

# *by any other name*

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The Heritage Rose Journal of the World Federation of Rose Societies

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**Cover image: Charles Quest-Ritson**  
Rosa × richardii

It is said that this rose has been found in the tombs of ancient Egyptians. The archaeologist who found garlands of roses in Egyptian tombs wondered whether they might be a variety that he knew and grew in England.

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**Magazine design**

Laura Wells from [www.bulletin.co.uk](http://www.bulletin.co.uk)

# Editors' note

We kick off this edition of *By Any Other Name* with two pieces on roses in art. My co-editor, Charles Quest-Ritson, explores the history of rose painting. With characteristic force he warns of the dangers of trying to identify roses from old paintings. It was a theme of a talk he gave at the WFRS conference in Sweden this summer.

In our second piece, Dr Yuki Mikanagi introduces us to the remarkable work of the Japanese artist Yoshio Futakuchi and the story of western roses in Japan. You will want to savour these extraordinary paintings!

Think of Dr Mikanagi's article as an hors d'oeuvre – a taster to tempt you to come to the World Rose Convention in Japan next May. It promises to be an outstanding event with some wonderful talks and gardens.

Before that, I am off to New Zealand for the heritage rose conference taking place there in just a few days. I am particularly looking forward to seeing the Dunedin Northern Cemetery, which we feature on page 24, as well as Murray Radka's rose collection, which featured in the Spring 2023 edition (see [bit.ly/BAON27](https://bit.ly/BAON27)).

To make this a truly international edition – something we always attempt – we have contributions from Jeff Wyckoff in the US, Eilike Vemmer in Germany and a story about a remarkable English gentleman farmer who grew as many as 55,000 roses on his estate just for competing at exhibitions. And I thought I was nuts about roses!

You may find this publication more enjoyable to read online – you can find a page turning edition at [bit.ly/BAON30](https://bit.ly/BAON30)

Charles Quest-Ritson and Martin Stott

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**“A rose by any  
other name would  
smell so sweet.”**

William Shakespeare, *Romeo  
and Juliet*

‘Falstaff’  
[Austin, 1999]



**Charles Quest-Ritson** is a writer, historian and journalist, with a column in the lifestyle magazine *Country Life*. He is the author of *Climbing Roses of the World* (Timber Press, 2003) and, jointly with his wife Brigid, of an *Encyclopedia of Roses* that was first published in UK by Dorling Kindersley in 2003 and has since been translated into seven languages, including American English.

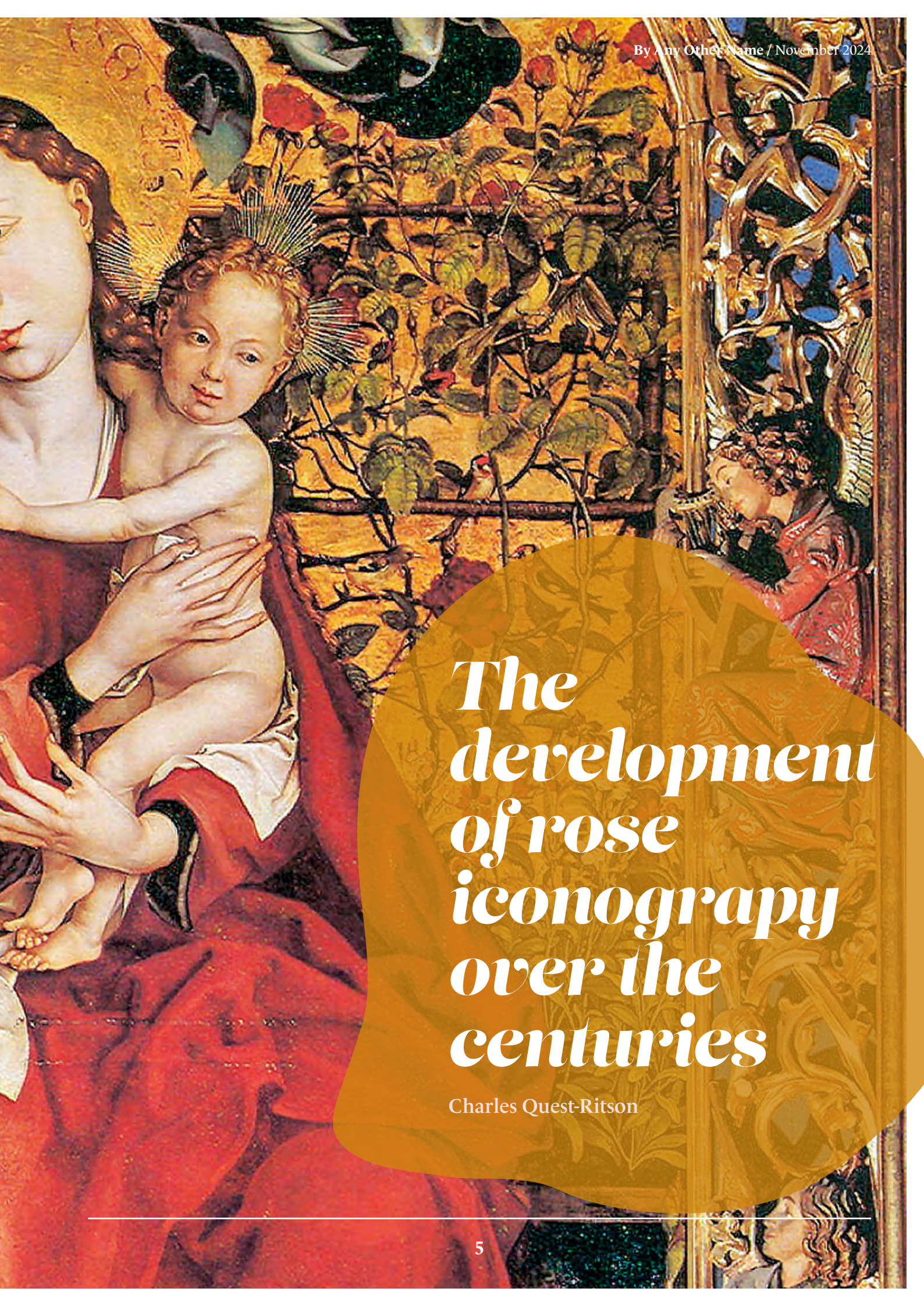


**Martin Stott** is a former journalist who has made programmes for the BBC World Service and Radio 4 in 21 countries and written for most of the UK's national press. Passionate about roses and garden history in general, he has also written for *Gardens Illustrated* and *Hortus* magazine. Martin's garden history blog can be found at [www.storyteller garden.co.uk](http://www.storyteller garden.co.uk).



*Die Madonna im Rosenhag* or *The Madonna of the Rose Bower* by Martin Schongauer in 1473. Mary is depicted with Jesus in an enclosed garden surrounded by roses. The roses are pale pink and red. Are they Albas and Gallicas? Yes, probably, but it is impossible to give them a modern name. The red roses are symbols of Mary's Love. White roses, of course, are symbols of her purity.

Image: Public Domain

The background of the page is a Renaissance painting. On the left, the Virgin Mary is shown from the chest up, holding the Christ Child. The Child is looking towards the viewer. Behind them is a dense rose bush with red roses and green leaves. To the right, a figure is kneeling in prayer, looking up. The painting is rich in detail, with gold leaf accents and a warm color palette.

# *The development of rose iconography over the centuries*

Charles Quest-Ritson

I gave a lecture at the Regional Conference in Kalmar in July about old pictures of roses – those from the years before photography. That lecture was structured around illustrations that dated back to the so-called roses depicted at Cnossos in Crete in 1200 BC. I asked whether it is ever possible to use old prints and paintings to identify old roses, especially ‘found’ roses whose names we have forgotten. My main conclusion was that almost all old images of roses portrayed their flowers in a symbolic context. The artists were not concerned to make a scrupulous representation that would help to record the plant with a high degree of accuracy, such as would satisfy a demanding botanist.

The roses portrayed in murals at Pompei are a good example. There is a deep pink rose with a semi-double shape that might be considered a good match for *Rosa gallica* ‘Officinalis’, but the detail is insufficient to equate it with any old roses grown today. The painting is too stylised, as is apparent from the casual way that the prickles



**Above:** A Tudor rose embroidered on a Catholic chasuble c1560. After the Wars of the Roses in England, the new Tudor dynasty combined the red rose of Lancaster with the white rose of York, as a symbol of peace and unity.

Image: Charles Quest-Ritson

**Below:** A probable *Gallica* cultivar in the House of the Golden Bracelet fresco at Pompeii. The detail is insufficient to equate them with any old roses grown today and the painting is too stylised.

Image: btwashburn CC BY 2.0



have been portrayed. And there is no firm evidence that ‘Officinalis’ existed before the end of the 14th century.

Botany is not enough. You need also to approach problems of identification with the discipline of History. The classic example of misidentification in recent years has been the issue of “Parks’ Yellow” by the English nurseryman Peter Beales. Descriptions from the 1820s and 1830s make it clear that ‘Parks’ Yellow’ was a dwarf shrub – 50 cm at most, and constantly in flower. Beales was not a deep researcher, but he persuaded himself that a once-flowering creamy-white rambling rose in his possession was ‘Parks’ Yellow’. It wasn’t, and we still do not know its correct name, which is a pity because it is very pretty. The true ‘Parks’ Yellow’ still eludes us and is probably extinct.

