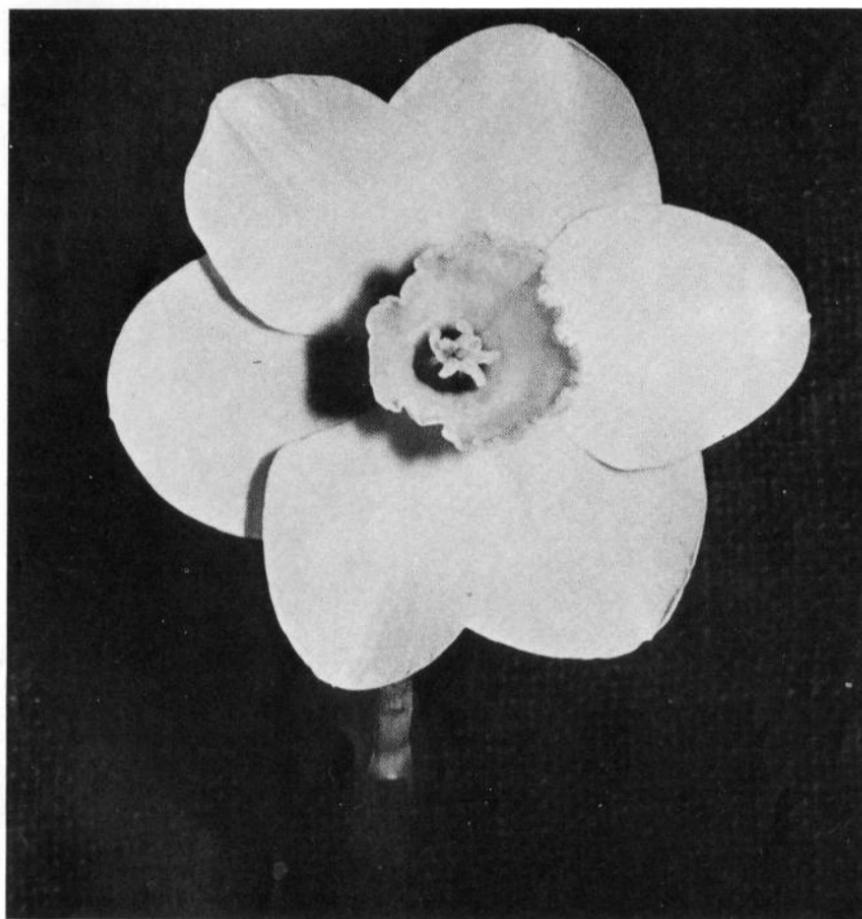


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The

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Vol. 16

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DECEMBER 1979

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Articles and photographs (glossy finish) on daffodil culture and related subjects are invited from members of the Society. Manuscripts should be typewritten double-spaced, and all material should be addressed to the Editor.

DEADLINE FOR THE NEXT ISSUE IS JANUARY 15, 1980

SCHEDULE OF MEMBERSHIP DUES IN THE AMERICAN DAFFODIL SOCIETY

Individual	\$7.50 a year or \$20.00 for three years
(Juniors, through 18 years of age, \$3.00 a year)	
Family	\$10.00 a year for husband and wife, with one copy of the Journal, or \$27.50 for three years.
Individual Sustaining Member	\$10.00 a year
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THE COVER PHOTO

is of Misty Glen, (Board, 1976), voted the most reliable performer in the 1979 ADS Symposium. (Knierim photo)

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AMERICAN DAFFODIL SOCIETY SYMPOSIUM FOR 1979

JANE MOORE, *Poquoson, Virginia*

In spite of my being unable, because of illness, to send out as many questionnaires as usual, the reporters did an excellent job for which I'm most appreciative. The votes have been tallied and the twenty most reliable performers are:

- | | |
|--|---|
| 1. Misty Glen (Board)
2W-GWW 1976 | 11. Canisp (Lea) 2W-W
1960 |
| 2. Chapeau (Evans)
2W-Y 1972 | 12. Vigil (Wilson) 1W-W
1947 |
| 3. Festivity (Mitsch)
2W-Y 1954 | 13. Butterscotch (Mitsch)
2Y-Y 1962 |
| 4. Jetfire (Mitsch)
6Y-R 1966 | 14. Sweetness (Favell)
7Y-Y 1939 |
| 5. Daydream (Mitsch)
2Y-W 1960 | 15. Eland (Mitsch) 7W-Y
1968 |
| 6. Ivy League (Evans)
1W-Y 1972 | 16. Arctic Gold (Richard-
son) 1Y-Y 1951 |
| 7. Loch Hope (Lea)
2Y-R 1970 | 17. Suede (Evans) 2Y-W
1972 |
| 8. Golden Aura (Rich-
ardson) 2Y-Y 1964 | 18. Rameses (Richardson)
2W-R 1960 |
| 9. Bethany (Mitsch)
2Y-W 1958 | 19. Snow Gem (Culpep-
per) 3W-R 1957 |
| 10. Rockall (Richardson)
3W-R 1955 | 20. Avenger (Richardson)
2W-R 1957 |



Top left: Festivity (Morse photo); right, Loch Hope (Knierim photo). Bottom left, Jetfire (Knierim photo); right, Dailmanach (Hardison photo).

The pièce de résistance of this symposium is the recommendation by the reporters of novelties registered 1970 or later. Compiling this list has created my WANT LIST and makes me eager for spring, hoping to see some of the cultivars somewhere. Novelties are listed in alphabetical order except for the first one. With some very happy memories of a delightful person and our trip to Northern Ireland last spring I'm happy to present Her Grace the

Duchess of Abercorn (Bloomer) 3W-GWW 1973 — cup almost half green; perianth smooth and pure white; increases well.

Achduart (Lea) 3Y-R 1972 — nice form; smooth, thick substance; clear, rich color holds up well; strong grower. "It wins."

Amber Castle (Richardson) 2Y-WPP 1976 — very round blooms of magnificent substance which stand up well in hot weather; faultless form; pleasing color combination (crown is actually buffy); taller, smoother and better form than Cairngorm.

Angel Eyes (Mitsch) 9W-GYO 1976 — a most beautiful poet which increases fabulously.

Arctic Char (Evans) 2W-P 1974 — good form and substance; its reliable deep reddish-pink cup color gives it great distinction.

Aurum (Mitsch) 1Y-Y 1971 — quality flower on all counts.

Bell Song (Mitsch) 7W-P 1971 — matures to a true pink cup; one bulb planted in 1977 produced 8 to 10 bloom stalks in 1979.

Brandaris (Gerritsen) 11Y-OYY 1976 — a quality Division 11 flower; multiplies rapidly.

Butterflower (Mitsch) 2Y-Y 1974 — very smooth beautiful flower; lovely golden yellow.

Canby (Mitsch) 2W-P 1970 — a beautifully shaped flower with leathery substance; the color of the cup changes from day to day adding tints of lavender; does not multiply too rapidly.

Ceres (O'More) 2W-WWY 1971 — remarkable form and substance; superb show flower; multiplies well.

Clumber (Abel Smith) 3W-Y 1975 — well formed round flower with good color contrast; lots of substance.

Cul Beag (Lea) 3W-R 1971 — magnificent in every way.

Curlew (Mitsch) 7W-W 1972 — great substance and fine form; long lasting.

Dailmanach (Lea) 2W-P 1972 — beautiful color and form; strong and healthy.

Dipper (Fowlds) 6W-Y 1971 — very prolific as well as consistent in bloom.

Dotteral (Mitsch) 2Y-WWY 1975 — good form and reverses without losing its substance.

Eclat (Mitsch) 2W-YPP 1970 — a smooth flower; does not lose its "glow" under fluorescent lights.

Emily (Abel Smith) 2Y-Y 1974 — a neat, well-formed, round flower; pleasing contrast of pale yellow perianth and deeper yellow cup.

Finmacool (Ballydorn) 2W-W 1975 — magnificent substance; strong stem; huge bulbs; real vigor; good show flower.

Gay Symphony (Richardson) 4W-WYY 1973 — large, all white double with strong stem.

Glenside (Board) 2W-GWW 1976 — excellent form; pure color; grows well; every bloom good.

- Golden Joy (Bloomer) 2Y-Y 1973 — beautiful flower in this class; increases amazingly well producing large bulbs.
- Golden Wings (Ballydorn) 6Y-Y 1977 — good, short-cupped, yellow cyclamineus; medium sized.
- Green Gold (Mitsch) 2Y-WWY 1975 — good substance; excellent yellow with greenish cast.
- Ibis (Mitsch) 6W-Y 1972 — smooth texture, thick substance and increases well.
- Ice Age (Evans) 2W-W 1976 — nice white; show quality blooms.
- Indian Maid (Pannill) 70-R 1972 — unique color; very floriferous and prolific.
- Irish Love (Richardson) 2W-YYO 1976 — striking color, great substance and excellent form.
- Jade (Mitsch) 3W-GWW 1972 — late, beautiful, green-eyed white which lasts well.
- Lady Serena (P. D. Williams) 9W-GYR 1976 — more beautiful than Perdita; good substance and increases well.
- Lanzarote (Richardson) 2W-R 1977 — eye catching show and garden flower; an improved Hotspur.
- Lipstick (Evans) 2Y-R 1979 — good shade of yellow, extremely flat perianth; cup is the darkest possible red and sun proof. Very prolific and a superb garden flower.
- Lollipop (Evans) 3W-Y 1976 — sturdy grower with good stem, pose, and form; a dainty flower with round perianth and pale lemon frilled cup; beautiful color.
- Lyles (McNairy) 2Y-Y 1974 — large, well shaped, and smooth; even rich golden color; consistently show quality and a vigorous grower.
- Mary Ann (Wilson) 2W-W 1975 — very white with trumpet-like corona and pointed perianth segments; good increaser.
- Monksilver (Board) 3W-GWW 1976 — absolutely white with very thick substance and smoothest texture; perfect form.
- Moongreen (Ballydorn) 2Y-Y 1974 — not a large flower but has nice form and is long lasting; a lovely limey-yellow color.
- New Day (Mitsch) 7Y-W 1972 — excellent form, substance, and texture; buff coloring in cup is marvelous; increases well.
- Oregon Gold (Morrill) 7Y-Y 1973 — four or five good sized florets per stem opening at the same time; good color and substance.
- Peacock (Pannill) 2W-P 1972 — show quality blooms; pink coloring consistent. "Has sheen."
- Petrel (Mitsch) 5W-W 1970 — small, late blooming flowers; very floriferous; long lasting and fragrant. Its siblings offered by Mitsch in 1976 are hard to distinguish from Petrel and are equally delightful.
- Pink Easter (Throckmorton) 2W-P 1974 — truly a great pink daffodil — a true pink of "show-table" form; a pink Easter Moon with unfading apple blossom pink cup; healthy; multiplies well.
- Pitchroy (Lea) 2W-GWW 1973 — nice, medium-sized bloom, well balanced on stem.
- Poet's Way (Bloomer) 9W-GYR 1975 — a most beautiful poet; increases very well.
- Pretty Miss (Morrill) 7W-Y 1973 — good bicolor jonquilla with one floret to a stem; increases well.

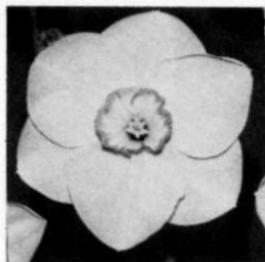


Left: Golden Joy (Knierim photo); right, Purbeck (Hardison photo); highly regarded novelties in the 1979 Symposium.

- Purbeck (Blanchard) 3W-YYO 1971 — flat, overlapping perianth which usually opens without nicks or mitten thumbs; heavy substance and satiny texture.
- Red Rum (Richardson) 2Y-R 1973 — a very round yellow and brilliant red flower; blooms are always smooth and quite sunfast.
- Resplendent (Mitsch) 2Y-R 1978 — beautiful form and color.
- Rialto (Ballydorn) 2Y-R 1974 — large, very smooth blooms with good color contrast; excellent increaser.
- Rio Rouge (Ballydorn) 2Y-R 1974 — brilliant coloring is distinctive; “knock-out” in the garden; tall and long lasting.
- Saucy (Evans) 2W-P 1974 — good substance; free of bloom.
- Seafoam (Mitsch) 2W-W 1978 — a marvelous new little daffodil with the most favorable characteristics of both parents, Easter Moon and Carnmoon.
- Silver Leopard (Richardson) 3W-WWY 1972 — consistently produces beautiful blooms.
- Silver Thaw (Evans) 3W-W 1978 — very smooth with good pose; tall but stands up well.
- Soft Light (Pannill) 2Y-P 1970 — intriguing and lovely; almost always show quality; excellent in its class and a “stand out” in a collection; reasonably vigorous.
- Step Forward (Mitsch) 7Y-W 1970 — true to catalogue description each floret is an almost perfect Division 2 flower; beautiful substance, form and color — it opens a deep yellow with cup fading in a day or two.
- Surfside (Mitsch) 6W-Y 1972 — milk white petals gracefully reflexed are a good contrast to its soft yellow cup; lasts well.
- Tom Jones (Throckmorton) 3Y-ORR 1974 — bright coloring and excellent form.
- Top Notch (Mitsch) 2Y-Y 1970 — well named, this flower stands out with good form, substance, and clear even color; good grower.

Volare (Evans) 2W-GWP 1978 — truly thick substance and very smooth texture are combined with a strong deep pink color; very fine form. The blooms have a rather wide deep pink band surrounding the green center and white inner ring of the cup.

Wakefield (Pannill) 2W-W 1976 — perfect show flower; healthy and vigorous.



Whirlaway

Whirlaway (Throckmorton) 3Y-GYO 1976 — a very round white flower with a green eye, fluorescent yellow-green cup with a fairly broad pinkish-orange rim; long lasting, large flower; healthy bulbs.

White Satin (Evans) 1W-W 1976 — good form; healthy and increases well.

Widgeon (Mitsch) 2Y-PPY 1975 — enchanting color; unique.

Yellowtail (Evans) 2W-Y 1977 — classic form; beautiful quality; stands up well in the garden.

My sincere thanks to each of you who made this report possible. I have passed on all your comments and believe there is something of interest for every SHOWER and/or GROWER of daffodils. If you did not contribute to the report this year but would like to next year, let me hear from you.

BULLETIN BOARD

CALL OF THE ANNUAL MEETING

The Annual Meeting of the American Daffodil Society, Incorporated, will be held on Friday, March 28, 1980, following dinner at the Hyatt-Regency Hotel, Memphis, Tennessee, for the following purposes:

- 1) for the election of officers and directors as provided by the By-Laws
- 2) to take action and transact any other business which may properly and lawfully come before the meeting.

By order of the Board of Directors
Kathryn S. Andersen, Secretary

ADS GOLD AND SILVER MEDALS

The highest awards of the American Daffodil Society are its Gold and Silver Medals; only one of each may be awarded annually, or withheld.

The Gold Medal's purpose is declared to be "recognition of creative work of a pre-eminent nature in the understanding and advancement of daffodils." Nominations, accompanied by three copies of a supporting statement of 200 words or less, may be made by any member of the Society, and must be seconded by another member. All nominations must be submitted to the President of the Society, who serves as chairman without vote of the Honors Committee, preferably by January 1st, but not less than thirty days before the Annual Meeting at which it is proposed that the award be made. Nominees need not be citizens or residents of the United States, nor members of the American Daffodil Society. A

unanimous vote of the members of the Honors Committee, to which the chairman must submit all nominations, is required. The selection must be held in complete confidence by the chairman and members of the Honors Committee and does not require the approval of the directors or members. Presentation of this award shall be made or announced at the final dinner of the convention meeting.

The purpose of the Silver Medal is to "recognize outstanding service to the Society." The rules for nominations, etc., are the same as for the Gold Medal.

Since the founding of the American Daffodil Society in 1954, the Gold Medal has been awarded eleven times, and the Silver Medal thirteen times.

The chairman requests that since he must circulate nominations and supporting statements to the Honors Committee at least thirty days prior to the last day of the Annual Convention, that such reach him in ample time to permit this to be done. Nominations and seconds in the form of letters received to date have been duplicated by him and so circulated. This practice will be followed this year as the letters contain the information which should be in the supporting statements mentioned above.

CHARLES H. ANTHONY, *President*

COLOR CODE CHANGES

Please make the following changes in *Daffodils to Show and Grow*.

Effective 1 WY-Y

Songster 2 YW-O

Eland 7 W-W

Sugarbush 7 W-YYW

Silhouette# = Pink Silhouette

The members of the Poeticus Robin do not always agree, but the following color code changes have been made in the *Data Bank* and some may perhaps be changed again.

Ace of Diamonds 9 W-GOR

Knave of Diamonds 9 W-GOR

Auden 9 W-GYR

Lamplighter 9 W-OOR

Bon Bon 9 W-OOR

Mega 9 W-GYR

Como 9 W-YOR

Minuet 9 W-GYR

Dactyl 9 W-GYR

Red Rim 9 W-GYR

Felindre 9 W-GYR

Tamaroa 9 W-GOR

Horace 9 W-YOR

Tannahill 9 W-GYR

King of Diamonds 9 W-GOR

Stilton 9 W-GOR

Red Lake has been changed in the *Data Bank* to 3 W-OOR.

Cairngorm is coded 2 Y-YPP. Mrs. Richardson described it as 2 Y-YPP. As far as I know, no one in this country can grow it with a pink rim. I would appreciate knowing its color coding from those who grow it.

Those who grow some or all of Dr. Throckmorton's hybrids may have noticed that they do not always coincide with their color coding. These toned or variable flowers can probably be shown to best advantage in collections where color is not stated in the class description, and judges should judge the flowers on their merits.

AMY COLE ANTHONY, *Classification Chairman*

NEW ZEALAND NATIONAL DAFFODIL SOCIETY

Persons wishing to join the New Zealand National Daffodil Society may do so by sending a check for \$4.00 made out to the American Daffodil Society to the Executive Director, ADS, Tyner, NC 27980. The membership year runs from June to June. Members of NDS will receive the Annual Reports and Schedules and other privileges.

This is an excellent opportunity to observe from afar the daffodils, the shows, and the enthusiasm of daffodil growers in a distant country where interest borders on fanaticism.

WILLIAM O. TICKNOR, *Executive Director*

ADS JUDGING SCHOOL LISTINGS FOR 1980

In addition to the schools listed in the September *Journal* the following Judging Schools will be held:

March 22 — Course III at Dallas Garden Center, Mrs. W. D. Owen, 4565 Rheims Place, Dallas, Texas 75205, Chairman

March 23 — Course III in Oakland, California. J. S. Romine, 2065 Walnut Blvd., Walnut Creek, CA 94596, Chairman

All people are welcome to attend the courses but only ADS members may take the examinations for credit.

Make-up examinations are scheduled as follows:

March 15, 16 — Course II make-up in Descanso, California. Dr. H. Koopowitz, University of California, Irvine, CA 92717, Chairman

March 21 — Course II make-up in Dallas, Texas. Mrs. W. D. Owen, Chairman

Date not announced — Make-up in parts of courses required by New England Region ADS members in Greenwich, Connecticut. Mrs. James W. Riley, 3 Jofran Lane, Greenwich, CN 06830, Chairman

Persons who have any credits at all for ADS Judging School Courses should check their records to be sure that no more than three blooming seasons elapse between schools attended. If more than that elapse they can request an extension of time from the National Chairman of Judges (Mrs. Betty Barnes of Mississippi). If it is not granted, then to reinstate himself a delinquent student must take the last course in sequence.

MRS. MERTON S. YERGER, *Judging Schools Chairman*

ADDITIONAL JUDGES

Please indicate on your roster (included with the September *Journal*) the status of the following Judges. Some are new Judges or Student Judges, and on several the AJ or SJ was inadvertently left off the Roster, for which we apologize. Several have new addresses.

