



WFRS Heritage Committee

## Presidents Report

BY DAVID RUSTON

We in Eastern Australia are having a very wet summer with high humidity and massive floods in N.S.W., Queensland and Victoria while in Southern W.A. there is a terrible drought. Our thoughts are with you in the Northern Hemisphere with your record freezes. It must be distressing to not only lose roses but also Mediterranean plants that dislike the cold.

Articles in this Journal include Leo Watermeier on the replanted Heritage Rose Garden at Armstrong Park in New Orleans in the U.S.A; Bill Grant pays tribute to Hazel le Rougetel who was a great enthusiast for planting old roses in smaller gardens and travelled the world speaking on them and their use with other flowers; Dr Malcolm Manners discusses the American rosarian of the world, Ruth Knopf, one of the great experts on the Noisettes. We are finding that **Alister Stella Gray, Reve d'Or, Bouquet d'Or, Champney's Pink Cluster', Lamarque, Crepuscule**, etc. are by far the most continuous flowering of all climbing roses in warm climates. Charles Quest-Ritson will amaze us with the prices obtained at the sale of Redouté originals, and there is a brief history of the amazing life of Trevor Griffiths from New Zealand. Girija and Viru Viraraghavan from India relate part 2 of The Making of a Heritage Rose Garden in the hill station of Ooty, in South India, and John Hook from France is on a rescue mission to save as many 'found' roses in SW France as he can. John rides his bicycle on rose rambles, and his successful finds are very encouraging.

Finally, I will try and do justice to my favourite rose garden at Ninfa in Italy planted by three remarkable women from the Caetani family over nearly 100 years. It is paradise on earth.

Our very best wishes go to our New Zealand members, who have experienced such a terrible earthquake event, we know your strengths and are confident that Christchurch will recover soon.

By the time that this newsletter reaches you, we will all be well aware that the Japanese WFRS Conference needed to be postponed. Our hearts go out to all our dear friends in Japan, this unprecedented disaster has shocked the world. We wish you well, and trust that very soon we will all be meeting up again for a rescheduled conference. At this point in time it is realised that there are far more pressing matters for your country to manage.

Regards to all,  
**David Ruston**

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from Australia

## the magic of Ninfa

BY DAVID RUSTON, PHOTOS FROM JOHN ZWAR

I first visited Ninfa while leading a group of Australians to Italy, France and Germany in May 1999. We were all stunned by its beauty, where a brilliant combination of huge old trees and other plants succeed in giving continuous interest throughout the year.

The flowering season starts in January with camellias and early bulbs, followed in February and March with a comprehensive collection of deciduous magnolias which relish the deep rich soil, protection, and abundant water. In April and early May the valley of flowering cherries under-planted with bulbs planted by Marguerite Caetani is a never-to-be-forgotten sight. Later in May and in June 200 rose varieties, lightly pruned and growing over - but never obscuring - the old ruins and planted along the rushing stream and reflecting in the clear waters, are a highlight.

Summer brings the hydrangeas and deciduous hibiscus, and in autumn there is an explosion of rich colour from many varieties of maples, liquidambar, willows, beeches, oaks, and rowans. Berries abound from berberis, viburnums, cotoneasters, pyracanthas, and hollies. And there is fruit from huge specimens of old pomegranates, persimmons, ancient apples, and in warm areas avocados, citrus, and even bananas. Winter brings bare branches of coloured dogwood and interesting trunks of old arbutus and conifers. The garden is magnificent at all times of the year.

A book *The Garden of Ninfa* was published in Italian in 1995 and in English in 1999 shortly after we departed. It would have been so useful for us when we were arguing over the names of roses. Incidentally,

there is an index in the book of all the 1,100 different plants that were supplied between 1949 and 1980 by the great English nursery of Hilliers of Winchester. There are 140 roses mentioned, but unfortunately the roses planted by Ada Caetani prior to 1949 are not included. They may have come from other nurseries from Europe and abroad.

The Caetani family, Dukes of Sermoneta, date back to the fourteenth century when Benedetto Caetani became Pope Boniface VIII and was crowned in the Church of Santa Maria Maggiore in the town of Ninfa. He was a rival Pope to the one in Rome who had his revenge by attacking and destroying the town of Ninfa along with its six churches. Eighty years later with sea trade starting from the East and China, malaria became a problem in the nearby Pontine marshes, and the town remained a dangerous area to live until the Caetani family and the Italian government drained the marshes in the early twentieth century. Until then the family lived at the Palazzo Cisterna in Rome, the Palazzo Fogliano near the sea at Circeo, and the castle of Sermonetta in the mountains. The Caetani gardens were famous for growing many rare plants. At one stage they held the biggest collection of bulbs in Europe, with anemones a specialty.

In 1882 Onorata Caetani married Ada, daughter of the Earl of Latham. They had six sons and a daughter. Two of the sons helped their mother restore the overgrown garden of Ninfa with a massive planting of rare plants. Both sons, Gelasio (who never married) and Roffredo, designed an intricate water system to bring water features to all parts of the garden. This enabled them to plant many water-loving and bog plants. Many of the trees planted by Gelasio have become enormous especially a huge holm oak *Quercus ilex*, liquidambar, and a majestic copper beech.

Ada planted roses to grow up huge old cypress trees, to clothe ancient walls, and to give colour to all parts of the garden. **Rosa filipes** is spectacular having reached the top of a huge cypress after eighty years. There are massive specimens of **Madame Alfred Carriere**, **Marechal Niel**, **Alister Stella Gray**, **Reve d'Or**, and groups of the Tea rose **General Schablikine** which occur in many places, tying together the various sections of the garden.

Ada and Onorato's second son Roffredo married wealthy American Marguerite Chapin in 1911. Both were talented musicians and interested in the fine arts and literature. Marguerite planted the groves of flowering cherries, rhododendrons, azaleas, peonies, and other plants that enjoy a climate that seldom drops below zero or above 36°C. The lake and many smaller streams help to keep up the humidity. Features are gunnera, huge clumps of giant bamboo in the bambooselem, and water lilies.

Marguerite loved climbing and shrub roses and planted **Reve d'Or**, **Fortune's Double Yellow**, and **Mutabilis**, all with yellow tonings to brighten up the background of





huge dark cypresses. A touch of red came from **Cramoisi Superieur**. Pink featured in the roses **Zepherine Drouhin**, **Rosa odorata**, **Phyllis Bide**, **Tausendschon**, and **Blairii No. 2**, as well as the long hedge of **Rosa roxburghii plena** which stretches from the entrance to the ancient tower that dominates that section of the garden.

