ROSE LETTER

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ROSE LETTER

The Heritage Roses Group
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National Officers of the Heritage Roses Group

A Victorian Rose Garden Reborn

Gloria Leinbach

In 2010, The Friends of the Banning Museum in Los Angeles and The Garden Gloves volunteer group recreated a "Victorian rose garden" adjacent to an existing garden consisting of mostly 1960s -1970s era modern roses. This new hypothetical garden contains a diverse collection of roses consisting of many varieties and colors that were known during the 1860s to the 1890s when Phineas Banning built his Greek Revival mansion in Wilmington, California. Many of the roses selected are based on the Banning's transportation history, California history, the *Los Angeles Times* newspaper archives, and books published during the late Victorian era. The history of how these roses made their way into Los Angeles gardens is tied to networks of shipping and railroad systems that connected European and American markets, which then connected east and west coast markets. Plant catalogs and seed companies expanded with the railroads and, for the first time*, imported European roses, fruit trees, and ornamental plants were available across the United States, including Los Angeles.

Before transcontinental railroads, plants and seeds arrived in the

West via the United States Postal Service or Wells Fargo and Company who operated a six-horse stagecoach line. These two companies contracted with eastern express companies that shipped goods over water and land routes. Similarly, Phineas Banning operated stagecoach and freight lines that connected the port of Wilmington, CA to Los Angeles and east to San Bernardino and south to Fort Yuma. One rose in the garden that exemplifies these early transportation stories is 'Atmore Lamarque', a fragrant pale lemon-colored Noisette. The three Lamarque brothers came west from Ohio in the mid-1860's and brought a piece of their family rose with them. Eventually, the brothers all re-settled in different parts of California, each taking a piece of the family rose. Atmore Lamarque eventually moved from Placerville, CA to Santa Paula, CA via covered wagon, and the family continues to live in the same Queen Anne style house today. How 'Lamarque' or 'General Lamarque' originally raised by Mons Maréchal from a windowsill garden in Angers circa 1830, found its way from France to the US and then out West is quite a story, but I am sure several transportation modes, including railroads were involved.

Atmore Lamarque

The ability to ship plant by railroads greatly expanded enthusiasm for rose gardening and initiated the Golden Age of horticulture and consumer culture during the late nineteenth century. Transcontinental railroads expanded this consumer culture further in the Los Angeles area by allowing gardeners access to a wide range of cultivars originally

imported from China and Europe that thrived in our temperate climate. In fact, *The Los Angeles Times* touted Southern California, with her orange and lemon groves, as a "Western Eden" that abounded with agricultural opportunities for both commercial growers and private residences. The Valley Hunt Club of Pasadena expanded this hedonic theme by staging the first Tournament of Roses Parade on January 1, 1890. Their primary motivation involved telling the world about their paradise of blooming flowers and orange groves. After 130 years, the rose parade continues to draw tourists to our Western Eden and celebrate the city's enthusiasm for roses today.

La France

Marechal Niel

Some examples of roses growing in Los Angeles, or Western Eden, are archived in *The Los Angeles Times*. An article printed in 1892, reported that Mrs. Rulo of Boyle Heights had brought a bounty of blooms from her garden to decorate the offices of the *Times* for Easter, including 'Le Marc' (spellings vary since 1892), 'La France', and 'Maréchal Niel'. Although the Banning garden displays only 'La France' and 'Lamarque', we have a similar 1828 Noisette, 'Jaune Desperez', which is equally magnificent. While mostly once blooming, the multi-colored petals range from copper-yellow to lemon-yellow with a hint of pink. The strong fruity fragrance permeates the air, adding even more hedonic charm.

Another article in the January 1, 1894, issue of *Los Angeles Times* attributed the city's unique character to its beautiful homes and gardens: "The chief charm of Los Angeles … is the rare beauty of the grounds in which are situated the tasteful homes of its citizens. When it comes to gardens, those of Los Angeles are dreams of beauty," and because of the mild climate "roses of a thousand varieties run riot." From the 1890s, the Golden Age of horticulture produced prolific rose gardens from Ventura to San Diego; some gardens grew as many as five hundred plants. Socialites held luncheons, receptions, weddings, and cocktail parties in their gardens, but they also shared their beauty with the public. Newspapers listed open gardens that boasted of roses in all colors and varieties that were worth traveling some distance to see.

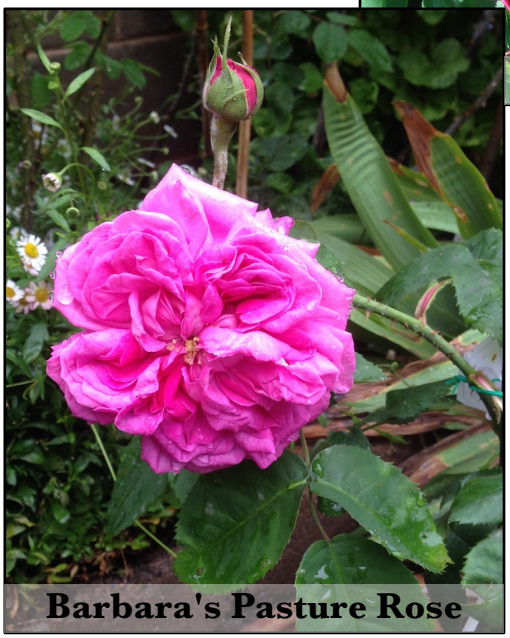
In an effort to recreate the Golden Age of horticulture and early gardens of Los Angeles, in 2013, The Friends of The Banning Museum expanded the rose garden to include eight new beds of found roses from California's gold mining towns, homesteads, and cemeteries that pay homage to this Ventura-to-San Diego-and-beyond fame. On January 1, 1894, the *Los Angeles Times* described Los Angeles as a city with great potential because of its two transcontinental railroads, salubrious climate, business opportunities, agriculture, and infrastructure. Interestingly, Phineas Banning started his own stage and shipping company in the 1860s and later organized the construction of Southern California's first railroad, the Los Angeles & San Pedro Railroad. One rose in the garden honors his legacy: "Union Hotel Occidental". Phineas Banning died at The Occidental Hotel in San Francisco at the age of 56. Although not well known, this rambling rose with its arching


