

An Extract on Roses

from the

*Nützlicher und Rheinischer Antiquarius*

of

Christian von Stramberg

Coblenz, 1854

Abstract, Preface, Translation, and Notes

by

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## **Abstract**

A translation into English is provided of a section of an 1854 work by von Stramberg in which roses and the history of some groups are discussed, with some new wrinkles on the origin of some, and revealing new information of different sorts on many roses, and including an overview of the breeding-grounds of Desprez. The article ends with extensive lists of roses recommended by von Stramberg.

## **Preface**

We present in this article an evidently hitherto unexamined passage on roses written by Johann Christian von Stramberg in his sprawling 39-volume work *Nützlicher und Rheinischer Antiquarius*. The passage can be found on pages 262-277 of “der II Abtheilung 4. Band” (1854) of the work, which takes for its subject—or perhaps “jumping-off point”—the Rhine and its sights, history, and lore. As we approach the passage in which we are interested, von Stramberg is interesting himself in Stolzenfels Castle, which is then described in detail, though not by von Stramberg. He is somewhat chagrined that—because he was denied full access to the castle, having to take a sort of tourist tour of it instead—he has to rely on another author, one Malten, for the detailed description. However, our good fortune is that von Stramberg, during that tourist tour, happened across a specimen of what he calls ‘Desprez’—our ‘Desprez à Fleur Jaune’—at the start of the stairway to the gardens which surround the whole castle. This prompts him to go on to tell the reader all he knows about roses. Shall we join him as he walks down the stairs to the garden?:

## **Von Stramberg’s Passage on Roses**

*[To save the reader from that dread malady “footnote whiplash”, we provide our notes running in the text. For roses mentioned, we set off the name with quote marks, give the current attribution and date, and, when it differs from what von Stramberg presents, the form or synonym of the name which current research (as manifest in co-author Dickerson’s*

working manuscript of the upcoming third edition of The Master List) indicates to be correct. Dickerson indeed ran across this from von Stramberg in conducting his research for that book.]

[...] Like all the other Noisettes, the Noisette 'Desprez' [*'Desprez à Fleur Jaune'* (*Desprez/Sisley*, -1832 [likely 1830])] is a member of the bounteous family we categorize as China Roses [*Bengalische Rosen*]. The first so-called China Rose was brought from Canton to England in 1780 by a certain Ker who sent it to Kew Gardens. [*The usual version has Ker, or Kerr, importing it from China to England in 1789, then being commercially released in 1793. The variety in question, of course, is 'Parsons' Pink China', alias 'Old Blush'.*] Flat, semi-double, indistinct in color, it stayed there, unnoticed, even if its remontancy seemed to make it valuable to the elderly: The Old Man may doubt if he will see one more Spring; but he can at least cherish hopes of seeing on a remontant rose one more blossom!

Twenty years passed before that first China Rose wandered from Kew to Paris. Once there, it was scrutinized by the leading botanists, who unanimously regarded it as a variant of the common rose, but lacking cover [*scales*] on its [*growth-*] buds, making the plant susceptible to being injured by more than four degrees of frost. The hair-like roots, so different from the woody roots of the European roses, were not worth mentioning. I'm reminded of that committee of experts, assembled on Napoléon's behalf, which declared the person [*Robert Fulton*] who promoted the potentiality of steam-power to be nuts.

The cultivar, which was sent to Paris in 1800, set some seed in 1803. Three seeds were sown in 1804 by Dr. Cartier. One of the seedlings produced a full bloom and was regarded as a Centifolia [*'Bengale Centfeuilles'*, *Carter*, 1804]. All in all, this doctor seems to have been a lucky fellow: Not much later [*sixteen years: 1820-1821; see Pirolle's 1821 edition of the Bon Jardinier, and remarks by Vibert in his Reponse à Pirolle of 1824*], he introduced a rose which was said to be pale yellow by some, or dirty white by others, which reaffirms the visual power of enthusiasm. Cartier's yellow or not-yellow rose soon died.

In 1802, the *Rosa indica*, which is closely related to the China Rose, found its way from India to Paris, the *Rosa indica* being much less full than its sister, the China, having weaker stems, but recommending itself highly by its carmine flowers. [*By "Rosa indica," Von Stramberg is evidently referring here to what we know as 'Slater's Crimson China', meantime referring to the original 'Parsons' Pink China' simply as "the China."*] Sowing of the ripe seed was repeated and gave us a rose which met with approval because of its whitish color, and despite its irregularity of form. It was called 'rosa alba', which later became 'rosa subalba' [*alias 'De Cels' (Cels, 1804).*]

At the same time, 'Rosa Lawrenceana' arrived from Calcutta. It was a dwarfish cultivar, described and pictured by Miss Lawrence [*sic; 'Lawrenciana', or 'Miss Lawrence's*

*Rose*, is sometimes given as coming from “Redouté, 1817” or “Redouté, 1821” or the like; this, however, refers to Redoutés inclusion of ‘Pumila’ in his and Thory’s book *Les Roses*; and, as we shall soon see, ‘Pumila’ (‘Pompon’), raised from seed by Colville, and introduced in France by Louis Noisette, is a different rose. A reference to a rose ‘Lawrence’, evidently deriving from Robert Sweet, gives a date of 1810, more in line with von Stramberg’s recollections. If we take von Stramberg as authoritative, the attribution for ‘Lawrenciana’ would now be “Calcutta, ca. 1804”]. It was single and rose-colored, a true five-petalled rose, if not—as happened often—sabotaged by the non-appearance of two or three petals. Its habit, on the whole, was not one to make it friends and admirers; and it has passed on to its descendants, mostly very nice miniature roses, a certain ill fortune, despite [*the descendants having*] a very good and regular habit, color, and fullness of blossoms. These in particular: ‘Lawrenceana de Chartres’ [‘*De Chartres*” (Laffay, -1829)], ‘Petite Laponne’ [‘*La Laponne*’ (Br. unk., -1828)], ‘Lilliputienne’ [‘*La Liliputienne*’ (Miellez, -1829)], ‘Pompon Bijou’ [presumably ‘Pompon’ (Colville, c1806)], ‘Gloire des Lawrenciana’ [‘*La Gloire des Laurencias*’ (Miellez, -1828)], ‘Retour du Printemps’ [Br. unk., -1829], ‘Caprice des Dames’ [Miellez, -1831], ‘Desirée’ [‘*La Désirée*’ (Br. unk., -1847)], ‘Dieudonné’ [Mauget, 1827], ‘Mouche’ [‘*La Mouche*’ (Miellez, -1828)], ‘Carnea Superba’ [perhaps ‘*Carné Pleine*’ (Br. unk., -1828)], ‘White Lawrenceana’ [presumably Mauget’s ‘Alba’ of 1827], ‘Zaluca’ [Br. unk., -1829], ‘Zelinette’ [Br. unk., -1829]. Miellez of Esquermes, near Lille, has in particular shown his worthiness concerning the breeding of these “trifles.” These roses have not received their due approval until now, despite the fact that the related, but not comparable, ‘Pumila’ [which is to say ‘Pompon’ (Colville, c1806)], had found many admirers in the childhood days of rose culture.

In 1809, the first Tea rose came to Malmaison. [*The first Tea, ‘Hume’s Blush Tea-Scented China’, is usually given as being released, or perhaps received, in England in 1810.*] The pretty color, the delicious fragrance, the graceful if a bit headstrong habit caused a sensation, and this new acquisition gave an impulse to further efforts to increase, by sowing, the number of cultivars. Not each effort had the desired effect. Some very bad stuff was produced, propagated, and sent into the world [*simply*] because new. [*Let us note that von Stramberg is not implying that the following were derived from the Hume rose; he is simply telling us that receipt of Hume’s gave impetus to sowing rose seed and coming up with new varieties in general.*] Some of these would be ‘Pompon d’Automne’ [Cartier/Vibert, -1824], ‘Belle Villoresi’ [Vibert, -1826], and certainly the ‘Mère Gigogne’ [Vibert, 1818] alias ‘Thea Rubra’, which I got from the Pfaueninsel under the name ‘Aitholus plenissima’, which is just one of the eight or nine synonyms known to me [*The Pfaueninsel is an island in the Havel River in the southwest of Berlin. In the first half of the 19<sup>th</sup> century it was famous for the horticultural sensations shown there.*] But sometimes these sowing experiments brought considerable results, especially the ‘Hermite de Grandval’ [‘*Ermite du Grandval*’ (Grandval/Laffay, -1826)], the merits of which take some effort to discern. This cultivar was bred at Rennes and bears the name of its lucky father.

