FOLIAGES, ALSO WOOD- LAND LEAVES AND HEDGEROW FLOWERS

I AM giving a very comprehensive list of these as, in addition to the fact that many of them create most desirable and uncommon effects in the garden, they form, in a cut state, the very backbone of all floral decorations.

Although nearly all flowers in their natural state are supplied with an abundance of foliage, it must be remembered that many of the flowers of daily commerce are produced artificially and are used in somewhat unnatural ways; they therefore require a lot of help in the matter of added foliage.

Neither must it be forgotten that at those times of the year when flowers are scarce a good bunch of prettily tinted leaves makes a few flowers go three times as far as they would without them. These foliages, in addition to being helpful in the





ways mentioned, make splendid and lasting vases by themselves, and for the long trumpet vases which are now so much in vogue they are invaluable, making a welcome change to the everlasting palms and flowering plants.

For the guidance of those who do not know them by their scientific names I have divided them into three sections.

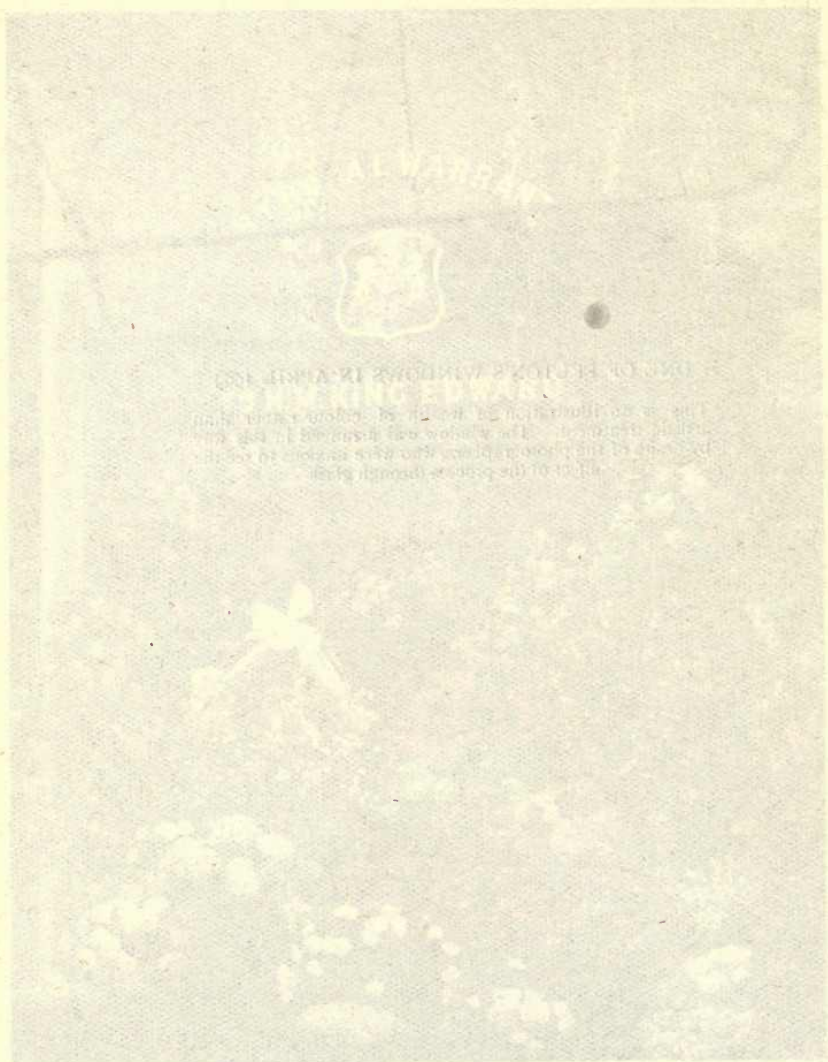
There are many, however, who cannot spare room

#### ONE OF FELTON'S WINDOWS IN APRIL 1909

This is an illustration of wealth of colour rather than artistic treatment. The window was arranged in this way by desire of the photographers, who were anxious to see the effect of the process through glass.

To those who have simple tastes the woodlands and hedgerows provide at least four changes during the year and a well chosen table is by no means so very out of season and need be treated in a scrupulously natural way; the hot





ways mentioned, make splendid and lasting vases by themselves, and for the long trumpet vases which are now so much in vogue they are invaluable, making a welcome change to the everlasting palms and flowering plants.

For the guidance of those who do not know them by their scientific names I have divided them into three sections.

There are many, however, who cannot spare room to grow foliage plants specially for purposes of cutting, but if they live in the country this matters but little, as the hedgerows provide charming colour-schemes from early spring to late autumn, and even in the winter they give us berries, bramble leaves, and sprays of brown Ivy, which parasite the bailiffs and foresters are always glad to have removed from the trees, providing the fences are not broken down in gaining access to them. Many hundred bundles of these sprays are sent daily to Covent Garden and command a ready sale at good prices.

