

Greg Freeman's Garden Chronicle



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Hello, Gardeners!

Spring has arrived, and I am always excited about this time of year and the prospects it brings. Well before the threat of major frost had passed, my mind was on buying tomato plants, selecting herbs and locating new flowering additions for the garden. A time of renewal, spring brings hope to the dormancy that characterizes a garden during the dark days of winter. And somehow it proves renewing for one's spirit as well. Simply put, I love it!

This year, however, has been anything but typical. After an exceptionally mild winter, some of my daffodils decided to bloom weeks earlier than normal. Other gardeners across the country, particularly those here in the American South, had a similar experience, and my show season was virtually non-existent. The shows in Atlanta and Knoxville where I regularly exhibit and judge were called off, and I was unable to attend the March 25-26 American Daffodil Society Southeast Regional Show in Nashville.

I did ship some flowers two weeks earlier to the ADS National Show and Convention in Sacramento, California, but I have heard nothing about how my flowers fared. Given the formidable competition from Oregon and California, not to mention the fantastic exhibits from Larry Force of Mississippi, I did not expect

to take any major awards. It appears I might not have even garnered an Honorable Mention!

At any rate, I have been enjoying daffodils since January, and I have one last late bloomer as of this writing. So, with or without show ribbons, my daffodils have been rewarding this season.

As I turn my attention to other plants, I hope you have abundant flowers and produce in your own garden this year.

Happy Gardening!

Greg Freeman, Publisher

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Long-Anticipated Maiden Daffodil Blooms Make an Appearance

To embark on a daffodil hybridizing journey, time and patience are required. It is not advisable for one to start too late in life. From the time of a cross, five to six years can easily pass by before the first bloom arrives from a daffodil seedling (an unnamed daffodil, usually known by number, that is under evaluation to determine whether it is worthy of a name and registration). In my experience, perhaps due to years of drought endured in my full sun garden here in the American South, my seedling daffodils have typically taken six or seven years to reward me with maiden (first) blooms. Some seedlings from a cross I made in 2007 have yet to bloom! So you can imagine my excitement when some of my first crosses finally got around to blooming earlier this spring. In the order in which they bloomed, these seedlings are discussed subsequently below:

GSF-10A-17-01

The first maiden bloom to appear in 2017 was GSF-10A-17-01 ('Katrina Rea' x Koopowitz seedling HK2-08). This much anticipated seedling was welcomed with enthusiasm, and it prompted a number of compliments on social media, with the [American Daffodil Society](#) even sharing my photographs of the flower on its Facebook page.

Given the unique parentage of GSF-10A-17-01, the flower was watched closely as soon as it began to bud. Its seed parent, 'Katrina Rea', is a short-cupped, spring-blooming, cyclamineus-type daffodil from John Pearson in England. The white perianths (petals) and orange corona (cup) of 'Katrina Rea' make it stand out, and the flower is a strong contender on the show bench. Due to its cyclamineus ancestry, it is reflexed. In other words, the petals are swept back.

Koopowitz seedling HK2-08, a multi-floret fall bloomer, came to me from Dr. Harold Koopowitz (Santa Ana, California, USA). Like 'Katrina Rea', it is reflexed, but its tendency to reflex comes from its seed parent and grandparent, 'Emerald Sea' and *Narcissus viridiflorus*, the former a green-cupped flower from John Hunter in New Zealand, the latter an all-green autumn-blooming species from Morocco, Gibraltar and southern Spain.

Ideally, my 'Katrina Rea' x HK2-08 cross would have produced a green-cupped daffodil, and initially I thought that it had. Upon opening, the flower was much larger than either parent and all-green. Perianths soon turned pristine white. Within days, the green corona turned yellow-orange, almost a muddy yellow. It was not quite unattractive, but it was a bit different from what I had aimed. As far as flower quality, however, the bloom was well-balanced with overlapping perianths. It lasted for several weeks, a trait associated with *Narcissus viridiflorus* and its descendants. And it proved to be quite beautiful overall, even if it did not have a green cup.

In a March 2016 article in *The Daffodil Journal*, I wrote about the seedling's pollen parent. Referring to my 'Katrina Rea' x HK2-08 cross, I stated that there had been "no need to fight the reflex, and from just a few seeds I have one seedling from which I hope to see a maiden bloom in

A Guide to Greg Freeman Daffodil Seedling Numbers

Example: GSF-10A-17-01

GSF – my name initials
10 – 2010, the year of the daffodil cross
A (or B, C, etc.) – specifying a particular cross made that year
17 – 2017, the year of the maiden bloom
01 (or 02, 03, etc.) – specifying a particular sibling or clone from the same cross

2016” (p. 73). Neither did I know at the time that the maiden bloom would appear yet another year later, nor did I expect the flower to only be slightly reflexed. Still, GSF-10A-17-01 will probably be classed as a Division 6 (cyclamineus-type) daffodil.

Attempts to use the flower as a pollen parent failed to produce seed, but almost all of my 2017 crosses failed anyway. This spring, my garden has experienced freezing temperatures during some nights and summertime highs on several days. Strange weather and an earlier than usual spring have probably hindered my daffodil hybridizing efforts. That said, I will attempt to cross with the seedling again in 2018. If it proves to be pollen fertile, even marginally so, it could be a tremendous asset to my breeding program due to its *N. viridiflorus* ancestry and the slight chance that it could transmit green coloring to its offspring.



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It is hard to believe that the same flower could have opened all-green and changed so dramatically within three or four days, but such is the case with many daffodils. The photograph on the left shows the flower two days after opening. The photograph on the right shows what the flower wound up looking like until it aged and faded to all-white.

