ROSE LETTER

Heritage Roses Group

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ROSE LETTER
of
The Heritage Roses Groups

Editor: Darrell g.h. Schramm, schrammd@earthlink.net
101 Benson Avenue, Vallejo, CA 94590

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National Officers of Heritage Roses Groups

Acting Convener: Jeri Jennings-- heritageroses@gmail.com
Membership Chair: Clay Jennings-- e.c.jennings@gmail.com
Secretary-Treasurer: Alice Flores-- aflores@men.org
Board Members at Large
Barbara Oliva-- boliva@macnexus.org
William Grant-- grant@ebold.com
Pam Greenewald-- gardenangel122@gmail.com
Darrell g.h. Schramm-- schrammd@earthlink.net

The Heritage Roses Group is a non-profit association formed in 1975 as a fellowship of old rose lovers. Members receive four Rose Letters a year: February, May, August, & November.
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San Quentin: The Garden Beautiful

SOFTENING THE HEARTSCAPE: ROSES IN PRISON

Darrell g.h. Schramm

For at least 140 years, roses at times have found themselves in prison. Alcatraz in San Francisco Bay, established as a military garrison in 1853 and soon transformed into a prison, by 1870 boasted a formal rose garden in front of the living quarters for officers and other personnel. In 1917 the prison initiated a gardener-training program for some of its inmates. After inmates had drilled huge holes in the rock, they filled them with soil and then planted sweetpeas, lilacs, and roses. From 1934 to 1941, Fred Reichel, secretary to Warden Johnston, was in charge of the rose garden and the greenhouse. As he became ever more enthusiastic, he expanded the gardens. When the prison closed in 1963, Mother Nature took over what man had left behind.

In 1989, a group of rose lovers became aware of roses still growing on this now touristic rock, roses that had been unable to escape prison but had nonetheless survived on their own. Guided by rangers, this group of nineteen people—Miriam Wilkins, Bill Grant, Don Gers, Muriel Huminick, and Gregg Lowery among them—descended upon the island. They divided themselves into four groups to scour four sections of the island, much of it off-limit to tourists. While the team catalogued plants on Alcatraz, they also made a list of surviving roses, some of which were *Rosa wichurana*, 'Gloire des Rosomanes', 'Felicite Perpetue', 'Russelliana', 'General MacArthur', and one thought long vanished, 'Bardou Job'. The ramblers 'Dorothy Perkins'

and 'Excelsa', Gregg Lowery told me, "were everywhere." Apparently for these roses, to be sentenced to Alcatraz meant to decorate it.

At Sing Sing Penitentiary in New York in the late 1920s inmate Charles Chapin, known as the "Rose Man of Sing Sing" was in charge of a progressive program that landscaped part of the prison grounds. Before he died in 1930, he had planted 3000 roses in the gardens.

Over the years of the 20th century and into contemporary times, rose gardens, vegetable gardens, and ornamental gardens have been part of an inmate program: The Greenhouse Program at Rikers Island, New York; the Garden Correctional Institute of Massachusetts; the Garden Project of the San Francisco County Jail system; and similar programs at prisons and jails in Pennsylvania, Ohio, and other states—always dependent on funding, of course. Sometimes the program has languished for years only to be taken up again four, ten, twenty years later when funding reappeared.

Again and again, those that initiate these programs discover what others learned earlier, that being a part of such a horticultural venture provides the inmates with knowledge and skills in planning, design, and cultivation, focused activity, stress reduction, a sense of accomplishment and pride, a sense of peace and safety, as well as confidence and a sense of self.

Perhaps the most remarkable rose garden was that of the San Quentin prison.

At the end of World War I, about the same time as the start of the Alcatraz garden, at the suggestion of inmate Patrick Tyrone and under the humane wardenship of James A. Johnston (warden from 1913 to 1925), a horticultural venture was undertaken in California's state prison at San Quentin. Named The Garden Beautiful, it was maintained and supervised by inmates. (It should come as no surprise that Warden Johnston would agree to a prisoner's proposal for a garden, since the reform-minded warden had already instituted several training opportunities for prisoners in education and industry.)

In February of 1919, Fred H. Howard, one of the most prominent rose growers at the time and owner of Howard & Smith Company, volunteered to support the prison's efforts. Indeed, all plants in The Garden Beautiful were donated. At first it was primarily a vegetable garden—cabbages, carrots, lettuce, and beans—and a few flowers, but gradually the flowers took over. Soon pansy beds, a carnation garden, a rose garden, rose arbors, climbing roses hiding mortared walls, and rose tree walkways beautified the grounds, everything labeled, all tended by inmates. The garden was no cost to the prison or taxpayer.

Among the major contributors, and a generous one at that, was George C. Roeding (1868-1923), a leading nurseryman who by that time owned one of the largest nurseries in the state, California Nursery

Company, which he had bought in 1917 and incorporated within it his earlier nurseries Fancher Creek and Fresno Nursery Company.

