

THE EARLY FLOWER GARDENS OF LONGWOOD

By

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INTRODUCTION

Longwood Gardens has thrilled millions of visitors with its gardens, conservatories, historic plantings and grand architecture. Originally the private country estate of Pierre Samuel du Pont, it has become one of the foremost display gardens in the country.

Pierre du Pont was a corporate industrialist with formal training in chemistry. During his career, he rose to prominence as the head of two major United States corporations. In his private life, Pierre was intrigued with all aspects of horticulture, farming, and gardens, interests that he seemed to have inherited from other members of the du Pont family.

When Pierre purchased Longwood, one of his first activities was to plan and install extensive gardens to the south of the main house. As he did with most things he enjoyed, Pierre taught himself what he needed to know about gardens and gardening. He did not use professionals to help plan the layout and plantings for his gardens but

designed them himself and worked to refine them each year.

The early flower gardens developed by Pierre at Longwood reflect his personality, interests, taste, and lifestyle. They do not adhere to strict design principles but are a unique combination of styles and elements that he enjoyed.

This thesis looks at Pierre's horticultural background and interests, and documents the historical development of the early gardens of Longwood. These include the Flower Garden Walk, the Rose Garden, the Sundial Garden, the Reflecting Pool, and the Terrace Gardens. Information was derived from studying Pierre's personal papers and from recollections of family members. From these we gain a unique perspective on the man and the gardens that were to become some of the most beautiful in the world.

CHAPTER 1

PIERRE SAMUEL DU PONT

Pierre Samuel du Pont was born on January 15, 1870, and spent his early childhood at Nemours, the home built for his grandfather, Alfred du Pont. His family led a simple and unpretentious life and he later recalled:

Our household was of a kind that belonged to what then might have been classed as "respectable gentility" not rich but comfortable without financial embarrassment.¹

Nemours was situated near the powder yards on the west bank of the Brandywine. Eleutherian Mills, the original du Pont home, was next door, the other du Pont family homes of Louviers and Upper Louviers were across the creek and Hagley was down the road. Thus, Pierre and his family lived in the heart of the du Pont domain.

From infancy, Pierre was aware of gardens. The du Ponts were a close family, and visited each other frequently. They were also a family with strong horticultural interests that went back many generations.

Next door to his home was the garden first started by Pierre's great-grandfather Eleuthere Irenee du Pont. This garden contained many plants obtained by Eleuthere du Pont from France, some from the Jardin des Plantes in Paris, as well as those he purchased and collected on trips in America. In 1925, Pierre's aunt, Victorine E. du Pont Foster, sketched the garden as she remembered it appearing in about 1880. The sketch depicts twelve parterres edged in boxwood, containing flowers, roses, fruit, vegetables and herbs. There are also grape arbors, flowering trees and shrubs, coldframes and a greenhouse.² It is likely that this garden also formed the basis of Pierre's later recollection of the gardens of his youth:

The du Pont family migrated from France in the year 1800 and brought with them simple traditions as to the properties of gardening. In my younger days a number of these gardens were still in operation. The style was primitive and practical, generally a rectangular plot, approximately square, with paths perpendicular to the sides dividing the plot into four approximately equal tracts, which were used for planting vegetables. Most of the gardens had paths outlining the sides of the gardens with narrow plots on the outer side which were devoted to flowers and shrubs. Frequently the cross paths were also ornamented by flower beds. Paths were generally outlined in low boxwood hedges with boxwood hedges at the path intersections. The purpose of this garden was practical and devoted to growing of vegetables. Flowers were the varieties usually grown out of doors and demanding little care. Gardens of this type were not ornamented with statuary, etc., as were the large and formal gardens of the richer people.³

Across the creek were the gardens of Pierre's great-aunt, Mrs. Sophie du Pont. This kindly woman was known as Aunt Sophie to the younger members of the family, and was a favorite with them all.⁴ Nephews and nieces who lived nearby, and those who were home visiting, always called to pay their respects. When Pierre knew her, she was a semi-invalid and spent much of her time indoors. However, she loved the extensive gardens she and her husband had created at Upper Louviers, and if she was able, would tour them with her guests. She was a knowledgeable horticulturist and knew all the plants growing at her home.

In 1876, when Pierre was six years old, he was taken to the Great Centennial Exposition held in Fairmont Park, Philadelphia. There were many sights that captivated him, but he later recalled that a horticultural exhibit had been particularly disappointing:

The Horticultural Hall, still standing in Fairmont Park, had a collection of tropical plants, then small of course, of which the most advertised were the tree ferns. To my mind they were lacking in height - not nearly as high as the trees at home and they were almost devoid of leaves, a sad and disappointing sight.⁵

Even then, Pierre seemed to be of the opinion that if one was going to display something, it should be the finest

specimen possible.

The following year Pierre experienced trouble with the muscles in one of his legs, which required him to receive massage treatments in Philadelphia. Therefore, he spent the summer of 1887 in this city at the home of distant cousins, Mr. and Mrs. Graff. The treatments took place in the morning which left the afternoons free for walks and explorations. Pierre later described one of his favorite destinations:

Another walk took us past the old Mathias W. Baldwin Mansion, 1118 Chestnut Street. Mr. Baldwin, founder of the Baldwin Locomotive Works, was a self made man who is said to have been a lover of flowers in his boyhood and who resented the fact that many private collections were withheld from public view. When he built the greenhouse adjoining his home on Chestnut Street, he placed it with one long side directly on the street line where it could be observed at all times. This story was told to me by my uncle as we admired the flowers. I made an inward resolve that if I built a greenhouse it would be kept open to public view from within as well as from without.⁶

In 1881, the entire family moved to Philadelphia so that Pierre's father could be closer to his work at the Reapaupo Chemical Company across the river in New Jersey. However, even while in Philadelphia, the family still spent a great deal of time visiting on the Brandywine.⁷ In the fall of that year Pierre began his formal schooling

at the Penn Charter School.

Three years later Pierre's life changed abruptly when his father was killed in an explosion at the Repaupo Plant. As eldest son, Pierre became the head of his family at the age of fourteen. He continued his schooling and two years later graduated from the Penn Charter School. In the fall of 1886 he enrolled in the Massachusetts Institute of Technology (M.I.T.). His course work included chemistry, mechanical drawing, physical geography, natural water systems and water analysis.⁸

During Pierre's stay at M.I.T., the family planned a trip to Europe for the summer of 1889. Planning went on for months, with frequent correspondence between Boston and Philadelphia containing plans and revisions. The du Ponts began their tour in Ireland on July 1. They proceeded through Scotland and England, visiting abbeys, cathedrals, castles, gardens and parks. On July 8 they arrived in Paris.⁹ The highlight of the Paris visit was the Universal Exposition. While in France they also visited Fountainebleau and Versailles. After France, the family traveled on to Switzerland, Italy, Belgium and Germany seeing villas and more castles, gardens and parks, before departing for home from Liverpool.¹⁰ This trip

familiarized Pierre with many European gardens and plants.

When Pierre graduated from M.I.T. in 1890 with a B.S. degree in Chemistry, he sought a position with the family company in Delaware and was hired as an assistant chemist. With Pierre back in Wilmington, his family moved from Philadelphia to join him. Here his mother built a large home on Rising Sun Lane which they named St. Amour.

Plans for gardens for the new home were made the following year and the family hired a gardener to carry them out in stages.¹¹ Gardens were often a topic of conversation among the various du Pont families as this July 1894 report from Pierre to his mother indicated:

We had a grand comparison of gardens with Mrs. Colonel (Mrs. Henry Algernon du Pont) and have decided that we are not so very far behind after all. Winterthur corn and tomatoes seem to be the same non-ripening variety as ours.¹²

When members of the family were away, they were kept up to date on events in the garden as well as news of family members. Accounts from Pierre were often dryly humorous, as this letter to his mother illustrates:

There has been quite a display of energy in the garden in the last few days. Several hitherto hidden paths have been unearthed and it is now possible to traverse the raspberry bed without stepping on a single weed, I might add without seeing very many raspberry bushes.

Ned has taken to watering the walks with a solution of salt and finds that the weeds are

very quickly killed. I have no doubt that the grass will soon join the weeds in a great many places though I have warned Ned to be careful.¹³

In 1899 Pierre, unhappy with his prospects within the DuPont Company, accepted the offer of the Presidency of the Johnson Company and moved from Wilmington to Lorrain, Ohio. He took his horticultural interests with him, and when he moved into his permanent house in the spring of 1900, the landscaping of the grounds had equal priority with the arrangement of furnishings. He wrote to his sister Louisa:

I have had a man fixing up the lawn a little during the past few days and he has succeeded in getting out most of the stumps and smoothing the earth in front to the house. He will put out grass seed next week and I hope to have a few blades of grass showing before you come to visit. We have a large kitchen garden in the backyard consisting of two parsley plants and some mint. The whole garden is just the size of a folded newspaper and I see Louise (a servant) has protected the plants for the night by placing a paper over the whole.¹⁴

The following year, he expanded his horticultural efforts.

This spring we are going to try to make a fierce struggle against mud and with that end in view have ordered enough grass seed to sow five acres of lawn.

This amount of seed properly distributed should get most of the house and street lawns in condition which will mean that the side walks will be passable at all times. Our lawn is looking quite green already. We sowed the seed last fall and then covered with light manure

which has just been raked off leaving very good young grass which should mature before warm weather and thus give us a good lawn with very little watering. This morning I laid out a scheme for beautifying our premises by the addition of a few flower beds etc. I suppose that it will be best to get a gardener to plant out the flowers... I am going to buy new canna and caladium bulbs for I fear that it is useless to expect the old ones to have survived the winter under the house without much protection.¹⁵

A month later he was able to report:

I have had a man laying out flower beds and expect to get the planting done very soon. Our lawn is looking very green but it is due mostly to oats which have come up first, still the grass has appeared so that I hope to have a good lawn earlier than I did last year.¹⁶

It was in Ohio that Pierre first became involved in public beautification efforts. He also wrote his sister:

We have at last started clearing the "Park" which you remember is across the street from the Moxhams' place. This afternoon I am going out with a pot of paint to mark the trees that are worth saving so that the lumber men will not cut off everything regardless of future appearances of the park. For a wonder we have a good day for going into the woods, very clear but fairly cold. I suppose that it will be very muddy but I shall take the precaution to put on rubber boots and do not expect to have much trouble save from spattering myself with paint.¹⁷

We are making desperate efforts to get our street lawns started before hot weather and have just succeeded in producing the first blades of grass and clover. Starting so early and with a little water should it get too dry I hope that our work will be successful. Grass

would add very much to the attractiveness of the town.¹⁸

A year later, in 1902 Eugene du Pont, president of the DuPont Company, died. Rather than see the ownership of the company pass outside the family, Pierre and two of his cousins, Coleman and Alfred I., bought it. Pierre became treasurer and moved back to Wilmington to St. Amour.

During that year and the next Pierre became interested in further developing the landscape of the St. Amour property. On a visit in 1904 to the Louisiana Purchase Exposition in St. Louis, he was attracted to the landscaping efforts of the New York firm of Siebrecht & Sons.¹⁹ In September he wrote asking them to come to St. Amour to discuss plans for landscaping.²⁰ In his next letter he explained his ideas on the development of the project:

It has been my idea to prepare a plan which could be used to ultimately develop the tract of which I wrote you but which would not be completed perhaps for two or three years. The first year I would do such grading and planting as would be necessary to start shrubs requiring the longest time for development. The following years I would finish out the plan. This had best be discussed on the ground.²¹

Pierre arranged for Siebrecht & Sons to produce a full topographical survey of the property and a landscape

plan. From the beginning he was dissatisfied with the quality of the firm's work. When he received the plan he sent it back with suggestions for changes for more pleasing effects.²² The topographical survey contained numerous errors and Pierre refused to pay the bill until these were corrected and the survey guaranteed to be free from further error. He argued that the survey was useless to him in developing his property if he could not be confident that it was accurate.²³ Relations with the firm were discontinued and thus ended any professional assistance with the development of the St. Amour property.

Pierre was not deterred. Even as he was first contacting the Siebrecht firm in the fall of 1904, he was writing to nurseries for plants. When there was something that he did not know, he was not reluctant to ask for information. For instance, when he wrote to Andorra Nurseries for a list and descriptions of their peonies, he also asked, "Will you also give me directions for proper planting this season?"²⁴ When ordering rhododendrons he also specified the conditions they would be grown in, the size and colors that he wanted and asked the nursery to advise him as to the best varieties to meet these requirements.²⁵

During 1905 the major landscaping work at St.

Amour continued despite the difficulty with the "professionals". Pierre's sister Mary Alletta Belin kept him informed of the progress of the grading and tree planting while he was away from home.²⁶ Pierre continued to teach himself on both a theoretical and a practical basis about plants and horticulture. He purchased basic books on gardens and landscaping²⁷ and he made personal visits to nurseries to see and select stock. He was very specific about the size and quality of plants he was ordering.²⁸ Here again Pierre was determined to get what he paid for. If it was justified, he would call a company to task, but he also was ready to acknowledge a job well done. A letter to Andorra Nurseries sets forth his position:

I have had great difficulty in checking up on the trees furnished me but believe the enclosed list is substantially correct...

I have a third list of goods that were either not ordered or seem substantially under size specified. These goods seem in condition and are acceptable to me, but it would seem some adjustment in price was fair.

I include a fourth list of trees and shrubs which seem in such poor condition as does not seem to warrant their acceptance. I think you will agree with me that all trees furnished should go into full leaf the first year of their setting out. I particularly call your attention to a large magnolia that was sent me while in full bloom. This tree has not made any show of leaves and has undoubtedly been injured in moving.

The rhododendrons, peonies and azaleas furnished and set out in the fall have proved very satisfactory this year and I am thoroughly

satisfied with them.²⁹

As Pierre's involvement with horticulture increased, he became more knowledgeable about the care required by specific plants and tasks that should be accomplished throughout the year. In 1906 he wrote out detailed instructions for the care of St. Amour's gardens listing both general activities and chores broken down by month.³⁰

Pierre was not involved solely with the development of St. Amour's gardens. As treasurer of the DuPont Company, most of his time was spent in the corporate world. As his responsibilities increased, he started traveling on business, but he always tried to find time to visit and enjoy gardens. By 1901, he had been to Rio de Janeiro. He wrote of his attempt to see the botanical gardens:

We took a trolley ride past the botanical gardens which are quite celebrated. Unfortunately we could not go into the gardens as they were closed but we saw a great deal of them from our car. The great feature of the whole ride was the variety of tropical foliage most prominent being the royal palms.³¹

In December of 1904 he traveled to California and was very impressed with the gardens and the maze at the Del Monte Hotel:

The grounds of the Del Monte Hotel are

very beautiful, everything so fresh and green... There is a fine maze.... modeled after the one at Hampton Court in England. John succeeded in finding the center but Mr. Penniman and I had to call for help. After we learned the way to get in, John made a guide which enabled us to walk in without a miss the second time, as this took ten minutes fast walking you understand it is not easy to get in the first time.^{3 2}

Despite his difficulty, Pierre must have enjoyed himself for several years later he wrote the hotel asking for the dimensions of the maze, the width of the paths and a plan for its layout.^{3 3} Similarly, on a trip to Cuba and Jamaica, he reported stopping at the botanical gardens at Charleston and enjoying them very much. "Every kind of tropical plant is to be seen and in very good condition."^{3 4}

In 1906, at the age of 36, Pierre was an extremely successful businessman and an avid horticulturist. His reading, travels and practical horticultural pursuits had given him the background and confidence to tackle the much larger projects that were then on the horizon. On July 20, 1906, he purchased Peirce's Park, which he later renamed Longwood, embarking on a horticultural odyssey he would follow the rest of his life.

NOTES

¹Pierre S. du Pont, "Life in My Father's House and My Future Career", begun 12/14/1943, continued 5/30, 1945 (hereafter Memoirs), Longwood Manuscripts, Series B, file 1203-5, Hagley Museum and Library, Greenville, Delaware (hereafter HML).

²Victorine du Pont, "A Plan of the Garden at Eleutherian Mills; shown as it was about 1880; Drawn in 1925 from Memory" 71.458.1, PO83-25, HML.

³Pierre S. du Pont to Mrs. R. E. Baldry, January 10, 1939, The Longwood Manuscripts Series A, file 516 (hereafter PSduP plus identifying file number), HML.

⁴William H. A. Carr, The du Ponts of Delaware, (New York: Dodd, Mead & Company, 1964), 201.

⁵Pierre S. du Pont, Memoirs, 1945.

⁶Ibid.

⁷William H. A. Carr, The du Ponts of Delaware, (New York: Dodd, Mead & Company, 1964), 199.

⁸Pierre S. du Pont, Notebooks in PSduP 367-1, HML.

⁹Sophie du Pont's Address Book, PSduP 123, HML.

¹⁰Ibid.

¹¹Mrs. Mary du Pont to Pierre S. du Pont, July 14, 1891, PSduP 48, HML.

¹²Pierre S. du Pont to Mrs. Mary du Pont, July 19, 1894, PSduP 48, HML.

¹³Ibid.

¹⁴ Pierre S. du Pont to Louisa d'A. du Pont, April 26, 1900, PSduP 388-7, HML.

¹⁵ Pierre S. du Pont to Louisa d'A. du Pont, March 31, 1901, PSduP 388-7, HML.

¹⁶ Pierre S. du Pont to Louisa d'A. du Pont, May 2, 1901, PSduP 388-7, HML.

¹⁷ Pierre S. du Pont to Louisa d'A. du Pont, March 31, 1901, HML.

¹⁸ Pierre S. du Pont to Louisa d'A. du Pont, May 2, 1901, PSduP 388-7, HML.

¹⁹ Pierre S. du Pont to J. P. Laffey, Esquire, October 23, 1917, PSduP 473, HML.

²⁰ Pierre S. du Pont to Siebrecht & Sons, September 16, 1904, PSduP 473, HML.

²¹ Pierre S. du Pont to Siebrecht & Sons, September 29, 1904, PSduP 473, HML.

²² Pierre S. du Pont to Siebrecht & Sons, February 20, 1905, PSduP 473, HML.

²³ Pierre S. du Pont to Siebrecht & Sons, January 10, 1906, PSduP 473, HML.

²⁴ Pierre S. du Pont to Andorra Nurseries, September 8, 1904, PSduP 488, HML.

²⁵ Pierre S. du Pont to Hulsebrosch Brothers, September 12, 1904, PSduP 488, HML.

²⁶ Mary Alletta Belin du Pont (Laird) to Pierre du Pont, April 5, 1905, PSduP 17, HML.

²⁷ Pierre S. du Pont to Doubleday, Page & Co., September 15, 1905, PSduP 488, HML.

²⁸ Pierre S. du Pont to Andorra Nurseries, September 18, 1905, PSduP 488-1, HML.

²⁹ Pierre S. du Pont to Andorra Nurseries, June 5, 1906, PSduP 488-1, HML.

³⁰Pierre S. du Pont, Handwritten Garden Notes, 1906, PSduP 488, HML.

³¹Pierre S. du Pont to Mrs Mary du Pont, March 30, 1901, PSduP 48, HML.

³²Pierre S. du Pont to Mrs. Mary du Pont, December 6, 1904, PSduP 48, HML.

³³Pierre S. du Pont to the Del Monte Hotel, June 2, 1912, PSduP 516, HML.

³⁴Pierre S. du Pont to Mrs. Mary du Pont, March 16, 1906, PSduP 48, HML.

CHAPTER 2

LIFE AT LONGWOOD

The property known as Peirce's Park originated with a grant from William Penn to the Peirce family in 1700. Joshua and Samuel Peirce, great-grandsons of the original owner, inherited the property in 1805. The brothers were interested in plants and trees, and collected many rare and beautiful specimens to adorn their property. The resulting arboretum became well known throughout the surrounding community. In the late 1800's, when it was owned by Joshua's son, George, it became a favorite local destination for visits, picnics and genteel recreation.

With the death of George Peirce in 1880, interest on the part of his heirs apparently waned, and the Park lapsed into a period of decline. In 1905, the property passed out of the family and the new owner made plans to harvest the arboretum's magnificent old trees for lumber. It was this state of affairs that brought Peirce's Park to

the attention of Pierre du Pont.

