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*** START OF THE PROJECT GUTENBERG EBOOK ROSES AND ROSE GROWING ***

Transcriber's Note: If an illustration is provided in the text, clicking on an underlined rose's name will take the reader to that illustration. Using the "Back" button will return the reader to the original place in the text.

ROSES AND ROSE GROWING

[i]



[iii]

SINGLE HYBRID TEA.
IRISH ELEGANCE.

ROSES AND ROSE GROWING

[iv]

BY

ROSE G. KINGSLEY

OFFICIER DE L'INSTRUCTION PUBLIQUE

AUTHOR OF "EVERSLEY GARDENS," ETC., ETC.

WITH A CHAPTER ON "HOW TO GROW ROSES FOR
EXHIBITION," BY THE REV. F. PAGE-ROBERTS,
VICE-PRESIDENT NATIONAL ROSE
SOCIETY, F.R.H.S.

WITH TWENTY-EIGHT FULL-PAGE COLOURED, AND NINE
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PREFACE

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SOME time ago it was suggested, by certain rose-lovers and enthusiasts, that the practical experience of an amateur, brought up from childhood to love and cultivate roses, might be of use to other owners of small gardens, who, like herself, tend their roses themselves. And in the hope that this might be the case, I undertook to write this little book. My text-book in this labour of love has been an old copy, which belonged to my father when he settled at Eversley in 1844, of *The Rose Amateur's Guide*, by that veteran rose-grower, the late Thomas Rivers. I am also greatly indebted to the Rev. J. H. Pemberton's learned and admirable work, *Roses, their History, Development, and Cultivation*, published early this year; and to the various publications of the National Rose Society.

As one branch, however, of the cultivation of roses is a sealed book to me, for I am only an amateur who does not exhibit, I felt that no work on rose-growing would be complete without a chapter which should help those who wish to do so. And here I was indeed fortunate in obtaining the help of so distinguished an authority as my friend and neighbour, Rev. F. Page-Roberts, Vice-President of the National Rose Society. My grateful thanks are due to him for the delightful chapter, the last in the book, on "How to grow Roses for Exhibition." And I feel that to have his name on the title-page is an honour of which I cannot be too proud.

[vii]

As to the illustrations, it should be borne in mind that they are not intended to represent exhibition roses, but merely ordinary blooms, typical of the various kinds of garden roses. The colour prints have been admirably carried out by Messrs. Swain and Son of Barnet, by their new process of colour-printing. My friend, Miss Emily Jubb, has supplied several of the original photographs of roses and of pruning, from specimens in my own garden; and to her I offer my warm thanks. Thanks are also due to Mr. Wm. Paul of Waltham Cross nurseries, and to Mr. Henry Nicholson of New Barnet, for their kindness in furnishing Messrs. Swain and Son with all the other specimen flowers for the plates. In fact, without Mr. Nicholson's ready help in a supplying a large proportion of the subjects from his own garden, it would have been difficult to carry out the scheme of illustration.

If this humble record of my own practical experience, its failures, and its successes, is the means of encouraging others in the cultivation of roses, I can only wish them the interest, delight, and healthful relaxation of tired body and mind, which this pursuit has afforded me for many a long year.

ROSE G. KINGSLEY

Keys, Eversley,
Hants,
Nov. 6, 1908.

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ERRATA

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Plates facing [p. 45](#). For Stanwell Perpetual Scots Briar read Scotch Briar.

Plate facing [p. 53](#). For Félicité Perpétuée read Félicité et Perpétue.

ROSES AND ROSE GROWING

[1]

CHAPTER I

MAKING AND PLANTING A ROSE GARDEN

HAPPY is the rosarian who is free to choose the spot in which to make his rose garden—to choose the ideal position, with ideal soil, in an ideal climate. Such fortuitous combinations are possible. But though they do not fall to the lot of one rose-lover in a hundred, it is still easy to find a bit of ground in which roses will flourish; for, with proper care, there are few localities—in England at all events—where they cannot be made to grow. At the same time, in choosing the position of our rose garden, certain dangers must be guarded against, as far as possible.

Position.—First of all I would say, avoid a draughty spot; for nothing is so bad for roses as a draught. Even an exposed garden, if it is quite flat and open, is preferable to a draughty one, however picturesquely shaded it may be. The perfect position should be sheltered from the north and east: but not closely surrounded by trees. For roses are lovers of light and sun; and while they enjoy a little shade for a few hours in the day, they will not flourish in stuffy, closely shadowed places, where they cannot get enough light and air. [2]

Shelter.—If some sort of shelter is absolutely imperative, there are various ways of producing it without putting up an unsightly paling, or building a costly wall in the garden. One of the best is a low hedge kept closely clipped, of yew, holly, privet, or beech—the first is, of course, slow in growth. Care, however, must be taken to plant the hedge at such a distance from the rose beds that its roots shall not suck all the nourishment from them. But nothing is more charming or suitable than to give the choice and more tender roses a shelter of roses—planting the strong-growing Wichuraianas, Ramblers and other vigorous kinds along a screen of wooden lattice-work. This not only makes a quite sufficient break to the wind, but forms a delightful background to the beds of dwarf roses.

If possible, the ground should slope very gently to south and west. Flat ground is preferable to any slope steeper than one in fifty. But some slight fall is extremely advantageous, as it helps drainage.

Drainage.—This is another most important point to be considered. For whether the soil be light or heavy, it is absolutely essential that a rose garden should be well drained; as roses so deeply resent wet about the roots, that they promptly show their displeasure by dying. If, therefore, on low-lying land—and unfortunately we cannot always avoid this—there is any suspicion of water within three feet of the surface, broken crocks, clinkers, wood ashes, and such-like materials, must be placed at the bottom of the beds to keep the subsoil free in times of heavy rain and floods; and a good drain of ordinary field pipes must be run from the beds into the nearest ditch. For let it be remembered that if we intend to grow good roses, we must be prepared to do our very best for them, and to spend a little time, a little money, and a good deal of thought, on preparing the ground they are to grow in, before we dream of planting them. Far better to begin our garden with a dozen roses well planted in properly prepared ground, than with a hundred put in anywhere and anyhow. [3]

This brings us to the next point—

The Soil,—which is far more important than even the position of our garden. If we are so lucky as to be able to choose the soil as well as the position, then let us choose a rich brown loam; for that is the soil roses revel in and need but little else to nourish them. Such a soil as this we find in the famous rose-gardens of Essex, Hertfordshire, Oxfordshire, and Kent. I have even seen roses growing superbly, without manure of any kind, in an open field of this rich loam on one of the most exposed ridges of Warwickshire. But if such natural soil cannot be had, we must make it, as I know to my cost; for in my own garden the ground is so poor that every rose-bed has to be made three feet deep. And nothing in this case produces such excellent results as the top spit of an old pasture. To get this, the turf should be pared off carefully, and then the first nine inches of brown fibrous loam beneath taken out. If the space thus left is filled up with other common soil, the turf can be relaid, and no harm is done to the meadow. If, on the other hand, the turf is not needed in the same spot, it may be stacked in a heap—grass downward—and kept for a couple of years till it has rotted down completely; when, mixed with manure, it makes perfect potting soil, or the finest possible dressing for our rose beds. In the neighbourhood of towns and villages, where building is going on, this turfy loam is often to be had when new roads are cut out and houses run up. And it is well worth the rosarian's while to be on the watch for such opportunities, and secure a few loads of the top spit from the builder, to stack in the garden against the time it is needed. [4]

Having provided the requisite soil, we are now ready to begin work by making the beds. The general arrangement of the garden, the shape and size of the beds has to be determined. And here, of course, the rosarian must be guided by his own taste. A few hints, however, from personal experience may be helpful. As to shape, that is purely a matter of taste. But whether they be round or square, straight or curved, in size they should not be too large or too wide to allow of our getting easily at their precious contents. For *at all times of the year* roses need constant and watchful care; and the amateur—especially if a woman, hampered with tiresome petticoats—must have space in which to move, in order to pick off caterpillars, cut the flowers whether alive or dead, and see to all the various needs of the plants, such as weeding, watering, manuring and pruning. As to width, I find five feet ample in a small garden; as that allows of three rows of dwarf plants eighteen inches to two feet apart; and enables me to reach those in the centre row without injuring the others. [5]

Making the Beds.—Let us therefore suppose we are about to make a straight bed five feet

wide and twelve long, in hitherto unbroken ground, to contain seventeen roses. The first thing to do is to pare off the turf. The top spit of some eight or nine inches below it, is sure to be fairly good soil from the fibrous roots of the grass and clover. We therefore dig it off a space three feet long and the whole width of the bed, and wheel it down to the further end. The second spit in such land as my own garden is much poorer, with a good deal of sandy marl in it. This is taken right out and heaped at the side of the bed, to be taken away later on. The third spit, which is now exposed, is a cold, sandy marl, with many stones.

[6]

We have therefore a hole five feet wide, a yard in length, and two feet deep. If the marl at the bottom does not show any sign of water, it may be broken up with the fork, mixing in a little manure at the same time, and we can leave it as it is. If, on the other hand, it is full of water, some of it must be carted away, and crows, stones, clinkers, wood ashes, and even bits of turf, grass downwards, put in below to drain it, as I have already said.

Bastard Trenching.—We then begin the regular process of bastard trenching, digging up the fourth foot of top soil, throwing it into the hole, mixing it with the broken marl and manure at the bottom, and then removing the second spit as directed above. This is done along the whole bed; and at the end we use some of the earth we wheeled down at the beginning, to fill the hole on the marl at the bottom.

We thus have a bed five feet by twelve, but some fifteen inches below the ground. Over the surface of this bed we now spread a coating of good rotten manure; if we can get it from a cow yard so much the better, as cow manure is cooler than horse droppings to the roots of the roses. This must be thoroughly incorporated with the soil already dug in, with a fork, not a spade, as our object is to keep the earth as friable as we can. The bed is then filled up with nothing but the turfy loam mixed with some of the best of the surface soil, till it rises a little above the level of the surrounding ground; for it will be sure to sink.

[7]

But let no one imagine that this bed is ready for planting. It must be left for at least a fortnight (a month is better) to settle, and to mellow and sweeten; while its surface must be left quite rough to aid the process. If there is a frost during this settling, that will do it the greatest possible good.

Let the amateur avoid all artificial manures at first save a dusting of basic slag (see [Chap. XI](#)); for there is no need whatever in preparing a new rose bed to use any manure except sweet stable and cow manure. This contains all the qualities needful for newly-planted roses. It should, however, be so worked into the soil as not to come into actual contact with their roots, but to lie some two or three inches below them.

I have, of course, chosen an extreme case here. Better ground only needs to be thoroughly dug two spits deep, with manure and fibrous loam worked in. But, even so, I always think it is advantageous to break the ground at the bottom with a fork.

PLANTING.

When the beds are thoroughly prepared and settled, we may begin to think about planting them.

The ideal time for this operation is in November and December. For the plants, lifted as soon as they have done flowering, and put in their new quarters with as little delay as possible, have time to settle down before any very severe weather, and suffer far less than those planted later in the winter. But roses can be safely planted, if proper precautions are taken in the process, as late as February and March—open weather of course being selected for the process; and I have indeed planted them late in April without damage: but that was of course taking a big risk as a matter of necessity.

[8]

Whether we get our roses from British or from foreign growers, the orders should be sent out as early as possible in September and October, to secure the best plants and to ensure their arrival in good time.

A mild day, if possible without sun, is best for planting roses. And if the bundles arrive in a frost it is better not to attempt to open them, but to put them just as they are into some outbuilding in which the frost cannot get at them, where they may safely stay for several days.

Unpacking.—When they arrive, the bundles must be opened most carefully, and the packing removed gently. I have seen valuable roses badly broken by a careless person, who has pulled them roughly out of the package instead of quietly disentangling the shoots. If the journey has been a long one, the plants should be well syringed at once, and the roots plunged in a bucket of water for half-an-hour before planting. Great care must also be taken in every case not to leave the roots of the plants exposed to the air; for if the roots get dried up, a great and sometimes fatal check is given to the rose. Those which cannot be planted immediately should be laid along a trench and lightly heeled in with soil, until they are wanted. And even those which are to be planted immediately, should have a mat thrown over the roots as they lie beside the bed waiting their turn, especially if the day is sunny or the wind cold. Many of the great growers advise dipping the roots in liquid mud mixed with a little cow manure before planting.

[9]

Each plant must now be carefully examined, and any broken shoot, or bruised and broken root, cut off with a clean cut. For this I prefer a sécateur to a knife, if the sécateur is a very sharp one.

[1] A torn, bruised, or broken root, if left on the plant will decay right up and do incalculable mischief. Sometimes, in the case of one's own roses grown from cuttings out of doors, the roots are so rampant that it is well to shorten them before replanting; but this is not often necessary with new stock from the growers.

The holes must now be dug ready for the reception of each plant. In well-worked ground, such as the new bed described above, a hole eighteen inches across and eight inches to one foot in depth, is sufficient: but in this we must be guided by the root habit of each plant. Some have roots of a spreading nature; others are deep rooting. And the idiosyncrasy of each individual rose must be studied, if we wish it to be happy. In an old bed it is well to break the ground all about the hole with a fork; as the roots can then penetrate the surrounding soil with ease. And I would repeat that when the hole is made ready for its occupant, we should see that no manure is on the surface upon which the roots will lie.

[10]

Planting, to be well done, needs two persons.

When all is ready, the plant, held in the left hand, is set exactly in the centre of the hole, while with the right the roots are spread out flat in all directions, so that none are bent or twisted or allowed to cross, but are so arranged that the rose gets proper support on all sides. In fact they should be regarded as the guy-ropes of a flagstaff, intended to hold the plant firm from all points. If a root is too long to lie at its full length in the hole, instead of trying to fit it in against its natural inclination by turning it round the side of the hole, a further little channel must be dug in which it can lie perfectly flat. And great care must be taken not to injure the little white, fibrous rootlets, which mean flowering strength for the coming season.

The collar, or point at which the dwarf rose is budded on to the briar, should be from one to three inches below the surface of the soil when the planting is completed. In newly made ground I prefer three inches, as the soil always sinks a little. This is enough; for the plant should never be *buried*, and the roots should be kept as near the surface as possible. But if the collar is above the ground, the stock begins to throw suckers which take all its strength, and the scion perishes.

[11]

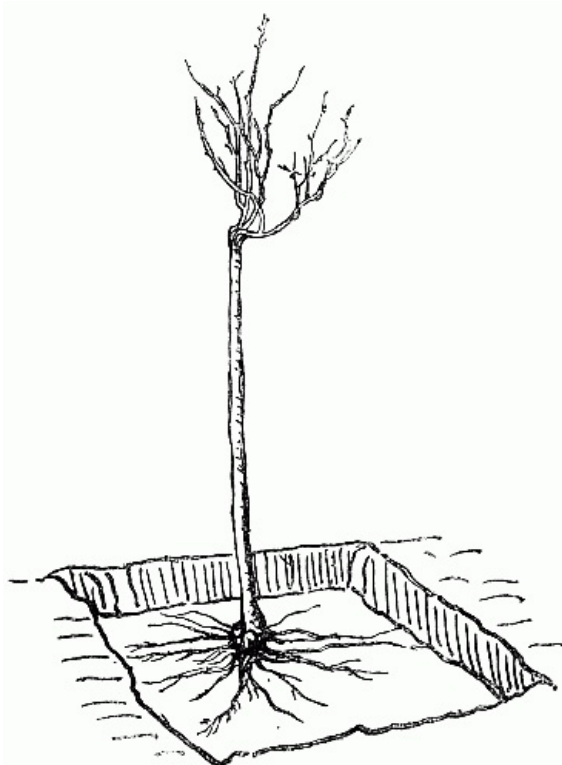


Fig. 1.—Mode of Planting a Standard Rose.

When the rose is properly set out and still held firmly in position, the second planter sprinkles some fine good soil among the roots—I generally give the plant a little gentle lifting shake at this point, to allow the fine earth to fall into all the interstices of the roots. He then fills up the hole gradually, pressing down the soil firmly at first with the hand, and when all is on treading it down with the foot, thus making the plant absolutely firm in its place before number one lets go his hold on it.

[12]

If their roots have been thoroughly soaked and swelled before planting, the roses need not be watered. But if the weather is dry, yet mild, it is well to give them a good syringing when they are all in place, especially if they have come a long journey. This, however, must be done in the forenoon, to allow them to dry before any chance of a chill during the night.

In the case of standards, large bushy plants, or pillar roses, a stake should be put against them before the hole is filled with earth. This is far the most satisfactory plan, as it avoids the chance of bruising or breaking the roots if the stake is forced in among them after planting. And, as I have said, the more fine fibrous roots the plant can throw, the better the flowers it will bring.

Tarred twine, or Raffia tape, are the best materials for tying standard and pillar roses. The twine should be given a double twist round the stake and then tied firmly round the stem, but not too tight, so as to allow room for the stem or branch to swell.

Under no circumstances must wire be used.

In the case of roses taken out of pots, the question of spreading the roots is one of the utmost importance; as, if they have been long in a pot the roots are interlaced in a perfect ball, and need most careful handling to avoid breaking them.

[13]

When all are safely in place, the tickets must be taken off and replaced by labels stuck in the ground beside each plant.^[2] Many roses, especially from abroad, come with labels fastened on with wire. These should be removed without delay; for the moment the shoots begin to swell the wire eats into them, and in the course of a few months will either kill the shoot or break it. This is a most important matter. And I have had sad experience in it; as owing to carelessness and hurry in planting a number of extremely good French roses, I overlooked some of the wired labels. Eight months later, half—and the larger half—of a fine plant in full flower of the dwarf Polyantha,

Perle des Rouges, was broken off on a windy day; and on examination I found that the stem had swelled to such a size round the corroding wire, that the weight it was bearing of foliage, flowers, and branches had broken it clean off. Even a label tied on with a string is injurious, from the constant chafing of the bark as the wind blows it to and fro and tightens the knot.

Our heavy task being now accomplished, we can await the rigours of winter cheerfully. But let no one persuade us that the newly planted beds would look better if raked smooth instead of being left quite rough. A smooth rose bed means that the soil cakes hard, preventing the rain penetrating in summer, and the frost mellowing the ground in winter. And from early spring to late autumn the hoe should be kept constantly at work between the plants; not merely to keep down weeds, but to keep the surface of the ground open to the influences of rain, sun, and the watering-pot.

[14]

[15]

CHAPTER II

PRUNING AND PROPAGATING

OF all the many toils and anxieties that beset the path of the amateur rosarian, I think we may safely say pruning is the chief. The rules to be observed are few. The idiosyncrasies of each rose are many. And the demands upon one's own judgment and initiative are constant.

Two things have to be considered before we begin the puzzling task. Are we growing our roses for exhibition, or at all events for a very few very perfect blooms? Or are we growing them for quantity, for mere enjoyment, on the "cut and come again" principle, which enables one not only to fill the house without robbing the garden, but to fill the hands of every one who comes into the garden and looks at the masses of blossom with longing eyes?

As I do not exhibit, the second plan is the one I have studied most closely. For the other I must refer my readers to my friend the Rev. F. Page-Roberts' valuable notes, on how to grow and show roses in Chapter XI.

When to prune.—The old-fashioned plan of pruning all roses in the autumn has now been, happily for their well-being, given up in England. It was owing to this that many of the earlier varieties of Tea roses, and even some of the Bourbons and Hybrid Perpetuals, were considered 50 years ago too "tender" to plant freely out of doors.

[16]

Pruning now begins in February, and goes on through March and April.

In February we begin to prune the *Rugosas*; *Boursaults*; *Sempervirens*; and *Ayrshires*.

In February and early March, the *Provence*; *Moss*; *miniature Provence*; many of the Species, such as *Alpina*, *Moschata*, and *Bracteata*, and their hybrids.

In early March the *Gallica*; *Damask*; *Alba*; *Hybrid Chinas*; and *Sweet Briars*. To be followed by *Hybrid Bourbons*; *Hybrid Noisettes* and *Musks*; *Austrian* and *Scotch Briars*; *Multifloras*; *Ramblers*; *Wichuraianas*; *Chinas*; *Dijon Teas*; *dwarf Polyanthas*; and dwarf and standard *Hybrid Perpetuals* and *Hybrid Teas*.

Climbing varieties of *Noisettes*, *Teas*, *Hybrid Teas*, and *Hybrid Perpetuals*, may be thinned out, if necessary, after flowering in summer. But they must be pruned in March.

In April the *Teas* and *Noisettes*, both dwarf and standard, and the *Banksian roses* are pruned.

How to prune.—This is a much-disputed subject among rose growers, and as authorities differ widely with regard to it, some advocating hard pruning, and others just as strongly swearing by light pruning, so do they differ as to the instrument to be used. The pruning knife is most generally recommended; while the sécateur, so universally in use on the Continent, is advised merely for the cutting of dead wood. But the knife has its disadvantages, especially in the hands of a woman. For not only may one get an ugly cut with it: but even in a man's hands I have seen the plant pulled about more than I like, in cutting a tough branch. I am therefore delighted to find that so great an authority as the Rev. J. H. Pemberton advocates the use of the sécateur for *all* pruning, as for many years I have used nothing else. The amount of time and strength it saves one is infinite, to say nothing of the comfort of so handy a weapon.

[17]

There are, however, sécateurs and sécateurs—and a poor one is worse than useless. Its blades must be as sharp as a razor, and so accurately set that they make a perfectly clean cut right through, without pinching the branch or tearing the bark. In choosing one, it is well to try it on a sheet of tissue paper. If it cuts the paper like a sharp pair of scissors, it is all right. But if it curls the paper round the blade, instead of making a clean cut, it is to be avoided. After trying many different makes, I have found that the *Sécateur Montreuil*, which I have now procured for several years from MM. Vilmorin, Andrieux et Cie., 4, Quai de la Megisserie, Paris, is far the best I can get. It costs 8 francs, and is made in three sizes.

[18]

As to hard-and-fast rules in pruning, there are but two.

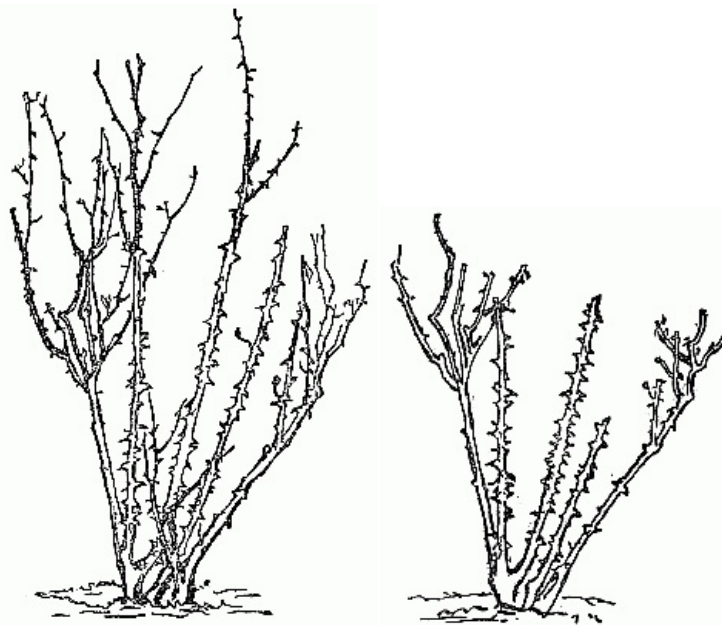
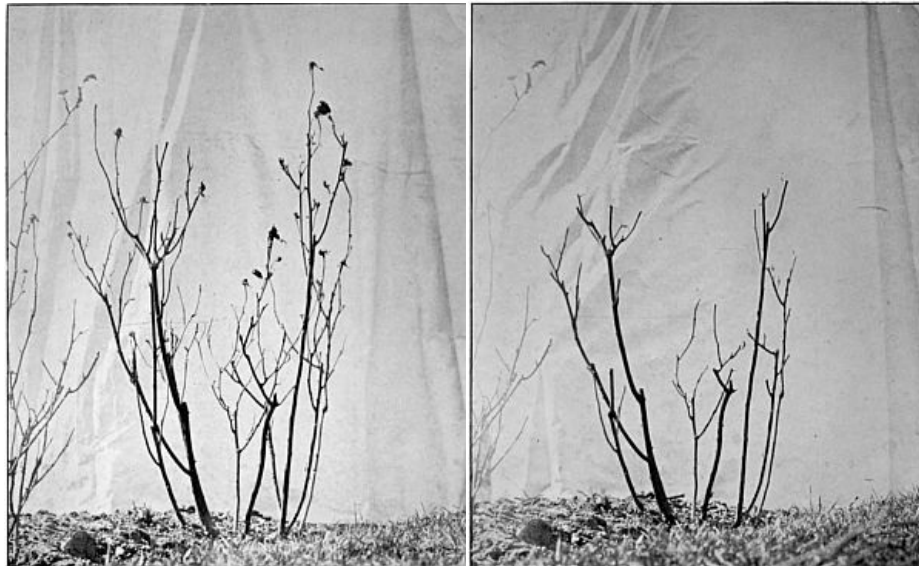


Fig. 2a.—Rosebush requiring light pruning—unpruned. Fig. 2b.—Rosebush requiring light pruning—pruned.



1.—Rose Requiring Moderate Pruning. Unpruned.

1.—Rose Requiring Moderate Pruning. Pruned.

1. Prune weak-growing roses much harder than strong-growing roses. As the object of pruning is to throw the sap into the young shoots which will start from the dormant buds or "eyes," in order to make them flower, a weak-growing rose must be pruned hard so as to concentrate all the vigour of the plant on the few dormant buds we leave. While if we prune a strong-growing rose very hard we only make it throw yet longer shoots, which soon get out of all bounds, and run to wood and not to blossom.

[19]

2. Always prune to a dormant bud which points outwards. This is done to keep the centre of the plant comparatively free, by preventing the shoots crossing and choking each other.

In pruning we have to keep two objects ever in view. In the first place we must prune in order to get rid of all dead wood, and weak, unripe and useless shoots, thus enabling the young healthy wood to take their place. And secondly we must prune so as to keep the plant in good shape and good health, by cutting back the strong and healthy wood we leave to a suitable length.

If the winter has been mild, we shall find many buds on the upper part of strong shoots of last year's growth, which are already bursting into leaf and even showing a flower bud. And it seems so brutal to destroy these, that I know one is often tempted to leave some to take their chance, instead of hardening one's heart and sternly cutting down to just above the first dormant bud. But when the plants really start in May, we pay for our tender-hearted folly by blind unhealthy shoots which only disfigure the plant, while the real flower shoots are starting below and cannot get up to the light and air. Or, again, the unpruned shoot turns black and begins to die back, and we have to cut it down much further than would have been necessary had we pruned it at the right moment.

[20]

In pruning, however, let the amateur remember that until he has gained considerable experience in the matter, it is far safer to prune too lightly than to prune in excess. And I must

repeat that no rules will really help us, unless we study the special nature and idiosyncrasy of each individual plant, exactly as we study the character of the child we have to deal with.

