

1 Calyx equally common as 2. 3 Petal. 4 Stamen with an anther. 5 same magnified. 6 the Fruit.

The Irish Garden Plant Society was formed in 1981 to assist in the conservation of garden plants, especially those raised in Ireland. It also takes an interest in other aspects of the preservation of Ireland's garden heritage.

This journal will be devoted to papers on the history of Irish garden plants and gardens, the cultivation of plants in Ireland, the taxonomy of garden plants and reports of work carried out by the society and its individual members.

The editorial committee invites contributions from members of the society and others. Manuscripts, typed on A4 sheets (double-spaced and typed on only one side of each sheet), may be submitted to the Editor at the National Botanic Gardens, Glasnevin, Dublin 9, from whom further details may be obtained.

Volume 5

February 1986

ISSN 0332-4273

CONTENTS

ROSEMARY BROWN	Old Roses at Graigueconna	1
E. CHARLES NELSON	Old Roses for a Neophyte	3
MARY DAVIES	Flower Shows in Bray, County Wicklow, 1863-1888	7
DAVID DAVISON and E. CHARLES NELSON	Buxus camera 'Augustine Henry'	11
MARY FORREST	<i>Rhododendron</i> 'Mulroy Vanguard': A Newly-Registered Cultivar	17
E. CHARLES NELSON	New Cultivars of <i>Erioa</i> and <i>Daboecia</i> and a New Name in <i>Rhododendron</i>	19
KEITH LAMB	Cyclamen in an Irish Context	21
DAVID McCLINTOCK, E. CHARLES NELSON and JUDY CASSELLS	Variegated Tutsan: <i>Hypericum androsaemum</i> f. <i>variegatum</i>	25
E. CHARLES NELSON	William Robinson's Letters to Frederick and Phyllis Moore	29
NIAL O'NEILL	Some Fota Trees and Shrubs (Part 2)	39
E. CHARLES NELSON	<i>Pinus nigra</i> c. 1798 to 1985 at Glasnevin	43
BOOK REVIEWS	45
Front Cover - <i>Rosa hibernica</i> Templeton : John Templeton's own engraving (1803)		

Irish Garden Plant Society
Dublin

Distributed free to members of the society

Price to non-members IR£5

OLD ROSES AT GRAIGUECONNA

ROSEMARY BROWN

Graigueconna, Old Conna, Bray, Co. Wicklow

Roses grew everywhere in my parents' garden. Some climbed into apple trees, others lined the paths or were grown as specimen bushes. The scent from their pink, white or purple blooms in June is a memory that is always with me. I was brought up with roses because my mother collected them. During the summer her friends would come to tea; the women always wore hats and they all carried bunches of cuttings taken from their own old rose bushes. My mother had a theory - which is correct I think - that the older shrub roses grow more successfully than the hybrid teas in the damp climate of County Wicklow. The latter are prone to disease, and the only hybrid teas she grew were 'Etoile D'Holland' (specially for its scent) and 'Caroline Testout', which grew in my own garden plot.

Amongst her gardening friends were Lady Moore, wife of Sir Frederick, Keeper of the Glasnevin Botanic Gardens. She gave my mother 'Souvenir de St. Anne's', which, although planted before 1939, was still alive five years ago. I have a plant grown from a cutting from this bush in our garden at Graigueconna. Another of my mother's friends was Father Mark Curtis, Curate at Glencullen. Born in County Meath, he had been for many years a missionary in China before returning to Ireland. He had a superb collection of old roses and if anyone admired a plant, he would dig it up and give it to them, being a very generous person. Amongst the sights of his garden were huge bushes of 'Cottage Maid' (*Rosa centifolia* 'Variegata'). Not long ago I was told that he had ended his days in a home for the elderly. An old gardener who worked there had told a friend of mine about "an old priest who spent his days snipping at the roses: his name was Father Curtis". It is good to think that he was able to spend his last years amongst the flowers he loved so much.

My mother was also friendly with Graham Stuart Thomas and they exchanged roses across the Irish Sea. He sent her many plants and she was able to give him the Provins rose 'Alain Blanchard Panachée', magenta with purple stripes. I do not think it is still to be found in Ireland. When my husband and I returned to live here, I was able to take cuttings and dig up suckers from those roses she had given to her friends as well as from her own garden. By this time my mother had died and the names of many of her plants had died with her; two still remain unidentified in spite of all my efforts. There are too many to write about individually, so I will confine myself to my own favourites, all of which are scented.

One is 'William Lobb', raised about 1855, a marvellous mixture of magenta and grey, heavily mossed. Mine is now a large shrub and grows happily against a stone wall intertwined with 'Bourbon Queen'. This has deep pink loosely-cupped blooms and never fails to flower well in wet or dry summers. Both of these are growing in rather dry soil alongside 'Albéric Barbier' which is a vigorous climber with creamy-white flowers and green shining leaves; it remains evergreen most winters. Beneath them are

the "apothecary's rose" (*R. gallica officinalis*), a low-growing shrub with cerise flowers and 'Tour de Malakoff', purple and grey with a magenta and violet base to each petal, a beautiful flower, but it has an unfortunate tendency to "ball" in wet summers and should be grown in a sunny place.

There are several queens growing in the garden here! 'Queen of Denmark', or more correctly, 'Königin von Danemarck', is an Alba rose, having the blue-green leaves of that group, and beautiful quartered pink flowers with a button eye. I found her difficult to propagate and had to buy this most elegant of roses. 'La Reine Victoria' is a bourbon with rounded, cupped petals of deep rose colour and grows up to six feet in height. 'Reine des Violettes' is a hybrid perpetual with soft mauve flowers.

Several madames grow alongside their sovereigns - my favourite is 'Madame Hardy', a damask with white compact blooms each showing a vivid green eye. There is also 'Madame Isaac Pereire', a repeat flowering bourbon, vivid cerise and heavily scented; her huge blooms are almost vulgar, but she is none the worse for that. My husband says she reminds him of a certain rather florid lady of our acquaintance, who, for obvious reasons must remain anonymous! 'Madame Alfred Carrière' is very different, a stately lady with blush white flowers. Although a climber, she may be cut back half way to make a large shrub.

'Charles de Mills', a Provins rose, never fails to attract attention as the maroon and crimson flowers, when fully open, appear to have been slashed across with a knife. Unfortunately, in this garden, it is one of the first to be attacked by mildew and/or black spot, so I have to spray as soon as the leaves appear.

I try to add Phostrogen to every summer spray and also mulch each bush with leaf mould and peat moss during the early winter and feed in the spring if the soil is thin.

I have left two favourite roses to the end. Firstly, 'Maiden's Blush', or as my husband prefers to call it "cuisse de nymph", an Alba with grey-green leaves and the palest blush pink blossoms with a delicious smell. I found it difficult at first and had to move it several times, but when I tried it in rather poor soil with more than a suspicion of lime rubble, it never looked back! Finally, if I could only grow one more rose it would have to be 'Celeste'. It is one of the first to flower and has the bluest-grey leaves of the Albas, contrasting with the semi-double shell pink sweet-scented flowers and pointed buds. It grows into a shapely bush and will become a focal point in any garden.

OLD ROSES FOR A NEOPHYTE

E. CHARLES NELSON

Kekezza, 91 Castletown Drive, Celbridge, Co. Kildare

The sobriquet 'old' when applied to roses now seems to imply any rose that is not a very recent hybrid - less than ten years old - brash, solitary and ever-so-slightly looking like its plastic imitation. And, perhaps more than any other flower, roses have their passionate enthusiasts in the old and new camps. What I find attractive about the less-than-modern hybrids is their simplicity. They have muted colours, and they are also easier to grow, at least I have found so with the ones that I have in my own small garden on the sticky clay and builders' rubble at Celbridge.

The first 'old' rose that I planted was a shrub given to me by my grandmother nine years ago. She had grown it for many years both in her garden at Enniskillen, and earlier at Ballyaughlis, outside Lisburn. Before that it had come from England, but its history was obscure. It had no name, yet I managed to track it down and was delighted to be able to give it a name - *Rosa* 'Cantabrigdensis'. The newest edition of W.J. Bean's *Trees and Shrubs Hardy in the British Isles* relegates it to a cultivar, and that is perhaps the safest way to treat the name, given that its parents are not known. 'Cantabrigdensis' is a superb shrub for it bears small, almost ferny leaves, and in late June is covered in single butter-yellow flowers. My plants are now at least eight feet tall and when in flower are pillars of soft gold. Alas, being a hybrid, it very rarely forms hedges, but the shoots are a rich brown and glow in the winter sun. It runs a bit - I have removed a few suckers from the lawn - but otherwise it is a well-disciplined erect shrub. Given that history amuses me, it is worth noting that this was a chance seedling found in the University Botanic Garden, Cambridge, in the late 1920s. It received an Award of Merit in 1931 and an Award of Garden Merit in 1966 - both awards well deserved. I can thoroughly recommend 'Cantabrigdensis' for sticky clay, for cold gardens. It has no drawbacks, needs no pruning, never has to be sprayed. In short, it is a rose of great value and no trouble. One parent is thought to have been *Rosa hugonis*, which I do not have, alas, for it was discovered and introduced into cultivation from China by an Irishman - not Dr Augustine Henry, but Father Hugh Scallan (about whom I can discover nothing). Pater Hugo's rose is not so vigorous as the Cambridge sibling but is undoubtedly a rose worth acquiring.

The second rose I planted was the grey and red-tinged *Rosa glauca* - that is the valid name for what is commonly called *Rosa rubrifolia*. In fact *glauca* is a more descriptive name than *rubrifolia*, but gardeners resent name changes and this is one that has not trickled down from the taxonomic pedants yet. *Rosa glauca* is familiar and need not be described. I made a mistake and planted one shrub under ash trees; it does not flower well and consequently produces none of the crimson hedges which are attractive in autumn. So this species does need full sun.

Several years ago, Philip Wood gave me a rose which he called *Rosa rubrifolia* 'Alba'. It gained the latter epithet because it has white -

actually rather pale pink - flowers and the same grey-red foliage as *Rosa glauca* (alias *rubrifolia*). In some ways the foliage of the white-flowered plant excels that of the other, but then mine is planted in full sun and not in the shade. However, when I showed this rose to Graham Stuart Thomas, his eyes opened wide and he exclaimed, 'But that is Redouté's rose!'. We looked at the famous book and, sure enough, there was a plate showing my white-flowered *Rosa glauca*, but it was labelled *Rosa redoutea glauca*.

Matching the rose with the illustration, I discovered that Redouté believed that his rose was a hybrid between *R. glauca* and *R. pimpinellifolia*. That it is a hybrid is certain - it does not set fruit - the hips wither and turn black very soon after the petals drop, so it does not have any autumnal merit. The last edition of Bean has a short paragraph on Redouté rose, and the text indicates that it was not known to the compilers. "An evidently very handsome hybrid of [*R. glauca* x *R. pimpinellifolia*] is portrayed by Redouté ... and was cultivated early in the 19th century in the garden of the Horticultural Society". I can now add that it is cultivated late in the twentieth century too, not just in my garden, but in several others, and was being propagated in the 1950s by Slieve Donard Nursery, Newcastle - in the 1959-1960 catalogue it is listed as *Rosa rubrifolia alba*. What name this plant should bear, I know not, but *Rosa* x *redoutea* may be valid.

Another mysterious rose came to me from Peter Beales, the Norfolk rosarian whose catalogue contains many fascinating species and old cultivars. It came under the name *Rosa hibernica*, but it is not the Irish rose although it is very handsome. The flowers are single, bright rose pink, and they are followed by great clusters of dark sealing-wax red fruits which keep their sepals on top. It keyed out in *Flora Europaea* as *Rosa eglanteria* (formerly known as *Rosa rubiginosa*), the sweet briar or eglantine. However I do not think it is the pure species and seems more likely to be a hybrid. I have it growing in the dullest, wettest place in the garden where it gets very little sun but this last year it flowered well and is fruiting magnificently at present. The eglantine is best known for its scented foliage - this one is not highly scented, which also suggests it is not the pure species.

Rosa hibernica is sadly mixed in the trade, but I now have the true plant, a youngster propagated from the bush in the QUB Experimental Garden in Belfast. I need not rehearse the story of this rose here - it is already covered in *An Irish Flower Garden*. The young plant, now well-established, produced some strong shoots this past summer, so I have high hopes for a good crop of flowers next year.

Continuing my ramble through the backwaters of roses, I will mention three other species which please me. *Rosa bracteata*, Macartney's rose or rather, Staunton's rose - again treated in *An Irish Flower Garden* - did not like the past summer. Its flowers open in September and the damp weather tended to make them brown quickly. However, it survived out-doors through the winter although it is said to be tender. I have not trained it, but let it flop across my rose bed. The bright green, evergreen leaves are a delight and I recommend this as a rose to sprawl anywhere.

Towering over *Rosa bracteata* is *Rosa multibracteata* - they are not even remotely related - which a kind friend gave me about five years ago as a tiny slip. It is now seven feet tall. Like *Rosa* 'Cantabrigdensis' which jostles with it for space, it has ferny foliage. *R. multibracteata* comes

into flower about three weeks after its neighbour, and bears single, small deep rose-pink flowers. These crowd the shoots and create a glowing column of pink for three or four weeks. The hips, like little flasks, are bright orange-scarlet and persist well into winter. *R. multibracteata* is armed with stout grey thorns and I find the prunings invaluable as a cat-deterrent - spread them over newly dug ground and no cat will venture to dig there! Rose prunings are a very cheap and effective way of protecting plants from the most unwelcome attentions of local moggies - and much cheaper than sprays. But make sure you choose a rose that is heavily armed with sharp thorns, just like *Rosa multibracteata*.

The newest species in my garden is *Rosa cymosa*, a plant raised from seeds collected at the Great Wall of China by Keith Rushforth. This is a fascinating rose with beetroot-red new growth - the small leaves retain this rich colour well into late summer. The flowers, creamy-white in colour, are the size and shape of hawthorn. This is a rose for connoisseurs, for those who dislike the vulgar cabbage flowers of modern cultivars. It apparently runs - but the small plant I have shows no tendency to throw suckers at present. The colour combination, deep red and pale cream, is very attractive, so why it has taken so long for this plant to reach our gardens is a mystery.

My collection of older rose cultivars is not extensive, and the others I can treat briefly. 'Blanc Double de Coubert', the double white *Rosa rugosa*, is a beautiful, fragrant rose, but it is not too free with its flowers. Mine has suffered from too many moves, but now in a permanent home should settle down and reward with its fine camellia-like flowers. Beside it I have 'Celeste', which must have one of the most perfectly-formed flower buds in the genus. The flowers are bright shell pink, opening from tight conical buds into flat semi-double blooms. The foliage, a pale sea-green, greyish, shows off the flowers well. I find it a healthy strong plant, a pleasure to grow and most elegant.

I have tried 'Maiden's Blush' in Celbridge, but it is a disappointment. The buds rot and hardly ever open, despite spraying with this, that and the other. I do not want roses which have to be cosseted, so this will soon go, to make way for something which does not need a lot of care and attention.

The red rose, *Rosa gallica*, sometimes also known as the Officinal rose, is one I enjoy - tough and bountiful. The form I grow is the semi-double one, which sometimes goes by the name Rose of Provins, and which was also called the Apothecary's Rose. It is beautifully scented, and while the flowers only last for a few days, they are rich crimson in colour - a fine deep red. It is, according to books, a more than useful plant if you want astringents, or to make conserves and syrups. This rose, '... most esteemed of any Flower in the whole World', suckers, but I do not mind that as long as it blooms - a foliar feed does wonders and ensures a good crop of buds.