GSF-10B-17-01 and GSF-10B-17-02

These two seedlings are siblings from the same cross: ‘Bailey’ x ‘Red Storm’. A third seedling has yet to bloom, and will hopefully make its triumphant debut in 2018. As a hybridist of red/orange-cupped daffodils in the American South, I am challenged with breeding flowers that are of exceptional show quality while retaining color, in spite of the southern heat and humidity. There are many great cultivars in commerce, but my experience has been that few of them can

handle my garden conditions. With the arrival of these blooms, I feel confident that I am on the right track in producing great reds/oranges of my own.

I have obtained numerous reds/oranges from around the world, and so far the clear winners for me are 'Hot Gossip', 'Pimento', 'Bunclody', 'Red Storm', 'Hampton Court' and 'Hope House'. Though I have taken a Best in Show with 'Terminator', the flower is reluctant to display color intensity consistently. Rather than boast a red cup, it is generally orange for me. Several cultivars and seedlings from Northern Ireland have been a bit disappointing, too. On the other hand, 'Hot Gossip' can be quite intense, and the corona appears to redden with age. 'Pimento' can be quite lovely. 'Bunclody', in spite of being an older cultivar, has presented me with some stunning blooms, and it figures in the pedigree of some of today's most notable cultivars, including the two seedlings discussed here. 'Red Storm' burns within days of blooming, but it is intensely red-cupped. As for 'Hampton Court', it is beautifully colored. However, to date, I have *never* picked a show quality bloom from my handful of bulbs. I still have high hopes for several seedlings coming along, of which 'Hampton Court' is a pollen parent.

Given that 'Bailey' and 'Red Storm' both have an orange cast to the perianth, and the former is orange-cupped and the latter is red-cupped, I felt that color intensity would be a given in the offspring. Both are quality flowers, but 'Bailey' has failed to thrive in my garden, and I now have one lonely bulb, which did not bloom this year. 'Red Storm', a cultivar from Stephen J. Vinisky (Sherwood, Oregon, USA), appears to be increasing well and settling in. I was fortunate that Vinisky allowed me to obtain some bulbs of 'Red Storm' when it was still known only by number. Since natural selection left me with just three bulbs from my 'Bailey' x 'Red Storm' cross, I can expect the bulbs to do reasonably well in my garden conditions. It is merely a bonus that the first two to bloom have turned out to have decent flowers, one especially so.

GSF-10B-17-01 was the first to bloom. The flower was large, broad and smooth with shovel-



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GSF-10B-17-01
('Bailey' x 'Red Storm')

shaped perianths. In spite of the poor photograph, its perianths actually possessed a slight orange cast, and the corona had traces of red. Arguably in a more ideal locale – perhaps Oregon, the Northeast, or the United Kingdom – it would have orange perianths and a distinctive red cup. Considering the quality of the maiden bloom, I feel very encouraged that I have bred a fantastic show flower. Time will tell.

Meanwhile, GSF-10B-17-02 bloomed a few days after its sibling. Somewhat resembling a Classic-era daffodil, it shows some promise. Large, smooth and symmetrical with lovely color contrast, it was definitely yellow with a red cup. I would prefer much broader perianths, and I feel this flower might not stand a



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GSF-10B-17-02
('Bailey' x 'Red Storm')

chance in a class with topnotch yellow-reds such as 'Terminator' and 'Cameo Joy'. Nevertheless, I feel good enough about the

flower to evaluate it for a few more years. Perhaps the best is yet to come, and the maiden bloom is a mere glance at its potential.

<u>Pedigree of GSF-10B-17-01 and GSF-10B-17-02</u>	
'Bailey' 2O-O 1990, Arthur E. Robinson, England, United Kingdom <u>Seed Parent</u>	'Revelry' 2Y-O Richardson seedling 106 ('Nanking' x 'Ambergate')
'Fire Raiser' 2O-O	'Vulcan' 2Y-O
'Flora Brava' 2Y-R	'Spelt' 2Y-O
'Red Storm' 2O-R 2011, Stephen J. Viniksy, Sherwood, Oregon, USA <u>Pollen Parent</u>	Seedling ('Carnbeg' x 'Gypsy')
Seedling	'Resplendent' 2Y-R
	'Scarlet Chord' 2Y-R
	'Desert Storm' 2Y-ORR

GSF-09A-17-01

Another long-awaited maiden bloom came from a lonely surviving bulb of what is believed to be a cross between *Narcissus jonquilla* and the superb tazetta-type daffodil, 'Bright Sequins', a cultivar from the breeding program of the late Sidney DuBose (Stockton, California, USA).

I am fortunate to have some truly outstanding specimens of *N. jonquilla* in my possession. One, Steve Viniksy's V96-194-16, is from about four generations of selective breeding within the species by Richard and Elise Havens (Mitsch Daffodils), Sidney DuBose and Vinisky. I am quite possessive of the bulbs and their pollen! I never exhibit them, and their flowers never disappoint.

In 2009, I decided to use the species selection as a seed parent in a cross with 'Bright Sequins', which is pollen fertile only. The cross netted six seeds and, for several years, I had two seedlings coming along. Nevertheless, one of the seedlings declined and never re-emerged, and the other bloomed for the first time in 2017.



