

# Moorea

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*Moorea 4* bears on its cover a 'logo' for Cork 800 - in 1985 the city of Cork is celebrating the eight hundredth anniversary of the granting of its charter.

Cork, city and county, holds a special position in the history of horticulture in Ireland. Many great gardens exist within the region, and in the past, other fine gardens were established there. Belgrove, Lakelands, Fota and Annes Grove are names familiar throughout the gardening world and are synonymous with rare plants and excellence.

This issue contains papers on Fota and several small private gardens in County Cork, as well as an account of the Hartland family, whose nurseries were among the best last century. William Baylor Hartland in particular, is a significant figure in the progress of Irish horticulture, for he was the first nurseryman to take a keen interest in daffodils - Irish daffodil breeders are still the best.

This volume is a tribute to the gardeners of Cork, past, present and future.

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Front Cover - The back cover of Hartland's catalogues as they appeared in the early 1900s, together with Patrick Murray's poster design - reproduced with his permission.

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## COMPUTER CATALOGUING

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When a garden is catalogued it is possible to recreate it, even if after the passage of time, it has been neglected and the owners changed. This has been successfully achieved and illustrates the vital importance of cataloguing. One way to catalogue the plants in a garden is to use cards. However, it is also a task suitable for a modern computer.

James Marshall (*The Garden* 108; 234 (1983)) discussed a recent computer catalogue of the trees in National Trust gardens. The data are held in a card index in Kew as well as in a computer. Various types of print-out are available. The advantages seen in the computerisation of the catalogue are in helping garden management and in security since card indices or accession books may be lost.

In this article the use made of a data management system on a University College Dublin "Dec 20" computer will be outlined to show how it may be used to catalogue garden plants and to encourage others to use the system as developed, or to develop their own approach. The catalogue used the "System 1022" data base management system developed by Ken Jackson. This system organises large amounts of information and allows easy access to specific data. With a few words typed into the computer, it gives appropriate lists of plants or other requested information. The system is flexible and modifications to suit specific needs can be easily implemented. The output is clearly printed and many options exist to give different formats. However the default output is usually adequate, thus there is no need to be concerned about the output layout.

The first thing needed is the data set. Preparing this is the tedious part of the job. The data set is composed of records, one for each plant. The records consist of several attributes. The first three attributes chosen give the genus, species and variety/cultivar of the plant. The next attribute gives the source of the plant, the place it was purchased from, or the donor. This is followed by the price attribute. The next attribute gives the date of acquisition and the final attribute gives the location of the plant in the garden. For this purpose the garden is divided into areas and each one of these is given a two letter code. It is possible to extend this approach by adding two numbers giving the x and y coordinates of the plant in the specified area. Thus one indicates how many metres across, from the bottom left-hand corner, and how many metres up the plant is.

As well as the file giving the records described above, it is necessary to have a file giving information about the attributes and how they are arranged. This file, in the present case, consists of seven lines, one for each attribute. An example of a typical line is given:

ATT GENUS ABB GEN TYPE TEXT KEY COL 1 12



This indicates that the attribute is the genus, abbreviated to GEN, the type is text, that is any letter, number or character may appear in its name. The word "KEY" helps the system to find quickly the information requested. Finally, the genus is found in the first 12 positions (columns) of the records.

Having created these two files, it is possible to use the system. The first step is to log into the computer and enter some preliminary commands. Then when the prompt "\*" appears, the search can begin. For example, entering the command

FIND GEN EQUALS ERICA

requests the computer to find all records with the genus *Erica*. This could be followed by:

PRINT GEN SPEC LOC

This command will give a list of all species of *Erica* and their garden locations. This simple example shows the operation of the system. One could vary the searches by searching for all the plants obtained from a specific source, those that are in a certain border, or other useful information.

Some details may now be discussed. In the example given, the attribute genus was of type text. Other types available are "date", "real" and "integer". Thus the type of the price attribute is integer.

In the "FIND" command, illustrated above, the word "EQUALS" may be omitted and the abbreviation F used. Several conditions may be linked using "AND" and/or "OR". For example the command:

F GEN DIANTHUS AND SPEC DELTOIDES

finds records with the genus *Dianthus* and species *deltoides*. As well as finding the attributes equal to a value, one can find those greater than, or less than a value. One can also search for attributes containing letters or beginning with certain letters. It is even possible to search for attributes between certain limits. The opposite to these conditions also are possible. Thus one could find the records with an attribute not equal to a certain value.

Examples illustrate some of these features:

- F GEN BEG CHAM - finds all records with the genus name beginning with the letters *Cham*.
- F SPEC CONT SON - finds the records with *son* in the name of the species.
- F PRICE GT 600 - finds all plants costing more than £6.

Also, the PRINT command can be shortened to P. One can print the minimum, maximum or mean value for the attributes in a selection group. Thus one could find the average price of all the *Thuja occidentalis* cultivars

in a garden. One could also find the total price or even standard deviation, if required and the information can be sorted in alphabetic or numeric order.

The system also allows for extra records to be added to the data set and changes made to the values of attributes, either to correct them or to update them. Records may also be simply deleted. Another option, which may be useful is to limit the range of integer attributes. For example one could limit the price of plants to those between £2.00 and £20.00.

The way the output is presented can be modified. The default formats give well-presented readable results, and normally these are adequate. However the system may be used to output the results in various ways. It is even possible to print out reports, if required.

Thus a computer can be used to catalogue plants in a garden. The basic use of the system is very simple, yet it allows more complicated uses, if desired.

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*Ferguson's Garden Plant Directory: the essential guide to planning your garden*, by Nicola Ferguson. Pan Books, London. 1984. pp. xii, 292. UK£9.95.

E. Charles Nelson

This "essential guide" is certainly a useful compilation, well-illustrated with colour photographs. It is not an alphabetical encyclopaedia - plants are grouped according to such categories as plants preferring clay soil, dry-shade plants, climbers, plants with aromatic foliage, plants with green flowers, and so on. In all, fourteen hundred different varieties are noted. Irish cultivars are well represented - *Bergenia* 'Ballawley', *Forsythia* x *intermedia* 'Lynwood' and *Schizostylis coccinea* 'Mrs. Hegarty' to name but a few.

*Ferguson's Garden Plant Directory* - incidentally the author was born in Northern Ireland - is an inexpensive volume that would be of considerable use to people planning new gardens. In general it is accurate although some of the colour reproductions are not true (for example the heathers on p. 31), and there are some strange errors (*Azara microphylla* is not the plant illustrated on p. 254, and "*Humulus scandens*" on p. 146 is a *Pelargonium* cultivar).



## NOTES ON SOME WOODY SPECIES AT GLENVEAGH NATIONAL PARK

MARY FORREST

Glenveagh National Park, Letterkenny, Co. Donegal.

*Zenobia pulverulenta* (Bart. ex Willd.) Pollard

The only representative of a North American genus in the Ericaceae. A semi-evergreen shrub, with a thin habit, it will attain a height of 1.5-2 m. Shoot glabrous, glaucous when young, turning cinnamon later in the season and dark brown in subsequent years. Leaves alternate, ovate or elliptic, with shallow toothing, 60 mm x 30 mm; apex round, base cuneate. Petiole 5 mm. Inflorescence borne in mid July. Flowers carried in axillary clusters with 3-5 blossoms per cluster. Calyx with 5 triangular lobes, 5 mm long. Pedicel 25 mm, corolla white, campanulate, fragrant, 10 mm x 10 mm with triangular reflexed lobes. Style 7 mm. Calyx and style are persistent on seed capsule, which is flattened and globose, 3 mm x 4 mm.

Cultivation: Moist, acidic soil in an open or shaded position. This is a useful garden plant with lily of the valley-like flowers and glaucous young foliage, flowering at a time when few other shrubs are in bloom. Since it has a thin habit, it tends to lie on the ground and requires support from other shrubs or staking.

*Trochodendron aralioides* Sieb. & Zucc.

A native of Japan, Formosa and South Korea and the sole representative of the family Trochodendraceae. In this country it is a medium-sized tree. It has a distinctive tiered habit similar to that of *Cornus contraversa*. The leaves are held in whorls which are likened to the Tree Ivy, hence the specific epithet. Leaves apple green, elliptic, lanceolate, 9-10 mm x 38-43 mm, base cuneate, apex long, acuminate, margins slightly scalloped. Petiole 30-75 mm, deeply grooved. Inflorescence borne in terminal racemes in April and May. Sepals and petals absent. Green stamens arranged at the edge of a hemispherical calyx tube, containing 12 carpels. Calyx tube 10 mm x 8 mm broad, on a pedicel 25-50 mm long, 15-20 seeds develop within each carpel. Seeds 3 mm long with winged appendages. Calyx tubes remain on the plant until the following season. An additional ornamental feature are the bronze-coloured young shoots which are held vertically on the shoots. Four specimens of this species are in cultivation at Glenveagh National Park. Planted in 1971 from material supplied by Hilliers of Winchester, they have attained 3-4 m. There is also a notable specimen in the American garden at Headfort, Co. Meath.

Propagation: Seed sown in March germinated successfully.

*Pseudopanax crassifolius* (A. Cunn.) K. Koch

A member of the Araliaceae, this is an evergreen tree native to New Zealand. Stem smooth, pale grey. The species exhibits a juvenile, intermediate and adult leaf shape. Juvenile leaves 0.5-1 m long, sword-shaped, sharply deflexed. Intermediate leaves linear, 25 cm long, narrow, cuneate at the base with a toothed acuminate apex. Adult leaves 100-200 mm



long x 15 mm at the broadest point, linear-lanceolate. Apex acute, base narrowly cuneate. Leaves dark green with a prominent yellowish midrib. Leaf undersurface with a purple tinge. Inflorescence borne in early summer is a compound umbel 100 mm in diameter, of approx. 10 umbels each with 10-15 flowers. Flowers with green petals and stamens. Fruit green roundish 4 mm x 5 mm. Stigma held on the seed capsule. Two specimens supplied by Hilliers of Winchester were planted in 1971 and have attained a height of 7 m and 5 m respectively. There is also a tall specimen at Guincho, Co. Down.

*Pseudopanax ferox* (Kirk) Kirk.

Also native to New Zealand. Stem smooth, pale grey. Intermediate leaves 330 mm x 10 mm, linear, margins armed with irregular sharp teeth. Base narrow, cuneate, apex square-shaped. Undersurface of leaf with a purple tinge. Adult leaves to 210 mm x 10-20 mm, linear, obovate, base narrow, cuneate, apex acuminate with two sharp teeth near the apex. Petiole 25 mm. Upper surface dark green and undersurface pale green. Inflorescence borne in early summer in compound umbels 160 mm in diameter, of 10 umbels each with 5 minor umbels of 10 flowers. Styles 5, connate, remaining attached to seed capsule. Seed capsule black, round, 5 mm in diameter with a yellow disc on top. Two single-stemmed specimens at Glenveagh National Park have attained a height of 5 m each.

*Pseudopanax ferox* is distinguished from *P. crassifolius* by the broader adult leaves and the larger black fruit. The fruit of *P. crassifolius* remains green.

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*Bibliography of British Gardens*, by Ray Desmond. St. Paul's Bibliographies, Winchester. 1984. pp. vii, 318 + 20 plates. UK£17.00.

E. Charles Nelson

Garden historians will welcome this substantial bibliography, listing published descriptions of several thousand gardens. The compiler, a former librarian in the Royal Botanic Gardens, Kew, has searched many periodicals and books for these references, and thereby has relieved other research workers of much tedious labour. When used in conjunction with his massive *Dictionary of British and Irish botanists and horticulturists*, this new volume will be of even greater value to historians.

Despite its title this bibliography does include Irish gardens. The county index leaves much to be desired, for Ulster has become a seven-county entity (including Monaghan!) and Eire (*sic*) is reduced to twenty-five; this is an extraordinary error which should be corrected.

Books of this kind should never be regarded as complete - indeed the compiler makes this absolutely clear in his introduction. Each is merely a key, to unlock doors (or garden gates) that admit the research worker into the garden to pursue his own avenues of research.



# OBSERVATIONS ON SCLERENCHYMA IN STEM CUTTINGS OF DIFFICULT-TO-ROOT SPECIES - A REVIEW

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## ABSTRACT

This article reviews research on the possible relationship between the presence of a ring of sclerenchyma external to the zone in which adventitious roots originate and the poor rooting capacity of difficult-to-root species and reports observations on *Acacia dealbata* Lk., *Castanea sativa* Mill., *Castanea crenata* Sieb. et Zucc., *Crataegus monogyna* L., *Eucalyptus amygdalina* Labill., *Fagus sylvatica* L., *Quercus rubra* L. and *Quercus robur* L. In some of these species an unbroken lignified ring was observed which might act as a mechanical barrier preventing the emergence of roots.

## INTRODUCTION

Woody species are notoriously varied as regards the rooting capacity of their cuttings. Whereas some form roots with great readiness, others are reluctant to root or never produce roots. Differences in rooting capacity are even exhibited by different varieties of a single species.

A number of hypotheses have been put forward about the factor or factors involved in this phenomenon: these include the presence of rooting hormones or cofactors (Hess, 1962), the presence or absence of rooting inhibitors (Barlow *et al.*, 1961; Coyama, 1962), and anatomical features, particularly the presence of sclerenchymatic rings between xylem and phloem external to the zone in which adventitious roots originate, and whose absence or discontinuity might allow rooting.

Beakbane (1961) reported finding an almost uninterrupted cylinder of thick-walled fibres in difficult-to-root varieties of apple and pear. This cylinder, seen in transverse sections as a ring of lignified tissue, enclosed the secondary phloem and cambium and may act as a mechanical barrier to block the emergence of adventitious roots. Only isolated groups of such fibres are found in this zone in easy-to-root species. Beakbane (1961) suggested that juvenile cuttings root more readily because the sclerenchymatic ring impeding the emergence of roots has not yet developed.

Ciampi and Gellini (1963) studied the relationship between the development of the ring of sclerenchyma and the loss of rooting capacity in cuttings of *Olea europaea* L. and found that roots only emerged if the structure of the sclerenchymatic sheath was such as to give way before the pressure exerted by the root.



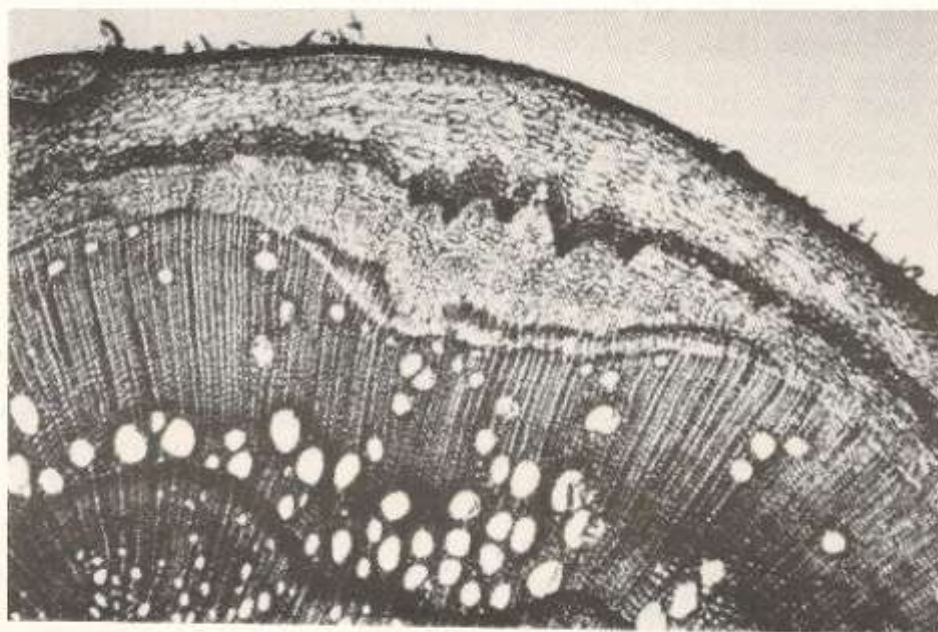


Fig. 1. A stem section of *Castanea crenata*, showing a continuous ring of sclerenchyma. X90.

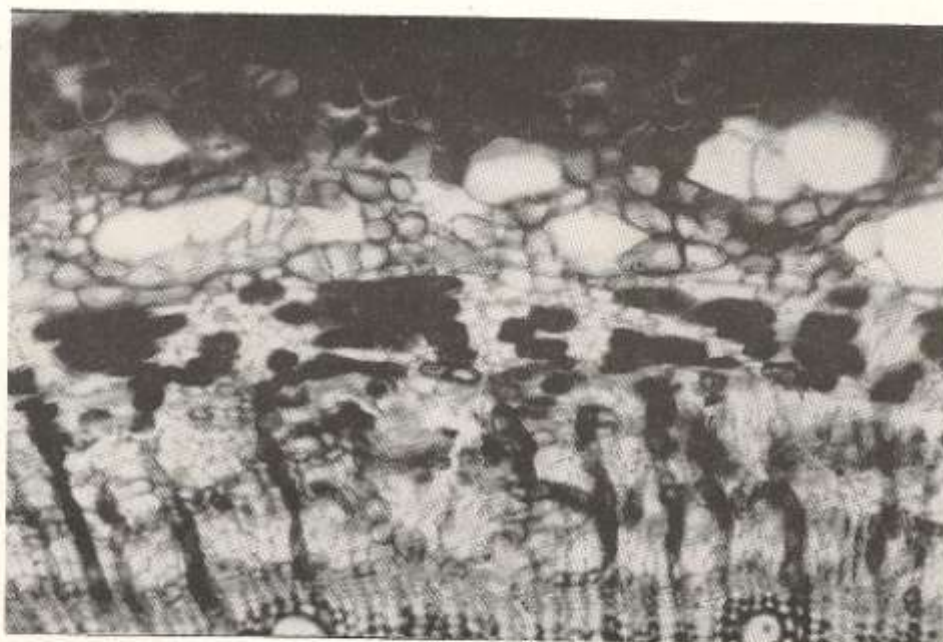


Fig. 2. A stem section of *Eucalyptus amygdalina*, showing a discontinuous ring of sclerenchyma. X145.



In *Ficus carica* L., Gellini (1964) found that low rooting capacity was related to the lignification of cell walls and the formation of sclereids rather than the continuity or otherwise of the sclerenchymatic ring.

Evidence in favour of the sclerenchymatic ring acting as a mechanical barrier to root emergence is provided by the fact that rooting may be induced by making longitudinal slits in the bark of cuttings, a method employed commercially on cuttings of *Rhododendron catawbiense* Michx. (Well, 1963).

Kolevska-Pletikapic (1969) made slightly slanted slits at the base of cuttings of *Populus tremula* L., which is difficult to root, so as to separate sclerenchyma fibres and bark tissue. The basal ends of the cuttings were then dipped in 30 mg/l IBA solution for 24 hours. Unslit cuttings that had been given the same auxin treatment failed to produce any roots, whereas 10% of the cuttings whose layers of sclerenchyma fibre had been removed developed a profuse growth of adventitious roots.

The mechanical inhibition of root primordia by sclerenchyma fibres in *Vaccinium corymbosum* L. has been described in detail by Mahlstede and Watson (1952), who observed that primordia tips were bent downwards by the continuous ring of very thick-walled fibres before reaching the bark.

The present article briefly reports an investigation of a number of difficult-to-root species that have hitherto not been studied in this respect.

#### MATERIALS AND METHODS

One-year-old cuttings of the following species were examined: *Acacia dealbata* Lk., *Castanea sativa* Mill., *Castanea crenata* Sieb. et Zucc., *Crataegus monogyna* L., *Eucalyptus amygdalina* Labill., *Fagus sylvatica* L., *Quercus rubra* L. and *Quercus robur* L.

The basal region of the cuttings was studied histologically after fixation in FAA (Johansen, 1940), embedding in paraffin wax, and double staining with safranine fast green (Jensen, 1962) and safranine hematoxylin (Pujiula, 1931).

#### RESULTS AND DISCUSSION

All the species, except *Eucalyptus amygdalina* and *Crataegus monogyna*, exhibited a continuous sclerenchymatic ring of fibres and sclereids with greatly thickened secondary walls and very small cell lumina (Fig. 1). These results may be related to the rooting response of the cuttings in that the sclerenchymatic ring may constitute a mechanical barrier to root emergence (Ciampi and Gellini, 1963).