Another recent acquisition was 'Narrow Water', named and introduced by Tom Smith of Daisy Hill Nursery, Newry, early this century. It flowered twice, producing fine clusters of pale pink, small, double flowers. I cannot say much more about it having only had it for one season, but I wait now to add 'Macrantha Daisy Hill' to my collection - another Smith introduction.

FLOWER SHOWS IN BRAY, COUNTY WICKLOW, 1863-1888

MARY DAVIES

Royal Irish Academy, 19 Dawson Street, Dublin 2.

The opening of the railway line from Dublin and Kingstown (Dún Laoghaire) to Bray in 1854 caused the transformation of that small, straggling watering place 'convenient for sea bathing and goats' whey' into a Victorian seaside resort similar to those spreading along the English coasts. William Dargan, the railway engineer, joined with local businessmen and landowners to develop and promote the town as a resort; one where the gently curving bay ending in Bray Head made a suitable setting for a promenade with hotels and summer villas, while proximity to Dublin made rail excursions to 'the Brighton of Ireland' a new diversion for that city's population.

Among the amenities provided for the aspiring resort was a recreation ground close to the railway station, laid out on his property by William Dargan and formally opened by the Lord Lieutenant, Lord Carlisle, in September 1862.¹ Its grand title was the Bray Cricket, Archery and Racing Ground,² but it was better known as the Carlisle Grounds, a title the present football ground retains.

Its promotor must presumably have been active in securing events to fill the grounds, and it may be that the Rathdown Horticultural Society was formed with this in view. At any rate, the society was in existence by June 1863, when the date of its first exhibition was announced.³ This show took place on 2 July 1863, and on the following day the *Freeman's Journal* reported:

'The first show of this young society was held yesterday, under canvas, at the Archery Ground, adjacent to the Railway terminus, Bray ... the attendance was most fashionable and numerous. Four large marquees and several small tents, gaily decorated with flags, were pitched on the ground, and the splendid bands of the 19th Regiment and of the constabulary were present, and performed in excellent style during the afternoon.'

The society was described as being organised by a number of local landowners - the Earl of Meath, Lord Monck, Lord Powerscourt and Sir George Hodson - together with William Dargan himself, and the last-named figured prominently among the prizewinners, with firsts 'for giant strawberries, for melons (green and scarlet), peaches and nectarines.' Amongst the other prizewinners were Thomas Fry, whose pelargoniums were described as 'superb', and Phineas Riall, of Old Connaught, who won firsts for cut roses, lycopods and ferns, and peas.

An autumn show was held on 3 September 1863, and the *Freeman's Journal* next day enthused that the infant society was 'likely to become a formidable rival to the Royal Horticultural and Rathmines Floricultural

Societies'. However, although shows were held annually in July and late August or early September each year in the following four years,⁴ they do not appear to have been a great success. The July shows in particular, seem to have been dogged by bad weather - Phineas Riall on several occasions in his diaries described the day as 'sad' - and the small attendances were blamed on this. The reports in the *Freeman's Journal* became increasingly brief, and the last, for the September show of 1867, stated candidly that the attendance was 'not very large'.

There was no further mention of the Rathdown Horticultural Society in the pages of the national newspaper after 1867, and it was, it seems, ten years before another flower show of note was held in Bray. In 1875, in response to complaints from visitors about the lack of entertainment provided in the resort, a group of businessmen joined together to form the Bray Improvement Committee (later the Bray Amusements Committee).⁵ This set out to organise events - military band performances on the promenade, regattas, athletic meetings, firework displays and - not least - flower shows.

The Committee organised its first flower show on 12 July 1877, in the grounds of the International Hotel - a substantial hotel, since destroyed by fire, across the road from the Carlisle Grounds. The gardens lay behind the hotel directly facing the entrance to the railway station, and were therefore convenient for rail excursionists. The account in the *Freeman's Journal* for this first show singled out Lord Powerscourt's 'stove and greenhouse plants' for especial praise, and his Lordship, well served by his gardener Mr Lane, carried off a special prize for twelve exotics. This special prize was a silver cup - apparently the only one awarded either at this or subsequent shows - which remained in the hands of the Powerscourts until recently. It bears the inscription 'Bray Improvement Committee/FLOWER SHOW/July 12th 1877/PRIZE/For 12 Exotics/WON BY/Viscount Powerscourt KP', and the Wingfield family crest.⁶

Further shows, described either as 'Bray Flower Show' or 'Bray Rose Show', were held annually, usually in the second half of July, up to and including the year 1888.⁷ Most commonly they were held in the International Hotel's gardens, but the Royal Marine Terrace Gardens, on the seaward side of the railway station, was used at least once, and the Carlisle Grounds was used several times. As a change from the usual marquees and tents, for the 1880 show at the Carlisle Grounds, according to the newspaper report, 'the brilliant gathering congregated in the building formerly used as the [roller] skating rink, in which the exhibition was displayed.'

The flower shows of the 1880s seem to have fared no better than those of the 1860s as far as the weather and the size of the attendances were concerned, and it may have been in desperation that the committee in 1888 supplemented the customary military band with 'a well-known cornet player' and fireworks. This show was to be the last, for in 1889 the Amusement Committee, noting that there was a loss annually of £20-£40, decided to abandon the fixture.⁸ Bray was not destined to be a Southport, and the series of flower shows spanning a quarter of a century disappeared into oblivion, it seems, except for a single silver cup.

The author, Jack Harkness, was apprenticed at the age of sixteen in 1934, to Leslie Slinger of the famous Slieve Donard Nursery in Newcastle, County Down. His mother was a Dublin girl who went to work for one of George Dickson's seed warehouses which had opened up in Dawson Street, Dublin in 1901 - but it was really a cousin of his father, a rose-grower in Hertfordshire, who set him off on the course he was to pursue to the present day. The three years Harkness spent in Newcastle had a profound effect on him and when, in 1959, he was entrusted with the running of the family nursery, it was to Pat Dickson of Newtownards and Sam McGredy, then of Portadown, that he wrote for advice and encouragement in the matter of breeding roses. This they unstintingly gave him, and not surprisingly, the stories of these two well-known families are told with special warmth.

At the age of sixteen, the reviewer went to work for one of the famous rose-growing Wheatcrofts of Nottingham - not, alas, in the nursery, for I never saw a rose, but to process incoming orders. Of the multi-coloured labels that passed through my hands, all I can remember of the roses of the 1960s was the Hybrid Tea 'Super Star', whose impact was such that it formed a major part of every order. As to who bred 'Super Star', where and when and - most importantly - how, I did not have the wit to ask. The answers are all here: Mathias Tantau of course, at Uetersen near Hamburg in 1960. It was Christopher Wheatcroft who had the job of introducing Tantau roses in Britain - with obvious success. Here too, as an example of just how intricate these things can be, is the history of the breeding of that rose - a whole page in awesome detail.

But this is not to say that the family sagas are as indigestible as the genealogy of 'Super Star'! They are written in an easy, readable style with compassion and a touch of humour. Probably the best cameo is that of Alex Cocker, who, in 1939, with a limp following a motor-cycle accident, 'unmarried, coming up to forty years of age, with a wraith of a business', was determined to establish a nursery, to grow prize-winning roses and who, despite the Scottish weather, did just that.

For every character, Harkness paints a moving picture: Jean-Baptiste Guillot, the first to use briar seedlings for rootstocks instead of cuttings; Henry Bennett, with his cattle-breeding background and his "Pedigree Roses"; Charlie Perkins, who grew roses on a large scale in the Arizona desert; Wilhelm Kordes, who read books on rose-growing while interned on the Isle of Man in 1914; Alain Meilland, the volatile, half-French, half-Italian Director of the Meilland Organisation, and many more. Not least of all he notes with generosity the Japanese influence - in particular that of Toru Onodera, a familiar figure at the City of Dublin International Rose Trials, whose popular 'Nozomi' has proved to be excellent material from which we may expect to see a series of new Irish roses for future introduction.

Jack Harkness gives us an insight into the camaraderie which exists between the rose breeders of today and their utter dedication to this work. His is a gentle, informative and optimistic book - for after all, the stories are continuing. Cocker, Harkness, Dickson, McGredy and Meilland roses (to name but a few) are still with us, still winning prizes. Once you have read the book, you will know why.

BUXUS CAMERA 'AUGUSTINE HENRY'

DAVID H. DAVISON* and E. CHARLES NELSON†

* 277 Upper Kilmacud Road, Dundrum, Dublin 14.

† National Botanic Gardens, Glasnevin, Dublin 9.

Late last summer, Catherine Gorman brought to our attention a fine box camera (Figs 1 and 2) which once belonged to Dr Augustine Henry. We set out to investigate this camera, and have attempted to document Dr Henry's photographic work in China in the last two decades of the nineteenth century.

WITH CAMERA IN CHINA

We can find no reference in Dr Henry's Chinese diaries (see Morley, 1976) now preserved in the National Botanic Gardens, Dublin, to his possessing or using a camera during his first tour of duty 1881-1890. No diaries are extant for the subsequent years up to the end of 1900, when Dr Henry worked in southern China, but his letters to Miss Evelyn Gleeson (see Pim, 1984) do provide a few clues.

By the summer of 1896, Dr Henry was stationed in the southern Chinese town of Mengsi (Mengtze). He undertook a collecting trip during mid-September into the surrounding mountains and described the journey in a letter to Evelyn Gleeson dated 22 September 1896. In the same letter, Dr Henry commented:

'With my camera (I have sent for one) I hope to take some pictures that will be interesting. One sees some delightful groups and scenes ...'

On 14 November in another letter to Miss Gleeson, Henry noted:

'I think I told you that I had sent for a camera: and perhaps I shall do some work with it. There is a certain field here for it. I fancy most people are stupid in their selection of things to photograph. They pass by everyday life and go in for views of scenery. The camera does little good in scenery and for the matter of that, painting of landscape seems to me the most difficult of arts. The sky, the clouds, mountains are all unpaintable.'

There are no other comments on cameras or the art of photography in his correspondence until 1 May 1897, when Dr Henry provides details of his camera:

'My photo-apparatus, a Ross 'Twin-Lens' (think of that, you who employ a 2½d. Lancaster) ought to be in Mengtze in 2 or 3 days. So I'll have occupation enough.'

Mail to Mengsi suffered many mishaps - a book he had been sent by Miss Gleeson arrived in a dilapidated state, the cover sodden. The camera also

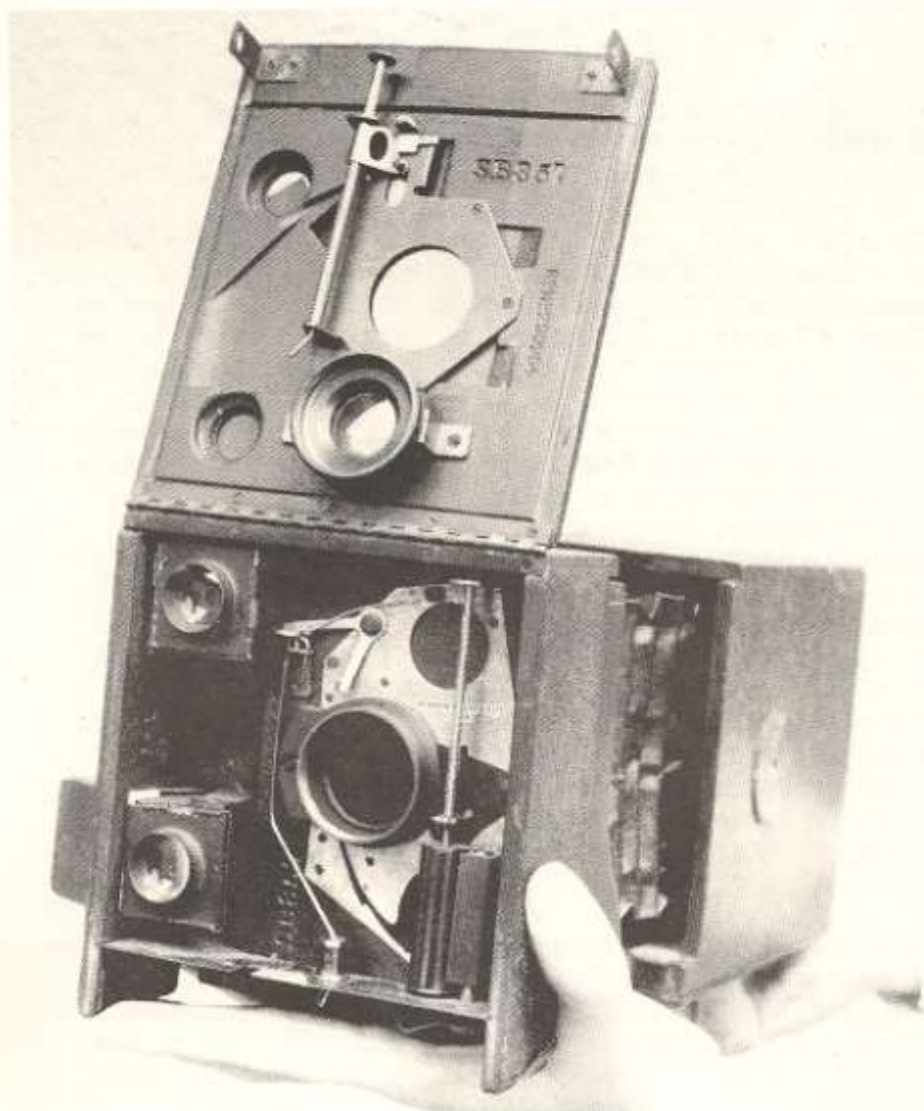


Fig. 1

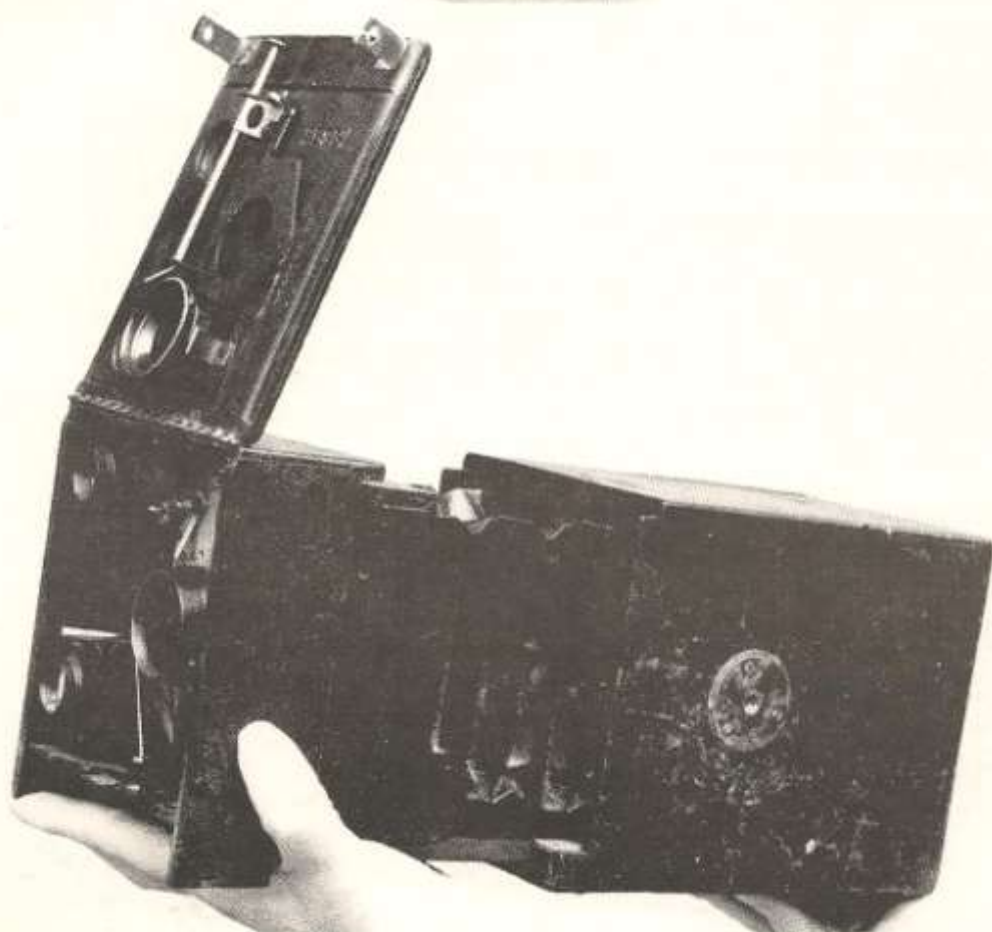


Fig. 2

suffered as Dr Henry told Miss Gleeson in his letter of 25 May 1897:

'It is ill to boast even in jest. In my last letter I chaffingly alluded to your 2½d. Lancaster. My camera arrived the other day. The tin lining has 2 holes, not more than ¼ inch in diameter: but the box has been flooded with water and the camera looked ruined. We however took it all to pieces, cleaned it, glued it, etc etc and we think it will take pictures. However I haven't tried it yet.'²

There are no more references to photography in Henry's letters until early in 1898, by which time he had been transferred to Simao (Ssemao). There he was accommodated in a refurbished Chinese inn, which was well-appointed - there was even '... a dark room, 3 official camera, lanterns as big as a hamper, spears with flags in front of the office, and 2 wooden collars for evil-doers.'

