

# ROSE LETTER



November 2013

# ROSE LETTER

of  
The Heritage Roses Groups

©

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## The Cemetery Issue

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**MARIE LOUISE**

## **200 YEARS AND COUNTING: MARIE LOUISE**

**Darrell g.h. Schramm**

This year, 2013, is our last chance to wish a happy birthday to ‘Marie Louise’. A grand old dame who has lost none of her fragrant beauty to Time’s winged chariot, the rose is at least 200 years old.

The fashion was once—and for some it still is—not to reveal one’s age. In that trait, ‘Marie Louise’ remains fashionable. The date of her origin is most often given as 1813, a date that seems based on Prevost’s remark in his rose catalogue of 1829 wherein he mentions having received ‘Marie Louise’ at Malmaison in 1813. But “received” does not mean “bred” or “introduced,” though indeed Prevost may well have been introduced to the rose when he received it.

Graham Stuart Thomas gives the birth date as 1811; a few other sources echo his words. In 1954, however, Roy E. Shepherd in his classic work asserted the rose had put in its first appearance before 1800. Rather in agreement with him, the French 2002 Pepinieres Loubert catalogue states that ‘Marie Louise’ originated

about 1800. Whether 1813, 1811, 1800, or earlier, the time has come for birth year congratulations.

But is it the real and original ‘Marie Louise’ we are congratulating for having survived so beautifully? The first identity problem concerns classification, the second its variety name or synonym. Nearly all sources in the literature classify this rose as a damask, but one or two as a centifolia, and a few as an agathe, that neglected and moribund category now usually subsumed into the gallica rose class. By default that could mean these latter sources regard it as a gallica—and indeed the rose does bear gallica-like foliage.

Brent Dickerson has revived the agathe classification of roses. That being the case, we might simplify the speculation of whether an old rose with Agathe in its title is a gallica or a damask. But whence the name Agathe? Englishwoman Lesley Gorden in her little book on early roses of the painters believes—but does not support her supposition—that agathe roses were named for a Christian martyr, St. Agatha, a Sicilian virgin who died in 251 CE. ‘Agatha Incarnata’ seems to support her view. Yet Gorden remains puzzled about why other roses referring to the martyr should be named ‘Voluptuous Agatha’, ‘Agatha Great Sultana’, ‘Agatha Triumph of Venus’, and so on. In reply, I would say that, first, the original word *agate* has been corrupted to *Agatha*, and secondly, that the term refers to the saint is an assumption. More likely, the use of this name is a matter of etymology. The feminine form of the Greek word *agathos* is *agathe*, meaning “more than good.” It is entirely likely that lovers of those very thickly full roses of superb health, endurance, and beauty chose this subdivision of roses in reference to the Greek. Edward Bunyard oversimplified their description and identity by declaring—ostensibly without actually having seen them—smaller versions of centifolia roses. (See end of article for characteristics of agathe roses.) While most are now catalogued under gallicas, some agathes are under damasks. ‘Marie Louise’ generally is categorized as a damask.

Further confusion ensues because of a gallica rose named ‘Agathe Marie Louise’. Though a few sources conflate (and therefore confuse?) the two, most of the literature does not equate ‘Marie Louise’ with ‘Agathe Marie Louise’.

The gallica authority Francois Joyaux believes ‘Marie Louise’ to be the same as ‘Agatha Incarnata’, a pale, tender pink gallica. Dickerson speculates it to be the lost agathe rose ‘Blush Belgic’,

probably on the basis of Thory's statement in *Les Roses* that 'Blush Belgic' was "very common in gardens, where it was formerly known under the name of Marie Louise." But Fillassier in 1791 wrote that 'Blush Belgic' was also called "the little Flemish Rose." Though that phrase may give it an earlier Dutch provenance, 'Marie Louise' definitely is not little. Henry Andrews in 1805 and 1828 mentions that 'Blush Belgic' is a "pale variety of the Belgic Rose," implying that there is more than one variety or sort, as does Fillassier, all of which seems to mean that 'Marie Louise' is a kind of pale Belgic rose. Lindley, in his *Rosarum Monographia* of 1820 classifies 'Blush Belgic' (not to mention 'Lesser Belgic' and 'Red Belgic' ) under *Rosa damascena*.

On the other hand, Catherine Gore, who obtained her information from Pierre Boitard, in 1838 lists 'Marie Louise' as an agathe, with several synonymous names, including 'Agathe Couronnee', 'Agathe Rose', and 'Belle Flammande'. While Julien-Alexandre Hardy in his 1837 catalogue names 'Agathe Marie Louise' as a gallica, he also gives as its synonyms 'Agathe Couronnee' and 'Belle Flammande', an identification that suggests 'Agathe Marie Louise' the gallica is the same as 'Marie Louise' the agathe. In 1885 Max Singer lists 'Agathe Couronnee' and 'Agathe Rose' also as synonyms for 'Marie Louise'. Accordingly, since the agathe classification is rarely used today, the rose straddles both gallica and damask categories but with one whole foot and a toe-hold of the other in damask territory.