Until his death, Roeding supplied roses and other garden plants each year. Roeding believed the prison garden enterprise to be a "helping hand to the unfortunate; this to be accomplished by providing an avenue that will change the derelict from a pessimist to an optimist; that will convert the down-and-outer into a useful member of society; to create courage in place of despair, to repair a lost manhood and give it the character and stability that will command respect." Clearly, Roeding believed in the power of roses and the influence of the garden.

Most of Roeding's friends and acquaintances did not know that his interest in prisoners went beyond the walls of the prison garden. Quietly, for a number of years, he employed ex-convicts in his various fields and nursery grounds.

Roeding's California Nursery Company

c. 1920

For years, each succeeding supervisory inmate of The Garden Beautiful took on the name of Patrick Tyrone, sometimes called Tyrone II, Tyrone III, etc. or Pat II, Pat III, etc. In the summer of 1920, Tyrone II wrote Roeding a long and eloquent letter of gratitude in which he acknowledged that "a few like yourself grasped the 'the big idea' and moved the mountain aside that loomed between the inception of the ideal and its material completion."

That The Garden Beautiful was a builder of morale there is no doubt. The garden was still extant under Warden Clinton Duffy (warden from 1940-1952). By then many of the men in prison, supervised by Antoine Berland, had learned to graft and bud roses. Several times these gardeners held Sunday flower shows accompanied by band concerts. One of the prisoners of that time said, "Roses are not just plants. They are personalities, living things that respond to you. They stimulate memory, especially when the roses are fragrant."

By 1954, The Garden Beautiful had become Portal Plaza, a manicured, formal garden with numerous roses. The courtyard is still a part of the prison. But sometime between then and 2002, references to the San Quentin courtyard garden vanish. Was the gardening program halted under a new warden? Did interest die away? Was its maintenance shifted from the inmates to a professional outside gardener or gardeners? Is a "yes" answer to one or more of these questions the reason a new gardening program was begun? I have not been able to obtain a clear answer from the two contacts I have, persons who work for San Quentin but are not particularly knowledgeable about roses.

As of 2002, the Insight Garden Program was initiated by Beth Waitkus. The program offers organic gardening classes and, once again, actual involvement with the garden for about 30 medium-security prisoners. The garden totals about 1,200 square feet in which inmates try out their skills in landscaping, irrigation, soil amendment, propagation, and garden maintenance. About a dozen rose plants grow among the vegetables and other plants, including 'Sally Holmes'.

As with The Garden Beautiful many decades ago, the men, through their active participation, build trust, respect, and collaboration among themselves and between themselves and prison staff. One prisoner, Jeff Rutland, declared, "I've learned a lot about the inner garden. We have to find the garden inside ourselves." Another said that to work in a garden "softens the heartscape." Those of us who grow roses nod in understanding. We know that "stone walls do not a prison make/ nor iron bars a cage" when we tend the gardens and roses within ourselves.

This article first appeared in the May 2012 issue of *The Marin Rose.*

ANOTHER ROSE OF ANOTHER NAME

I know that at least two of our members and I myself grow a rose we acquired under the name 'Himmelsauge', meaning "the eye of heaven." The rose by that name was bred in 1895 by Rudolf Geschwind. Latest research shows that this is not the rose we think it is. Professor Anne Bruneau at the Université de Montéal has demonstrated by comparative DNA analysis that the rose sold as 'Himmelsauge' is genetically identical to 'Russeliana'. While I for one am glad we have once again unraveled a confusion or mix-up, I am saddened that I do not own 'Himmelsauge'.

Marge Hansen at age 92 still weeds and feeds her roses. She is a member of the Woodland Library Rose Society in Northern California. With the help of her niece, she recently recovered the hybrid tea 'Talisman', a rose of 1929, that for years grew beside the entrance to the family home in an almond orchard near Live Oak. Here is her story:

THE TALISMAN ROSE

Marjorie Hansen

It's probably best not to go home again after forty years. On May 15 of this year, I was standing in the backyard of our old home near Live Oak, amongst the dry foxtail weeds and junk scattered around, thinking of the soon-to-take-place burning of the whole property. I didn't plan to be present for that. As I was gazing at the one *green* weed, about a foot and a half tall, it suddenly began to quiver. I wondered, "Is that a grasshopper? What's causing this?" Suddenly the whole plant just vanished beneath the ground, pulled down by a gopher, I suppose. Never in my lifetime had I ever witnessed a whole plant pulled down in one swoop. I thought to myself, "Better get used to it, Old Girl; soon the house, pumphouse, boys' room, garage, shop, and my mother's cottage will all meet the fate of that weed." A pile of straw bales awaits, ready to get the fire started.

