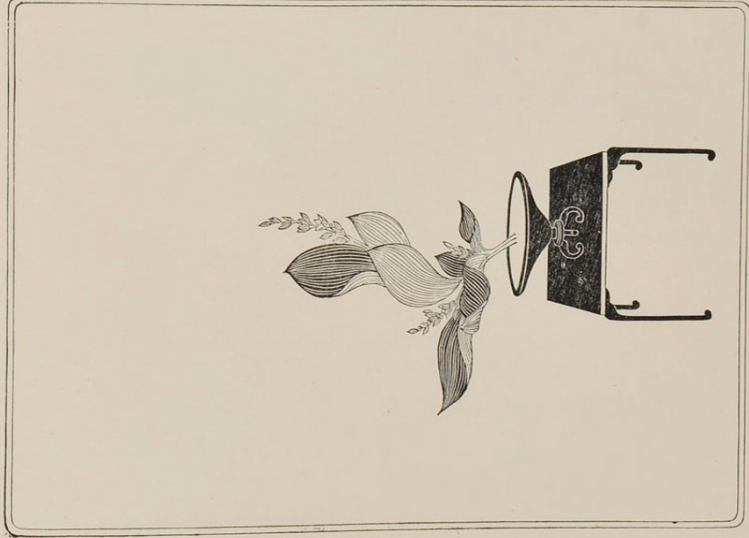


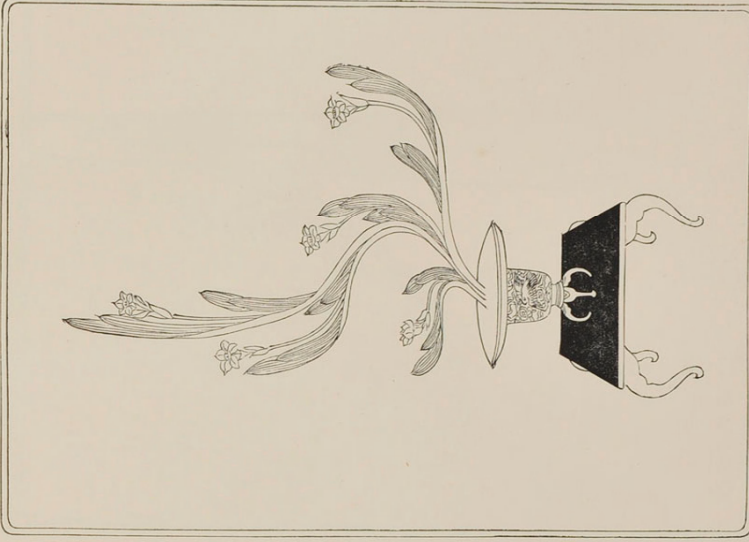
PLATE LXIV.

A



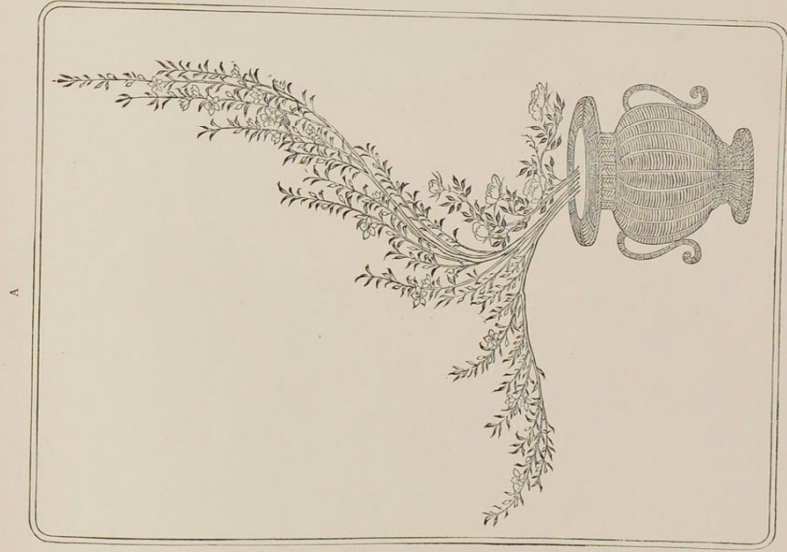
ARRANGEMENT OF *FUNKIA OIYATA* (GIBOSHI) WITH SEVEN LEAVES, IN BRONZE VASE ON STAND.