It is important to remember that flowers were widely used symbolically, for example in heraldry. The English War of the Roses was a long civil war in the 15th century between two branches of the Plantagenet dynasty. The Duke of York’s heraldic symbol was a white rose, and the Duke of Lancaster’s was red. People assume that the white rose was a stylised representation of *R. × alba* ‘Semi-Plena’ while the red one was *R. gallica* ‘Officinalis’. This may be true, but we have no way of knowing. Botanic realism did not come until the Italian renaissance got under way – and the renaissance in Flanders and Germany, too.



There is a fine painting by Martin Schongauer at Colmar in Alsace known as *The Madonna of the Rose Bower*. It was painted in 1473 and shows Mary with Jesus in an enclosed garden, surrounded by roses. The roses are pale pink and red. They are probably Albas and Gallicas, but it is impossible to give them a modern name. They are symbols of qualities attributed to Mary – red roses represent Mary's Love and white roses her purity – but they are not intended to be accurate representations.

Shortly after this, the new learning of the Renaissance encouraged artists like Leonardo da Vinci and Albrecht Dürer, a great admirer of Schongauer, to make drawings and watercolours of plants that are noted for their botanic realism. One of the first representations of a rose that we can identify without hesitation is a watercolour of *R. gallica* 'Officinalis' made by Jacques Le Moyne de Morgues, probably in the 1550s. Le Moyne's flower paintings have almost invariably been studied from the view point of art history; readers might like

**Above left:** 'Indica Sulphurea' by Redouté, 1927. British nurseryman Peter Beales knew this print and assumed that 'Indica Sulphurea' must be 'Parks' Yellow'. The real 'Parks' Yellow' was short and shrubby and repeated well as was well documented in French horticultural magazines, but Beales could not read French nor was he a botanist or historian.

**Above middle:** The rose introduced by Peter Beales is a beautiful rose, but it is a once-flowering Noisette.

**Above right:** 'Parks' Yellow' the real 'Parks' Yellow' painted for John Reeves in Canton in the 1820s.

*Photograph: Charles Quest-Ritson*

**“Botany is not enough. You need also to approach problems of identification with the discipline of History.”**

to consider the extent to which we can put names to his roses and compare them with old roses still in cultivation.

There's another problem in the 16th and 17th centuries, which is that images were used to illustrate herbals and pharmacological books. And the engravings were not true to Nature in the way that watercolours were. Gerard's *Herbal* is a good example. The woodcut is crude, almost heraldic. Gerard stole almost all the illustrations from a German herbal (written by Jacob Dietrich). The outlines are crude and the colouring clumsy – there is nothing we can learn from them.

At the same time, in the 16th and 17th centuries, the rich began to make albums of beautiful flowers. The watercolours and gouaches painted by Holtzbecker for Frederick III, Duke of Holstein, and Walther for the Count of Nassau-Idstein still strike us for their realism and their beauty. Sometimes, these albums contain pictures of cultivars that we cannot recognise, presumably now lost to



1. One of the earliest realistic paintings of a rose by Jacques Le Moyne de Morgues, c1570. No heraldry or symbolism, just the rose, as it is. A rose that we all know – *Rosa gallica* 'Officinalis'. Plus a marigold.
2. One of a series of paintings that Johann Jakob Walther, c1660 made for the Count of Nassau-Idstein.
3. Still Life painting by Ambrosius Bosschaert the Elder, 1614. This is an early piece and acquires a realism and sophistication not seen in Dutch flower painting before. You can certainly pick out an Alba rose in the foreground and perhaps a Damask rose behind, as well as tulips, lily of the valley and insects.



cultivation. It is quite possible that, one day, they will found again, compared to these paintings and judged to be rediscovered. The trouble is that such paintings almost never carry a note of the name of the flowers they depict.

The 17th and 18th centuries saw the rise of Dutch flower paintings in oil – a fashion that also spread to France and Germany. It is easy to pick out individual roses that we recognise – *R. gallica* ‘Officinalis’, *R. ‘Alba Maxima’* and *R. hemisphaerica* for example – but also very distinctive is ‘Centifolia’, the cabbage rose which quickly became very popular with garden-owners, artists and designers. Images of ‘Centifolia’ are still used today to decorate European porcelain. The origins of this delightful cultivar need to be investigated, because its morphology does not clearly

**“After 1830, there was an explosion of illustrated botanical and horticultural magazines.”**

indicate its ancestry, which might be revealed by DNA analysis. However it would also be useful if a historian could trace its appearance in paintings and drawings to discover when (and perhaps where) it first emerged.

It was in the 1790s that the quality of lithography really took off. And after 1830, there was an explosion of illustrated botanical and horticultural magazines. Most of the images we find among them are beautiful, but few are sufficiently accurate and distinctive to enable us to identify a rose that we know today – and, by inference, roses

that may be re-found. One of the earliest was Mary Lawrance’s *Collection of Roses from Nature*, compiled between 1796 and 1799. Her drawing is good, but not always sufficiently detailed. There is more detail in Carl Rössig’s *Die Rosen, nach der Natur gezeichnet* (1801-1804) and Henry Andrews’s *Monograph of the Genus Rosa* (1805-1827). And the species of *Rosa* are very clearly delineated in John

4. Frontispiece illustration by Mary Lawrance for her book *A Collection of Roses from Nature* compiled between 1796 and 1799 when the quality of lithography was fast improving.
5. Lithograph of *Rosa spinosissima* var. *pallida* drawn by the English botanist John Lindley in 1820





Lindley's *Rosarum Monographia*, published in 1820 when the brilliant botanist was aged 21.

For beauty and accuracy, it is impossible to improve on the work of Pierre-Joseph Redouté (1759-1840), who was born in the Spanish Netherland but made his career in Paris. His watercolours have an incomparable freshness and elegance, though he was not always well-served by the lithographers who copied them and made them popular throughout the world today. Many of Redouté's plates are very well known to us, and instantly recognisable. Some may be used to prove that a cultivar in commerce today is wrongly named – 'Hume's Blush' is an example. Other plates portray cultivars that are now extinct. And the same is true of the works of Lawrance, Rössig and Andrews.

If you need help in identifying old roses and rose species, you will need to look at botanical magazines. Their images are usually drawn by botanical draughtsmen like James Sowerby, a student of natural history who was also a good artist.



Above left to right: Portrait of Pierre-Joseph Redouté.

Redouté's paintings can be used to identify roses that may or may not still be in cultivation. 'Hume's Blush' is a very important ancestor of our Hybrid Tea and Floribunda roses, but this painting makes clear that the rose offered for sale by some nurseries today as 'Hume's Blush' is wrongly named.

**“For beauty and accuracy, it is impossible to improve on the work of Pierre-Joseph Redouté.”**

Botanists drew and painted for top-of-the-range periodicals like *Curtis's Botanical Magazine*, founded in 1808 and still published today, every month. There are excellent examples throughout the 19th century and, indeed, into the 20th century, until colour photography took over as the principal method of record. Botanical magazines in France, Belgium, Germany, Britain, Italy and, to a lesser extent, the United States, are a most useful reservoir for images of roses, many of which are now available on the HelpMeFind website, thanks to assiduous research on the part of its editors and contributors.

**Right:** *Rosa foetida*  
'Bicolor' in Curtis's  
*Botanical Magazine*,  
1808



**Left and below:** 'Mme Scipion  
Cochet' [Cochet 1869], *Le Journal  
des roses*, 1877

'Mme Scipion Cochet' is a Hybrid  
Perpetual and, apparently still in  
cultivation in at least three very  
respected gardens as shown in the  
images below (left to right) in the  
Hooks' collection in the Gers, in  
Behçet Cırgan's garden in Solothurn,  
Stüsslingen and in Professor Fineschi's  
garden at Cavriglia, Tuscany.

But which is the correct one?

Images: Charles Quest-Ritson





The 1830s and 1840s saw the launch of a great number of horticultural magazines, many of them short-lived. Their illustrations, however, are generally of poor quality – the editor and publishers did not have the funds to commission original drawings of great accuracy. This means that you should not use them to identify or give names to found roses. The detail is insufficient to distinguish one rose from another. Even when browsing through *Le Journal des Roses* (1877-1914), you soon come to realise how many crimson Hybrid Perpetuals and pink Ramblers were introduced and how near-impossible it is to tell them apart. Often the illustration would be supplied by the nursery who introduced the rose and whose description of its merits was over-enthusiastic. Nursery catalogues, as we know, are also unreliable. Nurserymen wish to sell roses, so they will often publish illustrations that are better than the roses themselves. A group of six

1. 18th Century painting of an Indian prince in Dakar, Bengal, which was the commercial capital of the Mughal empire.
2. Lacquered book-cover, Persia c1850

**“Roses appear throughout the history of Islamic painting: a rose symbolizes the mystic path to Allah, a sweet guide on the way to the eternal kingdom.”**



perfect flowers gives the impression that the rose is very floriferous. And sometimes they misrepresent the colour – for example, blue roses that turn out to be mauve.