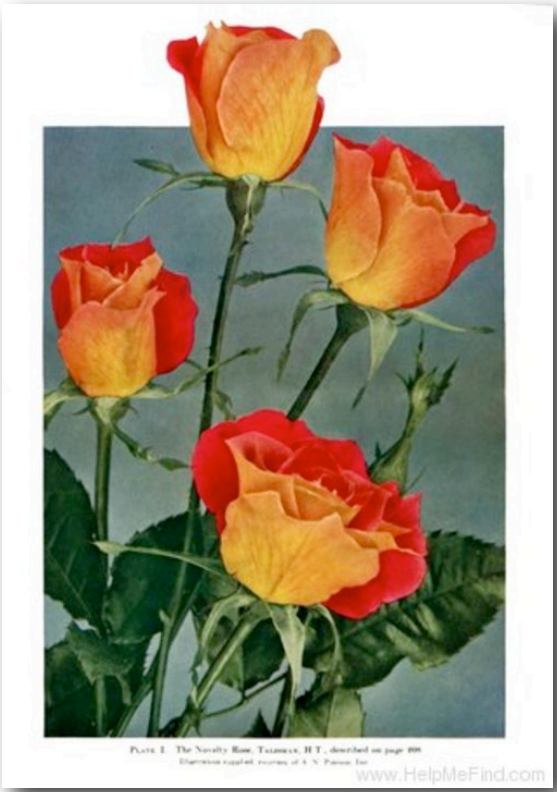
However, my niece Bobbie, who lives near Gridley, six miles from Live Oak, has now provided one ray of hope. She saved our 'Talisman' rose. It was blooming by the front door of the Craftsman house when we moved to Live Oak in 1943. But with two small children and my husband waiting to be drafted, rose care was not high on my list. Tomatoes, string beans, and squash got more of my attention.

Then in 1972 Cal Trans condemned our property to turn Highway 99 into a freeway. We would be right in the middle of an interchange. So we moved to Woodland, my mother and my mother-in-law with us, but in a few years Cal Trans changed its mind and cancelled the freeway.

On Memorial Day 2011, my daughter Carolyn, Bobbie, and I visited the Live Oak cemetery, which borders our former property. The caretaker told us our old house was vacant. We drove over to take a look. Carolyn and Bobbie took cuttings from 'Talisman'. The poor old bush was so neglected; maybe we could get some replacements. Unfortunately, the shoots that Carolyn and I tried to start didn't survive, and Bobbie is worried that her last one won't make it either.

Fast forward now to May 3, 2012. Word was out that the buildings were to be burned down as a training exercise for the local firemen! And 'Talisman' had been cut to the ground! When Bobbie heard this, she immediately grabbed a shovel and headed to our old place six miles away.

Digging was very difficult because the huge rose roots were close to the house foundation and up against the front steps. How she ever managed to dig it up and carry it the distance to her car trunk is beyond me. She also dug up two sacks of Live Oak soil so it would have less of a shock when moved to its new home. When Bobbie returned home, she unloaded the huge rose roots, fearing they wouldn't like being in the car trunk overnight. Thus, the next morning she had to reload it for the trip to my place in Woodland, fifty-five miles away.



She had called to ask me to pick a spot where I want the rose planted. I had started to dig a normal-size hole on the south side of the carriage house. Imagine my amazement when Bobbie arrived and I saw the size of those roots. It was all huge lumps, almost like redwood burls. She pushed my garden cart to her car in the driveway, somehow hoisted the roots into the cart, then pushed it the 200 feet or so to the back garden. Nothing to do but find a BIG spot for it. Finally, we decided she could prune back the rosemary, dig out most of it, and plant 'Talsiman' next to 'French Lace', where the morning and most afternoon sun would shine on it.

Bobbie had to dig an enormous hole. She'd brought alfalfa meal and added the Live Oak soil plus lots of planting mix. The next day at church I asked for prayers for 'Talisman' and lit a candle for her. I can hardly wait until she bursts forth in bloom again, just as she did all those thirty years we lived in Live Oak. One definition of *talisman* is "anything whose presence exercises

a remarkable or powerful influence on human feelings or actions." What an appropriate name for this rose!

This is 'Talisman' as of May 27, 2012.

About seven new canes have emerged, already leafing out. At least four of the canes are tipped with a small bud.

As of early July, at least a half dozen flowers have bloomed.

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MORE ON THE LAST KAISERIN

In our last issue, the article "Happily Ever After or Not" discussed the rose and namesake *Kaiserin Auguste Viktoria*. One reader in response mentioned that Viktoria should be spelled with a "c." Consequently, I did some poring through past and present authors who mention this rose.

Nine rosarians spell the name as given above: R. Mann (2008), G. Lowery (2006), Quest-Ritson (2003), W. Grant (1998), P. Beales (1997), J. Harkness (1978), R. Shepherd (1954), McFarland (1936), and G.C. Thomas (1926). Given the stature of most of these persons, one would assume they are correct.