The breeder of the rose is uncertain as well. Some list the breeder as Prevost, others as Hardy. One careless source by Fearnley-Wittingstall states 'Marie Louise' was "bred for Empress Josephine at Malmaison," an enormous double assumption, "by M. Eugene Hardy," an incorrect first name. Even if she means J-A. Hardy, we have no solid evidence. In fact, as noted above, another source credits it to Dutch origin, a possibility reiterated in a horticultural journal of 1828.

And just who was Marie Louise? The usual assumption, given the rose's dates of 1811 and 1813, is that it refers to Napoleon's second wife who married the Emperor in 1810. (He had divorced Empress Josephine because she could bear no more children.) Interestingly, this Marie Louise, the Archduchess of Austria, was married by proxy, her uncle Archduke Charles (for whom a china rose is named), standing in for Napoleon. With Napoleon's first defeat, she was forced under her husband's orders to flee Paris,

though she was reluctant to do so. The Treaty of Fontainebleau in 1814 awarded her the duchies of Parma (where the composer Verdi had been born three years earlier), Placenza, and Gaustalla, with the stipulation that these titles and properties were not to be hereditary (lest her son Napoleon II follow his father's footsteps, a moot point since the lad died of tuberculosis at age 21). After Napoleon died in 1821, Marie Louise, now known as the Duchess of Parma (and for whom the fragrant Parma violets are named), married her advisor with whom she had already given birth to two children.

When he died in 1829, she married her chamberlain.

But if, in fact, the rose was already in existence during the late 1700s or even by the year 1800, it would not have been named for Archduchess Marie Louise; France and Austria were barely on speaking terms then. The namesake



**Marie Louise, Napoleon, & Napoleon II**

of the rose might well have been the Comtesse de la Chatre (1762-1848), daughter of Louis XV's Premier Valet de Chambre, who married a count. Her full name was Marie Louise Perrette Aglae Bontemps, a dark-haired, buxom woman with a mind of her own. Not agreeing with the count's conservative, royalist politics, she, a modest revolutionary, divorced him and wed the Marquis de Joucourt. A painting of her by Vigee-Lebrun hangs in the New York Metropolitan Museum of Art.

Whether named for this Marie Louise or that or even another, I celebrate not the woman but the rose. Today the rose is usually described as mauve-pink. As though we don't have problems enough with this rose, Brent Dickerson provides evidence that our current 'Marie Louise' "does not conform to the descriptions in the old literature." The rose by that name in my garden, on the other



**MARIE LOUISE, mottled**

hand, does not fully conform to either description. While it is a definite pink, sometimes lilac pink but not pale, most of the blossoms show a jaspe or marbled pink, a fact mentioned by no one but is evidenced in two sets of photos on HelpMeFind, that of Petrovic Roses in Serbia and that of Donald in France. Granted, on the same bush a flower or two may be clear pink, but most exhibit a veined or piebald pink. Do I own the real commercial 'Marie Louise'?

In my garden it is not only the healthiest damask of several but also one of the healthiest roses altogether. That will suffice. And so, Happy Birthday 'Marie Louise', whoever you are.

### **AGATHE ROSE TRAITS**

Densely compact blooms, crumpled and curled in the center

Very double or full, flat, tight

Pale colors: pinks, white blends, white

Fragrant

Sepals elongated, nearly always simple, sometimes three are foliaceous

Petiole with some hooked prickles

Peduncle: no prickles except below bracts; exhibits dark viscous glands

Foliage wavy or undulant, leaflets rather round but pointed

Leaflets slightly serrate, pubescent and usually glaucous beneath; rarely more than five leaflets

Branches: fairly upright

Generally a dense or full bush, four to five feet tall



Pierre-Joseph Redouté

## **INGRID VERDEGEM ON REDOUTÉ**

### **Anita Clevenger**

Many rose devotees think that they know a lot about Empress Josephine and her roses. She had the first and greatest rose garden in Europe at Malmaison, and single-handedly sparked a rose craze that continued long after her death. Ships bearing roses that she had ordered for Malmaison were allowed to travel from England to France through the blockades of the Napoleonic War. She employed the greatest botanical artist of all times, Pierre-Joseph Redouté, to paint her roses, which are immortalized in the collection of engravings known as *Les Roses*.

The only problem with this common knowledge is that it's not always exactly true, says Ingrid Verdegem of Belgium, who has been studying roses and their botanical illustrations for many years. She shared what she's learned about Redouté's life and times with a group of 55 rose lovers at the Sacramento Public Library on August

4, 2013, in a talk that was co-sponsored by the Sacramento Historic Rose Garden and the library.

Redouté survived incredibly tumultuous times. He painted in the court of Marie-Antoinette. According to Ingrid, she was a rose lover and had many roses in her gardens and was portrayed holding a Centifolia-type rose. During the revolution, Redouté documented new plants for the Revolutionary government. Josephine then became his patron, and he painted many of the plants that she grew during her life. The idea we rose-lovers generally have of her is that of a rose collector. She was and she wasn't, being first and foremost a true



plantswoman who collected everything she could get her hands on, and, with the funds provided by her husband, that was a considerable collection. Two books that unquestionably illustrate Josephine's plants are Aimé Bonpland's *Description des plantes rares cultivées à Malmaison et à Navarre*, 1812-1817 and Pierre-Etienne Ventenat's *Jardin de la Malmaison*, 1803-1805. No Roses there.