*Eucalyptus amygdalina* and *Crataegus monogyna* exhibited a discontinuous ring of highly lignified fibres (Fig. 2). Sclereids and parenchyma cells in the process of sclerification were also occasionally observed. The inability of these cuttings to root may be due to the high degree of lignification of their cell walls and the formation of sclereids; the



presence of a continuous ring of sclerenchyma may not be necessary in preventing root emergence (Gellini, 1964; Vieitez and Vieitez, 1974).

In certain species a sheath of lignified tissue may act as a mechanical barrier impeding root emergence (González, 1966; Kolevska-Pletikapic, 1969; Vieitez, 1973; Kachecheba, 1975; Nelson, 1978), but in many other species the characteristics of the sclerenchyma zones apparently have no effect on the ontogeny of adventitious roots (Sachs *et al.*, 1964; Troncoso *et al.*, Brutsch *et al.*, 1977; Fabbri, 1980).

Although in many cases sclerenchyma rings thus constitute a genuine barrier to the emergence of roots, there are so many exceptions that this factor cannot by itself explain difficulty in rooting, which is possibly more related to the formation of initial root cells than to the mechanical action of a sclerenchyma ring (Sachs *et al.*, 1964; Hartmann and Kester, 1984).

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## RESUMEN

En este artículo se estudió la posible relación entre la presencia de un anillo de esclerénquima, situado al exterior del punto de origen de las raíces adventicias y la capacidad rizogénica de las siguientes especies de difícil enraizamiento *Acacia dealbata* Lk., *Castanea sativa* Mill., *Castanea crenata* Sieb. et Zucc., *Crataegus monogyna* L., *Eucalyptus amygdalina* Labill., *Fagus sylvatica* L., *Quercus rubra* L. y *Quercus robur* L. En algunos casos se ha observado la presencia de un anillo continuo y lignificado de esclerénquima que podría ejercer como una barrera mecánica para la emergencia de las raíces al exterior.



## WEED SMOTHER

ROBERT W. HALE

12 Erganagh Road, Castlederg, Co. Tyrone.

Weeds are the bane of our gardening. In the west of Tyrone, our medium, retentive soil, the moderate rainfall and the generally mild seasons mean that weeds germinate at all times of the year and there are not many occasions on which they can be dealt with by hoeing. Thus our situation differs from that in much of England, to which most text-books seem to be suited. Such books usually refer to "ground cover" as if it were the same as "weed smother", which is far from being the case with us.

Nowadays, of course, chemicals can be used to keep down weeds in many situations, but amongst trees and shrubs their usefulness is limited and, if they are used, the results are often far from aesthetic. There are, of course, close-growing ornamental shrubs which prevent weeds growing under them. *Mahonia japonica* and *Rhododendron* 'Elizabeth' would be good examples. And shrubs such as *Lonicera pileata* and the prostrate cotoneasters can make sound ground cover in places like open banks. But amongst tall and lax shrubs the best results for labour-saving and appearance, are obtained by covering the ground with tight-growing plants. For these reasons, and because we have taken in rather much ground, we have enlisted many of the common and some more unusual ground cover plants to help us combat the weeds.

Amongst the common weed smotherers, the lamiums are outstanding and well-known. Yellow Archangel, *Lamium* (*Lamium*) *galeobdolon* 'Variegatum' spreads far and fast and gets up through bushes if not controlled. It flowers much less with us than seems to be usual in England, but very few nettles, grasses and willowherbs get up through it. The reddish, pink and white forms of *Lamium maculatum* do nearly as well as cover and do not spread so fast. Their tightness and appearance is much improved by clipping over in spring. *Lamium* 'Beacon Silver' is lower growing and more ornamental than the others and would usually be in borders rather than under shrubs.

The best cover we have found so far for spreading under shrubs is *Symphytum grandiflorum*. It grows tightly, but is easily pulled up if necessary. It has white flowers, tipped red, early in the year - at least where not too shaded. Ground ivy, *Nepeta glechoma*, has unfortunately invaded it in places and should never have been allowed to get in to the garden, as it spreads rapidly without making any thick cover. The cultivated forms of bugle, *Ajuga reptans*, can be decorative and are always mentioned as ground cover in English publications. With us, however, there have been very few places where they have had any success against common weeds. Marjoram, *Origanum vulgare* 'Aureum', is also well spoken of but has been a disappointment. Somehow it has always harboured Ladies' Smock, *Cardamine pratensis*.

Some geraniums are very useful, particularly *Geranium endressii* and *G. macrorrhizum*. They would probably flower more in a sunnier climate, but once established, they make pleasing and effective carpets. It is true though that creeping buttercup, being so similar in habit and leaf, can grow amongst them unnoticed until it flowers. *Geranium* 'Claridge Druce' is



justifiably recommended for deep shade but not expected to flower much there. A geranium sold as "spreading" that is not to be recommended is *G. procurrens*. In good soil it spreads more than a yard a year, into and through anything, without making any deep mat.

The big, thick hairy leaves of *Trachystemon orientale* deter all weeds in the shadiest of places. Although they die away completely in winter, they make such a powerful cover at other seasons that no weeds can establish. The small, blue flowers come before the leaves, without making much show. Another rough-leaved plant which must be mentioned, although it could be called herbaceous, is *Phlomis russelliana* (*P. viscosa*, *P. samia*). In sunny places it bears yellow flowers in tiers on strong stems up to three feet tall. Its great advantage is that the leaves are evergreen and can keep all weeds at bay.

Some subjects only a few inches high nevertheless make good cover. Of such, we have found *Waldsteinia ternata* very effective against annual weeds. We get few of its buttercup-like flowers. *Mitella caulescens*, with yellowish leaves, looks as if it will be equally effective. It has spread rapidly in a fairly open position. These two cannot be expected to succeed within shrubberies, but round some verges we are trying - so far with success - to 'naturalise' bulbs such as crocuses and alliums amongst them. *Mitella breweri* is recommended but did not succeed with us, possibly because we did not find the right place for it. *Asarum europaeum* is another low grower that can be effective as a carpet round a shrub. Its flowers are hardly discernable, but it has pleasant leaves, dark green and shiny, that sit tight to the ground. Species of *Tiarella* and varieties of *Polygonum affine* can be used in the same way. The pick-a-back plant, *Tolmeia menziesii*, could be used similarly where its foot-high, rather colourless flowers would not matter.

Periwinkles, *Vinca*, can be used for cover over bulbs of tall-growing sorts. Our plot has snakesheads, *Fritillaria meleagris*, and a few lilies in it. Without going into comparisons of herbaceous plants, *Astilbe* cultivars may be mentioned because they are so very effective in keeping down weeds. Their foliage is thick and they gather quantities of their own and other leaves among the stems. With us the only weed that seeds in *Astilbe* is the Flame Creeper, *Tropaeolum speciosum* - *embarras de richesse*! But daffodils can grow well amongst them, as suggested by Brian Duncan, the daffodil breeder. They are over before *Astilbe* is too high.

Several larger and better-known plants are suitable for stopping weeds getting into the edges of shrubberies. *Hosta*, *Bergenia*, day lilies *Hemerocallis* and *Epimedium* spring to mind. If its rampant spread can be controlled, *Euphorbia robbiae* can be effective and decorative in a similar position. *Gaultheria* species have not grown well with us, except *Gaultheria shallon* and it is suitable only for woodland. Another that is often called a woodlander is *Pachysandra terminalis*, lower growing but also of no special beauty. It took us three tries to get it going. Flower arrangers often enthuse about the dark green leaves and brown stems of *Rubus tricolor*. It has spread widely under trees but with us has taken a few years to make a cover deep enough to keep down weeds. We have never been able to get *Cornus canadensis* going, which is a pity, since it looks so well in textbook pictures.

It must be remembered that these comments come from observations of amateurs. Experts might be able to correct them and to know how far our results, or lack of them, come from our special circumstances, such as the largely uncorrected high acidity of the soil and the shortage of potash in it.



## FOTA

MAIGHRÉAD HENLEY

The Orchard, Kilcoolishal, Glanmire, Co. Cork.

Fota - just one small word which gives no indication of what lies behind its seeming simplicity: seven hundred and eighty acres of woodland, parkland and farmland, a Regency mansion and a world-famous arboretum and garden. These acres are situated in one of the many inlets of Cork Harbour and in olden days the estate was known as Foaty Island, though it is not, strictly speaking, an island at all, being connected both to the mainland and to Great Island by bridges carrying the rail line on the western side and the main road on the eastern side from Cork to Cobh. This situation, almost surrounded by water and in a naturally temperate climate, produces the wonderful growing conditions which were recognised and appreciated by James Hugh Smith-Barry, when he started to plant the arboretum and gardens in or about 1810.

Fota is nowhere an intimate garden, not even in the enchanting fernery where the huge fronds arch overhead. It is always a great garden on a grand scale. Vision, imagination, an excellent sense of form and colour and a wonderful use of space are always much in evidence in its planning and planting. The great trees which dominate the terraced lawns, a magnificent Cedar of Lebanon, carpeted beneath with various cyclamens, a wonderful oak bearing an immense spread of branch and a huge pine, carry the eye across the sweep of lawn to where three flights of shallow steps rise to the broad walk which enters the arboretum. And then we are in a world utterly and entirely apart from everyday life in the often frustrating and hectic world of today. For Fota has a tremendous sense of timelessness, tranquility and peace. Maybe it is those great trees, maybe those sweeping stretches of unbroken lawn, maybe the silence with only an occasional soft rustling from the tops of the tall conifers, whatever the reason, it is a refreshment and delight to wander there at any time of year. Fota also has a very special quality of light; in fact it could be called a garden of light. One can wander from end to end and then begin all over again because a whole new series of effects has been created in that short space of time. It is a particularly soft golden light with blue-grey shadows which produces truly lovely effects.

Now let us look at some of Fota's special features, starting with spring. *Magnolia campbellii* (at 75 feet one of the tallest in these islands) bearing its velvety grey buds and soft pink flowers 8 to 10 inches across against a dark background, is quite breathtaking. This tree is traditionally at its best on St Patrick's Day. Several other magnolias follow, perhaps not as spectacular as *M. campbellii*, but very beautiful in their own right. There is great variety of form and colour in the new spring foliage and some of the rhododendrons are lovely, especially those in which the large leaves have grey-green, heavily-veined upper surfaces while the undersides are a soft, furry tan. There is a delightful planting of snowdrops near the house and later in the spring, primroses are everywhere.



In early summer a *very* special feature is the pool. This area was bogland when James Smith-Barry started to create his garden and he had it drained into the nearby wetlands. Now there is a large, irregular pool, bordered with arum lilies, and an island reached by stepping stones. White water-lilies float on its surface, closely followed by a pink variety with attractive bronze foliage. Beautiful mature trees here include *Cryptomeria*, cedars and pines, giving the water a rich green colour, so that the water-lilies have an especial beauty against such a background. On a sunlit day, when the tree patterns repeat themselves in the water and the shimmering lilies seem to glow on the dark surface, it is a place to be.

Now we are really into summer, so let us go first to the fernery, for then it is at its best. This is a unique feature: narrow, irregular paths between rockeries of unusually shaped stones, planted with the smaller ferns, saxifrages, bluebells, Solomon's seal and many more. Overhead arch the huge fronds of *Dicksonia antarctica*, from New Zealand, and there is a small cave-like grotto, also built of those unusually shaped-stones, which obviously featured a little fountain at one time as the lead water pipes are still there. It may be restored one day.

Fota has mature trees from five continents and amongst the more splendid of these is a towering *Sequoia* whose top is a reference point when wandering in the arboretum. Of particular interest is *Cryptomeria japonica* 'Spiralis' which has grown to a very unusual size here. There are also silver firs and a colossal fern-leaved beech, the branches of which sweep the ground, so that standing beneath the tree is like being in a vast green undersea cave.

Autumn is perhaps the loveliest time of all to visit Fota and yet spring is so lovely too! But autumn's treasury of topaz, amber, ruby and gold, all glowing in the warm October sun, and highlighted by the dark beauty of the conifers - yes, autumn it undoubtedly must be.

Winter cannot be forgotten, with a tracery of branches, slender and delicate, or bold and definite against the ever-changing sky, and huge tree trunks, their bark patterns in many fascinating textures and colourings. Here and there, an unexpected vista opens up where some deciduous tree has shed its curtain of leaves, and on the very rare occasions when Fota lies under a soft blanket of snow, it is a truly magical sight.

Approaching the more formal garden layout, flights of stone steps go from the garden front of the house to a short, but very wide avenue, terminating at the orangery which is flanked by two tall date palms. We look back from here and remember all over again how integral a part of a garden is its house, large or small. Fota is no exception in this wise - one gets delightful vistas of the garden front from many points in the arboretum. The formal gardens are entered through a graceful wrought iron gate, set between two tall limestone piers, and surmounted by the Smith-Barry coat of arms. Looking through this gateway one sees in the distance a charming little temple, shaded by a large *Magnolia grandiflora*. Near here also is a sheltered border, where a banana produces its amazing flowers and even now and again, bunches of little bananas.

Fota has yet another special feature. It is one of the few fully documented arboreta where planting records have been kept down through the



years. Major and the Hon. Mrs Bell, the last owners, continued planting until the late 1960s and adhered faithfully to the planting traditions. Very often a new shrub was put in a wheelbarrow and the arboretum toured until the most satisfactory position for the newcomer was decided upon.

It is wonderful to think that the many delights of Fota may now be enjoyed by everyone, though at one time, and not so long ago, its fate was very much in the balance. In the early 1970s it was announced that the estate was to be put up for sale. At that time industry in Cork Harbour was booming, and An Taisce, realising the potential of Fota and fearing its sale for commercial purposes, immediately mounted a campaign for its acquisition as a National Amenity. They succeeded in generating so much public interest that two staying orders were placed on the sale, and it became obvious that industrial development or division of the property would be ruled out. The way was then cleared for its purchase at a realistic figure by University College, Cork. This has proved to be the real happy ending, or perhaps we should say, beginning. Fota was purchased primarily for the use of its farmland by the Department of Dairy Science but the magnificent arboretum is now open to the public and maintained in excellent order by the College. The Regency house is gradually being refurnished and displays a collection of landscape paintings by Irish artists, second only to that of the National Gallery. This wonderful project is being carried out by a Cork businessman, and the house is now also open to the public. Yet another great development is a Wildlife Park where it is intended, among other things, to breed endangered species. This is already proving successful with the birth of a litter of five cheetah cubs, so Fota seems as suitable for the animals as it is for the plants.

In its entirety, it is now an outstanding national amenity offering immense satisfaction to people with a wide range of interests. But it is to the arboretum, almost miraculously retaining its air of peace and timelessness, that one returns again and yet again.



## SOME FOTA TREES AND SHRUBS (PART 1)

Niall O'Neill

36 Richmond Wood, Glanmire, Co. Cork.

*Ceanothus arboreus* - California Lilac (Rhamnaceae)

Fota 1978

This species will form small evergreen trees; only *C. thyrsifolia* can exceed it in height. *C. arboreus* hails from the islands of Santa Catalina and Santa Cruz off the coast of California. A recent planting, the present specimen has yet to reach its full potential of 3, 6, or even 9 metres in height. It carries large panicles of blue flowers in the spring.

*Cedrus atlantica* f. *glauca* - Atlas Cedar (Pinaceae)

Fota 1850

The Atlas Cedar is occasionally represented in cultivation by the form *glauca*, one of the best conifers for grey-blue foliage. Even the young cones, until ripe, have a blue sheen. Seedlings vary in colour, so it is best to choose personally from your nursery, should you have room for this tree. The best nursery stock is grafted. One Fota specimen was planted in 1850, and was 108 ft high in 1966. Of course, in a small garden one can scrap a tree that outgrows its position and start again. The habit is erect, with ascending branches.

*Cornus capitata* (Cornaceae)

Fota

For most of the nineteenth century this tree was known as *Benthamia fragifera*. *Cornus capitata* is a variable species, widely distributed in the Himalayas from Nepal east to the Szechuan-Hupeh border. It favours deep shade in the wild, and where there is space, its breadth may exceed its height. The flowers, a central button of tiny blooms, are surrounded by four to six showy, cream-yellow bracts 3-5 cm long, and appear from June to July. The crimson, strawberry-like fruits which follow, consist of an insipid yellow pulp laced with seeds. Fota's slim, graceful specimen, with its bark as mossy as an apple tree, is acknowledged to be very fine indeed. As Bean puts it, 'One has to go to the Cornish gardens, or those of south-west Ireland, to see the tree in its full splendour.' The original Fota specimen died some time after 1966, when Bean last recorded it. Possibly part of the original introduction in the early nineteenth century, its demise may indicate the life-span of *C. capitata* in captivity.

*Dacrydium franklinii* (Podocarpaceae) - Huon Pine

Fota 1855, 1965

Why this charming tree has not yet received an award is beyond me. It is slow-growing enough for a small garden, has dense foliage on slender, drooping branches, and would look wonderful by a pond, where its weeping habit would be set off to perfection. The female "cones" are unusual and reminiscent of an acorn, consisting as they do of an oval nut-like seed set into a cup (aril). They may be germinated singly in pots, as they resent root disturbance. Fota's oldest specimen is probably the largest in cultivation, at least in these islands. In its native Tasmania *Dacrydium franklinii* is valued for, among other things, its timber.



*Davidia involucrata* var *vilmoriniana* (Davidiaceae) - Dove or Handkerchief Tree

The dove tree was named for its discoverer, Père Armand David, one of the select band of French missionaries who possibly achieved as much for natural history as for the cause of Chinese Christianity. The Fota specimen had reached 12 metres in 1966, but generally 8 metres can be reckoned on, and the tree would grace a medium-sized garden. It is better to shade the trunk with shrubs. The flowers appear in May on long stalks among the young leaves, but it is the ovate, creamy bracts in unequal pairs which steal the show. Fruits like nutmegs are set, and the tree can sometimes be flowered in seven years, which is fast enough. The fully mature seed is subject to compound dormancy, and 16 weeks warm stratification, followed by a like period of cold stratification is required to break dormancy. In effect, fresh, but not quite mature, seed sown in autumn in pots in a cold frame and subjected to winter temperatures, will germinate freely in the spring.

*Decaisnea fargesii* (Lardizabalaceae)

Fota 1953

Père Farges is commemorated in the specific name of this shrub from China. It consists of a cluster of erect stems attaining 3 m in a moist, well-drained soil. The stems contain abundant pith and are conspicuous in winter for their large, pointed buds. The leaves are pinnate, from 0.6-1.0 m long, and the flowers in May/June terminate the young growths in loose, drooping racemes up to half a metre in length. The yellowish-green flowers consist of six sepals only, and somewhat resemble the smaller species of *Clematis*. They give way to dull, metallic-blue cylindrical pods with a finely warted surface, said to be eaten by the Chinese. Propagation is from seed.

*Disanthus cercoidifolius* (Hamamelidaceae)

Fota 1938

An open vase-shaped shrub with slender, sinuous branches to 3 m in a moist, lime-free soil. Semi-shade or light woodland conditions suit this shrub, and it is fully hardy once established. The heart-shaped leaves are reminiscent of the Judas tree, hence the specific epithet. The glaucous, prominently-veined leaves make it a superb and distinctive foliage plant in summer, even before it flares up into one of the very best shrubs for autumn colour, when the leaves slowly change through dusky orange to crimson and even purple. Insignificant, spidery, purple flowers are borne in pairs in October about leaf-fall, coinciding with the ripening of the previous year's seed. A monotypic genus; it is native in Japan.

*Embothrium coccineum* - Chilean Flame Tree (Proteaceae)

Fota 1940

A tree of upright habit to 7 m. The shiny, lanceolate leaves are evergreen. Brilliant orange-scarlet flowers are profusely borne in terminal or axillary racemes in May and June. The blossoms are tubular at first, later expanding and recurving like honeysuckle. *E. coccineum* 'Longifolium' is the form long cultivated in Irish gardens. Growth is rapid, soft and slender, in this form, and it has the invaluable habit of flowering all along the branches. Some plants have basal suckers which provide an abundance of young plants, and the tree is increasingly to be seen in Cork gardens large and small. Associated with deciduous azaleas and *Laburnum alpinum*, a vegetable conflagration can be had without striking a match!