Union Hotel Occidental

pink fountain of blooms adds historical relevance and interest.

A few more lesser known roses that add historical relevance to the Banning's rose garden are still found today in California's Gold Rush towns, but most of the collection comes from the Sacramento City Cemetery Rose Garden plant sales. The Banning rose garden proudly displays their found "homestead" roses collected and propagated by rose rustlers. Many of these specimens are closely related to Hybrid and Damask Perpetuals. "Benny Lopez", collected

Benny Lopez

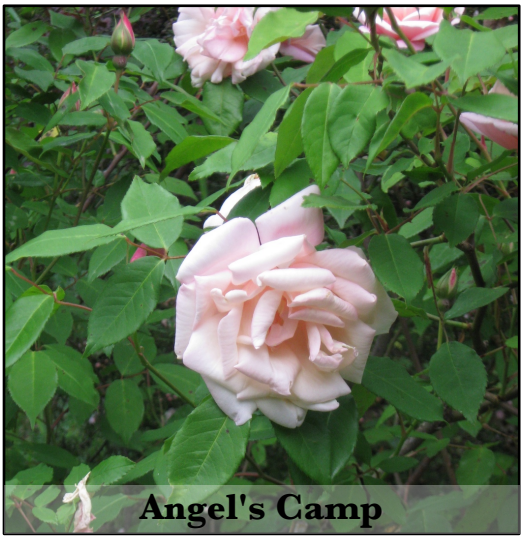


Barbara's Pasture Rose

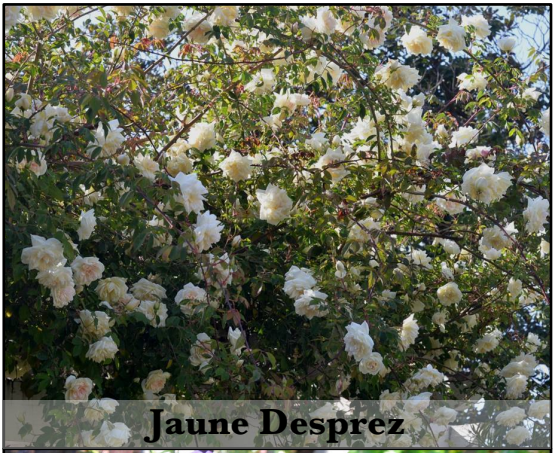
50 years ago, is also known as the "Mystery Santa Barbara Rose". The deep purple-pink color displayed in winter lightens up to cerise in hot weather; the strong Damask-spice fragrance makes visitors pause and linger in the garden. Another fine example of rose rustling is "Barbara's Pasture Rose" collected in a pasture near Cherokee, CA by the late Barbara Oliva, of the Sacramento City Cemetery Rose Garden. This rose closely resembles 'La Reine', a well known, vigorous Hybrid Perpetual that is pink with violet undertones and

very fragrant. We grow both of these roses at the Banning, but so far the growth habit remains different.

Besides the homestead roses, many roses in our collection from Sacramento Cemetery plant sales are known by their study names until positively identified. "Elizabeth's China" is an excellent prototype of Sacramento's legacy roses. Growing on the grave of Elizabeth Stober (1794-1881), the red rose is similar to the China rose 'Cramoisi Supérieur', but seasoned experts still have doubts. Regardless, the rose blooms abundantly and is maintenance free. "Jost Plot Tea" is another legacy rose growing in Sacramento City Cemetery that is very much like "Angel's Camp Tea." Due to its chameleon-like color characteristics, positive identification will probably require DNA testing. Angels Camp is an old mining town in the Sierra Nevada Foothills, immortalized in Mark Twain's story about "The Celebrated Jumping Frog of Calaveras County". Old mining towns and their treasure trove of old roses have definitely added an air of romanticism and intrigue to the story of how these found homestead and cemetery roses made their trek from the Orient to Europe, and then to America.



We can puzzle together how some of these homestead and cemetery roses reached America and made Los Angeles' Golden Age of horticulture possible. Catalog companies and nurseries that advertised in local newspapers such as the *Los Angeles Times* helped connect suppliers with customers. Nurseryman Robert Buist (1805-1880), imported roses from



Jaune Desprez

La Reine

Safrano

Europe and had a thriving rose and seed catalog business in Pennsylvania. In his book, *The Rose Manual* (1851 edition), Buist lists several roses he sold that made their way to California, and then 169 years later, to the Banning's rose garden. A few of these roses are 'Archduke Charles', 'Baronne Prevost', 'Cramoisi Supérieur', 'Hermosa', 'Jaune Desprez', 'La Reine', 'Lamarque', 'Louis Philippe', 'Safrano', 'Souvenir de la Malmaison' and 'Viridiflora'. Today, mail order rose nurseries continue to deliver a wide range of roses to customers who dream about having a beautiful Old Rose garden.

