



CONSERVATION AND HERITAGE COMMITTEE

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FOREWORD

"What's in a name? That which we call a rose

by any other name would smell as sweet"

We rose lovers are a diverse community. Our interests range over the whole world of roses, indeed over the whole world wherever roses are found in all their forms and fashions. Our curiosity also takes us back into time, and deep into history, for the origins of this wonderful family Rosaceae and how its many *Genera* have intertwined with human history to inspire many to exceptional achievements: a Jesuit painter in the Manchu courts, a magnificent obsession to compile the greatest rose book, a brilliant woman in Canada whose perseverance created many dozens of new species, a renown rosarian in Uruguay, the world's first museum about roses that both educates and amuses.

There are many ways to acquiring knowledge of roses and hence conserving and protecting them. But, despite this being the age of the computer and the internet, we cannot forget our libraries and librarians throughout the world, from great depositaries like Kew Gardens Library or the Europa-Rosarium to the smallest botanic libraries; all are on tight budgets and under pressure. The printed word is still important; hence, our inclusion of a favorite essay to remind us all that clarity in writing about roses is possible!

We actively solicit articles for future issues, both original writings (or just ideas) as well as articles that may have appeared in your rose society's bulletin or newsletter that you recommend for reprinting, as well, of course, your comments and critiques, Your editors are Nimet Monasterly-Gilbert and Alan Gilbert, at: alanimet@gmail.com

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CHINA'S NEW ROSE MUSEUM

By CATHY GIANGRANDE

With photographs by JEAN-LUC PASQUIER



When you think of decorative flower motifs in Chinese art, it is the peony that dominates. However, it was the introduction of Chinese roses to the West at the end of the 18th century that has made the most profound mark on the history of European gardens. They are, to this day, arguably one of the most admired ornamental plants in the world. Famously known as the “four stud Chinas,” it was the arrival of these and many other varieties between 1792-1824 that stirred the gene pool, producing many of the stunning roses we have today. It is fitting therefore that, although botanical gardens in China have museums that often contain rose-related materials, this is the first international museum anywhere in the world devoted exclusively to the rose.

Located in the newly expanding district of Daxing south of central Beijing, the Rose Museum is seen as a magnet for the region where a new international airport will be inaugurated in 2020. Set in a Rose Theme Park teeming with Western varieties of roses alongside new Chinese ones mingled between impressive trees, visitors could easily be tempted to just enjoy the outside gardens and not venture inside.





But, the Amsterdam-Beijing based collective *NEXT ARCHITECTS* have built a real crowd-pleaser. Cleverly using a stainless steel skin perforated with paper-cut, oversized Chinese roses they have created four exterior spaces. At night it lights up like a carved pumpkin on steroids, casting playful rose-shaped patterns and shadows. Inside this shell are eight permanent and two temporary exhibition spaces with well-marked routes indicated by arrows on the floors.



Informative and well-documented are the displays on the fossil records of the native species of *Rosa*, many of which are found extensively in southwestern China: a biodiversity hotspot. Panels reveal many facts and figures about the Europeans who collected and introduced roses into Europe through a variety of routes, from the Dutch botanists to the merchants of the British East India Company. Empress Josephine even gets a mention. She is credited with starting a “rose renaissance,” collecting in her garden at Malmaison over 250 rose specimens making France at the time one of the leading growers of roses.

Almost everything related to or about roses can be found in this museum. It is a real treasure trove of rose culture communicated in amusing and fun ways.

The designers have taken a page out of Disney's belief that the best way to engage the imagination is to use all five senses. Mixing this with modern technology and you get truly immersive experiences for the whole family to enjoy. Enter the room focused on scents where hundreds of vials line the walls. At the end of each is a different rose creating a kaleidoscopic array causing even your eyes to lapse into sensory overload. Choose a rose and sniff. Digital scent technology allows you to smell its unique fragrance. Another display allows visitors to not only experience some of the world's most notable gardens, but also to be in them by standing in the middle of a room surrounded by 360 degrees 3-D stereo film.



Perhaps less exciting are the galleries with porcelains from across the globe decorated with roses, as well as rows and rows of average paintings of roses. Another gallery for rose lovers only is devoted to the 39 countries represented in The World Federation of Rose Societies. Each society has its own case in which to display its history and other related items, such as books.





Educational displays abound. One gallery contains larger than life size sculptures in clay demonstrating the various stages involved in growing roses, from soil preparation to hybridization and pruning. Interspersed between galleries are additional, simpler sculptures showing the different stages in the growth cycle of roses, from bud to bloom. The simplicity of these and the game of choosing the right answer to questions by hopping on circles to reveal a happy or sad face marks them as intended for children, but adults too will find these worth a look. While the current focus of the museum seems more orientated towards the casual visitor and families, the museum has set aside space to accommodate scholars and researchers in the not too distant future. Nearby there is also a Cultural Exchange Centre, linked to the museum via a rose arbour, which is likely to host lectures and symposia. Also planned are a shop and café.





There are personal guides available throughout the museum, and audio guides are available in a number of languages. Although it is not located on a main tourist route, for enthusiasts as well as those who would like to get away from the hustle and bustle of central Beijing, it is well worth the effort. Although there are several neighbouring museums, including one dedicated to watermelons and another to the history of printing, they are recommended for specialists only.

Located in the new Daxing District of Beijing, the Museum is open 9.00-16.30 Tuesday – Sunday, closed only on Mondays. Audio guides are available in Chinese, English, Japanese and Korean. Check with your hotel on the best means of transportation.