To those who love simple table decorations the woodlands and hedgerows provide at least four changes during the year, but a wild-flower table is by no means an easy one to make and must be treated in a scrupulously natural way; the first

may be made in the spring when the Primroses are at their best. The most effective way is to place a tall narrow vase in the centre, then take from four to eight similar ones of different heights and place them on the table in irregular positions. Next make a lot of balls of brown paper and build little imaginary rockeries or banks, running them from one vase to another and reaching half-way up some of the vases. Cover this paper entirely with large pieces of the flat moss which is so plentiful in the woods, then trail light pieces of Ivy over the moss, allowing the ends to twine up the glasses, so as to completely hide them. Now make up little tufts of Primroses, Bluebells, Wild Violets, Wood Anemones, or any other flower that you may be able to get, and push them through the moss just as though growing. You need not be afraid of overloading the table with these simple wild flowers, as the idea should be to create miniature banks and valleys of them.

The vases must now be filled with branches of Blackthorn bloom, Wild Plum, or, if these are not available, Apple, Pear, Almond, Cherry, or any other spring blossom will do.

A little later on the same style of table can be made, employing, in much the same

way, such wild flowers as are in season, using Laburnum for the tall vase and Lilac for the shorter ones.

In the autumn gorgeously tinted foliage of every conceivable hue can be employed, and in the winter there is nothing so simple and uncommon as a table of winter leaves and berries. Neither must the Christmas table, of which particulars are given in chapter ii., be forgotten.

Great care must be taken with these tables as it is only by carefully adhering to Nature's lines that success can be attained.

#### FOLIAGES WHICH BECOME BEAUTIFUL IN THE AUTUMN

<i>Berberis Thunbergii.</i>	<i>Acer circinatum.</i>
* „ <i>vulgaris atropur-</i>	* „ <i>Tartaricum.</i>
<i>pureus.</i>	<i>Rosa nitida.</i>
<i>Symphoricarpus vulgaris.</i>	<i>Rubus.</i> Varieties.
<i>Quercus phellos.</i>	<i>Spiræa confusa.</i>
* „ <i>coccinea splendens.</i>	* „ <i>Douglasii.</i>
<i>Rhus typhina lacineata.</i>	„ <i>prunifolia.</i>
* <i>Amphelopsis Veitchii.</i>	<i>Vitis Thomsonii.</i>
<i>Acer carpiniifolia.</i>	* <i>Pyrus nigra.</i>
„ <i>cratægifolium.</i>	* <i>Parrotia persica.</i>
* „ <i>japonicum microphyl-</i>	* <i>Liquidamber Styracifolia.</i>
<i>lum.</i>	

## FOLIAGES FOR SPRING AND SUMMER

All the Japanese Maples are beautiful, but those given below are the best for cutting.

- \* *Acer palmatum*.
- "    "    *atropurpureum*.
- "    "    *roseum marginatum*.
- \*    "    "    *sanguineum*.
- "    "    *septemlobum elegans*.
- "    "    *purpureum*.
- "    *colchicum aureum*.
- "    *Schwedleri*.
- "    *Tartaricum*.
- Cercidiphyceum Japonicum*.
- \* *Prunus Pissardi*.
- "    *purpurea*.
- "    *spinosus folius purpureus*.
- \* *Stephanandra flexuosa*.

FOLIAGES WHICH ARE MORE OR LESS FIXED  
THROUGHOUT THE YEAR

- \* *Mahonia* or *Berberis aquifolia*.
- \* *Lonicera Japonica variegata*.
- \* *Berberis ilicifolia*.
- Cotoneaster buxifolia*.
- \* *Elæagnus glabra fol. var.*
- \* *Euonymus radicans*, *Silver Gem*.
- Hedera* (Ivy).
- \* *Ligustrum lucidum tricolor*.
- "    *ovalifolium elegantissimum*.





A SIMPLE DECORATION OF A CHANCEL

This work was designed on the occasion of an important society wedding at  
St. Mark's Church, North Audley Street, W. 1892

## PLANTS BEARING ORNAMENTAL BERRIES

These are indispensable throughout the winter, and specially so round Christmas.

*Berberis vulgaris.*

\* " " *atropurpureum.*

\* *Cerasus semperflorens* (All Saints' Cherry).

\* *Hippophoca rhamnoides* (Sea Buckthorn).

\* *Symphoricarpus mollis.*

\* *Crataegus pyracantha.*

*Symplocus crataegioides.*

\* *Viburnum opulus.*

*Rosa rugosa.*

*Cotoneaster horizontalis.*

*Pernettya mucronata.*

## ORNAMENTAL GRASSES

These are more than useful in all kinds of flower work, but they should be used sparingly or they create a heavy effect. They are more appropriate when used with outdoor flowers than with greenhouse or stove productions.

\* *Stipa pinnata.*

*Gynerium argenteum.*

*Agrostis nebulosa.*

\* *Eragrostis elegans.*

\* *Hordium jubatum.*

\* *Avena sterilis.* (The Animated Oat.)

*Brisa maxima.*

\* *Eulalia Japonica.*

" *zebrina.*

*Coix lacrima.*



## FLOWERS FOR DRYING

These everlasting flowers will be found very valuable, when dried, for winter decoration.

\* *Statice sinuata* (all varieties).

\* „ *Bonduella*.

\* „ *latifolia*.

\* *Eryngium* (all varieties).

*Acroclinium*. (Pink and white.)

*Helichrysum monstrosum*.

*Gypsophila paniculata*.

„ „ *flore pleno*.

\* *Echinops Ritro*.

*Physalis Franchetti*. Commonly called the Cape Gooseberry.

\* „ *Bunyardii*. An improvement on *Franchetti*, as the seed-pods are produced higher up the stems, and it is also taller.