B

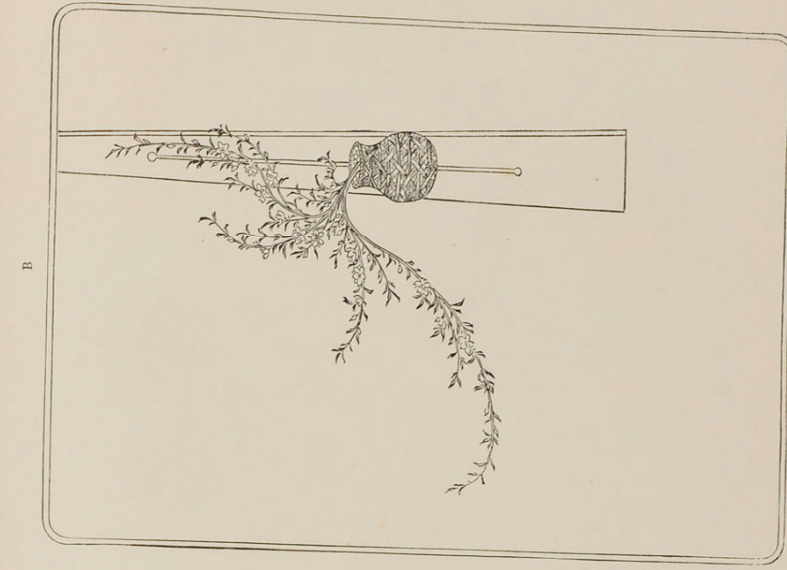


ARRANGEMENT OF NARCISUS OF FIVE FLOWERS, IN BRONZE VASE ON STAND.

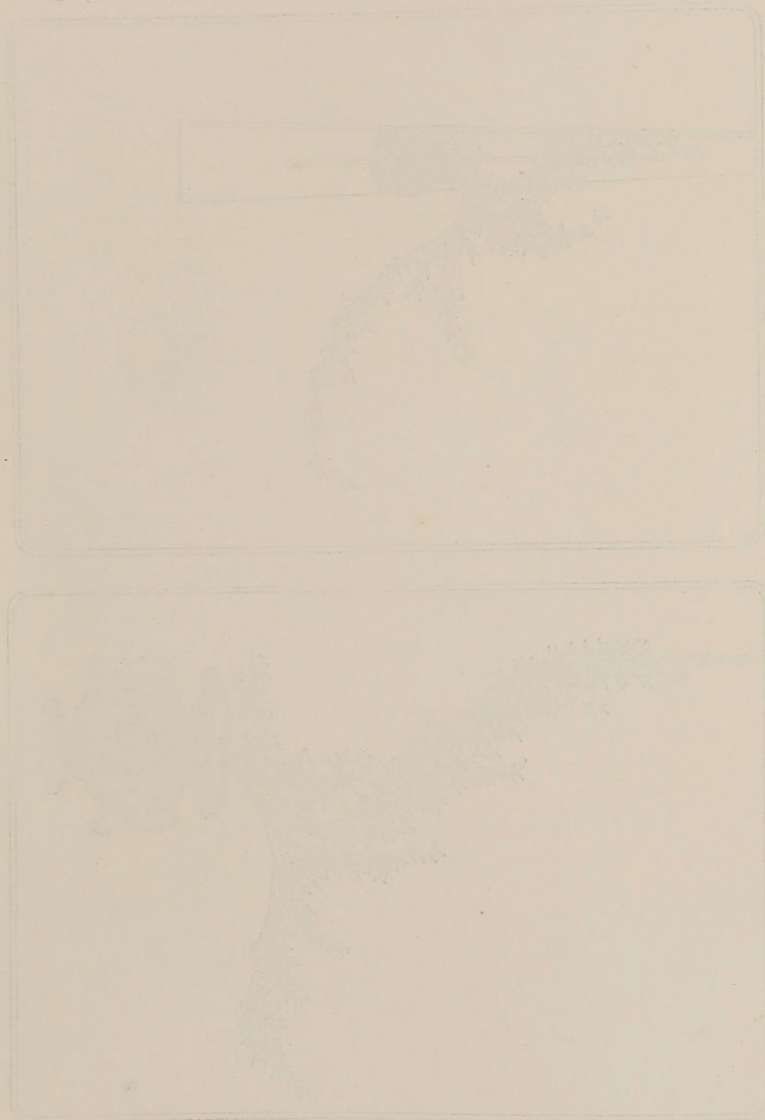
PLATE LXV.



