

To Hawley Hope Knapp Esq.
as a token of respect & the many enjoyable hours
spent together. Also wishing you many happy
& prosperous years at Beagate

Harry Davidson
New Green
March 1925.

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THE
FLORAL ART
OF
JAPAN.



THE
FLORAL ART OF JAPAN:
BEING
A SECOND AND REVISED EDITION
OF
THE FLOWERS OF JAPAN
AND THE
ART OF FLORAL ARRANGEMENT.

BY
JOSIAH CONDER, F.R.I.B.A.,
WITH ILLUSTRATIONS BY JAPANESE ARTISTS.

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PREFACE.

In publishing the original edition of this work, the Author expressed a hope that the Japanese method of decorating with flowers might be found adapted to adorn our Western homes. He felt assured that the aesthetic rules governing this Floral Art, though novel to us in their application to flower decorations, would, nevertheless, appeal to European taste as true art principles derived from a close study of natural laws, and not merely as the outcome of a quaint and capricious fancy from the Far East. A reviewer, in noticing the first edition, contended that the art theories expounded could not claim novelty or originality since they were universally known to all designers. Now, it was just the appreciation of this fact that led the present writer, an architect by profession, to devote his attention to the subject treated. In our buildings, our furniture, our decoration, and our industrial arts, the tendency of the age is to discard false and meaningless designs, and to follow the true principles laid down by Ruskin and other contemporary art teachers. If floral cuttings are to be used in adorning a room, why should we not apply similar art principles to their employment? Why should flowers alone be used in disorderly confusion, whilst order and method rule in other things? Working with stone, brick, timber, metal, paint, or plaster, we aim at expressing the true qualities of the material, both in construction and ornamentation. Yet when our material is the freshest and loveliest that the earth yields we are content to use it in a disorderly and expressionless manner. Cut flowers, as we arrange them, retain no suggestion of their natural growth or of the landscape to which they belong. With all our passion for floriculture and for masses of rich bloom, we have in Europe never possessed a Floral Art, properly so-called,—an art of designing with plant and tree cuttings in such a way as to conventionally copy Nature in her disposal and treatment of floral growth. Mrs. C. W. Earle, in her charming work "Pot-pourri from a Surrey Garden," has expressed her admiring appreciation of the Japanese mode of arranging flowers for embellishing rooms, and has given several examples showing how such a method may be applied to English flowers. There are many indications that the study of this Floral Art is growing abroad, and

that it will continue to influence our use of cuttings for chamber decorations. The writer does not suppose that the style of flower arrangements followed by the Japanese will ever be adopted complete, with all the quaint traditions and subtle ethics that surround it in the land of its origin, but an explanation of these details is desirable in order to show the *rationale* which evolved the Art in the hands of this cultured people, and to indicate the lines upon which a suitable European adaptation may be based.

The above considerations encourage the Author in issuing a second and revised edition of his original work. Additional outline plates and figures in the text have been introduced, as well as new coloured prints from designs expressly made by Ogata Gekko, one of the best living artists of the Popular School. The text has been augmented to some extent, partly in the body of the work, and partly in an appendix. The somewhat lengthy title of the first edition has been dispensed with, and the abbreviated one "Floral Art of Japan" adopted.

JOSIAH CONDER.

Tokio, May, 1899.

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THE FLOWERS OF JAPAN.

INTRODUCTION.

"Flowers seem intended for the solace of ordinary humanity; children love them; quiet, tender, cultivated, ordinary people love them as they grow; luxurious and disorderly people rejoice in them gathered."—JOHN RUSKIN.

ONE of the general impressions which exist abroad with regard to Japan, is that of a land unrivaled in the abundance and beauty of its flowers,—a belief that nature has lavished her floral gifts with special favour upon these sunny islands of the Far East. And in a great measure is this popular fancy justified, considering the imposing display of flowering trees and shrubs to be seen near the principal cities at certain seasons. In the sense, however, of profusion in wild floral plants, it must be admitted that certain Western countries possess attractions which Japanese scenery can scarcely boast. The traveller, whose rural wanderings nearer home have made him familiar with furze and heather-clad moors, flower-sprinkled meadows, or hills and forests girdled and carpeted with blossoming plants, will miss in Japan some of these charming adornments of natural landscape. There is one short season in the year,—when the rice is young and green, and the bloom of the honey-scented rape plant spreads broad stretches of yellow on the plains,—that recalls to the mind the soft flowering verdure of other lands; but the rice culture, with its endless irrigated terraces, and the high bamboo-grass, which covers every uncultivated hill and glen, deprives the scenery of all but a brief and passing suggestion of the colouring of Western meadows and uplands. Tiger lilies, fratillaries, bluebells, and numerous other wild flowers grow on the plains and downs, buried in the high coarse bamboo-grass. The comparative scarcity of groups of wild flowering plants, as a colour feature to the landscape, is, however, to some extent made up for by the blossoming trees, displaying in turn soft and vivid masses of colour amid the verdant foliage of the hill-sides. The wild camellia, azalia, magnolia, plum, peach, and cherry are the most important of these flowering trees; the varied flaming tints of the azalia contributing chiefly to the brightness of the scenery. The blossom of the wild cherry tree, which abounds in

Yezo, adds to the wooded landscape of this Northern island an effect as of soft clouds of a pale pearly tint, which the poets liken to mist upon the mountains.

The flower charm as it exists in Japan is not, as elsewhere, purely one of rural or pastoral associations. It is closely and inseparably connected with the national customs and the national art. The artistic character of the Japanese people is most strikingly displayed in their methods of interpreting the simpler of natural beauties. That extravagant taste which demands for its satisfaction the grand, rare, or novel, and is unmoved by the modest attractions of more familiar surroundings, is little shared by the masses of this people, who bestow their chief sympathies on the humbler aspects of nature. Though the more majestic scenery of the country has served as a constant theme for the painters and poets of the Court and nobility, the popular art has always been an expression of the daily life of the people, and of those simple, natural surroundings, customs, and familiar beliefs which contribute to its enjoyment. The recurring months of the year, and the various duties, pleasures, and poetic fancies which custom has associated with them, form the inexhaustible source from which artists of all kinds have looked for inspiration. The common flowers of the seasons have been given a prominent place in the fête-day calendar. Almost every month is known by its special blossoms, and the important cities have groves and gardens devoted to their public display. The festivals of the numerous Shinto deities are celebrated monthly in the different towns by street fairs at which the choicest specimens of flowering trees and plants are exposed for sale. The secret, then, of Japan's floral fame and floral enchantment lies rather in the care that her people bestow upon Nature's simpler gifts than in any transcendent wealth of production. Treasured chiefly as heralds of the seasons, and as inseparable from the favourite pursuits and pastimes of out-door life, Japanese flowers are by no means esteemed in proportion to their scarcity or difficulty of culture. The isolated merit of rarity, so much sought after in the West, has here little or no attraction. The native florists are not deficient in floricultural skill, and produce in certain blossoms forms of considerable artificial beauty, but the popular taste shows a partiality for the more ordinary and familiar flowers, endeared by custom and tradition.

Flower viewing excursions, together with such pastimes as *Shell gathering*, *Mushroom picking*, and *Moon viewing*, form the favourite occupations of the holiday seeker throughout the year. By a pretty fancy, even the snow-clad landscape is regarded as Winter's floral display, and *Snow viewing* is included as one of the *flower* festivals of the year. The Chinese calendar, used formerly by the Japanese, fitted in admirably with the poetical succession of flowers. *Haru*, the Japanese Spring, opened with the New Year, which commenced about February, and was heralded by the appearance of the Plum blossoms.



SPRING FLOWERS.

PLUM BLOSSOMS.

ENRICHING the bare landscape with its bloom, and filling the air with its fragrance at a time when the snow of winter has hardly passed away, the blossoming plum tree has come to be regarded with especial fondness by the Japanese. Combined with the evergreen pine and bamboo, it forms a floral triad, called the *Sho-chiku-bai*, supposed to be expressive of enduring happiness, and used as a decorative symbol on many felicitous occasions. The plum blossom being the earliest to bloom in the year, is often referred to as "the eldest brother of the hundred flowers." Quick in seizing the peculiar features which distinguish one growth from another, to the extent almost of a tendency to caricature them, the Japanese have been chiefly attracted by the rugged and angular character of the plum tree, its stiff, straight shoots, and sparse, studded arrangement of buds and blossoms. Thus, a fancy has arisen for the oldest trees, which with their gnarled trunks and tender shoots exhibit these characteristics to perfection. In them is shown the striking contrast of bent, crabbed age, and fresh, vigorous youth. As if to render this ideal more complete, it is held that the plum tree should be seen in bud rather than in full blossom.

The gardeners of the country, so clever in the training of miniature trees, find in the plum a choice object for their skill, imitating on a small scale this favourite character of budding youth grafted on to twisted and contorted age. These tiny trees, trained in a variety of shapes,—bent, curved, and even spiral,—with their vertical or drooping graftings of different coloured blossom-sprays, fresh, fragrant, and long lasting, form one of the most charming of room decorations during the first months of the year.

Poets and artists love to compare this flowering tree with its later rival, the cherry. With the latter, they say, the blossom absorbs all interest; whereas, in the case of the former, attention is drawn more to the shape of trunk and branches: the cherry blossom, it is not denied, is the prettier and gayer of the two; but the plum blossom is

more chaste and modest in appearance, possessing besides, its sweet odour. Enthusiastic admirers of the cherry blossom, however, go so far as to fancy they detect a delicious odour in this scentless flower. The fragrance of the plum blossom is constantly referred to in the short stanzas with which the poetry of the country abounds. The following free translation may be given as an example of one of such verses :—

"In Spring time, on a cloudless night,
When moon-beams throw their silver pall
O'er wooded landscape, veiling all
In one soft cloud of misty white,
T'were vain, almost, to hope to trace
The plum trees in their lovely bloom
Of argent, 'tis their sweet perfume
Alone which leads me to their place."

The custom of planting plum trees in groves and avenues to form pleasure resorts during blossom time, seems to be of comparatively modern date; and some of the most famous plum groves were originally orchards, planted for the sake of the fruit. It is said that in China, from whence Japan borrowed many of her customs and cults, this tree was first esteemed for its fruit alone, and in later and more æsthetic times it became honoured for its pure blossom and sweet scent. In the earliest Japanese annals we read of a single plum tree being regularly planted in front of the South pavilion of the Palace at Nara, and of its being replaced by a cherry tree in later times, when the latter had in its turn become the favourite of the Court. In connection with this Imperial custom, a pretty story is told explaining the origin of the name *O-shuku-bai*, or *Nightingale-dwelling-plum-tree*, applied, even to the present day, to a favourite species of delicious odour having pink double blossom. Some time in the tenth century the Imperial plum tree withered, and, as it was necessary to replace it, search was made for a specimen worthy of so high an honour. Such a tree was found in the garden of the talented daughter of a famous poet, named Kino Tsurayuki, and was demanded by the officials of the Court. Not daring to resist the Imperial command, but full of grief at parting with her favourite plum tree, the young poetess secretly attached to its trunk a strip of paper upon which she wrote the following verse :—

"Claimed for our Sovereign's use,
Blossoms I've loved so long,
Can I in duty fail?
But for the nightingale
Seeking her home of song,
How shall I find excuse?"—BRINKLEY.



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PLUM BLOSSOMS AT SUGITA.



FLOWER VIEWING.

5

This caught the eye of the Emperor, who, touched by the plaintive sentiment expressed, enquired from whose garden the tree was taken, and ordered it to be returned. The season of the plum blossom is made musical with the liquid note of the so-called Japanese nightingale (*Celtrix cantans*), which for this reason is inseparably associated with the plum tree in the different decorative arts. Such dual combinations, taken from the animal and vegetable kingdom, form favourite motives for designs. Bamboo leaves with Sparrows, Pea-fowl with Peonies, Tigers with Bamboos, Storks with Pine trees, Wild boar with Autumn grasses, and Deer with Maples, may be mentioned as some of these popular combinations.

In later times plum trees were planted in large numbers at rural spots near to the Imperial capitals, forming pleasure resorts for the ladies of the Court. Along the banks of the river Kizu, at a place called Tsuki-ga-se, in the province of Yamato, fine trees of pink and white blossom extend upwards of two miles, diffusing their delicious scent around: they are what remains of quite a forest of plum trees said to have stretched for miles around. The more modern towns have also their favourite plum orchards, visited by crowds of sigh-tseers at blossom time, in February. Sugita, a village not far from Yokohama, possesses one of the most famous; having over a thousand trees, many of which are from eighty to a hundred years of age, and which supply in the Summer most of the fruit consumed in the Eastern Capital, Tokio. It is popularly known and frequented on account of its blossoms in the early Spring, and boasts six special varieties of tree, distinguished by different fancy names having reference to the character of the flower; the principal of which are those of pink and of so-called green blossom,—for the white kind has a faint tinge of emerald.