With the recent interest in restoring important historical houses and gardens such as the Banning residence, old garden roses have regained some of their popularity. The Friends of the Banning Museum are proud of their new "Victorian rose garden."

We are trying to live up to Los Angeles' historic Western Eden legacy and share our beautiful garden with individuals, garden groups, and all the school children who come to learn about Phineas Banning and early Los Angeles transportation history. It is a rare treat to see so many types of stagecoaches housed in the oldest barn in Los Angeles. Visitors especially like to hear the stories about our cemetery and homestead roses and imagine living and traveling before cars were introduced. Hopefully, the *Los Angeles Times* and other local papers will convince more people that the Banning's garden, which boasts roses in all colors, is well worth traveling some distance to see.

*Editor's note: William Walker's Golden Gate Nursery of San Francisco was importing roses from Vilmorin in France in the early 1850s.

JANET'S PRIDE: THE ROSE ON OUR COVER

Apparently the original name for 'Janet's Pride' was Clementine, a rose bred by Jacques-Louis Descemet before 1815. It was re-introduced by George Paul in 1892, having been found in England along a Cheshire lane by the Rev. C. Wolley Dod (for whom a rose was also named). It is an eglantine, i.e., a *Rosa rubiginosa.* When Ellen Willmott wished this rose to be painted by Alfred Parsons for her voluminous book *The Genus Rosa,* he was obliged to travel to the north of England to locate it, which he did. Our cover shows his masterful watercolor. This rose, pink and white, semi-double, proves to be shade tolerant.

MY LEAST FAVORITE ROSE

George H. Furrow

When my early Hybrid Tea rose 'Federico Casas' died of crown gall, I replaced it with another 'Federico Casas'. When 'Heinrich Wendland', a Hybrid Tea of 1930, died, I also replaced it with a duplicate. But when 'Gloire de Dijon', a Tea of 1853, died, I did not replace it. I had heard and read that this rose as sold in the U. S. is a weakened clone that generally lasts only three years. So no replacement there. I'm no fool. If my 'Mme Bravy' dies, I'll say, "Good riddance."

'Mme Bravy', a white Tea of 1844, is the rose in my garden I like least. Why did I get it? It was a limited choice through a raffle I had won. Why do I dislike it? I've grown this rose several years now. It's never pushed itself to two feet high. No problem there. I own a number of low roses. Not that they're beneath the other roses, but this one is. 'Mme Bravy', like most Tea roses, hangs her white head as if in acute shyness or shame. The problem then is you can't look her in the eye. You can't see the face of the flower! Not even after I established her in a three-foot ceramic pot does she show her face. It's as if she wants to touch her chin to her knees. Please!

And then there's her figure, you might say her form, her flower form. Though full, it's rather irregular and of not much substance. Despite Andrew Foster Melliar in 1894 claiming the bloom is truly globular, it's not much to look at if all you can see is her backside. Too bad she's not a climber, and I don't mean a social climber (though I suppose the real Mrs. Bravy may have been. Who knows?). Still, if you get down on hands and knees or, better, on your abdomen to gaze up at her, you'll have a splendid surprise. But isn't that asking a lot?

The American nurseryman Ellwanger in 1882 wrote that 'Mme Bravy' was "one of the most beautiful and useful in the class." Useful maybe, since she did produce a sport or seedling 'Marie Lambert', a white climbing Tea with dense, dark foliage. 'Mme Bravy' is a bit stingy with foliage. And twiggy, enough so to make you think of the international fashion model of the 1960s, Twiggy. So, beautiful? Only if you are the height of a two-year-old or you are in a crawling position, can you almost hear her whisper, "Beg. Beg to see my beauty." Only then can you.

So I confess: She is beautiful.

Singer, an English rosarian, wrote in 1885 that she was "the best of white Teas known." First, there weren't many. Second, he must not have known 'Devoniensis' of 1838, or, since it's usually ivory or creamy white (sometimes with a light touch of pink), he probably didn't consider it a true white rose. But then 'Mme Bravy' often appears creamy white. And was she really better than 'Niphetos', which had come out the year before? Or didn't he know of it either? And 'The Bride' had just come out that same year in America, so he probably wasn't familiar with it.

'Mme Bravy' was released in 1844. Depending upon whom you read, the dates and the breeders differ. One source says it was raised by a Guillot of Pont Cherin in 1846 and another by a Monsieur Guillot, gardener for the Chateau d'Azelles. Both agree it was offered to commerce by Guillot *pere* of Lyon, one saying in 1848, the other in 1845. Conflicting facts like these often make it difficult to determine the background of old roses.

At any rate, the rose is named for the wife of a Monsieur G. Bravy, associated with the Horticultural Society of Hérault, a region of gorges, caves, and rivers in the south of France on the Mediterranean. If it thrived there lushly in leafage, I'd be surprised, since I, too, live and garden in a Mediterranean climate.

Yes, my rose is healthy. And fragrant. But her modesty and stinginess do not move me. And her almost hidden beauty humiliates me. So if 'Mme Bravy' should die, I will not replace her namesake. Many another old rose waits to be loved.