Meanwhile, Redouté also worked on *Les Liliacées*, his best work in Ingrid's opinion. The book undoubtedly also illustrates plants from Josephine's collection, but not exclusively so.

Josephine had a rose garden at Malmaison, However, no one knows exactly what roses she grew and how extensive and influential her collection really was. Redouté's *Les Roses* was published years after her death. It does not faithfully depict her rose collection, because quite a few of the roses in it were introduced after her death, or were seedlings from Redouté's personal garden or were provided to him as interesting specimens by fellow gardeners. Some of the roses in the book were certainly grown by Josephine, but not all of them.

Josephine did indeed order roses and many other plants from the English nurserymen, Lee and Kennedy. As for the blockade opening for Josephine's roses? Ingrid points out that it was hard to maintain a strict blockade in those times, and that trade continued between England and the continent. Documentation shows that Josephine specified that her orders should be brought to her through neutral routes. (Source: Mme Odile Masquelier)

Where did these stories of Josephine originate? Ingrid says that Jules Gravereaux, who helped recreate Josephine's rose garden at Malmaison in 1911, was the source of many of them.

As for the claim that Redouté was the greatest botanical artist of all time? Ingrid didn't disagree with that but did point out that some of his work, particularly later in life, had more artistic than botanical merits. He was an artist rather than a botanist, from a family of decorative artists, and his paintings were his employment. Redouté studied with botanists and botanical artists, and learned to use watercolors to depict botanical detail faithfully.

During a visit to London, he learned a groundbreaking technique to produce wonderfully detailed engravings, using stippling as well as lines on the copper plates. There's controversy about this, too. Some say he invented this technique, and others claim he stole it (he was absolved in a court case). Redouté certainly perfected the engraving technique, along with the use of a single plate on which colors were carefully applied by hand. The technique was called '*à la poupée*', ('with the doll') after the instruments that were used to apply the ink.

Ingrid closed her talk by describing some missing Redoute paintings that have recently been found, and speculating about what else may still be discovered. She cautioned us that the more that we

learn, the more that we will question what we know. She quoted Voltaire: “Doubt is uncomfortable, certainty is ridiculous.”

Many thanks to Ingrid and her husband Dirk for taking time to visit Sacramento. Ingrid visited the cemetery garden on Sunday morning with Fred Boutin, examining some of the roses there and getting an opportunity to finally see our garden and to meet its founder. We are very lucky to have a garden that attracts rose scholars from around the world, and that they generously share some of what they know with us.



Ingrid Verdegem

**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.

**TO JOIN OR RENEW**

Send \$16 for printed format or \$10 for a digital format (download at [www.theheritagerosesgroup.org](http://www.theheritagerosesgroup.org)) to Clay Jennings, Membership Chair, 22 Gypsy Lane, Camarillo, CA 93010-1320, or contact him at [e.c.jennings@gmail.com](mailto:e.c.jennings@gmail.com).

Print format for Overseas membership is \$26 in U.S. funds.

## OLD CEMETERIES AND THE BETHANY ROSE

### Northwest Rose Historians

Victorian sentiment expressed continuation of life through graveside plantings and revealed emotional connections or stories concerning the dearly departed through symbolism carved in gravestone markers. Raised relief carvings of a broken rose bud might symbolize a life cut short. Joining rosebuds could mean a mother and child died together.

Roses planted as graveside memorials were often a treasured family rose. In the Northwest, a rose planted on a mid-to-late 19<sup>th</sup> century grave might be an Oregon Trail Rose. Many pioneers packed nursery stock in their wagons and stowed rose hips and other seeds in a safe place for the long journey. Upon arrival, the plants and seeds were placed in new gardens, providing settlers both food and an emotional bridge to a life left behind. Death was a frequent visitor in days before penicillin and modern medicine. Beautiful plants and flowers of all kinds were planted graveside by grieving loved ones. Pioneer roses often followed the person that brought the rose out west to the grave, and these hardy roses can outlive generations of a family.

As rose historians, we often visit cemeteries in



**The Bethany Rose**

search of old roses. We are frequently taken by the amazing difference plantings make in the atmosphere of a “final resting place.” One that is filled with roses, shrubs, other flowers, and trees provides sheltering warmth that eloquently communicates the loving care of a community for its departed citizens.