Leading to the old town hall which is now the family home there is a mellowed old wall covered in climbing roses cascading downwards. Among them are **Gloire de Dijon**, **Silver Moon**, **Reve d'Or**, **Francois Juranville**, **Rosa polyantha grandiflora**, **American Pillar**, more **General Schablikine**, **Rosa filipes**, and **Cramoisi Superieur**.

The last of the Caetani dynasty was Roffredo and Marguerite's only daughter, Lelia, who married Hubert Howard in 1951. A brilliant gardener and plantswoman she added many more exotic plants to the garden, filling an area that became an arboretum. A painter, she loved soft muted colours and old fashioned garden flowers which she grew in a meadow called *il colletto* near the church of Santa Maria Maggiore. Lelia was keen on pale roses to contrast with the ancient dark bricks of the romantic ruins and the massive tree trunks, and chose Hybrid Musks – **Buff Beauty**, **Penelope**, **Cornelia**, **Moonlight**, **Pax**, **Felicia**, **Vanity**, and **Prosperity**. These have formed huge shrubs and provide colour for many months of the year.

In a protected part of the garden the early flowering climbers that relish warm to hot summers and mild winters are a spectacle – **la Follette**, **Belle of Portugal**, **Rosa laevigata**, **Anemoides**, and **Ramona** have reached huge proportions and a huge **Rosa bracteata** grown as a vast spreading shrub flowers for many months.

In no part of the garden is there too much colour at any one time. Great attention is given to contrasts in size, shape and texture with skilful blending of bronze, purple, grey, silver, yellow, cream and variegated foliage.

Lelia and Hubert had no children. Lelia's only brother, Camillo, officially died of wounds in World War 2, but the family believe he was murdered on the orders of Mussolini as the family were monarchists and hated fascism.

In her later years Marguerite Caetani had befriended the youngest son of the steward and



administrator of the lands at Ninfa. The boy, Lauro Marchetti, injured a leg at the age of eight and Marguerita got him cured in Rome. Lelia used to pick him up from school each day and bring him back to sit in the garden, which he grew to love. After Hubert's death Lauro became curator of the garden, and continues to follow all the plans that the last of the Caetani dynasty had made. On meeting him in 1999 I was most impressed with his passion for the garden and the area that had been proclaimed as a vast park to protect the environs from future development.

In 1972 Lelia and Hubert Caetani, the last custodians of Ninfa, set up the Roffredo Caetani Foundation to enable gardeners from all over the world to make a pilgrimage to this unique and magical garden. A garden that is romantic, serene, secluded, and nostalgic because of the ruins of the old town around which everything has been designed. A magical garden with the subtle blending of running water, noble old trees and plants clothing the ruins with vistas of the surrounding dry mountainous countryside. A unique garden.



#### **Bibliography:**

*The Garden of Ninfa*. Text by Marella Caracciolo and Guippi Pietromarchi. Photographs by Marella Agnelli. - an invaluable book when visiting Ninfa.

from New Zealand

## a memorial to Trevor Griffiths

BY MAUREEN KEENE

New Zealand lost one of its most important and well respected rosarians with the passing of Trevor Griffiths. Trevor wrote eight books on roses and the first book I fell in love with was *Glorious Old Roses*. I spent many evenings pouring over this beautifully illustrated book deciding what to plant that year in my new seasons rose garden. The book contains a foreword by David Austin, and it is obvious from his words and the fact that he named one of his roses after Trevor, that he was held in high esteem in the world rose community. Certainly the book inspired me, and I believe will inspire anyone who reads the book, to continue our love affair with old roses.

Trevor Griffiths first became interested in roses at a very early age, and he went on to be a pioneering nurseryman in New Zealand. *The Trevor Griffiths Rose Garden* in Timaru was opened in 2001 and this garden really show cases his life's work, as well as providing a beautiful back drop to Caroline Bay. *The Trevor Griffiths Rose Garden* was designed by Sir Miles Warren and is planted with more than 1200 roses and is a must visit for any rosarians travelling in the South Island. This garden has a representative from every rose family in the world.

Mr Griffiths' collection of true old roses was once the third biggest in the world. The garden had been planted from this collection as well as with 600 modern roses from David Austin.

Roses were Trevor's love and his life's work, and he leaves behind a vast body of work. His garden in Timaru stands testimony to that.

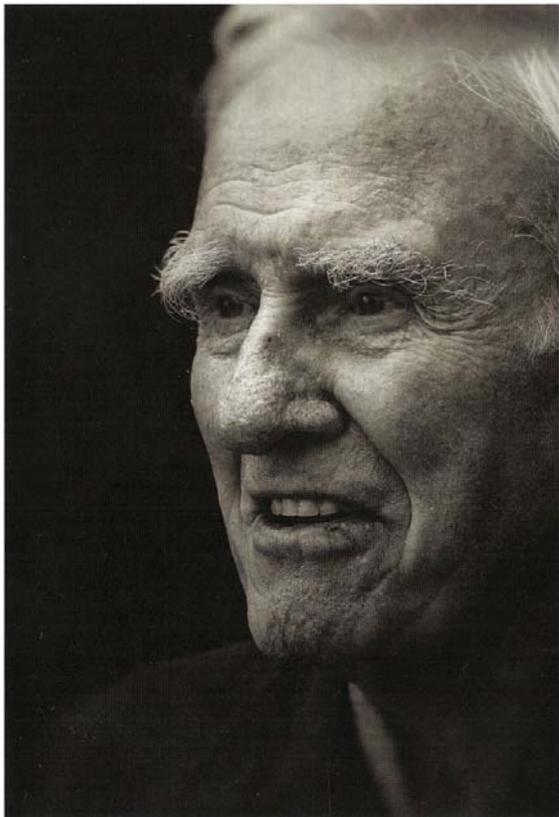


photo © Jocelyn Janon, 2010

## memories of Trevor Griffiths

TEXT & PHOTO BY DAPHNE WHITFORT-SMITH

On Sunday 21 st February, 2010. Mr. Trevor Griffiths died after a long illness. He has left us an amazing legacy of the plants he loved so much, and the eight books which he wrote and illustrated with his own photographs. Many of us will treasure these for a long time and pass them on to younger members of our families, hoping that we can pass on the passion for the roses as well.

In Timaru, we are blessed with two rose repositories where some at least of his collection can still be found. The repository most people will know about is *the Trevor Griffiths Garden* at Caroline Bay, the second is in our Botanic Gardens: *the Rose Species Collection*, where about a third of all the initial plants came directly from Trevor's nursery at Arowhenua, just 14km north of Timaru.

Trevor's biography, *Memory of Old Roses*, is a lasting record of this man's passion for our favourite flower, and his other books with individual descriptions of the roses form a great reference and aid in identifying unknown roses.