In a document titled, "Memorandum in Regard to Purchase and Maintenance of the Longwood Estate", Pierre du Pont recounted his reason for acquiring the property:

The original purchase of two hundred acres of the Longwood Estate, including what was then known as "Peirce's Park" and the old Peirce mansion, dating back to 1730, was made in July 1906. The purpose was to save the collection of old trees, which had been accumulated by the Peirce family over a period of more than one hundred years, many of them of extraordinary growth and arresting appearance.¹

When Pierre learned of the Peirce property, he was not in the market to acquire property. Apparently his decision to make the purchase was rather spontaneous. In fact he appeared to be as astonished by his actions as were those who knew him. In a letter to his close friend Elias Ahuja, written shortly after the purchase, he commented:

I have recently experienced what I would have formerly diagnosed as an attack of insanity: that is, I have purchased a small farm about ten miles from here. As I have always considered the purchase of real estate a sign of mental derangement and have so proclaimed, I fear that my friends may be looking for permission to inquire into my condition. However, I believe the purchase worth the risk, for my farm is a very pretty place, and I expect to have a great deal of enjoyment in restoring its former conditions and making it a place where I can entertain my friends.²

Perhaps the last sentence of his letter suggests an additional reason for purchasing the property. Since returning to Delaware four years before, Pierre's horticultural interests had been pursued at St. Amour. In working to restore Longwood to its former condition, he gained the opportunity to indulge his horticultural and farming inclinations at a place of his own.

After purchasing the property, Pierre immediately set to work. He hired William F. Francis to supervise work on the park and lake area, and Joseph H. Baily to manage the farm.³ In writing to Bailey about the terms of his employment, Pierre stated his desire to "bring the farm to a first class condition, it now being very thoroughly run down."⁴ He later explained his early intentions for the property:

The main feature of the whole place is the Park and lawns surrounding the main dwelling. This Park was planted by the Peirce brothers, former owners of the property, in the year 1800 and the years following. Many of the trees are of the original planting and nearly all of them are brought from varying distances. The Park is a well-known point of interest and it is the owner's desire to keep it in as near its original condition as possible.⁵

Although Pierre did not plan to use the property as a residence, he did intend from the onset, to be actively involved in its development. He stated to

Bailey:

As soon as is practical I wish you to go carefully over the farm and lay out a plan of work which we will put in writing as a future guide to our operation. ... It is my desire to keep records of our work so that I may study same with a view to determining condition as time goes on....I have ordered installed a telephone connecting with Mendenhall exchange so that you may reach me in Wilmington at any time... We are to consult together freely in regard to the farm and its management.⁶

This early installation of a telephone, and the relative scarcity of written instructions in du Pont's files, suggests that Pierre's interaction with his employees was most often verbal. It is likely that this often occurred at the site. Pierre generally spent the entire month of June at Longwood and many of his weekends throughout the rest of the year. The natural beauty of Longwood undoubtedly represented a haven from the corporate world in which he spent so much of his time. His habit was to spend either Saturday or Sunday afternoons walking over the estate, a practice which he maintained even during the very busy periods of his life.⁷ On these walks if he saw something that needed attention, he would say so immediately, not bothering with time consuming memos. One of his employees remembered:

He would tell you if he [had] seen something to do while you were working in the gardens. He would come right down and tell you to do it.⁸

One of the first projects that Pierre embarked on, was to design extensive new flower borders to the south of the house. Plans for these were made during the winter of 1906-7.⁹ His scheme was composed of a path 600 feet in length with beds of flowers on either side. The beds were broken at regular intervals by short cross paths. At the central intersection he placed a round pool twenty feet in diameter. In 1908 a double brick stair was constructed to the south of the borders. It led to a reflecting pool and additional specialty gardens enclosed in hedges of arborvitae.

Pierre described this first garden as "the old fashioned type"¹⁰. It consisted of favorite flowers of the day such as peonies, columbine, bleeding heart, poppies, iris, lilies, foxglove, astilbe, hollyhock, delphiniums and phlox.

Life at Longwood revolved around the gardens and Pierre particularly enjoyed the seasons when he could be out of doors. One May, spring was very late in coming and he commented:

We have had a very cold winter and late spring and in the past month much rainy weather, so that the outdoors has not been a desirable part of life for several months. We are hoping for better things, as our best season is at hand.¹¹

June was indeed Longwood's best season. The gardens were bursting with color, and the humid heat that characterized Pennsylvania summers had not yet set in.

When the installation of the flower gardens was complete in 1909, Pierre chose the month of June to show them off to his friends. His first garden party was held on June 21st. Four hundred guests enjoyed leisurely strolls through the gardens, dinner on the lawn, musical entertainment, and fireworks. The party was a great success, prompting Pierre to repeat the venture the following year. Despite rain, the second event also came off well, and Pierre's garden parties were well on their way to becoming annual events. The parties became one of Longwood's major social events, and as they grew rapidly in popularity, they also became one of the key events of the Wilmington social season. They occurred most years from 1909 through 1916 and from 1919 to 1931. One last party was held in 1940.

Pierre was proud of what he had created at Longwood, and he enjoyed the opportunity the parties offered him to display Longwood at its best. The following account written by Pierre demonstrates the integral part the gardens played in the event:

Lawn parties have been held at Longwood about

the second week of June each year since 1909. A supper is served on the lawn in front of the dwelling house. An orchestra of about 20 pieces furnished music. It has been the custom to put the musicians during the early part of the evening to the right of the path leading to the flower garden. At this location concert selections are played until about dusk, when, depending on weather, their location is changed to the bowling green, at which point many guests gather for fireworks. As part of the evening's entertainment, a programme of fireworks is displayed. So far they have been set off from the roadway along the southern boundry of the flower gardens. Heretofore the spectators have gathered about the lawns, steps and paths of the flower garden.¹²

Of course garden parties were not the only opportunity to enjoy the gardens of Longwood. Family and friends frequently paid informal visits throughout the season. These visits usually included walks through the gardens as recounted by Pierre's niece, Wilhimina du Pont:

I can remember various friends coming with their children and wandering through the gardens, down that long border, which was so long and so big and so handsome that it was a great treat. People didn't see that much expanse of flowers.¹³

Alletta Laird Down, another of Pierre's nieces, recalled that Pierre often accompanied his guests through the gardens:

He used to putter around the gardens, I remember seeing him -- he'd take us around, show us some new aquisition, something they'd added. He knew the names of all the botanical things.¹⁴

In puttering around the gardens, the owner of

Longwood may have actually pitched in to help when needed. One employee, when asked if his employer ever worked in the gardens himself, recounted this anecdote:

He carried water from the house - 1910 - I've talked to people who worked at Longwood, older people and he would carry water in the afternoon to water plants before they had any waterlines or irrigations systems put in for that purpose. And if he had any guests they would help him carry water to water plants in the garden.¹⁵

Guests were indeed sometimes put to work, as was once the case with his niece, Wilhimena du Pont Ross:

What I can remember, in the very early days, was going with my mother and brother and sister and staying for two weeks at Longwood, as did the rest of Uncle Pierre's brothers and sisters and their families. I can remember being given a can of kerosene and picking rose bugs off the roses in the rose garden.¹⁶

Fortunately for Wilhimena, not everything in the gardens was work. She also recalled being given permission to cool off with a refreshing swim in the garden's round pool.¹⁷

As has been noted, Pierre actively directed the development and maintenance of the gardens. He maintained tight control and was particularly concerned about the trees that had originally prompted him to purchase the property. In his instructions to his employees he wrote:

No tree, dead or alive is to be removed or trimmed, no matter whether located on the farm or in the woods, unless by special permission of the owner. Line men are not

allowed to trim trees unless by the owner's permission. The preservation and care of trees is considered of first importance, as their injury is irreparable, while time or money (or both) will rectify most other mistakes. If a tree of any size or importance is injured by wind or storm, it shall be treated under the owner's direction, so as to preserve it against further injury.¹⁸

Pierre also had very definite opinions about how the grounds should be maintained and the sort of atmosphere that he wished would predominate. He wrote:

As the general effect of the place is quaint and characteristic of older days, the owner does not care to keep the lawns in as exact good order as is the custom on modern country places. There should be no sign of neglect in the upkeep of the place, nor should too strict care be allowed to destroy the old-time characteristics. The owner finds that the tendency is to do too much rather than too little.¹⁹

Pierre was particularly pleased with the rustic effect created by the wild violets which grew in the lawn between the avenue of trees on the east side of the house. To preserve them, he ordered that the lawn mower be set high when mowing this area.²⁰

Pierre was equally exacting when purchasing plant material. When he visited Andorra Nursery in about 1915 to purchase additional Bald Cypress trees for Longwood, he explained to the salesman, "I want to be sure to get the right trees" and when he asked for 30 Bald Cypress trees,

he also asked if the salesman knew their botanical name so that he could be sure they were both talking about the same plants. Pierre went on to personally select the 30 largest and best shaped specimens available, trying to match them as nearly as possible with those already growing at Longwood. After negotiating a price he selected two additional specimens as insurance against the 10% loss in transplanting that he felt normally occurred.^{2 1}

As the gardens grew, Pierre continued to demand top value for his money, rejecting poor specimens or refusing to continue to do business with firms that did not deliver superior quality.^{2 2} If an expenditure was to be particularly large, he would ask for a guarantee that the plant would be replaced if it did not survive. If this could not be done, then he was not interested in pursuing the transaction.^{2 3}

A close eye was also kept on the prices that he was charged. For large orders, lists of plants were routinely sent to several firms with requests for prices. He would then purchase his materials from the lowest bidder.^{2 4} In addition, he would personally compare the prices he was being charged against those in the firm's catalog to be sure that he was not being charged

unfairly.²⁵

In addition to keeping close track of the business end of Longwood's operations, Pierre also carefully observed what was happening in the gardens. His files contain numerous garden notes. Many of these were handwritten, some on small scraps of paper, that were likely written as he walked the grounds. These generally contained Pierre's observations and opinions about what was occurring in the garden. One of them noted that on the 19th of October in 1913, the Dutch Iris were up five inches, there had not yet been a killing frost and the heliotrope was still fine. By the 31st the killing frost had come, taking out the dahlias as well as the heliotrope. On April 10, 1915 he found that the snowdrops were practically gone, the early daffodils were in full bloom and the late ones were starting, the chionodoxa and scillas were still in full bloom as were the early blue bottles, but the Iris reticulata and the crocus had gone over.²⁶

Other notes written by Pierre were much more extensive. One of these evaluated the tulips on display in 1915. He critiqued the tulips twice, at ten day intervals, commenting on color, desirable use, and length of display. He noted that number 523, Clara Butt which

was advertised as brilliant rose, was a "very good rose" on the 30th of April. On May 9th he described it as "excellent rose pink in perfection today, has been good throughout, best of rose pink tulips". Number A620 started out as "light purple tinged brownish green outside, about color of lilacs, very good". By the ninth it had become "pale rather dull lavender, not very good for landscape effect". The variety Jeanne d'Ourp never seemed to be very satisfactory. It started off "apricot, decided dull pink outer petal, not brilliant or worth repeating". Ten days later it had become "Queer brownish yellow, purple markings outside, not very good".²⁷

Sometimes Pierre made notes as reminders to himself. On one he wrote "Ask Henry what became of the hardy campanula, tritoma seeds, hardy lupines, violas and valeria." Others detailed specific work that he wanted accomplished or plants that he wanted to try in various situations.²⁸

Pierre knew the plants growing in his garden and the relative merits of each. When a visitor wrote to admire the roses that he had growing on a fence, and to ask for some cuttings, he replied:

The shell pink rose is known as Dr. Van Fleet, is very hardy and satisfactory in every way. The crimson rose is called the "The Climbing

American Beauty", is not as satisfactory as the Dr. Van Fleet, not lasting as long, and has not a very fast color, as it fades to a purple red. It, however, has the advantage of good fragrance. There is also on the same hedge fence one or two plants of "Longwood", a seedling climber originated by Conard & Jones at West Grove, Pa. It is very small, very full of light pink roses, but not as great merit as the first two mentioned. Of the three roses, Dr. Van Fleet is the best, and is, doubtless, what you want.²⁹

Pierre had an analytical mind and he enjoyed experimenting in his garden. One of his nephews recalled:

I remember going to Longwood one time, and he was walking down the road with a milk bottle in his hand. Those were the days of glass milk bottles. I asked him whether he was going to milk the cow, and he said, no, he was going to put the end of a poison ivy vine in the milk bottle which was full of weed killer. He didn't want to spray the plant in which the ivy vine was growing, for fear it would kill the plant as well as the poison ivy, but he felt that if he stuck the tendril of poison ivy into the bottle full of weed killer, it might kill the ivy plant and leave the other plant alone.

This proved to be the case. Not long after that, another cousin had her entire tennis court hedge hung with milk bottles, with tendrils of honeysuckle put in them, following Mr. du Pont's suggestion.³⁰

Another experiment that greatly interested Pierre was one initiated by two of Longwood's gardeners in 1934. In trying to discover a successful means of combatting Japanese Beetles on roses and other plants, they found that five ounces of Ivory Soap flakes dissolved in one gallon of water and sprayed on the plants seemed to be

effective. Pierre ordered further tests, finding that although overly strong solutions tended to burn the foliage, the results were promising. Upon discovery of the effectiveness of their product, he wrote to inform the Proctor and Gamble Company and continued to keep them apprised of his findings.³¹

One of the largest experiments carried out at Longwood was a spraying campaign to try and save the many majestic chestnuts on the property from the effects of the chestnut blight fungus. The chestnut trees in the surrounding woodlands were cut down in an effort to remove the source of infection. A number of trees on the main property were selected by Pierre to try and save. Three men were employed solely for this purpose. The trees were inspected carefully and any diseased wood was pruned out. They were then sprayed at ten day intervals from March through November with Bordeaux Mix.³² Unfortunately, the treatment was not successful, and in the end all the magnificent old trees were lost.

Pierre associated with several of the prominent horticulturists of the day. Some, drawn by the growing reputation of Longwood's gardens, came to visit. Pierre entertained David Burpee, owner of the burpee Seed Company, in 1918, and Prof. C. S. Sargent, Director of the

Arnold Arboretum, came in 1922.³³ Pierre also corresponded with Marian Coffin, a prominent landscape architect, and with Dr. John C. Wister, Director of the Arthur Hoyt Scott Foundation.³⁴

In 1915, Pierre married Alice Belin. She shared his love of plants and flowers and she joined him in his active interest in the gardens of Longwood. Notes and correspondence in her files indicate that she was primarily interested in herbaceous perennials. For a period of about fifteen years, from 1920 to 1935, she became quite involved in selecting and ordering plants that were of interest to her. She was an active member of the Garden Club of America, a trustee of the American Rose Society and a member of the American Iris Society and she corresponded quite widely with nurserymen and horticulturists about plants that she wished to obtain and grow.³⁵

In 1922 she decided to plant a garden devoted to iris. She contacted Mrs. Frances E. Cleveland of Sunnybrook Iris Garden for advice on varieties and design. Apparently Alice and Pierre were in agreement in their opinions of professional designers. A letter from Mrs. Cleveland states:

I do think you are so sensible not to

have a landscape architect, because if you can "do" your garden yourself it expresses so much more individuality and is so much more "homey" looking.³⁶

Mrs. du Pont's plan for her iris garden shows that it consisted of eight beds laid out by color. Each bed contained between sixty and eighty plants.

In addition to iris and the many miscellaneous perennials that interested Mrs. du Pont, she also became quite involved with dahlias, peonies, roses and daylilies. In 1934 she worked on a drift planting of daylilies with help and advice from Dr. Stout of the New York Botanical Garden. The garden was composed of about 700 plants with approximately 15 varieties. She worked to develop a pleasing combination based on colors and heights and to evaluate the merits of the plants she was growing.

Pierre and Alice took several trips to Europe together. The first of these occurred in 1910, when Pierre invited Alice and two other couples to join him on a business trip that he wished to extend to include a vacation. Their first stop was London. On February 20th they visited Hampton Court and Pierre reported:

Hampton was fine and we enjoyed it very much, there were no flowers except crocus but the garden is well worth while even in Feb.³⁷

From England they journeyed to France and visited

Versailles and then went on to Italy. Here they enjoyed the Lake District and several villas, including the Villa d'Este.

In 1913 Pierre and Alice returned to England and despite rain, again visited Hampton Court.

We paid another visit to Hampton Court which we all enjoyed again. There was quite a little bloom, plum trees, some shrubs and crocus in great quantity.³⁸

While in England, they also toured Kew Gardens, where Pierre took some notes on plants that he intended to try in his gardens at home.³⁹

They again followed England with a visit to Versailles in Paris. Pierre wrote that they enjoyed the gardens there very much and had a fine day. From here they motored on to Nice, enjoying spectacular scenery in the mountains and along the sea and beautiful, bright weather. On the way they visited the Chateau d'Andelot, an ancestral home of the du Pont family. Here Pierre took some boxwood slips and ivy with hopes of taking them home to grow at Longwood.⁴⁰

The group was always on the lookout for flowers and Pierre enjoyed them whenever they appeared:

At Hyers [a town near Nice] we found the first flowers in abundance. Many fields of violets in fullest bloom and also narcissus. Roses are seen in many places but are not very perfect, this not being the best season. The

mimosa trees are in the fullest bloom now and as they grow wild everywhere and are used for decorative purposes also, the landscape is wonderfully brightened by the yellow flowers. The hotels both here and at Nice make a great deal of pansies, daisies, anenomes, cyclamen and cineraria all of which seem at their best.⁴¹

In Italy they visited many villas, carefully inspecting their gardens, all the while gaining new ideas and impressions.⁴²

Pierre and Alice returned to Europe several times during their years together, constantly learning, as was the case in all they did, about new ideas and philosophies relating to plants and gardens.

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¹⁵ John M. Johnson and Franklin Hanway interview by Norman Wilkinson of Eluetherian Mills, August 16, 1969, Transcript, Siebert file 'U', HML.

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²⁰ Ibid.

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²³ Pierre S. du Pont to Lewis and Valentine Company, September 18, 1916, PSduP 488-7, HML.

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²⁵ Pierre S. du Pont, Price list with notations on catalog costs.

²⁶ Pierre S. du Pont, Handwritten garden notes, PSduP 488 and PSduP 488-3, HML.

²⁷ Pierre S. du Pont, Handwritten list comparing tulip varieties on April 30, 1915 and May 9, 1915, PSduP 488-3, HML.

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³⁰ William Winder Laird interview by Sophie Cornwell for Columbia University, 1974, Transcript, Siebert file 'U', HML.

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CHAPTER 3

THE GARDENS

When Pierre du Pont designed the flower gardens for his new estate, during the winter of 1906-7, he did not have any professional gardeners on his staff, nor did he seek professional help from outside firms. The design of the gardens was entirely his own.

Only a few of Pierre's garden plans have survived. When compared with photographs from the period it is evident that none of these plans coincide exactly with the gardens that were installed. However they are so similar in design and layout that it is probable that they represent Pierre's preliminary ideas for the area. The plans provide valuable insight into the process Pierre used when designing an area. His training in drafting and mechanical drawing, as well as his characteristic attention to detail, is evident. Notations about color and time of bloom indicate the importance Pierre placed on these two variables when arranging plants in his gardens (see figures 1, 2, and 3). One of

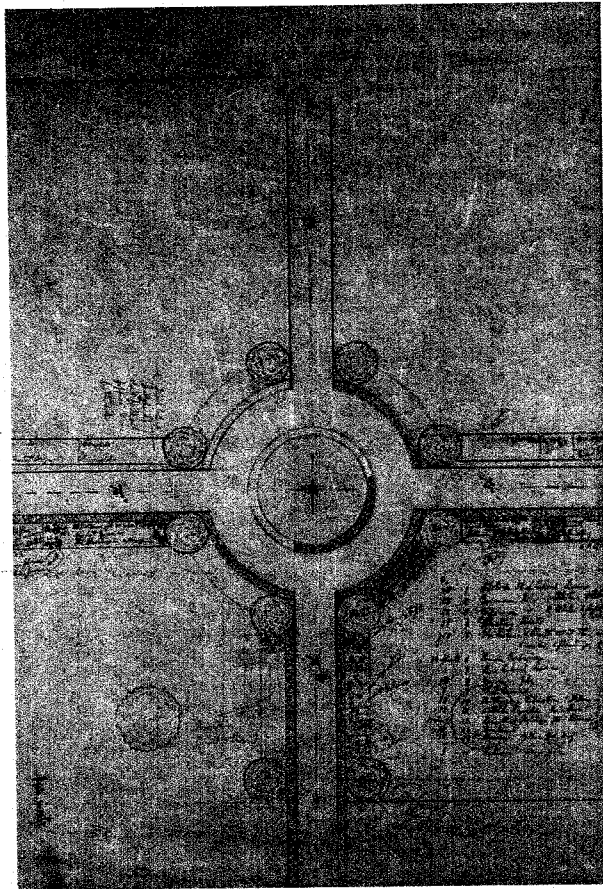


Figure 1. Garden Plan. Drawn by Pierre, circa 1907.

these plans, containing a grid of elevation points, shows that he may again have started the process of laying out his landscape by first having the area surveyed.¹

The gardens were placed in an open area to the

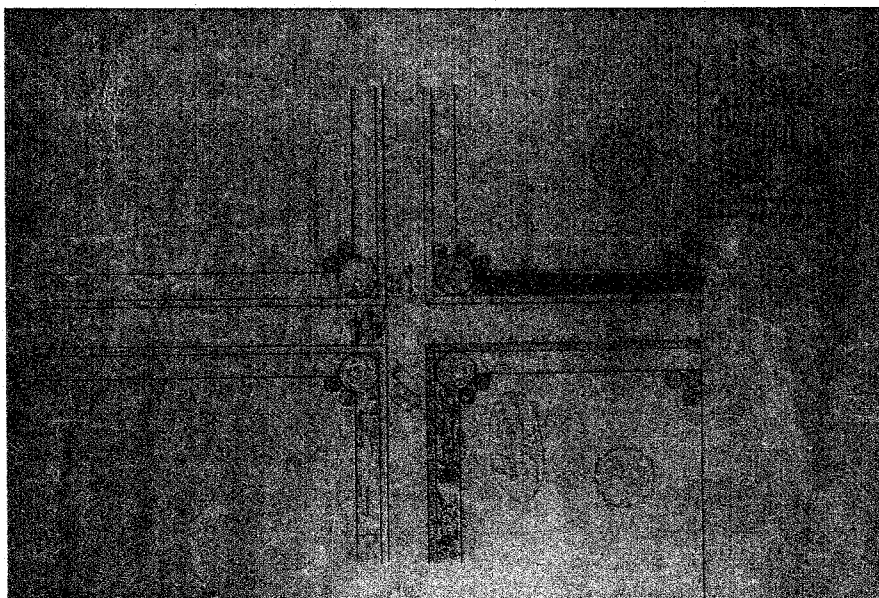


Figure 2. Garden Plan. Drawn by Pierre, circa 1907.