However, as we turn back the clock into the decade before McFarland's and Thomas's ARS reference, we make an interesting discovery. A list of hybrid teas and teas in the ARS annual of 1922 spells the name 'Kaiserin Auguste Vi**c**toria', that is, only one of the three names differs.

Then, in his *Rose Encyclopedia* of 1922, T. Geoffrey Henslow spells the name 'Kaiserin August**a** Vi**c**toria'. So does George C. Thomas in 1917, Foster-Melliar in 1910, and Jekyll & Mawley in 1902. In the April 1898 issue of *Journal des Roses*, the caption under the chromolithograph, obviously created for the accompanying article which spells the name inconsistently, also spells the name Augusta Victoria. That is, the closer we get to the release-date of the rose, the more consistent is the "Augusta Victoria" spelling.

What should cinch the matter is a short article on page five of the January 1891 issue of *Journal des Roses*—a kind of rose bible of the time—entitled (in French, of course) "New Roses of 1891." The article mentions that Lambert (the breeder of the rose) and Reiter had sent a description of a new rose to be released in April named 'Kaiserin Augusta Victoria'. (It goes on to describe the rose in detail.) This seems to be the first reference naming the rose. Note the spelling.

If we can assume that the French did not alter the spelling sent them from Lambert himself, it would appear that from the outset and for three decades the appellation of the rose was usually spelled with an "a" in the second name and a "c" in the third. And, given these sixteen sources, sometime in the 1920s the spelling of the name of the rose was altered. Note especially that George C. Thomas altered his1917 spelling in 1926. I suspect that, the rose being German, writers were trying to be true to the Germanic spelling, regardless of the original name. As for me, assuming the earlier ones are correct, I will change the name tag in my garden to 'Kaiserin Augusta Victoria'.

–The Editor

ONE HUNDRED ONE YEARS OF OBSCURITY: 1911 ROSES

Darrell g.h. Schramm

Slightly more than one hundred years ago, in 1911, painter of roses Paul de Longpre, who had grown 4000 roses on his estate, died in Los Angeles. That same year Richard Strauss premiered his opera Die Rosenkavalier, and the U.S. celebrated its first transcontinental flight, New York to Pasadena, the city of roses. Of course other historic moments occurred that year as well: the Titanic was launched; Ishi, the last of his tribe, emerged from northern California wilderness; Hiram Bingham discovered the lost city of the Incas, Machu Picchu; Sun Yat-Sen became the first president of the Republic of China; George V was crowned king of England; North Dakota enacted hail insurance; Chevrolet entered the automobile market; and Portugal granted women the right to vote.

And roses? About sixty, hybridized or propagated, were introduced that year to the Western world, give or take a few whose dates are uncertain. But nearly all of these roses are obscure. Though six or seven were propagated sports, that is, not originally hybridized roses, the United States led in numbers of roses introduced—at least two dozen. Germany followed closely behind with 21 or 22, France eleven or twelve, Italy three, England two, Ireland two, and Denmark perhaps one.

The rose introduced in Denmark by Dines Poulsen was 'Rodhatte', meaning Red Riding Hood. The date is given sometimes as 1911, sometimes 1912. As a hybrid of a polyantha and a hybrid tea, it is perhaps the most famous rose under discussion here, for not only was it bred for cold Scandinavian climates, but it is probably also the first floribunda (though some would give 'Gruss an Aachen' that distinction). The rose is a semi-double, medium red. It is still sold in Europe.

Perhaps equally well known of the roses launched in 1911 (though neither are constantly on the lips of rosarians) is the lovely, pale yellow tea rose 'Alexander Hill Gray'.
It is named for the affluent Scottish landowner who sold his ancestral estates to move to Bath, England, where the climate was more conducive to his roses. He was called King of the Teas by the National Rose Society, which he served for many years. The rose is fragrant, on a bushy plant about four feet tall, sometimes called 'Yellow Maman Cochet'. It was introduced in Ire-

land by the famous Dickson firm. This rose is still commercially available, though oddly not through the Dickson company.

Another Irish rose to debut that year was 'Edward Mawley', a dark red hybrid tea from the rival Sam McGredy nursery. The flowers are usually borne solitary on tall stems. The rose was named for a meteorologist and secretary of the National Rose Society, who is probably best remembered for co-authoring the book Roses for English Gardens with Gertrude Jekyll. Mawley also initiated the yearly "Rose Analysis" of the rose society (still used today) and eventually became its president in 1915, but died the next year. Only one nursery in the world still carries 'Edward Mawley', and this is Vintage Gardens in Sebastopol, California.