In all, there are said to be sixty different species existing in Japan. The single blossom of white or greenish-white colour and of small size is held most in esteem. All the white kinds are scented, but of the red some possess no perfume. There is an early plum of red and double blossom which blooms before the Winter solstice, and is of handsome appearance, but it has little or no scent. The Japanese include several species of the *Jasminum* in the same category as plum trees.

Every visitor to Japan has heard of the *Gwa-riō-bai*, or Recumbent-dragon-plum-trees at Kameido, a famous spot in the North of Tokio. At this place there existed, up to fifty years ago, a rare and curious plum tree of great age and contorted shape. Its branches had bent, ploughing the soil, and forming new roots in fourteen places, and it straggled over an extensive area. Owing to its writhing and suggestive shape, it received

the name of the Recumbent Dragon, and, yearly clad with fresh shoots and white blossoms of fine perfume, attracted large crowds of visitors. From this famous tree, fruit is said to have been yearly presented to the Shogun. Succumbing at last to extreme age, it has been replaced by a number of less imposing specimens, selected on account of their more or less bent and crawling shapes. The present group of plum trees, inheriting the name though but little of the character of Recumbent Dragons, makes a fine show of blossoms in February, and keeps up the popularity of the resort.

Komurai and Kinegawa, near Kameido, also have blossom-groves which are much frequented.

Another noted spot, is Komukai, near Kawasaki, not far from Tokio, which is historically famous as having been often visited by the Shogun, and possesses trees over two hundred years of age.

At Shinjuku, another suburb of Tokio, is a fine grove of plum trees, sometimes called the Silver-world (*Gin-sekai*), a term applied to the snow-clad landscape, and having special reference in this instance to the silver whiteness of these blossoms.

The favourite trees of single blossom are eight in number—the Hitoye-ume, Shibori, Hosoka, Nishikin, Kotenbai, Shidare, Suzuri-shidare, and Tokiwa-shidare; and among the most prized of double blossom are the Shidare-yaye, Suzuri-yaye, Okina-ume, Beni-suzume, Yonera, and Hana-gomori. Other trees such as the Mangetsu, Kaoru-ume, Momochidori, Tani-no-yuki, and Miyakodori are known as the best fruit-bearing kinds of plum tree. The illustration, Plate I. represents the plum grove at Sugita, about five miles from Yokohama, which can be approached from the sea beach.

PEACH BLOSSOMS.

QUICKLY after the plum follows the peach blossom which, though by no means sharing the traditional esteem and admiration bestowed upon the former, excels it in size, richness, and colouring. These blossoms are of numerous tints,—white, and different shades of pink, and a deep crimson remarkably rich in tone. The peach blossom in mass, as it appears in groves and orchards, contributes far more to the beauty of the

PLATE II.



PEACH BLOSSOMS. SOGA NO MIMOYAMA, SENJU.

the name of the Recumbent Dragon, and, yearly clad with fresh shoots and white blossoms of fine perfume, attracted large crowds of visitors. From this famous tree, fruit is said to have been yearly presented to the Shogun. Succumbing at last to extreme age, it has been replaced by a number of less imposing specimens, selected on account of their more or less bent and curving shapes. The present group of plum trees, inheriting the name though not the title of the character of Recumbent Dragons, makes a fine show of blossoms in February, and keeps up the popularity of the resort.

Komura and Kinogawa, near Kameido, also have blossom-graves which are much frequented.

Another noted spot, is Koukai, near Kawasaki, not far from Tokio, which is historically famous as having been often visited by the Shogun, and possesses trees over two hundred years of age.

At Shinjuku, another suburb of Tokio, is a fine grove of plum trees, sometimes called the Silver-world (*Gin-yoshi*), a term applied to the snow-clad landscape, and having special reference in this instance to the silver whiteness of these blossoms.

The principal trees of single blossom are eight in number—the Hitoyo-ume, Shibori-Himeji, Nishiki, Kotoshiki, Shidare, Sunari-shidare, and Tokiwa-didare; and among the most prized of double blossoms are the Shidare-yayu, Sunari-yayu, Okina-ume, Benzumme, Yonera, and Hana-pommes. Other trees such as the Mangetsu, Kaori-ume, Marochidori, Tani-no-yuki, and Shigetsuki are known as the best fruit-bearing kinds of plum tree. The illustration, Plate I, represents the plum grove at Sugita, about five miles from Yachiama, which can be approached from the sea beach.

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PEACH BLOSSOMS: SOKA NO MOMOYAMA, SENJU.

Spring landscape than its more honoured but severer brother the plum blossom, though it has not, however, had the good fortune to be patronized by ancient Emperors or extolled by distinguished poets. Lacking these essentials to floral greatness, and coming as it does between the plum, of classical fame and predilection, and the flashy cherry of patriotic boast, it has been comparatively neglected by the artist and relegated to secondary rank as a decorative motive and material. The orchards of peach trees in blossom are, however, much frequented by the common people who find enjoyment at any spot where bloom and colour are to be seen.

Plate II. illustrates trees in a grove called Soka-no-Momoyama, at Senju, a suburb of Tokio.

CHERRY BLOSSOMS.

THE third month of the old Japanese Spring, corresponding with the present April, is the month of the cherry blossom, the king of flowers in Japan. This flower is remarkable for its softness and exuberance, as contrasted with the severe simplicity of the plum blossom. The latter blooms fresh, vigorous, and leafless, in the bare and often snow-clad landscape; the former, with its florid richness, enchaned in some cases by young reddish leaves, is especially fitted to assert itself amid the greenery of budding spring-time. But the splendour of the cherry's bloom is transitory in comparison with the more lasting qualities of the plum, which retains its beauty for a full month. The cherry flowers must be viewed during the few short days of their prime, and should these days be stormy, the full glory of the sight is lost for a year. The most enthusiastic partizans of the cherry blossom assert that it is all the more precious on account of its transient character. "Among men, the samurai, among flowers, the sakura," is a familiar saying, which well expresses the patriotic pride with which this gay flashy flower is regarded in Japan. The sentiment is also conveyed in the following lines by one of the national poets:—

"Shikishima no
Yamato gokoro wo
Hito towaba
Asahi ni niwou
Yamazakura bana."

"Should you ask me what is the true patriotic spirit, I answer—it is the scent of the mountain cherry tree in the morning air."

The wild cherry seems to have existed in Japan from time immemorial, and still abounds in the woods of the Northern island, Yezo, where the Aino aborigines apply its bark to many purposes. In ancient times, however, the plum tree, of Chinese importation, seems to have absorbed the attention of the Court and people, and it was at a later date that the cherry, the flower of the country, appears to have found its place in their affections. Though early records refer frequently to the plum, there is no mention of the cherry earlier than the time of Richiu, an Emperor of the fifth century. This Monarch was disporting himself with his courtiers in a pleasure boat, on a lake of the Royal park, when some petals from the wild cherry trees of the adjoining hills fluttered into the wine cup from which he was drinking. This circumstance is said to have drawn His Majesty's notice to the beauty of this neglected blossom, and from this time arose the custom of wine drinking at the time of cherry viewing. To the present day there is a popular saying,—“Without wine who can properly enjoy the sight of the cherry blossom?” It was reserved for a later Emperor, in the eighth century, to give it that importance as a national flower which it has ever since retained. Whilst on a hunting expedition on Mount Mikasa, in the province of Yamato, the Emperor Shomu, attracted by the beauty of the double cherry blossoms, composed the following short verse, which he sent, with a branch of the flowers, to his favourite Consort, Komio Kogo :—

“This gathered cherry branch can scarce convey
A fancy of the blossom-laden tree,
Blooming in sunlight; could I show it Thee,
Thoughts of its beauty would drive sleep away!”

To satisfy the curiosity of the ladies of his Court, the Emperor ordered cherry trees to be planted near the Palace at Nara, and afterwards the custom was continued at each succeeding capital.

Yamato, the province in which were situated several of these ancient capitals, is the most noted for its cherry groves, and at a spot called Yoshino a thousand trees line the path and cover the hill side. It has been a favourite fancy to compare the appearance of these trees in blossom to mists or snow upon the hills as in the verse,—“The cherry blossoms on Mount Yoshino deceive me into thinking they are snow!”



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“The pudged cherry branch can scarce convey
 The fancy of the blossom-laden tree,
 Blooming in sunlight; could I show it Thee,
 Thoughts of its beauty would drive sleep away!”

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CHERRY BLOSSOMS AT MUKOJIMA.



Imperial garden parties to view the national flower date back as early as the days of the Emperor Saga, in the ninth century. These ancient court receptions were attended by the notable *literati* whose amusement was to compose odes on the flowers. In the thirteenth century, the Emperor Kameyama caused a number of trees from Yoshino to be planted at Arashiyama, a beautiful hilly spot on the banks of the rapid river Oi, in the neighbourhood of Kioto. Here he built a summer pavilion, and, in spring and autumn, Court after Court visited the lovely spot, which was rendered further famous in a verse composed by one of the Imperial line:—"Not second to Yoshino, is Arashiyama, where the white spray of the torrent sprinkles the cherry blossoms." This spot no longer possesses its Imperial pavilion, but remains a favourite resort for sight-seers from the Western capital, in the months of the cherry and the reddening maple. Numerous tea houses and booths, on the banks of the rapids, give a fine view of the wooded hills opposite, amidst the Spring greenery of which may be seen the pearly white clouds of the cherry blossoms. Here the blossom-clad branches form a part of the distant landscape, as originally beheld in their natural wildness, when they first attracted the admiration of the earlier Emperors, and before their more gorgeous successors, of double-flower, became arranged in artificial groves and avenues.

In and near to the modern capital, Tokio, are several spots renowned for their show of cherry trees, originally brought from Yoshino, and from the banks of the Sakura river in the province of Hitachi. It is said that cherry viewing first became a popular amusement in Yedo towards the latter half of the seventeenth century. From that time all classes of the people, from the two-sworded samurai to the small tradesmen and menials, participated in the enjoyment. The green sward beneath the cherry trees was crowded with merry picnic parties of all classes, screened off with low coloured curtains. One favourite resort, called Asukayama, at Oji, is often spoken of as the *new* Yoshino. It is a high, grassy bluff, overlooking an extensive plain on one side, and sloping down to the road of the Oji village on the other. The eminence forms a park of cherry trees extending down the precipitous sides of the bank, so that the pedestrian sees the pinky white blossoms against the blue sky above him, and below him the pearly gray of the blossoms in the shadow of the cliff.

Koganei, some half day's ride from Tokio, is perhaps the most attractive spot for seeing the double cherry in full bloom. Here a fine avenue of these flowering trees extends upwards of two and a half miles along the aqueduct which conveys the water of the river Tama to Tokio. It is said that they were first planted immediately after the completion of the aqueduct, by command of the Shogun Yoshimune, in the beginning of

the eighteenth century, with the idea that cherry trees had the virtue of keeping off impurities from water. For this purpose ten thousand trees were brought from Yoshino and from the banks of the river Sakura; but the number now remaining has dwindled to only a few hundred.

In the old temple grove, now a public park, at Uyeno, there are a number of fine trees of the single early-blossoming kind, called by the Japanese *Higan-zakura*, among which are some magnificent specimens of the weeping cherry. This latter species has pendant branches, drooping like the willow, and bears single white flowers, but no fruit; and in this respect it is an exception to the general rule, that the trees of single blossom bear fruit whilst those of double blossom are fruitless. The fruit of the Japanese cherry tree is, however, at its best, insipid and worthless. These trees at Uyeno are said to have been planted by one of the Tokugawa Regents in imitation of the hills at Yoshino; they are all of majestic size, and present a gorgeous sight in April, with their pale pink blossoms seen partly against the blue sky, and partly against the rich foliage of the pines and cedars which surround the golden shrines and cenotaphs of the Shoguns. The single-blossom trees at Goten-yama, a park in the suburb of Shinagawa, form a beautiful sight early in April.

The most popular resort in Tokio is the cherry avenue at Mukojima, extending for more than a mile along the banks of the river Sumida. Here the trees lack the grandeur and natural beauty of those at Uyeno, and have no surrounding foliage to set them off; but they are mostly of double blossom, and bending with their weight of flowers,—looking almost artificial in their luxurious fullness,—present a most imposing sight. This spot is frequented by the gayest holiday makers. Wine drinking is considered essential to a proper enjoyment of the scene, and crowds of pedestrians, bearing their gourds of rice-wine, make such resorts merry and boisterous with their carousals. Other visitors, of a richer class, indulge in the prospect of the blossom-laden banks from roofed pleasure boats, accompanied often by a gay gathering of singing and dancing girls.