General Delaâge, at Monplaisir near Angers, has also sown for a long time, and in quantity. Some of his new cultivars he gave to the meritorious rose breeder Vibert, at that time still at Chennevières, near Vincennes. On the occasion of that deal, an opponent wrote, “The fanciers of Angers are very curious to learn if Mr. Vibert will stick to the name given by the general or if he will give it other names,” an accusation which tasted all the more bitter to

Vibert, as it was completely false. But all he said was, “Let’s take notice of the *délicatesse* of that plural.” [Vibert, amused at his critic’s ill-will, is noting that his critic implies, with malign *délicatesse*, by using “names” in the plural, that Vibert is in the habit of offering the same rose under differing names; Vibert himself tells the story in his *Réponse à Pirolle* of 1824 (English translation in Dickerson’s *The Old Rose Informant*). Interestingly enough, Cartier’s “yellow or not-yellow” rose of a few paragraphs back is also mentioned in the *Réponse* in much the same terms as it is by von Stramberg.]

Shipments from abroad added to the already existing stock [of cultivars]. In 1814, Noisette—the great [Louis] Noisette—received a cultivar from North America, bred at Charleston by his brother Philippe, a cultivar which showed itself to be a hybrid of the China rose and *R. moschata*, with the remontancy of the first and the fragrance of the latter. This cultivar, quite correctly, was introduced [in France] as ‘Belle Noisette’ [we know it as ‘Blush Noisette’ (*P. Noisette/L. Noisette, 1814*)]. It was the archetype of that plenteous and very interesting class of roses, the Noisettes. A little bit later, around 1820, the said [Louis] Noisette received seed from the Île-Bourbon, the results of which received only a little attention in the beginning despite its strong growth, good lasting abilities, and the vivid color of the blossom. Nobody sensed what would arise from this ‘Île-Bourbon’, as the cultivar was called within a few years, on account of its presumed origin. [*The original Bourbon rose, from the Île-Bourbon, was ‘Rose Édouard’. Seed from this yielded ‘Burboniana’ (Jacques, c1823) and another seedling (known to have existed, but either unnamed or of a name we can’t determine with certainty at present; perhaps it is the ‘À Fleurs Pâles’ of pre-1826, which in turn is perhaps Jacques’ ‘Pâle de Neuilly’ of -1833).*]

In the Spring of 1826, there existed about 25-30 China Roses of diverse sorts, apart from the original *Bengalensis* and *Sinensis*: the ‘Centifolia’ [‘Bengale Centfeuilles’ (*Cartier, 1804*)], the ‘Camelia’ [‘Camellia’ (*Laffay, 1820*); interestingly, Laffay also bred some *Camellias*], ‘Ternaux’ [*Ternaux, 1812* (though probably by his employee Laffay)], ‘Hermite de Grandval’ [‘*Ermite du Grandval*’ (*Grandval/Laffay, -1826*)], ‘Belle de Plaisance’ [Vibert, 1819] alias ‘Speciosa’—this one very pretty in the way of ‘Avenant’ [‘Avenant’, alias ‘Belle Biblis’, the -1820 *Gallica* of varying pink from Descemet]—‘Sanguin’ [‘Cruenta’ (*China/Evans/Colville, c1810*)], ‘Cerise’ [Br. unk., -1820], ‘Animating’ [*China/England, -1817*], ‘Bijonne’ [‘Bichonne’ (*Gaucher, -1809*)], ‘Bleu de la Chine’ [‘Blue Rose’ (*China/Milford, c1810*)], ‘Duchesse de Parme’ [Vibert, 1818], ‘Junon’ [‘Belle Junon’ (*Br. unk., 1818*)], ‘Belle de Monza’ [*Villoresii, 1819*] alias ‘Florentina’ alias ‘Pistoja’ alias ‘Palermo’—under any of these names a very pretty cultivar—‘Éblouissante’ [‘*La Gaufrée*’ (*Guérin, 1818*)], ‘Blanc à Feuilles Striées’ [Br. unk., -1826], in which not the sharpest eye can detect any stripes, ‘À Bois Striée’ [*Poland, -1826*], this one a sport, preserved by technique; of the Noisettes, there were ‘Lesbie’ [Vibert, 1824], ‘Lee’ [Prévost, -1826], ‘Lafayette’ [Laffay, -1826], ‘Bougainville’ [Cochet père, -1824], ‘Azélie’ [Vibert, 1820], ‘Coralie’ [Vibert, 1827], ‘Comtesse de Fresnel’ [Baumann, -1826], ‘Comtesse d’Orloff’ [Vibert, 1824], ‘Dufresnoy’ [Vibert, 1825].

To this period belongs as well the introduction of the yellow Tea from Calcutta [‘Parks’ *Yellow Tea-Scented China*’ (*China/Parks, 1824*)], an introduction which would have

great influence on the production of new varieties. Although many—most—lost the sweet fragrance (one of the great advantages of the yellow Tea), they were distinct enough in the character of the wood, the foliage, and the size of the calyx and the corolla to found a new class of roses. One of the most important introductions seemed to be the ‘Thé Bourbon’ [*Bourbon* (Vanderberg-Boom, 1829)]. Pure white with a greenish heart, very full and with a most consistent flower form. It was bred in 1828 by Vanderberg-Boom in Holland and sold for 300 francs to the Comte de Rouvroy. He propagated it to 20 specimens and sold them for 15 francs each for the benefit of a charitable organization. Immediately afterward, it was discovered that this ‘Thé Bourbon’ was identical to ‘Belle Traversi’ [Casoretti, -1828; *seen also as ‘Belle Travezzi’ etc.; we must take this opportunity to acknowledge with warm appreciation that the several attributions to Villoresi and Casoretti in this article ultimately derive from information in correspondence received from Jocelen Janon*], which had come from Italy and which is known in German catalogs as ‘Belladonna’.

‘Belle Traversi’ or ‘Thé Bourbon’ [*we see that von Stramberg is definitely considering the two as being synonymous*], of delicate growth as is the case with most Tea roses, sometimes has difficulty opening, the case with another rose as well whose red bract [*i.e., “bud”*] opens up to a lovely white flower. Because of its similarity to the well-known species rose *R. unica* [*that is, the Centifolia ‘Unique’ (Richmond/Grimwood, 1777)*], this cultivar received the name ‘Unique’ [Barrier/Laffay, -1827], from the breeder Barrier, the caretaker of the royal castle the Petite Trianon. To honor one of his daughters, Barrier named another rose ‘Petite Nini’ [Barrier, -1834], the color of which resembles the once-popular Bleichart wine [*Bleichart or Bleichert wine is a certain varietal once grown on the banks of the Rhine, and of a light red color*], and is of similarly delicate growth. Alongside it is ‘Clementine Barrier’ [Barrier, c1830], which is similar to ‘Cupidon’ [Laffay, 1825; *a Noisette*] (which did not come from the Trianon).

Seed was now sown in many places, and many pretty roses were grown, even if, in France, the secret of how to bring the Tea rose seed to full ripeness had not yet been discovered—they had to import mature seed from Italy.

From the calamity which had overcome his nursery in the form of cockchafer grubs, Vibert could salvage only a very few plants. Among them was the excellent Noisette ‘Isabelle d’Orléans’ [Vibert, 1824], pure white and of perfect shape, but difficult to maintain and even more difficult to propagate, because the rough wood—showing its affinity to *R. sempervirens*—did not yield cuttings. Of lesser merit, but very pretty and pure white as well, is ‘Princesse d’Orange’ [Vibert, 1825]. On the contrary, worthless is ‘Charles X’ [Vibert, 1825], also a Noisette, sold at first for 20 francs [*the usual price for ordinary roses at this time was 2 or 3 or 4 francs*]. The flower, changing in color between purple and carmine, never opens properly. Much more considerable results had been achieved by Laffay of Auteuil; but up to this point he had brought only a very few into commerce, such as [*as Laffay is the originator of all of the following, we supply only dates*] ‘Etna’ [1825], ‘Vésuve’ [*‘Le Vésuve’ (1825)*], ‘Belle Elise’ [*‘Belle Elisa’ (1825)*], ‘Fakir’ [*‘Le Fakir’ (1825)*], ‘Reine de Golconde’ [1825], ‘Coquette’ [*‘La Coquette’ (-1828)*], ‘Princesse Charlotte’ [c1825], ‘Thémis’ [-1826], ‘Modeste’ [*‘La Modeste’ (c1826)*], ‘Belle Gabrielle’ [-1826; *a Hybrid*