ALEXANDER HILL GRAY

Three Italian roses were introduced that year by the Bonfiglioli nursery but bred by Massimiliano Lodi of Bologna. 'Luigi Galvani' was a pink-violet, strongly scented hybrid tea climber. Galvani was a famous Italian biologist and physician who in the 1780s discovered electrical charges in animal organisms and metals, stimulating the study known as neurophysiology. 'Garisenda' is a floriferous Wichurana rambler with 'Souvenir de la Malmaison' as another parent; it's a delicate pink, deeper so in the center petals. Named for one of the two famous Bologna towers, it won First Prize

at the International Exposition of Florence in 1911. The rose 'Ricordo de Geo Chavez', meaning Souvenir or Remembrance of Geo Chavez, is a carmine-pink or medium red hybrid tea, named for the French-Peruvian pilot who was the first to fly across the Alps, doing so from Brig, Switzerland to Domodossola, Italy, in September 1910. On landing, he crashed and died five days later, September 28. This rose apparently still grows at the Sangerhausen gardens in Germany.

By far the most prolific of breeders to introduce roses in 1911 was Michael Walsh (1848-1922). He had arrived from England in 1868. His focus in breeding was hardy climbers and ramblers, such as the once popular 'Excelsa', 'Hiawatha', 'Minnehaha', and 'Sweetheart'. In 1911 he commercially presented 'Bonnie Belle', 'Celeste', 'Kalima', 'Lucile', 'Mrs. M. H. Walsh' (for which he won an ARS Gold Medal), 'Summer Joy', 'Winona', and perhaps 'Coquina' (the date is questionable). All of these are presumably hybrid wichuranas. No breeder in the Western world comes close to his output that year.

E. Gurney Hill (1847-1933) of Richmond, Indiana, (but, like Walsh, from England) placed four roses on the market one hundred one years ago: 'Alice Lemon', 'Rena Robbins', 'Robert Heller', and 'Rose Queen', all hybrid teas, none of which survive today. Fortunately, his later roses 'Columbia' and 'Madame Butterfly' do.

Jackson and Perkins introduced three roses that year (all hybrid multifloras), as did the California Rose Company (all sports). Indeed, the U. S. was prolific in the rose world, a sign of things to come forty and fifty years later.

In Europe, German rose breeders were

PRESIDENT VIGNET

particularly active 100 years ago, much more so than the English and the French. Peter Lambert (1859-1934) of Trier, Germany put his country on the map as a rose-growing nation with his many and popular hybridizations. His was the first rose of R. multiflora parentage that was repeat-blooming and not a polyantha dwarf (1901). His 'Trier' four years later was especially noteworthy for being a repeat flowering, short climber, one which he used to hybridize many of his other roses. The four roses he introduced in 1911 were 'Freifrau Ida von Schubert', 'Furstin von Pless', 'Hauff', and 'Goethe'. Only the second and the four named roses are still available. 'Furstin von Pless' is named for Princess "Daisy" von Pless, a liberated social reformer and peace advocate who served as a nurse in World War I. In 1922 she divorced her husband Hans Heinrich XV, a prince, a count, a baron, and one of the wealthiest heirs to the German Empire. A Gibson beauty, she had her portrait drawn by John Singer Sargent. The rose 'Goethe' is named, of course, for the famous German poet and writer, author of Faust, and known to have loved roses. It is a heavily mossed, double rose, and, according to rose historian Roy Shepherd, "one of the most attractive of all the mosses." A possibility exists, however, that 'Goethe' may have been a rose bred by Rudolph Geschwind, for Lambert is known to have introduced a few of Geschwind's roses as his own.

Two other German breeders who bred roses during this oddly unhistorically historical year (who really remembers events of 1911?) were Nicolaus "Nicola" Welter (1854-1920) and Otto Jacobs (1860-1893), each forwarding three new roses, none of which are on the market today.

One German rose, offered to the public by Wilhelm Hinner (who had worked for Lambert), is still available in two U.S. nurseries, Rogue Valley Roses and Vintage Gardens. That rose is the silver pink hybrid perpetual (some say hybrid tea) 'Heinrich Munch'. Its long, large petals unfurl very leisurely. According to Journal des Roses, a Mr. Heinrich Munch of Munch & Haufe nursery near Dresden discovered this as a pink sport of 'Frau Karl Druschki'. Hinner introduced it. Hinner was also famous for his very popular 'Pharisaer' in the early decades of the 20th century; like his 'Georg Arends', it is still sold.

Of the ten or so 1911 roses ushered in by the French, four or five are still commercially for sale, but only three of them in the United States. One is 'Maman Turbat', a peach-pink polyantha with tiny flowers on a dwarf bush bred by Eugene Turbat, ostensibly named for his mother. A second is technically not from France but from the firm of Soupert and Notting, Luxemburg; 'Maman Lyly'. According to Journal des Roses of that

year, this rose resembles 'Souvenir de la Malmaison'. Supposedly it is blackspot resistant. In 1935 the great Australian hybridist Alister Clark wrote of his concern that the rose was already then "being lost sight of." While 'Maman Lyly' can still be found in some gardens, of nurseries worldwide again only Vintage Gardens offers it.