*Rhodanthe maculata*. (Cool greenhouse annual.)

\* *Linaria*. (Honesty.)

All flowers for drying must be cut just when they have arrived at their full perfection, and must on no account be left to get spoiled either by rain or exposure to the sun. The colour will fade in the process of drying if this is not carefully looked to.

\* These are the best in their respective classes.

## XV

### USEFUL ANNUALS AND BIENNIALS FOR CUTTING

OF late years there have been so many beautiful additions to our annual flowers that I feel they well deserve a short chapter to themselves.

It is unfortunate that a great many of them, owing to their somewhat frail nature, cannot be successfully packed for travelling; this limits, to a very great extent, their field of utility, but those who can devote a small piece of their garden to growing them for home use will find many of them provide a welcome change in colour and line.

Some of the colours under this heading are indescribably beautiful, such as *Godetia Schamini fl. pl.*, *Lavatera*, *Scabiosa Caucassica*, *Aquilegias* (Columbines), to say nothing of *Shirley* and *Iceland Poppies*.

All annuals should be cut quite early in the morning, as when once the sun has opened them they last a very short time. It is also most

essential that they are put into water immediately they are cut, as being of a soft and succulent nature they soon collapse, and are not easily revived.

The majority of annuals are already so well known that my list is confined to a few of the newer varieties or the less-known ones.

*Aquilegias.* These have been developed marvellously by selection during the last few years. Most of the leading seedsmen, such as Messrs. Veitch, Dobbie, or Sutton, have carefully selected strains of this truly beautiful annual. There is scarcely a flower that can be called to mind that is more beautiful than the *Columbine*, and I look upon it as the Orchid of the Annual world: it possesses nearly every good point for the florist, colour, lightness, and length of stem. There is no doubt that it would be still more popular if it were not for the fact that it is somewhat difficult to pack.

*Asters.* *Comet*, *Ostrich Plume*, *Early Wonder* (single), and *Salmon Queen*.

*Cornflowers.* *The Bridegroom*, a beautiful heliotrope-coloured variety.

*Clarkia elegans.* *Salmon Queen*. A perfectly lovely shade of salmon-pink.

*Cosmea.* New early flowering varieties.

*Delphinium.* *Blue Butterfly*.

*Gaillardia.* *Picta Lorenziana*.

*Godetias.* *Duchess of Fife*; *Schamini fl. pl.*

*Gypsophila elegans carminea*

” ” *grandiflora alba*

” ” *rosea*

} These are invaluable  
for mixing with all  
other flowers.

*Lavatera* and *Malope*. Beautiful annuals, but too fragile to travel. Capital things for home use.

*Nemesia strumosa Suttoni* and its selections.

*Nigella*. *Miss Jekyll*.

*Salpiglossis grandiflora*.

*Scabiosa Caucassica*. This is decidedly one of the most useful of all annuals. Its colours, of every conceivably shade of grey, lavender, and mauve, vie with those of the Sweet Pea, with which, by the way, they associate most admirably in table decoration.

*Iceland Poppies*, of which Miss Hemus's strain embraces several new and beautiful art shades.

*Stock*. *Beauté de Nice*, *Gloire de Nice*, *Giant White* (ten week).

*Anchusa Italica* (Dropmore variety). This is one of the most beautiful shades of blue in existence.

*Antirrhinum nanum*. Rose-pink and terra-cotta shades. These latter are truly exquisite colours, and should be grown by every one who has to keep a house supplied with cut flowers.

*Kochia trichophylla*. This is particularly useful on account of its delicate green foliage, turning in the autumn to golden and red.

*Sunflower*. *Stella*.

*Sweet Sultan* (Jarman's strain). These are most useful, as even in the hottest summer weather they last many days in water.

*Shirley Poppies*. These exquisite annuals are very fragile and should be cut just before the buds burst. They pack and travel safely in this condition.

## XVI

### DAHLIAS

THOSE who remember the early Cactus Dahlias such as *Juarez* and *Mrs. Hawkins* with their somewhat heavy flowers and the unfortunate habit of producing them on short stems, below the foliage, will scarcely recognise, as their progeny, the beautiful flowers of to-day.

Among the newer varieties of Cactus Dahlias will be found some of the most exquisite flowers for the florist, of colours so quaint and artistic that it is with some trepidation one attempts to describe them.

Many of them create the most gorgeous masses of colour in the garden, and the flowers themselves are so graceful and dainty that they may be used for every kind of floral work.

As I write I have in my mind's eye a beautiful table of Cactus Dahlias and autumnal leaves to which, although in competition with many others

composed of much choicer flowers, I awarded first prize at Colchester Show.

It was arranged by Mrs. Orpen and the variety used was *Pearl*, while for foliage nothing more elaborate was employed than common bracken, sprays of *Amphelopsis Veitchii* and a few other autumn leaves.

The importance of this flower to the florist is forcibly marked by the fact that at many of the leading Horticultural shows special classes are provided for bouquets of Cactus Dahlias and are always most beautiful and interesting ones.