*Boheria populnea* (Malvaceae)

This species grows to 15 m in its native habitat at low elevations on the North Island of New Zealand, and has attained heights close to those found in Cornwall. It is slightly tender, but does well here. The dark green leaves are an excellent foil for the inch-wide, white flowers borne in axillary clusters in August and September. The cultivar 'Osbornei' has flowers with purplish-blue stamens, and the leaves are tinged or flecked with purple beneath. It produces suckers quite freely.

*Boheria* 'Glory of Amlwch'

This putative hybrid has a much more open habit than the foregoing. It arose as a chance seedling in the Anglesea garden of Dr. Jones, and is likely to have had *H. glabrata* and *H. sexstylosa* as its parents. The white flowers are produced with the usual exuberance of the hoherias, at a time of year when little else is in flower. In the unpolluted atmosphere of Fota the bark is attractively encrusted with lichens.

*Ilex kingiana* (Aquifoliaceae)

Fota 1949

A fairly spine-free holly from Sikkim in the eastern Himalayas, this plant bears large red fruits in the autumn which can still be seen in early spring. The young plant is very spiny, something to confuse the raiser of seedlings. Holly seed should be stratified for 40 weeks in the warm and 24 weeks cold, so if sown in the spring, seeds should germinate the following spring, unless the winter has been mild, in which case one can make use of the refrigerator. This tree has lovely banded bark.

*Liriodendron chinense* - Tulip tree (Magnoliaceae)

Fota 1936

Similar to the more common *L. tulipifera* of North America, this species has narrower, waisted leaves, more glaucous beneath, and smaller green flowers, yellow inside. Handsome foliage and good autumn colour compensate for the long wait from seed to flower - about fifteen years. A large percentage of seed is usually infertile to boot, so perhaps this is a tree to buy from the nursery. It grows quickly; Fota's was 15 m tall in 1966.

*Liriodendron tulipifera* 'Contortum'

'Contortum' was planted a dozen years after the foregoing and reached 8 m in 1966, but does not seem to have reached 15 m yet. Compared with *L. chinense* it has spread more widely, and the broader, shorter, contorted leaves have a twisted expression that is not as pleasing.

*Lomatia ferruginea* (Proteaceae)

Fota 1936

This genus is distantly related to *Grevillea*. The present species, from the rain forests of Chile and Peru, is the most commonly seen. The branchlets and leaf stalks are covered with brownish-red down, and in the Fota specimen, the colouration is accentuated by a luxuriant growth of orange lichen. The flowers are not prominent, 0.5 in long, dull yellow and red, borne in short racemes in July. This specimen had reached 8 m in thirty years.



*Olearia paniculata* (Asteraceae)

Fota 1918

An Australian species one might be forgiven for taking for *Pittosporum*. The leaves are very similar in colour and wavy margin to *P. tenuifolium*, however, the stalks are not black, and the habit is much less graceful. The whole shrub is very *déshabillé*, long strips of bark hanging loosely as if the plant had been assaulted by vandals with spokeshaves. Vertical shoots ascend from the branches in the manner of an elder tree.

*Olearia semidentata* (Asteraceae)

Fota 1977

This daisy-bush is the glory of the genus. In place of the usual grey-white "daisies" which never look quite clean, it bears mauve flowers with purple disc florets, a vast improvement on the others of the genus. The leaves are attractive too, grey-green above and woolly-white beneath. It is a native of the Chatham Islands, and it grows particularly well in sheltered seaside gardens.

*Oxydendrum arboreum* - Sorrel Tree (Ericaceae)

Fota 1940

In August, racemes of little white bells, like those of *Pieris*, hang between papery leaves which, in October, turn crimson to scarlet before they fall. It is a slow grower, and the height that can be expected in gardens is usually given as about 7 m. However, the Fota tree was twice that height in 1966, and is regarded as very fine, probably the best in the British Isles. Propagation is by seed sown on pure, fine peat, although seedlings must be closely watched as they are inclined to damp off. Generally, *Oxydendrum arboreum* is a tree to be treated as if it were a rhododendron.

*Phyllocladus trichomanoides* (Podocarpaceae)

Fota 1941

The genus consists of unusual shrubs to small evergreen trees with branches in whorls around the main stem, and leaf-like, flattened shoots called cladodes. The true leaves are insignificant brown scales, and have yielded up their function to the shoots. A similar modification is evident in *Ruscus aculeatus* (butcher's broom) also to be seen on Fota. The specific epithet refers to the fern-like cladodes. This ornamental, Christmas tree-like shrub was 7 m in 1966. In its native New Zealand it is called 'Tanekaha'.

*Picea likiangensis* (Pinaceae)

Fota 1951

This spruce is native to Tibet, Szechuan, and the eponymous Likiang range of Yunnan. It was discovered by Père Delavay, yet another of the French missionary-naturalists, in 1884 and introduced into cultivation as late as 1908, by Wilson. It is an attractive conifer with reddish-brown young shoots, and leaves that are blue-green above, glaucous beneath. The young male and female cones cover the branches with tiny crimson candles in April and May. The tallest recorded specimen is at Powerscourt, where it has reached 25 m.

*Podocarpus andinus* (Podocarpaceae) - "Plum-fruited Yew"

An evergreen with yew-like foliage, and suitable for hedging, when it will achieve 2 m within 10 years. The effect is blue, as the twisted leaves expose the blue-green undersides to view. The small, sloe-like "cones" enclose a stone and are edible. The plant seems indifferent to the pH of the soil.



*THAMNOCALAMUS SPATHIFLORUS* SUBSP. *ARISTATUS*

DAVID McCLINTOCK

Bracken Hill, Platt, Sevenoaks, Kent TN15 8JH, U.K.

This elegant bamboo from the north-eastern Himalayas was listed, usually as *Arundinaria aristata*, from various gardens in the early years of the present century. Now, however, the only place where I am certain it is, or was, to be seen is Derreen in Co. Kerry, the demesne belonging to Hon. David Bigham, where Jacky Ward is head gardener. The International Dendrology Society visited Derreen on 30 May 1977, whence Dr H. Heine brought me a specimen of a flowering bamboo, which looked to me like *Thamnocalamus aristatus*. I myself went there on 4 June of the following year, when I collected good evidence to confirm the identity.

The distinctive features were, above all, the elongated acuminate bracts round the large, long, lax inflorescences, but noticeable also were the reddish branchlets and purplish leaf sheaths. Some culms reached about 15 ft, robust, tufted, yellowish with chocolate-brown streaks and a large central hollow. There were 1-5 branches at the nodes, which were prominent with white waxy blooms below, the sheaths glabrous, those of the leaves with prominent setae.

Dr E. C. Nelson was at Derreen in early August 1981 and sent me two sheets which proved to be of this self-same species, still with its distinctive inflorescences, but well over and with no sign of seeds. I do not know how it is now, but would be surprised if it were not still there.

The species is very close to *Th. spathiflorus* (not to be confused with *Th. spathaceus*, which is quite different) of the north-western Himalayas. J.S. Gamble differentiated *Thamnocalamus aristatus*, when he named it, by its broader bracts enclosing several spikelets, shorter leaves, a hairy callus below the petiole, which is longer, longer mucros to the flowering glumes and a more acuminate palea, which is nearly as long as the flowering glume. Since, however, I have yet to see *Th. spathiflorus* in flower, I can only say that the leaf seems at best marginally shorter, but the callus character does seem to work; nor does *Th. spathiflorus* seem to have any red about it and generally looks greyer.

*Th. spathiflorus* is far from common and by no means all the plants named thus are necessarily correct, so comparisons must be made circumspectly, but I think there are plants of it at Glasnevin, near a bridge. The fact that both species are on the tender side does not help persistence.

Elsewhere, for example at Rossdohan, I have seen non-flowering plants which may also be *Th. aristatus*, but do not fully match the Derreen plant: one wonders if perhaps there are not intermediates in the central Himalayas. In any event, such closely similar species from rather different geographical areas are good examples of subspecies. *Thamnocalamus spathiflorus* is the older name, so perhaps the following will help bring out their close affinity:-

*Thamnocalamus spathiflorus* (Trinius) Munro (1868) subspecies *aristatus* (Gamble) D. McClintock subsp. nov. based on *Arundinaria aristata* Gamble in Ann. R. Bot. Garden Calcutta VII (1896): 18-20.



## REMINISCENCES OF GARDENING SIXTY YEARS AGO

ELSIE V. MILLER

9 Cremore Park, Glasnevin, Dublin 11.

During the first World War when labour was scarce in Ireland, I had been compelled to give up seed testing and was advised to return to outdoor work. I became a jobbing gardener. Sir Frederick Moore always took an interest in the ex-Lady Gardeners and he commended me to Sir Otway and Lady Wheeler Cuffe of Lyrath, County Kilkenny, who were on leave from Burma and planning for their retirement - Sir Otway had said that he would give her part of a field between the house and the tennis court, as Lady Cuffe wanted an herbaceous border and an extra vegetable garden. I went there for a week and helped her to draw plans. The old walled garden near the house was very overgrown and could not produce enough vegetables for the family and the big residential staff. The land steward and the gardener lived in, as well as seven or eight maids.

Some years later when the garden had materialised, Lady Cuffe invited me and my mother to spend a week there and I was able to admire her handiwork. I remember how *Lilium martagon* had naturalized in the wood near the house and the beds behind the new borders of gladioli, lupins and single asters grown to supply cut flowers for the house. The beds on the terrace had been planted with bulbs for spring and were later sown with hardy annuals to save labour.

The next garden I went to was Culmullen House, Drumree, County Meath; Mr John Leonard had been left this by an uncle. It was a lovely old house with good stables for hunters and polo ponies, but no garden. Mrs Leonard had engaged a nurseryman to plant an orchard and bush fruits and she wanted a flower garden close to the house. This, Sir Frederick Moore suggested, I could help her to do. I went for a week, and the evening I arrived during dinner, Mr Leonard told me he had arranged for four of his farm labourers to be ready to do the rough work next morning! Mrs Leonard and I spent the rest of the evening drawing-up plans. Two wide borders were dug next day with a grass path and I began to plant the heeled-in plants from their former garden. During the week her two teenage sons and daughter went to tennis parties and returned with welcome additions of herbaceous plants. I spent several happy weekends at Culmullen in later years. Mrs Leonard had made a very attractive rock garden on top of the 'Courts of Culmullen' behind the stable yard.

I lived in a house on Mount Anville Road, Dundrum then, and worked in several small gardens in Dundrum and Churchtown. I also cycled twice a week to St Ann's in Donnybrook. The owner, Mrs French, had lost her son and two stepsons in France. Her gardener had died and she had been recommended two trained men by one of the seed merchants. Before interviewing them she phoned the Botanic Gardens for advice and Sir Frederick Moore suggested she should get me to help her. We chose a married man who wished to come from some isolated country estate to educate his three children. He was a great success and grew excellent fruit and vegetables



in the greenhouses and large walled-garden, with the help of a general man who had two cows to look after. Mrs French asked me to come from 2-6 p.m., twice a week and this I did for several years. She was an artist and belonged to the Dublin Sketching Club, so we had to create groups of paintable flowers in the borders for the Club's annual visit. It was a delightful 'Old World' garden. There was a wonderful walnut tree in the grounds which cropped well; we collected the nuts and they were preserved by the cook.

After the war, Mrs French went to live near her old home in Somerset, the house and land were sold and there is now a big block of luxury flats there and a terrace of houses on Ailesbury Road on the cows' field. The house was eventually demolished - I presume the garden is no more! I loved working there.

Some of my employers knew absolutely nothing about gardening. For instance, I planted a bed of roses for one in Carrickmines and in the spring the owner phoned me in great distress, saying the sheep had got in and eaten them down. I had to explain I had pruned them. Another lady whose pergola of climbing roses had got out of hand, asked me to do something with it. She was away all day and when she returned and saw all I had cut out, she was furious and hardly listened to my explanation. However, the following summer she phoned asking me to tea and offered a humble apology. Good old 'Dorothy Perkins' and 'Excelsa' had not let me down; they were flowering profusely!

In 1918, Miss Rose Pollock resigned from the Botanic Gardens and I applied for the post of Secretary to the Keeper. I was interviewed and appointed. I had done a short course in shorthand and typing during my last year at school and had to go to night classes at Skerry's College to become proficient. However, Sir Frederick Moore was very patient and Mr Besant was always available to help me. I worked there happily for eighteen years.



## GARDEN NOTES FROM CURRABINNY

NANCY MINCHIN

Currabinny, Carrigaline, Co. Cork.

Of the shrubs in my small garden, by far the greatest number come from China, closely followed by Japan, Chile and the North American continent. I mention only those shrubs which are not found in every garden and which our comparatively mild climate can support. It is hard to choose from China's incredible largesse of *Camellia*, hardy bamboos, *Clematis* and *Hypericum*. One does not often see *Rhaphiolepis* x *delacourii* 'Alison Coates'. It is very slow-growing and even here the flower buds can be caught by hard frosts. *Salix boeckii* is an interesting small shrub which can be kept in trim and unusually produces its catkins in the autumn. I love most of the flowering currants, but the low-growing, sprawling evergreen *Ribes laurifolium* produces its green flowers as early as the end of January to herald the spring and looks marvellous with snowdrops and crocus. *Hedysarum multiflorum* is a Mongolian shrub with handsome red pea-like flowers in the summer. It is easily raised from seed and a very useful shrub for June flowering.

Japan also gave us *Camellia*, bamboos, *Acer*, *Pieris*, *Prunus* and a host of others. *Cornus kousa* does well in some gardens. I tired of mine and dug it out, preferring instead that charming evergreen *Illicium anisatum* which produces abundant, creamy-coloured flowers every year, but to my great disappointment, never the curious hexagonal green seed pods which I have seen at Fota. Near it, I grow another Fota plant, *Diervilla middendorffiana*. It is too windy here to grow *Nandina domestica* with any success, but I love the dwarf variety which produces a blaze of scarlet leaves all through the winter and is forgiven for being rather dull for the rest of the year. A small shrub close to my heart is *Corylopsis pauciflora*, neat and tidy at all times. After flowering in the spring, it produces pink-tinted young growth and in the autumn is covered in buttercup yellow again. It could be grown in every garden if it were not fussy about lime.

It was hard to select shrubs from the list of treasures which have come from Chile. The most exotic and tropical-looking must be *Lapageria rosea* but the myrtles, *Myrtus luma*, *M. lechlerana* and the edible *M. ugni* are also southern belles. *Eucryphia* and *Desfontainea* are special for their summer-flowering and *Embotarium* for its incredible colour. *Lomatia*, *Drimys*, *Crinodendron* and *Azara* are all part of our southern scene, as are the climbers *Berberidopsis* and *Eccremocarpus*, the latter surviving most winters here. It is only as my eye scans the list, including *Abutilon*, *Philesia* and *Mitraria*, that I realize that all these trees, shrubs and climbers are evergreen - except for *Cestrum parqui*, which has survived the winter free-standing and which I treat as an herbaceous perennial to keep in check.

North America has provided the valuable *Amelanchier*, *Fothergilla* and many species of *Cornus* and *Hypericum*. *Itea virginica* is another valuable summer-flowering evergreen. *Mimulus glutinosus*, from California, needs the protection of a wall, but in a cold glasshouse it flowers profusely for at least six months of the year. From Mexico comes the remarkable *Beschorneria yuccoides*. Its red asparagus-like flower stems looked out of place in my



garden until I coaxed it to grow against a background of the sea. I prefer the statuesque leaves to the flowers. *Fremontodendron mexicanum* can look superb; although the leaves become wind-scorched and unhappy in my garden, I still do not want to lose it. *Choisya* is a much hardier shrub than its origins suggest, as indeed is *Cestrum 'Newellii'*. *Salvia grahamii* is valuable for its length of flowering and easily grown from cuttings. *Fuchsia fulgens* produces superb hybrids, none of which is hardy with me.

The only Brazilian species I have is *Abutilon megapotamicum* which flowers magnificently on a northeast-facing wall.

The Himalayas are of course the stronghold of the huge *Rhododendron* genus, as well as *Cotoneaster*, *Perowskia*, *Clematis montana*, *Ceratostigma* and the very attractive *Indigofera gerardiana*.

Australia is the home of the eucalypts, many of which are hardy here and make magnificent fast-growing trees as well as pretty foliage shrubs if cut back hard in March to retain their juvenile leaves. *Callistemon* also flourishes here and flowers in the summer, but *Correa* has never changed its hemisphere and produces fuchsia-like bells all winter, quite undaunted by frost and snow. Species of *Grevillea* also thrive as does *Acacia*; I hope that *Acacia pravissima* will grow into a sizeable tree. *A. riceana* comes from Tasmania and is therefore that much hardier.

New Zealand has provided a host of beauties: the lovely ti-trees (*Leptospermum*), which hybridise very successfully, producing double flowers, which are, I think, an improvement in this group. *Corokia* is marvellous for withstanding winter gales. *Hebe* is well-known for interbreeding and self-sowing and all cultivars seem to have survived this winter cold spell, but they are not totally frost-proof. *Sophora tetraptera* is easily raised from seed and flowers in six or seven years, a lovely tree at all times. My most tender survivor is *Brachyglottis repanda* 'Purpurea'. It did not care for the most recent cold weather, but I think it will survive. The modern progeny of the huge green shelter belts of the west of Ireland are a tremendous addition to the garden. These are the cultivars of *Phormium* in purple, cream yellow, pink, red and apricot, really lighting up the winter scene.

Most of the South African plants growing in Ireland are bulbs or herbaceous perennials, but I have the wonderful small evergreen shrub *Euryops pectinata* which starts flowering in January and continues through the summer. I have lost it in the open, but with its back to the wall, it survives the cold and the ocean gales. *Euryops acraeus* on the other hand is a rockery gem. I have seen *Dodonea viscosa* growing in South Africa. In the open here, it has lovely purple foliage and against a south wall it produces curious pinky flowers. *Restio subverticillatus* is a weed in South Africa, but is one of my most treasured plants. It survived the cold weather, in spite of the fact that I inadvertantly exposed it to the cold winds.

From the Mediterranean came the lavenders, *Cistus*, *Lithospermum*, *Teucrium*, *Artemisia* and that easily-grown *Coronilla glauca* and its variegated version, which is one of the prettiest variegated shrubs I know.

This brief article is, in a way, a thank-you to those who discovered, collected and made available to us, all these marvellous plants; not infrequently they died for their efforts.



# STARTING A GARDEN IN WEST CORK

WINIFRED TOUWEN

Kealkil, Near Bantry, Co. Cork.

Our house, a modern bungalow which we are slowly expanding into cottage-like irregularity, stands in the middle of half an acre or so on a north-west facing slope overlooking a green valley towards Knockboy mountain and the Caha range in the west. Our hillside is the wettest in West Cork, which is saying much; the soil is acid but loamy, the climate reasonably mild, but at 500 ft, not frost-free. Wind shelter is good.

When I came here there was no garden to speak of, but a vegetable plot had priority, then years of slow building and impatient waiting intervened before I could start my first plantings in the winter of 1983-1984 in what used to be a vast expanse of tarmacadam at the entrance (hill) side of the house. The border - its twin-to-be is still a rubble heap - is 25 ft wide at the gate end, but tapers 50 ft down to a mere 8 ft wide strip near the front door. The only features already there were a trellis around the corner to the door and an old gnarled hawthorn overhanging the border from a dry wall. Some ash trees and a Scots pine growing in the hedgerow across the breen provide a tall background.

It may be a good idea to think out planting schemes well beforehand, but to think about it for years can be a disaster: spontaneity goes and over-ambition creeps in; one's knowledge increases and with it the agonising problems of choice. Little did I realise that planting one's own garden would involve so many compromises! Being an armchair pupil of Vita Sackville-West, Graham Stuart Thomas and Christopher Lloyd and so on, I firmly believe in the importance and beauty of foliage, but rather dislike variegated shrubs; in bold groups and careful colours, but seem to be unable to avoid spottiness in such a small space; in billowing growth and sumptuous flowers, but the old-fashioned roses I love do not grow here. I am not really very fond of rhododendrons - all those dull dome shapes belong to the parks and glades of a Derreen or a Muckross, and I would gladly relegate the heathers to the bare windswept hills higher up. And yet, thanks to soil and climate, I have plenty of both in what is essentially a small cottage garden and the result may well turn out to be awfully odd.

