

**THE CHRYSANTHEMUM,  
ITS HISTORY, CULTURE,  
CLASSIFICATION, AND  
NOMENCLATURE**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649487462

The Chrysanthemum, Its History, Culture, Classification, and Nomenclature by F. W. Burbidge

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

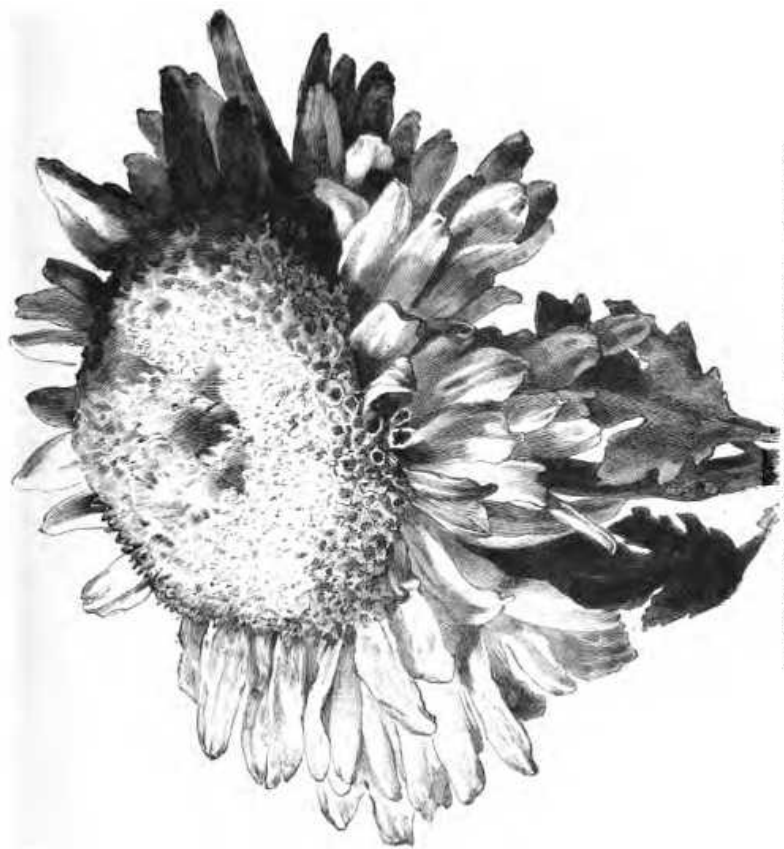
This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**F. W. BURBIDGE**

**THE CHRYSANTHEMUM,  
ITS HISTORY, CULTURE,  
CLASSIFICATION, AND  
NOMENCLATURE**





Anemone-flowered Chrysanthemum, Lady Margaret. *Frostpiece.*



# THE CHRYSANTHEMUM

ITS

HISTORY, CULTURE, CLASSIFICATION,  
AND NOMENCLATURE.

*Illustrated*  
*by*  
F. W. BURBIDGE,

CURATOR OF TRINITY COLLEGE BOTANICAL GARDENS, DUBLIN,

*Formerly of the Royal Gardens, Kew; Author of "Cool Orchids," "Domestic Floriculture," "Cultivated Plants," "The Narcissus," "The Gardens of the Sun," &c.*

SECOND EDITION.

LONDON:  
"THE GARDEN" OFFICE, 37, SOUTHAMPTON STREET,  
COVENT GARDEN.

1885.

WYMAN AND SONS, PRINTERS,  
GREAT QUEEN STREET, LINCOLN'S-INN FIELDS,  
LONDON, W.C.

10

Bot. Gard. Gen. Lib.  
Arnold Arboretum  
12-1-41  
44369

## PREFACE TO SECOND EDITION.

SINCE the first edition of this work was published great strides have been made in the improvement, cultivation, and exhibition of the flower which I had the honour to speak of years ago as our "autumn" or "winter queen." At first, as history shows us, Chrysanthemum growers were satisfied with imported Chinese varieties, then came in 1802 a few accidental sports, then, in or about the year 1829 or 1830, a few seedlings were raised in this country at Oxford and Norwich, and others were raised by M. Bernet at Toulouse. The late Mr. Salter did much to improve and popularise the plant, and the introduction of the even now famous Jersey and Guernsey seedlings received an impetus by the advent of the curiously frilled Japanese forms. Long before these weird varieties came, however, good old Samuel Broome had made the Chrysanthemum a popular town flower, and the exhibitions he inaugurated [in the classical old Temple Gardens are still continued every year. Popular, however, as the Chrysanthemum may have been in times past, it is now more admired than ever, and on all hands local societies are arising whose special object is its culture and improvement. Around London such societies are almost too numerous, but they have collectively brought cultural excellence to a very high standard. One of the greatest steps in advance in recent times has been the formation of the National Chrysanthemum Society, which has done good and useful work since