The other French rose is an overlooked but outstanding hybrid tea, which was the inspiration for this article: 'President Vignet'. (See photo on page 13.) Unfortunately, it came into being too late for Paul de Longpre to paint it; I'm sure he would have. Bred by the famous Pernet-Ducher, the rose, a very full, cerise-red growing on a narrow, upright bush of dark green leaves, reveals at least forty petals that change to a luscious magenta with age. Though in spring mildly susceptible to blackspot and rust, the bush blooms unashamedly, ignoring the fungus. Because this prolific, strongly perfumed rose is a favorite of mine, I wish to describe it in some detail lest its obscurity decline into a lost rose.

The flowers of this rose grow singly or in small panicles. The simple, hairless sepals are more or less the same in size and shape, reflexing along the small, smooth calyx and petiole. The leaflets are broadly elliptical and serrated, with an acute tip; the leaf, whether of three or five leaflets, forms three or four small prickles along the back of the stem. The adnate stipules display minimal auricles. The brown canes produce some straight prickles but not in vicious exuberance. In my garden 'President Vignet" grows about three feet tall.

The rose seems to have been named for Louis Vignet, a mountaineer and writer. A contemporary of Pernet-Ducher and fellow citizen of Lyon, he belonged to the French Alpine Club for which he wrote a section of the book by the same name in 1881. In 1886 he wrote another book, Alpine Rhapsodies (full title in translation: The Bottom of the Bag of an Old Tourist: Alpine Rhapsodies). Much respected, admired, and often toasted, Louis Vignet in the early 1880s was serving as vice-president of the club. While I have been unable to verify it, it is quite conceivable that he later became its president.

We have lost so many roses in the last 101 years to obscurity or to oblivion, sometimes because the rose was not healthy or hardy or handsome, but often for no other reason than fashion and fad. Consider this article, then, as a verbal scrapbook of lost and obscure roses of 1911—and a belated birthday card to the few survivors.

The following article is an abbreviated version, with the author's permission, found on the Quarryhill Botanical Garden website. Howard Higson is the Head of Horticulture at Quarryhill. He can be reached at info@quarryhillbg.org .

From THE HISTORY AND LEGACY OF THE CHINA ROSE
By Howard Higson

Of the nearly two hundred species of roses, found exclusively within the subtropical and temperate northern latitudes, two have contributed uniquely to our rose heritage: *Rosa chinensis* var. *spontanea* (Rehd. & Wils.) T.T. Yu & Ku and *R. odorata* var. *gigantea* (Collett ex Crépin) Rehd. & Wils. (or *R. gigantea*) have provided the world with traits highly prized in the modern age of rose culture, thanks to centuries of domestication in China and subsequent hybridizing in Europe. China has, in fact, an unparalleled richness of overall biodiversity, and its roses are found to be no exception: 93 species and 144 varieties are native to China, while 80 percent of these are endemic (occur naturally only in one area).

Rosa odorata var. gigantea

References to Chinese floriculture date from at least the 11th century BC and probably include references to roses, although chrysanthemums appear more prominently in the most ancient art forms of China. *The Zhongguo Huajing* (China Floral Encyclopedia) specifically indicates widespread rose culture in the 4th and 5th centuries AD. By the Song Dynasty (960 to 1279 AD), references exist to "Yuejihua," or perpetual-flowering roses that were extensively cultivated in large cities with ever-increasing numbers of varieties (41 were recorded in Luoyang alone). By the Ming Dynasty (1368 to 1644), Yuejihua and Qiangwei (rose culture) were common, with many varieties in cultivation.

Considering this far-reaching history, rose culture in China was doubtless the most advanced in the world until at least three hundred years ago, in regard to cultivars developed and cultivation techniques.

BOY TOSSING ROSES--detail from "Allegory with Venus and Cupid" by Bronzino

The "China rose" is actually a complex of natural and cultivated hybrids that have evolved over more than a thousand years in Chinese gardens. Screen paintings from the 10th century depict a blush China rose identical to 'Hume's Tea-Scented China', one of the four China stud roses brought to Europe in the early 19th century. The painting *Allegory with Venus and Cupid* (1529) by the Florentine Angelo Bronzino (1503 to 1572) is the first reference to the China rose known in Europe. The same pink China may also be the subject described in 1678 by Montaigne at the Jesuit Monastery at Ferrara, Italy, said to be in perpetual flower. Several 18th century references to the China rose, from Italy, Sweden, Holland, and England, make clear that Europe was well aware of this relatively new exotic at this time.