BETTY BARNES, *Judges Chairman*

CALIFORNIA

SJ Mrs. Joseph A. Allison, Rt. 1, Box 612, Fortuna 95540

SJ Ben R. Hager, 309 Best Road South, Stockton 95205

SJ Maurice T. Worden, 133 Peralta Ave., Mill Valley 94941

CONNECTICUT

AJ Mrs. George S. Mott, III, 56 Clapboard Ridge Rd., Greenwich 06830
AJ Mrs. Clark T. Randt, 59 Husted Lane, Greenwich 06830

GEORGIA

SJ Mrs. R. E. Gibson, 350 Rutherford St., Athens 30606

KENTUCKY

AJ Mrs. Wynant Dean, 1029 Cowling Ave., Louisville 40205 (formerly
Mrs. Helen LeBlond of Pennsylvania)

MARYLAND

SJ Mrs. Fulton P. Jeffers, Rt. 4, Toadvine Rd., Salisbury 21801
SJ Mrs. Jack R. Lovell, 644 Cherry Tree Dr., Hagerstown 21740
SJ Mrs. William Slasman, 2170 Blue Ridge Rd., Hagerstown 21740
SJ Mrs. Howard Weeks, 1515 Fountain Head Rd., Hagerstown 21740
SJ Mrs. N. Thomas Whittington, Jr., "Here Be," Marion 21838

MINNESOTA

SJ David E. Karnstedt, 1790 Richard Circle, W. St. Paul 55118

NEW YORK

SJ Mrs. William Cameron, 13 North Circle, East Hampton 11937
SJ Mrs. Bassett S. Winmill, 200 E. 74th St., New York 10021

OHIO

AJ Mrs. Duane W. Myers, 3963 Fairway Dr., Canfield 44406 (formerly
of Delaware)

PENNSYLVANIA

AJ Mrs. Robert Clothier, 218 Ridgewood Rd., Media 19063
AJ Mrs. Owen W. Hartman, 105 Farmington Rd., Chambersburg 17201
AJ Mrs. John M. Mason, 17 Beaver St., Sewickly 15143
AJ Mrs. Charles A. Gruber, 124 Lincoln Terrace, Norristown 19401

TEXAS

SJ Mrs. Steven Brown, 8715 Vinewood, Dallas 75228

VIRGINIA

AJ Mrs. Lester F. Belter, Rt. 2, Box 217 A, Mechanicsville 23111
SJ Mrs. Staige D. Blackford, 1857 Westview Rd., Charlottesville 22903
SJ Mrs. David W. Corson, Locustville 23404
SJ Mrs. Ralph R. Crosby, Jr., 314 Westoe Rd., Richmond 23229
SJ Mrs. James H. Hancock, Jr., Rt. 2, Box 164 A, Rustburg 24588
SJ Mrs. John E. Hauss, 10212 Rounding Run, Richmond 23233
SJ Mrs. Richard G. Joynt, 9814 St. Julians Lane, Richmond 23233
SJ Donald S. King, RFD Box 236-C, Hartfield 23071
SJ Mrs. O. H. Lee, Jr., 5900 Holly Ridge Rd., Mechanicsville 23111

LATE SHOW REPORT

On some of the 1979 Show Reports, spaces for the Green Ribbon and Lavender Ribbon winners were inadvertently omitted. In Atlanta, Mrs. Maurice C. Abercrombie won the Green Ribbon with an entry whose outstanding flower was the lovely Eve Robertson seedling #199, a 1 W-Y. Other cultivars in this award winner were Angel, Alicante, Audubon, Bethany, Cameo Queen, Festivity, Lilac Delight, My Love, Rushlight, Stratosphere, and Tahiti.

MRS. HERMAN MCKENZIE, *Show Reporter*

WHERE CAN I GET ...?

CULTIVAR

Perky 6 W-Y
Cristobal 1 W-Y
Orange Light 2 Y-O
Border Flame 2 Y-R
Fiery Flame 2 Y-R
Snowcrest 3 W-W
Montevideo 2 W-R
Golden Chance 2 Y-Y
Montaval 1 Y-Y
Fair Prospect 2 W-P
Caracas 2 Y-R
Royal Jester 2 Y-R

DESIRED BY

Malcolm Bradbury, Old Rectory Garden
Shillingstone, Blandford, Dorset, England
Ian Erskine, 2 Coolnevaun, Stillorgan,
Blackrock, Co. Dubin, Ireland

JUDGES NEEDED

In some areas of the country, there is a shortage of accredited judges and school instructors. Last year the Minnesota Daffodil Society was unable to hold an ADS approved show and School I because of this. They would like very much to have both a show and school this year. To date they have one judge/instructor. Any judges willing to travel to Minneapolis for the show on May 10, please contact David Karnstedt, 1790 Richard Circle, W. St. Paul, MN 55118. (If any other shows need assistance locating judges, contact the editor by January 15.)

DAFFODIL SHOW DATES FOR 1980

MRS. PHIL M. LEE, *Awards Chairman*

A complete list will be published in the March issue of the *Journal*. Chairmen of shows that are not included in this list are urgently requested to send this information to the Awards Chairman, 6415 Bresslyn Rd., Nashville, TN 37205, by January 10. Information desired: date of show; city or town where it will be held; sponsor of show; show address or building; and the name and address of person to contact for information.

Early Shows

- March 8-9 — Santa Barbara, California — by California Daffodil Growers; location to be announced later; information: Jay Pengra, 954 St. Katherine Dr., Flintridge, CA 91011.
- March 15-16 — La Canada, California — by the Southern California Daffodil Society at Descanso Gardens, 1419 Descanso Dr., La Canada; information: Jay Pengra, 954 St. Katherine Dr., Flintridge, CA 91011.
- March 21 — Dallas, Texas — Southwest Regional show by the Texas Daffodil Society at the Dallas Woman's Club, 7000 Park Lane; information: Mrs. C. R. Bivin, Route 1, Box 218, Overton, TX 75684.
- March 22-23 — Oakland, California — Pacific Regional show by the Northern California Daffodil Society at the Lakeside Park Garden Center, 666 Bellevue; information: Mrs. Joseph Allison, 1703 Cooper Rd., Sebastopol, CA 95472.

- March 27-29 — Memphis, Tennessee — National show by the Mid-South Daffodil Society and Garden Study Club of Hernando, Mississippi, at the Hyatt Regency Hotel; information: Miss Leslie Anderson, Rt. 3, 2302 Byhalia Rd., Hernando, MS 38632.
- March 29-30 — Fortuna, California — by the Fortuna Garden Club at the Fortuna Monday Club House, 6th & Main Streets; information: Mrs. Edward Garbutt, 1946 Scenic Dr., Fortuna, CA 95540.
- April 2-3 — Chapel Hill, North Carolina — State show by the Garden Council of Chapel Hill-Carrboro, in the Totten Bldg. at the North Carolina Botanical Garden; information: Mrs. W. L. Wiley, 412 Cameron, Chapel Hill, NC 27514.
- April 3-4 — Atlanta, Georgia — by the Georgia Daffodil Society and Rich's Garden Center of Atlanta at Plaza Auditorium, Rich's, Inc., 45 Broad St., S.W.; information: Mrs. Phillip E. Campbell, Route 2, Fayetteville, GA 30214.
- April 5-6 — Hampton, Virginia — by the Tidewater Virginia Daffodil Society; location to be announced later; information: Mrs. Henning Rountree, 276 Harris Creek Rd., Hampton, VA 23669.
- April 5-6 — Nashville, Tennessee — by the Middle Tennessee Daffodil Society at Tennessee Botanical Gardens, Cheekwood; information: Mrs. Paul Gripshover, Rt. 3, 1206 Natchez Trace Rd., Franklin, TN 37064.
- April 10 — Scottsburg, Indiana — at the First Presbyterian Church; information: Mrs. Verne Trueblood, RFD #3, Box 187-A, Scottsburg, IN 47170.
- April 12 — Huntington, West Virginia — by the Huntington Council of Garden Clubs at the Woman's Club, 12th Ave.; information: Mrs. Curtis R. Davis, 78 Pine Hill Estates, Kenova, WV 25530.
- April 12 — Princess Anne, Maryland — by the Somerset County Garden Club at the Peninsula Bank, 30 South Somerset Ave.; information: Mrs. E. Wallace Warwick, Sheree Lane, Princess Anne, MD 21853.
- April 12-13 — Washington, D. C. — by the Washington Daffodil Society at the Administration Bldg., National Arboretum, 24th & R. Streets, N. E.; information: Mrs. Jennings C. Pamplin, Jr., 5009 Ninian Ave., Alexandria, VA 22310.
- April 12-13 — Gloucester, Virginia — by the Garden Club of Gloucester at the Gloucester Intermediate School, Route 17; information: Mrs. Hugh C. Dischinger, Box 472, Gloucester, VA 23061.
- Later Shows:* (Full information on these and other later shows will be given in the March issue)
- April 16-17 — Cincinnati, Ohio (Mrs. Philip O. Geier or Mrs. William R. Seaman)
- April 18 — Wilmington, Delaware (W. R. MacKinney)
- April 19-20 — Indianapolis, Indiana (Mrs. Atwood Moore)
- April 22 — Chillicothe, Ohio (Mrs. Kenneth Dunn)
- April 23-24 — Baltimore, Maryland (Mrs. Edward Richardson, Jr.)
- April 26 — Princeton, New Jersey (Mrs. R. Kenneth Fairman)
- April 26-27 — Columbus, Ohio — (Mrs. William Pardue)
- April 28-29 — Nantucket, Massachusetts (Mrs. Earle MacAusland)
- April 29-30 — Cleveland, Ohio (Wells Knierim)
- May 1 — Greenwich, Connecticut (Mrs. James W. Riley)
- May 10-11 — Chaska, Minnesota (David Karnstedt)

NARZISSENFEST IN THE AUSTRIAN ALPS

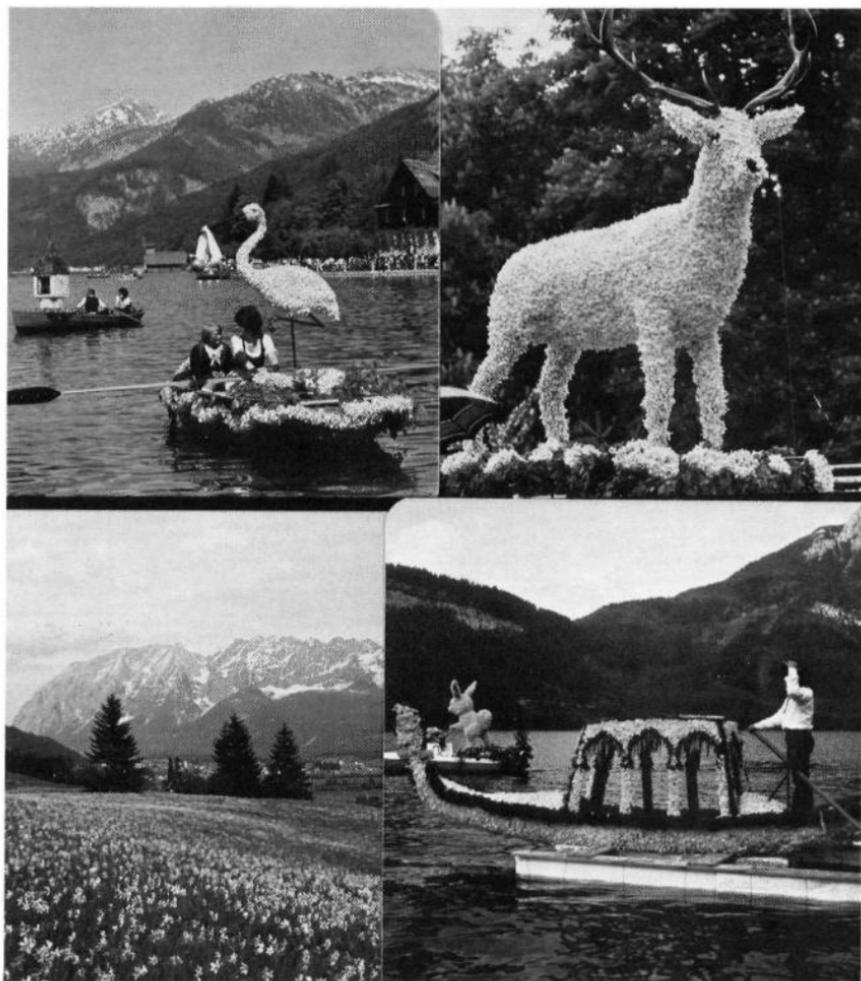
WELLS KNIERIM, *Cleveland, Ohio*

Aussee Land is the poet's paradise of the Austrian Alps—poet narcissus that is. Matthew Zandbergen has been telling us about the Narzissenfest held in the three village area of Altaussee, Bad Aussee, and Grundlsee for many years and this was the year for me to see for myself. Matthew and Nel, with their son Gerald, picked me up at the little airport at Salzburg on May 22 and we drove through beautiful Salzkammergut, Austria's Alpine Playground (see *National Geographic*, August, 1960) to Bad Aussee where we were met by Matthew's friend, Herr Herbert Pirker, a school teacher and ski instructor. He had reserved rooms for us in two beautiful guest houses, Matthew and Nel in the Spatzen nest (Sparrow's nest), Gerald and I in the Sonnenhof next door, each built years ago when workmen took pride in their craft. They are being maintained with equal pride by their present owners.

The Narzissenfest is a four day festival sponsored by the three villages with a Narzissen Queen for each, and programs which include ballroom and rock 'n roll dance contests for young people, children's singing and orchestral programs in the Kurhaus, children's dances on the village green, band concerts, a bazaar on the town square, fireworks, and two parades. One parade has narcissus floats on top of autos in Bad Aussee and the next day the same floats are placed on boats on beautiful Lake Grundlsee. Buses from far and near bring an estimated 25,000 visitors to see the Bootschoro (boat parade) which is especially beautiful on clear blue water with a green background of the mountain slope with snow on the peaks in the distance.

The program has something to do and see from early to late every day, but Herr Pirker, a skilled photographer and one who knows all the good narcissus slopes in the area, took us on short tours to see the millions and millions of wild poets blooming in the surrounding areas. The poets bloom at lower altitudes and at close inspection we found yellow globe flowers, primula, spotted orchids, and trumpet gentians growing among the narcissus. The poets vary in size and form; evidently they include many natural hybrids. All seed themselves and I was told the bulbs are very small (I did not dig any), about thumbnail size. Herr Pirker took us to the ski slopes at Altaussee at the edge of the snow line where alpine flowers were in bloom: wild crocus, soldenella, spring gentians, and others. For one who has photographed thousands of daffodils and alpine flowers, it was truly a horticultural photographer's paradise.

Erhard Meier, Burgermeister of Bad Aussee, talked with us at one of the parties. He spoke perfect English since he spent some time in Louisiana studying American history and married his wife there. Herr Meier was concerned that the picking of narcissus blooms to construct floats for the parades, narcissus crowns for the children, vases of them in all the shop windows, etc., might eventually cause them to die out. I assured him that in no way could they possibly pick enough to endanger the species. They do not cut the foliage for hay and it is quite evident that more and more millions of poets will be blooming in Aussee Land for years to come.



Top: Narcissus floats in the Narzissenfest parade. Bottom left: Poeticus daffodils growing wild in the Austrian Alps; right, float on Lake Grundlsee. (Herbert Pirker photos)

(from Cods Corner, January 1979)

Being a member of the ADS Poet Round Robin, naturally my interest and love of poets has grown in the last few years. For instance, look at the word cantabile . . . worthy to be sung . . . in a singing manner. Cantabile 9W-GGR is just that. Hybridized by Guy L. Wilson, it is a fine little poet with such a sparkling white perianth and flat cup with deep green eye rimmed with red. When it first blooms, the coloring is fantastic. I planted five to six bulbs under my apple tree where it gets semi-shade to keep the coloring and not burn. In fact, I have many poets planted there and the scent from the poets is just lovely. Cantabile has merits worthy to be sung.

—“TAG” BOURNE, *Columbus, Ohio*

WHY HYBRIDIZE MINIATURES? A PERSONAL VIEW

ROBERTA C. WATROUS, *Washington, D. C.*

Why hybridize daffodils at all? To produce flowers that are near perfect for shows, more distinctive, more suited to special climatic conditions, or more resistant to disease. Another reason may be "to see what will happen if . . ." As so many hybridizers have been working on the standard types during the past century the chances for success depend more and more on large-scale operations, intensive specialization, and/or luck. In recent years the best opportunities have been in Divisions 5-7, which had been neglected so long by most hybridizers. Much of the increased interest in these types is due to the conspicuous advances made by a handful of hybridizers, in some cases the results of a very small number of crosses.

My reason for hybridizing miniatures has been the pleasure it has given me. This is a selfish motive, no doubt. Perhaps I should have been working more for the benefit of others, devoting more of my attention to propagation for possible commercial distribution, or even, as has been suggested, turning over promising seedlings to others who might take care of the propagating for increase. I have done this in a few cases, but only after I had grown these cultivars for some years, while others, perhaps equally promising, appeared, lasted a short time, and disappeared. Meanwhile, these others were enjoyed in the garden and at shows, contributing in their way to the general interest in miniatures. I recommend my selfish approach to many who have not yet made crosses with miniatures — or any crosses at all. They will reap rewards in enjoyment within four or five years; I suspect it will be longer before a much wider range of new miniatures will be available commercially.

One of the pleasures of growing miniatures is the length of their season, and new seedlings blooming before the rush of the main season are especially welcome. Trumpets and *N. cyclamineus* are of course the mainstay of this early crop, unless one has made crosses using the winter-blooming bulbocodiums. (I must admit that my occasional efforts with bulbocodiums have produced next to nothing.) I like to use the miniature white or bicolor trumpets as seed parents, with *N. cyclamineus* as pollen, hoping for another Snipe or Mitzy, but almost any trumpet/cyclamineus seedling blooming so early is welcome. Then I like to cross some of these again with *N. cyclamineus*, to emphasize its distinctive characteristics.

Once the Mitzy \times *N. cyclamineus* cross gave me a tiny creamy white version of *N. cyclamineus* itself that lasted two or three years before disappearing. While I had it I used its pollen on several small white or pale trumpets or cyclamineus hybrids, but the few seeds that resulted did not develop into bulbs. While the chances for something more distinctive are better when white or bicolor trumpets are used, the self yellows are not to be despised. The unassuming *N. minor conspicuus* (Lobularis) crossed with *N. cyclamineus* is what gave me Kibitzer, one of the few of my cultivars that have been distributed commercially.

It was really a picture of some jonquilla/cyclamineus hybrids produced by Dr. S. Stillman Berry in California that first inspired me to make crosses. The picture was in *The Daffodil Year Book* for 1942, a wartime joint production of The Royal Horticultural Society and The American

Horticultural Society. I wrote to Dr. Berry, but the bulbs were not available, and I decided to try to duplicate the cross. My first opportunity came in 1946, when I was able to bring home a bloom of *N. jonquilla* from Williamsburg and put the pollen on the one bloom of *N. cyclamineus* I had. Seven seed resulted, and four seedlings bloomed, one eventually being registered as Flyaway. The cyclamineus/jonquilla combination, in pure or diluted form, remains my favorite area, but nothing to rival Flyaway has resulted. As *N. jonquilla* does not bloom here until after *N. cyclamineus* has gone I have depended on blooms brought from farther south, or sent to me by friends.



Cricket

After the trumpets and cyclamineus hybrids comes the triandrus group. *N. triandrus albus* × *N. jonquilla* gave me a nice batch of seedlings, of which #3 seemed to be the best. My note on it was "similar to April Tears, but smaller; perianth segments wide." After some years I registered it as Cricket, and I hope Brent Heath will be able to build up a good stock of it. I still have some of its siblings, not as distinctive or as good, but pleasant to have. Variations of this cross have been made using different varieties of *N. triandrus* and other members of the jonquil group; the ones from *N. triandrus concolor* × *N. fernandesii* were especially colorful.

