



Magnolia grandiflora
The Laurel Tree of Carolina
Catesby's *Natural History*, 1743

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Daffodils in Georgia's Landscape

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Robust though daffodils may be, they quickly dwindle with shade or repeated mowing, and often succumb to the updating of a garden's design. But significant period bulb plantings survive in gardens and municipal cemeteries across the state, many dating to the 1890s, and Georgia-specific documentation addressing daffodils exist in oral histories, magazines, and personal papers as early as 1813. This article gathers these disparate threads to weave a preliminary picture of a genus's history in a region.

Early nineteenth-century American gardening literature treats daffodils as a background plant – in their Dutch bulb niche after hyacinths and tulips, with little landscaping directive. As the century progressed, the popularity of narcissus increased and warranted more attention. Landscape uses diverged from hyacinths and tulips, not only because of their comparatively muted colors, but also differences in cultivation—sturdier daffodils did not require (nor thrive with) annual lifting and could perennialize, broadening their uses.

Directives for landscaping with narcissus were succinct. Early American seedsman and florist Bernard M'Mahon of Philadelphia indicated in his book *The American Gardener's Calendar* (1806), that narcissus and other common bulbous roots were to be planted in small clumps of four or five bulbs in the borders of the "pleasure grounds."¹ In 1822, William Prince, Jr., heir to the first American commercial nursery (Prince Nursery), offered polyanthus, single, double and jonquil narcissus for sale without comment.² In *A Treatise on the Cultivation of Ornamental Flowers* (1828), Roland Green stipulated narcissus and other bulbs to be planted in rows approximately a foot apart.³ Philadelphia nurserymen Shirley Hibbard and Robert Buist directed narcissus/polyanthus and jonquils to be planted in raised beds in 8" squares, as with hyacinths and tulips, or in one-foot squares in the garden, the squares alternating in colors.⁴ New York florist Thomas Bridgeman recommended



Photo by Karen Weaver

c. 1895 Palmour House, Dawsonville, Georgia.

planting jonquils in the border, and over-planting bulb beds with summer annuals in 1835.⁵ Edward Sayers, landscape and ornamental gardener, recommended narcissus and other bulbs for planting "indiscriminately in the flower borders."⁶

The Horticulturalist elaborated upon growing Narcissus ("...the cultivation of which is neglected more than it ought to be...") "a short distance from the edge of

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CALENDAR

September 5, 2008. 2008 Historic Plants Symposium “*Fruits, Roots, and Leaves*”—Revolutionary Gardeners and Heritage Harvests,” A Biennial Symposium Sponsored by the Thomas Jefferson Center for Historic Plants at Monticello, Charlottesville, Virginia. Featured speakers are Dr. Arthur O. Tucker, of *The Big Book of Herbs*; Andrew Smider, author of *The Tomato in America*; Ben Watson, author of *Cider, Hard and Sweet*; Colonial Williamsburg’s Wesley Greene; and Peter Hatch, from Monticello. Friday evening at Monticello includes a reception with remarks by Felder Rushing, author of *Passalong Plants*. The symposium will precede the 2008 Heritage Harvest Festival at Tufton Farm, Saturday, September 6. For additional information, contact Peggy Cornett, (434) 984-9816.

September 6, 2008. 2008 Heritage Harvest Festival at Tufton Farm, headquarters of the Center for Historic Plants at Monticello. This family-oriented event features workshops by experts, including heirloom apple authority Tom Burford; Cyrus Hyde, owner of Well Sweep Farm; heirloom tomato enthusiast Craig LeHoullier; African-American foodways authority Michael Twitty and symposium speakers Art Tucker (in costume as Linnaeus), Ben Watson, and Felder Rushing. The Festival highlights non-profit organizations promoting organic gardening, the preservation of traditional agriculture, and regional food. Additionally, an array of food vendors will offer free samples of dozens of tomato, melon, and apple varieties. Co-sponsored by Southern Exposure Seed Exchange; assisted by Virginia Master Gardeners. For information, call (434) 984-9816 or visit: www.monticello.org and www.HeritageHarvestFestival.com

September 5, 6 & 7, 2008. Hollister House Garden Study Weekend in Washington, Connecticut. The seminar on transatlantic connections and the Garden Festival & Open Days Garden Tours are cosponsored by The Garden Conservancy and Hollister House Garden. Events include a plant sale, a plant show-and-tell by renowned gardeners Page Dickey and Marco Polo Stufano, and tours of Hollister House Gardens. For more details, visit: hollisterhousegarden.org or call (860) 868-2200.

September 16-17, 2008: Cemetery Landscape Preservation Workshop, Natchitoches, Louisiana. Deadline for registration: August 15, 2008. For more information, contact Debbie Smith at (318) 356-7444 or visit www.ncptt.nps.gov/Training/.

October 17-19, 2008. “Metamorphosis,” the Charleston Garden Festival in Charleston, South Carolina, celebrates the preservation of the natural world through the lifecycle of change. CGF will showcase stylish green gardening aesthetics aimed to suite mainstream popular tastes. The event features gardening demonstrations, horticultural tours of Middleton Place gardens and selected Charleston city gardens, and family-oriented activities including a children’s fantasy area. The Festival Market features over 40 businesses offering eco-friendly, fair trade and sustainable products. CGF’s guests are encouraged to stay all day and picnic on The Middleton Place Greensward listening to afternoon concerts sponsored by The Charleston Jazz Initiative. For information, call (843) 556-6020 or 1-800-782-3608 or visit their website www.charlestongardenfestival.org.

October 16, 2008. The Cherokee Garden Library at the Atlanta History Center in partnership with The Cultural Landscape Foundation (TCLF) honors renowned Atlanta landscape architect, Edward L. Daugherty, FASLA. The evening with showcase The Cultural Landscape Foundation’s oral history segments featuring Edward Daugherty as well as the opening of the Cherokee Garden Library’s exhibition entitled *Pioneer Landscape Architect: Edward L. Daugherty* (October 16, 2008-March 28, 2009). The exhibition traces the seminal works in landscape architecture, urban planning, conservation, and historic preservation created by Edward L. Daugherty from 1953 to the present. For additional information, contact Staci Catron at (404) 814-4046.

October 17-18, 2008. 20th Annual Southern Garden Symposium and Workshops, St. Francisville, Louisiana. Mr. Fergus Garrett from Great Dixter, home and garden of the late Christopher Lloyd located in Northiam East Sussex, England, is just one of several outstanding speakers who will offer workshops and programs on floral design, easy-care in roses, perennials, heirloom bulbs, bamboos, and garden design. Lectures on Saturday at Hemmingbough, followed by tea at a private home. For registration information, call (225) 635-3738 or visit www.SouthernGardenSymposium.org.

November 13-15, 2008. “The Second Wave of Modernism in Landscape Architecture in America,” Chicago, Illinois, co-sponsored by The Cultural Landscape Foundation and the Chicago Architecture Foundation. The conference sessions will be held on Friday, November 14 at the Chicago Architecture Foundation followed by a reception at the *Design Within Reach* studio on East Ohio Street. Saturday tours spotlight the work of Dan Kiley, Kathryn Gustafson, Michael van Valkenburgh, and Peter Lindsay Schaudt among others.

April 3-5, 2009. Annual Meeting of the Southern Garden History Society is to be held in Camden, South Carolina. Plans are well underway for the society’s major annual event, which will include presentations at the Fine Arts Center of Kershaw County, dinner at The Terraces, walking tours of private gardens, and a day-long bus tour to Mulberry Plantation, Milford Plantation, Stateburg, and Pearl Fryar’s topiary garden in Bishopville. Confirmed speakers included Jim Kibler, Marty Daniels, and Austin Jenkins. SGHS board member Davyd Foard Hood is coordinating the meeting with the Camden Garden Club. More information will be available in the next issue of *Magnolia*.