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GSF-09A-17-01, pictured with first floret opened
(*Narcissus jonquilla* x 'Bright Sequins')

Steve Vinisky has cautioned that my flower could be the result of *N. jonquilla* self-pollinating, but I have a vivid memory of taking the time to de-anther the seed parent of my choice well before the anthers spread open to reveal their fluffy pollen. I have known that any evidence of white or red on my resulting seedling(s) would prove that 'Bright Sequins' is the pollen parent. After all, 'Bright Sequins' has white perianths and a corona that can vary from deep orange to intense red. However, my seedling, like its seed parent, is all-yellow! Does this prove that it is self-pollinated *N. jonquilla*? Not necessarily so.

Several features of GSF-09A-17-01 stand apart from those of its seed parent, including its overall size. My seedling is slightly bigger, and its corona is a flared bowl. The perianths are smooth, broad and overlapping. Further, Vinisky and I agree that my seedling (if it is, in fact, from *N. jonquilla* x 'Bright Sequins') is not likely to be fertile. There are simply too many chromosome issues. If enough crosses were made, perhaps its pollen could prove to be marginally fertile. I used pollen from the flower in two crosses this year, but got no seeds. In contrast, *N. jonquilla* is readily fertile. So, until I'm convinced otherwise, I believe I have a cross between *N. jonquilla* and 'Bright Sequins', not a *N. jonquilla* resulting from self-pollination.

'Bright Sequins', a sibling to the seed/pollen fertile 'Bright Spangles', as well as 'Bright Spot', is a very attractive tazetta daffodil, sporting two or more florets. In 2013, my entry in the orange/red-cupped collection class at the Middle Tennessee Daffodil Society Show in Nashville contained a stem of 'Bright Sequins', which had wonderfully large, smooth, well-rounded florets with deep red cups. Though my collection was second in its class, two flowers from the collection were taken to the head table for Gold Ribbon consideration. While neither flower was selected, one judge later remarked that she thought my 'Bright Sequins' was clearly the best flower in the show!

Preferably, my seedling would prove without a doubt to be from *N. jonquilla* x 'Bright Sequins' and have some pollen fertility, thus allowing me to use it on fertile jonquils and/or tazettas, but at the end of the day I have a show quality jonquil that is attractive, fragrant and blooms a few days earlier than its seed parent and some of my other selections of *N. jonquilla*. For that reason, I shall declare this flower a success, regardless of its parentage or fertility status.

GSF-09B-17-01

The last seedling of my own breeding to bloom in 2017 was from another unique cross that resulted in a most interesting flower with yet-to-be-known possibilities. GSF-09B-17-01 was the lone seedling from a cross between 'Limequilla' and 'Killearnan'.

Until recent years, daffodil hybridists wishing to breed from fertile jonquils (cultivars with *N. jonquilla* ancestry) were mostly limited to a few cultivars from Mitsch Daffodils, namely the reverse bicolored 'Hillstar', the pink-cupped 'Quick Step' and the all-white 'Limequilla'. When I first took an interest in producing jonquils, I sought these bulbs. I remember Elise Havens advising me to use fertile jonquils 'Perpetuation', 'Fertile Crescent' and 'Pink Setting', because – in her view – they had superseded 'Hillstar' and 'Quick Step', and so I heeded her advice. Additionally, I eagerly acquired a few bulbs of 'Limequilla', but the cultivar never quite grew on me.

At first glance, 'Limequilla' looks like a multi-floret trumpet daffodil to me, and for that reason I am not particularly fond of it. To me, a jonquil has a distinct look, and is usually distinguished by a cup-shaped or flared corona. As a judge, I strive to be objective when evaluating a class of jonquils containing 'Limequilla', and especially 'Golden Echo', but you will not find either one growing in my garden today. (Incidentally, I happen to admire "short-cupped"

cyclamineus-type daffodils such as ‘Katrina Rea’ and ‘Sugar Rose’, but there are detractors who insist a cyclamineus daffodil should have a long “stovepipe” corona!) At any rate, ‘Limequilla’ is no longer a part of my hybridizing efforts, but I have the one seedling, and I am anxious to see how it might benefit me.

Similar to the aforementioned jonquil, which could have inherited some orange or red in its corona due to its tazetta parent, GSF-09B-17-01 resulted from the all-white ‘Limequilla’ being dabbed with pollen from the beautiful Division 3 (small-cupped daffodil) ‘Killearnan’, an English-bred flower that is white with a green-yellow-red cup. ‘Killearnan’ is of excellent quality, and has taken major awards, including Best in Show. Did my seedling wind up having the green eye or red rim of ‘Killearnan’? Absolutely not.

GSF-09B-17-01 is not only a bicolor, it has a single flower, unlike a jonquil, which would typically have multiple florets. Therefore, the seedling will be classed as a Division 2 (large-cupped daffodil). I think the cup is too long to consider it a Division 3, but thankfully it is shorter than that of ‘Limequilla’!

Overall, the flower is attractive, balanced and smooth. It is similar in size to ‘Killearnan’. It seems to be two shades of yellow until about the second or third day, by which time the perianths become pure white.

The real test in evaluating GSF-09B-17-01 is to determine whether it might be useful for breeding. Due to its pedigree, it could prove to be useless, or it could prove to be invaluable. I think crosses with Division 3 daffodils could be quite exciting, but I am more interested in seeing what might result in crosses with fertile jonquils. There again, chromosome count makes all the difference, but I will simply have to discover this daffodil’s fertility through trial and error. Pollen from this seedling was used on several occasions this spring, but all crosses failed.

In the Pipeline

At last, the excitement has begun. Since I have made crosses on a regular basis, I am now assured that I will have a steady stream of daffodil seedlings coming through the pipeline most years. This spring proved to be exceptionally gratifying, because I think my efforts produced one or two very promising daffodils. I am looking forward to this fall at which time my autumn/early winter-blooming daffodils will emerge. More crosses could be made later this year. In the meantime, I am already anticipating new arrivals in 2018. Always the optimist, I am believing the best is yet to come.