With climbing summer-flowering roses very little pruning at all is required, except slightly shortening the ends of the long rambling shoots, cutting out all the dead wood, and cutting some of the old flowering shoots which are worn out, down to the base.

It must be remembered that Ramblers, Noisettes, and other climbing roses bear their flowers on the laterals of the long shoots of the former year. While the Banksias, some of the Multifloras such as *Aglai*a, and that beautiful rose *Fortune's Yellow*, only flower on the sub-laterals, *i.e.* on wood three years old. If therefore these shoots are cut back too hard the plant does not flower.

One of the finest specimens of *Crimson Rambler* I have ever seen, was ruined for several years by an ignorant person who carefully and triumphantly cut out all the long shoots of the former year, which he considered mere "sucker rods." And then he was surprised at the plant bearing no flowers.

A certain amount of very useful minor pruning can be carried on all through the summer, by cutting out bits of old wood when they have flowered, if we see that they have no young shoots on which to bear a second crop later on. For instance when the newer China roses, such as *Laurette Messimy*, are in full bloom, we often find a bit of one of last year's growths which has borne one or two of the earliest flowers and now merely blocks up the young tender shoots full of buds. This is the time to cut it out, instead of allowing it to absorb part of the strength which should go to the new wood. [21]

Cutting off dead blooms.—Though to some it may seem a small matter, much good may also be done to our plants through the summer by the way we remove dead flowers. Instead of merely snapping off each blossom between thumb and finger, it is better to do a little very mild pruning, by cutting each dead blossom off just above the second leaf below it. This greatly promotes the autumn blooming of the plants, and keeps them in good shape. It is a little more trouble, but amply repays us in the end.

The precise moment of setting to work must depend to some extent on the weather. Of course we cannot begin in a heavy frost, as that would be fatal to the plants. Nor can I go as far as Mr. Pemberton, who with delightful enthusiasm advises us to choose a cold day with north-east wind and occasional sleet showers. That is too complete a counsel of perfection for most mortals; for however much they love their roses, they equally dread pneumonia for themselves. But certainly a cool, overcast day is best, as there is less chance of the wood bleeding than in mild, soft weather. [22]

Well prepared, therefore, sécateur in hand, and knife in pocket in case of need, with strong gloves and old clothes, and if a woman, with a housemaid's kneeling pad to kneel on so as to get more easily at the dwarf plants—for pruning is tiring work in any case, and it is well to save extra fatigue and backache—we now begin on a late February day, with

Rugosa Roses.—These need little pruning beyond cutting out the dead wood, and cutting back some of the old wood almost to the base, when it will throw up fresh shoots which will bloom late. The suckers which these roses throw up in numbers, may be cut back to three or four feet to form a thick bush.

Ayrshires and **Sempervirens**.—Thin out slightly and cut out dead wood—no further pruning is needed.

Boursaults need no thinning. The flowers are borne on the laterals of last year's long shoots, which may be left six to ten feet long.

The **Species** and most of their hybrids need no pruning beyond cutting out dead wood, and occasionally cutting the young base shoots back to hard, well-ripened wood, when the tips are touched by frost.

Provence and **Moss** Roses.—Cut out old wood; thin out old shoots, and cut back the young base shoots and laterals to four or six eyes. Some of the strong-growing moss roses may be left taller. The **Perpetual Moss** roses are pruned as hybrid perpetuals for garden decoration. [23]

Miniature Provence.—Keep well pruned to within six inches of the ground, and thin out the centre.

Gallica and **Damask**.—Prune lightly. The strong growers may be kept as tall bushes or pillars. The dwarf, such as *Red Damask*, and *Rosa Mundi* cut back to three feet. Keep the best one- and two-year-old shoots and laterals, and thin out old and weak wood.

Alba.—Grow as bushes or pillars five to six feet high, cutting out weak wood, leaving all the laterals on which the flowers are borne, about eight inches to one foot.

Hybrid Chinas, such as *Charles Lawson*, *Coupe d'Hébé* and *Madame Plantier*, should be grown as bushy pillars, leaving the shoots six feet long. Shorten the laterals on old wood to three or four eyes. *Blairii No. 2* should hardly be touched.

Sweet Briars.—Cut out all weak wood and cut old and naked shoots down to the ground. The Common Sweet Briar should be grown about four feet high. The Penzance Briars make enormous

base shoots, which may be shortened to ten feet or less according to one's requirements, and some of the strong laterals of last year shortened back. *Lord* and *Lady Penzance*, from their Austrian briar blood, are much less vigorous, and need far less pruning, only cutting out dead wood. When the Penzance and Common Sweet Briars are grown as hedges, the base is apt to get bare, and some of the long shoots must be laid down to keep it clothed, while the rest are pruned much shorter.

[24]

Hybrid Bourbons.—Prune the laterals lightly, and leave the best of the base shoots.

Hybrid Noisettes and Musks.—Thin out old wood and tie in young shoots.

Austrian Briars.—Only cut out dead wood. *Soleil d'Or*, a hybrid, flowers on the young wood, and the shoots may be pruned back to two feet.

Scotch Briars.—No pruning is needed, except cutting out old and dead wood and shortening back some of the numerous suckers.

Climbing Multifloras need little pruning. When grown as pillars or on screens they are apt to get bare at the base. Therefore it is well to cut some of the weaker young shoots back to two or three feet to clothe the base, leaving the strong ones their full length. With *Crimson Rambler* and its class, cut out some of the old wood to make room for the young shoots and shorten any weak laterals: but leave most of the strong ones intact, and do not touch the long base shoots of the last year.

Wichuraianas.—Only cut out old and dead wood. I have seen a beautiful effect produced with *Dorothy Perkins* by cutting out *all* the old wood in the autumn, and training the long young shoots over wire frames two-and-a-half feet wide, forming low arches about a yard from the ground in the centre. The mass of flower shoots standing erect on these frames makes a most strikingly beautiful object. The Wichuraianas also form very lovely weeping standards on eight-foot stems. And for tall pillars and fountain roses they are unequalled.

[25]

Chinas.—The old *Blush* and *Cramoisie Supérieure* should only be thinned. The newer kinds, such as *Mme. Eugène Resal*, *Laurette Messimy*, etc., may be cut back to a few eyes from the ground.

Bourbons.—Prune lightly, growing as bold bushes or standards; except *Hermosa*, which may be pruned back to form a dwarf, spreading, two-foot bush; while *Mrs. Bosanquet* is treated like the Chinas.

Noisettes are of two types. The strong growers need hardly any pruning, except *Maréchal Niel*, which must have all cankered and weak shoots removed after it has flowered. *Lamarque*, *Fortune's Yellow* (which must not be pruned at all), and *Jaune Desprez* need a wall; and *Céline Forestier* prefers one.

The other type, such as *L'Idéal* and *William Allen Richardson*, may be pruned fairly close, by cutting back the laterals to a few eyes. All Noisettes bear their flowers on the laterals; therefore these should be preserved as much as possible.

Dijon Teas.—These are the climbing and vigorous *Gloire de Dijon* and its descendants and allies, such as *Belle Lyonnaise*, *François Crousse*, *Duchesse d'Auerstadt*, *Mme. Bérard*, etc. They are all apt to get bare below. Therefore, while some of the strong shoots from the base are left almost their full length, others must be cut back, some to two or three feet, others to four or five feet, in order to keep the whole surface of the wall, arch, or pillar clothed evenly. The laterals may be pruned on the same plan. Old worn out wood should be occasionally cut down to the base to make it start afresh, when the first flowering is over.

[26]

Banksia Roses.—These need no pruning except in the case of a very old plant, when a shoot that shows weakness may be cut down to the base in April. But I have pointed out in Chapter IV that the Banksias bear their flowers on the sub-laterals of the third year. Therefore, for three years they must not be touched with the knife, and the shoots merely tied in evenly over the surface of the wall.

Dwarf Polyanthas.—These only need to have the old flower stems cut out in March.

Hybrid Perpetuals and **Hybrid Teas**, dwarf and standard.—If pruned for garden purposes or what I call enjoyment, not for exhibition, all dead wood and weak or unripe shoots must be cut out to the base of the plant. The centre of the plant must be kept clear by removing shoots which cross each other. The strong ripe shoots from the base should be cut back to about twelve inches, and the laterals on the old wood cut back to about four to six eyes. This is merely a general guide to the pruning of these two kinds of roses. But the rosarian, as I have said, will have to study the peculiarities of each individual plant, and to adapt these instructions to its needs, leaving more shoots on the stronger roses, and keeping them longer than on the weak-growing varieties.

[27]

Teas and **Noisettes**, both dwarf and standard, are pruned on exactly the same lines as the *Hybrid Teas* and *Hybrid Perpetuals*, but must be pruned in April instead of March.

PROPAGATING ROSES.

The three chief methods of propagating roses are by—

1. Budding on the briar stock.
2. Cuttings.
3. Layering.

Budding.—This is the best-known method of propagating. And it is so widely practised by amateurs and gardeners of all degree, that it is better to get an object-lesson in the art than to depend on written instructions. With a little practise any one with neat fingers can bud. But great care must be taken in the operation, not to bruise the bark of the bud or "shield" that is to be inserted in the stock.

The best stocks, whether for dwarfs or standards, are those of the wild Dog Rose from woods and hedgerows. These should be taken up in October and November, care being taken that each stock has fair roots, that the roots are not torn or bruised, and that they are not dry and shrivelled when planted. In fact, they ought to be treated with just the same care we bestow on our new roses when we plant them out. The stocks may be at once shortened, to about three feet for half-standards, and very strong ones for specimen or weeping roses may be kept six and eight feet long. But in shortening both, they must always be cut just above a bud. In the following summer these stocks will have thrown out side-shoots; and it is in these that the buds are to be inserted. We can tell when "the bark will run," *i.e.* that it is ready for budding, by trying whether the thorns break off clean when pushed by the thumb. If the thorn bends and does not leave the bark, the wood is not ripe enough. If the thorn sticks tight to the wood, and yet is brittle, the wood is too ripe.

[28]

Dwarf stocks are treated much in the same way, but must be planted nearer the surface than standards; for when they are budded the earth must be removed right down to the roots, in order to set the bud as low as possible, as it is inserted in the stem itself, and not in the young wood of the year.

We then choose the "scion"—a twig of the rose we wish to propagate which has already flowered, with plump but not too large buds behind each leaf stalk. Inserting the budding-knife about half an inch above the lowest of these buds or "eyes," we slice down, making a little dip inwards towards the wood as the knife passes the bud, to nearly an inch below it, not cutting through the bark, but peeling it off the scion. The thin slice of wood which adheres to the inside of the strip of bark containing the bud, is now removed by inserting the knife between it and the bark, and jerking it out sharply. Nothing should now be left in the bark save the soft green substance of the "eye." But if this has been dragged out with the wood, the bud is useless, and must be thrown away. The shield of bark is then trimmed to a point below.

[29]

The stock is now made ready to receive the bud. At the point we have chosen for inserting the bud—in standards let it be as close as possible to the main stem—a perpendicular slit from half an inch to an inch long is made with the budding-knife, care being taken only to cut through the bark and not to wound the wood below. A short cross-cut is made at the top of the slit. Then the bark is gently raised on each side downwards from this cross-cut, with the flat handle of the knife.

Into this slit the bud is slipped by putting the pointed lower end into the cross slit, and pushing it down as far as it will go. We then cut off any bark at the top of the bud that overlaps the cross-cut, so that the shield fits in perfectly, when the side flaps of bark are brought gently over it.

[30]

With a bit of Raffia grass, well moistened in water, we now bind up the bud; beginning from below with a double turn over one end of the Raffia, and keeping it quite flat, exactly in the way we put on a surgical bandage. When we come to the bud itself, the Raffia must be wound tightly and as close to the eye as possible without actually touching it. When the whole slit is completely and evenly covered, slip the end of the Raffia through the last turn and pull it tight. The operation is now complete.

CUTTINGS.

Roses on their own roots are grown from cuttings, and it is a system which suits many varieties.

How to make a cutting.—Cuttings are taken from well-ripened twigs which have already flowered, or from a lateral upon the main flowering shoot, which has ceased growing without bearing a blossom. They should be from two to six or seven inches in length, with three to nine buds upon them. And judgment is needed regarding these buds in choosing the twig, as we must take one on which they are neither immature nor too fully developed. In the case of a cutting with ten leaves we cut off the top a quarter of an inch above the fourth leaf, and the same distance below the tenth. The four lower leaves are then cut off close to the bud they cover, and the three upper ones are left on. When the cutting is planted, two-thirds of it should be in the soil.

[31]

Cuttings are taken in two ways.

1. With a heel; that is a small portion of the wood of the stem from which the twig grows.
2. Without a heel; being cut through just below a bud.

[32]

Cuttings under glass.—Cuttings of the choice kinds of Teas, Hybrid Teas, Hybrid Perpetuals, and Chinas are raised under glass, taken from pot plants as soon as they have flowered in the

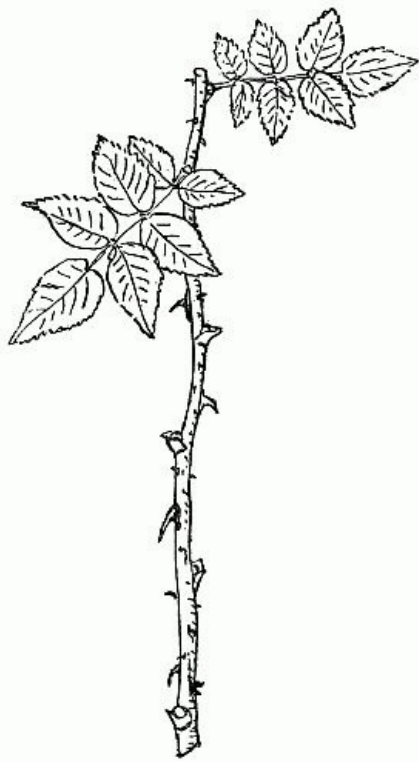


Fig. 4.—Rose cutting without a heel, 4 leaves cut, 2 leaves left.

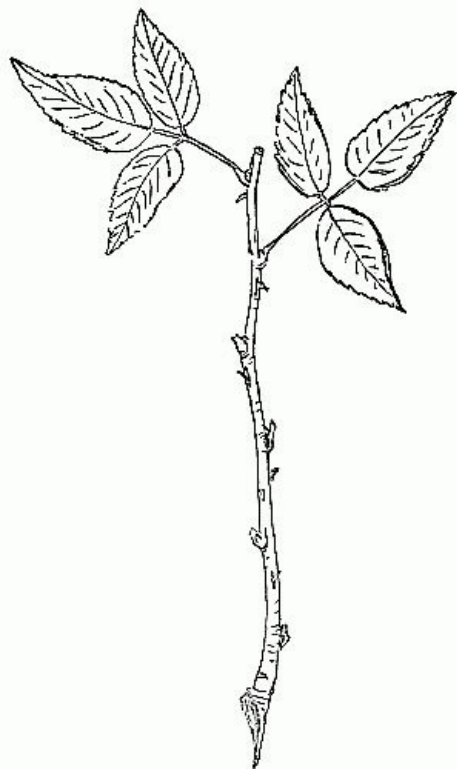


Fig. 3.—Rose cutting with a heel, 4 leaves cut, 2 leaves left.

[33]

spring. The cuttings are put in pots filled with fibrous loam and silver sand, about six in a five-inch pot. When ready to root at the end of two or three weeks, the pots are placed in a frame on bottom heat to start growth. The same plan is pursued in the autumn, with cuttings taken from plants grown out of doors; but they do not strike as rapidly as those taken from pot plants earlier.

Cuttings in the open ground.—This is an interesting and easy way of getting a good stock of many kinds of hardy, strong-growing Perpetuals, Sweet Briars, Ramblers,

etc. And it may be successfully carried on from early in August to the middle of October.

Cuttings are inserted three inches apart in rows, leaving some ten inches between each row. They may be either set in a trench, or dibbled into a specially prepared bed. I have tried both plans, and find the following very successful. A bit of ground, partially but not too much shaded, is forked up; a layer of good rotten manure laid on it; upon this three inches of leaf mould; on this again three inches of sharp, sandy road-scrapings—silver sand would be as good or better, but here the gravel road-grit is handy. The bed is then stamped down as hard as possible, until it forms a firm solid mass. The cuttings are then inserted in rows—a hole of the right depth for each being made into the compost with a smooth sharp-pointed stick the size of a lead pencil—a long wooden penholder is a good dibble. Into this hole the cutting is thrust till its base rests firmly on the bottom of the hole, and the soil is pressed tight round the stem with the fingers. When all are in place a thorough soaking of water is given them; and except for firming them in when worms raise the soil about them, they must not be disturbed until the top leaves begin to fall. We shall then see which are likely to strike, and can pull out those whose wood has begun to shrivel, as they are dead.

[34]

Many of these cuttings will show flower the next summer. And by November—*i.e.* fifteen months after planting—they can be lifted and planted out in their permanent quarters.

The other plan is to make a little trench eight inches or so deep in good loamy soil, with a layer of silver sand at the bottom. The cuttings are set against the sloped side of the trench, and it is then filled up with soil and stamped in very firmly. I find this answers best for the Penzance Sweet Briars; but personally I prefer the former plan for other roses.

The cuttings must be well watered and carefully weeded from time to time, and in the winter must be given slight protection by fronds of bracken or boughs of evergreens laid lightly over them.

LAYERING.

This is chiefly resorted to when it is wished to increase the stock rapidly of some very choice rose. It can be carried on in summer and early autumn.

[35]

The directions given in Mr. Rivers' *Rose Amateur's Guide* of 1843 are so admirable that I quote them *in extenso*.

"About the middle of July in most seasons the shoots will be found about eighteen inches or two feet in length; from these, two-thirds of the leaves should be cut off, close to the shoot, beginning at the base, with a very sharp knife; the shoot must then be brought to the ground, so as to be able to judge in what place the hole must be made to receive it; it may be made large enough to hold a quarter of a peck of compost; in heavy and retentive soils this should be rotten dung and pit sand in equal quantities, well mixed; the shoot must then be 'tongued,' *i.e.* the knife introduced just below a bud and brought upwards, so as to cut about half way through; this must be done at the side or back of the shoot (not by any means at the front or in the bend), so that the tongue does not close; to make this certain a small piece of glass or thin earthenware may be introduced to keep it open. Much nicety is required to have the tongue at the upper part of the

shoot, so as not to be in the part which forms the bow, as it is of consequence that it should be within two inches of the surface, so as to feel the effects of atmospheric heat; unless this is attended to the roots will not be emitted quickly; the tongued part must be placed in the centre of the compost, and a moderate-sized stone put on the surface of the ground to keep the layer in its place. The first week in November the layers may be taken from the parent plant, and either potted as required, or planted out where they are to remain. Those shoots not long enough in July and August may be layered in October, when the layers are taken from the shoots, and, if any are forgotten, February and March will be the most favourable month for the operation: as a general rule, July is the proper season."

[36]



RUGOSA.
ROSA ALBA.

CHAPTER III

[37]

SUMMER-FLOWERING ROSES—OLD AND NEW.

LET US now consider those roses which, although their lovely season of blooming is but short, shed such fragrance and delight on the gardens of rich and poor. Our oldest favourites first—the [Cabbage](#), sweetest of all; the [Moss](#); the Maiden's Blush; the Crimson Damask; the Austrian, Scotch, and Sweet Briars; the tiny *Rose de Meaux*, so seldom seen now in England that when we find bunches of it on every barrow in the Paris streets, to be had for a few centimes, we fall upon it as on lost treasure.

Then the climbers, the Ayrshires, Banksias, Polyanthas and Evergreen. And when to these we add all the novelties which Japan has bestowed upon us in the Rugosas and the Wichuraianas, and those marvels which the hybridists are deriving from them and introducing every year in such numbers, we may well consider where best to make a place for these lovely roses, so that from April till August we can rejoice in their varied beauty.

Of the climbing roses I treat in a separate chapter. But if with regard to the dwarf or bush roses, some may raise objections to massing them in by themselves, because they are so soon out of flower and leave the beds bare of bloom for the rest of the summer, the objection—a valid one—may be overcome in two ways. First, by planting China roses among them and an edging of the charming Dwarf Polyantha roses round them. Secondly, by planting lilies and late-flowering perennials with them, which will be in bloom as soon as they are over.

[38]

But to my mind, the [Cabbage](#), [Moss](#), Provence and Damask roses look most thoroughly in place in the old-fashioned mixed border along the walk in the kitchen garden, where they flower after wallflowers, daffodils and polyanthus, with lilies and pinks, stocks and carnations, and all the delightful and fragrant odds and ends that, somehow, make it the spot in the whole garden to which all footsteps turn instinctively.



PROVENCE.
CABBAGE.

THE PROVENCE OR [CABBAGE ROSE](#), *R. centifolia*,

is perhaps the oldest favourite in English gardens; for it was introduced as far back as 1596. Said to have come originally from the Caucasus, it may well be, as its Latin and French names suggest, the Romans' favourite "hundred-leaved-rose" mentioned by Pliny. And as it was found in Southern France at a very early date, it became known as the "Provence Rose." In spite of all new comers, beautiful and attractive as they are, the "[Old Cabbage Rose](#)" holds its own to-day in the garden of every true rose-lover, as unsurpassed in fragrance and colour. Its pure white variety, the *Rose Unique*, discovered in a garden in Suffolk, in 1777, is far less common and less vigorous than the pink [Cabbage](#) rose. But if it can be induced to grow it is a very beautiful object in the summer garden, especially as a standard on the briar. The tiny *Rose de Meaux* and *Spong* are also miniature Provence roses—and as I have said, ought to be more widely grown in English gardens.

[39]



Moss.
COMMON.

THE MOSS ROSE, *R. Muscosa*,

originally a sport from the common Provence or [Cabbage rose](#), was also introduced into England

from Holland in 1596; and many varieties have since been derived from it, some of the newer ones having the additional merit of being perpetual flowering. The best are the common *Pink Moss*, *Comtesse Murinais*, *Celina*, *Crested*, *Gloire des Mousseuses*, *Laneii*, *White Bath*; while there is a delightful little pink, mossed *Rose de Meaux*. Of the perpetuals, *Blanche Moreau*, *Salet*, *Perpetual White Moss*, and *Mme. Wm. Paul* are all good.

The Old Double Yellow Provence, *Rosa Hemisphærica* or *Sulphurea* is somewhat rare now, and only found in one or two modern catalogues or in very old gardens.

THE FRENCH ROSE, *R. Gallica*, also called *Rose de Provins*,

as its name implies, is a native of France; but it is also found in Italy, Switzerland and Austria. A good deal of confusion reigns on the subject of this rose and *R. Damascena*; for varieties of both are often misplaced in each other's classes. For instance, the common red *Gallica*, the "[Apothecary's rose](#)," is usually called the [Red Damask](#), and its many striped varieties, especially *Rosa Mundi*, are mistaken for the true *York and Lancaster*, which is a true Damask rose.

[40]



GALICA.
RED DAMASK
(THE [APOTHECARY'S ROSE](#).)

Rosa Gallica, however, is easily distinguished from *Damascena*. Its flowering shoots are upright, with few prickles, and rigid leaves. It seeds very freely; and this accounts for the innumerable varieties which were in vogue fifty or sixty years ago. It is said that one grower near London had two thousand different sorts. It is still largely grown in England for distilling purposes, on account of its delicious perfume; and a field of the "[Apothecary's rose](#)" in full flower is a lovely sight in July. But the chief centre of the industry used to be round Provins, the old capital of La Brie, about sixty miles from Paris, on the way to Châlons. Here vast fields were grown, the petals being used not only for scent, but for conserves and medicinal purposes.

When well grown, namely well fed and well pruned by cutting out all the weak wood and shortening back the strong shoots to six or seven eyes, *Rosa gallica* is worthy of a choice place as a decorative rose, whether in the house or on the exhibition bench, when the almost single flowers open and show their brilliant golden stamens. The best sorts grown at present are *Œillet Parfait*, *Perle des Panachées*, *Rosa Mundi*, [Red Damask](#) (the all-red form of this last), *Village Maid*, and *Tuscany*.

[41]



CLIMBING DAMASK.
MRS. O. G. ORPEN.

THE DAMASK ROSE, *R. Damascena*.

This rose was brought from Syria to Europe at the time of the Crusades. The true *York and Lancaster* is the best example of the old Damask rose, and grows into a vigorous bush when well established. *Madame Hardy*, a cross with the [Cabbage rose](#), is an excellent pure white variety; and in the last few years some new and admirable Damask roses, *Lady Curzon*, *Lady Sarah Wilson*, *Lady White*, and the *Single Crimson Damask*, have been raised by Mr. Turner; while Mr. Orpen, of Colchester, introduced the beautiful pink climber, [Mrs. O. G. Orpen](#), in 1906.

[ROSA ALBA](#),

the white rose of central Europe, introduced into England about 1597, is now too often only to be seen in cottagers' gardens. But surely a corner may be found for the *Maiden's Blush*, for the fine old *Blanche Belgique*, or for *Celestial*—the roses that used to be seen in our childhood with a sprig of Southernwood in every village boy's buttonhole on Sunday.



AUSTRIAN BRIAR.
AUSTRIAN COPPER.

AUSTRIAN BRIAR ROSES, *R. lutea*.

These are among the most brilliant of our early summer roses, and are distinguished also by their singular and aromatic scent. But their flowering season is as short as it is vivid.

The single Austrian Briars, mentioned by John Gerard in 1596, both the Yellow, and the Copper known in France as *Capucine*, should be found, if possible, in every garden. But both are of moderate growth; and the Copper is often troublesome to grow, showing itself as capricious as it

is attractive. For instance, I have tried in vain for eight years to make it flourish in my garden, while in a cottage garden by the roadside a quarter of a mile away it flowers so profusely that during its short-lived season of beauty the passers-by stop to gaze at its brilliant single blossoms of satiny-yellow lined with vivid copper red.

The double yellow *Harrisonii* was raised in America in 1830; and in 1837 Willock introduced the beautiful and fragrant *Persian Yellow*, which grows so freely wherever it is planted.

All these Austrian briars have been utilized of late by the hybridists with most interesting results. In 1900 the famous house of Pernet-Ducher, of Lyons, succeeded in developing a new race of roses, which they named *Rosa Pernetiana*, by crossing the *Persian Yellow* with *Antoine Ducher*, a hybrid perpetual. The first of these was *Soleil d'Or*, a large, full, flat flower, varying from gold and orange yellow to reddish gold shaded with nasturtium red. It is perfectly hardy, and perpetual flowering. And in 1907 they added a further seedling, far more amazing in colour, named the *Lyon Rose*—offspring of a cross between an unnamed seedling of *Soleil d'Or* and the hybrid Tea *Mme. Mélanie Soupert*. This, judging by the reports of those who have seen it, is destined to be a most valuable addition to our gardens.