At this point, my lecture at Kalmar came to its end. I am not an art historian, though I studied with Terisio Pignatti as an ignorant undergraduate at Padua University. Over the years, a number of books have been published that trace the depiction of ‘Roses as Art’ through the centuries. My own opinion is that none of them has taken a sufficiently wide field to study in depth. There is perhaps an opportunity among our readers to study and compile a monograph that will hold good for many years as the definitive study of roses in pre-photography days.

Roses are predominantly an icon of Western culture. There are wonderful roses in India, Japan and China, but historically they



have mainly been bred and popularised in Europe and America. We tend to forget that they have their place all through the Asian continent as religious and political symbols. Roses appear throughout the history of Islamic painting: a rose symbolizes the mystic path to Allah, a sweet guide on the way to the eternal kingdom. Images were collected by rose-lovers and bound in a book, often with an elaborate lacquered cover – a work of art in its own right – and with poems around the edge.

Next year, many readers will be going to the WFRS's mega-convention at Fukuyama in Japan, a nation with a civilisation perhaps more ancient and refined than our own Western culture. The Japanese tradition of painting roses goes back hundreds of years – there are fabrics painted with roses more than 1000 years ago – but it is best preserved by early-19th century woodblocks. Iwasaki

3. Cultivars of *Rosa multiflora* from a Japanese botanical manual of medicinal plants painting by Iwasaki Tsunemasa
4. A reprint of Iwasaki Tsunemasa's *Rosa chinensis* cultivar in the 1920s after the Meiji restoration of 1868 when old woodblock paintings were reprinted in a more western style such as using brighter coloured inks from Agfa in Germany.

Tsunemasa is the name to remember – his prints include a great number of hybrids and cultivars of such species as *R. rugosa* and *R. multiflora*. After the Meiji restoration in 1868, Japanese culture underwent a far-reaching westernisation. Art lost its old conventions and acquired a more western style. I hope that perhaps, among the many presentations we shall enjoy at Fukuyama, there might be space for a Japanese explanation of the development of their flower-painting and its conventions throughout the centuries.

**“The Japanese tradition of painting roses goes back hundreds of years – there are fabrics painted with roses more than 1000 years ago.”**

The WFRS 20th World Rose Convention 2025 in Fukuyama Japan runs from 18-24 May 2025.

**To learn more visit**  
<https://en.wrc2025fukuyama.jp>

# The story of western heritage roses in Japan in watercolours

**Dr. Yuki Mikanagi** explores the influential botanical illustrations of Yoshio Futakuchi which record an important period in the history of the introduction of now-popular western heritage roses to Japan

Many Japanese have only become aware of western heritage roses in the past 40 years or so.

With the gardening boom since the late 1980s, interest in heritage roses has increased and it is now common to see species roses and old garden roses appear in large rose gardens in Japan.

Before this, western heritage roses were a niche interest. A small number of rose enthusiasts had been growing heritage roses in Japan since the end of the 19th century, but most collections were lost during World War II.

## Early introductions

The introduction of the China rose from China to Japan is thought to have occurred as early as the 8th century. *Rosa laevigata* Michx. and *R. roxburghii* Tratt. are also thought to have been introduced by the 17th century. However, from the 17th to the 19th century, Japan severely restricted trade with foreign countries, and only a few records of roses introduced from abroad during that period are found, including *R. banksiae* R.Br. and *R. bracteata* J.C.Wendl. Therefore, it was not until 1867, when Japan opened trade with

**Opposite:** *Rosa gallica* 'Officinalis' painted by botanical artist Yoshio Futakuchi published in the book *Roses in Colour*.

Image: Natural History Museum and Institute, Chiba

53.5, 28

K and L

Prunascena



53.5, 29.



R. Gallica  
officinalis.



foreign countries, that heritage roses from western countries began to be introduced to Japan.

In 1872 Naoto Santo (1840-1904) imported 450 varieties of roses from the USA, but the names of the varieties are unknown. From 1875 rose catalogues were published as one-page woodblock prints by enthusiasts, mainly in rose nurseries. While most catalogues of the time were text-only, the catalogue published in Kyoto in 1877 was framed by woodblock prints of beautiful rose flowers.

At the end of the 19th century, a number of nurseries were producing and selling roses in Tokyo and other parts of Japan, with approximately 30 rose nurseries in Tokyo alone. It is thought that a significant number of heritage roses from western countries were also grown, but unfortunately almost all were lost during World War II.

1. Rose catalogue published in Kyoto in 1877 framed by woodblock print of beautiful rose flowers
2. Futakuchi's illustration of Rosa 'Centifolia Muscosa'

Images: Natural History Museum and Institute, Chiba

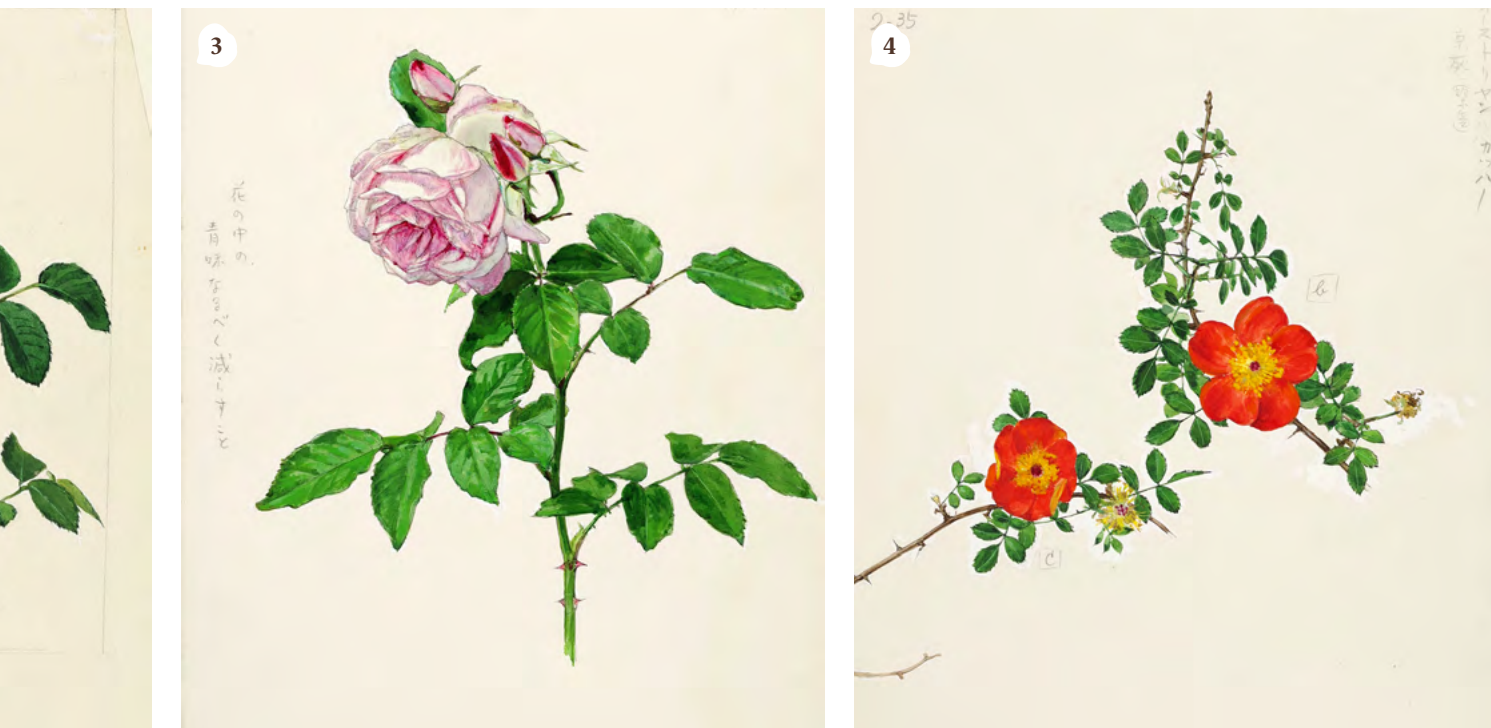
**“It was not until 1867, when Japan opened trade with foreign countries, that heritage roses from western countries began to be introduced to Japan.”**

## Seizo Suzuki

Rose breeder Seizo Suzuki (1913-2000) opened the Todoroki Rose Garden in Tokyo in 1938. He went to war as a naval medic, but his wife Haruyo maintained the rose garden's collection of 300 varieties while he was away. Shortly after the war, in 1948, Suzuki founded the Japan Rose Society in Tokyo and organised a rose show using his rose collection.

Suzuki thought it important to collect heritage roses from the western countries and to grow and understand them himself, so that as a breeder he could acquire equal knowledge with these overseas breeders.

In 1959, Keisei Electric Railway established Keisei Rose Nursery and Suzuki was welcomed as the director of the institute of roses in the nursery. In addition to the rose varieties conserved at Todoroki Rose



Garden, Suzuki introduced many roses from Trevor Griffiths (NZ), Hillier Nurseries (UK), Kew Gardens (UK), The National Rose Society (UK), Peter Beales Roses (UK), Kordes Rosen (Germany) and others.

Suzuki's heritage rose collection created in this way grew to 450 varieties at its peak in the 1980s. Suzuki commissioned the botanical artist Yoshio Futakuchi (1900-1997) to draw them.