September 24-26, 2009. “Returning to our Roots—Planting & Replanting the Historic Southern Garden:” the 17th biennial conference on **Restoring Southern Gardens & Landscapes**, Winston-Salem, North Carolina. The year 2009 marks the thirtieth anniversary of the RSGL Conference, which was first convened at Old Salem in 1979. In celebration of this milestone, the 2009 conference returns to its roots in addressing plants and planting of historic gardens in the South. Sessions will include case studies of historic landscape and garden restoration, practical information on planning and maintaining the historic garden, and sources for heirloom and historic native plants. For program and registration information: (336) 721-7360, sgant@oldsalem.org

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the border,” and suggested intermixing with hyacinths.⁷ The renowned Boston nurseryman and horticulturist Joseph Breck appreciated daffodils, “many of them too well known for description; all suitable to ornament the garden,” but proffered no specific landscape direction.⁸ Breck, and later Peter Henderson, noted New York florist and early advocate of floriculture as an industry, promulgated the aesthetic of Dutch bulbs in raised geometric beds with planted borders of box or lawn, set amongst broad paths. Henderson further extolled the new European “ribbon” style of bulb beds.⁹

Edward S. Rand, author of numerous popular gardening works, suggested that while narcissus may be planted singly or in lines, they were more effective when planted in groups of three: “A combination of colors may often thus be very prettily contrived.”¹⁰ Later, noting the popularity of daffodils and their appearance in every garden, he specified “Narcissus should always be planted in clumps, and, except in dwarf species, in the rear of the border.”¹¹

Southern Farm and Home magazine of Macon, Georgia, in 1870 ran a three-part article on how to lay out a flower bed, from the unpublished manuscripts of the late Georgia horticulturist William N. White. For the winter garden, White suggested planting beds of crocus, daffodils and other early bulbs in sunny spaces amongst the evergreens, thus “a summer scene is given in the heart of winter.”¹² Later that year, in the regular column “The Flower Garden,” bulb beds of tulips, hyacinths, narcissus and other bulbs were recommended to be overseeded with hardy spring annuals of dwarf growth as a complement to the blooms.¹³

Commercial availability of daffodils slowly increased through the 1870s and 1880s. Rochester nurseryman Peter Vick’s 1872 autumn bulb catalog simply offered narcissus for the border.¹⁴ By 1883, daffodils were in large scale commercial production by florists as potted plants. Henderson echoed the popularity of narcissus for the border, but pointed out they may be lifted from a bulb bed to make room for summer annuals (to be replanted in the fall).^{15,16} Demand accelerated in the late 1880s, evidenced by specialty autumn catalogs with expanded offerings. Similarly, in contrast to the Dutch bedding bulbs (hyacinths and tulips) relatively static formal bulb bed design from the 1880s to the 1910s, daffodil landscape recommendations broadened.

Vermont florist C.E. Allen’s 1890 autumn catalog commented the “admiration and demand [of daffodils] has recently sprung from hundreds to thousands.” He touted their suitability for rock work, in front of shrubs and groupings in the lawn.¹⁷ In his 1891 catalog, New

York florist John Lewis Childs crowed of his laid-in fall bulb stock that included 120,000 narcissus.¹⁸ C.L. Allen praised narcissus as border flowers, but suggested their suitability for under trees, under fences, beside hedges, and in the shrubby border where other plants refuse to bloom, as much for simply a cutting flower bed as for brightening the corners of the property.¹⁹ Henry A. Dreer, Philadelphia florist and seedsman, noted daffodils were well suited to planting amongst the grass, under trees, and in every vacant corner of the garden.²⁰

Acknowledged by Peter Henderson as the American daffodil expert, A.M Kirby advocated planting daffodils in the foreground of herbaceous borders or mixed shrubberies, in irregular groups by variety to focus the eye, or naturalized in the lawn. He admitted daffodils could be effectively bedded out as with hyacinths and tulips, but were still most beautiful “when colonized in the mixed border.”²¹ Grace Tabor expounded upon these recommendations, providing suggestions for bulbs from along walkways, to beds around the house foundation, in front of shrubbery, to beds in the lawn and naturalizing in the lawn or open woodland.²²

By 1927, F.F. Rockwell delighted in the surge of interest in bulb gardening by Americans, approving of the daffodil’s popularity. He implored his readers to broaden their landscaping uses of bulbs, and daffodils in particular—to shed the stuffy formal planting schemes preceding the rise of the modern American bulb gardener. His uses for the daffodil were in the mixed hardy border, along the front path, as foundation plantings when mixed with perennials, as the preeminent bulb for naturalizing, acceptable for solid beds, and ideal for rock gardens with other alpine plants.²³

Georgia Daffodils in Literature

The first known documentation of the genus *Narcissus* in Georgia comes from Louis LeConte’s botanical garden at Woodmanston, in the rice growing belt near Savannah, specifically his renowned collection of flowering bulbs. While his family records disappeared into the hands of Union troops, the papers of his brother John Eatton LeConte survived. In those papers is a list of bulbous plants recording the dates of emergence, bloom and dormancy for 39 genera and species from 1813-1815. Twelve narcissus head the list (current names given here): *N. papyraceus* (two entries), *N. tazetta*, *N. jonquilla*, *N. x*

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odorus, *N. incomparabilis* (now a group name), 'Sulphur Phoenix', 'Butter and Eggs', *N. pseudonarcissus*, *N. pseudonarcissus fl.pl.* (likely 'Plenus'), *N. minor fl.pl.* ('Rip van Winkle'), and 'Albus Plenus Odoratus'.²⁴

Plantation owners of the coastal region were interested in ornamentals as well as food crops; Thomas Hazzard's 1832 letter from St. Simon's Island mentions hyacinths and tulips but no narcissus.²⁵ The notable Fanny (Frances Anne) Kemble delighted in jonquils and silvery narcissus blooming in January and February, 1839, on St. Simons Island, at Darien and on Butler Island.²⁶

Nineteenth-century advertisements for daffodils were of imported Dutch stock. In the 1856 October edition of *The Southern Cultivator* of Augusta, the New York florists Ellwanger and Barry, Mount Hope Nurseries, and John H. Thorburn and Co. advertised their stocks of Dutch bulbs including narcissus, jonquils, polyanthus and Early Roman narcissus.²⁷ In 1867, Fruitlands Nurseries (Augusta), announced its receipt of its annual shipment of Dutch bulbs, including jonquils and polyanthus narcissus.²⁸ Later Georgia seed companies offering narcissus included Dixie Nursery in Thomasville in its 1889-1890 catalog²⁹; the Georgia Seed Company of Macon in its summer 1896 catalog (narcissus and jonquils)³⁰; and the Mark W. Johnson Seed Co. of Atlanta, in an undated catalog, sold fall and winter flowering bulbs. Cultivars advertised were "Campernelle" jonquils "everybody's favorite," 'Paper White Grandiflorus' for outdoors or pots, 'Emperor' and "Chinese Sacred Lily."³¹

Due to great demand and success in 1900, Atlanta's Hastings' & Co. established a specialty fall bulb pamphlet in 1901; little in way of Narcissus were offered ('Paper White Grandiflorus' and "Chinese Sacred Lily" for forcing, "jonquils" for the garden).³² An undated fall bulb catalog c.1910s waxed poetic: "Here in the city one can walk along any residence street during the fall and winter and see a dish of blooming Narcissus in at least one window of almost every home, and nothing could be prettier."³³

