

not as we find them presented before the public in current coin throughout the modern practice of flower-gardening, where colours, being displayed in groups, or arranged in the form of ribbon borders, combine in one view, as an effort to produce harmonious effect.

Colours may be considered harmonizing as they pass from deep pink to blush, as observed among various roses, or from buff to fawn, as among the hollyhocks. Colours of equal depth of shade are met with, as among variegated foliage, and in the flowers of the *Lilium auratum*, of recent introduction. Colours may be considered contrasting and complementary, such as purple and gold, red and green, &c., which leaves no room for the exercise of taste, the presence of the one determining that of the other. Colours that are simply contrasting present a wider range for the exercise of taste, which it would be arbitrary to define and enforce by minor details. If practical men thus prefer to group and arrange their plants upon some understood principles, we simply contend for the same liberty in selecting individual plants for individual effect as specimens for the greenhouse or conservatory. If we take up the cinerarias, or example, as being in flower at this season, although our remarks refer with equal force to the varieties of other species, this favourite flower—and a very beautiful flower it is when well-selected and well-grown—we cannot fail to admire the dark disc or centre as a rule of excellence when surrounded by white or light-coloured petals, presented by such a contrast a very striking flower among many other varieties. However, we find the colours of the petals darker round this dark centre, until the effect of the disc is lost in a dark self. When this dark rule of excellence is virtually extinguished, we are thus at a loss to know why light-coloured discs are not as necessary to contrast dark-coloured petals, as dark discs are a necessity, not only for light, but also for dark petals. If contrast is necessary for the one, why is it considered unnecessary for the other? We have been forcibly struck with the appearance of a seedling, raised in this neighbourhood, of a free growing habit, with bright magenta petals surrounding a golden yellow disc or centre, which, according to opinions held by professional judges, would be consigned to the limbo of oblivion for daring to appear before them without a black eye or disc; when by persons of ordinary taste, unlearned in the dogmas of the school, it is much admired, in its fashionable dress of gold and magenta, as contrasting colours, being a step in the right direction.—*C. Howe, File, in the Farmer.*

**The Lansingburg Apple.**

This long keeper was shown at the recent meeting of the Ohio Pomological Society, at Columbus. The history of the fruit is involved in obscurity. The name would indicate its origin in Rensselaer county, N. Y., but it is only found in a few western collections. The tree is exceedingly vigorous, hardy, healthy, and quite productive; form upright and rather branching making a thick top; young branches almost thorny. The fruit is of medium size, globular cylindrical, unequal or somewhat angular. The surface is smooth of a deep green, bronzed dull red, until ripe, when the ground colour becomes a rich yellow, and the shading, which is seldom in stripes, assumes a brilliant carmine, making a fine contrast, and presenting a very attractive appearance through the polished surface. The dots are grey and slightly indented; on a light ground they appear black, and have green bases. The basin is abrupt, deep, and folded or plaited; the eye small and closed. The cavity is acute, irregular, rough smutchy, or russet; stem short, inclined, knobby; core, small, rather open; seeds, numerous, large, brown; flesh, yellow, breaking, firm, not very juicy; sub acid, rich. March to June. This variety is valuable for its fine keeping qualities, and beautiful appearance in the spring and early summer, when it is very saleable at fancy prices. It sustains very little loss in keeping, as it neither shrivels nor decays.—*Dr. JOHN A. WARDEN, in Ohio Farmer.*

**SOAP SUDS FOR ROSE BUSHES.**—Seeing an enquiry in the *Rural* as to whether soap-suds are detrimental to rose bushes, I thought I would give you a little of my experience. I have about twenty varieties of roses, climbing and others, and have always practiced watering them suds from the wash, and have often heard the remark, "Why, how thriving your roses look; mine are all eaten up by the worms and bugs." I do not know to what else to attribute it except the soap-suds.—*S. A. WHITTLESEY, in Rural New Yorker.*

**Growing Grapevines from Eyes for Vineyard Planting.**

There are two different methods I practice in this country, after many laborious experiments, valuable time and cost. The first plan is the out-of-door propagation of the readier and more willing kinds. For these I procure well-ripened wood, as late as possible in the autumn, before the severe frost sets in, cut it into single eyes and plant them without delay in rows on a bed crossways in the open ground (rather exposed than sheltered,) which is five to six feet wide, and in length according to the quantity of vine eyes, and prepared with the best possible soil as generally used for that purpose. After planting them I give a cover of two inches of half well-seasoned loam, and half coarse sand well mixed, and do not water them, but let the soil be tolerably damp in good working order. After two weeks planting or more, if the weather permits, it not being wet, I cover the bed three feet with half decayed horse-manure, mixed with half fallen leaves, and lastly, lay the whole bed three feet with the same material, no frost or moisture being able to penetrate,—not even 20 below zero. In the beginning of April I remove the lining and covering, and place over the beds frames with sashes, and in a very short time the eyes make their appearance; by degrees I give air when the weather requires it. As the plants grow I raise the frames, and ultimately remove sashes and frames altogether, and leave them to the open air without disturbing or transplanting. The more obstinate kinds I raise in-doors with and without bottom heat, in sand beds only, three to four inches deep; the eyes being covered half an inch. I have now two beds in full operation—one cold, one warm: the cold bed is arranged on the front platform of a greenhouse, 100 feet long; the warm bed is in a half lean-to propagating house also 100 feet long, now filled with a second crop.

Of these latter I likewise procure the wood and cut it up as above, but instead of planting the eyes at once on the beds, I for two months place them in barrels between layers of moist sand. About the middle of February I plant them on these beds in-doors, and as soon as struck, plant them in well-prepared pits and treat them as the out-of-door eyes. This is the mechanical part of that business and my method here, and if the watchful eye of the experienced propagator but assists, final success is unavoidable.—*C. Grunberg, in Gardener's Monthly.*

**Poetry.**

**The Rose and the Grave.**

(AFTER VICTOR HUGO)

A GRAVE once whispered to a rose  
Which on its bosom sweetly grew,  
"The night winds hush thee to repose,  
And weep upon thee tears of dew,  
Such gifts are sent thee from above;  
What dost thou with them, flower of love?"

Fast let me ask thee, holy grave,  
The sunset tinted rose replied,  
"Here, where the yew-trees sadly wave,  
Salt tears are shed for one who died,  
'Till that day that has no end,  
What dost thou with thy gift, old friend?"

The modest flower gave answer first:  
"Oh, think not I was born to die!  
The winds which kiss these lips attend  
Steal with their fragrance to the sky;  
Though here I fade, my happy fate  
Is still to bloom at heaven's gate."

Then said the grave, "They bring no gift,  
No treasure rests beneath the sod;  
From off my heart bright angels lift  
On purple wings, sweet souls to God,  
Where clad in sinner robes they slug,  
Before the Everlasting King."

—*The Quiver.*

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Brimstone, July 20, 1866

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