It took Futakuchi 10 years – from 1973 to 1983. The illustrations were published in the book *Roses in Colour*. In 1995, two years before his death, Yoshio Futakuchi donated his 3,200 watercolours to the Natural History Museum and Institute, Chiba, where I work. Included in this generous bequest were most of the original drawings for the book.

The Yoshio Futakuchi Botanical Art Exhibition is currently being

3. Futakuchi's illustration of 'Duchesse de Brabant' [Bernède, 1857] a tea rose

4. *Rosa foetida* 'Bicolor', 'Austrian Copper' [Halstead, 1899] painted by Futakuchi

Images: Natural History Museum and Institute, Chiba

held at the museum (till 24 Nov 2024). Some works from the exhibition are illustrated here.

### Revival

From the late 1980s, rose nurseries and various individuals around Japan began to import heritage roses from overseas. While species roses and old garden roses are now well-known to many people in Japan, the varieties from 40 to 50 years ago that sparked their popularity can be seen in this collection of Yoshio Futakuchi's botanical illustrations.

After Suzuki retired from the Keisei Rose Nursery, his rose collection was entrusted to Katsuhiko Maebara and is now planted in the City of Sakura Rose Garden, which features in one of the post tours of May's World Rose Convention.

For more details of the convention, visit <https://en.wrc2025fukuyama.jp>



**Dr. Yuki Mikanagi** is curator of the herbarium and head of the department of botany at the Natural History Museum & Institute, Chiba, Japan



W. Simpson, del. — E. Morin lith.

Published Oct. 22<sup>nd</sup> 1855, by Paul & Dominic Colnaghi & Co 13 & 14, Pall Mall East.

DÉPOSÉ.  
Paris, Goupil & Co  
LEIPZIG, OTTO WEIGEL.

## THE ATTACK ON THE M

PLATE 19



# Crimean roses

The wonderfully fragrant, delicate yellow Tea or Noisette rose, ‘Maréchal Niel’, is known to many rose lovers, but few are familiar with the Centifolia, ‘Tour de Malakoff’, the Bourbon rose, ‘Omer Pacha’, the Hybrid Perpetual, ‘Lord Raglan’ or the modern shrub rose, ‘Florence Nightingale’.

What do these very different roses have in common? All five are dedicated to people or places in the Crimean War.

Eilike Vemmer

Print by William Simpson showing the successful French assault on the Malakoff, the main Russian fortification. It was published on 22 October 1855, less than two months after the battle. The ‘Tour de Malakoff’ rose, bred by Pradel in 1857, is named after this battle.

Image: United States Library of Congress's Prints and Photographs/ Public Domain

Publishers to Her Majesty.

Day & Son, Lith<sup>rs</sup> to the Queen.

MALAKOFF.

COLNAGHI'S AUTHENTIC SERIES

The Crimean War (1853-1856) was fought between Russia and Turkey, the latter of which was supported by England and France and – eventually – also by Sardinia. The Russian Tsar, Nicholas I, wanted to suppress Turkish influence and power in the Danube countries, gain control of the ports on the Black Sea, and if possible also win access to the Mediterranean. Additionally, he hoped to give the Russian Orthodox Church rights to the ‘holy places’ of Christianity in Palestine.

In France, for domestic political reasons, Napoleon III needed a foreign policy success. His aim was to protect the holy sites for the Roman Catholic Church. Meanwhile, England wanted free access for its ships to the Black Sea ports and to prevent the Russian fleet having a presence in the Mediterranean Sea. Both countries wanted to prevent Russian hegemony in Europe.

The Turkish fleet in the Black Sea had been decisively defeated by the Russians. On 28 March 1854, both powers, England and France, declared war on Russia. The battles were concentrated in the Crimea and from October 1854 for nearly a year in the siege of the Russian-occupied Sevastopol. The siege brought great losses due to cholera and dysentery.

The Crimean War ended with the Treaty of Paris on 30 March 1856. The peace treaty stipulated that the Danube estuary be opened to shipping; that Christians in Turkey be placed under the protection of all the great powers; and that the

“In France, Henri Pradel of Montauban introduced the Bourbon ‘Omer Pacha’ ... named after the Turkish field marshall.”

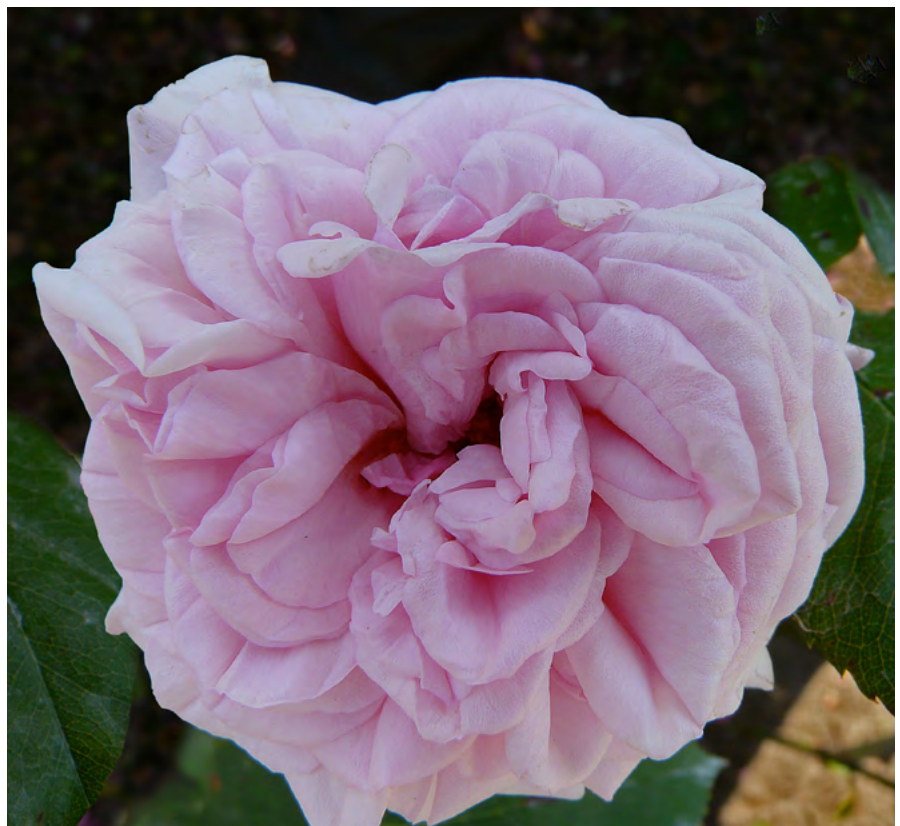
Black Sea be neutralised, with Russia being prohibited from maintaining warships there. However, Sevastopol was returned to Russia.

### ‘Omer Pacha’

In France, Henri Pradel of Montauban introduced the Bourbon ‘Omer Pacha’ in 1853 or 1854 – named after the Turkish field marshall. Its parents are unknown. It is a spreading rose with strong shoots and few thorns. The foliage is loose and the mostly five leaflets are roundish oval. The large to very large, very fragrant flower is highly double, quartered and flat. The colour is soft pink, dusky pink in the centre, fading to light pink.

‘Omer Pacha’

Image: Hella Brumme





At the same time, Jean Laffay also introduced a Bourbon rose, ‘Omer Pacha’, with scarlet-purple tones.

Omer Pasha (1806-1871) came from a Serbian family of Lattas and initially became a cadet in an Austro-Hungarian regiment. When his father’s commission was withdrawn, the young Lattas fled to Turkey, converted to Islam and became a Captain in the Turkish army. After various successful campaigns in Syria, Lebanon and Bosnia, he rose through the ranks.

At the end of October 1853, he crossed the Danube with his army, thus launching the Crimean War. After victories, he entered Bucharest and, from 1854, took part with 30,000 Turks alongside the English and French in the siege of Sevastopol.

Omer Pasha was later banished several times due to his cruelty but was always recalled as Commander in Chief in an emergency. He was Minister of War in 1868 and died in Istanbul in 1871.

1. A morning conference for the allied commanders – Lord Raglan, Omar Pasha and Marshal Pelissier
2. ‘Lord Raglan’

*Images: IWM and Europa-Rosarium Sangerhausen*

### ‘Lord Raglan’

A Hybrid Perpetual, ‘Lord Raglan’ – from the Lyon-based breeder Guillot père – came onto the market in 1854 or 1855. Lord FitzRoy James Henry Somerset (1788-1855) fought under the Duke of Wellington (1769-1852) in the British campaign against Napoleon in Spain. He lost his right arm at the Battle of Waterloo and was present at various royal courts, such as in St. Petersburg, during Wellington’s diplomatic missions. After Wellington’s death, he was appointed Baron Raglan and became the British Commander in the Crimean War (1854-1856). He died of dysentery during the siege of Sevastopol. The Raglan coat, which became fashionable in France after the Crimean War,

was named after him or, rather, after the coat he always wore. The Raglan cut or Raglan sleeves are still known and common in fashion today.

### ‘Maréchal Niel’ and ‘Tour de Malakoff’

The Tea or Noisette rose, ‘Maréchal Niel’ (Pradel, 1857, introduced by Verdier, 1864), was a popular buttonhole rose at the end of the 19th century and was grown almost exclusively in greenhouses by many nurseries in Germany, particularly around the large cities such as Hamburg and Frankfurt. In warm climates the rose can grow 4-5m or even higher and is rarely thorned. The light green foliage has 3-5 smooth, pointed leaflets. The flower is large, double, globular, slightly overhanging, very floriferous early on, and reblooms in autumn in warm climates. The colour is bright golden yellow and the fragrance is strong.