THE CAMERA

Dr Henry said he had ordered a "Ross Twin-Lens" camera. The Newman and Guardia Special "B" camera (featured in Fig. 3) is believed to be the one he received. On the carrying case and lens there are marks indicating that it was the model marketed by Ross (Figs. 1 and 2). The present concept of the box camera is of a very basic type, frequently the subject of derision. During the 1880s and 1890s however, there was great interest in the box form of camera, mainly for its ruggedness and portability. Many improvements were patented, covering plate changing mechanisms, shutters and lenses. It was during this period that George Eastman introduced his simple Kodak box camera with the slogan "You press the button and we do the rest". The convenience of this equipment led to a revolution in photographic style and usage and greatly increased the popularity of photography.

A. S. Newman patented two significant improvements, the first in 1886, a plate changing magazine and later a reliable pneumatic shutter. In 1892 he went into partnership with J. Guardia and by 1894 their Special "A" was on the market as the basic model. The Special "B" introduced at the same time was the most sophisticated camera of the type manufactured in the 1890s. It incorporated Newman's patents and numerous other innovations, making it ideally suited to Henry's work in China.

In addition to two viewfinders of the reflective type, the camera has the facility to compose and focus precisely on the ground-glass screen when used on a tripod. The lens in Henry's camera was the newly introduced Zeiss "Protar", named "Ross Zeiss" on this example, as a result of a marketing arrangement. This was a convertible lens permitting use complete with a 6" focal length, or with the front element removed having a focal length of 9", thus offering the advantage of two lenses. Inside the front cover is a ring into which the front element was screwed when not in use. The focusing mechanism permitted close-up photographs of about same-size reproduction. It was therefore possible for Henry to make good pictures of quite small specimens.

Newman's shutter had a useful range of speeds, from ½ second to 1/100th second in duration, quite adequate for the period. The other invaluable

N. & G. CAMERAS
FOR HAND & TRIPOD

THE

"N. & G." CAMERAS



have been known to most photographers for
MORE THAN SIX YEARS
as thoroughly reliable instruments, capable of
the finest work. Hundreds are now in the
hands of amateurs and professionals at home
and abroad, but

NONE COME BACK FOR REPAIRS
because being very strongly made, and of faultless workmanship, they resist accidents
which would prove fatal to inferior apparatus.

EVERY IMPROVEMENT INTRODUCED
into photography has been readily adapted to the "N. & G." Cameras as soon as
thoroughly tested and approved of, yet the original design has
NEVER HAD TO BE ALTERED,

although the instruments are constantly being subjected to the most trying work in all
climates. Few are ever to be had second-hand, as they

SELDOM CHANGE HANDS,
owners of "N. & G." Cameras learning to
appreciate the high qualities of their instruments
all the more the longer they have them in use.

INDISPENSABLE TO BEGINNERS
because always ready for use, free from me-
chanical complications, and extremely simple to
work; they are

USED BY THE LEADING EXPERTS
because they take longer of any local trouble,
work with any plates or films, and provide
every adjustment required in photography.



Newman & Guardia, Ltd.,
90 and 92, SHAFTESBURY AVENUE, LONDON, W.

(See following page.)

Fig. 3. Advertisement for the camera Dr Henry purchased - note the comment 'None come back for repairs'

THE "N. & G." CAMERAS.



Pattern particularly adapted for Artistic Work.

The Special "B."

Giving two, three, or more images of different size from the same position.

SPECIFICATION OF THREE-FOCI INSTRUMENT.
Zent. Ser. 1710. "Self-adjusting" Lens, giving three different foci: its diaphragm, with three blades, automatic spring door; special high-efficiency shutter, working between the combinations, made entirely of metal, hermetically closed, pneumatic regulation, giving automatic exposures from a half to sixth second, and "time" exposures at will; hand and pneumatic releases. "N. & G." detachable changing box for plates or films; two special T-lenses; two "N. & G." real image identical view finders, each giving the same different angles; special focusing screen; central rack and pinion; three focusing scales—two engraved from two yards to "infinity," and one from six yards to "infinity." Vertical and horizontal rising front; triple extension.

All woodwork, well-seasoned mahogany, every board clamped and cross-tongued; covered with real black morocco of best quality obtainable. Special wired handle; swivel shoulder strap; tripod screw and bushes, etc.

Sizes and Prices of Special "B." Cameras for 4 1/2 in. x 3 1/2 in. Pictures.

Foci.	Weight.	Measurement.	Price.
Two-foci—5 in. and 9 in.	5 lbs.	9 x 1 1/2 x 1 1/2	£21 10s.
Three-foci—5 1/2 in., 9 in., and 11 1/2 in.	5 1/2 "	10 1/2 x 1 1/2 x 1 1/2	£22 10s.

The weight is that of the complete instrument. The measurement gives the extreme size; there are no projections. The prices include all necessary fittings.

ABRIDGED LISTS FREE.
For full description see the COMPLETE CATALOGUE (no pages, 7th. x 10th. art paper, containing valuable information, and 112 illustrations, including sixty reproductions from original negatives by leading workers.

PRICE 1s. 3d. post free.
"A lesson to picture-makers."—Photography.
"Illustrating the varied capabilities and world-wide use of 'N. & G.' apparatus."—Optician.



NEWMAN & GUARDIA, Ltd.
90 and 92, Shaftesbury Avenue,
LONDON. W.

(See previous page.)

aspect of this camera was the magazine loading system. Most plate cameras used wooden plateholders taking two plates only; these were cumbersome, heavy and expensive. In early times, some professional photographers ventured to remote places with mule teams carrying half a ton of glass. Henry's camera had neat magazines holding twelve $3\frac{1}{2}$ " x $4\frac{1}{2}$ " plates. Plate changing was by an ingenious method which involved lifting the plate in its special metal carrier by means of a lever at the back into the leather bag and manually positioning it at the front, ready for the next exposure. This made photography much more practical as it offered the possibility of making a great many exposures during an outing.

The camera was very well made; despite being immersed in water, taken to pieces and reassembled by an unskilled person, Henry's is still in working condition and although worn in parts as a result of extensive use, the morrocco leather covering is well preserved. In considering Henry's choice, he could not have done better. The camera was tough, accurate and equally suited for quick snapshots or careful tripod work, offering the ultimate in image quality for that period. It is to be hoped that the negatives he made with it will come to light, as the full collection should be of some merit from the photographic standpoint as well as the botanic and social.

Few photographs taken by Henry while in China seem to have been published. One, almost certainly taken by him, is reproduced by Sheila Pim (1966, plate 6; 1984, plate 22). It shows a Chinese military guard, and is preserved in one of Dr Henry's notebooks. However the photograph showing the hauling of junks at the Yangtze rapids (Pim, 1966, plate 5; 1984, plate 5) also Morley 1979 (Fig. 2)), was taken by Ernest Wilson and was reproduced elsewhere under Wilson's name (e.g. Wilson, 1926). It is possible that a photograph of hills in central China reproduced in Henry's paper on 'Forests, wild and cultivated' (1904), was taken by him and that others showing scenes in southern China (Pim, 1984, plates 23, 24) are also his own work. There are no authentic photographs among the Henry papers at Glasnevin, although some photographs (of unknown provenance) are among papers in the possession of the Department of Fisheries and Forestry.

HENRY AND WILSON

Peter Chvany (1976) has documented Ernest Wilson's photographic work in China and reproduced some of Wilson's magnificent photographs from the original collection of about 5000 glass-plate negatives in the Arnold Arboretum, Boston. Wilson had a "snapshot" camera while in China in 1899-1902 and 1903-1904, but when he was engaged by Professor Charles Sargent of the Arnold Arboretum in 1906, Wilson was instructed to take high-quality photographs. In a letter dated 6 November 1906, Sargent told Wilson to obtain the best possible instrument "irrespective of cost, and it ought to be large enough to take $8\frac{1}{2}$ x $6\frac{1}{2}$ plates, and you ought to get a stout leather case in which to have it carried ...". Sargent also ordered Wilson to bring a large amount of film and plates (Chvany, 1976).

It is no coincidence that these instructions were identical with hints sent by Dr Henry to Ernest Wilson on 10 November 1906, for Henry was in Boston with Sargent on the day the latter wrote to Wilson. Sargent undoubtedly had asked Henry's advice. This was simply underlined by Henry's

own letter to Wilson:

'... Recommendations

- (1) Get a good camera, taking plates $8\frac{1}{2}$ in x $6\frac{1}{2}$ in at least. Coolies can carry it. Get plates in sealed tins from Ilford. Lens = Zeiss or Goerz Anastigmatic. No [indecipherable] except rise and fall in front. Try Shew Co. in Newman Street, off Oxford Street - a reliable firm.
- (2) Small camera $4\frac{1}{2}$ x $3\frac{1}{2}$. Try Adams Ident, XA, or Kodak [cameras]. Use this with Primo Film Plate adaptor and use films. Get films in sealed tins. Zeiss lens.

... The photography according to Sargent will count much in your work. Get lessons. Take out Wellcome's tabloids for development and printing. Develop yourself. It saves time! and is necessary. Also you will be carrying about spoiled and useless plates. Big plates 8" x 6" are necessary for good work in my opinion. That is all! ...'3

Chvany remarks that while the camera Wilson chose - a Sanderson whole plate field camera with bellows and a stout wooden support tripod - was awkward, it did produce excellent photographs. Perspective was good and there was no distortion of tall objects.

Henry's influence on Wilson may thus be extended to his recommendations about photography. Just as in plant-collecting, so too in photography, Ernest Wilson went on to excel in the work Henry started and in the final analysis, Ernest Wilson, through his marvellous photographs, achieved 'an evocation of extraordinary beauty and timeless universal appeal' (Chvany, 1976).

FOOTNOTES

1. Lancaster was a leading brand of bellows stand camera.
2. Probably the packing case was lined with tin; this does not refer to the camera.
3. Wilson manuscripts, Harvard University, Cambridge, U.S.A.

REFERENCES

- Chvany, P.J. (1976). E. H. Wilson, photographer. *Arnoldia* 36: 181-236.
- Morley, B.D. (1959). Augustine Henry: his botanical activities in China 1882-1890. *Glasra* 3: 21-81.
- Pim, S. (1966). *The Wood and the Trees*. Ed. 1. London.
- Pim, S. (1984). *The Wood and the Trees*. Ed. 2. Kilkenny.
- Wilson, E.H. (1926). Quest of the dovetree. *Country Gentleman* (August), pp. 6-7.

RHODODENDRON 'MULROY VANGUARD' - A NEWLY REGISTERED CULTIVAR

MARY FORREST

Glenveagh National Park, Letterkenny, Co. Donegal

Charles, fifth Earl of Leitrim (1879-1952), had a keen interest in rhododendrons. He grew many interesting species and hybrids in his garden at Mulroy, County Donegal, and also raised some hybrids. The Leitrim estate ran a small rhododendron and shrub nursery. What are described, in a catalogue dated 1950, as *Rhododendron augustinii* "good blue" and *R. davidsonianum* "best pink form" were distributed to Fernhill (County Dublin), Glenveagh (County Donegal) and Kilbogget (Killiney, County Dublin). The nursery also stocked several hybrids which had been raised by the Marquess of Headfort, including 'Sangreal', 'Red Start' and 'Vanguard'. The latter cultivar was used by Lord Leitrim as the pollen parent of a new hybrid, described in the 1950 catalogue as "New Hybrid (Vanguard x Thomsonii Grandiflorum)". Plants, one foot tall, cost five shillings. A plant of this "new hybrid" was noted by members of the International Dendrology Society on the occasion of their visit to Mulroy in May 1962, but on a recent visit to Mulroy, I could not find any plants of it. However, three specimens of the hybrid have been in cultivation at Glenveagh for over thirty years. These differ slightly in their characteristics and are clearly sibling seedlings. One plant has been selected for propagation and this has been registered under the clonal name 'Mulroy Vanguard'. It will be illustrated in the second volume of *An Irish Florilegium*, now in preparation.

The original plant of *Rhododendron* 'Mulroy Vanguard' has reached a height of three metres at Glenveagh. It has a shrub-like habit and the glabrous leaves are mid-green, elliptical. 13-14 cm x 5-6 cm. Flowers are borne from April until June in trusses, each composed of up to ten funnel-campanulate flowers. The dark red calyx is irregular in shape. The red corolla is five-lobed, 50 mm long and 60 mm in diameter, with distinct speckling on the upper three lobes. The filaments are red topped by black anthers. There are five dark nectar pouches at the base of each flower and the style is red.

Mr Marshal's Flower Album from The Royal Library at Windsor Castle.
 Commentary by John Fisher. 1985, pp. 128; illustrated. Victor Gollancz
 Ltd. UK£20.00. ISBN 0-575-03536-6.

Mary Davies

For the last one hundred and fifty years, an album of seventeenth century flower paintings of great delicacy and brilliance of colour has been preserved in The Royal Library at Windsor. Safe from the effects of exposure to light, the individual pages have retained all their original freshness, and the artist, a man who took infinite pains in selecting the ingredients for his palette, would be well-satisfied to see how perfectly his watercolours have withstood the passage of the centuries. This artist was Alexander Marshal (?-1682), a now little-known and enigmatic gentleman, who was regarded in the mid-seventeenth century as one of Britain's foremost flower painters. His album runs to 164 pages usually with three or more individual paintings to the page, so that there are nearly 200 paintings of tulips, carnations, irises, ranunculuses and auriculas alone, as well as those of over thirty other garden plants. Wild flowers and a variety of creatures are also featured, including dogs, birds, fishes, caterpillars, insects and snakes.