When Cathy Giangrande is not diving on shipwrecks, or writing books, she is the Director of the Global Heritage Fund UK, a charity that conserves historic sites globally turning them into economic engines for the local communities. She was co-author of the "Chinese Museum Guide" in 2009, called by The Economist "the essential guide to pack." This has been expanded and republished in 2014 as the "Chinese Museums Association Guide", (ISBN 978-1-857598803), available at Amazon.com or Amazon.co.uk. Her email is: catherinegiangrande@hotmail.com

Nature has always fascinated Jean-Luc Pasquier, leading to his passion for plants . He holds a "Eidg. Dipl. Gärtnermeister" degree. Since becoming a freelance journalist and consultant, he still teaches part time, writes a daily column on gardening for "La Liberté" and is chief editor the monthly magazine "Horticulture Romande" and a keen photographer. Both the author as well as the editors are grateful to him for allowing us to illustrate this article with his pictures, taken when attending the WFRS Convention in Beijing, China, in May. M. Pasquier retains full copyright of the photographs. His book in French "Langue de belle-mère,..."(ISBN 978-2-88355-157-2) is available at: www.jlpasquier.ch and his email is: pasquier@jlpasquier.ch



FELICITAS SVEJDA: WHO CHANGED THE WAY NORTHERN COUNTRIES SEE ROSES

By CLAIRE LABERGE and ROCH ROLLIN



Dr Felicitas J. Svejda died January 18, 2016, in Ottawa, Canada, aged 95 yrs. She has been an inspiration all through my career at the rose garden of the Montreal Botanical Garden (MBG). She was a scientist of the first order who, through her passion and perseverance developed hardy roses for our cold climate. In 2010 she donated her personal archives to the library of the MBG. The fonds and the accompanying virtual exhibition have been online since 2014.¹ They deal with her genetic research and hybridization projects which led to her introduction of the Explorer Roses Series as well as other hardy shrubs which are now grown in both private and public gardens all over Canada as well as in other cold winter places like Iceland, Sweden, Russia, Estonia and Finland. In these archives we find her work papers, many with personal notes on her selections. Some were also annotated by Dr Svejda between 2000 and 2006, particularly those that pertain to varieties introduced after her retirement from the Experimental Farm in 1986.

Starting out: Austria, Sweden, Canada

Felicitas Svejda was born in Vienna on November 8, 1920. She studied at the Hochschule für Bodenkultur in her native city where she qualified as an Agricultural Sciences Engineer (PhD) in 1948. Her thesis was an investigation of the decline of the culture of wine grapes in Vienna and Lower-Austria since 1900.² She continued working at the Hochschule as a research assistant until 1951. In 1952, she moved to Sweden where she worked at the Svalöf Research Station for the Sveriges utsädesförening (Swedish Seed Association). The following year she left Europe for good and emigrated to Canada.

She found work as a statistician at the Department of Agriculture (Ag-Can) at the Central Experimental Farm in Ottawa. She continued in this position until 1961 when she was transferred to the Ornamental Plants Division of the Institute for Genetics and Plant Improvement at the same location where she worked until her retirement in 1986.

From 1961, Dr Svejda's objective was to develop ornamental shrubs that would bloom all season and not only survive Canadian winters unscathed but do so without artificial protection. Attaining such a goal was no easy accomplishment. She had to start from scratch as hardiness in ornamental shrubs was not much studied before she came onto the scene. The major problem is that for a shrub to bloom all season, it needs to keep growing, while hardiness depends on its growth stopping to prepare for the cold, a seemingly insoluble dilemma. She worked successfully with various shrubs, eventually introducing two cultivars of hardy Forsythia ('Northern Gold' is still on sale everywhere), four of hardy Philadelphus ('Snowdwarf' is also widely available) and five of hardy dwarf Weigela most of which are very popular still. But the main thrust and trickiest part of Dr Svejda's research, and what contributed most to her fame was the Explorer Roses Series, which eventually comprised twenty-five hardy roses named for Canadian explorers.

First Breeding Plan: Diploid roses.

From her preliminary investigations, Dr Svejda found China Roses were the source of dependable continuous blooming but of a rather tender constitution. While outstanding hardiness was the major quality of *Rosa rugosa* Thunberg, which prospers and blooms under such extreme conditions as those prevalent on the Pacific coast of Siberia, but produces rather shapeless flowers. The logical choice for Dr Svejda was to combine the two to produce the new line she had in mind. She hoped to create ever-blooming roses with the appearance of modern cultivars and superior hardiness. Between 1961 and 1970, she grew 3,562 seedlings, progeny of parents selected among the best available diploid varieties and cultivars of *Rugosa* hybrids and *Chinensis* hybrids. The results were not impressive but encouraging nonetheless. She then found that the first generation (F1) seedlings did not produce seeds, but could be used as pollen parents. Back-crossing the F1 to either parents revealed their limitations: crosses to the *Chinensis* parent produced tender offspring while crosses to the *Rugosa* parent produced hardy offspring but no better than their parents.

Nevertheless, four *Rugosa-Chinensis* hybrids were developed as parents for potential winter hardy and disease resistant roses, but not released to the trade: they were registered in 1978. The first three with *Rugosa* as pistillate parent have yellow-green foliage tinted purple when unfolding and very fragrant flowers:

- 'Bonavista' 1965-1978 = ('Schneezweg' × 'Némésis');
- 'Elmira' 1970-1978 = ('Schneezweg' × 'Old Blush');
- 'Moncton' 1965-1978 = ('Schneezweg' × unknown China).

The fourth from the reverse cross, with *Chinensis* as pistillate parent, has yellow-green foliage that is rugose like its staminate parent:

- 'Sydney' 1965-1978 = ('Old Blush' × 'Fru Dagmar Hastrup')

Concurrently, she worked on improving the parents of the *Rugosa* group. She studied the flowering habit, winter survival, and mildew resistance of thirty commercially available *Rugosa* hybrids. The very best of these was 'Schneezweg' Lambert 1912 = (*Rugosa* × *Polyantha* hybrid), the only one that was hardy, ever blooming and resistant to mildew at that time. Five new *Rugosa* Hybrids were registered and introduced and most are still popular after more than thirty years:

- 'Martin Frobisher' 1968 = ('Schneezweg' × o.p.);
- 'Jens Munk' 1974 = ('Schneezweg' × 'Fru Dagmar Hastrup');
- 'Henry Hudson' 1976 = (('Schneezweg' × o.p.) × o.p.);
- 'David Thompson' 1979 = ('Schneezweg' × 'Fru Dagmar Hastrup');
- 'Charles Albanel' 1982 = (((('Souvenir de Philémon Cochet' × o.p.) × o.p.) × o.p.).

Dr Svejda also raised seedlings from *R. rugosa* seeds collected from the wild in different parts of the world. In 1971, from a strain originating in Abashiri, Hokkaido Island in Northern Japan, she selected 'Rugosa Ottawa' as genetic stock for its unique resistance to insects, mites and fungal diseases.

Second Breeding Plan: Tetraploid Roses

Building on the knowledge and experience acquired through her first plan, Dr Svejda abandoned the diploid roses and elaborated a new plan using only tetraploid cultivars, notably *R. × kordesii* Wulff, a serendipitous *Rugosa* × *Wichuraiana* hybrid, as well as some of Robert Simonet's unusually hardy hybrid roses from Edmonton, Alberta.