The bane of Trevor's work was: "What is the name of this rose?" Only once did I ever have him look at an unnamed rose and name it without hesitation: "That is **Orange Triumph**". This is a crimson Polyantha which is a very versatile rose as it climbs or can be hedged or simply shaped as a bush, and Trevor told me that he had budded hundreds of it as a journeyman, and that they were sent all around New Zealand. "The Orange does not refer to its colour, but is in honour of the House of Orange-the Dutch royal family." This is a perfect example of his experience and knowledge, and for me, a lasting memory.



Dixie & Trevor Griffiths, 2008

from India

## Part 2 of the Saga of : the planting of the Heritage Rose Garden in Ooty, South India

TEXT & PHOTOS BY GIRIJA VIRARAGHAVAN

Since my last account in a previous Newsletter about the making of this heritage rose garden within the larger rose garden in the hill station of Ooty, there was a lull in activities for a variety of reasons – mainly health issues and non-interest on the part of high level officials sitting in the state capital, Chennai (and since they disburse funds, this garden being a government owned one, and give the green signal for any kind of work in the garden, the garden's managers are stymied, despite their keenness to get the project going). A lot of time was taken up by discussions on the kind of structures to be incorporated, the redesigning of this part of the garden and the realignment of the underground stream which, in heavy monsoon rains, makes the entire area look like a paddy field. Though we were in touch, for two years the project slept. Fortunately the species planted survived and thrived. Not so the climbers. The few which did were removed to the greenhouse till such time as they could be replanted.

The one thing we were pleased about was that there was agreement about the design of the structures we had

suggested for the climbers and ramblers to be planted on the slopes, which in some places are quite steep.

The site of the heritage rose garden was a flat area with a well in the center surrounded on one side by a sloping lawn in the shape approximately of a 'C'.

We designed simple structures to be placed on the slope, top to bottom, which consisted of a rectangular trellis ten feet long and four feet wide with criss-cross wires and raised on four legs one foot above the slope. Twelve such structures were required, and ordered. They were to be placed on the long curving slope, leaving the inter-space between each as grass.

Around the large well in the centre of the lower area of this garden we had requested for circular beds with radiating paths to be made. This too was made ready.

The garden's top 'guardians' were keen on constructing a gazebo and this took up a lot of time as did the clearing of the area of cement and other debris, replanting the lawn grass and relaying the paths .

Finally after a hiatus of nearly two years, we re-started the process of planting. In the meantime we had been gathering varieties, making more plants, and most important, keeping them alive. We had also been sending bud-wood to a friend in Bangalore and to the nursery section of the Ooty garden, so that when we were finally ready to plant, we would have sufficient numbers.

January third week 2011 saw us driving off with a laden vehicle, from Kodaikanal, our hill town, down to the plains and again up the mountain to Ooty our sister hill station. Our friend from Bangalore, Mr. G. Kasturirangan, a well known rose nurseryman, came similarly laden. Though it was pretty cold (remember we were at an elevation of 7,000 feet, 2,400m) and our accommodation



**View of the Well Beds with the trellises on the slopes**

as draughty as only government buildings can be(!), the air of excitement at the prospect of planting down all the roses in their properly designated places was palpable, and overcame all difficulties.

A first quick visit to see the 'heritage area', the trellis structures, gazebo and the 'well beds' reassured us. All looked good, not ghastly as we feared, and the general effect was charming—as if they were all waiting to be planted. The trellises were in place, on the slope, well tethered down, the circular 'well beds' laden with fresh soil and manure, the gazebo painted and sparkling, the pathways bright and clean.

The next morning we set to. Gathering together the three lots of plants, ours the Bangalore ones and the plants budded in the garden nursery. It took quite a while to sort out according to classification. And then the planting began. It was a lovely day and with the help of all the garden help who had been requisitioned this morning from various reaches of the large garden to congregate at the 'heritage garden area', we were able to plant down about 200 roses. The climbers and ramblers were distributed, four to a 'trellis', one at each corner, the bigger growing climbers planted at the top corners to cascade down, and the shorter growing ones at the lower corners, to climb up the trellis; so we had 44 plants accounted for here as eleven structures were planted. We planted **Crepuscule, Paul Noel, Bloomfield Courage, Reve d'Or, Clg. Lady Hillingdon, the Lijiang Rose, Evangeline, Lamarque, Gloire de Dijon**, and two of Viru's Hybrid Gigantea climbers, **Sir George Watt** and **Tangkhum Treasure**.

In the circular area around the big well, we had two beds of Teas, one of Chinas, one of Hybrid Perpetuals, one of Bourbons, Polyanthas and early Floribundas, two of Early Hybrid Teas, and one we planted with 'miscellaneous roses' which were obviously heritage but since their labels were missing and they were not in bloom, it was impossible to tell which varieties they were.

This type of planting was made in order to demonstrate the evolution of the modern rose by the intercrossing of Teas and Chinas with Bourbons and Hybrid Perpetuals to lead to the Hybrid Teas, and later to the Floribundas when the Polyanthas were brought into the genetic line.

A board with a chart showing this evolution of the Hybrid Tea rose will also be erected.

The Teas included **Mrs B.R. Cant, Perle de Jardins, Jean Ducher, Adam, Squatter's Dream, Clementina Carbonieri, Etoile de Lyon**, and a found rose '**Renu Apricot Tea**'.

The Chinas were represented by **Old Blush, Slater's Crimson China, Hume's Blush Tea Scented China, Cramoisi Superier, Sanguinea, Archduke Charles, Emmie Grey, Louis Philippe, Camellia Temple China**, (the China discovered by Martyn Rix and Roger Phillips in Lijiang, China) and **Viridiflora**.



The Hybrid Perpetual bed had **Frau Karl Druschki, Paul Neyron, Ulrich Brunner, Black Prince, Victor Verdier, George Dickson, Ferdinand Prichard, and Alfred Colomb**. Many of these were made from cuttings generously sent to us by Radoslav Petrovic of Serbia.

**Souvenir de la Malmaison, Souvenir de St. Ann's, and R. Edward** itself were the few Bourbons we could muster.

The Polyantha bed had **Else Poulsen, Flamboyant, Ideal, Eblouissant, The Fairy, Margo Koster, Muttertag, and Gabrielle Privat**.

Only three early Floribundas - **Border King, Orange Triumph, and Pinocchio** found a place.

The arches, only four so far, have **Buff Beauty, Chromatella, M. Niel, and New Dawn**.