#### CACTUS DAHLIAS

The Cactus Dahlia is by far the most important to all those who are likely to read "British Floral Decoration," and the varieties given below are all fine upstanding flowers of either strong decorative, or highly artistic, colours.

s.\**Dainty.*

\**Caradoc.*

\**C. E. Wilkins.*

\**Rev. Arthur Bridge.*

*Mrs. Shoesmith, or*

s.\**Fairy.*

s.\**Francis Grahame.*

*Coronation, or*

s.\**Amos Perry.*

s.\**Kreimhilda.*

*Primrose.*

\**Star.*

s.\**Harold Peerman.*

*Ibis.*

\**Pearl.*

*The Pilot.*

*Mrs. McMillan.*

\**C. H. Curtis.*

*Thomas Wilson.*

*Gondola.*

* <i>Flame.</i>	<i>N.Lancer.</i>
<i>H. Shoemith.</i>	<i>N.Jupiter.</i>
<i>Anemone.</i>	<i>N.Little Beeswing.</i>
<i>N.Indomitable.</i>	<i>N.Stormer.</i>
<i>N.Iolanthe.</i>	<i>N.Rev. T. W. Jamieson.</i>
<i>N.Prima Donna.</i>	<i>N.Monarch.</i>
<i>N.Lady Muriel.</i>	<i>N.Nisi Prius.</i>
<i>N.Goldcrest.</i>	<i>N.Snowdon.</i>

\* A distinct and representative collection.

n. New varieties which should be kept in view.

s. A fine six for small growers.

#### POMPON CACTUS DAHLIAS

Delightfully pretty little flowers which, if the contrasts or harmonies are carefully chosen, are most useful for mixing with the larger ones.

<i>Freedom.</i>	<i>Mrs. H. B. Brunt.</i>
<i>Little Fred.</i>	<i>The Bride.</i>
<i>Gracie.</i>	<i>Coronation.</i>
<i>Nain.</i>	

Although there are many very beautiful flowers among the single and Pompon Dahlias, I am not of the opinion that they are useful to either amateur or professional decorators and I therefore give no lists of them.

#### PEONY-FLOWERED DAHLIAS

These are very useful for large vases, and are also glorious things in the garden.

* <i>Geisha.</i>	* <i>Glory of Baarn.</i>
<i>King Leopold.</i>	<i>Germania.</i>



AN ELABORATE DECORATION AT ST. MARGARET'S CHURCH, WESTMINSTER  
Designed and executed by Messrs. Wills and Segar





\**Dr. Van Gorkom.*  
*Ironmonger.*  
\**Solfatera.*  
*Queen Emma.*

\**Mrs. R. Copland.*  
\**Mrs. A. McKeller.*  
*Princess Royal.*  
*Nicholas II.*

\* Six really good ones.

## XVII

### CHURCH DECORATION

THE subject of Church Decoration is one which perhaps claims the attention of amateur florists more closely than any other, as the arrangement of church flowers invariably falls to the lot of lady amateurs, and I regret very much having to be somewhat hard in my remarks about the majority of them.

Being engaged as I am almost daily in work of some kind at one or other of the London churches, I see a great deal of their work, and I cannot help being struck by the very severe and formal way in which most of it is done, especially the decoration of the altar, which invariably consists of a very amateurish cross in the middle, and a kind of shield of flowers on either side. These shields are usually quite round, and have troughs in them to hold water, but I find that they never hold enough water to be of any real service

to the flowers, and so they are practically useless and certainly not ornamental. I am quite sure that if five vases of undulating heights were filled in a perfectly natural way with *Lilium Harrisii*, Arums, white Tulips or other long-stemmed flowers which the seasons give us, the altars would look much more simple and artistic, and moreover the flowers would last considerably longer.

There is one church to which I should like to point as being beyond criticism in the way their floral arrangements are carried out; it is St. Paul's, Knightsbridge, where a large number of important society weddings take place.

For many years I was appointed by them to carry out the decorations for a great proportion of these ceremonies, but it was not until the wedding of Miss West to His Grace the Duke of Westminster that I was able to prevail upon those in authority at the church to allow me to depart from the usual formal style of decoration, and convert the altar and screen into artistic bowers of flowers and foliage; the fact that they have never returned to the old way speaks volumes for the result of the experiment.

An ecclesiastical edifice is naturally and properly sombre and dignified in its lines, but weddings

and christenings must surely be looked upon as joyous events, and I hold that it is therefore the duty of florists to endeavour on these occasions to do everything that lies in their power to brighten and relieve the severity of the building.

It has also always been a matter of regret to me that a few soft colourings are not more often permitted, at any rate for weddings. I have been allowed a little latitude in this direction several times, and always with perfect success.





GENERAL VIEW OF RECEPTION HALL AT CLARIDGE'S  
Decorated by command of the Japanese Embassy for the reception given to T.R.H.  
Prince and Princess Nasuimoto of Japan

## XVIII

### CHILDREN'S FLOWER SHOWS

MUCH might be done by local horticultural societies to influence a love of art in the application of wild country flowers or flowers of a cheap and inexpensive character to the beautifying of village homes. There is no doubt that the love of flowers thus inculcated in the children in their early life must have a refining and ennobling effect in their later years. If teachers would interest their little charges in the wild flowers which crowd our country lanes, suggest their gathering some of the favourites, and bringing them to help adorn the schoolrooms, the children would inevitably drop into the habit first of admiring and then making use of these "wayside weeds" in their homes, and if the local flower-show committee could be interested in the matter much more might be achieved.