In the volume now published, we have to be content to pore over a selection of 36 pages reproduced from the original, but with the benefit of an introduction and a detailed commentary on each item. On one plate, the first known representation of the Guernsey lily, *Nerine samiensis*, painted by Marshal in 1659, has its frilly exuberance set against the plain lines of the small coddled trefoil and the goat's rue. On another, a selection of striped and variegated auriculas of the period includes an early example of a double form, grown perhaps in the recommended soil of 'unusual quality' mentioned in the commentary - a mixture of goose dung, bullocks' blood, baker's sugar scum, night soil, sea sand and yellow soil taken from molehills. Every page has its delights: the everlasting pea, *Lathyrus latifolius*, set with a scabious and a small, now lost, white and purple iris; a spread of spring flowers - winter aconite, crocus, a single red primrose - accompanied by a plump Indian fowl and an attentive, mournful hound; a red day lily rendered with great richness and depth with toadflax and *Malva horaria*, the time-keeping mallow. Perhaps his rose illustrations are the most splendid, with two "Centifolia" roses considered by one authority to be very fine and 'less exaggerated' than Redouté's paintings. Others included are a purple damask rose of a variety now disappeared, a white English rose closely related to 'Alba Maxima' and a robust delineation of the double yellow *R. hemisphaerica* Herrm. The notes by John Fisher are linked to the varieties illustrated. Some are tied closely to Marshal's work, others range more widely and speculatively. The full list of contents of the album is printed in an appendix: a valuable but tantalising adjunct to the work.

Alexander Marshal experimented widely with plant and mineral material to extend his colour range and, although he was pressed to explain how he obtained his effects and to advise the newly-formed Royal Society on painting techniques, he preferred to keep silent and his 'pretty secrets', as he called them, died with him. But his paintings have survived and we can admire them in this attractive volume.

NEW CULTIVARS OF *ERICA* AND *DABOECIA* AND A NEW NAME IN *RHODODENDRON*

E. CHARLES NELSON

National Botanic Gardens, Glasnevin, Dublin 9

Rhododendron arboreum 'Fernhill Silver'

Plate 34 in *An Irish Florilegium* depicts a form of *Rhododendron arboreum* which has been in the garden at Fernhill, Sandyford, County Dublin for over one century. In that volume, the cultivar name 'Fernhill' was validly published for the first time, although the name had been in use in the garden for many years and was mentioned in E. Malins' and P.T.P. Bowe's book *Irish Gardens and Demesnes from 1830* (London, 1980, p. 123). The same plant was called 'Mrs. Darley' at Mount Usher.

Under the rules governing the nomenclature of cultivated plants, cultivar names for *Rhododendron* have to be registered with the International Registration Authority, the Royal Horticultural Society, London. Recently the registrar, Dr Alan Leslie, pointed out that the cultivar name 'Fernhill' could not be used for the Irish plant as the same name had been registered in the 1970s for another cultivar of *Rhododendron*. Thus it is necessary to devise a new name for the Fernhill cultivar - 'Fernhill Silver' has been chosen and was registered on 21 November 1985.

'Fernhill Silver' (= 'Fernhill' of *An Irish Florilegium*, p. 134) is distinguished by its rose pink flowers and the remarkable silver indumentum on the lower surface of the leaves. The original plant at Fernhill is about 8 m tall. The name 'Fernhill Silver' was registered by Mrs Sally Walker and Robert Walker.

Erica cinerea 'Kerry Cherry'

About 1975, the late Sir Hugh Nugent found a colour form of the bell heather (*Erica cinerea*) growing at Leaghillaun, County Kerry. Because its colour was distinct, he took cuttings and propagated it. Last year I obtained further cutting material from Kerry, through the good offices of his son, Sir John Nugent, and several plants were raised at the National Botanic Gardens, Glasnevin. When I showed the Kerry heather to David McClintock during the summer of 1985, he expressed the opinion that it is a good and distinct form. We feel that it merits introduction into commerce, and propagation material has been made available to Denbeigh Nurseries in England and to Locks Nurseries in Northern Ireland.

This cultivar had mid-green leaves and cherry-red bells (RHS Colour Chart 67C red-purple, Heather Society Colour Chart 14). The combination of foliage and flower colour is not found in other red-flowered bell heathers (e.g. *Erica cinerea* 'Glasnevin Red', which has dark green foliage). The name 'Kerry Cherry' chosen for this plant is published here for the first time, and was registered with the International Registration Authority for *Erica*, the Heather Society, on 18 November 1985.

Daboecia cantabrica 'Doris Findlater'

While paying a visit to Miss Sheila Findlater, Glenageary, County Dublin, to obtain material of *Nerine*, I spotted in her garden a plant of *Daboecia cantabrica* which had two remarkable characteristics - the flower-bells were held erect (with their mouths pointing skywards) and the flowers were red, not purple. Miss Findlater told me that this plant was collected about 1975 in Connemara, at a parking place on the Bog Road (the road between Clifden and Toombeola) north-west of Roundstone. Miss Findlater's late sister, Doris, had spotted the plant and dug it up - although such action should not be encouraged, it was indeed fortunate that she removed the plant for a few years later, when the Misses Findlater returned to the same spot, it was littered with rubbish and had the plant remained there it would have been smothered and killed. The plant was grown by Doris Findlater in her garden and not distributed to any other gardener.

Because of its erect flowers, this plant may be placed within the recently described *Daboecia cantabrica* forma *blumii* McClintock; the form was described by McClintock (1984) from plants that arose as seedlings in the garden of Hermann Blum, Steenwijkerwold, Holland. It is not the first time the form has been reported from Ireland, because David Small collected herbarium specimens from a plant with erect flowers during a visit to Connemara in 1983 (McClintock, 1984).

A close examination of Miss Findlater's plant reveals several other remarkable characteristics; the style emerges from the small corolla and the ovary and stamens are malformed. The plant is sterile, and like the sterile cultivar 'Charles Nelson' (see McClintock, 1982) the withered corollas are retained on the plant. In *Daboecia cantabrica* the corolla is usually deciduous after fertilization.

Because this plant is so distinct, it has been decided to propagate it and to provide a cultivar name for the clone. It has therefore been named after Miss Doris Findlater; the name is validly published here and was registered with the International Registration Authority, the Heather Society, 18 November 1985.

Daboecia cantabrica f. *blumii* 'Doris Findlater' has mid-green leaves, and erect, red (RHS Colour Chart 60A-61B) flowers. Specimens have been deposited in the National Botanic Gardens, Glasnevin (DBN) and in the Heather Society herbarium.

REFERENCES

- McClintock, D., 1984. *Daboecias* with erect flowers. *Yearbook of the Heather Society* 1984: 46-47.
- McClintock, D., 1982. The stories of some Irish heather cultivars. *Moorea* 1: 37-41.

CYCLAMEN IN AN IRISH CONTEXT

Keith Lamb
Woodfield, Clara, Co. Offaly

The genus *Cyclamen* is one of great appeal to the plantsman. The best known of the hardy species is the autumn-flowering *Cyclamen hederacifolium* (*C. neapolitanum*) and it is the one through which most of us make an acquaintance with these plants. *C. hederacifolium* flourishes in Ireland, and in some of our older gardens can be seen in wide drifts under deciduous trees. There are a number of other species in cultivation - the Alpine Garden Society's bulletin describes seventeen in all, not counting forms and varieties.

Two of these other species can be as thoroughly at home in our gardens as *C. hederacifolium*. These are *C. coum* and *C. repandum*. Some botanists call the former *C. orbiculatum* and include with it *C. ibericum*. It used to be so simple, for if the plant had rounded leaves of plain green colour it was *C. coum*, or if the leaves had silver markings, it was *C. ibericum*. Perhaps the monograph we are promised in the near future will bring finality. Whatever view we take, *C. coum* and *C. ibericum* are delightful plants flowering in winter, the blooms surviving through snow unharmed. Memory recalls a garden in Wicklow where *C. coum* had spread far and wide over a tree-studded lawn to give a carmine mist when in flower. In colour these species can be even more variable than *C. hederacifolium*. Some forms are deep carmine, others pale, and white-flowered plants are very lovely. The past winter, for the first time, some of our *C. coum* were damaged, with foliage shrivelled by unusually harsh winds - seemingly more a drought effect than actual cold.

C. repandum escaped this injury, since the first leaves do not appear above ground until the end of March. Text books often mention this species as being tender, but a colony here in the midlands has flourished for some forty years. Deep planting seems to be very important. Even self-sown seedlings somehow get well down into the soil, in contrast to those of *C. hederacifolium*, which stay near the surface. *C. repandum* does particularly well under beech trees here, and in April is as colourful as any, the carmine red flowers filling the air with their fragrance, despite the description in at least one authoritative book as only 'faintly scented'. The seedlings come so thickly that they need assistance to spread them away from the immediate proximity of the parent plants.

That ends the tale of the cyclamen species that have become naturalised with us. Of the others, that most often offered is *C. purpurascens*, as we must now call the plant familiar as *C. europaeum*. In our experience this is not an easy one to grow well, nor is it as evergreen as commonly described. Both here and in our former garden in north Co. Dublin, a southern exposure gave the best results, at the foot of a hedge or wall. Perhaps it is because of these rather dry situations that the leaves disappear in late spring, to appear again with the flowers in late summer. Though never making much of a show, the succession of scented purplish carmine flowers continues to the end of the year.

We are interested in a Russian species allied to *C. purpurascens*. This is *C. ponticum*, and though the flowers of the two species are very similar, the growth habit of *C. ponticum* is quite distinct, the foliage having very short stalks, giving a dwarfer compact plant. On our specimens the leaves show none of the silvery markings common on *C. purpurascens*. The Russian plants are growing satisfactorily under the same conditions as their ally.

Since *Cyclamen repandum* grows so freely we were encouraged to try the form of that species called 'Pelops' (presumably a place name). The leaves are different, being blotched with white, without the patterned markings of the type, and the flowers are paler. It has survived two winters including the last hard one, as has our single plant of the variety *rhodense*, now in bud for the first time. The flowers should be almost white, marked with deeper pink at the mouth.

C. cilicium is an autumn-flowering species, starting later than *C. hederacifolium*. We have tried it in a few places, but only on the north side of a yew tree does it look happy. Here it gets some overhead shelter, and the tree roots prevent the soil getting too wet in winter. Perhaps the smallest of all the cyclamen is *C. cilicium* var. *intaminatum*, with tiny leaves, scarcely larger than a new penny, over which come the palest pink flowers with twisted petals. This grows in a sheltered spot too, under a branch of a spreading *Juniperus sabina* 'Tamariscifolia'.

In contrast, the largest-flowered cyclamen we grow is *C. libanoticum*. Our experience with this reputedly tender species is very encouraging. For two winters it has been undamaged, growing on the south side of the yew tree. Though it gets the overhead shelter of the branches, a piece of glass was propped over it during the coldest part of the winter when the air temperature went down to -10°C . Even small seedlings around the parent plant were not injured. At the beginning of April the pale pink flowers appear, with very broad petals.

C. pseudo-ibericum flowers in spring with particularly deep red flowers. As with *C. libanoticum*, we grew this in a cold greenhouse until we had sufficient plants to try some outside, with equally encouraging results at the foot of the yew tree. It is a free-flowering species, and in the greenhouse the sweet scent is very noticeable.

Still in the greenhouse is *C. persicum*, the parent of the glasshouse types. Though it survived many years out of doors in Co. Dublin at the foot of a south wall, only once or twice did a few flowers appear. In the cold greenhouse here it flowers reasonably well, but after the severe cold of last winter some of the leaves show injuries. Also under cover is *C. creticum*, too scarce yet to attempt outside, and probably not hardy in this midland garden, though the sharply-pointed leaves, appearing in autumn, are undamaged by the winter cold that hurt *C. persicum*. The comparatively small flowers, with long white petals, unfold in April. It should be added that these cyclamen in the glasshouse are planted in a border, not in pots. *C. graecum* is there too, but as the plants are only seedlings, there is little to report yet, though the deep green leaves with their velvety texture and silver markings are very attractive.

C. balearicum is another white flowered species blooming in spring. This we have not tried, but have memories of it growing well and seeding

under a conifer in a garden in the Liffey valley. One particularly hard winter killed the lot. Even more tender is *C. rohlfsianum*, since it comes from the African shore of the Mediterranean. In our cold greenhouse it flowered only once, but we have seen it flowering well in a friend's heated glasshouse.

All cyclamen species are attractive, and as there are several we have not grown, we hope for opportunities in the future to try these out.



Cyclamen coum, drawn by Lady Moore, and published in *Gardening Illustrated* 8 April 1933; from a plant growing at Willbrook House, Rathfarnham.

The Living Garden by G. Ordish. 1985. Pp. 264; illustrated. The Bodley Head, London. UK£12.95. ISBN 0-370-30832-8.

E. Charles Nelson

This is about a garden, the garden of a Kentish farmhouse that was built in 1555. It traces through more than four centuries the changing methods of cultivation and the fluctuations in the fashions for plants, and the fortunes of the creatures - both welcome and unwelcome - that inhabited the garden-plot. The tale is readable and there are some moderate drawings scattered through an outwardly attractive and well-printed book.

But, it is a deceptive book. I am left wondering if the whole edifice is fictional, because the author gives no sources for his statements about the history of the house and its human inhabitants. How, for example did he discover that 'The Onways took their second crop [of potatoes] in 1661'? If Mr Ordish did consult original manuscript material, he should have cited it properly so that scholars, in years to come, can use it too.

The book is also deceptive in its accuracy - I have never seen so many errors in the spelling of scientific names. As far as I can discover there is no genus of flowering plants called *Leptosporium* (did he mean *Leptospermum*?). What is *Aconitum hapellus*? The botanical name of the fungus causing potato blight is *Phytophthora* not *Phytophora*, and, the strawberry tree is *Arbutus unedo* not *Arbutus uredo*. I could go on, and on. The proof-reading was clearly very imperfect.

There are also factual errors. Dame's violet is *Hesperis matronalis*, not *H. tristis*. The statements about the tree-of-heaven (*Ailanthus altissima*) display a poor understanding of botanical nomenclature, and it is later clear that biological nomenclature is not the author's strong point. In the appendix he excels himself by providing '... certain meanings that can be given to the Graeco-Latin names'. *Primula auricula* is "translated" as 'The first ear-like leaf', and a few lines later *Buddleia* [sic] *auriculata* as 'The Revd Buddle's golden plant'. According to W.T. Stearn's *Botanical Latin*, an authoritative book which Mr Ordish should have consulted, *auriculatus* means 'furnished with ear-like appendages' - golden-flowered is *aureiflorus*. *Davidia involuerata* is "translated" as 'The Abbé David's involucreated plant', which to be charitable is just clumsy, but *Buddleia davidii* must have the prize for absurdity - Mr Ordish translates it as 'The Revd. Buddle's David' - retranslation of that is *Davidia buddleiana*. The appendix is full of such appalling errors which demonstrate only that the author did not bother to discover the rudiments of scientific nomenclature.

Thus an unhappy ending for a good idea, and I am amazed that any publisher could approve such a defective work for printing.