IMAGE CREDITS

Pages 2, 3, 8 top ——————Gloria Leinbach
Pages 4 top, 13 top ——————Bill Grant
Pages 4 bottom, 24, 25, 27—Courtesy John A. Starnes, Jr.
Page 5 ——————————Burling Leong
Pages 6, 7, 8 middle & bottom, 10, 13 bottom, 14, 15 top, 16, 18, 19, 20———-Darrell Schramm
Page 15 ——————'Tricolor de Flandre' from Van Houtte's catalogue 1846
Page 17 top ————sculptor Louis Maximilien Bourgeois
Page 17 bottom ——————Debbie DiNoto
Page 22 ——————————Elaine Sedlack

Count the roses, red and fluttering.
Count the roses, wrinkled and salt.
Each with its yellow lint at the center.
Each with its honey pooled and ready.
. . .
Eternity is not later, or in any unfindable place.
Roses, roses, roses, roses.
(about Rugosas in a poem by Mary Oliver)

ERRATA : In our November 2019 issue I erred re: the rose 'Belle Rosine'. Both Descemet and Vibert bred a rose by that name. Vibert's rose is the Gallica; Descemet's 'Belle Rosine' is a Damask. The photo on page two is, correctly, the Gallica but incorrectly attributed to Descemet.

Rosa Mundi

A RAISED EYEBROW FOR STRIPED ROSES

Darrell g.h. Schramm

Striped, splotched, and freckled roses are a mutant form, usually treasured for their difference, flamboyance, and unique coloring. The first rose so known seems to be 'Rosa Mundi', the sport of 'The Apothecary Rose', *Rosa gallica officinalis.* Since then other such historic roses have appeared, at least nine of which have occasion to raise a quizzical eyebrow.

'Centifolia Variegata' is a creamy white rose laced with pale, subtle pink stripes and lines. A very double, delicate flower, it proves highly fragrant, very vigorous, and very prickly. It grows three to five feet high by four feet wide and is given to suckering. Apparently, sometimes it reverts to the common *R x centifolia.* Its quizzical nature lies in its name, since it is also called 'Cottage Maid', 'Village Maid', and six other names. Why? An earlier 'Centifolia Variegata' was painted by Redouté in *Les Roses,* which may be the same *Rosa provincialis variegata* published in the 1775 book *The English Flora* by Richard Weston. But this one is from the hand of Jean-Pierre Vibert in 1839.

Cottage Maid

Like the above rose, there was more than one 'Tricolore'. Cornelis Jansz Stegerhoek produced a Gallica 'Tricolore' also known as 'Belle Alliance' in 1817 (which also came to be called 'Reine Marguerite'). But the first written mention of 'Tricolore' occurred in 1778 when it was listed as introduced in 1776. Surely the two were not the same rose? The one in commerce today, a Gallica as well, was introduced in 1827 by Lahaye p*ere.* A reddish pink rose with some white streaks and purple mottling, it emits a pleasant scent from its double, quartered flowers. Sometimes the coloring varies to a lilac shade. Overall, it is the least striped rose among this set; in fact, I hesitate to call it a striped rose. Often the occasional white streak is no more prominent than that on 'Fabvier', 'Bon Silene' or other well-known old garden roses.Virtually without prickles, the plant grows to four feet by three.


Camaieux

Of the lovely Gallica 'Camaieux' much has been written in praise: "One of the finest striped roses in all of rosedom," "One of the most exquisite of the striped Gallicas," "One of the glories" of striped roses. The rose appears as mauve or magenta or violet-red with white streaks; or is it pale blush, nearly white, with dark rose-pink or mauve streaks? At any rate, by the fourth day of bloom, its stripes become a pleasant lilac-gray. A flat bloom, double and sweetly fragrant, with a button eye, it grows, like most Gallicas, three to four feet high by about three feet wide. It does require very good soil. 'Camaieux' was introduced by Gendron in 1826. Its name, claims one source, derives from an interior decorating fabric; claims another source, it refers to a stone of different colors. I raise a quizzical eyebrow. Why not simply attribute to the name its meaning in French?: Different shades of one color, as in a monochrome painting.

Vibert also raised 'Perle des Panachees', another a Gallica,

sometime before 1837 or as late as 1845. Well might one raise an eyebrow at such loose birthdates. And raise another eyebrow to discover another name for the rose is 'Cottage Maid', yes, the same as one of the names for 'Centifolia Variegata'. Two variegated roses with somewhat overlapping dates called by the same name—were they ever confused? I'd bet a hundred—of something. 'Perle des Panachees' grows cupped flowers in white with purple and pink stripes, streaks, smudges, and flecks. Rising to three feet as a tidy, compact plant, it shows falcate prickles and sends out a lovely scent. It was gardened at Dornburg Castle in the first quarter of the 19th century when Goethe stayed and wrote there. William Paul of England, whom I enormously respect, considered it in 1848 "one of the best striped roses."


Perle des Panachees


Tricolor de Flandre

'Tricolore de Flandre', a Hybrid Gallica raised by Parmentier in 1844 and introduced by Louis van Houtte in 1846, shows a white background irregularly striped and splashed with poppy red and lilac or amaranth around a green button eye. The variegation is somewhat inconsistent. The flower is a full, rounded, plump and tightly packed rose with reflexed petals on a dense and bushy plant nearly without prickles. In fact, the bush in its season is studded with roses. It does well in large pots. And apparently it has somewhat of a tendency to climb. Said to be rather more vigorous than 'Camaieux', it grows from three to five feet high and two to three feet wide. The rose is still sold in New York and Oregon and in many nurseries abroad.