As an instance of what can be done in this direction I will quote the little village of Bishop's



Waltham, in Hampshire, where in 1874 a Horticultural Society was established, mainly for the benefit of cottagers. They were induced to cultivate their gardens better, and prizes for all produce were well competed for. The children had their corner too, prizes being offered for Nosegays and Baskets of Wild Flowers, until it was no unusual sight to see over a hundred in competition, and before long the children's corner outgrew the space that was available, and the exhibits became so crowded that justice could not be done to them. Then it was that the idea of a Children's Flower Show was broached. A committee, mainly of ladies, was formed and classes were arranged. A grant from the parent society, together with special prizes, was readily forthcoming, and a very interesting schedule was drawn up. We found the "Best arranged vase" very popular, especially amongst infant exhibitors, their difficulty being to grasp sufficient flowers to make a nosegay. For a Basket of Wild Flowers there were many tasteful exhibits. The handles were prettily entwined with ivy, or other creeping plant, care being taken that the damp sand used in the baskets was well covered with moss. Then there were classes for Vases of Garden Flowers, Buttonholes, Ladies' Sprays, Best Wreath, Soup-

plate and Tumbler decorated (very difficult to accomplish, but receptacles possible in every home), and last but not least Best Trimmed Hat with natural flowers and foliage. Of course some of the children are naturally more fond of flowers than others, but when once their interest is aroused they are very keen and "their" flower show has become quite an event in the village. It was noticeable, too, how quickly they grasped colour-schemes (a mixture of crude colours being one of the principal failings in exhibits from grown-ups at most shows), and how quickly they realise when an opponent wins that it is choice of colour before quantity of variety that the judges, usually three of the leading residents, like best. Even a Sunday-school teacher can profitably spare five minutes for general talk about flowers, and as so often happens when a buttonhole is brought her, can point out why colours blend or the reverse. It used not to occur to these youthful folk to follow Nature's mixture of colours—but they are learning that where pink flowers have yellow centres other yellow flowers of the same tone can quite well be arranged with them. Then, too, we have many mauve flowers, which, as age increases, show pink shades, and to emphasise this blending of shades is one of the main points in our floral decora-

tions. Children should be taught to observe how the flower grows, and if it has an upright habit what folly it is to arrange it drooping, when perhaps only the back of an otherwise beautiful specimen is shown. I do not hesitate to say that, as the years go on and these children grow up, we shall find them, if circumstances allow, well able to compete, yes, and win! against others who have been decorating at shows for years. Certainly great strides have been made in various decorations at flower shows, but much remains yet before we can say perfection has been reached. Take the class for Table Decoration (and no show can keep the public interest alive without these Decorative Sections), and you will find that most societies have various restrictions which cramp competitors' work and should be done away with. A sweetly simple table is one of little cut glasses, and for a centre nothing more than a salad-bowl. These should be filled with little single weed Camomile and the ever-popular Scarlet Poppy with some highly coloured Hornbeam, young Oak shoots, trails of Bramble, deep rich bronze-red leaves, emphasising the Poppy, as well as sprigs of Dock, Sorrel, gone or going to seed, and light grasses having a brown hue: clear crystal glass and great

lightness of arrangement are essential for this scheme. One of those glass blocks with holes pierced, sold by all china dealers and most florists, is very helpful, in fact a necessity, when arranging a bowl. Table-centres of silk or muslin are quite out of date and should never be used. Many rustic stands are used at shows and are certainly very helpful and rather suitable for wild flowers, but I do not recommend them, they so soon tarnish, and unless frequently silvered their dirty appearance is fatal, or should be, to a judge. Moreover in one's own home they hold too little water to be generally useful.

Wild flowers should be gathered with dew upon them, placed in large bowls, &c., and allowed a free supply of water for a few hours before being used for decorating.

Poppies should be cut whilst in the bud and allowed to develop in water. If this is impossible their stalk-ends must be burnt—mere singeing is not sufficient—or in a few hours' time their heads droop and all their graceful curves are lost.

In arranging a vase of Wild Flowers one needs a firm base to commence with. It is well to place first the greenery, choosing that natural to the flowers if possible, or at any rate of the same tone,

then any trails that may lend themselves to the beautifying of the vase ; placing a few flowers for centre and then working up to the summit, finishing off with a few light grasses.

In thanking Miss Molyneux for the charming insight into village flower-show work from which this chapter has been written, I should like to fully endorse all she says ; but there is one other point that she seems to have overlooked, which is, that the love of flowers, and arranging them, has not only a refining influence, but it fits the children to be helpful in later life in the situations they may take where flowers are used in the house. There are few men or women servants in the houses to which I am professionally called to carry out special works who arrange the domestic supplies of flowers in an artistic or even correct way ; indeed many of them who have beautiful flowers to work with make nothing whatever of them, and I am quite sure that young people going out into service would be able to command higher salaries if they were able to add to their other accomplishments the art of arranging and caring for cut flowers.

## XIX

### A FEW USEFUL HINTS

#### HOW TO PROLONG THE LIFE OF CUT FLOWERS

To get the longest possible life out of cut flowers fill all vases with water every night and take them out of the room in which they have been all day and put them on the floor of the hall; if the hall is tiled so much the better. It is most important that the glasses are filled with water, not merely taken out as they are, as many flowers, such as Tulips, Daffodils, and others which have fleshy stems, will often empty a narrow vase in less than twenty-four hours.