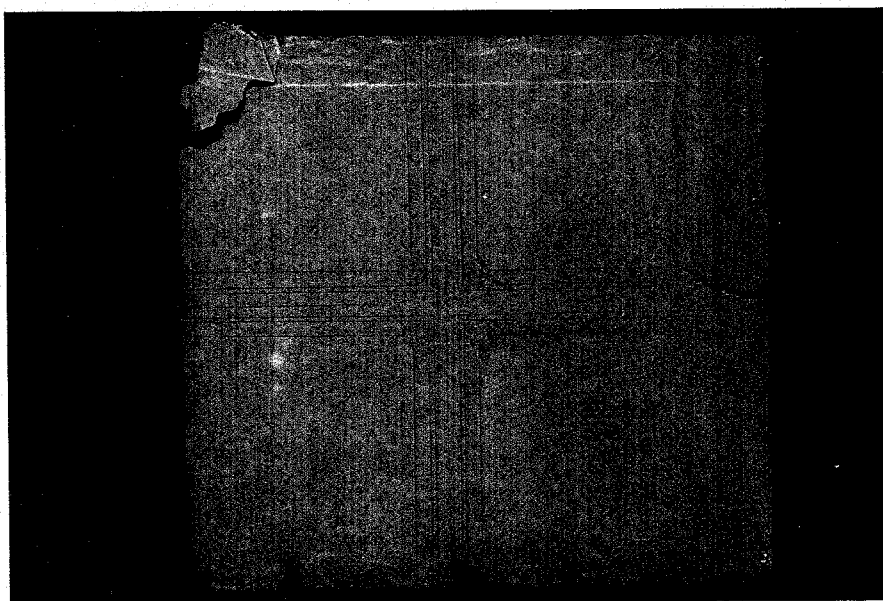


Figure 3. Garden Plan. Drawn by Pierre, circa 1907.

south of the house. The dominant garden feature was a long path bordered on either side by beds of flowers. This area was known variously as the Flower Garden or the Flower Garden Walk. The border lay on an east-west axis that paralleled the axis created by the rows of trees planted by the Peirce family to the west of the main house.

Below this main border were located three smaller specialty gardens enclosed in hedges of arborvitae. The center garden contained a square reflecting pool. To the east Pierre placed a rose garden, and to the west a parterre garden containing a sundial.

Although the gardens were designed together, they were constructed in two stages, the Flower Garden Walk during the early spring of 1907, and the lower gardens in 1908. No construction drawings have been found for this area. It would appear that while Pierre had a general idea of what he wanted, the final plan was developed as he worked with his employees on the site. Comments from one of his employees supports this assumption:

This is, to me, why Longwood is so fascinating. It was not conceived and planned ahead. We developed it as we went along from his thoughts.²

Photographs indicate the construction of the Flower Garden

Walk began with the excavation of paths and installation of a drainage system.³

The paths in the Flower Garden were originally eight feet wide and composed of white gravel. Remembering the lessons he had learned on visits to other gardens, Pierre designed the border with wide paths to accommodate the guests he anticipated would visit Longwood. His nephew, William Winder Laird, recalled Pierre's philosophy in this regard:

One thing he was always interested in was the width of paths. He said he remembered going through a number of the gardens in England, France and Italy, when he first went to Europe as a young man, and being shown, on a tourist basis, gardens where things were pointed out to him by a guide. There was never enough room for him and the guide to walk side by side. They could never keep in step and their shoulders and hips kept bumping as they waddled down the narrow paths. Therefore, he insisted that every path in Longwood be wide enough for two fat people to walk side by side. And if there were going to be two fat people passing two other fat people, the path had to be eight feet wide, minimum. I think you'll find wide paths all through the Longwood area, and not the standard variety of garden path at all, because he realized that people walking together will walk on the margin if the path isn't wide enough.⁴¹

The central path was about 600 feet in length. Located roughly in the center of this border was a round

pool, twenty feet in diameter which contained a simple fountain with a single jet. The pool was originally three to four feet deep and was surrounded by a low white marble coping. At this point, a short path to the north led to the Park and a double flight of stairs to the south led to the lower gardens. The western half of the main border was also intersected by a short cross border to the north that led towards the house, and a short flight of stairs to the south. The eastern half of the border did not originally have a cross border on the northern side, but the border on the south was interrupted by a flight of stairs that led to the lake area (see figure 4).

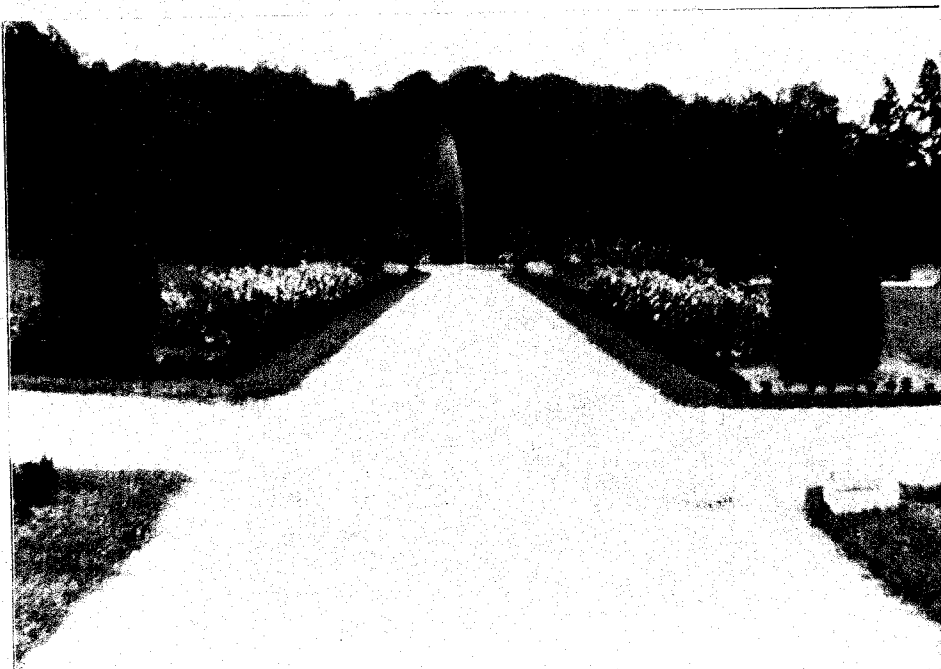


Figure 4. The Flower Garden Walk. Circa 1908. [Hagley Museum and Library (HML), PL L857 1909 5]

Pierre described this garden as the "old fashioned type".⁵ It contained two of the elements that Pierre recalled from the gardens of his childhood: low boxwood hedges outlining the paths, and larger boxwood bushes at path intersections.⁶ Perhaps in anticipation that guests might yet wander off the wide paths, a strip of lawn about twelve inches wide ran between the path and the boxwood.

For his first planting plan of the Flower Garden, made during the winter of 1906-07, Pierre composed a plant list that was organized by time of bloom. He divided the season into four periods: May and early June, late June and early July, late July and early August, and August and September. Each area of the garden had color in it throughout the season. For instance, the borders around the fountain featured bleeding heart with white peonies and German iris in the spring, followed by white and blue Japanese iris in early summer and concluded with gladiolus in late summer and fall.⁷

Photographs of the gardens, and the garden plans drawn by Pierre, show that in some areas he grouped many plants of a single variety together to create broad sweeps of color. In other areas, several plant varieties were interplanted, creating a cottage garden effect. However, plants were most often laid out in straight rows

or blocks, perhaps reflecting Pierre's engineering background. The borders were composed largely of perennials, among which were scattered biennials and annuals.

Although Pierre grew many different flowers and plants, he was not an avid collector of any one type. He was apparently more interested in the total effect of the composition, rather than in individual plants.⁸ One relative speculated:

I don't recall that he was interested in particular varieties of plants. For example, he had a rose garden, but he didn't favor roses any more than something else, and there were some very common plants that he would have in his gardens. I think the thing that he really undertook to do was to grow them extremely well, so that they were almost specimens of their species.⁹

Some plants did reappear in the gardens frequently over the years. These included peonies, iris, lilies, hollyhocks, dahlias, and sunflowers.¹⁰

By the end of January 1907, Pierre was sending out his first orders for plants. The initial order consisted of peonies, lilies, iris, gladiolus and various other perennials.¹¹ Often Pierre would request specific named varieties of plants. Other times the selection of varieties was left up to the supplier. However, he was not indiscriminate in his selection of plants. When the

choice of variety was left up to the supplier, Pierre would often delineate the characteristics he was looking for:

I find that I can use the 150 named Hybrid Gladiolus and 600 selected Gladiolus, also 80 selected Dahlias, the latter to represent the various double varieties (I do not care for the single), and plain or shaded colors without blotchings are preferred.¹²

Pierre was particularly interested in the effect of color in his gardens. There were some colors, such as chartreuse, that he did not care for and therefore did not use frequently. Although reputed not to have liked the color red in his garden, garden plans and photographs show that red appeared in the gardens frequently.¹³ He enjoyed working with color combinations in the gardens. If he saw a plant that he didn't think worked well with others, he would have it removed immediately.¹⁴

Probably the gardens were somewhat sparsely planted that first season. Orders continued to go out periodically from April through October for a wide variety of annual and perennial seed.¹⁵ As these were frequently ordered by number, it appears that Pierre spent a great deal of time studying catalogs and using them as a source of ideas about what to plant in his gardens. Seeds were sown in seed beds to be transferred to permanent locations

as they reached an appropriate size.¹⁶

The lower gardens were constructed early in 1908. Three short flights of stairs led from the Flower Garden Walk to a wide, level area planted in turf. This broad, grassy area separated the two garden sections, and was known as the Bowling Green, or the Middle Terrace. The steps from the round pool led to a semicircular area that overlooked the middle of the three lower gardens containing a square reflecting pool. A double flight of stairs descended the second small slope to this area (see figure 5). The square pool was originally edged with

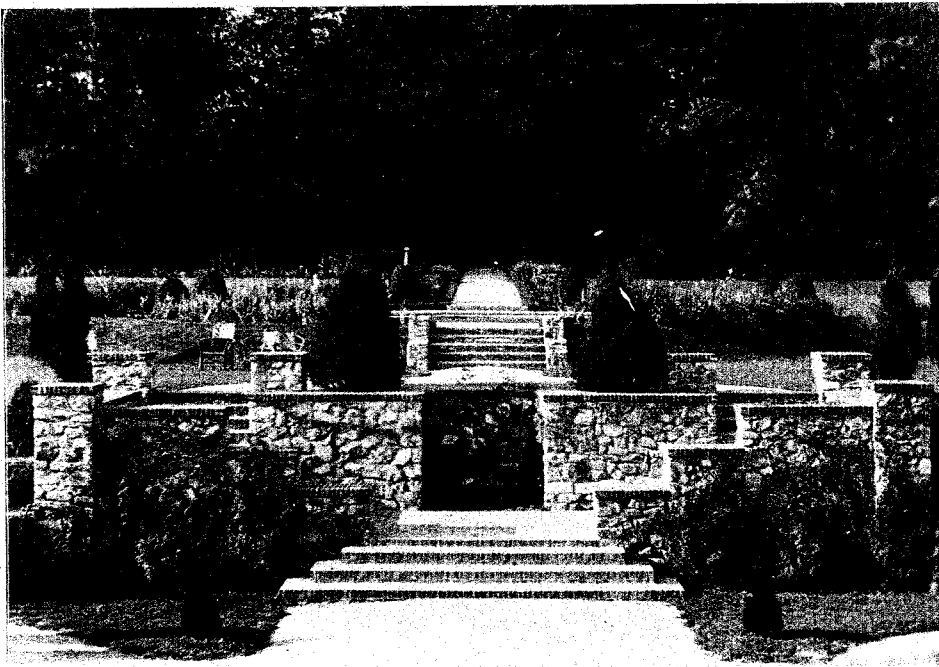


Figure 5. The Double Flight of Stairs. [PL L857 1909 22]

stone and painted black. According to William Winder Laird, it was:

strategically placed at the position below the steps, so that a person coming down the steps could look into the pool and have the reflection of the far hedge and sky, as if a mirror had been placed there.¹⁷

Directly behind the reflecting pool was a cinder block tool house with a ramp leading to the roof where chairs were placed. From the many photographs taken from this vantage point, it is apparent that this was also a favorite spot to view the reflection of the trees and sky. The rustic effect of the ramp and gazebo made from cedar logs seems to be in keeping with Pierre's early desire to maintain a quaint, old fashioned atmosphere at Longwood (see figure 6). As time passed vines and shrubs planted along the base of the building grew up, screening the lower portion.¹⁸ In 1928 the building was torn down and replaced by one located on the far side of the drive behind the lower gardens, where it did not interfere with reflections in the pool when viewed from the steps.¹⁹

The Rose Garden was located to the east of the reflecting pool. It contained six cedar arbors similar in construction to the cedar work on the tool house. They

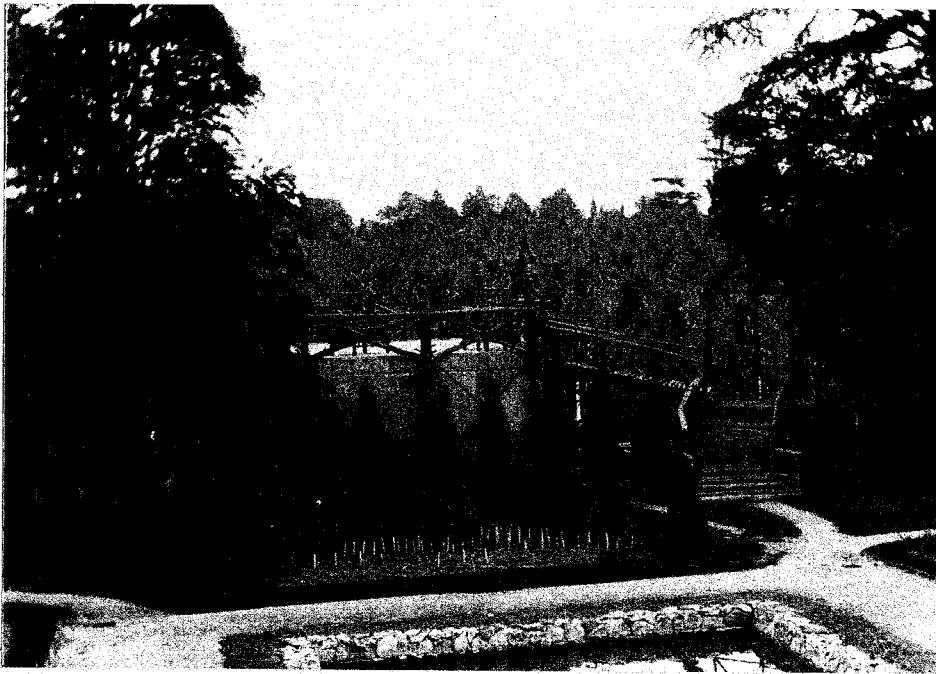


Figure 6. The Tool House. Platform on top used to view reflections in the pool below. [HML PL L857 1909 25]

were arranged three along the east side of the garden, and three along the west. The central arbor of each set was the largest, able to accommodate the benches that were placed under them about 1913. The remaining four arbors marked the four corners of the garden (see figure 7).

In the first year Pierre ordered 186 roses for his new garden. These consisted of six each of thirty-one varieties of old fashioned shrub roses, hybrid perpetuals, and hybrid teas. These were planted in two beds on the



Figure 7. Rose Garden Arbors. Viewed from upper Terrace. 1909. [HML PL L857 1909 27]

north and south side of an open lawn. Climbers were planted over the arbors.

To the west of the reflecting pool was the Sundial Garden, named for the simple sundial on a pedestal in the center. This garden has also been called the Maze Garden by some, but there is no record that Mr. du Pont ever used this name. Surrounding the sundial were four low boxwood parterres divided by narrow white paths. The centers of the parterres were planted with grass (see figure 8). The garden was planted with 2250 dwarf boxwood in the fall of

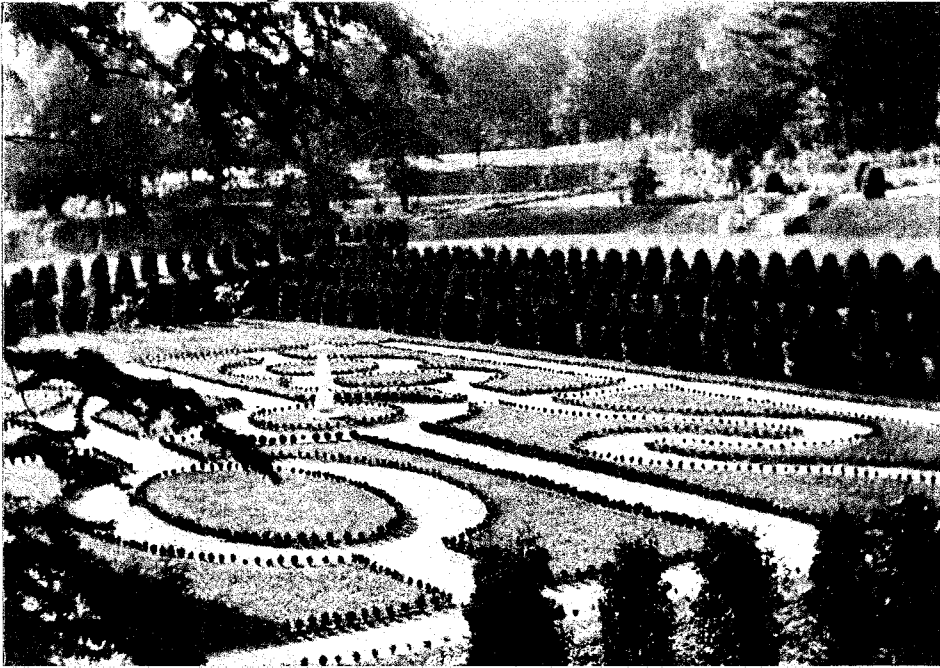


Figure 8. The Sundial Garden. Taken from the top of the Tool House. 1909. [HML L857 1909 26]

1908.

According to Mr. Laird, Pierre sometimes called this the Curlyque Garden.²⁰ Mr. Laird recalled that his uncle enjoyed incorporating the unexpected into his gardens with something new around each corner:

He loved to "suppose that" in his conversations. He had a lot of fun in designing devices in the garden, things for people to see and come upon in a surprise way. He always referred to his unusual plans as "devices".²¹

One of these devices was this whimsical garden, composed

of white gravel paths and curlyques of low boxwood.