The far end of the border has an ugly 3 ft concrete wall and is in full view of the kitchen and dining-room windows, so lots of evergreens and all-year-round interest seemed appropriate there. At the furthest end *Cotoneaster conspicuus* 'Decorus' arches from the corner wall, then follow two *Mahonia* "japonica" (which turned out to be *Mahonia* x *media* 'Charity') and near the gatepost *Garrya elliptica*. All this evergreenery is alleviated with, in the far end, *Magnolia* 'Kewensis', chosen for its slender shape (the *M. salicifolia* I really wanted being unobtainable), an Exbury azalea and *Boheria lyallii*. The azalea should have been pale yellow but turned out to be apricot; it was a bad choice anyway since I find its flowers blowsy and it has neither scent nor much autumn colour, so it will be removed as soon as *Rhododendron schlippenbachii*, still very small, has grown tall enough.



At the foot of the magnolia is *Rhododendron* 'Blue Diamond' and half in front of *Mahonia* and *Garrya*, *Camellia sasanqua* 'Narumigata' which should get sufficient afternoon sun there. To add more red to the colour scheme it has *Skimmia japonica* 'Rubella' on one side and *Iris foetidissima* 'Citrina' on the other. Further spaces are filled up with hellebores in variety, *Polystichum aculeatum* and *Euphorbia robbiae*.

In the shade of the hawthorn along the side wall are two *Rhododendron* 'Christmas Cheer', rather boring things, but providing more early colour and an evergreen background for the rest; they have *Smilacina racemosa*, *Meconopsis betoniifolia* and *Primula japonica* around them for spring and early summer. In front of *Garrya*, forming a drift along the path and making a shallow wedge into the border, is *Erica x darleyensis*. This gives lovely colour in the winter, but is extremely difficult to combine with anything else. *Helleborus foetidus* and a clump of *Stipa arundinacea* may just about do perhaps, but not the group of *Achillea* 'Moonshine', *Salvia officinalis* 'Purpurea' and *Kniphofia caulescens* which follow.

Much of the above forms a green background for, and is partially hidden by the following mixed planting which has its main season from July till October. The shrubs *Hydrangea serrata* 'Preziosa', *Rosa glauca*, (*R. rubrifolia*) and *Fuchsia magellanica* 'Versicolor' (variegation after all and how pretty!) form the backbone with their shades of grey, mauve, pinkish-purple and red. Amongst them are groups of *Iris sibirica* (white, name unknown), *Acanthus spinosus*, *Phlox maculata* 'Alpha', *Agapanthus* (hybrids, name unknown), *Anemone x hybrida* 'Honorine Jobert', *Aconitum carmichaelii*, *Sedum* 'Autumn Joy' and *Liriope muscari*. At the foot of the trellis is *Paeonia lactiflora* which has not flowered yet, but should look lovely with the pinkish-white unknown *Clematis* whose flowers spill over the trellis at the same time. The peony has *Iris innominata* on one side and *Hosta sieboldiana* at the other and is backed by *Hydrangea macrophylla* 'Mariesii' (instead of the much lovelier *H. serrata* 'Grayswood' which I could not find).

The strip of border by the front door is quite boggy, but sufficiently sunny to be able to grow *Astilbe* (cream, name unknown), *Iris sibirica* 'Royal Blue' and *I. kaempferi*. To grow *Zantedeschia aethiopica* mingled with *Primula florindae* and *P. pulverulenta* is an idea I got straight out of C. Lloyd (*The Well-Chosen Garden*) and I am also trying Beth Chatto's idea of mixing *Arum italicum* 'Pictum' with *Aquilegia alpina*. For later colour there is one plant of the very beautiful *Kirengeshoma palmata* and also some *Lobelia* 'Queen Victoria'. Early interest has as yet to be provided for with primroses and bulbs.

It seems a lot of plants for a small plot but, although the herbaceous things will no doubt be crowded out eventually, at the moment there is still space for more: front of the border plants, bulbs, lilies, and the hellebores, ferns and primroses I want to collect. Improvements will of course go on forever, and with it, I hope, a more exciting range of plants. In fact, getting the plants I wanted was quite difficult, but that was in the pre-nursery guide days. Many shrubs came from local nurseries, mistakes included (theirs, not mine!) and the perennials from Ballybrack. Others were imported from England which, although easy enough, turned out to be ruinously expensive; propagation will certainly have to become a very serious business indeed!



## IRRADIATING THE PRESENT : RESTORING THE PAST - THE HARTLANDS OF CORK

MEGAN MORRIS

Gardener's Cottage, Doneraile Court, Co. Cork.

Where daffodils are written about, the name of William Baylor Hartland is sure to appear and this paper is an attempt to give a picture of the man himself and to trace the history of the family.

Beside St. James' Church of Ireland church in Mallow, County Cork, is a tomb inscribed 'The burial place of Richard Hartland and family, who died May 25th 1821, aged 76 years'.

Since it is impossible to establish the earliest part of the Hartland story more accurately, we must rely on William Baylor Hartland to tell us about Richard, his grandfather and founder of the Cork family.

'When this Richard Hartland reached manhood, he went to Kew gardens as one of the staff, got noticed by the then Marquis of Bute, and James [sic] Earl of Kingston of Mitchelstown Castle, in this county, both of whom encouraged him to go to Ireland. He went and got special apartments in the Castle, his first work being the laying out of the entire grounds from the beginning.'<sup>1</sup>

In 1757, the Dowager Princess of Wales had commissioned Sir William Chambers to lay out the new Royal Gardens at Kew; John Stewart, third Earl of Bute, an amateur botanist, assisted him.<sup>2</sup> What position Richard held can only be guessed at - perhaps he was an undergardener - but his experience at Kew and his Protestant faith would have made him a suitable choice for the Earl of Kingston, who, in 1776 had re-built his house with great splendour.<sup>3</sup>

Arthur Young spent a year at Mitchelstown managing the estate and has this to say:-

'So naked a country as he [Lord Kingsborough]<sup>4</sup> found his estate, called for other exertions ... he brought a skilful nurseryman from England and formed twelve acres of nursery. It begins to show itself, above ten thousand perch of hedges are made, planted with quick and trees; and several acres, securely enclosed on advantageous spots, and filled with young and thriving plantations.'<sup>5</sup>

In 1799 Richard married Christina Baylor of Fermoy.<sup>6</sup> "At all events he 'came to stay', starting three nurseries, the one on the Kingstown Estate, and two other establishments which he rented. His patrons were the Aldworths of Newmarket in this county (Cork), and the Gascoynes of Castle Oliver<sup>7</sup> in Ireland, and Yorkshire in England. He finally settled down at a fourth place, Bellvue, Mallow."<sup>8</sup>



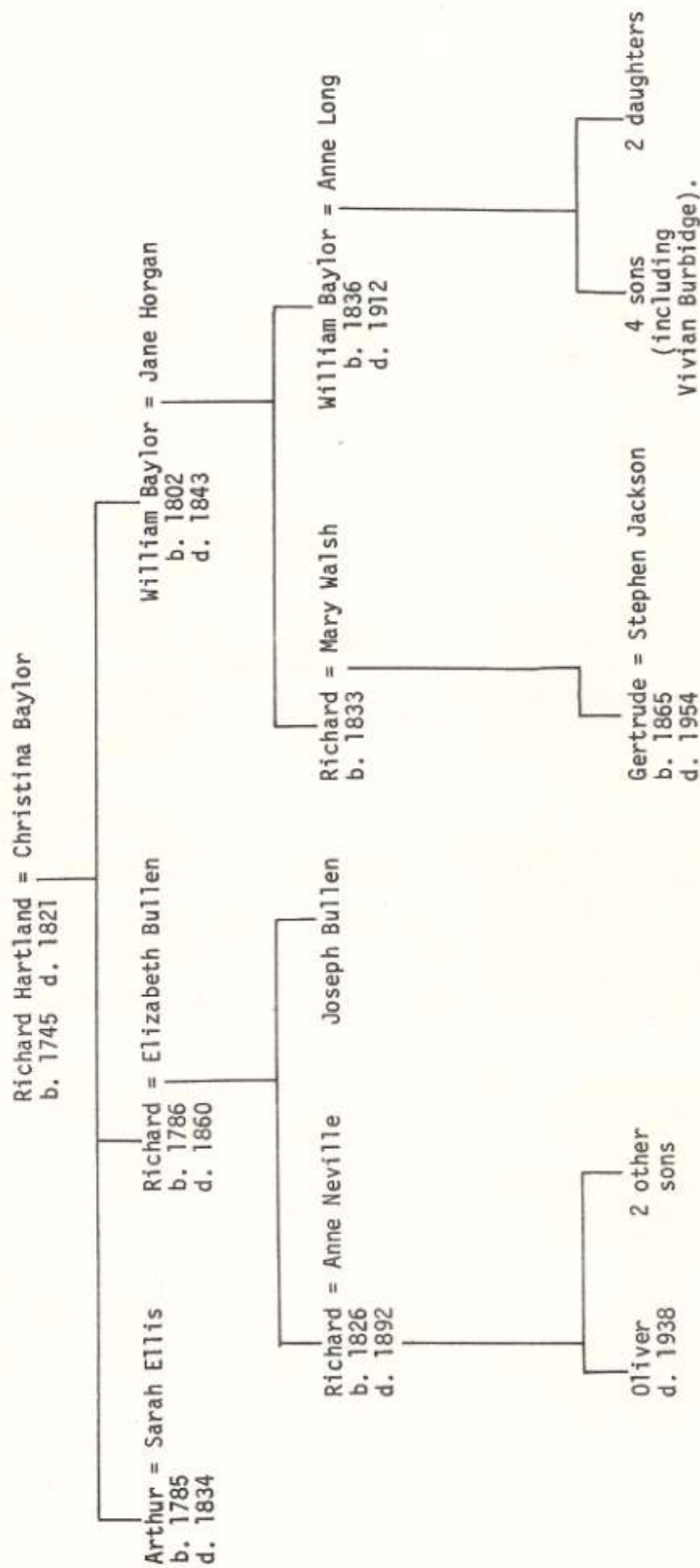


Fig. 1. Simplified family tree of the Hartlands, nurserymen of County Cork.



The nursery on the Kingstown estate was probably not for the use of the general public, but supplied trees free to tenants.<sup>9</sup> Castle Oliver in County Limerick is only twelve miles from Mitchelstown and is still surrounded by an extensive walled demesne. As for Bellvue, it must have been a very pleasant situation for Richard's new nursery; Bell Vue Cottage<sup>10</sup> lay near the Blackwater River on the south-west side of Mallow town in the townland of Ballydahin and the site is now in the process of final obliteration by the new Mallow by-pass.

Richard arrived in Mallow about 1787.<sup>11</sup> Two years later he received a premium from the (Royal) Dublin Society on three acres of land.<sup>12</sup> These premiums were awarded to encourage the setting up of public nurseries outside Dublin at the rate of £4 per acre. In 1797 Richard advertised thus:-

#### Forrest Trees and Seedlings

Richard Hartland, nurseryman; Mallow, has a sale (for Ready Money only):- Larch 5 years old at 6 guineas per 1,000. Beech, 5 years old, at 5 guineas per 1,000. Beech, 4 years old, 3 guineas per 1,000. Scotch Fir, 5 years old, 3 guineas per 1,000. Scots Pine, 4 years old, 2 guineas per 1,000. Seedling Oak, 2 years old, 11s 4½d per 1,000. Seedling Beech, 2 years old, 11s 4½d per 1,000. Seedling Scotch and Spruce Fir, 2 years old, 6s 6d per 1,000 and a good collection of Evergreen and Flowering Shrubs.

Samples of the Seedlings to be seen at Mr Meade's, Seedsman, Castle Street, Cork.

25 September. 13

By 1803:-

'Richard Hartland respectfully informs his friends that he has just received per the Hope from LONDON, his Annual supply of Garden Seeds, Grass and Clover Seeds, Flower Seeds, Etc. Spring Vetchs, Red and White Clover, Durham Mustard, Etc. And that at his Nurseries, Belview, Mallow, there is a large stock of Fruit and Forest Trees, all of which he will dispose of as usual on moderate terms.'<sup>14</sup>

Christina and Richard Hartland had a large family, and three of their sons followed in their father's footsteps, thereby providing the second generation of Hartlands in the nursery business: Arthur (b. 1785), Richard (b. 1786) and William Baylor (b. 1802). William stayed in Mallow and continued to run the nursery at Bellvue, but Arthur and Richard II left for Cork city, for bigger and better things. In Cork, they married within a few years of each other<sup>15</sup> and set up their homes and businesses there.

Richard II opened his nursery in 1810 near Glasheen village, on what was then the main road to Bandon. The land sloped down to a lake, known as The Lough, which lies only one mile south-west of the city centre and from which he eventually took the nursery's name. Arthur's nurseries were some distance away at Ballyphehane, on the Kinsale road, and were known as Arthur's Well, near Evergreen. The Evergreen Bar, near Turner's Cross is the only link that survives with Arthur's Well Nurseries today. The site of the nursery is now occupied by the CMP Dairies.



From 1810 for over a century, Hartlands dominated the nursery trade in Cork and we can follow the families' success through advertisements in local papers and the Cork directories.

While the first Richard Hartland (of Mitchelstown) was limited to his nursery ground and was obliged to use another man's shop to display his trees,<sup>16</sup> his sons followed the custom of the time and set up their own seed shops and warehouses. By 1813, Richard II was selling from 4 Patrick Street<sup>17</sup> and by 1820 had moved to 22-23 Patrick Street.<sup>18</sup> Arthur opened a shop in 19 The Grand Parade.<sup>19</sup> These were all prime sites in the city centre.

At that time, supplies of seeds came in from London warehouses<sup>20</sup> in sailing ships and might be held up three or four weeks at sea if the winds were contrary. The stock to be found in the seed shops had not changed much from the turn of the century and consisted of seeds for the farm (vetch, beans, clover, grass), some tools and seeds of ornamental plants (sweet pea, mignonette, nasturtiums, yellow lupins) and vegetables (parsnip, carrots, and peas with names like Early Charlton, Blue Prussian, Double Blossom and Bishop's Long Pod<sup>21</sup> - the last raised by David Bishop, for a time curator of the Botanic Garden in Belfast<sup>22</sup>). In the nurseries one could find fruit and forest trees, thorn quicks, cabbage and cauliflower plants, seakale and asparagus roots - the very latest 'thing' then being American plants.

Soon the brothers began to go their separate ways. In 1811, Richard II married Elizabeth Bullen of Kinsale<sup>23</sup> and in 1821 "owing to the extensiveness of his business" he took one of his wife's relations, John Bullen, into partnership.<sup>24</sup> They traded for a time as Hartland and Bullen with nurseries in Glasheen Road and in Killarney.<sup>25</sup>

Competition between the two Hartland brothers was at a peak between 1820 and 1840 and as their advertisements often appeared side by side, Richard requested in 1821 that:-

'Gentlemen favouring this House with a preference, will please to be particular in directing as above' [to 20-23 Patrick Street, Cork].<sup>26</sup>

Things had not improved by 1834:-

'N.B. In consequence of letters intended for the above Establishment being mis-sent, and thereby having gone to Mr HARTLAND, No. 1 Great George's-street [i.e. Arthur] it is therefore requested that Gentlemen wishing to communicate with us, will be PARTICULAR in directing their letters to Hartland and Bullen ....'<sup>27</sup>

Arthur had also branched out and set up a nursery at Glandore in West Cork<sup>28</sup> but in 1834 he died and with him, the Arthur's Well and Glandore nurseries disappeared, leaving Glasheen Nursery supreme. By this time, Richard II was living in Croughtamore House attached to about twenty-five acres of nursery ground,<sup>29</sup> and he had brought his son into the firm. It was to be another eighteen years before this flourishing business passed, on Richard II's death, to his son Richard, the third generation of that name.



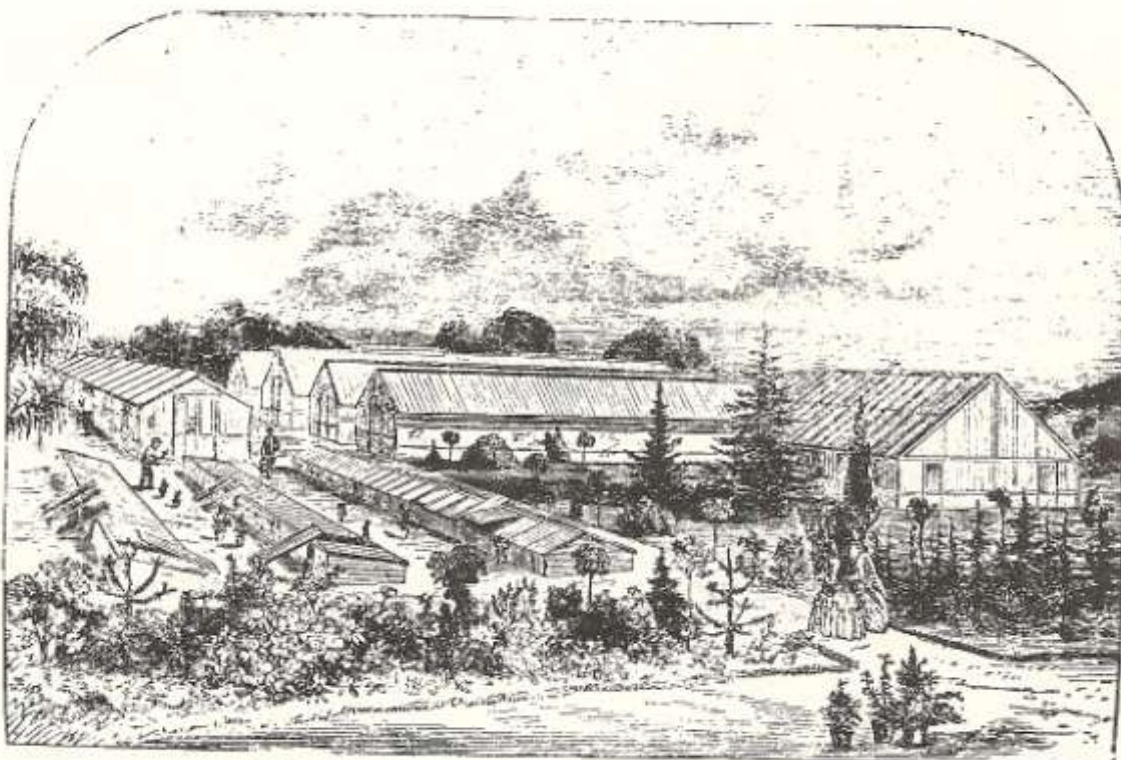


Fig. 2. The Lough Nurseries 1867.

By 1867, Richard III had increased the nursery to forty acres, re-named it The Lough and was advertising 18,000 square feet of glass 'devoted to Conservatory and Stove plants.'<sup>30</sup> - with an illustration to prove it (Fig. 2).

About this time another Hartland appeared on the scene, Richard III's younger brother, Joseph Bullen Hartland, who lived in Snugborough, near The Lough. It appears that J. B. Hartland had little to do with the nursery side of the business, but he took over Richard's seed shop, which had been at 86 Patrick Street for over twenty years. Here he stocked Peruvian (Government) guano, linseed cake, rape cake, horse beans (old) and sheep-netting.<sup>31</sup> He also published two seed catalogues - the autumn one contained Dutch bulbs, a point worth noting for we have not yet reached the main subject of this paper, the doyen of the family, William Baylor Hartland.

In Bellvue, Mallow, in 1843, William Baylor Hartland (son of Richard and Christina) died, leaving his business to his seven year old son, William Baylor Hartland (b. 1836). When the Bellvue nursery folded up remains a mystery. At some stage William Baylor junior too made the move to Cork and joined his cousin, John Bullen Hartland, in his seed shop, where he may have worked as an apprentice; his obituary says he was apprenticed to his cousin but it is otherwise very inaccurate.