The season of this flower is one of high winds, and the soft petals of the full blown blossoms fall like snow flakes covering the pathways beneath. This simple fact is not without its attraction to the Japanese, who make much of the falling cherry petal in their poetry and other arts.

“No man so callous but he heaves a sigh
When o'er his head the wither'd cherry flowers
Come flutt'ring down. Who knows? the Spring's soft show'rs
May be but tears shed by the sorrowing sky.”—CHAMBERLAIN.

The cherry trees in blossom, seen at night by the pale light of the moon, form also another great attraction, *Yozakura* or Night Cherry Flowers being included as one of the sights of the year. The river banks at Mukojima and even the formal avenues of the Yoshiwara at Asakusa are crowded after sunset, in the cherry season. Cherry viewing at Mukojima on the banks of the Sumida river is illustrated in Plate III., which represents excursionists ascending the banks from a pleasure boat.

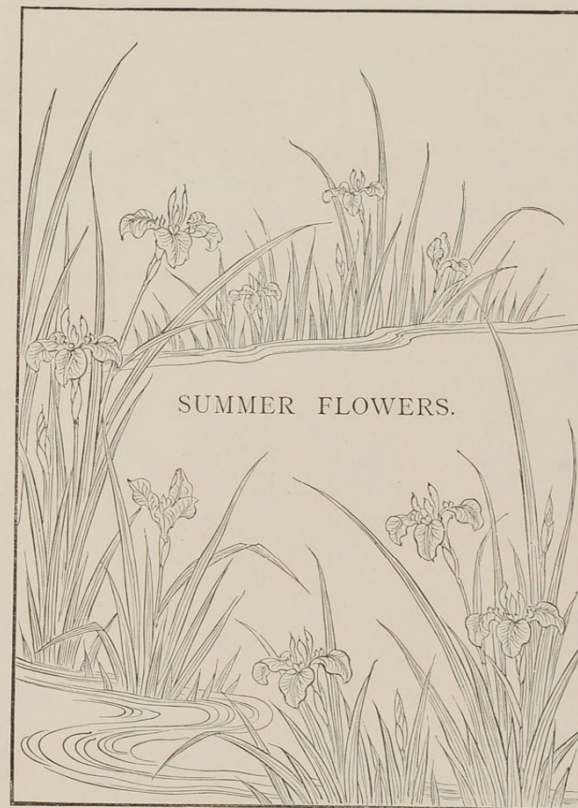
SUMMER FLOWERS.

WISTARIA BLOSSOMS.

ONE of the earliest flowers of the Japanese Summer which attracts the pleasure seeker, is the wistaria, blooming in May, soon after the cherry blossom has fallen. This stalwart flowering creeper is reared upon large trellises, arranged to cover long walks, bridges, or arbours, in pleasure grounds and gardens. A favourite position is one sheltering an open gallery, which overhangs a lake or stream. In the precincts of the popular temple at Kameido, in Tokio, close to the famous Recumbent Dragon plum trees there are wistarias of magnificent size, bearing blossoms which hang in rich purple trails from two to three feet in length. Wide rustic galleries, in connection with matted garden sheds and galleries, extend over an artificial lake stocked with gigantic gold fish, and the wistaria trellises form an extended covering overhead. A belief exists that this flower attains great size and beauty if its roots are nourished with the rice-wine of the country, and there is, at Kameido, a tree producing specially fine blossoms, at the base of which visitors are accustomed to empty their wine cups. Fine specimens exist in various parts of Japan, bearing clusters over three feet in length, among which may be mentioned one at Noda, in the province of Settsu, called the *Chitose*, or tree of a thousand years.

The wistaria of purple blossom is most common and at the same time most esteemed, ranking higher than the white kind, which is regarded as abnormal. This is an exception to the prevailing custom, which places white before other colours in blossoms of the same species, and especially proscribes purple flowers as associated with mourning, and, therefore, unfit for felicitous occasions. In various designs the pheasant is shown in combination with the purple wistaria.

The view of the wistaria in flower as enjoyed in olden times by ladies of rank is shown in Plate IV.



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PLATE IV.



WISTARIA BLOSSOMS IN A NOBLE'S GARDEN.



AZALIAS IN TEA HOUSE GARDEN, NEZU.

AZALIAS.

THE azalias commence to flower about the same time as the wistarias, and display a variety of colours of most brilliant hue—numerous shades of scarlet, crimson, orange, cream, white, and magenta—unequalled by any other blossom. The hardy azalia shrubs are abundantly planted on the sides of artificial hillocks and on the slopes of terraces, and a Japanese landscape garden, usually remarkable for its wealth of evergreens and predominating verdure, never looks gayer than when these bushes are in flower. There are several public gardens at Okubo, a village near Shinjuku, in Tokio, which are planted entirely with azalia bushes of great size and remarkable age. These plantations date back to the time of the Tokugawa Regents, by whom they were frequented, and they are still visited every summer by numbers of sight-seers. One azalia tree at Okubo has a stem as thick as a man's leg and is said to produce eight thousand blossoms at a time. Other places where the azalias may be seen to advantage are,—Uyeno Koyen, Uyeno Okeiyen, Asakusa Koyen, Shiba Koyen, Susaki Benten-no-sha-nai, Mukojima Mokubo-ji, Azabu Shokayen, Honjo Uyebun, Meguro Daikokuya, and Horikiri Musashiya,—all parks or gardens in the vicinity of Tokio. Plate V. illustrates the azalias in the grounds of the Gongen shrine at Nedzu, a suburb of Tokio. In this enclosure is a famous suite of chambers used for the Tea Ceremonial and much patronized by the public.

IRISES.

IN June, the popular flower is the iris or flag, which is cultivated in large marshy flats near to rivers or lakes. In many gardens, watered by a stream, a loop or bend in the water-course is spread out into a marshy expanse, planted with irises, and crossed by fancy plank bridges of zigzag shape. There are in Japan four distinct species of iris, known by different native names, but the kind most seen is the *Acorus calamus*, or sweet flag, which the Japanese call *Hana-shobu*. In the case of displays of iris flowers, a mass of varied colour is delighted in; the purple, white, and variegated blossoms being grown together, indiscriminately, and with little or no attempt at pattern or design. The most noted place for shows of this flower is Yatsushashi, in the province of Mikawa, the

scenery of which locality serves as the model for the iris beds of gardens; but the popular resort nearest Tokio is a spot called Horikiri, close to the river Sumida, to which place it is the fashion to make excursions in pleasure boats early in June. Here the beds which contain the flowers in every variety of colour, are surrounded by elevated grassy banks, dotted with summer-houses, from which visitors can look down upon the richly variegated carpet below. Narrow wooden bridges give further picturesqueness to the scene, crowded in the season with a brilliant throng of visitors, whose pretty costumes almost vie in gaiety of colour with the flowers.

The iris, as a water plant, is associated in art with the kingfisher, water rail, mandarin duck, and other water birds.

Plate VI. shows the iris beds as they may be seen at many places on the outskirts of the city.

PEONIES AND LOTUS FLOWERS.

AMONGST summer flowers must be noticed the peony and lotus, which, though hardly sufficiently democratic to rank among the most popular flowers, yet play an important part in the art of the country. The peony is a delicate plant and is cultivated in long sheltered beds, generally forming the *parterre* to some adjoining chamber, from which its magnificent blossoms can be viewed. In the grounds of the wealthy it is subjected to scrupulous care and nursing, in order to produce flowers of enormous size and fullness, often so large and heavy as to need artificial support. It is regarded as the flower-queen of China, and is essentially the favourite of the upper classes in Japan. The peony was first imported into this country in the eighth century, and was then chiefly cultivated in the provinces of Yamato and Yamashiro. Even now, the finest specimens in Tokio are brought from the neighbourhood of the old capital, Nara. The largest blossoms measure as much as nine inches across. The peony is sometimes called the flower-of-prosperity; another fancy name by which it is known is the plant-of-twenty-days, because it is said to preserve its beauty and freshness for that period of time. Of the large tree-peony, called *botan*, there are ninety distinct kinds, and of the small plant-peony, having

PLATE VI



THE GREAT IRIS BEDS

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PLATE VI.



IRIS BEDS, NEAR TOKIO.



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PEONIES AT YOTSUME, HONJO.

single blossoms and called *shakuyaku*, there are said to exist five hundred varieties. The *botan* may be inspected at numerous public gardens in Tokio such as the Hanjitsuyen, Unsanyen, Gochikuyen and Sendaiyen at Komagome; the Uyebun, Yokayen, and Teigoyen at Honjo; Daikokuya, Meguro; Taikoyen, Shiba; and Senkayen and Shokayen in Azabu. The *shakuyaku* is also shown in the Uyebun, Honjo; the Yoshinoyen at Kommehikifune-dori and the Teigoyen at Minami futaba-cho Honjo. Among colours, the red and white are most valued, purple and yellow specimens, though rare, being less prized. This exuberant flower, with its large curling petals, is a favourite subject for design and decoration. Its companions in art are the peacock, the golden pheasant, and the *shishi*, a kind of conventional lion derived from Chinese designs; in such company it forms the constant decoration of temple and palace walls. A show of peonies in the screened and sheltered beds in which they are grown is represented in Plate VII, taken from the garden of the Uychan, Yotsume, Honjo.

The lotus is closely connected with the Buddhist religion, and is, therefore, associated in the minds of the people with spirit-land. The lakes of temple grounds, especially those dedicated to the water goddess Benten, are frequently planted with lotuses. The lake Shinobazu at Uyeno has a fine display. The fine wide moats of the Tokio Castle abound in these water plants, which impart to them considerable beauty in the summer season. Wherever undisturbed pools and channels of muddy water exist, the lotus is to be found, and even the ditches beside the railway connecting Tokio with the port of Yokohama are rendered gay in the summer by the lotus flowers in bloom. As the peony is said to be the national flower of China, so the lotus is regarded as the national flower of India, the source and centre of Buddhism. It is therefore considered out of place as a decoration for occasions of festivity and rejoicing, but it is constantly used for obsequies and other sacred ceremonies. The lotus serves as a suitable theme for religious contemplation, and is therefore the favourite flower of monastic and temple retreats: the best displays are to be seen in the lakes of the old temple groves of Kioto and other cities. Growing out of the muddiest and most stagnant water, its leaves and flowers are always fresh and clean; although it is particularly sensitive, and quickly withers if brought in contact with any of the fertilizers by which other plants are nourished. This purity which the lotus maintains amid surrounding filth is mentioned as one reason for associating it with a religious life. A well-known book of Buddhist precepts contains this text:—"If thou be born in the poor man's hovel, but hast wisdom, then art thou like the lotus flower growing out of the mud!"

The white lotus flower has a powerful and sweet perfume, but the red kind, though more handsome, produces but little scent. There is a species called *Gold-thread-*



lotus, its red blossoms being marked with yellow lines; and a very handsome flower of deep crimson colour may also be found. The Indian lotus, which is sometimes to be seen in Japan, has a large double flower, of red colour, which never closes day or night, but falls off after five or six days. The blossoms of the ordinary kinds close after midday. The leaves of the lotus are almost as much esteemed as the flowers, their broad curling surfaces of deep green and emerald presenting a beautiful effect in the lotus ponds, and forming a favourite subject for the painter's brush. In designs, the mandarin duck and other water fowl are represented with the lotus.





AUTUMN FLOWERS.

CHRYSANTHEMUMS.

THE chrysanthemum is the principal flower of Autumn, and the triumph of Japanese floricultural skill. Specimens of remarkable variety in form and colour of blossom are produced in the gardens of the nobility. The flower of the chrysanthemum, in its most handsome form, loses its disc-like character, and presents a combination of long oval petals, partly extended, and partly curling inwards, exhibiting in contrast the different tints of face and back; whilst, in its most eccentric and artificial shape, it assumes the character of a confused mop of tangled thread-like petals, more curious than beautiful. The florists aim at producing an extraordinary quantity of blossoms upon one stem, reaching often to the number of several hundreds. The varieties of the Japanese *kiku* are numerous, including not only those species classified as chrysanthemums by European botanists, but many kinds of *Pyrethrum*, *Aster*, and other genera.

It seems that the wild chrysanthemum, of small flower, has always been indigenous to Japan, and held in considerable repute from every early times for medicinal purposes; in which connection early records state that large quantities of the yellow kind were yearly sent to the Imperial Court from the Southern provinces. The large cultivated flower, however, is said to have been imported from Corea or China and first planted in Japan at Hakata in the province of Chikuzen. At this time five colours were known, described as blue, yellow, red, white, and black, the term *black* probably referring to a dark purple colour. Originally these plants were reproduced by means of slips and cuttings, but now the seed is employed, which is said to give greater variety of blossom.