VARIEGATED TUTSAN, *HYPERICUM ANDROSAEMUM* f. *VARIEGATUM*

DAVID McCLINTOCK*, E. CHARLES NELSON[†] and JUDY CASSELLS[†]

*Bracken Hill, Platt, Sevenoaks, Kent TN15 8JH, UK

[†]National Botanic Gardens, Glasnevin, Dublin 9

[†]Department of Plant Science, University College, Cork

Tutsan (*Hypericum androsaemum* L.) is a native species in Ireland. It has small flowers (about 1.5 cm diam.) and thus is not one of the showier shrubby species, and is usually not planted deliberately except in large demesnes where it provides ground-cover and food for game birds. However, in the last few years a cultivar with attractive foliage - splashed with cream and pink - has become popular in Ireland and is being propagated in substantial quantities by nurserymen. This and similar variegated forms have a mysterious history, and are especially interesting because they can come true from seed which few other such plants do.

In August 1980, David McClintock was staying with his cousins the Rathdonnells, at Lisnavagh, a short way south of Rathvilly, County Carlow. In a mixed border he noticed plants of *Hypericum androsaemum* with leaves variegated to differing extents - some wholly so - and was told that there were many such seedlings elsewhere in the demesne. Not having heard of this species with such foliage, he took a sample to Dr Norman Robson in the Department of Botany, British Museum (Natural History), London, who has worked on the genus for many years. Dr Robson, too, had never known a variegated tutsan, and later noted it in his revision of *Hypericum* (Robson, 1985). In 1982, Charles Nelson saw plants in Leslie Fennell's garden at Burtown, Athy, which had come from Lady Rathdonnell; these were also producing variegated seedlings. Nelson (1982) reported the discovery in the garden of Mrs Gladis Brabazon, at Rangers Lodge, The Curragh, County Kildare, of a variegated sport of *H. androsaemum* which was being propagated by Tully Nurseries, a subsidiary of the Irish National Stud. The sport was noticed in the late 1970s by John Colleran, at that time curator of the Japanese Garden in the Irish National Stud. Miss Catherine Choiseul had obtained cuttings from the plant and was responsible for propagating it. The cultivar name 'Mrs Gladis Brabazon' was proposed for the clone originating in her garden, and this was validly described by Nelson (1982). Then, by chance, while examining the records at the National Botanic Gardens, Glasnevin, of plants distributed to other gardens, the following entry was discovered by Charles Nelson (1984):

October 1930. R. Cory Esq., Duffryn, nr. Cardiff. *Hypericum androsaemum* variegata [*sic.*] - cuttings

This is the only record of variegated tutsan being distributed from Glasnevin, and there is no complementary record of the plant arriving in the Botanic Gardens. This does indicate that a variegated form of *H. androsaemum* had been in Irish and British gardens over half a century earlier.

Other information came from Anne James, who informed us of an old plant in the walled garden at Malahide Castle. This plant is still there but there are no signs of variegated seedlings in that garden. Its history is known. It was given to Lord Talbot de Malahide about 1960 by Dr Molly Sanderson of Ballymoney, County Antrim, who had had it, in turn, from Lady O'Neill of the Maine. Lady O'Neill informed us that she had received the variety from Lord Moyola, who had acquired it from an old garden in Limavady, County Londonderry, many years ago. This chain of gardeners reinforces the Glasnevin record and the long history of this tutsan in Irish gardens (cf. Nelson, 1984).

However, we are no nearer discovering when or where this variegated form originated; that is likely to remain a mystery. It is not mentioned in horticultural periodicals as far as we can ascertain, and the name "*Hypericum androsaemum variegata*" used in the manuscript records at Glasnevin has not been validly published.

As this variegated plant is known to produce variegated seedlings, a clonal name is no longer adequate and it is thus proposed to provide a *forma* epithet which can be used for the original cultivar 'Mrs Gladis Brabazon', for seedlings, and for any other such plants of untraced origin (e.g. those at Lisnavagh and Malahide Castle).

Hypericum androsaemum L. *forma variegatum* McClintock & Nelson *forma nova*
Variegatis foliis a typo differt

Holotypus: cultivated in Castletown, Celbridge, County Kildare ('Mrs Gladis Brabazon'), E.C. Nelson, 26.ix.1985. DBN (isotypus: BM)

The holotype is taken from a plant of the named clone, 'Mrs Gladis Brabazon', obtained from Tully Nursery, County Kildare, in 1982, and on the type sheet in DBN is a two-year old seedling that arose spontaneously in Dr Nelson's garden at Celbridge.

Seedlings and the nature of the variegation

In an attempt to ascertain the nature of variegation in this plant, a number of seedlings were raised in Cork (seed source 'Mrs Gladis Brabazon', *ex hort. ECN*). None of these showed variegation in the early stages of growth. All were potted on as soon as they were large enough to handle, and at 10-12 weeks, the leaves of some plants showed slight streaking and distortion. In all, thirteen plants were retained for observation, and of these nine were planted out in Judy Cassells' garden, in two well-drained and slightly shaded sites. The remainder were left in pots.

From May to July of this year, most of the plants in the garden produced a flush of markedly variegated growth, variegation affecting the majority of leaves and calyces, with accompanying distortion - to a greater or lesser extent. At present (October 1985), some of the young growth is green, some slightly streaked or mottled green and white. The calyces, persistent in fruit, are particularly attractive, some totally white. Of the plants in pots, only one shows no apparent signs of variegation.

The variegation in *Hypericum androsaemum* has three basic components: normal green cells containing chlorophyll, non-green cells (appearing



Fig. 1



Fig. 2

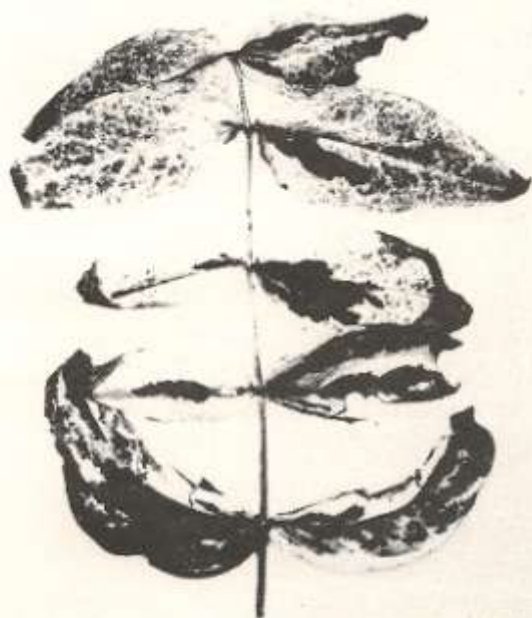


Fig. 3



Fig. 4

creamy-white) where chlorophyll is absent, and white overlying green cells (appearing as pale green patches). The patterns can range from a marbling of the leaf (Fig. 1), where the components are present in roughly equal proportions, through white or pale green streaking on a dark green background (Fig. 2), to the predominantly white leaf with pale green splashing or mottling observed in summer (Fig. 3). Frequently half the leaf can be 'normal' green and the other half, variegated.

The distortion that accompanies some patterns of variegation may be due to the faster growth rate or larger size of the green cells. The usual bilateral symmetry of the leaf is altered and the leaf can assume a sickle shape as the green cells expand - in particular where variegation only affects half of the leaf (Fig. 4). Where the leaf margin is bounded by white cells, there is a buckling of the green part of the leaf, and where the three components are in equal proportions, the surface of the leaf may appear corrugated, while the leaf is more or less symmetrical.

The amount and type of variegation probably depends on a number of environmental factors - for example season, soil conditions, temperature - and from observations made it does seem that variegation in this case is an unstable age-related phenomenon, the amount of which depends upon the number of cells affected at each stage of growth.

It has been suggested that the variegation might be due to the presence of an infective agent like a virus. Petal-streaking, vein-clearing or mottling due to an agent of this sort can usually be demonstrated by graft transmission, and this method is being used with ordinary tutsan as stock material and variegated tutsan providing the scion. If the variegation has a viral origin, and provided the graft is successful, one would expect to see the stock plant bearing young variegated growth. However, viral symptoms tend to have a more even distribution than the patterns found here, and the likelihood is that the virus would have been eliminated in seed production, so one can speculate that the variegation has a developmental rather than a viral origin.

Whatever the cause, the effect in gardens is to produce a remarkably pretty, creamy-white shrub in summer.

REFERENCES

- Nelson, E.C., 1982. *Hypericum androsaemon* 'Mrs Gladis Brabazon'. *Irish Garden Plant Society Newsletter*, no. 6 (22 October 1982): 7.
- Nelson, E.C., 1984. Variegated tutsan. *Irish Garden Plant Society Newsletter*, no. 11 (1 January 1984): 7.
- Robson, N.K.B., 1985. Studies in the genus *Hypericum* L. (Guttiferae). *Bulletin British Museum (Natural History)*, London; 3: 304.

WILLIAM ROBINSON'S LETTERS TO FREDERICK AND PHYLIS MOORE

E. CHARLES NELSON

National Botanic Gardens, Glasnevin, Dublin 9

William Robinson, the Anglo-Irish author and horticulturist, was a close friend of Frederick and Phylis Moore. Among the Moore family papers is a series of letters written by Robinson between 1907 and 1935, mostly addressed to Lady Moore - Sir Frederick Moore having received his knighthood in 1911. There is also a fragment of a letter written by Sir Frederick Moore to William Robinson in 1916. The original letter cannot be traced but a partial carbon-copy was seen and transcribed by Geoffrey Taylor about 1950; this transcription was found among Taylor's papers (see *Moorea* 3: 45).

The letters are presented here in chronological sequence. They have been edited in so far as punctuation and superscript numbers (referring to the footnotes) have been inserted.

Details of the life of William Robinson are included in the sadly flawed biography by Mea Allen (1982), but as pointed out elsewhere (Nelson, 1983), the essays written by Taylor (1948, 1951), and other biographical notes including those of Duthie (1974, 1978) and Massingham (1978) are still worth reading. Lady Moore wrote an appreciation of Robinson for the centenary of his birth (Moore, 1938) and recent assessments of Robinson have been published by Elliott (1985) and Nevins (1984).

These letters contain no startling new material; perhaps only the discovery that the *Daily Telegraph* erroneously announced Robinson's death in 1928 merits underlining. However, the letter from Sir Frederick Moore to Robinson, reveals much about Moore's attitudes to gardening and the philosophy that he espoused.

Gravetye Manor
East Grinstead

Nov. 8. 1907

Dear Mr Moore

I send you today a little book¹ lately issued, which may be worth adding to your library.

On the other side I have written the names of a few things I saw during my too short stay with you, and if any of them are to spare I should be glad. But do not send anything rare or precious with you.

I had a very nice time with Mr. Beamish² and was very lucky in the weather.

As there is no leaving Mrs. Moore³ out of view for the future, kindly remember me to her & believe me

Yours faithfully

W Robinson

7.1.[19]16

Dear Lady Moore

I sent you the first edition of my 'Home Landscapes'⁴ wanting to make sure of your seeing it before handing it over to Fred.

Here we have only gales & water but in your soil all such things slip away.

Yours truly

W Robinson

May 29 [?1916]⁵

Dear Lady Moore

I think Markham (my good man here) has sent an *azure lung wort* to Mrs Watson thro you. I had mislaid her address.

Here we are very tired of the cold and rain, in May too. The single & double snowdrops here - I mean the old ones are as common & cheap as drops of rain. It was the finer kinds, from Asia Minor & some of the Greek islands, I thought I read some of your notes in the Garden or [Gardeners'] Chronicle.⁶ I fear it is a vain hope to seek them owing to the mad folly war. I hope things are getting more settled with you now but it may take a long time to get the old ways of peace when Ireland was about the most peaceful land of Europe.

Please tell me of any needs you may have in the garden which it wd. be a pleasure to me to help to fill.

With best regards to Sir Fred

Ever faithfully

W Robinson

**Pulmonaria azurea*

Royal Botanic Gardens,
Glasnevin.

13th December, 1916

Dear Mr Robinson

I did not want you to trouble replying to my letter. Thanks very much for doing so. I am afraid I am a Philistine and I always maintain that in front of a building on formal ground, uneven herbaceous bedding is unsuitable, but I freely admit that so called bedding out can be well done and can be badly done. I only saw Kew in July. I never look at the bedding out as it does not interest me in any way, so I am not in a position to speak about it. I do know that I am getting pretty sick of paved gardens, stone paths, etc, which have now become very fashionable. I consider those paved paths are hot in summer and uninviting and I do not care for pergolas in our climate. On a small scale in a suitable place I can tolerate them. In Ireland we court sunshine and a winter pergola to my eye is absolutely repellant. It is well there is so much divergence in thought and view and also so much independence, that is what makes English flower gardening so good. The architect, whether you call him garden architect or not, runs on definite lines which are rarely varied. I have a clear recollection of your grand fights in the eighties for Nature development in the garden, which appeals to me immensely, and your "English Flower Garden" is by far the best thing ever done in that way, that is why I do not like to see even the name of "architect" mentioned by you in connection with gardening. I have tried to keep formality of every sort out of Glasnevin, and I think the lower part of the garden about the pond, rock work, etc, would please even as severe a critic as you are.

[Frederick Moore]

March 17 1922

Dear Lady Moore

Thanks for the trefoil. I send the "shamrock pea":⁷ out of doors it flowers very late in autumn & in the house it is very welcome in spring.

I dread to read of Ireland now - seems to me a land of lunatics working against their land. And if a republic tomorrow how would they live a year if the markets of England were closed to them? Our isles should be all tied together in one close union. Alas! it is not so.

Ever faithfully yours

W Robinson

Gravetye Manor
East Grinstead
Sussex

May 10 1926

Dear Lady Moore

I hope safe home by this time. I was glad to see you tho I think "Fred" wd be pleased to see the 70 acres of the evergreen forest trees of N. America [and] Europe, & I hope there will be another good time for it. I went up to day to see the "greens" that I heard you liked the look of & they are good but a way of cooking them so that the good flavour is kept is to be sought for. Cooks so often destroy 3 parts of the good vegetable by one boiling.

I hope you went into the house in the nursery to see the oak frame work of the house, an Elizabethan farm house but many years a cottage with stairs & partitions of deal that might set fire to it & burn all in it. We cleared it out & put a brick stairs in.

I forgot to say tell us the name of any plant that you wish to have & we will gladly send it in the "fall". I hope to go to see the house at Ockley where you stayed with your friend. I hope we may have a good summer for you & all of us & am always faithfully yours

W Robinson

Gravetye Dec. 21. [19]27

Dear Lady Moore

Glad to hear from you & that you [are] coming in the spring. Stay a day here of course. I'm in bed with a slight chill & so write badly & shortly to say how happy we shall be to see you here. The year closing was a curious one here. Fruit abundant but without natural flavour & pears nothing without notice. We have good growth of the winter sweet (*Chimonanthus*) but not open. We never could grow the true Christmas Roses here - I mean forms of *H. niger*, & am glad when friends send me a bunch. It is only happy here on chalk, or betimes on a free loam. I tried many times in many years & now have to begin again. This time with chalk (The spring bloomer *H. orientalis* vars species is quite free here, & does not mind our gluey clay). Millard⁸ is a great addition to us & will do us a lot of good. With best wishes for all of you & the boy⁹ who should be an able man now.