One of the important difficulties in rose breeding is the identification and development of suitable pistillate parents. While most rose species and cultivars produce enough viable pollen to be usable as staminate parents, good fertile mothers which can produce a high percentage of hips and viable seeds are much rarer.

R. × kordesii is just such a rarity. It is both hardy and healthy and although its parents are diploid, it spontaneously doubled its chromosomes and is a fertile tetraploid. Dr Svejda used it extensively. She also duplicated the conditions of its creation to produce a similar but

different rose 'G49', crossed it to *R. × kordesii* and selected the hardiest resulting seedling, this was 'L83'. It was described in 1988 but not introduced. 'L83' is versatile, it performs well both as a pistillate and a staminate parents. She used it many times in her program to transmit hardiness, recurrent flowering and disease resistance. Using Kordesii and Kordesii-analog roses in various combinations with other hardy roses of diverse origins, she started seeing extraordinary results and was soon able to launch more beautiful, colourful, fragrant, healthy, and very cold-hardy roses:

'John Cabot' 1978 = (*R. × kordesii* × 'Pink Masquerade' Simonet);
 'John Franklin' 1980 = ('Lili Marlene' 1959 Kordes × ('Red Pinocchio' × ('Joanna Hill' × *R. spinosissima altaica*) Simonet);
 'Champlain' 1982 = (*R. × kordesii* × ('Red Dawn' × 'Suzanne') Simonet);
 'U11' = (*R. × kordesii* × ('Red Dawn' × 'Suzanne') Simonet) a full sister-seedling of 'Champlain', 'William Baffin' and 'John Davis', was not introduced but used in breeding the next generation;
 'William Baffin' 1983 = (*R. × kordesii* × ('Red Dawn' × 'Suzanne') Simonet);
 'Henry Kelsey' 1984 = (*R. × kordesii* × another Simonet hybrid obtained from ('Red Pinocchio' × ('Joanna Hill' × *R. spinosissima altaica*));
 'Alexander Mackenzie' 1985 = (('Red Dawn' × 'Suzanne') Simonet × 'Queen Elizabeth' 1954 Lammerts);
 'John Davis' 1986 = (*R. × kordesii* × ('Red Dawn' × 'Suzanne') Simonet);
 'J.P. Connell' 1987 = ('Arthur Bell' 1965 McGredy × ('Von Scharnhorst' Lambert × o.p.));
 'Arthur Bell' probably inherited hardiness from its ancestor *R. rubiginosa* while 'Von Scharnhorst' got its hardiness from *R. foetida persiana*.

After Dr Svejda retired, the rose breeding program was moved to Ag-Can L'Assomption Station where Ian Ogilvie (plant breeder) and Neville P. Arnold (plant physiologist) continued to release roses in the Explorer Series and worked on developing culture media for the micropropagation of all new cultivars selected for release. They introduced twelve of Dr Svejda's seedlings obtained from the tetraploid roses program. After the rose breeding program was moved again, some were also introduced from Ag-Can St-Jean-sur-Richelieu Station:

'Louis Jolliet' 1990 = ('L83' × ('L15' × 'Champlain'));
 'Captain Samuel Holland' 1990 = ('L48' × 'U11');
 'Simon Fraser' 1992 = ('B04' × 'Frontenac');
 'Frontenac' 1992; formerly Ottawa 'N02' = ('B08 × 'U11');
 'Lambert Closse' 1994; formerly Ottawa 'U33' = ('Arthur Bell' × 'John Davis');
 'George Vancouver' 1994 = ('L83' × 'E10');
 'Quadra' 1995; formerly Ottawa 'N01' = ('B08 × 'U11');
 'Royal Edward' 1995 = (*R. × kordesii* × 'U32');
 'Nicolas' 1996 = ('B08' × 'Applejack');
 'De Montarville' 1997 = ('A15' × 'L76');
 'Marie-Victorin' 1998 = ('Arthur Bell' × 'L83');
 'William Booth' 1999 = ('L83' × ('Arthur Bell' × 'Applejack')).

Long after Dr Svejda's retirement, her seedlings were still influencing Ag-Can introductions:

'Félix Leclerc' 2005 = formerly 'U11', a full sister-seedling to 'Champlain', 'William Baffin' and 'John Davis', and which Svejda had used as pollen parent to obtain 'Frontenac', 'Captain Samuel Holland', and 'Quadra', finally introduced in the Artists Series in 2005;
'Campfire' Dyck 2003 = ('My Hero' Lim-Bailey 2003 × 'Frontenac') introduced in 2013, a grand-child of 'Félix Leclerc' on its staminate parent's side.

Not in a series, named at the request of the National Battlefield Commission (Plains of Abraham):

'Abraham Martin' 2005 = ('Jens Munk' × 'Martin Frobisher').

The blood line of Dr Svejda's roses continues to spread quality through the gardens of the world, in such different roses as, from Canada:

'Marilyn' 2003 Joyce Fleming = ('Floranje' × 'L83');
'Claire Laberge' 2001 Joyce Fleming = ('Jens Munk' × 'Scabrosa'); named for Claire Laberge one of the co-authors of this article;
'Erin Fleming' 1995 Joyce Fleming = ('Sunsation' × 'Henry Kelsey');
'PALS Niagara' 2003 Joyce Fleming = ('Red Hot' × 'Breeding Line 83'); named for fund-raising for the Preservation of Agricultural Lands Society.

Ulrika Carlson-Nilson, using 'L83' in her own breeding program at the Swedish University of Agricultural Sciences, Balsgård, introduced:

'Anna' 2000 = ('Friesia' alias 'Sunsprite' × 'L83');
'Irma' 2000 = ('Friesia' alias 'Sunsprite' × 'L83');
'Balsgårds Balder' 2000 = ('Nina Weibull' × 'L83');
'Balsgårds Freja' 2000 = ('Sympathie' × 'L83').

Dr Svejda published numerous articles in various scientific journals among which: "Euphytica", "HortScience", "Canadian Journal of Plant Pathology", as well as many others in specialised journals such as those of the American Rose Society, the Canadian Rose Society, Landscape Trades, and others. She also received many distinctions, including: for the rose 'John Cabot' a Certificate of Merit from the Royal National Rose Society (1985); the prestigious Portland Gold Medal (2004); Certificate of Merit from the Canadian Foundation for Ornamental Plants (1999); and an honorary Doctor of Sciences (2000) by York University, Toronto for her contribution to ornamental horticulture.