As there is a complete run of Cork directories (for 1848-1863) missing from the libraries I have worked in, I cannot complete the story of these firms for that period. In Henry and Coughlan's directory 1867, William Hartland is listed as living in Wellington Terrace, Glanmire Road, Cork;





Fig. 3. William Baylor Hartland  
c. 1900.

such anonymity was not to be his for long however! In 1878, at the age of forty-two, he set up his own business<sup>32</sup> on the east side of the city, well away from his cousin Richard. William Baylor Hartland's first nursery was on three acres at Temple Hill, just off the road to Blackrock, but in 1889 it became too small to do 'real pioneer work' so he moved next door to Ard Cairn<sup>33</sup>. He also took over the premises of J. & H. Haycroft, nurserymen at 24 Patrick Street, and set up his own seed shop there.<sup>34</sup>

Establishing a nursery was not easy; let the loquacious Mr Hartland (Fig. 3) speak for himself:-

'When I first started, having to contend against the unskilled labour of the period, in fact had to take the spade, shovel, rake, line, and all in my own hands, as the workers knew nothing of bulb planting, many of them saying that I was very near Dr. Osborne's Lunatic Asylum, and that it would be far better for me to plant Champion Potatoes - then all the rage - in such a fine bit of fresh pasture. Well, I have lived all that down, and now employ more labour at spade work on a given acre than any man within Munster.'<sup>35</sup>

At best William Baylor Hartland can be described as both energetic and progressive, an idealist with a poetic temperament, a true Irishman. At worst he appears as a self-publicist, who would stop at nothing to advertise himself and his business, a pompous dabbler in sentimental verse, a perpetual 'blower of his own trumpet'. He was not afraid to engage other horticulturists in debates about the merit and origins of garden plants.



For example in the autumn of 1887, he published an article on Christmas roses, noting that at Ard Cairn he grew clumps of *Helleborus niger* 'St. Brigid' in large tubs - these were left outside until November when they were taken into a cool glasshouse to bloom alongside his daffodil 'Ard Righ' and *Bergenia* cultivars treated like the hellebores.<sup>36</sup> This article was accompanied by a fine illustration (Fig. 4) of *Helleborus niger* 'Riverston Hybrid', raised by John T. Poë of Nenagh, County Tipperary. Hartland's remarks provoked a series of replies, including one from Poë, who pointed out several errors in Hartland's notes. This fine illustration and those in many of Hartland's later catalogues were engraved from original watercolours done by his niece, Gertrude Hartland.

Daffodils, popular in the seventeenth century, had fallen out of fashion until a renewed interest in them sprang up in the middle of the 1800s. They were still to be found in the old demesnes and around ecclesiastical settlements, and it was in such places that William searched for them. He rescued such varieties as 'Bishop Mann', 'Leda' and 'Colleen Bawn'. From these finds, from the wild species and from some of the English cultivars, he began to raise seedlings and produce new cultivars. His daffodils include 'Ard Righ', 'Countess of Annesley', 'Irish Princeps' and 'Countess of Southesk'. When Guy Wilson began to breed daffodils in the north of Ireland about 1900, he was deeply influenced by William Hartland, especially by his white cultivars.<sup>37</sup> Hartland, encouraged by Frederick Burbidge of Trinity College Botanic Garden, Dublin, did much to establish the daffodil industry in Ireland; later he turned his attention to tulips with much the same success, though it is for daffodils that he is always remembered.

Hartland believed that the climate of Ireland produced the finest bulbs in these islands. But, the mildness of the climate meant his daffodils flowered too early for the exhibitions in England, thereby depriving him of 'a host of medals and awards.' He referred to his nursery as 'Haarlem in South Cork'. Its deep limestone soil produced blooms far superior to those grown on the rank, sour and sticky land of the London nurseries, to such an extent that he believed that the character of each separate variety was lost and many 'of the sorts are pronounced alike'. The general public were constantly being exhorted by Hartland to come and see the display at Ard Cairn by the tram, which ran every ten minutes from the city centre.

Though W. B. Hartland was principally a grower of bulbs, he did produce some daffodils for the cut-flower market, but only in a small way. He supplied Covent Garden, and offered to send boxes, post free, to any part of England. His own cultivar 'Ard Righ' had proved very popular as a cut flower and was often ready by the first week in February. Alongside this he built up side-lines in bridal bouquets and wreaths, and in a special tulip and daffodil manure - a very rich mix of bone meal, potash, lime, basic slag and crushed bones, to be used with farmyard manure. His ideas about advertising were flamboyant. At the Floral Fête in Cork in 1896, William Baylor Hartland was judging the spring flower competition with William Edward Gumbleton of Belgrove, but at the other end of the hall, rose tier upon tier of his own magnificent tulips - a non-competitive exhibit which riveted the attention of the public! The correspondent of the *Irish Farmer's Gazette*, whose report was reprinted in one of Hartland's catalogues dubbed the display 'Our First Tulip Show in Cork'.



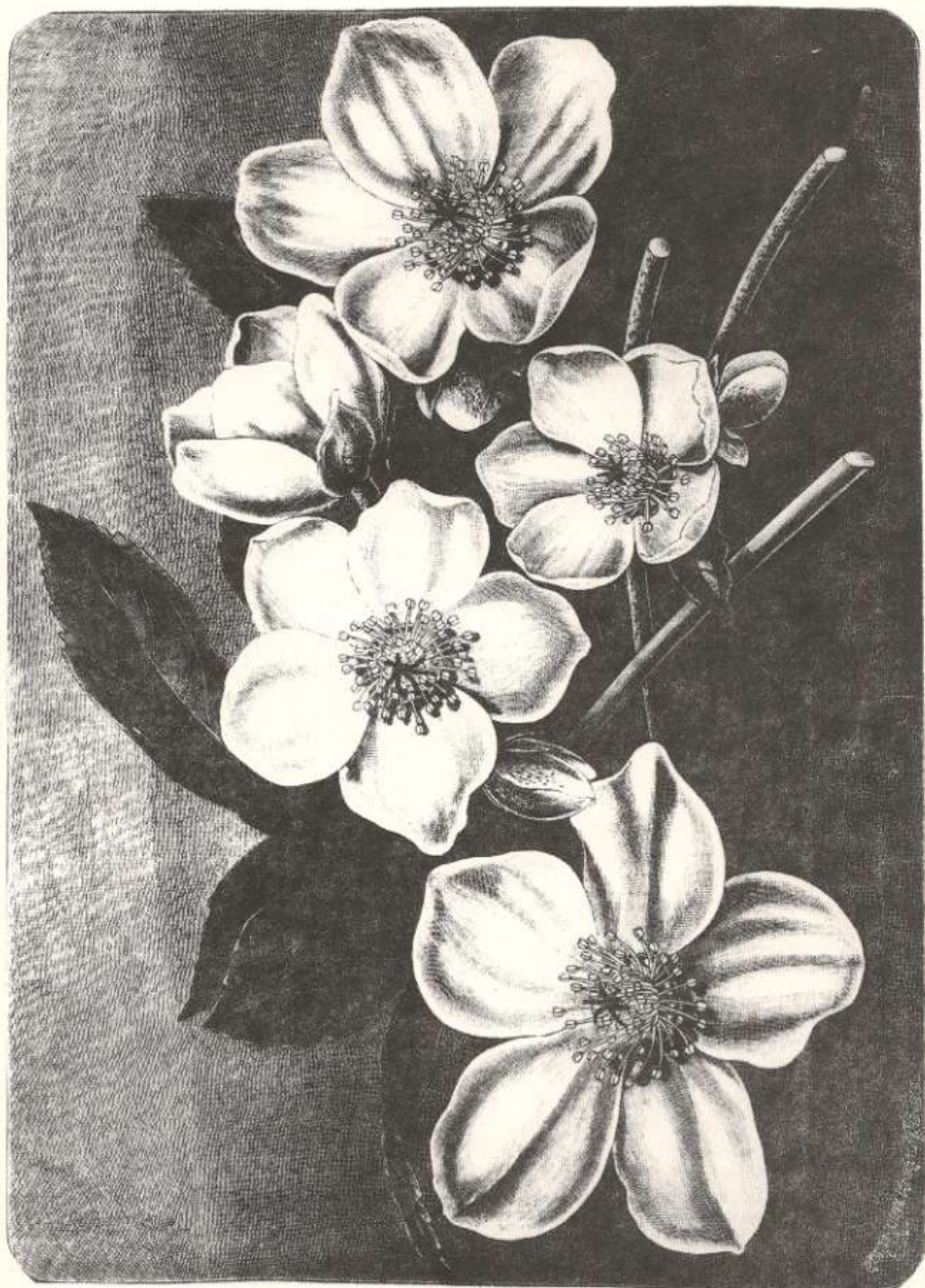


Fig. 4. "Hybrid Hellebore: The Riverston" [Gardeners' chronicle, October 8, 1887].



Hartland sent his flowers to people in high places! Frederick Burbidge writing from the Royal Horticultural Society's Daffodil Conferences which he helped to organize in London, says:-

'Your flowers reached me safely and are very beautiful. Daffodils evidently grow well with you. The box of flowers came quite safely, and amidst all the "glare of colour" yours came like a whiff of freshness and beauty from the "Green Isle". '38

Indeed, Hartland honoured Burbidge by naming one daffodil and one of his sons, Vivian Burbidge, after him.

Frederick Burbidge was not the only one to receive flowers, for when Queen Victoria visited Cork in 1885, she wore a cluster of *Narcissus* 'Horsfieldii' as she entered the city - the cluster having been 'gratuitously placed in the Royal Carriage at Ballyhooly Railway station.'

There can be no doubt where William Baylor Hartland's allegiance lay, for although he might advertise his packets of shamrock (containing 3000 seeds) as a St. Patrick's Day present for the exiled Irish, he also supplied the War Office during the Boer War with shamrock seed. The zenith of his career must have been the turn of the century, and the cover of his 1903-04 catalogue proclaims this; it bore the Royal Coat of Arms and the inscription 'Florist and Seedsman to the Late Queen Victoria, by special appointment.'

Hartland's catalogues, though short on illustrations by some modern standards, are magnificent combinations of flattering testimonials from customers (mostly from England), extended descriptions of each variety, articles on showing tulips or planting daffodils (he was particularly keen on naturalizing these in grass), and of course, some poetry, more often than not of his own composition.

William Baylor Hartland also used his catalogues to advertise his other publications. His *Little Book of Daffodils* was published in 1884 and is believed to be the first catalogue devoted solely to daffodils.<sup>37</sup> It was reissued each year until his death. There were nearly one hundred cultivars listed, divided in the following (quaint) sections:-

1. Coffee Cup Section - including the Ajax or single trumpet varieties.  
the Bicolour section of Grand Trumpeters.  
Lorifolius section with broad, flat foliage.  
Moschatus section, the Spanish or swan's neck daffodil.
2. Tea Cup Section
3. Tea Saucer Section - the true narcissus including the poet's narcissus.
4. Monstrosities - or double garden narcissus.
5. Bunch flowering or Tazetta Narcissus - commonly called polyanthus narcissus.
6. Jonquil Daffodils - sweet-scented.



There were considerable problems in the early years of daffodil breeding concerning the classification of groups and their names, and the Royal Horticultural Society decided that the garden varieties of *Narcissus*, whether hybrids or natural seedlings, should bear the names used by florists not botanists. In a devastatingly critical review<sup>39</sup> of the cover and contents of the revised edition of Hartland's book, now titled *Ye Original Little Booke of Daffodils*, the Reverend G. H. Engleheart, a Wiltshire Vicar and breeder of daffodils, accused William Baylor Hartland of 'doing his best' to make the 'lamentable confusion of *Narcissus* nomenclature worse confounded'. The 1885 edition had a cover, specially designed by William himself - a gloriously sentimental Victorian concoction of a damsel with a wand 'entangled in a growth of impossible daffodils', and floating over a portrait of John Parkinson (the Jacobean Botanist) and 'a short sighted gentleman, whose botanical studies are being much impeded by a swarm of bees hovering round his bald head'. The reviewer hoped that before publishing another edition of the *Little Booke*, Hartland would get it revised by authorities competent in such matters as 'languages, living and dead, aesthetics and Daffodils' (Fig. 5 opposite).

In 1894 Hartland published his only book, *Wayside Ireland, a trip from Cork through Connemara and Achill Island*. This is a pleasant selection of descriptions of the landscape, suggestions on improvements in agriculture, anecdotes and botanical notes all thrown together in a comfortable and chatty way, with no pretensions to literary style. Hartland was quite genuinely horrified by conditions in the west, compared with the richness of the south, and was full of ideas:-

'Yet I hope before twenty years to see 'strawberry beds' in all the slopes facing south, in and about Clifden, as channels of supply to the large hotels, and tourist traffic ...'

If *he* had lived in Clifden there would have been strawberry beds!

In 1896 he produced *The Original Little Book of Irish Grown Tulips*,<sup>40</sup> and in 1897 his special edition of *Hartland's Conference Daffodils*. This was published as a 'Floral Tribute to the Age and a Wayside Offering from Erin'. It is a thick pamphlet containing forty-six illustrations by his niece Gertrude, reproduced as engravings. Hand-coloured copies could be ordered for one guinea (twenty-one shillings). There are several gushing poems included in the book; one of them by William himself is titled 'Nineteenth Century Men' - this is the final verse:-

The Telephone! The Telegraph!  
The Phonograph and Photograph!  
Bright Röntgen rays that lift the veil,  
To peep through hearts, where ills prevail.  
New life! New Strife! thus map the course,  
While laws of science may make us worse  
Abuse the light - then, then, the curse  
And now must close a short discourse  
On this Bright, Starlit Reign!!

In the early years of the present century, William Baylor Hartland turned his attention to fruit trees, especially to old Irish apples. In 1909 he could supply not less than one hundred and sixty-four different



1885  
 y Original

DAFFODILS -  
 THAT COME BEFORE THE SWALLOW DANCES  
 AND TAKE THE WINDS OF MARCH WITH BEAUTY

Little  
 Booke  
 of DAFFODILS.  
 in great variety:  
 Harvested & Ripened well  
 for best results with  
 W. BAYLOR HARTLAND'S  
 Care & Culture, on his  
 Private-Grounds TEMPLE HILL  
 (CORK).

HARTLAND'S  
 "Old Established"  
 Garden Seed  
 Ware-House,  
 24 PATRICKS?  
 CORK.

1660. 1880

PRICE ONE SHILLING.

"IRRADIATING THE PRESENT: RESTORING THE PAST"

ENTRUSTED TO THE CARE OF

Fig. 5.



cultivars, as well as twenty-three 'native Irish apples' - 'which had names that are never heard now - 'Blood of the Boyne', 'Frogmore Profile' and 'Eve Apple of Ireland'. Hartland's best known and most enduring apple is 'Ard Cairn Russet' a pearmain-shaped dessert apple 'sweet, like a banana [and] a rich orange shaded to vermillion on the sunny side'. 'Gibbon's Russet' was popular too - its other names were 'Cherry Brandy' and 'Ould Divil', since it was used as a cider apple near Lismore and elsewhere along the Blackwater River. William Hartland made a private note in one catalogue that all his dishes of 'Gibbon's Russet' were eaten or stolen at one show in Cork, it being the favourite apple in the room.

During the century and a half that Hartlands had owned nurseries, a number of plants were raised by them: a few survive in cultivation. A golden "Wellingtonia" was raised at The Lough by Richard Hartland in 1856.<sup>41</sup> Several of the apples associated with William Baylor Hartland still survive including 'Ard Cairn Russet'.<sup>42</sup> In the 1890s William Baylor Hartland introduced a goat's rue (*Galega*) which he and Burbidge thought was a hybrid. *Galega* 'Hartlandii' was described as having silver-variegated young foliage and sweetly-scented bicolour flowers.<sup>43</sup> Most of Hartland's daffodils and tulips have been lost to cultivation, perhaps only 'Ard Righ' survives.

An interesting sidelight on the rivalry between the two Hartland firms is the apple 'Ballinora Pippin' introduced by Richard Hartland in 1898 - it was a sport on 'Blenheim Orange'. 'Ballinora Pippin' is not listed in William Baylor Hartland's apple catalogues!

Dutch growers praised William Baylor Hartland's bulbs and bought them, as did the British Board of Works who purchased large quantities for planting in Hyde Park and St. James' Park in London. Some of his bulbs were used by the daffodil industry in the Isles of Scilly. Hartland exported bulbs all over the world - to Australia, South Africa (Cape Colony and Natal), India (by parcel post at the rate of one shilling per pound weight, or by Eastern Express at six pence per pound up to thirty pounds weight). Cork thus became the centre of the world, 'The True Home of Daffodils'.

The Ard Cairn nurseries were contemporary with Richard and Sons at The Lough, although William Baylor Hartland must have overshadowed all other competitors. Nevertheless by 1892 The Lough Nursery covered sixty acres including a stock of five million larch trees and a grove of thirty *Sequoiadendron giganteum* ("Wellingtonia") each twenty-five feet tall - the Hartland cultivar of this giant redwood, *Sequoiadendron giganteum* 'Aureum', which has deep yellow young shoots, was a seedling at The Lough in 1856. Outside Croughtamore House was a weeping beech whose branches covered three hundred square feet, while one glasshouse was given over to pears and plums. 'At a recent Plum Exhibition in Edinburgh, of the one thousand dishes put forward from the three kingdoms, eighteen varieties from The Lough Nurseries were awarded 'Extra Merit'.<sup>44</sup> Richard III also took on contract work for planting large areas such as hills and glens, employing as many as five hundred men at a time.

Richard Hartland III died on 20 December 1892, leaving the nursery to his son Oliver,<sup>45</sup> who continued to trade under his father's name. Oliver Hartland specialized in *Begonia* cultivars, and organized his own Great Begonia Show at The Lough in 1900.<sup>46</sup> The cover of his catalogue for 1899 is liberally decorated with pictures of all the cups and medals he had won



over the years, while inside, one whole page is given over to the caution - 'Please Note - we have no seed shop, and no connection whatsoever with any other firm of the name in the city.' Cork was still too small to hold two Hartlands!

It seems that The Lough Nurseries died a very gradual death, although Oliver is still listed as a nurseryman in 1923.<sup>47</sup> Maybe he did not possess the initiative and drive of his ancestors - maybe trade declined owing to competition from Ard Cairn - or maybe he saw that more money could be made with less effort. In 1926 he built a road between Glasheen Road and The Lough to open up his land for the building of houses<sup>48</sup> and gradually more and more buildings spread out over the nursery grounds. In 1938 Oliver Hartland died and within a year all traces of the nursery were eliminated, leaving Croughtamore House like an island, still occupied by the family, but only the kitchen garden in use. The land around the house was bought for commercial tomato growing in 1959, and the house demolished to make way for a modern bungalow.<sup>49</sup> It is easy to find the site of this nursery today: Hartland Road, which Oliver built in 1926, Croughtamore Square and the long curving Hartlands Avenue, all lie parallel off Glasheen Road, houses with their long gardens behind, packed in between.

A few months before he died, William Baylor Hartland had the task of disposing of the 'unique collection of rare flowering shrubs ... collected for the past 40 years by the late W. E. Gumbleton' of Belgrove. This contained many unnamed new varieties and unusual plants including *Viburnum carlesii*, *Mahonia nepaulensis*, and many different species and cultivars of *Olearia*. Also included in this was the original plant of *Azara microphylla* 'Variegata' which went to Ashbourne House, the Beamish home at Glounthaune.<sup>50</sup>

As for Ard Cairn, it did not linger long after William Baylor Hartland's death in 1912. He had brought his two sons into the business,<sup>51</sup> but the 1915 catalogue is a poor thing, without any glamour - a mere price list. The nursery closed in 1917, and by the following year there was no Hartland living in Ard Cairn.<sup>52</sup> Today Ard Cairn House, high on Temple Hill is empty and rain drips through the ceilings, but the converted stables and apple store are inhabited, and there are still signs of the garden - a large eucalypt, a young oak, a bush of *Lonicera purpusii* in flower on the side of the road. In March a host of daffodils blooms in the field below, and the local people come to carry them home.

The daffodils, the apples and the golden redwood survive to remind us of a family of nurserymen long since departed: once again the plants and the flowers have outlasted the gardeners. And now, the Irish Garden Plant Society seeks to do what William Baylor Hartland did, searching old gardens for the gems of the past and promoting the very best garden plants. His motto could have been our motto - IRRADIATING THE PRESENT : RESTORING THE PAST.