Ever faithfully yours

W Robinson

Feb. 5 1928

Dear Lady Moore

Happy to say I am well & not dead as the Telegraph announced.¹⁰ A stupid error.

I see you are very fair as to flowers. Here not so good but in spite of the cold we had a fine bloom of the Wych Hazel a mane of beauty today. They take to our clime & winters. I hope you will come in Flower time & see what we are doing with rock & alpine plants, in walls. I saw Mr. Millard today very busy he was. He is giving me 100 of the Irish Gentiana verna (said to differ from the Swiss plant).

Hoping all are well & active in the garden like Millard when I called.

Ever faithfully yours

W Robinson

March 8 [1932]¹¹

Dear Lady Moore

Time flies as it did in old Greece, & I was hoping to write you as to your coming to see me here in Rose & Lily time. Summer does not come to us here as soon as it does in Cornwall. Our season for the rose here is June to Oct. so take your choice. I want to show "Fred" the woods & you must stay the night & I have a motor goes [?thro] wet woods which the [?ould] motor will not face.

My big snowflake¹² came here among a batch about 25 years ago bearing the usual botanic name. I kept it apart all thro' the war & now we have a big stock.

The book is sent for today - the 14th Edition.¹³ Please send it to the good lady in Wicklow. The book 14 ed was done in a hurry & there are many omissions & all I can do to mend it shall be done for the 15th & last, if I live so long. The Iris you speak of will be very welcome the more so as it does well in our Sussex. Yours is a very fine form & darker than any form we have. The Helleborus you name torquatus¹⁴ interests me very much. We are gone here very much on the Christmas roses, & we have at last begun to flower them well after many years failure. Barr in his list name some we do not know and prices them highly 7&6 etc.

Faithfully yours always

W Robinson

Shall I send a copy direct to Lady? I mean EJG.¹⁵

March 28 [1932]

Dear Lady Moore

To save time I have written to Murray to send the copy direct to Mrs. Willis.¹⁶ Also glad you are to come & very welcome at any time but the roses & lilies are best June to end September. I hope you found Wexford delightful & some protestants left there still!

Ever faithfully yours

W Robinson

March 4

Dear Lady Moore

Narcissus trio charming. Many thanks (Rev. Tymons¹⁷ very welcome). Here we are later & the worst winter in mind. A good many dead we fear.

Ever faithfully yours

W Robinson

March 17

Dear Lady Moore

With your welcome Shamrock came by post Thomsons¹⁸ "Natural History of Ireland" (said to be the best book on the subject. I had been wishing for it long. We have had the wettest winter I remember [and it?] does not suit our soil at all; plough or spade could not tough it! Many thanks & kindest regards from

yours faithfully

W Robinson

Gravetye March 25

Dear Lady Moore

May is a good time to come & spend a day with me & see the woods & the result of certain experiments in planting without manure or tending. The fairest of the Flaxes, as I know them, will leave for you in due time.

Ever faithfully yours

W Robinson

William Robinson died at Gravetye on 12 May 1935. He had suffered for many years from the latent effects of syphilis which earlier, following a fall, had resulted in his being paralysed and confined to a wheelchair. On 23 May, Mary Gilpin, Robinson's nurse and housekeeper, wrote to Lady Moore.¹⁹

Dear Lady Moore,

"The Hill of May" was too steep for our Mr. Robinson, he was too tired & worn out to climb it, & I rejoice to know the climbing is over, and I am sure you are too - also Sir Fred.

His death was most peaceful - quite unconscious & at 4.30 Sunday morning just as the birds sang he left us. An awful blank, but that has to be endured. Thank you so very much for all your sympathy & please thank Sir Fred too. All at Gravetye appreciate it.

Yrs: Sincerely

Mary Gilpin

23.5.35.

FOOTNOTES

1. William Robinson's book *The Garden Beautiful* was published in 1907 by John Murray, London.
2. Richard Beamish whose famous garden at Ashbourne House, Glounthaune, County Cork, was mentioned by Robinson in various books, including the preface to *The English Flower Garden* (ed. 15). This presumably means that Robinson travelled to Cork during a visit to Ireland some time in the autumn of 1907.
3. Frederick Moore married Phylis Paul in 1901.
4. Published by John Murray in 1914 - Robinson must have delayed sending it to the Moores.
5. No year is given on this letter but its contents suggest that Robinson wrote in May 1916, after the Easter Rising. By this time Robinson's handwriting was very poor and at times almost illegible.
6. Lady Moore contributed many articles to *The Garden*, but I have been unable to trace one on snowdrops about this time.

7. *Parochetus communis*; it has blue flowers.
8. Frederick William Millard had a house and garden near Gravetye at Felbridge. He was an enthusiastic collector of alpine plants.
9. Frederick David Moore, only son of Sir Frederick and Lady Moore.
10. This remarkable error on the part of the *Daily Telegraph* is not mentioned in other sources - Allen (1982) was not aware of it when writing her biography of William Robinson.
11. Portions of this letter are quoted by Lady Moore (1935), but she seems to have included passages from another letter, the original manuscript of which I have not been able to trace. Robinson's handwriting is now extremely difficult to read.
12. *Leucojum aestivum* 'Gravetye', perhaps the best cultivar of the summer snowflake.
13. Robinson is referring to *The English Flower Garden*. He did in fact supervise the preparation and publication of a fifteenth edition, and it is that one which has been published in facsimile, with names updated by Graham Stuart Thomas, by The Amaryllis Press, New York (1985 - available in Europe through Hamlyn).
14. Lady Moore grew a very fine, almost black flowered hellebore under this name.
15. It is not known who Robinson meant.
16. Another reference to *The English Flower Garden* - Murray was Robinson's publisher. Who Mrs Willis was, is not known.
17. *Narcissus* 'Rev. Frederick Tymons' was described by Lady Moore in *Irish Gardening* 17 (April 1922) p. 43 as a February-flowering dwarf daffodil. It was raised by Mr Tymons in his garden at Baskin Hill, Co. Dublin.
18. *sic.* William Thompson (1805-1852) - his *Natural History of Ireland* was published in four volumes between 1849 and 1856 - it was never completed and the last volume was published posthumously.
19. Quoted by Nelson (1983).

ACKNOWLEDGEMENTS

My thanks are due to Major-General F.D. Moore for access to his family papers and for permission to publish materials from the manuscripts. Mrs Mary Taylor's assistance is also acknowledged with gratitude.

REFERENCES

- Allan, M., 1982. *William Robinson 1838-1935: Father of the English Flower Garden*. London (Faber & Faber).
- Duthie, R., 1974. Some notes on William Robinson. *Garden History* 2 (3): 12-21.
- Duthie, R., 1978. An addendum to the article 'William Robinson; a portrait ...' *Garden History* 6 (2): 20-21.
- Elliott, B., 1985. Some sceptical thoughts about William Robinson. *The Garden* 110: 214-217.
- Massingham, M.B., 1978. William Robinson, a portrait. *Garden History* 6 (1): 61-85.
- Moore, Lady P., 1935. William Robinson centenary. *Gardening Illustrated*, 23 July 1938: 459.
- Nelson, E.C., 1983. An Irish bachelor as father of the English flower garden. *Moorea* 2: 54-56.

The Small Greenhouse, by R.H. Menage. 1985. pp. 64; illustrated. Penguin, UK£2.95.

Keith Lamb

With the smaller size of so many gardens today, a greenhouse can add much to the range of plants grown, be they for ornament or for food. This book can be recommended for anyone embarking on a small greenhouse or conservatory, for everything from choosing and erecting the structure to the different plants to grow is discussed in a thoroughly sensible and informative manner.

The advantages and drawbacks of different materials for glasshouse construction are described - wood, aluminium, glass and plastic, as well as the different shapes of structures available today. Selection of the site is given due consideration, as is the important subject of heat conservation, whether natural sun heat or supplementary artificial heating. Though many gardeners are apt to rule out the latter as costly, the chapter on heating equipment deserves careful consideration, as so much more can be grown with occasional heat to exclude frost. This section of the book describes also the internal furnishing of the greenhouse, such as staging, shading, and sprayers. Modern aids like simple automatic watering and ventilation are included, with discussion of their proper use in the routine management of the greenhouse.

The first eleven chapters of the book deal with these matters of equipment and management which are so important in providing an environment in which good culture will be rewarded by satisfying results. The eighteen chapters which follow describe how such good culture can be achieved. Plants to grow from seed or from bulbs, corms etc. are listed, together with their proper treatment. There are many hints which may be new to the beginner, such as the removal of female buds from giant begonias to favour the showy male flowers, and interesting suggestions such as bergenias as decorative cold house plants.

A final chapter on pests and diseases rightly stresses prevention through hygiene. No great details are entered into regarding chemicals to use, perhaps wisely, since new ones appear so often, and manufacturers issue explicit instructions with their products. Surprisingly, there is no mention of vine weevil, so widespread a pest and one which can multiply more quickly in the shelter of a greenhouse.

All round, this is an excellent book with clear text and good illustrations, and one in which there is little to criticise. Inevitably the alpine enthusiast will consider the paragraphs on his plants too random a selection, not likely to recruit beginners to his branch of the hobby and seeming to infer that those mentioned flower in winter. Here mention of genera rather than species would be more useful in a book of this type, e.g. saxifrages, sempervivums and European primulas. A word of warning should be given that erythroniums and snowdrops should never be dried out in pots even when dormant. Despite several reputed remedies many of us still have difficulties with hellebores as cut flowers.

In these days when we have become accustomed to the high prices of books it is gratifying to be able to recommend one as excellent value for such a modest price.

SOME FOTA TREES AND SHRUBS (PART 2)

NIAL O'NEILL

36 Richmond Wood, Glanmire, Co. Cork

Chionanthus retusus - Chinese Fringe Tree (Oleaceae)

Fota 1940

Chionanthus is one of those genera which supports the theory of continental drift by having closely-related species in such remote situations as China and North America respectively. The Chinese species was introduced by Robert Fortune in the middle of the last century, but was very rare until about 1880 when Charles Maries re-introduced it. It has the useful trait of flowering in the 'June gap', when there are few flowering trees in the garden. The erect panicles of snow-white flowers with strap-shaped petals distinguish it easily from its American congener, which has similar, but drooping panicles. The flowers may be followed by damson-like fruits whose seeds, unusual for woody plants, exhibit the tiresome phenomenon of epicotyl dormancy. Effectively this means a wait of two springs before germination takes place fully, as the root must first emerge in the the spring after sowing, then a cold period must elapse to break dormancy for the shoot to emerge in the following spring.

Clanthus puniceus - Lobster Claw (Leguminosae)

Fota 1978

From the North Island of New Zealand, this somewhat tender shrub is among the most spectacular that we can hope to grow in these climes. In May and June masses of bright red flowers shaped like the eponymous 'Lobster's claw' (or 'Parrot's bill' as it is also called) cover this evergreen, sprawling shrub, and continue intermittently throughout the season, as late as November.. It is safest against a south wall, where it will easily occupy a space 3 m square and more. Fota also has the creamy-white variety, which is very beautiful, if not as vigorous. There is also a pink form, which I have not seen. As far as I know, they all come true from seed.

Colquhounia coccinea (Labiateae)

Fota 1960

I find that I am more apt to refer to this plant by name since I learned to pronounce it "Co'hounia". This Himalayan genus of half-a-dozen species was named after Sir Robert Colquhoun, one time British Resident in Nepal, and a patron of the Calcutta Botanic Gardens early in the last century. Nathaniel Wallich, with whom Sir Robert corresponded, collected seed in Nepal, and this, the most ornamental species, has been in cultivation in these islands ever since. It has never been very popular, resembling as it does one of the more unkempt buddlejas, but it covers itself in glory when the profuse terminal panicles of orange-red flowers with a yellow throat, transform the ugly duckling into a swan, or perhaps a more gaudy bird, in late summer. Nevertheless, given its lengthy period of rank shapelessness, it is really a plant for the large garden, where there is ample treasure to distract one from *C. coccinea* out of season.

Corylopsis pauciflora (Hamamelidaceae)

Fota 1980

One of the few *Corylopsis* not bedevilled with synonyms, this unmistakable species is the smallest in stature, and bears the largest flowers of the genus. It is a twiggy, deciduous bush, to 2 m, liking cool, moist semi-shade, where it will give of its best - and its best is very good indeed - perhaps the most delicately poised of all small spring-flowering shrubs. The young leaves are strongly flushed with pink and continue to colour pink along the growing tips throughout the summer. The older leaves are an attractive blue-green, if kept out of direct sun. The flower racemes are fewer-flowered than those of the other species, but the individual blossoms are larger and more open, primrose in colour, and prodigal in their blooming. One of Robert Fortune's happiest introductions, this Japanese shrub requires an acid soil.

Fothergilla major (Hamamelidaceae)

Fota 1949

This genus is named for Dr John Fothergill, who grew *F. major* in 1780 at Stratford, in Essex, where he assembled a large collection of American plants. Subsequently the species was lost to cultivation, being re-introduced to Kew only in 1902.

The two species that comprise the genus are endemic to eastern North America, *F. major* as its name implies is the larger and more impressive. It is a deciduous, suckering shrub, achieving 3 m at its best. The flowers lack petals, and are borne in spikes resembling bottle-brushes in April or May. However, it is for the sea-change that transforms the leaves in autumn that this shrub is grown. Given an acid or neutral soil, and a sunny aspect, this dependable character illumines the garden with apricot-pink, orange, scarlet, wine and crimson, to rival the sunsets of the ebbing year.

Gevuina avellana - Chilean Hazel (Proteaceae)

Fota 1938

In the September 1985 issue of *The Garden*, a reader wrote extolling the virtues of this shrubby evergreen tree, in a garden in Dartmouth. Oddly enough, an article in the companion journal, *The Plantsman*, on Proteaceae in cultivation in Britain, omitted to treat *Gevuina* on the grounds of tenderness. In the sheltered woodland of Fota, as in the Dartmouth garden, *Gevuina* thrives, flowers and fruits: spikes of creamy-white, intricate flowers continue to flush throughout the year while the cherry-like fruits of earlier pollination show red against the dark green, pinnate foliage. The kernel is edible, and indeed hazel-like on the palate. The seeds germinate readily and so freely in Fota, that the late Mrs Bell would sooner bestow a lusty seedling of *Gevuina* than anything else on a visitor to the garden.

The similarities between Coleton Fishacre, the Dartmouth garden, and Fota, continue; plants that are common to both include *Cornus capitata*, *Magnolia kobus*, *Embothrium coccineum*, *Lomatia ferruginea*, *Crinodendron hookerianum* and *Drimys winteri*.

Jovellana violacea (Scrophulariaceae)

A plant that dallied a while in the genus *Calceolaria*, this Chilean evergreen makes a bush to 1 m, covered at the beginning of May with small lilac bells, spotted with yellow and purple inside. In lime-free soil, in sun or shade, it romps away, smelling like a dead-nettle and looking very dusty withal. In his book on plants for the milder counties, W. Arnold Foster suggested that this shrub looks best as a backing to dark purple tulips. It might well be that its role is to act as a foil in this manner, for as a specimen in its own right it is decidedly dowdy.

Magnolia x thompsoniana (Magnoliaceae)
Magnolia x wieseneri

Fota 1940
 Fota 1943

The collection of magnolias at Fota is extensive. In the latest edition of the catalogue there are twelve species listed, three hybrids (of *M. x soulangiana* alone there are four varieties), and *M. grandiflora* is represented by no less than seven cultivars, five of them planted in 1979 - so the collection has expanded since Fota's acquisition by University College Cork.