The arborvitae hedges, planted in the fall of 1908, created additional devices for the visitor. Three rows of arborvitae were closely planted on the bank to the north side of the three lower gardens so that the contents could not be seen from the Flower Garden Walk. On the remaining three sides the arborvitae was planted in two rows, spaced about four feet apart. These formed green corridors wide enough to walk through. The corridors became tunnels with the addition of wooden posts and metal arches which supported a ceiling of pink climbing roses (see figure 9).



Figure 9. The Cedar Walk. Watercolor. No date.
[Longwood Gardens (LG) 00:203]

The tall hedges compartmentalized the three lower gardens, forming garden rooms, each offering a different experience:

He frequently referred to his gardens layout as being "Wanamakers at Longwood" where you would go from booth to booth, finding something different or some different activity all the time.^{2 2}

In 1922, Pierre explained:

The flower-garden adjacent to the old park is modern, but laid out in keeping with the oldtime character of the property, comprises about two and a half acres, and is terraced in such a manner that, although the garden appears as a whole, the lower portion is divided into six sections, each with a separate unit with characteristics that might appear appropriate to smaller developments though part of a whole.

He added that "the sectional features of the development give an air of privacy that appeals to people".^{2 3}

The entire garden area was separated visually from the house by a dense planting of shrubs and trees. The only clear views into the garden were created by the two entrance paths from the Park. A wooden arbor marked the beginning of the path leading to the round pool. To the right of this path ran a fence planted with hops (see figure 10).^{2 4}

Visible to the south, behind the gardens, were farm fields. Crops of corn, wheat and alfalfa were



Figure 10. Entrance From The Park. Showing rustic arch.
1909. [HML L857 1909 13]

rotated on a three year cycle, adding to the old fashioned character of the site (see figure 11).²⁵ In 1916 the character of the vista changed considerably when the fields were converted to a golf course.

The Flower Gardens developed rapidly after 1908. Orders went out annually for additional perennials and a variety of seeds and bulbs. Pierre continued to personally select material and decide where in the garden it was to be planted. Each year new plants were added and the schemes evaluated. In addition to herbaceous plants,

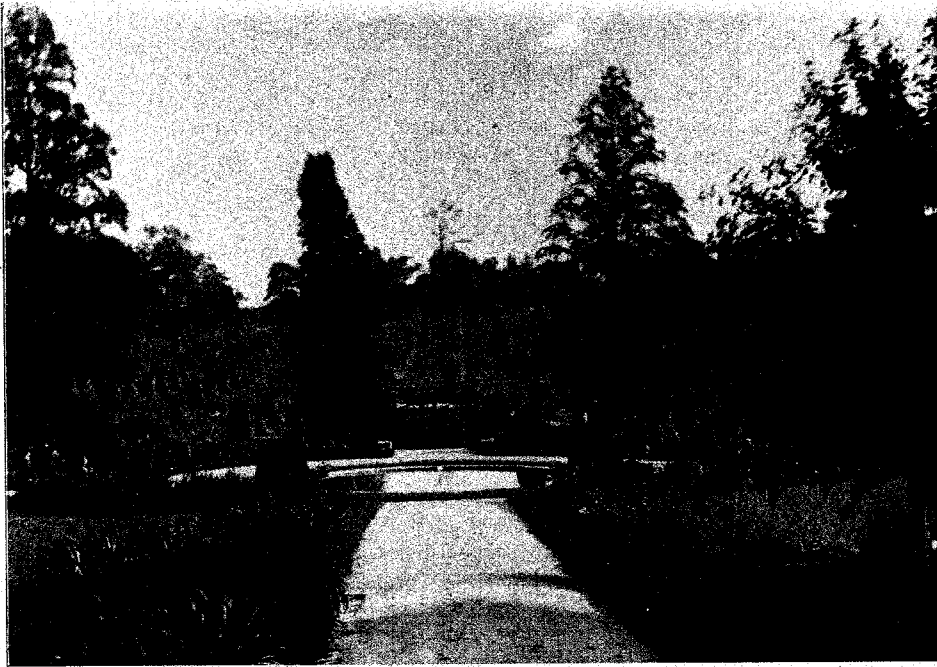


Figure 11. Vista With Field Crops. 1909. [HML L857 1909 24]

Pierre occasionally used flowering shrubs in his borders.²⁶ (Appendix 1, Selected Planting Lists)

Garden ornaments and furniture were also being added to the gardens. A quaint gazing ball appeared in 1909 near the head of the path from the Park to the round pool. The gazing ball was apparently an item that Pierre enjoyed, for it remained there until after his death.

A letter to the Leland Company indicates that Pierre began looking for a semi-circular stone bench to

serve as a terminal point at the eastern end of the Flower Garden Walk in 1908. In describing what he desired, he wrote, "the garden being of what is known as the "old fashioned" type, this bench would not be a very elaborate design.²⁷. The bench was finally added in 1910 (see figure 12).

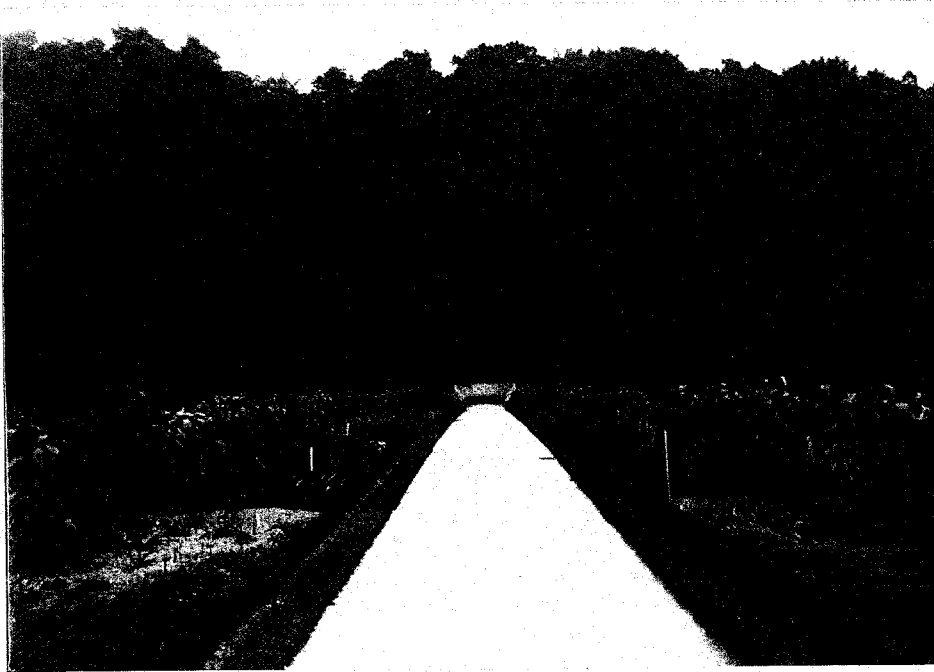


Figure 12. The Stone Bench. Also note density of trees in background, before Chestnut Blight. [LG 1910:203]

Early photographs show that cane and rattan chairs were grouped at various points in the garden to provide seating for guests. In 1912 additional garden furniture was purchased. Three wooden benches were ordered, two

painted white, and one green. Pierre also purchased a semicircular tree seat to wrap around the large bald cypress at the western terminus of the Flower Garden Walk. This was also painted white and remained a garden feature until after Pierre's death (see figure 13).²⁸

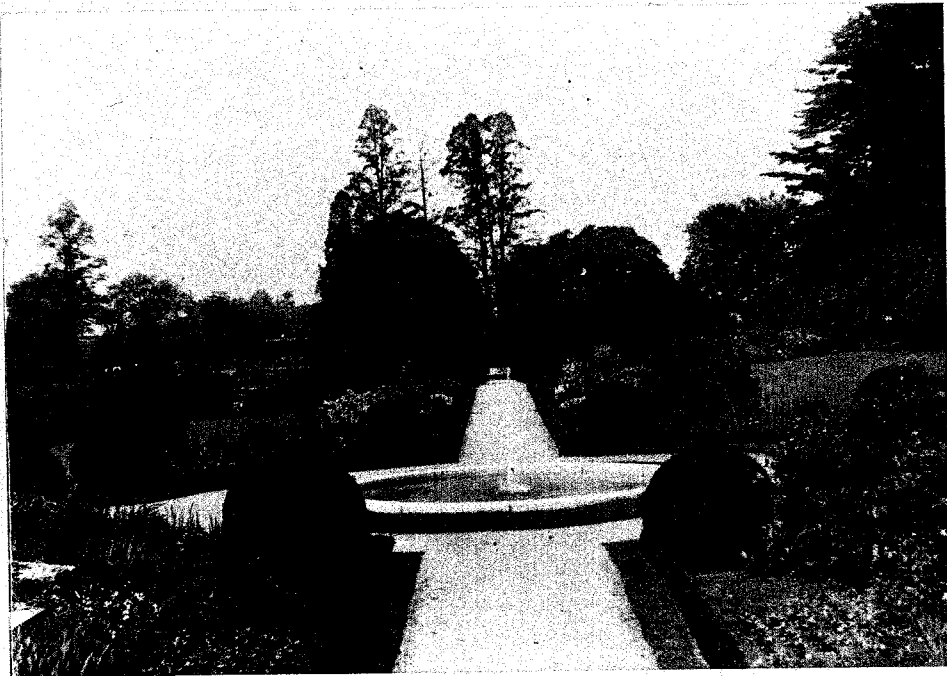


Figure 13. The Western Terminus. With semi-circular wood bench and Terrace Gardens to the left. [HML PL L857 1922 130]

On his trip to Italy in 1910, Pierre acquired two large vases in Rome and brought them home to ornament the double brick stairs. Three years later he was given a large antique oil jar which was purchased in Florence,

Italy by Charles A. Belin. Pierre placed it in the alcove at the base of the stairs leading to the Square Pool (see figure 14).²⁹ When the stairs were first constructed, the

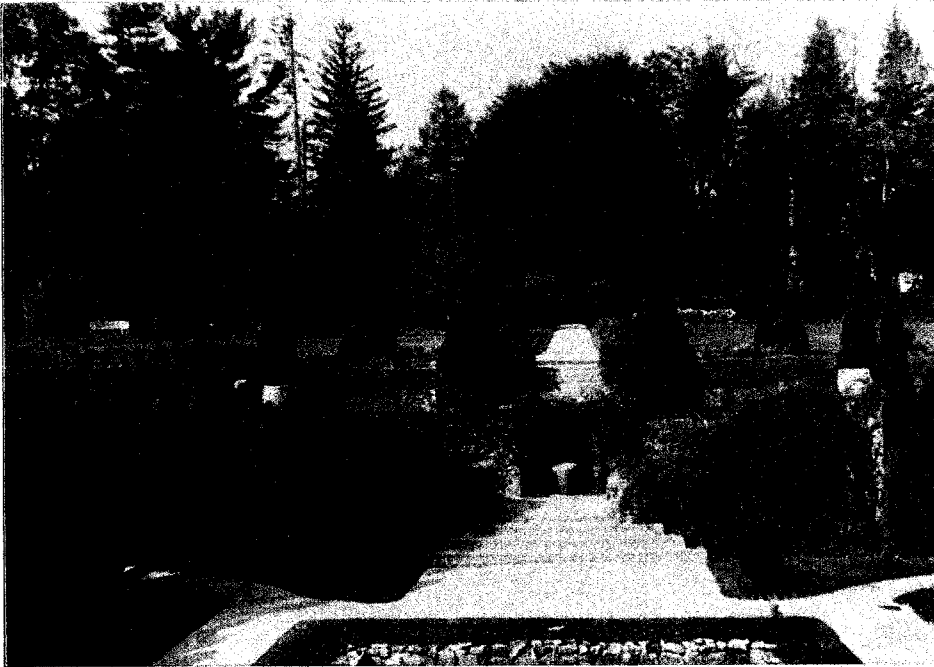


Figure 14. The Olive Jar. 1913. [HML PL L857 1913 22]

bare stone walls were very stark. Pierre experimented with a variety of vines to soften the walls. Climbing roses succeeded the best, and by 1916, the walls were covered, creating an informal, romantic effect (see figure 15).

From 1911 through 1913, the rose garden was gradually expanded as Pierre bought new plants and added

new beds (Appendix 2, Rose Garden Plans). In 1913

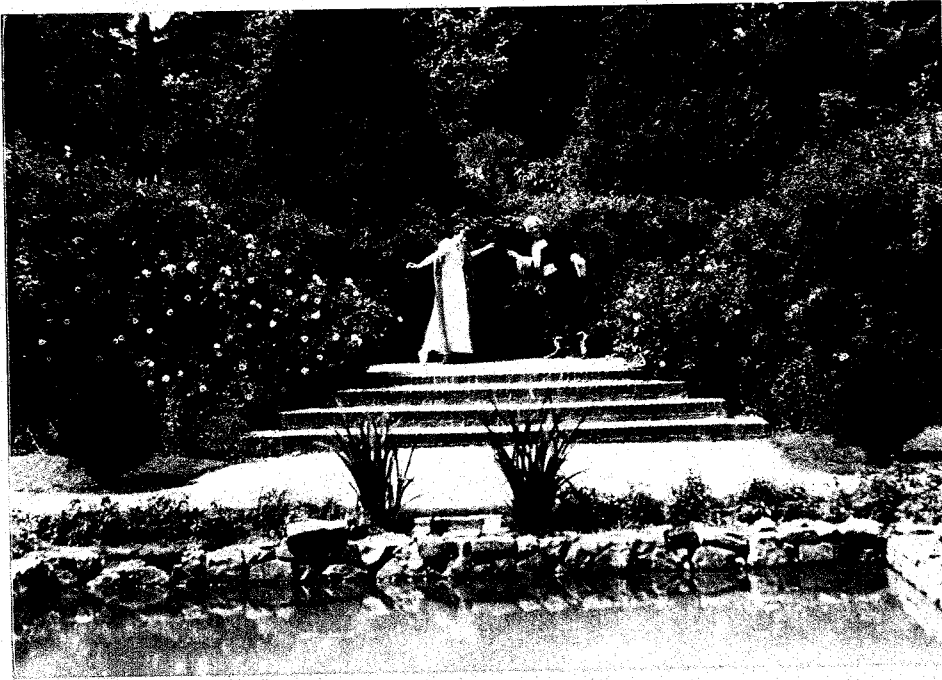


Figure 15. Climbing Roses on Double Stairs. [HML PL L857 1916 5]

benches was added under the shade of the two large arbors. A bird bath appeared in the center of the garden about 1922 (see figure 16).

It is not clear when the Terrace Gardens were installed behind the Open Air Theatre. Former employees have stated that they were added after the rest of the garden was installed and photographs seem to bear this out.³⁰ The first references to the Terrace Gardens appear

in 1915. On a July order for bulbs, Pierre designated that tulips and iris be planted in the upper terrace for

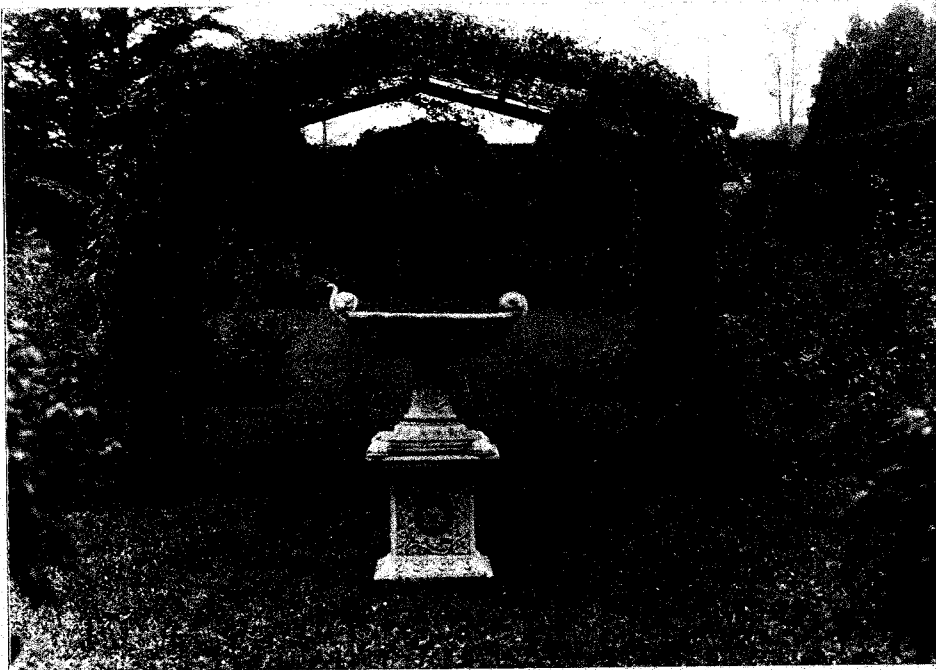


Figure 16. The Rose Garden Ornaments. Bird bath and bench under arbor. 1922. [HML PL L857 1922 83]

cut flowers.³¹ Pierre's garden notes for this year indicate that the terraces were also used for seed beds and for growing roses and dahlias.³² Tulips, iris, and dahlias were again used in the Terrace beds in 1916.

The Terrace Gardens consisted of three levels. Retaining walls and steps were built of stone and flagstone paths ran down the center of the terraces and

between the beds. By 1922 the garden was planted primarily in roses (see figure 17).



Figure 17. The Terrace Gardens. Tennis courts in background. 1922. [HML PL L857 1922 132]

Pierre built a retaining wall between the Flower Garden Walk and the Bowling Green in 1916. It was composed of brick panels between stone pillars. For a few years it remained free of plants, but by 1922 portions of the wall were covered with vines that appear to be Virginia creeper. Climbing roses were planted at the western-most set of steps to the lower gardens.

The retaining wall may have been built to accommodate an arbor that was also added to the garden in 1916. This arbor was located in the eastern half of the Flower Garden Walk at the top of the steps that led toward the lake.³³ The wall extended outwards at this point, creating a base for the arbor (Appendix 3, 1926 Map of Longwood).

The arbor was built of wood which was painted white, and it was covered with pink climbing roses. It spanned the path and contained benches on either side. Pierre referred to it as a summer house, but it soon became known as the Peacock Arbor due to the metal ornamental peacock figure on the top (see figure 18).

Longwood's first professional head gardener was hired in 1916. By this time the gardens and other horticultural operations had grown considerably and Pierre had six full time men working in this area. He needed an individual knowledgeable about horticultural practices who could take charge of the horticultural operations at Longwood and leave Pierre free to pursue other developments.³⁴

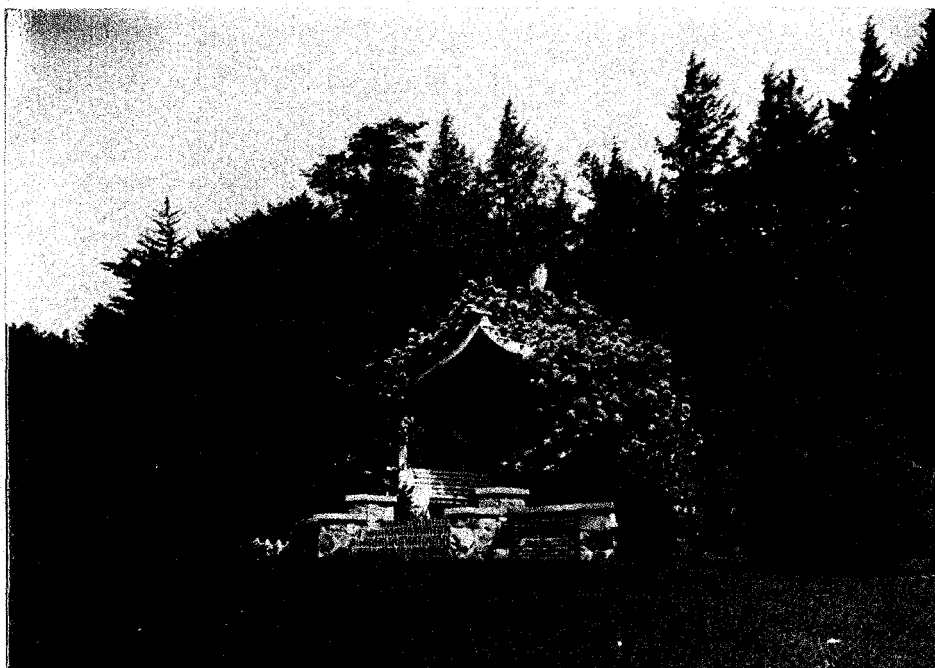


Figure 18. The Peacock Arbor. 1922. [HML PL L857 1922 134]

Pierre launched an extensive search for an individual to fill this position, using the contacts that he had established in the nursery trade.³⁵ He personally interviewed a number of men and finally selected Mr. William Mullis, who had been working at the Hill School in Pottstown, PA as Superintendent of Grounds.³⁶

Mr. Mullis was originally from Gloucester, England. He emigrated to Canada as a young man, and in 1909 came to the United States.³⁷ His approach to gardening was traditionally English. An employee who worked with him recalled:

Bill Mulliss was the old school

gardener. That's the way you had to play it, the original English way of planting a garden.³⁸

It should not be assumed that when he was hired in 1916, Mr. Mulliss took over making all the decisions in the flower gardens. Garden notes from 1916 and 1917 attest to Pierre's continued involvement in the area. Most likely Pierre and Mr. Mullis worked together in the area, as was Pierre's custom. However, in subsequent years as Pierre became involved with new projects in other areas of Longwood, his involvement with the flower gardens diminished. Photographs show that the style and composition of the gardens did not change markedly as Pierre's involvement lessened. Evidently Mr. Mullis continued to follow the patterns set by Pierre.