If cyclamineus/jonquilla and triandrus/jonquilla, why not cyclamineus/triandrus? I tried this several times, but the seed collected were "mostly chaffy," and did not develop into bulbs. A "small cyclamineus hybrid × *N. triandrus albus*" produced Little Lass for Matthew Fowlds; the florets seem out of proportion to the height, however. I have only a vague recollection of ever hearing of a successful cross of the two species, but we can keep trying. Whether the bulbs should have the moist growing conditions of *N. cyclamineus* or the sharp drainage preferred by the triandrus group might present a problem.

How can we get a wider range of color in miniatures? Most of the modern cultivars in Divisions 2 and 3 with orange, red, or pink are too large to give miniature seedlings, even when crossed with the smallest species. Those in Divisions 5, 6, and 7 are likely to be triploids, and almost invariably sterile. So, while so much progress has been made in producing more colorful triandrus, cyclamineus, and jonquil hybrids of standard or somewhat smaller size these have not been useful in trying for smaller progeny.

Marionette is the only miniature 2 Y-YR. Its parentage is not given in the *Data Bank*. I wonder if anyone has successfully used it in crosses; I have tried two or three times, without success. It may be that it, like all the miniature 2's and 3's whose parentage we do know, has genes from the jonquil group, i.e. *N. watieri* in those reported. I treasure a few comparatively small cultivars in Divisions 2, 3, and 9 that I believe to be diploids. The deepest color I have succeeded in getting came from Ruby (Cave, 1907), a 3 W-R of modest size, crossed with *N. juncifolius*. One cultivar from this cross has been registered as Crispin. The same seed

parent with *N. scaberulus* has also given some fairly bright seedlings. I won a red ribbon with one in the National Show in Columbus in 1978. Seville, another oldtimer (P. D. Williams, 1908), × *N. watieri* has given me a number of charming little flowers that can pass as 3 W-Y. All of these bloom quite late, and the substance is not as good as it might be. Not good enough to register, perhaps, but good enough to enjoy.

Hybridizers usually like to use their own seedlings in continuing programs. Because so many of mine carried the sterility factor inhibiting fertility in triandrus and jonquilla hybrids I have not been able to do this to any great extent. There have been a few exceptions. I had a little 6a, Chicopee, bred by Edwin C. Powell, one of the founders of the Washington Daffodil Society. I backcrossed this with *N. cyclamineus*, and the seedlings continued to set open-pollinated seed until it became too complicated to call them anything but "Chicopee/*cyclamineus* F+," or "small trumpet/*cyclamineus* mixture."

Chances were better when I could begin to use Kibitzer and its siblings as seed parents. From *N. jonquilla* pollen they have given several promising seedlings like sturdier Flyaways. (Phil Phillips admired one when he was here in 1975.) Let's hope they will increase obligingly. From Kibitzer × Acme (a smallish poet) came some blooms of which I noted "all like smaller, more reflexed Beryls; two had two florets." There have also been some pleasing blooms from (Little Beauty × *N. cyclamineus*) #6 × *N. jonquilla*. But Bill Pannill hit the jackpot in this area with his Junior Miss (Jenny × *N. jonquilla*). For some years Bill used to bring his seedlings to the Washington shows and enter them in seedling classes. At that time the rules for judging seedlings put a high value on "distinction," and my seedlings would win over his. It was only fair that when the rules were changed and miniatures given their own Rose Ribbon, Bill would have miniature seedlings to beat mine.

A hybridizer of miniatures should not neglect growing on stocks of any of the small species he has, especially those that depend more on seed rather than bulb division for increase. I have found that for me *N. cyclamineus* does not usually set seed unaided, so I try to use a little brush to self-pollinate any blooms that I am not using in crosses. They sometimes bloom in three years from seed; very small, to be sure, but as the bulbs grow larger so do the flowers until — they evidently decide it is time to go. On our recent trip to England I was particularly impressed with the size of some in the Savill Garden that must have been so well pleased with their situation that they had decided to stay indefinitely.

I have never stopped to analyze all the reasons for the many losses I have had. With such small bulbs there is less to resist any trouble that comes their way: drying out, too much heat or cold, disease, over-medicating, too deep or too shallow planting. I have learned to use sand to insulate any small bulbs out of the ground during the summer. I find planting in plastic mesh berry basket cages an invaluable aid in keeping track of what ought to be there when I dig. I have not paid enough attention to summer baking of certain kinds reputed to need that, although at times my intentions have been good. There has always been something else to look forward to, and I have ignored the spilt milk to dream of things to come. I hope others will do better at combining the fun of experimentation with careful attention to preservation.

GROWING DAFFODILS IN THE NORTHERN NECK OF VIRGINIA

I have a daffodil bed 20' by 150' and dig one third of my bulbs each year. They are planted in rows 18 inches apart and mulched with pine tags (pine straw). Before I begin digging, I rake up all the tags on the bed, put them in bags and use again in the fall after I finish planting. I plan to dig the last two weeks in June and the first two weeks in July. I use a potato fork and dig one cultivar at a time. All bulbs are cleaned, washed, treated with Benlate, dried, and stored in potato bags. I finished digging this year July 10th, and it about finished me! The bulbs were never better, with scarcely any loss and great increase.

My soil is sandy with good drainage. The County Agent tests my soil each year. All I needed this year was muriate of potash (potassium chloride) scattered over the bed before it was re-dug and made ready for planting. I dig the bed about 12 inches deep and work the soil until it is in good shape. I like to begin replanting the bulbs about the middle of August and finish by September 15th. It usually takes me a month to get my ground ready for re-planting. Of course a lot depends on the weather.

I plant my bulbs in rows 18 inches apart and use a string to keep the rows straight. I begin planting Division 1 and go right through planting them in order. As I replace markers I use color coding and follow *Daffodils to Show and Grow*. When I re-use the old markers I change them and use color coding. I use markers from Everlasting Label Co., Delta, Ohio. Rose marker E 11 suits me best.

I use a bulb planter to make the hole for the bulb and plant about three times the height of the bulb for the depth of planting. As I make the hole for the bulb I add one teaspoon muriate of potash and mix that in the soil. Then I add one tablespoon bone meal, one tablespoon sand, and a little chlordan dust. When I put my bulb in I put one tablespoon sand over the bulb to fill up any air pockets and dust some chlordan over the bulb. I plant bulbs four to six inches apart, depending on the size of the bulb. I also plant miniatures in rows, and when I have one bulb or very small bulbs I put them inside a small tin can (water chestnut can is great), cut out the top and bottom, and put the bulb inside it in the ground. In this way the bulb isn't lost.

After I finish planting, I hoe the rows up to add more dirt to the depth in planting. I mulch the newly planted bed with pine tags and also go over the whole bed with a fresh lot of pine tags to make a nicer appearance. Also blooms don't get splashed so easily.

Everyone is advised to water. I do not, but depend on Nature. Living in the country we never felt we had enough of a water supply to use on daffodils. I'm sure I would be much better off to water. We always have dry spells and then there are wet spells. There is always the weather to complain about. I seem to have more wind than most any one.

Many bulbs are naturalized under the pines and some have been there more than twenty years. These are never dug up. I have many clumps of miniatures and I am always surprised when I see them blooming, for I always forget just where they are planted. Spring along the Rappahannock River is quite lovely and always interesting.

—MRS. JOHN PAYNE ROBINSON, *White Stone, Va.*

(From a program for the Middle Atlantic Region, Fall, 1978)

PRIDE OF PRESTEIGNE — WILSON'S POETS

MEG YERGER, *Princess Anne, Maryland*

"I freely admit that the best of my fun
I owe it to horse and hound."

(Whyte-Melville, English Laureate of Fox-hunting)

Alexander M. Wilson wrote that was his exact feeling, if daffodils could be permitted equal time with the hunting field. The chase, perhaps, he loved too well because early in life he was thrown from a horse during fox-hunting and broke his spine making it impossible to turn his head and giving him a look both attentive and quizzical. And yet, that mishap may have given him more time for daffodils including some seventy cultivars of poeticus about which Holland's Matthew Zandbergen says one was as good as the other.

One of his best poets, Milan, received its Award of Merit as a cultivar for exhibition on April 14, 1953, with eighteen out of a possible twenty-two votes, just four months before his death. It was put up by his son-in-law, David Gourlay, and described as a broad perianthed poeticus with a flower $3\frac{1}{4}$ " in diameter, well poised on a 16" stem. Milan has a style all its own — good size for a poet and an exceptionally large eye. Commercially listed today in several catalogues, it has proven it's worth as a garden cultivar of good increase and with nearly every flower good enough for exhibition. Moreover, it is a splendid parent both as a seed parent and as a pollen parent.

Felindre is another Wilson poet commercially available today, also with a beautiful eye larger than usual for a poet. Placed side-by-side with Como, raised by Gourlay, and Pidget, a Como seedling, similar hereditary genes are evident.

As Wilson's spine injury became more and more painful with advancing years, he gardened less and less but continued to make crosses and gave the seeds to his daughter and son-in-law to raise. In my mind I think of the A. M. Wilson and Gourlay poets as the "Wilson-Family-Flowers." Gourlay was not really very much interested in raising daffodils and eventually the Lionel Richardsons bought their "stable" of bulbs. Mrs. Richardson registered Perdita and Como, both raised by Gourlay. Her choice of the name Perdita, which was the name of a famous horse, would have appealed to the horse-loving Alec for the hint of double meaning since the word in English means "lost one." That it was also the name of one of Shakespeare's characters might have interested the scholarly mind, too. By a coincidence which could never have been foretold she saw, planted in a row next to Perdita in a Maryland Garden, another Gourlay raised but un-registered poet named Stilton. The source from which it came was one whose reputation she would not question but she gasped, "We were supposed to have gotten everything from Gourlay!" and added, "It is much the better flower." Adding to the mystery of how it escaped transfer to Prospect House is the fact that in the same garden grows another poet, also named Stilton, that was bought from a Cornwall grower. Both Stiltons look like the same clone and bloom at the same time. Not very far away is a P. D. Williams' poet, Lady Serena, which is of

similar size and statuesque pose as these from the "Wilson-Family" which makes one wonder about exchange of pollen or seeds between the two men. Very early in the century at least one poet of Williams' raising, Tennyson, was grown and exhibited by Wilson.

Although P. D. Williams was approximately three years older than A. M. Wilson, they were "Eton Boys" at about the same time and renewed acquaintance when Wilson advertised chrysanthemum plants for sale which Williams ordered. Such close friendship developed that during some periods they wrote daily letters to each other and so admired each others work with daffodils that they could almost be considered partners. Both were extremely interested in poets. In the early 1900's Wilson went annually to see what poets Engleheart had to offer, buying three or four stocks at a time, such as Bret Harte and Madrigal and one available today — Sarchedon. He always looked for those with good stem, neck, and carriage which may have been his own way of joking about his own problems from his spine injury. Both men served on the Narcissus Committee of the RHS and supported the early RHS daffodil shows by subscribing money for prizes and exhibiting.

In 1914 Mr. Wilson won firsts for many collections, one being for forty-eight cultivars in which he included the poet Tennyson. In the class for a single poet he won first with his own new poet, Francis Bacon, described as probably one of the largest poets in existence with segments incurving and blunt-ended, eye citron, with dark red edge. In the Midland Show that same year he won the Herbert Chapman Poeticus Trophy for True Poeticus. That wording makes one wonder if even then there was a trend to veer away from simon-pure poets. Many of his poets were included in his catalogue which listed one hundred and fifteen cultivars with the average price nearly five pounds each.

A list of new flowers in the 1915 *RHS Daffodil Yearbook* includes Wilson's Bridget describing it as a poet of much distinction with wide, smooth segments and a green eye with prominent red edge no less than an eighth of an inch in width. Another of his poets is given the prestige of a full page photograph showing three blooms named Alpha which are described as an example of a good poet of the Tennyson type which strikes the balance between a very round and a very starry flower in a happy manner. It has a slightly reflexed perianth and a pale yellow eye with narrow red edge. It appears as late as the 1969 *Classified List*, but Bridget may have been a casualty of the eelworm scourge which reduced his stocks from a value of 12,000 pounds to less than 200 pounds worth in only two years. According to Matthew Zandbergen, whose father Gerrit was one of Mr. Wilson's best friends, Fred Secrett and Wilson together had bought a series of poets from Engleheart. It is common knowledge that Engleheart's stocks were almost wiped out by eelworm so that is possibly how the eelworm was introduced into the Somerset soil. With the soil so contaminated with eelworm it was unthinkable to try to build his stocks again on the same ground, so he moved in 1918 from Somerset to Presteigne, Radnorshire, where he lived the rest of his life.

The *RHS Classified List of 1927* reports others of his early poets that had either been lost to cultivation or surpassed by modern cultivars of that time. The poets Byron, Chicot, Druid, Emerson, Evander, Merodach, Walo, Whittier — all from 1908 — were gone. So were Sasso, Algitha, Desna, and Aristophanes from 1913 to 1916. Martial and Francis Bacon were the only early ones still on the list.

After the move to Radnorshire the daffodil stocks were built up again into a great collection including so many poets that he was particularly recognized for raising them in an article by Peter Barr in the 1933 *RHS Daffodil Yearbook*. He and P. D. Williams were the only ones besides Engleheart who were so mentioned. 1927 registrations included Esterelle, Mallard, Pekon; Beldain, Ibycus, Timothy, Pindar (later moved to Division 3), and Felindre in 1930; Solesmes in 1931; Funchal, Levada, and Milan in 1932; and Toofin in 1938. He no longer exhibited competitively but sold bulbs as well as cut flowers.

The loss of prized daffodils from so many years of labor was far more tragic to Mr. Wilson than the financial loss. He had other means of "putting bread on his table" — or more literally, "candy." His chief financial interest was the manufacture of Cadbury Candy. It was one of the industries in Britain that was visited in 1939 by American students studying progressive ideas of management toward employees. A student report reads:

At Cadbury, in Bourneville, there was pleasant, if plain, housing, apparently job security, a minor physical exam before employment but no routine check-ups later. The personnel making the candy wore starchily clean outfits and caps. The ceiling in the factory was very high with walls of glass so daylight could suffice for lighting. A few birds flew around at the very top. In general the mood was one of friendly satisfaction. Surely the students were satisfied! They were permitted to eat as much of each type of candy being made as they wished and when the tour was over were treated to milk and cookies and generously given candy to take home. It was a very gracious gentleman who entertained the group and one can wonder if it might have been Mr. Wilson himself.

That he was generous and had a kind regard for others is attested to by Matthew Zandbergen. During the last half year of World War II, the Dutch food supplies had to be dropped by air. Alec Wilson gave the chocolates each food packages contained. The ultimate in generosity and deep regard for his friends was evidenced toward the Zandbergen family. Only two days after their return to the Netherlands from a visit to the Wilsons, Holland was occupied by the Germans. A. M. Wilson was so fearful of bomb danger to his friends that he put in his will the provision that if the Zandbergens survived the war and their buildings had been razed they would be restored at his expense. During the war contact between the two families was kept up by way of the Red Cross in Geneva but during the last six months of the war that line of communication broke down and neither family knew if the other was still alive. When the war was over Matthew managed to be the first Dutch bulb dealer to get transportation into Britain to try to re-establish the business. It was the British Ambassador who arranged his trip — on a bomber! The Wilsons were the first of his daffodil friends he went to see and it was then that they told him the terms in the will and he could tell them that there was no damage at all to the Zandbergen family although there had been bombs dropping all around them.

The Lionel Richardsons were very good friends of the Wilsons with common interests in horses and daffodils. Mrs. Richardson, in describing her first visit to Presteigne in her early days as a bride, said Mr. Wilson seemed to be intensely interested in everything she had to say on any

subject and with his sideways quizzical look he asked her so many questions she hardly got to eat a bite of dinner. Each time she finished her answer and lifted her fork again to pick up a morsel of food there came another question and down went fork and food again. Dinner was nearly over and the servants ready to clear off the table but Nell had still not had a bite to eat when Mrs. Wilson interrupted, "Alex, dear, please let the young lady eat her dinner. Do!" Nell said he had a great curiosity, not just about her but about all things in his life. He was a botanist and well-read, extremely religious — went to Communion service each morning, bred fighting cocks as a sideline which being a forbidden occupation Nell said she and Lionel always thought never quite tied in with religion.

It was probably about 1960 when the Richardsons acquired the remaining "Wilson-Family" stock from David Gourlay. After Mr. Wilson's death in 1953, he had continued to put up a trade exhibit at the London Show in which Wilson cultivars from several divisions, including poets and seedlings, were shown. The exhibits won several Silver Flora Medals and in 1957 a Silver Banksian Medal was awarded to an attractive group which included good vases of poets bred by the late Alec Wilson — Milan, Felindre, and a good poeticus under number W 383. That same year he registered the Wilson raised Pippa. Its name seems like a eulogy when the lines from Browning's "Pippa Passes" are read:

"All service ranks the same with God —
With God, whose puppets, best and worst,
Are we: there is no last and first."

Mrs. Lionel Richardson and Mr. Matthew Zandbergen supplied many of the personal glimpses into the personality of Mr. A. M. Wilson, their friend.

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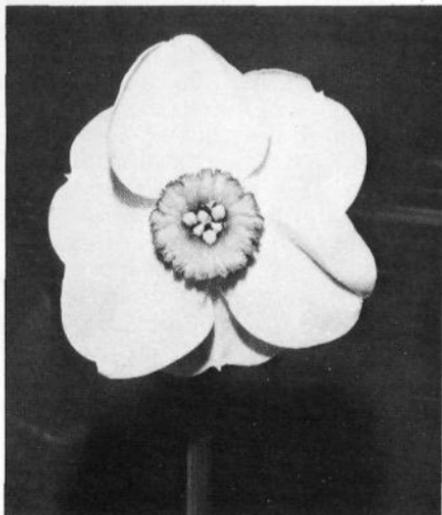


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Bender 78/5/2 (Milan × Cantabile), winner of the Rose Ribbon at the 1979 Convention Show, inherited its broad perianth from Wilson's Milan. (Gripshover photo)

MAYBE IT'S TIME FOR RECESS

TOM D. THROCKMORTON, M.D., *Des Moines, Iowa*

A Judge: One who has knowledge and experience sufficient to decide on the merits of a question; a connoisseur.

Webster's Unabridged Dictionary

Judgment: The capacity to make reasonable decisions, especially in regard to the practical affairs of life; good sense; wisdom.

American Heritage Dictionary

It is with some misgiving and almost a sense of shame that I admit I am not an Accredited Daffodil Judge. Would that I were! My desolate geographic location and lack of time are my only excuses. And yet, as an outsider, perhaps I may be allowed a viewpoint on daffodil judging that may seem at first to be heretical.

In a nutshell, I think daffodil judges should "judge" daffodils; the judgment should be between blooms, and not between blooms and an arbitrary Classification System. I admit to fathering the present RHS Classification; but the computerized system was never intended to take into account nuances of color, grace, symmetry, and all those other things which make daffodils both beautiful and individuals. As Mrs. John (Lib) Capen has so aptly put it: "The purpose of any classification is simply to allow the comparison of like with like." And that is just what the present color-coded classification does. Similar daffodils are grouped so that the judges, a group of connoisseurs, may determine which among the group are the most worthy.

I cannot imagine a Miss America Beauty Contest being decided by a computer. I can't believe that putting a scheme of feminine measurements and coloration into a computer would come up with the loveliest contestant — or the most talented. Yet, I fear that some of our daffodil judges are accepting computer sources rather than the evidence of their own eyes and years of experience in daffodil cultivation.