Adolphe Niel (1802-1869) was educated at the École Polytechnique in Paris, became an officer in 1827,

was at the War Office from 1839, then rose to the rank of Brigadier General. In the Crimean War, he was initially deployed in the Baltic against the Russians, then sent to the Crimea from 1855 as adjutant to Emperor Napoleon III.

There he drew up a new plan of attack on Sevastopol and led the siege until General MacMahon succeeded in September in penetrating the Tower of Malakoff (or 'Tour de Malakoff' in French), conquering the fortress and breaking the resistance of the besieged Russians.

Later, in the Italian War, after the Battle of Solferino on 24 June 1859, he was appointed Marshal and became very popular in France. Victor or Eugène Verdier introduced the rose, bred by Pradel in 1857, to the market in 1864 and dedicated it to him.

The '**Tour de Malakoff**' centifolia was brought out by the Luxembourg rose nursery Soupert & Notting in 1857. It was bred by Pastoret who is otherwise only known for the 'La Noblesse' Centifolia, which was also brought out by Soupert & Notting in 1857.

'Tour de Malakoff' grows strongly, with a tendency to drift and overhang. The loose shrub has few thorns and needs support. The green leaves are reddish when young, and the usually five leaflets are smooth, soft and elongated. The fragrant flowers, which can be single or multiple, are medium to large, double, and initially spherical before becoming cupped and flat. The buds are magenta and



1. Adolphe Niel (1802-1869) by Charles-Philippe Larivière
2. Painting of 'Maréchal Niel' by Louis van Houtte in *Flore des serres et des jardins de l'Europe*
3. 'Maréchal Niel'
4. 'Tour de Malakoff'

Images: Public domain, via Wikimedia Commons and Hella Brumme





5. 'Florence Nightingale', bred by Gandy Roses in 1989.

6. Florence Nightingale

Images: Public domain, via Wikimedia Commons and houroumono CC BY 2.0

the flowers are initially purplish pink, later becoming purplish red in the centre and fading at the edge. The different stages of its flowering each create a beautiful play of colours.

### 'Florence Nightingale'

It was only 35 years ago that our fifth rose, **'Florence Nightingale'**, was named after the famous Crimean War angel, which is surprisingly late.

'Florence Nightingale' (Gandy Roses, GB, 1989) is a shrub with a pointed bud; the flowers are bright white with a slight yellow tinge. The back of the petals has a pink tint that fades to white. It is semi-double, medium-sized and with a spicy fragrance. Its hips are roundish, green. It has very sharp, brownish thorns, medium green and slightly glossy foliage, and medium, spreading growth; ['Morgengruss' × unnamed seedling.] (*Modern Roses XI*)

Florence Nightingale was born in Florence on 15 May 1820. She showed a particular interest in

**"It was only 35 years ago that our fifth rose, 'Florence Nightingale', was named after the famous Crimean War angel, which is surprisingly late."**

nursing at an early age and observed the conditions in hospitals of the time on numerous trips. In Paris she learned practical nursing from the Sisters of Charity and, from 1849, at the deaconess institute in Kaiserswerth on the Rhine.

In 1850 she wrote about 'The institution at Kaiserswerth for the practical training of deaconesses'. In London, she then ran a hospital for governesses and ensured it was a model institution. During the Crimean War she selflessly stood up for the sick and wounded and organised a new, improved order in the military hospitals. Back in London, she wrote several 'Notes' for hospitals and, in particular, military hospitals for the English army in India. A foundation was later set up through

donations, the 'Nightingale Fund', the interest from which was used for St. Thomas's Hospital in London. Florence Nightingale died in 1910.

Several other roses, which have probably been lost, were also named by French breeders during the Crimean War. Robert, the head gardener and successor to Jean-Pierre Vibert, named a Gallica 'Tour Malakoff' in 1856. Jean-Claude Ducher brought out two Crimean roses: the 'Étendard de Sébastopol' (1856) and 'Général Péliissier' (1855) both Hybrid Perpetuals. The General had been appointed supreme commander of the French troops in 1855 and was appointed Marshal and then 'Duke de Malakoff' (a Hybrid Perpetual by Jacques Plantier in 1856) after the victory.

Jean Pernet père dedicated a Hybrid Perpetual to the infantry General who, after the victory, was also given the title of Marshal – 'Maréchal Canrobert' in 1863. Jean-Pierre Liabaud named a rose 'Mme Canrobert' in 1863 and Eugène Verdier named a Hybrid Perpetual 'MacMahon' in 1873, when the Comte MacMahon was elected President of the Republic.



**Eilike Vemmer** is internationally renowned for her expertise in old roses. Along with Hella Brumme she is the author of *Historical roses in the Europa-Rosarium Sangerhausen*.

# Roses rising from the grave

Rosa 'Crépuscule'  
in the Dunedin  
Northern Cemetery

Image: Fiona Hyland

It is a story that will send shivers down the spine of anyone managing a heritage rose collection in a public space. But this is a resurrection tale, too – a tribute to the dedication and hard work of a small group of rosarians.

At the turn of the millennium a group of New Zealand rose lovers stepped in to safeguard a precious collection of old roses at Dunedin Northern Cemetery on the east coast of the country's South Island.

Dunedin is an old Victorian city that came to prominence and prosperity in the Otago gold rush. The cemetery, built to meet the needs of a rapidly growing community, dates to that era. It was opened in 1872.

It was meant to reflect the city's growing status and modelled on

the philosophy of John Claudius Loudon (1783-1843), who believed that a cemetery's buildings and tombs should complement the surrounding country and be "an impressive monument of our mortality."

He wrote: "A general cemetery, properly laid out, ornamented with tombs, planted with trees, shrubs and herbaceous plants, all named and the whole properly kept, might become a school of instruction in architecture, sculpture, landscape gardening, arboriculture, botany and those important points of general gardening, neatness, order and high keeping".

The Dunedin Northern Cemetery was laid out on a prime site overlooking the city and plots sold to families. It incorporated what has now been nicknamed "a widow's

**"The Dunedin Northern Cemetery was laid out on a prime site overlooking the city and plots sold to families."**

A view down an aisle of graves at the Dunedin Northern Cemetery, looking towards the harbour and South Dunedin, showing the burial plots planted out c1920s. (The date 1977 was added when this photo was used by Tourism Dunedin as a post card.)

*Image: Hocken Collections, Uare Taoka o Hākena, University of Otago*





circle” – a circle of lawn at the centre in which families visiting to tend their plots might congregate to socialise and share their grief. And, perhaps, their plants.

Old photos from the 1880s and 1890s show wrought iron fences draped in roses. But by 2000, many plots had become neglected.

The local heritage rose group undertook to restore it. ‘Memorial’ trees and roses – many over 100 years old – were located, identified and cared for. Roses found there included ‘Anaïs Ségalas’, ‘Baron G.B. Gonella’, ‘Blanc Double de Coubert’, ‘Comte de Chambord’, ‘Conditorum’, ‘Félicité Perpétue’, ‘Lady Hillingdon’, ‘Madame Plantier’, ‘Mrs W.H. Cutbush’, ‘Old Blush’, ‘Souvenir de la Malmaison’, ‘The Bishop’, and ‘William Lobb’. Of these, the small-flowered climbing rose, ‘Félicité Perpétue’ was by far the most prevalent.

The group introduced more from other heritage collections in New Zealand, and by 2015 there were over a thousand roses planted,

‘Mrs W H Cutbush’ surrounding a grave in the Dunedin Northern Cemetery

*Image: Fiona Hyland*

including a nationally important collection of Scots roses.

And then disaster struck. In 2016 young subcontractors hired to weed the paths were so liberal and indiscriminate in their spraying that over 500 roses and many trees were hit by spray and succumbed almost overnight.

One of the group’s leading figures, Fran Rawling, said: “There are usually about 20 of us who volunteer on the site. We went in for a ‘working bee’ and found a lot of the roses just curling at the tips. It was September – early spring here. We knew something was wrong immediately. And then as we discovered the extent of the problem we realised that it was a spray incident. We were gutted.”

The group reported it to the council which investigated, apologised and has given financial support for the

rosarians to re-start the restoration work – though the contamination of the ground meant no new planting could be done till 2018. Some roses were rescued by being hacked right back. But the majority of those sprayed died, including around 24 that are still to be replaced.

Fran explains: “We can’t import these old roses any more without paying a quarantine charge, which is huge. So it’s been a struggle, but we’re up again.”

With 1300 roses planted now, the site is looking better than ever. The council has now instigated strict policies to rectify how paths are sprayed, though frequent personnel changes mean the rosarians have to be ever attentive.

Today Dunedin Northern Cemetery is widely loved by locals and recognised across New Zealand for its beauty and historic significance. The resurrection and restoration of the collection is a tribute to the inspirational volunteers who have sacrificed so much time and effort to create it. But the spray incident is a salutary warning to others looking to create and maintain such special gardens of the challenges of working in partnership with cash-straitened municipal authorities.