Correspondence and plant orders indicate that Mrs. du Pont became involved with the gardens for a period ranging from the mid-1920s to the mid-1930s. She was interested in trying a variety of perennials and roses for the flower gardens. However for the most part, these seem to be rather minor additions to now fairly standard orders and did not substantially change the composition or design of the gardens.

Arches and tunnels composed of plant material seem to have fascinated Pierre. The tunnels formed by the

climbing roses spanning the arborvitae hedges have already been mentioned. The Peacock Arbor and rustic arbors in the Rose Garden were also covered with roses. Additional arches were formed over the entrances to the Sundial and Rose Gardens by training the arborvitae plants on either side of the paths to meet overhead.

A more unusual and whimsical arch appeared over the Flower Garden Walk about 1925. Garden plans from 1911 show that two Retinospora (Chamaecyparis) were planted on either side of the walk in the western end of the border towards the Theatre Garden. By 1927 these plants had grown tall enough to tie their tops together over the path to form an arch to walk under (see figure 19). This became known as the Cedar Arch. The plants continued to grow and by the 1940s and '50s the arch reached massive proportions, dominating that portion of the walk.

The Cedar Arch was one of the most unusual "devices" in Pierre's gardens. It cannot be stated with certainty where the idea for the Cedar Arch came from, but a photograph from Pierre's 1913 European trip provides one possibility. The picture, taken at the Villa Gori in Sienna, Italy shows Pierre, Alice and the rest of the du Pont party in front of a similar large arch fashioned from evergreen plant material (see figure 20).³⁹



Figure 19. The Cedar Arch. Formed by training two *Chamaecyparis* to meet over the Flower Garden Walk. [LG 1936:203]

The final addition to the Flower Gardens occurred in 1927. A new cross path was added to the Flower Garden walk to the north of the Peacock Arbor. The addition of this path brought the east side of the border into balance with the west end (see figure 21).

As the gardens aged, some changes were inevitable. The 1926 topographic survey indicates that the white gravel paths of the Flower Garden Walk had become macadam.



Figure 20. Plant Arch at Villa Gori. Pierre, Alice and Friends. [D938 a/b 1913I]

By 1933 they were composed of brick and have remained that way since.⁴⁰

The final item to change in Pierre's gardens were the boxwood hedges. These hedges had always been a problem and required frequent attention over the years. Their poor success seemed to be due to a combination of canker infestation and harsh winters.⁴¹

Pierre enjoyed the effect created by using boxwood for hedges in his gardens. He tried numerous protective measures to try and insure their survival over the winter,

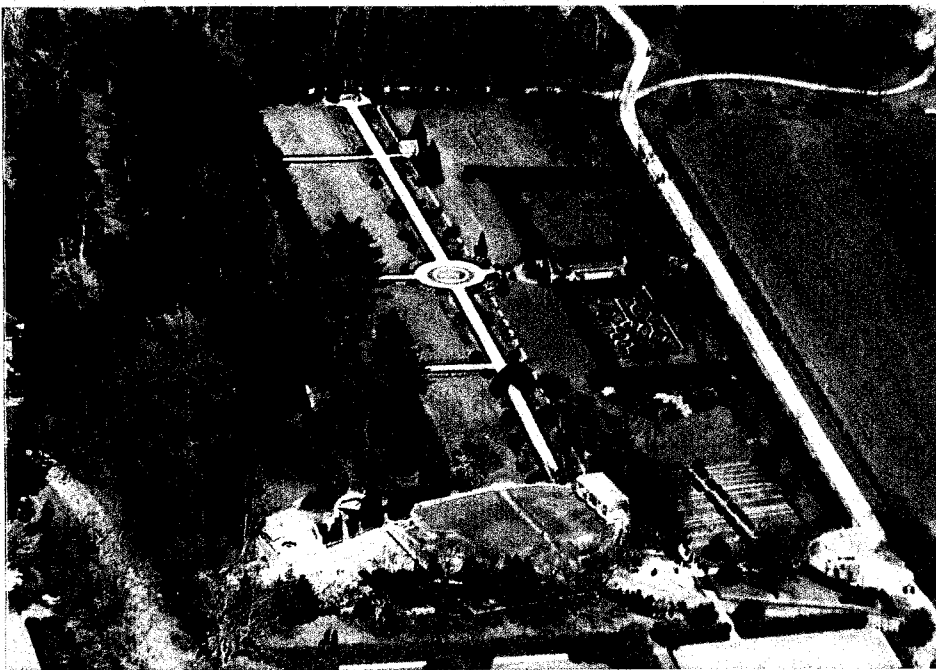


Figure 21. Aerial View of the Gardens. [HML PL L857 1927 19]

and had them sprayed reguarly for canker. These measures

met with limited success, and replacements became a frequent occurrence. As early as 1915 Pierre ordered 250 Buxus sempervirens to replace plants that had died or were doing poorly.⁴² In 1918 he purchased an additional 180 plants and purchased more in 1919 and 1922.

In 1925 Pierre replaced all the plants with 1450 feet of hedge at a cost of \$15,200. In addition he replaced the sixteen box bushes at the path intersections for \$9,000. These plants were supplied by the Lewis and Valentine firm, specialists in locating and transplanting large plant specimens for estate gardens. A photograph album, compiled by the firm for Pierre, contains photographs taken of the Flower Garden Walk taken the year after the hedges were replaced. The boxwood plants supplied by the Valentine Company were considerably older than those they were replacing. As the captions accompanying the pictures noted, these older plants gave an air of maturity to the gardens (see figure 22).

In 1933, the hedges again suffered severe winter damage. One more time the hedges were replaced with plants 2 1/2 feet high and 2 1/2 to 3 feet wide. Unfortunately this effort was no more successful than previous ones and Pierre was forced to admit defeat (see fig 23). A letter written in 1936 indicates that although

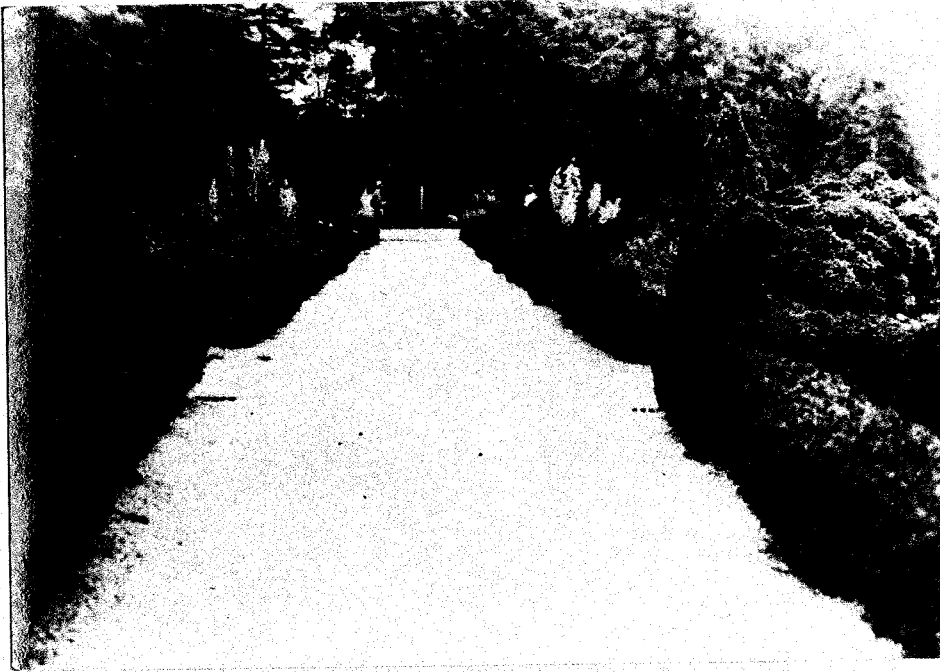


Figure 22. Boxwood Hedge Moved to the Gardens in 1926.
[Album from Lewis and Valentine, LG archives]

he preferred boxwood he was forced to give up the attempt and would have to settle for yew as a material for his hedges, although he felt yew was a poor substitute. The yew hedges did change the appearance of the gardens substantially, giving them a more geometric and formal character (see figure 24).

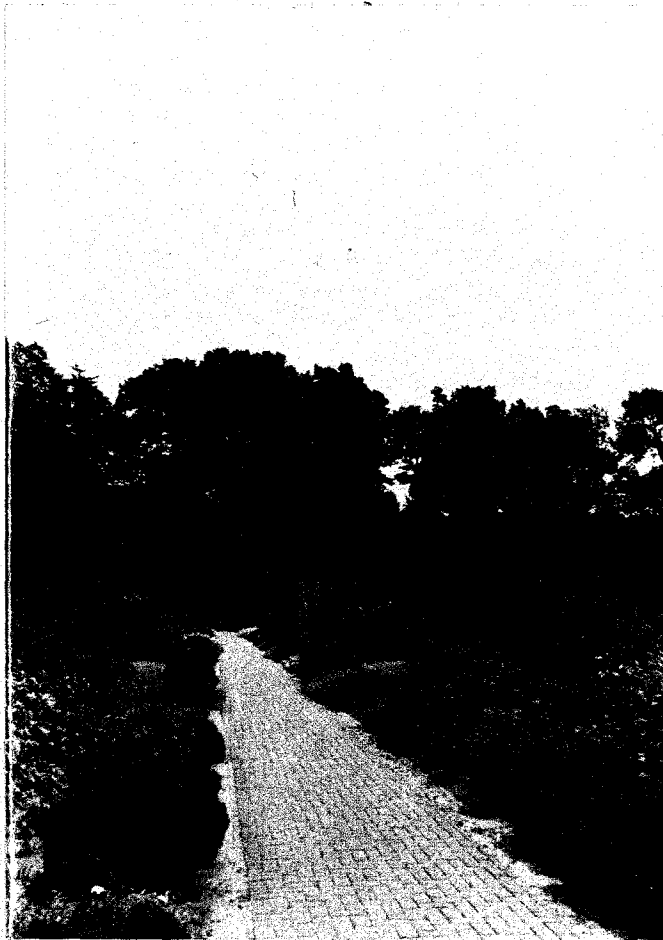


Figure 23. Winter Damage to Boxwood Hedge. July 1933.
[LG Archives]

In the early 1950s the arborvitae plants in the Cedar Walk that surrounded the lower gardens were also deteriorating and in need of replacement. When Pierre finally agreed that they should be replaced, he eliminated the double row of evergreens and the ceiling of climbing roses in favor of a more simple single row.

As time passed Pierre continued to have less and less to do with the flower gardens. By 1936, plant orders had become very routine and were sent through Mr. Mullis.

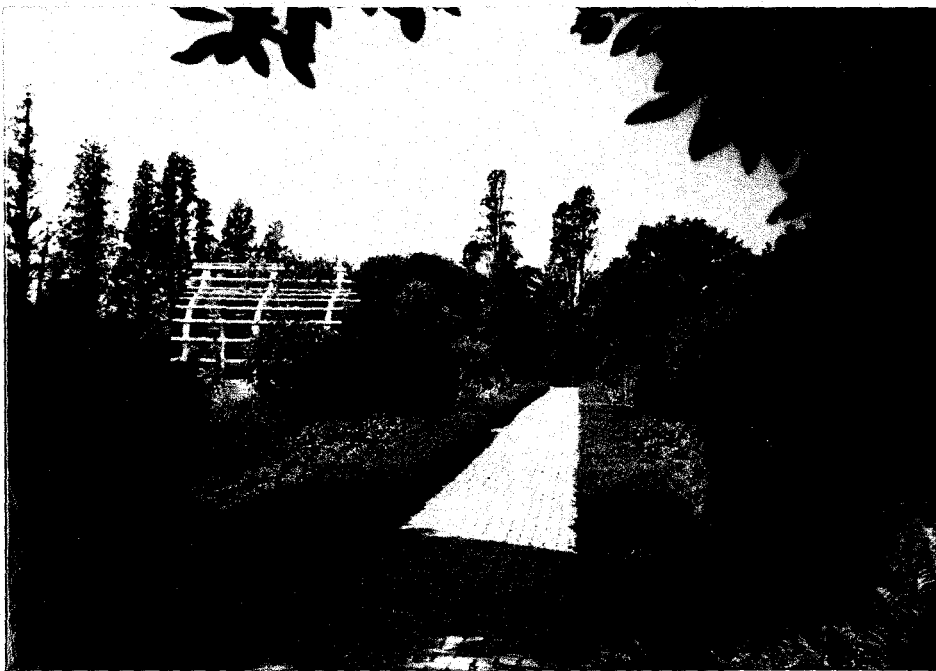


Figure 24. A Clipped Taxus Hedge. July 3, 1959 [LG 1959:203]

After Mrs. du Pont's death in 1944, Pierre spent less and

less time at Longwood although he still loved the estate and provided for its upkeep.⁴³ By 1948 Pierre wrote about his gardens, "In these days my part of the work is small but I am happy to keep the place going." During these years the gardens were maintained as they always had been, and no major changes were made up until the time of Pierre's death in 1954.

NOTES

¹Pierre S. du Pont, Hand drawn garden plans in the archives of Longwood Gardens, Inc., Kennett Square, PA.

²Knowles Bowan interview by Colvin Randall, 1974, transcript, Siebert file 'U', HML.

³Photographs dated 1907 in an album presented to Pierre S. du Pont by William M. Francis, Pictorial Collections, HML.

⁴William Winder Laird interview by Sophie H. Cornwell for Columbia University, September 25, 1974, transcript, Siebert file 'U', HML.

⁵Pierre S. du Pont to the Leland Company, March 28, 1908, PSduP 516, HML.

⁶Pierre S. du Pont to Mrs. R. E. Baldry, January 10, 1939, PSduP 516, HML.

⁷Pierre S. du Pont, "Longwood Garden Blooming Plan; Made During Winter 1906-07", Handwritten list, PSduP 488, HML.

⁸Mrs. Donald Ross interview by Sophy Cornwell for Columbia University, 1975, transcript, Seibert file 'U', HML.

⁹H. Crawford Greenwalt interview by Sophy Cornwell for Columbia University, October 17, 1975, transcript, Siebert file 'U' HML.

¹⁰Derived from planting lists and plant orders in file PSduP 488, HML.

¹¹Pierre S. du Pont to Thorburn & Co., January 30, 1907, PSduP 488-3, HML.

¹² Pierre S. du Pont to J. M. Thorburn & Co., April 30, 1907, PSduP 488-3, HML.

¹³ Collection of Dufay color glass slides depicting the Flower Garden Walk, Pictorial Collections, HML.

¹⁴ John M. Johnson interview by Colvin Randall, 1975, transcript, Siebert file 'U', HML.

¹⁵ Various orders from Pierre S. du Pont to Dreer & Co., during the year of 1907, PSduP 588-5, HML.

¹⁶ Pierre S. du Pont, "List of Seeds; To be Planted in Seedbed in Garden for Transfer to Permanent Beds Later", PSduP 488, HML.

¹⁷ William Winder Laird interview by Sophy H. Cornwell, for Columbia University, September 25, 1974, transcript, Siebert file 'U', HML.

¹⁸ William Winder Laird interview by Sophie H. Cornwell, for Columbia University, September 25, 1974, transcript, Siebert file 'U', HML.

¹⁹ Ibid and Construction photograph identified in Pierre du Pont's handwriting, Longwood Gardens Archives, 1928, Longwood Gardens Incorporated, Kennett Square, PA.

²⁰ William Winder Laird interview with Colvin Randall, 1975, transcript, Siebert file 'U', HML.

²¹ William Winder Laird interview by Sophie H. Cornwell for Columbia University, September 25, 1974, transcript, Siebert file 'U', HML.

²² William Winder Laird interview by Sophie H. Cornwell for Columbia University, September 25, 1974, transcript, Siebert file 'U', HML.

²³ Pierre S. du Pont, "Plan and Object of Longwood, Incorporated; Estate of Pierre S. du Pont", prepared for the Federal Horticultural Board, Department of Agriculture, May 26, 1922, PSduP 488, HML.

²⁴ Explanation by J. M. Johnson, F. Hanway, and W. Bowan on back of photograph, March, 1975, Longwood Archives, Longwood Gardens, Inc., Kennett Square, PA.

²⁵ Ibid

²⁶Pierre S. du Pont, Planting plans for the years 1908 - 1915, PSduP 488, HML.

²⁷Pierre S. du Pont to the Leland Company, March 28, 1908, PSduP 516, HML.

²⁸Correspondence with North Shore Ferneries, 1912, PSduP 488, HML.

²⁹Photograph identified in Pierre du Pont's handwriting, PL L857 C1913 22, copy 2, Pictorial Collections HML.

³⁰Photograph in Longwood Gardens Archives, not dated, Notation from Johnson, Hanway and Bowan "Before retaining wall and Terrace Garden installed."

³¹Pierre S. du Pont to Mr. E. J. Krug, July 23, 1915, PSduP 488-3, HML.

³²Pierre S. du Pont, "New Seed Beds, Dahlia Beds and Rose Garden", handwritten list, 1915, PSduP 488, HML.

³³Pierre S. du Pont to Andorra Nurseries, February 21, 1916, Notation for two Retinospora pisifera "to be planted at the new summer house." PSduP 488-1, HML.

³⁴Pierre S. du Pont to H. A. Dreer, November 22, 1915, PSduP 488-5, HML.

³⁵Pierre S. du Pont to H. A. Dreer, Inc., November 22, 1915, copies of this letter were sent to Andorra Nurseries, J.M. Thorburn, Henry F. Michell Co., Thomas Meehan & Sons, Knight and Struck Co., and Bobbink and Attkins, PSdup 488-5, HML.

³⁶Pierre S. du Pont to William Mullis, January 4, 1915 (date should be 1916, a common mistake at the beginning of the year), PSduP 488, HML.

³⁷Mulliss obituary from The Kennett News and Advertiser, February 23, 1945, PSduP 683, HML.

³⁸Wilson Bowan interview by Colvin Randall, 1974, transcript, Siebert file 'U', HML.

³⁹Pictorial Collections P D938a/b 1913I, HML.

⁴⁰1926 Topographic Map of Longwood Gardens kept by the Longwood Gardens Maintenance Department and Longwood Archives photograph.

⁴¹Pierre S. du Pont to Quincy Bent, June 24, 1948, PSduP488-15, HML.

⁴²Pierre S. du Pont to Thomas Meehan & Co. March 16, 1915, PSdup 488-15, HML.

⁴³Thompson Sr., George E., A Man and His Garden, Longwood Gardens Inc., Kennett Square, PA, 1976, 171.

CHAPTER 4

LONGWOOD GARDENS INCORPORATED

During Pierre's lifetime, the gardens of Longwood were a strong reflection of his taste and personality. They were an eclectic mixture of styles, composed of elements that appealed to Pierre, rather than adhering to any formal principles of garden design. Whimsical touches appeared often, leading one to believe that his gardens were a source of fun as well as beauty for him.

With Pierre's death, Longwood began the process of transforming from a private estate garden to a public display garden. The horticultural transition was overseen by Mr. John H. Marx. Mr. Marx had become Superintendent of the Department of Horticulture upon the death of Mr. Mulliss in 1945. He remained in this position until 1958 and helped maintain continuity during this transitional period. During Mr. Marx's tenure, little changed in the flower gardens. The planting schemes and patterns were maintained as they had been in years past.

The only significant change to occur during this period was the removal of the Cedar Arch. There is no record to indicate exactly when or why this occurred. It is likely that age was probably a significant factor.