The early Hybrid Teas have been well represented - selections included varieties raised in 1950 or earlier, i.e. more than 50 years old. As many as 45 varieties have been planted. To name a few interesting ones – **Etoile de France** (1904), **Autumn** (1928), **Wilhelm Breder** (1933), **Nigrette** (1934), **Better Times** (1934), **Crimson Glory** (1935), and **Mediterranea** (1943).

We have many more trips to make, to check out the name boards, fill in the gaps, add more arches and of course plant down many more varieties.

It has been a fulfilling ambition, at one time it didn't look as if we'd make it, but now we can see the finishing line, and with luck and perseverance, we hope to be able to report in a couple of years time, that we have reached the END of the project. Wish us luck!!!



**Trellis structure for climbing roses and ramblers**

from America

## Hazel le Rougetel

### 3.3.1917 - 27.12.2010

TEXT & PHOTOS BY BILL GRANT

No one in the rose world has done more, written more, travelled more than the late Hazel LeRougetel, who died last week in Hampshire, which she called her home for nearly all her life.

Born in Sudbury, Suffolk, near the end of World War I, she attended school in Ipswich. She had hoped to go to university; instead went up to London to train at a secretarial college.

Early in the Second World War she met Paul LeRougetel, an RAF pilot. They were married in Blaxhall in 1940. He was shot down over the Channel, saved, and returned to England. Soon after, their daughter Heather was born. A son joined the family in 1952 as they set off for

New Zealand as Paul was on loan to the New Zealand Air Force. (Hazel was to visit NZ years later for a rose conference.)

The family returned in 1955, when Hazel and her husband divorced. She took a job at Westminster, where she established a fine reputation working for MPs. As her son said at her funeral, she was only halfway through her storied life at this time.

She had started a garden at her home in Bramshot, with roses as the centrepiece. I took a tour group there for a day with her – where we saw her **Corylus**, the Rugosa hybrid which later was available around the world. The rose name is Latin for Hazel.

Her first book was *A Heritage of Roses*, a history of the origin of roses. Some of the book was based on her travels, especially to China where she visited early nurseries there. She made fast friends with Graham Stuart Thomas and Peter Beales.

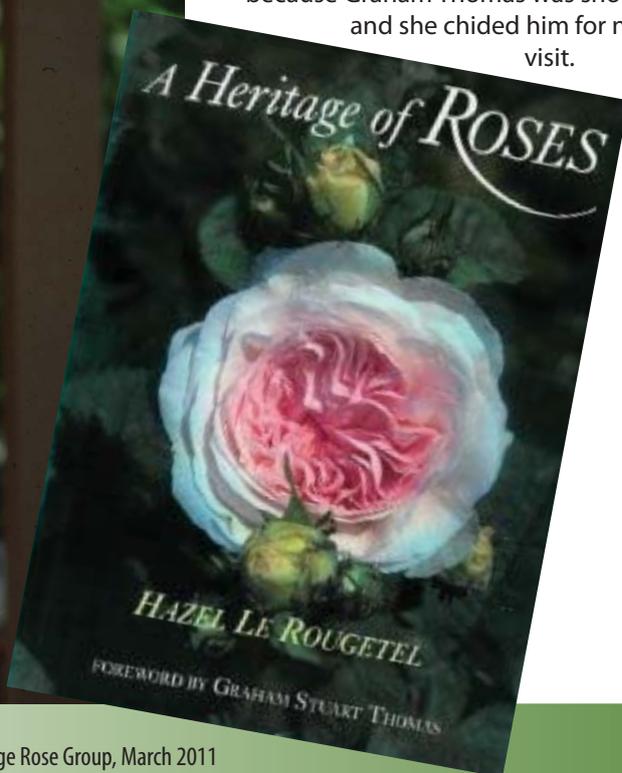
Her second book, *The Chelsea Gardener*, is a biography of Philip Miller, head gardener at the Chelsea Physic Garden for much of the 18th century. Her son has said she exhibited some of the characteristics of Miller: 'scholarly attention to detail, endless curiosity, and a passion for correspondence'. (I hope someone will collect her letters and produce a volume of them.) Hazel wrote for many botanical publications and journals. Her contributions to the Royal National Rose Society were substantial; she was a founding member of the Historic Roses Group.

Hazel had over 50 commissions for garden design, generally featuring roses. "With no formal training, and starting at the age of 67, she had become a true artist in the genre", her son remarked.

She lived to see her grandchild Bailey come into the world just before she left it.

Personally, I was very lucky to have been on the same lecture stage with her many times, in Tasmania, Australia, New Zealand, and the UK. She could rouse an audience to the love of old roses as no one else. When I was at Mottisfont with a group, she found out and raced over because Graham Thomas was showing us the garden – and she chided him for not telling her about my visit.

She was full of love for her family, her friends, and old roses.





3 year old Tea roses line a park walk (L to R) Dr Grill, Souvenir de Victor Hugo, Maman Cochet

from America

## the roses of Armstrong Park

TEXT & PHOTOS BY LEO WATERMEIER

The Louis Armstrong Park in New Orleans is home to one of the largest and most beautiful old rose gardens in the southern United States.

Located just across the street from the famous French Quarter, this garden was established in 1992 through the efforts of the New Orleans Old Garden Rose Society and the City of New Orleans. I was the park manager at the time the garden was started, and continue to serve as its curator. Our mission is to beautify the park and preserve these mostly forgotten roses while encouraging them to be planted again around the city. We call them "Roses of the Jazz Age" because these are the roses that were flourishing in the gardens of New Orleans when jazz was being born in the surrounding neighborhoods.

The garden features the roses that thrive in the warm humid climate of New Orleans (USDA Zone 9, minimum temperature 20-30 °F, annual rainfall 62 inches, evenly spread through the year) – Teas, Chinas, Noisettes, Tea-Noisettes, Hybrid Musks, and Bourbons. There are presently about 175 different cultivars: see lists at right and on the next page.

The roses bloom almost all year round, though peak spring bloom is March and April, and peak fall bloom is November through early December. The garden is maintained by the volunteer efforts of club members. Winter pruning is in January, fall pruning in late August. The roses are seldom watered because of adequate rainfall and a desire to have the roses establish a sturdy root system to make them less vulnerable to blowing over during hurricanes. We have also started pruning the roses a little lower than before to reduce wind resistance.

The roses are integrated into the park's landscaping rather than set aside in a separate rose garden. Most are grown individually about 14 feet apart. The City's tree trimming crews deliver several truckloads of chips each year to mulch them. Spraying and fertilizing is minimal.