One of the most renowned striped roses is 'Commandante Beaurepaire', a Bourbon by Moreau-Robert that first flowered in 1864. Hastily classified as a Gallica, it is now considered a Bourbon rose. Light

pink with purple and violet or red mottling and stripes and white flecks, the globular flowers waft an intense fragrance on a prickly bush four to five feet tall and as wide. It requires close pruning. Initially it was once-blooming, but when it began reblooming after the breeder had experimented with the rose, it was re-introduced in 1878 as a Hybrid Perpetual and named 'Panachée d'Angers'. Mr. Moreau-Robert wrote later, "I recognized that I had been in a hurry to classify this plant, and I decided to reclassify it with the hybrid perpetuals under the name of Panachée d'Angers." However, as the latter, the rebloom was not significant. Most rosarians retain the name 'Commandante Beaurepaire' with the acknowledgement that the rose may occasionally rebloom later. Edward Bunyard in 1936 thought it the "most brilliant of all striped roses," a statement echoed by Graham Thomas in "one of the most spectacular of striped roses."


Commandante Beaurepaire

The rose was named for Commander Nicolas-Joseph Beaurepaire, born in 1840, served in the French military, married a Marie-Anne-Charlotte in 1776, and sired a son Stanislas-Joseph in 1777. When Verdun was under siege by the Prussians, he refused, despite the inhabitants' and Defense Council's insistence, to capitulate to the enemy. He was found dead on the night of September 1 and 2, 1792, supposedly by suicide. Yet, raise a skeptical eyebrow: was he murdered for his intransigence? Details of his death vary and certain omission of facts of that night raise questions.

His statue today stands on a bridge in the city of Angers, the Verdun Bridge, and his name is inscribed on the north pillar of the Arc de Triomphe.

Certainly the coloring of these roses seems delightfully capricious; thus, a certain rose was aptly named 'Vick's Caprice'. It was discovered growing in Mr. James Vick's Rochester, New York, garden in 1889 and put on the market in 1891. Of a soft pink or lilac, striped and splashed with white and deep rose pink and sometimes darker pink flecks, but all very subtle, the high-centered flowers emerge prolifically from elegant buds, strongly scented on a three foot by two bush nearly without prickles. Not only is it a good seed producer, but also it is easy to grow from cuttings. Does this plant have a flaw? Perhaps a twofold one: it may ball in damp weather, and it can revert to the original Hybrid Perpetual 'Archiduchesse Elizabeth d'Autriche', a lovely and sumptuous rose in its own right. On the other hand, 'Vick's Caprice' proves very hardy and reblooms well.


Vick's Caprice

In 1909 Bonfiglioli and Son in Italy introduced a Bourbon rose found or bred by Massimiliano Lodi, white with cerise or violet-crimson stripes and mottling, very double, globular and strongly scented, borne

mostly solitary on its stems. They named it 'Variegata di Bologna'. Sometimes a repeat bloom occurs on this prickly, six to ten foot high plant. Though somewhat sprawling, it can be pruned severely. Graham S. Thomas wrote in 1958, "There is nothing else so vivid and striking among roses, and its shape is as good as any of the others, opening flat with a camellia-like array of petals. It is a vigorous plant but usually needs support such as a pillar or wall." I would disagree with his taste here. Some rosarians declare it a sport of 'Victor Emmanuel', a rose named for the first king of a united Italy, but one raises an eyebrow when reading the nursery's 1909 catalogue which contradicts that declaration. Like 'Rosa Mundi', the rose does tend to revert to a solid color.

Variegata di Bologna

Honorine de Brabant

'Honorine de Brabant' is a fine bush that does well in poor soil, producing blowsy double flowers of a blush color with stripes, pencilings, and spots of pale violet and light mauve, less attractive than 'Commandante Beaurepaire' of which it is a sport. Its somewhat fragrant flowers on a bushy plant repeat their bloom; the mid-summer flush is best, though it is seldom out of flower. It grows six to eight feet high and perhaps wider, tolerating both hot sun as well as some shade. Probably the most popular, old striped rose in the world, it was found by Remi Tanne in 1916. But for whom was it named? Could it be Honorine Deschrijver, Belgian fashion designer, the "Coco Chanel of the North" who lived in Brussels, Brabant province?

In common these roses have a certain flair of color that varies and the Gallica gene. The Centifolia is the exception that proves the rule. In addition, all nine are roses that have survived to add variety to the roses in our gardens. And, of course, each one raises at least one question regarding its history or background.

ROSE RUST—THEN AND NOW

Dario Marsch

Rust on rose leaves has been a bane in gardens for more than three centuries. Known botanically as *Phragmidium subcorticatum*, this fungus can attack a large variety of plants from roses, columbine, and daylilies to beans, tomatoes, and corn, from fruit trees to pines and spruce. Like father, like son, this has been throughout the generations an unwelcome guest very hard to get rid of.

Every year I contend with this fungus in the middle of my upper garden bed. Part of the problem may be that the bed is backed up to a neighbor's solid wooden fence, thus hindering a healthy circulation of air. I know that the rust spores are spread by wind and can survive over winter in the soil and probably even on the wooden fence. Getting rid of the fence and the current soil is hardly an option. Yes, I've dusted the soil surface with powdered sulfur, used fungicide on the leaves, but the problem persists.