The chrysanthemum is sometimes spoken of by foreign authors as the national flower of Japan, a rank properly belonging to the cherry blossom; and this mis-conception is probably owing to the former being used as one of the crests of the Imperial House. The flower has always been much honoured by the Court, and as early as the time of the

Emperor Heizei, in the ninth century, garden parties were held in the Palace for the purpose of celebrating its blossoming time; just as, at the present day, a yearly chrysanthemum show takes place in the Imperial grounds. These ancient celebrations seem to have partaken of a truly pastoral character, the courtiers wearing the plucked blossoms in their hair, drinking wine, and composing verses upon the beauties of the flowers. The modern chrysanthemum displays in the Palace gardens are more like our own flower-shows in the social conventionality of their arrangements; but the numerous variety, of every imaginable colour and profusion of shape, arranged in long open rustic sheds, forms a brilliant and imposing scene hardly rivalled by any flower-show in the world.

At a recent display in the Imperial grounds at Akasaka there were a hundred and sixty varieties of blossom exhibited, each bearing a fancy name of its own. Some of these names are so poetically suggestive of the form or colour of the flowers that the enumeration of a few of them will not be out of place:—

- Chi-kiu-gi* Terrestrial Globe—a large globular yellow flower.
Gin-sekai Silver World—a flower of pure white colour.
Usu-gasumi Thin Mist—a white flower.
Tsuki-no-tomo Companions of the Moon—a white flower.
Yu-hi-kage Shadows of the Evening Sun—a flower of dull red colour.
Tama-sudare The Screen of Gems—a flower of orange red colour.
Hatsu-yuki The First Snow—a pure white blossom.
Hana-gatami The Basket of Flowers—a rich red flower.
Kogari-bi Beacon Light—a red flower.
Asa-hi-no-nami Waves in the Morning Sun—a reddish flower.
Ake-no-sona Sky at Dawn—a flower of cherry-blossom colour (pale pink).
Shigarami Garden Fence—a flower the colour of the wistaria blossom (lavender colour).
Asa-ne-gami Dishevelled Hair (lit. in morning sleep)—a flower of tangled petals.
Hoshi-deuki-yo Starlight Night—a white flower.
Hoshi-no-hikari Star's Brightness—a pale bluish flower.
Kimi-no-megumi Blessings of Majesty—a pale pink flower.
Yuki-no-ashita Snowy Morning—a flower of pale pearly pink colour.
Tsuki-no-kasa Moon's Halo—a flower of orange red colour.
Ogon-no-nishiki Golden Brocade—a flower of golden yellow colour.



CHRYSANTHEMUMS AT SOHEL.

Emperor Heizei, in the ninth century, garden parties were held in the Palace for the purpose of celebrating its blossoming time; just as, at the present day, a yearly chrysanthemum show takes place in the Imperial grounds. These ancient celebrations seem to have partaken of a truly pastoral character, the courtiers wearing the plucked blossoms in their hair, drinking wine, and composing verses upon the beauties of the flowers. The modern chrysanthemum displays in the Palace gardens are more like our own flower-shows in the social conventionality of their arrangements; but the numerous variety, of every imaginable colour and profusion of shape, arranged in long open rustic sheds, forms a brilliant and imposing scene hardly rivalled by any flower-show in the world.

At a recent display in the Imperial grounds at Akasaka there were a hundred and sixty varieties of blossom exhibited, each bearing a fancy name of its own. Some of these names are so poetically suggestive of the form or colour of the flowers that the enumeration of a few of them will not be out of place:—

<i>Chi-kin-gi</i>	Terrestrial Globe—a large globular yellow flower.
<i>Gin-sekai</i>	Silver World—a flower of pure white colour.
<i>Uzu-gasumi</i>	Thin Mist—a white flower.
<i>Tsuki-no-tomo</i>	Companions of the Moon—a white flower.
<i>Yu-ki-kage</i>	Shadows of the Evening Sun—a flower of dull red colour.
<i>Tama-sudare</i>	The Screen of Gems—a flower of orange red colour.
<i>Hatsu-yuki</i>	The First Snow—a pure white blossom.
<i>Hana-gatami</i>	The Basket of Flowers—a rich red flower.
<i>Kogari-bi</i>	Beacon Light—a red flower.
<i>Awa-ki-no-nami</i>	Waves in the Morning Sun—a reddish flower.
<i>Ake-no-sora</i>	Sky at Dawn—a flower of cherry-blossom colour (pale pink).
<i>Shigarami</i>	Garden Fence—a flower the colour of the wistaria blossom (lavender colour.)
<i>Awa-negami</i>	Dishevelled Hair (lit. in morning sleep)—a flower of tangled petals.
<i>Hoshi-dzuki-yo</i>	Starlight Night—a white flower.
<i>Hoshi-no-hikari</i>	Star's Brightness—a pale bluish flower.
<i>Kimi-no-misugami</i>	Blessings of Majesty—a pale pink flower.
<i>Yuki-no-ashita</i>	Snowy Morning—a flower of pale pearly pink colour.
<i>Tsuki-no-halo</i>	Moon's Halo—a flower of orange red colour.
<i>Ogon-no-yasudaki</i>	Golden Brocade—a flower of golden yellow colour.



CHRYSANTHEMUMS AT SOMEI.

- Shimo-no-ka* Leaves in Frost—a white flower.
Ogon-no-tsuyu Golden Dew—a bright yellow flower.
Mangetsu Full Moon—a white flower.
Gek-ka-no-nami Moonlit Waves—a flower of yellowish white colour.
Haku-ri White Dragon—a white flower.
Tsuyu-no-shita-zome . . . Dye of the Dew—a flower of pale yellow colour.

There are said to be in Japan two hundred and sixty-nine colour varieties of the chrysanthemum, of which sixty-three are yellow, eighty-seven white, thirty-two purple, thirty red, thirty-one pale pink, twelve russet, and fourteen of mixed colours. A fancy prevails that in this flower the same tint is never exactly reproduced, and that it thus suggests the endless variety of the human countenance. Blooming longer than most flowers, the chrysanthemum has come to be associated with longevity. In the province of Kai, a hill, called the Chrysanthemum Mount, overhangs a river of clear water, into which the petals fall, and a belief exists that long life is assured by drinking the water of this stream. A favourite motive of decoration, which may be seen in numerous conventional designs, is the chrysanthemum blossom floating in running water. A custom also survives of placing small blossoms or petals in the cup during the wine-drinking which takes place on the festival of the ninth day of the ninth month.

The ordinary varieties of chrysanthemum are to be seen in great abundance in the street fairs during the Autumn months. Dango-zaka, in Tokio, is a favourite popular resort during the chrysanthemum season, but here the flowers, mostly of the smaller kind, are used artificially, modelled into groups of figures and animals representing historical subjects, scenes from popular theatrical performances, and even the battle scenes of the China-Japan war.

The chrysanthemum is associated with the crane, the royal bird of Japan. Plate VIII, illustrates a display of chrysanthemums in a gardener's grounds at Somei.

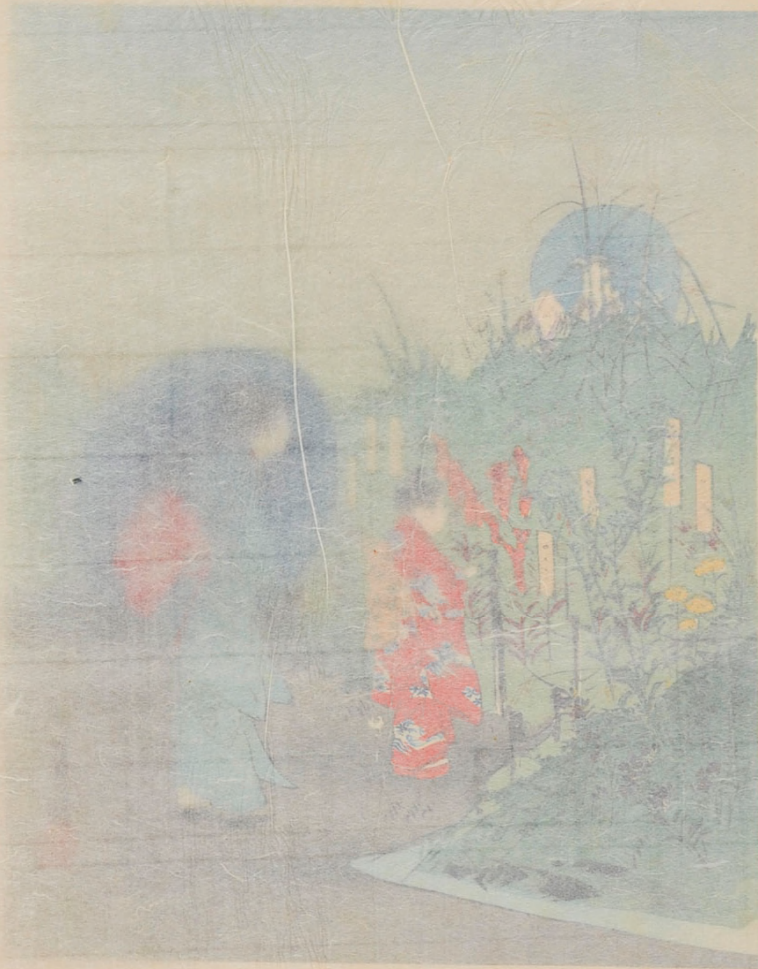


THE SEVEN PLANTS OF AUTUMN.

THE paucity of important flowering trees and plants in Autumn, has led the Japanese to make much of certain simple plants, comparatively insignificant in themselves, but gathering importance and interest in combination. As has already been pointed out, almost every month of the year is associated with a special blossom, and the calendar would therefore not be complete without a reference to these flowers of the late Autumn. These seven plants are: the lespezeza, the morning glory, the *Eularia japonica*, the *Valeriana villosa*, the *Valeriana officinalis*, the *Pueraria thurbergiana*, and the carnation. Perhaps the favourite of these is the lespezeza, or bush clover, of which there are several kinds, some having pink, some white, and others yellow flowers. Growing wild on grassy moors, it is associated with wild horses, deer, and the wild boar, together with which it is often depicted in various designs. The deer is specially associated with the Autumn time, and represented also with other Autumn flowers and with the reddening maple. The seven Autumn plants are grown together in the *Hiak-kwa-yen*, or Garden-of-a-hundred-flowers, at Mukojima. The temple grounds of the *Hagi-dera*, near Kameido, are famous for their show of lespezeza flowers. Displays of various kinds of convolvuli or morning glories, trained in pots over skeleton framework representing rustic structures, are also to be seen at the various gardener's nurseries at Iriya, one of the suburbs of Tokio, by those enthusiastic enough to reach the spot before six o'clock on an Autumn morning. Fancy flowers, less than half an inch in size, in clusters, and shaped like a butterfly orchid, and other strange varieties, may be seen. Within the last year or two the culture of convolvuli or morning glories has become very popular, and they may be observed before many dwellings in the city on quaintly designed frames.

Plate IX. illustrates the seven plants of Autumn as grown in the *Hiak-kwa-yen* at Mukojima.

PLATE IX.



AUTUMN FLOWERS. AT THE HIAKKA-YEN, MUKOJIMA.

THE SEVEN PLANTS OF AUTUMN.

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Plate IX, illustrates the seven plants of Autumn as grown in the *Hiak-kwa-yen* at Mukojima.



AUTUMN FLOWERS. AT THE HIAKKA-YEN, MUKOJIMA.

MAPLES.

NOTICE of the floral festivals of the year as observed in Japan demands some mention of the maple,—for the reddening leaf of the maple, like the foliage of many other blossomless trees, is regarded as a flower in Japan. The rich tints of the changing leaves of certain deciduous trees, hardly distinguishable from the colouring of blossoming shrubs such as the azalia, form a favourite object of attraction during the Autumn months. The native term *momiji*, which is commonly translated maple, is, strictly speaking, a general name applied to many trees which redden in the Fall. Of the maple itself, there are many varieties, distinguished both by the form of their leaves and the tone of their changing colour. No garden is considered complete without its group of such reddening trees, placed beside some artificial hill towards the West, to receive additional splendour from the setting sun. They are planted on grassy slopes and in valleys, with the object of bringing into one limited prospect the red and golden tints in which the natural scenery of the wooded hills abounds. The grand slopes above the river Oi at Arashi-yama, noted in the Spring time for their show of cherry blossoms, present a fine display of scarlet maple foliage in the Autumn.

At Ko-no-dai, a famous prominence commanding a view of the whole plain of Tokio, there are some magnificent maple trees, noted for their enormous size. A spot called Tatsuta, in the province of Yamato, is renowned for its fine specimens, which line the banks of the river, and are in full glory about the end of October. At Oji, a suburb of Tokio, the slopes of a natural glen between the hills are planted with thick masses of these trees, forming a most romantic spot, where, from the galleries of a rustic arbour, the sight of the foliage in all its burning splendour may be enjoyed. Shinagawa and Meguro, other well known spots in the vicinity of the capital, have also good groups of maples which attract many sight-seers. Picnicking and mushroom gathering are pastimes which accompany the viewing of the maple.