In August 2005, the winds and flooding of Hurricane Katrina killed about a dozen roses. About 80% of New Orleans flooded after Katrina, but luckily the park is a few feet above sea level and escaped major flooding. Another dozen roses were destroyed during post-storm repairs. Then in August 2008, another dozen roses were destroyed by the winds of Hurricane Gustav.

After each of these setbacks, the roses were quickly replanted, and today, like the city itself, the garden has come back better and continues to prosper.

In June, 2010, three of Australia's "tea ladies" included a visit to the garden during their book signing tour of the United States. Billy remarked that her visit was "the high point in a tour that had many" and that "the roses are grown exactly as they should be – with room to grow to their full potential and show the world what wonderful, healthy garden specimens they can be".

We hope this important collection of rare and historic roses continues to educate and inspire park visitors.

If you'd like more information about the garden, contact Leo Watermeier at 504-529-2367 or [leowatermeier@cox.net](mailto:leowatermeier@cox.net).

## Louis Armstrong Park Antique Rose Garden

New Orleans, January 2011

### Chinas (23)

Slater's Crimson China	1790
Old Blush	1790
Bengale Centeffeuilles	1804
Le Vesuve	1825
Louis Philippe	1834
Cramoisi Superior	1835
Napoleon	1835
Archduke Charles	pre-1840
Hermosa	1840
Ducher	1869
Madame Laurette Messimy	1887
Mutabalis	pre-1894
Burbank	1900
Comtesse du Cayla	1902
Beauty of Rosemawr	1903
Arethusia	1903
Seratipetella	1912
Spice	(Bermuda found)
Martha Gonzalez	(found)
St. David	(Bermuda found)
White Pearl in Red Dragon's Mouth	(found)
Carnation	(Bermuda found)
Emmie Gray	(Bermuda found)



Curator, Leo Watermeier, standing in front of Dr Grill

## Noisettes (31)

Champney's Pink Cluster	1802
Blush Noisette	1817
Bougainville	1822
Aimee Vibert	1828
Camelia Rose	1830
Labiche	1832
Princesse de Nassau	1835
Felleberg	1835
Bouquet Tout Fait	pre-1836
Duchesse de Grammont	pre-1838
Caroline Marniesse	1848
Jacques Amiot	pre-1867
Multiflore de Vaumarcus	1875
Nastarana	1879
Narrow Water	1883
Alister Stella Gray	1894
Madame Carnot	1889
Mary Washington	pre-1900
Cato's Cluster	(found)
Fewell's Noisette	(found)
Frazier's Pink Musk	(found)
Haynesville Pink Cluster	(found)
La Nymphe	(found)
Mrs. Keay's Noisette	(found)
Mrs. Wood's Lavender Pink Noisette	(found)
Natchitoches Noisette	(found)
Placerville White Noisette	(found)
Ruth's Pink Musk	(found)
St. Leonard's	(found) (Jeanne d'Arc 1848)
Secret Garden Noisette	(found)
Tutta's Pink Noisette	(found)

## Teas (69)

Cels Multiflora	1836
Bon Silene	1837
Comtesse Emmeline de Guigne	1838
Devoniensis	1838
Safrano	1839
Le Pactole	1840
Souvenir d'un Ami (Huntington)	1846
Mlle. De Sombreuil	1851
Duchesse de Brabant	1857
Rubens	1859
General Tartas	1860
Madame Charles	1864
Isabella Sprunt	1865
Catherine Mermet	1869
Marie van Houtte	1871
Madame Caroline Kuster	1872
Perles des Jardins	1874
Comtesse Riza du Parc	1876
General Schablikine	1878
Papillon	1878
Madame Lambard	1878
Mlle. Franziska Kruger	1880
Madame Joseph Schwartz	1880

Etoile de Lyon	1881
Souvenir de Germain de St. Pierre	1882
Madame de Watteville	1883
Marie d'Orleans	1883
Papa Gontier	1883
The Bride	1885
Madame Scipion Cochet	1886
Souvenir de Victor Hugo	1886
Dr. Grill	1886
Princesse de Sagan	1887
Souvenir de Francois Gaulain	1889
Monsieur Tillier	1891
Rainbow	1891
Maman Cochet	1893
Bridesmaid	1893
Madame Wagram	1894
Gilbert Nabonnand	1897
Baronne Henriette de Snoy	1897
Comtesse Festetics Hamilton	1897
Mlle. Jeanne Philippe	1898
Madame Berkeley	1898
Alliance Franco-Russe	1899
General Gallieni	1899
Mrs. B. R. Cant	1901
Madame Antoine Mari	1901
Souvenir de Pierre Notting	1902
Enchantresse	1904
Blumenschmidt	1906
Niles Cochet	1906
Mrs. Dudley Cross	1907
White Maman Cochet	1907
Lady Hillingdon	1910
Mrs. Foley-Hobbs	1910
Alexander Hill Gray	1911
Clementina Carbonieri	1913
Rosette Delizy	1922
Susan Louise	1929
Arcadia Louisiana Tea	(found)
Beaute Inconstante	unknown
Creekside Manor Tea	(found)
Georgetown Tea	(found)
J. E. Murphy's Pink Tea	(found)
McLinton Tea	(found)
Thomasville Old Gold	(found)
Miss Atwood	(found)
Victor Velidan	(unknown)

## Hybrid Musks (38)

<i>Rosa moschata</i> (Single musk)	c. 1540
Trier	1904
Daybreak	1909 (Pemberton)
Excellenz von Schubert	1909
Daphne	1912 (P)
Danae	1913 (P)
Moonlight	1913 (P)
Clytemnestra	1915 (P)
Pax	1918 (P)

Thisbe	1918 (P)
Prosperity	1919 (P)
Vanity	1920 (P)
Francesca	1922 (P)
Kathleen	1922 (P)
Nur Mahal	1923 (P)
Penelope	1924 (P)
Cornelia	1925 (P)
Bishop Darlington	1926
Robin Hood	1927 (P)
Felicia	1928 (P)
Maid Marion	1930 (P)
Pink Prosperity	1931
Autumn Delight	1933
Eva	1933
Rosaleen	1933
Gartendirektor Otto Linde	1934
Belinda	1936
Ballerina	1937
Mozart	1937
Rostok	1937
Sangerhausen	1938
Erfurt	1939
Buff Beauty	1939
Will Scarlet	1948
Lavender Lassie	1960
Yesterday	1974
Bubble Bath	1980
Jeri Jennings	2007

## Tea-Noisettes (6)

Lamarque (Thomasville)	1830
Marechal Niel	1864
Reve d'Or	1869
Madame Alfred Carriere	1879
Crepesule	1904
Brightside Cream	(Bermuda found)