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#### ACKNOWLEDGEMENTS

I am most grateful to Tim Cadogan, Seamus Crowley, Max McCarthy and Charles Nelson for their assistance.

Telegrams "PRINCEPS, CORK."

*"Quae regio in terris nostri non plena laboris."*

MEMO, FROM

By direct Royal Warrant:

**Wm Baylor Hartland & Sons**

ROYAL SEEDSMEN

NURSERYMEN & BULB GROWERS

ESTABLISHED 1810.

ARD-CAIRN - BALLINTEMPLE

Cork 10th 1908

To Mr Moore Esq, Royal, 21st, Clarendon

My Dear Lord Sir

I am sending you my new list of Fruit Trees  
You will see how I have made a collection of Irish  
Apples with the names here. Indeed I would like to  
have from the Department visited me now. Some of them  
came for 2 or 3 years. They would be pleased to be what  
I am doing with apple trees & have fine stuff from  
after the plan of the same. Can I expect a notice  
of the effort in Irish Gardening at home? This has been  
Indeed I deserve nothing from the Department which  
I never felt through a great interest & desire. You must  
come & see the things next year, do you know



NOMENCLATURAL AND HISTORICAL NOTES ON IRISH GARDEN PLANTS - TWO NEW CULTIVARS OF *PITTOSPORUM*; *SAXIFRAGA HARTII*; *HEPATICA* 'ELISON SPENCE'

E. CHARLES NELSON

National Botanic Gardens, Glasnevin, Dublin 9.

*Pittosporum* is a genus of approximately 100 species, distributed throughout the eastern hemisphere - in the Himalayas, Malaya, China, Japan, southwards into Australia and New Zealand. Most gardeners are familiar with the hardier New Zealand species and their cultivars, perhaps most especially with *Pittosporum tenuifolium*, and the Irish cultivar 'Silver Queen' (see Walsh, Ross and Nelson, 1983; Nelson, 1984). The two new cultivars described here are also of Irish origin.

*PITTOSPORUM* 'JOHN FLANAGAN'

About five years ago, Dr. Neil Murray noticed a green branch on a plant of *Pittosporum* 'Garnettii'. That cultivar is similar to 'Silver Queen', having white-margined leaves that are tinted with red or pink during the winter months. The sporting branch had bright, lime-green leaves quite unlike those of the variegated parent. Dr. Murray preserved the sport, has now propagated it, and will introduce a new cultivar *Pittosporum* 'John Flanagan' in 1985.

*Pittosporum* 'John Flanagan' is a robust, hardy shrub, with the same habit as its parent. The leaves are elliptical in outline, about 3 centimetres long, and 2 centimetres broad, with slightly undulate margins. The leaf margins are bright mid-green in colour, while the central portion of each leaf is a paler shade, bright lime-green. The petiole and midrib are creamy white. The patterning on the leaf is irregular, and may best be described as marbling - it resembles in form the patterning on some hollies (for example *Ilex x altaclerensis* 'Lawsoniana'). It could also be described as a "reverse" variegation of 'Garnettii' - the white margin replaced by mid-green, and the grey-green centre replaced by lime green. This new cultivar does not show the red markings evident on 'Garnettii' in winter.

*Pittosporum* 'Garnettii' is believed to be a hybrid between *P. tenuifolium* and *P. ralphii*, and as there is no certainty about this, I refrain from assigning this new cultivar to *P. tenuifolium*, although it does resemble that species.

*Pittosporum* 'John Flanagan' has been named by Dr. Murray after his friend and colleague, John Flanagan, who in January 1935 left his farm near Gort, County Galway in charge of a younger brother and came to Dundrum, County Dublin where he was to spend most of the remainder of his life. His expertise in the management of such diversities as livestock and market gardening assisted Dr. Murray's family through those difficult years for Irish farming; the thirties and forties.

In 1959 Neil Murray and John Flanagan commenced production of plants for afforestation purposes and with the latter's natural ability to propagate plants, production soon switched to ornamentals, particularly camellias and rhododendrons though his personal favourites were old scented



roses. At the celebration of his seventy-ninth birthday he was delighted to learn that it was proposed to name a *Pittosporum* after him.

John Flanagan had a keen interest in all forms of sport and played hurling in his young days and throughout his life was a keen wild-fowler and angler. As a young man he was involved in the Independence movement and his total recall of people, places and events made him a brilliant raconteur of his political, social and sporting experiences. While a strict adherent to the tenets of his faith and his political beliefs, he refused to accept intolerance of those whose beliefs differed from his own. A man of patience, kindness and good humour he was intolerant of cruelty to man or beast. He had a remarkable ability to put life's problems into perspective and to emphasize the good aspects. John Flanagan was a man of unquestionable integrity whose acquaintance was a pleasure to those who met him and whose friendship was an honour to those who knew and loved him.

#### *PITTOSPORUM TENUIFOLIUM* 'KILKERAN SILVER'

This second new cultivar is a seedling of *Pittosporum tenuifolium* 'Silver Queen'. Its foliage is similarly variegated, but it differs from 'Silver Queen' in its remarkable dwarf, slow-growing habit, which is maintained in cultivation and is a characteristic retained by vegetative propagation. *Pittosporum tenuifolium* 'Kilkeran Silver' forms a compact shrub, attaining the height of only 1 metre in fifteen years, and well-clothed in foliage. The shoots are black, aging to grey, with internodes less than 1 cm in length. The leaves are smaller than those of 'Silver Queen', rarely exceeding 2.5 centimetres long and about 1 centimetre broad, ovate to elliptical in shape; they have undulate margins (often markedly so) that are variegated with cream. The mid-portion of each leaf is grey-green.

*Pittosporum* 'Kilkeran Silver' was raised about 1971 by G. A. Carey-Foster and is named after the townland of Kilkeran near Castlefreke, County Cork, in which it was first raised.

Seeds of *Pittosporum* 'Silver Queen', from Creagh near Baltimore, County Cork, were sown in 1971. The seeds germinated well but many of the seedlings died due to 'damping off'. One of the survivors was particularly slow-growing, but did develop into a strong plant. This one was planted out in its second year, and by 1983 had only grown one metre tall. The original shrub was well-furnished and very dense. At Castlefreke the new cultivar has proved hardy; in the winter of 1978-1979 it was not damaged by frost, although a plant of *Pittosporum* 'Warnham Gold' suffered severely. A plant donated to the Royal Horticultural Society's Garden, Wisley, in 1979 was killed in the frost of the winter of 1982-1983.

In 1984 a plant of *Pittosporum* 'Kilkeran Silver' was given to the National Botanic Gardens, Glasnevin, where it will be propagated for distribution to nurserymen and gardens.

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I am grateful to Dr Murray and Mr Carey Foster for their help with these notes.



# THE INTRODUCTION OF *SAXIFRAGA HARTII* INTO IRISH GARDENS: a correction

In my recent book, *An Irish Flower Garden* (p. 136), I gave an account of the discovery and recognition of *Saxifraga hartii*, and noted (in a footnote 9:3) that this plant is now regarded as a subspecies of *Saxifraga rosacea*. I am grateful to Dr David Webb, who originally named this saxifrage, for supplying additional information about the history of the plant in cultivation. This corrects the incomplete story published in *An Irish Flower Garden*.

Specimens of this saxifrage were sent by D. J. O'Sullivan, the lighthouse keeper on Arranmore Island, to A. W. Stelfox about 1942. There were about six rosettes which Mr Stelfox put into his plant-press. When he removed them from the press, he noticed that they were still green, and looked as if they would grow, so he planted them and they flourished. About 1945, David Webb removed a couple to the old Trinity College Botanic Garden at Ballsbridge, and he kept it there in cultivation for a number of years and used these *living plants* when he prepared his description of the taxon. About 1950 he donated offsets to the Royal Botanic Gardens, Kew and to the University Botanic Garden, Cambridge. Thus it was D. J. O'Sullivan who introduced it into cultivation, through A. W. Stelfox and David Webb. And, Professor Webb did have living plants at his disposal when he described *Saxifraga hartii*.

The original clone of *Saxifraga hartii* (ex D. J. O'Sullivan, per A. W. Stelfox) is still cultivated in Trinity College Botanic Gardens, Palmerston Park, Dublin.

## HEPATICA TRANSILVANICA FUSS. 'ELISON SPENCE' - a new cultivar name.

On 13 March 1973, Dr Molly Sanderson (Charlotte Street, Ballymoney) gained an Award of Merit from the Royal Horticultural Society of London for a pale blue, double-flowered form of *Hepatica transsilvanica*.

When this award was reported in the *Proceedings of the Royal Horticultural Society* and in the *Bulletin of the Alpine Garden Society*, the plant was named *Hepatica transsilvanica* 'Flore Plena'. This name is invalid under the rules of nomenclature for cultivated plants, as it is in Latin, and not in a vernacular language. This cultivar is grown by a number of connoisseurs and will be figured in *An Irish Florilegium* Vol. 2. It requires a valid cultivar name, and the one chosen by the author, in consultation with Dr Molly Sanderson, is *Hepatica transsilvanica* 'Elison Spence'. The cultivar arose in the garden of Mrs Elison Spence, after whom it is named, about 1950. She lived at The Lodge, Stewartstown, County Tyrone, and was well-known as an enthusiast for primroses. Mrs Spence noticed the double-flowered plant growing among single-flowered plants. She carefully tended the double-flowered plant and later distributed material to Dr Molly Sanderson.

*H. transsilvanica* differs from *Hepatica nobilis* (= *Anemone hepatica*) in having crenate leaf-lobes, long slender rhizomes, and toothed bracts. The pollen grains of *H. transsilvanica* have 5 pores while those of the other species have 3 pores. *H. transsilvanica* is native in woods in central Romania - *H. nobilis* is widespread in Europe.



# THREE CENTURIES OF GARDENING AT HEYWOOD, BALLINAKILL, COUNTY LAOIS

E. CHARLES NELSON

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Heywood lies east of Abbeylisk on the outskirts of the village of Ballinakill. The original old manor house and estate was purchased by the Salesian Fathers in 1941 and their Missionary College was established therein. The members of the Order act as guardians for a garden that stretches back through three centuries.

The earliest mention of Heywood house and demesne dates from 1763 (Malins & Glin, 1970) when it was the property of the Rev. Frederick Trench. At that time Trench owned twenty-four acres of land. Large trees were 'properly disperst' through the estate. A river of 'very clear water' ran through the demesne and tumbled over cascades. Ten years later a new house was built by Michael Frederick Trench, son of the Rev. Trench. Michael Trench had some experience as an architect, having designed the parish church in Swords and assisted Richard Johnston with the Assembly Rooms adjoining the Rotunda in Dublin (Malins & Glin, 1970; Weaver, 1919). Trench's house was a gaunt block facing south-east, with a view over rolling hills towards the village. He built it on a hillside above a small lake, and there was a vista westwards along the valley of the small stream that fed the lake.

Michael Trench also embellished his father's demesne, creating a "romantic" landscape which has survived, more or less intact, to the present day. He built a gothic gate-lodge surmounted by a small, octagonal turret (Fig. 1) that could be seen from the house. From this gateway, the drive winds into the valley passing a stone cross, and continues up the hillside towards a gothic ruin. For this Trench transported the remains of the Friary at Aghaboe to Heywood, and the main feature, which still stands, is the fine fifteenth century stone window tracery. Through this elegant folly, one can look down to the lake. Other features in the park, visible from the house, were a Temple of the Winds and a small three-arched rustic bridge at the lower end of the lake. The bridge though dilapidated still stands, but the Temple was demolished long ago and its Ionic pillars used in the next phase of the garden.

When Michael Trench died in 1836, Heywood's landscaped demesne was perfect and reflected the "romantic-poetic" tradition of gardening that characterised the late Georgian period (Malins & Glin, 1970).

By the early twentieth century, Heywood had passed into the possession of Colonel and Mrs. Hutcheson Poë; Mrs. Poë was a collateral descendent of Frederick and Michael Trench. Colonel Poë was a cantankerous, irascible and difficult man, who treated his estate workers harshly (Fig. 2). Colonel Poë wanted to create a new garden adjacent to the house at Heywood and the one-time British Foreign Secretary, Sir Henry MacMahon, recommended the architect Edwin Lutyens, who already had a considerable reputation as a garden designer. It is not known when Colonel Poë commissioned designs from Lutyens, but the date 1906 is generally assigned (Brown, 1982; Malins & Bowe, 1980).



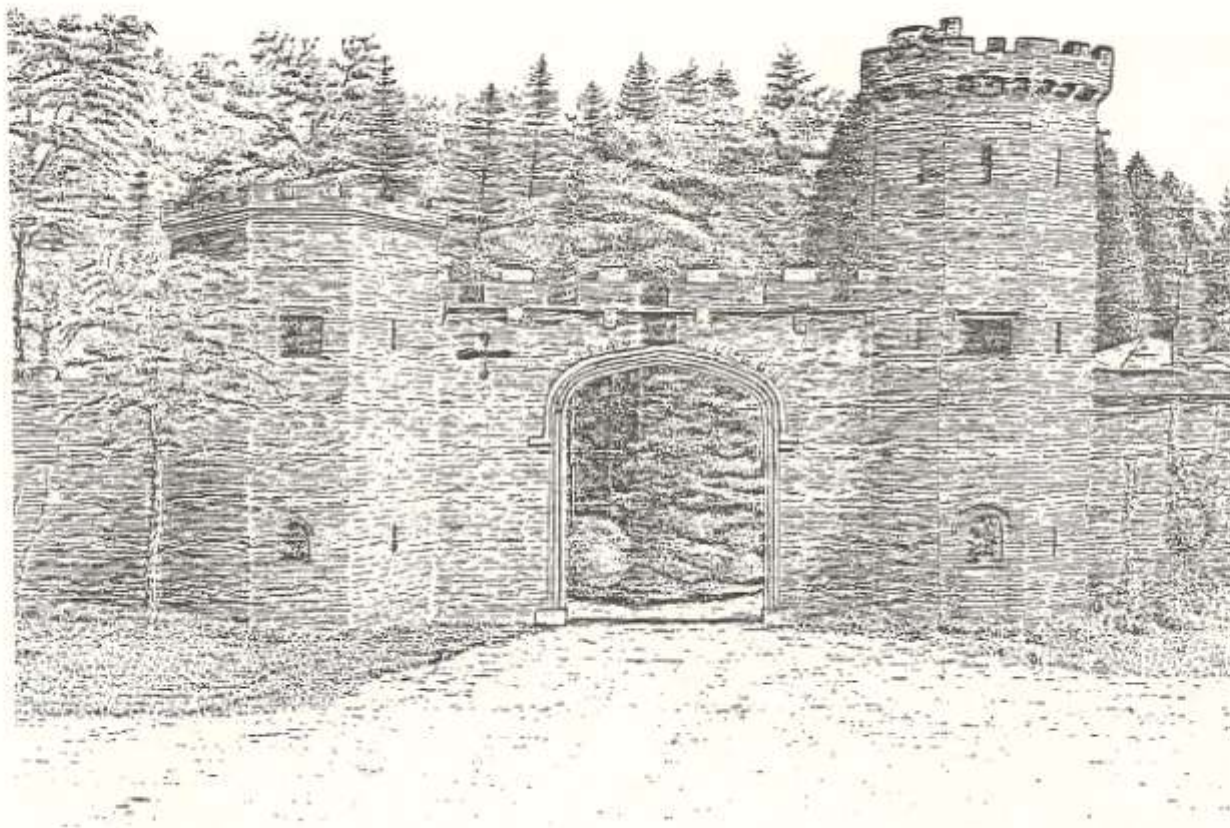


Fig. 1. The Gothic gate-lodge.

Edwin Lutyens (1869-1944) designed four gardens for Irish patrons (Malins & Bowe, 1980). The Irish National War Memorial at Islandbridge, dedicated in 1940, was the last and grandest of his designs, but it is now disgracefully neglected. The other gardens were created for private patrons. In 1905 Cecil Baring (later Lord Revelstoke) engaged Lutyens to design a house and garden for Lambay Island, County Dublin. In 1906 Lutyens received Colonel Poë's commission for Heywood, and about 1910 Gainsford St. Lawrence sought Lutyens' assistance for work at Howth Castle. The gardens at Lambay Island and Heywood are typical of the architect: formal gardens employing massive rough stone walls, with lawns, alleys and enclosed room-like spaces. Their fabric survives intact and in good repair, although the original planting has long-since been replaced. For Cecil Baring, Lutyens also created a superb house encircled by the garden within "mediaeval" ramparts; this was a new garden where previously there had been only rough, windswept heath. At Heywood, however, Lutyens created a modern garden within an existing landscaped demesne.

Little has been published about Lutyens' work at Heywood. However, Edwin Lutyens' letters to his wife provide information about the work at Heywood and on the relationship between Colonel Poë and his staff.

Lutyens' garden at Heywood is composed of four elements linked by a terrace that ran along the front of the house (Fig. 3) - the house was accidentally destroyed by fire in 1950, so only the garden survives. At the eastern end of the terrace is an elliptical garden, surrounded by a high



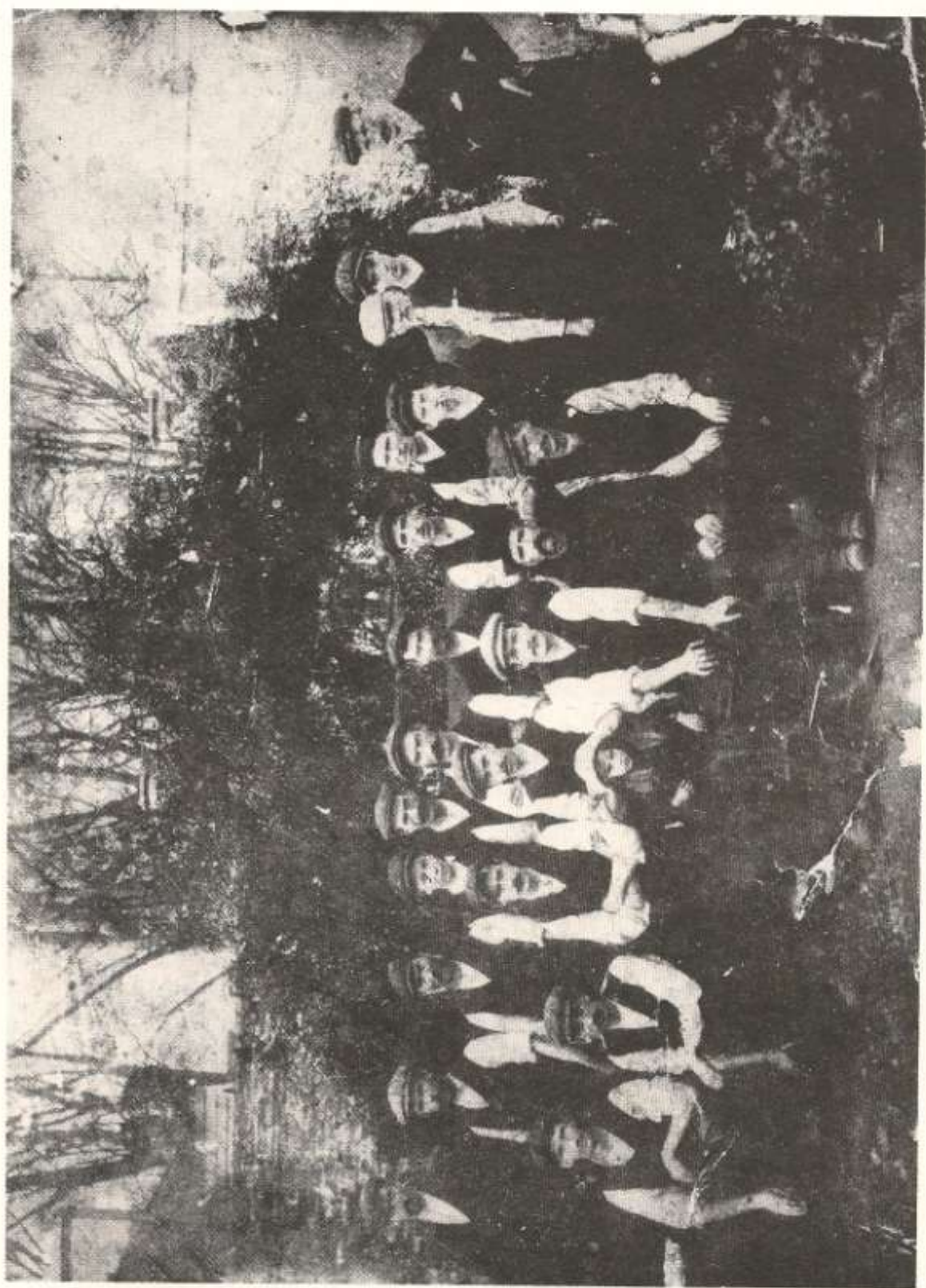


Fig. 2. Estate and garden staff at Heywood about 1900 (by courtesy of Christie Shea and Mrs. Maeve Fletcher).



stone wall. Within, a series of three terraced borders drop to the central oval pool. Around the edge of the pool, resting on stone mounds, were eight tortoises from whose mouths jets of water played into the pool. A pavilion (loggia) with an orange pantiled roof is sited opposite the entrance to the walled garden. From this pavilion, there is a vista across the pool through an alley of pleached limes and along the terrace, but this vista (which Lutyens surely intended) is blocked by a massive, stone fountain.