One such rose is “The Bethany Rose.” Hanson and Lavina Stevens, with seven of their children, crossed the plains to Oregon in 1852. Lavina died only seven years after arriving in Oregon, and Hanson died in 1883. They are buried together near Silverton, Oregon. A rose grows at their gravesite. Family reunions have taken place annually since 1891, and the rose is mentioned in the notes taken during these gatherings. The rose’s story and the family’s story have become intertwined. Family tradition remembers that Lavina brought either rose hips or a cutting with her from their Iowa farm. She would have planted it after they had settled on their Donation Land Claim. The family speculates that one of her children planted a cutting at the gravesite after a monument was installed around 1902. Named after the cemetery in which it grows, “The Bethany Rose” courageously withstood decades of near annihilation by mowing machines and annual herbicidal applications. Northwest Rose Historians placed the rose on its honor roll of roses, the Northwest Heritage Rose Registry, in 2011. In 2012, a curb was installed to protect the rose from mowers, and a plaque was placed telling the story of the rose.

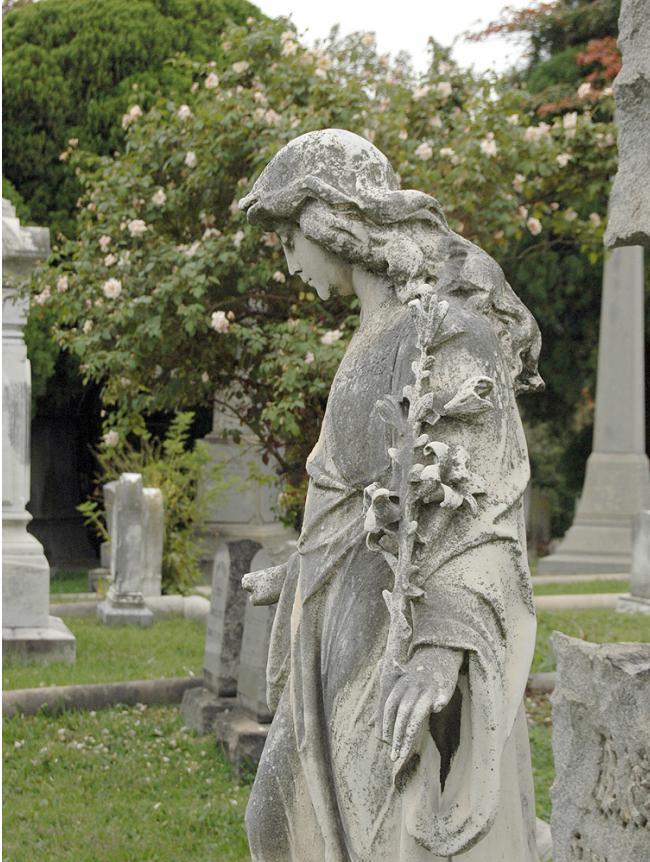
## CALENDAR

**November 23:** 10:00 a.m. to noon. Fall Color in the Rose Garden tour. Historic Rose Garden, 1000 Broadway, Sacramento, CA. Free

**April 12, 2014:** Open Garden in the Historic Rose Garden in the Sacramento Historic City Cemetery. 1000 Broadway, Sacramento, CA

**May 4, 2014:** Dedication of the Anne Belovich Garden, Chambersville, TX. Contact [claude.graves@att.net](mailto:claude.graves@att.net)

**June 2014:** David Stone Tribute & Heritage Rose Foundation Conference. Mottisfont & Winchester, Hampshire, England.



**'SAFRANO' in HOLLYWOOD CEMETERY, Richmond, VA**

## **Preserving Hollywood Cemetery's Roses**

**Connie Hilker**

I first heard of Hollywood Cemetery in 2004, during a presentation about the cemetery's roses at a meeting of the Fredericksburg Rose Society. This the first time I had ever thought of historic roses in cemeteries, something that many of us now take for granted. I was instantly smitten, and my love of roses in cemeteries, especially Hollywood Cemetery, continues. In the years since then, I have visited Hollywood many times, taken thousands of photos (and some cuttings, too, of course), and watched the roses decline.



**'Archduke Charles'**

with the cemetery's roses, and a few members signed the sheet that was passed around the room. I went one step further. I headed straight toward Kelly at the back of the room after she finished speaking, to introduce myself and volunteer to do what I could to help.

So Kelly Jones-Wilbanks, newly hired Director of Development for the Friends of Hollywood Cemetery, probably got more than she dared to hope for when she visited the Richmond Rose Society in June 2012. She came to ask for volunteers to help



**Working with 'Archduke Charles'**

James Monroe and John Tyler, President of the Confederacy Jefferson Davis and his family, Supreme Court Justices, Virginia governors, twenty-two Confederate Generals, a long list of members of Richmond industry and society, and thousands of regular individuals, more than 80,000 people in all.

Hollywood Cemetery was created in 1847. It consists of 135 acres of hills, valleys, vistas, trees, monuments, statues, fences, and tombs, on a beautiful site overlooking the falls of the James River. Burials in Hollywood include US Presidents

My first meeting with Hollywood's management was in October 2012. I had learned from conversations with Kelly that the cemetery did not have an inventory of its roses, and that there had not been skilled care for the roses since 2004. Hollywood has fourteen roses labeled and listed in its brochure and on its visitor's map, but it had no record of the quantity or location or identity of

the rest of the roses. At this initial meeting, I presented my plan: to locate and map all of Hollywood's existing roses, to evaluate each rose for condition and maintenance needs, and to coordinate a work day for volunteers.