[43]

Another Pernetiana, *Les Rosati*, has been raised by Gravereaux, from a cross between *Persian Yellow* and a hybrid Tea. It is hardy, prolific, and when I saw it at the end of September, 1907, in MM. Soupert et Notting's ground, it was covered with brilliant cherry-red flowers on a yellow base—the outside of the petals pale salmon. *Godfried Keller*, a cross with [Austrian Copper](#), apricot with the outside of the petals dark yellow, semi-double and perpetual, and *Parkfeuer*, a shining scarlet hybrid briar, are both of the same type.

LORD PENZANCE'S HYBRID SWEET BRIARS,
R. rubiginosa hybrida.

These invaluable roses, the result of years of careful hybridizing of the common Sweet Briar, *R. rubiginosa*, with various old-fashioned roses, are amongst the greatest gifts of last century to the rosarian, the amateur, and the cottager.

[44]



LORD PENZANCE HYBRID SWEET BRIAR.
JEANNIE DEANS.

Lady Penzance, one of the most attractive, though less hardy and vigorous than others, resulted from a cross with the [Austrian Copper](#); *Lord Penzance* from the Austrian Yellow. This last is extraordinarily fragrant, the scent of the leaves after rain filling the air to a considerable distance. The rather small flowers of both these show their parentage very clearly in colour. But for size of blossom and effect, none of the fourteen varieties equal the bright pink and white *Flora McIvor*, the crimson *Meg Merrilies*, and the superb dark crimson *Anne of Geirstein*. This last is a plant of extraordinary vigour, forming in a few years huge bushes ten feet high and nearly as many through. For a high rose hedge or screen these hybrid sweet briars are invaluable, while they may be also used for pillars and arches. And, with the exception of *Lord* and *Lady Penzance*, which are of more moderate growth, they are easy to propagate, growing readily from cuttings, which, if put in early in the autumn are in flower the next summer. The foliage of the common Sweet Briar, however, remains the most fragrant of all, with a clean, wholesome sweetness that is unsurpassed by its more showy children, always excepting *Lord Penzance*, which, if possible, excels it. Therefore let no one discard the old friend, and let them plant it beside a walk, so that they may give it a friendly pinch as they pass, to be rewarded by its delicious scent.

[45]



SCOTS BRIAR.
STANWELL PERPETUAL.



SCOTS BRIAR.
STANWELL PERPETUAL.

THE SCOTCH BRIAR, *R. spinosissima*,

is a most fragrant little rose, its compact bushes forming an excellent hedge round a rose garden, covered so closely with the sweet little double, globular flowers that the tiny leaves are almost hidden by the mass of blossom. They can be had in yellow, white, or many shades of pink. But none are prettier than the common rose-pink. The yellow is a hybrid—raised in France early in the nineteenth century.

The *Stanwell Perpetual* is a Scotch briar, hybridized most probably with the Damask Perpetual or some such rose, flesh-coloured and flowering from May till the autumn.

ROSA RUGOSA, THE RAMANAS ROSE OF JAPAN,

was introduced into England in 1784. But this fact may, I imagine, be as great a surprise to some of my readers as it was to myself, when I discovered the statement on unimpeachable authority an hour ago. I well remember the first plants of the common pinkish-red variety, which I first saw in 1876. It was then considered something of a novelty; and I recollect how we all began cultivating it in our gardens, and that we were enraptured, as were the blackbirds and thrushes, by its large, handsome bright scarlet fruit in the autumn.

The varieties in cultivation in those days were *alba* the single white, introduced in 1784 by Thunberg, a very lovely flower; and *rubra*, the single pinkish-red (Cels. 1802). The hybridists began work upon these some twenty years ago. Paul and Son brought out *America* in 1895; and the fine *Atropurpurea* in 1900, one of the very best singles, deep glowing crimson with brilliant golden stamens when opening at sunrise, and turning purple later in the day. Double hybrids were also raised, the charming white *Mme. Georges Bruant*, 1888; *Blanc double de Coubert*, 1892; *Belle Poitevin*, 1895, rose-coloured and very fragrant; and the handsome *Rose à parfum de l'Hay*, 1904, carmine cerise and deliciously scented. *Fimbriata*, 1891, semi-double, white tinted blush, the edge of the petals fringed like a dianthus, is perhaps the prettiest of all, and is specially suited for growing as an isolated bush.



RUGOSA.
CONRAD FERDINAND MEYER.

But of all the hybrids none can be compared to the superb *Conrad Ferdinand Meyer* (Müller, 1900). This last is said to be crossed with *Gloire de Dijon*. It certainly possesses just the same rich fragrance as that invaluable rose, while its beautiful colour, a warm tender pink, its large size and perfect form, its more than vigorous growth, and its persistence in blooming—I have it in flower here from the middle of May till December—render it one of the most valuable additions to the rose garden of the new century.

Besides these there are numbers of other varieties, as the continental growers, such as Bruant, Cochet, Gravereaux, Schwartz, etc., have paid considerable attention to these roses of late years. But the future of this race is bound to be a very important one, and so far we have not in the least realized what its effect may be.

[47]

PROVENCE ROSES, *R. Centifolia*.

Cabbage, or Common Provence, 1596. Rosy pink.
Crested. *Vibert*, 1827. Rosy pink, pale edges.
Unique, or White Provence. *Grimwood*, 1777. Paper white.
Sulphurea, or the Old Yellow Provence. Golden yellow.

Miniature Provence Roses.

De Meaux, 1814. Rosy lilac.
Spong. Blush pink.
White de Meaux. White.

MOSS ROSES, *R. Centifolia muscosa*. (Summer flowering.)

Baron de Wassenaer. *V. Verdier*, 1854. Light crimson, in clusters.
Common. *Holland*, 1596. Pale rose.
Comtesse de Murinais. *Vibert*, 1827. White, large and double.
Crested. *Vibert*, 1827. Rosy pink, paler edges.
Crimson Globe, *Wm. Paul & Son*, 1891. Deep crimson.
Celina. *Hardy*, 1855. Rich crimson, shaded purple.
Gloire des Moussues. *Robert*, 1852. Rosy blush, large and full.
Laneii. *Laffay*, 1846. Rosy crimson, tinted purple.
White Bath. *Salter*, 1810. Paper white, large and beautiful.

PERPETUAL MOSS ROSES.

Blanche Moreau. *Moreau Robert*, 1881. Pure white.
James Veitch. Violet shaded.
Mme. Edouard Ory. *Robert*, 1856. Bright carmine.
Mme. Louis Lévêque. *Leveque*, 1904. Colour of *Captain Christy*.
Mme. Moreau. *Moreau-Robert*, 1873. Vermilion red.
Mrs. William Paul. *Wm. Paul & Son*, 1870. Very bright rose.
Perpetual White Moss. Blooming in clusters.
Salet. *Lacharme*, 1854. Bright rose, blush edges, fine.
Venus. *Welter*, 1905. Fiery red, one of the best.

THE FRENCH ROSE, also called "ROSE DE PROVINS," *R. Gallica*.

Belle des Jardins. *Guillot*, 1873. Bright purple, striped white.
Dométille Becard. Flesh, striped rose.
Cillet Parfait. Pure white, broad stripes, rosy crimson.
Perle des Panachées. *Vibert*, 1845. White, striped lilac.
Rosa Mundi. Red, striped white.
Old Red, the "[Apothecary's Rose](#)," often called "Red Damask."
Tuscany. Deep claret red.
Village Maid. White, striped rose or purple.

THE DAMASK ROSE, *R. Damascena*.

Kazanlik. Silver rose.
La Ville de Bruxelles. Light rose, blush margin.
Lady Curzon. *Turner*, 1902. Large, single pink.
Lady Sarah Wilson. *Turner*, 1902. Semi-double, creamy blush.
Lady White. *Turner*, 1902. Semi-double, white tinted pink.
Leda, or painted Damask. Blush, edged lake.
Madame Hardy. *Hardy*, 1832. White.
Madame Zoetmans. Creamy white.
[Mrs. O. G. Orpen](#). *Orpen*, 1906. Climbing, large single, in trusses, rosy pink.
Single Crimson Damask. *Turner*, 1901.
York and Lancaster (true). Red and white, in patches.

[49]

THE WHITE ROSE, *R. Alba*.

Blanche Belgique. White.
Celestial. Flesh colour, tinted delicate pink.
[Félicité](#). Rosy flesh, margin blush.
Mme. Audot. Glossy flesh.
Mme. Legras. Creamy white.
Maiden's Blush. *Kew*, 1797. Soft blush.

AUSTRIAN BRIAR ROSES, *R. lutea*.

[Austrian Copper](#), or Capucine. *J. Gerard*, 1596. Single, petals lined copper-red.
Austrian Yellow. *J. Gerard*, 1596.
Harrisonii. *Harrison*, 1830. Golden yellow.
Persian Yellow. *Willcock*, 1838. Deep golden yellow.

HYBRIDS.

Gottfried Keller. *Dr. Müller*, 1902. Semi-double, apricot with golden yellow centre.
Parkfeuer. Single, vivid scarlet.
Soleil d'Or. *Pernet-Ducher*, 1900. Orange yellow, gold and nasturtium red, large, double.
The Lyon Rose. *Pernet-Ducher*, 1907. Coral-red tinted chrome yellow, new and distinct, double.
Les Rosati. *Gravereaux*, 1907. Bright carmine, yellow base.

[50]

These three last are perpetual-flowering, and known as Pernetiana roses.

SWEET BRIARS, *R. rubiginosa*.

Common Sweet briar. Pale pink.
Double Scarlet. Bright rosy red.
Hebe's Lip. White, with picotee edge of purple.
Janet's Pride. White, shaded and tipped with crimson.

LORD PENZANCE'S HYBRIDS, 1894, 1895.

Amy Robsart. Deep rose.
Anne of Geirstein. Deep crimson rose.
Catherine Seyton. Rosy-pink, bright golden anthers.
Flora McIvor. Blush rose, white centre.
Lady Penzance. Soft copper, base of petals bright yellow.
Lord Penzance. Fawn, passing to emerald yellow.
Lucy Bertram. Rich crimson, pure white centre.
Meg Merrilies. Deep brilliant crimson.

SCOTCH BRIAR ROSES, *R. spinosissima*.
Shades of pink, rose, crimson, white, yellow.

Pimpinellifolia. Blush.

[Stanwell Perpetual](#). Semi-double rosy blush.

RUGOSA OR RAMANAS ROSES, *R. rugosa*.

America. *Paul & Son*, 1895. Crimson lake.

Atropurpurea. *Paul & Son*, 1899. Deep crimson, turning maroon.

Belle Poitevin. *Bruant*, 1896. Rose, double, very sweet.

[A]Blanc double de Coubert. *Cochet-Cochet*, 1894. Double white.

Calocarpa. *Bruant*, 1896. Rose, single, fine tinted autumn foliage.

[A][Conrad F. Meyer](#). *Froebel*, 1900. Clear silvery rose, double, large, very fragrant.

[A]Delicata. *Cooling*, 1898. Soft rose, double.

Madame C. F. Worth. *Schwartz*, 1890. Rosy carmine, semi-double.

[A]Madame Georges Bruant. *Bruant*, 1888. Clear white, nearly double.

Madame Henri Gravereaux. *Gravereaux*, 1905. White, salmon centre.

Mrs. Anthony Waterer. *Waterer*, 1898. Deep crimson, semi-double, large clusters.

[A]Nova Zembla. *Mees*, 1907. White sport from [Conrad Meyer](#), fine.

Repens Alba. *Paul & Son*, 1903. Weeping form of Alba.

[A]Rose à parfum de l'Hay. *Gravereaux*, 1904. Carmine cerise, double, fine.

Rugosa alba. *Thunberg*, 1784. Single, pure white.

Rugosa rubra. *Cels*, 1802. Pinkish red.

Rugosa rubra, fl. pl. *Regel*. Purple red.

[A]Rose Apples. *Paul & Son*, 1896. Pale carmine rose, large clusters.

FOOTNOTE:

[A] Perpetual flowering.

CHAPTER IV

CLIMBING ROSES—SUMMER FLOWERING

MANY are the races to which our summer gardens owe an almost endless variety of climbing roses; and each season adds to the bewildering number. The older types are the Ayrshire, the Evergreen, the Banksia, the Boursault, the Prairie rose, the Multiflora. And twenty-one years ago, the Wichuraiana from Japan was introduced, adding a totally new source from whence to derive precious and beautiful hybrids.

[51]

[52]



AYRSHIRE.
RUGA.

THE AYRSHIRE ROSE

originated without doubt from the trailing white rose of our hedges and woodlands, *Rosa arvensis*. In the early years of last century many popular varieties were developed which are still welcome in our gardens, such as *Alice Gray*, *Dundee Rambler*, *Ruga*, *Queen of the Belgians*, *Splendens* or *Myrrh-scented*. And in 1835, the charming little double white rose, *Bennett's Seedling* or *Thoresbyana*, was discovered among some briars by Lord Manvers' gardener at Thoresby.



EVERGREEN.
FÉLICITÉ-PERPÉTUE.

THE EVERGREEN ROSE.

The parent of the Evergreen roses of our gardens was the climbing wild rose of Italy, *Rosa Sempervirens*. And the best known, and perhaps the most valuable of these, is the white *Félicité et Perpétue*, named after the saints and martyrs Felicitas and Perpetua. This rose and several other varieties were raised in 1827 by Monsieur Jacques, the head-gardener at the royal gardens

of Neuilly. They bloom in large clusters of small, very full, double flowers. *Myrianthes renoncule*, *Leopoldine d'Orleans*, and *Banksiæflora* are white; *Princesse Marie* and *Flora* are pink, as is *Williams' Evergreen*. As all these keep their dark shining foliage until nearly the end of the winter, they are very valuable on screens and arches.

THE BANKSIAN ROSE, *R. Banksia*.

This persistent foliage is one of the great merits of the large white Banksian *Fortunei*, called in French catalogues *Banks de Chine*—a hybrid with the beautiful *Rosa Sinica*. Its handsome green leaves, as I write in mid-February, are as thick outside my window in spite of twenty degrees of frost a few weeks back, as they were in the autumn. It will throw shoots of immense length each year: clothing a wall summer and winter with its rich green foliage. It is much hardier than the Yellow and White Banksians. The flowers, large, full, white, and sweet-scented, grow singly, not in clusters, and are borne like those of the Yellow and White Banksians on the sub-laterals—*i.e.* the little flowering stems on the laterals of last year. This habit of growth is the reason of so many failures in getting the Banksian roses to flower. An old plant of the Yellow Banksian on the rectory at Strathfieldsaye had never been known to flower when the Rev. F. Page-Roberts came there. He, of course, discovered that it had been pruned hard in the usual way. And after proper attention for two years, it was last year a mass of bloom, to the surprise of all who saw it.^[3] [54]

The White Banksian was introduced by Mr. William Kerr in 1807, and named after Lady Banks. The yellow was discovered by Dr. Abel, in 1824, growing on the walls of Nankin. They are both natives of China: but require a warm position on a wall in most parts of England. The finest specimen I have ever seen was a very old plant of the yellow, growing some years ago inside the courtyard at Chillon. It was one of the most beautiful objects possible in summer, the grim walls being closely covered with a sheet of the delicate little blossoms.

ROSA SINICA, OR LÆVIGATA,

mentioned above, also known as the "*Cherokee Rose*," is a single white with yellow stamens, from China. It is a very beautiful species; but requires, like the Banksians, the shelter of a wall. *Sinica anemone* (Schmidt, 1895), silvery-pink shaded rose, is very vigorous, and more hardy, one of the best single climbing roses. This latter rose must not be confused with *Anemonæflora*—a cross between *Banksia* and *Multiflora*—with small double white anemone-like flowers. [55]

THE BOURSALT ROSES, *R. Alpina*,

are hardy, vigorous climbers, flowering in large clusters. They were raised from the single red Alpine rose. This, by the way, might be more generally cultivated for its own sake; its smooth red stems and handsome reddish foliage, which turns a fine colour in autumn, and its single deep pink flowers with long green bracts, succeeded by small brilliant hips, make it a charming object both in summer and autumn. M. Boursault, a famous Parisian rose amateur, gave his name to the group, the first variety, a double red, being called after him. *Amadis*, or *Crimson*, is one of the oldest, a deep crimson purple; while *Inermis Morletti*, an improved *Inermis*, was introduced in 1883 by Morlet.

ROSA SETIGERA, THE BRAMBLE-LEAVED OR PRAIRIE ROSE,

was the parent of several useful climbers raised by Feast, of Baltimore, and introduced into England in 1803. Of these *Belle of Baltimore* and *Queen of the Prairies* are the best, flowering late in the summer. [56]

THE HUNGARIAN CLIMBING ROSES

appear to be very little known in England. But they are well worth growing, especially in cold and exposed places, as they are thoroughly frost-proof. The blossoms are large, very full, and mostly flat in form. *Decoration de Geschwind*, rich purple-pink with white edges, is a handsome and effective flower. So are *Gilda*, wine colour, shaded with violet, and *Château Luegg*, deep carmine pink. To what family they are allied I do not know. They were raised by Geschwind about 1886. I got them from M. Bernaix of Lyons, and am greatly pleased with them.

HYBRIDS OF CHINA, BOURBON, AND NOISSETTE ROSES.

This very beautiful class of summer-flowering climbing or pillar roses, is too often neglected in these days. They are the result of crosses between the Gallica, Centifolia, and Damask roses, and the China, Noisette and Bourbon. For size, form and colour, many of these roses are still unexcelled. And one regrets they are not more generally grown.

Whether the seed parent is the perpetual China, Bourbon, or Noisette, and the pollen parent the French or Provence rose, or *vice versâ*, the result is that, though it grows vigorously, the hybrid does not flower in the autumn—with the one exception, the beautiful *Gloire de Rosamènes*. One of the grandest of this class is *Blairii No. 2* (Blair 1845), blush with rose centre, a very vigorous climber: but it should be remembered that if pruned it will not flower. This is also the case with the fine crimson *Brennus* or *Brutus*. *Coupe d'Hébé* and *Chénéolé* are both good [57]

roses; while *Charles Lawson* for a brilliant crimson pillar rose, and the pure white *Madame Plantier* for bush or pillar, are not easily surpassed, as their flowers are borne in immense quantities. That very brilliant and effective single rose, *Paul's Carmine Pillar*, is also a hybrid; but its exact parentage is not known. Messrs. Paul & Son, of Cheshunt, write to me: "We believe it to be, as far as we can recollect, a hybrid with Boursault blood." This would explain its coming into flower so early.

THE CLIMBING MULTIFLORA OR POLYANTHA ROSES,

and their hybrids, commonly known as "Rambler roses," have developed of late years in such amazing numbers, that it is a work of some difficulty to keep pace with the new varieties which appear each season. The original Multiflora, known also as *Polyantha simplex*, was introduced from Japan in 1781 by Thunberg. It is a very vigorous climber with large bunches of small, single white flowers. From this type rose, which seeds very freely, numbers of hybrids were raised in Italy early in the nineteenth century, by crossings with other richly coloured roses. One of the earliest of these hybrids which still remains is *Laure Davoust*, with small and very double flowers—pink changing to blush. *Grevillia* or the *Seven Sisters* is another, its flowers changing from crimson to purplish rose, and then to pale rose. This produces a most quaint effect, as we have flowers of three colours on the plant at once. *De la Grifferaie*, 1845, is also deep rose, changing to blush.

[58]



CLIMBING POLYANTHA.
BLUSH RAMBLER.



CLIMBING POLYANTHA.
BLUSH RAMBLER.

It was, however, in 1893 that an extraordinary impulse was given to the culture of these roses, by the introduction of *Turner's Crimson Rambler*. Two roses which are now classed among the "Rambler" preceded it by a few years; Allard's *Daniel Lacombe*, 1886, and the beautiful *Claire Jacquier*, 1888, raised by Bernaix of Lyons. But the advent of *Crimson Rambler* is really the starting point of that enthusiasm which has reigned ever since 1893 for the Rambler roses, and which has happily brought many of the old varieties mentioned above into favour once more. As many versions of the advent of this rose are extant, I wrote to Mr. Charles Turner to ask him its true history, and in his kind reply of February 17, 1908, he says, "The rose was brought from Japan with other plants by an engineer on board a trading vessel for a gentleman living near Edinburgh. It was grown there for some time, and eventually came into our possession."

This rose is so well known that, like good wine, it needs no bush of praise or description. And it was quickly followed by other Multifloras of varying types. In 1896 came Lambert's trio *Euphrosyne*, the so-called Pink Rambler, *Thalia*, the White Rambler, and *Aglaia*, the Yellow Rambler; succeeded in 1897 by his *Hélène*, pale rose with yellowish white centre. In 1898 Dawson brought out the *Dawson rose*, with clusters of semi-double soft-rose flowers. In 1899 came two notable additions—Paul & Son's *Psyche*; and Schmidt's *Leuchstern*—one of the most beautiful of the race. The latter grower's invaluable *Rubin*; Veitch's *Electra*; Paul & Son's *Lion* followed in 1900; and their *Wallflower* in 1901.

[59]

In 1903, Wm. Paul & Son brought out *Waltham Rambler*; B. R. Cant, the exquisite *Blush Rambler*; and Walsh of Philadelphia the *Philadelphia Rambler*. In 1904 came Lambert's *Gruss an Zabern* and *Trier*. In 1905 Cutbush's *Mrs. F. W. Flight*, considered by some the Queen of rambler. And in 1906 Weigand's *Taunusblümchen*; and Soupert et Notting's beautiful *Stella*. Last year a rich feast was provided for those who delight in Rambler, with Soupert et Notting's fine new *Bar-le-Duc*, offspring of their famous tea rose *Souv. de Pierre Notting* and *Crimson Rambler*; Schmidt's *Tausendschön*, a cross between *Crimson Rambler* and a tea-polyantha; and Wm. Paul & Son's *Kathleen*, a single flower, rich carmine-rose with a white eye. And this year Soupert et Notting are sending out their new *Bordeaux*, a seedling from *Crimson Rambler* and the dwarf Polyantha *Blanche Rebatel*.

[60]

Meanwhile, in 1887, the parents of a new race of climbing roses had been brought to Europe. The *Wichuraiana* (Species) was introduced from Japan by Crépin, in 1887. Its small white single flowers with their quaint hay scent, borne late in the summer, its glossy evergreen leaves, and its vigorous creeping habit—for it will cover a large space on a bank in twelve months—proclaimed a new and valuable species. And in America, Manda was quick to see its value as the parent of a new race, by crossing it with tea roses. Ten years later, in 1897, he brought out *Manda's Triumph*; in 1899, the charming *Gardenia*, *Jersey Beauty*, *May Queen*, *Pink Roamer*, *South Orange Perfection*, *Universal Favourite*; and in 1900, *Evergreen Gem*, one of the very best. The next year Jackson and Perkins introduced the incomparable *Dorothy Perkins*. And Walsh, another American grower, followed in 1902 with *Débutante*, and in 1905 with *Hiawatha* and *Lady Gay*.

Meanwhile in France, M. Barbier had been devoting himself to these charming hybrids; and began his long list of beautiful varieties in 1900 with *Albéric Barbier*, *René André*, and the single *Wichuraiana rubra*; to be followed by numbers of others.

[61]



WICHURIANA.
DOROTHY PERKINS.

One of the charms of these roses, and they have many, is that they are to all intents and purposes evergreen. Another is, that although they are not perpetual, *i.e.* flowering twice in the season, the hybrids often take after their parent the type *Wichuraiana*, whose flowering season is very late—last autumn I gathered a few flowers from it the third week in December. Therefore, many of them come into bloom just as the Multifloras are going over, thus prolonging the season of summer climbing roses till the end of August.

For every purpose they are of use. They may be planted to cover an unsightly bit of bank, or to climb over a stump, to wreath themselves into the branches of a tree, or to form a dense covering of shining leaves and innumerable flowers on fence or trellis or screen. They are even more charming on pillars and arches, when the full beauty of their blossoms can be seen from all sides; for while many have a pendant habit, the main flower heads, of *Dorothy Perkins* for instance, are carried erect above the pink foam of the laterals that clothe the graceful hanging shoots below.

A Wichuraiana hybrid—for choice the dainty *rubra*, *Dorothy Perkins* or *Hiawatha*—grown as a tall, weeping standard seven feet high, is an object of such beauty that if once seen it cannot be forgotten. Or these charming roses may be trained round a large balloon, in the same fashion as the *Crimson Rambler* in the Royal Gardens at Windsor, figured in "The Garden," December 30, 1905.

[62]



WICHURIANA.
JERSEY BEAUTY.

Planted on a terraced slope the Wichuraianas are most effective. In one instance, *Gardenia*, *Evergreen Gem*, *Albéric Barbier* and others were planted along a steep grass bank below a terrace walk. A flat shelf four feet wide had been cut half way down the bank, and there the roses were put in some ten or twelve feet apart. By the next summer they had joined hands; and whether from below, or looking down on them from the terrace above, the huge wreath with masses of flowers among the glossy foliage made a most exquisite display.

In fact there is no limit to the uses to which this delightful family may be put. And we may believe that there is no limit either to its future developments in the hands of the hybridists, whose patient research will, I have no doubt, give us before many years are over, perpetual flowering, evergreen Wichuraianas of every hue.

AYRSHIRE ROSES, *R. Arvensis*.

- Alice Gray. White edged pink.
- Bennett's Seedling or Thoresbyana. *Bennett*, 1835. Double White.
- Dundee Rambler. White, semi-double.
- Queen of the Belgians. Creamy white, large, double.
- Ruga*. Pale flesh, large, double.
- Repens flore pleno. White, very abundant bloomer.
- Splendens, or myrrh-scented. Flesh colour, large, double.

EVERGREEN ROSES, *R. Sempervirens*.

- Banksiæflora. White, centre pale yellow.
- Felicité et Perpétue*. *Jacques*, 1827. Creamy white, full.
- Flora. Rosy flesh, full.
- Leopoldine d'Orleans. *Jacques*. White, tipped red.
- Myrianthes renoncule. Blush edged rose.

[63]

Princesse Marie. *Jacques*. Clear pink.
Williams' Evergreen. *Williams*, 1855. Yellowish white, pink centre.

BANKSIAN ROSES, *R. Banksiæ*.

[Alba](#). *Kerr*, 1807. Small double white.
Lutea. *Royal Horticultural Soc.*, 1824. Small double yellow.
Fortunei. (Hybrid) white, large double flowers.

SINICA ROSES, *R. Sinica* or *Lævigata*.

Sinica (Species). The Cherokee rose. Single white, yellow stamens.
Sinica Anemone. *F. Schmidt*, 1895. Single, silvery pink, shaded rose.

BOURSAULT ROSES, *R. Alpina*.

Amadis. Deep purple crimson.
Blush or Boursault Florida. Blush, large semi-single.
Elegans. Vivid crimson.
Gracilis. 1796. Bright, rosy red.
Inermis or Boursault pleine. Bright red.
Inermis Morletti. *Morlet*, 1883. Light, rosy pink.