*Noisette*], ‘Roi de Siam’ [-1826], ‘Fabvier’ [-1829], ‘Duc de Grammont’ [*Le Duc de Grammont* (1825)], ‘Darius’ [1827], ‘Belle Hélène’ [-1826], ‘Molière’ [-1826], ‘Miss Compton’ [c1830]; of Noisettes, ‘Apollonie’ [‘Apollonie Laffay’ (1829)], ‘Belle-Fontage’ [c1830], ‘Chérie’ [c1825; *Hybrid Noisette*]; and, finally, derived from seed, the Île-Bourbons ‘Faustine’ [1831?], ‘Carné’ [‘*Carnée*’ (-1828)], and ‘À Fleurs Pleines’ [*perhaps a distinct rose from Laffay, but perhaps a synonym of ‘Double Rose Tendre’ (Rameau, -1828)*], which is exceeded by far by ‘Rose Neumann’ [‘*Rose Édouard*’, the original Bourbon] or ‘Dubreuil’ [*formerly considered to be a synonym of ‘Rose Édouard’; but Vibert, in the Réponse à Pirolle, refers to ‘Dubreuil’ as being a lookalike seedling, and see von Stramberg’s remarks below on ‘Dubreuil’, all of which militates to separate ‘Dubreuil’ from mere synonymy into being its own distinct variety, with attribution Neumann/Hardy, 1822*], which belongs to the same class. The efforts to increase the number of classes of everblooming roses gave birth to ‘Muscate à Cœur Jaune’ [‘*À Cœur Jaune*’ (Lendormi, 1825)] and ‘Princesse de Nassau’ [‘*La Princesse de Nassau*’ (Laffay, 1827)], which, when shaded from direct sun, were yellow for a few hours. Noteworthy too are the Tea ‘Moreau’ [Foulard, 1825], the fetching ‘Philémon’ [Cochet père/Vibert, 1825], and ‘Blanc Sarmenteux’ [‘*La Sarmenteuse*’ (Vibert, 1827)], quite loose, but—through the golden gleam of the center petals—very good at anthesis.

The year 1830 brought some novelties which referred to the political incidents of that time: The China ‘Pajol’ [Vibert, 1830] and the Noisette ‘Méchin’ [Laffay, -1826], in their worthlessness symbols of the “Great Week” [*perhaps referring to the July Revolution of 1830 which overthrew Charles X*]. In contrast is the honorable attitude of the rose gardener Mauget, Faubourg Bannier, at Orléans. He had sent some of his novelties to the court of Charles X, and had received in return gratitude and praise. Inspired by the reaction he had gotten to his first novelties, this man [Mauget] named a whole group of Chinas in honor of the royal family. He had promised this shortly before those days of July, and, in September, he released to commerce ‘Louis XVIII’ [1827], ‘Charles X’ [1827], ‘Dauphin’ [1827], ‘Dauphine’ [1827], ‘Duc de Berry’ [1827], ‘Duchesse de Berry’ [1827], ‘Duc de Bordeaux’ [1825], and ‘Mademoiselle de France’ [1827] [*considering what von Stramberg is telling us, these dates traditionally assigned to these varieties may derive from the first bloom of the seedlings rather than from their actual commercial introduction*]. The French “Maréchals,” creatures of a whim of Napoléon, were busy changing the names of their sons [*formerly named Napoléon*] to Léon or Louis, while the gardener who had gotten nothing from the court, and who had nothing to hope for, stood faithful to his feelings in times of [*personal*] danger. [*And so the political bent of von Stramberg is quite clear; the question is—did the “wrong” names of the roses influence the judgment on them.*] His children, especially ‘Charles X’, ‘Duchesse de Berry’, and ‘Mademoiselle de France’, are of classic beauty, which can also be said about the Tea ‘Triomphe de Mauget’ [-1843].

In the meantime, a formidable competitor showed up in the person of Monsieur Desprez of Yèbles, near Suisnes, Département Seine-et-Marne. In the Summer of 1832, a traveler [*either our author is quoting some unnamed correspondent or writer—if this is the case, one wonders why he didn’t mention the writer’s name—or the traveler is von Stramberg himself, exercising a sort of authorial coyness.*] saw at Desprez’s premises a scaffold set up alongside a wall running in a north-easterly direction 6,000 small pots in six rows, lined up in battle formation—each one containing a seedling of the China family or Noisettes, most of

them flowering or showing flower buds. Of those, 150 or 200 had shown hybridity and were to be planted in open ground soon.

With reference to this operation, one which is so interesting to study as being the specialty of fanciers, we noted quite a number of pots 18 inches in diameter, and—even more so—eight to ten round crates 20 to 25 inches across, the whole covered on the surface with thousands of very young seedlings—Chinas, Noisettes, biforous Portlands, and other varieties with double flowers, but flamed or of a coloration all their own. These newest-born were pricked out one by one when they showed two to four cotyledons or seedling leaves. They then were put under a cloche, in the shade, for twelve to fifteen days to ensure that they would survive the transplanting, and were set, at the first rain, onto the vast and long scaffolding of six thousand pots, where they would take their orderly place in the empty spaces left when stern decisions were made after first bloom. Those chosen would last quite a long time, because, from innumerable propagations would arise yet more successors—more than enough to replace their antecedents. To the visitor, the most striking fact was the mass of hips on some roses, especially the yellow Tea, ‘Nina’ [Vibert, 1828], ‘Mme. Bureau’ [Br. unk., -1832], ‘Pivoine Violette’ [Br. unk., -1832], and ‘Pivoine Pourpre’ [Br. unk., -1832], and the Centifolia [perhaps this is ‘Bengale Centfeuilles’ rather than the common Centifolia; and there was also a -1835 Bourbon ‘Centfeuilles’], whose fruits in amount, form, and circumference were reminiscent of a small pear, the ‘Sept-en-Gueule’. He saw more than 200 plants of the perpétuelle ‘Lelieur’, alias ‘Rose du Roi’ [Écoffay/Souchet/Lelieur, c1816], laden with very thick, pear-shaped buds. This will doubtless unsettle those botan-linges and flower-ites who want to use the form of the fruits as a specific character to classify rose species because at other places these fruits regularly have a pyramidal shape, while nevertheless harboring only a very few seeds. The observer here was reluctant to presume artificial breeding through the hand of Man; it seems impossible, in consideration of the mass of seedlings and the acreage—for which a neighbor had already suggested use of a plow. He thought it seemed the influence of a beehive was more reasonable, with more than 40 hives located in the center of the rose garden, and other hives located along the borders of the premises. The commentator regards the sheer concentration of thousands and thousands of flowers in such a comparatively narrow space as the reason for this very extraordinary production.

Anyway, Desprez’s results are so overwhelming that it marks a turning-point in rose-breeding. His first cultivar is what fell under my eye at the Stolzenfels castle—the Noisette ‘Desprez’ [‘Desprez à Fleur Jaune’ (Desprez/Sisley, -1832)], which blooms yellow when young where it was bred, but which offers variations elsewhere, varying sometimes from sulphur yellow to chamois yellow, to copper yellow, sometimes mixed with pink, but always orange yellow at the nubs on the limb of the petals. At two different exhibitions at London, it received first prize as best Noisette. In October, 1832, Pirolle wrote “It is a fact that at no breeding-ground could anyone find—still today—anything like it or equal to it in perfection of form, and with the same colors and effects,” advantages added to still further by the pineapple-like fragrance. The Noisette ‘Andrezelle’ [‘Andreselle’ (Desprez, -1834)] has the same merits in regard to the flower-shape, and is a pretty mauve, which changes, as the flower unfolds, to a bluish color. No less commendable are the Noisettes ‘Dahlingen’ [Desprez, -1835], ‘Adèle Bernard’ [Desprez, -1834], ‘Hector Delaneuville’ [Desprez, -1854], ‘Caroline Passeleu’ [Desprez, -1854], ‘Blanche Monicaud’ [Desprez, -1854], ‘Zélie la Grange’



[Desprez, -1854], 'Victorine Girandon' [Desprez, -1854], 'Terèse d'Astorg' [Desprez, -1854], and 'La Biche' [Toullier, 1832; in including this among Desprez's other varieties, it seems clear that von Stramberg assumed this one to be from him as well; perhaps Desprez included 'La Biche' in his catalog along with his own Noisettes].