Around 1920, Hastings' expanded their daffodil listing by offering five trumpets. Hastings' trialed cultivars for sale and grew daffodils by the thousands at the Hastings' Plantation outside of Atlanta. Hastings' broadened its repertoire over the 1920s, changing out white trumpets, adding more yellow trumpets, and selecting novelty cultivars that came and went. These are older flowers by hybridizing date, but had to pass in their testing fields and then multiply sufficiently before they were sold. By 1928, around 200 varieties were under trial. Hastings' continued to offer new varieties to 1931; by 1933, their selections of all bulbs, daffodils no exception, dropped drastically. All told Hastings' brought roughly 43 cultivars to market.³⁴

The Daffodil Garden Club of Washington staged

the first acknowledged Georgia daffodil show on March 8, 1929. The blue ribbon flowers provide a nearly-comprehensive list of the most available/popular daffodils of the day. These were 'Glory of Leiden', 'Empress', 'Van Sion' ('Telamonius Plenus'), jonquils, cluster narcissus (tazettas), Phoenix daffodils (doubles), 'Madame De Graaff' and 'Sir Watkin'.³⁵ All of the named flowers had been sold by Hastings' except 'Glory of Leiden', which was carried by Burpee's in their 1925 catalog.³⁶

The Atlanta Constitution published its first known daffodil-only article in 1933, advocating the planting of daffodils, particularly trumpets. Recommended standbys were 'Emperor', 'Empress', 'King Alfred', 'Sir Watkin' and 'Ornatus' ("the best of the lovely poets"). 'Orange Phoenix' is the only double mentioned; no jonquils were discussed. Of the "newer" trumpets, recommended cultivars were 'Olympia', 'Van Waveren's Giant' and 'Robert Syndenham'. Interestingly, the new versus old flowers mirror the relative time frame for their introduction by Hastings' and Co.³⁷

Daffodils in Georgia Landscapes

Few pre-1920 extant Georgia landscapes with daffodils have been encountered; those that have at best date to the 1890s - early 1900s. Daffodils dating to the 1880s tenaciously hang on in cemeteries, planted by family members. In North Georgia, daffodils grace old rural school house sites. Interestingly, irrespective of age or location, few gardens have more than three or four varieties of daffodils; how much from vagaries of time and rescuing and how much by the gardener's preference are indeterminable.

At Victorian-era homes, daffodils have been found naturalized across the lawn. In South Georgia, this was found with paperwhites mixed with *Lycoris radiata* (the c.1895 Moody House, Boston). In central Georgia, one house has *N. x intermedius* carpeting in the rear pecan grove (unknown house name, Wenona), while the lawn of the c.1890s Lewis House 10 miles away is sprinkled with 'Stella', *N. x odorus*, 'Telamonius Plenus', *N. x intermedius* and *N. pseudonarcissus* (flowers in the lawn encircled the house). In north Georgia, the c.1895 Palmour House, Dawsonville, was awash in *N. pseudonarcissus*. With the exception of the Lewis House lawn plantings, it is impossible to determine if the carpeting is the result of intentional planting or a century of setting seed.

From the early twentieth century to the 1920s, at intown homes, daffodils were planted in single rows along

the front walk, along the sidewalk, or in flower beds near the street. Varieties were not usually mixed in rows, but adjoining rows may change varieties. Often the variety for the front walk is the same as that across the front of the property, and even planted in rows down the side property lines. In South Georgia, I have encountered two early twentieth-century yards (one c. 1906) planted in double rows of 'Paper White Grandiflorus' by the drives and along foundation flower beds. Daffodils planted around trees are more common in the back yard than the front. The 'mixed hardy border' is not commonly encountered, however one found was comprised of two white daffodil varieties ('Actaea', 'Queen of the North') intermixed with iris. In working class neighborhoods with little for a front yard, daffodils were mixed with other perennials in street front flower beds. One such small front flower bed included a yellow trumpet and 'Orange Phoenix', *Lycoris radiata*, daylilies and tulips; a second was planted with 'Telamonijs Plenus', iris and phlox.

Older Southerners who grew up in the country speak of bulbs traditionally being planted in the door yard, along the walk or the fence line. In north-central Georgia, daffodils appear outside the fence or at the front of the yard, at the edge of the swale and so visible to passers-by. In South Georgia, paperwhites can still be found planted along the fence separating the house yard from the pasture running 100 to 200 feet.

In my field work to date, I have encountered only one documented example of daffodils in a designated cutting bed. Miriam Dent moved back home to Hofwyl-Broadfield Plantation near Savannah in 1903, and Miriam was a gardener. Clermont Lee drafted landscape plans for the plantation in the 1940s and included a cutting garden. Jonquils bloomed in the cutting garden until recently, when creeping tree shade set the bulbs into decline. Other bulbs include *Leucojum aestivum*, ginger lily and Atamasco rain lily, *Zephyranthes atamasco*. Paperwhites still bloom prolifically by the dairy barn.³⁸



Courtesy of Georgia Archives, Vanishing Georgia Collection, ric128

Vanishing Georgia is the digital on-line photograph archives for the State of Georgia, providing access to thousands of images. One c.1930 black-and-white image is of a decidedly non-vernacular garden from Richmond County (Augusta), reported to be Crowell Gardens of former Governor Charles Jenkins (d.1883). A formal parterre garden with a backdrop of mature evergreens, it was planted with daffodils and other spring bulbs (likely Dutch hyacinths and an indeterminable short cultivar).³⁹

To date, I have encountered three "bulb lawns," or large swaths of open grass/lawn with naturalized daffodils, in Georgia, two located in Eatonton and the third in Washington. (A fourth (c.1880s-1911) is at Goodwood in Tallahassee, Florida. The lawn contains daffodils, freesias, possibly *Leucojum aestivum*, and later *Lycoris radiata*; its original border followed the drip line of the live oaks lining the main drive.)



Photo by Sara L. Van Beck

Front lawn of the Jenkins House, Eatonton, photo taken March 2008

A landscape plan for the Jenkins House, Eatonton, was completed by P. J. Berckmans's in 1909, when the 1810s-1880s house was moved back from the street from where it originally stood. The plan specifies only a brick walk (roughly 300 feet long) bordered by spirea. Presumably the daffodils were planted shortly afterwards when the rest of the landscape was installed. Along the sidewalk at the original street front, approximately 50 feet of a mixed daffodil, *Leucojum aestivum*, *Ornithogalum nutans*, and *Hemerocallis* border remain, dominated by daffodils. The bulbs of the second 75 feet have been lost due to mowing and shade; the remaining 100-200 feet of walk has a smattering of daffodils between the spirea, along with iris and *Ornithogalum umbellatum*. The front of the house is delimited from the front drive by a balustrade, in front of which is a loose border of mixed daffodils ('Stella' on one side of the gate, *N. pseudonarcissus*, 'Telamonijs Plenus', 'Orange Phoenix'

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and 'Stella' on the other side). Two side lawns are full of daffodils. The larger south lawn, measuring roughly 50 feet wide by 300 feet long, gives the appearance of two sections planted in random drifts – the upper half dominated by yellow daffodils (*N. pseudonarcissus*, 'Telamonius Plenus', *N. x odorus*, some 'Stella'), the lower, down-slope side dominated by white daffodils ('Stella', 'Sir Watkin', 'Orange Phoenix', 'Silver Phoenix', some *N. x odorus*). The north lawn evidences no coherent outline; in one area daffodils are simply scattered around while in another they appear to line up in rows. Two varieties of *Ipeion uniflorum* carpet other areas of the lawn. Of note, not all daffodil cultivars in the sidewalk border are present in the lawn plantings (no 'Lucifer'). That Berckmans's was the landscape designer is interesting. Fifteen years earlier, the 1892 Fruitlands catalog states that it does not offer Dutch bulbs and other materials "which can be kept in stock but a short period."⁴⁰ An alternative to Berckmans's supplying the bulbs is the bulbs were already present on the Jenkins' property or in the area, and were transplanted accordingly.