[64]

THE BRAMBLE-LEAVED OR PRAIRIE ROSE, *Rosa Setigera*.

Belle of Baltimore. *Feast*, 1803. White, shaded yellow.
Queen of the Prairies. *Feast*, 1803. Pink, very full.

HYBRID MUSK, Summer flowering.

Madame d'Arblay. Flesh, changing to white.
The Garland. Blush, changing to white.

HUNGARIAN CLIMBING ROSES.

Aurelia Liffa. Scarlet crimson.
Château Leugg. Deep carmine pink.
Decoration de Geschwind. Deep violet red, white edges.
Gilda. Dark wine colour, shaded violet.
Mercédès. Carmine, lilac, pink.
Meteor. Carmine red, bright shading.
Souvenir de Brood. Flat shape, full, purple or violet.

HYBRID CHINA AND BOURBON.

Acidalie. *Rousseau*, 1838. White.
Blairii, No. 2. *Blair*, 1845. Blush pink, rose centre.
Brennus or Brutus. Deep carmine.
Charles Lawson. *Lawson*, 1853. Very bright crimson.
Chénédolé. Light vivid crimson.
Coupe d'Hébé. *Laffay*, 1840. Vivid rose, shaded.
Fulgens. Bright crimson.
Madame Plantier. Pure white, very fine.
Paul Ricaut. *Portemer*, 1845. Brilliant carmine.
Paul's Carmine Pillar. *Paul & Son*, 1896. Large single carmine.

[65]

POLYANTHA, RAMBLER ROSES, *R. Multiflora*.

Aglaia. *Lambert*, 1896. Trusses of canary yellow.
Bar le Duc. *Soupert et Notting*, 1907. Clear brick-red, reverse of petals bright copper.
[Blush Rambler](#). *B. R. Cant*, 1903. Large clusters of soft blush flowers.
Bordeaux. *Soupert et Notting*, 1908. Claret colour, very fine.
Claire Jacquier. *Bernaix*, 1888. Nankeen yellow.
Crimson Rambler. *Turner*, 1893. Bright crimson.
Crimson Rambler ne plus ultra. *Weigand*, 1905. Bright, deep crimson.
Daniel Lacombe. *Allard*, 1886. Chamois yellow, turning to white.
Electra. *Veitch*, 1900. Lemon, shaded orange and white.
Euphrosyne. *Lambert*, 1896. Pinkish rose, small double flowers.
Frau Lina Strassheim. *Strassheim*, 1907. Salmon red and flesh, very large clusters.
Goldfinch. *Paul & Son*, 1907. Deep golden buds, opening pale yellow, shaded violet and white.
Gruss an Zabern. *Lambert*, 1904. Large trusses, snow white.
Hélène. *Lambert*, 1897. Pale mauve with yellow base.
Kathleen. *Wm. Paul & Son*, 1907. Single, soft carmine-rose, white eye.
Leuchstern. *Schmidt*, 1899. Bright rose, large white eye.
Mrs. F. W. Flight. *Cutbush*, 1905. Bright pink.
Philadelphia Rambler. *Walsh*, 1903. Much like Crimson Rambler; said to be mildew proof.
Psyche. *Paul & Son*, 1899. Pale rosy pink, salmon yellow base.
Queen Alexandra. *Veitch*, 1901. Rich rose colour.
Rubin. *Schmidt*, 1900. Deep crimson, fine reddish foliage.
Stella. *Soupert et Notting*. Vivid carmine, stamens forming a golden star on white centre.
Tausendschön. *Schmidt*, 1906. Pink turning to bright rose, sweet-scented.

[66]

Taunusblümchen. *Weigand*, 1906. Pink fragrant flowers like Crimson Rambler.
 Thalia. *Lambert*, 1896. Small double white flowers in cluster.
 Thalia. Perpetual flowering, pure white.
 The Dawson Rose. *Dawson*, 1898. Pale rose.
 The Lion. *Paul & Son*, 1900. Single flowers, vivid crimson.
 Trier. *Lambert*, 1904. Creamy white.
 Wallflower. *Paul & Son*, 1901. Light crimson flowers.
 Waltham Bride. *Wm. Paul & Son*. Pure white.
 Waltham Rambler. *Wm. Paul & Son*. Single, rosy pink, pale centre.

WICHURAIANA ROSES.

Albéric Barbier. *Barbier*, 1901. Creamy white, canary centre, tea scent.
 Auguste Barbier. *Barbier*, 1901. Violet lilac, white centre.
 Débutante. *Walsh*, 1902. Large clusters, soft pink, very fragrant.
 Dorothy Perkins. *Jackson & Perkins*, 1901. Bright rose pink, large clusters.
 Edmond Proust. *Barbier*, 1903. Pink, centre shaded carmine.
 Elisa Robichon. *Barbier*, 1903. Salmon buff, base of petals yellow.
 Evangeline. *Walsh*, 1906. Large single flowers, white, tipped pink.
 Evergreen Gem. *Manda*, 1900. Buff changing to white, double.
 François Foucard. *Barbier*, 1902. Yellow, turning creamy white.
 Gardenia. *Manda*, 1899. Bright yellow in bud, changing to cream.
 Hiawatha. *Walsh*, 1905. Single, bright crimson, white eye.
 Jersey Beauty. *Manda*, 1899. Single, pale yellow, bright yellow stamens.
 Lady Gay. *Walsh*, 1905. Deep rose pink, large clusters.
 Lady Godiva. *Paul & Son*, 1907. Pale flesh pink, sport from [Dorothy Perkins](#).
 Manda's Triumph. *Manda*, 1897. Pure white, double.
 May Queen. *Manda*, 1899. Coral red, large flowers.
 Minnehaha. *Walsh*, 1907. Satin pink, double, large clusters.
 Paradise. *Walsh*, 1907. Single, pink and white.
 Paul Transon. *Barbier*, 1902. Large panicles, double rose, tea rose scent.
 Pink Pearl. Buds deep pink, changing to pearly pink.
 Pink Roamer. *Manda*, 1899. Bright rose, white eye, semi-double.
 René André. *Barbier*, 1901. Creamy white, yellow centre, tea scented.
 Rubra. *Barbier*, 1900. Single, bright red, white centre.
 Ruby Queen. Brilliant carmine, large clusters, double.
 South Orange Perfection. *Manda*, 1899. Clear rose.
 The Farquhar. *Farquhar*, 1904. Pale rose turning white.
 Universal Favorite. *Manda*, 1899. Porcelain rose.

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CHAPTER V

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CLIMBING ROSES—AUTUMN FLOWERING

WHILE many of the beautiful roses enumerated in the last chapter are indispensable in our gardens for covering pillars, arches, screens, walls, fences and pergolas, an end comes all too soon to their flowering season. And when it comes we feel the need of other climbers to carry on the succession of blossom until the frosts cut all off. A pergola, for instance, planted with nothing but summer flowering roses, is but a sorry sight in August and September. While if we have been wise, and have made a judicious mixture of these and perpetual roses, it remains a delight till November.

For vigorous climbers of this second section none excel

THE NOISETTE ROSE, *R. Noisettiana*.

This invaluable race was originated by M. Philippe Noisette in America, by fertilizing the Musk rose, *R. Moschata*, with the Common Blush China, *R. Indica* (not the Blush Tea rose, *R. Indica Odorata*). In 1817 he sent the "*Blush Noisette*" to his brother M. Louis Noisette, a well-known nurseryman in Paris. And its advent was hailed with enthusiasm by all rose-lovers in France; for it was recognized as a new break in climbing roses. In this, and in many of the seedlings which were raised from it, the influence of its Musk rose parent was very strong, the flowers being borne in large clusters, and fragrant with its delicious musky scent. But as time went on, crossings with Tea roses somewhat changed one of the early characteristics of the Noisette, and it approached more closely to the Tea rose—bearing flowers singly—instead of in the large clusters characteristic of the Musk rose.

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Aimée Vibert (Vibert, 1828) is one of those early Noisettes which holds its own everywhere. But how seldom do we see that most vigorous and most fragrant of all, *Jaune Desprez* (Desprez, 1828). Grown against a west wall here, it covered a space some 20 × 20 feet in three years, throwing laterals, five feet and more long every summer; and from the ends of these in late autumn the great heads of bloom hang down, filling the whole air with fragrance; in one cluster alone I have counted seventy-two blossoms, soft sulphur, salmon, and red. This variety, and the

beautiful white *Lamarque* (Maréchal, 1830), both need the shelter of a wall in a warm, dry position.

That singularly beautiful rose *Fortune's Yellow* or *Beauty of Glazenwood* (Fortune, 1845), which is classed among the Noisettes, though it has nothing but its beauty in common with them—for it is not perpetual, and its foliage is quite different from theirs—also requires a very dry, warm situation, when, *if it is never pruned*, it will flower abundantly. I have a plant on a very dry border at the S.W. corner of my house, which has scrambled up to the eaves and is now making efforts to reach the chimneys. The reason that this rose so often fails to bear blossoms is, that being an untidy grower it is pruned. And any one who has once tried to do so should be glad to know that pruning is as fatal to the rose as to the unhappy pruner, for it is armed with the most cruel prickles, like small fish-hooks, of any member of the rose tribe. The flowers, like those of the Banksia roses, being borne on the small twigs growing from the laterals of the second year, any pruning which destroys these destroys all chance of blossom. And this rule holds good with most of the Noisettes.

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Ophirie (Goubault, 1841), with its rather small nankeen and copper-red flowers and glossy leaves, is also glad of a little shelter. While the delightful *Céline Forestier* (Trouillard, 1842) will flourish in almost any situation, though it prefers a wall.

Later on, the influence of crossings between the Noisette and the pure Tea instead of the China rose, is very evident in such superb roses as *Maréchal Niel*, *L'Idéal*, *Wassily Chludoff*—an admirable rose, by the way—the invaluable *Rêve d'Or*, which seldom bears a cluster of more than three flowers, and others. But though that universal favourite, [William Allen Richardson](#), is, alas! scentless, its habit has more in common with the Noisettes. *Rêve d'Or* is one of the most useful and hardy of the race, a rampant grower, with buff yellow blossoms borne in immense numbers both in summer and autumn, while its rich red shoots and reddish-green foliage make it a beautiful object before and after it blooms. It strongly resents any pruning beyond shortening its vigorous summer shoots.

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NOISETTE.
WILLIAM ALLEN RICHARDSON.

Among the Hybrid Noisettes—*i.e.* those crossed with the Hybrid perpetual—*Boule de Neige*, a dwarf, and *Madame Alfred Carrière*, a rampant climber, are the best. The latter is certainly one of the best white climbing roses we have, its white blossoms, which some liken to the porcelain roses manufactured abroad, are borne singly on the stalks, and last long in water, while it is never out of flower from June to November.

THE MUSK ROSE, *R. Moschata*,

seed parent of the Noisette, is perhaps more widely spread than any other rose over the face of the earth. From Madeira through Africa and Persia to Far Cathay it blooms, and sheds its delicious musky scent in the evening air. That it has been prized in the West for centuries we know—for Shakespeare's Titania promises the ass to "stick Musk roses in thy sleek smooth head." Hakluyt says that "Of later times was procured out of Italy the Muske rose plant." And Bacon declares that while the white double Violet is the sweetest of all, "next to that is the Musk rose."

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The original Musk rose bearing large bunches of single white flowers, is now seldom seen except in very old gardens where it attains a great size. Mr. Rivers, in the *Amateur's Rose Guide*,

1843, says that "Olivier who travelled in the first six years of the French Republic, mentions a rose tree at Ispahan, called the 'Chinese Rose Tree,' fifteen feet high, formed by the union of several stems, each four or five inches in diameter. Seeds from this tree were sent to Paris, and produced the common Musk Rose." But wherever it can be found it should be cherished for the sake of its scent, which is strongest in the evening, especially after rain, filling the whole air with its fragrance.

Himalayica is a fine single white form of *Moschata*; and so is *Nivea*, a large single variety from Nepal, white, tinged with pink. Of the double and semi-double hybrids, the *Fringed Musk*, a very old favourite still in cultivation, *Rivers' Musk*, pink, shaded buff, and the charming *Princesse de Nassau*, straw colour and very sweet, are all good roses, coming into flower very late in the season, and lasting on through the autumn. For pillars they are excellent subjects.

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Madame d'Arblay and *The Garland* are hybrids of the Musk rose, which only bloom in summer.

THE HIMALAYAN BRIAR, *Rosa Brunonis*,

is sometimes classed with the Musk roses: but this is an error, as it is a distinct species, and is also only summer flowering. With its double variety, it is a beautiful rose for pillar, arch, or pergola; the white flowers are very sweet and borne in clusters. But it should be planted where it can get plenty of sun to ripen the wood.

THE MACARTNEY ROSE, *R. bracteata*,

was brought from China in 1795 by Lord Macartney. The handsome shiny evergreen foliage and large solitary white flowers with a mass of golden stamens, make it a beautiful object. It does best, as do its hybrids, on a wall in a warm dry position: but it will not flower until it is thoroughly established. *Maria Leonida* is a hybrid of the early nineteenth century, very beautiful when its very full white flowers, slightly flushed in the centre with pink, open properly. But they need plenty of sun and a sheltered position to do so in perfection. *Rosa Lucida* and *Lucida plena* are two rose-coloured hybrids with handsome reddish foliage.

With the Noisettes, Musk, and Macartney roses, we have only touched the fringe of autumn flowering climbers. And three most important classes remain to be noticed. These are—

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CLIMBING HYBRID PERPETUALS, TEAS, AND HYBRID TEAS.

Among the Hybrid Perpetuals there are several line climbing roses, as well as climbing sports of well-known dwarfs, which are valuable to this class. While roses of specially vigorous growth, but not usually counted as climbers, such as *Magna Charta*, *Margaret Dickson*, *Pierre Notting*, and others, make admirable pillars.

But it is among the Tea and Hybrid Tea roses that we find our richest harvest of autumn flowering climbers. Some of these are pure climbers, such as the noble *Gloire de Dijon* and its descendants; and *Cheshunt Hybrid*, *Reine Marie Henriette*, *Reine Olga de Wurtemberg*, *Belle Lyonnaise*, etc. Many of these and others do grandly as tall standards, making fine heads covered with bloom. And many more can be grown as isolated bush roses, planted out singly with plenty of space round them. *Gruss an Teplitz*, *Gustave Régis*, *Mme. Jules Gravereaux*, the exquisite *Lady Waterlow*, and *Cooling's Apple Blossom*, are specially suited to this form of growth.

In the following lists of these three groups of roses, I have, for convenience sake, placed Teas and Hybrid Teas together.

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NOISETTE ROSES, *R. Noisettiana*.

Aimée Vibert. *Vibert*, 1828. White, climbing; there is also a dwarf form.

Alister Stella Gray. *Gray*, 1895. Pale yellow, orange centre.

Bouquet d'Or. *Ducher*, 1873. Pale yellow, centre copper.

Céline Forestier. *Trouillard*, 1842. Pale yellow.

Cloth of Gold. *Coquereau*, 1843. Golden yellow, sulphur edges.

Crépuscule. *Dubreuil*, 1905. Rich copper yellow and nasturtium red.

Fellenberg. *Fellenberg*, 1857. Rosy crimson, suitable for a dwarf wall, or pillar.

Fortune's Yellow. *Fortune*, 1845. Orange yellow, shaded metallic red, summer flowering.

Jaune Desprez. *Desprez*, about 1825. Buff, pink, sulphur and red, variable.

Lamarque. *Maréchal*, 1830. White, shaded lemon.

L'Idéal. *Nabonnand*, 1887. Metallic red, tinted yellow.

Madame Carnot. *Moreau-Robert*, 1890. Golden yellow, coppery centre.

Madame Caroline Kuster. *Pernet*, 1873. Pale yellow.

Madame Pierre Cochet. *Cochet*, 1892. Deep orange yellow, dwarf wall.

Maréchal Niel. *Pradel*, 1864. Deep golden yellow.

Marie Thérèse Dubourg. *Godard*, 1889. Coppery golden yellow.

Ophirie. *Goubault*, 1841. Nankeen and copper.

Rêve d'Or. *Ducher*, 1870. Coppery buff yellow.

Solfaterre. *Boyeau*, 1843. Fine sulphur yellow.

Souv. de Prince C. d'Arenberg. *Souper et Notting*, 1897. Canary yellow.

Triomphe de Rennes. *Eug. Verdier*, 1857. Canary yellow.

Wasily Chludoff. Coppery red, tinted yellow.
[William Allen Richardson](#). *Ducher*, 1878. Fine orange yellow.

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HYBRID PERPETUALS, CLIMBING.

Ards Rover. *Alex. Dickson*, 1896. Deep crimson.
Brightness of Cheshunt. *Paul & Son*, 1882. Brick red.
Climbing Bessie Johnson. *Paul & Son*, 1899. White, tinged pink.
Climbing Captain Hayward. *Paul & Son*, 1906.
Climbing Charles Lefévre.
Climbing Eugénie Verdier. *Paul & Son*.
Climbing Frau Carl Druschki. *Lawrenson*, 1906.
Climbing Glory of Cheshunt. *Paul & Son*.
Climbing Hippolyte Jamain. *Paul & Son*, 1887.
Climbing Jules Margottin.
Climbing Pride of Waltham. *Wm. Paul & Son*, 1887.
Climbing Suzanne Marie Rodocanachi. *Paul & Son*.
Climbing Victor Verdier. *Paul & Son*, 1872.
Gloire de Margottin. *Margottin*, 1888. Bright cherry red.
Glory of Waltham. *Wm. Paul & Son*. Crimson, very sweet.
Madame Edmée Cocteau. Colour of Captain Christy.
Maréchal Vaillant. Purplish red.
Paul's Single White. *Paul & Son*. Pure white, single.
Princess Louise Victoria. *Knight*, 1872. Carmine shading to peach.

NOTE.—Where no colours are indicated, the climbing sports are exactly like the dwarf roses of the same name.

TEAS AND HYBRID TEAS, CLIMBING.

Pink and Rose.

Apple Blossom. *Cooling*, 1906. Colour of apple blossoms, pillar or bush.
Climbing Captain Christy. *Ducher*, 1881. Even finer than the dwarf.
Climbing Belle Siebrecht (syn. Mrs. W. J. Grant). *Wm. Paul & Son*, 1899.
[Climbing Caroline Testout](#). *Chauvry*, 1902.
Climbing La France. *P. Henderson*, 1893.
Climbing Mme. de Watteville. *Fauque-Laurent*, 1902.
Dawn. *Paul & Son*, 1898. Large semi-double, rosy pink.
England's Glory. *Wood*, 1902. Flesh with pink centre.
Lady Waterlow. *Nabonnand*, 1902. Clear salmon pink, large petals edged crimson.
Madame Charles Monnier. *Pernet-Ducher*, 1902. Rosy flesh, shaded salmon.
Madame Jules Gravereaux. *Soupert et Notting*, 1901. Buff, shaded peach.
Madame Marie Lavalley. *Nabonnand*, 1880. Bright rose, reflexed white.
Papillon. *Nabonnand*, 1882. Pink and white, shaded copper.
Pink Rover. *Wm. Paul & Son*, 1890. Pale pink, very fragrant.
Princess May. *Wm. Paul & Son*. Soft opaque pink.

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TEA AND HYBRID TEA CLIMBING ROSES.

Salmon, orange, yellow.

Billiard et Barré. *Pernet-Ducher*, 1899, golden yellow.
Bouquet d'Or. *Ducher*, 1872. Yellow, coppery centre.
Climbing Perle des Jardins. *J. Henderson*, 1891.
Comte de Torres. *A. Schwartz*, 1906. Salmon white, pink centre.
Duchesse d'Auerstadt. *Bernaix*, 1887. Pure yellow bud, shaded nankeen.
E. Veyrat Hermanos. *Bernaix*, 1895. Apricot, reflexed deep red.
Germaine Trochon. Salmon flesh, centre nankeen yellow.
Gloire de Dijon. *Jacotot*, 1853. Buff or salmon yellow, centre orange.
Gustave Régis. *Pernet-Ducher*, 1890. Nankeen yellow, pillar or bush.
Henriette de Beauveau. *Lacharme*, 1887. Clear yellow.
Kaiserin Friedrich. *Drogemuller*, 1890. Bright yellow.
Le Soleil. *Dubreuil*, 1892. Chrome and canary.
Mme. Auguste Choutet. Yellow or deep orange.
Mme. Barthélemy Levet. *Levet père*, 1880. Canary yellow.
Mme. Bérard. *Levet*, 1872. Fawn, touched red.
Mme. Chauvry. *Bonnaire*, 1887. Nankeen yellow.
Mme. Eugène Verdier. *Levet*, 1882. Deep chamois yellow.
Mme. Hector Leuillot. *Pernet-Ducher*, 1904. Golden yellow, tinted carmine.
Mme. Moreau. *Moreau*, 1890. Coppery yellow, deeper centre, reverse apricot.
Maréchal Niel. See Noisette roses.
Souv. de L. Viennot. *Bernaix*, 1897. Jonquil yellow, shaded china rose.

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White and Lemon.

Belle Lyonnaise. *Levet*, 1869. Canary yellow and white.
Climbing Devoniensis. *Pavitt*, 1858.
Climbing Kaiserin Augusta Victoria. *Alex. Dickson*, 1897.
Climbing Niphetos. *Keynes & Co.* 1889.

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(These three last roses need a very warm wall, and are best under glass.)

Gloire des Blanches. *Vignerons*, 1905. Pure white.

Mme. Jules Siegfried. Creamy white shaded flesh.

Valentine Altermann. Pure white, semi-double.

Red.

Ards Pillar. *Alex. Dickson*, 1902. Rich velvety crimson.

Cheshunt Hybrid. *Paul & Son*, 1873. Cherry red.

Climbing Meteor.

Climbing Papa Gontier. *Goubault*, 1903.

Climbing Souv. de Wootton.

Dr. Rouges. *Vve. Schwartz*, 1894. Red, yellowish centre, irregular form.

François Crousse. *Guillot*, 1900. Fiery crimson red.

Gruss an Teplitz. *Geschwind*, 1897. Brightest scarlet crimson.

Lina Schmidt-Michel, 1906. Bright lake rose.

Longworth Rambler. Liabaud, 1880. Light crimson, semi-double.

Mohrenkönig.

Monsieur Désir. *Pernet père*, 1889. Crimson.

Morgenroth. *P. Lambert*, 1903. Bright crimson, white centre, single.

Noella Nabonnand. *Nabonnand*, 1900. Velvety crimson.

Progress. Bright carmine, semi-double.

Reine Marie Henriette. *Levet*, 1873. Deep cherry red.

Reine Olga de Wurtemberg. *Nabonnand*, 1881. Vivid red. Semi-double.

Souv. de Madame Métral. *Bernaix*, 1888. Cherry red.

Waltham Climbers. 1. 2. 3. *Wm. Paul & Son*, 1885. Shades of crimson; 1, brightest, 3, darkest.

CHAPTER VI

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TEA ROSES, *R. Indica odorata*.

THE popular fallacy which universally prevailed forty to fifty years ago with regard to the extreme delicacy of Tea roses, has happily been exploded by the experience of later years. It was then supposed that no Tea rose could possibly stand the English winter if planted out of doors. And so firmly was this belief fixed in the minds of all amateurs, that if they were so reckless (in their own eyes) as to plant a Tea rose anywhere except in a greenhouse, the careful treatment they bestowed on the unfortunate specimen went far to prove the rule. For not only was it pruned in the autumn: but so coddled and smothered up in straw and matting that it could not breathe; and as every bud was made doubly tender by this means, when at last it saw the light again it was pretty sure to die of absolute anæmia. The older gardeners of the fifties would look in amaze on our glorious beds of Tea roses, flowering in some cases up to Christmas, and beginning again as happily as ever the next June. While to us of the present day, a rose garden without Tea roses would be no garden at all.

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It is not that the modern Tea rose is hardier than its ancestors; for some of the old ones, such as *Souvenir d'un Ami*, grow as cheerfully in the garden as a Hybrid Perpetual. But experience has shown that Tea roses, with a very few exceptions, may be safely grown in the open ground, if a few simple precautions are observed in their treatment.

The first of these is, of course, that no pruning should be done till April.

The second, that a few fronds of bracken should be drawn through the branches. This in most cases will be found quite sufficient to ward off frost. But as an extra precaution in the event of very severe weather, the earth may be drawn up some four or five inches round the stems, so that if by chance a hard frost should cut the upper part of the shoots, the base may still be kept alive. Great care, however, must be exercised in uncovering the plants, the protecting material being removed gradually, so that growth may not be unduly forced on—only to be cut by the first cold wind—or, on the other hand, that the plant may not receive a shock by sudden and complete exposure.

Standard Tea roses may be protected by straw tied lightly round the heads, care being taken not to break the shoots by tying them in too tightly.

The history of the Tea rose in Europe began just 100 years ago. The original "Blush tea-scented rose," *R. Indica odorata*, was brought from China in 1810. In 1824, the "Yellow China or Tea rose" was introduced from China by Mr. Parkes. And the French growers at once began to raise seedlings from these fruitful parents; for both in France and Italy the Yellow Tea rose seeded freely, which was not the case in England. By about 1830 the reputation of the Tea rose was firmly established; and in the next twenty years many varieties were raised: but mainly in France, though the finest of all, *Devoniensis*, was raised by Mr. Foster of Plymouth in 1838. The real culture of the Tea rose by English growers, however, did not assume much importance until a far later period.

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Some few of these early Tea roses still hold their own among the host of their brilliant

successors—*Bougère*, 1832; *Adam*, 1833; *Le Pactole*—now extremely difficult to procure; *Devoniensis*, 1838; *Safrano*, 1839; *Mme. Willermoz*, 1843; *Niphotos*, 1844; *Souv. d'un Ami*, 1846; *Mme. Bravy*, 1846. But of some dozen or more others in Mr. Rivers' list of 1843, not a trace remains.

In 1853 a great development took place, when Jacotot introduced an absolutely new type into the race with his *Gloire de Dijon*. This rose is so distinct, with its strong constitution, vigorous growth, and large foliage, that one cannot but imagine some other strain, such as the Noisette, must have helped in fertilizing the seed parent of *Gloire de Dijon*.

Since that notable date, the raising of new Tea roses in England, France and Luxembourg, has developed in an extraordinary manner. And in the last few years Germany and America have added many fine novelties to the bewildering list. Among the chief growers in England who have devoted themselves in the last fifty years to the production of Tea roses, we find Messrs. Wm. Paul & Son, of Waltham Cross; Ben Cant, of Colchester; Paul, of Cheshunt; Prince, of Oxford; Frank Cant, of Colchester; Alex. Dickson, of Newtownards; Piper, Bennett, etc.