Working through December and January, Hollywood's Grounds Supervisor, Donald Toney, made a list of every rose that he could find in the cemetery. He then took that list and marked every rose onto a map of the cemetery.



**Jefferson Davis Tea: White Maman Cochet?**

Map in hand, Donald and I began the process of photographing and evaluating every rose on the list—134 roses in all. We were working toward a deadline, our Rose Work Day on March 23, 2013.

When Work Day dawned, we were ready. Thirty-nine volunteers arrived to help, each of them eager to get started and thrilled to be spending their Saturday working on Hollywood's roses. After addressing the volunteers, giving them instructions and a pep talk, I divided them into twelve groups. Each group received a kit that contained a map of the cemetery, list of roses for them to work on, and a small spray bottle of 91% alcohol to sterilize their tools. The goal for the day was to do whatever necessary for each rose to start the growing season in the best possible condition.

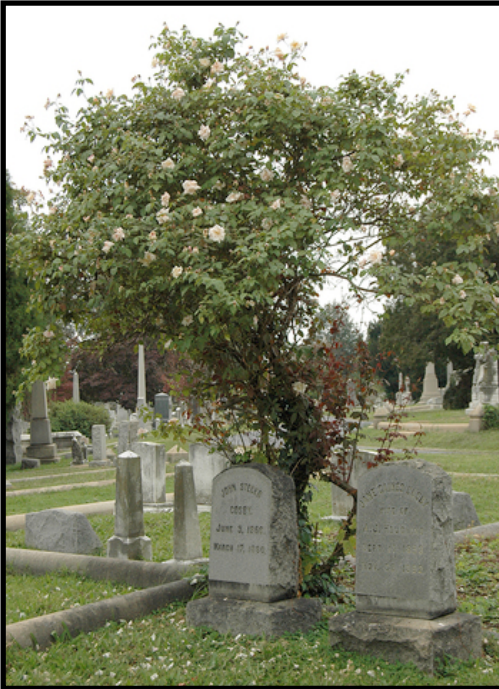


**Don Toney and Connie Hilker**

By the end of the day, all of the roses in the cemetery had been touched in some way. Some of them needed only a bit of dead wood removed and light weeding. Others were severely overgrown,

choked with vines and dead wood, and they required more time and effort. Everyone involved felt that it was a very successful day. The cemetery management was grateful to have had so many people come out to help, the volunteers were happy to have been treated so well, and I was thrilled that the day went almost perfectly as planned.

My work at Hollywood continues, and I am well into the next part of my plan: to evaluate the roses during the growing season, to assign identifications if possible, to replant roses that we know have been lost, and to hunt down everything I can find from anyone who has had dealings in the past with Hollywood's roses. There were volunteers and rosarians before me who studied and helped to care for the roses, but almost no record of their work was left behind in the files at Hollywood. Were you one of these people, or do you know someone who may have information on anything about Hollywood's roses? If so, I would love to hear from you.



**'Safrano', one of the few identified roses in Hollywood Cemetery, Richmond, Virginia**

**One of the earliest bred Tea roses in the West, 'Safrano' was introduced in 1839 by Beaugard.**

Don't lose your grasp on the wine jug or on the skirt of the  
rose

--Omar Khayyam

## 2013: IT WAS A VERY GOOD YEAR

**Jeri Jennings**

2013 is winding to a close, but it has been a very good year for The Heritage Roses Group.

In April, we began the year by taking part in the annual Open Garden and Rose Sale at the heritage Rose Garden in the Historic Sacramento Cemetery at 1000 Broadway, Sacramento.



**Sherri Berglund and Jeri Jennings: A very good year!**

In May, many of us took part in the annual Celebration of Old Roses. In early June, we enjoyed a wonderful seminar, held in part in Joyce Demits' famous Fort Bragg, CA, garden. It has been our intent to follow this up with a Fall gathering—again in Joyce's garden—for the purpose of propagating her many rare roses. The Fall event will take place October 26, barring a coastal, autumn storm. (Inclement weather will make November 2 an alternate day.)

In September, and for the second time, the national Heritage Roses Group took part in the National Heirloom Exposition held at the Sonoma County Fairgrounds, Santa Rosa, CA. We felt good about this event in 2011 when we participated for the first time. This time was even better. The Expo is a Harvest Festival on a grand scale. Heirloom fruits and vegetables are on exhibit and for sale—those and more. I was fascinated by a group of folks from the Navajo Nation, who had come to the Expo with a small herd of Churro sheep to exhibit, and with weavings and jewelry to sell.



**Joyce Demits' Garden**

We found our booth space in a very central spot. In fact, with its colorful banners, it was front and center as folks came in the gate. We sold rose plants. A LOT of rose plants! We handed out literature. We answered questions. LOTS of questions. And we enjoyed the hundreds of people who

stopped to enjoy the fragrant bouquets of Old Roses set out on our table. All with the help of members from several different chapters of Heritage Roses Groups. Plenty of Gold Coast members took part in the event, as did members from other local Groups, making this a wonderful opportunity for various local groups to interact.