In the garden of the 1920s house built very near the Jenkins house's original foundation are bulbs not found in the house's 1909 landscape, namely *Ornithogalum nutans* (a lawn full of seedlings) and two types of daffodils (not at the house nor in the sidewalk border) – 'Empress' and *N. x intermedius*. These may have been introduced by a former owner of the 1920s house.



Hill Plantation Bulb Lawn

The second Eatonton bulb lawn is at the Strong-Davis-Rice-George house, and is of unconfirmed provenance, created by one of its numerous owners in the 1800s. While most of the daffodils are the same as the Jenkins landscape, there are notable differences of omission and addition. Further, most of the upslope rows

are still discernable; the daffodils are still in clumps and intermixed in rows, implying a cultivator was employed. Daffodils present include *N. x odorus*, *N. pseudonarcissus*, 'Telamonius Plenus', 'Orange Phoenix', 'Sulphur Phoenix', 'Butter and Eggs', *N. x intermedius*, 'Stella', 'Mrs. Langtry', and possibly 'Conspicuus'. A second, smaller side lawn is estimated to have been planted in the 1920s, bordered in boxwood. In addition to bulbs in the main lawn, other bulbs planted include *N. jonquilla*, 'Grand Primo', a few Paperwhites, *Lycoris squamigera*, Roman hyacinths, *Leucojum*, and a smattering of grape hyacinth (*Muscari*). *Lycoris radiata*, *Ornithogalum nutans*, and *Ipeion uniflorum*, while located on the property, are not present in the lawn.

At the c.1840 Hill Plantation northwest of Washington, matriarch Jane Austin Hill (1824-1913) presided over the planting of the north lawn in predominately 'Stella' and *Leucojum aestivum*, with *N. x intermedius* and *Muscari* scattered in select areas of the lawn. One clump of *N. x odorus* grows at the lowest point of a swale at the western end of the lawn. The original planting area was roughly 300 yards east to west by 75 yards north to south, starting at a high flat area to the northeast of the house, then down slope to an old tree line. The north edge is defined by trees along a service road; the south edge follows a slight elevation line approximately 50 feet from the house. Additional daffodils, all 'Stella', are scattered across the east front lawn. There was no evidence of early blooming daffodils; yellow trumpets were in bloom at a few other locations in the county, but none at Hill Plantation. Unfortunately, no oral history regarding the daffodils was passed to the current owners.

Questions arise regarding these bulb lawns: When were they installed? How representative is the 1909 date of the Jenkins' lawn? Why are only very old flowers found—were the common (inexpensive?) ones on hand put to use, were fancier daffodils purposefully not planted, or did fancier daffodils simply not survive? Were they added to over a period of years, or planted in a succinct timeframe? Why do some contain other companion bulbs and others not? And how was the design element of a lawn planting promulgated?



Hill Plantation East Front Lawn 2008

Photo by Sara L. Van Beck

Pass-Alongs and Family Histories

One instance of wealthy residents purchasing bulbs overseas and shipping them home is found in north Georgia near Dawsonville. The Sams were employees of the Georgia Marble Company, and were friends with the owner Sam Tate and his wife. When the Tates finally came into wealth, they took a long trip overseas (ca.1900), purchasing daffodils on the way home – ‘Princeps’ and ‘Rugulosus’. These were shared with the Sams, and after Mr. Sams death (1918) were moved to the Joe Bart farm (relations by marriage of their children), which already had ‘Telamonius Plenus’ (“Van Sion”).

In northeast Georgia, two daffodils were dubbed for the family who shared them with friends and family. *N. pseudonarcissus* is called “McConnell’s daffodil,” while ‘Sir Watkin’ was called “Stephenson’s daffodil” for the other half of the family. Ophelia Stephenson married John F. McConnell late 1890s. Family lore has it that the bulbs came over with family members from Britain ca.1875, but that has yet to be verified.

One notable historic daffodil is that of the c.1890s Pavo Hotel in South Georgia (Brooks County). The hotel burned in the mid-1900s; for years the site was marked by a stand of a lost-name historic white and yellow daffodil, thought to be the once-popular ‘Stella’. The townsfolk enjoyed the flowers for years as a reminder of the hotel’s presence in town.

Bulbs moved to new towns and crossed state lines as the offspring of gardeners moved on with their own lives. Mrs. Rubie Woolwine of Tallahassee planted her garden in 1939 with Paper Whites, ‘Grand Primo Citronere’ and ‘Stella’. Her bulbs came from her mother, Mrs. Willie B. Johnson of Bradfordville, Florida, who planted her garden in the 1920s. Mrs. Johnson got her bulbs from her mother (name unknown), who hailed from Brooks County, where the bulbs originated. Similarly, Katie Pafford of Boston, obtained her trumpet ‘Empress’ (which had lost its name) from her grandmother in Morven, in the next county east. Her grandmother shared her prized daffodils with friends and neighbors far and wide. How and when her grandmother obtained her prized trumpets is now lost.

Daffodils in Georgia Cemeteries

Municipal cemeteries dating to roughly 1850 to 1920, coincide with the “rural cemetery” movement and were landscaped in the Victorian style. Bulbs were

often planted by family members. *Park’s Floral Magazine* advertised cemetery bulb mixes from 1896 at least until 1909. The 1896 mix contained six white bulbs (double Dutch hyacinth, ‘Ornatus’, crocus, *Candidum* lily, *Leucojum aestivum*, *Muscari botryoides alba*); the 1909 cemetery bulb mix advertised “lilies, narcissus, muscari, etc.”⁴¹⁻⁴² The subsequent “lawn-park” design, with its ideal a perfectly manicured lawn, brought the mower. This decimated the Victorian landscape in most cemeteries, and Georgia cemeteries are no different. Decades of mowing have set their daffodils into severe decline, making identification often impossible.

Fortuitously, Atlanta’s Historic Oakland Cemetery (founded 1850) is so large it has been difficult (until the past 5-10 years) for the City of Atlanta to maintain a rigorous mowing schedule, allowing some bulbs to survive (though many succumbed to recent renovation work and drought). Other surviving bulbs include *Hyacinthoides hispanicus*, *Muscari*, *Ipheion uniflorum*, *Leucojum aestivum*, and *Lycoris radiata*.

Historic Oakland Cemetery incorporates a large Confederate cemetery, in which one lone clump of *N. pseudonarcissus* survives along a section wall. The bulbs are likely remnants from the original landscape planted by the Atlanta Ladies Memorial Association (ALMA) in the 1880s. The Ladies Memorial Association was founded to memorialize the Confederate dead in their home communities. At Oakland, spring bulbs were planted around the borders of the Confederate cemetery, flowering shrubs were placed in the burial plots, and a large lion statue was erected as a memorial in the center of the cemetery.⁴³ Mowing has removed all traces of the original landscape features, save for this one clump of daffodils.

Of the 3,000 family lots within Oakland Cemetery, daffodils were identified in approximately 420 lots. Plantings on pre-World War II plots far outnumber those found on newer gravesites. Identifying plots in the African-American section is difficult due to the loss of headstones and plot demarcation stonework, but approximate 35 plots were so planted. Only five plots of two families in the Jewish Section contain daffodils.