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In France, Luxembourg and Germany, the famous houses of Pernet-Ducher, Nabonnand, Bernaix, Bonnaire, Cochet, Chatenay, Guillot, Verdier, Levet, Chauvry, Dubreuil, Godard, Mari, Lacharme, Lévêque, Soupert et Notting, Lambert, Schwartz, etc., are now household words among rose lovers.

The influence of the old Yellow Tea is to be found among a large proportion of these lovely roses, in the golden and sulphur base which adds such richness to the endless shades of pink, crimson, copper and white. But a pure yellow Tea rose is still a rarity. And its production is the goal towards which many of the greatest rose-growers are still working.

What we all desire is a Tea rose for bedding of as pure a yellow as the dear old *Persian Briar*, or *Maréchal Niel*, and one that will stand, as that glorious rose does, the hot rays of the sun without changing colour. For, charming as many of the so-called Yellow Tea roses are when they are in bud, the open flower quickly turns white in the sun.

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To this object, as I have said, some of the greatest rose-growers have been devoting their energies for years; while others are striving as eagerly and with far greater success, after the development of deep crimson and scarlet Tea roses. And though they may not yet have attained the absolute perfection they were seeking, both sets of experiments have resulted of late in some truly magnificent roses, of various rich shades undreamt of even twenty years ago.

In the following lists the roses will be found grouped in colour, as this may be useful to amateurs who are unacquainted with some of the names. Many of those mentioned, while they are not included in the National Rose Society's list, are still well worthy of cultivation in our gardens; and others, hardly known in England as yet, have proved most valuable in my own Hampshire collection and perfectly hardy.

Among roses that are little known in English gardens are *Baronne de Hoffmann*, a vigorous grower, vivid copper-red, with yellow base; and the invaluable *M. Tillier*, which I first saw in the Paris Exhibition of 1900. I have grown it largely since, and every one is attracted by the bushes, set thickly with medium-sized imbricated flowers of carmine and brick-red, borne on upright stems in such numbers that they make a brilliant mark in the garden from a distance. It is perfectly hardy, and I have gathered good blooms at Christmas. *Amabilis* is a useful china pink rose for decorative purposes, either in the garden or to cut for the house; it is strong and hardy. So is *Marquise de Querhoent*, a strong grower, of vivid coppery salmon and china red. Ducher's *Coquette de Lyon* is another admirable bedding rose, which is not much grown in England. The flowers which cover the plant are full, well-shaped, of medium size, a pale canary yellow, and last long in water.

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I would also call attention to other roses which, though well known to collectors and exhibitors, might be more generally cultivated by the ordinary amateur.

These are the delightful *G. Nabonnand*, *Duchesse Marie Salviati*, *Mrs. B. R. Cant*—an admirable rose—*Madame Constant Soupert*, a new and most brilliant variety; *Souvenir de Pierre Notting*—best on a standard, but excellent in every way; *General Schablikine*, absolutely invaluable, as it is covered with bloom from June to November; *Innocent Pirola*, one of the best creamy whites; *Peace*, a newer and very beautiful rose, pale lemon, carrying its fine flowers singly on strong erect stalks; and the older *Souv. de S. A. Prince*, a pure white sport from *Souv. d'un Ami*.

The climbing Tea roses will be found in another chapter.

PINK, ROSE, SALMON, PEACH.

Archiduchesse Marie Immaculata. *Soupert et Notting*, 1887. Brick red.

Adam. *Adam*, 1833. Rose, shaded salmon.

Baronne H. de Loew. *Nabonnand*, 1889. Tender rose, yellow centre.

Boadicea. *W. Paul & Son*, 1901. Pale peach, tinted rose.

Bridesmaid. *May*, 1893. Clear pink.

Catherine Mermet. *J. B. Guillot fils*, 1869. Light rosy flesh.

Cecile-Charles. *Schwartz*, 1907. Pale rosy salmon, edged carmine, fragrant.

Comtesse de Breteuil. *Pernet-Ducher*, 1893. Salmon rose, peach centre.

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Comtesse de Nadaillac. *Guillot*, 1871. Peach, shaded apricot, salmon base; an exhibitor's rose.
 Dr. Grill. *Bonnaire*, 1886. Clear rose, centre salmon.
 Duchesse Maria Salviati. *Soupert et Notting*, 1890. Rosy flesh, shaded chrome, fragrant.
 Ernest Metz. *Guillot*, 1889. Soft carmine-rose, reverse of petals deeper.
 Ethel Brownlow. *Alex. Dickson*, 1887. Bright salmon-pink, yellow base.
 Franciska Kruger. *Nabonnand*, 1879. Copper, shaded peach.
 G. Nabonnand. *Nabonnand*, 1889. Pale flesh, shaded yellow.
 Homère. *Robert*, 1859. Rose-edged, salmon centre.
 Jean Ducher. *Ducher*, 1874. Salmon yellow, shaded peach.
 Lena. *Alex. Dickson*, 1906. Glowing apricot.
 Madame Antoine Mari. *Mari*, 1902. Rose, washed with white.
 Madame Cusin. *Guillot*, 1881. Rose, lighter centre.
 Madame Georges Durrschmidt. *Peletier*, 1895. China rose, cerise centre, fragrant.
 Madame Lambard. *Lacharme*, 1877. Bright rose.
 Madame Jules Gravereaux. *Soupert et Notting*, 1901. Chamois yellow, rosy peach centre.
 Madame Philémon Cochet. Clear rose, shaded salmon. [87]
 Maman Cochet. *Cochet*, 1893. Carmine, shaded salmon-yellow.
 Mathilde Liégeard. *Nabonnand*, 1907. Pearly rose, touched carmine.
 Mrs. B. R. Cant. *B. R. Cant*, 1901. Deep rose outer petals, inner petals silvery rose.
 Mrs. Edward Mawley. *Alex. Dickson*, 1899. Bright carmine, shaded salmon.
 Morning Glow. *Wm. Paul & Son*, 1902. Rosy crimson, suffused orange and fawn.
 Nellie Johnstone. *Paul & Son*, 1906. Pure rose pink.
 Paul Nabonnand. *Nabonnand*, 1878. Hydrangea pink.
 Rainbow. *Sievers*, 1891. Sport from Papa Gontier, pink, striped crimson.
 Rose d'Evian. *Bernaix*, 1895. China rose outside, lined carmine.
 Souvenir d'un Ami. *Defougère*, 1846. Salmon-rose.
 Souvenir de Paul Neyron. *Levet*, 1872. Salmon, edged rose.
 Souvenir de William Robinson. *Bernaix*, 1900. Fawn, shaded pink and yellow.
 Sunrise. *Piper*, 1899. Outer petals carmine, shading to pale fawn and salmon within.

YELLOW, BUFF, AND APRICOT.

Alexandra. *Wm. Paul & Son*, 1901. Copper yellow, streaked with orange.
 Anna Olivier. *Ducher*, 1872. Buff, flushed pink.
 Antoine Devert. *Gonod*, 1881. Clear straw colour.
 Belle Lyonnaise. *Levet*, 1869. Deep lemon, climbing.
 Billiard et Barré. *Pernet-Ducher*, 1899. Deep golden yellow.
 Blumenschmidt, J. C. *Schmidt*, 1907. Bright lemon yellow, edged pink. [88]
 Comtesse Alexandra Kinsky. *Soupert et Notting*, 1905. White, centre apricot yellow.
 Comtesse de Frigneuse. *Guillot*, 1886. Fine canary yellow.
 Georges Schwartz. *Schwartz*, 1900. Deep canary yellow.
 Goldquelle. *Lambert*, 1899. Clear golden yellow.
 Harry Kirk. *Alex. Dickson*, 1907. Deep sulphur yellow.
 Hugo Roller. *Wm. Paul & Son*, 1907. Lemon yellow, edged crimson.
 J. F. Giraud. *Ketter*, 1907. Golden yellow, centre saffron.
 Jean Pernet. *Pernet*, 1869. Clear yellow.
 Lady Mary Corry. *Alex. Dickson*, 1900. Deep golden yellow.
 Lena. *Alex. Dickson*, 1906. Glowing apricot, edged primrose.
 Madame Barthélemy Levet. *Levet père*, 1880. Canary yellow, climbing.
 Madame Chauvry. *Bonnaire*, 1887. Nankeen yellow.
 Madame Chedanne Guinoisseau. *Levêque*, 1880. Clear bright yellow.
 Madame C. P. Strassheim. *Soupert et Notting*, 1898. Yellowish-white in summer, turning sulphur
 and buff in autumn.
 Madame Constant Soupert. *Soupert et Notting*, 1906. Dark golden-yellow, strongly-tinted peach-
 pink.
 Madame Edmond Sablayrolles. *Bonnaire*, 1907. Clear yellow, orange centre.
 Madame Falcot. *Guillot*, 1858. Deep apricot yellow.
 Madame Pol Varin-Bernier. *Soupert et Notting*, 1907. Melon-yellow shaded; a "yellow Richmond."
 Mrs. Dudley Cross. *Wm. Paul & Son*, 1907. Pale chamois yellow, with touches of rose and [89]
 crimson in autumn.
 Perle de Lyon. *Ducher*, 1873. Deep yellow.
 Perle des Jardins. *Levet*, 1874. Deep straw-colour.
 Perle des Jaunes. *Reymond*, 1904. Deep orange yellow, tinted salmon.
 Rose Gubert. *Nabonnand*, 1907. Tender bright yellow, deep centre.
 Safrano. *Beauregard*, 1839. Bright apricot.
 Souvenir de Pierre Notting. *Soupert et Notting*, 1903. Apricot-yellow, blended copper-yellow.
 Souvenir de Stella Gray. *Alex. Dickson*, 1907. Deep orange, veined yellow, apricot, and crimson.
 Sulphurea. *Wm. Paul & Son*, 1902. Sulphur yellow.
 Sunset. *Henderson*, 1884. Deep apricot.

CRIMSON AND COPPER-RED.

Albert Durand. *Schwartz*, 1906. Coppery carmine, shaded flesh.
 Amabilis. China red.
 Bardou Job. *Nabonnand*, 1887. Glowing crimson.
 Baronne de Hoffmann. *Nabonnand*, 1887. Copper and crimson.
 Baronne Henriette Snoy. *Bernaix*, 1898. Petals carnation inside, outside carmine pink.

Beauté Inconstante. *Pernet-Ducher*, 1893. Coppery-red, shaded carmine and yellow.
 Betty Berkeley. *Bernaix*, 1904. Bright red, shading to crimson.
 Christine de Nouë. *Guillot fils*, 1891. Deep purple red, shaded pink.
 Corallina. *Wm. Paul & Son*, 1900. Deep rose.
 Empress Alexandra of Russia. *Wm. Paul & Son*, 1898. Lake, shaded orange and crimson.
 François Dubreuil. *Dubreuil*, 1895. Deep crimson. [90]
 Frau Dr. Thelka Schlegelmilch. *Welter*, 1902. Bright red, shaded velvet crimson.
 Freiherr von Marschall. *Lambert*, 1903. Dark carmine.
 General Schablikine. *Nabonnand*, 1879. Coppery-red.
 Lady Roberts. *Frank Cant*, 1902. Rich apricot, copper-red base.
 L'Idéal. *Nabonnand*, 1887. Yellow and metallic red.
 Ma Capucine. *Levet*, 1871. Bronzy yellow, shaded red.
 Monsieur Désir. *Pernet père*, 1889. Crimson.
 Monsieur Tillier. *Bernaix*, 1892. Carmine and brick-red.
 Mrs. Reynolds Hole. *Nabonnand*, 1900. Dark purple pink, centre crimson.
 Papa Gontier. *Nabonnand*, 1883. Rosy crimson.
 Princesse de Sagan. *Dubreuil*, 1887. Deep cherry red, shaded maroon.
 Salmonea. *Wm. Paul & Son*, 1902. Bright crimson with light salmon centre.
 Souvenir de Catherine Guillot. *Guillot*, 1896. Coppery carmine, and orange.
 Souvenir J. B. Guillot. *Guillot*, 1897. Nasturtium-red, shaded to crimson and rose.
 Souvenir Thérèse Levet. *Levet*, 1882. Brownish crimson.

WHITE AND PALE LEMON.

Caroline Kuster. *Pernet*, 1872. Pale yellow.
 Château des Bergeries. *Lédechaux*, 1886. Very pale canary yellow, centre darker.
 Comtesse Eva de Starhemberg. *Soupert et Notting*, 1891. Cream, centre ochre. [91]
 Comtesse de Saxe. *Soupert et Notting*, 1905. Porcelain white.
 Coquette de Lyon. *Pernet Ducher*, 1872. Pale canary yellow.
 Devonienensis. *Foster*, 1838. White, touched lemon. Tender.
 Enchantress. *Wm. Paul & Son*, 1896. Creamy white.
 Étoile de Lyon. *Guillot*, 1881. Deep lemon.
 Grand Duchess Olga. *Lévêque*, 1897. Creamy white.
 Golden Gate. *Dingee & Conard*, 1892. Creamy white, yellow base.
 Hon. Edith Gifford. *Guillot*, 1882. White, centre flesh.
 Innocent Pirola. *Ducher*, 1878. Creamy white, shaded yellow.
 Isabella Sprunt. *Verchaffelt*, 1866. Pale sulphur.
 Ivory. *America Rose Co.*, 1902. Ivory-white sport from Golden Gate.
 Le Pactole. Sulphur yellow, pointed buds.
 Madame Bravy. *Guillot*, 1846. White, centre tinted pink.
 Madame Carnot. *Pernet*, 1894. Yellowish white on deep yellow ground.
 Madame Hoste. *Guillot*, 1887. Primrose yellow.
 Madame de Watteville. *Guillot*, 1883. Salmon white, petals edged bright rose.
 Marie Van Houtte. *Ducher*, 1871. Canary yellow, petals tipped rose.
 Marquis de Moustier. *Dubreuil*, 1906. Ivory, reflexed pearly white.
 Medea. *Wm. Paul & Son*, 1891. Lemon yellow, canary centre.
 Mrs. Miles Kennedy. *Alex. Dickson*, 1906. Silvery white, shaded buff, pink centre.
 Muriel Grahame. *Alex. Dickson*, 1898. Pale cream, flushed rose.
 Niphetos. *Bougère*, 1844. Pure white. [92]
 Peace. *Piper*, 1902. Pale lemon.



TEA.
WHITE MAMAN COCHET.

Reine Natalie de Serbie. *Soupert et Notting*, 1886. Creamy flesh.
Rubens. *Robert*, 1859. White, delicately tinted rose.
Souvenir d'Élise Vardon. *Marest*, 1854. Creamy white.
Souvenir de Gabrielle Drevet. *Guillot*, 1865. Salmon white.
Souvenir de S. A. Prince. *Prince*, 1889. Pure white sport from Souv. d'un Ami.
The Bride. *May*, 1885. White sport from Catherine Mermet.
[White Maman Cochet](#). *Cook*, 1898. White sport from Maman Cochet.

CHAPTER VII

[93]

HYBRID TEA-ROSES, *R. indica odorata hybrida*

OF all gracious gifts that the patient science of hybridists has bestowed on rose-lovers, the development of the Hybrid Tea is perhaps the greatest. For here we have a rose with the substance and vigorous constitution of the Hybrid Perpetual, one of its parents, and the varied and delicate colours of its other parent, the Tea rose. Whether for the garden, to keep it brilliant with blossom from early summer to latest autumn, or to deck the exhibition bench with largest and most lovely blooms, the Hybrid Tea stands unrivalled. And yet in 1867 there was but one solitary specimen of the race in existence, and that one was not recognized as being the forerunner of a new family, or distinct in any way, except in its beauty. For the noble rose *La France*, which M. Guillot sent out in that year, was classed then, and for many years after, as a Hybrid Perpetual.

It was not until 1873 that Messrs. Paul & Son, of Cheshunt, sent out the first so-called Hybrid Tea, the *Cheshunt Hybrid*. Though in the same year Lacharme introduced that priceless rose *Captain Christy*: but this, like *La France*, was for many years classed with the Hybrid Perpetuals.

[94]



HYBRID TEA.
BARDOU JOB.



HYBRID TEA.
BARDOU JOB.

Other new roses of this new race followed slowly—very slowly—till 1890. I have just gone carefully through the catalogues of the chief English and foreign rose-growers; and find that in 1889 only twenty-four Hybrid Teas were known. There were some truly admirable roses among them. *Camoëns* came in 1881. *Lady Mary Fitzwilliam*, one of the most valuable, 1882. Delightful *Papa Gontier*, 1883. *Grace Darling* and *Gloire Lyonnaise*, 1884—the latter a rose which is not as generally cultivated as it should be; for grown as a bush it is the perfection of an autumn rose. *Viscountess Folkestone*, 1886. *Bardou Job*, 1887—a slightly capricious rose in some places: but so beautiful with its great semi-double flowers of scarlet-crimson flaked with velvety-black, that one bears with its little ways patiently, rejoicing when it condescends to respond to one's care. In 1888 came Bennett's *The Meteor*. In 1889 *Augustine Guinoisseau*, invaluable for massing. And either that year or the next, the gorgeous and thorny *Marquise de Salisbury*.

But the real development of the race began in 1890. And since then each year has seen one superb rose after another produced in such numbers, that it is as difficult to keep count of them as to determine which of the magnificent novelties should be picked out for special mention.

[95]

It must be noted that there has been rather too great a tendency to raise enormous roses of slightly pale colouring, and among them many are merely fit for exhibition and of little use to the amateur for garden purposes. But of late these faint shades have been successfully fought against; and while size has been preserved the colours are growing deeper and richer each year. So that we are surely drawing nearer the not impossible day when we may get Hybrid Tea roses as brilliant a red or yellow as *Duke of Edinburgh* or *Maréchal Niel*, as large as *Frau Karl Druschki*, and as fragrant, let us hope, as *La France*. As it is, it is difficult to imagine anything much more vivid than the orange, deep salmon-pink, copper-red, and rosy-apricot of some of the novelties of 1906-7-8. Among them may be noted Messrs. Alex. Dickson & Son's *Dorothy Page-Roberts*, *Souvenir de Stella Gray*; Messrs. Wm. Paul's *Warrior*; MM. Soupert et Notting's magnificent *Mme. Segond Weber*, *Mme. J. W. Budde*, *Marichu Zayas*; M. Pernet-Ducher's *Mme. Maurice de Luze*, and *Mrs. Aaron Ward*.

These roses, as I have said, are the result of crossings between the Hybrid Perpetual and the Tea rose. And if we think for a moment how these two families came into existence, we shall see what a curious and interesting blending of many different strains has been needed to develop this beautiful and valuable race. But the end has not come yet to what may be accomplished. And there can be no doubt that many remarkable developments in the history of rose-growing still lie before us and succeeding generations, when the results of fresh experiments with the *Wichuraiana*, the *Rugosa*, and other roses are made known.

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SINGLE HYBRID TEA.
IRISH ELEGANCE.



**SINGLE HYBRID TEA.
IRISH GLORY.**

One most interesting and valuable development of the race has already been made, and must not be passed over in silence. I mean the single Irish roses of Messrs. Alex. Dickson & Sons, which form a little class to themselves. These roses are most attractive, as they are densely covered through the whole season with flowers of varied and vivid colours, pure white, coral pink, brilliant crimson, bronzy-scarlet, old-gold and rose, saffron and rose. And when we add to these beautiful shades their fragrance, their handsome glossy foliage, their bushy growth, and their vigorous hardy constitution, it is not surprising that since their first appearance in 1900 they have rushed into favour, and received many cards of commendation from the N. R. S.

With such a wealth of fine varieties to choose from, it is a little difficult to make a selection of the very best. But the surest guide is the judges' verdict at recent shows for exhibition roses and those of the decorative class, as shown in the admirable analysis drawn up by Mr. Edward Mawley, the distinguished honorary secretary of the National Rose Society. To this analysis I have added a few of my own favourites, and some of the very newest roses which have hardly yet found their place in English shows.

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**HYBRID TEA.
CAROLINE TESTOUT.**

PINK AND ROSE HYBRID TEAS.—I rejoice to see that my own selection almost heads the list—the beautiful *Caroline Testout*; for this is a rose suited to every purpose, whether for exhibition,

massing in the garden, or growing as a noble standard. *Mrs. W. J. Grant* (*syn.* Belle Siebrecht) stands next; followed by *La France*, *Lady Ashtown*, *Killarney*—but let this be grown quite by itself, as it is one of the worst roses for mildew—*Gustave Grünerwald*, a rose I have not yet grown, but one of the most satisfactory; *Countess of Caledon*, *Mrs. Theodore Roosevelt*, *Gladys Harkness*, *William Shean*, *Mme. Abel Chatenay*, *Mme. Jules Grolez*, one of the most useful of rose colour, *Papa Lambert*, *Robert Scott*. Others of the newest pink roses are *Celia*, *Gabrielle Pierrette*, *Hon. Ina Bingham*, *H. Armytage Moore*, *Maria Girard*.

Among crimsons the best are the well known and beautiful *Liberty*, *Marquise de Salisbury*, *Hugh Dickson*, *J. B. Clark*, *Richmond*, *C. J. Grahame*, *Reine Olga de Wurtemberg*, *Étoile de France*, *Lady Rossmore*, *Triumph*, *Gruss an Teplitz*, *Morgenrot*, *Bardou Job*, *The Dandy*, *Warrior*, and two grand novelties, the American rose *General Mac Arthur*, and *John Laing Paul*, little known as yet, but certain to be widely grown, as is *Écarlate*, said to be an even better rose than *Liberty* and *Richmond*.

[98]



HYBRID TEA.
MADAME RAVARY.

In those remarkable shades of apricot, salmon, coppery-pink and carmine, upon a yellow or orange base, the choice is very considerable. And although it is as yet almost unknown in England, having only been sent out this spring (1908), I venture to predict a leading position in the near future for MM. Soupert et Notting's grand salmon-pink novelty, *Mme. Segond Weber*, which, for shape, size, colour and delicious fragrance is perhaps the finest rose I know. *Betty* is one of those vivid modern roses whose colour, coppery-rose shaded gold, is as hard to describe as it is beautiful. While *Dorothy Page-Roberts*, *Souv. de Stella Gray*, *Marquise de Sinéty*, *Mme. Maurice de Luze*, *Edu Meyer*, *Countess Annesley*, *Mrs. Harvey Thomas*, and *Souv. de Maria Zozaya*, are all remarkable for their strong and brilliant colouring.

Among the yellow shades from palest lemon to deep orange, the choice is not so great; but there are many good roses to choose from, beginning with the two novelties, of 1907—Pernet-Ducher's great Indian yellow rose, *Mrs. Aaron Ward*, which promises well, and Alex. Dickson & Son's brilliant yellow *Harry Kirk*. Of older roses few are better than the noble *Madame Ravary*, *Ferdinand Batel*, the delightful *Gustave Regis*, *Gloire Lyonnaise*, *Duchess of Portland*, and *Kaiserin Augusta Victoria*. *Mrs. Peter Blair*, 1906, is one of the most effective yellows for the garden; and I cannot speak too highly of that little known but very beautiful rose *Peace*, raised by Piper in 1903, its pale lemon yellow flowers borne on long upright stalks are invaluable for cutting throughout the whole season.

[99]

White and blush hybrid Teas are many. And the famous *Bessie Brown*, *Alice Grahame*, *Mildred Grant*, *Florence Pemberton*, *Alice Lindsell* and *White Lady* are to be seen at every show: but they are all exhibition roses except *Florence Pemberton*.

Augustine Guinoisseau, however, is as good a white garden rose as heart can desire; so is *Lady Quartus Ewart*; and as *Kaiserin Augusta Victoria* and *Peace* are so faintly lemon as to be nearly white, there is no difficulty in making a bed of white Hybrid Teas.

HYBRID TEA ROSES

PINK AND ROSE.

Aimée Cochet. *Soupert et Notting*, 1902. Flesh, with rosy peach centre.

Angel Peluffo. *Soupert et Notting*, 1905. Interior of petals rosy flesh, centre rose.
 Baronin Armgard von Biel. *Welter*, 1906. Satin pink; a brighter La France.
 Belle Siebrecht. (See Mrs. W. J. Grant.)
 Camoëns. *Schwartz*, 1882. Bright rich China rose.
 Captain Christy. *Lacharme*, 1873. Flesh colour, deeper pink centre.
[Caroline Testout](#). *Pernet-Ducher*, 1890. Bright clear rose. [100]
 Celia. *Wm. Paul & Son*, 1906. Bright satin pink, darker centre.
 Countess of Caledon. *Alex. Dickson*, 1897. Carmine rose.
 Denmark. *Ziener Lassen*, 1890. Colour of La France.
 David Harum. *E. G. Hill & Co.*, 1904. Rose peach pink.
 Daisy. *Alex. Dickson*, 1898. Rosy pink, suffused silvery pink.
 Duchess of Albany. *Wm. Paul & Son*, 1888. Fine deep pink.
 England's Glory. *J. Wood & Son*, 1902. Flesh, satin pink centre.
 Farbenkönigen. *Hinner*, 1901. Imperial pink.
 Frau Peter Lambert. *Walter*, 1902. Rose, marbled pink.
 Gladys Harkness. *Alex. Dickson*, 1900. Deep salmon pink, silvery reverse.
 Gustave Grünerwald. *P. Lambert*, 1903. Carmine pink.
 H. Armytage Moore. *Hugh Dickson*, 1907. Petals rosy pink outside, silvery inside.
 Hélène Welter. *Guillot*, 1903. Brilliant rose.
 Hon. Ina Bingham. *Alex. Dickson*, 1905. Pure pink.
 Johanna Sebus. *Dr. Müller*, 1900. Rosy cerise.
 John Ruskin. *Alex. Dickson*, 1902. Rosy carmine.
 Killarney. *Alex. Dickson*, 1898. Flesh, suffused shell pink.
 Königin Carola. *Turke*, 1904. Rose pink.
 Lady Ashtown. *Alex. Dickson*, 1904. Deep pink.
 Lady Moyra Beauclerk. *Alex. Dickson*, 1901. Madder rose, with silvery reflexes.
 Lady Mary Fitzwilliam. *Bennett*, 1882. Rosy flesh.
 Lady Helen Vincent. *Alex. Dickson*, 1907. Shell pink, base peach yellow. [101]
 Lady Wenlock. *Bernaix*, 1905. Pink, shaded fawn.
 La France. *Guillot*, 1867. Bright rose pink.
 La Tosca. *Vve. Schwartz*, 1901. Silvery pink, deeper centre.
 Laure Watinne. *Soupert et Notting*, 1902. Bright rose.
 Lina Schmidt-Michel. *Lambert*, 1905. Madder pink, reverse of petals carmine.
 Lohengrin. *Schmidt*, 1903. Silvery pink, deeper centre.
 Mme. Abel Chatenay. *Pernet-Ducher*, 1895. Carmine rose, shaded salmon.
 Mme. Edmée Metz. *Soupert et Notting*, 1901. Rosy carmine, shaded salmon.
 Mme. Jules Grolez. *Guillot*, 1897. Beautiful China rose.
 Mme. Eugène Jombart. *Schwartz*, 1905. Pale pink, centre carmine.
 Mme. Leonie Moissy. *Vilin*, 1907. Pale rosy salmon, deeper centre.
 Marichu Zayas. *Soupert et Notting*, 1907. Strawberry and cream, shaded rose.
 Maimie. *Alex. Dickson*, 1901. Rose carmine, yellow base.
 Marianne Pfitzer. *Jacobs*, 1903. Rosy flesh, tinted red.
 Max Hesdorffer. *Jacobs*, 1903. Deep rose, bordered silvery rose.
 Monsieur Paul Lédé. *Pernet-Ducher*, 1903. Cinnamon pink, passing lighter.
 Mrs. E. G. Hill. *Soupert et Notting*, 1906. Coral red, white centre.
 Mrs. G. W. Kershaw. *Alex. Dickson*, 1906. Deep rose pink.
 Mrs. W. J. Grant (*syn.* Belle Siebrecht). *Alex. Dickson*, 1895. Imperial pink. [102]
 Nance Christy. *B. R. Cant*, 1906. Delicate salmon pink, semi-double.
 Olympiada. *Soupert et Notting*, 1904. Satiny rose.
 Papa Lambert. *P. Lambert*, 1899. Rose pink, deeper centre.
 Princesse Charles de Ligne. *Soupert et Notting*, 1903. Silvery pink, carmine centre.
 Reine Carola de Saxe. *Gamon*, 1903. Flesh pink.
 Robert Scott. *Robert Scott & Son*, 1901. Clear rosy pink, shading to flesh on outer petals.
 Rosel Klemm. *Hinner*, 1905. Rose, with silvery reflex.
 Shandon. *Alex. Dickson*, 1899. Bright rose.
 Sheila. *Alex. Dickson*, 1895. Bright rose.
 Souvenir de Maria de Zayas. *Soupert et Notting*, 1906. Vivid carmine, with deeper shading.
 Souvenir de Maria Zozaya. *Soupert et Notting*, 1904. Petals coral red outside, silvery rose inside.
 William Askew. *Guillot*, 1902. Bright pink, shaded delicate pink.
 William Notting. *Soupert et Notting*, 1904. Salmon pink, reverse of petals coral.
 William Shean. *Alex. Dickson*, 1906. Pure pink, veined ochre; a grand rose.