Yet I stubbornly refuse to shovel prune these roses, choosing instead to defoliate them leaf by rusted leaf. Perhaps because of my own persistence and perhaps because these are all old roses of a strong constitution, none has died.

The roses in the center of this long, narrow bed are all Damasks: 'Autumn Damask', 'Celsiana', 'Joasine Hanet' (also called 'Portland from Glendora'), 'Leda', and 'Trigintipetala'. Another 'Autumn Damask' and 'Joasine Hanet' elsewhere in my garden do not host the rust at all.

But I am in age-old company. As long ago as 1665, Robert Hooke of England wrote his *Monographia: Or some Physiological Descriptions of Minute Bodies made by Magnifying Glasses with Observations or Inquiries Thereupon*. Hooke was part of the group that founded the Royal Society of England with King

Charles II as its patron. As Curator of Experiments, Hooke "made use of Microscopes and some other Glasses and Instruments that improve the sense," but the famous Samuel Pepys thought his descriptions too microscopic when telling "how many strokes a fly makes with her wings."

It is Hooke's Observation XIX, however, that concerns us here: "Of a Plant growing in the blighted or yellow specks of Damask-Rose-Leaves, Bramble leaves, and some other kinds of leaves." He goes on for some pages to describe his study under the microscope, which can be summarized in his words, "I have for several years together, in the Moneths of June, July, August and September (when any of the green leaves of Roses begin to dry and grow yellow) observ'd many of them, especially the leaves of the old shrubs of Damask Roses all bespecked with yellow stains, and the undersides just against them, to have little yellow hillocks of a gummous substance" [*sic*]. This seems to be the first description of rose rust in the English language. Later he also describes the pustules as "yellow red."

Hooke's observations and my own lead me to conclude that Damasks are generally susceptible to rust; however, though they are prone to this fungus, the rust does little if anything to deter their production of flowers. And not all Damasks have this propensity. 'Marie Louise', also a Damask and in the same bed as the others, shows herself utterly immune to the disease, as does 'Duc de Cambridge' in a bed all by himself. But I will probably rid myself of the two fungal duplicate Damasks.

Duc de Cambridge--no rust ever

Hooke continues, "Nor are Damask-Roses the onely leaves that produce these kinds of Vegetable sproutings; for I have observ'd them also in several other kinds of Rose leaves, and on the leaves of several sorts of Briers . . . ." As evidence of that observation, I can cite both Hybrid Perpetuals and several Hybrid Teas in my garden as being conducive to rust. Some of my rarest Hybrid Perpetuals—'Mme Cordier', 'Duc de Bragance', 'Black

Prince', 'Comtesse d'Oxford', and 'Souvenir du Dr. Jamain' vehemently insist on hosting the fungus. Nonetheless, they have not died nor diminished in their output of blooms. And like the Damasks, not all Hybrid Perpetuals are prone to rust. 'Dr. Andry', for instance, though growing beside 'Duc de Bragance', remains entirely immune. Of course the situation is similar with the Hybrid Teas.

Unlike Robert Hooke, we today know rust to be a fungus, and knowing that much has aided us in fighting it with various organic (and inorganic) substances. But we've yet to conquer or eliminate it. Until then, I will continue to defoliate the stricken leaves by hand, all for the beauty of a rose.

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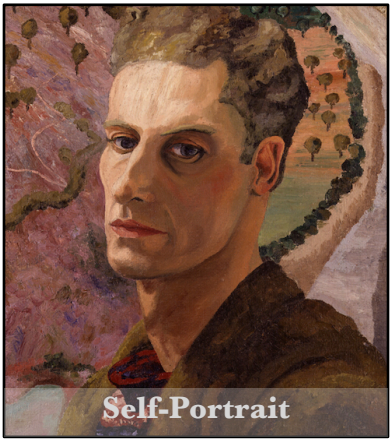
THE FLOWERING OF SIR CEDRIC MORRIS

Darrell g.h. Schramm


Self-Portrait

A poppy is named for him, as is a hardy geranium, a narcissus minor, and a Californian fuchsia (*Zeuschneria canum*). And of course a rose. The rose 'Sir Cedric Morris' may seem to be a modern rose, especially since it was introduced by Peter Beales in 1979—though found a bit earlier—but its parentage, as far as we know it, goes back at least 100 years. This rambler was discovered by artist and plantsman Sir Cedric Morris among a batch of seedlings between *R. glauca* and *R. mulliganii.* It is assumed these two wild roses are the parents. *R. glauca* was first described in 1789 and *R. mulliganii* was sent as seed from China to London by botanist George Forrest around 1919. The rambler does look like an old rose. Yet the flowers do bear a resemblance to the 1950 rambler 'Wedding Day' and the 1954 rambler 'La Mortola'.

With the exception of leaflet serration and a slight grey cast to the

foliage, not much of *R. glauca* is evident in 'Sir Cedric Morris'. Like *R. mulliganii,* however, its flowers are white, grow in clusters, the five petals of each rose not quite touching each other (like those of 'Wedding Day') and of a papery texture; also like the latter, it bears prickles and grows vigorously and rampantly, from twenty to thirty feet high and twenty feet wide. Depending on climate and time of day, it emits a mild to strong fragrance. The flowers bloom once a year in June. It is probably one of the swiftest of ramblers growing. It will reach more than thirty feet.