In 1961, when young Dr Svejda applied for a position in cereal development, she was told ornamentals were a job more suited to her sex. In retrospect, we can thank the long-forgotten chauvinist whose ignorance channeled Felicitas Svejda's resilience and abilities to triumph in a very difficult field and gave us the privilege of seeing this remarkable woman change the ways all Nordic countries see roses.

Dr Felicitas Svejda left the world a more beautiful place than she found it. We will miss her.

*Mourn her absence and let her
memory comfort you.*

¹ The Svejda donated archives and the MBG virtual exhibition can be accessed at:

<http://www2.ville.montreal.qc.ca/jardin/archives/svejda/accueil-en.php>

² Her 1948 Master's thesis, "Untersuchungen über Den Rückgang Des Weinbaues in Wien und Niederösterreich Seit 1900," can be found at:

<http://www.boku.ac.at/en/bib/themen/boku-lit-search/>

Authors: Claire Laberge, horticulturalist, retired after twenty-four years in charge of the rose garden of the MBG [email: labbel1@sympatico.ca]. Roch Rollin is a life-long rose enthusiast [email: rochrollin@videotron.ca].

And, finally, for those readers who have kept their copies of BAON, issue #3 of October 2009 carried an unusual pictorial essay by Dr Patrick White on Dr Svejda and her achievements, as illustrated in 54 captioned photographs. A copy can be downloaded by request to Crenagh Elliott who maintains the BAON archives, email: theelliotts@shaw.ca

GIUSSEPPE CASTIGLIONE:
ROSE PAINTINGS FOR THE MANCHU COURT

By HELGA BRICHET

These paintings are the work of the Italian Jesuit monk, Giuseppe Castiglione, who resided at the Imperial court for some fifty years, and who is still widely known in China under the name he adopted, lang Shi-ning ("Peaceful Life"). Castiglione was born in Milan in 1688 of a noble family, and at the age of nineteen he entered the Company of Jesus in Genoa. There his artistic talent did not go unnoticed, and he was appointed to execute paintings illustrating the life of St. Ignacio in the Chapel of the Noviciates.



As the Portuguese had been the first Europeans to establish a permanent base in China, and thus claimed the right to organize all missionary activity in both India and China, Castiglione was obliged to terminate his period of noviciate at the Jesuit monastery in Coimbra before embarking for Goa in 1714. When he finally arrived in Beijing in November 1715, he was presented to the Emperor K'ang-hi, who was the second, and by many considered the greatest, of the Manchu Qing dynasty.

The Emperor held Europeans' technical progress in awe, especially metallurgy, but he considered the European ambassadors as little more than bearers of tribute, most particularly of the "white metal," silver. On the other hand, he sincerely admired the Jesuits' thorough scientific and mathematical education and was interested not only in poetry and music—the Jesuits introduced him to certain European instruments—but also painting.



Unlike European painting of the time, concentrated on the human figure and using the method of "chiaroscuro" to highlight the third dimension, traditional painting in China has its greatest expression in nature, "shanshui," and is subject to the interpretation of the viewer and his sense of intimacy with nature as well as his love of trees, flowers, birds and other animals. The perspective is not geometrical but that of a bird's eye view, thus allowing a wider visibility. No shading was used, nor preliminary pencil designs permitted. Solely brush outlines were used to indicate form and

movement as well as volume, and not even the smallest correction was admissible. At this time oil painting was still unknown in China. The artist painted on a horizontal table, employing a shallow stone tablet for the black ink and some forty different paint brushes for his watercolours. The paper and silk were carefully chosen and, upon its completion, the work was mounted in the form of a scroll, to be hung on the wall or held horizontally between one's hands and slowly opened, as though admiring the passing countryside.

Castiglione was obliged to learn this method of painting, but in doing so he created a new technique which harmoniously incorporated elements of both the European and Chinese styles. Generally speaking, and particularly regarding his early works, the impression is that of a preponderance of the European influence; but however the subjects were portrayed, the economy of design and the surprising realism were certainly of Chinese origin. A pertinent example of Castiglione's adoption of the Chinese manner is that of the "flying gallop" when depicting horses, used by him for the first time in 1728, and thus more than sixty years before it appears in paintings of this type in England.

The subjects which Castiglione was instructed to paint may be divided into two groups—those of the Imperial family, including the Emperor's concubines and his high officials and warriors, and then those of his horses and hunting dogs, fish, various birds

and numerous paintings of flowers from the imperial gardens. Of those which have come down to us, it would seem that only six include roses. These paintings are, however, important witnesses to the degree of progress that rose hybridizing had made by the first half of the eighteenth century in that country. With one exception, the roses are all double varieties, and of particular interest is a bright yellow form with a good number of petals, dark-green, rounded leaflets, a rather stubby bud and straight prickles. Could an ancestor of that colour be a local wild rose, such as the *R. xanthina* or *R. hugonis*, or possibly from the middle East, brought back via the celebrated Silk Route? (I have seen a number of large bushes of *R. xanthina* with double blooms in the Beijing Botanical Gardens.) One wonders whether the ones that Castiglione saw were repeat-blooming...



The story of the survival of these paintings, today housed in the National Palace Museum of Taipei, in Taiwan, is truly fascinating. Upon the hasty departure of the last heir to the Manchu dynasty, P'u Yi, from the Forbidden City in January 1925, a commission was immediately set up to make an inventory of the treasures in the Imperial Palace. In October of the same year, an exhibition was opened, displaying a select number of these, which were to form the basis of the Palace Museum in Beijing. However, after the belligerent episode at Mukden in 1931, the prelude to the Japanese invasion of China, it was decided to evacuate the museum. Two thousand chests of porcelain, nine thousand paintings and scrolls, two thousand six hundred bronze sculptures were transported by train via Fukou to Shanghai, where they found refuge in a warehouse seven floors high. Then in 1936 they were shipped to Nanjing

to be housed in an acclimatised building, but the following year that city found itself in imminent danger of invasion. All the objects, including the works of Castiglione, were divided into three groups. For the following ten years these chests filled with treasure were moved by rail, road and ship from city to city in the face of the advancing Japanese army, some finding refuge in caves in the south-western province of Kweichow and others near Mount Omei in Sichuan.