SALMON AND COPPER PINK.

Antoine Rivoire. *Pernet-Ducher*, 1896. Rosy flesh on yellow ground.
 Betty. *Alex. Dickson & Sons*, 1905. Coppery rose, shaded yellow.
 Countess Annesley. *Alex. Dickson*, 1905. Rosy salmon, suffused old gold.
 Dean Hole. *Alex. Dickson*, 1904. Silvery carmine, shaded salmon.
 Dr. J. Campbell Hall. *Alex. Dickson*, 1904. Coral rose, suffused white. [103]
 Dorothy Page-Roberts. *Alex. Dickson*, 1907. Coppery pink.
 Earl of Warwick. *Paul & Son*, 1904. Salmon pink, shaded vermilion.
 Edu Meyer. *Lambert*, 1904. Copper red and yellow, with orange shading.
 Elizabeth Barnes. *Alex. Dickson*, 1907. Salmon rose, fawn centre, outside of petals deep rose.
 Frau Burgermeister Kirchstein. *Jacob*, 1907. Carmine, shaded salmon.
 Frau Ernst Borsig. *P. Lambert*, 1907. Rosy yellowish carmine.
 Frau Otto Evertz. *N. Welter*, 1907. Salmon pink and yellow.

Friedrich Schröder. *Hinner*, 1904. Rose, suffused yellow.
 Herman Rane. *Lambert*, 1905. Varying from salmon rose to yellowish red.
 Herzog Friedrich von Anhalt. *Welter*, 1907. Salmon carmine, centre copper red.
 Jeanne Bariaz. *Pierre Guillot*, 1907. Pale salmon, centre vivid salmon on yellow.
 Joseph Hill. *Pernet-Ducher*, 1904. Pink, shaded salmon copper.
 Kathleen. *Alex. Dickson*, 1895. Coral-pink suffused rose, yellow base.
 Mme. Cadeau-Ramey. *Pernet-Ducher*, 1897. Rosy flesh, shaded yellow, carmine edges.
 Mme. Eugène Bouillet. *Pernet-Ducher*, 1898. Yellow, shaded carmine.
 Mme. Léon Pain. *Guillot*, 1904. Silvery salmon, centre orange, petals outside salmon pink.
 Mme. Mélanie Soupert. *Pernet-Ducher*, 1906. Salmon yellow, suffused carmine.
 Mme. Paul Olivier. *Pernet-Ducher*, 1903. Deep salmon yellow, shaded rosy carmine. [104]
 Mme. Segond Weber. *Soupert et Notting*, 1908. Rich salmon pink, very fine and distinct.
 Marguerite Poinet. *Soupert et Notting*, 1902. Bright china rose, yellow reflexes.
 Marquise de Sinéty. *Pernet-Ducher*, 1906. Orange yellow, shaded fiery red.
 Monsieur Joseph Hill. *Pernet-Ducher*, 1903. Salmon pink, shaded yellow.
 Mrs. Harvey Thomas. *Bernaix*, 1906. Carmine, shaded copper red and yellow.
 Mrs. John Bateman. *Alex. Dickson*, 1905. Deep china rose, yellow base.
 Peggy. *Alex. Dickson*, 1905. Claret, smeared saffron yellow and primrose, semi-double.
 Pierre Watinne. *Soupert et Notting*, 1902. Cerise, shaded yellow and salmon.
 Pribislav. *O. Jacobs*, 1902. Orange carmine, pencilled scarlet.
 Prince de Bulgarie. *Pernet-Ducher*, 1902. Deep rosy flesh, shaded salmon.
 Professor Fritz Rober. *Welter*, 1906. Salmon, shaded yellow and rose.
 Renée Wilmart-Urban. *Pernet-Ducher*, 1907. Salmon flesh, bordered carmine.
 Rosalind Orr-English. *E. G. Hill & Co.*, 1905. Bright salmon pink.
 Sénateur Belle. *Pernet-Ducher*, 1903. Salmon pink, yellow centre.
 Sénateur Saint Romme. *Schwartz*, 1905. Rosy salmon, shaded yellow.

CRIMSON AND CARMINE.

Avoca. *Alex. Dickson*, 1907. Crimson scarlet.
 Anne Marie Soupert. *Soupert et Notting*, 1904. Reddish carmine. [105]
 Baldwin. *Lambert*, 1898. Pure carmine.
 Baron Lade. *Welter*, 1904. Bright carmine.
 Charles. J. Grahame. *Alex. Dickson*, 1905. Very bright scarlet crimson.
 Cherry Ripe. *Paul & Son*, 1905. Light cherry crimson.
 Comtesse Icy Hardegg. *Soupert et Notting*, 1908. Deep red.
 Crimson Crown. *Alex. Dickson*, 1905. Glowing dark crimson, flowers in clusters.
 Écarlate. *Boytard*, 1907. Scarlet crimson, brighter than Liberty.
 Étoile de France. *Pernet-Ducher*, 1905. Velvety crimson, centre cerise.
 Exquisite. *Paul & Son*, 1899. Bright crimson, shaded magenta.
 General MacArthur. *Hill*, 1905. Bright crimson.
 George Laing Paul. *Soupert et Notting*, 1904. Reddish crimson.
 Grossherzog von Oldenburg. *Welter*, 1904. Dark poppy, red.
 Gruss an Sangerhausen. *Dr. Müller*, 1905. Brilliant scarlet, centre crimson.
 Herzogin Victoria Adelheid. *Welter*, 1906. Clear brilliant red.
 J. B. Clark. *Hugh Dickson*, 1905. Deep scarlet, heavily shaded black crimson.
 Lady Battersea. *Paul & Son*, 1901. Fine cherry crimson.
 Lady Rossmore. *Dr. Campbell Hall*, 1906. Reddish crimson, claret shading.
 Liberty. *Alex. Dickson*, 1900. Brilliant velvety crimson.
 Ma Tulipe. *Bonnaire*, 1900. Deep crimson.
 Mme. J. W. Budde. *Soupert et Notting*, 1907. Brilliant carmine.



HYBRID TEA.
 MARQUISE LITTA.

[106]

Marquise de Salisbury. *Pernet père*, 1889. Bright velvety red.
[Marquise Litta](#). *Pernet-Ducher*, 1894. Carmine rose, vermilion centre.
 Mrs. A. M. Kirker. *Hugh Dickson*, 1906. Bright cerise.
 Reine Marguerite d'Italie. *Souper et Notting*, 1905. Shining carmine, centre vermilion.
 Rev. David R. Williamson. *Alex. Dickson*, 1904. Dark crimson, shaded maroon.
 Richmond. *Hill & Co.*, 1905. Pure red scarlet.
 Rosomane E. P. Roussel. *Guillot*, 1907. Brilliant crimson.
 Sarah Bernhardt. *Dubreuil*, 1907. Scarlet crimson.
 Stadtrat F. Kahler. *Geduldig*, 1907. Brilliant fiery red.
 The Dandy. *Paul & Son*, 1905. Glowing maroon crimson, miniature flowers.
 Triumph. *J. G. Hill & Co.*, 1907. Deep carmine and crimson.
 Warrior. *Wm. Paul & Son*, 1906. Buds blood red, opening vivid scarlet crimson.

YELLOW.

Amateur Teyssier. *Gamon*, 1900. Dark saffron yellow, changing to white.
 Auguste van der Heede. *Welter*, 1901. Saffron yellow.
 Duchess of Portland. *Alex. Dickson*, 1901. Pale sulphur yellow, with an occasional tinge of Eau de Nil.
 Ferdinand Batel. *Pernet-Ducher*, 1897. Varying from pale rosy flesh on yellow nankeen, to yellow nankeen orange.
 Franz Deegen. *Hinner*, 1901. Pale yellow, centre golden yellow.

[107]



HYBRID TEA.
 MADAME PERNET DUCHER.

Friedrich Harms. *Welter*, 1901. Pale yellow, with deep yellow centre.
 Gloire Lyonnaise. *Guillot*, 1884. Very pale lemon.
 Goldelse. *Hinner*, 1902. Pale yellow, with deeper yellow centre.
 Grossherzogin Alexandra. *Jacobs-Welter*, 1906. Clear golden yellow.
 Gustave Regis. *Pernet-Ducher*, 1891. Canary yellow, with orange centre.
 Gustave Sobry. *Welter*, 1902. Golden yellow, passing to clear yellow.
 Harry Kirk. *Alex. Dickson*, 1907. Deep sulphur yellow, lighter edges.
 Hofgarten-director Græbener. *P. Lambert*, 1900. Rosy yellow and coppery yellow.
 Instituteur Sirday. *Pernet-Ducher*, 1906. Deep golden yellow.
 Jakobs Perle. *Jakobs*, 1904. Canary yellow.
 Kaiserin Augusta Victoria. *Lambert & Reiter*, 1891. Beautiful primrose.
 Le Progrès. *Pernet-Ducher*, 1904. Nankeen yellow, lighter when fully expanded.
 Madame Jenny Guillemot. *Pernet-Ducher*, 1905. Deep saffron yellow.
[Madame Pernet-Ducher](#). *Pernet-Ducher*, 1892. Canary yellow.
 Madame Philippe Rivoire. *Pernet-Ducher*, 1905. Apricot yellow, with lighter centre.
[Madame Ravary](#). *Pernet-Ducher*, 1900. Beautiful orange yellow.
 Mrs. David M'Kee. *Alex. Dickson*, 1904. Creamy yellow.
 Mrs. Peter Blair. *Alex. Dickson*, 1906. Lemon chrome, with golden yellow centre.
 Peace. *Piper*, 1903. Pale lemon yellow.

WHITE AND BLUSH.

Admiral Dewey. *Dingee & Conard*, 1899. Light blush.
 Alice Grahame. *Alex. Dickson*, 1903. Ivory white, tinted salmon.
 Alice Lindsell. *Alex. Dickson*, 1902. Creamy white, with pink centre.
 Augustine Guinoisseau. *Guinoisseau*, 1889. White, slightly tinted with flesh.
 Bessie Brown. *Alex. Dickson*, 1899. Creamy white.
 Comte de Torres. *Schwartz*, 1906. Salmon white, with yellow salmon centre.
 Direccion W. Cordes. *P. Lambert*, 1904. Creamy white, with yellowish centre.
 Edelstein. *Welter*, 1904. Pure white.
 Edmund Deshayes. *Bernaix*, 1902. Creamy white, with flesh centre.
 Ellen Willmot. *Bernaix*, 1899. Pale flesh white.
 Florence Pemberton. *Alex. Dickson*, 1903. Creamy white, suffused pink.
 Frau Lilla Rautenstrauch. *P. Lambert*, 1903. Silvery white, tinted rose.
 Gardenia. *Souper et Notting*, 1899. White, suffused pale blush.
 Grace Darling. *Bennett*, 1884. Creamy white, shaded peach.
 Hélène Guillot. *J. B. Guillot*, 1902. Pure white to salmon white, tinted carmine.
 Irene. *Wm. Paul & Son*, 1904. Silvery white, sometimes faintly touched with pink.
 Lady Clanmorris. *Alex. Dickson*, 1900. Creamy white, delicate salmon centre.
 Lady Quartus Ewart. *Hugh Dickson*, 1904. Paper white. [109]
 Ligne-Arenberg. *Souper et Notting*, 1903. Creamy white, pink edge.
 L'Innocence. *Pernet-Ducher*, 1898. Pure white.
 Madame Joseph Combet. *J. Bonnair*, 1894. Creamy white.
 Madame Maria Capalet. *Schwartz*, 1905. Rosy white, tinted salmon, centre rosy yellowish salmon.
 Mdlle. Pauline Bersez. *Pernet-Ducher*, 1900. Creamy white, with yellow centre.
 Mdlle. Alice Furon. White, shaded lemon.
 Marjorie. *Alex. Dickson*, 1895. White, suffused with salmon pink.
 Marguerite Guillot. *P. Guillet*, 1903. Pure white.
 Marie Girard. *Buatois*, 1899. White, shaded salmon yellow.
 Marquise Jeanne de la Chataigneraye. *Souper et Notting*, 1902. Silvery white, centre yellow.
 Mildred Grant. *Alex. Dickson*, 1901. Silvery white, edge of petals shaded and bordered with pink.
 Mrs. Conway Jones. *Alex. Dickson*, 1904. Creamy white, flushed salmon pink.
 Mrs. Theodore Roosevelt. *Hill & Co.*, 1903. Creamy white, centre rose.
 Pharisäer. *W. Hinner*, 1903. Rosy white, shaded salmon.
 Pie X. *Souper et Notting*, 1906. Creamy white, suffused pale rose.
 Robert Baessler. *Hinner*, 1904. White, edge of petals tinted rose.
 Rosomane Gravereux. *Souper et Notting*, 1899. White, with tinge of pink.
 Souv. de Madame Eugénie Verdier. *Pernet-Ducher*, 1895. Electric white, shaded saffron yellow.
 White Lady. *Wm. Paul & Son*, 1890. Creamy white.
 Yvonne Vacherot. *Souper et Notting*, 1906. Porcelain white, suffused pink.

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IRISH SINGLE ROSES.

Alex. Dickson & Sons.

Irish Beauty, 1900. Pure white, bright golden anthers.
 Irish Brightness, 1903. Vivid crimson, shading to pink base.
[Irish Elegance](#), 1905.^[4] Buds bronzy orange-scarlet, opening to apricot, a very beautiful rose.
 Irish Engineer, 1904. Bright scarlet, large flowers.
[Irish Glory](#), 1900. Petals silvery marbled pink, flamed outside with crimson.
 Irish Harmony, 1904. Variable, saffron-yellow veined claret.
 Irish Modesty, 1900. Coral pink, ecru base to petals.
 Irish Pride, 1903. Ecru, suffused old rose and gold.
 Irish Star, 1903. Rose du Barri, with lemon star centre.

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CHAPTER VIII

HYBRID PERPETUALS

MR. THOMAS RIVERS, that father of scientific rose culture in England, gives a most interesting account in his famous book, *The Rose Amateur's Guide*, 1840, of the origin of the Hybrid Perpetual rose.

"*The Crimson Perpetual, Rose du Roi, or Lee's Crimson Perpetual*,^[5] ... was raised from seed, in 1812, in the gardens of the Palace of St. Cloud, then under the direction of Le Comte Lelieur, and named by him Rose du Roi.... It is asserted it was raised from the *Rosa Portlandica*, a semi-double bright-coloured rose, much like the rose known in this country as the *Scarlet Four-seasons* or *Rosa Pæstana*.

"Every gentleman's garden ought to have a large bed of Crimson Perpetual Roses, to furnish bouquets during August, September, and October; their fragrance is so delightful, their colour so rich, and their form so perfect."

But though this rose was the first, and probably the parent of many of the earlier Hybrid Perpetuals, the true development of this glorious race took place by other means. The Hybrid Chinas,^[6] such as *Blairii No. 2*, *Chénédoilé*, *Brennus*, and many others, now, as I have said, most unjustly neglected, were the offspring of the China rose, *R. Indica*, crossed with the Provence and other hardy summer flowering roses. These were not perpetual, with the notable exception of *Gloire de Rosamènes*. But several of them bore seed freely. These fertile varieties were again crossed with different kinds of China and Bourbon roses. And their seed produced the new race of strong, hardy roses, the Hybrid Perpetuals, flowering through the whole summer and autumn.

Of those early parents of this fine race but very few are known now. *Gloire de Rosamènes* (Vibert, 1823) is still in cultivation. But in vain I search English and French catalogues for those marked by my father in 1844 in Mr. Rivers' book. Where is *Mme. Laffay*, 1839, with its fine foliage and rosy-crimson, highly fragrant flowers; or *Fulgurie*; or *Rivers*, with its large red flowers "produced in clusters of great beauty"; or *La Reine*, 1843; or *William Jesse*? Probably they still exist as "old and nameless roses" in my own and many other gardens. Yet one would like to give them back the names and honourable places they possessed in one's childhood, and compare them with their splendid descendants. In fragrance they would certainly hold their own; for the fragrance of their Damask grandparent was stronger in them than in too many of the modern Hybrid Perpetuals.

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The great development in the race began in the fifties, and was at its height in the sixties and seventies: but for the last fifteen years and more the tide has turned in favour of the Hybrid Teas; and comparatively few new Hybrid Perpetuals are raised each year. In 1853, Margottin gave the enchanted rose-world *Jules Margottin*, parent of many most excellent roses. And in the same year the delightful *General Jacqueminot* was raised by Roussel, and became the parent of many of our finest deep reds. Then in 1859 came Lacharme's famous *Victor Verdier*, a rose still in favour, and one to which the class owes, perhaps, more than any other as a parent. And in 1861 came *Charles Lefebvre*; also raised by Lacharme.

From that date new and magnificent roses were sent out in numbers every year by the well-known French and Continental houses of Lacharme, Verdier, Pernet, Gautreau, Liabaud, Guillot, Postans, Levet, Margottin, Rambaud, Levêque, Jamain, Schwartz, Soupert et Notting. And in England by Messrs. Wm. Paul & Son, B. R. Cant & Sons, Bennett, Laxton, Paul & Son, Cocker, Alex. Dickson & Sons, Turner, Hugh Dickson, Cooling, Harkness, Ward, etc. While, in 1901, Lambert produced that grandest of white roses, [*Frau Karl Druschki*](#).

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HYBRID PERPETUAL.
FRAU KARL DRUSCHKI.

The pure pinks, and the rich crimsons and scarlets of the Hybrid Perpetuals are of surpassing beauty. And though there is a craze just now for Hybrid Teas, the Hybrid Perpetual must for ever hold its own in the garden on its own lines. For it will flourish where the more tender race would die; and its magnificent size, colour, strong growth, and rich foliage, must always render it indispensable for decoration and as a cut flower.

As with the Teas and Hybrid Teas, these roses create their finest effect in the garden when grouped together in beds of one colour. And if we wish to specialize yet further in the matter of colours, they may be graduated from dark to light, or light to dark, with admirable success. A magnificent bed may be filled with such crimsons, scarlets, and cherry reds as the following, beginning with dark and medium crimsons, *A. K. Williams*, *Duke of Edinburgh*, *Duke of Wellington*, *Dr. Andry*, *Charles Lefebvre*, *Countess of Oxford*, *Fisher Holmes*, *Louis Van Houtte*, *Mrs. Harry Turner*, *Victor Hugo*; and the lighter crimsons, *Alfred Colomb*, *Beauty of Waltham*, *Captain Hayward*, *Duchess of Bedford*, *Duke of Teck*, *Dupuy Jamain*, *General Jacqueminot*, *Gloire*



HYBRID PERPETUAL.
ULRICH BRUNNER.

Other yet darker crimson roses, with maroon or purple shading, are *Abel Carrière*, *Black Prince*, *Prince Camille de Rohan*, *Xavier Olibo*.

For a very effective rose-pink and carmine bed we may use *François Michelin*, *Helen Keller*, *John Hopper*, *Jules Margottin*, *Magna Charta*, *Marquise de Castellane*, *Suzanne Marie Rodocanachi*, *Victor Verdier*.

An pure pink bed is most attractive, when filled with such lovely roses as *Baroness Rothschild*, *Mdlle. Eugénie Verdier*, *Mrs. Sharman Crawford*, *Mrs. John Laing*, *Pride of Waltham*. And although *Captain Christy* is now, wisely, called a Hybrid Tea, it has so much the habit of the Hybrid Perpetuals, that it really goes better in a bed with them than among the more delicate-foliaged Teas.

For a white and pale blush bed we have the pure white *Boule de Neige*, *Coquette des Blanches* (both Dwarf Hybrid Noisettes), [Frau Karl Druschki](#), and *Marchioness of Londonderry*, which is very beautiful when it does well, though this is not always the case.

And for white with a faint blush, *Margaret Dickson* and *Merveille de Lyon*, though these are sadly given to mildew. But for sheer effect and mass of bloom, a bed of [Frau Karl Druschki](#) is unequalled. If the long shoots are pegged down every bud upon them will throw a flower-shoot, producing a sheet of blossom throughout the whole season. [116]

Another very effective arrangement may be made by gradating a broad border from a white centre, through clear pinks on either side to bright scarlets, and ending at each extremity with deepest crimsons. This I have seen carried out successfully with a central group of [Frau Karl Druschki](#), flanked on either side by the clear pinks of *Mrs. Sharman Crawford* and *Mrs. John Laing*, and beyond them, right and left, *General Jacqueminot*, *François Michelin*, *Prince Camille de Rohan*, *Fisher Holmes*, *Duke of Edinburgh*, *Mrs. Harry Turner*, *Dr. Andry*, *Duke of Wellington*, *Victor Hugo*, *Captain Hayward*, *Duke of Teck*, *Horace Vernet*.

As standards many of the Hybrid Perpetuals make grand heads, their sturdy constitution being particularly suitable to this form of growth.

Among the best for this purpose are, *Captain Hayward*, *Charles Lefebvre*, *Clio*, *Dr. Andry*, *Duke of Edinburgh*, *Dupuy Jamain*, *Ferdinand de Lesseps*, *Fisher Holmes*, [Frau Karl Druschki](#), *General Jacqueminot*, *Gloire de Margottin*, *Heinrich Schultheis*, *Hugh Dickson*, *Mme. Gabriel Luizet*, *Mme. Victor Verdier*, *Margaret Dickson*, *Marie Baumann*, *Mrs. Cocker*, *Mrs. John Laing*, *Mrs. R. G. Sharman Crawford*, *Paul Jamain*, *Pride of Waltham*, *Prince Arthur*, *Prince Camille de Rohan*, *Senateur Vaisse*, *Suzanne Marie Rodocanachi*, [Ulrich Brunner](#). [117]

Besides those dwarfs I have enumerated as particularly good for massing in colour, many other excellent roses for general use will be found in the following lists.

HYBRID PERPETUAL ROSES

RED.

Abel Carrière. *E. Verdier*, 1875. Purple crimson, fiery red centre.
 Alfred Colomb. *Lacharme*, 1865. Bright carmine red.
 Alfred K. Williams. *Schwartz*, 1877. Bright carmine red; an exhibitor's rose.
 Baron de Bonstetten. *Liabaud*, 1871. Blackish crimson.
 Ben Cant. *B. R. Cant & Sons*, 1902. Deep crimson.
 Beauty of Waltham. *Wm. Paul & Son*, 1862. Rosy crimson.
 Black Prince. *Wm. Paul & Son*, 1866. Deep blackish crimson.
 Camille Bernadin. *Gautreau*, 1865. Light crimson, paler edges.
 Captain Hayward. *Bennett*, 1893. Scarlet crimson, sweet scented.
 Charles Darwin. *Laxton*, 1879. Brownish crimson.
 Charles Lefebvre. *Lacharme*, 1861. Brilliant velvety crimson.
 Commandant Félix Faure. *Boutigny*, 1902. Crimson, flushed lake.
 Comte de Raimbaud. *Roland*, 1867. Clear crimson.
 Comtesse de Ludre. *V. Verdier*, 1880. Light crimson.

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HYBRID PERPETUAL.
 GUSTAVE PIGANEAU.