ARRANGEMENT PEACH AND *ROSA INDICA* (CHOSHUN)
IN STANDING BASKET WITH SIDE HANDLES.



ARRANGEMENT OF PEACH, IN BASKET HOOKED ON TO TABLET.



volvulus, which afterwards became a favourite decoration for *Tea-rooms*. Upon being asked why he adopted so modest a design, he replied that, as it was impossible to rival nature in her grouping, artificial arrangements should be as unassuming as possible; even a single flower with one leaf being sufficient, he maintained, to call for admiration. One is tempted to believe that the difficulty of arranging creeping plants according to the accepted standards of lineal balance, may have had more to do with such a departure than the experienced master was ready to admit. The founder of the Enshiu School invented a method of employing the convolvulus in a flower-basket, by winding the creeper round the long oval handle of the receptacle. Such a composition is illustrated in Fig. 6, page 58. A convolvulus of three blossoms, placed in a standing vase on a high table, is shown in Plate LXI.A.

ARRANGEMENT OF LESPEDEZA FLOWERS.

The lespedeza is the principal of the Seven Plants of Autumn, and is much used for floral designs at this season. On account of its numerous small oval leaves and tiny flowers, a full and crowded arrangement of sprays is generally resorted to. When placed in standing vases a trilineal composition is followed, each *line* consisting of a group of four or five stems richly loaded with leaves and blossoms. The lower or *Tertiary* line may be composed of a number of short stems only sparsely supplied with leaves and flower buds, and curved in such a manner as to suggest the profile of a wild boar's head. The wild boar is supposed to sleep beneath the lespedeza branches, and is associated in art with this Autumn plant. There is an early specimen called the Summer lespedeza, and this should be arranged in a thinner and more open manner than the Autumn plant, in order to preserve its special character of growth, which is less profuse than that of the later season. In hooked or suspended receptacles, the lespedeza is employed with a long *Streamer*, the other branches being kept short and disposed in a simple and quiet manner. Such an arrangement, placed in a crescent-shaped vase, is illustrated in Plate LIII.B. The lespedeza is often arranged in suspended bronze boats. It is also sometimes used with the morning glory, the *Eularia japonica*, *Valeriana villosa*, *Valeriana officinalis*, *Pueraria thunbergiana*, and the carnation; making together the combination called the Seven Plants of Autumn.

ARRANGEMENT OF THE *RHODEA JAPONICA*.

This water-plant is valued for its beautiful large leaves, which are arranged with the greatest care and precision, each important one receiving a special name according to its position or function in the design, as follows:—

The *Central-leaf*, which occupies the place of the *Principal*, or the middle point of the arrangement. The *Spring-leaf*, a young and curled leaf enveloping the central stem. The *Autumn-leaf*, placed in the background of the design, and having a faded or withered tip. The *Dew-supporting-leaf*, employed in front of the *Principal*, in Spring and Summer arrangements, and having a curl upwards. The *Dew-spilling-leaf*, used behind the *Principal* in Autumn and Winter designs, and having a curl downwards. The *Swallow's-mouth-leaves* consisting of two young leaves lapped together so as to present a double tip, and placed between the larger leaves of the composition. The *Frost-protecting-leaf*, which bends over some distance above the berries of the rhodea, as if to shelter them from snow or frost. The *Wind-protecting-leaf*, which also curves over the berries, somewhat lower in position, as if to screen them from wind. The *Berry-protecting-leaves*, being two or three leaves disposed below and around the berries and from between which they appear to spring: in some arrangements these consist of withered leaves. It is considered imperative that, in floral designs made with this plant, the leaves should exhibit a proper balance of front and back surfaces. The colour and gloss, to which great attention is given, are much improved by sprinkling the leaves with *sake*, and immersing their stems for several hours in the same liquid.