**The Dunedin Northern Cemetery will be one of the highlights of the Heritage Roses New Zealand Conference taking place in Cromwell at the end of November.**

# Memorial planting in the Victorian cemetery

Fiona Hyland

Flowers, and in particular roses, have a very long association with burial practices. The oldest known preserved roses were found in Egyptian tombs and are sometimes (but wrongly) believed to be blooms of ‘*Rosa sancta*’ – a rose still in existence today and growing in our cemetery.

Within Anglo-Saxon culture it was a common practice from mediaeval times to scatter flowers through the winding sheet that the body was wrapped in, and to throw flowers into the grave before it was filled, or into the crypt before it was sealed.

Historically, important people were interred below the stone floors of churches, and ordinary folk were buried in unmarked graves within the churchyard. When space within churches began to run out, many wealthy people were buried within the churchyard and their graves marked with headstones or grave covers.

Right: ‘Blanc Double de Coubert’ and a view of Northern Cemetery looking down over the burial sites and out to the harbour and city c1990s.

Images: Alvin Kho CC BY-SA 2.0 and Hocken Collections, Uare Taoka o Hākena, University of Otago

The introduction of the garden cemetery in Victorian times popularised the practice of establishing memorial plantings on graves. Very often plants were brought from the family garden into the family plot. The pressing of flowers or taking of plant cuttings from a memorial planting to send to distant relatives, perhaps with a photograph of the grave, was a popular means by which the dead



continued to be remembered by friends and family.

Many trees were also planted at Dunedin Northern Cemetery. Evergreen memorial trees predominate – holly and yew of course, but also box, cypress, laurel and bay. New Zealand natives include cabbage trees (*Cordyline australis*), kanuka (*Kunzea ericoides*), broadleaf (*Griselinia littoralis*), and lancewood (*Pseudopanax crassifolius*). Some deciduous specimens are also planted, including oaks.

Roses, camellias, rhododendrons, pieris and hydrangeas are other original memorial plantings that can still be found on graves.

Many of the roses we have found may be unintentional plantings. For example, 'Indica Major' is an appealing rose that produces carpets of pink petals over plots in the early spring, although it was not a particularly sought-after rose in Victorian Dunedin. We believe mourners chose grafted memorial roses with 'Indica Major' understock to plant on the plots, and at some subsequent time the chosen rose died and the understock succeeded in its place.

'Indica Major', *R. canina*, 'de la Grifferaie', *R. multiflora*, and 'Lippiatt's Manetti' were all used in Victorian times as understock roses for various types of grafted roses, and all have been found in the Dunedin Northern Cemetery.

Investigation of the cemetery burial records and roses has uncovered several trends in

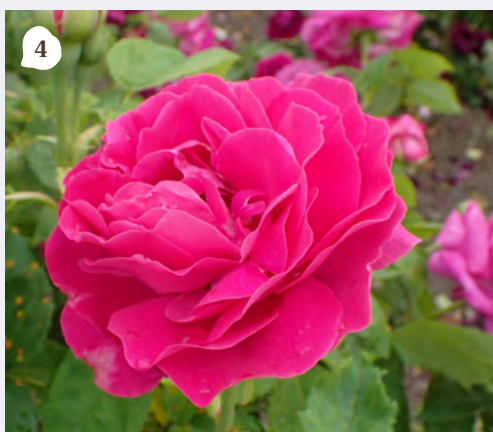


“‘Indica Major’ is an appealing rose that produces carpets of pink petals over plots in the early spring, although it was not a particularly sought-after rose in Victorian Dunedin.”

1. 'Félicité Perpétue' in Wellington Botanic Garden, New Zealand
2. A cloud of 'Indica Major' surrounds a plot in the Dunedin Northern cemetery.

Images: HQ Flower Guide CC BY-SA 2.0 and Fiona Hyland





3. 'Madame Plantier' [Plantier, 1835]
4. 'Baron G. B. Gonella', syn. 'Baron J. B. Gonella' [Guillot, 1859]
5. 'William Lobb' [Laffay, 1855]

Images: F. D. Richards CC BY-SA 2.0, Krzysztof Ziarnik, KenraizCC BY-SA 4.0 and Rictor Norton & David Allen CC BY-SA 2.0

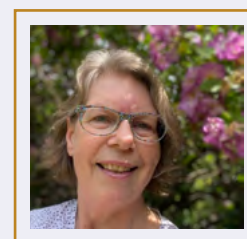
memorial plantings. While we expected, and found, white roses on the graves of babies, young girls and unmarried women – i.e. innocent souls – we also found them on the graves of married women and of men. Black is the primary colour of mourning but white is often associated with it as a secondary colour so white roses are appropriate in a cemetery. 'Félicité Perpétue' is the most popular memorial rose in the Dunedin Northern Cemetery.

Two memorial plants of 'Madame Plantier', another small-flowered white rose, are to be found in the cemetery, marking the graves of baby Jane Judge and young Jane Greenfield. 'Blanc Double de Coubert' is the memorial rose that Sir Robert Stout and his wife Anna chose to plant on the grave of their stillborn twin babies. The final white memorial rose found in the cemetery, 'Alba Maxima', may have been planted to commemorate the deaths of the Frew grandchildren.

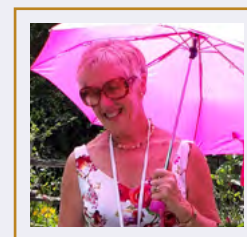
Purple, or more particularly mauve, is a colour associated with half-mourning. Strongly coloured roses in purple and deep red colours have only been found on the graves of men within the cemetery. 'William Lobb', 'The Bishop', and 'Baron G.B. Gonella' are examples of these original memorial roses planted solely for men. Similarly, white camellias are found on the graves of men, women, and children, while red camellias are only found on the graves of men.

Roses were often planted together with evergreen trees, so the rose

could grow up through the tree. The protection of the tree roots has often ensured the survival of the rose, even where attempts have been made to eradicate it. The simultaneous planting of evergreens and roses appears a more popular memorial choice for men than for women. Roses planted with evergreen trees are 'Félicité Perpétue', 'William Lobb', and 'Baron G.B. Gonella'.



**Fiona Hyland** is a member of Heritage Roses Otago. A former editor of *By Any Other Name*, she has been recognised with a World Rose Award by the WFRS for her services to the rose and is renowned as a speaker and researcher in the field of heritage roses.



**Fran Rawling** Fran Rawling is a holder of the prestigious New Zealand award, the Queen's Service Medal, for her services to heritage roses, and a World Rose Award by the WFRS. A dedicated member of Heritage Roses New Zealand since 1997, she also tends a renowned five-acre garden, Wylde Willow, which is another garden featuring at the upcoming New Zealand heritage rose conference.

# The man who grew too much

Martin Stott

“Henry Vessey Machin may go down in history as the world’s most prodigious amateur rose grower. He grew as many as 55,000 on his estate, purely for competing at exhibitions.”

Gentleman farmer Henry Vessey Machin admires some of the 55,000 roses he grew for competition. His rose fields were quickly returned to edible crops on his death in 1919.

*Image: John Vessey Machin collection*





Standing in his garden at Normanton Hall, in Nottinghamshire, England, retired County Court Judge John Vessey Machin looks on proudly at a bed of deep raspberry Hybrid Tea roses. This is the now-rare ‘H.V. Machin’, released in 1912 by Irish breeder Alex Dickson and named after John’s grandfather.

Henry Vessey Machin may go down in history as the world’s most prodigious amateur rose grower. He grew as many as 55,000 on his estate, purely for competing at exhibitions.

This is the story of an obsession – one that gripped many in Victorian Britain, spread across the world, and shaped our gardens for many decades. Its echoes linger today. The story starts about the time of Machin’s birth not far from where John and I are standing.

### A vicar walked into a bar

On a cold April day in 1860, Samuel Reynolds Hole, a vicar from

**“He inherited the estate when his father died in 1889 and was soon filling fields with row upon row of roses. As his passion grew, so did his trophy cabinet.”**

Henry Vessey Machin, standing, in his Nottinghamshire rose fields. His head gardener F E Chambers is on the far right in the bowler hat.

*Image: John Vessey Machin collection*

the small Nottinghamshire village of Cauntton, was invited to a Nottingham pub to judge some roses. As he told it later in his immensely popular *A Book about Roses*, Hole did not grow any roses at the time, but what transpired that night was a road-to-Damascus experience that changed him forever.

“A prettier sight, a more complete surprise of beauty, could not have presented itself on that cold and cloudy morning,” he wrote. Afterwards, when judging was over and the men had rushed to see who had won, several invited him back to the Hungerhill allotment gardens where they were growing roses in home-made greenhouses to despatch by rail to markets in Manchester and Liverpool for extra income.

Hole was sent home clutching a bouquet. Within a week he had placed his first order of a dozen roses. He wrote: “Year by year my enthusiasm increased. ... my Roses multiplied from a dozen to a score, from a score to a hundred, from a hundred to a thousand, from one to five thousand trees... They routed the rhubarb, they carried the asparagus with resistless force, they cut down the raspberries to a cane. They annexed that vegetable kingdom, and they retain it still.”

Many years later he confessed to a more prosaic conversion story. One night after dinner, many years before 1860, while smoking in the garden, his eyes rested on a rose, ‘D’Aguesseau’. He was smitten and instantly became a votary of the Queen of Flowers. It is not as engaging a story (“one day he was having a fag in the garden”), but





1. Painting of the 'H. V. Machin' rose by Dicksons, 1912

2. 'H. V. Machin' rose by Dicksons, 1912.