After the war, the collection, or that part of it which had survived the chaos and turmoil, was returned to Nanjing in 1947, and the following spring a first exposition was opened to the public. But the situation soon deteriorated with the advance of the Communist armies. It was decided to transport the collection to Taiwan aboard three ships, the last of which left in January 1949. Desperate refugee crowds seized possession of the vessel and to avoid disaster as a result of extreme overcrowding, seven hundred chests were heaved overboard in the port. The ships arrived safely at Taiwanese ports, and the surviving treasures were stored in caves until they could finally be moved to the spacious National Palace Museum in 1965. Thirty-two years had passed since they had left Beijing and wandered for more than two thousand kilometres. The collection was now reduced to a quarter of its size when first evacuated from the Forbidden City.



The paintings of Giuseppe Castiglione now housed in the Taipei museum number sixty-six. Naturally, a great many must have been lost during the long odyssey almost a century ago of all the works of art from the Forbidden City. However, I wondered if perhaps some of his paintings might have remained in the former Imperial Palace. With the help of kind and helpful friends, particularly Chen Changnian, whose mother played such an important role in the rehabilitation of Imperial treasures, the author was able to visit the restoration department within the Forbidden City in Beijing. There I had the honour of being shown the residual floral paintings of this exceptional artist. Among the surviving paintings, I saw dianthus, peonies, poppies and wisteria exquisitely portrayed, but alas, there were no roses.

During his many years as a painter at the court of three successive Manchu Emperors, Castiglione absorbed much of the influence of Chinese masters, but, at the same time his art influenced that of his Chinese contemporaries. He succeeded in integrating his culture of adoption with that of his origin, creating works of art, some of which, luckily, we may still admire today.



Helga Brichet is a former President of the WFRS and currently Chairman of the Convention Committee for which she was a principle consultant for the WFRS Regional Convention held this year May 18-23, in Daxing Beijing, China. When not being a participant and speaker at rose conferences she returns to her husband André and their home in the countryside near Perugia, Italy, surrounded by olive trees and roses, including many rare ones from Asia. Her contact: helga.brichet@virgilio.it

THE “ROSENLEXIKON” OF AUGUST JÄGER

By HARALD ENDERS

The Challenge

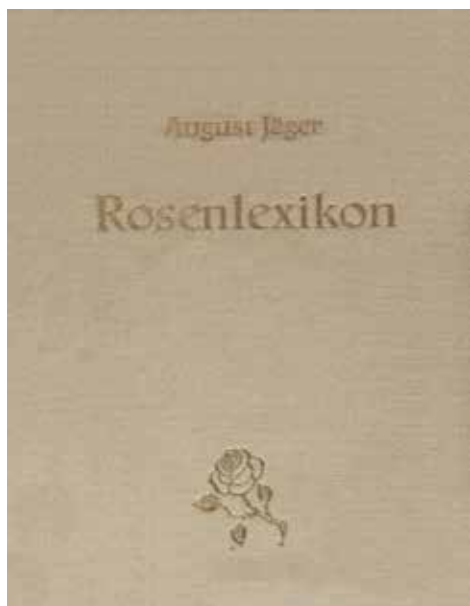
A. Jäger – undated photograph



According to a brief article in the newspaper *Mitteldeutsche Zeitung* in 2010, August Jäger was born on March 3, 1878, at Ufrungen in Saxony-Anhalt, Germany. He worked for some years as a civil servant at the “Landesfeuersozietät,” a fire insurance company, but, apparently for health reasons, he retired early.

As a long-time member of the German Rose Society (VdR = *Verein deutscher Rosenfreunde*), Jäger often visited the Sangerhausen rose gardens which were nearby, and, possibly in 1920, he became friends with the curator Professor Ewald Gnau. With Jäger, Prof. Gnau must have felt he had found the man who could finally realize the project of creating an up-to-date reference book on roses in the German language. Jäger was multilingual and interested in the sciences. He seemed to Gnau to be the right choice to tackle such an immense task. In accepting, August Jäger had found his life’s work.

The Book



Linen binding - 1960

The *Rosenlexikon* by August Jäger remains to this day the most important and all-embracing reference book on roses in the German language. This is the story.

First, differing from most other authors, Jäger for his *Rosenlexikon* decided that the alphabetic indexing would not begin with the first letter of the first word of a rose’s name but with the first letter of the last noun in the name. This was radically different from the usual procedure but the method would have some advantages. For example, the rose we know as ‘Mme. Caroline Testout’ would be listed under T for ‘Testout’, and not under M for ‘Mme.’ or ‘Madame’ nor under C for ‘Caroline’. This kind of listing obviously requires customizing.

Advantages clearly are that the vast accumulation of Mmes, etc., are avoided, and it also helps finding roses which have lost parts of their name with the passage of time. It also offers access to information and correlations which otherwise might not be so easily detected. In addition, to describe the individual cultivars, Jäger used a lot of symbols, both known and some he had invented. Without constant reference to the explanation of the symbols, this clearly made and makes the individual rose's description more difficult to understand.

A Long Journey

The need for a new, modern rose reference book in the German language dates back to 1918-1920, when the rose world was just beginning to recover in the aftermath of World War I. One of the main motivations certainly was that the latest reference book on roses then available, and published in France in 1906, was "*Tous les Noms des Roses*" by Leon Simon and Pierre Cochet, at a time when rose breeding in Germany had just taken off. The only significant reference book in German was "*Die Rose*" by Theodor Nietner, which, while describing 5,000 different rose cultivars, dated back to 1880, just at the time when German rose-breeding was still in its infancy.

The minutes of the 1920 General Assembly of the VdR stated the goal: "From different parties the wish has been expressed to renew and update the directory of all roses by Leon Simon." Recognizing that this would be an expensive and possibly lengthy task, the members of the VdR were asked to donate. By the end of 1921 the monies collected were certainly not enough to pay for the book's printing but just enough for Jäger to start work.

At the 1922 General Assembly of VdR, a committee of eight eminent rose experts was selected to oversee the project, including Germany's most famous rose breeder Peter Lambert, plus Professor Gnau of Sangerhausen, Dr Krüger (amateur rose breeder, author and rose scientist), Olbrich (rose breeder from Switzerland), Türke (amateur rose breeder), Kiese (rose breeder), Boese (horticultural expert), and Rödiger (rose breeder). However, there is no documentation on this committee's activities if any, and several members faced health problems at the time the committee was installed that probably inhibited any serious participation. Only Peter Lambert seems to have maintained his interest until the end.