No doubt the collection merits a paper to itself, but I wish to note in particular two rare hybrids that appear to be unobtainable today. The first, *M. x thompsoniana*, is thought to be the first hybrid magnolia to be raised in the western world, albeit by accident rather than by design. It was first noticed among a batch of *M. virginiana* seedlings in the nursery of Archibald Thompson at Mile End, London, in 1808. The parents have been proved to be *M. tripetala* and *M. virginiana*, two American species on which the hybrid may be thought an improvement as a garden plant - the flowers are three times larger than those of *M. virginiana*, and are pleasantly fragrant, unlike those of *M. tripetala*. The plant is virtually evergreen, except in severe winters, grows quickly, flowers when young and for an extended period, and the long branches can be pruned back in July or August to maintain a large bush-shape that may be accommodated in any garden that aspires to a magnolia. The Fota specimen is featured among the colour plates in Neil Treseder's magnificent book on magnolias (1978).

Magnolia x wieseneri will be found under *M. x watsonii* in the Fota list, a name which it bore for the best part of a century until the rules of priority decreed a change in nomenclature. The putative parentage is *M. hypoleuca* x *M. sieboldii*, and the good qualities of the parents are combined in a beautiful magnolia which often begins to flower when only 30-60 cm high. It is distinct in the Oyama section in its upward-facing flowers (in all the others the blossoms are pendant or semi-pendant). The flowers are twice the size of those of *M. sieboldii*, opening from buds like golf balls to globular bowls of ivory tepals containing a ruff of rosy stamens surrounding the lime-green pistils. The flowers begin to open at the beginning of June, and continue until mid-July or later. Again, Neil Treseder came to Ireland to photograph the specimen at Garnish for his monograph, and this magnolia gets pride of place as the magnificent painting by Marjorie Blamey.

Musa basjoo - Japanese Banana (Musaceae)

For a tropical effect in the garden, there is nothing to beat large leaves - the lush foliage of this outsize herb is a case in point. There are some thirty-five species of banana, and the Japanese banana, native to the Ryukyu Islands, is probably the hardiest, surviving on a wall at Fota and in at least one other Cork garden, with a modicum of winter protection. While it does bear fruit, this species is grown for the fibre in its leaf-stalk. The first flowers to open are functionally female, the later ones functionally male, a device to aid cross pollination.

While bananas might be thought superficially to resemble palm trees, they are, strictly speaking, herbs. The 'trunk' is made up of the sheathed bases of the leaves. Underground, the true stems grow and spread, throwing up shoots through which the inflorescence passes with its copious nectar to attract the bees and the birds. After fruiting, the whole shoot dies, but the rhizomes survive to throw up further shoots once more.

Sophora tetraptera, *S. microphylla* (Leguminosae)

Fota 1940

The genus *Sophora* contains some fifty species ranging widely from Chile to New Zealand, across to East Africa and north to Japan. These two species are both New Zealanders, *S. tetraptera*, the Yellow kowhai, being restricted to the North Island, *S. microphylla* occurring on both main islands and on Chatham Island.

The Yellow kowhai is remarkable for its showy, golden-yellow flowers, which stand out from the dark green, pinnately-divided leaves. The fruits that follow are corky pods containing from two to eight seeds, green at first turning to dark brown, and waisted between each seed. These pods hang on the tree until they eventually disintegrate maybe a year or more later, rendering seed collection extremely agreeable. Germination is reliable, and the tree may flower in six or seven years hence. *S. microphylla* is similar in all respects, but has finer leaves consisting of twenty to forty pairs of leaflets. There are some fine old specimens around, as Sir Joseph Banks, and Daniel Solander brought back seed from New Zealand in 1771, making them the first New Zealand plants cultivated in the northern hemisphere.

Vaccinium glauco-album, *V. mortinia* (Ericaceae)

Fota 1957

V. glauco-album from Bhutan attains 1.5 m in height with long, arching shoots bearing oval, leathery leaves which are milky-blue underneath, the shoots often arising as suckers some distance from the older stems. On the mature wood, in the leaf axils, racemes of small, pinkish, bell-shaped flowers with attractive bluish-white bracts are followed by blue-black berries covered with a conspicuous grape-like bloom. I have rooted hardwood cuttings in the open ground over winter, but the berries provide a more abundant source of propagating material.

V. mortinia, with an undeserved reputation for tenderness, hails from the Andes of Ecuador, at an elevation of 3500 m. It forms an evergreen mound about 0.6 m high, compact and decorative. The small foliage is pink to purplish-red when young, and masses of small pink flowers develop under the arching shoots, followed by plum-purple fruits like bilberries. The young plant is extremely hairy, giving a matt appearance which contrasts well with shiny-leaved dwarf rhododendrons which would appreciate like conditions.

Viburnum farreri (Caprifoliaceae)

Fota 1948

Long familiar to gardeners under the name *V. fragrans*, this valuable plant is one of the small company of first-rate winter-flowering shrubs. In suitable conditions it is in full bloom in November, with white or pink-flushed flowers so fragrant, the Chinese planted it in their palace courtyards. It is not too fussy, disliking only strong winds and extreme acidity. Although deciduous, it is not bare for long, as it leafs early. The old wood may be pruned occasionally, leaving room for fresh young growth. It is easily propagated from layers, less easily from seed: Reginald Farrer had great difficulty persuading it to germinate, until he considered its natural habitat, when he filled an eight-foot length of pipe with snow and stood it on the seed pan - the seedlings came up 'like cress'. The modern method is to put the seeds in the freezer for a few weeks.

PINUS NIGRA c. 1798 to 1985 AT GLASNEVIN

E. CHARLES NELSON
National Botanic Gardens, Glasnevin, Dublin 9.



The photograph above shows a view of the pond in the National Botanic Gardens, Glasnevin - it was taken at the beginning of this century when the pond was overflowing during a winter flood. The flat-topped tree in the centre is *Pinus nigra*, and it is the passing of this tree that I record here. The pine no longer, alas, dominates the pond, and no longer frames the vista along the pond.

On the night of 20 January 1985, this pine fell, collapsing across the pond, but fortunately doing no damage. It is not known why the pine toppled, but the relatively sudden thaw, after a period of prolonged freezing weather, probably loosened the soil and the puny roots of this top-heavy pine could no longer take the strain. The whole tree has now been removed.

When the tree was removed a section of the trunk, about 1.5 metres above the soil surface, was sampled and the rings counted. 176 annual rings were visible at this height. Another count about 3 metres above the soil surface gave a count of 165, thus giving an early growth rate of about 15 centimetres a year. Based on this, I estimate a planting date of 1798-1800 for this particular tree, and a total age of under 190 years.

Pinus nigra is listed in the 1800 catalogue of the Botanic Gardens. The tree itself bore an old lead label reading *Pinus nigra* var *pallasiana*. That variety is now correctly named *P. nigra* var *caramanica* (fide Dallimore and Jackson), and is native in the Balkan Peninsula and the Southern Carpathian Mountains. This was one of the earliest of the varieties of the black pine introduced into cultivation in these islands. Lee and Kennedy, nurserymen of Hammersmith in London, obtained this pine in 1790.

The latter is a significant point. The Botanic Gardens at Glasnevin was established in March 1795, and during the first decade, most of the plants acquired for the Gardens were purchased from Lee and Kennedy. The estimated age and date of planting of the toppled pine fits with this history. The variety is distinguished by its tendency to form many vertical branches - in old trees these often are about the same size, and look rather like organ pipes.

The fall of *Pinus nigra* var *caramanica* deprives Glasnevin of one of the oldest trees, one which we now know was planted in the first few years of the Gardens' existence. It is survived by some older trees, notably the yews of the Yew (or Addison's) Walk.

Trees and Shrubs Cultivated in Ireland, compiled by Mary Forrest, edited by E.C. Nelson, 1985. Pp. xxii, 209. Boethius Press for the Heritage Gardens Committee, An Taisce. IR£7.50. ISBN-0-86314-116-1.

Dr J.F. Durand

To receive this book is a joy for anyone taking pleasure in Ireland's great gardens and in their treasure of plants. The making of a garden requires not only skill, patience and perseverance, but copious quantities of love. The production of this directory has also been fortunate in having all these ingredients in the most generous measure and the project has culminated in this splendid achievement.

Designed and typeset by Boethius Press of Clifden, County Kilkenny, in beautifully executed text, the book is simplicity itself in layout and ease of reference. 535 genera and inter-generic hybrids are listed in alphabetical order and although the listings were not envisaged as reaching further than species, a great number of sub-species and cultivars are listed where these are particular or well-known plants. *Rhododendron* (including azalea) figures prominently among the genera, all of ten pages being devoted to species and sub-species, while more than twice that number of pages is occupied by the conveniently separate listings of cultivars.

The lists are a testimony to 'Ireland's rich and varied botanical and horticultural heritage' and in particular to the diligence and competence of the compiler, Mary Forrest, who travelled the length and breadth of the island to record the plants in twenty of the noteworthy gardens in private ownership. This work, which was largely funded by a fellowship from The Heritage Trust, was augmented by the inclusion of material from the records of a number of gardens and arboreta in public ownership. Thus the reader is given access to the widest range, from the extremely rare representatives of the most tender plants from the sub-tropics growing in the great gardens of the south-west, to the hardier specimens growing in the midlands and the north-east. Reference is made to the omission of plants from the National Botanic Gardens where the work of listing its vast collection of woody plants is still proceeding.

The work embodied in the book could not have come at a more appropriate time. Harold Fletcher, former Regius Keeper of the Royal Botanic Garden, Edinburgh, wrote in his preface to the fourth edition of *Hillier's Manual of Trees and Shrubs* when it was published in 1977, that it was regrettable that 'economic pressures force more and more nurserymen to concentrate on growing more and more of fewer and fewer popular garden plants'. Conservation of the rich variety of exotic plants growing in this country has become a question of pressing urgency. This book takes its place proudly as a telling argument for safeguarding this national wealth. When Miss Forrest writes that her work can be used in a variety of ways, she firstly and rightly mentions that it can provide a source of reference for nurserymen trying to locate new plants for propagation.

Miss Forrest also draws attention to its possibilities for plant breeders, for pharmaceutical researchers and for botanists. It is a manual of value to all these but it is eminently usable by ordinary everyday plant lovers and enthusiasts. The ingenious method of recording the identity of the individual gardens by the use of a pair of readily recognisable code

letters e.g. AX is Abbeyleix and PO is Powerscourt, makes the book both a ready reference and a marvellous checklist for bringing on outings to these gardens. To read some of the entries will give the pleasure of recall of images of the plants themselves and of their garden settings.

Meticulous attention is given to correct usage in spellings and plant names and for each genus the botanical family name is given. A brief note of introduction to each genus gives information on its region of origin or its native climate, together with the number of species or the number grown in Ireland.

Brief notes on each garden tell of its history, ownership and development and if open to the public. Only seven are described as not being open. It was touching for this reviewer to receive a copy on the morning on which Sidney Maskell was buried. The Maskell Garden at Kilbogget, Killiney, County Dublin, though the smallest garden described, was a joy to those fortunate to know it. It personified the essence of these great gardens - lovingly created by devotees who knew their plants and their requirements and skillfully assembled choice material into a splendid whole.

This conveniently-sized volume is altogether a work of quality and taste. The illustration on the cover, taken from Samuel Hayes' book promoting tree growing which was published nearly two centuries ago, is an apt reminder of a continuity of interest in the pursuit of horticulture and the promotion of good husbandry of resources. This is a welcome addition to the bibliography of Irish - and European - gardens.

The Art of Planting, or the Planter's Handbook, by Graham Stuart Thomas. 1984. Pp. x, 323; illustrated. Dent. UK£12.95. ISBN 0-460-04640-3.

E. Charles Nelson

Graham Stuart Thomas opens this, one of his recent books, with a quotation from Richard Le Gallienne (1914):

Perhaps no word of six letters concentrates so much human satisfaction as the word "garden"

There is a concentration of wisdom in this handbook that will give much satisfaction to those who read it. And if, dear readers, you digest its contents, all our gardens will be more satisfying. The first third of the volume contains short chapters on a variety of topics grouped according to three broad headings - garden schemes, garden plants, garden features. There are many good illustrations, both colour and monochrome photographs. I thought that the chapter on fragrant plants arranged by months was especially valuable, as was that on perspective, texture and continuity of interest. A colour pie-chart is included so that you can work out which colours will clash when you plan your herbaceous borders.

The major portion of the book is devoted to an encyclopaedic list of plants. Therein Mr Thomas shares with us his many years' experience as gardener, nurseryman, garden advisor and observer. *The Art of Planting* ... concludes with a chronology of flowering culled from his own note-books. 'Long work it were', wrote Edmund Spencer, and long work it must have been for Graham Thomas to compile this marvellous book. The pages are full of invaluable information, the value of which is greatly enhanced by the sure knowledge that the information is not second-hand, as in so many mediocre gardening books published today, but was accumulated by the author himself.

The Education of a Gardener by Russell Page. 1985 (paperback edition). Pp. 382; illustrated. Penguin. UK£5.95. ISBN 0-14-007254-3.

Valerie Mitchell

Russell Page, who died in January 1985 at the age of 78, was one of the leading European garden designers of this century. From an early age he was interested in art and in plants and, after studying at the Slade, he became a garden designer. Working initially from England and then, after the Second World War, from France, he designed gardens in England, France, Holland and many other European countries - though not apparently in Ireland - as well as in the USA and elsewhere. For him garden design involved not just mastery of technical horticultural and architectural skills but also the perceptions of an artist in finding the right solution for each site, garden and client. His wealth of experience he distilled into this well-known book, *The Education of a Gardener*, which was first published in 1962, the year he returned to live in England. It has become a classic and was reprinted in 1983 with a new eight page preface by the author and has now been published in paperback by Penguin.

More than most books on gardening, *The Education of a Gardener* reflects the ideas, experience, opinions and even the prejudices of its author, who writes with the confidence and conviction of the expert, illustrating his points with examples and anecdotes from his own long career. The style of a garden and the importance of taking all the characteristics of the site into account are two fundamental aspects of garden design which he considers in detail with many examples (though unfortunately without any plans or drawings) from the wide range of gardens he designed. Further inspiration and practical guidance are provided, for example, in the chapter on the design and planting of the area near the house and in that on water in the garden, in which the author discusses not only ornamental pools, streams and canals, but also suggests solutions to the difficult problem of incorporating a swimming pool into a garden design, and advises on the design and planting of coastal gardens where the sea is the backdrop. For the most part the author writes about the design of private gardens, but in the chapter "For the Public Eye" he discusses the design of eye-catching exhibits at shows and of gardens for major exhibitions, drawing on his own experience which included designing the Festival of Britain gardens in London in 1951.

Throughout the book one is made aware of different national styles and preferences. This is apparent in the chapters on planting and the author often chooses to strike a balance between the English love of a very wide range of plants in a very informal (or formless) setting and the French preference for a much narrower range of plants used with a view to overall effect or design. The author's international career gave him experience of working in many different climates and conditions and it is interesting to read of the plants he recommends to create particular effects in different situations. Colour schemes are carefully considered and it is perhaps with regard to this aspect of the book, that the lack of colour illustrations is particularly regrettable. This edition, like the earlier editions, is illustrated with 49 black and white photographs. All but four were taken by the author and enhance his discussions of particular gardens and design features and the architectural and structural details, such as flights of steps, terraces and pools, are very clear. In view of

the changing and often ephemeral nature of gardens, adding some new colour illustrations was probably impractical, though colour illustrations of gardens designed by the author in New York and in the Alpes Maritimes were obtained for the covers of the 1983 and 1985 editions respectively.