A system of classification based in part upon color will always have difficult "gray zones;" red or orange; white or creamy yellow; apricot-yellow or pink, etc. etc. And yet, we really don't have much difficulty in judging a collection of five "pinks." Cool Flame may be classified 2W-R; but it looks better with pinks than with Avenger or Libya.

Another problem is the proper placement of toned daffodils. These have usually been classified according to their most likely appearance as a mature flower on the show table. And yet, Laliue opens 3W-Y; becomes 3Y-Y, and subsequently may make a lovely 3Y-WWY. Thus, Laliue, depending upon its stage of development, could be accurately compared in any of three classifications. What is one to do?

Star Wish is a lovely 3W-GYR. When entered in the Boston Daffodil Show, its toned perianth made it 3Y-GYR. It was placed in the latter classification as a non-entry because of its "legal description." A wise and tolerant judge left a note that Star Wish "was the best bloom in the group, hands down, and it was a pity it was unclassified."

With this preamble, let me get to my message and my request.

1. At least 95 percent of daffodils are solidly and correctly grouped under the current classification.

2. The classification of certain other daffodils, well known to knowledgeable judges, may vary due to genetic influences or to vagaries in weather, climate, or cultivation.

3. These "variable daffodils," when shown, should be placed by the exhibitor (or by the classification judge, if necessary) into the appropriate group with which they best compare *at that time*.

4. The wise and experienced judge, undaunted by computerized classifications, should judge the blooms on their comparative merits.

What I'm really asking for is a sort of moratorium on classification nit-picking and an increasing regard for wisdom and experience in the judging of daffodils. Admittedly, there is no substitute for the intensive and detailed education one receives in daffodil Judging Schools. Judging Schools provide a neatness of knowledge and decision which is nowhere else available.

But equally important is that basic expertise gained through the experience of actually growing a host of daffodils. The little foibles, strengths, idiosyncrasies and variability of individual cultivars can only be so learned. Such knowledge infinitely improves the skills gained in attending schools and in judging daffodil competitions.

Styles change! The length of skirts or hair, the amount of décolletage or gaping seam are matters of continuing judgment and consideration. Styles in daffodils change, also! The diversity of color and combinations of color now being seen were undreamed of ten years ago; the tendencies of some daffodils to change styles are both fascinating and frustrating. But the judges must admit that such changeable flowers are with us and, as Lib Capen says, "compare like with like."

As to the moratorium, if the judges are willing to occasionally ignore an adamant classification in order to do justice to certain blooms, I am willing to talk to the computer and possibly come up with a less stringent classification; i.e., give cultivars with known variation recognition in more than one class.

I am depending upon the wisdom and experience of judges who grow flowers. They in turn may ultimately depend upon a somewhat flexible classification which more readily suits the needs of reality.



(Editor's note: Dr. Throckmorton's article was sent to Judging Schools and Classification Chairmen, as well as former School Chairman for comment, from which excerpts follow.)

From the point of view of what is being taught in ADS Judging Schools, I believe much of what Dr. Throckmorton suggests is already covered in Course I of the schools. Please see page 3 of *Handbook for Exhibiting and Judging Daffodils* regarding judging against perfection

for the cultivar and for the division. Also see page 4 where "Typical of Cultivar" is discussed, and revised page 8 which refers to the variables in the way color is seen and described.

In my opinion the ADS does not have the right to alter the classification and description given to a flower by its hybridizer or the one who registers it once it has been accepted by the RHS. We ought to assume that the hybridizer gave the color code he felt was correct at the best stage of development and the flower ought to be placed in that class unless the schedule committee has provided otherwise in the wording of the schedule and the provision of classes for "others" or "variables" has been made.

—MARGARET YERGER, *Judging Schools Chairman*

I find as Classification Chairman, I disagree with Dr. Throckmorton mainly because the Classification System is the definite point of reference for growers, buyers, exhibitors, and judges. I think a daffodil has to be color coded by its originator and if it is to be placed in a class it has to conform thereto. No daffodil should have two color codes in *Daffodils to Show and Grow*. I believe these daffodils should be placed in collection classes where color coding should not be required and thus be judged on their merits alone and not according to their book code.

—AMY COLE ANTHONY, *Classification Chairman*

Would it be possible to indicate after the given color code that the cultivar is variable by using a V, example: 2Y-WPP-V, or some other indicator? This would alert the judges, and they would then judge the cultivar on its merits. I think all like cultivars must be judged in the same class regardless of their color change. To place them in different classes in a show would be very confusing to the public, exhibitor, and also the judges. It seems to me that all specimens of the same cultivar must be placed in the same class and that designated by the color code as given in the *Data Bank*.

We have had the color change with maturity problem in our reverse bicolors, but have handled it by putting them all in the same class regardless of state of maturity. It works quite well. We as judges know if they are not reversed they are immature and that we must take color into consideration. I would never penalize heavily because a reverse bicolor had not reversed completely. In other words, I would never withhold an award if other qualities were there and would not hesitate to give a blue ribbon if the specimen warranted it, regardless of color change. A fair judge would not take off ten points on color alone.

Not all judges can afford the new, expensive cultivars and may see them only in shows. If they are alerted by some symbol in the color code, then they will not be surprised that all of that cultivar do not look alike colorwise.

—HELEN K. LINK

(Editor's note: I think Cool Flame should be re-classified as 2W-P. It does look better with pinks than with Avenger or Libya. But if it were entered in a class for five pinks as it is now classified, I would mark the tag "not according to schedule.")

ADDENDUM:

The article, as originally submitted, has been strained through the fine meshes of substantial and knowledgeable daffodil growers and judges. It is obvious that some sort of accommodation is in order. After considerable thought, I believe the suggestion of Helen Link makes excellent sense (as always) and goes a long way toward solving the problem.

I am certain that the letter V, standing for "variable", can be put in juxtaposition to the classification and color code — not as a part of it, but as a significant symbol to alert judges and growers alike. Cultivars so identified will deserve the attention of knowledgeable individuals if they are to be exhibited. As a beginning, all toned and most reverse bicolor daffodils would be so marked.

The computer can handle this, if such added information seems important. Knowledge is the road to understanding.

—DR. TOM THROCKMORTON

Narcissus tazetta GRAND MONARQUE

GEORGE E. MORRILL, *Oregon City, Oregon*

On page 164 of the March, 1971, *Daffodil Journal*, L. S. Hannibal says, "Some years back I found that *Narcissus tazetta* Grand Monarque had fertile pollen and that it would strike on poeticus forms as well as other fertile tazettas." When I became interested in working with tazettas, I inquired in the summer of 1977 in "Where can I get . . .?" about Grand Monarque. The response was overwhelming: four different persons sent me bulbs of Grand Monarque.

Mrs. E. T. Allen, Tennessee, sent three bulbs. One was a double nose, one was a large round and the third was a very large slab. Curran Craft, South Carolina, sent one triple nosed bulb. Bill Welch, California, sent one bulb which I judged would be four nosed in another year. L. S. Hannibal sent four small round bulbs.

On page 139 of the *Daffodil Handbook*, L. S. Hannibal says ". . . Grand Monarque has fertile pollen, produces fewer offsets — less than one a year . . ." From the description of bulbs received, and what Hannibal said about slow multiplication, I decided that they were probably not Grand Monarque so paid no attention to the blooms in 1978. When Hannibal's small rounds finally bloomed in 1979, I found that all the bulbs except the one sent by Curran Craft were Grand Monarque. Craft's was a Grand Primo according to the description given by Hannibal in one of his articles.

Grand Monarque pollen did not prove as fertile as expected when used in 1979. In the following list, the name of the seed parent is followed by the number of flowers pollinized and the number setting seed: Rubra 32/4, Grace Note 7/0, Cantabile 13/0, Dactyl 13/1, Dallas 4/2, Pheasant Eye 14/0, and Evan's H-44 30/1. On the other hand, some of my other crosses did not prove very productive: Falstaff × Soleil d'Or 9/0, White Ash × *N. asturiensis* 1/0, Vulcan × Soleil d'Or 9/2, RJ-9 × *N. jonquilla* 8/2, Cameo Queen × *N. asturiensis* 1/0, Carita × Matador 23/6 and Bantam × *N. asturiensis* 10/2.

I only applied Grand Monarque pollen to the flowers once this year. Next year I will try doing it twice in the hopes of getting better results.

GROWING TAZETTAS BY THE ORGANIC METHOD

WILLIAM R. P. WELCH, *Carmel Valley, California*

My first awareness of the importance of providing tazettas with a large quantity of compost came last summer, when a bed of *Avalanche* planted in soil containing about 50% oakleaf compost came up in early August. This was their second year of being planted in this location, having been planted there during the previous fall. The normal time for *Avalanche* to appear is November, with bloom coming in January. But this bed started blooming in October, the result of the compost having been a shift forward of fully three months. I was also aware at that time of unusually vigorous growth, including the production of many more leaves per bulb than one would expect from bulbs in their second year down. Obviously the bulbs were multiplying much faster than they do in normal farmland. Though in some cases there were not as many flowers per stem as would be expected (I'm not sure why), there were more stems than are normal. Additional stems were produced during November and December. Foliage, large and lush but of a lighter green than normal, continued to stay green into June with some plants still having good leaves in early July. So in spite of their having come up three months early, they still managed to stay green longer than the other plantings of *Avalanche*. I just dug all the dormant bulbs, and growth and increase have been phenomenal. They have made clumps twice the size of those from four year down bulbs in normal soil, so I'm getting twice the growth in half the time!

Fortunately, there was a bulb of *Grand Primo* mixed in with the initial stock of *Avalanche*. It behaved exactly as did the *Avalanche*, yielding one stem in the first year, and four stems late last October in its second year. Upon digging eight bulbs were found, most being of blooming size.

I am quite certain that other tazettas would be affected in the same way, and I do know for a fact that there is a direct relationship between the amount of organic matter in the soil and the size and quantity of bulbs produced.

One thing that must be kept in mind is that tazettas are immune to basal rot. It could well be that those standard daffodils which are susceptible to basal rot would be a complete failure under such conditions. I shall try this method with daffodils known to be resistant to basal rot. Perhaps others will want to experiment with this also.

Nematodes are able to attack tazettas but as yet I have seen very little evidence of their presence, except in the case of *Highfield Beauty* which seems to be especially susceptible. One planting of *Grand Monarque* has also shown some signs of nematodes, but what I am going to do for the time being is to plant African marigolds around the affected areas which should help prevent their spread. Hot-water treatment is a nuisance which I plan to avoid if at all possible. One thing I do know is that every living thing has some natural enemy, and nematodes are no exception. In the case of nematodes, fungi brought by decaying organic matter prey upon the nemas. Whether this applies to the bulb and stem nematode as well as the more widespread root lesion type is something that only

experimentation can discover. Certainly their spread from one bulb to another while in the ground would be hindered. It is known that soil which is lacking in sufficient organic matter, or which has had all its microscopic life killed by chemicals and corrosive fertilizers, is a happy hunting ground for nemas. Sure enough, it is in soil to which I have not added organic matter that nematodes have spread from one plant to the next. This is a subject on which more research needs to be done in connection with narcissus. There has got to be something which keeps narcissus from being wiped out in the wild state by nemas and bulb fly.

Which brings me to another topic, the narcissus bulb fly. It would seem that the trip the newborn maggot must make from the top of the bulb down to the basal plate would be a perilous journey for it, especially when there is plenty of predatory life in the soil around the bulb. One thing is very clear to me and that is that the bulb fly has become much scarcer this year. Of the several thousand bulbs that I've dug so far this season, there have only been about three or four bulbs which had maggots in them. The percentage used to be much higher, resulting in a very worrisome situation. There do seem to be more insects and earthworms living around the bulbs, particularly around the basal plate, than I have seen in previous years. Maybe some of these have been preying upon maggots trying to enter the bulbs. There cannot have been any shortage of eggs laid since bulb flies were quite common this spring. There have been several dozen bulbs encountered which do show clear signs of having been attacked last summer, so this does account for the number of flies seen. I am not really sure of the explanation for the sharp decrease in damage. No pesticides of any sort have ever been used, nor have I ever bothered catching them in a butterfly net since they have always seemed too common for me to even make a dent in the population.

The lesser bulb fly differs from the large type in being primarily a clean-up type of insect. That is, it attacks bulbs which are already in a state of decay, either through rot or previous attack by the greater bulb fly. Rot only occurs when bulbs have been overwatered, a problem most common in soils which are heavy and therefore do not drain as fast from summertime watering as they should. A few bulbs rotted during the past year and were consequently full of maggots when dug, but this only occurred in locations where watering during last summer had been the heaviest. Rot is not of the basal rot type, but instead affects bulbs either by nearly all new roots rotting, or else by the top half of the bulb or the center of the bulb rotting. This is only caused by watering during their summer dormancy, which I did last summer in the hope that I could keep them in growth year around. It didn't make them come up one bit earlier, doing only harm by causing rot in a number of cases. There was no greater incidence of rot from summer watering in locations with the most organic matter.

It is now clear to me that all tazettas except for "Stars" (a type of *italicus*) demand about a one month period of summer dormancy. This means that the last watering should take place when the foliage is yellowing. By mid-July they can be watered, but it would be best I think to wait until the first of August, especially if the leaves have remained green into June. The unique thing about the "Stars" is that as the old roots are vanishing and the leaves are turning brown, the new roots are already starting in quantity. Bloom with these will come as early as

October. If grown in partial shade so that the leaves stay green later, in the case of "Stars" as the leaves are finally yellowing around the end of July, new leaves will come up right between the old ones and blooms will come on schedule in October. Of course watering must take place throughout the summer for this to take place. "Stars" never rots. It will grow under widely varied conditions, and as a consequence is very common in old gardens in this part of California. Its cutflowers last very poorly though due to its thin substance. There is a larger form of better substance and with more flowers per stem which I have selected and I call it for the time being "Super Stars." Can anyone supply a fertile form of *italicus*? These things are sterile.

I do not believe there is any need to be concerned about virus in tazettas. They all seem to have it, with the exception of the "Stars" just mentioned. In some cases bulbs may be weakened somewhat by virus but I think this only likely to happen when a cultivar has become so old (maybe 100+ years) that it has picked up many different kinds of virus which in combination can weaken it somewhat as has happened with Soleil d'Or. Virus is the price that must be paid for the convenience of propagating bulbs asexually rather than by seed as so often happens in the wild. I have seen badly virused tazettas much improved after a couple years of cultivation in good soil. I have often wondered if the viruses which affect tazettas are of the same type as those which affect standard daffodils, or if standards are immune to tazetta viruses and vice versa. I saw an article in one of the *RHS Yearbooks* once that made it clear standard daffodils are not attacked by tazetta viruses, but there is disagreement on this. I have so few standard daffodils at this point that I am unable to reach any conclusions. If only daffodil breeders would devote more effort towards breeding for virus resistance then people would not have to be so concerned about virus. To put it simply, I ignore it. Most poetaz are quite resistant, maybe immune.

Paper White naturally comes into bloom early, often beginning around Thanksgiving. Whether providing it with a large quantity of compost would make it bloom months ahead of that, I don't know, since I have only grown it in heavy soil. Paper Whites show much variation as to bloom season, with some types not blooming until March. Also there are differences in vigor among the various types, some being much faster to increase or larger in plant size than others. Apparently some will not cross when used as a seed parent, though all seem capable of self-fertilization. I would like to try more variations of Paper White in the hope of coming across some with better substance and broader perianth segments. Such plants would be much better for cutflower production. I would like to hear from anyone who has several kinds of Paper White or who has any differing from normal. I know that there are several different Paper Whites found in the southern states and as yet I have not had the opportunity to try many of them. I have also detected some differences in fragrance and some are much more pleasant, being reminiscent of Oriental lilies. Does anyone have an extra bulb of *N. pachybolbus* this year? I would surely like to try crossing it with some of the best Paper Whites. Another Paper White relative I am looking for is pictured in the 1966 *Daffodil Handbook* on page 126 with the name White Pearl. Everything I have had under the name White Pearl have rounded segments similar to Grand Primo or Scilly White as pictured on the same

page. The White Pearl pictured shows a clear similarity to Paper White. Perhaps it would be useful in breeding better Paper Whites. The thin substance of many Paper Whites needs to be overcome. Some already in existence are quite good.

One of the trickiest tazettas is the miniature *Canaliculatus*. There is, as everyone knows, no problem with making it grow; but except for the first year after purchase there are no blooms. I suspect that similar forms could be found in old gardens that might not be as reluctant to bloom. Anyone who has success with *Canaliculatus*, please let me know and perhaps this plant could be better understood.

I shall leave for a future article a complete listing with descriptions of those I grow. Identification is very confusing.

The best cutflowers are produced by the various whites with lemon-yellow cups, that is the Grand Monarque, Avalanche, and *Compressus* types. These are the largest and most vigorous of the tazettas but they are sometimes slow to increase and perhaps for that reason are much rarer than the creamy-cupped types such as Grand Primo and Scilly White. If any reader has extra bulbs of the white-with-lemon-cups type, please get in touch with me and I will buy them or supply *Erlicheer*, Grand Primo, or "Stars" in exchange. The lemon-cupped types are not grown in commercial quantities so I must usually acquire them in small quantities at a time. There are many variations among these and often a distinct form is represented by one or two bulbs received from another hobbyist.

Tazettas deserve to be much more widely grown as their ease of cultivation (in mild winter climates), wide range of fragrances, and plentiful blooms make them ideal garden bulbs. I am not yet offering bulbs for sale but will be doing so in the future at which time I will advertise them in the *Journal*. Correspondence from all who are interested in tazettas and poetaz is always welcomed.

SOME NEW ZEALAND SHOW RESULTS

P. PHILLIPS, *Otorohanga, New Zealand*

At the North Island National Daffodil Show, held September 13-14, there were three entries for the ADS Silver-Trophy for nine American-bred blooms, not more than three of one cultivar. This was won by P. & G. Phillips who showed Velvet Robe, big, bright, and round; Pearl Pastel with good texture; New Penny, a very neat, smooth 3Y-Y seen here for the first time; Tangent, deep pink, almost red; and Radiation, old but useful. R. G. Cull was second and J. O'More was third.

The best bloom at the show was a large, smooth all yellow 2Y-Y raised and shown by Mr. G.W.E. Brogden, called Gold Gem.

At the South Island National, held in Nelson on September 22-23, Miss Mavis Verry won the British Raisers' Gold Cup for 18 British raised, three of each, with a splendid exhibit.

The American Silver Salver, for nine American-bred blooms, was won by Mr. Len Chambers who showed Alamo, Jolly Roger, Replete, Coral Ribbon, Audubon, Paradox, and Daydream. This was a very good and balanced entry. J. O'More was second and P. & G. Phillips were third.

The best bloom was 73/24, a large, smooth, pure white 2W-W raised and shown by Len Chambers. Many fine new introductions appeared on the benches, mostly from David Bell and the Brogdens.



Baby Moon

My Golden Mountainside

text, illustration and calligraphy by Gene Bauer
 Running Springs, California

After traveling many miles through a somber green forest, sometimes charred and scarred by fire, it is breathtaking to suddenly discover an area bursting with radiant color. Sun-kissed faces of daffodils flow gracefully across the mountainside in drifts of pure gold, luminous lemon and pristine white. This spectacular sight evokes many questions. "What kind of wildflowers are they?" "Why are they growing here and nowhere else?" "They're gorgeous. Did they just happen?"

My husband and I live at an elevation of 1800 meters (5900 feet) on the south slope of the San Bernardino Mountains in the interior southern part of California. This is a forested area similar in vegetation to the more northerly and more celebrated Sierra Nevada range. Indigenous to this area are seven different species of coniferous trees, five species of deciduous trees and two species of broadleaved evergreens. Precipitation, falling during the months of November through May, averages 89-165 centimeters (35-65 inches) a year with some falling as snow. Infrequently the winter low temperature may be -11°C . (12°F .) Summers are warm and dry and infrequently the high temperature may be $+34^{\circ}\text{C}$. (90°F .)