We owe a huge Thank You to everyone who participated—but two individuals deserve special recognition.

Firstly, thanks must go to **Sherri Berglund** of Northern California's Bidwell Heritage Roses Group. Sherri made this her project, reserved our space (and fronted the money for that!). She assembled a tent, a table, and most of the many things we needed to set up something like this.

Secondly, we must thank **Burling Leong** of Burlington Rose Nursery. Without

Burling's generous donation of rose plants, we'd have had only ideas to "sell." Her donation of roses allowed us to make this venture a profitable one—and allowed us to distribute many rare and unusual roses to appreciative gardeners. Visit Burling's Burlington Rose Nursery at <http://burlingtonroses.com/>.



**Alice Flores at the Heirloom Expo**

*Near the end of September, Editor Darrell Schramm interviewed Burling Leong, owner of Burlington Roses nursery a few miles outside Visalia, CA.*

## **INTERVIEW WITH BURLING LEONG**

**Darrell:** How long have you been interested in roses?

**Burling:** I have been interested in roses since 1972 when Ralph Moore hired me to help with his rose breeding program. I collected the pollen, and applied the pollen to thousands of rose buds. I really enjoyed watching the new seedlings germinate and bloom.

**D:** What drew you to them?

**B:** I love the long history, the difference classes, wide range of color and growth habit of roses.

**D:** Why are you interested in old (heritage) roses?

**B:** I find the old heritage roses interesting to grow because of their history and their ability to survive time.

**D:** What rosarians, if any, have influenced you? Why or how?

**B:** Ralph Moore is my biggest influence. He made growing roses fun, not just a job, but an adventure. The best compliment he gave me was “Burling, you are a propagator.” Mel Hulse was a big influence in my ability to bud roses. He told me that I could bud a bowling ball to rootstock and it would take. However, I have not attempted to bud a bowling ball to Dr. Huey.

**Jim Delahanty (Mr. Polyantha)** got me interested in growing polyanthas. I turned to him for advice in growing and identifying polys.

**And Kim Rupert, a walking rose encyclopedia.** Kim’s love and enthusiasm for roses is contagious.

**D:** When and why did you decide to open a nursery that featured roses?

**B:** In 2009, I opened my rose nursery right after Sequoia Nursery closed. I love growing roses, and felt that I can contribute in some way to the rose industry.

**D:** How large is Burlington Rose Nursery?

**B: I own 2 acres. One acre is devoted to the nursery, and the other acre is growing walnut trees. I have three employees, and they are called “me, myself, and I.”**

**D: What do you find most satisfying or rewarding about the nursery business?**

**B: The most satisfying reward is when my customers tell me that the roses that they had bought from me are doing well and blooming in their garden. Another reward is being able to have rare and hard-to-find roses available as replacement plants for historical rose gardens.**

**D: Is there a class or even a variety of rose that seems particularly popular in the sense that a fair number of customers buy it?**

**B: Most of my customers like fragrance or thornless or nearly thornless roses.**

**D: Is there a particular rose or two that you like very much but that customers rarely buy? If so, why do you think that is so?**

**B: Sally Holmes is one of my favorite roses. I think because of its growth size, people with small yards won't have room for a large growing rose like Sally Holmes.**

**D: Do you have a favorite class of roses (gallica, damask, bourbon, HT, etc)?**

**B: My favorite class of roses is floribundas.**

**D: Do you have a favorite rose? If it is not a heritage rose, which heritage rose(s) appeals to you? Why?**

**B: I have so many favorite roses it will be hard to narrow it down to just one rose. However, the bourbons are one of my favorites. Example: ‘Souvenir de la Malmaison’; a popular selling bourbon rose, it propagates well, grows well, is nearly thornless, and is fragrant.**

**D: What else would you like to say about roses or the nursery business that I have not asked?**

**B: Roses are a reflection of beauty, time and history. The rose business like any business has its ups and downs; many of the rose nurseries have closed. However, the roses will continue to grow someplace, somewhere, and they will survive and thrive.**

## ADVENTURES OF A ROSE RESEARCHER: SALEM

Darrell g.h. Schramm

On June 2, 2013, I met two Northwest Rose Historians, Laura King and Kathleen McMullen, who introduced and guided me to several old pioneer sites to look at old roses. My day was both exhilarating and frustrating, exhilarating because I saw roses in gorgeous healthy bloom and roses I'd never seen before, frustrating because there were too many roses and so little time.