A Taste of Italy: *Spaghetti all'Amatriciana*

Italian cuisine makes use of such a vast array of ingredients, and it is little wonder that it is beloved the world over. Lovers of Italian food can employ any number of complex recipes, but it seems that many of the most popular ones are relatively simple and rustic. One such example is *spaghetti all'Amatriciana*, for which gardeners can grow some of the chief components.

From Amatrice to the World and Back

The Italian town of Amatrice, where *spaghetti all'Amatriciana* originated, was devastated by a 6.2 magnitude earthquake in 2016. Nearly three hundred people were killed and hundreds more were injured across the central part of Italy. Just days following the earthquake, Amatrice had been scheduled to celebrate its 50th annual Amatricianazionale, the festival devoted to its signature pasta dish. Deriving its name from the Lazio region comune, *spaghetti all'Amatriciana* “is the town’s heritage, its small but lasting contribution to the rustic splendor of Italian cuisine, arguably the most popular in the world.” (McAuley, 2016). While Amatrice was dealt an unimaginable blow, its pasta continues to generate enthusiasm wherever great Italian food is enjoyed. In fact, restaurants from Rome to London to Los Angeles served up plates of the dish to raise funds for those affected by the 2016 earthquake, thus allowing a long-exported and much adapted recipe to return support to those suffering in the locale where it had its humble beginnings. Today, the dish is popular as ever, both among connoisseurs and newly converted devotees.

Recipe Variations

In his book, *Food Culture in Italy*, Fabio Parasecoli writes, “Especially in summer, after a late night out, it is not uncommon for young people (but also for adults) to organize a so-called midnight spaghetti party (or *spaghetтата di mezzanotte*)” (p. 136). With just a few basic ingredients, Parasecoli explains that a variety of dishes can be stirred up quickly, including the simple *pasta aglio, olio e peperoncino* (pasta with olive oil, garlic and chili pepper). “Other people,” the author asserts, “opt for a slightly complicated pasta dish, such as *carbonara* (with bacon and eggs) or *amatriciana* (with onion, bacon, and tomato)” (Parasecoli, 2004).

While residents of Amatrice would likely insist that the ingredients of any good *amatriciana* are *guanciale* (cured pork cheek), San Marzano tomatoes, Pecorino cheese (preferably from the town’s own shepherds), chili pepper, black pepper and white wine, recipes vary widely, and most gourmets have adapted the recipe to suit their own personal tastes. Parasecoli’s recipe calls for Romano cheese, and other recipes emphasize the addition of garlic. Likewise, my recipe reflects my preferences, and bacon is substituted for guanciale. I have tried pancetta before, but found it much too salty and overpowering.

Greg Freeman's *Spaghetti all'Amatriciana*

Inevitably influenced by my upbringing in the American South, I gravitate toward Applewood smoked bacon rather than the guanciale, to which the Italians are more accustomed. Here in the South, pork cheeks (known as hog jowls) are readily available, but I would still rather have bacon. Also contradicting the purist's recipe for *Amatriciana*, I prefer plenty of onion and garlic, and on occasion I have included bell peppers and mushrooms (as seen in the photograph), because I did not have any chilies and plenty of mushrooms were on hand. When I typically make *spaghetti all'Amatriciana*, I follow the recipe here, except I generally prefer to plate the pasta and top it with sauce rather than toss the sauce and pasta together. I recently made the dish using Orvieto Classico wine instead of my usual Pinot grigio, and the difference was stunning! The comune of Orvieto is a little over one hundred miles from Amatrice. The contrast between the two wines and their effect on my sauce is like night and day. Definitely try the Orvieto Classico for a rich, flavorful sauce! Ruffino's offering, by the way, cost me less than US \$10.

One 12-ounce package Applewood smoked bacon

One large onion, finely chopped

One to two garlic cloves, finely minced

Two to three peperoncini, seeded and sliced, and/or generous sprinkling of dried red pepper flakes

Two tablespoons tomato paste

One 28-ounce can plum tomatoes (hand-crushed)

Half cup dry white wine

Extra virgin olive oil

Half cup Pecorino cheese

12 ounces spaghetti

Cook bacon and drain on paper towels. Set aside. Sauté onion and peppers in enough olive oil to coat bottom of sauté pan. Add garlic and wine. Cook until alcohol has evaporated and sauce has thickened. Add bacon, tomato paste and plum tomatoes. Simmer for ten minutes, stirring occasionally. Meanwhile, cook spaghetti until *al dente*. Reserve some pasta water. Drain pasta. Add sauce, half of cheese and enough pasta water to coat pasta. Toss and cook additional few minutes. Add remaining cheese, sprinkling of black pepper and pepper flakes to thickened sauce. Toss and serve while hot.



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Zero Kilometer Sourcing

From a gardening standpoint, fans of *spaghetti all'Amatriciana*, like their Italian counterparts, can grow some of the dish's ingredients, including the tomatoes and chilies. Europeans often refer to zero kilometer produce: produce that has been grown locally, within a kilometer of home, as opposed to fruits and vegetables shipped from far distances and possibly exposed to chemical fertilizers or insecticides.

When gardeners contribute their own homegrown produce to a recipe or meal, they experience the advantages countless European towns and villages enjoy. Concerns about exposure to chemicals can be put to rest. And generous yields allow gardeners to freeze, can or share their excess.