Images: John Vessey Machin collection

one suspects his obsession followed the same dramatic trajectory. It was to be repeated on an even grander scale with Machin.

### Rose showing

In April 1857 Hole suggested in *The Florist, Fruitist and Garden Miscellany* magazine the idea of a GRAND NATIONAL ROSE SHOW. It took place in London the following July and was hugely successful. Thereafter it became an annual event. Smaller regional shows were added to the calendar as the hobby of growing and showing roses developed.

The National Rose Society, created in 1876, grew from this competitive culture. Hole was its inaugural

President. At one point it had over 120,000 members – more than the Royal Horticultural Society at the time. The Society existed to promote the rose, and it did so largely by organising exhibitions for breeders and growers. “They enable the general rose-loving public to see to what state of perfection the rose can be brought,” wrote Joseph Pemberton in 1908.

Into this world stepped Machin. A disciple of Hole, his story has similarities. In 1884, when he was just 25, he planted a dozen roses on his father’s thousand-acre estate at Gateford Hill, in Worksop. Two years later he exhibited at a local rose show, taking two seconds. And so the preoccupation took root.

He inherited the estate when his father died in 1889 and was soon filling fields with row upon row of roses. As his passion grew, so did his trophy cabinet.

In 1895 Machin won 105 prizes – 55 firsts, 37 seconds and 13 thirds. That year, too, he secured for the second time the silver cup at the National Rose Society’s show at the Crystal Palace – for a display of 18 varieties of garden roses. In 1896-7 he won 88 firsts and 77 other prizes. He became Vice-President of the National Rose Society.

His small red, softback diary for 1894 records in scribbled pencil the cycle of work for the year – covering his roses with bracken

in January; planting hundreds of seedling briars; removing suckers; piling leaf mould and 30 tons of cow manure on his dormant plants; liquid manuring and syringing them as they grew; applying soot to the leaves to prevent black spot. And so it went on. Of course, he did not do this all himself. Judging by how many days he records with the hunt, shooting pigeons or ferreting rabbits, he probably did very little manual work. But one assumes he supervised closely.

Moving into John's office to forage through the family archives, we find a picture of his grandfather in flat cap and rolled-up sleeves, waistcoat adorned with a gold watch, and a small dicky bow tie at his collar. Alongside him are four smartly dressed gardeners. Machin poses mid-reach, carefully placing cut roses into a wooden exhibition case of 24 blooms. The box sits on a trolley ready to be

**“If they were dominating nursery catalogues, they were also shaping our gardens – and they did for decades.”**

Preparing a box of 24 prize roses for competition, Henry Vessey Machin (second right) takes a rose from head gardener F E Chambers to place in the box.

*Image: John Vessey Machin collection*



carefully wheeled out of the fields and on to a train for competition.

### **Arise the Hybrid Tea**

The great nurseries of the time were also competing – they had their own classification. Winning the top awards helped them sell their latest roses. As a result, one kind of rose came to dominate the production line – the Hybrid Tea. Its perfect form, upright shape and resilience when cut, made it ideal for the exhibition bench.

In 1909 the National Rose Society produced a catalogue of new roses introduced since 1906. Of the 456 listed, exactly half – 228 – were Hybrid Teas.

If they were dominating nursery catalogues, they were also shaping our gardens – and they did for decades. When I bought my Victorian house 30 years ago a rose bed arched across the lawn holding nothing but a line of colourful stand-to-attention Hybrid Teas. None had a scent.

It took till the 1950s for passionate growers like Graham Thomas, Vita Sackville-West and David Austin to spark a revival of interest in sweetly scented old shrub roses. They rescued them from obscurity and encouraged us to rethink how to use roses in our gardens in mixed beds.

It was now the turn of the Hybrid Teas to fall out of favour. And maybe this is why I am standing here with John, looking at the ‘H. V. Machin’ rose, feeling protective. This rose – beautiful, if not as healthy as more modern roses – has history.

### 'H. V. Machin' rose

Henry Machin bought many of his roses from the great Irish breeders, Dicksons. In 1912 they honoured his custom and friendship with the 'H. V. Machin' rose. It was exhibited for the first time at the National Show in Regents Park. Dicksons described it as a "dazzlingly, imperious, globular Rose of gigantic size. We consider it...one of the best exhibition Roses it has yet been our good fortune to produce... the embodiment of a perfect bloom, combining size, form and colour, the attributes demanded or required in a model exhibition flower." It was awarded a gold medal by the National Rose Society.

Its release came just in time for an auspicious event. In 1913, bachelor Machin, then 54, decided at last to marry. The announcement of his engagement to 33-year-old Miss Evelyn Hawson appeared in the *Tatler* alongside that of Vita Sackville-West and Harold Nicolson.

They wed at St John's Church in Worksop on October 2nd. In August Dicksons had written to apologise that they would not be able to supply any 'H. V. Machin' roses for the happy day as they had raided all their plants for bud wood for the following season. Yet newspaper reports suggest roses were a "conspicuous feature of the decorations" and chief among them this new rose.

The marriage was not to last long. On 29th August 1919 a maid entering the morning room at Gateford Hill found Machin dead in his armchair, with a pen in his hand and an unfinished letter in front of him.



John Vessey Machin, Henry Vessey Machin's grandson, in his garden

*Image: Martin Stott*

**"The 'H. V. Machin' rose thrived for a few more years, performing well on the exhibition circuit, but as new roses emerged it fell out of favour."**

Machin was ruled to have had a heart attack. He may have aspired to a more fitting departure. When not showing roses he had given them away – often to local hospitals. A ward at one hospital was apparently christened the "Rose Ward" because of the number of roses he sent there. Machin once gave a matron a bunch of 'Nephetos' blooms. She spotted an old gardener casting such longing glances at the flowers from his bed that she gave him one. "He clutched it, pressed it to his nostrils in an ecstasy of admiration, and fell back dead with the flower still held tightly in his grasp." Now that's the way to go!

Within months of Machin's death, Evelyn had his rose fields ploughed up. John says: "She quickly put the land to earning its keep again."

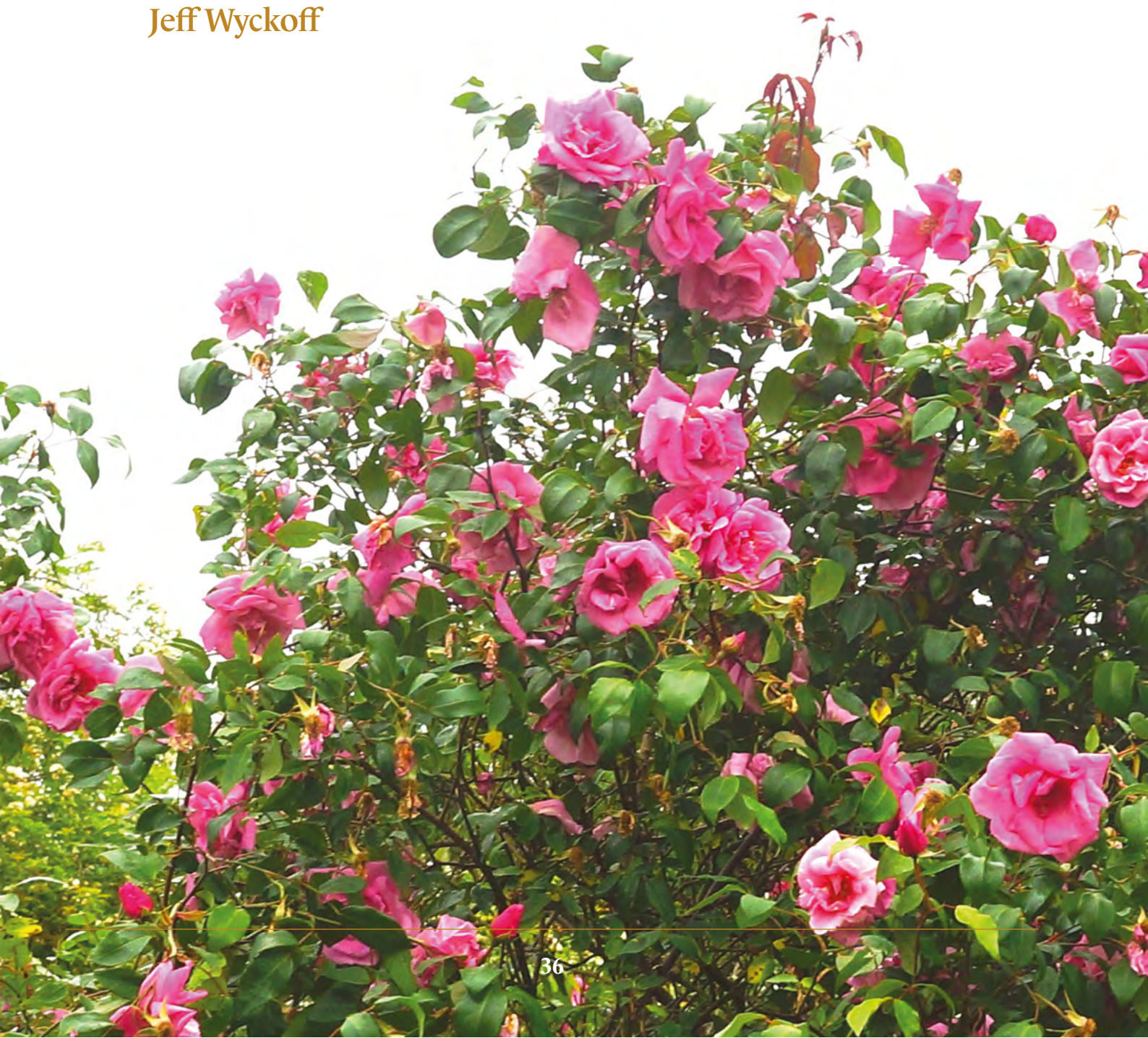
The 'H. V. Machin' rose thrived for a few more years, performing well on the exhibition circuit, but as new roses emerged it fell out of favour. The blooms we are looking at today in John's garden were secured from Germany's famous Sangerhausen rosarium 50 years ago.