We cannot find any documentation on Jäger's progress for the years 1923-1925, but in 1926 the *Rosenzeitung* (the monthly rose journal of the VdR, edited at that time by Professor Ewald Gnau) reports only that "there has been continued work on the *Rosenlexikon* by August Jäger from Uftrungen near Stolberg."

In 1927 the *Rosenzeitung* journal reports that the grand task is nearly completed: "The *Rosenlexikon*, under the assiduous handling of August Jäger from Uftrungen only has to be scrutinized by some experts, a task which will take some time. For this reason, the printing schedule is still tentative."

Again in 1928 the *Rosenzeitung* reports: "As for the *Rosenlexikon*, the manuscript of which is almost finished, we are still consulting together with the author August Jäger on additional citations".

Finally in 1929, possibly influenced by unidentified professionals, the VdR changes its story, and the *Rosenzeitung* reports: "The *Rosenlexikon* is ready...but its printing is once more postponed...because for some sources caution is demanded. We will need to consult experts on various issues...the first stage will be a limited printing..."

A year later in 1930 the *Rosenzeitung* reports: "In theory the *Rosenlexikon* of August Jäger is ready...The first section, from the letters A to C, will be, following a final review, printed." Obviously, there must have been a profound but only vaguely alluded to resistance against the planned publishing.

The saga continues in 1931 with details in *Rosenzeitung*: "The *Rosenlexikon* of August Jäger has been ready in manuscript for some time. The pages seen show that the author has given exact descriptions of all roses, albeit with a too intensive use of abbreviations and graphical signs...It is against these innovations there are serious objections. Also, the detailed descriptions of well-known roses seem unnecessary, even sometimes disputable. It is now proposed that the roses in the first edition should have only their name, breeder, ancestry, color and height. The first printing will be distributed to experts for their comments..."

In 1932 in a *Rosenzeitung* report the name of the principal objector is revealed: "While the *Rosenlexikon* is ready to print...its final approval lies with Peter Lambert. Guidance and improvements from such a well-known and experienced rose expert are necessary..."

Jäger on his own

In 1933 August Jäger finally gives up. Thirteen years after he had started his work on the book and five years after he had supposedly finished his labors, the *Rosenzeitung* carries a brief notice: "Regarding the *Rosenlexikon* the first folio containing letters A to C is printed. Your orders may be placed directly with August Jäger." Apparently, he has come to the conclusion that VdR would not be publishing or sponsoring his *Rosenlexikon* as it once had intended and promised. From then on Jäger no longer attends the VdR General Assemblies, only sending his best wishes to those present on these occasions.

In the years following 1933, drastic changes due to the Nazi-reign occurred everywhere in Germany and, of course, the rose world was not immune. Professor Gnau resigned as editor of *Rosenzeitung* and from his other tasks with the VdR to protest these changes, and finally the VdR



lost its independence.

Jäger, who bought himself a manual printing press and hired a worker on an hourly basis, starts to print his *Rosenlexikon*. While unconfirmed, it is said that over the years he managed to print 1,000 sets of the unbound pages. But he did not succeed in having them bound as books. Apparently he would occasionally sell unbound sets to experts and rose enthusiasts for a pittance. One of these extremely rare sets, dated 1940, which was later bound as a book, is in the rose library of the Europa-Rosarium at Sangerhausen. The title pages and the legend of symbols are still in Jäger's handwriting.

The entire *Rosenlexikon* was finally published in 1960 as a work of German cultural significance by the Zentralantiquariat of the German Democratic Republic at the behest of the Sangerhausen Rosarium. Today this edition is a much sought-after rarity. The book was later reprinted in 1983 in Lübeck, but both editions are now out of print and only commercially available as used books, albeit at a high price.

August Jäger lived to see the first publication of his life's work, his *Rosenlexikon*, of which he should have been proud, listing over 18,000 roses. He died two years later on July 30, 1962.



Rosa "August Jäger"
Photo by Christine Meile ©

About 40 years later, in 2003, another dedicated author started to continue August Jäger's work. Herbert Miessler from Delitzsch took on the task to list and describe the roses from the time at which Jäger had stopped. The fate of "*Miessler's Rosenlexikon*", as he named it, is still undecided. Until now, about 100 copies have been bound and sold. Miessler, an amateur rose breeder as well, dedicated and named one of his roses after August Jäger. As far as known, this cultivar was never put into commerce. It is preserved at the Europarosarium Sangerhausen and the Rosengarten Dresden.

The author especially wants to thank Christine Meile for providing the photograph of the rose 'August Jäger'. Her book, "Alte Rosen-alte Zeiten" (ISBN:978-3-89639-636-5) written together with her husband Udo Karl is stunning. The author further wants to thank Thomas Hawel and his team of the Europarosarium at Sangerhausen for providing him with the portrait of August Jäger and the photos of the 1940 edition of the Rosenlexikon.

Harald Enders' book in 2006 on "Bourbon Rosen" (ISBN:3-9810785-0-0) remains the first in German dealing exclusively with this class of roses. He is also a dedicated historian of German roses and rose breeders (see his article in BAON#12 on Johannes Feldberg-Leclerc). Enders and his wife live in Northern Germany where his garden has almost 500 different rose cultivars, among them about 250 old German roses, collected over the past decade. His contact email is: harald_enders@web.de His collection is on-line at: <http://fitzbek-rose-garden.jimdo.com>

URUGUAYAN PROFILE: ROSE GROWER OCTAVIO SCIANDRO



The Fifth Annual WFRS Regional Convention, this year on the theme “Roses of the South,” will be held in Punta del Este, Uruguay, on November 7-8-9, 2016. The host society will be *Asociación Uruguay de la Rosa*, founded in Montevideo in 1983, that now has four national associated groups. November is the ideal period for rose-blooming in Uruguay, and the Convention’s intense schedule includes an afternoon tour of Octavio Sciandro’s famed “Monte Rojo” Rose Nursery, one of the largest and most impressive in the region.