The obvious tomato choice, San Marzano, is available from seed and plant sources around the world. American gardeners, who are unable to acquire plants at their local farm supply or garden center, can affordably order seeds from a variety of sources, including [Heavenly Seed](#), a company in South Carolina noted for its offerings from the collection of horticulturalist Dr. David Bradshaw. Gardeners in the United Kingdom can obtain the seeds from sources such as [Thompson-Morgan](#). Roma tomatoes are an alternative, but any non-plum tomato is not recommended.

Hot peperoncino is available from a variety of sources. [Nichols Garden Nursery](#) in Oregon offers seeds from this tasty old-time favorite. Heavenly Seed, LLC offers a milder selection of peperoncino that “yields prodigious quantities of slender 3-5” sweet green peppers that turn red and become even sweeter” (Heavenly Seed, 2017), but *spaghetti all'Amatriciana* calls for a bit of a kick. If hot peperoncini are preferred and are not within reach, one can incorporate the more readily available cayenne or jalapeno pepper.

For those desiring to grow their own garlic and onions, Nichols is a great source for elephant garlic (*Allium ampeloprasum*), as the company was the first to introduce the leek varietal to American gardeners in 1950. Nichols offers several standby selections of true garlic, as well as the Cipollini onion, an “Italian treasure” noted for its two-inch diameter, disc-like bulbs. Nichols' 2017 catalog declares: “Nice spicy flavor, firm and fine grained...Moist and juicy boiled, grilled, pickled, or however cooked” (p. 28). Since minced onion would suit any *all'Amatriciana* recipe, the diminutive size of the Cipollini should not be a disadvantage.

Creating a Spectacular Adaptation from Garden to Table

Whether one strictly adheres to the recipe used by those in Amatrice or alters it to suit their own tastes, *all'Amatriciana* is a delicious treat. As with all great cooking, the quality is enhanced when homegrown produce or, at the very least, locally sourced vegetables are used. So take the time to explore growing various vegetables and herbs in your own backyard garden or patio containers to contribute freshness and flavor to spectacular entrées like *spaghetti all'Amatriciana*. You will be most rewarded.

Heavenly Seed, LLC 2017 Catalog, Anderson, South Carolina: Heavenly Seed, 2017.

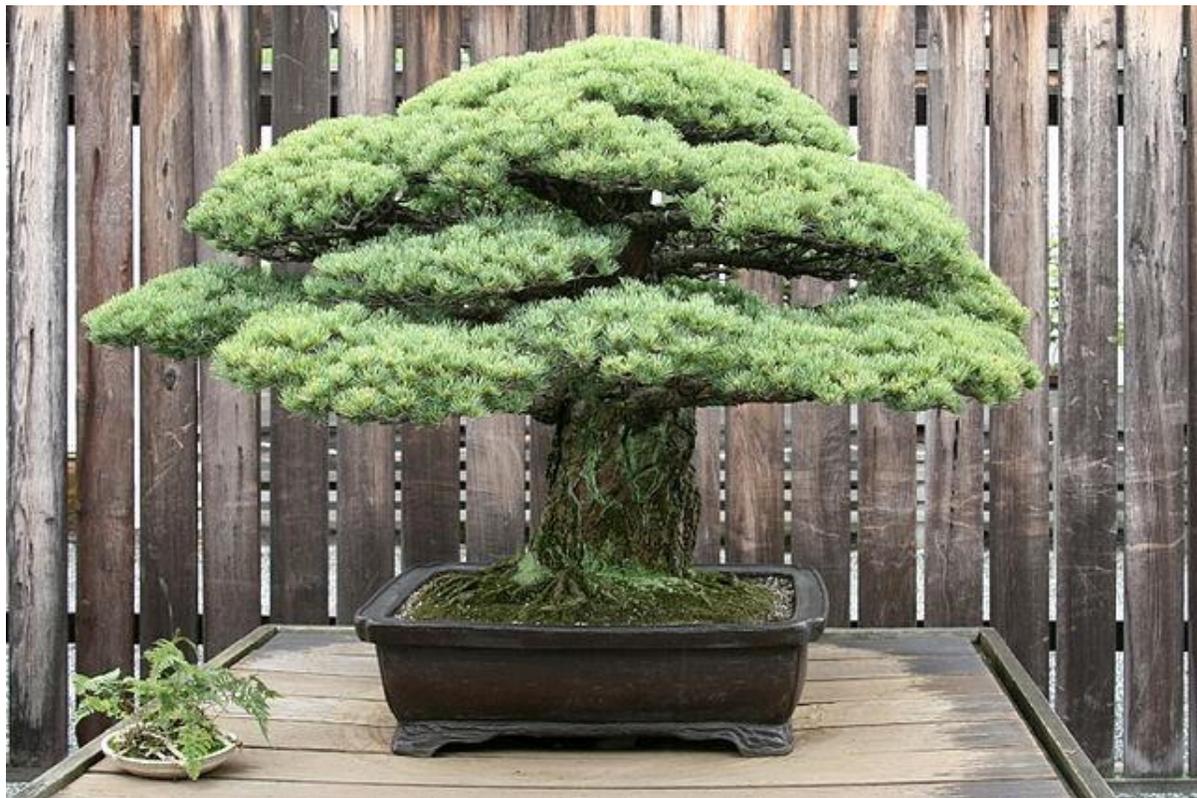
McAuley, James. “Italian town known for its past dish ‘is no more’ after earthquake,” *The Washington Post*. 24 August 2016.

Nichols Garden Nursery 2017 Herbs and Rare Seeds, Albany, Oregon: Nichols Garden Nursery, 2017.

Parasecoli, Fabio. *Food Culture in Italy*. Westport, Connecticut and London: Greenwood Press, 2004.