When flowers arrive from the florist or are sent in by the gardener the stems should be either broken or cut with a sharp knife, never with scissors. The object of cutting or breaking them is to open the pores or water-passages of the stem, and if scissors are used for the purpose they have

a tendency, unless they are very sharp ones, to pinch them off and thus do more harm than good, as instead of opening the pores they close them.

It is this first cutting of the stems which is most important, as if it is carefully done and the flowers are immediately put into water the pores will not readily close again, and it is therefore not necessary afterwards to cut the stems daily, as every two or three days will be quite sufficient.

If flowers are badly withered after a long journey and are required for use soon after their arrival they will recover in a remarkably short time if the stems are cut and they are put into very hot, indeed nearly boiling, water; this practice should only be resorted to if necessity demands, as the process, although it pulls them together temporarily, shortens their ultimate period of existence.

In the course of my experience I have had dozens of so-called invaluable recipes for prolonging the life of flowers, such as adding salt, soda, Condyl's fluid, &c., to the water, and they have all been given careful trial, but I can assure my readers that none of these artificial concoctions are of the slightest use and many of them are actually injurious. Pure cold water (rain-water if possible), changed every day in the summer, when vegetation soon clouds

the water, or every other day in the winter, is all that cut flowers require. A piece of charcoal, however, put into each vase has a tendency to keep the water sweet and will do no harm.

All flowers should be cut as early in the morning as possible and always just before they are fully open.

All Narcissi, except the Polyanthus section, and Tulips, should be cut just before the petals burst open, as they will open better in water and the possibilities of their being dashed by rain or bruised by winds will be averted.

#### ABOUT SCENTED FLOWERS

Never decorate tables or drawing-rooms with heavily scented flowers when you are expecting the rooms to be fairly crowded. This advice applies specially to the summer months, as it is then that all flowers give out their scent in great volumes. I consider this matter so very important that I am giving a list of flowers which should be specially avoided on these occasions. Tuberoses, Gardenias, Stephanotis, Orange flowers, *Lilium auratum* (and other strong-scented *Liliums*), *Boronia megastigma*, *Daphne*, Tobacco-plant, Herbaceous Phlox, *Polyanthus Narcissi*, all scented varieties of *Acacia*



(Mimosa), Hyacinths, Jasmine, and Heliotrope. I also append a list of sweetly scented flowers which I have never found objectionable even to the most sensitive and fastidious. Roses, Carnations, Violets, Lily of the Valley, Ghent Azaleas, Wallflower, Narcissus Poeticus, Lilac, Sweet Peas, Stock, Tulips, many of which have a fresh and very seductive odour, and Freesia. All spring blossoms, such as Peach, Almond, and Prunus, are also safe.

#### WIRING FLOWERS

Much as I dislike the idea of wiring flowers it becomes in many cases an absolute necessity when arranging fancy designs. The flowers have to take certain angles to suit various styles of work in which they are to take their place, and moreover many of the varieties of Carnations, Roses, &c., have beautiful flowers with stems quite unable to support them; it is therefore advisable to have always at hand four sizes of wire, Nos. 20, 22, 24, 26, at least eighteen inches long. Most florists have these sizes in stock, but unfortunately few keep them so long, which is strange and unfortunate as the longer the stems are the more necessary wiring becomes, and it is so easy to cut long wires shorter, but impossible to lengthen them.

I am shortly sending out, through the medium of wholesale sundriesmen, a new green lacquered wire which will be a great boon to all florists. Among its many advantages over the old iron wire, the most important are that it is almost invisible, being the exact colour of the stem, it does not rust and injure the dress of a lady who may be wearing flowers wired with it, and it is moreover specially soft and pliable. Unfortunately I have to get this wire made for me in Germany as I can get no English firm to undertake it.

When wiring flowers it should always be borne in mind that nearly every one of them requires a different-sized wire according to the amount of support needed. It is almost better to leave a flower helplessly hanging over the side of the vase than mount it with too heavy a wire, as no one can possibly make an artistic vase or design with flowers which have been so stiffly mounted that they will not bend.

Always bear in mind that it is not by cramming a vase full of flowers that effect is produced. Flowers that grow in clusters, such as Rambler Roses, Azalia mollis, &c., may be so arranged again, but those which grow singly should always be arranged in such a manner that they may be seen separately.

## EXTERIOR DECORATIONS

When decorating exteriors for Royal visits, the purpose for which the work is being done should be constantly kept in view, and an endeavour should always be made to pay a compliment through it to whoever is at the moment being fêted. This point never seems to have the smallest consideration with our English decorators, the same cheap flags and banners are brought out time after time, no matter what the nationality of the visitor, and these, instead of beautifying the premises upon which they are employed, hide any architectural lines that may exist, and add no dignity whatever to the occasion.

Exterior decorations cannot be done cheaply and well, as it is heavy and difficult work, and my advice is to leave them alone altogether unless you intend to have them tastefully executed, as less comment is made if decorations are not done at all.

The importance of carrying out decorative schemes in an appropriate way was very forcibly illustrated on the occasion of the late visit of H.I.M. the Emperor of Germany, who was so struck by one of the decorations which I had the honour of designing and executing that he caused his carriage to be stopped while he inspected it, and on his arrival at the Mansion House he made the

decoration the opening subject of his speech. It was this particular work which led to my being commissioned to go to Berlin to strike an English note in the decorations which were to greet H.M. King Edward VII., on the occasion of his recent visit to the German capital.