In the poems and pictures of the country the maple is associated with deer.

"How full of sorrow seems the Autumn! when,
In solitary rambles slowly straying,
Amid the russet foliage of the glen,
I listen to the lonely stag's sad baying."



The famous view of maples in the glen called Taki-no-gawa at Oji is given in Plate X. In the distance may be seen the rustic sheds from which visitors enjoy the prospect of the scarlet foliage, whilst in the foreground is shown a girl reading some of the verses attached to the lower branches of the trees.



MAPLES AT OJI.

The famous view of maples in the glen called Taki-no-gawa at Oji is given in Plate X. In the distance may be seen the rustic sheds from which visitors enjoy the prospect of the scarlet foliage, whilst in the foreground is shown a girl reading some of the verses attached to the lower branches of the trees.



MAPLES AT OJI.



ARRANGEMENT OF FLOWERS.

INTRODUCTION.

WITH the Japanese, the arrangement of cut flowers in vessels of various kinds has become a decorative art of considerable refinement, compared to which Western methods of floral composition have the appearance merely of haphazard combinations. The bouquet, wreath, and garland, all depending for their beauty upon the close massing of blossoms and greenery in soft and luxurious confusion, bear no resemblance whatever to the more austere and open compositions of the Japanese which belong entirely to a different phase of art. The fact that many of the most charming flowers of the country are those of trees, the blossom-clad twigs of which it would be difficult to arrange in closed and rounded masses, may in some manner explain the open lineal character given to floral designs; the same treatment is, however, equally applied to flowering plants and grasses which would lend themselves far more easily to the European method of grouping. The reason for the peculiarity of treatment noticeable in these flower arrangements may rather be sought in the Japanese manner of observing and enjoying floral nature. Whereas the Western amateur devotes his attention mainly to the blossoms, the Japanese lover of flowers extends his admiration to every striking feature of the plant or tree producing them. The rugged nature of the plum trunk, with its straight, stiff shoots, or the graceful sweep of the branches of the weeping cherry, are to him inseparably associated with any beauty which the blossoms themselves possess. The lines of branch and stem, the form and different surfaces of leaves, and the distribution of buds and blossoms, all receive an equal share of attention and all play their allotted parts in designs. It may be said that the art under consideration is based upon a representation, more or less conventional, of *floral growth*; and, principally for this reason, the compositions are made to assume an open character in which the forms of branches, stems, leaves, and flowers are all clearly and individually expressed.

The vernacular term *hana*, translatable as *flower*, has, in the art of floral arrangement, a much wider signification than its nearest English equivalent. Among the so-called *flowers* of the seasons are included certain evergreens and other flowerless shrubs and trees, some of these holding very high floral rank. The pine and bamboo, for example, both occupy a very important place in what are called *flower arrangements*; also the maple with its reddening leaves is used as one of the principal *flowers* of Autumn.

In the choice of material, seasonableness is one of the principal points kept in view. The luxurious taste for choiceness, as implying rarity, is diametrically opposed to the rules of the art under consideration. Flowers blooming before or after their proper season are, with very few exceptions, rejected for Japanese floral compositions, such designs being in a manner intended to express the particular period of the year. April blossoms, used in any other month, would appear to the flower-artist as incongruous and out of place as winter clothing worn in summer-time. It therefore naturally follows that a proper cultivation of the floral art demands a thorough acquaintance with the nature and growth of all trees and plants employed; and, in the case of those common to several months, a close observation of the varying characteristics of the same plant during different seasons. The flag or iris, for example, which is common to different months of Spring, Summer, and Autumn, has a peculiar bend and vitality in its leaves, and a different length and vigour in its flower stems, during the various periods of its growth; and these distinctions are all kept in view when this flower is employed in compositions.

The natural locality of production of trees and plants; whether lake or river bank, mountain, or moor; greatly influences the character of the design employed. To arrange a water plant in the same manner and with the same surroundings as a land plant would be considered a great violation of the rules of appropriateness. Not only are blossom-bearing trees and flowering plants treated as perfectly distinct in character, but minor divisions as to locality of production are often observed in both. Among plants a distinction is made between ordinary land plants, forest plants, mountain plants, and water plants; and among trees, land trees, forest trees, and mountain trees are distinguished in certain cases.

The necessity for a proper familiarity with the nature of all flowers used in compositions is one reason strongly urged against the employment of rare or little known plants, however beautiful they may be. The use of wild flowers, only known to the botanist, as well as rare foreign flowers the names of which are not familiar to ordinary folk, is prohibited, unless the artist has previously made himself perfectly acquainted with all

the natural characteristics of such flowers. As one exponent of the art has quaintly expressed it, the artist must be thoroughly imbued with a sympathetic feeling for the character, habits, virtues, and weaknesses of the members of the floral kingdom from which he seeks his material, till he possesses almost the same love and tenderness for their qualities as for those of living beings.

Preliminary to a study of Japanese Floral Art it is necessary to have some acquaintance with the principal flowers employed. These flowers are enumerated in the following pages under the heads of the different months to which they belong. In consequence of such a classification many flowers common to several months are repeated. It must be remembered that according to the old calendar the commencement of the first month,—which was at the same time the beginning of the Japanese Spring,—was about thirty days later than the first of January. The adoption in late years of the Gregorian calendar has therefore rendered it impossible to conform to the present day to all the rules laid down for the selection of flowers for special occasions. Such of the old fête-days as are now observed, are pushed back one month or more in time, and the flowers originally fixed as appropriate for their celebration are often unavailable, or recourse has to be made to premature or forced specimens. The following classification is according to the old calendar, existing when the whole theory of the art in question was established.

FLOWERS ACCORDING TO THEIR MONTHS

(OLD CALENDAR).

Against the Japanese names in the following list of flowers certain distinguishing signs are placed:—

* Stands for those trees or plants which are termed *Living Flowers*, being particularly characteristic of the month under which they are placed. Such flowers are much prized for felicitous occasions.

† Distinguishes the *Early Flowerings*,—flowers which are in advance of their proper season in the month under which they are placed. These have also their appropriate use in floral compositions.

‡ Indicates what are called *Passed Flowers*, and § stands for what are termed *Dead Flowers*. These names have reference to flowers which are late or passed in month or season, belonging properly to earlier months. The use of such flowers is forbidden for most ceremonial occasions. There exists also the term *Vulgar Flowers*, applied to wild plants, or to those of very common character which possess no fancy name; and the employment of flowers included under this head is not permitted except in the hands of the most experienced professors of the art. The use of cereals is also to be avoided.

FIRST MONTH (PRESENT FEBRUARY).

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
*Fukujuso	Adonis amurensis		*Rengio	Forsythia suspensa	
§Suisen	Narcissus tazetta	Narcissus	‡Tsubaki	Camellia japonica	Camellia
*Uguisu	Lithospermum zollingeri		*Murozaki-Momo		Hot-house peach
*Hakubai	Prunus mume	White plum	*Obai	Jasminum sieboldianum	
§Yanagi	Salix japonica	Willow	*Kinsenkwa	Calendula officinalis	
§Kan-giku	Pyrethrum sinense	Winter chrysanthemum.	*Choshun	Rosa indica	
*Yabukoji	Ardisia japonica		*Mansaku	Hamamelis japonica	
			‡Robai	Chimonanthus fragrans	Chinese plum

FLOWERS ACCORDING TO THEIR MONTHS.

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SECOND MONTH (PRESENT MARCH).

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
‡Haku-hoi	Prunus mume flore alba	White plum	*Shakunage	Rhododendron metternichii	Azalea
‡Hi-to		Red peach	†Tsubuji	Rhododendron indicum	Azalea
‡Obai	Jasminum sieboldianum		†Kairo	Pyrus spectabilis	
*Ka-lai	Prunus mume flore rosa	Red plum	‡Obai	Jasminum sieboldianum	
*Higan-zakura	Prunus subhirtella		*Baran	Aspidistra lurida	
*Usu-to	Prunus persica	Pale peach	*Bijinsu	Papaver rhoeas	
*Niwatoko	Sambucus racemosa		‡Uguisuso	Lithospermum zollingeri	
*Kemansho	Dicentra spectabilis		*Yukiwariso	Anemone hepatica	
†Azuma-giku	Erigeron thunbergii		*Kara-omokata	Alisma plantago	
‡Kinsenkwa	Calendula officinalis		*Shunran	Cymbidium virens	
†Haru-giku	Chrysanthemum coronarium	Spring chrysanthemum.	*Kobushi	Magnolia kobus	Magnolia
*Hotei-chiku	Bambusa sterilis	Bamboo	§Tsubaki	Camellia japonica	Camellia
*Temmansho	Arisema japonicum		†Nashi	Pyrus ussuriensis	Pear
†Oka-kohone	Nuphar japonicum		*Sumomo	Pyrus triflora	
*Rengio	Forsythia suspensa		*Ringo	Pyrus malus	Apple
*Anzu	Prunus armeniaca	Apricot	*Asebo	Andromeda japonica	
†Hitoye-zakura	Prunus pseudo-cerasus	Single cherry	*Sendaihagi	Thermopsis fabacea	
†Yamabuki	Kerria japonica		*Kora-giku		Corean chrysanthemum
*Hitsujo	Nymphaea tetragona		†Boke	Pyrus japonica	
*Niwa-ume	Prunus japonica	Garden plum	‡Mansaku	Hamamelis japonica	
*Wase-zakura	Prunus pseudo-cerasus	Early cherry	*Choshun	Rosa indica	
*Niwa-zakura	Prunus pseudo-cerasus	Garden cherry	*Wasuregusa	Henocallis flava	
†Enshida	Cytisus scoparius		*Itadori	Polygonum cuspidatum	
†Mokurenge	Magnolia	Magnolia	*Sumire	Viola patrinii	Violet
†Suwo	Casalpinia sappan		*Utkio	Foeniculum vulgare	
†Vobalkwa	Myrica rubra				

THIRD MONTH (PRESENT APRIL).

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
*Haku-to	Prunus persica flore alba	White peach	*Yamabuki	Kerria japonica	
*Usu-to		Pink peach	‡Rengio	Forsythia suspensa	
*Nojro-momo		Peach	Kobushi	Magnolia kobus	Magnolia
*Hi-to	Prunus persica	Red peach	Anzu	Prunus armeniaca	Apricot
*Nora-momo		Peach	Haru-giku	Chrysanthemum coronarium	Spring chrysanthemum.
*Hosumomo		Peach			
*Ko-to	Prunus persica flore rosa	Red peach	Jinchoke	Daphne odora	Daphne
*Gemppei-momo		Red and white peach	Ebineso	Calanthe discolor	Kind of orchid
‡Ri-to	Prunus triflora		Kome-zakura	Spiraea thunbergii	
*Nashi	Pyrus ussuriensis	Pear	Niwa-zakura	Prunus pseudo-cerasus	Garden cherry
*Ringo	Pyrus malus	Apple	Suwo	Casalpinia sappan	
			Wase-zakura	Prunus pseudo-cerasus	Early cherry

ARRANGEMENT OF FLOWERS.

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
Korai-giku		Corcan chrysanthemum.	†Kodemari	Spiraea cantoniensis	Iris
Mokuren	Magnolia	Magnolin	*Jppatsu	Iris tectorum	Iris
Shakunage	Rhododendron metternichii	Aralca	*Shaga	Iris japonica	Tree peony
Yamamoto	Myrica rubra		†Botan	Paeonia mouatan	
Avelo	Andromeda japonica		*Awamoriso	Astilbe japonica	Clematis
Sendai-hagi	Thermopsis fabacea		*Kazaguruma	Clematis patens	
*Fuji-kazura			*Shiran	Bleita hyacinthina	
†Shakuyaku	Paeonia allatiora	Peony	*Choshun	Rosa indica	
†Kakitsulata	Iris levigata	Iris	*Suzuran	Convallaria majalis	Bluebell
*Azami	Argemone mexicana		*Tsuriganeso	Campanula punctata	
*Ayame	Iris sibirica	Iris	Kenniku	Conophallus konjak	
*Karamatsuso	Thalictrum aquilegifolium		Enishida	Cytisus scoparius	Yellow wistaria
†Tessen	Clematis florida	Clematis	Ki-fuji	Wistaria chinensis	
†Wasuregusa	Hermercallis flava		Fuji-matsu	Larix leptolepis	Dandelion
*Togiri	Clerodendron squamatum		Tampopo	Taraxacum officinale	Violet
*Keshi	Papaver somniferum		Sumire	Viola patrinii	

FOURTH MONTH (PRESENT MAY).