The British Museum possesses a remnant of a crimson China rose from the Herbarium of Gronovius, labeled "Chineesche Eglantier Roosen" (1733). It has been confirmed as the type specimen of *R. chinensis* Jacquin, named in 1768. This taxon has persisted to this day yet is now known to represent a diverse group that has been evolving in cultivation for many centuries. Its wild ancestor was discovered nearly one hundred and fifty years after the naming of *R. chinensis* and was named *R. chinensis* var. *spontanea*. The 'Koushin' ("every other month") rose of Japan, for example, imported from China over a thousand years ago, is quite distinct from the specimen of Gro-

novius and Jacquin, yet both are *R. chinensis*, with their defining characteristics and cultivated history.

Peter Osbeck, a pupil of Linnaeus, identified a similar specimen in the gardens of the Custom House at Canton, China in 1751. It became his type specimen for *R. indica* and yet is certainly *R. chinensis*, probably identical to the "Blush Tea China " in Linnaeus' herbarium. Other China rose specimens in this herbarium include three crimsons, one pink, and one recognized hybrid.

In 1885, when Dr. Augustine Henry (1857-1930) made his famous discovery of what would later be named as the wild species, the primary ancestor of *R. chinensis* and the China roses was finally identified. Henry, having arrived in Hong Kong in 1881, later traveled up the Yangtze River to the customs post at Ichang. He found the rose in a narrow ravine extending from the Yangtze to the north, near the San-yu-tung glen, and the cave and temple of the Three Pilgrims. It was a climber like *R. banksiae* with three to five leaflets per leaf and solitary flowers generally of deep red but sometimes pink. It is now known that flower color of this wild species varies from almost white to deep crimson.

The wild Tea rose, *R. odorata* var. *gigantea*, is native to upper Burma and southwestern China and was introduced to Europe in 1888, having been discovered by Sir Henry Collett in the Shan Hills of Burma in 1824. *R. odorata*, like *R. chinensis*, refers now to garden varieties and hybrids (the "old" Tea roses), and so the wild species, also identified later in this case, was named *R. odorata* var. *gigantea*, or *R. gigantea*, depending upon the authority cited, to distinguish it from its cultivated descendents. Ascending to 40 feet, with strong shoots and hooked prickles, it is less hardy than *R. chinensis* var. *spontanea* and consequently more temperamental in northern European climates. It has large drooping leaves and large silky flowers of creamy to lemony white, up to five inches across. It contributed its long petals and elegant texture to the China roses, as well as its remarkable fragrance, sometimes ascribed to its foliage when crushed, but more likely from its Tea-scented flowers. In contrast to the above description, a second variety with white flowers and smaller leaves has also been in cultivation in Britain. Having been absorbed into the Hybrid Tea lineage, old Tea roses, as developed in China over the centuries, are now very rare. One very popular survivor is 'Fortune's Double Yellow', discovered in 1845 by Robert Fortune in "a rich Mandarin's garden at Ningpo." (. . .)

When Henry came upon the wild source of *R. chinensis* in 1885, he was reaching back through the centuries to the elusive beginnings to much of our modern rose culture. Other explorers, including E.H. Wilson and Joseph Rock, were to follow in his footsteps in the coming years, locating popula-

tions of the wild species in China. In the mid-20th century, foreign research was excluded from China due to the Cultural Revolution, yet after its demise in 1976, contact with the outside world gradually resumed.

In 1983, a Japanese botanist working in China named Mikinori Ogisu also found *R. chinensis* var. *spontanea.* His discovery occurred on a dry, west-facing slope in the Ichang Gorge of the Yangtze Kiang River, within the secondary forests of Leibo County, Hubei Province. He described a wide range of flower colors on various plants of this particular population, depending upon their elevation, which ranged between 1,560 and 1,850 meters. He noted that flower color changes from pale pink to crimson due to exposure to the elements and to pollination. At lower altitudes, flower color was seen to develop quickly to a deep crimson, while at higher elevations there appeared a slower and less noticeable color change, with both pale pink and crimson flowers occurring on the same plant. He considers a cultivated variety named *R. chinensis* 'Sanguinea' (also called the Bengal Crimson 1 and depicted by Redouté) to demonstrate similar characteristics. Over a 10-year period of exploration in Sichuan, Ogisu found 10 locations where native stands of the species occurred, including a pure white-flowered population. As seen in previously discovered populations, these flowered only once, in early to in mid-summer.

Ogisu described the species to be of small to medium growth habit, with smooth, reddish wood when young, and with sparse, small, dark red prickles when mature. Leaves are sparse with three to five pointed leaflets that are reddish-brown when young. Flowers are single, five-petaled with a limp, silky texture and a loose shape after opening. He believes that, in the past, only double-flowered rose selections were cultivated in China (as was true for chrysanthemums, Rubus, Lotus, and peonies), and that only these made their way to Europe. Subsequent single-flowered varieties came about, therefore, by reverting to their natural condition, as seen in the wild.