I planted my first daffodil bulbs in this location 21 years ago when we still lived in Los Angeles. What a delight in early spring to drive 160 kilometers (100 miles) east to our mountain retreat and find those bulbs blooming with no help from me. All I did was plant them.

Those first bulbs still bloom for me. In subsequent years I have purchased bulbs adding to the collection until now I have over 35,000 bulbs. Most of these are planted in large drifts of 50 to 2,000 bulbs of one cultivar. These sweeps of color are composed of less expensive older cultivars such as February Gold, Fortune, Carlton, Rustom Pasha, Rouge, Playboy, Aranjuez, Tunis, Thalia and Binkie. My more expensive newer bulbs are planted in special areas where I may observe them more closely.

Never have my bulbs been artificially watered, fertilized, dug and divided. They rely on winter rains and snows for moisture. I do not advocate wild fires but in November 1970 the Bear Fire rampaged across this area and the ash was beneficial to the bulbs.

My bulbs are planted in irregular masses that conform to the natural contours of this wilderness environment. Each spring I decide where more color should be located. I order the bulbs and I alone dig, dig, dig and plant each bulb.

5,000 bulbs create agony in October but yield ecstasy in April.

I am fond of all daffodils but my favorites seem to be in Divisions 2, 5, 6 and 7.

I am especially attracted to the reverse bicolors, the ethereal lemon colors and some of the newer introductions with pale yellow perianths and pink cups.

I always maintain a display of 30 named cut specimens so visitors may closely observe the vast differences in size, shape and color of various cultivars. This year I was delighted to welcome a stranger who was totally blind. She was thrilled to touch and feel the widely divergent flowers of N. scaberulus, Chipper, Petrel, Chit Chat, Windblown, April Tears, Old Satin and Stint.

Never have I been more aware of my own eyesight. How fortunate I am to be able to see and appreciate the minute differences between such siblings as Bethany and Daydream. For my priceless eyesight I shall be eternally thankful and especially so to be able to see spring on my golden mountainside.

April Tears



"THE WELL LAID PLANS OF MICE AND MEN . . ."

Two years ago this summer, I was digging my collection of about two hundred named cultivars of daffodils to take them to Medford, New Jersey, because my husband and I were moving to a retirement community there. In September, they were planted in a display garden, carefully labeled as to division and color and a chart prepared showing their names and location. The following spring they were greatly enjoyed by the residents, as they learned that all daffodils were not yellow and some were tiny miniatures.

The second spring, 1979, the Rancocas River rose twice in heavy rainfall and bounced the railroad ties, forming a border, onto the markers, tossing them about. However, the chart made it possible to replace the markers where they belonged. There was no sign of damage to the bulbs.

In early March, came February Gold, early as always. About two weeks later, from the same spot came three white blooms of Division 2, looking surprisingly like Ice Follies! The flood could not have been responsible. Then later came a clump of bright yellow Larkelly in its appropriate spot. Suddenly, in the middle of the yellow flowers, one lovely pure white Dainty Miss appeared. What was this?

Suddenly light dawned. Checking old charts I discovered that Larkelly and Dainty Miss had been living near each other for several years in their former home. Then I remembered that I had once planted February Gold and Ice Follies in concentric circles around an azalea near our front door, to give a succession of bloom! Did it require two years for those escaped bulblets of Ice Follies and Dainty Miss to mature enough to come into bloom in their new home?

So, three cheers for charts and more careful digging when you move! What surprises will 1980 bring?

—MRS. LESTER M. ILGENFRITZ, *Medford, New Jersey*

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

(Act of August 12, 1970; Section 3685, Title 39, United States Code.)

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—Mary Louise Gripshover

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RIVERBOATS, JAPANESE GARDENS, AND THE MUSIC THEY CALL THE MEMPHIS BLUES

MRS. HERMAN L. MCKENZIE, *Jackson, Mississippi*

Come South in springtime 1980 and join the MidSouth Daffodil Society for the 1980 convention in Memphis, Tennessee, March 27, 28, and 29. For our first convention of the new decade, ADS members will gather at the Hyatt-Regency Hotel at 939 Ridge Lake Boulevard, Memphis, Tennessee 38138.

Metropolitan Memphis dominates a three-state area and is the agricultural, industrial and commercial hub of the MidSouth, but it never forgets that its heritage comes from the River, the Mighty Mississippi meandering by its door. In 1541 Hernando DeSoto discovered the Mississippi River in this vicinity, and in 1819, Memphis began to grow from the Chickasaw Bluffs overlooking this spot.

Memphis, proud of its beautiful homes and gardens as well as its commercial growth, is the only four-time winner of the Ernest T. Trigg Award as the Cleanest City in the Nation. Ardent environmentalists will find kindred spirits here; Memphis residents recently won a lengthy dispute with national highway planners, successfully saying "Halt" to the four-lane interstate which would have slashed through the wooded acres of Overton Park, historic home of the Memphis Zoo and Aquarium.

Memphis was once synonymous with cotton, and the cotton-rich Mississippi Delta was said to begin "in the lobby of the Peabody Hotel" in Memphis. Though diversified in trade and agricultural production now, Memphis is still the largest cotton market in the nation and convention-goers can visit the Memphis Cotton Exchange in session.

Many fascinating options are available for those who arrive a few days early or stay after the convention is over. You can travel down the river on the "Memphis Queen," or explore the Libertyland theme park. You can tour the Pink Palace Museum, the Chucalissa Indian Museum, or the Victorian Village, eighteen landmarks clustered in one downtown area which range from Neo-Classical through Late Gothic Revival architecture.

If you like the Blues, ancient or modern, take time to see the W. C. Handy Park at the corner of Beale Street, and Graceland, home of the late Elvis Presley. For art lovers, the agenda ought to include the Dixon Gallery and Gardens, with their outstanding collection of Southern and European sculpture, near Audubon Park, and the Brooks Memorial Art Gallery and Memphis Academy of Arts, both in Overton Park.

The entries for the National Convention flower show will be accepted from 4 p.m. until 10 p.m. on Wednesday, March 26, and again from 7 a.m. until 10 a.m. on March 27. Miss Leslie Anderson, show chairman, urges all ADS members who have flowers already in bloom to make entries, as Memphis is near the southern border of the daffodil belt.

Banquet speakers for the convention, according to the chairman, Mrs. Glenn Millar, will be the outstanding English hybridizer, John Lea, speaking on "Daffodils Today and Tomorrow," and Charles Milleaux, whose topic will be "A Southern Humorist Looks at Daffodil Growers."

Friday's workshops offer an array of agonizing decisions, as ADS members must choose among the following: Mrs. Van Winton, presenting "Daffodil Designs in the Japanese Manner;" Mrs. John Bozievich,

illustrating "The Art of Painting with Daffodils;" Dr. William Bender, advising about "Daffodil Health Maintenance;" and Mrs. Phil Lee, speaking on "Flower Shows."

Saturday's bus tour will include the city of Memphis and the Mississippi River, a stop at the Memphis Botanic Garden, and a trip down to Hernando, Mississippi, for box lunches in a charming country daffodil garden. The Memphis Botanic Garden is fairyland in springtime; at our convention season the cherry trees here rival in beauty the famous cherries in Washington's Tidal Basin. The major focus for us will be the Charlotte Sawyer Memorial Daffodil Trail; also spectacular at this time is the Mitchie Magnolia Garden, with its long winding trail of Japanese magnolias in full bloom, and the wildflower garden of more than 300 species in a naturally wooded cove along a winding stream. Bordering these is the W. C. Paul Arboretum, with its collection of all the trees and woody plants indigenous to the mid-south area. If spring has been a bit tardy in coming, we can linger in the highceilinged Conservatory of tropical plants and the nearby Holmes Orchid House.

Hernando, twenty miles south of Memphis, can well be termed the "Daffodil Capital of Mississippi." The Daffodil Study Club of Hernando has been honored by both the State Council of Garden Clubs and the Mississippi Legislature for its achievements in daffodil growing for the past thirty years. The daffodils blooming in small-town dooryard gardens and on the nearby farms are a living museum of outstanding cultivars for three decades.

It always seems much too long to wait for daffodil time; rush your season and join us in Memphis for the 1980 convention.

HERE AND THERE

Newsletters from various regions, local, and overseas societies enthusiastically promote a wide range of activities from fund-raising bulb sales to fall meetings.

The Southwest Region's newsletter tells of a planned fall meeting in Arkansas, gives school and show dates for Texas, and lists bulb orders for each group. The Texas Daffodil Society has programs coming up on "Color Coding" and "Companion Planting" in 1980. A new test garden will be planted at the University of Arkansas.

The Midwest Region had a talk on "Reverse Bicolors" at their fall meeting, as well as slides of the World Convention. Show and school dates are also listed.

The Southern Region newsletter gave planting tips and encouraged participation in the National Convention and show in Memphis, while the Middle Atlantic Region had plans for a fall meeting, including talks on "Drying Miniature Daffodils" and "Daffodil Myths and Facts."

The Northern California Daffodil Society held its annual bulb exchange and also sold their surplus bulbs at Lakeside Garden Center's plant sale to help finance next year's show.

The Central Ohio Daffodil Society is busy planting bulbs at Whetstone Park, and has programs planned on "Trumpets" and a workshop on "Preparing for Showing;" while the Washington Daffodil Society newsletter included statistics on its bulb order and a report of the World Convention.

The Tasmanian Daffodil Council Newsletter lists show dates and some trophies available for 1979, while the Australian Daffodil Society newsletter includes articles on twin-scaling, breeding, and health measures for daffodils.



On May 17, members of the Larus family joined a group of residents, staff, and friends of Church Homes for the official groundbreaking for the Betty Larus Center at Avery Heights, Hartford, Connecticut. John Larus had chosen this project as a fitting memorial to his wife. Their son, Charles, said that some of the thousands of daffodils for which John Larus was so well known would be planted around the center.

Our Executive Director has been busy answering letters generated by an article in the March issue of *Southern Living* magazine. Though he had nothing to do with the article (or the mistakes therein), he was listed as a source for further information. To date he has received 153 written inquiries (all answered), which proves that even inaccurate publicity is better than no publicity at all!



On September 23 at the National Arboretum in Washington, D.C., there was a formal dedication of a memorial bench in honor of Lil Meyer. The bench was placed in Fern Valley, which is planted heavily with daffodils. The bench was largely paid for by donations made in Lil's name by Friends of the Arboretum. Roberta Watrous, Bill and Laura Lee Ticknor represented our Society at the dedication.



Peggy Macneale of Cincinnati, Ohio, recently was given the first Quill and Trowel Award of the Garden Writers Association of America for her column, "Letters to New Gardeners," in *Flower and Garden* magazine. Peggy became a regular columnist for *F&G* in 1973 with "Letters to Susie," a feature for junior gardeners, and last year began the series for homeowners beginning to garden.



The following, which George Lee wrote in the March, 1969, *Journal*, is even more important now that students need to have judged in five shows before being accredited:

"One of the requirements for becoming an accredited judge is to have served as a student judge at three [*now five*] approved shows. Chairmen of judges, especially in areas where the number of accredited judges is limited, can help to increase the number of qualified judges by inviting students to serve on their panels along with the required two accredited judges. There is no limit on the number of students who may be attached to a panel. Students are identified on the roster which is published in the *Journal* each September. On the other hand, students anxious to complete their training should not hesitate to ask chairmen of judges of shows within their reach whether a place can be found for them."



The Garden Club of Virginia *Journal* has two excellent articles on daffodils in the Sept.-Oct. 1979 issue. Mrs. George W. Burton and Fran Lewis, both ADS members, wrote on "Why Daffodils?" and "Miniature Daffodils are Fascinating" respectively.



The gardening column in the *New York Times* of September 20, 1979, was devoted to daffodils. New England RVP Cathy Riley was interviewed by columnist Joan Lee Faust. The excellent article includes a drawing of the different types of daffodils and a list of good cultivars available locally.



From Rye, NY, comes word of the death of Mrs. Jean Flagler Matthews this past spring. "Mrs. Matthews maintained an estate to which each spring hundreds of people from the greater New York area came to wander in a leisurely way throughout the estate. But they came mainly to stand in awesome admiration before the hills and valleys swaying with the golden laughter of millions of daffodils. And now, we hear, all that is to be sold . . . such long years of loving and diligent labor . . . ought not to be entirely the victim of the bulldozer. Is there no way to conserve some . . . of the beauty of that estate? There are . . . many . . . who would pause to thank us next spring . . . if we did, not to mention a host of citizens in this generation and in the generations to come." (Courtesy *The Rye Chronicle*.)



One of the flowers entered in the Omagh show was a twin-flowered poeticus bred by Sir Frank Harrison and exhibited by Kate Reade. It caused quite a discussion, and Sir Frank closed his remarks at the Boston convention with the following poem.

The Two-headed Cultivar and its Place in the World, or What Next?

We raised a little cultivar
With crown of red and green;
For Vincent Square it could not flower
And there was never seen.
When ribboned blue at Omagh
It raised a great contention,
For double heads are not by far
A poetical intention
Nor yet a tiny GYR
And even less tazetta
And so this nasty puzzle I
Must leave to this convention!



Frank's Fancy (Hardison photo)

U. S. REGISTRATIONS IN 1979

Reported by MRS. KENNETH B. ANDERSON, Registration Chairman.

American registrants of new daffodils and their registrations:

Brink, Venice; Nashville, Ill.: Radom, Swanwick.

Evans, Murray W.; Corbett, Ore.: Ceremony, Chanticleer, Chaperone, Cotton Candy, Keystone, Lipstick, Pink Tea, Pink Wing, Pipestone, Urbane.

Frey, Eileen; Canby, Ore.: Prime Time, Sunny Thoughts.

Havens, Mrs. Richard; Hubbard, Ore.: Apache, Bright Angel, China Lake, Diploma, Gold Coin, Kodiak, Meadow Lake, Red Hawk, Sparrow Hawk.

Koopowitz, Harold; Irvine, Calif.: Dragonfly, Fanflare, Polly's Pearl, Stonewall, Transeil King.

Mitsch, Grant; Canby, Ore.: Ace, Afterthot, Akepa, Beauty Tip, Becard, Bittern, Bobwhite, Campanile, Carib, Constancy, Decoy, Echelon, Elan, Emerald, Falconet, Glisten, Gold Tone, Grebe, Gull, Hillstar, Inca, Irresistible, Laser, Lavalier, Lemon Tarts, Lemon Tree, Life, Longspur, Lorikeet, Magician, Meditation, Memento, Mistique, Moonflight, Motmot, Music, Ocean Breeze, Orange Rim, Pasteline, Pink Perfume, Rail, Spun Honey, Suspense, Sylph, Triller, Trogon, Wishing Well.

Link, Mrs. Goethe; Brooklyn, Ind.: Lemon Moon, Lime Mist, Roberta Watrous, Tu Tu, Whip-poor-will.

Morrill, George; Oregon City, Ore.: Fiona Jean, Golden Clown, Joyful Day, Mellow Mist, Rosalie Morrill, Spider.

Pannill, William; Martinsville, Va.: Del Rey.

Throckmorton, Mrs. J. B.; Des Moines, Iowa: Steuben.

Throckmorton, Tom D.; Des Moines, Iowa: Twenty-four Karat.

REGISTRATIONS

Measurements given are: bloom season; height (H.); diameter of flower (F.); length of perianth segments (P. segs.); length of corona (C. lgth.); diameter of corona (C. diam.). Color code will follow class.



ACE (Mitsch) 2W-PPW; midseason; H. 38 cm; F. 95mm; P. segs. 40 mm, white, flat and broad, pointed tips; C. lgth. 27mm; C. diam. 40 mm, pale clear pink with white border. F5/1 (Accent × Luscious).

AFTERTHOT (Mitsch) 2Y-YYR; Late midseason; H. 30 cm; F. 70mm; P. segs. 19 mm, clear soft lemon yellow; C. lgth. 16 mm; C. diam. 21 mm, same as perianth with clean cut orange band about 1/16 inch wide. HH73/2 (Y56/1 (Q5/5 × Firecracker) × Leprechaun).

AKEPA (Mitsch) 5W-P; late; H. 36 cm; F. 63 mm; P. segs. 26 mm, white; C. lgth. 15 mm; C. diam. 20 mm, shell pink; first clear pink triandrus hybrid of good form, two flowers per stem. HH4/2 (Accent × N. triandrus albus).

- APACHE (Havens) 2Y-R; late midseason; H. 43 cm; F. 38 mm; P. segs. 39 mm, yellow; C. lgth. 19 mm; C. diam. 33 mm, orange red; a tall, bright, late red cup. GEJ7/1 (Paricutin × Firecracker).
- BEAUTY TIP (Mitsch) 2W-W; late midseason; H. 51 cm; F. 93 mm; P. segs. 40 mm, ivory white; C. lgth. 32 mm; C. diam. 30 mm, same as perianth but with distinct pink flush when fresh. W65/2/3 (Easter Moon × 2/417, a Broughshane seedling).
- BECARD (Mitsch) 1 YW-Y; midseason; H. 53 cm; F. 101 mm; P. segs. 41 mm, rich lemon gold with white halo; C. lgth. 41 mm; C. diam. 49 mm, white, overlaid rich buff; brighter buff rim, frilled trumpet II47/1 (B36/3 (Playboy × Daydream) × A46/3 (P39/2 × Rima)).
- BITTERN (Mitsch) 12Y-O; midseason; H. 30 cm; F. 60 mm; P. segs. 29mm; bright lemon yellow; C. lgth. 13 mm; C. diam. 17 mm, bright orange, influenced by weather. Many stems, one or two flowers per stem. Ruffled and frilled crown shows both tazetta and cyclamineus ancestry but distinct from both. JJ76/5 (Matador × *N. cyclamineus*).
- BOBWHITE (Mitsch) 7Y-Y; late midseason; H. 46 cm; F. 70mm; P. segs. 32 mm, clear yellow; C. lgth. 24 mm; C. diam. 30 mm, slightly deeper yellow. Four or five blooms per stem. F72/8 (Daydream × *N. jonquilla*).
- BRIGHT ANGEL (Mitsch-Havens) 9W-GOR; late; F. 65 mm; P. segs. 30 mm, clear white; C. lgth. 8mm; C. diam. 16 mm, green eye, orange, orange-red rim. D94/3 (Quetzal × Smyrna).
- CAMPANILE (Mitsch) 4Y-YOO; late midseason; H. 56 cm; F. 102 mm; P. segs. clear lemon yellow; C. yellow and bright orange. F128/2 (Falaise × Daydream). Very tall and large with strong stem.
- CARIB (Mitsch) 6W-P; midseason; H. 33 cm; F. 82 mm; P. segs. 36 mm, ivory, reflexed. C. lgth. 34 mm; C. diam. 28 mm, peach pink; beautiful form. KK105/3 (Y36/2 (Mabel Taylor × Interim) × *N. cyclamineus*).
- CEREMONY (Evans) 2Y-YYO; midseason; H. 46 cm; F. 110 mm; P. segs. 43 mm, yellow; C. lgth. 23 mm; C. diam. 40 mm, yellow orange. K27/1 (Green Island × W-Y seedling).
- CHANTICLEER (Evans) 4Y-Y00; midseason; F. 105 mm; H. 38 cm; P. segs. 45 mm, yellow; C. yellow and orange; N11 ((Falaise × C137/5) × Zanzibar).
- CHAPERONE (Evans) 2W-O; midseason; H. 36 cm; F. 105 mm; P. segs. 40 mm; white; C. lgth. 35 mm; C. diam. 15 mm, orange. N-43/1 (Hotspur × (Green Island × seedling)).
- CHINA LAKE (Havens) 2W-YWW; midseason; H. 48 cm; F. 108 mm; P. segs. 46 mm, milk white; C. lgth. 38 mm; C. diam. 40 mm, cream with slight pink cast, yellow eye. E64/1/2 (Empress of Ireland × Accent).
- CONSTANCY (Mitsch) 2Y-Y; midseason; H. 36 cm; F. 80 mm; P. segs. 33 mm, soft clear yellow. C. lgth. 30 mm; C. diam. 26 mm, slightly deeper yellow. Flat smooth overlapping perianth of perfect form. JJ26/7 (Scio × Camelot).
- COTTON CANDY (Evans) 4W-WYP; midseason; H. 39 cm; F. 85 mm; P. segs. 40 mm, white; C. white, yellow, pink. N-10. (C-137/5 × (Snowball × Interim))