As often as not, only one cultivar is present in a plot, but a few plots had three or four cultivars. The most common by far is *N. pseudonarcissus*. The other species plantings identified mirror the traditional complex of most common daffodils for the region. In general order of frequency daffodils identified to date (after *N. pseudonarcissus*) include *N. x odoratus* (“Campernelle”), ‘Telamonius Plenus’, ‘Orange Phoenix’, ‘Sulphur Phoenix’, *N. x intermedius*, ‘Butter and Eggs’, *N. jonquilla*, historic trumpets including ‘Emperor’, ‘Golden Spur’, ‘King Alfred’ type, ‘Empress’, unidentified all-yellow trumpets, possibly ‘Conspicuus’, ‘Sir Watkin’, and bi-color pre-1900

(continued on page 8)

Daffodils in Georgia's Landscapes..... (continued from page 7)

varieties (identifying daffodils after decades of neglect is difficult) and few *N. x medioluteus* ("Twin Sisters" or "Cemetery Ladies"). Daffodils in post-World War II contexts are 'Ice Follies', 'Carlton', 'Fortune' and 'Tête-à-Tête'.

Planting locations follow the patterns observed at other Victorian-era cemeteries. Bulbs were planted around the plot-edge as border, around the headstones, or around an individual grave as a border. Occasionally, bulbs were planted on a grave, within the border edging stone (often thus for a child). Rarely there are husband and wife burials where a significant period of time lapsed between their deaths, from the 1920s to the 1940s. The spouse who passed away first was remembered with daffodils, while the much later burial was not. Newer plantings (1950s and later) either carpet the entire plot in daffodils, or incorporate a few bulbs within a large garden-style planting. Daffodils placed in front of shrubbery occur in occasional early-mid 20th century plantings, but the bulbs are in serious decline from increasing shade and water competition from the evergreens.

Cemeteries in three small South Georgia towns still hold remnants of their original plantings into the 1990s. Located within 6 to 20 miles of each other, the local tradition was for a slab atop the grave, with or without a headstone. Rarely were headstones erected without a slab.

The municipal Boston Cemetery was once awash in paperwhites, considered to be a symbol of resurrection – its white florets bloom when little else is showing. Over a dozen family plots and single burials are still graced with 'Paper White Grandiflorus' and infrequently *Lycoris radiata*, with the earliest burial date 1903 and the latest dated to the 1950s. A much deteriorated brick vault burial was graced by one 'Paper White Grandiflorus' and the sole "Double Chinese Sacred Lily." The preponderance of bulbs were planted either inside the border of the family plot (concrete or marble rails); if the plot interior was cemented or graveled, then bulbs were planted around the outside of the plot rails. Even the less-affluent had paperwhites; too poor to afford engraving (the concrete slab was written on by finger while still wet), bulbs were planted between burials and inside the concrete plot rail. A few instances of bulbs planted in a row between burials were encountered, both 'Paper White Grandiflorus' and *Lycoris radiata*. In the back fill area of the cemetery, numerous cultivars struggle in the kudzu, including Paperwhites and *Lycoris radiata*. As a few 'Paper White Grandiflorus' remain along the front entrance drive, it may be that when the drive was re-graded and paved, the bulbs were scraped up and dumped with the spoil dirt behind the cemetery, where they continue to bloom.

In Barwick, 15 miles north of Boston, the small

municipal cemetery is aggressively mowed; only one family plot (1929–1939) contains any ornamentals, namely paperwhites, crinum and an unknown daffodil. Six miles further north is Pavo; while very few bulbs remain in the municipal cemetery, the drive to the cemetery was once lined on either side with *N. x intermedius*. A dozen or so graves and plots (1915 to 1928) still have dwindled *N. x intermedius* and a small handful of paperwhites holding on. *N. x intermedius* survives on numerous vacant lots in town and in the ditches along the roads out of town. Of note, an early headstone without a slab (1889) was the only grave with daffodils (*N. x intermedius*) planted over it.

Thus the question arises: where did folks get their daffodils? Many of the species and early varieties found as the "historic complex" do not yet appear to have been sold by local seedsman, especially *N. pseudonarcissus* in north Georgia. What gardeners had they shared, both with the living and with the dead. Were bulbs ordered from national seedsmen's catalogs? Or were they brought over by European ancestors? Or both? Unfortunately, we may never know.

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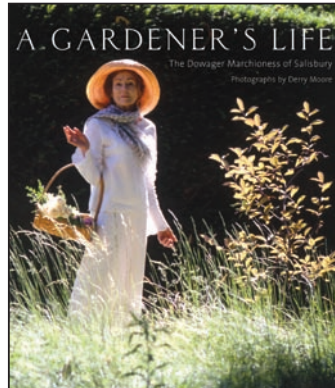
Book Reviews



A Gardener's Life, by the Dowager Marchioness of Salisbury, photographs by Derry Moore; Frances Lincoln, 224 pages, 150 color, 50 b&w, hardcover, 2008, ISBN: 9780711226494 [\$65]

Frances Lincoln, the English publishing house founded by the late Frances Lincoln (1945-2001), has quickly emerged as a leading publisher of garden books in the United Kingdom, whose titles are generally available in the United States. At the forefront of its roster of recent titles is *A Gardener's Life*, a

gardening autobiography by the Dowager Marchioness of Salisbury. Described by Sir Roy Strong as "the greatest gardener of the twentieth century," Lady Salisbury, like others of her genius, started gardening as a child with her own small plot in the family garden. In 1945 Mollie Wyndham-Quin married



Robert Edward Peter Cecil (1916-2003), and her natural inclination as a gardener was furthered when she and her husband came to reside at the first of three ancestral Cecil-family estates they occupied during their marriage. The Lodge House at Hatfield had been the home of Lady Gwendolen Cecil, her husband's great-aunt and the daughter of the 3rd Marquess of Salisbury who was three times prime minister to Queen Victoria. Over a long tenure, from 1909 to her death in 1945, the unmarried Lady Cecil cultivated a garden, small in its extent, whose sense of spaciousness she multiplied with the use of hedges and topiary. The future Marquis and Marchioness of Salisbury came to The Lodge House, Hatfield, in 1946, and over the course of some six years her gardening efforts enhanced and expanded the features and plantings the spinster gardener had set in place. In effect The Lodge House garden was the first of a long sequence of estate gardens where Lady Salisbury came quickly to an understanding of the best qualities of place, and she then embroidered upon the landscape with her own signature threadwork of hedges, avenues, topiary, and thick rich plantings.

The couple moved on in about 1952/1953 to Cranborne Manor, which had been a seat of the Cecil family since the early seventeenth century when King James I gave the property to Robert Cecil (1563-1612), the 1st Earl of Salisbury. John Tradescant designed and planted gardens at Cranborne for both Robert Cecil,

beginning as early as 1609, and his son William Cecil (1591-1668), who succeeded his father as the second earl in 1612. The record of Tradescant's gardens for the Cecils had survived in family documents, if not on the ground, through the course of three centuries of family ownership. Here again Lady Salisbury had the benefit of a learned, if long-deceased tutor. Her accounts of gardening at The Lodge House and Cranborne are followed by those of work for a cousin at an unnamed house in the West Country, beginning in 1971, and at Broadlands.

The greatest years of Lady Salisbury's gardening life were spent at Hatfield, where she lived from 1972 to 2003 in the grand Jacobean-style mansion built by her husband's ancestor, the 1st Earl of Salisbury. Here, over the space of three decades as Marchioness of Salisbury, she celebrated its genius of place, exercising the experience of both a quarter-century of gardening and wide travel, and the influence of another pillar of her garden education, Reginald Blomfield's *The Formal Garden in England*. Despite changing tastes, this seminal work published in 1892 remained a critical source for English estate gardening through the interwar period.