Martyn Rix, also having observed the wild species, has noted a strong correlation between Ogisu's description and both the 'Slater's Crimson' and 'Parsons' Pink' ('Old Blush') stud roses, even surmising that 'Slater's Crimson' may not be a hybrid at all, with its crimson flowers and dwarf form seen as distinctly similar to some of its wild-origin relatives. He noted the amazing color range, as well, yet adds that growth habit of the wild specimens ranged widely, including dwarf forms, arching shrubs, and climbers extending high into the trees.

Heritage – What Does it Mean?

Georgina Campbell

Last year I wrote an article for the New Zealand Rose Society's Rose Annual where I wrote in part about the need to re-look at how we group roses. In this piece I will reshape parts of that article in response to Fiona Hyland's question in the last *Heritage Roses New Zealand*, "What exactly constitutes a heritage rose?"

To me heritage means what from the past continues because it carries some value as we move into the future; this includes values, beliefs, customs and culture, family stories, past experiences, places and buildings, arts and artifacts (in a very broad sense). Apart from being from the past, actual age does not matter.

La France

On looking up definitions with roses in mind, I find that these stand out:

- *things (especially valuable things such as buildings, literature etc) which are passed on from one generation to another*
- *anything that has been transmitted from the past or handed down by tradition*
- *the evidence of the past, such as historical sites, buildings, and the unspoilt natural environment, considered collectively as the inheritance of present-day society*
- *a widely used term that has come to stand in a very general way for everything that is inherited, including structures, objects, images, ideas, sentiments, and practices. Not all of this need be very old, although some of it is. Distinctions are sometimes made between the cultural heritage and the natural heritage. All heritage, however, is constructed in the sense that people or communities have selectively assembled, defined, and validated those things that they wish to consider components of the heritage. Scale is often important here, and the appropriation of a heritage is often linked to the creation of global, national, or local identity. Once*

defined, in whatever way, the material that is taken as being the heritage is often commodified and exploited for educational, economic, or political gain, or simply as diverting entertainment.

Read more: http://www.answers.com/topic/heritage#ixzz1okxrCl64

Heritage Roses was the name given to the New Zealand Group (founded in 1980) of rose enthusiasts with a particular interest in roses that were old. In other countries the groups also use Classic, Vintage, Antique or just Old to describe that the point in common is that the roses admired, written about, grown, displayed and conserved are 'old'.

We know *La France* (1867) as the rose that began the era for modern roses. This is currently being discussed/debated around the world to help with sorting roses into more appropriate historical eras with the thought that any rose 100 years or older should become a Heritage Rose much the same as for antiques. Or do we make classifications more like cars with terms like Veteran (the very first cars), Brass (1905 – 1914) Vintage (1919 - 1929), Antique (over 45 years but beginning around 1949), Classic (20 – 45 years old) and then of course Modern?

Either way there are many modern roses that need to be conserved along with the very old as I became more aware of when creating the McGredy Rose Garden. The roses bred between 1910 and 1950 are one group in particular. Even roses of the 1990s are disappearing quickly or, if growing in gardens, the names are often no longer known.

I have read about and met many people with direct links to roses named for their family bred by the McGredy breeders. They try to ensure the rose goes with them to new gardens or is passed on to the next generation, which has been a blessing for me as I seek the non-commercially available roses. I am often contacted to see if I have a rose with a name that links with a family member to plant as a memorial rose or to celebrate the birth of the next generation. The last Journal had a lady seeking *Adrienne Morine* named after her mother.

Dean Hole reflected on the fate of many rose varieties once listed in catalogues due to being superseded by new show champion roses in the style people wanted. He hoped that in fifty year's time this would have continued with the changes representing progress. Many of the roses missing from the catalogues of Hole's time are the ones being sought today by collectors. At the same time rose breeders do continue to work on the next generation of improved roses with disease resistance and hardiness part of the progress.

Alistair Clark was to have said that a rose's only hope of perpetuation was a ready public demand and lamented the neglect of many modern beauties as well as the discarding of centuries old varieties.

People grow roses and join Heritage Roses for varied reasons: to pursue an interest in conservation and history, to begin to identify the roses in their own garden, to locate roses (often with a link to their family heritage), to feel the pure pleasure roses give when admired in gardens or arranged due to their perfume, colour, form and versatility, and of course to be with a variety of people who have roses as a common interest.

On joining the group there is no special police force checking to see if you grow roses of the correct vintage or testing your knowledge to see if roses grown are pre-*La France* or fit in with an image like the Musks do. Instead members like me are delighted to be shown tucked in your garden a rose treasure with a wonderful story – part of your heritage, the way you companion plant, share your enthusiasm and challenges with growing roses, and even share a laugh about the difficulty one has with correct pronunciation.

The date of a rose's release is actually irrelevant and should not determine which roses you grow, especially when ensuring the heritage of roses for tomorrow's members.

This article first appeared in the May 2012 issue of Heritage Roses New Zealand and is used with permission by the author, who lives in Hastings, New Zealand. She can be contacted at georgec@xnet.co.nz

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