After a brief stop at Heirloom Roses Nursery, I was whisked away to



**Mme Caroline Testout**

Hopewell

Cemetery beside an old country church near Dayton, Oregon, in Yamhill County. There I identified the once most popular rose in Oregon, the early hybrid tea 'Mme Caroline Testout', bred by Pernet-Ducher. By the time this rose was introduced in 1890, the public had begun to accept the new classification of hybrid tea (though the National Rose Society in England dragged its feet and did not

recognize the category until 1893). Because of this rose's vigor, strong growth habit, and—most of all—its ability to survive adverse situations, 'Mme Caroline Testout' is still to be found 125 years later. A seedling of 'Mme de Tartas' and 'Lady Mary Fitzwilliam', it also gave birth to well-known offspring such as 'Frau Karl Druschki' and 'Mme Edouard Herriot', not to mention David Austin's 'Wife of Bath'. Breeder William Kordes considered it the best rose in the world. No wonder Portland, Oregon, around 1916, planted 10,000 bushes of the rose along its main streets, justifying its sobriquet "The City of Roses." Two other roses grew in Hopewell Cemetery, one a yellowish white hybrid tea, the other a wild rose, pink, with huge thorns like those of *Rosa sericea*. And then we were off again.

Having wandered pasturelands in my childhood, I was especially eager to visit Bush's Pasture Park near Salem, which maintains, in varying degrees of care, the Mae Tartar Old Rose Collection. I hovered over the rare moss 'Louis Gimard' (its label misspelled as Grimand), the questionable 'Charles



**General Washington**

**Louis Gimard**

Lawson', the short but eccentric 'General Washington' which rarely puts out only five sepals, more often six to eight, the perfectly contoured 'Bella Donna', the imposing 'Paul Neyron', and one or two others. But I had devoted too much time observing, taking notes, and photographing, so I was compelled to overlook others. Yet I could not

overlook a huge bed of 'Rosa Mundi', which had partly reverted to

the ‘Apothecary’s Rose’ so that both striped and solid red roses were flowering profusely on the same widespread plant.

Leaving these old sites behind, and after a delicious lunch, we drove to the enormous Salem Pioneer Cemetery, established in 1854, which housed 960 plots, most containing more than one occupant (or the dust thereof). There we met three or four Friends of Pioneer Cemetery, Elisabeth Potter, a gracious woman of venerable years, and two assistants who help maintain the grounds and graves. Elisabeth provided all of us with maps of the cemetery, the plots with roses highlighted in yellow. The map showed two curved paths in the lower section that had been laid out to shape a valentine. She also provided photos of rose plants in bloom on certain grave plots, hoping I might be able to classify, if not specifically identify, those roses. We set out.

At the Eliza Raymond gravestone, plot six, an erect plant with quilled petals, suggested a gallica. I was inclined to label it ‘Ipsilante’ but for the foliaceous sepals. The Abbot Landon marker, plot 15, was graced with a

—‘Cramoisi  
‘Louis  
‘Rose de  
A second  
plot was  
Caroline  
without a  
rose bush  
plot 136 was  
Brunner’. At  
‘Mme



**The red china rose**

red china rose  
Superieure’?  
Philippe’?  
Rosomanes’?  
rose on this  
clearly ‘Mme  
Testout’. And  
doubt, the  
growing on  
‘Mlle Cecile  
plot 361,  
Caroline

Testout’ again made her appearance. In her attempt to be ubiquitous, she was also displaying herself on plots 189, 411, 442, 927, and one or two others. Obviously and unsurprisingly, the early popularity of this 1890 hybrid tea in 1916 Portland had found its way to Salem.

A pink moss rose with a button eye flaunted itself on plot 396. My cautious guess singled out ‘James Mitchell’. (I really must study the mosses more carefully.) At the Smith marker, plot 926, I spotted a tea rose and immediately said, “‘Homere’, I’m fairly certain.” A china or hybrid china thrived on plot 942. The Ashbury F. Benson stone, plot 951, and the Ramp stone, plot 954, both, were nearly engulfed with that rampant, thornless pink beauty which I thought to be ‘Yolande d’Aragon’. Relatives of the Ramps walked up to their family plot and spoke to us briefly, informing us that Sam and

Mary Ramp had traveled across the country to Oregon by wagon train in 1853.



**Yolande d’Aragon?**

That was the year Methodist missionary David Leslie’s land claim was probably first used as a burial ground upon the death of his two young daughters. Eventually, when the Order of Odd Fellows bought adjoining land for community burials, the cemetery was

extended to its present size of sixteen acres. The long hillside slope of gravestones overlooks much of Salem and the Willamette Valley to the east. It’s a cemetery worthwhile returning to—while I’m still alive. After all, there were at least another six or eight roses whose identity eluded me, and at least as many again that I had had no time to observe. And, as of this October, it is now included in the National Register of Historic Places.

While at some of these sites, I was asked more than once how I determined the class of an old heritage rose. What follows is a quick thumbnail set of criteria I use, but I must acknowledge that often I need even more characteristics when I find myself unsure while confronting hybrids, which can be particularly challenging:

**Gallica:** compact bush with upright canes to about four feet; leaves somewhat rugose and leathery; leaflets sessile, i.e. close against the leaf stem; prickles usually straight, unequal, and rather weak; small straight prickles under leaf stem; flowers generally dark—crimson, mauve, purple, magenta, maroon.

**Damask:** plant bushier than Gallica; canes arching or bending, four to seven feet high; leaves often light green; leaflets usually smaller than those of gallica or centifolia, pubescent underneath; leaflets set slightly away from leaf stem; prickles numerous, strong, and hooked; prickles behind leaf stem are curved.