Countess of Oxford. *Guillot*, 1869. Bright carmine red.
 Dr. Andry. *E. Verdier*, 1864. Deep carmine red.
 Dr. Sewell. *Turner*, 1879. Maroon crimson, reflexes bright red.
 Duchess of Bedford. *Postans*, 1879. Velvety crimson, suffused scarlet.
 Duke of Connaught. *Paul & Son*, 1876. Bright velvety crimson.
 Duke of Edinburgh. *Paul & Son*, 1868. Scarlet crimson.
 Duke of Teck. *Paul & Son*, 1880. Bright crimson scarlet.
 Duke of Wellington. *Granger*, 1864. Velvet red, shaded crimson.
 Dupuy Jamain. *Jamain*, 1868. Very bright cerise.
 Earl of Dufferin. *Alex. Dickson*, 1887. Rich velvety crimson.
 Éclair. *Lacharme*, 1883. Vivid fiery red.
 Étienne Levet. *Levet*, 1871. Carmine red.
 E. Y. Teas. *E. Verdier*, 1874. Very bright red.
 Fisher Holmes. *E. Verdier*, 1865. Shaded crimson scarlet.
 General Jacqueminot. *Roussel*, 1853. Brilliant scarlet crimson; a noble old rose.
[Gustave Piganeau](#). *Pernet-Ducher*, 1889. Brilliant shaded carmine; chiefly an exhibitor's rose.
 Horace Vernet. *Guillot*, 1866. Crimson scarlet, dark shading.
 Hugh Dickson. *Hugh Dickson*, 1904. Crimson, shaded scarlet.
 Hugh Watson. *Alex. Dickson*, 1904. Crimson, shaded carmine.
 J. B. Clark. *Hugh Dickson*, 1905. Deep scarlet, shaded plum.
 Jean Soupert. *Lacharme*, 1876. Deep velvety purple.
 Jules Margottin. *Margottin*, 1853. Bright cherry red.
 Lady Helen Stewart. *Alex. Dickson*, 1887. Bright crimson, shaded scarlet.
 Le Havre. *Eude*, 1871. Vermilion red.
 Louis Ricard. *Boutigny*, 1902. Velvet crimson, shaded vermilion and black.
 Louis Van Houtte. *Lacharme*, 1869. Deep crimson, shaded maroon.
 Madame Crapelet. *Fontaine*, 1859. Beautiful light crimson.
 Madame Victor Verdier. *E. Verdier*, 1863. Bright cherry red; still one of the best.
 Maharajah. *B. R. Cant & Sons*, 1904. Large single flowers, deep velvet crimson; a very fine pillar rose.
 Marie Baumann. *Baumann*, 1863. Soft carmine red.
 Marie Rady. *Fontaine*, 1865. Brilliant red.
 Maurice Bernadin (*syn.* Exposition de Brie). *Granger*, 1861. Shaded crimson.
 M. H. Walsh. *Alex. Dickson*, 1905. Velvety crimson, suffused scarlet.
 Oberhofgartener A. Singer. *P. Lambert*, 1904. Pure carmine, darker centre.
 Prince Arthur. *B. R. Cant*, 1875. Rich deep crimson.
 Prince Camille de Rohan. *E. Verdier*, 1861. Crimson maroon.
 Reynolds Hole. *Paul & Son*, 1873. Maroon, shaded crimson; an exhibitor's rose.
 Ruhm der Gartenwelt. *Jacobs*, 1904. Dark pure red.

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Senateur Vaisse. *Guillot*, 1859. Fine dazzling red; one of the best still.
Sir Rowland Hill. *Mack*, 1888. Rich port wine, shaded maroon.
Star of Waltham. *Wm. Paul & Son*, 1875. Deep crimson.
T. B. Haywood. *Paul & Son*, 1895. Crimson scarlet, dark shading.
Tom Wood. *Alex. Dickson*, 1896. Cherry red.
[Ulrich Brunner](#). *Levet*, 1881. Bright cherry red; fragrant, excellent.
Urania. *Walsh*, 1906. Cherry crimson.
Victor Hugo. *Schwartz*, 1884. Dazzling crimson.
Xavier Olibo. *Lacharme*, 1864. Velvety black, shaded amaranth.

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ROSE.

American Beauty. *Bancroft*, 1886. Deep rose; needs fine weather.
Annie Laxton. *Laxton*, 1872. Clear rose, flushed cherry.
Countess of Rosebery. *Postans*, 1879. Deep salmon rose.
David R. Williamson. *Wm. Paul & Son*, 1905. Soft rich carmine rose.
Duchesse de Morny. *E. Verdier*, 1863. Delicate bright rose.
François Michelon. *Levet*, 1871. Deep rose, reverse of petals silver.
Heinrich Schultheis. *Bennett*, 1882. Delicate pinkish rose.
Helen Keller. *Alex. Dickson*, 1895. Rose cerise.
John Hopper. *Ward*, 1862. Bright rose, reverse pale lilac.
Madame Eugène Verdier. *E. Verdier*, 1878. Bright silvery rose.
Magna Charta. *Wm. Paul & Son*, 1876. Bright rose.
Marie Finger. *Rambaud*, 1873. Light salmon rose, deeper centre.
Marie Verdier. *E. Verdier*, 1877. Pure rose.
Marquise de Castellane. *Pernet*, 1869. Bright clear rose.
Suzanne Marie Rodocanachi. *Lévêque*, 1883. Glowing rose; one of the best.
Ulster. *Alex. Dickson*, 1899. Salmon pink.

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PINK.

Baroness Rothschild. *Pernet*, 1867. Light pink.
Clio. *Wm. Paul & Son*, 1894. Pale flesh, deeper centre.
Dr. William Gordon. *Wm. Paul & Son*, 1905. Brilliant satin pink.
Her Majesty. *Bennett*, 1885. Pale rose pink.
Jeannie Dickson. *Alex. Dickson*, 1890. Rosy pink, edged silvery pink.
Lady Overtown. *H. Dickson*, 1906. Pale salmon pink, centre silvery pink.
Laurence Allen. *Cooling*, 1896. Clear soft pink, lighter shading.
Madame Gabriel Luizet. *Liabaud*, 1877. Light silvery pink.
Marchioness of Downshire. *Alex. Dickson*, 1894. Beautiful satin pink.
Mrs. Cocker. *Cocker*, 1899. Soft pink.
Mrs. John Laing. *Bennett*, 1887. Soft pink; one of the best.
Mrs. R. G. Sharman Crawford. *Alex. Dickson*, 1894. Clear rosy pink; one of the best.
Mrs. Rumsey. *Rumsey*, 1897. Rosy pink.
Pride of Waltham. *Wm. Paul & Son*, 1881. Delicate flesh, shaded bright rose pink.
Roslyn. *Alex. Dickson*, 1900. Delicate rosy flesh.

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WHITE AND BLUSH.

Bertha Giemen. *Wm. Paul & Son*, 1899. Creamy white sport from Marchioness of Dufferin.
Boule de Neige (Noisette). *Lacharme*, 1867. Pure white.
[Frau Karl Druschki](#). *Lambert*, 1900. Snow white.
Mabel Morrison. *Broughton*, 1878. Pure white, not much substance.
Mademoiselle Renée Denis. *Chedane*, 1907. White, shaded rose.
Marchioness of Londonderry. *Alex. Dickson*, 1893. Ivory white.
Margaret Dickson. *Alex. Dickson*, 1891. White, pale flesh centre.
Merveille de Lyon. *Pernet*, 1882. White, centre slightly rosy peach.
Perfection des Blanches. *Schwartz*, 1873. Pure white.
White Baroness. *Paul & Son*, 1883. Pure white.

CHAPTER IX

[123]

BOURBON, CHINA, AND POLYANTHA ROSES

BESIDES the three great races of perpetual flowering Roses, the Teas, Hybrid Teas, and Hybrid Perpetuals, on which the chief interest of the modern rose-world is centred at the present time, there are other perpetual flowering roses, which are of great importance both for their value in the past and their beauty in the present. For although the modern hybrids have somewhat obscured the fame of their ancestors, many of them owe their origin to the Bourbon and China roses, which, in the early years of the nineteenth century, before the advent of Hybrid Perpetuals, were almost the only autumn flowering roses on which to depend.

According to that invaluable book,^[7] to which I owe an untold debt of gratitude since first I began to study rose-growing seriously—the original Bourbon, "a beautiful semi-double rose, with brilliant rose-coloured flowers, prominent buds, and nearly evergreen foliage," was discovered in the Isle of Bourbon.

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BOURBON.
SOUVENIR DE LA MALMAISON.

It appears that the land there was—probably is still—enclosed by "hedges made of two rows of roses, one row of the common China Rose, the other of the Red Four Seasons, the Perpetual Damask." In planting one of these hedges, a proprietor found a rose quite different in appearance to the rest of his young plants, and transferred it to his garden. Here it flowered, and proved to be a new type, evidently a seedling from the two sorts, which were the only ones known in the island. "M. Bréon arrived at Bourbon in 1817, as botanical traveller for the Government of France, and curator of the Botanical and Naturalization Garden there. He propagated this rose very largely; and sent plants and seeds of it in 1822 to Monsieur Jacques, gardener at the Château de Neuilly, near Paris, who distributed it among the rose cultivators of France. M. Bréon named it 'Rose de l'Isle Bourbon,' and is convinced that it is a hybrid from one of the above roses, and a native of the island."

The true Bourbon roses are thoroughly perpetual, with rose, blush, or white flowers, smooth solid stems, and dark, almost evergreen, foliage. One has only to mention the well-known and well-beloved *Souvenir de la Malmaison* to recall the type. *Gloire de Rosamènes*^[8] is a hybrid, as I have said: but *Hermosa*, or *Armosa* (1840), and the charming *Mrs. Bosanquet* (1832), often classed among the China roses, are pure Bourbons, and so are *Mme. Isaac Pereire*, *Mrs. Paul* (1891), *Queen of the Bourbons*, *Boule de Neige*, *Setina* a climbing form of *Hermosa*, and *Zephyrine Drouhin* (1873), a good climbing rose. *Hermosa*, which is constantly mistaken for a very full, globular pink China, is an excellent rose for massing in the garden, as it is in continuous bloom from spring till late autumn, the dwarf, bushy plants being covered with flowers. The charming hybrid Tea rose, *Camoëns*, which resembles it in habit, but is a rather larger flower of a rich China pink, may also be used in the same way. A group of small beds arranged in a simple geometrical pattern, and planted with either or both these roses, is an extremely pretty feature in the garden. *Hermosa* has been for years largely used in this way on the Continent and in England; for instance, 20,000 have been planted in the Sandringham gardens alone. But I was told last year in Luxembourg, that in Holland, where it is most popular, *Camoëns* is almost superseding it; one Dutch lady who had a large portion of her garden planted with nothing but *Hermosa*, is now using hundreds of *Camoëns* in the same way, as it is equally generous in bloom, richer in colour, and as neat and strong in growth.

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THE CHINA ROSE, *R. Indica*.

THE CRIMSON CHINA ROSE, *R. Semperflorens*.

These old favourites were introduced into England in the eighteenth century. The *Old Blush Monthly* came first, in 1718; and in 1789 the *Old Crimson* (*R. Semperflorens*), a much less vigorous plant, arrived. It is not surprising that both should have found instant popularity; for roses which in warm situations are practically in flower the whole year through, must indeed have been precious adjuncts to the gardens of those days. In England they were popularly known as "Monthly roses"; while in France they are known as *Rosiers du Bengal*.

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though it has many newer rivals, is one of those which has never gone out of favour, and justly so; for what can be more pure and lovely than it is when well grown. Either as a bedder, or a bush in the herbaceous border, or, still more, when grown as a dwarf hedge, its fresh loveliness is a never-ending delight. Indeed, one wonders why it is not more generally used in England in this last manner; for both in the South of France and Switzerland, hedges of the pink Monthly rose are common, and of exceeding beauty. *Cramoisie Supérieure* (1834), a form of the Crimson China, should be grown in masses, as its weak and straggling growth is unsuited to the above purposes. But many of the newer varieties are admirable in whatever way they are used. *Laurette Messimy* (1887), rose, shaded yellow, and *Madame Eugène Resal* (1895), copper and bright China-rose, are two of the very best of these, and are brilliantly effective as bedding roses. So are the rosy-apricot *Queen Mab* (1906), and the yellow-apricot and orange *Arethusa* (1903). *Comtesse du Cayla* (1902) is a fine carmine crimson, with orange on the outer petals, varying to orange-yellow shaded carmine. *Cora* is a pretty clear yellow, often tinted carmine, a rose of a charming habit. *Le Vesuve* bears some flowers rich crimson and some rosy pink. *Ducher* (1869) is the best white; *Frau Syndica Rœloffs*, yellow, shaded coppery-red and peach; *Nabonnand*, a large flower, velvety purple-red, shaded coppery-yellow. *Souvenir d'Aimée Terrel des Chênes* is a small, beautiful, and well-shaped flower, coppery-pink, shaded carmine, the pointed buds being golden yellow. *Climbing Cramoisie Supérieure* and *Field Marshal* are both deep crimson climbers, but the last does best under a glass or in a warm position out of doors.

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CHINA.
LAURETTE MESSIMY.

We now come to a quite modern class of perpetual flowering roses, which is as yet too little known, except among those ardent rose-growers who keep closely in touch with the marvels of modern hybridization. And this special race is indeed one of its most extraordinary results. For

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THE DWARF POLYANTHA ROSES, *R. Multiflora*,

are derived from the summer flowering, climbing *Multiflora*, and in them we get a first cousin of, say, *Crimson Rambler*, so dwarf as to make a charming two-feet high edging to an ordinary rose-bed, and so thoroughly perpetual, that from May to December it is thickly covered with its hundreds of miniature flowers in clusters. How these tiny roses, which remind one of the "Fairy Rose" of long-ago nursery days, came into being is not exactly known. But they were evidently the result of crossings with the Tea rose strain. M. J. B. Guillot developed the first, *Ma Paquerette*, pure white, flowering in large bunches, in 1875. In 1879, Rambaux followed with the charming *Anna Maria de Montravel*, one of the best known of the class. The next year Ducher brought out the lovely *Cecile Brunner*, blush, shaded pink, and the race was fully recognized. Since then nearly every year has seen fresh varieties; and the charming little plants are growing in favour.

These roses may be roughly divided into two classes: one showing the Polyantha blood very strongly; the other the Tea blood.

In the first, the flowers, whether double or single, are borne in dense upright clusters, after the manner of the true *Multiflora*. Some of the best of these are *Gloire des Polyantha*; *Schneewittchen*; the fine *Mme. N. Levasseur*, really a miniature *Crimson Rambler*; the even more attractive *Mrs. W. H. Cutbush*, a bright pink *Crimson Rambler*; and the exquisite little *Baby Dorothy*, which has created such a sensation as a pot plant since it was shown in the spring of 1907. These are all admirably fitted for planting in masses. In the famous Pépinière, or Public

[129]

Gardens of Nancy, beds of *Madame N. Levavasieur* last autumn (1907) were remarkably effective. In one the ground was thickly covered among the plants with a very dwarf grey-blue *Ageratum*; and the effect of the erect crimson clusters of the rose over the soft grey flowers was most striking; while another bed of the same rose was edged with a dwarf bronze-foliaged fibrous *Begonia*. Even more charming was a whole bed of *Mrs. W. H. Cutbush*, which I saw in MM. Soupert et Notting's garden at Luxembourg, the rich rosy colour being much finer.



DWARF POLYANTHA.
PERLE D'OR.

In the other class the Tea blood is shown as strongly; the flowers are borne singly, or at most in heads of four or five, on smooth and delicate yet firm little stalks; while the foliage is that of a miniature Tea rose. These as to the actual blossoms are perhaps even more attractive. For what can be prettier than a perfectly formed flower the size of a Fairy rose—and sweetly scented too—such as those of *Étoile d'Or*, lemon shaded with sulphur; or *Perle d'Or*, nankeen yellow with orange centre; or *Eugénie Lamesch*, coppery pink; or the beautiful *Cecile Brunner*, its well-shaped flowers blush with a deeper pink centre? [130]

In one or two we get an example of the double strain. For the velvety crimson flowers of *Perle des Rouges* are borne in clusters, though in substance and foliage the plant appears to take after the Tea rose.

But I deprecate the tendency which I see among some varieties, to produce much larger flowers such as those of *Clothilde Soupert* and *Georges Pernet*. This quite alters the character of the pretty little plants; giving us a rose that is neither one thing or another, neither a fine bedding rose or a miniature edging rose.

BOURBON ROSES, *R. Bourboniana*.

- Baron Gonella. *Guillot père*, 1839. Violet rose.
- Baronne de Maynard. One of the best white roses.
- Catherine Guillot. *Guillot fils*, 1861. Purple red.
- Comtesse de Barbantane. *Guillot père*, 1859. Flesh colour.
- Gloire de Rosamènes. *Vibert*, 1825. Scarlet crimson, semi-double.
- Hermosa (Arimosa). *Marcheseau*, 1840. Deep pink. J. B. M. Camm. Pale salmon pink.
- Kronprinzessin Victoria. *L. Späth*, 1888. Milky white outside, sulphur-yellow centre.
- Lorna Doone. *Wm. Paul & Son*. Magenta carmine, shaded scarlet.
- Madame Isaac Pereire. *Margottin*, 1880. Rosy carmine.
- Madame Pierre Oger. *Oger*, 1879. Cream white, shaded and edged lilac.
- Marie Paré. *Pavie*, 1880. Flesh colour, deeper centre. [131]
- Mrs. Allen Chandler. *Chandler*, 1904. Pure white sport from Mrs. Paul.
- Mrs. Bosanquet. *Laffay*, 1832. Salmon white.
- Mrs. Paul. *Paul & Son*, 1852. Pinkish white; a fine rose.
- Paxton. *Laffay*, 1852. Fiery rose.
- Philémon Cochet. *Cochet*, 1896. Bright rose.
- Queen of the Bourbons. *Mauger*, 1852. Salmon rose.
- Queen of Bedders. *Nobbe*, 1878. Deep crimson.
- Reine Victoria. *Schwartz*, 1878. Bright rose, perfect form.
- Setina. *Henderson*, 1879. Pink, a climbing Hermosa.
- Souv. de la Malmaison. *Beluze*, 1843. Tender flesh white.

[Souv. de la Malmaison rose](#). *Verschaffelt*, 1862. Fine rose colour.
Zephirine Drouhin. *Bizot*, 1873. Bright silvery pink.

CHINA OR BENGAL ROSES, *R. Indica*.
R. Semperflorens.

Abbé Cretin. *Mille-Toussaint*, 1906. Light rose, shaded salmon.
Alexina. *Beluze*, 1854. Almost pure white.
Alice Hamilton. *Nabonnand*, 1904. Bright velvety crimson reflexed madder.
Antoinette Cuillerat. *Buatois*, 1898. Electric white on copper base.
Arethusa. *Wm. Paul & Son*, 1903. Yellow, tinted apricot.
Aurore. *Schwartz*, 1897. Creamy yellow, tinted salmon rose.
Baronne Piston de St. Cyr. Pale flesh, distinct and attractive. [132]
Bébé Fleuri. *Dubreuil*, 1907. Varying from China rose to currant red.
Cardinal. *Welter*, 1904. Dark red, centre yellow.
Common (old Blush Monthly). *Parsons*, 1796. Pale pink.
Comtesse du Cayla. *Guillot*, 1902. Coppery-carmine, shaded orange and yellow.
Cora. *Vve. Schwartz*, 1899. Clear yellow, tinted carmine.
Cramoisi Supérieur. *Coquereau*, 1832. Velvety crimson, large clusters.
Cramoisi Supérieur. A climbing sport.
Crimson China (Sanguinea). *Evans*, 1810. Dark crimson.
Ducher. *Ducher*, 1869. Pure white.
Duke of York. *Wm. Paul & Son*, 1894. Variable from white to red.
Eugène de Beauharnais. *Fellemborg*, 1838. Amaranth.
Fabvier. *Laffay*. Scarlet crimson, finest of its colour.
Field Marshall. *Wm. Paul & Son*. Blood crimson, shaded amaranth.
Frau Syndica Røeloffs. *Lambert*, 1900. Bright yellow, shaded copper red.
Irene Watts. *P. Guillot*, 1896. White, tinted salmon pink.
Jean Bach Sisley. *Dubreuil*, 1899. Silvery rose, outer petals salmon-rose, veined carmine.
Le Vesuve. *Sprunt*, 1858. Bright red and pink.
Madame Eugène Resal. *Guillot*, 1894. Nasturtium red or bright red, on yellow base.
Madame H. Montefiore. *Bernaix*, 1900. Salmon yellow, shaded apricot and carmine.
Madame Laure Dupont. *Schwartz*, 1907. Vivid carmine, reflexed silver rose. [133]
[Madame Laurette Messimy](#). *Guillot fils*, 1887. China rose, shaded yellow.
Martha. *P. Lambert*, 1906. Copper red, flowers in large corymbs.
Queen Mab. *Wm. Paul & Son*, 1896. Rosy apricot, shaded orange and rose.
Red Pet. *Paul & Son*, 1888. Miniature rose, deep crimson.
Souv. d'Aimée Terrel des Chênes. *Schwartz*, 1897. Coppery rose, shaded carmine.
Unermüdliche. *Lambert*, 1904. Crimson, shaded red, always in bloom.

DWARF POLYANTHA ROSES, *R. Multiflora*.

Aennchen Mueller. *J. C. Schmidt*, 1907. Large clusters, brilliant rose.
Amélie-Suzanne Morin. *Souper et Notting*, 1899. White, yellow centre.
Anne-Marie de Montravel. *Rambaux*, 1879. Pure white, immense cluster.
Aschenbrodel. *Lambert*, 1903. Peach, centre salmon.
Bébé Leroux. *Souper et Notting*, 1901. White, centre canary yellow.
Blanche Rebatel. *Bernaix*, 1889. Bright carmine, reverse white.
Canarienvogel. *Welter*, 1904. Golden yellow, flaked orange and rose.
Cecile Brunner. *Ducher*, 1881. Bright rose, yellowish centre.
Clara Pfitzer. *Souper et Notting*, 1889. Light carmine.
Clotilde Souper. *Souper et Notting*, 1890. Pearly white, rose centre, rather large flowers.
Dr. Ricaud. *Corbœuf-Marsault*, 1907. Rosy salmon, copper base. [134]
Étoile de Mai. *Gamon*, 1893. Nankeen yellow, rather large.
Étoile d'Or. *Dubreuil*, 1889. Citron yellow, shaded sulphur.
Eugénie Lamesch. *Lambert*, 1900. Orange yellow, passing to clear yellow, shaded rose.
Filius Strassheim. *Souper et Netting*, 1893. Rosy cream, orange base.
Georges Pernet. *Pernet-Ducher*, 1888. Rather large, bright rose, shaded yellow.
Gloire des Polyanthas. *Guillot fils*, 1887. Bright rose, white centre.
Golden Fairy. *Bennett*, 1889. Clear buff, yellow and white.
Hermine Madele. *Souper et Notting*, 1888. Cream, reflexed yellow.
Katherine Ziemet. *Lambert*, 1901. Pure white, very fragrant.
Kleiner Alfred. *Lambert*, 1904. Ground colour red, suffused ochre yellow.
Le Bourguignon. *Buatois*, 1901. Electric madder yellow.
Leonie Lamesch. *Lambert*, 1900. Bright copper red, golden centre.
Liliput. *Paul & Son*, 1897. Cerise carmine, flushed crimson.
Little Dot. *Bennett*, 1889. Soft pink, flaked deeper on outside petals.
Madame E. A. Nolte. *Bernaix*, 1892. Buff yellow, passing to rosy white.
Madame N. Levavasseur. *Levavasseur*, 1904. Bright carmine red; the dwarf Crimson Rambler.
Madame Zelia Bourgeois. *Vilin*, 1907. Small double white flowers.
Ma Fillette. *Souper et Notting*, 1898. Peach rose, yellow ground. [135]
Ma Petite Andrée. *Chauvry*, 1899. Deep carmine red.
Marie Pavié. *Alégatière*, 1889. White, rose centre, large.
Martha. *Lambert*, 1906. Strawberry pink, coppery buds.
Maxime Buatois. Copper yellow, changing to carmine yellow.
Mignonette. *Guillot*, 1881. Soft rose, changing to white.
Mosella. *Lambert & Reiter*, 1896. Yellowish white, centre rose.

Mrs. W. H. Cutbush. *Levasseur*, 1907. A pink Mme. N. Levasseur.
 Pâquerette. *Guillot fils*, 1875. Pure white; flowers in immense panicles.
[Perle d'Or](#). *Dubreuil*, 1883. Nankeen yellow, orange centre.
 Perle des Rouges. *Dubreuil*, 1896. Velvety crimson, reflexes bright cerise.
 Petit Constant. *Souper et Notting*, 1900. Deep nasturtium red.
 Petite Léonie. *Souper et Notting*, 1893. Rosy white, carmine centre.
 Philippine Lambert. *Lambert*, 1903. Silvery pink, centre deep flesh.
 Primula. *Souper et Notting*, 1901. Bright China rose, centre snow white.
 Rosalind. *Paul & Son*, 1907. Bright pink, with deeper buds.
 Rosel Dach. 1907. Bright cherry rose.
 Schneewittchen. *Lambert*, 1901. Creamy white, passing to snow white.
 Schneekopf. *Lambert*, 1903. Snow white, in large clusters.

CHAPTER X

[136]

ROSE PESTS

THE enemies of the rose are many. They are of two classes; the insect foes, and diseases caused by Fungi. And their prevention and destruction are tasks, as every rose-grower knows only too well, which call for ceaseless vigilance and constant work, more especially in the early months of the season. For if remedies are applied in good time, the pests of both kinds give comparatively little trouble after May and June until the early autumn, when a fresh crop of both appears.

No such powerful weapon has ever before been put in the hand of the rose-grower, as the remarkable handbook on the *Enemies of the Rose*, published this spring (1908) by the National Rose Society. For here the veriest tyro can recognize the diseases which puzzle him and the insects which drive him to despair in all stages of their mischievous existence, figured in exquisitely drawn and coloured plates; while in the terse and admirable letter-press he is told how to combat their destructive ways. This little book can be obtained by non-members of the Society for 2s. 6d., through any member; and it ought to find a place on the shelf of every rose lover.

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Mildew, of all Fungoid diseases, is the worst we have to contend with. Some roses, such as the lovely *H. T. Killarney*, the *Crimson Rambler*, the *H. P. Margaret Dickson*, and others, are specially subject to this pest; and unless measures are taken against it when the very first sign appears, it quickly spreads to other roses. Two seasons ago a plant of *Margaret Dickson* had it badly in my garden, and infected its neighbour, [Frau Karl Druschki](#), to an alarming extent.

This odious disease, though more or less always present in the garden, appears generally in marked strength twice in the season—first in spring, when the foliage is just fully developed, and secondly after the midsummer shoots are grown.

It must be attacked early before it gets any hold, in fact, before it actually shows, if we have reason to suspect its presence. *Flowers of Sulphur* is the most usual and effective preventive. It is blown over the plants with bellows made specially for the purpose. Floating like a fine cloud all over the garden it settles on every part of the plant. The early morning before the dew is gone is the time to apply it, as the evaporation of the dew has some subtle effect on the sulphur which greatly increases its efficacy. Rev. F. Page-Roberts strongly recommends *Black Sulphur* instead of the ordinary yellow, used with one of the "Ideal" Powder Bellows, made by W. Wood & Son, Wood Green.

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Another preventive, which is advised in the National Rose Society's handbook as extremely efficacious, is syringing with *Potassium Sulphide*, *Liver of Sulphur*—half an ounce to a gallon of water. The handbook advises adding a tablespoonful of liquid glue, or the whites of two eggs to every gallon of water, as this causes the solution to adhere better to the foliage. If thoroughly and carefully applied with a very fine syringe, such as the Abol Syringe, using the bend attached to get at the under-side of the leaves where the fungus first appears, this wash acts rapidly upon the pests.

Mo-Effic, a new preparation, has been highly recommended in the last two years. I have not tested it myself. But Mr. Mawley considers it most successful.

Black Spot is another troublesome pest. It attacks the foliage alone, and not only spoils the appearance of the leaves, but so injures them that they fall off prematurely. The disease can be best checked by spraying with the *Liver of Sulphur* wash, beginning early in the spring and going on at intervals.

Rose Rust and **Rose Leaf Scorch** may also be combated with *Liver of Sulphur* wash.