## Bourbon (8)

Mrs. Bosanquet	1832
Hermosa	1840
Souvenir de la Malmaison	1843
Leveson-Gower	1846
Kronprinzessin Viktoria von Preussen	1887
Gruss an Teplitz	1897
Souvenir de St. Anne's	1916, 1950
Maggie	(found)

## Polyantha (1)

Mlle. Cecile Brunner	1881
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from America

## Ruth Knopf honored as a *Great Rosarian of the World*

TEXT & PHOTOS BY MALCOLM MANNERS

*The Great Rosarians of the World* program began a number of years ago at the Huntington Botanical Gardens, in San Marino, California. Its goal is to honor "significant contributors to the world of roses" as well as remarkable gardens featuring roses. Past recipients of the award include Peter Beales (UK nurseryman), Ralph Moore (California USA nurseryman and breeder of miniature roses), Miriam Wilkins (California -- founder of the Heritage Roses Group in the USA), authors Roger Phillips and Martyn Rix (UK), Peter Harkness (UK nurseryman and hybridizer), and Viru and Girija Viraraghavan (India, rose breeders and rose historians). The honor is given at the Huntington in January, and is repeated (with a different line-up of speakers) in New York the following June.

This year's recipient was Ruth Knopf, of Charleston South Carolina, USA. The G.R.O.W. West event occurred 22 and 23 January 2011. On Saturday, there were workshops on composting and mulch for roses, and "Transitioning to a Sustainable Rose Garden." The day concluded with a gala banquet, including desserts made from historic recipes, of rose-flavored cakes and puddings. At that event, Mike Shoup, proprietor of the Antique Rose Emporium in Brenham, Texas, was honored with a "Great Garden" award, for his nursery's display gardens (one in Brenham and one in San Antonio) of antique roses particularly well-suited to the climate and soils of Texas.

Then on Sunday morning, there was a lecture by Gregg Lowery, proprietor of *Vintage Gardens Nursery* in Sebastopol California, followed by a lecture by Peter Kukielski, curator of the *Peggy Rockefeller Rose Garden*, part of The New York Botanical Garden. Gregg Lowery's talk was particularly appropriate in honoring Ruth Knopf, in that he spoke on the importance of preserving our historic roses, and emphasized the inspiration that Ruth had been to him, over the years, in that regard. In the afternoon, then, Mike Shoup introduced Ruth Knopf for the keynote address. Like Gregg Lowery, Mike talked about the great inspiration Ruth had been to him over

the years, of the importance of preserving and sharing our old roses. Ruth then talked, with slides, about her life of rose preservation in the American South. Ruth is a life-long South Carolinian and has found, collected, propagated, and shared many Teas, Noisettes, Chinas, and other roses of that State. She emphasized the importance of sharing our roses, since no rose and no garden is forever safe from destruction. She has had personal experiences with losing a garden, and she told

of numerous "found" roses, the original plants of which no longer exist where she had found them.

Gregg's, Mike's, and Ruth's talks struck a chord with me, since I, too, have been touched by Ruth's passion for roses and rose preservation. I first met her at the Huntington, in 1983, when I was still quite new to roses. The Huntington used to do conferences on old roses every two or three years, and so Ruth and I were attending such a conference. I had heard of the famous Ruth Knopf through the newsletter of the Heritage Roses Group, and as I recall, I was somewhat awed by this



great lady. But she quickly did away with the awe and began a friendship of nearly 30 years, when a lecture was about to begin. I don't remember the subject of the lecture (I remember the speaker, who should probably remain unnamed even at this late date), but I do remember that it sounded as though it might not be particularly interesting. But not to worry! The great Ruth Knopf said to me "I'm not going to stay for this one; it's likely to be boring. Why don't we go and look at the roses?" So for a delightful afternoon, we explored the Huntington's extensive rose collection, photographing them, discussing how certain varieties performed in our home gardens, and developing a friendship. I quickly discovered that Ruth is a good listener, always interested in others' thoughts about roses, and I also discovered that this quiet, unassuming lady had a wealth of knowledge and wisdom about heritage roses.

Many years later, I was to introduce Ruth at a meeting, and I said that she is a very soft-spoken person, but when she speaks, the "great" rosarians in the room listen carefully - they know they are likely about to learn something important. Ruth's opinions and observations carry great weight among wise rosarians!



Crepuscule

I've always been highly impressed by Ruth's ability to observe minutiae in a rose that either indicate its identity, or rule it out for a particular identity. She also has a remarkable memory for such details, and on many occasions, we have looked at a "found" rose, and I've heard Ruth say "Oh! I've seen a rose that looks like that at..." and she will describe the exact place and occasion on which she has seen the match for this rose.

In October, 2001, the Charleston Horticultural Society sponsored the 9th International Heritage Rose Conference, which emphasized the Noisette class of roses, the class that originated in Charleston with **Champneys' Pink Cluster**. Ruth was the driving force behind that conference, and I think all would agree that it was her great passion for Noisette roses and promoting them that made that conference such a success. In association with that conference, the *Hampton Park Study Garden* was set up in Charleston, and I was privileged to work for several years with Ruth, Gregg Lowery, Phillip Robinson, and JoAnn Breland on that project, in which a large number of "found" Noisette roses were planted, along with "known" varieties from many nurseries, for long-term study. Ruth's ability for observation of fine details of a rose was invaluable in that study. (The proceedings of the conference, as well as the book *Noisette Roses: 19th Century Charleston's Gift to the World*, which is the result of the Hampton Park study, are available from the Heritage Rose Foundation [www.heritagerosefoundation.org](http://www.heritagerosefoundation.org)). Both publications feature articles by Ruth Knopf. The Noisette book is dedicated to Ruth, and on the dedicatory page, it says:

...if one had to choose just one person who might be credited as the Noisette's 'most faithful follower,' the name of Ruth Knopf immediately comes to mind."

So as is true of the past recipients of the Great Rosarians of the World award, I believe that Ruth Knopf was an excellent and worthy choice for the honor. She has, indeed, done much to promote the preservation of our heritage of old roses.



Clair Martin and Ruth Knopf



Ruth Knopf, with daughters Caroline (left) and Karine (right)



from France

## Teas and Noisettes in South West France

BY JOHN HOOK

The latter half of the 19th century was the golden age of Teas and Noisettes, and the production of these roses was dominated by French breeders. In the past there has been a lot of interest in the breeders of Lyon and of the Cote d'Azur, but what of the other regions, in particular the South West, with a climate well suited to these types of roses.

Pradel and Puyravaud were the most productive breeders of the South West, but virtually no roses of Pradel are still in production.