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
Kiku	Chrysanthemum coronarium	Chrysanthemum	*Natsuyuki	Deutzia sieboldiana	
Kuchinashi	Gardenia florida		†Kirinso	Sedum kantschaticum	
Sakaki	Cleyera japonica		*Bijinsō	Papaver rhoeas	
Azami	Caucis japonicus		†Futo-i	Scirpus lacustris	
Tochiso	Clintonia udensis		†Enishida	Cytisus scoparius	
Alaza	Chenopodium album		†Hama-nadeshiko	Dianthus japonicus	
*Kakitsulata	Iris levigata	Iris	†Tauriganeso	Campanula punctata	Bluebell
*Botan	Paeonia mouatan	Tree peony	*Biyouiu	Hypericum chinense	
†Ayame	Iris sibirica	Iris	†Kodemari	Spiraea cantoniensis	
†Jppatsu	Iris tectorum	Iris	†Suwo	Casalpinia sappan	
*Omoto	Rhodes japonica		†Kobushi	Magnolia kobus	Magnolia
*Kusa-aoi	Althaea rosea		†Shaga	Iris japonica	Iris
*Shakuyaku	Paeonia albiflora	Peony	†Mokuren	Magnolia conspicua	Magnolia
Utsugi	Deutzia sieboldiana		*Shimotsuke	Spiraea japonica	
*Yuri	Lilium	Lily	*Sendai-hagi	Thermopsis fabacea	
†Zakuro	Punica granatum		†Shiran	Bleita hyacinthina	
*Sendan	Melia azedarach		*Teppo-yuri	Lilium longiflorum	Lily
†Tsuutsuji	Rhododendron indicum	Aralca	*Sasa-yuri	Lilium japonicum	Lily
*Hana-nanten	Nandina domestica		*Hime-yuri	Lilium concolor	Lily
*Kirishima	Rhododendron obtusum		*Hankwaio	Senecio japonicus	
†Kinsenkwa	Calendula officinalis		*Giboshi	Funkia ovata	
†Kohone	Nuphar japonicum		*Kumagayeso	Cypripedium japonicum	
*Tessen	Clematis florida	Clematis	*Atsumeriso	Cypripedium macranthum	

FLOWERS ACCORDING TO THEIR MONTHS.

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
*Benkeiso	Sedum erythrostictum		*Koboku	Magnolia hypoleuca	Magnolia
*Hanayu	Cirus aurantium		*Tampopo	Taraxacum officinale	Dandelion
*Kikoku	Citrus fusca		*Fuji-kazura		
*Shuro	Chamaerops excelsa				

FIFTH MONTH (PRESENT JUNE).

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
*Kiku	Chrysanthemum coronarium	Chrysanthemum	*Sasa-yuri	Lilium japonicum	Lily
*Giboshi	Funkia ovata		†Hankwaio	Senecio japonicus	
†Shiran	Bleita hyacinthina		†Benkeiso	Sedum erythrostictum	
*Kuchinashi	Gardenia florida		*Kuma-yanagi	Berberchia racemosa	
*Ukuisa	Lenna minor		*Kohone	Nuphar japonicum	
*Ajisai	Hydragea hortensis	Hydragea	*Salaki	Cleyera japonica	
*Tochiso	Clintonia udensis		*Kodemari	Spiraea cantoniensis	
*Shimotsuke	Spiraea japonica		*Kwakuso	Pinus grandiflorus	
*Natsuyuki	Deutzia sieboldiana		*Futo-i	Scirpus lacustris	
*Mokkokwa	Rosa banksia		*Hoso-i	Junceus communis	
†Hime-yuri	Lilium concolor	Lily	*Sankaku-i	Scirpus lacustris	
*Senno	Lycinus senno		*Kayatsurigusa	Cyperus iria	
*Matatabi	Actinidia polygama		*Sendan	Melia azedarach	
*Zakuro	Punica granatum		*Hana-shobu	Iris levigata	Flag
†Biyouiu	Hypericum chinense		*Kusa-ayame	Iris sibirica	Wild Iris
†Hana-nanten	Nandina domestica		*Mankeshi	Vitex trifolia	
†Tessen	Clematis florida	Clematis	*Nchinichiso	Vinca rosea	
†Kirishima	Rhododendron obtusum	Aralca	*Kokwa	Carthamus tinctorius	
*Satsuki	Rhododendron macranthum	Aralca	†Omoto	Rhodes japonica	
*Kirinso	Sedum kantschaticum		†Kakitsulata	Iris levigata	Iris
*Natsuzukashi	Lilium thunbergianum	Lily	*Hakuchoke	Serissa fetida	
*Kinginkwa	Goodyera-parviflora		*Kwanonso	Reineckia cernua	
*Nadeshiko	Dianthus superbus		*Kurumi	Juglans regia	
*Kawara-nadeshiko	Dianthus superbus		*Ochi	Melia japonica	
†Teppo-yuri	Lilium longiflorum	Lily	†Koboku	Magnolia hypoleuca	Magnolia

SIXTH MONTH (PRESENT JULY).

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
†Kiku	Chrysanthemum coronarium	Chrysanthemum	†Sekichiku	Dianthus chinensis	Kind of bamboo
†Hana-nanten	Nandina domestica		*Hishi	Trapa bispinosa	
†Omoto	Rhodes japonica		*Hakuchoke	Serissa fetida	
*Ran		Orchid	†Nadeshiko	Dianthus superbus	
*Oshirohana	Mirabilis jalapa				

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
*Hasu	Nelumbium speciosum	Lotus	*Kawara-nade-shiko	Dianthus superbus	
†Hiogi	Pardanthus chinensis		†Futo-i	Scirpus lacustris	
‡Giboshi	Funkia ovata		†Hoso-i	Juncus communis	
*Kuzu	Pueraria thunbergiana		†Sankaku-i	Scirpus lacustris	
*Toranoo	Lysimachia clethroides		*Anja	Dianthus caryophyllus	
*Kikio	Platycodon grandiflorum		†Shiukaido	Begonia evansiana	
*Tsuta	Vitis inconstans	Ivy	†Otogiriso	Hypericum erectum	
*Gampi	Lychnis grandiflora		†Omokata	Alisma plantago	
‡Senno	Lychnis senno		†Zakuro	Punica granatum	
*Kazaguruma	Clematis patens	Clematis	†Sanzashi	Crataegus cuneata	
*Sakaki	Cleyera japonica		*Manjusake	Nerine japonica	
*Mizu-aoi	Monochoria vaginalis		*Sendan	Melia azelarach	
*Oguruma	Inula britannica		*Mankeishi	Vitex trifolia	
*Mokuge	Hibiscus syriacus		‡Kwannonso		
*Nozenkwa	Tecoma grandiflora		*Natsu-tsulaki	Stuartia pseudo-camellia	
‡Kirinso	Sedum kantschaticum		*O-yuri	Lilium	Lily
‡Benkeiso	Sedum erythrosticum		†Sasa-yuri	Lilium japonicum	Lily
†Medo-hagi	Lespedeza sericea		†Teppo-yuri	Lilium longiflorum	Lily
*Asagao	Ipomoea hederacea	Morning glory	†Hime-yuri	Lilium concolor	Lily
*Hirugao	Convolvulus japonicus	Convolvulus	*Natsuzukashi	Lilium thunbergianum	Lily
*Yugao		Convolvulus	*Itadori	Polygonum cuspidatum	
*Kohone	Nuphar japonicum				
*Kakitsubata	Iris levigata	Iris			

SEVENTH MONTH (PRESENT AUGUST).

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
‡Kiku	Chrysanthemum coronarium	Chrysanthemum	†Hirugao	Convolvulus japonicus	Convolvulus
*Kikio	Platycodon grandiflorum		*Hagi	Lespedeza bicolor	
†Ran		Orchid	†Shiukaido	Begonia evansiana	
*Gampi	Lychnis grandiflora		†Kohone	Nuphar japonicum	
†Mokuge	Hibiscus syriacus		†Futo-i	Scirpus lacustris	
†Tsuta	Vitis inconstans	Ivy	†Hoso-i	Juncus communis	
*Sennichiso	Gomphrena globosa		†Sankaku-i	Scirpus lacustris	
*Medo-hagi	Lespedeza sericea		†Mizu-aoi	Monochoria vaginalis	
†Hasu	Nelumbium speciosum	Lotus	†Omokata	Alisma plantago	
†Oguruma	Inula britannica		†Otogiriso	Hypericum erectum	
*Senrio	Chloranthus brachystachys		*Shion	Aster tartaricus	Aster
*Kuru	Pueraria thunbergiana		*Keito	Celosia argentea	
*Ominayeshi	Patrinia scabiofolia		†Sawa-gikio	Lobelia sessilifolia	
†Asagao	Ipomoea hederacea		*Hosenkwa	Impatiens balsamina	
*Hishi	Trapa bispinosa		*Fuyo	Hibiscus mutabilis	
†Yugao		Convolvulus	*Ha-geito	Amaranthus melancholicus	

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
‡Dandoku	Canna indica		†Hakuchoke	Serissa fetida	
†Hiogi	Pardanthus chinensis		‡Kwannonso	Reineckia carnea	
*Ukon	Curcuma longa		*Riukiu-giku		Chrysanthemum
*Kichijoso	Reineckia carnea		†Aoi	Althaea rosea	
*Kushide	Rhus semi-alata		*Tsuru-motoki	Celastrus articulatus	
†Kakitsubata	Iris levigata	Iris	†Anja	Dianthus caryophyllus	
*Torikabuto	Aconitum fischeri		†Nadeshiko	Dianthus superbus	Carnation
†Manjusake	Lycoris radiata.		*Kawara-nade-shiko	Dianthus superbus	
†Mankeishi	Vitex trifolia				
*Denkeiso	Sedum erythrosticum				

EIGHTH MONTH (PRESENT SEPTEMBER).

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
‡Kiku	Chrysanthemum coronarium	Chrysanthemum	*Karukaya	Anthistria arguens	
‡Susuki	Eularia japonica		*Rindo	Gentiana scabra	
†Hasu	Nelumbium speciosum		*Uragusa		Kind of grass
†Tsuta	Vitis inconstans	Ivy	*Hassaku-lai		Autumn plum
*Hagi	Lespedeza bicolor		*Uso-momiji	Acer palmatum	Kind of maple
*Ogi		Kind of reed	†Sanzashi	Crataegus cuneata	
†Kakitsubata	Iris levigata	Iris	*Hama-giku	Chrysanthemum nipponicum	
*Shion	Aster tataricus	Aster	*Waremoko	Poterium officinale	
†Vukinohita	Saxifraga sarmentosa		*Okina-gusa	Anemone cernua	
*Fujibakama	Eupatorium chinense		*Medo-hagi	Lespedeza sericea	
*No-giku		Wild chrysanthemum.	†Sawa-gikio	Lobelia sessilifolia	
†Hosenkwa	Impatiens balsamina		*Sennichiso	Gomphrena globosa	
†Fuyo	Hibiscus mutabilis		†Mizu-aoi	Monochoria vaginalis	
*Himawari	Helianthus annuus	Sunflower	†Kohone	Nuphar japonicum	
†Keito	Celosia argentea		*Nishikibana	Euonymus alatus	
†Ominayeshi	Patrinia scabiofolia		†Benkeiso	Sedum erythrosticum	
*Otokoyehi	Patrinia scabiofolia alba		‡Kwannonso		
*Torikabuto	Aconitum fischeri		†Ukon	Curcuma longa	
†Tsuru-motoki	Celastrus articulatus		†Kichijoso	Reineckia carnea	
*Ume-motoki	Ilex sicboldii		*Kushide	Rhus semi-alata	
†Mokuge	Hibiscus syriacus		†Riukiu-giku		Chrysanthemum
*Ganraiko	Amaranthus melancholicus		†Nishikigi	Euonymus alatus	

ARRANGEMENT OF FLOWERS.

NINTH MONTH (PRESENT OCTOBER).