In disposing the leaves in a composition they are piled in a step-like manner in pairs and threes. In this way, for a seven-leaved design, first a pair of leaves are placed, then another pair, and lastly three together; the berries are always introduced low down, screened and partly hidden by the foliage.

Arrangements of six different styles are recognized for the *Rhodea japonica*, as follow:—

The *Rainy-season-arrangement*, suited for any period of the year, in which style both the *Dew-spilling* and *Dew-supporting* leaves are employed. The *Snow-time arrangement* in which the *Frost-protecting* and *Berry-protecting* leaves are introduced, all withered leaves are discarded, and the berries are kept as low as possible in posi-

tion. The *Spring-arrangement*, suited only for the early months of the year, in which many young leaves are used. The *Summer arrangement*, distinguished by the introduction of a number of large leaves, with the addition of one withered leaf in front. The *Autumn-arrangement*, in which several withered leaves are placed and no young leaves allowed. The *Winter-arrangement*, consisting of a majority of withered leaves with the addition of the *Swallow's-mouth-leaves*.

ARRANGEMENT OF LEAF ORCHID.

The Chinese orchid, called *Baran*, is one of the principal subjects for leaf arrangement in Japanese floral design, and its treatment serves as a model for most compositions made with large-leaved plants. The flowers, being small and insignificant, are often omitted, but, when employed, they are attached by means of thin spikes of bamboo to raise them slightly in position. The *Baran* requires very careful treatment in order to preserve its freshness. It must be cut in the early morning or after sundown, and its leaves are then curled up, tied with string, and immersed in water for some hours before use. In very hot weather it is customary to suspend the cuttings for half a day in a deep well. To give a good colour and gloss to the leaves, *sake* is forced up their stems before immersing in water.

This plant is generally arranged in a water-basin, sand-basin, tub, or other wide-mouthed receptacle, with the addition of ornamental stones. In its natural state the leaf-orchid has always one long oval leaf growing centrally and higher than the others, and in floral compositions this is used as the *Principal*, and is called the *End-leaf*. The bottom leaf of a series is small, with its point arching over; it corresponds to the *Tertiary* in floral arrangements, and is called the *Finishing-leaf*. Another special leaf introduced into certain compositions is one curled up spirally, and called the *Spider's-leaf*, being copied from leaves which are curled by the spinning of insects. This form is artificially produced by heating. A ragged leaf called the *Decayed-leaf*, made by tearing and scraping, is occasionally added. All the leaves of a composition including the above, are arranged in positions corresponding with the radical lines of a floral design, each leaf counting separately in the combination. Thus, in a three-leaved composition, the *End-leaf* will be used as *Principal*, the *Finishing-leaf*, *Decayed-leaf* or *Spider's-leaf* as *Tertiary*, and an intermediary leaf will occupy the position of *Secondary*. In the same manner, for a larger composition of thirteen leaves, the *Finishing-leaf* is placed as *Principal* at the top and

centre of the design; to the right and below are arranged four leaves called respectively *Secondary*, *Auxiliary to Secondary*, *Support*, and *Auxiliary to Support*; to the left are fixed four others, described as the *Tertiary*, *Support of Tertiary*, *Auxiliary of Tertiary* and a *Decayed-leaf*; and along the centre, round the stem of the *Principal*, are placed four more, named in their order from above, *Support of Principal*, *Side-piece*, *Trunk-piece*, and *Auxiliary to Trunk-piece*.