- DECOY (Mitsch) 2W-R; late midseason; H. 41 cm; F. 95 mm; P. segs. 40 mm, white; C. lgth. 22 mm; C. diam. 30 mm; deep rose red. JJ17/1 (Y43/1 (P46/1 × Caro Nome) × Cool Flame).
- DEL REY (Pannill) 1W-P; midseason; H. 48 cm; F. 110 mm; P. segs. 45 mm, white; C. lgth. 46 mm; C. diam. 50 mm, pink. F16A ((Interim × Rose of Tralee) × Alpine Glow).
- DIPLOMA (Havens) 2Y-Y; midseason; H. 46 cm; F. 105 mm; P. segs. 44 mm, soft pale lemon, flat; C. lgth. 35 mm; C. diam. 28 mm, yellow shading to pale orange gold. GEJ6/2 (Paricutin × Daydream).
- DRAGON FLY (Koopowitz) 6 0-R; early midseason; H. 22 cm; F. 64 mm; P. segs. 25 mm, pinkish beige with red halo and flush on petals; C. lgth. 11 mm; C. diam. 23 mm, deep orange red, resembles Beryl in shape but with a novel coloring. A573/1 (Beryl × Ambergate).
- ECHELON (Mitsch) 2Y-YYO; midseason; H. 45 cm; F. 100 mm; P. segs. 48 mm; rich golden yellow, somewhat reflexed; C. lgth. 20 mm; C. diam. 39 mm, slightly deeper yellow with narrow orange rim. JJ63/1 (R62/1 (Playboy × Ardour) × P4/1 (Aranjuez × Tamino)).
- ELAN (Mitsch) 6Y-R; midseason; H. 26 cm; F. 90 mm; P. segs. 40 mm, golden yellow, broad perianth; C. lgth. 28 mm; C. diam. 24 mm, bright orange red, similar but deeper color than Jetfire. JJ93/1 (A4/1 (Armada × Paricutin) × *N. cyclamineus*).
- EMERALD (Mitsch) 9W-GOR; late; H. 38 cm; F. 80 mm; P. segs. 33 mm, white; C. lgth. 4 mm; C. diam. 19 mm, large green eye, narrow orange band, red rim. D94/6 (Quetzal × Smyrna).
- FALCONET (Mitsch) 8Y-R; midseason; H. 46 cm; F. 40 mm; P. segs. 16 mm, yellow; C. lgth. 4 mm; C. diam. 16 mm, bright orange, three to five blooms to a stem. G82/5 (Matador × *N. jonquilla*).
- FANFLARE (Koopowitz) 12G-Y; H. 20 cm; F. 33 mm; P. segs. 16 mm, grass green; C. lgth. 15 mm; C. diam. 26 mm, rich lemon, strongly ribbed with crinkled rim. Floriferous and strong grower. D977/1 (*N. bulbocodium conspicuus* × Gay Time).
- FIONA JEAN (Morrill) 7Y-Y; H. 33 cm; F. 55 mm; P. segs. 23 mm, yellow; C. lgth. 12 mm; C. diam., 22 mm, slightly darker yellow. Resembles Fruitcup of which it is a sport, but has two to three florets per stem, and is fragrant.
- GLISTEN (Mitsch) 2Y-W; early midseason; H. 51 cm; F. 100 mm; P. segs. 40 mm, glowing very bright rich lemon. C. lgth. 38 mm; C. diam. 35 mm, glistening white when fully developed. J09/2 (B 56/2 (Playboy × Daydream) × unknown).
- GOLD COIN (Havens) 2Y-Y; late midseason; H. 39 cm; F. 103 mm; P. segs. 43 mm, deep yellow; C. lgth. 39 mm; C. diam. 33 mm, deep yellow, long straight crown, slightly ruffled. FEJ7/9 (Ormeau × Butterscotch).
- GOLDEN CLOWN (Morrill) 1Y-Y; H. 12 cm; F. 23 mm; P. segs. 11 mm, light yellow; C. lgth. 13 mm; C. diam. 11 mm, yellow, petals twisted, miniature in size. 72-22 (*N. asturiensis* × Small Talk).
- GOLD TONE (Mitsch) 6W-YOO; early; H. 30 cm; F. 70 mm; P. segs. 33 mm, chalky white, broad perianth; C. lgth. 30 mm; C. diam. 29 mm, lemon becoming orange but lighter near the base. J09/3 (B36 (Playboy × Daydream) × cyclamineus seedling).
- GREBE (Mitsch) 4Y-Y00; midseason; H. 58 cm; F. 95 mm; P. segs., double row of clear yellow segments. C. yellow and orange. F133/1 (R63/1 (Playboy × I27/3) × Enterprise).

- GULL (Mitsch) 2W-GWW; late midseason; H. 54 cm; F. 117 mm; P. segs. 50 mm, white, long petals; C. lgth. 31 mm; C. diam. 30 mm, white, green eye and green at base of crown. W65/2/7 (Easter Moon × 2/147 (Broughshane seedling).
- HILLSTAR (Mitsch) 7Y-WYW; late midseason; H. 91 cm; F. 68 mm; P. segs. 31 mm, bright lemon yellow with white halo; C. lgth. 21 mm; C. diam. 29 mm; ivory, shaded buff, white edge. F72/6 (Daydream × *N. jonquilla*).
- INCA (Mitsch) 6Y-WWY; early; H. 30 cm; F. 78 mm; P. segs. 35 mm, greenish lemon, twisty; C. lgth. 31 mm; C. diam. 22 mm, same as perianth, fading to pure white with lemon gold rim. J01/1 (Barlow open pollinated).
- IRRESISTIBLE (Mitsch) 2Y-P; midseason; H. 33 cm; F. 92 mm; P. segs. 39 mm; pale buffy lemon, flat overlapping perianth; C. lgth. 30 mm; C. diam. 42 mm, creamy buff, more pink inside, apricot pink frill. LL8/2 (Milestone × Sugar Maple).
- JOYFUL DAY (Morrill) 7Y-Y; midseason; H. 46 cm; F. 56 mm; P. segs. 25 mm, light yellow; C. lgth. 7 mm; C. diam. 15 mm, yellow; fertile; RJ-9 (Rubra × *N. jonquilla*).
- KEYSTONE (Evans) 2Y-W; midseason; H. 35 cm; F. 95 mm; P. segs. 38 mm, yellow; C. lgth. 30 mm; C. diam. 40 mm, white; L-10 (Binkie × (Bethany × Daydream)).
- KODIAK (Havens) 2W-P; late midseason; H. 43 cm; F. 114 mm; P. segs. 44 mm, white, flat perianth; C. lgth. 24 mm; C. diam. 40 mm; lavender pink throat with coppery pink rim; FEJ8/1 (Precedent × Carita).
- LASER (Mitsch) 2W-R; late; H. 38 cm; F. 20 mm; P. segs. 51 mm, white, frequently with one cockled petal; C. lgth. 26 mm; C. diam. 45 mm, intense rose red, deepest color yet. KK32/10 (D17/13 (Precedent × Accent) × Space Ship).
- LAVALIER (Mitsch) 5YW-W; midseason; H. 40 cm; F. 85 mm; P. segs. 36 mm, bright lemon, small white halo, C. lgth. 29 mm; C. diam. 23 mm, lemon, becoming ivory white. A rare triandrus reverse, very floriferous. G79/3 (Nazareth × *N. triandrus aurantiacus*).
- LEMON MOON (Link) 2Y-GYY; late midseason; H. 41 cm; F. 85 mm; P. segs. 40 mm, light yellow; C. lgth. 18 mm; C. diam. 35 mm, deeper yellow with green eye. Smooth satiny texture. 10 67 (Beige Beauty × Limeade).
- LEMON TARTS (Mitsch) 7YW-W; late; H. 48 cm; F. 80 mm; P. segs. 30 mm, deep lemon yellow with white halo; C. lgth. 20 mm; C. diam. 30 mm, white at maturity. Two or three flowers per stem. D80/11 (Quick Step × Daydream).
- LEMON TREE (Mitsch) 3W-YYO; late; H. 36 cm; F. 72 mm; P. segs. 30 mm, glistening white; C. lgth. 6 mm; C. diam. 19 mm, yellow with tiny orange rim in moist climates. V03/3 (Cushendall, open pollinated).
- LIFE (Mitsch) 7YW-Y; late midseason; H. 51 cm; P. segs. 36 mm, soft lemon yellow, slight white halo; C. lgth. 16 mm; C. diam. 28 mm, soft lemon with pink tones KK99/2 (Top Notch × *N. jonquilla*).
- LIME MIST (Link) 2Y-GYY; midseason; H. 35 cm; F. 90 mm; P. segs. 35 mm, soft greenish yellow; C. lgth. 15 mm; C. diam. 30 mm, green eye, yellow midsection and rim deeper yellow I669 (Green Quest × Beige Beauty).
- LIPSTICK (Evans) 2Y-R; early midseason; H. 45 cm; F. 110 mm; P. segs. 45 mm, yellow; C. lgth. 18 mm; C. diam. 30 mm, orange-red. N-66 (Multnomah × Firecracker).

- LONGSPUR** (Mitsch) 5W-W; late midseason; H. 42 cm; F. 80 mm; P. segs. 35 mm, white; C. lgth. 16 mm; C. diam. 26 mm, white with many flowers per stem. F152/9 (Easter Moon × *N. triandrus albus*).
- LORIKEET** (Mitsch) 1Y-P; late midseason; H. 40 cm; F. 95 mm; P. segs. 41 mm, soft lemon yellow; C. lgth. 41 mm; C. diam. 43 mm; apricot pink. The first good trumpet yellow and pink. H09/3 (Rima open pollinated).
- MAGICIAN** (Mitsch) 2W-R; late midseason; H. 46 cm; F. 120 mm; P. segs. 54 mm, white; C. lgth. 34 mm; C. diam. 60 mm, very intense orange, large bowl shaped crown. JJ16/1 ((Accent × Rose Caprice) × Cool Flame).
- MEADOW LAKE** (Havens) 2Y-Y; early midseason; H. 49 cm; F. 100 mm; P. segs. 40 mm, clear yellow, flat perianth; C. lgth. 35 mm; C. diam. 49 mm, clear yellow, trumpet shaped, with rolled flare. FEJ6/6 (Nazareth × Butterscotch).
- MEDITATION** (Mitsch) 2W-YWP; late midseason; H. 48 cm; F. 108 mm; P. segs. 45 mm, white; C. lgth. 29 mm; C. diam. 42 mm, yellow base, cream white, and pink, margin heavily frilled. G13/2 (Precedent × Eclat).
- MELLOW MIST** (Morrill) 7Y-YOO; late. H. 29 cm; F. 65 mm; P. segs. 27 mm, yellow; C. lgth. 11 mm; C. diam. 18 mm, yellow and orange. Fragrant, one or two flowers per stem. 63/2/2 (Bithynia × *N. juncifolius*).
- MEMENTO** (Mitsch) 1YW-P; midseason; F. 95 mm; P. segs. 40 mm, pale lemon shading to ivory, flat overlapping perianth; C. lgth. 42 mm; C. diam. 40 mm, apricot pink trumpet. KK4/2 (Gloriola × Rima).
- MISTIQUE** (Mitsch) 2W-W; late; H. 46 cm; F. 91 mm; P. segs. 42 mm, white, reflexed perianth; C. lgth. 17 mm; C. diam. 33 mm, white rolled corona. HH84/3 (Pigeon × Wings of Song).
- MOONFLIGHT** (Mitsch) 4Y-Y; late midseason; H. 51 cm; F. 96 mm; P. segs. pale soft lemon; C. segs. soft lemon with deeper gold segments. G69/6 (Gay Time × Daydream).
- MOTMOT** (Mitsch) 8Y-R; late midseason; H. 45 cm; F. 43 mm; P. segs. 20 mm, bright yellow; C. lgth. 5 mm; C. diam. 16 mm, clear orange red, ruffled and fluted crowns. Six or more flowers per stem. G82/1 (Matador × *N. jonquilla*).
- MUSIC** (Mitsch) 2WP-PPY; late midseason; H. 46 cm; F. 100 mm; P. segs. 40 mm, white with a suffusion of pink. Flat broad perianth. C. lgth. 30 mm; C. diam. 38 mm, salmon rose, flared, fluted crown with amber margin. LL14/5 (Romance × Cool Flame).
- OCEAN BREEZE** (Mitsch) 6W-W; early; H. 30 cm; F. 64 mm; P. segs. 32 mm, white, flat but narrow segments; C. lgth. 30 mm; C. diam. 22 mm, ivory lemon fading to creamy white. G91/2 (Titania × *N. cyclamineus*).
- ORANGE RIM** (Mitsch) 2Y-YYO; early midseason; H. 48 cm; F. 88 mm; P. segs. 39 mm, soft clear yellow; C. lgth. 23 mm; C. diam. 35 mm, same, with narrow orange red rim. F99/4 (Aranjuez × Vulcan).
- PASTELINE** (Mitsch) 2W-P; early midseason; H. 50 cm; F. 96 mm; P. segs. 42 mm; white; C. lgth. 27 mm; C. diam. 42 mm, salmon rose. G36/2 (A5/8 (Caro Nome × Accent) × A34/10 (Precedent × Carita)).
- PINK PERFUME** (Mitsch) 2W-WPP; midseason; H. 32 cm; F. 95 mm; P. segs. 40 mm, milk white; C. lgth. 31 mm; C. diam. 37 mm, all pink, changing to white at throat leaving pink rim. Fragrant. A16/7 (Flamingo × Accent).

- PINK TEA (Evans) 2W-P; late midseason; H. 38 cm; F. 110 mm; P. segs. 43 mm, white; C. lgth. 37 mm; C. diam. 45 mm, pink. F-20 (Irish Rose × Cordial × Accent).
- PINK WING (Evans) 2W-P; midseason; H. 40 cm; F. 97 mm; P. segs. 40 mm, white; C. lgth. 25 mm; C. diam. 40 mm, pink. P-5 ((Rose City × Irish Rose) × (K-44 × Caro Nome)).
- PIPESTONE (Evans) 2W-R; midseason; H. 35 cm; F. 115 mm; P. segs. 47 mm, white; C. lgth. 30 mm; C. diam. 30 mm, red. N-51 (Accent × Caro Nome × Allurement).
- POLLY'S PEARL (Koopowitz) 8W-W; early midseason; H. 33 cm; F. 29 mm; P. segs. 11 mm, white; C. lgth. 6 mm; C. diam. 11 mm, cream fading to white. Unknown origin; a selected clone.
- PRIME TIME (Frey) 2Y-Y; midseason; H. 48 cm; F. 90 mm; P. segs. 37 mm, clear rich yellow, smooth, flat overlapping perianth; C. lgth. 31 mm; C. diam. 24 mm., slightly deeper yellow, very frilled flange, straight sides. JEE9/3 (Playboy × Daydream).
- RADOM (Brink) 3W-GOR; late midseason; H. 35 cm; F. 100 mm; P. segs. 40 mm, white; C. lgth. 15 mm; C. diam. 30 mm, green, orange, red rim. 60-4 parentage unknown.
- RAIL (Mitsch) 4W-WYY; midseason; H. 46 cm; F. 110 mm; P. segs. ivory white; C. white and lemon. G71/6 (Windblown × Carita).
- RED HAWK (Mitsch-Havens) 2Y-R; early; H. 46 cm; F. 98 mm; P. segs. 38 mm, golden yellow; C. lgth. 42 mm; C. diam. 41 mm, orange red. R 98/1 (K9/2 (Campfire × Fortune's Blaze) × Armada).
- ROBERTA WATROUS (Link) 7Y-GYP; late midseason; H. 29 cm; F. 65 mm; P. segs. 25 mm, soft lemon yellow; C. lgth. 10 mm; C. diam. 20 mm, green eye, yellow midsection, pink rim. 1570 (Gossamer × *N. jonquilla*).
- ROSALIE MORRILL (Morrill) 2W-YPP; midseason; H. 46 cm; F. 100 mm; P. segs. 42 mm, white; C. lgth. 25 mm; C. diam. 47 mm, yellow, pink, pink. 67-7-3 (Precedent × Carita).
- SPARROW HAWK (Mitsch-Havens) 2Y-R; early; H. 46 cm; F. 98 mm; P. segs. 37 mm, smooth yellow; C. lgth. 19 mm; C. diam. 38 mm, red. R100/4 (K48/2 (Market Merry × Carbineer) × Armada).
- SPIDER (Morrill) 6Y-Y; H. 15 cm; F. 42 mm; P. segs. 24 mm, yellow; C. lgth. 24 mm; C. diam. 12 mm, yellow; miniature in size but with narrower, less reflexed petals than Atom which it resembles. 74-2-3 (Little Gem × *N. cyclamineus*).
- SPUN HONEY (Mitsch) 4Y-Y; late; H. 48 cm; F. 108 mm; P. segs. clear lemon; C. clear lemon with deeper lemon segments. HH102/5 (Gay Time × Daydream).
- STEBEN (Evans-Throckmorton) 1W-W; early midseason; H. 45 cm; F. 110 mm; P. segs. 45 mm, milk white; C. lgth. 47 mm; C. diam. 45 mm, milk white with green eye. N32/2 ((Zero × Beersheba) × Empress of Ireland).
- STONEWALL (Koopowitz) 2Y-WWY; early midseason; H. 53 cm; F. 118 mm; P. segs. 43 mm, pale lemon with white halo at base; a silvery sheen on flat, oval petals; C. lgth. 20 mm; C. diam. 27 mm, white with broad lemon band on rim. C172/3 (Binkie × (Ambergate × Caracas)).
- SUNNY THOUGHTS (Frey) 2Y-Y; midseason; H. 49 cm; F. 90 mm; P. segs. 37 mm, smooth golden yellow, flat rounded perianth; C. lgth. 32 mm; C. diam. 33 mm, deeper gold, frilled crown. JEE8/2 (Playboy × Daydream).