Not unexpectedly, her account of gardening as the chatelaine of Hatfield is the longest of the twenty projects featured in *A Gardener's Life*. Hatfield's brilliant East and West Parterres, The Maze, its Knot Garden, and landscape views are also handsomely captured by photographer Derry Moore who was commissioned to provide photographs for the book. During their residency at Hatfield, Lord and Lady Salisbury also acquired a house in Provence, Chateau de St. Clou, where she installed a box-edged parterre in a walled garden. The last of Lady Salisbury's five home gardens, a roof garden in Chelsea dating to the recent years of her widowhood, is represented by sketches.

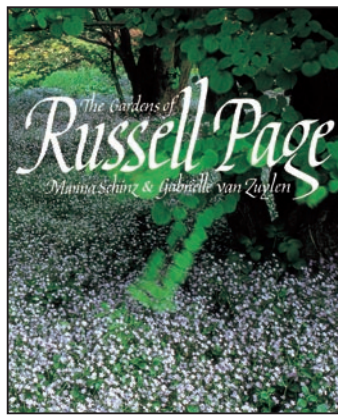
Meanwhile, she had been engaged on a series of important gardens in England, Ireland, Italy, and the United States. Her work for the Prince of Wales at Highgrove has been well published and the yew hedges she planted for its garden reappear in these pages. Two other projects are also well presented in *A Gardener's Life*. The lavish, richly-wrought gardens and grounds she designed for George Magan at Castletown Cox in County Kilkenny and her work for Peter Brant at White Birch Farm in Connecticut bring to mind the comment made of Norah Lindsay in 1956 by the Duke of Windsor, "... if you had money she was the one to spend it." Clearly the Dowager Marchioness of Salisbury did so in a later time and at other places. She planted remarkably well, and beautifully, for all her clients and for her most demanding client—herself!



The Gardens of Russell Page, by Marina Schinz and Gabrielle van Zuylen; Frances Lincoln, 256 pages, 250 color images, hardcover, 2008, ISBN: 9780711226944 [\$65]

In the introduction to *A Gardener's Life*, Lady Salisbury recalled the influence of Russell Page and his advice to "sketch, sketch, sketch." She paraphrased the intention of his sage counsel as being that of "intensive looking, reading and researching, but above all looking, in an effort to tutor and train the eye...not to imitate or copy but, by studying good design, to find the inspiration, to be inspired, to originate and to create, as far as is possible, something unique to oneself." In that she was successful. And at White Birch Farm Peter Brant is the beneficiary of both their talents.

This summer, in July to be exact, Frances Lincoln is publishing a new edition of *The Gardens of Russell Page*. Russell Page (1906-1985), too, has been praised as the greatest garden designer of the twentieth century, and, no doubt, the Dowager Marchioness of Salisbury would readily agree. Marina Schinz and Gabrielle van Zuylen paid homage to his brilliant career and extraordinary gardens as photographer and writer, respectively, beginning as a team following on their conversation at his funeral in 1985. The work undertaken by Marina Schinz in 1980 was redoubled after 1985 and came to fruition in 1991 with the original publication of *The Gardens of Russell Page* by Stewart, Tabori & Chang.



Members of the Southern Garden History Society who attended the Fort Worth meeting in 2006 will well remember their visit to the gardens Mr. Page designed for Anne Bass. I was not in Fort Worth; however, I have always found pleasure and rest for an overworked eye in the small, understated, elegant courtyard garden he designed at the Frick Collection in New York City.

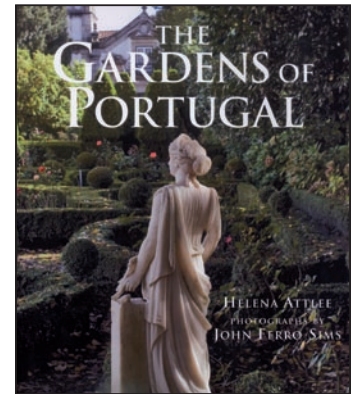


The Gardens of Portugal, by Helena Attlee; Frances Lincoln, 192 pages, 150 color, hardcover, 2008, ISBN: 9780711226937 [\$60]

Portugal is one of the few countries with an important, if also isolated, gardening history in which Russell Page did not work, a fact that is somewhat surprising given his work in Spain, beginning in the 1960s, his study of the Alhambra, and his genius with incorporating rills, ponds, pools, and fountains in his gardens. *The Gardens*

of Portugal reflects another important collaboration, that of photographer John Ferro Sims and garden writer Helena Attlee.

These authors did not attempt a comprehensive representation of Portuguese gardens, but chose instead to feature those of two long-important centers of Portugal's unique gardening tradition: the gardens of Porto and northern Portugal, and those situated in Lisbon and central Portugal. Having set these



areas apart, it would have been helpful to readers if the authors and their book designers had included a map for reference. The greater sin of omission, however, is the total absence of garden plans.

The gardens of Portugal benefit from an Atlantic climate, a long-sustained interest in the cultivation of camellias, one generally contemporary with that of the South's, and the use of decorative tileworks, particularly in central Portugal, that became as critical as plants in garden design and is beyond example elsewhere in the Mediterranean. An overview of gardening in northern Portugal precedes short accounts of eleven gardens with handsome photographs that are a hallmark of Frances Lincoln imprints. Dense evergreen hedges, including dramatic examples of the use of camellias as well as the more conventional boxwood, are also defining features of Portuguese gardens. In those of Casa de Mateus, Casa de Santar, and at Paço de São Cipriano, hedges comprise the central features of lush gardens that have appealing parallels with those planted by the Dowager Marchioness of Salisbury. This section concludes with a modern garden, dating to the mid-1930s and designed by Jacques Greber for Carlos Alberto Cabral (d. 1968). Here, at Parque de Serralves, a dramatic linear water staircase carries in descending fashion from the garden front of a rose-colored Art Moderne-style mansion to a great octagonal basin and fountain. The pink hue of the house is repeated in the stonework and gravel of the staircase and its terraced walks that flank the turquoise-tiled pools, rills, and basin.

The bold appeal of color, in counterpoint to green lawns, shrubbery, and trees, appears as a point of transition to the vibrant architectural tilework that so characterizes the gardens of Lisbon and the surrounding region in the book's second section. Dating largely from the eighteenth and nineteenth centuries, these gardens reflect the pivotal roles of church, state, and the nobility in Portuguese garden history. One of the ten gardens in this section, Monserrate, also reflects an important British

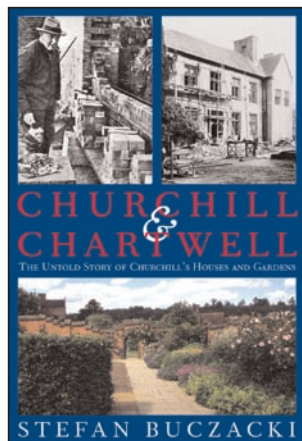
presence. This Anglo-Portuguese property has its origins in the late eighteenth century when Gerard de Visme took a lease on a rural estate and built a Gothic Revival-style house. When de Visme's health failed, the eccentric William Beckford, England's "wealthiest son," took up the lease in about 1793 and held his interest into the early nineteenth century. The house at Monserrate, remodeled into an exotic Moorish Gothic confection, and its gardens are, however, the work of Sir Francis Cook (1817-1901), who acquired the property in 1856, and his descendants, who owned the estate until 1949 when it was sold to the Portuguese state. Readers are best advised to enjoy the photographs of Monserrate in *The Garden of Portugal* and to turn to Charles Quest-Ritson's *The English Garden Abroad* for a fuller account of its history. He describes the gardens at Monserrate as "among the greatest in Portugal, and perhaps second only to La Mortola as an example of an English garden abroad."