Longwood's administration recognized early that Mr. Marx would soon be retiring. To prepare for this, they hired Mr. Everitt Miller in 1956 as Chief Horticulturist to train under Mr. Marx. In 1959 Mr. Marx retired and Mr. Miller was appointed to the position. Under his direction, the gardens began to undergo a gradual transformation. Longwood's growing popularity with the visiting public prompted the administration to look for ways to provide more spectacular displays throughout the year. In the flower garden areas, this meant attempting to provide more color throughout the growing season.

In the Terrace Gardens, bedding plants supplemented the displays of roses. The season began in early April with displays of massed tulips and pansies. The bulbs were followed by beds of brightly colored annuals throughout the summer, and finally by chrysanthemums in the autumn.

The Flower Garden Walk gradually began to undergo similar changes. Bulbs and biennials provided masses of color in the spring. In 1959 the daylilies, iris and peonies were removed from the borders to make way for additional annuals. Chrysanthemums had always been a part of the fall display in the flower borders. This year however, they were grown elsewhere and transplanted into the borders just before they bloomed in the fall, for an uninterrupted display of color.

The yew hedges which Pierre had used to replace the troublesome boxwood did not prove to be worry free. Periodically significant portions of these required replacement as well. In 1959 they were removed. A twelve inch strip of grass was placed between the brick walk and the borders. The removal of the hedges resulted in a significant change in the appearance and character of the gardens. They now felt more open and spacious and less old fashioned.

In addition, some of the garden ornaments which had personalized the garden were removed. these included the gazing ball, the Peacock Arbor, and the bird baths.

The original rose garden, east of the square pool, had been doing poorly for some time. The site was not

conducive to rose culture, lacking well drained soil and ample air circulation. In 1961 the area was changed to a peony garden. The cedar arches were removed, but the rectangular beds surrounding the open lawn remained the same. By 1970, a large sundial had been added to the center of the garden's open lawn.¹

The Maze Garden remained unchanged for some time. Vinca replaced the grass growing in the parterres and the boxwood was replaced periodically.

During the early 1960s both perennial and annual material were used in the borders of the Flower Garden Walk. Gradually however, more and more annuals were added to create lavish displays of color.

In 1972, the administration of Longwood began to evaluate the flower garden area to determine if there were ways that it could better serve the needs of the visiting public. A policy statement written that year stated that:

The Flower Gardens consist of a series of enclosed or semi-enclosed gardens presenting "showcase" or "room-like" experiences, well tied together by the Flower Garden Walk of annual borders which traversed the entire area from the Open Air Theater on the west to the whispering bench and the woodland on the east.²

These gardens were to "present sensational displays of

exemplary horticulture" and were "for the pure enjoyment of the visitor, not an educational demonstration for the homeowner.".³

In addition to formulating policies regarding the purpose of the Flower Garden areas, Longwood's administration was also looking at traffic and circulation patterns. Of particular concern was the Terrace Gardens. They wrote:

This garden serves a dual purpose: (1) to provide an attractive, illuminated, evening garden for the enjoyment of the Open Air Theatre patrons prior to, during the intermission and following the performance. (2) A main entranceway from the Rose Arbor to the Flower Gardens proper. Adequacy for accommodating crowds and design for traffic circulation, guidance of the public and scale are prime objectives for this transition area.⁴

To address these issues Longwood hired Mr. Thomas Church, a well known landscape architect from San Francisco, California. He was charged with examining the flower garden area, and its relationship to the Open Air Theater, Peirce's Park, and future circulation problems in relation to the Wild-flower area.⁵

The first area that Mr. Church worked on was the Terrace Garden area. The area was entirely redesigned. The first garden in the new scheme was the new Theatre

Garden. Located directly behind the Open Air Theater, it was planted with hardy Camellia japonica, sedums sempervirens, yuccas, and thyme establishing a Mediterranean composition with low maintenance.⁶ Below this garden was a large broad walk and lawn area was laid out. It was called the Theatre Terrace Garden and served as a transition area and to direct traffic to the Flower Garden Walk. Construction began in 1974 and was completed in 1975. The western terminus of the Flower Garden Walk was also redesigned. The white semi-circular bench was removed and a brick patio was installed. The patio was surrounded by a low stone wall that could serve as a sitting area below the Theater.

The next area Mr. Church addressed was the Sundial Garden. The old fashioned boxwood parterres were declining in health and the style of the garden was no longer in keeping with Longwood's display policy. The boxwood plants were removed in 1975, and replaced with a garden of tree peonies, laburnum trees, iris, and astilbe. This new garden was renamed the Peony Garden. The existing peony garden, which had succeeded the old rose garden, was also redesigned. It featured wisteria and so was given the name Wisteria Garden. Seven tree wisteria were planted and a trellis was added for climbing wisteria

to be trained upon. The original plans called for the large sundial to remain in the Wisteria Garden, but it was subsequently moved to the new Peony Garden. These gardens were completed in 1976. That year Mr. Church had to give up his association with Longwood due to poor health.

The final major change to the flower gardens occurred in 1978. Sir Peter Sheppeard took over the position of consultant for Longwood. Sir Peter redesigned the eastern terminus of the garden. The stone bench (now known as the whispering bench) was moved thirty-five feet west of its original location. A portion of the retaining wall was repositioned to the south so that the area could be widened. The marble coping that ran the length of the wall was entirely removed and replaced with avondale stone. The final thirty-five feet of the Flower Garden Walk was divided into two brick paths flanking a turf median in front of the stone bench.⁷

The following year the stone bench was replaced with a limestone copy.⁸ A hedge of Carpinus betulus cv. 'Columnaris' was planted behind the bench to form a wall-like background. The Carpinus trees were trained to form two archways on either side of the bench which spanned the paths leading to the azalea areas.⁹

Sir Peter Sheppeard has also worked with the staff to refined the flower borders. The entire walk was considered to be poorly proportioned due to the length of the walk and the relative narrowness of the planting beds. It was felt that this led to a tunnel effect. To remedy the situation, the northern borders were widened. The rear boundaries of these beds were laid out in large curves to lessen the geometric character of the area.

Unfortunately, the width of the beds to the south of the walk could not be altered due to the retaining wall. to prevent the area from feeling unbalanced, groups of shrubs have been planted below the wall to give the southern beds the same sense of depth as those on the north.¹⁰

The Flower Gardens continue to evolve each year. The mass plantings involving large, colorful sweeps of tulips, annuals, and chrysanthemums remain popular with the public. Currently the staff is working to return perennial and flowering shrubs to the area in an effort to add some color to carry the months when there is nothing growing or blooming in these areas from mid-May to mid-July.¹¹

NOTES

¹ Historical slides in Longwood's slide collection, Longwood Gardens Inc., Kennett Square, PA.

² R. J. Seibert, "Policy Statement; Longwood Gardens; Flower Gardens", July, 1972, Seibert file 'U', HML.

³ Ibid.

⁴ Ibid

⁵ Longwood Gardens Quarterly Report, April 1 - June 30, 1972, Longwood Gardens Inc., Kennett Square, PA.

⁶ Everitt Miller, Quarterly Report April 1 - June 30, 1975, Page 7, Longwood Gardens Inc., Kennett Square PA.

⁷ Jarvela, Quarterly Report, October - December 1978, page 23, Longwood Gardens, Inc., Kennett Square, PA.

⁸ Longwood Gardens Quarterly Report, January 1-March 31, 1979, page 24, Longwood Gardens Inc. Kennett Square, PA.

⁹ Longwood Gardens Quarterly Report, April 1-June 30, 1979, page 21, Longwood Gardens Inc., Kennett Square, PA.

¹⁰ Related to the author by Landon Scarlett, May 19, 1988, who worked on the project with Sir Sheppeard.

¹¹ Longwood Gardens Quarterly Report, Advisory Committee Minutes, October 1 - December 31, 1979, Longwood Gardens Inc., Kennett Square, Pa.

APPENDIX 1: SELECTED PLANTING LISTS

L93

ordered of B. C. Abel + Co.
 Planted Fall '88
 1100 Broad St. N.Y.
 July '88

Amount	Number	Name	Color
<u>Antirrhinum</u>			
Ant. { 250	1102	Longifloras,	rosy lilac,
Ant. { 250	1106	Fulchellus,	fine blue,
Ant. { 250	1110	Speciorns,	bright blue,
<u>Delphinium</u>			
Del. { 20	1187	Beauty of Langport,	white
Del. { 20	1188	Belladonna,	light blue, dwarf
Del. { 20	1192	Felicite	light blue,
Del. { 20	1202	Mrs. Thomson,	bright blue,
Del. { 20	1205	Psyche,	soft blue,
<u>Fremur</u>			
Frem. { 10	1216	Bungel,	golden yellow,
Frem. { 10	1218	Elwesianus,	bright rosy,
Frem. { 10	1220	Himalaicus,	white,
Frem. { 10	1221	Him-rob,	pale rosy,
<u>Galanthus (Snowdrops).</u>			
Galan. { 100	1311	Cilicicus,	November flowering
<u>Iris, (English)</u>			
Iris { 50	1442	Ariadne,	pale blue,
Iris { 50	1450	Julius,	dark blue,
Iris { 50	1451	King of the Blues,	fine blue,
Iris { 50	1455	Minerva,	pearly blue,
Iris { 50	1464	Susanna Maria,	white and blue,
<u>Iris, (Spanish)</u>			
Iris { 50	1473	Cajanus,	clear yellow,
Iris { 50	1476	Darling,	dark blue,
Iris { 50	1480	King of the Blues,	fine blue,
Iris { 50	1483	Leander,	deep yellow,
Iris { 50	1486	Midley,	light blue,
Iris { 50	1489	Snowball,	white and lilac,
Iris { 50	1493	Thunderbolt,	bronze brown,
<u>Iris,</u>			
Iris { 25	1522	Reticulata,	dark blue, very fragrant
Iris { 25	1525	Sindjarensis,	pearly blue,
Iris { 25	1510	Orchoides,	deep yellow,
<u>Intermediate Iris.</u>			
Iris { 25	1628	Canari,	pale yellow,
Iris { 25	1630	Don Carlos,	blue falls violet
Iris { 25	1634	Freya,	pearl falls violet

L 93

- 2 -

<u>Amount</u>	<u>Number</u>	<u>Name</u>	<u>Color</u>
<u>Lily.</u>			
Tag on second fly hole apparently from	10 G 1843	Giganteum, (3rd size)	
<u>Montbretia.</u>			
In front of house	100 1932	Aurore,	orange yellow,
	100 1934	Boquet Parfait,	vermillion, yellow centre
	100 1937	Drap d'or,	yellow,
	100 1938	Eclatant,	blood red,
Golden Glow	100 1940	Etoile de Feu,	blood red, yellow centre
	100 1941	Feu d'Artifice,	bright red, tipped yellow
	100 1944	Flore pleno,	double yellow,
	100 1947	Germania,	brilliant scarlet,
	100 1953	Martagon,	orange and red,
<u>Narcissus.</u>			
In groups along fence	250 I v	Campernelli,	
N of garden	250	Poeticus,	
	200	Grandiflorus Poeticus,	
	200	Poeticus Plenus,	
<u>Paeonia.</u>			
Row on S side of	10 2251	Berlioz,	bright cherry red,
near old garden	10 2262	Empereur Nicolas,	deep carmine red,
	10 J 2278	Mad. Callot,	fine rose,
	10 2281	Mad. Forel,	silvery rose,
5 or more to fill circle	10 2291	Marie Lemoine,	white, late,
<u>Phlox.</u>			
Scarf about center of N border east end	100 K 2331	Coquelicot,	brilliant scarlet,
4 middle border about 200'			
Lawn	1000 L 2416		
<u>Squills.</u>			

L93

- S 200 *Lillium tenuifolium*.
 ✓ To be planted in middle path at eastern most end at side near path after moving Tiger Lilies.
- T 100 *Lillium longiflorum*.
 ✓ 48 in north border close to Daffodils, plant in a regular row, that is, spacing from 8" to 2' apart, but regularly.
 ✓ 24 in Lily bed near old green-house.
 ✓ 30 in bed near shrubbery at north edge of garden.
- U 18 Tiger Lilies.
 ✓ To be used in filling out Tiger Lily group in north border.
- V 96 *Lillium speciosum rebrum*.
 ✓ 12 in Box border bed.
 ✓ 12 in Rockery bed near house.
 ✓ 24 in bed at north edge of garden near shrubbery.
 ✓ 12 in bed near old green-house.
 ✓ 36 in new bed to be made on north side of the new garden house.
- W 72 *Lillium speciosum album*.
 ✓ 12 in box border bed.
 ✓ 12 in rockery bed near house.
 ✓ 12 in bed near old green-house.
 ✓ 24 in bed at north edge of garden near shrubbery.
 ✓ 12 in new bed north of new garden-house.
- X 100 *Lillium auratum*.
 ✓ 24 in Box border bed.
 ✓ 12 in rockery bed near house.
 ✓ 24 in bed at north edge of garden near shrubbery.
 ✓ 40 in new bed north side of new garden-house.
- Y 24 *Lillium auratum macranthum*.
 ✓ 12
 ✓ Plant 6 in bed with other auratum lilies.
- Z 24 *Lillium philippensis*.

- 12 Veronica Subsessilis.
South side of north border 31' to 51' from path "A".
- 5 Hardy Phlox (best white).
North side of north border 82' to 100'.
- 5 Hardy Phlox (best true violet or purple).
East end of border.
- 5 Hardy Phlox Pantheon.
To be used in filling out the Pink Phlox in centre path.
- 5 Lupine (polyphyllus Moorhousii).
12 " (Polyphyllus).
South side of north border 100' to 120' from path "A".
- 6 Shasta Daisy "Alaska".
To be planted at ends of group of Pink Phlox in centre path.
- 12 Pyrethrum Mme. Murrier.
12 " Argentine.
To be used in filling out group in middle path 79' to 95' from path "A".
- 6 Aconitum Lycoctonum.
6 " Stroekianum.
In bed near house with "Monkshead".
- 6 Yucca.
In Yucca group, 53' to 55' from path "A".
- 12 Adonophora Polymorpha. (blue 3' like Canterbury Bells.)
In north border 0' to 20' from path "A".
- 12 Stokesia Ceyanea (alba)
12 "
South side of north border 21' to 28' from path "A".
- 12 Funkia subcordata grandiflora
To be scattered through garden as shown by marking sticks.
- 12 Penstemon Heterophyllus (light blue).
to be placed in north border where space is available.

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12 Penstemon Barbatus Torreyii. (scarlet.)

In middle path, 162' east of circle.

24 Phlox Divaricata.

12 Salvia Azurea.

North side of north border, 82' to 100' from path "A".

1909 Fall Planting Plan

L 12

FALL SEEDING AND PLANTING"A" BORDER:North end:

3 Yucca on west side

2 " " east "

2 Spirea, Queen Alexandra

1 " Gladstone

at back of bed next to Yucca.

2 Spirea Gladstone

1 " Queen Alexandra

at back of bed next to Madonna Lily.

25 English Iris

25 Spanish "

between groups of spirea and back of tulips.

Replace Hollyhocks in group on east side by others
taken from seed bed.

L92

MIDDLE BORDER - WEST OF FOUNTAIN

12 Pyrethrum

fill out bed.

12 Phlox, Pantheon (pink)

fill out bed.

25 English Iris

25 Spanish Iris

plant between phlox

3 Yucca, south side

2 " north "

14 Hyacinthus lanthicus

to fill out group.

Sow pink poppy at back of border in same place as this

summer.

12 Physostegia, alba (plant 6" - 8" apart)

12 " speciosa

in group at back of tulips and immediately west of
pink poppies.

13 Physostegia, alba

(plant 6" - 8" apart)

13 " speciosa

in group back of tulips and east of box trees.

6 Bleeding Heart

back of tulips and between groups of Physostegia.

12 Physostegia lanthicus

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CIRCLE

Fill out Bleeding Heart (4 plants needed). There
should be four in each quarter circle.

Take up Gladiolus and Tuberoses

Plant pansies over whole bed.

L92-

MIDDLE BORDER - EAST OF FOUNTAIN

 Sow California Poppy (*Eschscholtzia*) in first bed of tulips.

 Move yellow columbine to group in border "B".

Move other columbine to border along fence, north side of garden.

 Move pyrethrum (white) from among Madonna Lily to place now occupied by above columbine.

 Plant about six perennial larkspur back and east of group of Madonna Lily (take from seed bed).

 6 *Anthericum Liliastrum* immediately east of *physostegia*.

12 *Hyacinthus bandicans*

3 *Yucca* south side

2 " north side

12 *Hyacinthus bandicans*
 fill out group.

 6 *Eremurus Bungei*

in group in front of *Yucca*.

 125 *Montretias*

to continue present planting west to large group of hollyhocks, leaving room for tulips in front.

L92

MIDDLE BORDER - EAST OF FOUNTAIN (CONT'D)

200 English Iris

200 Spanish "

back of Montiretias

Take out all Golden Glow (to be replaced by perennial
sunflower next spring)

Sow Shirley Poppies in bed between box trees (same
place as this summer)

Sow California Poppy among tulips in front of
Montiretia.

50 Globe Flower (Trollius)

in front part of bed immediately east of Valerian
and Magnolia Trees.

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PLANTING OF FLOWER GARDEN

Longwood

Summer of 1911 -

		"A" Border	62'	TIME OF BLOOMING	
6'	A	Spanish Iris	<i>Not 1 Yucca more</i>	6-1	6-15
	B	Yucca		6-20	7-10
	C	German Iris		5-7-	6-7

16'	A-1	Early Tulips (2 rows)	Van Berchem - Red	4-15	5-1
	2	Asters	Late Branching & Queen of Market, pink	8-15	9-15
	B-1	Late Tulips (2 rows)	Sweet Nancy White-Red	5-1	5-20
	2	Asters,	Late Branching & Queen of Market	8-15	9-15
	C-1	Spanish Iris		6-1	6-15
	2	Shirley Poppies	<i>Shirley Mrs. James King Flare Pink</i>		
	D-1	English Iris		6-9	6-25
	2	Spirea			
	3	Shirley Poppies	<i>Shirley</i>		
	E-1	Daffodils		3-24	4.20

25'	A-1	Early Tulips (2rows)	Van Berchem Red	4-15	5-1
	2	Asters	Pink Beauty	8-15	9-15
	B-1	Late Tulips (2 ")	Sweet Nancy White-Red	5-1	5-20
	2	Asters	Pink Beauty	8-15	9-15
	C-1	Peonies		6-1	6-15
	2	Campanulas	Medium Pink & White	6-3	6-20
	3	Shirley Poppies			
	D-1	Madonna Lilies		6-15	6-30
	2	Casey Poppies	Double Pink		
	E-1	Daffodils		3-24	4-20

		2 Balsam	Prince Bismark Pink		

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"A" BORDER - cont.

		<u>TIME OF BLOOMING</u>	
6'	A-1 Campanulas	Medium, Pink and White	6-3 6-20
	2 Gladiolus <i>bay ofis</i>	Mrs. Francis King, Flame Pink	9-1 9-15
	B-1 Madonna Lilies		6-15 6-30
	2 Shirley Poppies		

7'	Hollyhocks	<i>White east side</i>	6-20 7-10
		<i>Orange West</i>	

2'	German Iris		5-7 6-7

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"B" BORDER

83°

TIME OF BLOOMING

	A-1 Gladiolus	Nanus	Fall planting		
	2 Gladiolus	Ramosus	" "		
	B	(German Iris		5-7	6-7
	1	(Oriental Iris		5-19	6-10
		(Lemon Lilies		5-27	6-13
45'		(Japanese Iris		6-12	7-12
	2 Poppies	Shell Pink			
	C	Foxgloves		6-1	6-20

5'	Lavender				

4'	Columbine	Yellow		5-24	7-1

	A-1 Campanulas	Medium - Pink & White		6-3	6-20
	2 Poppies	Casey - Double Pink			
6'	B	Foxgloves		6-1	6-20

	A-1 Campanulas	Medium	Pink & White	6-3	7-1
	2 Poppies	Casey	Double Pink		
	B-1 Peonies	Early	Dark Red	5-24	6-1
4'	2 Poppies	Casey	Double Pink		
	C	Foxgloves		6-1	6-20

	A-1 Campanulas	Medium	Pink & White	6-3	6-20
	2 Poppies	Casey	Double Pink		
8'	B	Pansies		4-1	6-20
	C	Foxgloves		6-1	6-20

	A-1 Campanulas	Medium	Pink & White	6-3	6-20
	2 Gladiolus	Harvard	Crimson	7-20	9-20
9'	B	Hollyhocks	Pink 3, 4	6-20	7-10

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"B" BORDER (Cont.)