A flight of steps leads from the walled garden up to a yew garden composed of three separate polygonal compartments. From this series of "garden rooms", it is possible to look into the oval garden (Fig. 4).

In front of the house Lutyens placed a rectangular lawn with borders. The perfectly flat lawn is kept in place on the steep hillslope by a massive buttressed rampart of stone which was not visible from the house - one looked out on to the terrace and the lawn and then to the fields - but from the demesne the rampart is stark and ugly. At the south-western end of the lawn and terrace, a flight of steps leads down into a lower terrace, shaded by a pergola. The oak beams of the pergola are supported on the outer side by the Ionic columns taken from Trench's Temple of the Winds (Malins & Glin, 1970); on the inner side they rest on the lawn rampart. In a niche beside the steps there was a lead statue of Venus.

Early in June 1909, Lutyens spent two days with Colonel and Mrs. Poë, and laid out the garden - his subsequent letters to his wife suggest that construction of the garden only began after this visit. Initially, a Captain Humphries was appointed clerk-of-works, but he was not a success, and Lutyens told his wife that work was begun without anyone to oversee it.

By late August 1909, when Edwin Lutyens returned to Heywood, the garden was proceeding slowly. The workmen building the terraces and walls had gone on strike because of the low wages paid by Poë. According to Lutyens, the local priest had "brought them all to book" and work was resumed.

Lutyens visited Heywood again in February 1910 and found Colonel Poë more amenable. In an illuminating remark to his wife, Lutyens noted that the Colonel's "... cross periods have damaged the garden, as there is, I think, evidence in my work of my attitude and despondency towards him." Edwin Lutyens also had difficulty in getting the workmen to work to his exacting standards. During this visit, Poë agreed that Lutyens would control the planting of the new garden. Plenty of manure was made available, "... which has made the gardener - such a nice man - very happy ..."

Lutyens plans were again frustrated by Colonel Poë in 1911. During a visit to Paris in March, Poë commissioned a fountain for the new garden. Lutyens was most displeased, describing the proposed fountain as "hideous", and clearly implying that it was out of character with "my garden". Work at Heywood continued until at least the end of the summer of 1912. Late in August 1912, Lutyens paid what may have been his last visit to the demesne, after which he noted that when the work was finished he would try to get Spooner, the foreman, better employment in England.



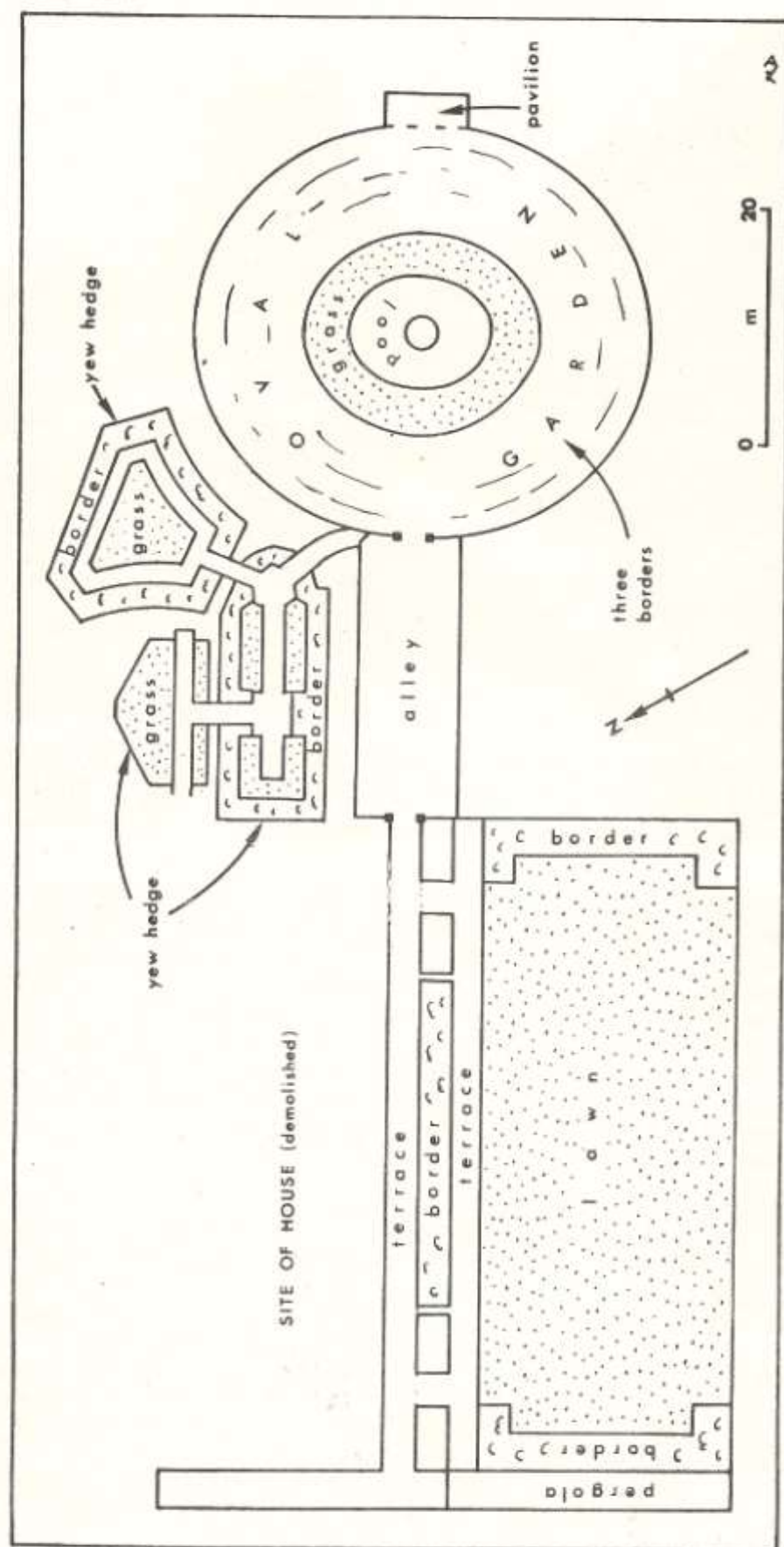


Fig. 3. Plan of Edwin Lutyens' garden at Heywood, Co. Laois (after Butler 1950).





Fig. 4. View from the Yew Garden into the Oval Garden, showing the pavilion and the massive fountain. This was taken *before* restoration.

Although Lutyens was in charge of the planting at Heywood, the designs for the borders were prepared by Miss Gertrude Jekyll about 1910. Unfortunately the original planting plans have not been traced, and may have been destroyed with other Jekyll papers. An impression of what was intended can be gleaned from a series of photographs taken in 1918 for *Country Life* - some were published in the magazine in January 1919 (Weaver, 1919). Given that the construction work was not finished until late in 1912, the planting was only about six years old when the garden was photographed, and it is probable that the photographs show planting very close to that designed by Gertrude Jekyll.

The pergola was wreathed with *Wisteria* and roses; *Wisteria* was trained up the Ionic columns, and roses covered the beams. Narrow flower beds, linking the pairs of columns, contained *Fuchsia* and *Hydrangea* - in the photograph these have the appearance of shrubs planted out in the summer months but removed indoors in winter. A large, ancient evergreen oak (*Quercus ilex*) shaded the terrace above the pergola and beds of annuals lined the terrace. On either side of the lawn were borders, probably filled with a mixture of shrubs and herbaceous perennials, but no photograph showing these borders was published. Immediately below the main terrace, the rectangular bed was filled with annual bedding plants (in 1918, *Antirrhinum*). The bastions flanking the steps contained specimen cypress trees, and the cracks between the paving slabs and the stones of the walls were colonized by plants including *Aubrieta* and ferns.



The planting of the oval garden followed principles laid out by Miss Jekyll in her books. The walls were used for trained shrubs and creepers. Jasmine clothed the pavilion, but Gertrude Jekyll later commented that the building was obscured by the too-vigorous creepers (Jekyll, 1918). The lowest level surrounding the pond was a plain lawn, without any ornamental plants, and the pond seems to have been left without plants too. The second tier of terracing was filled with choice perennials and a few annuals - irises, tobacco, foxgloves and *Alchemilla* can be recognized in the photographs (in Weaver, 1919). In general the central borders were kept lower than those on the upper tier. The yew garden is somewhat perplexing for it is not shown on the plan of the garden published in *Country Life* in January 1919. However it is in keeping with the Lutyens' design, and undoubtedly was planned by him. No planting record of this survives, and there are no photographs published. The beds within each of the compartments probably contained herbaceous perennials.

### Heywood in 1985

Throughout the past year AnCO trainees have been engaged on a restoration programme at Heywood. The stone work has been repointed, and in places cleaned. The pavilion was re-roofed with original tiles, and the pergola timbers restored. Some alterations were made to make the garden more secure. The elegant wrought iron gates at the entrance to the pleached alley were transferred to the entrance of the oval garden. New gates were placed at the pergola, and the paving on the pergola terrace relaid. In the latter work, the flower beds linking the pillars were not retained, and the terrace is now completely covered in paving. However these minor alterations in no way affect the layout and concept of Lutyens' garden, which is basically intact.

Plans are being prepared to restore the planting, but given that the level of maintenance available is very restricted, these plans will have to include low-maintenance planting. Miss Jekyll's elegant borders, alas, require lots of care and attention, and the new plantings will have to be less time-consuming. The Irish Garden Plant Society is delighted to support this work.

Heywood's three centuries old tradition of gardening continues. The follies and landscaping of Michael Trench were enriched by the inspired garden of Edwin Lutyens. In its combination of romantic and formal, Heywood is unique, and deserves careful preservation as part of Ireland's garden heritage. This mixing of traditions is summed up, by coincidence, in the lines of Alexander Pope that are carved on the marble slab set into the wall of the pavilion.

To smooth the lawn, to decorate the dale,  
To swell the summit, or to scoop the vale,  
To mark each distance through each opening glade,  
Mass kindred tints or vary shade from shade,  
To bend the arch, or ornament the grot,  
In all - let Nature never be forgot;  
Her varied gifts with sparing hand combine;  
Paint as you plant and as you work design.



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## GEOLOGICAL NOTE

The stone used by Lutyens is a sandstone quarried from two nearby quarries, one near the College entrance and the second about ten miles to the north at Crettyard. It splits easily into flagstones or into blocks, and resembles the widely used "Liscannor stone".

## ACKNOWLEDGEMENTS

I am grateful to Graham Stuart Thomas, Dr Michael Tooley and the Rev. Seamus Cummins for their help with research on Heywood. Copies of Edwin Lutyens' letters were kindly made available by Angela Mace (Archivist, British Architectural Library) and I am grateful to Mrs Maeve Fletcher for help in procuring the photograph of the Heywood garden staff. Figure 1 is reproduced by permission of the artist, Kevin O'Brien, a lay teacher in the Salesian Missionary College. Father Cummins' encouragement in this work is greatly appreciated - the restoration of the Heywood gardens was inspired by him and he continues to take a great interest in all aspects of the work.

Lady Richard Percy has kindly granted permission to publish extracts from the correspondence of Sir Edwin Lutyens.

## NOTE ADDED AT PROOF STAGE

On page 48 I ventured to suggest that the fountain in the Oval Garden blocks a vista from the loggia along the terrace. David Ottewill (Plymouth Polytechnic) has kindly drawn my attention to Lutyens' plans in the British Architectural Library. I have now (May 1985) seen copies of these and they include sketches of a fountain identical with that in Heywood. It is possible that Lutyens persuaded Poë not to proceed with the commissioning of a fountain, and that the one installed is according to Lutyens' wishes.



# GERTRUDE JEKYLL AND MOUNT STEWART

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Gertrude Jekyll designed four gardens in Ireland between 1907 and 1920. In 1907 and 1910, she collaborated with Edwin Lutyens and produced planting plans for his designs at Lambay Castle for Lord Revelstoke and at Heywood for Sir E. Hutcheson Poë (Nelson, 1985). In 1911, Lady Muriel Close, daughter of Lord Castlestewart, sought Gertrude Jekyll's advice at Drumbanagher in County Armagh near Newry, and in 1920, Gertrude Jekyll produced some designs and planting plans for Edith Marchioness of Londonderry.

Plans for two of these gardens - Mount Stewart and Lambay Castle - have survived and are in the Reef Point Collection of Drawings in the School of Environmental Design, University of California, Berkeley.<sup>1</sup>

The Mount Stewart designs comprise four plans for the West or Sunk Garden, one plan for the terrace between the West Garden and the house and one plan for the Italian garden, formerly the South Garden. The plan for the Italian garden is merely an outline of the two large rectangular beds, each subdivided into twelve smaller beds with a circular tank in the centre, with no planting shown. There is a planting plan for the north-west terrace overlooking the Sunk Garden beyond. The plan (Fig. 1) shows a border with four bays flanking the steps leading to the Sunk Garden. Each bay is edged with *Nepeta*, and white pinks (*Dianthus*), and within each bay the original idea was to have rosemary planted in a tub. Four clipped bay laurels now stand sentinel here. Behind the *Nepeta*, groups of peonies, iris and lilies were planted and, as a background, lavender, lupins and rosemary with drifts of male ferns were planted along the top of the terrace wall overlooking the Sunk Garden.

Gertrude Jekyll produced two plans for the Sunk Garden, based on an outline plan sent to her by Lady Londonderry. The Sunk Garden had been artificially created by raising two banks along the south-west and north-west sides of the garden. The first plan comprised two paths intersecting at a raised hexagonal bed in which *Acanthus* was to be planted. Four L-shaped beds, flanked by grass walks, were to be planted with herbaceous perennials, such as peonies, with edgings of 112 *Bergenia* (*Megasea*). At the angle was a grouping of four *Acanthus* and twenty Darwin tulips. The whole garden was enclosed by a pergola.

The second plan (Fig. 2), sent to Lady Londonderry on 20 May 1920, is the one that was established. It comprises three levels: the highest first level is occupied by the pergola, the second is a grass walk thirteen feet wide and the third is a grass plat with four scalloped beds. Of the four scalloped beds on the lowest lawn, only the western bed (B3) has any planting shown and comprises groups of lilies with *Lilium auratum* at the centre flanked by *Viburnum carlesii* and azaleas. In the long borders on the second level are groups of *Rhododendron*, *Erica carnea*, *Leucothoe axillaris*



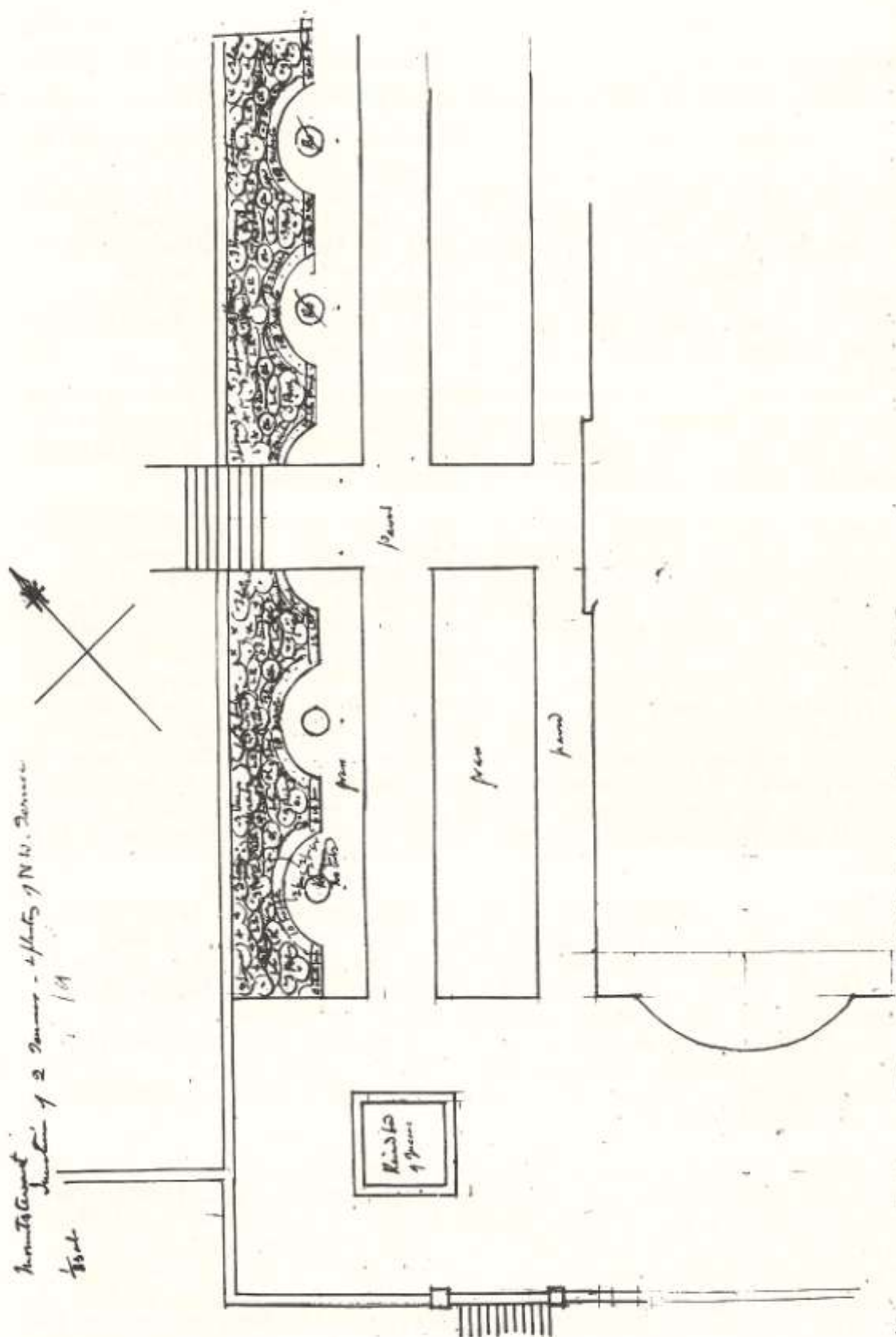


Fig. 1. Planting plan and design by Gertrude Jekyll for the terrace between the north-west elevation of the house and the Sunk Garden, sent to Lady Londonderry on 24 May 1920.



and *Daphne pontica*. Flanking the steps ascending from the lowest lawn would be two *Rhododendron ferrugineum* rising from a bed of six *Erica carnea* to give colour in both winter and summer.