Much bigger is the number of Chinas and Teas coming from Yèbles, which are [as all are from Desprez (almost all of them new attributions, and indeed many of the newly-known roses, thanks to this from von Stramberg), we omit the repetition of his name in this passage]: 'Étoile Polaire' [-1835], 'Éléonore Bouillard' [-1854], 'Rosa Stellaris' [-1854], 'Éléonore Desmonts' [-1854], 'Pauline Lesourt' [-1835], 'Aîné' [-1834], 'Augustine Fauvel' [-1835], 'Augustine Hersent' [-1834], 'Clémentine Mallet' [-1835], 'Delphine Bernard' [-1835], 'Mme. Desmonts' [-1835], 'Mme. Bureau' [-1832], 'Julienne Lesourt' [-1835], 'Emilie Lesourt' [-1835], 'Grandidier' [-1835], 'Eugène Pirolle' [-1835], 'Aglaré Loth' ['Aglaré Loth', -1834], 'Mistress Joan Crawford' [-1854], 'Mme. Olry' [-1854], 'Mistress Butler' [-1854], 'Joseph Deschiens' [-1835], 'Étoile du Bonheur' [-1854], 'Lucie la Grange' [-1854], 'Pourpre Romain' [-1854], 'Docteur Gallès' ['Dr. Galés', -1842], 'Pauline la Grange' [-1842], 'César Cardet' [-1844], 'Angéline' [-1842], 'Antoinette d'Orjo' [-1854], 'Irma' [-1854], 'Pauline Vareillo' [-1854], 'Mistress Schimpson' [-1854], 'Lesourt' [-1854], 'Général Soyer' ['Général Soyez', -1835], 'Mme. Desprez' [-1834 as a China; not to be confused with the Bourbon of the same name], 'Mme. Gallèz' ['Mme. Galez', -1835], 'Général Bellair' [-1854], 'Candide' [-1834], 'Cœlina' [-1835], 'Olympe' [-1854], 'Thé d'Yèbles' ['D'Yèbles', -1841], etc. One of the most extraordinary products will be 'Couronne des Pourpres' [-1837], very full, perfectly round corolla, 36-40 *lignes* across [a *ligne* is about an eighth of an inch], petals thick, color vivid carmine-purple, shaded poppy. At first sight, a proven connoisseur thought the flower was a dwarf Dahlia mixed among the roses for effect. All the same, a cultivar was found which, although with a flower a third smaller, outshines 'Couronne des Pourpres'. This would be 'Mme. Desrongé' [Desrongé, -1835, a China]. Very full, in the shape of a superb Anemone, thick velvety petals and a dark brown color which out-colors the tint of the so-called black hollyhock. This hue, so rare in nature, is accentuated by shadings of fiery purple, gleaming in the light. When we walk up to this plant, we forget all others, which, in truth, are unable even to challenge [let alone beat] the merit of one of a coloration we are seeing for the first time, and on flowers which are perfect. Mme. Desrongé, eponym of this rose, had on an off-chance sown six seeds in one pot, and found this pearl, while another rose lover sowed an area of three morgen and found nothing [a morgen is an old Prussian-Danish surface measure of about a half-acre].

Of yet more consequence than the impulse Desprez had given rose culture was the introduction of the so-called Île-Bourbon rose. When introduced for the first time, it had the same fate as the original China rose—it was hardly recognized. Propagation efforts, made after some years, gave the Bourbon 'À Fleurs Doubles' [Vibert, 1827], and then one of paler coloration [perhaps 'Pâle de Neuilly' (Jacques, -1833)]. In 1822, the 'Rose Dubreuil' was obtained at the Luxembourg Gardens in Paris from seed that had come from the Île-Bourbon, brought to Paris by Neumann. In general, this class of roses had a certain recalcitrancy, which needed determination to overcome. But this determination bore fruit: the varieties of the Île-Bourbon rose have become very numerous, building one of the biggest classes of roses now, its advantages unequalled. So in France, the ambition to obtain novelties in this class even exceeds the Tulipmania of the Dutch in the 17<sup>th</sup> century. The most extraordinary of this sort

of thing would be what a society of rose lovers in Paris is doing. The members are sowing constantly. If one of the members believes that he has found a cultivar which satisfies the high standards of the society, a meeting is called, and the cultivar is presented. There, the flower is examined especially closely. If the examination is passed, this cultivar gets a name—which is recorded in the book of this society *ad perpetuam rei memoriam*—and afterwards the plant is destroyed completely so that no unhallowed person can possess this cultivar: a cruel stroke often falling short of its purpose, because what Nature bestows once, Nature can bestow twice.

It could be that some lovers of everblooming roses will appreciate it if I give an index of the plants I can recommend out of my own experience, including both new and already well-known cultivars. [*We present von Stramberg's lists as he published them. They are, for the most part, in alphabetical order, but sometimes "starting over," as if he were drawing the names first from one catalog, and then from another. Interestingly, the list of Bourbons is all in one continuous (nearly-) alphabetical listing, meaning perhaps that he took the names all from one catalog or book, or that for some reason he took greater care in compiling the list. In a very few instances, he expresses an opinion (such as "gorgeous") or gives a word of description ("white"); and he provides a longer note on 'Smith's Yellow China'. As before, we provide names or introducers, when known, dates, and, when the classification differs from that of the general list (as, say, a Bourbon listed in the Chinas list), we indicate the differing class of the rose. When just date is given, it means that the breeder/introducer is unknown. We abbreviate "Mistress" as 'Mrs.," and 'Madame' as 'Mme.', and bring capitalization in line with current practices.*]

1. Chinas. 'Amiral de Rigny' [Laffay, -1828], 'Zélie' [Tireau, 1827], 'Angéline' [Desprez, -1842], 'Louis XII' [-1842], 'Jacques Plantier' [-1844], 'Egine' [Guérin, -1831], 'Bérénice' [Laffay, -1831], 'Fénélon d'Anjou' ['Fénélon d'Angers' (Guérin, -1835)], 'Fénélon du Luxembourg' [Hardy/Laffay, -1828], 'Baronne Delaâge' [-1842], 'Cupidon' [Laffay, 1825], 'Bourduge' [Vibert, -1820], 'Petite Nini' [Barrier, -1834], 'Snelgrave' [Guérin, -1833], 'Anette Gisels' ['Annette Gysels', -1845], 'Arance de Navarre' ['D'Arance de Navarre' (Sylvain-Péan, 1837)], 'Augustine Hersent' [Desprez, -1834], 'Eugène Beauharnais' ['Eugène de Beauharnais' (Hardy, 1837)], 'Miellez' [-1837], 'Virginie' [-1845], 'Miranda' [Guérin, -1839], 'Paillet' [-1842], 'Pépin' [Hardy/V. Verdier, 1841], 'Virginie Lebon' [-1841], 'Abricot carné' ['Abricoté' (Dupuis, 1843; a Tea)], 'Abricot jaune' ['Abricotée' (Flon, c1837; a Tea)], 'Alphonse' [Guérin, -1833], 'Assuérus' [Guérin, 1838], 'Henri IV' [-1847; a Tea], 'Pästum' [-1854], 'Rival de Pästum' ['Rival de Pæstum' (Beluze, 1841); a Tea], 'Triomphe de Lyon' [-1854], 'Victoire d'Aunay' [-1842], 'Vesuve' ['Le Vésuve' (Laffay, 1825)], 'Etna' ['L'Etna' (Laffay, 1825)], 'Lord Byron' [Laffay, -1826], 'Belle Elise' ['Belle Elisa' (Laffay, 1825); a Tea], 'Hermite de Grandval' ['Ermite du Grandval' (Grandval/Laffay, -1826)], 'Pivoine' [Hardy, -1820], 'Belle de Monza' [Villoresi, 1819], 'À Feuilles Luisantes' [-1824], 'Sanguin' ['Cruenta' (China, c1810)], 'Eblouissante' ['La Gaufrée' (Guérin, 1818)], 'Ternaux' [Ternaux, 1812], 'Duc de Bordeaux' [Mauget, 1825], 'Henri V' [Mauget, -1835], 'Pajol' [Vibert, 1830], 'Louis XVIII' [Mauget, 1827], 'Charles X' [Mauget, 1827], 'Phaëton' [Miellez, -1828], 'Calvertia Purpurea' [-1829], 'La Charmante' [Laffay, c1825], 'Blanc Sarmenteux' ['La Sarmenteuse' (Vibert, 1827); a Noisette], 'Unique'