			<u>TIME OF BLOOMING</u>	
7:	A Peonies	Pink	6-1	6-15
	B 1 Campanulas	Medium - Pink & White	6-3	6-20
	2 Poppies	Casey - Double Pink		

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MIDDLE BORDER - WEST OF "A" - 148'

		<u>TIME OF BLOOMING</u>	
5'	Box Trees	6-1	6-15

	A. Peonies	6-1	6-15
4'	B Lillium giganteum		
	C Funkia		

	A Phox Divaricata Blue	4-20	6-1
8'	B Delphinium	6-1	
	C. Madonna Lilies	6-15	6-30

10'	A-1 Gladiolus Sulphur King		
	2 Chrysanthemums		
	B Foxgloves	6-1	6-20

	Peony		
	English Iris		
5'	Retinospora		
	Funkia		

	1 Kerria		
5'	2 Mignonette		
	3 Bell Flower		

	A Late Tulips	North side	Prince Mauritz porcelain blue
			Archimedes dark violet
		5-1	5-20
		"	"
7'		South side	Dream lilac Duchess of Puma Orange

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MIDDLE BORDER - WEST OF "A" (cont.)

			<u>TIME OF BLOOMING</u>	
	B-1 Yellow Rose			
7'	2 Lillium Henryii			
	3 Mignonette			

	A / Campanulas <i>Foxgloves</i>	Macranthum <i>Gladiolus</i>	5-29	6-
5'	B-1 Madonna Lilies <i>Madonna Lilies</i>		6-15	6-30
	2 Poppies	White Swan		

	A-1 Early Tulips		4-15	5-1
	2 Asters	Violet King, Lavender Gem White Fleece		
8'	B 1 Late Tulips		5-1	5-20
	2 Asters	" "		
	C Poppies	Casey Pink		

10'	A Scabiosa			
	B Foxgloves		6-1	6-20

	A Pinks	annual - all white	7-1	7-20
	B Montbretias		7-11	8-25
25'	C-1 Campanulas	Medium - blue	6-3	6-20
	2 Gladiolus	Brenchleyensis - red		

	A-1 Early Tulips	mixed	4-15	5-1
11'	2 Aster	Violet King, Lavender Gem, White Fleece		
	B Foxgloves		6-1	6-20

	A Poppies <i>Aster</i>	Purple & White <i>l p m</i>		
8'	B Peonies		6-1	6-15
	C 2 Gladiolus	B J		

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MIDDLE BORDER - WEST OF "A" (cont.)

11' Artichokes

9' Chrysanthemums

2'

8' Poppies Purple & White

7'

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MIDDLE BORDER - A - B 110'

TIME OF BLOOMING

5'	Box Tree				

	A-1 Early Tulips	2 rows Cottage Maid Pink	4-15	5-1	
		1 row Cardinal's Hat Red			
	2 Asters	Late Branching & Queen of Mk.	8-15	9-15	
	B-1 Late Tulips	Golden Crown Yellow & Or.	5-1	5-20	
	2 Asters	Late Branching & Queen of Mk.	8-15	9-15	
23'	C Poppies	Casey Double Pink	7-6	8-1	
	C B-1 Physostegia	Pink & White			
	1 Bleeding Heart		4-28	6-10	
	2 Poppies	Casey Double Pink			
	2 Gladiolus				

	A-1 Early Tulips	Cottage Maid Pink	4-15	5-1	
		Cardinal's Hat Red			
	2 Asters	^{2nd row} Peony Perfection	8-15	9-15	
19'	B-1 Late Tulips	Golden Crown Yellow & Orange	5-1	5-20	
	2 Asters	" "	8-15	9-15	
	C Poppies	Casey Double Pink	7-6	8-1	
	Gladiolus (more at end)				

	A Pinks	Perennial Pink & White	5-19	6-6	
9'	B Foxgloves		6-1	6-20	

2'	Shasta Daisies				

3'	Yuccas				

	A-1 Madonna Lilies	English Iris	6-15	6-30	
	2 Pinks	Annual All colors	7-1	7-20	
	Spanish Iris				
9'	B-1 Spanish Iris		6-1	6-15	
	2 English Iris		6-9	6-25	
	3 Perennial Phlox	Pantheon Pink	6-15	9-24	

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MIDDLE BORDER - A - B 110'

TIME OF BLOOMING

	A-1 Early Tulips	Duchess of Parma	4-15	5-1
	2 Asters			
12'	B-1 Late Tulips	Bonten d'Or	5-1	5-20
	2 <i>Asters</i>			
	C-1 English Iris		6-9	6-25
	2 Perennial Phlox	Pantheon Pink	6-15	9-24

	A-1 Early Tulips	Duchess of Parma Orange	4-15	5-1
	2 Asters	Daybreak & Purity	8-15	9-15
	B-1 Late Tulips	Bonten d'or Yellow	5-1	5-20
	2 Asters		8-15	9-15
18'	C Tree Peonies			
	D-1 Pyrethrum	Pink & Red	5-18	6-13
	2 Snapdragon <i>+ 1/2 1st class</i>			

10'	Chrysanthemums	Pink & White		

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CIRCLE

		<u>TIME OF BLOOMING</u>	
A	Bleeding Heart	4-28	6-10
B-1	German Iris	5-7	6-7
2	Madonna Lilies	6-15	6-30
3	Japanese Iris	6-12	7-12
C	Peonies white	5-22	6-4

Scattered throughout border:

1	Pansies	4-1	6-20
2	Ismene		
3	Gladiolus mixed	7-20	10-1
4	Tuberoses		

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MIDDLE BORDER - EAST 299'

TIME OF BLOOMING

2'	Thyme		

7'	1 Oriental Poppies	5-24	6-13
	2 Asters Late Branching & Queen of Mx.	8-15	9-15

10'	A-1 Tulips		
	2 Calendulas <i>Aster</i>		
	B / Tritomas Pfitzerii		
	2 <i>Callistephus</i>		

	A-1 Early Tulips	4-15	5-1
	2 Calendulas <i>Aster</i>		
8'	B-1 Late Tulips	5-15	6-1
	2 Calendulas <i>Aster</i>		
	C Pyrethrum white	5-18	6-13
	D <i>Annual Bellflower</i>		

11'	A-1 Madonna Lilies	6-15	6-30
	2 Calendulas		
	B Delphinium	6-1	

1'	Physostegia		

	A Tulips 1 Sprengeri scarlet	5-15	6-1
	2 Asters Violet King, Lavender Gem		
	White Fleece		
7'	B Tulips 1 Fosteriana scarlet	4-24	5-5
	2 Asters Violet King, Lavender Gem		
	White Fleece		
	C Gladiolus Sunrise, yellow	8-15	
	D Sunflower Miss Mellish	8-15	

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MIDDLE BORDER - EAST (cont.)

24'	A	Marigolds		7-1	
	B	Sunflower	Miss Mellish	8-15	

3'		1 Hyacinthus Candicans			
		2 Calliopsis			

	A-1	Eremurus	Bungeii	6-14	7-7
	2	California Poppy	<i>later date</i>		
12'	B	Yuccas			
	C	Madonna Lilies		6-15	6-30
	D	Sunflower	Miss Mellish	8-15	

4'		Iceland Poppies			

(Long Bed)			69'		
	A-1	Early Tulips	King of Yellows	yellow 4-15	5-1
			Prince of Austria	orange rd	
	B-1		Vermilion Brilliant	vermillion 5-1	5-13
			Duchess of Parma	orangered 4-15	5-1
	C-1	Late Tulips	La Merveille	salmon - orange red, 5-1	5-20
			Caledonia	orange scarlet	
			Parrot & Bizarre	mixed	
69'	AEC2	California Poppies		yellow & orange	
	D	Montgretias		7-11	8-25
	E-1	German Iris		blue & yellow 5-7	6-7
	2	Spanish Iris		6-1	6-15
	3	English Iris		6-9	6-25
	4	Hollyhocks		6-20	7-10
	5	Gladialus	Brenchleyensis	7-20	10-1
	6	Sunflowers	Miss Mellish	8-15	

5'		Yuccas	<i>later date</i>		

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MIDDLE BORDER -East (con.)TIME OF BLOOMING

8'	1 Oriental Poppies		5-24	6-13
	2 Poppies	King Edward, red		
2'	-----			
	A-1 Campanulas	Medium, white	6-3	6-20
	2 Poppies	Cardinal		
9'		Foxgloves	6-1	6-20

3'	1 Box tree			
	2 Mignonette			

	A-1 Shirley Poppies		7-15	8-1
	2 Asters			
14'	B Phlox	Coquelicot, red	7-4	8-1

3'	1 Box tree			
	2 Mignonette			

	A Montbretias		7-11	8-25
10'	B Peonies	pink	6-1	6-15

	A Zinnias		7-1	10-1
48'	B Iris	Siberian, blue	5-24	6-11
	C Iris	Ochroleuca, yellow	5-24	6-21

5'	Montbretias			

4'	Valerian			

	Magnolia Grandiflora			
3'	Funkia			

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MIDDLE BORDER - EAST (cont.)

TIME OF BLOOMING

	A	Trollius				
12'	B	Straw Flowers				
	C	Hemerocallis	yellow		5-27	6-13

	A	<i>Delphinium</i>				
	B {	Monks Hood	a	Napellus	7-15	8-1
			b	" albus		
10'			c	Fischeri		
			d	Stroekianum		

5'		Ferns				

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PLANTING OF FLOWER GARDEN

"Longwood"

Summer 1912

- o - o - o - o -

Time of Blooming

"A" BORDER

62'

3'	Weigela	(To be planted)		
<hr/>				
	A	Spanish Iris	6-1	6-15
3'	B	Yucca		
	C	German Iris	5-7	6-7
<hr/>				
	A-1	Shirley Poppies, fall seeding	5-20	6-10
	2	Heliotrope	7-1	
	B-1			
	2	same as above		
16'	C-1	Spanish Iris	spring-seeding	
	2			
	D-1	English Iris		
	2	Spirea		
	3	Shirley Poppies, spring seeding		
	E-1	Daffodils		
	2	Balsam		
		Prince Bismark, Pink	3-24	4-20
<hr/>				
	A-1	Campanulas	6-3	6-20
	2	Asters	6-3	6-20
	B-1	Campanulas	8-15	9-15
	2	Asters		
25'	C-1	Peonies	6-1	6-15
	2			
	D-1	Madonna Lilies	6-15	6-30
	2	Casey Poppies		
		double pink		
	E-1	Daffodils	3-24	4-20
	2	Balsam		
		Prince Bismark, pink		

Introduce pink +
white shelly heads
between spires, about
9 plants on each side
in clumps.

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"A" BORDER - (cont.)

Time of Blooming

6'	A-1 Early Tulips	Van Berchem	150	4-15	5-1
	2 Late "	Sweet Nancy	150	5-1	5-20
	3 Gladiolus	Mrs. Francis King, Flame Pink		9-1	9-15
	B-1 Madonna Lilies			6-15	6-30
	2 Shirley Poppies				

7'	A-1 Early Tulips	Van Berchem	50	4-15	5-1
	2 Late "	Sweet Nancy	50	5-1	5-20
	3 Gladiolus	2 plantings		6-7	6-20

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"B" BORDER 83'

TIME OF BLOOMING

	A-1 Gladiolus	Nanus - Fall planting			
	2 Gladiolus	Ramosus " "			
45'	B	(German Iris	5-7	6-7	
	1	(Oriental Iris	5-19	6-10	
		(Lemon Lilies	5-27	6-13	
		(Japanese Iris	6-12	7-12	
	2 Poppies	Shell Pink			
	C	Foxgloves (white)	6-1	6-20	

5'	Lavender				

4'	Columbine	Yellow	5-24	7-1	

6'	A-1	Early Tulips	Cottage Maid 324	4-15	5-1
	2	Late "	Golden Crown 325	5-1	5-20
	B-3	Asters	Queen of Market	8-10	8-25
	4	"	Late Branching	8-25	9-15
	C	Foxgloves, (white)		6-1	6-20

4'	A-1	Early Tulips	Cottage Maid	4-15	5-1
	2	Late "	Golden Crown	5-1	5-20
	B-1	Peonies	Early - Dark Red	5-24	6-1
	2	Poppies	Casey - Double Pink		
	C	Foxgloves (white)		6-1	6-20

8'	A-1	Early Tulips	Cottage Maid	4-15	5-1
	2	Late "	Golden Crown	5-1	5-20
	B	3 Asters Queen of Market			
		4 " Late Branching			
	C	Foxgloves (white)		6-1	6-20

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"B" BORDER - (cont.)

			<u>TIME OF BLOOMING</u>	
9'	A-1 Early Tulips	Cottage Maid	4-15	5-1
	2 Late "	Golden Crown	5-1	5-20
	B Hollyhocks	Pink Red	6-20	7-10
	C Foxgloves (white)			

7'	A Peonies	Pink	6-1	6-15

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MIDDLE BORDER - WEST OF "A" 148'

		<u>TIME OF BLOOMING</u>	
5'	Box Tree		

A	Peonies	6-1	6-15
B	Lilium Giganteum		

4'	Funkia		

A	Phlox Divaricata Blue	4-20	6-1
8'	B Delphinium	6-1	
C	Madonna Lilies	6-15	6-30

10'	A <i>Phlox Divaricata</i>		
A B	Chrysanthemums <i>Also group of blackish next to Petunias</i>		
B C	Foxgloves <i>Delphinium</i>	6-1	6-20

P	Peony		

5'	English Iris		
	Retinospora		
	Funkia		

5'	1 Kerria		
	2 Mignonette		
	3 Bell Flower		

A-1	Early Tulips <i>Rose of yellow</i>	4-15	5-1
2	Late " <i>Yellow</i>		
	(Archimedes - dark violet) <i>70</i>		
	(Dream - lilac) <i>112</i>	5-1	5-20
3	Asters <i>Queen of Market</i>		
7'	4 " <i>Late Branching</i>		

B-1	Yellow Rose	5-29	6-3
2	Lilium Henii		
3	Mignonette		

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MIDDLE BORDER - WEST (cont)

			<u>TIME OF BLOOMING</u>	
	A	<i>Foxgloves</i> Campanulas <i>Yellow</i> Maoranthum		
5'	B-1	Madonna Lilies	6-15	6-30
		2 Poppies White Swan		

	A-1	Early Tulips <i>Cardinals Hat Yellow 70</i>	4-15	5-1
		2 Asters		
8'	B-1	Sweet Nancy <i>Duchess of Parma 150</i>	5-1	5-20
		2 Asters		
	C	Foxgloves <i>(white)</i>	6-1	6-20

	A-1	Early Tulips <i>Cardinals Hat 100 15</i>	4-15	5-1
		2 Asters		
10'	B-1	Late Tulips <i>Sweet Nancy Bonten d'Or 100</i>	5-1	5-20
		2 Asters		
	C-1	Campanulas Blue and white	6-3	6-20
		2 Gladiolus Blue Jay & Sulphur King		

2'		<i>Gilac (to be moved from north side of garden)</i>		

	A	Pinks <i>Phlox</i> annual - all white	7-1	7-20
25'	B-1	Early Tulips <i>Duchess of Parma</i> <i>(Muntheas are)</i>	4-15	5-1
		2 Late Tulips <i>Bonten d'Or</i> <i>(to come out)</i>	5-1	5-20
		3 Annual Larkspur <i>(blue + white)</i>	8-1	9-25
	C	Campanulas Blue + White		
		2 Gladiolus		

2'		<i>Tulips + Gladiolus</i>		

	A-1	Early Tulips <i>Cardinals Hat Cottage Maid 200</i>	4-15	5-1
		2 Asters		
11'	B-1	Late Tulips Sweet Nancy <i>200</i>	5-1	5-20
		2 Asters		
	C	Foxgloves <i>white</i>	6-1	6-20

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MIDDLE BORDER - WEST OF "A" (cont)

			<u>TIME OF BLOOMING</u>	
8'	A ^{Julia} Peonies	Purple and White Van Berchem 183		
	B / Peonies		6-1	6-15
	0 0 0	2 Gladiolus ^{Blue Jay + Golden King mixed}		0 0 0
11'	Artichokes			
9'	Chrysanthemums			
2'				
8'	Poppies	Purple and White		
7'				

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MIDDLE BORDER - A - B

110'

TIME OF BLOOMING

5'	Box Tree				

23'	{	A-1 Campanulas	Pink & White	6-3	6-20
		2 Poppies	Casey - Double Pink	7-6	8-1
		B	"		
		C	"		
5'	{	D-1 Physostegia	Pink & White		
		1 Bleeding Heart		4-28	6-10
		2 Asters	8-15	8-15	9-15

5'	{	1 Heigels	(to be planted)		
		2 Blackbills	camus		

14'	{	A-1 Campanulas	Pink & White	6-3	6-20
		2 Poppies	Casey - Double Pink	7-6	8-1
		B			
		C Foxgloves	Pink & White		
9'	{	D-1 Hollyhocks	Pink & White		

9'	{	A 1 Pinks	Perennial - Pink & White	5-19	6-6
		B 2 Campanulas	Pink & White	6-1	6-20

2'	Shasta Daisies				

3'	Yuccas				

9'	{	1 Madonna Lilies		6-15	6-30
		2 Pinks	Annual - all colors	7-1	7-20
		1 Spanish Iris		6-1	6-15
9'	{	2 English Iris		6-9	6-15
		3 Perennial Phlox Pantheon - Pink		6-15	9-24

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MIDDLE BORDER - A - B			110'	TIME OF BLOOMING	
12'	<i>A + B Calan. fanul. Pink + White</i>				
	C-1	English Iris		6-9	6-25
	2	Perennial Phlox Pantheon - Pink		6-15	8-24

18'	<i>A-1 Pyrethrum</i>			5-18	6-18.3
	<i>2 Snapdragon</i>				
	B				
	C Tree Peonies				
10'	C Hollyhocks <i>Pink + White</i>			6-20	7-10
	C Pyrethrum <i>Pink + White</i>				
	Chrysanthemums Pink & White				

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CIRCLE

A	Bleeding Heart	4-28	6-10
B-1	German Iris	5-7	6-7
2	Madonna Lilies	6-15	6-30
3	Japanese Iris	6-12	7-12
C	Peonies white	5-22	6-4

Scattered throughout border:

1	Early Tulips	Duchess of Parma orange	4-15	5-1
2	Late Tulips	Mixed	5-1	5-20
3	Asters	2 plantings		

2 quarters 100 *Queen of Hearts* (violet) } early double
 100 *Lin. d'Orange* (orange) }
 100 *Belle Alliance* (violet) } late double
 100 *Count of Leicester* (orange yellow) }

2 quarters 200 *Golden Crown*
 200 *Prince of Austria*

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MIDDLE BORDER - EAST

299'

TIME OF BLOOMING

2'	Thyme			

7'	1 Oriental Poppies		5-24	6-13
	2 Asters		8-15	9-15

10'	A-1 Tulips	<i>Benton d'Or</i>	210	
	2 Calendulas	<i>Fosteriana</i>	150	
	B Tritomas	Pfitzerii		

	A-1 Early Tulips		4-15	5-1
	2 Calendulas			
8'	B-1 Late Tulips		5-1	5-20
	2 <i>Calendulas</i>			
	C Pyrethrum	white	5-18	6-13

	A-1 Madonna Lilies		6-15	6-30
	2 Calendulas			
11'	B Delphinium		6-1	

1'	Physostegia			

	A Tulips	Sprengeri, very late, scarlet		
	B Tulips	Fosteriana	scarlet	
7'	C Gladiolus	Sunrise	yellow	8-15
	D Sunflower	Miss Mellish		8-15

24'	A Marigolds		7-1	
	B Sunflower	Miss Mellish	8-15	
	B Hollyhocks	Yellow		

MIDDLE BORDER - EAST (cont.)

31 / Hyacinthus Candicans

2. *Calliopsis*

A-1 Eremurus Bungei (also back of species) 6-14 7-7
2 California Poppy Eschscholzia

12	B	Yuccas	<i>White King of Yellow</i>	55		
	C	Madonna Lilies	<i>Starburst</i>	25		
			<i>Yellow Crown</i>	25	6-15	6-30
	D	Sunflower	Miss Mellish		8-15	

4' Iceland Poppies

(Long Bed)

A-1 Early Tulips	King of Yellows - yellow	4-15	5-1
	Prince of Austria orange red		
B-1	Vermilion Brilliant vermilion	5-1	5-13
	Duchess of Parma Orange red	4-15	5-1
C-1 Late Tulips	LaMerveille salmon - Orange red	5-1	5-20
	Caledonia orange scarlet		
	Parrot & Bizarre Mixed		

69! AEC-2 California Poppies yellow & orange

D	Montybretias	7-11	8-25
E-1	German Iris	5-7	6-7
2	Spanish Iris	6-1	6-15
3	English Iris	6-9	6-25
4	Hollyhocks	6-20	7-10
5	Gladiolus	7-20	10-1
6	Sunflowers	8-15	

5' Yuccas
Penstemon. + Scandent Flower

8'	1 Oriental Poppies		5-24	6-13
	2 Poppies	King Edward	red	

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MIDDLE BORDER - EAST (cont.)