Rosa mulliganii deserves some consideration here. Probably it's a form of *R. rubus*, or *R. longicuspis*, or both. When botanist Forrest sent it to the Garden at Wisely in the UK, no one, once it was flourishing, could identify it. The assistant director Brian Mulligan sent material to Belgian rose species authority G.A. Boulenger who identified it as a newly found species, publishing its description in 1937 and naming it for Mulligan. It wasn't long before the rampant rose was growing on an arbor in the center of the White Garden at Vita Sackville-West's Sissinghurst. Clearly Cedric Morris was also enamored of this wild rose and planted it in his garden.

Sir Cedric Morris's life is intertwined with art and botany, which one critic called "one of the most remarkable artistic lives of the 20th century." He was born the son of a baronet in Wales on 11th December

1889. At age 25 he enrolled at the Académie Delécluse in Montparnasse, Paris, where Modigliani and Picasso had studied. But the outbreak of WWI cut short his schooling there and returned him to London. For a time he worked in the Remount Service, training horses for the war's front lines. At a party on Armistice Day in 1918, he met Arthur Lett-Haines. It was love at first meeting. Lett (as he was known) left his wife to spend the next sixty years as Morris's life companion and mate and artistic promoter.


Sir Cedric Morris

In 1919 they moved to Cornwall where both men worked on paintings, but by late 1920 they were living in Paris, counting Peggy Guggenheim, surrealists Man Ray and Marcel Duchamp, among their friends. By 1927 they had returned to England. The following year Morris held a major one-man show at which all of his works—landscapes, flowers, and portraits—were sold, as well as other paintings from his studio. He had become one of the most prominent British painters of the day.

Despite this success, however, Morris and Lett were disillusioned with the commercialism of art. In 1930 they leased Pound Farm in Suffolk where Morris bred birds, kept a garden, collected seeds from abroad, and painted some of his best still-lifes, painting, according to one critic "flowers as if they were people—with a mood and personality."

In 1937 the two men founded their East Anglian School of Painting and Drawing in Dedham, Essex. When the school building burned down in 1939, they re-situated the school to Benton End of Hadleigh, Suffolk. During these years, in addition to painting, Morris began breeding irises. In the end, he had cultivated more than ninety new varieties, 45 of which were registered with the American Iris Society.

In the early 1970s Morris's eyesight began to degenerate until he gave up painting in 1975. In February of 1978 Lett died. And four years later in the same month, Sir Cedric Morris, renowned plantsman and painter, died as well. He was 92.

Photo courtesy of John A Starnes Jr

John A. Starnes — In Memoriam

The morning of November 26, 2019, I sat down with a cup of coffee and logged into my Facebook account, looking forward to some pictures of roses and accompanying discussions. The first thing I found was a post by my friend (and fellow-HRG Board member) Jill Perry, reporting that John Starnes had died the previous night during a fire in his Tampa, FL home. My first reaction was visceral, sudden, and surprising. I felt the air rush out of my body, as if I'd been punched in the solar plexus. Then I had a more "rational" reaction — disbelief. No, it just couldn't be true; there must be some mistake. But the accompanying newspaper article about the fire showed John's unmistakable house and garden in a stark photo of blackened remnants and a gutted interior. At that point my feelings fell into immense sadness, and I have been feeling it ever since.

I had known John since the late 1980s when I was first introduced to him through the vehicle of his self-published magazine *The Garden Doctor*. I subscribed for many years, looking forward to each issue filled with John's unique combination of collage, artwork, jokes, personal stories, and solid gardening information gathered through his years as a landscaper and

gardener. And roses. John also wrote about his explorations with old roses, found roses, rose preservation, and his own hybridizing ideas. At the time of this great productivity, John was living in Denver but yearning to return to his home city of Tampa. He was able to accomplish this in 1998, and his plant explorations expanded in that different climate. Through the intervening years I have known John as a colleague and a friend, and my comments about him will be imbued with this dynamic.

During John's years in Denver, he occupied himself with a study of the many roses which grew in the old Fairmount Cemetery. He and Toni Tichy found 59 varieties surviving the challenging Denver climate and spent years seeking identifications for them. He did manage to ID many of them, but more remained a mystery. His work was finally catalogued in a slender booklet titled "The Old Roses of Fairmount Cemetery" in 2000. His research and enthusiasm resulted in attention being given to these tough survivors, and many of them were moved to a rose garden surrounding a gazebo. John trained cemetery personnel in care and maintenance, and for a few years it was continued. As often happens in public gardens, maintenance was spotty, improving and declining as

administrations came and went. I felt very fortunate to have visited this enormous cemetery in 1997 during a trip to Denver to participate in a rose conference. I spent an exhausting (and hilarious) afternoon with John, sprinting from site to site so that he could show me as many of his finds as possible and get my ideas about IDs. That visit cemented my friendship with John, and we kept in touch by snail mail, email, and eventually Facebook from then on.

Facebook provided John with a perfect venue for sharing his many enthusiasms with his many friends. He posted about his animals (always rescues), his endless gardening experiments, his dreams, his creative riffs on ramen recipes, his art work, his love of music. I have never met another Yoko Ono fan, especially one as devoted as he. His tastes were eclectic and courageous, his curiosity boundless.