Churchill and Chartwell: The Untold Story of Churchill's Houses and Gardens, by Stefan Buczacki; Frances Lincoln, 384 pages, 50 color, 150 b&w, hardcover, 2008, ISBN: 9780711225350 [\$40]

In retrospect it should not be surprising that a child born in 1874 in Blenheim Palace, where his grandfather resided as the 7th Duke of Marlborough, would have had a deep-seated urge for house-building and garden-making. Visits by the young Winston Leonard Spencer-Churchill (1874-1965) to his grandparents, followed by visits to his Uncle George (1844-1892), who succeeded as the 8th Duke in 1883, and next to his first cousin Charles (1871-1934), the 9th Duke of Marlborough, would have encouraged that predilection. Given the many books written about Winston Churchill and his long career in a succession of British governments, including those of his own authorship, few stones could be considered unturned, although interpretations of events will continue through history. But that is not the case.

Writer Stefan Buczacki, who has broadcast and published in both gardening and natural history, decided on a new approach to the life of one of Britain's major statemen of the twentieth century. In *Churchill & Chartwell: The Untold Story of Churchill's Houses and Gardens* he illuminates the life of Mr. Churchill and his wife Clementine Hozier (1885-1977), who were wed in 1908, through a fascinating account of the houses that Churchill occupied from the day of his birth through



his death on 24 January 1965 at 27 Hyde Park Gate, London. During these ninety years, he had lived in numerous private houses in London, as well as the Vice-Regal Lodge in Dublin, the Admiralty and numbers 10 and 11 Downing Street in London, and at Chequers in Buckinghamshire. But the single place that remained constant for the longest period in Churchill's life was Chartwell, his country house in Kent.

After a brief ownership (1917-1919) of a house called Lullenden in Sussex, Winston Churchill was taken in July 1921 by an agent of Knight, Frank and Rutley to see the Chartwell estate that was being put up at auction. The estate was the property of Campbell Colquhoun. In the event the property did not sell, and in 1922 Churchill made an offer on lots one and two of the estate, comprising the house, cottages, and grounds of just under eighty-five acres. Later that year, when he raised his offer to £5,000, it was accepted. Churchill had counted on the acceptance of his offer and in spring 1922 he had brought architect Philip Armstrong Tilden to see the property and to initiate his engagement on substantial improvements. Mr. Tilden (1887-1956) is best known today for his work at Port Lympne for Philip Sassoon, who was a long-time, close friend of Churchill and his family.

Philip Tilden was engaged on Chartwell from 1922 to 1927 when disagreements over materials, craftsmanship, dry rot, and other architectural failings, ended their association. During this time he rebuilt, remodeled, and expanded the existing seat at Chartwell, which had been added to in piecemeal fashion. He created the new west entrance front of the house, which Buczacki describes as "Tilden at his best," and saw to the renovation and refitting of the interior comprising six reception rooms, twenty-two bedrooms, seven bathrooms, and various kitchen and domestic offices. Initial plans to occupy the house in July 1923 failed, and although the Churchills stayed at Chartwell in a "picnic way" in Tilden's language, the first guest to sign the Chartwell visitors' book was Bertram Romilly on 5 January 1924. Chartwell was the beloved country house of the Churchills for forty years. Winston Churchill enjoyed his last stay there in mid October 1964.

The development of the gardens and grounds of Chartwell came over time and in large measure through the influence of Venetia Montagu (d. 1948), a close friend of Clementine Churchill, who resided at Breccles and came for a visit with her friends here in July 1925. Edmund Waterhouse, the aging gardener at Chartwell in the time of Campbell Colquhoun, had remained in service to 1927. In that year he was succeeded as head gardener at Chartwell by Albert Edwin Hill, then deputy gardener at Breccles. Mr. Hill occupied the gardener's cottage at Chartwell with his family and remained in the Churchills' employ until his death on D-Day 1944. During that

period he implemented the ideas formulated by Mrs. Churchill and Venetia Montagu, adding to the works those put forth by Mr. Churchill and his own experience.

Rather than reflecting the design ideas of a landscape architect or gardener, the Chartwell gardens were those of a closer collaboration, that of the owners, a talented friend, and skilled estate gardeners. Mr. Hill was succeeded as head gardener by a man simply identified in the book as Mr. Harris, who remained in service until his death in 1947. He, in turn, was immediately succeeded that year by Victor Vincent, who brought valuable experience to his role, but whose taste in color and style “invariably didn’t” coincide with that of Clementine Churchill. Nevertheless, Victor Vincent was Chartwell’s head gardener until retiring in 1979.

By pre-arrangement Chartwell was to pass into the ownership of the National Trust on Churchill’s death. In anticipation of this transfer and the opening of the estate and its grounds, the Trust hired Lanning Roper (d. 1983) to advise on simplifications and other necessary changes to the landscape for public visitation. He remained the principal consultant on Chartwell’s grounds into

autumn 1980. Nearly all of the changes to the Chartwell landscape were affected in cooperation with Mr. Vincent. Meanwhile, in 1966 Chartwell was opened to the public, and today it is “one of the most visited National Trust properties receiving on average 160,000 visitors a year.” Mr. Buczacki has written its story well and illuminated a large part of a great man’s life that “other biographers had ignored.” Doing so he has added stature to the man and the place he made his own.

Davyd Foard Hood, Book Review Editor
Isinglass,
Vale, North Carolina

Members in Print

Hugh and Mary Palmer Dargan’s book, *Timeless Landscape Design: The Four Part Master Plan* is in its 4th printing in one year. They are enroute to lectures at Filoli in Woodside, California among many others in the near future. Their book is available at www.dargan.com.

Members in the News

Beaufort garden designer **Frances Parker** was the subject of the article “Make a Boxwood Topiary” by Rebecca Bull Reed in the 2008 *Southern Living Container Gardening*. This article originally appeared in the September 2007 *Southern Living*.

Awards

Patti McGee received a Ten-4-Ten Stewardship Excellence Award from The Cultural Landscape Foundation (TCLF) for her work in preserving Charleston’s landscape heritage at TCLF’s kick-off event



Charles Birnbaum and Kitty Robinson with Patti McGee (center) at Aiken Rhett House.

commemorating its tenth anniversary in Charleston, South Carolina on March 29, 2008. Patti McGee’s multiple contributions in the fields of landscape and garden history in Charleston and the South, specifically her dedicated work as a board member of such organizations as the Garden Conservancy, Southern Garden History Society, and the Charleston Horticultural Society, raised the level of awareness and set a high

standard for practice in the region. During a time when historic gardens meant boxwoods and azaleas to many, her work at her own home grounds; contributions to local, regional, and national organizations; and, most recently, with the Elizabeth Lawrence garden in Charlotte are an inspiration to friends and colleagues locally and nationally.

Magnolia editor **Peggy Cornett** received the Flora Ann Bynum Award for Exemplary Service to the Southern Garden History Society at the annual business meeting held in Athens, Georgia on April 12, 2008. Upon receiving the award from president Mary Anne Pickens, Cornett received a standing ovation from the members. Cornett said she was honored and humbled to receive the award because Flora Ann Bynum had always been her mentor.

The Flora Ann Bynum Award was created in 2005 to honor Bynum, a founding member who held the offices of secretary and treasurer for more than twenty years and whom many considered as the heart and soul of the society. Cornett is the second person to receive the award. In making the presentation, Pickens said that Cornett’s dedication and service to the Southern Garden History Society was equal to that of Flora Ann Bynum’s herself. Cornett, Director of the Thomas Jefferson Center for Historic Plants at Tufton Farm, became assistant editor of *Magnolia* in 1988 and editor in 1990. Pickens stressed that the award was not being given for longevity but for excellence and dedication.