The Story of a Survivor

The resilience and longevity of some trees can be quite remarkable. Examples of trees that have lived for thousands of years abound around the globe, and many of these have survived major natural disasters. However, it is not every day that one hears of a nearly 400-year-old tree that has endured the wrath of man at his worst, but visitors to the United States National Arboretum in Washington can witness one such tree.



Cliffords Photography | Cliff via [Wikimedia Commons](#) // [CC BY-SA 2.0](#)

***Pinus parviflora* 'Miyajima', Hiroshima-surviving bonsai tree**

When bonsai master Masaru Yamaki gifted the living piece of Japanese history to the National Bonsai and Penjing Museum at the National Arboretum in 1975 to commemorate America's

bicentennial, the Japanese white pine, first planted in the 1620s, was cordially received and viewed as a beautiful, enduring example of the bonsai art form.

It was not until Yamaki's son and grandson visited the museum in 2001 that the museum curator and staff were made aware that the tree had survived the atomic bombing of Hiroshima on August 6, 1945. Yamaki and his family were in their home less than two miles away from the site of the explosion. While the bombing killed around 70,000 upon impact, and claimed tens of thousands more lives due to injury and radiation exposure, Yamaki and his family suffered minor injuries from airborne glass fragments. "Sitting just outside of their house, in a walled nursery, the bonsai tree stood, unharmed" (Calfas, 2015).

The [United States National Arboretum](#) and the National Bonsai & Penjing Museum are open almost every day of the year, and are worthy additions to any Washington visitor's itinerary. Meanwhile, those wishing to grow a Japanese white pine bonsai of their own can acquire *Pinus parviflora* seeds, young trees or established bonsai specimens via Amazon.com. Seeds can be purchased for as little as a few dollars, but literally thousands can be spent on fifty- to seventy-year-old trees. Perhaps novice bonsai enthusiasts would be better advised to plant the seeds and visit the National Arboretum.

Standing as a symbol of lasting peace between two former enemies, the Yamaki bonsai tree is both living history and steadfast inspiration.



Sage Ross | By Ragesoss [GFDL](#), [CC-BY-SA-3.0](#) via Wikimedia Commons

Entrance to the National Bonsai & Penjing Museum

Calfas, Jennifer. "Bonsai tree, nearly 400 years old, survived Hiroshima and is still flourishing in D.C.," *USA Today*. 5 August 2015. <https://www.usatoday.com/story/news/nation/2015/08/05/bonsai-tree-nearly-400-years-old-survived-hiroshima-and-still-flourishing-dc/31164857/> Accessed 25 April 2017.

Lessons from the “Butterfly Lady”

Around the world, scientists, farmers, gardeners, nature lovers and even casual observers have witnessed a decline in populations of butterflies, bees and other beneficial insects. Avoiding the use of chemical products in the garden and planting flowers that attract pollinators have entered the consciousness of gardeners like never before, but one butterfly enthusiast – the late Mrs. Pauline C. Myers (1926-2011) of Whitehouse Station, New Jersey, USA – was promoting environmentally friendly practices well before many others deemed them important.

Known as the “Butterfly Lady,” Mrs. Myers has been described as “a pioneer in raising and breeding moths and butterflies.” In her lifetime, she “lectured on the topic to youth and senior groups and at schools” (*Post-Gazette*, 2011). A consultant with publisher McGraw-Hill, Mrs. Myers and her work were the focus of numerous television news segments, newspaper stories and magazine articles. Having her butterflies included in various television shows and motion pictures, such as PBS’ *Sesame Street* and the Academy Award-winning box office smash hit, *Silence of the Lambs* (1991), were highlights of a passionate pursuit that spanned nearly a lifetime.

While a trip to Manhattan to film a television commercial featuring a butterfly and advertising a laxative, of all things, must have been most lucrative and exciting, Mrs. Myers was more delighted by the awestruck faces of school children with whom she regularly engaged. Evidence of her impact is reflected in a collection of handwritten letters from youngsters who expressed gratitude for the butterfly kits she had given them and recounted their own experiences with butterflies. With an infectious enthusiasm, Mrs. Myers could gain the undivided attention of any audience. Beyond the classroom, garden clubs and flower shows provided her a place to educate the public about butterflies and moths.

Recycling plastic containers that once packaged fresh strawberries, cherry tomatoes and other produce, Mrs. Myers offered butterfly lovers, young and old, the opportunity to take home a caterpillar and its favorite foliage for munching so that they might observe the larva eventually spin itself into a chrysalis (cocoon) and later emerge as a gorgeous, floating butterfly. Of course, the larvae of butterflies and moths have voracious appetites, and a steady source of fresh foliage from the species’ favorite host plant is a must.



Greg Freeman

Eastern Black Swallowtail Butterfly
(*Papilio polyxenes asterius*)

For practical reasons, Mrs. Myers published a useful guide, *7 Ways to Attract Butterflies to Your Garden, Yard or Patio*, of which she sold thousands of copies. This publication provides information on host plants and the butterflies or moths they inevitably attract. For example, the monarch butterfly (*Danaus plexippus*) lays its eggs exclusively on milkweed (*Asclepias*), and the foliage is consumed by the hatching larvae. Various wildflowers or a butterfly bush (*Buddleja davidii*) might attract monarchs to the garden, but monarchs will produce offspring in one's garden only if sufficient milkweed is present. This was the kind of insight Mrs. Myers enjoyed sharing with those stopping by her flower show displays or attending one of her garden club talks.