**Centifolia:** plant very thick, bushy, and tall; canes often pendulous with weight of massive blooms; flowers compact, globular

(cabbage-like), often drooping; leaves large, broad, puckered texture; leaflet margins have tiny glands; prickles a mixture of large and small; leaf stem has no prickles; flowers generally various shades of white, pink, lilac.

**Bourbon:** plant usually large with climbing or outreaching canes; canes bright green, often thick, often with a purple cast; leaves big, wide, obtuse, dark green and waxy; stems and canes smooth with a few scattered prickles; flowers large and full, colors varying from white through dark crimson.

**Portland (Damask Perpetual):** bush short, three to three & a half feet; leaves and prickles like Damask; leaflets have tiny stems (petiolules); leaves pubescent underneath; prickles on canes strong and hooked; prickles on leaf stem curved; flower snug against leaves (high-shouldered); receptacle elongated; colors whites and pinks, some purple and crimson.

Because they seem easier to classify, I have omitted albas and mosses, and because they are harder to classify, the hybrid chinas and hybrid bourbons, as well as a few others. DNA aside, identifying a rose is often more the role of a sleuth than of a scientist. But therein lie the adventures of a rose researcher.

## PHOTO CREDITS

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The **front cover** shows the tea rose 'Le Pactole' painted by Annica Bricogne, a pupil of Redouté. 'Le Pactole' is named for the Pactolus River, today called Sarabat, of Western Turkey, the river in which Midas washed away his golden touch; hence its golden sands.

## A Note from Kim Rupert

Not quite a “Heritage Rose”, but definitely “antique”. I’m hoping to find a source for some bud wood of the last Rev. Joseph Pemberton hybrid tea, ‘I Zingari’.

<http://www.helpmefind.com/gardening/l.php?l=2.19151>

The photos on HMF from Europe are not the correct rose. They have originated from Sangerhausen and are definitely confused with another Pernetiana, possibly ‘Condessa de Sastago’, from the looks of the flowers. The material here in the US fits the old images of the rose.

I’ve located one plant definitely, and bud wood has been sent, but the USPS fouled up. The wood has spent nearly five days boxed at the time of this writing and still isn’t here. The contents of the box represent a third of the struggling plant they were harvested from.

Jill Perry is to check in a few weeks to see if the plant at The San Jose Heritage is still there and able to share some buds. I know Vintage sold a plant of it recently, but not to whom. I’m hoping there are plants around which aren’t listed on HMF. It’s very scary thinking this old Foetida hybrid has shriveled down to only two or three remaining plants.

I’m feeling particularly protective over I Zingari as this is a plant I resuscitated from Rose Hills Rose Garden years and years ago. Forest Heatt gave Jim Kirk a plant of it from his Poway garden. Jim planted it at Rose Hills when he was the Rosarian there. I harvested cuttings from that diminutive plant, propagated it in the old mist propagator at The Huntington, then spread it around as far and wide as I could. Now Vintage is all but gone, none of the sources I shared it with are still around. None of the private gardens I shared it with either exist, or still have it.

I hope to get some budded plants going to spread around, again, in hopes of it surviving until some time in the future when the “Dark Ages of Roses” we’re in begin to lift. Might anyone know of a plant squirreled away somewhere, please? Thanks!

**The rose of joy does not bloom for slumberers.**

--Omar Khayyam

**AMANDA BEALES GIPP**  
(Sept. 10, 1967- Aug. 12, 2013)

It is with great regret that Peter Beales Roses announces the passing of Amanda Beales on 12<sup>th</sup> August after a prolonged illness. Amanda had worked alongside her brother Richard and with her father Peter and mother Joan in the internationally famous rose company based at Attleborough, Norfolk, and was responsible for breeding and introducing a number of well known roses, including ‘Clarence House’, ‘St. Ethelburga’, and ‘Macmillan Nurse’, the forerunners of the Modern Classic Rose range.

Amanda was also an accomplished author who wrote a number of books, including *Roses, A Color Guide*; she also painted roses, which were her passion. Amanda often helped with the exhibits at shows, such as the Royal Horticultural Society’s Chelsea Flower Show and other major events. Studying at Burlingham College of Horticulture in Norfolk, Amanda served her apprenticeship at Howard Nurseries and then at Peter Beales Roses.

This death has been a triple tragedy for the company, with Joan Beales passing away late last year and Peter early this year, now followed by the loss of Amanda. Managing Director Richard Beales said, “This is another terrible loss to the Company and to me personally, but I know that I must ensure that the legacy that my family created lives on through what was the passion for all of my family—classic roses.”

Amanda leaves behind her daughter Laura, son Alex, and partner Wes. The funeral was held at St. Mary’s Church, Attleborough, on Thursday, 22<sup>nd</sup> August.

The nightingale in the old tongue of Persia cries out  
To the yellow rose, “Wine is for Wassail.”

from The Ruba’iyat of Omar Khayyam  
Khayyam died around the year 1122.

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A decorative archway made of white pillars and a vine with roses and leaves. Several butterflies are scattered throughout the design.

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