Why are these breeders relatively unknown? The South West was very provincial at the end of the 19th century (and to some extent still is) and contact with the larger cosmopolitan areas of Paris and Lyon was limited. St Foy La Grande, the home of Puyravaud was only a small town to the East of Bordeaux, and Montabaun, the home of Pradel to the north west of Toulouse, was even less accessible. Although the roses produced by these breeders were widely distributed to the major rose gardens of Europe they were largely sold to enthusiasts rather than the general public. For the most part, in the south west the distribution of roses occurred very locally. The population there was involved in agriculture and influences from outside the area were looked upon with some suspicion, so their choice of plants would likely have been from local sources. This is still the case with fruit trees, where local varieties are very much sought after. Once purchased most plants were saved by taking cuttings and then swapped with neighbours.

Searching for breeders from this region I have compiled the following lists, with the roses they bred (bold print indicates roses commercially available).

Currently, this area of France is rich in unidentified roses from derelict farms and abandoned gardens. Being avid 'Rose Rustlers' we are collecting as many as possible (with the hope that some of them might prove to be roses of the S.W. breeders). Currently we have around 30 varieties in our collection and find a few more each year. Of these, very few can be identified as existing Teas or Noisettes.

Looking through the descriptions of the roses listed, the following have come to our attention as having characteristics close to some of the discovered roses:

**Raoul Chauvry** - Semi double, yellow copper colour with apricot centre, this is very similar to '**Mondebat Tea**'.

**Madame La Generale Paul de Benoist** - A rose is in cultivation under this name but I am dubious that it is correct. According to the *Rosenlexikon* this rose is salmon, center aurora-pink, edges shaded cream, very large, very double, buds shaded violet, climbing habit. '**Le Parré Dijon Noisette**', matches these descriptions. I received this rose from a family that had been reproducing it for more than 100 years. I haven't seen it rebloom yet, but the owners have assured me that it is remontant

**Tantine** - The description is light cherry to deep pink, medium size, double, with a pineapple scent. This matches '**Tordun Cherry**' which I found at a derelict farm. The original plant was part of an overgrown hedge and climbing. The plant I have now has so far shown no climbing tendencies

**Gloire de Bordeaux** - This rose was described as a silvery pink climber with Bourbon tendencies. One of the roses we have found close by, '**Riscle pink**' is a vigorous climber having Bourbon characteristics but with a Tea scent.

Identification of many of our found roses is at a very early stage. Many are not yet big enough to show stable characteristics and we are enthusiastically hopeful that in time their true names will become apparent

### BERLAND - Bordeaux

TEA, CLIMBING	<b>Madame C Ligier</b> Madame La Generale Paul de Benoist	(1899) (1901)
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### BERNÈDE, H.B. - Bordeaux

TEA	Curiace <b>Duchesse de Brabant</b> <b>Général Tartas</b> Madame Barillet Deschamps Madame Bernède <b>Madame de Tartas</b>	(1845) (1857) (1860) (1853) (1856) (1859)
TEA, CLIMBING	Mademoiselle Juliette Doucet Rosomane Hubert	(1881) (1883)
NOISETTE	Gloire de Bordeaux	(1861)

### BRASSAC, François - Toulouse

TEA	Madame Amandinoli Marquise d'Alex Vicomtesse d'Hautpoul	(1881) (1880) (1881)
TEA, CLIMBING	Hortus Tolosanus	(1881)
NOISETTE	<b>Hérodiade</b> <b>Duarte de Oliveira</b>	(1888) (1877)

## CHAUVRY, J.B - Bordeaux

<i>TEA</i>	Comtesse de Rosemond-Chabot de Lussay	(1886)
	Docteur Abel Duncan	(1899)
	Dr. Abel Ducan	(1900)
	Espérance	(1906)
	Madame Victor Morlot	(1906)
	Mademoiselle Gilberte Routurier	(1908)
	Monsieur Frédéric Daupias	(1898)
	Monsieur Pierre Migron	(1898)
	Raoul Chauvry	(1896)
	Souvenir de ma petite Andrée	(1901)
	Souvenir du Dr. Abel Bouchard	(1900)
	<i>TEA, CLIMBING</i>	Jules Bourquin
Madame la Générale Paul de Benoist		(1901)
Mademoiselle Marie Louise Pagerie		(1894)
<i>NOISETTE</i>	<b>Madame E. Souffrain</b>	(1897)
	Madame Gaston Annouilh	(1899)
	Souvenir de Monsieur Marchesseau	(1905)
	Souvenir de Saintonge	(1904)

## LARTAY, Clémence - Bordeaux

<i>TEA</i>	Alba rosea carnea	(1863)	
	Amabilis	(1857)	
	Amour des Dames	(1851)	
	Belle Chartronnaise	(1861)	
	Enfant Trouvé	(1861)	
	Isidore Malton	(1862)	
	Madame Granla	(1860)	
	Madame Lartay	(1856)	
	Madame William	(1856)	
	Mademoiselle Amanda	(1861)	
	Union	(1871)	
	<i>NOISETTE</i>	Gloire de Bordeaux	(1861)

## PRADEL, Henri - Montauban

<i>TEA</i>	Abbé Marcelin	(1853)
	Alba	(1863)
	Antoine Mercier	(1880)
	Blanche de Soleville	(1854)
	Comtesse de Seraincourt	(1852)
	David Pradel	(1851)
	Elisa Roucolle	(1860)
	Ernest Heger	(1859)
	Ernestine Tavernier	(1861)
	Esther Pradel	(1860)
	Impératrice Eugénie	(1853)
	Laure de St-Martin	(1862)
	Léontine de Laporte	(1866)
	Louise Depeyre	(1861)
	Madame Anaïs Cabrol	(1850)
	Madame Bourjade	(1858)
	Madame de Narbonne	(1872)
	Madame de Reyniès	(1860)
	Madame Descamps	(1863)
	Madame Desseilligny	(1873)
	Madame Edmond Cavaignac	(1862)

	Madame Levainville	(1871)
	Madame Louis Depaygne	(1885)
	Madame Pauline Labonté	(1852)
	Madame Senez	(1851)
	Mademoiselle Jeanne de Gironde	(1851)
	Mademoiselle Lucile Lafitte	(1861)
	Sophie Portal	(1853)
	Tantine	(1874)
	Vicomte Imbert de Corneillan	(1853)
	Vicomtesse Decazes	(1844)
	Zélia Pradel	(1860)
<i>NOISETTE</i>	Louise Depeyre	(1861)
	<b>Maréchal Niel</b>	(1862)