[Barrier, -1827], ‘Faux Thé Rouge’ [Noisette, -1822], ‘Ignescens’ [Laffay, -1828], ‘Bleu de la Chine’ [‘Blue Rose’ (China, c1810)], ‘La Regulière’ [Soulange-Bodin, -1829], ‘Duchesse de Parme’ [Vibert, 1818], ‘Gracilis’ [-1829], ‘Darius’ [Laffay, 1827], ‘Félix’ [Guérin, -1826], ‘Fabvier’ [Laffay, -1829], ‘Camélia Blanc’ [‘Olry’ (Olry, c1825)], ‘Augustine Favel’ [Desprez, -1835], ‘Aglæ Loth’ [‘Aglæe Loth’ (Desprez, -1834)], ‘Aïne’ [‘Aïne’ (Desprez, -1834); a Tea], ‘Adéline de Come’ [-1835; a Tea], ‘Desfontaines’ [-1835], ‘La Superbe’ [Soulange-Bodin, -1829] (‘Demetrius’ [Laffay, 1827; a Noisette], ‘Triomphant’ [-1842], ‘Grand Salomon’ [syn. of ‘La Superbe’], ‘Superbe Grétry’ [syn. of ‘La Superbe’; it seems by the parentheses that von Stramberg wants us to consider ‘Demetrius’ and ‘Triomphant’ as being synonyms of ‘La Superbe’ as well]), ‘Gros Charles’ [Guérin, -1831] (‘Comble de Gloire’, ‘Bleu d’Azur’ [syns. of ‘Gros Charles’]), ‘Beau Carmin’ [Descemet, -1810], ‘Belle Marie’ [-1837; a Hybrid China], ‘Impératrice Joséphine’ [-1834], ‘Mme. Desrongé’ [Desrongé, -1835], ‘Couronne des Pourpres’ [Desprez, -1837], ‘Passez Jeunes Filles’ [ah, oui?; -1854], ‘Les Infidélités de Lisette’ [‘Infidélités de Lisette’ (-1833; a Hybrid China)], ‘Tombeau de Juillet’ [we suspect the intention of this is ‘Tombeau de Juliette’—as in the Juliet of Romeo & J.; -1835], ‘Fils-Flon’ [Flon’ -1835], ‘Romain Desprez’ [Desprez, -1835], ‘Candide’ [Desprez, -1834], ‘Mrs. Schimson’ [von Stramberg has it as ‘Mrs. Schimpson’ earlier in the article; Desprez, -1854], ‘Nina’ [Vibert, 1828; a Tea; but perhaps intended to be ‘Nini’ (Barrier, 1825), also a Tea], ‘Bengale Mauget’ [‘Mauget’, -1833, a Tea; but we note that von Stramberg is insisting that this is a China (“Bengale”)], ‘Bengale à Boutons d’Unique de Mauget’ [‘À Boutons d’Unique’ (Mauget, -1854)], ‘Marjolin du Luxembourg’ [Hardy, -1835], ‘Rubens’ [Hardy, -1837], ‘Abbé Miolans’ [‘Abbé Mioland’, -1837], ‘Archiduc Charles’ [Laffay, c1825], ‘Bernard de Monthyon’ [-1854], ‘Caméléon’ [Desprez, c1827], ‘Carmin d’Yèbles’ [Desprez, -1836], ‘Cramoisi Supérieur’ [Coquereau, -1834], ‘Cramoisi Triomphant’ [-1854], ‘Citoyen des Deux Mondes’ [Lacharme, 1845], ‘Mme. de Créquy’ [-1837], ‘Don Carlos’ [if the buff one, -1844; if the crimson one, c1845], ‘Doux Éspoir’ [-1846], ‘Eugène Hardy’ [-1837], ‘Frédéric Weber’ [Laffay, -1835], ‘Général La Woëstyne’ [‘Général Læwestine’ (Duval, 1834)], ‘Général Soyer’ [‘Général Soyez’ (Desprez, -1835)], ‘Gouvion-St.-Cyr’ [‘Gouvion de St.-Cyr’ (-1833)], ‘Icteros’ [Boyau, 1840], ‘Jeune Arcole’ [-1828], ‘Joseph Deschiens’ [Desprez, -1835], ‘Mme. Bréon’ [V. Verdier, 1841] gorgeous, ‘Mme. Bureau’ [Desprez, -1832], ‘Mme. Fries-Morel’ [-1835], ‘Mme. Desprez’ [Desprez, -1834] white, ‘Marjolin de Desprez’ [‘Marjolin’ (Desprez, -1835)], ‘Philipp I’ [‘Philippe I’ (Cels, -1834)], ‘Pluton’ [Guérin, -1831], ‘Prinz Eugène’ [two of them: ‘Prince Eugène’ (Sylain-Péan, 1837; carmine purple) or ‘Prince Eugène’ (Hardy, -1826; crimson purple)], ‘Rhadamiste’ [Guérin, -1831], ‘Roi des Belges’ [-1854], ‘Roméo’ [Thibault, -1842], ‘Triomphe de Gand’ [1833], ‘Camelia Olry’ [‘Olry’ (Olry, c1825)], ‘Cels Multiflore’ [Hardy, 1836], ‘Lactens’ [‘Lactans’ (Boisdron/Mansais, -1844); a Noisette], ‘Elise Flory’ [Guillot père & fils, 1852], ‘Feu de Moscou’ [-1854].

2. Tea Roses in addition to the fragrant Teas and the yellow Teas [mentioned before]. ‘Adam’ [Adam, 1838], ‘Anthéros’ [Lepage, 1841], ‘Belle Archinto’ [-1835], ‘Barbot’ [Barbot, -1847], ‘Blanche de Beaulieu’ [-1853], ‘Bougère’ [Bougère, -1844], ‘Caroline’ [Guérin, 1829], ‘Clara Sylvain’ [-1836], ‘Comte de Paris’ [Hardy/Sylvain-Péan, 1839], ‘Eugénie Desgaches’ [Plantier, 1835], ‘Goubault’ [Goubault, -1837], ‘Mme. Bravy’ [Guillot père, 1844], ‘Maréchal Bugeaud’ [1843], ‘Marie de Medici’ [‘Marie de Medicis’, -1841], ‘Moirée’ [‘Moiré’ (Moiré, 1839)], ‘Niphotos’ [Bougère, -1841], ‘Prince d’Esterhazy’ [Hardy/Cels, 1836], ‘Princesse Marie’ [-1835; possibly a China], ‘Silène’ [‘Bon Silène’ (Guérin/Hardy, 1835)], ‘Souvenir d’un Ami’ [Bélot-Desfougères, 1846], ‘Sylphide’ [Guérin?, -1835], ‘Taglioni’ [either the cerise Tea of this name, date and introducer unknown, or the flesh white