Octavio Sciandro has gardening in his veins, possibly starting with his grandmother who in 1930 started intensive planting of trees and scrubs on a four-hectare property about 20 kilometers from Punta des Este, which had been a farm with some woodland. First though came his education. He studied at the Faculty of Agronomy at the University of Buenos Aires 1973-1976, obtaining the degree of Technician in Gardening and Floriculture. Then, with two scholarships Octavio studied at the Buenos Aires Faculty of Architecture, followed by study of landscaping at the Department of Parks and Gardens 1978-1979. Returning to Uruguay Octavio worked with renown gardener Otto Vivero when he began to build his own reputation as an excellent gardener.

In the years since Octavio has become well-known as a judge at rose competitions in Spain, Argentina, Ireland and England, and as an active participant in the WFRS International Conventions, including most recently in Beijing in May 2016. He is also a consistent prize-winner himself, including gaining the most awards given at the most recent Rose Exposition at Punta del Este.



It was in 1993 that Octavio founded the “Monte Rojo” Nursery, on the same family property where his grandmother had planted so many trees, including elms, oaks, bald cypresses, palms, red-flowered eucalypti, as well as fruit trees and vegetables. Now, more than 20 years later there are approximately 4,000 roses bushes of all varieties, species and old roses as Gallicas, Centifolias, Mosses, Damask, Rugosas, Bourbons, Noisettes, Teas, Hybrid Perpetuals and Polyanthas, as well as many moderns such as Hybrid Teas, Floribundas, modern shrubs, old English, ground-covers and climbers.

“Monte Rojo” is open to all: members of the *Asociación Uruguaya de la Rosa* and all the other many garden clubs in the country, as well as gardening students both from Uruguay and overseas. It is a true “home” for all those who love gardens, and particularly roses, and Octavio will be there to welcome participants in the November 2016 WFRS Convention.



The editors thank Senoritas Estela Cuervo (estelamarinna.711@gmail.com) and Martha Alvarez (malvarez@internet.uy) for preparing this Profile.

FOLLOW THE RULES!

GUIDELINES FOR ROSE NAMES

By Malcolm Manners

When we were asked to take on "By Any Other Name," we recalled this article from the Spring/Summer 2009 issue of "Rosa Mundi," the journal of the (U.S.) Heritage Rose Foundation. It has been our style guide ever since. Because our readership covers the whole spectrum of rose people, from the true professionals to the gifted amateurs to plain rose lovers, we think this article may interest many. Reprinted with a few additions by the author and by the kind permission of "Rosa Mundi," with thanks from the Editors.

* * *

I notice in many publications, and even sometimes in our beloved *Rosa Mundi*, that the system for naming roses is often misunderstood or misused. I think we greatly reduce the potential for confusion if we follow a uniform set of guidelines, and fortunately two documents, the *International Code of Botanical Nomenclature* and the *International Code of Nomenclature for Cultivated Plants*, spell out those guidelines, which most of the botanical and horticultural world have agreed to use. So as a reminder to all of us, here are the "correct" rules.

Family—Roses and their kin are all in the family Rosaceae (capitalized first letter, no italics, no quotes or any other markings).

Genus—*Rosa* or Rosa (Capitalized first letter, and the entire word either italicized or underlined).

Species—Always preceded by the genus or its one-letter abbreviation. The species name is italicized or underlined, to match the genus, but is not capitalized. Examples: *Rosa palustris*, R. moschata, R. gallica.

Cultivar (also known as Variety)—In an official, published or registered name, each important word will be capitalized, and the entire name will be enclosed in single quote marks. Any following punctuation goes after the second quote. So, for example, we have 'Peace', 'Duchesse de Brabant' ("de" is not sufficiently important to be capitalized), 'Autumn Damask', and 'Blush Noisette'. For the cultivar of a species, one simply connects all the parts, as in *Rose filipes* 'Kiftsgate' or *R. moyesii* 'Geranium'. To be very picky, hybrid cultivars should also be written with the genus and a "cross" mark to indicate that they are hybrids (*R. x* 'Mrs. B.R. Cant'). The cross mark is not the letter "x;" rather, it is a "times" sign—two straight lines at perfect ninety degree angles to each other. But in reality, few people bother with the *R. x* part. We just write 'Mrs. B.R. Cant', assuming the reader knows very well that this is a rose we're naming, and that it is not a species.

Cultivars that have "code names" as their registered names often have a trade name as well, assuming it was formally registered. Here's where the confusion often sets in. Correctly, the cultivar name is the code name, registered under that name. The trade name is an unofficial nickname. So the Austin rose we grow as "Graham Thomas" (trade name,

there in double quotes) is actually registered as 'AUSmas' (single quotes since that is the official registered name of the rose). Sometimes the trade name is trademarked, and if so, it will be listed as ™ (if not formally registered, but trademark status is claimed anyway), or ® (cap R in a circle), if it is a formally registered trademark. While the rules of nomenclature do not speak on how these terms should be marked, there is probably no need for any sort of quote mark, if the ™ or ® is present. In any case, single quotes are never appropriate for a trademark.

Another difficult issue is the American Rose Society's (ARS) "exhibition name," which may also be a trademark, an actual cultivar name, or a new made-up synonym. Outside of the ARS's own exhibition and judging system, these terms have no official standing at all in the nomenclature world. Again, there are no formal rules for how these terms will be marked, so it is up to the writer or editor to make the decision. But again, unless it is also the official cultivar name of the rose, single quote marks would not be appropriate.

As with informal trade names, so-called "found" roses are often labeled with a name in double quotes, to indicate it is not the official name of that rose; for example: "Ethel Yount's White" is my grandmother's rose, whose true name I don't know. "Tradd Street Yellow" is another such name for a rose now believed actually to be 'Devoniensis' (historic, official name for the variety, so single-quotes).

Once you get used to following the rules, it becomes much easier to give a great deal of information about a rose in relatively few words. As with good grammar, there will always be errors made, and as mentioned, there will be some names for which the correct method of marking is not obvious. But to the extent that we can, I believe we should promote the use of correct nomenclature.

* * *

Dr. Malcolm Manners is the John and Ruth Tyndall Professor of Citrus Science at Florida Southern College, where he teaches courses in general horticulture, tropical fruits, citrus pests and diseases, and plant nutrition.

Since 1984, he has managed FSC's rose mosaic virus heat therapy program, which cures roses of virus disease and makes the healthy propagating material available to the nursery industry. In conjunction with that program, he manages a collection of more than 300 varieties, in two campus gardens and a greenhouse facility.