TIME OF BLOOMING

2'	-----			
	A-1	Campanulas	Medium - white	6-3 6-20
	2	Poppies	Cardinal	
9'	B	Foxgloves	<i>White</i>	6-1 6-20

3'	1	Box tree		
	2	Mignonette		

14'	A	Shirley Poppies		7-15 8-1
	2	<i>Asters</i>		
	B	Phlox	Coquelicot red	7-4 8-1

3'	1	Box tree		
	2	Mignonette		

10'	A	Montbretias		7-11 8-25
	B	Peonies	pink	6-1 8-15

	A	Zinnias		7-1 10-1
48'	B	Iris	Siberian blue	5-24 6-11
	C	Iris	Ochroleuca yellow	5-24 6-21

5'		Montbretias		

4'		Valerian		

3'		Magnolia Grandiflora		
		Funkia		

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MIDDLE BORDER - EAST (cont)

TIME OF BLOOMING

	A	Trollius			
12'	B	Straw Flowers			
	C	Hemerocallis yellow	5-27	6-13	

	Monks Hood	A Napellus	7-15	8-1	
		B " albus			
10'		C Fischeri			
		D Strockianum			

5'		Ferns			

"A" BORDER

10-21-13

Planting of 1914

Heliotropis in front of Perennials
Campanulas above & below front
some tuberoses

North			
	1-7	6'	Yucca
			German Iris
			Bell Flower (white)
	7-27 <i>antho</i>		<i>Perennials 10' front 1/2</i> Daffodils, Ladyslipper (pink)
	<i>Perennials</i> <i>Onion</i> <i>Perennials</i>	14'	English & Spanish Iris, Annual Pink (salmon rose)
			<i>medium 10' 10'</i> Campanula (pink & white) <i>2 1/2'</i> Asters (pink & white)
	27-46		Daffodils, Ladyslipper (pink)
	<i>Perennials</i> <i>Philadelphus</i>	9'	Lilium Candidum <i>back 1/2</i>
			<i>medium 12'</i> Campanula (pink & white) Asters (shell pink & white)
	46-53		Daffodils, Ladyslipper (pink)
	<i>Perennials</i>		Lilium Candidum <i>center 1/3</i>
	<i>Perennials</i>	19'	Peonies (pink) <i>front 1/4</i>
			<i>Heliotropis</i> Shirley Poppies (fall seeding) Gladiolus "Dawn"
			(Pink) Annual Pink ("Snowball" white)
			Daffodils, Ladyslipper (pink)
	<i>Perennials</i>	6'	Lilium Candidum
			<i>polycanthus</i> Campanula (pink & white) <i>2 1/2'</i> Asters (shell pink & white)
			Daffodils, Ladyslipper (pink)
	53-61	6'	Hollyhocks (pink) <i>back 1/2</i> <i>perennials front</i>
			Casey Poppies (fall seeding) <i>early Asters (pink & white)</i>
	60-62	2'	Daffodils, Ladyslipper (pink)
			German Iris <i>front 1/2</i>
		5 1/2'	Box-tree
			Dutch Iris
South			

 $\frac{1}{4}" = 1 \text{ foot}$

BORDER A-B

West			
		0-5	Box tree
		5'	Dutch Iris
		5-9	
		4'	Funkia, <i>front 1/2</i> Perennial Pink
9-12 mth			
12-17		4'	Foxgloves
			Chrysanthemum (pink & white) Casey Poppy (fall Seeding)
		5'	Lilium Candidum <i>back 1/3</i>
			Pansies <i>2nd</i> Asters (rose pink)
			Foxgloves (pink & white)
		10'	
			Casey Poppy (fall seeding) Chrysanthemum (<i>pink & white</i>)
18-22		5'	Weigela (pink) <i>center 1/3</i>
22-29			Shasta Daisy <i>propagator center 1/2</i>
30-39			Hollyhock (red) <i>back 1/3</i>
		8'	Campanula (pink & white) Asters (Shell pink & white)
39-54			
40-46 front 1/2		5'	Lilium Candidum <i>back 1/2</i>
			Campanula (pink & white) Asters (shell pink & white)
47 <i>front 1/2</i>			Funkia
47-57 <i>front 1/2</i>		4'	Perennial Pink
			Lilium Candidum & English Iris
		4'	Annual Pink (Salmon King & Snowball, pink & white)
			Gladiolus (America, light pink)
		4'	Annual Pink (Salmon King & Snowball, pink & white)
57-62		4'	Yucca
62-71			
		5'	Perennial Phlox
			Annual Pink (<i>white</i>)
East			

Continued - next page

L&P

BORDER, A-B (continued)

West			
	71-89		Perennial Phlox back $\frac{1}{2}$
		17'	Campanula ^{libcon. thune.} (pink & white) Eschschaltzia Chrysanthemum (yellow) (Carmine King & Alba) (Pink & W.)
		5'	Perennial Phlox Asters (Shell Pink & white) early + late
		5'	Perennial Phlox Asters (shell pink & white) early + late
	89-100		Pyrethrum center $\frac{1}{3}$
		11'	early Asters (pink & white) Shirley Poppies (fall-seeding) Chrysanthemum
	100-107		Foxgloves (pink & white) back $\frac{1}{2}$
	107-110	10'	Pansies Scabiosa (flesh pink, rose & w.)
	110-115	5'	Boxtree Thyme
East			

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B - BORDER

South-North

Iris and lemon Lily 30'	South			
	43-48	5'	Box Tree	
	26-43	6'	Peonies	
	26-43		Gladiolus (pink)	Mrs. Francis King
	27-36	9'	Hollyhocks	black 1/3
			Pansies	late
			Asters (white)	
	17-27	13'	Lilium Candidum	black 1/2
	9-17		Campanulas (white)	Chrysanthemums (pink blue) 26 (blue) 15 (white) 18 (black) 1/2
	6-9	6'	Columbine (yellow)	
			Foxgloves (white)	pink black 1/2
		6'	Pansies	Chrysanthemums (red)
		3'	Lavender	
North				
1-6 lavender				

West

-Perennial Sun Flowers 8' apart..

East

L 88

MIDDLE BORDER - EAST OF CIRCLE (contd)

West			
10 Divisions at back, German Iris, Hollyhock, Perennial Sun Flower in each	77-89	13'	Eremurus
			Yucca
	89-161	4'	Thyme (Coccinea)
	10 blocks Hollyhock	4'	Tuberose
	4' sq	6'	Hollyhocks (yellow & white)
	9 blocks sunflower		Annual Sun Flower
	ditto		Alternate German Iris, Hollyhock, Perennial Sun Flower
	div 2		Campanula (blue & white) Gladiolus (red & yellow)
	div 3		3 Blocks, 19' each:
	div 4		Marigolds
	div 5		Asters (Purple, lavender, white)
	div 6		Zinnias
	div 7	56'	Eschscholtzia Fall seeding Orange & Yellow
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MIDDLE BORDER - EAST OF CIRCLE (contd)

West *from 2/6*

161-166	3'	Yucca
166-175	10'	Oriental Poppy Annual-Pink (white) <i>front 1/2</i> <i>clump 3 lines 171 2' diam back of center</i>
<i>from</i> 171-184	9'	Lilium Candidum <i>back 1/3</i> 184-193 <i>Interm. back 1/2</i> Montbretia
184-190	6'	Box tree Thyme
190-200	11'	Perennial Phlox (red) <i>front 1/2</i> <i>193-198 back 1/3</i> Shirley Poppy (fall seeding) Asters (purple & w.)
	200-203	2 Plants of Monarda <i>front 1/2</i>
202-207	6'	Box tree <i>198-207 Interm. back 1/2</i>
207-226	9'	Peonies <i>center 1/3</i> <i>207-216 Interm. front 1/2</i> Montbretia
		East

L 88

			May Tulips Marigolds
			Iris Ochroleuca
			Iris Siberian
			Phlox Divaricata
			<i>Try and get the soil with this in</i>
	216-268	52'	
	<i>2 in. dia stock first 1/2</i>		
	226-268		
	<i>2 1/2 in. dia 1/2</i>		
		4'	Valerian
	271-275	3'	Funkia <i>small</i>
			Hemerocallis <i>back 1/2</i>
	271-287	12'	Salpiglossis
			Trollius
	287-296	11'	Monkshood <i>back 1/2</i>
			Trollius
		4'	Ferns

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MIDDLEBORDER - WEST OF A

<div>1 dm</div> <div>purple white in front</div> <div>annual back to fill back back to back to</div> <div>stems</div>	East		
	107-94	6'	Box tree, Dutch Iris
	3'	Peonies	
	74-89	Funkia	
	89-74	Perennial Phlox	back of Funkia with a place with white
	15'	Campanula (white)	Medium
		Chrysanthemum	
	3'	Funkia	will be 70-78 center
	74-66	Retinopora	
	66-63	Bell Flower (blue & white)	67-72 back - 2/3 of border
	63-58	Rose (yellow)	front 1/2
	58-54	Lilium, Henrii	front half
	54-46	Lilium candidum	back Diff. chinensis 1/2
		Foxglove (yellow)	front 1/2
	46-41	Campanula (blue & white)	Gladiolus (Blue Jay & Yellow)
West	41-35	Scabiosa (Lavender, white, maroon)	OK
	11'	Annual Pink (purple & white)	"Snowball" OK
		"Violet Queen"	
	6'	Bell Flower (Blue & white)	
		Poppies (purple, Charles Darwin, fall seeding)	ASTERS (pur. & white)
	35-29	Lilac	

1-88

MIDDLE, WEST OF A

East			
		29-26	<i>back 1/2 bell flower</i>
			<i>6 1/2 inch flower</i>
			Companula (blue & white) Annual Larkspur (Spring seeding)
		26-18	<i>Trifolium back half</i>
		21'	Delphinium <i>back 1/3</i>
		18-9	←
			Annual Pink (white)
		9-0	Hardy Asters (Beauty of Cornwall) <i>back 1/2</i>
		9'	<i>one of the good other ones</i>
			Hardy Asters (Amellus)
		46-42	<i>Campanula</i>
		4'	Lilium Candidum <i>center 1/3</i>
			Gladiolus (Blue Jay)
		42-34	Peonies <i>center 1/3</i>
		7'	Poppies (purple) Spring seeding
		34-25	Artichokes
		11'	↑ Penstemon
		8'	Chrysanthemums (yellow)
			Foxgloves (white)
		8'	Delphinium
		14-7	← Perennial Phlox (lavender, blue, Helene) <i>back 1/2</i>
		7-3	5' Spirea <i>whole width</i>
		2'	
	West		0 end

4 all the
double
purple1 1/2 ft
long
first23-17
Depth
blue
back 1/3

Appendix 2: ROSE GARDEN PLANS

ROSE GARDENNorth Bed

From West - East

1st Row (Inside)

HT
HP
HT

HT Madam Cecil Berthod

HT
HT
HT Madam Cecil Berthard
T Maman Cochet, white
T Souvenir de Pierre Notting
T " " " "
HT Maman Cochet, yellow
T " " white
HP
HP
(Madam Cecil Berthard
(T Mamon Cochet, white
HP
HT Cardinal
T
AB Soleil de'Or
AB " "
T Mamon Cochet, white

L 89

NORTH BED

From West - East

(2nd.....row)

HT	Queen Beatrice
HP	
HT	Cardinal
HP	
HP	Gloire de Lyon
HP	
HP	
HP	
HT	La France
HP	
HP	
HP	
HP	
T	Souvenir de Pierre Notting
HP	
HP	
HP	

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NORTH BED

From West - East

(3rd - outside row)

HT	Cardinal
HT	Madam Caroline Testout
HT	(Yellow)
HP	
HP)	
HP)	To be removed
HP)	
HP	
HP	
HP	
HP	
HP	
HP	
T	Maman Cochet, Pink
HP	
HP	
HP	
HT	Cardinal (?)

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EAST PED

(North End)

From North - - South

(1st row - inside)

T Mamon Cochet, white
 (HT
 (HT
 T) Mamon Cochet, pink
 T) Souvenir de Pierre Notting
 Poly Clothilde Sonpert
 HT
 Poly Clothilde Sonpert

(2nd row)

HT
 T Mamon Cochet, white
 HT
 Poly Clothilde Sonpert
 HT

(3rd row)

T Souvenir de Pierre Notting
 T
 T Mamon Cochet, pink
 T Souvenir de Pierre Notting

(4th row)

HP Paul Neyron
 HP " "
 HP
 HP
 HP
 HP Frau Karl Drusshki

L89

EAST BED - South End

(From North to S.)

1st (inside) Row

HT
 T Mamon Cochet, red (?)
 T " " white
 Poly Clothilde Sonpert
 " " "
 HT

2nd Row

HP
 HP
 T Mamon Cochet, white
 HP
 Poly Clothilde Sonpert
 HP
 HT

3rd Row

HP
 HP
 HP
 HP
 HP
 AB Soleil de'Or

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SOUTH BED

From West -- East

1st Row (inside)

T Souvenir de Pierre Notting
 HT
 HT Cardinal
 AB Soleil de'Or-
 HT
 T Marman Cochet, red
 HT
 HT
 CP Miss Messman
 HT Madam Cecil Berthod
 HT " " "
 HT
 T Madam Cochet, white
 HT
 T Maman Cochet, pink
 T " " "
 AB Soleil d'Or
 HT Cardinal
 HT
 HT
 T Maman Cochet, pink
 T " " white
 HP Giant of Battles

2nd Row

HP
 HT Madam Carolina Testout
 (HT Killarney
 (HT Cardinal (?)
 HP
 HP
 HT
 HT Cardinal
 HP
 HP
 HP
 HP Gloire de Lyon
 HP
 HP
 HP
 (HT Killarney
 (HT
 HP
 HP
 HP
 HT Killarney

3rd Row

T Estoire de Lyon
 HP

L 89

SOUTH BED (continued)3rd row

#

HP

HP

HP

HP

T

Etoile de Lyon

HP

HT

Madam Cecil Berthard

HP

HP

HP

HP

HP

HP

HP

HP

HP

HP

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WEST BED (NORTH END)

From North - South

1st row (inside)

HP	Cheshunt Hybrid
BC	Hermosa
HT	Queen Beatrice
HT	Madam Segord-Weber
HT	
HT	
HT	Madam Caroline Testout

2nd row

HP	Cheshunt Hybrid
HP	
BC	Hermosa
BC	"
HP	
HP	
HP	Frau Karl Druschki
HT	

3rd row

HP	Cheshunt Hybrid
HP	
CHP	
HP	Magna Charta
HP	" "
HP	" "
HP	Frau Karl Druschki
HP	" " "

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WEST BED (South End)

From South - North

1st row (Inside)

HP Cheshunt Hybrid
 BC Hermosa
 HT Queen Beatrice
 HT Madam Sigord*Weber
 HT
 T Maman Cochet, pink
 T " "

2nd row

HP Cheshunt Hybrid
 BC Hermosa
 BC "
 HP
 T Etoile de Lyon
 HP Frau Karl Druschki
 T Maman Cochet, white

3rd row

HP Cheshunt Hybrid
 HP
 HP
 HP Magna Charta
 HP " "
 HP " "
 HP Frau Karl Kruschki
 HP " " "

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SEMI-CIRCULAR BED, East EndNorth Side

North - South

HP	Old Pink
HR	Conrad F. Meyer
HR	Alice Aldrich
HR	Conrad F. Myer
HP	Mrs. John Laing
HR	Alice Aldrich

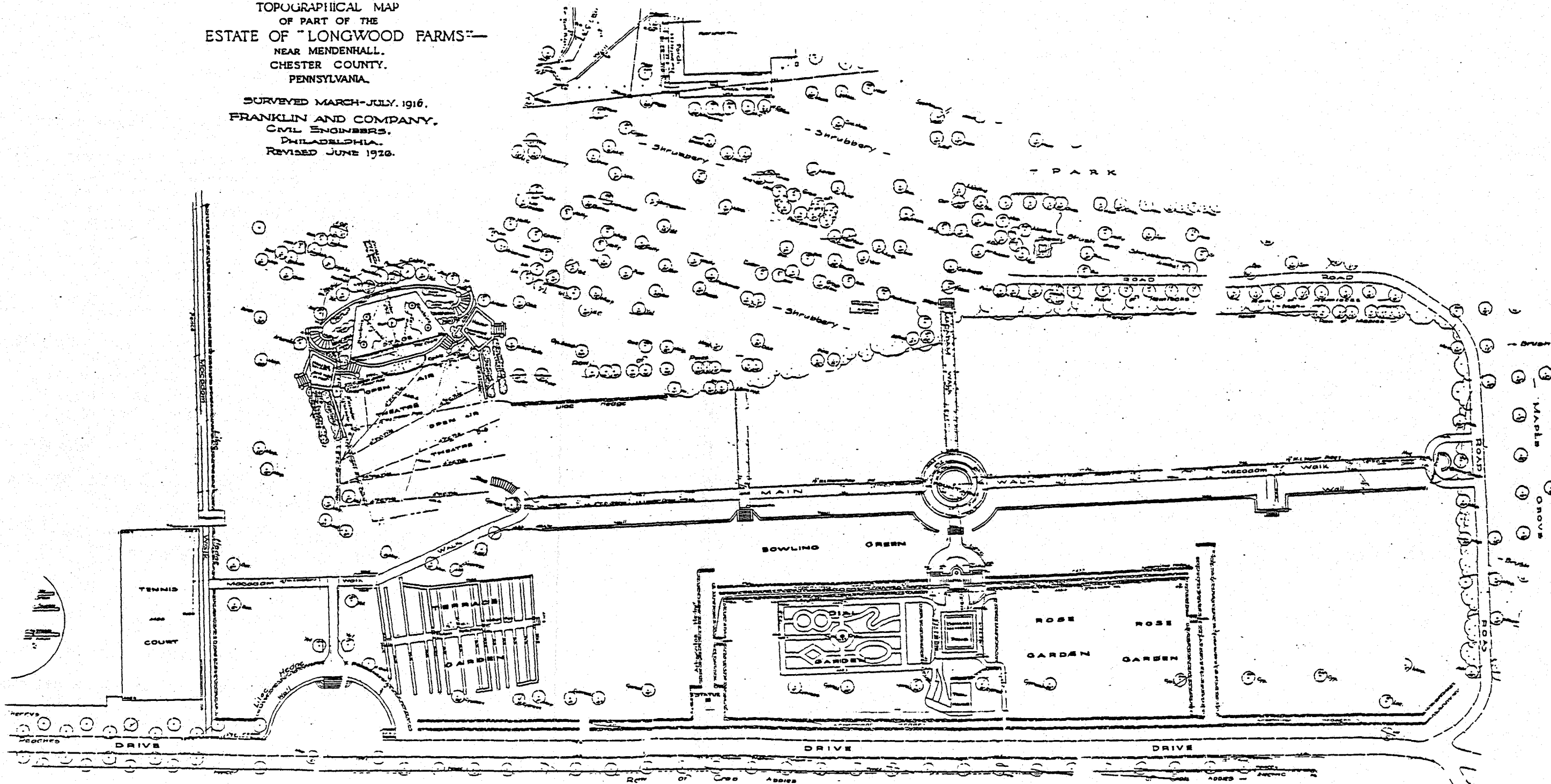
South Side

South - North

HP	Mrs. John Laing
HR	Conrad F. Meyer
HR	Alice Aldrich
HR	Conrad F. Meyer
HP	Mrs. John Laing
HR	Alice Aldrich

APPENDIX 3: 1926 MAP OF LONGWOOD

SURVEYED MARCH-JULY, 1916.
FRANKLIN AND COMPANY,
CIVIL ENGINEERS,
PHILADELPHIA.
REVISED JUNE 1920.



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The Papers of Dr. Russell Siebert, first Director of Longwood Gardens, are maintained at the Hagley Museum and Library as part of the archives of Longwood Gardens, Inc.

Additional manuscripts, quarterly reports, blueprints and photographs are on file at Longwood Gardens, Kennett Square, PA, in the Library, Director's office, Maintenance department and Archives. Not all of these are catalogued.

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