But in all these three last diseases, it is a matter of the greatest importance to collect the badly diseased leaves on the plant, and especially to pick up every one lying on the ground, and to see that they are burnt at once and not thrown on the rubbish heap, where they will only infect the soil.

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Sooty Mould, the unsightly black stuff which often covers the foliage, is a parasitic fungus not

upon the leaf itself but upon the "honey dew" deposited by Green Fly. If therefore the honey dew is kept off by destroying the Aphides which secrete it, *Sooty Mould* will not appear.

INSECT PESTS.

Green Fly, or **Rose Aphis**, is alas! too well known in every garden to need much description. But the reason why it is so difficult sometimes to get rid of this pest is not so commonly known. The Aphides breathe through pores at the sides of their bodies. And in order to kill them, some substance must be used which will close these pores. Therefore syringing with water or any clear liquid is absolutely useless; for if a few Green Fly are knocked off one shoot they will only settle on some other. We often hear people say after a thunderstorm, "This will clean the roses and wash off the Green Fly nicely." Far from it. They only increase the faster; while the caterpillars rejoice, and flaunt themselves openly on every bush. Then in despair some one uses paraffin or some violently caustic wash for spraying the Green Fly, and destroys his roses thereby. [140]

Nature has mercifully provided some enemies to prey on the Green Fly—and these help in some small degree to keep the pest down. The chief of these is the Ladybird, which both in its adult and in its larval state devours them ceaselessly. The pretty green Lace-wing Fly or Aphis Lion is also useful, as its larvæ are provided with "large sickle-shaped jaws for picking the Green Fly off the plants."

The Hover Fly—which looks like a small, slim two-winged bee or wasp—lays its eggs in the thick of a mass of Green Fly, and its green and grey leech-like maggots feed upon them. And the Ichneumon and Chalcid Flies lay their eggs in the bodies of the Aphides and their maggots feed on them from within.

But all these are of comparatively little help to the unhappy rosarian, who must therefore devise unnatural means to clear his plants.

As far as I know, with the exception of an Aphis brush—a useful invention, but one which needs very gentle handling—there are only two safe remedies for this universal plague. The usual one is a wash of soft-soap and quassia, in these proportions—

Best soft-soap	1 lb.
Quassia chips	2½ lb.
Water	25 gallons.

Even this wash, excellent as it is, will sometimes fail to get rid of the scourge in a bad year. But I have found "Abol, White's Superior," a never-failing remedy. It is also much easier to use, as one only has to mix it with cold water according to the directions on each can, and it is ready in a minute. [141]

If either of these remedies are used the moment the Green Fly appears, and the dose repeated a couple of days later in order to kill any that may have escaped the first spraying, we have very little more trouble until the second crop of Green Fly appears in September. It is well to syringe the plants thoroughly with pure water a few days after the second dose of either of these washes, as this knocks off the dead Aphides, and leaves the foliage clean and sweet.

Although paraffin in various forms is often recommended, let me urge upon my readers that it is a most dangerous substance to use upon the rose—a naturally delicate plant—as any remedy of a caustic nature is sure to do it far more harm than good.

Tobacco wash is recommended by the Continental rose-growers for Aphis, 1 part of tobacco-juice to 15 parts of water. If a little soft-soap is added it makes a better wash. This is also a good wash for

Cuckoo Spit or **Frog-Fly**.—This frothy substance if washed off will be found to contain a yellow creature, often closely wedged into the angle of leaf and shoot, or at the base of a flower bud. This is a "nymph" or young Frog-Fly—a most destructive insect—and unless removed it will so quickly suck the sap of the leaf and bud that it dies and falls off. [142]

To get rid of them requires patience. We must either hand-pick the roses—or if we spray with the tobacco wash it is necessary to syringe the plant with plain water first, using some force, to wash off the white froth—and then spray with the tobacco wash to kill the "nymph."

This leads us to the more active and the worst of all the pests we have to fight against.

BEETLES, BEES, FLIES, AND MOTHS,

which either in their adult form or as maggots and caterpillars prey upon the rose.

Four Beetles are among the enemies of the rose. The beautiful green **Rose Beetle** or **Rose Chafer** does harm in both stages. As a grub it feeds underground on the roots; and as a beetle eats the foliage and the petals and anthers of the flowers. I find it is particularly fond of the delicate blossoms of the *Yellow Persian Briar*.

The **Cock Chafer** also eats the foliage, and its large white grubs devour the roots of the roses to such an extent that they often kill the plant. As the grubs remain for three years in the ground the damage they can do is incalculable; and they attack other plants besides roses. Among the

roots of a herbaceous *Spiræa* I lifted this last winter, I caught forty of these grubs, and found they had so honey-combed the roots that the plant had to be burnt.

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The **Summer Chafer** and **Garden Chafer** also attack roses.

Where these four chafers are prevalent there is no cure but hand-picking. The beetles must be collected off the bushes; and the grubs carefully picked out of the roots, if we have reason to think they are present from the rose appearing unhealthy. Or they may be tempted out of the soil by placing grass turves upside down close to the plants, when they can be picked out and killed with a little boiling water.

The **Rose Leaf-cutting Bee** spoils the foliage by cutting semi-circular pieces out of the leaves to line its nest. A few years ago I found that a fine young plant of *Tea Rambler* was so relished by this bee that hardly a leaf was left intact. There is no cure but to watch the bee going into her nest and there to destroy it after dusk.

Of all pests that the rose-grower has to fight against

CATERPILLARS AND MAGGOTS

are the very worst. For there is no real remedy against their endless and varied depredations save hand-picking; or as some one has tersely put it, "just a little gentle washing with non-caustic substances, and just a lot of finger-and-thumb work." This is tedious, and often disgusting; but it is the only way.

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These loathsome pests are the larvæ of certain flies and many kinds of moths.

Sawflies, the little black and shiny flies which infest the roses in May and June, are a terrible pest, as the eggs they lay on the leaves turn quickly into small, green larvæ. There are several kinds of sawflies, and their destructive methods vary. The Leaf-rolling Sawfly, whose larvæ roll the rose-leaves like paper spills, has become a serious pest among garden roses of late years, and if these rolls are carefully unfolded the little green maggot will be found in one of them. It must be caught with care, as it is very lively, and if allowed to fall to the ground will remain there, and produce a fresh brood in the next year.

The **Rose Slugworm** is much more common, and most destructive, eating the upper surface of the leaves and leaving the lower to shrivel up. It has two broods in the year.

The **Rose Emphytus** is another of the sawflies, and one of the worst. Its larva eats the whole leaf away, beginning at the mid rib, and also works its way into a cell in the branches till the next spring, thus killing the tender growths above. This is the green caterpillar which we find coiled up on the under-side of the rose-leaves, or in early morning and late evening curled round the base of a rose-bud, working its way through the calyx into the heart of the flower. It is far easier to catch, as it is somewhat sluggish in movement, clean and hard in substance—and therefore less disgusting to touch than others that squash in one's fingers. The best remedies for these pests are: first, prevention, by spraying with hellebore wash, which I have found most useful. Second, by careful hand-picking when the larvæ appear. And third, by removing the surface soil in which the cocoons are buried, and all dead wood, during the winter.

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Hellebore wash is made in the following proportion—

- 1 oz. fresh-ground hellebore powder.
- 2 oz. flour.
- 3 gallons of water.

Mix the hellebore and flour with a little water till dissolved; then stir into the rest of the water and apply with a fine Abol Syringe.

Caterpillars of many moths are among the most deadly foes of the rose. Some eat the foliage—such as the Buff Tip and Vapourer Moths; others tunnel into the leaves. But the worst of all are the Tortrix Moths or Rose Maggots, whose repulsive grubs eat the unopened blossoms and spin the delicate young leaves together, destroying the whole top of the new shoots. There are many varieties of Tortrix, which are all quite small moths, and their caterpillars or "Maggots" are the most unpleasant and destructive of all we have to deal with. The worst of all are the Red and the Brown Rose Maggots. These creatures are dirty red or brown, with black heads; they are soft, and grow very fat, and when full grown are half an inch long. They spin the leaves together at the top of the tender young flowering shoots, often bending the top down; and not only eat the leaves in the midst of this filthy fortress, but eat their way into the buds and destroy them.

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Other Tortrix Moths have green and yellow-green maggots. The worst is the Green Rose Maggot—bluish-green with a black head. It also spins the leaves together, and grows nearly as large as the brown. It is extremely active, and very soft and slimy.

These all turn to pupæ among the leaves instead of in the soil; and any left in the foliage must be picked out and burnt. If we wait until the shoots and buds are eaten and the foliage spoiled—nay, till often the whole of our early flowers are ruined—the only remedy is to pinch the leaves

which conceal the maggot, if we have courage to do so, or to hand-pick every one we see. But happily a way exists of preventing these loathsome pests from destroying our roses. And this is to spray the plants from the middle of April to early in May with *arsenate of lead*.^[9] This should be done twice, and will prevent many other caterpillars from feeding on the foliage.

The Vapourer Moth, the little golden brown moth with a tiny white crescent on each wing, is unfortunately common everywhere, in town as well as country; and its caterpillars are as destructive as they are beautiful. These caterpillars are found in great masses upon the hawthorn and fruit trees, and attack the rose as well. They are handsome, hairy creatures, spotted thickly with bright pink-red tubercles, with four erect tufts of yellow hairs on the back, and five longer tufts of darker hairs, two pointing forwards, one backwards over the tail, and two at the sides.

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If there are too many to be hand-picked the bushes must be sprayed with *arsenate of lead*.

The Buff Tip Moth does most harm in the autumn, when its caterpillars, yellow and green, with longitudinal black lines divided by yellow bands, appear in colonies, feeding upon the surface of the leaves. They should be picked off at once, before they grow large, as they reach a length of two inches when full grown, and disperse, feeding singly. If very plentiful, spraying with *arsenate of lead* will destroy them.

The Winter Moth, which is such a serious pest among fruit trees, also attacks roses. The caterpillar is hatched very early, in the end of March and beginning of April. It is a "Looper," greyish at first and turning green later, and nearly an inch long when full grown.

The grease bands we use on fruit trees to catch the wingless female as she creeps up in the autumn to lay her eggs on the bark, would be difficult to use for rose-bushes. The only plan therefore is to spray very early in the season with *arsenate of lead* wash.^[10]

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Another "Looper" found early on the roses is that of the **Mottled Umber Moth**. It is brown with yellowish sides, looks almost like a twig, and is over an inch long. It must be hand-picked.

The **Dagger Moth's** caterpillar—a long, grey-black creature with a yellow line along the back, a large black hump on the shoulder and a small one at the tail, is most destructive when it appears in late summer and early autumn. It is generally found singly; but one specimen will strip a whole shoot of leaves, leaving only the mid rib. Hand-picking is the only remedy.

These are the chief of the pests which we have to fight against. And if we desire to keep our roses in health and beauty we must remember that prevention is better than cure, and begin our treatment in good time, before the many enemies of the rose get too firm a hold.

REMEDIES FOR ROSE PESTS

WASHES, ETC.

For Aphis or Green Fly.

1. *Abol. White's Superior*-instructions with each can.

2. *Soft soap and Quassia Wash*.

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Best soft soap	1 lb.
Quassia chips	2½ lb.
Water	25 gallons.

Dissolve the soap in boiling (soft) water. Boil the chips or simmer for twelve hours, adding water from time to time to cover them. Strain off the liquid, mix it with the dissolved soap, stirring them together thoroughly, then add the water.

3. *Tobacco Wash*—also useful for Cuckoo Spit, Thrips and Leaf-Hoppers.

1 part tobacco juice.
15 parts water.
Add a little dissolved soft soap.

4. *Hellebore Wash* for Sawflies.

Fresh-ground hellebore	1 oz.
Flour	2 oz.
Water	3 gallons.

Mix the flour and hellebore powder with a little water. Then add the rest of the water. It must be kept stirred, and used with a fine spray. *Hellebore is poison*.

5. *Arsenate of Lead* for Caterpillars.

This is a poisonous wash, but the only one that can be used without hurting the roses. It is made with the paste known as *Swift's Arsenate Paste*, mixed with water.

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6. *Flowers of Sulphur* blown over the plants for Mildew.

Liver of Sulphur Wash for Mildew and other fungi, and for Red Spider.

Liver of sulphur 1 oz.
Water 10 gallons.

Powdered hellebore may be dusted over the bushes for Sawflies, but the hellebore wash is best.

All these washes can be used with the Abol Syringe. And in large gardens Vermorel's Knapsack Sprayer is almost indispensable, as it does equally well for roses and fruit trees.

CHAPTER XI

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HOW TO GROW ROSES FOR EXHIBITION

(By the REV. F. PAGE-ROBERTS, *Vice-President National Rose Society, F.R.H.S.*)

IN writing this chapter my purpose is to tell, in a few clear words, the way to grow fine roses, whether they be for exhibition or for private delight; for the method and culture are identical, if the blooms are to be worth looking at.

First, then, as to situation and soil. If possible, choose a position for the beds sheltered from strong winds, yet not near large trees, or hedges; for the roots will enter the beds and rob them of moisture and nutriment. Buildings and walls are the best shelters.

Make the beds, if possible, in the highest part of the garden, and not the lowest; roses like an open situation, though they need shelter from strong winds, and shade, if possible, from the midday sun. In writing these notes I do not wish to say anything that will discourage any one from trying to grow exhibition roses; for they can be grown, more or less well, in almost any situation, and any soil. Those who can choose both are to be envied.

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Then as to soil; some varieties, the H. Ps., will only give the finest blooms in heavy loam; the H. Teas in a less heavy; and the Teas, the most beautiful, though perhaps not so popular as the dark H. Ps., in quite light sandy soil. So the grower must decide according to his situation and soil what varieties to grow, remembering that the Teas are liable to suffer from severe frost.

I make my beds three feet deep and three feet wide,^[11] allowing for two rows of roses, and a grass path about thirty inches wide between the beds, grass being more sightly than gravel, and pleasanter to walk on. The beds, if the soil is heavy, will be all the better for being raised a little above the level of the paths; the roots do not like stagnant water. The beds should be prepared in the autumn, a few weeks before the end of October, that the soil may settle. The manure should be below the roots, not touching them; the roots will find it, and it is better for them to go down, than to come to the surface and suffer if the season be dry. A good sprinkling of bone meal spread over the top soil before planting (with a dusting of basic slag, three to four ounces per square yard) will be all that is necessary at this time. Covering the beds with manure in the winter is not recommended; and digging, or even turning it in, in the spring, is not advisable, however carefully it is done, as some of the roots must suffer, and, besides, manure does not protect the roots. The beds should never be disturbed more than the depth that a hoe will do it. The beds for H. Ts. and Teas should be prepared in the same way. Beds wide enough for two rows are more easily managed than wider ones, there being no need to tread on the soil when attending to the plants, and they can be more easily hoed.

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When selecting varieties, consult an expert, or better still, if you are not a subscriber to the N. R. S. (and this all rosarians should be), get a copy of the N. R. S. official catalogue of Roses, which can be obtained by non-members through a member, price 2s. 6d. This will give you all the information desired. A list of good roses for exhibition is given at the end of this chapter. It is advisable to order the plants early, as nurserymen execute orders in the order in which they are received, and planting should be done during the end of October and November; if not done then it must be deferred till February or March.

The distance of plants from each other depends a good deal upon the varieties. Strong growers should be planted wider apart than small growers; one foot apart is about the usual distance in the rows.

There are some varieties like *A. K. Williams*, *Mrs. W. J. Grant*, and *Horace Vernet*, that do not transplant well. These ought to be budded, and not moved, if possible. Dwarf-rooted stocks can be bought of the nurserymen at a small cost; and the Standard stocks, the best for Tea roses, can be usually got in the neighbouring hedges.

[154]

Pruning.^[12]—The object of pruning is to give increased vigour to the plant, and to keep it within bounds; to make, if possible, a new plant each year, a new top to the old roots. And to do this, severe pruning is absolutely necessary. The harder the pruning, the stronger the growth. Each variety should be pruned according to its growth. If very vigorous, they require less cutting back than those of moderate, or weakly growth.

H. Ps. will be pruned harder than either H. Ts. or Teas; the latter, on account of frost, will sometimes do with little pruning beyond cutting out all dead and weakly shoots, and shortening slightly the long straggling ones. In all cases do not allow the centre of the plant to be crowded. The H. Ps. as a rule, may be cut down to two or three eyes, leaving the very vigorous shoots of

some kinds even five or six eyes; but all weak shoots must be cut down to the base of the plant. This pruning should be done in March, leaving the Teas till April. If in pruning the pith be found to be dark in colour, the shoot must be cut back. Sometimes it will be necessary to cut it quite away, if no light-coloured pith can be seen. Then a certain amount of pruning or thinning of the shoots is necessary in the spring, after the roses have started growing; three to six shoots only, according to the variety, should be left. A thinning again in autumn, of the shoots that have done their work, will give the later shoots a better chance of ripening.

[155]

Manuring.—Farmyard dung is the best of all fertilisers, and this should be used, as has been pointed out,^[13] when the beds are being made, so that there is plenty of good nutriment below the roots. Nitrate of soda and Guano, both soluble, may be sprinkled on the surface alternately once a week after the plants have begun to grow, and hoed in. Manure put on for a mulch in winter does little or no good. The very best and only mulch, winter and summer, is a loose soil surface; and for this the hoe must be kept at work, especially after rain or watering. A good liquid manure is made by putting a barrowful of fresh cow manure into a large barrel, a *big wine pipe* is the thing; add soft water to thin it, put in a bag of soot, and fill up with rain-water. After settling, this will be ready for use. Liquid manure must not be given when the soil is dry, but only after rain or a good watering. Soot dusted over the beds is beneficial, and may also destroy a certain amount of Mildew. The drainage from the farmyard should not be allowed to waste, as is so often the case; but if well diluted it makes a good liquid manure. Do not apply the fertiliser close to the stem, but distribute over the whole ground. Remember when giving liquid manure the same rule holds good, "Strong meat for men, milk for babes."

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Strong growing varieties will stand more than weak ones, and no liquid manure should be given to newly planted trees. A dressing of Basic Slag in the autumn is recommended.

Pests.^[14]—These are many, and the remedies are few and simple. Caterpillars, large and small, must be hunted for daily and killed with finger and thumb from April to July, however unpleasant the process may be, or the most promising buds will be spoiled. For destroying Aphis, which are very troublesome some years, a solution made by boiling Quassia chips in water, and adding soft soap when cooling, is often used; though "finger and thumb" drawn gently up the stem when the insect is first seen, puts an end to those on the shoot; and finger and thumb is even recommended for destroying Mildew on its first appearance, though this cannot be done when there is a bad attack.

Nothing in my experience equals Flowers of Sulphur for Mildew, when distributed by an "Ideal" powder bellows. This should be done quite early in the morning, when there is a promise of a hot, sunny day. If the wind is not too strong, the Sulphur will float through the plants like a cloud of smoke, searching into every part. This should be repeated once a week, and even before there is a sign of Mildew on the leaves, prevention being better than cure. But I know no remedy that will quite destroy it.

[157]

Exhibiting.—If the grower wishes to exhibit his flowers, he should follow the instructions here given; and I would also advise the reading of the late Rev. A. Foster Melliar's book on exhibiting, and the Rev. J. H. Pemberton's—both most excellent books—which enter more fully into particulars than space allows me to do.

The number of shoots having been reduced,^[15] it will soon be time to gradually take away all the buds, except the centre bud and one other. This also must be taken away, as soon as the centre bud looks healthy and free from damage. Very strong growers, like *Florence Pemberton*, and those varieties having a great number of petals, will do better if the buds are not much thinned, or they will be coarse.

The N. R. S. definition of a good rose is: "The highest type of bloom is one which has form, size, brightness, substance, and good foliage, and which is at the time of judging in the most perfect phase of its possible beauty."

It will be necessary in the case of Hybrid Perpetuals to select the bud, which should be about three-quarters open, two days before the show (four or even five days for Teas), and to tie up, not tightly, the centre of the flower with Berlin wool, leaving the outer petals free, taking care that it is not wet with rain, or even dew. Bend the shoot down, if possible, and cover with a shade; some clean litter spread under dwarfs on the ground will keep the flower from being splashed by heavy rains. Teas are improved if covered with a cone of butter paper, as well as the shade; and some may be cut two days before the show, and if put in a dry, dark cellar, will remain in good condition. *Maréchal Niel* will improve in colour by being kept in the dark. The best time for cutting H. Ps. is from four to seven o'clock the evening before the show; they will lose a little in colour, but will stand longer than if cut before six o'clock on the morning of the show. Use garden scissors in preference to a knife. When getting the blooms, cut the stem five or six inches long, and remove the lower leaves, which only fill up the tube and do no good to the flower, and do not add to its appearance in the box. A receptacle with water should be taken round when cutting, and the flowers put in immediately and never allowed to become dry (the water must not be cold). The name should be attached at once.

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The regulation size of the N. R. S. for rose boxes is "4 inches high in front and 18 inches wide, and of the following lengths (all outside measurements). For 24 blooms, 3 ft. 6 ins. long; for 18

blooms, 2 ft. 9 ins. long; for 12 blooms, 2 ft. long; for 9 blooms, 1 ft. 6 ins. long; for 6 blooms, 1 ft. long; for 8 trebles, 3 ft. 6 ins. long; for 6 trebles, 2 ft. 9 ins. long; for 4 trebles, 2 ft. long." The lid should have a depth of 9 inches to allow room for the blooms. Boxes are supplied at a moderate price by John Pinches, 3 Crown Buildings, Crown Street, Camberwell, who also supplies tubes, wire holders, and shades; they can also be obtained from horticultural firms. The tray of the box should be covered with moss. When the roses are all arranged for the night, give a little air by putting a prop under the lid, and leave the box in a cool place. When the boxes are placed on the show tables, lift the lids sufficiently high to get at the flowers. Each tube should be lifted and the rose raised, taking care that the stem is in the water. All damaged outer petals must be removed, and the flower if full with substance in it, may have the wool removed. Assist the opening of the blooms with a camel's hair brush. A gentle puff with the mouth at the centre will loosen tightly packed petals. Care must be taken when "dressing" a bloom, not to alter its character; for this, according to N. R. S., "shall count as a bad bloom." The ties must not be removed from the thin ones (those with few petals) until the last minute, when it is time to remove the lids. It will be necessary to take a few extra blooms in different stages of growth, to replace any in the box that have expanded; for a rose showing an eye gains no point. Care must be taken that there are no duplicates, but all distinct according to "schedule." Once exhibit at an important show, and many lessons will be learnt which can only be learnt there and then.

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A SELECTION OF THE BEST EXHIBITION ROSES

Hybrid Perpetuals.

Alfred Colomb
A. K. Williams
Bob Davison
Captain Hayward
Charles Lefebvre
Commandant Felix Faure
Comte Raimbaud
Dr. Andry
Duke of Wellington
Dupuy Jemain
Fisher Holmes
François Michelin
[Frau Karl Druschki](#)
Helen Keller
Horace Vernet
Hugh Dickson
Hugh Watson
Marie Baumann
Mrs. Cocker
Mrs. John Laing
Mrs. Sharman Crawford
Prince Arthur
Suzanne Marie Rodocanachi
[Ulrich Brunner](#)
Victor Hugo

Hybrid Teas.

Bessie Brown
[Caroline Testout](#)
C. J. Grahame
Countess of Derby
Countess of Gosford
Dean Hole
Earl of Warwick
Florence Pemberton
George Laing Paul
J. B. Clarke
Kaiserin Augusta Victoria
Killarney
La France
Lady Ashtown
Lady Helen Vincent
Lady Moyra Beauclerk
Mme. Melanie Soupert
[Marquise Litta](#)
Mildred Grant
Mrs. G. W. Kershaw

Mrs. John Bateman
Mrs. Theodore Roosevelt
Mrs. W. J. Grant
Perle von Godesberg
Princesse Marie Mertchersky
Queen of Spain
William Shean
Yvonne Vacherot

Teas.

Anna Olivier
Auguste Comte
Bridesmaid
Catherine Mermet
Cleopatra
Comtesse de Nadaillac
Ernest Metz
Innocent Pirola
Mme. Constant Soupert
Mme. Cusin
Mme. de Watteville
Mme. Hoste
Mme. Jules Gravereaux
Maman Cochet
Maréchal Niel
Medea
Mrs. Edward Mawley
Mrs. Myles Kennedy
Muriel Grahame
Souv. d'Élise Vardon
Souv. de Pierre Notting
Souv. de S. A. Prince
Souv. d'un Ami
The Bride
[White Maman Cochet](#)

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FOOTNOTES:

[1] See pruning, [p. 17](#).

[2] But as these are apt to get moved, whether by human hands, or by cats and dogs, who take a diabolic pleasure in pulling them out and knocking them over, it is well to make an exact list of the position of each rose on paper.

[3] See pruning, [p. 26](#).

[4] See [Illustration](#).

[5] This rose, which belongs to the group of Damask Perpetual roses, *R. Damascena*, is still cultivated under the same name. Messrs. Wm. Paul & Son say "this was formerly a favourite group of autumnal roses."

[6] See [p. 57](#).

[7] Rivers' *Rose Amateur's Guide*.

[8] See p. 57.

[9] p. 149.

[10] p. 149.

[11] See Chapter I, "Making the Beds."

[12] See Chapter II.

[13] See Chapter I, and above, p. 152.

[14] See Chapter X.

[15] See above.

[i]

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[ii]



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INFESTING THE SOIL.**



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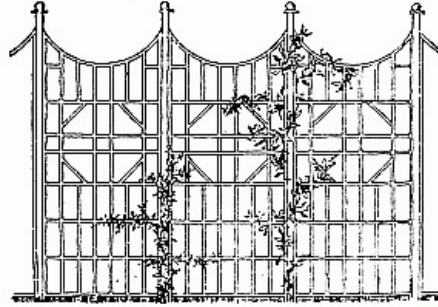
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[iv]

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LUXEMBOURG, Grand Duchy.
Rose Growers by Royal Appointment. Established Half a Century.**

**Illustrated Catalogue Gratis
and Post Free on application.**

A black and white advertisement for roses. On the right side, there is a large, detailed illustration of a single rose with several leaves. To the left of the rose, the word "ROSES" is written in a large, bold, serif font. Below the word "ROSES", the text "All Strong and Home-grown Plants." is written in a smaller font. Further down, the text "Collection 'C' Garden Roses." is written in a bold font. Below that, a paragraph of text describes the collection: "The Finest selection of 25 Garden Roses possible in dwarf plants for 15s. (with Acme Labels, 17s. 6d.), carriage and packing free for cash with order. Full details on application".

ROSES

All Strong
and
Home-grown
Plants.

**Collection "C"
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NOTES.

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Obvious punctuation errors repaired. Accents, except where noted, were left as in the original.

The remaining corrections made are indicated by dotted lines under the corrections. Scroll the mouse over the word and the original text will appear.

*** END OF THE PROJECT GUTENBERG EBOOK ROSES AND ROSE GROWING ***

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