China or Tea of the same name from Sylvain-Péan, 1829], ‘Triomphe du Luxembourg’ [Hardy/Sylvain-Péan, 1835], ‘Ajax’ [Oger, 1852], ‘Amélie’ [probably ‘Amélie d’Abrancourt’ (Br. unk., -1841), which was a creamy greenish-white], ‘Amour des Dames’ [Lartay, 1851], ‘Anisette’ [Guillot père & fils, 1852], ‘Banse’ [Laffay, -1830], ‘Bardon’ [Laffay?, 1829], ‘Bélisaire’ [-1834], ‘Belle de Moulins’ [Florins, 1852], ‘Bocage’ [Bocage, -1835], ‘Belle Traversi’ [Casoretti, -1828], ‘Boutelaud’ [Vibert, 1829], ‘Cambaut’ [-1854], ‘Cerise Pourpre’ [Robert, 1851], ‘Charles Reybaud’ [Sylvain-Péan/V. Verdier, 1841], ‘Comtesse de Woronzow’ [-1852], ‘David Pradel’ [Pradel, 1851], ‘Délices de la Guillotière’ [as a Tea, -1845], ‘Douce Aurore’ [-1852], ‘Duchesse de Berry’ [Mauget, 1827; a China], ‘Duchesse de Lavallière’ [-1829], ‘Ernestine Tavernier’ [Touvais?, -1854], ‘Fakir’ [-1854; if a China, then ‘Le Fakir’ (Laffay, 1825)], ‘Fragoletta’ [Vibert, 1831] alias ‘Reine des Belges’, ‘George de France’ [‘Georges Defrance’ (Pradel, 1851)], ‘Grandiflora’ [Belgium, -1835], ‘Hortensia’ [syn. ‘Donna Elvira’, -1834], ‘Jules Felice’ [-1847], ‘Julie Mançais’ [‘Julie Mansais’ (Mansais, 1840)], ‘Lady Warendor’ [‘Lady Warrender’ (Hardy/Cels, 1836; or Clary, 1838)], ‘La Charmante’ [Laffay, c1825; a China], ‘Lowleana’ [-1854], ‘Lilas’ [Guérin, -1829], ‘Mme. Anaïs Cabrot’ [‘Mme. Anaïs de Cabrol’ (Pradel, 1851)], ‘Mme. de St.-Joseph’ [either the white -1845 Tea or A. Paul’s salmon pink one of 1846], ‘Mme. Jacqueminot’ [Hardy/Margottin, 1846], ‘Mme. Sylvestre’ [V. Verdier, 1851], ‘Mademoiselle de France’ [Mauget, 1827; a China], ‘Mlle. Jeanne de Gironde’ [Pradel, 1852], ‘Mlle. de Salvandy’ [-1847], ‘Maximilien’ [-1836], ‘Marie de Beaux’ [‘Marie Debeaux’ (Guillot père & fils, 1852)], ‘Mélanie Oger’ [Oger, 1851], ‘Mélanie Willermoz’ [‘Mme. Mélanie Willermoz’ (Lacharme, 1845)], ‘Mondor’ [-1842], ‘Nouvelle Virginie’ [-1854], ‘Pauline Plantin’ [‘Pauline Plantier’ (Plantier/Sisley, 1839)], ‘Philippe’ (de Flon) [Potard/Flon, c1827], ‘Prince de Salerne’ [‘Prince de Salernes’ (Jacques, 1826)], ‘Princesse de Jonville’ [1840], ‘Princesse Marie’ [-1835; a China], ‘Roi de Siam’ [if white, then -1837; if pink, then ‘Le Roi de Siam’ (Laffay, 1825)], ‘Rose du Luxembourg’ [Hardy, -1842], ‘Sombreuil’ [‘Mlle. de Sombreuil’ (Robert, 1851)], ‘Sydonie de la Chaumette’ [or ‘—Chaumelle’; -1852], ‘Térèse Stravius’ [‘Thérésia Stravius’, -1835; a China], ‘Thémistocle’ [Guérin, -1835; a China], ‘Triomphe de Mauget’ [Mauget, -1843], ‘Turgot’ [Robert/Vibert, 1846], ‘Vicomtesse Héricart de Thury’ [Margottin, 1851], ‘Vicomtesse Imbert de Corneillan’ [‘Vicomtesse d’Imbert de Corneillan’ (Pradel, 1851)], ‘Vierge de Samos’ [Lartay, 1852], ‘Virginie’ [Mousseau, -1841], ‘D’Yèbles’ [Desprez, -1841], ‘Buret’ [Buret, -1835; a Noisette], ‘Archiduchesse Térésé-Isabelle’ [‘Archiduchesse Thérèse-Isabelle’ (Hardy/Cels, 1836)], ‘Strombio’ [Casoretti/Fromont, -1828], ‘Duc d’Orléans’ [Hardy, 1834], ‘Hamon’ [Hamon, -1831], ‘Moreau’ [if dark rose pink, then Foulard, 1825; if white with flesh, then Br. unk., -1847], ‘Maréchal Vallée’ [-1842], ‘Princesse Hélène’ [Sylvain-Péan, 1837, or Hardy/Laffay, -1842], ‘Caroline’ [Guérin, 1829], ‘Nitida’ [-1835], ‘Thouin’ [-1831], ‘Duchesse d’Orléans’ [Sylvain-Péan, 1837], ‘Eugénie Jauvin’ [‘Eugénie Jouvin’, -1841], ‘Général Valazé’ [‘Général Valezé’ (Dubourg, -1835)], ‘Mirabilis’ [if pinkish to pearl white, then -1838; if apricot yellow, then Boyau, -1844 (note that von Stramberg lists the yellowish Teas separately, below)], ‘Nid d’Amour’ [Thibault, -1842], ‘Sémélé’ [Guérin/Boyau, 1844], ‘Abbé Marcellin’ [‘Abbé Marcellin’ (Pradel, 1853)], ‘Sophie Portal’ [Pradel, 1853], ‘Diamantina’ [-1854], ‘Duchesse de Bologne’ [-1854], ‘Sester’ [-1854], ‘Violet’ or ‘Buffon’ [-1833], ‘Douceur de Henri IV’ [-1847], ‘Princesse Stéphanie’ [Baumann, -1828; a China], ‘Robert Bruce’ [-1845], ‘Venusta’ [-1833], ‘Société d’Agriculture de la Marne’ [Felize, 1846].

To this long list, the yellow Teas still have to be added: ‘Alexio’ [-1854], ‘Auguste Vacher’ [Lacharme, 1853], ‘Aurore’ [-1829], ‘Canari’ [Guillot père & fils, 1852], ‘Comtesse de Seraincourt’ [Pradel, 1853], ‘Coquereau’ [-1854] with the same coloration as ‘Corcorus’ [-

1854], ‘Devoniensis’ [Foster, 1838], ‘Duchesse de Mecklembourg’ [Portemer, 1837], ‘Elise Sauvage’ [Mieliez, 1838], ‘Gloire de Dijon’ [Jacotot, 1853; a Noisette], ‘Hyménée’ [Hardy, -1829], ‘Impératrice Eugénie’ [Pradel, 1853], ‘Mme. Ines Coudret’ [-1854], ‘Mme. Lehardelay’ [‘Mme. Leherdeley’ (Oger, 1852)], ‘Mme. Pauline Labonté’ [Pradel, 1852], ‘Mme. Senez’ [Pradel, 1852], ‘Pactole’ [‘Le Pactole’ (Mieliez, -1840)], ‘Princesse Adélaïde’ [‘Mme. la Princesse Adélaïde’ (Hardy/Cels, 1840)], ‘Reine Victoria’ [-1844], ‘Rêve du Bonheur’ [-1831], ‘Safrano’ [Beauregard, 1839], ‘Smith’ [‘Smith’s Yellow China’ (Smith, 1832)], ‘Vicomtesse Decazes’ [Pradel, 1846]. The homeland of ‘Smith’ is England, growth unwieldy, so that this plant has been classified as a Noisette, too; it’s very stubborn about opening its flower, which, when fully blown, is hardly to be outrivalled in its noble form and rich canary yellow. ‘Gloire de Dijon’ and ‘Impératrice Eugénie’ won First Prizes at the latest exhibition in Paris.

3. Noisettes: ‘Aimée Vibert’ [Vibert, 1828] silver-white, floriferous, ‘Belle d’Esquermes’ [Mieliez, -1835], ‘Belle Marseillaise’ [-1835], ‘Blanche d’Orléans’ [-1835], ‘La Biche’ [Toullier, 1832], ‘Bougainville’ [Cochet père/Vibert, 1824], ‘Boulogne’ [-1835], ‘Chamois’ [Vibert, 1829], ‘Caroline Marniesse’ [Roeser, 1848], ‘Chromatella’ [Coquereau/Vibert, 1843] or ‘Cloth of Gold’, bright intense yellow, large and very full, blooming only when planted in the open, ‘Clara Wendel’ [Thibault/V. Verdier, 1842], ‘Clarisse Harlow’ [-1835], ‘Dahlingen’ [Desprez, -1835], ‘Desprez’ [‘Desprez à Fleur Jaune’ (Desprez/Sisley, -1832)], ‘Edmond Garat’ [‘Edmonde Garrat’, -1835], ‘Eugène Pirolle’ [Desprez, -1835], ‘Eudoxie’ [Lille, 1852], ‘Eugénie Dubourg’ [-1835], ‘Héroïne de Vaucluse’ [Guillot père, 1846], ‘Jeanne d’Arc’ [-1842], ‘Jacques Amyot’ [Varangot, 1850], ‘Isabelle d’Orléans’ [Vibert, 1824], ‘Isis’ [Robert, 1853], ‘Lamarque’ [Maréchal, 1830] or as it was originally named after its dubious foliage ‘Thé Maréchal’ [*this cryptic passage is explained by von Stramberg’s earlier remark about France’s Maréchals (Marshals) being a whim of Napoléon’s; von S. believes the rose’s foliage to be as “dubious” as those Marshals of France were; in truth, the rose’s name ‘Maréchal’ came from that of its breeder*], ‘Lafayette’ [Laffay, -1826], ‘Lee’ [Prévost, -1826], ‘Mme. Deslongchamps’ [R. Lévêque, 1851], ‘Mme Furtardo’ [‘Mme. Furtado’ (Bélot-Desfougères, 1852)], ‘Mme. Jouvain’ [Jouvain, 1834], ‘Majestueuse’ [-1838], ‘Miss Glegg’ [Vibert, 1831], ‘Mrs. Siddons’ [-1845] yellow, ‘Narcisse’ [-1836] light yellow, ‘Ophirie’ [Goubault, 1842] single pale yellow, ‘Phalocé’ [Vibert, 1846], ‘Princesse d’Orange’ [Vibert, 1825], ‘Rothanger’ [‘Rotanger’ (Thouillet, 1829)], ‘Similor’ [Boyau, 1840], ‘Solfatare’ [Boyau/Vibert, 1843] splendid yellow, ‘Vicomtesse d’Avesnes’ [Roeser, 1848], ‘La Vierge’ [Vibert, 1829], ‘La Chérie’ [‘Chérie’ (Laffay, c1825)], ‘Belle Forme’ [-1829], ‘Austerlitz’ [Delaâge, c1822], ‘Lilas Double’ [‘Lilas à Fleurs Doubles’ (Rouen, -1826)], ‘Philémon’ [Cochet père/Vibert, 1825], ‘Eusèbe Salverte’ [Duval, -1831], ‘Marie Chargé’ [Boulanger & Desponds/Lacharme, 1853], pretty yellow, ‘Chrysocôme’ [-1844].