- SUSPENSE (Mitsch) 9W-GYR; late; H. 46 cm; F. 80 mm; P. segs. 34 mm, white; C. lgth. 5 mm; C. diam. 22 mm, green eye, yellow band, red rim. D94/7 (Quetzal × Smyrna).
- SWANWICK (Brink) 9W-GOR; late midseason; H. 30 cm; F. 70 mm; P. segs. 30 mm, white; C. lgth. 5 mm; C. diam. 20 mm, green, orange, red. 62-4 (Actaea × Dulcimer).
- SYLPH (Mitsch) 1Y-Y; early; H. 22 cm; F. 57 mm; P. segs. 24 mm, clear lemon yellow, flat perianth; C. lgth. 26 mm; C. diam. 17 mm, slightly deeper lemon, long narrow trumpet. Miniature size. F015/1 (A52 × unknown).
- TRANSEI KING (Koopowitz) 2Y-WWY; midseason; H. 40 cm; F. 98 mm; P. segs. 41 mm, deep lemon yellow; C. lgth. 20 mm; C. diam. 47 mm, clear white with sparkling lemon rim. B472/3 (Binkie × Ambergate).
- TRILLER (Mitsch) 7Y-O; midseason; H. 48 cm; F. 65 mm; P. segs. 27 mm, golden yellow; C. lgth. 14 mm, C. diam. 21 mm, pale orange, developing to rich orange red. G58/1 (Vulcan × *N. jonquilla*).
- TROGON (Mitsch) 2Y-R; early midseason; H. 48 cm; F. 93 mm; P. segs. 40 mm, deep yellow; C. lgth. 22 mm; C. diam. 41 mm, brilliant orange red. G63/4 (Seedling × Falstaff).
- TU TU (Link) 5W-GWW; late midseason; H. 28 cm; F. 70 mm; P. segs. 30 mm, white; C. lgth. 10 mm; C. diam. 30 mm, white with green eye. Heavily fluted smooth cup. Perianth slightly reflexed. One to two blooms per stem. 2470 (Green Hills × *N. triandrus albus*).
- TWENTY-FOUR KARAT (Evans-Throckmorton) 1Y-Y; early midseason; H. 37 cm; F. 102 mm; P. segs. 42 mm, yellow flat perianth; C. lgth. 46 mm; C. diam. 37 mm, yellow. N46/2 ((Galway × 1Y-Y sdlg) × Arctic Gold).
- URBANE (Evans) 2W-YOY; midseason; H. 40 cm; F. 95 mm; P. segs. 40 mm, white; C. lgth. 15 mm; C. diam. 40 mm, yellow, orange, yellow. N-36 (Marsh Fire × Hotspur).
- WHIP-POOR-WILL (Link) 6Y-Y; midseason; H. 32 cm; F. 100 mm; P. segs. 38 mm, deep yellow; C. lgth. 28 mm; C. diam. 20 mm, yellow. (Bustit open pollinated).
- WISHING WELL (Mitsch) 7Y-W; late; H. 53 cm; F. 90 mm; P. segs. 32 mm, lemon yellow; C. lgth. 27 mm; C. diam. 38 mm, white with ruffled edge. D80/50 (Quickstep × Daydream).

THE FLIGHT OF THE ROBINS

DR. GLENN DOOLEY, *Bowling Green, Kentucky*

Each year presents the various seasonal activities. From the reports received, locally and regionally this past season was one of the finest ever. For once, the late daffodils enjoyed the favorable weather that the early daffodils enjoyed. The poeticus daffodils really out did themselves.

Some time ago, there was a survey made through some of the Robins concerning the cyclamineus daffodils. These hybrids were derived from crossing *N. cyclamineus* with various daffodils. Since *N. cyclamineus* blooms so early, opportunities for the development of hybrids have been limited. Apparently Tete-a-tete, Jumble, and Mite seem to be the most vigorous of the miniature cyclamineus hybrids. Other miniatures to have regional success. In some areas they grow exceptionally well.

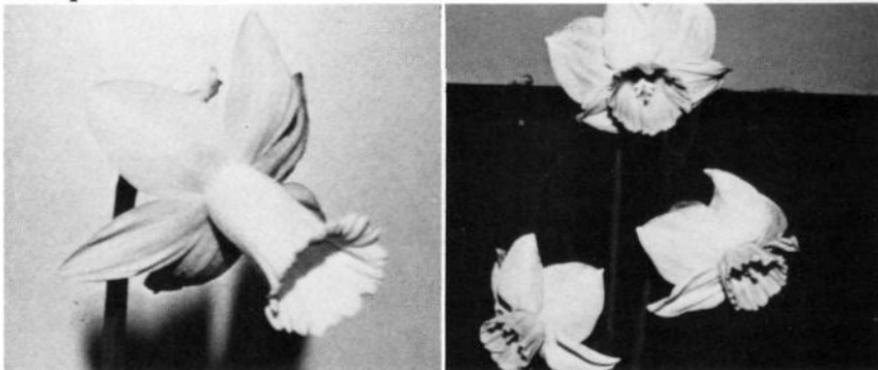
Many years ago, one of the conventions, I saw blooms of Pepys which had been pot-grown. It was one of the most beautiful cyclamineus hybrids that I have ever seen. Since its health is so delicate, it never enjoyed wide distribution. It has been many years since I have seen it listed in a catalogue.

The reports are often excellent for the older cyclamineus daffodils such as Peeping Tom, Golden Goblet, Garden Princess, February Gold, February Silver, March Sunshine, and Beryl. Sue Robinson of Whitestone, Virginia, reported that she planted fifty bulbs of February Gold some twenty years ago. There has been a profusion of blooms each year for all of these twenty years, and these bulbs have never been disturbed! Peeping Tom is another old favorite among many growers.

Cornet is a very early flower. It is an excellent cyclamineus hybrid. But due to its earliness, it seldom has an opportunity to be seen in a show. When in a show, it will win its share of ribbons. The well known trio of cyclamineus hybrids, Charity May, Dove Wings, and Jenny, received varying reports. Dove Wings is temperamental; but where it is happy, it grows extremely well. Jenny is quite slow to increase. Of the three, Charity May is more widely grown.

Beryl is a seedling of Chaucer and *N. cyclamineus*. Beryl has been with us for many, many years. It is a great favorite of mine. It grows well and increases well. Roger, a Beryl seedling, and Larkelly are later in blooming. They grow quite well for me. Another great favorite of mine is The Knave. Unfortunately, it has never been registered but it is a great beauty. The Knave will win its share of ribbons on the show table.

In recent times, numerous new cyclamineus hybrids are appearing on the market. Some reports were given for Ibis, Jetfire, Chickadee, Satellite, Shimmer, Swift, Surfside, and a few others. The reports given were quite favorable. However, since they were not widely grown and the reports were quite limited, it would be premature to give a general report on their performance.



Left: Cornet. Right: Foundling (Gripshover photos)

Foundling, a pink, has received excellent reports of its beauty, but its limited culture in this country does not allow for a solid report. It is hoped that, in time, it will be widely grown and its beauty will be admired by many growers. Titania and Joybell are two that are not happy with my growing conditions. Bushtit is a hybrid of Mite. Its style of bloom is unique among all the daffodils grown by me. It is hoped that the popularity of the cyclamineus hybrids will increase and they will be

grown by many more growers. Keep in mind that not all daffodils will be happy in everyone's garden.

Tag Bourne of Columbus, Ohio, is writing a script for a slide program of poeticus daffodils. A collection of these slides with the prepared script is very educational for any group. When completed, this will be available from Photography Chairman, Mrs. Harold Stanford. Meta Belle Eames wrote that she made arrangements for the buffet, dining, and coffee tables. Since she was not able to get out much among the daffodils, she brought them inside for further viewing. This is a marvelous method to get acquainted with daffodils.

There is a report that Mary Mitchell, of Richmond, Virginia, is very much interested in the daffodils found in old plantings that have been down for 200 years or longer. Such daffodils are certainly healthy and strong growers. They have certain qualities not often found in more modern daffodils.

There are inquiries for Robins on tazettas, intermediate daffodils, and some others. The problem is securing a sufficient number of interested persons to make such Robins feasible. There are vacancies in general Robins, poeticus robins, and regional robins.

REPORT OF THE HEALTH AND CULTURE COMMITTEE MAY 3, 1979

Problems of ADS members since the Board's fall meeting have included nematodes, bulb flies, narcissus poisoning, and even hard-to-find narcissus cultivars.

The grower with the nematode problem was going to lift all the bulbs in the bed concerned, discard those apparently infested, and hot water treat the balance. The bulbs were then to be planted in a bed never before used for daffodils, but only after treating that soil with methyl bromide. I pointed out that the fumigation of that bed hardly seemed necessary since that soil should be free of the bulb nematode. Treatment would have been more to the point for the bed where the diseased bulbs had grown.

There seems to be a mistaken belief that treatment of the soil before planting will prevent nematode attacks. It will not if infested bulbs are planted since the effect of the chemical in the soil lasts for only a short time. All of these remarks refer only to the bulb-and-stem nematode, *Ditylenchus dipsaci*, and not to the root-lesion nematodes. If they are a threat, soil treatment is indicated.

The bulb fly problem becomes confusing when insects are not properly identified. Buzzing insects in the daffodil beds are too often believed to be bulb flies but when identified by specialists will turn out to be other flies or even small bumble bees. Make use of help from your tax-supported entomologist at your state experiment station. On the other hand if you discover a big fat grub in one of your bulbs you will know for sure what you have.

There is one other misconception with regard to bulb flies. Some growers believe they have to protect lifted bulbs while they are curing out-of-doors in trays or boxes. That is not necessary. The big bulb fly we fear can not attack bulbs unless they are in the ground in the springtime.

As to narcissus poisoning, I have found no recommended way to avoid it. Perhaps wearing rubber gloves is the answer.

WILLIS H. WHEELER, *Chairman*

DAFFODIL DISEASES AND PESTS: III - FUNGI AND FUNGAL DISEASES - SCORCH, SMOULDER, FIRE, AND SOME OTHERS

THEODORE E. SNAZELLE, PH.D.

Tennessee State University, Nashville

"Ours is a military campaign against agents that destroy our plants. We cannot wage this campaign successfully without knowing the measure of the enemy's ability to destroy." K. Starr Chester (1959)

The enemies with which we will concern ourselves in this article are the fungi, with the exception of the basal rot fungus, *Fusarium oxysporum* f. sp. *narcissi*, which was discussed in a previous article. You are fully aware of the measure of the ability of the basal rot fungus to destroy narcissus bulbs. Perhaps what you are not familiar with is the measure of the respective abilities to destroy of eight additional fungal species which also infect narcissi (1,2,3). None of these fungi are nearly so damaging to narcissus as is the basal rot fungus. Consequently, few daffodil growers other than commercial growers ever seem to pay much attention to these other fungal diseases and their control.

SCORCH

Scorch is primarily a leaf disease of narcissus which is caused by the fungus *Stagonospora curtisii*. This disease can be most destructive, particularly in warm, moist regions such as the Southeast (2). The fungus survives the winter on neck scales of daffodil bulbs (1,5). Thus, as the leaves emerge from the bulb, they become infected (3). This type of infection is called a primary infection as it is the initial infection caused by inoculum (fungus) already present on the bulb, i.e. primary inoculum. As primary infection involves the leaf tips (Figure 1) and causes them to turn brown, scorch is commonly confused with frost damage (3,5). Sometimes as much as one-third of the leaf beginning at the tip and extending downward will be blighted in primary infection. Secondary infections of previously healthy foliage are a consequence of spores being splashed by rain from pycnidia, sack-like structures containing spores which are embedded in the blighted leaf tips of narcissus showing primary infection. These spores (secondary inoculum) infect the leaves causing elliptical, reddish-brown lesions with dark peripheries (Figure 2). Further spread of the fungus from the secondarily infected plants to other healthy plants can occur by the splashing of spores from the lesions. If infections are particularly severe, premature dying down of foliage will occur. There is some evidence that *Stagonospora curtisii* and perhaps *Botryotinia narcissicola* (formerly *Sclerotinia narcissicola*), the smoulder fungus, cause a neck rot of narcissus bulbs (5). Control of primary infections may be accomplished by eliminating primary inoculum from neck bulb scales by the hot water treatment as given for nematodes, i.e.



Figure 1 — Scorch
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Washington State University.

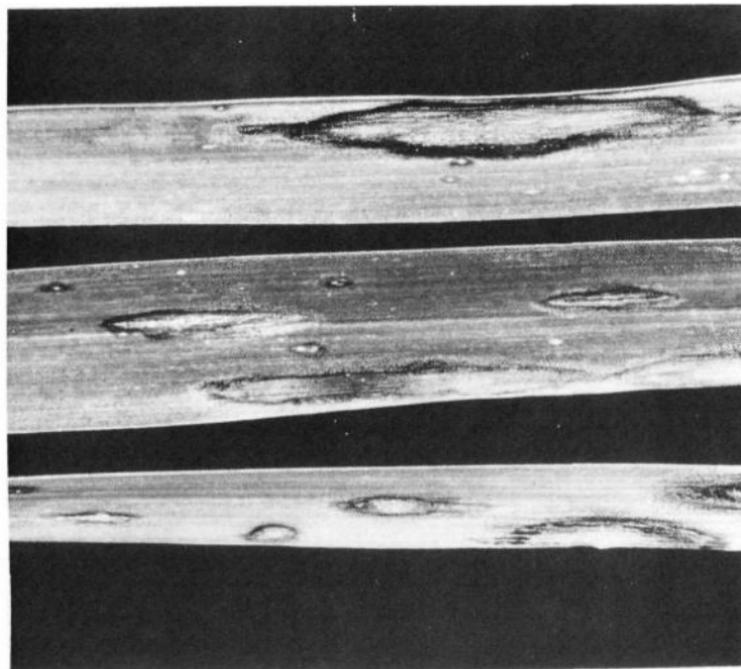


Figure 2 — Scorch Leaf Lesions
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0.5% formalin (½ gallon 37% formaldehyde/100 gallons of water) at 110 - 111°F (43.3 - 43.9°C) for 4 hours (4). Secondary infections may be controlled by spraying the foliage with mancozeb, zineb, or Benlate approximately three times. The first spray should be applied when the foliage is three inches above ground, secondly before bud break, and lastly after flowering (1). The neck rot stage of the scorch disease can be minimized by hot water treatment or a Benlate dip (5).

SMOULDER

Smoulder is a disease of narcissus which involves both leaves and bulbs (1). This disease is caused by the fungus *Botryotinia narcissicola*. *Botryotinia narcissicola*, formerly *Sclerotinia narcissicola*, is the perfect form of an imperfect fungus, *Botrytis narcissicola*. Recall that perfect refers to sexual reproduction of a fungus whereas imperfect refers to a fungus which reproduces asexually (6). The life cycle of the smoulder fungus is not clear. The fungus is found as sclerotia on the scales of the bulbs and near the base of flower stems (Figure 3). A sclerotium is a hardened mass of hyphae which may serve as an overwintering structure. When environmental conditions are right, it may germinate to produce conidia (spores) and/or hyphae. The conidia and/or hyphae produced from germinating sclerotia on the neck scales of a bulb do not seem to account for infection of leaves as they emerge from the bulb and break through the soil. Rather the inoculum seems to be hyphae in an infected bulb which invades the leaves before they emerge from the bulb. As the first foliage leaf emerges through the soil from an infected bulb, it curls and along the inner edge of the curled leaf will be found an elongated brown lesion (Figure 4) which often bears masses of conidia (7). Production of smoulder lesions on leaves is favored by moist conditions in poorly drained soils (7). There is little evidence to suggest that these conidia produced on the leaf lesions account for secondary spread in the growing crop (8).

Since there seems to be little or no evidence of secondary spread of the fungus from leaves of an infected plant to leaves of an uninfected plant, then the question arises as to how does the smoulder fungus move from plant to plant? What does seem to be involved is that the smoulder fungus is commonly present on bulb scales in some areas and "grows on senescent narcissus tissue and can persist from year to year on older scales of bulbs without producing symptoms above ground (on the foliage). Living, white scale tissue is invaded only where bulb scale mites, *Steneotarsonemus laticeps*, have fed (9)." Thus, the spread of the smoulder fungus in a bulb population would be due to the presence of both the smoulder fungus and the bulb scale mite on a bulb. In Scotland, hot-water treated bulbs are typically planted and lifted after two years. During the first year, the incidence of the smoulder fungus on foliage leaves is minimal; however, in the second year, the incidence is significantly increased (8). Presumably what is happening is that the bulb scale mite population has increased during the first year in bulbs which carry the smoulder fungus on their dry, outer scales. Thus, as the bulb scale mite feeds on the white, fleshy scales, tiny wounds are created which serve as portals of entry for the opportunistic smoulder fungus. Bulbs thus infected would be indicated in the second year down by the formation of lesions near the tips of leaves which have just emerged from the bulb and

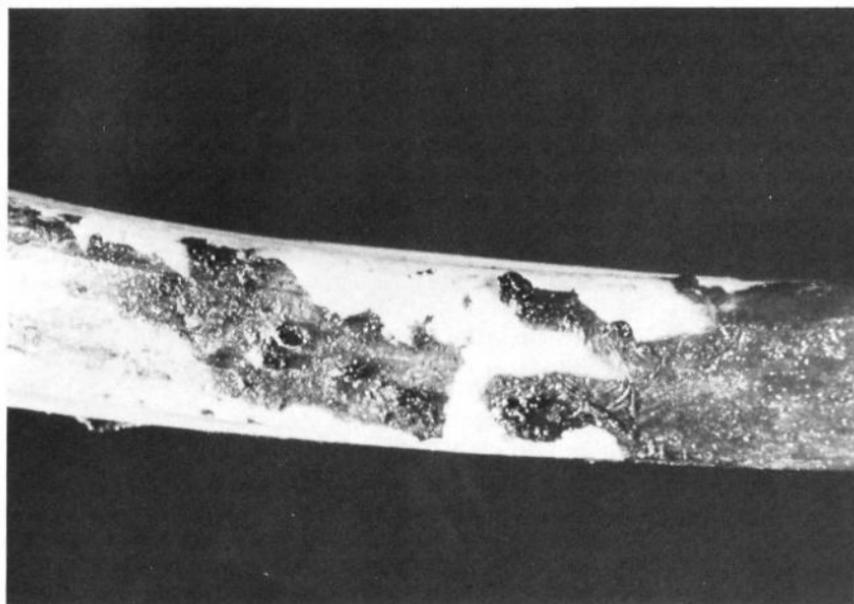


Figure 3 — Smoulder Sclerotia
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Chastagner,
Washington State University

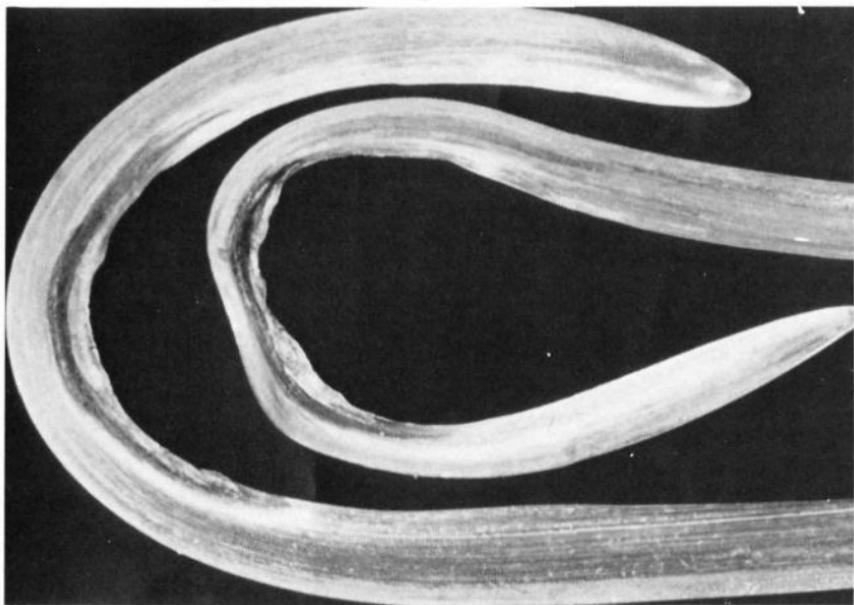


Figure 4 — Smoulder Leaf Lesions
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have broken through the soil. Continued feeding by the bulb scale mites on white, fleshy bulb scales and subsequent spread of the smoulder fungus through portals of entry created by the bulb scale mites would presumably account for the bulb rot which sometimes occurs. It also seems obvious that both the smoulder fungus and the bulb scale mite might spread from a mother bulb to the offsets or bulb chips. No evidence is available to suggest that the bulb mite, *Rhizoglyphus echinopus*, has any role in the spread of the smoulder fungus (8).