He has been growing roses for more than 30 years, mostly old garden rose types, but some modern roses as well. He serves as a trustee of the Heritage Rose Foundation, and is past chairman of the American Rose Society's committees on rose registrations and rose classification. He is also active in the Central Florida Heritage Rose Society.

In 2012 he was honored by being named "Great Rosarian of the World", for work with rose mosaic virus disease and 30 years of rose-oriented education. His email is: malcolmmanners@me.com

AFTERWORDS

WFRS "WORLD ROSE NEWS"

A few receiving this issue of BAON may not know of our "sister/brother" publication *World Rose New*, which has been for decades the "official" bulletin of the World Federation of Rose Societies, with extensive coverage of WFRS activities, conferences past and upcoming, and rose trials. The forthcoming issue will contain the summary of the Conservation and Heritage committee meeting in Beijing. Both WRN and BAON are gratis and on-line, and both of our latest issues are always available to read or download from the WFRS site: www.worldrose.org

NEXT CONVENTIONS

The next regional WFRS rose convention, "Roses in the South," will be November 7-9, 2016, in Punta el Este, **Uruguay**.

Slovenia, will host a regional WFRS rose convention in Ljubljana on June 11-14, 2017. The organizers will offer also before and after tours.

The 18th WFRS World Rose Convention will be held in Copenhagen, **Denmark**, June 28-July 4, 2018. This will also be the 50th Anniversary of the founding of the WFRS, for which a special publication is planned.

WFRS 50th ANNIVERSARY

The World Federation of Rose Societies will be celebrating its 50th anniversary at the Copenhagen Convention, commemorating the rich history of five decades of achievements in the rose world. Jolene Adams, chairperson of the Publications Committee (Jolene_adams@sonic.net), and Sheenagh Harris, Editor of the "World Rose News" (rutherg@iafrica.com), are already collecting materials for each chapter and will begin layout next year. They are eagerly searching for interesting photographs of WFRS rose events, convention activities, rose trials, etc., especially when the individuals can be identified. Please communicate directly with either Jolene or Sheenagh with any materials you might have.

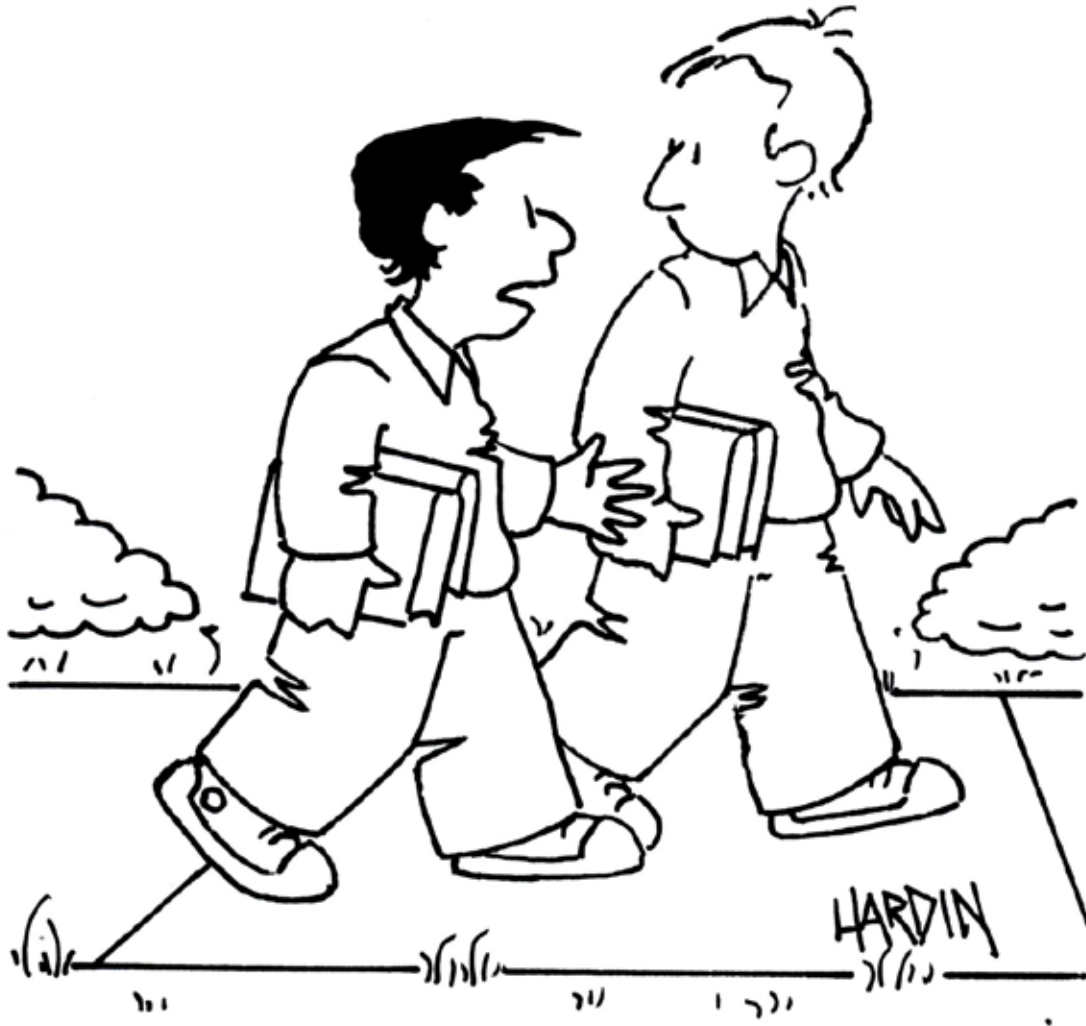
WANTED

Looking ahead to BAON #15 (December 2016), we are interested in that perennial question: *When exactly is a rose a heritage rose and when is it not?* This has been a much debated subject at various WFRS meetings and amongst members. Rather than just presenting one or two essays on the subject, we are actively soliciting you the readers to contribute your definitions, opinions and/or arguments, 100 to 1,000 words maximum. We will try to print all that address the question. Email your contribution before October 1st 2016 to the Editors: alanimet@gmail.com

ENVOI

To paraphrase a dear friend who once ended an article with " ...we take what we do very seriously... but try not to take ourselves too seriously..."

We hope this cartoon brings a smile to your face and reminds you of the famous song "...L'important c'est la rose..."



"A rose by any other name means
I flunked the botany test."

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