4. Bourbon Roses [*note that ‘Gloire des Rosomanes’ and ‘Hermosa’ are, properly, included in this group*]: ‘Acidalie’ [Rousseau/V. Verdier, 1837], ‘Adélaïde Bougère’ [Bougère/Rousseau, 1850], ‘Agar’ [Robert, 1853], ‘Anne Beluze’ [‘Mme. Anne Beluze’ (Beluze, 1842)], ‘Antoine Lacaze’ [-1854], ‘Appoline’ [‘Apolline’ (V. Verdier, 1848); *people still tend to mis-spell it the same way today!*], ‘Archévêque de Cambrai’ [‘Archévêque de Cambrai’ (Guillot père, 1851)], ‘d’Artagnan’ [‘Artagnan’ (Vibert, 1847)], ‘Astaroth’ [‘Astarode’, -1835; a Hybrid China], ‘Athanase Coquerel’ [Pradel, 1853], ‘Augustine Lelieur’ [-1835], ‘Augustine Margat’ [-1835], ‘Augustine Petit’ [-1847], ‘Aurore du Guide’

[*Thomas, 1849*], ‘Beauté de Versailles’ [*Souchet, 1846*], ‘Beauté Lyonnaise’ [*Guillot père, 1851; an HP*], ‘Bernardin de St.-Pierre’ [*Oger, 1848*], ‘Bouquet de Flore’ [*Bizard, 1839*], ‘Bréon’ [-1841], fiery carmine, magnificent, ‘Brissac’ [*‘Brissaque’ (Lacharme, 1849)*], ‘Camille Duclos’ [*Varangot, 1853*], ‘Cardinal de Cheverus’ [*Pradel, 1852*], velvety purple violet, ‘Cardinal Fesch’ [*Plantier, 1840*], light purple, splendid, ‘Caprice’ [*Vivant-Faivre, 1852*], ‘Carnée de Montmorency’ [*‘Carné de Montmorency’ (Duval, -1842)*], ‘Carnot’ [*Pradel, 1851*], ‘Celine Binard’ [*‘Cécile Bénard’ (Varangot, 1853)*], ‘Cendres de Napoléon’ [*Beluze, 1841*], ‘Centfeuilles’ [-1835], ‘Cerisette’ [*Pradel, 1851*], ‘César’ [*‘César Cardet’ (Desprez, -1844)*], ‘Carine Souchet’ [*Souchet, 1843*], ‘Charlemagne’ [*Dorisy/Oudin, 1846*], ‘Charles Martel’ [*Guillot père, 1842*], ‘Charles Desprez’ [*Desprez, 1831*], ‘Charles Souchet’ [*Souchet/V. Verdier, 1842*], ‘Comice de Seine-et-Marne’ [*Desprez, 1842*], ‘Comice de Tarn-et-Garonne’ [*Pradel, 1852*], ‘Comte de Chambord’ [-1848], ‘Comte de Colbert’ [-1848], ‘Comte de Nanteuil’ [-1846], ‘Comte de Rambuteau’ [*Souchet/V. Verdier, 1842*], ‘Comtesse de St.-Venant’ [*Varangot, 1853*], Comtesse Paule de France’ [*‘Comtesse Pole de France’ [-1852*], ‘Coupe de Cynthie’ [*Guillot père, 1846*], ‘Cythérée’ [*Bizard, -1837*], ‘De Candolle’ [-1846; a Hybrid Bourbon], ‘Descemet’ [*Vibert, 1847*], ‘D’Escrivieux’ [*Plantier, -1840*], ‘Desgaches’ [*Desgaches, 1840*], ‘Deuil de l’Archévêque de Paris’ [*Oger, 1849*], ‘Deuil de Louis-Philippe’ [*Pradel, 1851*], ‘Deuil du Duc d’Orléans’ [*Lacharme, 1844*], ‘Deuil de Robert Peel’ [*Fontaine, 1851*], ‘Deux Décembre’ [*‘Le Deux Décembre’ (Pradel, 1852)*], ‘Dr. Caviolle’ [*Pradel, 1852*], ‘Dr. Chaillot’ [-1848], ‘Dr. Flandin’ [-1854], ‘Dr. Hardouin’ [*Oger/Oudin, 1847*], ‘Dr. Leprestre’ [*Oger, 1852*], ‘Dr. Rocques’ [*Desprez, 1839*], ‘Duc de Chartres’ [-1844], ‘Duc de Gramont’ [*‘Duc de Grammont’, -1835*], ‘Duc de Tarente’ [-1854; possibly 1851], ‘Duchesse de Normandie’ [*Oudin, 1847*], ‘Dumont de Courset’ [*Souchet/V. Verdier, 1842*], ‘Dupetit-Thouars’ [*Portemer, 1844*], splendid, ‘Edwin Fuller’ [*Robert, 1853*], ‘Emilie Courtier’ [*‘Emile Courtier’ (Portemer/V. Verdier, 1837)*], ‘Elisa Lemaire’ [-1847], ‘Eugénie Bréon’ [*‘Eugène Bréon’ (Paillet, 1847)*], yellow-flesh colored, ‘Eugénie Guinoiseau’ [*‘Eugénie Guinoiseau’ (Boyau, 1847)*], ‘Eugénie Grandet’ [*Pradel, -1854*], ‘Euphémie’ [*Vibert, 1847*], ‘Eulalie de la Falconnière’ [*Dorisy, 1854*], ‘Étoile de France’ [-1854], ‘Étoile du Matin’ [*Bernède, 1851*], ‘Fair Bertha’ [*‘Faire Berthe’ (Foulard, 1851)*], ‘Fafait’ [-1842], ‘Faustine’ [*Laffay, 1831?*], ‘Fédora’ [-1844], ‘Félix Dorisy’ [*Dorisy, 1852*], ‘Ferdinand Laffite’ [*‘Ferdinand Lafitte’ (Pradel, 1851)*], ‘Flamboyante’ [*Vivant-Faivre, 1852*], ‘Fléchier’ [*Robert, 1853*], ‘Florifère’ [*‘La Florifère’ (Bougère, 1846)*], ‘Gabrielle Marfan’ [*‘Gabrielle Mafran’ (Pradel, 1853)*], ‘Général Taylor’ [*Boll, -1848*], ‘Général Hoche’ [-1835], ‘Gloire d’Alger’ [*Plantier, -1839*], ‘Gloire des Brotteaux’ [*‘Gloire des Broteaux’, -1848*], ‘Gloire de la Guillotière’ [-1845; an HP], ‘Gloire de Moulins’ [*Baubault, -1854*], ‘Gloire des Rosomanes’ [*Plantier/Vibert, 1825*], though semidouble, ‘Le Grenadier’ [*V. Verdier, 1843*], so beautiful, ‘Guillaume-le-Conquérant’ [*Oger, 1848*], ‘Hennequin’ [*1841*], ‘Henri Clay’ [*‘Henry Clay’ (Boll, -1854)*], ‘Henri Lecoq’ [*Lacharme, 1845*], ‘Henri Plantier’ [-1835], ‘Hermosa’ [*Marchesseau/Rousseau, 1834*], ‘Hersilie’ [-1846], ‘Ida Percot’ [-1841], ‘Impératrice Elisabeth’ [*Lartay, 1850*], ‘Impératrice Joséphine’ [*V. Verdier, 1842*], ‘Jean Dorisy’ [*Dorisy/Oudin, 1847*], ‘John de Kminguy’ [*‘John Kininguy’ (Oudin, 1850)*], ‘Joseph Gourdon’ [*Robert, 1851*], ‘Julie de Fontenelle’ [*Portemer, 1845*], ‘Julie de Loynes’ [*Desprez, 1835*], porcelain-white and of the most dainty shape, ‘Jupiter’ [*V. Verdier, 1845*], deep violet, ‘Jury’ [*‘Jurie’ (Guillot père, 1850)*], ‘Justine’ [*Rousseau, 1845*], ‘La Croix d’Honneur’ [*Dorisy, 1852*], ‘Lady Canning’ [*Miellez, -1845*], ‘La Favorite’ [*Vibert, 1847*], ‘Lady Montagne’ [*‘Lady Montague’ (Laffay, 1847)*], ‘La Garde’ [-1854], ‘La Superbe’ [*Paillet, -1834; a Hybrid Bourbon*], ‘Lichas’ [*Guillot père, 1845*], ‘Lavinie d’Ost’ [*Vibert, 1843*], ‘Le Camée’ [*Beluze, 1845*], ‘Levison-Gower’ [*‘Leveson-Gower’ (Beluze, 1846)*], gorgeous, ‘Lord Gray’ [-1835], ‘Louis Beluze’ [*Beluze, c1840*], ‘Léon Oursel’ [*Oger, 1848*], ‘Louise Odier’ [*Margottin, 1851*], ‘Mme. Angéline’ [*Chanet, 1844*], yellow flesh-colored, ‘Mme. Aubis’ [*‘Mme. Aubès’, -1845*], ‘Mme. Aude’ [*Desprez, 1839*], ‘Mme. Calot’