Control of the smoulder fungus when it is a problem might best be accomplished by annual lifting of the bulbs and dipping them for 30 minutes in 0.5% Benlate (3 tablespoons Benlate/gallon of water) or 0.5% formalin (4 teaspoons 40% formaldehyde/gallon of water) within 48 hours after lifting to reduce the smoulder fungus inoculum present on the outer bulb scales. After the bulbs are thoroughly dried out, they would be given the same hot water treatment as mentioned earlier for control of the scorch fungus to eliminate the bulb scale mite from the bulbs. Thus, the post-lifting fungicidal dip and subsequent hot water treatment might be effective in control of the smoulder fungus should it ever become a significant problem. In the Pacific Northwest, a recommended control of the disease on the foliage is spraying with mancozeb or zineb every two weeks from the time the leaves emerge from the soil (4).

FIRE

Fire is a disease of daffodils caused by *Botryotinia (Sclerotinia) polyblastis*. The disease affects the flowers, stems, and leaves but not the bulbs. Disease development is favored by warm, moist weather (3). Sclerotia in the soil debris from the preceding growing season germinate in the spring to produce many ascospores (sexually produced spores) which serve as inoculum to infect flowers. The first symptom on the flower is small, watery, brown spots. Ultimately, the entire flower may be destroyed. Conidia produced on infected flowers infect the stems below the flowers and the leaves causing elongated, brownish lesions (Figures 5,6) to develop which may coalesce causing the premature death of the foliage and flower stems. Sclerotia are then produced on the fallen leaves and stems to furnish inoculum for the next season (1). Control is difficult and involves crop rotation (3), removal of all flowers as soon as the disease is detected, and spraying with mancozeb or Benlate every 7-14 days from the time the disease is first observed until it stops spreading (4). Tests this past year have shown that mancozeb gave only marginal control while Benlate gave excellent control (11).

WHITE MOLD

White mold is a fungal disease caused by *Ramularia vallisumbrosae* (1,2,3) which affects the leaves and sometimes the flower stems. Symptoms on leaves and flower stems are greenish-white spots and streaks which are usually covered by white fungal growth (1) and later by sclerotia (3). The disease does not appear to be too common in the United States. Inoculum for infection comes from conidia or spores produced by germinating



Figure 5 — Fire Leaf Lesions
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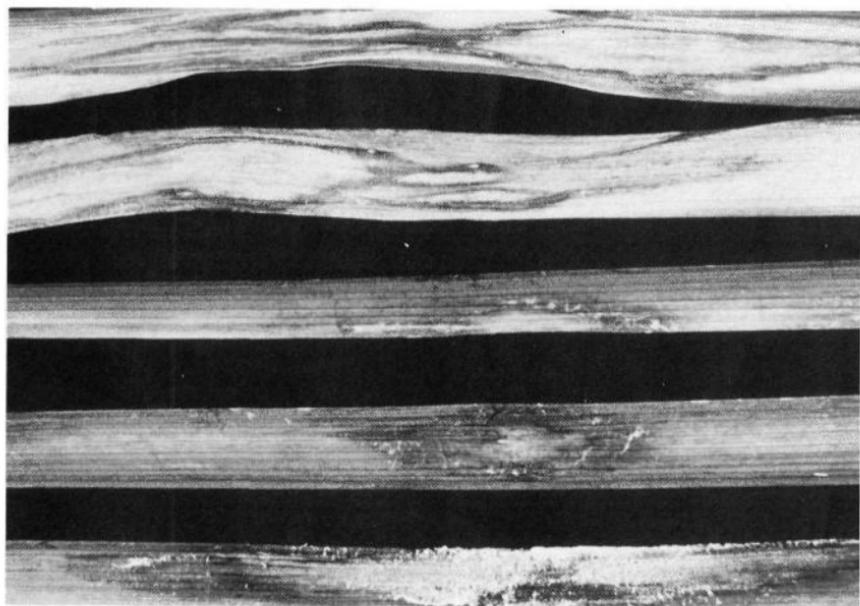


Figure 6 — Fire Leaf Lesions
Print made from slide furnished by Dr. Gary
Chastagner,
Washington State University

sclerotia which have persisted on decayed leaves, etc. (1). The disease can be controlled by foliar sprays of mancozeb, zineb, or Benlate which are given in the same prescribed manner as for control of scorch. Other control measures are crop rotation and cleansing away of debris which might contain sclerotia from the neck of the bulb (3).

WHITE ROOT ROT

White root rot is an important disease in the Isles of Scilly (1) but either does not occur or only occurs rarely in the United States. It is caused by the fungus *Rosellinia necatrix*. The fungus causes "a black rot of outer (bulb) scales and white strands of fungus may be seen on or near the basal plate (1)." A wide range of herbaceous and woody plants serve as a reservoir of the fungus (1). Thus, when the soil temperatures are high, bulbs may become infected by the fungus if it is present in a plant reservoir (1). There does not seem to be any economic control measure available at this time.

CROWN ROT

Crown rot or wet scale rot (3) is a disease caused by *Sclerotium rolfsii* which can rot bulbs in the soil (2). The fungus appears as a whitish growth on or between the bulb scales. Also present are reddish-brown sclerotia on or between the scales (2). This fungus may persist in the soil for long periods of time (3), probably as sclerotia. Thus, germinating sclerotia in close proximity of an uninfected daffodil bulb would lead to its infection. Control involves hot-water containing 0.5% formalin treatment (2) of the bulbs and crop rotation. Also, treating of the soil with terracot is said to be effective in reducing the fungal inoculum in the soil (3).

SOFT ROT

Soft rot of narcissus bulbs is a storage disease caused by the ubiquitous common black bread mold, *Rhizopus stolonifer* (2,3). Rot of bulbs as a consequence of infection by the ever-present spores of *Rhizopus stolonifer* is favored by dense packing of bulbs, high temperatures, and lack of ventilation (3). Also, rot is favored by mechanical injury or sunburn injury of the bulbs (2). Control of this disease is by avoiding injury of the bulbs, keeping the bulbs cool and well-ventilated during storage and shipment, and by drying and cooling the bulbs quickly after hot water treatment (2).

BLUE MOLD

Blue mold is a storage or transit disease of bulbs which is caused by various *Penicillium* species (2). Infection by spores or conidia of this ever-present fungus is favored under cool, moist conditions when the bulbs have not been dried rapidly enough after fungicidal dips or hot-water treatment (2). The author has noted this fungus on the outer bulb scales of bulbs which had been received in parcels from both England and Northern Ireland. The bulbs did not seem adversely affected and no losses were noted the next spring. Avoidance of blue mold is achieved by keeping the relative humidity below 70% during storage and by avoiding injury of the bulbs (2).

CONCLUSION

Your author hopes that this article and the preceding one on basal rot have served their intended purpose which is to educate, but not unduly alarm, the enthusiast so that he (she) might make the necessary decisions regarding disease control and prevention when the relatively rare phenomenon of disease presents its ugly head. Perhaps the statement made by R. K. S. Wood in 1973 (10) is what is needed for reassurance: "We cannot remind ourselves too often that disease is a relatively rare phenomenon and that particular pathogens are able to parasitize (infect) only a very small proportion of the plants available to them."

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SID DUBOSE AND HIS CALIFORNIA SEEDLINGS

JACK S. ROMINE, *Walnut Creek, California*

For the past several years Sid DuBose has been filling the seedling class at our California shows with a wide array of choice flowers. He has also used seedlings to win ribbons in a great number of collections. Two days after the Northern California Daffodil Society show, on a perfect spring morning, I took a back country road to Stockton to see his acre of daffodils in peak bloom.

Considering that Sid grows his daffodils in what might appear to be an inhospitable climate (the hot Central Valley), his culture seems extraordinary. Only in Oregon or Ireland would one be likely to see better coloration, and then only in an especially good season. Sid has reduced his cultivars to about two hundred, mostly show types with good potential as breeders. He also grows and uses selected seedlings from established hybridizers such as Mitsch and Evans. His daffodils come from all areas: Tasmania, Australia, New Zealand, Ireland, and England. He blooms approximately 500 seedlings each year, and in 1979 had some outstanding selections in his "D" series (fourth year of crosses).

One of Sid's major goals is to develop an orange trumpet with a white perianth (1W-O). He has made good progress in this direction with *Rosedew* × *Empress of Ireland*, which has a wide perianth with a trumpet slightly tinted orange. Another approach has come from *Rima* × *Moonshot*, which closely resembles what he is seeking.

His best reverse bicolors are coming from *Accent* × *Daydream*, *Rima* × *Moonshot*, and *Bethany* × *Rosedew*. These all have good perianths with buff, buffy peach, and pastel-colored cups or trumpets.

His major pink-cupped breeding involves crosses of American, English, or Irish cultivars such as *Salome*, *Salmon Trout*, and *Carita* and down under pinks such as *Dos Cowie* and *My Word*. His A4-6, from *Accent* × *Salmon Trout*, is a consistently smooth, exceptional pink even in seasons that are just so-so for pinks.

Probably his best seedling to date is *Camelot* × *juncifolius*, which typically has three blooms that are like miniature Camelots. This seedling has very abundant bloom and will no doubt be registered.

Another fine seedling is the result of crossing *Airstale* with *Salmon Trout*. It is a 2Y-Y with an absolutely flat perianth of yellow-beige that stays the same color throughout the life of the flower. The cup is a shade or two darker.



Left: DuBose C35-2 (*Medalist* × *Salome*). Right: DuBose A4-6 (*Accent* × *Salmon Trout*). (DuBose photos)

His best white trumpets have come from Broughsane × Coho and Polaris × Solinus. Both seedlings are very white and very smooth and open fairly early in the season.

Many other seedlings merit special comment. Peacepipe × Carita resulted in a 1W-Y that resembles Peacepipe but is both wider and smoother. Medalist × Salome has such a wide perianth that the inner segments overlap. Matador × Carita produces three blooms per stalk, each having a rich orange band on the edge of the yellow cup. This seedling won the best seedling award in a year when there were many fine competitors. Other Matador seedlings coming along have been sired by Chiloquin, Cyclamineus, and various pinks.

Although Sid was not enthusiastic about them, I was impressed with a row of tazetta seedlings from Evenlode × *compressus*. Each seedling had three or four quite large white blooms on a stalk, and the cups contained petaloids that suggested doubleness. There was a slight fragrance, too.

In another year or two Sid should see the first blooms on these hopefuls: Easter Moon × *triandrus albus*, Arctic Gold × *triandrus albus*, and Aircastle × various tazettas. He hopes to obtain a brilliant orange-cupped cyclamineus hybrid from Fiery Flame × *cyclamineus*. He has also made crosses to achieve good reverse bicolor cyclamineus hybrids.

Sid's progress is indicative of what can happen when one uses the latest and best cultivars and concentrates on a few major goals. It will only be a matter of time, I predict, until DuBose cultivars are included in every daffodil fancier's collection of exhibition cultivars.

CHECK-UP ON MINIATURES

PEGGY NACNEALE, *Chairman, Committee on Miniatures*

There is one color code change and one new name to add to the Approved List of Miniatures. The Classification Chairman has asked that Flomay's color code be changed to 7 W-WPP. Sometimes there is only a pink rim, but at its best, the cup is mostly pink.

The flower which has received enough favorable votes for inclusion in the Approved List is Gambas 1 Y-Y. This is an Alec Gray gold trumpet, about 4" high, which was introduced in 1964. It is offered in the Broadleigh catalogue. My notes indicate that in 1969 there was one vote to add it to the Approved List; finally we have enough interest in it to add it. Please, correct your miniature list now so at show time you will not forget that Gambas belongs in the miniature classes. As a matter of fact, in *Daffodils to Show and Grow*, you may also correct Gambas' number from 2 to 1 under H (for height). All daffodils in *DTS&G* listed as 1 in height are Approved List miniatures, with the following exceptions: Keats and La Belle are both listed incorrectly as H-1. They are no longer on the Approved List, so this should be changed to H-2. Canaliculatus, on the other hand, was given an H-2 rating in *DTS&G*, which is being corrected to H-1, as it is definitely on the Approved List. Hifi, Skelmersdale Gold, and × *tenuior* were all inadvertently omitted from *DTS&G* in the first printing, but are correctly included in the Approved

List as published in the March, 1979, *Journal*. The miniatures accepted this time last year (December, 1978, *Journal*) are also either not listed in *DTSE&G* or have an incorrect H number, but your Approved List of Miniatures includes them, and the next printing of *DTSE&G* will be correct for these.

Speaking of *Daffodils to Show and Grow* — after two years of using this, everyone must realize that there are not only a few corrections to be made, but that even when corrected, there will be color coding that can never be exact for all areas in every season. Thus, in studying the color of the miniature daffodils, our committee members are endeavoring to come up with 1) the color which is the most general for the flower across the country and 2) the color it should be at its prime when it is liable to be judged in a show. We have discussed the amount of pink in the cup of Flomay, the amount of green in the eye of Sundial, the fact that Lintie seems to be rimmed orange rather than entirely orange, the whiteness of the trumpet of Sprite, and the yellowness of the perianth of Bebop and Rikki. We can say at this point that judges should be flexible — not rigid — in using the color code as it is in *Daffodils to Show and Grow*. As Dr. Throckmorton advised: use this as a guide only. Even when revised there will be seasonal and area variations in miniature colors just as there always have been in the standard flowers, i.e. the whiteness of any reverse bicolor when the season is cool and cloudy, the amount and tone of pink in many of the pinks if the weather is hot and sunny — and how about those toned daffodils that change color daily?

We again urge show chairmen to assign miniature classes to those judges who know and grow miniatures. We remind judges about the word "grace" in judging miniatures. It is not so much the size of the flower, but the proportion of the various parts of the flower: the scale of one part in relation to each other part, that gives the quality of grace to a miniature. This is why some of the flowers that are accepted as miniatures by British and continental growers are not on our Approved List. Many of them are "dwarf" rather than miniature because, though the stem is short, the flower itself is largish, and looks out of proportion to the length of the stem. It lacks grace.

In addition to studying the qualities of new candidates for the Approved List, the Committee on Miniatures is examining a number of miniatures with an eye to their possible future de-listing. An article on this subject is planned for the June, 1980, *Journal* so we may have another spring to check over those flowers we are considering. We ask that all miniature daffodil growers assess their flowers next spring and have something to add to our discussion. We promise not to do any de-listing hurriedly. The article next June will be in the way of providing a hearing for those miniatures which may seem too large in one part of the country, but may perform as satisfactory miniatures in another. Our committee is exchanging information now on six or eight flowers — by June we may have narrowed this down to four or five for consideration by the whole ADS membership. Committee members welcome your personal expressions of interest in this matter. The members are: Mrs. R. L. Armstrong, Mrs. Charles H. Anthony, Mrs. William C. Baird, Mrs. W. R. Mackinney, Mrs. Raymond W. Lewis, Mrs. Joe H. Talbot III, Mrs. Victor M. Watts, Mrs. James R. Wilson, and Mrs. Neil Macneale, Chairman.

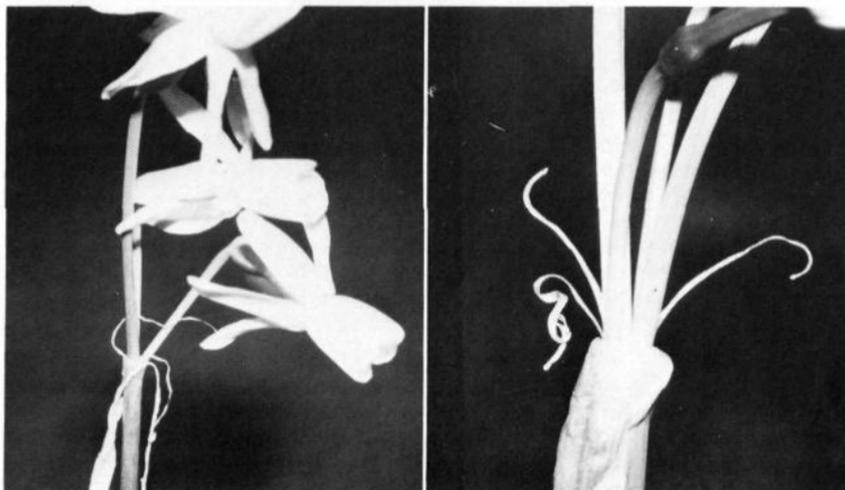
WHAT IS AN ABNORMALITY?

HELEN K. LINK, *Brooklyn, Indiana*

There is a difference in the morphology of daffodil flowers among the eleven divisions. There may also be a difference in structure to a lesser degree among cultivars within a division, but these differences in structure do not always mean the flowers are abnormal. When a certain characteristic appears often within members of a division or a certain cultivar, this characteristic becomes normal for the cultivar. For instance, it is normal for a daffodil to have six perianth segments except for the doubles; five or seven segments would be abnormal. Webster defines abnormal as something differing from the typical.

There seems to be some difference of opinion among judges as to whether daffodil scapes should or should not have bracteoles or bractlets. According to Gray's *Manual of Botany* a bract is a more or less modified leaf subtending a flower or belonging to an inflorescence, or sometimes cauline (belonging to the stem). A bracteole or bractlet is a secondary bract, as one upon the pedicel (support of a single flower).

When examining a number of tazettas I found 38 cultivars had from one to four bractlets subtending the peduncles (primary flower stalk, supporting either a single flower or a cluster of flowers). The bractlets are threadlike, colorless appendages fastened to the stem underneath the sheath and at the same place where the sheath is fastened to the stem. Unless one pulls down the sheath, the bractlets are rarely visible, especially after the sheath has dried. If the sheath is pulled down when very fresh the bractlets will pop out, twist and curl. Often when exhibiting multiple flowered scapes, one may wish to separate the individual flowers for better pose. In doing so the bractlets may be released from under the sheath and become visible.



Left: Flyaway with three flowers and three bractlets. Sheath has been pulled down when fresh. Tazetta with four flowers and three bractlets. (Link photos)

Other divisions in which the bractlets are common are Division 7 when the scapes have multiple flowers, for example, Quickstep; and Division 6, especially Flyaway. Although I have grown Flyaway for several years, I have never seen a multiple headed scape without the bractlets. Some multiple flowered species also have the bractlets, for example, \times *intermedius*. I have never seen any bractlets on single flowered scapes.

Now come the questions: (1) Are the bractlets abnormal? (2) Should an award be withheld if they are visible? (3) Should they be removed by the exhibitor? To all three questions I would be inclined to answer, NO! I do not think the bractlets are abnormal; they appear on too many multiple flowered scapes. They are very much a part of the scape. Certainly we would not remove the sheath, then why remove the bractlets? If the bractlets are curled and unsightly, then perhaps a couple points might be removed, but certainly no award should be withheld for something which in reality is not abnormal.

Other judges may disagree with me, and the subject is debatable, but some ruling ought to be made concerning the bractlets so that judging will be uniform. Students who take the schools should be enlightened and taught how to deal with them on the show table.

A final question might be: what purpose do the bractlets serve? To this question I have no answer, and I have never seen any reference to their purpose in the study of plant morphology. It is interesting to note that bracts are very common in fossil plants such as the cycads, and from their placement one might think they serve as partitions or insulators. For instance, many of the members of the composite family, such as the sunflower, have a small bract in the axil of each of the tiny flowers which make up the disk.

The following quote concerning bracteoles is the opinion of Professor Harold Koopowitz, University of California, Irvine, California.

"Bracteoles are perfectly natural. They are modified leaves as you no doubt remember; every flower is subtended by a bract. In a head with multiple blooms one can expect multiple bracts. Their size will depend upon the genetic make-up of the parent. I certainly feel that one cannot penalize a plant for having them unless they are so large that they destroy the balance of the spike or detract from the grace of the flower. Even standard daffodils can have an extra bract inside the sheath as standards are probably evolved from multiheaded species. The sheath does not represent the bract. The flower's bract should be within the sheath.

It is sometimes difficult to distinguish between aborted flowers and bracts. I suppose one way around the problem would be to pluck them out during grooming. But as they are natural it seems to me they should be left, and there should be no penalty — certainly not ten points worth and not enough to disqualify a flower."



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