I remarked when I was in Berlin that the Germans, although they decorate exteriors in a very extravagant way, appear to have but one idea, which consists of line upon line of wreaths and garlands arranged in a stiff and almost funereal way, and consequently one of the works which I created was unique and had so many admirers that the traffic became blocked, and had to be frequently cleared by mounted police, and yet there was nothing extraordinary about the work, and it was certainly much less costly than many of the others. Its principal charm lay in the fact that the colour-scheme was correct, the architectural lines of the building were religiously preserved and the decorations made subservient to them.

It is a pity that real flowers and foliage are not more generally used in this style of work, instead of the hideous strings of gaudy coloured flags and bunches of tissue-paper which are supposed to represent roses. A much less extensive scheme of

decoration carried out with living things and a judicious mixture of flags would look infinitely more dignified.

#### DECORATIONS FOR PUBLIC BANQUETS

Those connected with the arrangements of large public banquets cannot attach too much importance to their floral decorations. At these functions it is the first impression that lasts, and there is nothing gives a better first impression than an artistic and even lavish display of flowers.

The "Sphinx Club," which is one of the leading and perhaps the most important of London's social clubs, has, since its formation, always made floral schemes a special feature, and by way of marking the importance of this matter I am permitted by Mr. Balch, the President, and Mr. McLeod Moore, the Secretary, to record that the joy which their floral decorations have always given has played a no unimportant part in the rapid progress of the club to its present exalted position. Conversation can never flag if there are beautiful flowers to talk about, and many an awkward break in the sequence of courses can be comfortably tided over if the guests have something upon which to feast their eyes.

## VARIOUS

When employing contrasts always take care that the weaker colours are in the majority.

Blue, mauve, or violet coloured flowers should never be used alone for dinner-table decorations, as, beautiful though they are in daylight, they lose their effect entirely under artificial light.

Never put two vases opposite one another either on a table or in a room. It is in the art of placing objects irregularly but still preserving the artistic balance that the Japanese and Chinese workers are so far ahead of all others. Oriental work is never level and never crowded, indeed it sometimes seems to err on the side of skimpiness; but it is always artistic.

The smaller the garden or greenhouse the more important it becomes, before adding to stocks, to consult the lists contained in this book, as good varieties take up no more room than inferior ones and are invariably easier to grow.

Owing to the fact that most of the varieties enumerated are the best, and therefore much in demand, they may sometimes be difficult to procure, but they can always be obtained.

## XX

### THE REFRIGERATOR

THE cold subject of this chapter has not been left until the last with a view to putting a damper on those which have preceded it, but because it cannot be gainsaid, that, whether we like the idea of refrigeration or not, it now plays a very large part in the world's floral-supply, and has created possibilities which are of the greatest importance both from a commercial and artistic point of view, and I am therefore bound to say something about it.

In olden days forcing was the only method of prolonging the flowering season of bulbs and deciduous trees, and then, every one knew when the early flowers appeared that their natural season was approaching, but now no one knows by the flowers what the season is, and I even find myself often at a loss to tell whether certain flowers appearing out of season are the result of forcing or retardation.



DELIGHTFULLY COOL AND ARTISTIC TREATMENT OF A WINDOW IN MAYFAIR





This is not remarkable when it is remembered that it is no uncommon thing for bulbs to be in their artificial winter quarters for over two years.

Any one who has a small forcing-house may now procure throughout the year a regular supply of bulbs, and other things, with which they may keep the conservatory and the home constantly bright.

Appended will be found a list of such things as lend themselves most willingly to the science of refrigeration, and which are therefore the best.

<i>Lilac.</i>	<i>Lilium</i> (nearly all varieties).
<i>Azalea mollis.</i>	<i>Lily of the Valley.</i>
<i>Ghent Azaleas.</i>	<i>Laburnums.</i>
<i>Prunus trilobus.</i>	<i>Guelder Rose.</i>
<i>Double Cherries.</i>	<i>Spiræas.</i>

My book is now finished, and feeling a little anxious about its reception I bring it to a close with a little poem, the author's name of which I have unfortunately forgotten, and, I fear, most of the poem too, but the few remembered lines convey precisely the feelings I have with regard to my first serious work.

Go, little book, perhaps some kindred soul  
 May find in thee some usefulness or joy ;  
 Look on it, reader, as a garden open wide  
 And seek a moment's rest beneath its shade.

Be kindly wanderer in the garden paths,  
Nor let thine indignation guide thy hand  
To cast injurious stones because perchance  
Some imperfection thou hast found, some tree  
Bearing no fruit, some flower wan and pale.  
The gardener toiled to make his garden fair,  
And all for thy pleasure.