[*Miellez*, 1850], ‘Mme. Celina Capelle’ [*Céline Capella*’ (*Pradel*, 1851)], ‘Mme. Cousin’ [*Mme. Cusin*’ (*Margottin*, 1850)], ‘Mme. Desprez’ [*Desprez*, 1831], ‘Mme. Édouard Dubreuil’ [*Pradel*, 1850], ‘Mme. Helfenbein’ [*Guillot père & fils*, 1852], ‘Mme. Hobetz’ [-1847], ‘Mme. Jules de Malleville’ [-1854], ‘Mme. Lacharme’ [-1845], ‘Mme. Marie Dubourg’ [*Pradel*, 1851], ‘Mme. Nérard’ [*Beluze*, c1840], ‘Mme. Souchet’ [*Souchet/V. Verdier*, 1842], ‘Mme. Tripet’ [*Margottin*, 1846], ‘Mme. Varangot’ [*Varangot*, 1847], ‘Mlle. Anne de Varange’ [*Mlle. Annie de Varange*’ (*Pradel*, 1850)], ‘Mlle. Blanche Laffitte’ [*Mlle. Blanche Laffitte*’ (*Pradel*, 1851)], ‘Mlle. Caroline d’Erard’ [*Caroline d’Erard*’ (*S. Cochet*, 1850)], ‘Mlle. Laure Dubourg’ [*Pradel*, 1850], ‘Mlle. Louise Lion’ [*Pradel*, 1852], ‘Mlle. Marie Brécy’ [*Pradel*, 1851], ‘Mlle. de Montesquieu’ [*Mlle. Montesquieu*’, -1845], flesh-white, splendid, ‘Mlle. Silvie de Cillart’ [*Mlle. Silvie de Cillard*’ (*Oudin*, 1852)], ‘Mlle. Stella Rogery’ [-1854], ‘Mandarin Chinois’ [*Guillot père & fils*, 1852], ‘Manteau de Jeanne d’arc’ [*Beluze*, 1842], ‘Maréchal de Villars’ [*Maréchale de Villars*’ (*Maréchal*, -1835)], ‘Maréchal du Palais’ [*Beluze*, 1846], ‘Margat Jeune’ [*Souchet*, 1846], ‘Marguerite Hédouin’ [*Marguerite Hidouin*’ (*Vibert*, 1847)], ‘Marianne’ [*Laffay*, 1845], ‘Marie’ [*Pradel*, 1853], ‘Marie Duleau’ [*Desfossé*, -1848], ‘Marquis de Moyria’ [*Lacharme*, 1846], ‘Marquis d’Ozeray’ [*Marquise d’Ossey*’, -1847], ‘Marquise de Béthisy’ [*Varangot*, 1853], ‘Marquise d’Ivry’ [-1841], ‘Marrast’ [*Armand Marrast*’ (*Foulard/Moulins*, 1849)], ‘Maxence Lefebvre’ [*Pradel*, c1850], ‘Mehul’ [*Guillot père*, 1846], ‘Mélanie Lemariée’ [*Mélanie Lemaire*’ (*König*, 1841)], ‘Menoux’ [*Lacharme*, 1846], ‘Meris’ [*Plantier*, 1840], ‘Miroir de Perfection’ [*Armand*, 1846], ‘Mrs. Bosanquet’ [*Laffay*, 1832], ‘Mistriss Lane’ [*Miss Lane*’, -1847], ‘Nadine de Keradec’ [*Nadine de Karadec*’ (*Dorisy*, 1852)], ‘Nadine Fay’ [*Nadine Faye*’ (*Bélot-Desfougères*, 1847)], ‘Nadiska’ [*Vibert*, 1846], ‘Napoléon III’ [*Bacot*, 1852], ‘Neumann’ [*Rose Édouard*’ (*Perichon/Breon/Neumann*, 1820)], ‘Nicette’ [*Vibert*, 1847], ‘Nicolas Rollin’ [*Nicolas Rolland*’ (*Dorisy*, 1846)], ‘Ninon de l’Enclos’ [*Ninon de Lenclos*’ (*Vibert*, -1841)], ‘Oscar Leclercq’ [*Oscar Leclerc*’ (*V. Verdier*, 1846)], ‘Parquin’ [-1841], ‘Paul-Joseph’ [*Lebougre/R. Lévêque*, 1842], poppy, purple, and carmine, a magnificent flower, ‘Pauline Girardin’ [*Vivant-Faivre*, 1852], ‘Paxton’ [*Sir Joseph Paxton*’ (*Laffay*, 1852)], ‘Pénélope’ [*if white, tinted lilac, Foulard/(Moulins?)*, 1848; *if light lilac pink, then Robert*, 1851], ‘Pères de Clermont’ [*Pradel*, 1853], ‘Phénix’ [*either Plantier*, -1837 (*carmine red*) or *Thibault*, -1839 (*reddish purple*)], ‘Pierre de St.-Cyr’ [*Plantier*, 1838], ‘Pigeron’ [*Berger*, 1851], ‘Portemer’ [-1854], violet-purple, wonderful, ‘Poupre Fafait’ [*Pourpre*’ (*Fafait*, -1842)], ‘Pourpre de Tyr’ [-1844], ‘Prémices des Charpennes’ [*Cherpin/Armand*, 1845], unspeakably pretty, ‘Prince Albert’ [-1845], ‘Prince de Croy’ [-1847], ‘Prince de Joinville’ [-1841], ‘Prince de Salm’ [-1844], ‘Princesse Clémentine’ [*Souchet/V. Verdier*, 1842], ‘Proserpine’ [*Lebougre/Mondeville/V. Verdier*, 1841], ‘La Pudeur’ [*De Fauw*, 1853], ‘la Quintinye’ [*Laquintinie*’ (*Thomas*, 1853)], ‘Rachel’ [-1854], ‘Reine du Congrès’ [*Beluze*, 1842], ‘Reine des Îles-Bourbon’ [*Reine des Île-Bourbons*’ (*Mauget*, 1834)], ‘Reine des Vierges’ [*Beluze/Armand*, 1844], opens only with difficulty, ‘Rémond’ [*Jean*, -1847], Réveil’ [*Guillot père & fils*, 1852], ‘Rhodante’ [*Rhodanthe*’ (*Guillot père*, 1847)], ‘Scipion’ [*either ‘Scipion Amiral*’ (-1843) or *‘Scipion Cochet*’ (*Cochet père*, 1831; *sparkling red*) or *‘Scipion Cochet*’ (*S. Cochet*, 1850; *pink to grenadine*) or a heretofore unknown *‘Scipion*’ (-1854)], ‘Sépintarus’ [*Septinarus*’ (*Guillot père*, 1846)], ‘Souvenir de Désiré’ [*Souvenir de Désirée*’ (*Lacharme*, 1846)], ‘Souvenir de la Malmaison’ [*Beluze*, 1843], incomparable, in habit as well, ‘Souvenir de l’Arquebuse’ [*Vivant-Faivre*, 1852], ‘Souvenir de l’Exposition de Londres’ [*Guillot père*, 1851], ‘Souvenir du quatre mai’ [*Souvenir du 4 Mai*’ (*Morel*, 1848)], ‘Souvenir d’un Frère’ [*Oger*, 1850], ‘Souvenir de Dumont d’Urville’ [*Souchet/V. Verdier*, 1842], ‘Souchet’ [*Souchet/V. Verdier*, 1842], ‘Spartacus’ [*Lartay*, 1851; *a China*], ‘Stanislas Dubourg’ [*Pradel*, -1852], ‘Souvenir d’Anselme’ [-1845; *a Hybrid Bourbon*], ‘Sully’ [*Vibert*, 1847], ‘Surpasse Comice de Seine-et-Marne’ [*Guillot père & fils*, 1852], ‘Sidonie Dorisy’ [*Sydonie Dorisy*’ (*Dorisy/Oudin*,

1846)], 'Toussaint-Louverture' [Miellez, 1849], 'Triomphe de Laduchère' ['*Triomphe de la Duchère*' (Beluze, 1846)], 'Triomphe d'Oullins' ['*Triomphe d'Oudin*' (Oudin, 1849)], 'Triomphe de Jena' [-1854], 'Triomphe de la Guillotière' [-1844], 'Triomphe de Plantier' [Plantier, 1837], 'Vicomtesse Fritz de Cussy' ['*Vicomte Fritz de Cussy*' (Margottin, 1845)], 'Velleda' ['*Véléda*' (Bertin, -1833)], 'Victoire Argentée' [-1835], 'Victor Verdier' [Dorisy, 1852], 'Vierge de Lemnos' [Morel, 1848], 'Virgile' [-1845], 'Virago' [-1854], 'Vorace' [Lacharme, 1849].