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
*Kiku	Chrysanthemum coronarium	Chrysanthemum	*Sanashi	Crataegus cuneata	
*Nantei	Nandina domestica		†Ominayeshi	Patrinia scabiosifolia	
*Omoto	Rhodola japonica		†Okoyoshi	Patrinia scabiosifolia alba	
†Hagi	Lespedeza bicolor		*Kochoko		General term for flowers blooming in all four seasons
†Ume-modoki	Ilex sieboldii		*Shibizaki		General term for flowers blooming in all four seasons
*Tsuru-modoki	Celastrus articulatus		*Kabutogiku	Aconitum fischeri	
†Ogi		Kind of reed	*Mizuhiki	Polygonum filiforme	
†Rindo	Gentiana scabra		†Fujibakama	Eupatorium chinense	
†Suisen	Narcissus tazetta	Narcissus	*Yukinoshita	Saxifraga sarmentosa	
*Suzuki	Ealaria japonica		*Waremoko	Poterium officinale	
†Sawa-gikio	Labella sessilifolia		†Melo-hagi	Lespedeza sericea	
*Tsuwabuki	Senecio kempferi		*No-giku		Wild chrysanthemum
*Cha-no-hana	Camellia theifera	Tea plant	*Uzuragusa		Kind of grass
*Yatsude	Fatsia japonica		†Riaku-giku		Chrysanthemum
*Sazankwa	Camellia sasanqua	Camellia	†Kohone	Nuphar japonicum	
*Tsuta	Vitis inconstans	Ivy	†Koyo-mono		General term for trees the leaves of which redden in the Autumn
*Bira	Photinia japonica		†Yanagi-no-ru		Trees of the willow kind
*Shion	Aster tartaricus	Aster	*Nishikigi	Eaonymus alatus	
*Kakisabata	Iris laevigata	Iris			
†Karukaya	Anthistria arguens				
†Hama-giku	Chrysanthemum nipponica	Chrysanthemum			

TENTH MONTH (PRESENT NOVEMBER).

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
§Zan-giku		Late chrysanthemum.	*Shibizaki		General term for flowers blooming in all four seasons
*Suisen	Narcissus tazetta	Narcissus	*Koyo-mono		General term for trees the leaves of which turn red in the Autumn
*Kan-giku	Pyrethrum sinense	Winter chrysanthemum	*Nebakaso	Allium fistulosum	
§Sanashi	Crataegus cuneata		*Yukinoshita	Saxifraga sarmentosa	
*Cha-no-hana	Camellia theifera	Tea plant	*Yatsude	Fatsia japonica	
*Bira	Photinia japonica		*Karukaya	Anthistria arguens	
§Nanten	Nandina domestica		†Rindo	Gentiana scabra	
*Omoto	Rhodola japonica		†Hoyasaki-Tsubaki	Camellia japonica	Early camellia
*Neko-yanagi	Salix brachystachys	Kind of willow	*Toji-bai	Prunus mume	Early plum
§Tsuwabuki	Senecio kempferi		†Jugwatsu-zakura	Prunus pseudo-cerasus	Tenth-month cherry
Kochoko					

FLOWERS ACCORDING TO THEIR MONTHS.

ELEVENTH MONTH (PRESENT DECEMBER).

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
*Kan-giku		Winter chrysanthemum	*Koyo-mono		General term for trees the leaves of which turn red in the Autumn
*Suisen	Narcissus tazetta	Narcissus	†Kochoko		
*Nanten	Nandina domestica		†Kan-botan	Paeonia moutan	Winter peony
§Omoto	Rhodola japonica		†Sazankwa	Camellia sasanqua	Camellia
†Neko-yanagi	Salix brachystachys		†Yatsude	Fatsia japonica	
†Toji-bai	Prunus mume	Early plum	†Tsubaki	Camellia japonica	Camellia
†Jugwatsu zakura	Prunus pseudo-cerasus	Tenth month cherry	*Shibizaki		General term for flowers blooming in all four seasons
†Bira	Photinia japonica				

TWELFTH MONTH (PRESENT JANUARY).

JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.	JAPANESE NAME.	BOTANICAL NAME.	ENGLISH POPULAR NAME.
†Kangiku		Winter chrysanthemum	†Yanagi-no-ru		Various kind of willow
†Suisen	Narcissus tazetta	Narcissus	†Ro-bai	Chimonanthus fragrans	
*Kan-botan	Paeonia moutan	Winter peony	†Kisenkwa	Calendula officinalis	
†Nanten	Nandina domestica		§Kochoko		
†Omoto	Rhodola japonica		†Koyo-no-ru		Various trees the leaves of which redden in the Autumn
†Murozaki momo		Forcel peach	†Shibizaki		Flowers blooming in all four seasons
†Haku-bai	Prunus mume flore alba		†Rengio		Forsythia suspensa
*Tsubaki	Camellia japonica	Camellia			

Considerations of good or evil luck enter largely into the choice of flowers, especially when employed as decorations for occasions of rejoicing; and there are certain flowering plants and trees reputed to possess poisonous properties in their roots, stems, leaves, or blossoms, which are objected to at any time, their employment being considered unlucky and ominous. The following is a list of the principal of such poisonous flowers:—

OMINOUS FLOWERS.

JAPANESE NAME.	BOTANICAL NAME.	NOTE.	JAPANESE NAME.	BOTANICAL NAME.	NOTE.
Mochi-tsutsuji	Rhododendron ledifolium	The white flower species is not poisonous	Aseho	Andromeda japonica	Stem poisonous
Yaye-kwanzo	Humero callis fulva	Single flower species not poisonous	Yamagobo	Rhaponticum atriplicifolium	Red kind poisonous
Manjusike	Nerine japonica	Leaves are poisonous	Torikabuto	Aconitum fischeri	Root poisonous
Hana-suwo	Cercis chinensis	Flower poisonous	Karasuogi	Rumex aquaticus	Stem said to be poisonous
Gojikwa	Pentapetes plicata	Highly poisonous	Ino-kusu	Machilus thunbergii	Root poisonous
Nozen-kazura	Tecoma grandiflora	Tendrils poisonous	Tachimachi-gusa	Aconitum lycoctonum	Very poisonous
Yama-sjisi	Hydrangea hirta	Root poisonous	Giloshi	Funkia ovata	Flowers poisonous
Hosenkwa	Impatiens balsamina	Leaves poisonous	Yama-nasubi	Datura alba	Very poisonous
Miyama-shikimi	Skimmia japonica	Leaves poisonous	Konniaku	Artemisa japonica	Root poisonous
Yatsude	Fatsia japonica	Root poisonous	Kusagi	Clerodendron trichotomum	Leaves poisonous

In addition to the last named, all flowers having a powerful odour are considered unsuitable for placing before guests.

Among the flowers peculiar to the different months previously classified, some are considered specially appropriate for displaying upon fête days whilst others, though allowed at ordinary times, are interdicted for such important occasions.

As most of these flowers are to be found enumerated in the complete tables already given, the following classification is abbreviated, merely giving the Japanese names and the corresponding name in English, botanical names being printed only where no popular equivalent exists. It may be observed that this list includes in all twenty-four species of plants and trees, or, if different species of the same *genera* be classed together, the number of specially honoured flowers becomes reduced to fifteen:—

FLOWERS SUITABLE FOR FELICITOUS OCCASIONS.

FIRST MONTH (PRESENT FEBRUARY).			
Eakujuso	<i>Adonis amurensis</i>	Momo	Peach
Yabukoji	<i>Ardisia japonica</i>	Hara-giku	Spring chrysanthemum
Haku-bai	White plum	Omoto	<i>Rhodod japonica</i>
Yanagi	Willow	Choshun	<i>Rosa indica</i>
Omoto	<i>Rhodod japonica</i>		
Choshun	<i>Rosa indica</i>	FOURTH MONTH (PRESENT MAY).	
<i>Sho-chiku-bai</i>	Combination of pine, bamboo, and plum	Botan	Tree peony
		Shakuyaku	Peony
		Moso-chiku	Bamboo
		Omoto	<i>Rhodod japonica</i>
		Choshun	<i>Rosa indica</i>
		Kiku	Chrysanthemum
SECOND MONTH (PRESENT MARCH).		FIFTH MONTH (PRESENT JUNE).	
Momo	Peach	Kiku	Chrysanthemum
Yanagi	Willow	Omoto	<i>Rhodod japonica</i>
Ko-bai	Red plum	Moso-chiku	Bamboo
Omoto	<i>Rhodod japonica</i>	Choshun	<i>Rosa indica</i>
Hara-giku	Spring chrysanthemum		
Choshun	<i>Rosa indica</i>		
		THIRD MONTH (PRESENT APRIL).	
		Sakura	Cherry

SIXTH MONTH (PRESENT JULY).		TENTH MONTH (PRESENT NOVEMBER).	
Kiku	Chrysanthemum	Zan-giku	Chrysanthemum
Omoto	<i>Rhodod japonica</i>	Suisen	Narcissus
Nanten	<i>Nandina domestica</i>	Omoto	<i>Rhodod japonica</i>
Choshun	<i>Rosa indica</i>	Nanten	<i>Nandina domestica</i>
		Choshun	<i>Rosa indica</i>
		Yanagi	Willow
SEVENTH MONTH (PRESENT AUGUST).		ELEVENTH MONTH (PRESENT DECEMBER).	
Kiku	Chrysanthemum	Suisen	Narcissus
Omoto	<i>Rhodod japonica</i>	Kan-giku	Winter chrysanthemum
Choshun	<i>Rosa indica</i>	Omoto	<i>Rhodod japonica</i>
Nanten	<i>Nandina domestica</i>	Yanagi	Willow
		Nanten	<i>Nandina domestica</i>
		Toji-bai	Early plum
EIGHTH MONTH (PRESENT SEPTEMBER).		Choshun	<i>Rosa indica</i>
Kiku	Chrysanthemum	Yaye-tsulaki	Double camellia
Omoto	<i>Rhodod japonica</i>		
Hassaku-bai	Autumn plum		
Nanten	<i>Nandina domestica</i>	TWELFTH MONTH (PRESENT JANUARY).	
Choshun	<i>Rosa indica</i>	Suisen	Narcissus
		Kan-giku	Winter chrysanthemum
		Yanagi	Willow
		Omoto	<i>Rhodod japonica</i>
		Haku-bai	White plum
		Murozaki momo	Forest peach
		Choshun	<i>Rosa indica</i>
		Tsubaki	Camellia
NINTH MONTH (PRESENT OCTOBER).			
Kiku	Chrysanthemum		
Omoto	<i>Rhodod japonica</i>		
Nanten	<i>Nandina domestica</i>		
Choshun	<i>Rosa indica</i>		
Suisen	Narcissus		
Yanagi	Willow		

The following list of flowers, the use of which is prohibited for special occasions of ceremony or congratulation, is arranged without regard to the months to which they belong. The employment of such flowers is deprecated at any season, without reference to any particular month, unless no other flowers can possibly be obtained. The reasons for their rejection are not always very clearly defined; sometimes the objection is to the form, sometimes to the colour, occasionally to some supposed poisonous property, and often

to what seems little more than traditional superstition or caprice. It is not surprising, therefore, to find these objections disregarded at times by certain masters :—

FLOWERS PROHIBITED FOR FELICITOUS OCCASIONS.

Ito-zusuki	<i>Eulalia japonica</i>	Nashi	<i>Pyrus ussuriensis</i>
Shion	Aster	Kanzo	<i>Hemerocallis flava</i>
Basho	<i>Musa basjoo</i>	Fuyo	<i>Urtica mutabilis</i>
Shinobu	<i>Dasylia bullata</i>	Renge	Lotus
Kawara-nadeliko	<i>Dianthus superbus</i>	Hototogisuso	<i>Tricyrtis japonica</i>
Ogi	Kind of reed	Mokuren	Magnolia
Hagi	<i>Lespedeza bicolor</i>	Cha-no-hana	<i>Camellia thesifera</i>
Fujisakama	<i>Eupatorium chinense</i>	Ran	Orchid
Tautsuj	Azalea	Dandoku	<i>Conna indica</i>
Niwatoko	<i>Sambucus racemosa</i>	Rengio	<i>Foraythia suspensa</i>
Miyama-shikimi	<i>Stimulia japonica</i>	Yoshi	<i>Phragmites communis</i>
Himuro	<i>Thuya squarrosa</i>	Ashi	<i>Phragmites communis</i>
Kara-take	Chinese bamboo	Rindo	<i>Gentiana scabra</i>
Keio	<i>Celosia argentea</i>	Awayuki	<i>Gnaphalium sieboldianum</i>
Hiro-gashiwa	Large-leaved oak	Shakanage	Rhododendron
Karukaya	<i>Anthyllaria argentea</i>	Kuchinashi	<i>Gardenia florida</i>
Juchoke	<i>Daphne odora</i>	Asagao	<i>Ipomoea hederacea</i>
Hashitami	<i>Corylus heterophylla</i>	Giboshi	<i>Fuchsia acuta</i>
Hakujikko	<i>Lagerstromia indica</i>	Higoi	<i>Parlantus chinensis</i>
Zakuro	<i>Punica granatum</i>	Ume-modoki	<i>Ilex sieboldi</i>
Mokege	<i>Illicium syriacum</i>	Yama-nashi	<i>Silene biflora</i>
Mitsunata	<i>Edgeworthia papyrifera</i>	Kohone	<i>Nuphar japonicum</i>
Hosukwa	<i>Impatiens balsamina</i>	Hinoki	<i>Thuya obtusa</i>
Kokwa	<i>Caerhanus tinctorius</i>	Yatsude	<i>Fatsia japonica</i>
Keshi	<i>Papaver somniferum</i>	Ajisi	<i>Hydrangea hortensis</i>

Ranking highest in the above list of felicitous flowers, the following seven are considered as *par excellence* those for ceremonies and congratulatory occasions :—

The *Kiku*, or Chrysanthemum, to which is given the fancy name *Choju-so*, meaning *Long-lasting Plant*, on account of its growing through all the four seasons.