In format this is a typical Penguin, with small pages and narrow margins. The photographs have been grouped in a central section with inadequate references in the text (and at least two inaccurate references, on pp. 269 and 298, from the earlier edition), challenging the reader to match photographs to text. However, though smaller and less attractive than the 1983 edition, this new Penguin edition makes the full text available to a wider audience at less than half the price - a worthwhile achievement.

This book clearly has an enduring appeal. It is a book to read and re-read and will give enjoyment to the reader and contribute to better designed and more beautiful gardens.

Tresco: England's Island of Flowers, by R. King. 1985. Pp. 160; illustrated in b/w and colour. Constable. UK£12.50. ISBN 1-09-466170-7.

E. Charles Nelson

Tresco is a paradise. It is amazing how such a tiny speck of rock can harbour so many exotic plants. When I visited the garden about three years ago, I was overwhelmed by its exuberance and by the variety of species that is cultivated out of doors - *Puya*, a plant of *Banksia* the size of a respectable ash tree, *Metrosideros*, *Correa*, *Amaryllis* by the thousand ... Some of the flowers that bloomed on Tresco in the 1870s were painted by Frances le Marchant, sister of Augustus Smith the garden's founder, and her paintings are reproduced in this book - the bouquets even then contained *Hakea*, *Acacia*, *Fourcroya*, *Olearia*, *Banksia* and many other tender plants.

When Augustus Smith set about making the garden, Tresco was little more than a wind-swept rocky island. Aided and advised by Sir William Hooker of Kew, he began assembling a brilliant collection of plants, to which his successors have added. Today the garden is one of the brightest jewels in European horticulture, and it is still owned and managed by the Smith family - it is not run by the state nor by that great conservator, the National Trust.

In this book we glimpse the history of the garden and the progress of the plant collections. There is a comprehensive catalogue of the present garden, with the date when each species first grew on Tresco, at the end of Mr King's volume. The layout of the pages is, occasionally, too artful and the changes in typeface can be irritating. I noticed two errors in the captions - on p. 67 the black-rachised fern is *Cyathea medullaris*, a plant I was shown by Peter Clough when I visited Tresco, and on p. 112 the *Kingia* (grass-trees) were photographed not in New Zealand but in the Stirling Range, Western Australia, an area I know well. These minor blemishes aside, this is a good account, profusely illustrated and a mouth-watering read. I hope it will tempt many to make the short helicopter trip to Tresco - stay more than an afternoon, please, for the garden cannot be seen in a few hours.

Beat Garden Pests and Diseases, by Stefan Buczacki. 1985. Pp. 63; illustrated. Penguin. UK£2.95. ISBN 0-14-046667-3.

Robert W. Hale

Dr Buczacki is known to many as the expert who gives the scientific explanations on BBC Radio 4's 'Gardeners' Question Time', but he can also speak as a practical gardener. Like the other members of the panel, he seems to grow most of the plants that are mentioned. He is thus eminently qualified to write this book, in which he comes down from higher scientific levels to guide ordinary unsophisticated gardeners. In doing so, he has I feel, achieved a large measure of success.

The book starts with a short outline of the biology of pests and diseases. It then outlines cultural and chemical methods of combating them. The main following sections deal in turn with problems affecting house plants, bedding and herbaceous plants, trees, shrubs, fruit and vegetables. In each of these sections the important pests and diseases are dealt with under the headings, where appropriate, of Affects (i.e. plants affected), Recognition, Possible confusion with, Cultural treatment, Chemical treatment, Resistant varieties. This method of presenting the information seems to be novel and to bring out important points very clearly. In following sections there is guidance on the design and operation of greenhouses and on storage problems. In a 'Trouble Shooting Chart' there is much useful information on nutritional disorders and mineral deficiencies that is not readily available elsewhere. 'Traditional Remedies' are also dealt with. Here, the discussion can be more light-hearted than in the rest of the book, but not all the remedies are entirely discounted. On the 'First Aid' pages, we are told what to do when troubles require prompt action. The treatment throughout is clear and practical. The author appreciates the position of the common man, as shown, for instance, when he warns that many 'mysterious swellings' on trees are innocuous.

There are many good and helpful illustrations. A few more would have been useful in some places and if these would have made the book too expensive, room might have been found by dispensing, without much loss, with the 'still lifes' at the headings of the plant sections. The pictures of the pigeon and the rabbit eating cabbages (p. 43) are almost humorous, but that of the black currant without any big bud (p. 32) is positively misleading.

The scientific side of the information given seems to be comprehensive. The advice on sprays is useful, avoiding over-elaboration, but I am in no position to discuss these aspects since my Agricultural Botany and Zoology are 60 years old and largely forgotten! Some pests, such as slugworm on pears, seem to have disappeared in the period. Froghoppers (Cuckoo spit) however, are still with us, perhaps not sufficiently damaging to get a mention. Vine weevils, on the other hand, seem to have appeared in print only in the last few years. With us, they do a lot more damage out of doors, particularly to primulas, than they do to house plants (p. 13). I should like to have read about capsid bugs on shrubs, having once been told that it was these that were puncturing the tips of *Caryopteris* and *Solanum crispum*.

As with many other gardening books, one sometimes detects that the discussion applies more particularly to English than to Irish conditions. This appears, for instance in the symptoms given for clubroot and cabbage root fly attacks. Our plants wilt and may die in time, but the leaves do not go colourful. Cabbages, and even cauliflowers which are very susceptible, often produce poor but usable heads when infected with clubroot. We have forty inches or more of rain and a soil that will be far from neutral even after liming. Nevertheless clubroot can be kept to acceptable levels by calomel dust in the seed drills and the planting holes. Bromophos round the base of each plant is a quick and easy way of controlling root fly.

On another topic, I find it easier to pick up a puffer pack than to prepare spray and a sprayer. Hence, I use derris dust more than the author seems to. Two dustings with derris on calm evenings during flowering keep our raspberries free from maggots. Then we cannot entirely agree that 'there are no easy answers' to pigeons and rabbits. In our country garden we keep pigeons off brassicas by white strings four or five inches above the ground either side of rows of small plants and by temporary 'cages' of wide-meshed nylon pea and bean netting over large plants in winter. Admittedly our good hunting cats catch a few of our dozens of birds, but they bring in many more rabbits, rats and mice. Wire-mesh pea guards keep them from digging holes in seed beds.

Some other small points are of interest. As a beginner, I always felt that 'sharp' sand needed defining. Probably few of us realise that wasps have a value through feeding on other insects. Is the edibility of vegetables and strawberries really affected when metaldehyde pellets have been only on the ground around them? Should one really 'burn off' strawberry foliage?

After all this, I must say that it is a good book for the 'amateur' gardener and is very well produced. I notice only two misprints, 'holding' for 'holing' (p. 42) and wasps wrongly indexed (p. 9 instead of p. 29).

How to Make a Wildlife Garden, by C. Baines. 1985. pp. 192; illustrated. Elm Tree Books, 57-59 Long Acre, London WC2Z 9JZ. UK£8.95. ISBN 0-241-11448-9.

E. Charles Nelson

For all gardeners there is more to gardening than cultivating a patch of ground and harvesting flowers, fruit and vegetables. We all appreciate the birds that flit through the shrubberies and feed in winter from the bird-table. We may even admire the tiny greenflies that suck sap from our roses, and we certainly do not mind the black and scarlet ladybirds that munch the greenflies. Some lucky enough to live outside city limits may even have hedgehogs, frogs, foxes and squirrels in their gardens!

Chris Baines explains clearly the kind of measures we can all take to increase the number of animals in our little garden plots, to create, in effect, nature reserves. There are chapters on the well-tried techniques - artificial habitat boosters - such as ponds and bird-tables. The section on fruit, vegetables and wildlife includes valuable advice - some of it may be familiar (for example drowning slugs in beer rather than scattering pellets), but it is still worth reading.

I enjoyed this book although it is clearly aimed at British and not at Irish readers - toads are mentioned frequently and unless one inhabits the farthest reaches of the Kingdom of Kerry these are improbable garden dwellers here! He discusses the creation of suitable habitats, and provides useful lists of plants, mainly species native to these islands. There is a fine chapter on lawns and wildflower meadows, and again lists of plants suitable for these. Wild plants for herbaceous borders and the propagation of wild plants are discussed. It is worth repeating this advice, clearly given by Chris Baines, that you must never dig up any wild plant and move it to your garden. It is much better to collect a few seeds or some cuttings, *unless the plant is protected by law*. Mr Baines gives a list of nurseries that supply seeds of native plants, so even the collecting of wild seed is unnecessary.

This is a thoroughly good and useful book for all gardeners, and I recommend it to you. But, please, can anyone in Elm Tree Books explain why is there no index? A shameful omission.

Gardens of a Golden Afternoon, by Jane Brown. 1985. pp. 208; illustrated. Penguin. UK£8.95. ISBN 0-14-008021-X.

Wendy Walsh

Our thanks are due to Penguin Books for this paperback edition of Jane Brown's distinguished book, first published in hardback in 1982. Many more ordinary gardeners will now be able to enjoy and learn from the wisdom and experience of Gertrude Jekyll, whose partnership with Edwin Lutyens has contributed so much to the art of garden design.

Gardens of a Golden Afternoon is the story of one of those remarkable ladies of the Victorian era, of her early training as an artist and crafts-woman, her eminent friends, her travels in Europe, notably in Greece, Italy and Spain, and of the myopia which, at an early age, forced her to give up her ambition to become an artist and direct her talents and energy into the making of gardens.

Jane Brown leads us from this picture of Miss Jekyll at forty-five years of age, building her Surrey garden and helping friends to design and plant their own, to a chance meeting with the young architect Edwin Lutyens at a tea party - a meeting which was to lead to such fruitful co-operation and to create so much beauty for others. It must be said however that they were perhaps fortunate to live and work in a more leisurely age, when there were still people of taste about who had both the time and the money to devote to the creation and upkeep of fine houses and gardens - the 'golden afternoon' of the title.

The book is a scholarly reconstruction of their working partnership and how it began and grew. It is beautifully illustrated with photographs in black and white and in colour. It gives detailed sketches and plans and a complete list of all the houses, gardens and monuments with which they were concerned from 1891 to 1937, naming the original clients, the present owners, and the state of the properties today. Separate and comprehensive lists of all their respective commissions are also included as appendices. Jane Brown is to be congratulated on her meticulous research and lucid presentation.

I feel sure that all those who are interested in gardens, whether plantsmen or simply owners of a patch of cultivated ground, will want to have this book, to read, learn, and inwardly digest.

For me, as an artist, both partners have a particular fascination. Studying the text, the plans and the photographs reveals how Lutyens' pure design, which flows from house to terrace and onwards to the garden, and his use of stone, brick and water, all so perfectly attuned, harmonise with Gertrude Jekyll's personal feeling for, and Art School training in, the colour cycle and the use of tone. It is the combination of these skills that makes their gardens restful and beautiful to the eye.

Today we may have to dispense with the clipped yews and box hedges, with the annuals and replacement pots. But, bearing her colour schemes in mind and with the wide range of plants and shrubs now available, remarkable effects can nevertheless be achieved, even in a small space. As Gertrude Jekyll herself writes in her first book *Wood and Garden*, one is 'painting a picture with living plants'.

So, as we make plans and dig our gardens and perhaps consider just how much we can afford, let us remember her other dictum from the same source, that 'All flowers are welcome that are right in colour and that make a brave show where a brave show is wanted'. At only UK£8.95, this book is surely a "must" for all gardeners' libraries.

A Place in the Country, by John Brookes. 1984. Pp. 240; illustrated. Thames & Hudson. UK£10.50. ISBN 0-500-01327-6.

E. Charles Nelson

John Brookes is one of the best known contemporary garden architects, and herein is a distillation of his ideas on gardens in the country. The book begins with a plea against uniformity in garden design and planting, against "*Cupressocyparis leylandii* everywhere alongside alien eucalypts and all underplanted with heather". I see nothing wrong with heathers, and I quite like eucalypts - we are all biased! - but I do agree about Leyland cypresses and would add that abominable variegated *Populus* 'Aurora' to the list of condemned plants. Amen! should be our refrain.

Brookes' book is lavishly illustrated with colour and black-and-white photographs; the general impression is that the photographs were taken in the gardens of the well-to-do members of society. However there are many good ideas here for the "common" gardener. I found the chapters on the modern wild garden and on vegetables, herbs and fruits most interesting. In the latter, John Brookes advocates companion planting (for example, garlic and roses) to keep pests at bay. In the chapter on the wild garden, he suggests that we give up lawns and create flowery meads - an excellent idea in large demesnes and one now being actively pursued at Birr Castle, Mount Usher and Rowallane where the native or naturalized plants provide marvellous interest and gentle colour in their season.

The title, with the implication that the reader also has a "pad" in the city, does fairly reflect the tone and content of this book. It is not for the person with a small garden - few of us can afford the space to create lakes, and fewer have space for a flight pond for ducks. But that does not mean you will find nothing of interest, for this is a well-written and nicely presented book with numerous garden plans.

The Irish Garden Plant Society was formed in 1981 to assist in the conservation of garden plants, especially those raised in Ireland. It also takes an interest in other aspects of the preservation of Ireland's garden heritage.

This journal will be devoted to papers on the history of Irish garden plants and gardens, the cultivation of plants in Ireland, the taxonomy of garden plants and reports of work carried out by the society and its individual members.

The editorial committee invites contributions from members of the society and others. Manuscripts, typed on A4 sheets (double-spaced and typed on only one side of each sheet), may be submitted to the Editor at the National Botanic Gardens, Glasnevin, Dublin 9, from whom further details may be obtained.

Volume 5

February 1986

ISSN 0332-4273

CONTENTS

ROSEMARY BROWN	Old Roses at Graigueconna	1
E. CHARLES NELSON	Old Roses for a Neophyte	3
MARY DAVIES	Flower Shows in Bray, County Wicklow, 1863-1888	7
DAVID DAVISON and E. CHARLES NELSON	Buxus camera 'Augustine Henry'	11
MARY FORREST	<i>Rhododendron</i> 'Mulroy Vanguard': A Newly-Registered Cultivar	17
E. CHARLES NELSON	New Cultivars of <i>Eriogonum</i> and <i>Daboecia</i> and a New Name in <i>Rhododendron</i>	19
KEITH LAMB	Cyclamen in an Irish Context	21
DAVID McCLINTOCK, E. CHARLES NELSON and JUDY CASSELLS	Variegated Tutsan: <i>Hypericum androsaemum</i> f. <i>variegatum</i>	25
E. CHARLES NELSON	William Robinson's Letters to Frederick and Phyllis Moore	29
NIAL O'NEILL	Some Fota Trees and Shrubs (Part 2)	39
E. CHARLES NELSON	<i>Piraeus nigra</i> c. 1798 to 1985 at Glasnevin	43
BOOK REVIEWS	45
Front Cover - <i>Rosa hibernica</i> Templeton : John Templeton's own engraving (1803)		

Irish Garden Plant Society
Dublin

Distributed free to members of the society

Price to non-members IR£5