

duty of the priests to renew daily." The traditions of the profuse employment of flowers at an early period are almost incredible. We read that the Ruamvelli pagoda, 270 feet high, was on one occasion festooned with garlands from pedestal to pinnacle, till it resembled one immense bouquet. Again, it and the temple at Mihintala were buried under heads of Jasmine and other native flowers. The same writer continues: In the Fifteenth Century a king offered no less than 6,480,320 sweet-smelling flowers at the shrine of the tooth, and the rule of one of the temples called for the offering of 100,000 blossoms each day, and each day a different kind of flower was to be offered.

In the ancient days flowers were more freely used than during the Middle Ages. We may gauge the refinement of a nation by the extent of its love and use of flowers in ceremonial and social life. This country, and the present decade especially, is experiencing a rapid development of taste in this direction. We are reviving many of the old ideas and customs, but have not yet reached the civilization of the ancients in the world of flowers. To the ancients each flower was a thought or symbol. Now we symbolize *form*, rather than the individual. The missing of effects is the highest step on the ladder we have reached. In this we imitate nature and partly follow the Greeks, who loved to mass Violets, or Violets and Roses. Thus in striving for natural effects we are but reviving Greek art. Many of the cumbersome things we call "designs" would have perplexed and confounded the Egyptians and Greeks, yet some of our designs are strikingly beautiful, and their symbolical meaning is plain in their touching purity. — *American Garden.*

A Large Rhubarb Bed.—Such a one containing about 20 acres, reported by the *Prairie Farmer* as being at "Rhubarville," out from Chicago. The bed was planted three years ago; the soil, which is a rich sandy loam, being first put in good working condition by the plow and harrow. It was then marked off each way in rows four and one-half feet apart, and a man went along with a spade and made a hole at each of the intersecting points by thrusting it down and pressing each way a moment. A boy followed with the plants, dropping them in the holes and pressing the earth over them with his feet. This completed the simple operation of planting. The field was frequently cultivated through the season and kept free from weeds. The next spring after planting, the first crop was gathered

From 2,000 Muscat vines, William Hales worth of this place made, last season, 301 boxes of Raisins. At this rate 20 acres of vines would make at least 4,000 boxes of Raisins, and at \$2 a box would yield a very desirable income.

LILIUM AURATUM.



KLUNDER'S FLOWER SHOW—A COMPLETE DESCRIPTION.

BY JOHN THORPE.

The exhibition of Mr. C. F. Klunder at the Metropolitan Opera House, New York city, has not been surpassed, and I question if it ever has been equalled in America. The features of the exhibition are entirely different from the ordinary run of horticultural exhibitions proper. The plan has been entirely from an artistic point of view, and has been extremely successful. The features of the exhibition were of general effect from all points

Immediately upon entering the doors, to the right and left were beds of spring flowers in geometrical designs, one of hyacinths and tulips and the other of narcissus and tulips. The blending of the colors was such as one would find under the best treatment of the art known to the profession. On entering the main building, on either side were decorations representing ivy-clad walls. The approach was narrow in comparison, but immediately on reaching the open floor the effect was all that could be desired. The triumphal arch in the distance, some 200 feet away, presented an imposing appearance. At the back of that fountain fifty feet high, and again a mirror forty feet distant, the size of which was forty by twenty feet, gave a perspective, which was, to say the least, without parallel. The vista leading directly to the columns of the arch was formed by immense palms, many of which were twenty feet in diameter, elevated on pedestals eight feet high, thus allowing the visitors to pass beneath. In a line with the palms were tables, six feet wide and ten long, banked with roses, each with different varieties, conspicuous among which were Mabel Morrison, Baroness Rothschild, Paul Neyron, Gen. Jacqueminot, Anna de Diesbach and Jules Margottin. The plants were in 6 to 8 inch pots, with an average of from five to seven blooms on each. In front of these tables were expensive vases representing thousands of dollars filled with the choicest

hybrids, as many as 150 in each. The grouping of the flowers was in accordance with the color of the vases. A carpet leading to the arch of crimson and black gave a setting to the approach which has not been equalled.

To the right and left of the main aisle, occupying the whole of the floor, were groups of plants somewhat indiscriminately disposed, but so artistically arranged as to give a feature which has not been before presented; for instance, a large Sabal palm from Honduras, which Mr. Klunder had expressly imported for this occasion, towered above the second tier of boxes, having a spread of thirty feet, and stood on the floor like the giant of a tropical forest. In close proximity to these were garled trees eighteen to twenty feet high, entirely covered with orchids in full flower. Flanking the auditorium were tables some four feet square, occupied by roses, palms, ferns and other plants. Between the tables were flowering plants, such as cinerarias, Paris daisies, geraniums and ferns. Again there were groups of giant tree ferns standing isolated with circles of ferns and dracaenas at their base.

The boxes were draped with sashes of crimson cloth clasped in the centre with bunches of daffodils, giving an expression to the whole which was admirable in the extreme. Some idea of the effect may be imagined when the height of the floor to the upper tier (seventy-foot feet) is taken into consideration.

The triumphal triple arch was seventy-five feet wide, the main arch being sixty feet high by thirty wide, and the side arches forty feet high and fifteen wide. The arch was composed of the Palmetto palm, Irish junipers and California pines. This imposing structure gave an aspect of grandeur not easily imagined. Immediately in the line of the main arch was the fountain, some forty feet high, a work of art, which was certainly a difficult thing to equal in point of beauty. The basin of the fountain was entirely filled with calla lilies. On the outside of the basin were impressive groups of Asparagus tenuissimus, Lilium longiflorum and candidum, the whole being enclosed by a wire fence 4 feet high, studded with small electric lights, of which there were more than 2,000. This, as may easily be imagined, was the centre of attraction, and the remarks of approval and gratification were many and oft repeated. A mirror thirty by ten feet in the distance added to the beauty of the surroundings. The framework of the mirror was of Palmetto palms, smilax and southern moss. Immediately in front of the mirror was a bank of Lilium longiflorum eight feet wide, extending the whole length. The reflection of the lilies in the mirror was something wonderful. On the left of the mirror was a bank of English primroses, arranged so naturally as to give one the impression that it was one of the wayside banks of England.

To the right were Chinese primroses, ar-