The *Suisen*, or Narcissus, called by the fancy name of *Inyo-so*, or *Plant of the Two Sexes*, a name given to this flower because it comes in the Winter and lasts till the Spring of the following year.

The *Momiji*, or Maple, fancifully called *Dokuge-so* or *Poison-dispelling Plant*, because there is a popular superstition that it absorbs all poison and infection from the air.

The *Sakura*, or Cherry, regarded in Japan as the king of flowers.

The *Botan*, or Tree Peony, fancifully named *Fuki-gusa*, meaning *Plant of Wealth and High Rank*. The peony is said to be the queen of flowers in China.

The *Omoto*, or *Rhodia japonica*, much honoured because, unaffected by heat or cold, its leaf remains strong and green throughout the year.

The *Fuji*, or Wistaria, fancifully called *Niki-so*, meaning *Plant of the Two Seasons*, because, appearing between the third and fourth months, it belongs both to Spring and Summer. Though much honoured and used for felicitous occasions, the wistaria must not be employed at weddings on account of its purple hue, this being associated with mourning.

In addition to the above seven flowers, the *Kakitsubata* (*Iris levigata*) also takes high rank, but on account of its purple colour, like the wistaria, it is prohibited for wedding ceremonies.

Hitherto attention has been directed to the principal flowering plants and trees of the country, and to the degree of esteem in which they are individually regarded, especially with reference to particular months. Many floral compositions consist of combinations of two or more different kinds of growth. The manner in which different species are combined is best explained when the whole theory of the Japanese methods of arrangement is discussed in a later chapter. But, apart from the manner of grouping them, there are certain prejudices in favour of and against different combinations of material which require mention in the present context. The following is a list of a few of the suitable and unsuitable combinations of flowers :—

APPROPRIATE COMBINATIONS.

<i>Matsu</i> (Pine)	with <i>Chotun</i> (<i>Rosa indica</i>)	<i>Ume-modoki</i> (<i>Ilex sieboldi</i>)	with <i>Suisen</i> (<i>Narcissus</i>)
<i>Matsu</i> (Pine)	with <i>Aiku</i> (<i>Chrysanthemum</i>)	<i>Harau</i> (Orchid)	with <i>Nadeshiko</i> (<i>Dianthus superbus</i>)
<i>Yanagi</i> (Willow)	with <i>Suisen</i> (<i>Narcissus</i>)	<i>Tobusa</i> (<i>Equisetum hyemale</i>)	with <i>Sono</i> (<i>Lychnis sereno</i>)
<i>Momiji</i> (Maple)	with <i>Aiku</i> (<i>Chrysanthemum</i> , white or yellow)	<i>Haku-hai</i> (White Plum)	with <i>Kinsenka</i> (<i>Calendula officinalis</i>)
<i>Tsubaki</i> (Camellia)	with <i>Suisen</i> (<i>Narcissus</i>)		

ARRANGEMENT OF FLOWERS.

<i>Momo</i> (Peach)	with <i>Yamobuki</i> (<i>Kerria japonica</i>)	<i>Take</i> (Bamboo)	with <i>Asagao</i> (Morning glory)
<i>Futsi</i> (<i>Scirpus lacustris</i>)	with <i>Kabitsubata</i> (<i>Iris levigata</i>)	<i>Nanten</i> (<i>Nandina domestica</i>)	with <i>Shira-siba</i> (White chrysanthemum) or <i>Suisen</i> (<i>Narcissus</i>)
<i>Kohane</i> (<i>Nuphar japonicum</i>) or			

OBJECTIONABLE COMBINATIONS.

<i>Kashino</i> (Oak)	with <i>Shion</i> (Aster)	<i>Maki</i> (<i>Podocarpus macrophylla</i>)	with <i>Sakura</i> (Cherry)
<i>Take</i> (Bamboo)	with <i>Suzuki</i> (<i>Eularia japonica</i>)	<i>Momo</i> (Peach)	with <i>Utsuro</i> (Orchid)
<i>Uma</i> (Horn)	with <i>Yanagi</i> (Willow)	<i>Maki</i> (<i>Podocarpus macrophylla</i>)	with <i>Utsuro</i> (Orchid)
<i>Nanten</i> (<i>Nandina domestica</i>)	with <i>Take</i> (Bamboo)	<i>Hinoki</i> (<i>Thuja obtusa</i>)	with <i>Utsuro</i> (Orchid)
<i>Enoki</i> (<i>Celtis sinensis</i>)	with <i>Nadeshiko</i> (<i>Dianthus superbus</i>)	<i>Shogun</i> (<i>Iris japonica</i>)	with <i>Utsuro</i> (Orchid)
<i>Tsubaki</i> (Camellia)	with <i>Kinrinsuo</i> (<i>Calendula officinalis</i>)		with <i>Onoto</i> (<i>Rhodea japonica</i>) or
<i>Matsu</i> (Pine)	with <i>Zakuro</i> (<i>Panicum granatum</i>) or		<i>Kohane</i> (<i>Nuphar japonicum</i>)

All of the above combinations, both good and bad, are of trees or plants which are in bloom during the same month. They are, therefore, combinations which are practicable without violating the rules as to seasonableness. Those which are classified as objectionable are so considered, therefore, for reasons other than that of seasonableness. Sometimes the objection is based upon too close a resemblance in form or colour; in other cases, similarity of species, or of locality of production, leading to redundancy of expression in the composition, is the deterring cause. The peach and the cherry, for example, being both flowering trees and somewhat similar in character, are not considered suitable in combination.

HISTORY AND THEORY.

BEFORE proceeding further with an explanation of the Floral Art, it may be of some interest to enquire into the origin of a cult so curiously unlike, in its methods, any other hitherto followed in Europe. Japanese historians claim for it an Indian and religious origin. The doctrines of Buddha, deprecating as they did the wanton sacrifice of animal life, are said to have suggested the gathering of flowers liable to rapid destruction in a tropical climate, and prolonging their vitality by careful preservation. The survival of such a theory would seem to show that some form of the art was first introduced into this country with the adoption of the Buddhist faith, both as a part of its ritual—flowers being placed before the Buddhist spirits,—and also to provide a pious pastime for the priests. The religion of Sakya Muni, as is well known, reached Japan through China in the sixth century, and certain Chinese priests are mentioned as the first teachers of the art of arranging flowers in Japan. It also appears that the earliest native practitioners in this country were famous priests, amongst whom Shotoku Taishi, son of the Emperor Yomei, and Meikei Shonin, are particularly mentioned.

These primitive flower compositions were, however, of a more accidental, and, at the same time, of a more extravagant character than those of the art as it became afterwards modified and developed. They partook more of the nature of a Western bunch or nosegay, being crowded in arrangement and miscellaneous in substance; they also lacked the severe conventionality of later methods. The style of composition adopted still survives under the name of *Rikkwa*, meaning Erect Flower Arrangement, and is used for flowers placed as religious ornaments or offerings before shrines and tombs and as a votive decoration at marriage ceremonies. An approach to symmetry was a governing feature in the most elaborate of such compositions. Branches of blossoming trees or foliage were employed, to form a vertical central mass; and other flowers or bunches of foliage were disposed on either side in balancing groups. The idea of imparting graceful and harmonious curves to the different lines of the composition was as yet only partially deve-

loped. Unlike the later and more refined flower arrangements, this early style was remarkable for the mixture of a variety of different material, as many as twelve or more species of plants and trees being employed in one design. The chief lines of a composition, generally seven in number, were formed of branches of different growth, some of which were in full leaf or flower and others purposely light and sparse in character. Large leaves of other plants were used at the base or connection of these various branches to hide their bareness, and careful attention was given to the bends and curves of these leaves so as to reveal their front and back surfaces in a well balanced contrast. The shape and disposal of the hollows or openings in a floral design received as much attention as the principal lines. Terms such as,—“valley,” “grotto,” and “perspective distance,” were applied to these openings, the fancy that a natural landscape was represented being always kept up. Even in this comparatively ancient development of the art, the proportion which the floral composition held to the vessel which contained it was fixed by rule, a practice which was followed in all later arrangements.

A special branch of the *Rikkwa* style, which approached to a kind of miniature gardening, was applied to the ornamental use of thick stubs and branches of trees and water plants arranged in broad shallow vessels with an admixture of small rocks and stones. The intention of portraying and suggesting landscape, which to the Japanese is present in every class of floral composition, is, in this particular style, patent to every observer. This kind of arrangement, in a somewhat degenerate form, may be frequently seen at the present day in floral decorations for large public rooms, old lichen-covered branches of pine, plum, or maple trees being the favourite material.

The *Rikkwa* style possessed numerous rules and an elaborate nomenclature applied to the different members of a composition. Plates XI. to XXI. inclusive illustrate the *Rikkwa* style of flower arrangement. The later and more popular styles, which it is the principal object of this work to expound, adopted, to some extent, similar terms and theories in a simplified form.

The more modern development of the Floral Art was simultaneous with a great fancy for ornamental vases of various kinds, which sprang up under the patronage of the famous Regent Yoshimasa, at Higashi-yama. The impetus given to the manufacture of choice vessels by this Prince, chiefly owing to his inauguration of the Tea Ceremonies and other polite accomplishments, was accompanied by an austere refinement in the methods of arranging flowers. It was mainly with the object of adaptation to the Tea Ceremonial that the first modifications in the Flower Art took place, and the chief reformers were the

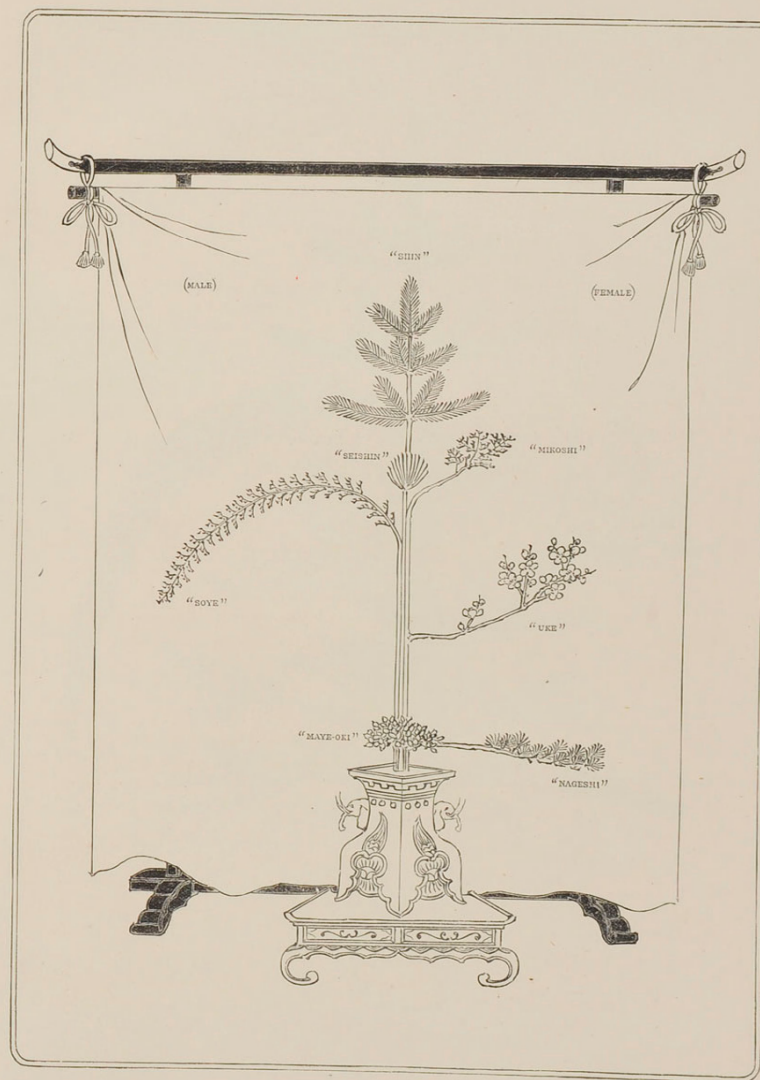


DIAGRAM OF RIKKWA LINES.

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PLATE XII.



STRAIGHT RIKKYŌ ARRANGEMENT, SHIN STYLE.



STRAIGHT *RIKKWA* ARRANGEMENT, *GIO* STYLE.