(continued on page 14)

Members in the News.....(continued from page 13)

Dr. Bill Welch received the Distinguished Service Medal from the Garden Club of America (GCA) at their annual meeting in Norfolk, Virginia, on May 6, 2008. Dr. Welch has been a leading horticulturist and speaker since he joined the faculty in the Department of Horticulture Sciences at Texas A&M University in 1972. He continues to share his wealth of knowledge and his passion for horticulture to thousands of people every year. Bill is a noted garden writer having written many books including *Perennial Garden Color for Texas and the South* and *The Bountiful Cutflower Garden*. He is a frequent contributor to the gardening section of *Southern Living Magazine* and has served as President of the Southern Garden History Society, of which he was a founding member. Among his SGHS projects was aiding Sally Reeves, New



Orleans archivist, in reissuing of her translation of one of the earliest Southern gardening books, *New Louisiana Gardener - Nouveau Jardinier de la Louisiane* (LSU Press). In 1993, Dr. Welch was made a Member-at-Large of the Garden Club of America and in 2007 he was awarded the Zone IX Historic Preservation Commendation of Acknowledgement.

His work contributed significantly to the resurgence of interest in antique roses, perennials and other plants long associated with Southern gardens but often unavailable commercially to modern gardeners. Trading plant finds has always been a favorite pastime of his. Having collected cuttings from a friend's garden in Louisiana, Dr. Welch discovered, after Katrina, that this rose from his friend, Peggy Martin, had survived in her garden under salty water for several weeks. He named the rose, The Peggy Martin Survivor Rose and arranged for its propagation and future sale by nurseries. A portion of the sales will go to horticulture restoration in the damaged areas.

Bill's passion, knowledge, and unselfish contributions in the name of horticulture make him a treasure for the horticultural world and beyond. He has been a mentor for students and fellow gardeners and an example to follow. Bill is a gardener full of enthusiasm for horticulture and the historically important plants of the South. He is truly beloved throughout the South where he has so generously shared his talents, and he is a true treasure for our entire country.

Annual Business Meeting, Athens, Georgia

The annual business meeting of the Southern Garden History Society was held on April 12, 2008 at the Georgia Center for Continuing Education Conference Center and Hotel in Athens, Georgia. Approximately 150 members were in attendance. Jeff Lewis was elected president and Dean Norton, vice president. Their terms of office will run through the annual meeting of 2010. New board members, elected for three year terms, were Susan Hitchcock, Peter Hatch and William C. Welch. Davyd Foard Hood, Mollie Ridout, and Susan Urshel were elected for second three year terms. Outgoing board members were Susan Haltom, Nancy Haywood and Jim Cothran.

Susan Hitchcock resides in Atlanta where she works for the National Park Service. Peter Hatch is Director of Gardens and Grounds at Monticello and Dr. William C. Welch is Professor and Extension Horticulturist with Texas A & M University.

Peggy Cornett, editor of *Magnolia*, received the Flora Ann Bynum award for her many contributions to the

Southern Garden History Society. [See page 13, "Awards"]

Former board member Patti McGee made a brief presentation regarding the Wing Haven Foundation's acquisition of the Elizabeth Lawrence property in Charlotte. McGee urged members to support the Elizabeth Lawrence House and Garden Stewardship Fund.

Davyd Foard Hood spoke to the group about the 2009 Annual Meeting of the Southern Garden History Society to be held in Camden, South Carolina on April 3-5.

Dr. William C. Welch asked the society to join him in thanking outgoing president, Mary Anne Pickens, for her service during the last two years. Jeff Lewis presented Pickens with a marble paper weight engraved with her name and the dates of her term of office as president of the society. Pickens thanked everyone for all the support and cooperation she has had.

Other business included approving a change to section 5.1 of the society's bylaws as presented in the previous issue of *Magnolia*.

St. Louis Cathedral Garden To Be Restored

Msgr. Crosby W. Kern, Rector of the St. Louis Cathedral in New Orleans announces the receipt of a generous grant from the Getty Foundation's Fund for New Orleans for the planning phase of the restoration of the Cathedral's St. Anthony's Garden. A site of worship since the establishment of New Orleans in 1718, a garden has always been associated with the St. Louis Cathedral. On August 25, 2005, Hurricane Katrina destroyed the garden. Msgr. Crosby Kern said, "The Getty Foundation grant will permit a thorough archival examination of the garden's history in both France and New Orleans, the first ever archaeological examination of the site, and the design of a restored garden based upon the historical research and archaeological results." Louis Benech, whose prior projects include the redesign of the Tuileries gardens in 1990 and the gardens of the Musée Jacquemart André in Paris, is serving as the landscape architect.

The St. Louis Cathedral is the oldest active cathedral in the United States. Established as a parish in 1720, citizens of New Orleans have worshiped at the site since the establishment of the city in 1718. The first parish

church was completed in 1727 and burnt during the great fire of 1788. The second church, dedicated on Christmas Eve of 1794, barely escaped the December 8, 1794 fire. In the mid-nineteenth century, the present church was built by the French-born architect Jacques N. B. de Pouilly incorporating parts of the earlier building. After 290 years, it remains the "center of consciousness" and symbol of the city.

Getty Foundation support was provided through the Getty's Fund for New Orleans, established to help revitalize cultural organizations in New Orleans following Hurricane Katrina. This special initiative is part of the Foundation's commitment to support individuals and institutions committed to advancing the understanding and preservation of the visual arts in Los Angeles and throughout the world. The Foundation is part of the J. Paul Getty Trust, and international cultural and philanthropic institution devoted to the visual arts. Additional information on the Getty Foundation is available at www.getty.edu and information on the St. Louis Cathedral at www.stlouiscathedral.org.

Southern Garden History Society Board Meeting

The Southern Garden History Society Board of Directors met on Friday morning, April 11, 2008 at the Georgia Center for Continuing Education Conference Center and Hotel in Athens, Georgia. Mary Anne Pickens, president, conducted the meeting. Minutes were corrected and approved.

In the absence of Gail Griffin, treasurer, Pickens gave the financial report and reminded the board that the society continues to draw on its reserves for operation. The board discussed various fund raising opportunities, including silent auctions. Jeff Lewis suggested looking into having corporate sponsors for our annual meetings.

Nominating committee chair Jeff Lewis presented the slate of officers and new members which were approved by the board. The slate included: Jeff Lewis, president; Dean Norton, vice president; Susan Hitchcock, Peter Hatch and William C. Welch three year terms; Davyd Foard Hood,

Mollie Ridout and Susan Urshel second three year terms.

Reports on plans for future Southern Garden History Society annual meetings were given. Davyd Hood reported on Camden, 2009, Dean Norton on Mount Vernon, 2010, and Anne Leggett on Baton Rouge, 2011. Additional location possibilities were discussed. Staci Catron volunteered to look into the possibility of meeting in Knoxville.

Becky Lebsock reported that she will be leaving Old Salem and will no longer be in charge of the membership records for SGHS. The board discussed the need to continue the relationship with Old Salem if possible and thanked Becky for her diligent work for the society.

The fall board meeting will be at the Mobile Botanical Garden in Mobile, Alabama on September 26- 27, hosted by Marion Drummond.



Photo by Connie Cottingham

Reviews of the Southern Garden History Society's 2008 annual meeting in Athens, Georgia will be published in the upcoming issue of *Magnolia*, along with Carleton Wood's lecture, "Cotton Farming, Mill Villages, and Fancy Parterres: The Woven Landscapes of LaGrange, Georgia."

Annual Membership Dues

The society's membership year is from **August 1—July 31**. The membership secretary will mail renewal notices in the summer for the 2008-2009 year. Membership categories:

Benefactor	\$250
Patron	\$150
Sustainer	\$75
Institution or Business	\$50
Joint	\$40
Individual	\$25
Student	\$10

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*Deadline for the submission of articles for the summer issue of *Magnolia* is July 15, 2008.*

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