Keen and witty, Mrs. Myers met individuals from all walks of life, many of whom shared her quest for knowledge and her sense of humor. In her self-published booklet, she recounts one such experience:

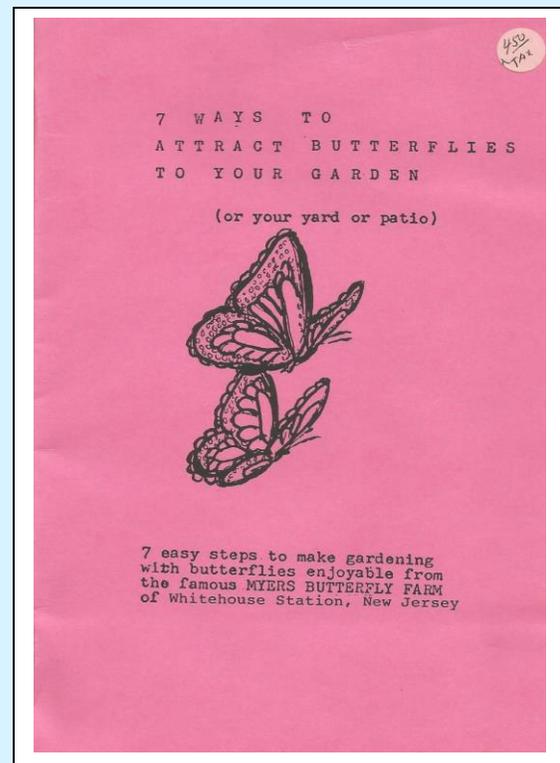
While presenting a program to a group of garden club ladies, I quoted a statistic I had seen in some long ago research paper. "Of the thousands of different species of caterpillars in the U.S., only 5% are considered harmful..." One of the women responded, "I think I have all 5% in my garden!" (pg. 3).

I was privileged to get to know Mrs. Myers in the early 2000s. Her sister and brother-in-law, Elizabeth and Bob Cowden, have been friends of mine since 1993. My earliest letter from Mrs. Myers is from April 20, 2002, and at the time I knew little about identifying certain plants such as milkweed. I recall an occasion when she desperately needed milkweed, but the plant was scarcely available in her corner of New Jersey. I had seen photographs of various milkweed species, and I had observed similar looking plants in ditches and alongside country roads. So, assuming that I could successfully identify and ship some plant material to her, she enlisted my help, offering to reimburse me for expensive overnight shipping. A letter dated August 13, 2003 begins, "God help us all – you sent me a type of dandelion." When I had



Greg Freeman

**Monarch Butterfly
(*Danaus plexippus*)**



sufficiently recovered from my embarrassment, I set out to learn as much about various host plants as possible. Through the years, she shared specimens of numerous butterfly and moth species with me, and occasionally I sent butterflies, moths, eggs and caterpillars to her.

I learned from Mrs. Myers that the larger, showy moths, not butterflies, might be the holy grail for a bug lover like myself – I am especially fond of the luna moth (*Actias luna*). After all, moths are generally nocturnal, and most people simply never observe them or have the opportunity to admire their beauty. I must admit, seeing a royal walnut moth (*Citheronia regalis*) is quite exciting. And I found out that female moths upon laying their eggs will die, having completed their life cycle. Therefore, a captured female can be placed inside a brown paper bag, and she will lay her eggs. The hatching larvae can then be fed and later observed going through the chrysalis process and emerging into full-fledged moths, which can be released back into the wild.

From Mrs. Pauline Myers, I became more knowledgeable and, most importantly, more interested in attracting and preserving butterflies and moths. At this juncture in history when the populations of these insects are under significant threat, there is a sense of urgency, but we all can plant accordingly and examine whether some of our routine actions are helpful or harmful to the environment around us. Lessons learned from the “Butterfly Lady” continue to inform my gardening decisions, and I hope that I can exact the kind of influence on fellow gardeners and young, impressionable minds as she did.

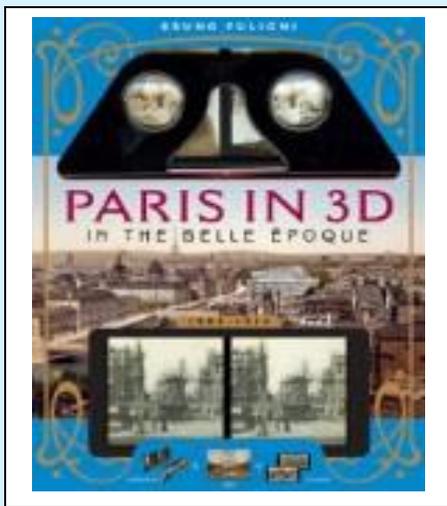
Myers, Pauline C. *7 Ways to Attract Butterflies to Your Garden, Yard or Patio*. Whitehouse Station, New Jersey: Myers Butterfly Farm, 1982.

“Obituary: Pauline C. Myers,” *Post-Gazette* (Pittsburgh), 9 December 2011.

Review: *Paris in 3D in the Belle Époque*

Though not directly garden-related, I feel compelled to share my recent discovery of Bruno Fuligni’s delightful and fascinating look into the *Belle Époque* (“Beautiful Era”) in Paris. The period of time from 1880 to 1914 evokes thoughts of the Eiffel Tower’s debut and the 1889 World’s Fair, can-can dancers and Moulin Rouge, and paintings by Auguste Renoir, Henri Matisse, Paul Gauguin and Henri de Toulouse-Lautrec. One need not be an obsessed Francophile to thoroughly enjoy Fuligni’s *Paris in 3D in the Belle Époque*.