Sangerhausen is a home for roses on the brink of extinction – a fate that befell nearly every one of the 456 roses listed in that 1909 catalogue.

Modern breeders argue, as did those before them, that this is progress. And it is – we need the disease-resistant new varieties. But it is also sad. I may have to take a cutting from John and squeeze some space for it in my garden. Who needs a lawn anyway?

# *Old Roses in America's Rose Garden*

Jeff Wyckoff



In June 2016, a meeting of the National Clean Plant Network for Roses (NCPNR) was held in Shreveport, Louisiana, at the American Rose Center, home of the American Rose Society. This organization, established in 2015, is a network of scientists, educators, state and federal regulators, large and small nurseries, rosarians and growers of garden and cut-flower roses, and clean plant centers that act together to ensure that rose budwood and rootstock is clean and available. During the meeting, American Rose Society President,

Pat Shanley, received a phone call from Steve Hutton,

**“The 110-acre locale was willed to the American Rose Society in 1970 after it was forced to vacate its temporary home at the Park of Roses in Columbus, Ohio.”**

CEO of Star Roses and Plants, informing her that some those attending the meeting, including a representative from his company, were concerned, if not disturbed, by the condition of the American Rose Center’s garden. He cautioned that, without improvements thereto, rose breeders and producers would be loath to donate plants to the garden as they had done in the past, and offered to help the A.R.S. rectify this problem.

The property, some ten miles west of Shreveport,

Louisiana, was not the ideal place for a rose garden to begin with. The 110-acre locale was willed to the American Rose Society in 1970 after it was forced to vacate its temporary home at the Park of Roses in Columbus, Ohio. The area consisted of native soil, covered almost entirely in pine trees with no

on-site water other than that of the rural water system. With no available funds to start a proper rose garden the A.R.S. encouraged their districts and local societies to establish and maintain their own gardens within the property.

This resulted in a number of small gardens, most in existing soil, in the shade of the pine trees and without a central water system. Since many of the gardens were the responsibility of societies hundreds of miles away, their upkeep became infrequent and spotty at best, and it was no wonder that they had deteriorated greatly during their forty-plus years of existence and needed help. Unfortunately, with no endowment and all available funds going to the operation of the Society, help was not forthcoming.

President Shanley quickly formed a study committee to recommend not just changes but an entire reorganization and restructuring of the Shreveport garden. Initial improvements were fairly obvious and extensive: consolidation and/or of individual District and Society gardens, extensive tree removal, construction of deer fencing, soil improvement, irrigation system improvement, and of course, fund raising to pay for these projects.

Past President Marilyn Wellan, whose home is not far from Shreveport was appointed as Chairperson of the Great Garden



Left: ‘Le Vésuve’ [Laffay, 1825]

Image: Charles Quest-Ritson



1. 'Mme. Berkeley' [Bernaix, 1898]
2. 'Mme. Antoine Rébé' [Laperrière, 1900]
3. 'Clothilde Soupert' [Soupert & Notting, 1889]
4. 'Ducher' [Ducher, 1869]
5. 'Archiduc Charles' syn. 'Archduke Charles' [Laffay, 1837]
6. The overlapping circle gardens at Shreveport, the American Rose Center. Each circle will house roses from different eras with the fourth, and largest, circle containing heritage rose varieties.
7. 'Le Pactole' [Mieliez, 1837]

*Images: Charles Quest-Ritson and Jeff Wyckoff*



Restoration Project and a vision statement was approved:

"Our vision for the American Rose Center for the 21st century is to create a garden that represents Heritage roses as well as Modern roses, that demonstrates the use of roses in the landscape, that are grounds for research and preservation of varieties of the rose for future hybridization. It must be a venue for learning, and it must be a garden that will showcase the rose as a vital component of every garden, one that provides color and interest over the course of the year, a versatile plant that no garden should be without."

In early 2019 a plan for the layout and contents of the garden was approved. The layout consisted of four overlapping circles, said to resemble the workings of a Rolex wristwatch (after it's been run over by a truck according to a few critics!). The first and smallest circle is for 20th century varieties, the second will house 21st century roses, the third is for shrub roses of all types and the fourth (and largest) circle is for heritage roses – old garden roses for Americans.

Shreveport, LA has a subtropical climate characterized by hot, humid summers and generally mild winters. Temperatures range from the lower 30s Fahrenheit to the upper 90s Fahrenheit, with rainfall averaging at 51 inches (1,300 mm). It is not a difficult location to grow roses, but the varieties need to be carefully selected in order to take advantage of the climate. This results in a preponderance of "hot

**"The fourth circle presently contains some six dozen Old Garden Roses. Many of these are "found" roses and have been classified and named according to the location of their finding"**

weather" roses, many of which are marginally available and seldom grown in much of Europe. Unfortunately, Shreveport suffered a freeze of down to 13°F (-10.5°C) in the winter of 2022 which either killed or damaged many of those roses in the fourth circle. Many plants needed replacing, while the survivors needed extra care and attention to recover.

The United States was pretty much an "eastern" country until the middle of the 19th century. Then events like the California Gold Rush, the Oregon Trail, and the winning of the Mexican War brought people westward. These were settlers and homesteaders who brought their possessions, including roses, with them. Later on, these early homesteads were often abandoned as people or their progeny became more affluent and moved on, usually leaving their roses behind. Many of these in Texas acclimatized themselves to the hot, dry weather and continued to survive, if not thrive, without regular watering.

This situation led to the formation of the Texas Rose Rustlers in 1979. The Rustlers began to seek out

these roses and "rescue" them by taking cuttings or entire plants to more accessible locations or gardens and propagating them. Many of these are carried by the Antique Rose Emporium in Brenham, Texas. Another organization that contributed greatly to the fourth circle was the Heritage Rose Foundation, a group established in 1986 and devoted to the preservation and dissemination of knowledge about old roses. Information about this group can be found on their website [www.heritagerosesfoundation.org](http://www.heritagerosesfoundation.org).

The fourth circle presently contains some six dozen Old Garden Roses. Many of these are "found" roses and have been classified and named according to the location of their finding i.e. 'Natchitoches Noisette' for the town in Louisiana where it was found. The selection of varieties was also intended to highlight the Noisettes, the only old rose family to originate in the United States. The pictures which accompany this article represent some of the first batch of Old Garden Roses that are now established in the garden.



**Jeff Wyckoff** is a past president of the American Rose Society. He is author of the *Better Homes and Garden* book, *Rose Gardening*.

# In tribute



## Crenagh Elliott 1942-2024

Crenagh (pronounced Creena) Elliott, who died suddenly in September aged 82, liked to identify herself as a rose historian, who specialised in Old Garden Roses and species roses.

Crenagh's husband David was the Canadian Representative at the World Federation of Rose Societies until 2023. As well as supporting him, she was a keen rose record-keeper. For example, she had a file of what rose was being grown by whom and where in Canada and an index of every article to have appeared in the UK Rose Society's annual – she had an almost complete set dating back to 1907, missing just the 1908 and 1909 editions. This was only a small part of a large rose library.

She had also worked on an index of *By Any Other Name*, and for many years helped with the publication's distribution. She last attended the Australian WFRS convention in 2022 and the heritage rose conference in Belgium in 2023.

In Canada she is best known as a founding member of the Friends of Government House Gardens Society in Victoria – she was a member for over 30 years. A master user of CAD – Computer

Aid Design software, Crenagh kept mapping and data of all plants in the grounds of Government House for decades. She once told her friend Nancy Chu that there were over 20 layers in her maps.

Crenagh, and her late husband, David, had been the coordinator of the volunteers at the Sunken Rose Garden there for many years and she would visit the volunteers every month – doing so until just one week before her passing.

Together she and David squeezed a collection of around 70 old roses into their small garden, including several rarities. As you might expect, her roses were all carefully indexed by name, type, breeder, country of origin and comments on whether grown on their own roots. Occasionally you would find cryptic notes like the one accompanying the entry for 'F J Grootendorst' – "Rumour has it that it was 'stolen' from Frank Skinner". There lies a tale we will no longer get chance to hear.

"Crenagh was a brave, elegant and amazing lady. Her passing is a huge loss for Government House in Victoria, BC, and will be met with sadness in many parts of the rose world," says Nancy.



# World Federation of Rose Societies 20th World Rose Convention 2025 in FUKUYAMA

May 18-24, 2025



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