FINIS

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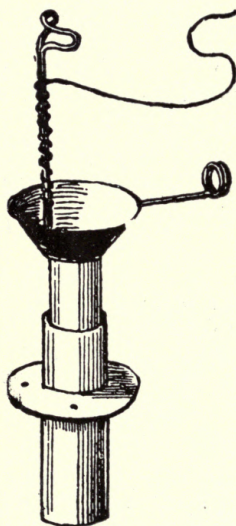
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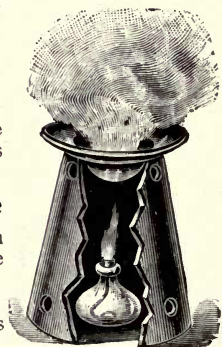
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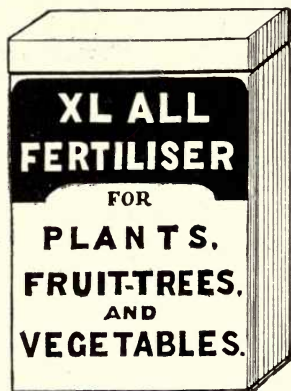
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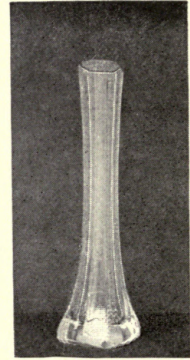
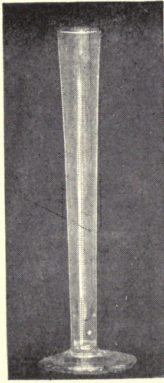
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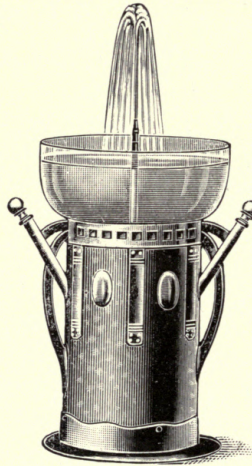
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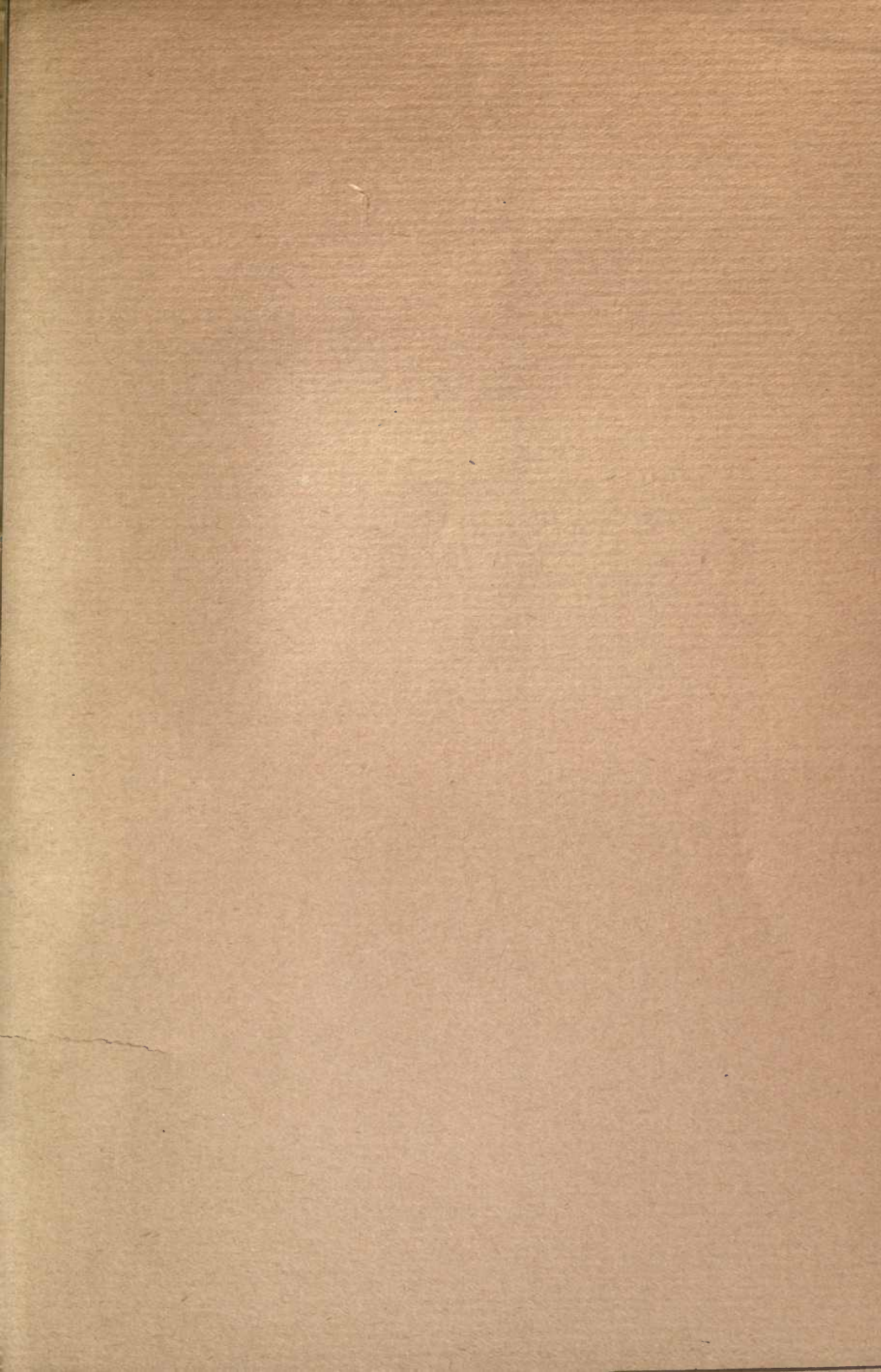
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