## PUYRAVAUD, Jouannem - Sainte Foy la Grande

<i>TEA</i>	Comtesse de Grailly	(1895)
	Hélène Puyraud	(1893)
	<b>Hovyn de Tronchère</b>	(1897)
	Dordogne	(1902)
	L'Ami Boisset	(1898)
	Louis de la Poyade	(1899)
	<b>Madame Adolphe Dahair</b>	(1901)
	Madame de Brugière de Belrieu	(1905)
	Madame Louis Puyraud	(1906)
	Madame Thirion-Montauban	(1894)
	Mademoiselle Anna Viger	(1901)
	Mademoiselle Thirion-Montauban	(1890)
	Marie Louise Puyraud	(1895)
	Marquis de Lagarde	(1896)
	Paul Ginouillac	(1901)
	Président de Lestrade	(1892)
	Souvenir de Camille Massat	(1900)
	Souvenir de Madame Galina	(1906)
	Souvenir de Pierre Magne	(1891)
	Thirion-Montauban	(1893)
Vice-Président Taboury	(1906)	
<i>TEA, CLIMBING</i>	Commandant Marchand	(1900)
<i>NOISETTE</i>	Coquereau	(1900)
	La Ninette,	(1894)
	Louis Puyraud	(1896)
	Madame B. Lafaye	(1902)
	Napoléon Magne	(1900)
	Souvenir du Père Lafaye	(1903)

## BEAUVILLAIN - Libourne

<i>TEA, CL.</i>	Gloire de Libourne	(1887)
<i>NOISETTE</i>	<b>Elie Beauvillain</b>	(1887)
	Madelaine Beauvillain	(1887)

from England

## the great Redouté sale – December 2010

BY CHARLES QUEST-RITSON

English rose-lovers are a fairly phlegmatic bunch, but the sale of 52 original Redouté watercolours at Sotheby's, London, in December created a wave of excitement among the members of the Historic Roses Group of the Royal National Rose Society.

It was generally believed among rose-historians that the original 170 watercolours from which Redouté's famous lithographs were made had all been destroyed when the Tuileries Palace was burned to the ground during the Paris Commune in 1871. So our first surprise was to learn that any of them had survived through to 2010. Sotheby's historical research was impeccable, and they were able to put together the whole story of how it was that these important masterpieces had escaped destruction by passing out of the collections of the French royal family much earlier in the 19th century.

Redouté's *Les Roses* were printed in three volumes between 1817 and 1824. He had hoped to retain the original watercolours for himself, but was forced to sell them in straightened circumstances in 1828. They were bought by the French King, Charles X, as a present for his widowed daughter-in-law, Marie Caroline, Duchesse de Berry. After the July Revolution of 1830, the Duchesse fled to England, taking her paintings with her, and all 170 were offered for sale in the auction house of a Mr Evans in Pall Mall in March 1831. The top bid of £420 came from a Major Thompson (who was thought to be a relation of Pierre Daninos) but did not meet the reserve, so the paintings were withdrawn and returned to the Duchesse. She retained them at her house in Venice, where she lived in exile, until she sold them to her sister, the Empress Teresa Cristina of Brazil, in 1854. After her death, they passed by descent to the Empress's daughter Isabel, Princess Imperial of Brazil, and her grandson Prince Pierre d'Orléans-Bragance. When he died in 1940 – or possibly after the death of his widow Princess Elisabeth in 1951 – the paintings were sold to the 2nd Lord Hesketh, and it was his trustees who sent them to Sotheby's in December.

The Historic Roses Group got involved rather by chance. I was asked by Sotheby's to help them to write their catalogue by commenting on the individual paintings and setting them in the more general context of rose-growing at the time. I told them that the great expert on the period was Professor François Joyaux – I thought he was much better qualified to write about Redouté's

roses than I was – but Sotheby's said that they wanted an English consultant, so I agreed to help out and duly delivered a 2,000-word essay on the background to Redouté's success as a painter of roses. I also studied the individual paintings at Sotheby's offices in London and later on a hi-res CD of them all. This was a fascinating exercise; the quality of the paintings was in general even higher than the well-known prints, though some were better done than others. I noticed, for example, that they all have a high degree of botanical accuracy and realism – the leaves, stems and prickles are always exquisite – but the quality of the flowers is variable; not all stamens have filaments and not all filaments lead to an anther. And sometimes the flowers lack depth. Some of the single-flowered species were quite stunningly beautiful, though not as attractive horticulturally or commercially as better-known cultivars with flowers full of petals. I also noted that all the paintings carried pin marks at their corners where they been held on a board for lithographing. And all of them were held within two immensely handsome Morocco folders embossed in gold with the royal arms of the Duchesse de Berry.

I asked if I could give a short presentation at the Historic Roses Group Conference in October – which was readily agreed because my wife, Brigid, is the chairman and shared my excitement at being involved in the re-discovery of Redouté's paintings. She had already invited Professor Joyaux to be the key speaker at the conference and he kindly agreed, in addition to his presentation on roses of Parmentier, to lead a question-and-answer session about Redouté and his roses. Gradually the





Redouté watercolours grew to become one of the major themes of the conference. Bryony Kirby came from Sotheby's – she had been responsible for compiling the catalogue – and Ursula Buchan came from *The Daily Telegraph* and wrote a most elegant piece about the paintings for *The Spectator*. One of our members mentioned that she also had two Redouté watercolours, bought at auction some 20 years ago. It was the first intimation we had that more of the 170 originals might somewhere still be safe in private hands. She said she would be interested to see what sort of prices the Hesketh paintings raised in December.

Several other members of the Historic Roses Group attended the auction in London. They, too, wondered what sort of prices the watercolours would fetch, bearing in mind that the auction also listed some highly desirable printed books, including Audubon's *Birds of America* and a first folio edition of Shakespeare's plays. In the event, there seemed to be two serious bidders for Redouté's watercolours, and they were joined on occasions by a third. Almost all the lots exceeded their estimates but it was noticeable that the prettier paintings went for higher prices than the more botanical single-flowered ones. Some of these were sold in pairs and it was here, relatively speaking, that a bargain might be found.

The highest bid was £265,250 for **Quatre Saisons** but the presence of a persistent under-bidder meant that the total price raised for the 52 paintings was £2.7m, against a high estimate before the auction of £1.9m – Sotheby's were thrilled. But the surprise was to learn that, in the event, all the paintings, together with the fine leather folders, had been bought by the same person. Obviously Sotheby's cannot tell us his name, but rumours on the sale-room floor suggested that he was neither European nor American, and so we assume that he comes from the Middle or Far East.

We hope that the success of this sale may serve to flush out more of Redouté's paintings and that our members will have the pleasure of seeing them in the great auction rooms before they are offered for sale. Meanwhile, our member with two more Redouté rose-paintings is pondering their future.

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