© 12-3-41 114C



it was established a year or two ago, so that it now forms the final court of appeal in all matters relating to our favourite flower. A central body of experts is just now especially desirable when new varieties are appearing by the hundred every year, not only, as formerly, from the Channel Islands or the south of France, but from America and Japan. Even our English growers are also becoming active in their endeavours to rear varieties of merit from home-sowed seeds; Mr. Cullingford and Mr. Teesdale among others having been especially successful in this way, and no doubt the National Society will offer facilities to home growers of seedlings in future years. That this society has powers of affiliation is fortunate, and there seems no valid reason why their great central exhibitions should not absorb some, if not all, of the paltry little shows which but few ever go to see. If the National Society itself were to hold its exhibitions at South Kensington in connection with the Royal Horticultural Society, no doubt both would be benefited by such a mutual arrangement. Be this as it may, one thing is clear, viz., that we must have a well-organised Chrysanthemum conference and exhibition of plants and cut flowers. Either the National Chrysanthemum Society or the Royal Horticultural Society must take this matter in hand, and the result cannot fail to be of benefit to all concerned. Advanced as is our cultural knowledge of to-day, there are many things connected with the Chrysanthemum which we have to learn. There are many questions relating to nomenclature and classification which might be discussed with every advantage by experts in conclave assembled. Now is the time to do all this, for in a few years we shall be too late. Even now old landmarks are being swept away, and the question is whether in the future growers will not grow their Chrysanthemums from a good strain of seed as they now do their Primulas, Cinerarias, and Calceolarias. Be this as it may, the possibility of treating the Chrysanthemum as a common half-hardy

annual is possible in England, as well as in Southern Europe and America. During the last two or three years American growers have produced some fine decorative varieties, and their exhibitions are growing in importance every year. English growers have at last broken clear of all old rules and criterions as to what is or what is not a "good flower." We can nowadays recognise beauty of the highest types both in form and colour untrammelled by the old traditions of half globes or circles, and instead of following in each other's foot-steps, each one of us may boldly strike out a path for himself, as Mr. Teesdale did when he gave us single-flowered kinds, and as Mr. John Thorpe has more recently done in America.

Amongst the novelties of last season none attracted more attention than Fabian de Mediana, Sœur Dorothée Souille, and one or two others belonging to what we now call the Japanese Anemone race or section. These have a raised cushion-like disc and long, semi-pendent or drooping guard florets. The crimson-red *C. Cullingfordi* is another example of what we may call the new departure from the old faith. Mr. Glenn's idea of Chrysanthemum beauty was this: "No matter what the construction, whichever flower makes up the closest half of a globe is the best flower, while those which are open and loose are the worst." To this he added the following decree: "The tasselled and quilled sorts are not showable except on the plant in collection."

Nowadays all this is altered, and anything new or beautiful is admired, and some of the open or loose-petalled Japanese and American seedlings are as fine as anything well can be in the world of graceful flowers. To obtain plenty of fine flowers, feed the plants with liquid manure, guano, or sulphate of ammonia, and to get a successional blooming, cut down a few plants from the end of May until the middle of July.

I have only one word more to say, and that is on arranging these flowers as indoor ornaments. When well arranged, nothing can be more pleasing in their season. As grown in

bush form for conservatory decoration, long spray-like stems bear many flowers. Do not cut little, skimpy bits of these, but the whole shoot, if needs be, 2 feet or more in length. Put a good branch or two of red-purple Mahonia leaves into a wide-mouthed bowl or vase, and place the Chrysanthemum stems in amongst these, so that each stands as free and as graceful as if on the plant. If you place too many kinds together, they do not look at their best. It is better to keep the colours in separate vases, or at most do not place more than two colours together. Chrysanthemums endure fresh and fair a long time, and if their pots are plunged in moss in an ornamental vase or bowl, they are very suitable for drawing-room or corridor decoration. We saw a plant of Elaine bearing two hundred flowers placed in a drawing-room last November just as its first buds expanded, and it was presentable six weeks afterwards. Of course no gas was used for lighting, and dead flowers were carefully snipped away every morning. To enjoy these flowers thoroughly you must bring them into the house or into vases near the eye, where every glint of colour and wayward twist of tassel and fringe can be seen.

F. W. B.

DUBLIN: 26 October, 1885.