John was a true Gentle Man. He overcame a difficult childhood and developed into a lover of life, of people, animals, plants, the planet. He had a knack for making people feel safe and made many friends. He loved his elderly neighbors, helping them in their gardens, giving them plants he'd started, sharing fruit from his own garden. He'd chat up the UPS deliveryman, asking him about the turban he wore, and the man would engage in long conversations about his culture. John's curiosity, openness, and lack of artifice drew people to him. He became active in the Florida permaculture community, sharing techniques, seeds, and plants with his fellow-enthusiasts. A dedicated life-long dumpster diver, he brought home discarded kiddie pools and transformed them into mini-hugelkultur gardens he called his water-wise gardens. He was frugal in all aspects of his life, saving water from his swamp cooler to put on his garden and taking one-gallon showers in an outdoor rig heated by the sun.

An innovative rose hybridizer, John was actively involved in attempts to develop roses that could thrive in Florida on their own roots. Persistent nematode attacks on roses made this a quixotic pursuit, but he was having some success in finding known varieties that could resist those assaults and using them to breed more resistant new varieties. He used old roses in his breeding program as well as some Modern and English roses, always

seeking resilience, form, fragrance, and drought tolerance. At the time of his death he was excited about the many crosses he was nurturing and looking forward to a flurry of interesting new hybrids. Sadly, all of that work is now lost.

John did register eleven of his hybrids, and a few of them are available from High Country Roses and Angel Gardens. His Florida friends are making an effort to save what they can from his garden, and it remains to be seen what they will recover. Fortunately, his beloved dog Cracker escaped the burning house and has been adopted by people he knows. His cat was also found and re-homed. So far, nobody knows exactly what started the fire and why he did not escape. To lose this vibrant, fully-alive person at the height of his creativity and personal happiness is unimaginable … but real. I had intended to ask him for cuttings of his foundling rose Pink Cracker and let it go — I felt I could ask him anytime. But Anytime never came. That is a harsh reminder to me about our mortality. I will always miss this shining presence in my life, and I do hope that John Starnes can rest in peace.

—Alice Flores

John in Fairmount Cemetery

ANNOUNCEMENTS

Sacramento Historic Cemetery Rose Garden events

March 28, 10 a.m. – Spring Beauties Awaken tour
April 18, Saturday 9:30 - 2:00 and
April 19, Sunday, 11:00 - 1 p.m.
OPEN GARDEN: Rose sales (hundreds of old roses), rose garden tours, booths of rose items.
April 19, 1 p.m. – Rose Walk and Talk
April 25 –Romance & Roses – time to be announced
April 26, 1 p.m.–Rose Walk & Talk

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April 19, 1:00 p.m. 150th Anniversary of Golden Gate Park talk by rose historian and editor Darrell g.h. Schramm on early nurseries, nurserymen, and roses of San Francisco. Hall of Flowers, Golden Gate Park, San Francisco.

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May 9. Rose tours and rose sales at Susan Feichtmeir's gardens. 4747 Terra Bella Vista Way (hills east of Santa Rosa), Santa Rosa, CA, to benefit The Friends of Vintage Roses.

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15th International Heritage Rose Conference

June 5-15, Brussels, Belgium, Cercle Gaulois, rue de la Loi 5.
For more details and registration, see www.eventbrite.com or google international heritage rose conference.
(See next page for program details.)

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Nearly all back issues of *Rose Letter* from 1981 to 2010 available free. Pay postage only. If interested, contact Michele Ebaugh at mebaugh@mac.com or 107 Redwood Lane, State College, PA 16801.

15th International Heritage Rose Conference Program: Belgium

MAIN PROGRAMME from Monday June 8 to Friday June 12, Brussels & region. Main hotel nearby park of Brussels, the Royal Palace, and the meeting venues.

Monday, June 8
6 pm. Opening ceremony; Meet & Greet.
Palais des Academies, Brussels

Tuesday, June 9
Morning lectures at Cercle Gaulois.
Afternoon: Hex Castle & rose gardens & Widooe private estate tours.
Evening, free

Wednesday, June 10
Morning lectures at Cercle Gaulois.
Afternoon: Meise botanical garden & Wespelaer arboretum & garden; Casteels rose nursery.
Dinner at Vrubroek Domain

Thursday, June 11
Morning lectures at Cercle Gaulois.
Afternoon: Le Roeulx rose collection.
Enghien, city of Parmentier.
Evening, free

Friday, June 12
Morning: Coloma rose garden
Afternoon: choice of private garden visits or Brussels historical center & monuments
8:00 Closing Dinner at Cercle Gaulois

OPTIONAL Pre-Tours

Friday, June 5
Arrivals in Ghent; check in at hotel in historical part of city; free evening

Saturday, June 6
On way to Bruges, visit of Lens rose producers; 2 private rose gardens; lunch; guided walk in Bruges. Dinner in private castle

Sunday, June 7
Ghent: visit with art historian of plants; rose garden visits; Dinner; boat tour of canals.

Monday, June 8
Rose growers and castles; Kortrjk garden.
Concludes by 5 pm.

OPTIONAL Post-Tours
Southern Belgium & Luxemburg

Saturday, June 13
Saint Hubert rehabilitated rose garden
Rose gardens of great connoisseurs
Annevoie restored park; meet with garden architect

Sunday, June 14
Luxemburg; Le Redouté Museum
Famous rose garden in Luxemburg
Dinner at Chateau de Sept Fontaines

Monday, June 15
Luxemburg Munsbach castle
Mondorf village
Tour ends 3 pm

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