The stone retaining walls, separating the second level from the highest terrace carrying the pergola, have the most complete planting plans by Gertrude Jekyll (Fig. 3) and show her ability to group plants vertically on walls as effectively as she grouped plants in borders. The plantings are not as extensive as those at Hestercombe (Mount, 1984) or Gledstone (Tooley and Tooley, 1982) or King Edward VII's Hospital (Anon, 1909) and are not related to any planting plan in the borders above the stone retaining walls as they were at Hestercombe. Nevertheless, each wall section was about 1.4 m (4 ft 6 in) high and 19.8 m (65 ft) long giving a total length of 158 m (520 ft) to be planted up with over 2000 plants. Each wall was numbered and could be located on the master plan (Fig. 2). Aspect was important for the choice of plants and two examples can be given:

Wall A1 is in the south east part of the garden and faces north-west towards the Shamrock Garden. In this wall, some 250 plants from ten genera were put in. Flanking the steps were twenty-four *Saxifraga decipiens*, described by Gertrude Jekyll as 'a fine red-flowered mossy saxifrage' (Jekyll, n.d.) and thirty-six *Polygonum affine* (= *P. brunonis*). Along the top of the wall, north eastward, are drifts of *Gypsophila repens* (*G. repens* 'Fratensis'), thirty-six *Saxifraga rosularis*, described by Gertrude Jekyll as 'one of the neatest of the silvery kinds' (Jekyll, n.d.), thirty *Veronica rupestris* and three dozen *Silene alpestris*. Along the bottom half of the wall are eighteen *Omphalodes verna* described as a 'fine spring-flowering plant of trailing habit and forget-me-not blue flowers' (Jekyll, n.d.; 1918), eighteen *Asarum europaeum* and two dozen *Saxifraga x urbium*.

Wall A12 is in the south-west part of the garden and faces north-east. Here, Gertrude Jekyll specified forty *Saxifraga rosularis*, two dozen *Veronica prostrata* (= *V. rupestris*) and thirty *Smilacina bifolia* described as 'one of the loveliest plants for the rock edge of the north border ... it does poorly on strong soils, but revels in sand or in peat and leaf mould' (Jekyll, 1916). Further north-west were drifts of thirty-six *Saxifraga decipiens*, twenty-four *Saxifraga juniperifolia sancta* and eighteen *Meconopsis cambrica*. At the foot of the wall were planted twelve hart's tongue fern (*Phyllitis scolopendrium*), twenty white saxifrages, thirty London Pride, two dozen *Waldsteinia*, 'with its bright yellow bloom and brightly polished leaves' (Jekyll, 1901) and twenty-four *Omphalodes verna*.

The gardens at Mount Stewart have been described in some detail by Hellyer (1969), Hussey (1935), Lady Londonderry (1935, 1940, 1941a, 1941b, 1944), Taylor (1935) and Thomas (1979a, 1979b). There are also some manuscript sources in the Public Record Office of Northern Ireland, including the 'Garden Books'<sup>2</sup> and amongst the Londonderry Papers in the Public Record Office of County Durham.<sup>3</sup> These records have been searched, in part, for evidence of Gertrude Jekyll's involvement in the design and







planting of the gardens at Mount Stewart. Whilst Thomas (1979a, 1979b) refers to Gertrude Jekyll's design for the Sunk Garden and concludes that 'it is very much in her style', there appears to be no reference at all to Gertrude Jekyll amongst Lady Londonderry's papers. Indeed, Lady Londonderry is quite explicit: "No architect has been employed on the design and make of the gardens ... We are singularly happy in our gardener, Mr T. Bolas, who is able and willing to carry out designs from the roughest plans, and together, he and I have worked out the designs, whether of buildings, walls or flower beds, on the actual sites" (Londonderry, 1935).

However, a comparison of the planting plans for the walls of the Sunk Garden with the plants that were growing there in August 1983 and the metal labels that have survived *in situ* from the 1920s shows that for the walls at least, Gertrude Jekyll's planting plans were realised. Elsewhere, the flame-coloured azaleas were planted but in the long borders, not on the scalloped beds as Gertrude Jekyll had specified. There were four metal plant labels in exactly the place for the plants specified by Gertrude Jekyll: these were *Pterocephalus parnassi* (Wall A18, A19 and A22), *Saxifraga aizoon miniata*, *Papaver pilosum* (Wall A22) and *Dianthus deltoides* (Wall A18, A19). Gertrude Jekyll described *Pterocephalus* as 'a neat little scabious with pale pink short-stalked flowers looking large for the size of the plant, and greyish leaves closely carpeting the ground' (Jekyll, n.d.). In 1924, Gertrude Jekyll described the flowers of *Papaver pilosum* as 'nearly the same apricot colour (as *P. rupifragum*), but there are several on a branching stem about two feet high: an almost daily removal of the spent blossoms will prolong the time of blooming.' Elsewhere in the walls of the Sunk Garden are hart's tongue ferns, Welsh poppies, *Aquilegia*, *Aubrieta* and *Silene alpestris*.

It is probable that both in design and planting the Sunk Garden could be attributed to Gertrude Jekyll, but modified in keeping with the requirements of the plants and the skill both of Lady Londonderry and later of Graham Stuart Thomas in grouping plants. The vagaries of the weather also had a hand in effecting change and Lady Londonderry described the effects of a hurricane-force gale followed by heavy snow on the garden in December 1940. A *Cupressus macrocarpa* some 91 ft high was toppled by the storm - "it fell right over a 12 ft high bank, on the summit of which stood a solid oak-beamed pergola supported by massive stone piers and screened on the top by a 10 ft high, twenty year-old *C. macrocarpa* hedge. Not only was a great length of the hedge obliterated, but several of the stone piers are in fragments and an iron gate twisted, broken and bent. The top of the tree reached over the entire width and sprawled into a sunk garden in front of the house." (Londonderry 1941a).

It is not surprising that over time garden designs and especially planting plans change: what is perhaps more surprising is that at Mount Stewart some of Gertrude Jekyll's proposed garden designs and planting plans were realised and have survived for more than sixty years. They were taken up enthusiastically by Lady Londonderry, who, with her husband, and worthy assistance from their gardener, Thomas W. Bolas, created the gardens at Mount Stewart.



Regrad - Stoutant - Walls of garden & N.W. of House  
In Scale

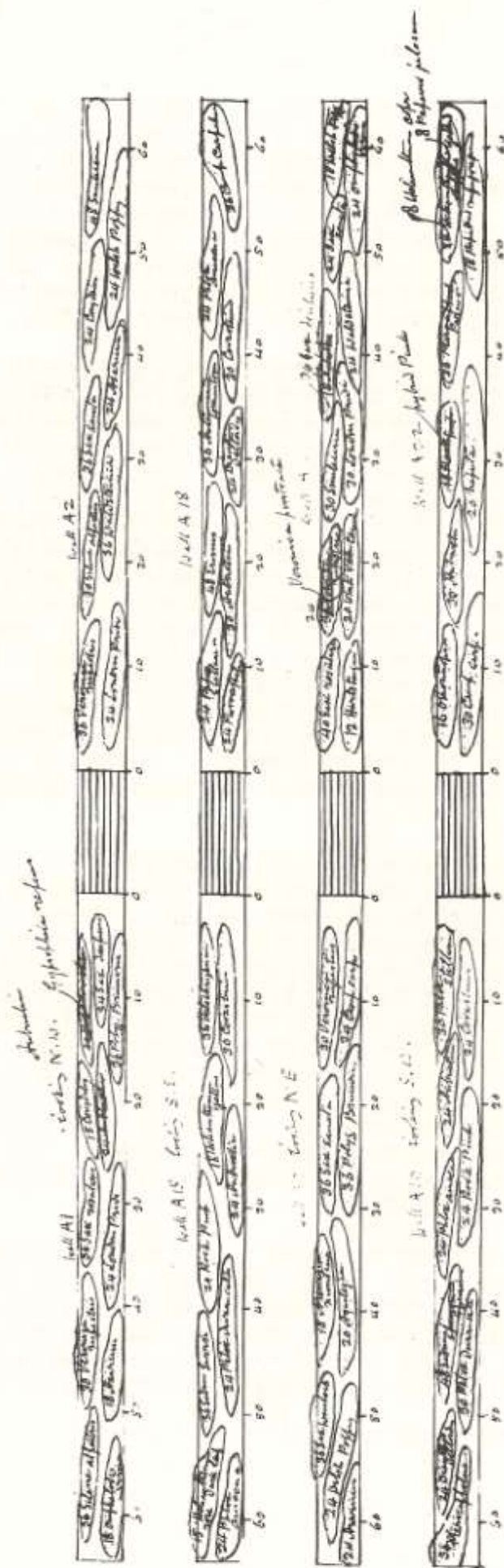


Fig. 3. Detailed planting plan of the stone retaining walls in the Sunk Garden below the Pergola Walk, by Gertrude Jekyll, showing the number and extent of plants to be used.



# MANUSCRIPT REFERENCES

1. Reef Point Collection of Drawings in the School of Environmental Design, University of California, Berkeley.

*Mount Stewart* File No VII Folder No 146.7 items:

- Item 1. Plan of Sunk Garden in the Marchioness of Londonderry's hand. "Dimensions of ground enclosed by Pergola of Mount Stewart  $\frac{1}{4}$  inch = 1 ft. Corner pillars 2 ft x 2 ft. Side pillars 18 inches x 2 ft". The dimensions of the garden are given as 95 ft x 104 ft and the pergola pillars are shown in brick. A single gravel path bisects the garden leading from the door in the north-west elevation of the house. The walk beneath the pergola is shown paved. No date.
- Item 2. "Mount Stewart, 1/16 scale" (Plan of the Italian Garden in Gertrude Jekyll's hand). Glosses on the plan by Gertrude Jekyll are "outlet to field drain" and "overflow from basins". No date.
- Item 3. "Mount Stewart. Cloisted (*sic*) Garden,  $\frac{1}{8}$  scale" in Gertrude Jekyll's hand. Same as Item 1, but with two intersecting paths meeting at a raised bed 18 inches with five *Acanthus*, grass walks and four L-shaped beds. In each bed (only one bed has a detailed planting plan) 112 *Megasea*, twenty-one Peony, eighteen tall Peony and at the angle four *Acanthus* surrounded by twenty Darwin. No date.
- Item 4. "Mount Stewart - walls of garden N.W. of House.  $\frac{1}{8}$  scale", in Gertrude Jekyll's hand.
- Item 5. "Mount Stewart. Junction of 2 terraces and planting of N.W. Terrace:  $\frac{1}{8}$  scale", in Gertrude Jekyll's hand. In blue crayon, "May 24 1920", which was the date on which a tracing was sent to the Marchioness of Londonderry.
- Item 6. "Mount Stewart.  $\frac{1}{8}$  scale. May 1920", in Gertrude Jekyll's hand, and in blue crayon "May 20, 1920". Plan of Sunk Garden with scalloped beds.
- Item 7. Ordnance Survey map of Mount Stewart. Scale 1:2500, Down (Lower Ards) Sheet XI. 7. Dated 1903.

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#### ACKNOWLEDGEMENTS

Grateful acknowledgement is made to Mr Colin Cluney of the Public Record Office of Northern Ireland and to Mr Hugh Dixon of the Historic Monuments and Buildings Branch of the Department of the Environment for Northern Ireland. Permission to reproduce plans of the gardens has been given very kindly by Lady Mairi Bury.



*The Flora of Inner Dublin*, by Peter Wyse Jackson and Micheline Sheehy Skeffington. 1984. pp. x, 174; illustrated. Royal Dublin Society. Hardcover IR£10.00, paperback IR£5.00.

Valerie M. Ingram

I am delighted to have become the owner of *The Flora of Inner Dublin*, a book which is largely the result of field work carried out by members of the Dublin Naturalists' Field Club. Many flowers give me pleasure as I walk around the city; the first which come to mind are the yellow water lilies (*Nuphar lutea*) in the Grand Canal, the red and white valerian (*Centranthus ruber*) along its bank and the cheeky great bushes of buddleja (*Buddleja davidii*) with their long, lilac-coloured spikes of flowers, sprouting from crannies high in the walls of decaying Georgian houses. This book has given me a fresh enthusiasm to keep my eyes open for less obvious plants as well. Its flora list indicates in which of fourteen zones each species was found and gives details of habitat, so it should be a helpful guide as to what to expect where. The list includes pteridophytes and there are separate sections on bryophytes and lichens, but I was sorry that the fungi had been completely omitted. They are certainly to be found. It is not difficult to see a number of species while walking along the Grand Canal bank at this time of year (October) and quite recently I noticed a fine crop of shaggy ink caps (*Coprinus comatus*) on a lawn in Trinity College. In fact, the lichens were not studied during the Dublin Naturalists' Field Club survey either, but a summary of previous work is given. There are good though tiny line drawings of many species and some plants are shown in typical surroundings.

The first quarter of the *Flora* leading up to the plant listings, gives a history of the flora, discusses sites of special botanical interest and distinguishes between the cultivated and wild plants found. Around eighty of the species were cultivated and almost half of these were ornamental. Of the three mentioned at random above, two, valerian and buddleja, were originally garden escapes. I actually remember remarking on buddleja for the first time as a child in the early sixties. I asked what these trees could be with flowers like lilac, which had grown up so quickly on a site where a house had been demolished in Fenian Street. Afterwards I seemed to be seeing it everywhere and wondered why I had not noticed it previously. This bears out Micheline Sheehy Skeffington's statement that it "has become widely established in Dublin's inner city, apparently relatively recently (since the 1960s)". Of Chinese origin, it was introduced to Britain in the late nineteenth century by Augustine Henry, the great Irish plant collector and first Professor of Forestry in the Royal College of Science, Dublin. Montbretia (*Tritonia x crocosmiflora*), which is a hybrid of two South African species, is another garden plant that was found growing in almost all the zones. While it may make a nuisance of itself in a small garden like mine, the spread of this dainty orange flower throughout Dublin can only be welcome. As well as Asia and Africa, North America is represented in the city flora, but the flowering currant (*Ribes sanguineum*) was only recorded once, on the Royal Canal bank. It was probably self-sown and this would be the case for most species, but bedding plants which have been thrown away on waste ground can take root again. Most of the wide range of vegetables would also have originated from discarded plants or trimmings.



I could go on writing about things which interest me in this book. I am also quite sure that it will still be of interest in a hundred years' time, though then as a historical record and tool for comparison with the existing flora. It is more than worthy to take its place on the list of important botanical publications which began with Caleb Threlkeld's 1726 *Synopsis Stirpium Hibernicarum*.

*An Irish Flower Garden*, by E. Charles Nelson, illustrated by Wendy Walsh. 1984. pp. 218, 23 plates. Boethius Press, Kilkenny. Paperback IR£9.85 (UK£8.85). Hard covers IR£16.85 (UK£15.20).

Desmond Meikle

Mild, moist and salubrious - a climate designed for horticulture one might think, yet, on the whole, Irish gardens have not had a good press and Irish gardeners, if noticed at all, have been unfavourably compared with their Scottish counterparts. Let it be admitted, good gardening calls for patient, assiduous, often solitary perseverance, characteristics more often to be found in the determined, taciturn Scot than in the volatile, sociable and talk-loving Irish. Ireland's most renowned gardener William Robinson, whose influence still dominates the garden scene, is remembered not for his skill with plants but for his skill with words and if reports are true, some of his plantings at Gravetye Manor would have been dismissed as injudicious by those with a more practical bent.

There are some great Irish gardens, many more whose glory survives only in the memory and a great number which are neither very well planned nor very meticulously tended, but which yet contrive to delight us with their wayward exuberance and splendid surprises. It is the unexpected element in the Irish garden as in the native flora, that is enchanting and which more than justifies the publication of a volume on Irish gardens, gardeners, nurserymen and plant collectors, with occasional side glances at the indigenous vegetation.

Charles Nelson's book resembles its subject in profusion, informality and unexpectedness, but it is not at all unkempt, being indeed a very model of compact clarity, nicely printed and generously illustrated with fresh, natural monochrome and coloured plant portraits by Wendy Walsh. It is thankfully not an historical survey of Irish gardens and their contents, but rather a leisurely excursion from the Stone Age to the present-day, touching upon almost every conceivable point of interest from Eincorn and Emmer to the modest mention of a very recent *Daboecia* cultivar. While due attention is given to celebrated gardens past and present, a very large part of the book is devoted to the achievements of Irish plant collectors, including some (like James and Thomas Drummond) whose links with Ireland are a trifle tenuous. It may be objected that collectors, whatever their origins and nationality, are figures of international rather than specifically Irish horticultural interest, since their contributions to Irish gardens represent but a small, secondary, often fortuitous part of their overall aims and achievements. The argument has some validity, but with a book which travels so easily and pleasantly over so much and such varied ground, it is not an argument that is worth pursuing. I am sure that most readers like myself will find much that is new to them in these pages, moreover, Dr. Nelson's researches, supplemented by a very extensive bibliography, will insure that we have access to the facts where, for too long, we may have been groping for truth in the shadowy world of horticultural mythology.



*The Wood and the Trees*, by Sheila Pim, 2nd edition revised 1984. pp. 300, 58 b & w plates. Boethius Press, Kilkenny. IR£18.85 (UK£16.80).

Walter Magor

Venerated as the father of Irish forestry and one of the first travellers to discover the botanical riches of western China while employed by the Chinese Customs Service towards the end of the last century, Augustine Henry was born in Dundee in 1857 and both the ladies whom he married were English. He did however come very much under the influence of two Irish ladies, Miss Evelyn Gleeson from Athlone, whom he first met while a student at Queen's University and whose collection of his letters is a major source of material for this biography and the daughter of the Archdeacon of Kells, Mrs. Alice Stopford-Green, whose niece became his second wife.

After his return from China in 1900, Henry met Evelyn Gleeson again in London and through their shared interest in Irish crafts, he helped her set up the Dun Emer Craft Centre in Dundrum, initially with W. B. Yeats' two sisters. Sheila Pim's story of this venture in *Moorea* 3 is reproduced as an appendix to this new addition.

Henry first met Mrs. Stopford Green, the widow of J. R. Green the English historian, while he was working at Kew on his return from China; soon afterwards she came back to Ireland to live and quickly built up an extensive acquaintance of prominent people, some of them with nationalist sympathies. After marrying her niece, Henry moved in the circle which included the Professor of Ancient Irish, Eoin McNeill, Douglas Hyde, Erskine Childers, Sir Roger Casement, Joseph Plunkett, W. B. Yeats and AE (George) Russell). Several of these were involved in the Easter Rising, but Henry was far too busy with his work as Professor of Forestry to be concerned with these activities, which take up a great deal of Part Three of the biography.

Very briefly, after education at Cookstown Academy and Queen's University, Augustine Henry qualified in medicine and joined the Chinese Customs Service in 1881. He served first for seven years at Yichang in Hubei on the Yangtse River, a thousand miles from the sea, later in Taiwan, where he was when his first wife died and eventually for five years in Yunnan. The second appendix, contributed by Dr. Charles Nelson, summarises what may be of most interest to readers of *Moorea*, the story of Augustine Henry's plant collecting in China, and the manner in which the plants he found were brought into European horticulture. Dr. Nelson lists 44 plants associated with Henry suitable for Irish gardens, 13 of them named after him; Dr. Brian Morley contributes a warning note however, that there are two other Henrys after whom plants have been named, one of them a missionary in China, after whom *Rhododendron henryi* was named. Besides the two rhododendrons which Augustine Henry found in Hupeh - *R. augustinii* which was named after him and the very fine *R. auriculatum*, he also discovered *R. formosanum* in Taiwan and *R. pogonostylum*, *R. rufosquamosum* and *R. sinofalconeri* in Yunnan, though these are not mentioned.

After the death of his first wife Henry gave up his career in China which he left on the 31st December 1900 and he conceived the idea of a career in forestry, at that time almost an unknown art in the British Isles. With admirable persistence, he managed to attend a two year course at the







*Moorea 4* bears on its cover a 'logo' for Cork 800 - in 1985 the city of Cork is celebrating the eight hundredth anniversary of the granting of its charter.

Cork, city and county, holds a special position in the history of horticulture in Ireland. Many great gardens exist within the region, and in the past, other fine gardens were established there. Belgrove, Lakelands, Fota and Annes Grove are names familiar throughout the gardening world and are synonymous with rare plants and excellence.

This issue contains papers on Fota and several small private gardens in County Cork, as well as an account of the Hartland family, whose nurseries were among the best last century. William Baylor Hartland in particular, is a significant figure in the progress of Irish horticulture, for he was the first nurseryman to take a keen interest in daffodils - Irish daffodil breeders are still the best.

This volume is a tribute to the gardeners of Cork, past, present and future.

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Front Cover - The back cover of Hartland's catalogues as they appeared in the early 1900s, together with Patrick Murray's poster design - reproduced with his permission.

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