The box set includes a book (Fuligni’s *Paris in the Belle Époque*), thirty photographs and a stereoscope, allowing users to enjoy intriguing three-dimensional images of famous Parisian landmarks, including the Eiffel Tower,



Moulin Rouge and the Arc de Triomphe. Of interest to garden lovers are stereo images “*Jardin des Plantes*, 1895,” “In the Louvre Gardens, 1900,” “Interior of Horticultural Hall, Exposition Universelles, 1900” and “Flower Market at 6:00 a.m., Pont Saint-Michel.” Other images depict the River Seine, as well as Paris’ elegant tree-lined Champs-Élysées.

Fuligni’s work reveals the Bohemian atmosphere, *joie de vivre* and vibrancy that characterized Paris’ era of peace and prosperity just prior to the outbreak of the Great War. In an age of Art Nouveau forms and structures, Paris had become a city of innovation and unparalleled beauty. Historic vantage points viewed through a stereoscope provide a rewarding perspective not previously experienced through the perusal of books and historic photographs.

Paris in 3D in the Belle Époque is available from numerous book retailers, including Amazon.com, HamiltonBooks.com and Barnes & Noble.

A Watchmaker’s Timeless Flower

Springtime in the American South conjures up visions of cheerful daffodils, bold azaleas and climbing wisteria. With the passing of time, many flowers and trees have been rechristened with common names, names which can often vary by geographical location. My grandmother had beautiful flowers, but she was neither interested in knowing plants’ botanical names nor remembering every “proper” common name. One day, after taking her to see her older sister nearly two hours away in a nursing facility, I asked if she would like to go by my great aunt’s old house as we drove home. Without hesitation, she welcomed the opportunity to go there to reminisce and view the flowers and blooming shrubs.

As we walked around the property, I pointed out different recognizable plants and began rattling off names that were foreign to Grandma. She pointed to a large clump of blooming bulbs and said, “Let’s get some of those lilies. Ada won’t mind.” At the time, I always carried a small shovel in the trunk of my car. I reasoned that one never knows when the opportunity to collect some beautiful daffodils in a ditch might present itself. So I retrieved my shovel and proceeded to dig us up a few of the bulbs. I tried to explain to Grandma that the bulbs were not a lily, but rather a hardy amaryllis, and even I was not entirely correct, since *Amaryllis* is the genus for a group of flowering bulbs from South Africa, and *Hippeastrum* (commonly referred to as amaryllis in the marketplace) is the name applied to a genus of species native to South America and their hybrid descendants. Regardless, to her it did not matter. They were simply beautiful red flowers. A few years later, Aunt Ada passed away, and I have since been grateful to have a living thing of beauty by which to remember her. Sometime later, Grandma passed away. Today, I still have a lovely clump of the red amaryllis from Aunt Ada’s property.

Whether one prefers to call it a red hardy amaryllis, or perhaps call it a St. Joseph’s Lily, *Hippeastrum x johnsonii* is a lovely addition to the garden. It is particularly suited to the American



South where it is quite hardy and returns year after year in spite of freezes and cold spells. It is not uncommon to see walkways, driveways and garden borders lined with the red-flowering bulbs throughout the South. Though bulbs are available for purchase from various specialty sources, for usually no less than US \$20 each, many gardeners will gladly give away their excess because the bulbs form clumps and require occasional division.

Hippeastrum x johnsonii derives its name from watchmaker Arthur Johnson, of Prescott, Lancashire, England, who, around 1799, introduced the cross between two South American species, *H. reginae* and *H. vittata*. Believed to be the first *Hippeastrum* hybrid, the cultivar has stood the test of time, garnering fans on both sides of the Atlantic and elsewhere. The flower, when crossed with *H. aulicum*, produced the equally hardy and vigorous *H. 'Ackermanii'*, which is similar enough to its parent that the two are often mistaken for each other. A great patio plant, *H. x johnsonii* can be planted in containers and overwintered indoors in locales not conducive to outdoor planting.

Photograph: *All Dressed Up and No Place to Go*



Greg Freeman (b. 1974), *All Dressed Up and No Place to Go*, 2017, Digital still-life photograph

All Dressed Up and No Place to Go is a sampling of daffodils that were in bloom in my garden around the time of the American Daffodil Society Southeast Regional Show in Nashville. Unfortunately, I was unable to attend the show, but I enjoyed these flowers for days indoors. Pictured in the row of tubes are 'Beryl', 'Splatter', 'Kokopelli', 'Mesa Verde', 'Forged Gold', 'Geranium', 'Intrigue' and *Narcissus jonquilla* (V96-194-16).

Individual miniature vases, left to right, contain *Narcissus bulbocodium* subsp. *bulbocodium*, a "micro" *N. bulbocodium*, as well as *N. jonquilla* and *N. x tenuior*.

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In addition to being an avid gardener and daffodil hybridist, judge and exhibitor, Greg Freeman is an author, editor, singer, songwriter and amateur visual artist. His nonfiction writing on a number of subjects has appeared in magazines, encyclopedias and books of academic and scholarly interest, as well as [Southern Edition](#), Freeman's digital publication devoted to the American South. A fan of fictional British detectives, particularly Agatha Christie's Hercule Poirot and Sir Arthur Conan Doyle's Sherlock Holmes, Freeman contributed a chapter to Nadine Farghaly's edited volume, *Gender and the Modern Sherlock Holmes: Essays on Film and Television Adaptations Since 2009* (Jefferson, North Carolina: McFarland and Company, 2015). In 2015, Freeman released a country music radio single, "Sunlight and Shadows," garnering international airplay, and his gospel music has received national exposure through television and radio.

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