All the stems of such a composition are closely united in a single line at the base for a distance of several inches above the surface of the water, and the leaves in most cases overlap one another considerably, only a few of the important ones revealing as much as two thirds of their length. The distribution and balance of leaf surfaces receive considerable attention, so much so, that each leaf, in addition to its other names, is distinguished by the term *Front-surface-leaf* or *Back-surface-leaf*. All leaves are curled or twisted in some way, to show a portion of both sides, but rarely in equal degrees, so that a *Front-surface-leaf* would reveal only a point or edge of its back surface. In Plate L.A. this balance of surfaces is clearly indicated by shading. It is said that in a composition consisting of five leaves, three, including the *End-leaf* and *Finishing-leaf*, should be *Front-surface* leaves, but it appears that no strict rules are followed in this respect, a judicious balance and pleasing variety being alone sought.

Plate XLIV. is instructive as showing defective and corrected arrangements of the Leaf-orchid side by side, in which not only the lines but the surfaces of the leaves are altered. An elaborate design, with the same plant in a hexagonal bronze vase, is illustrated in Plate IX.A.

The Leaf-orchid is occasionally used in combination with other trees or plants, sometimes as the auxiliary, and sometimes as the principal member of such double compositions. It is to be seen occupying a subsidiary position combined with the *Nandina domestica*, *Forsythia suspensa*, and large chrysanthemum, and with the small chrysanthemum and *Papaver rhoas* it holds the principal position.

ARRANGEMENT OF MAPLE BRANCHES.

The maple, next to the pine, is the most important flowerless tree used in Japanese compositions. Of this tree, there are two kinds,—the Spring maple, which is red when the young leaves open, and the Autumn maple, which is green in Summer, and

turns crimson later on in the year. Floral artists follow several fancy styles of arrangement with maple branches, which are as follows:—

The *Sunrise-arrangement*, in which the leaves of the *Principal* branch should display their front surfaces. The *Sunset-arrangement*, in which the leaves of the *Principal* branch should have their under sides turned to the spectator. The *Cloudy-weather-style*, in which leaves should be curled and sprinkled with spray. The idea of this last style of composition is taken from the appearance of the wild Maples of Ogura-yama near Kioto, the leaves of which are often curled by frost. The *Tsuten-arrangement*, in which green leaves are used in the upper, and red leaves in the lower part of the composition. The name refers to a spot called Tsuten, famous for its maple trees, the leaves of which redden from below. The *Tatsuta-arrangement*, so called from a place called Tatsuta, where fine maple trees line the banks of the stream. In disposing the *Principal* mass in this composition, several of the larger leaves should be removed and placed floating in the water of the flower vase, to suggest the leaves which fall off into the river.

A combination of maple branches with chrysanthemums is shown in Plate XXV.A. The maple is often used in water-basins, and sometimes in combination with the iris or other water-plants.

MISCELLANEOUS.

The above description of special arrangements with certain flowers includes those most often introduced into Japanese floral compositions. Nearly every tree and plant, however, the blossoms or foliage of which possess any beauty or attraction, may be seen occasionally introduced into designs, either singly or in combination. The manner of treatment and combination is based upon the principles already expounded as to characteristics of growth, locality, sex, and season, controlled in many cases by traditional fancies.

The examples of compositions with leaf-orchids, *Rhodod japonica*, lotuses, and *Nuphar japonicum*, may be taken as models for arranging most plants having large oval leaves; the designs of irises and narcissus may be followed in employing plants having long, blade-like leaves; the arrangements of clematis and wistaria illustrate the manner of treating trees and plants of the creeper variety; the compositions with plum, cherry, peach,

and willow branches serve as examples for the disposition of other straight-branched and blossom-clad trees; and the treatment of chrysanthemums and peonies can be taken as a guide for arranging most plants having large ponderous blossoms.

It only remains to allude to a few examples among the accompanying illustrations which have received no special notice in other parts of the work.

Plate LXV.^a shows an example of the *Rosa indica*, (Choshun), arranged as an auxiliary in combination with branches of peach blossoms in a large flower basket.

Plate XLVII.^b illustrates the *Ilex sieboldi*, (Ume-modoke), in a triple arrangement, placed in a high bamboo vase.

Plate LII.^a exhibits the *Tecoma grandiflora*, (Nozenkazura), in a suspended crescent-shaped vessel, balanced by a separate design of *Calendula officinalis*, (Kinsenkwa), in a standing vessel.

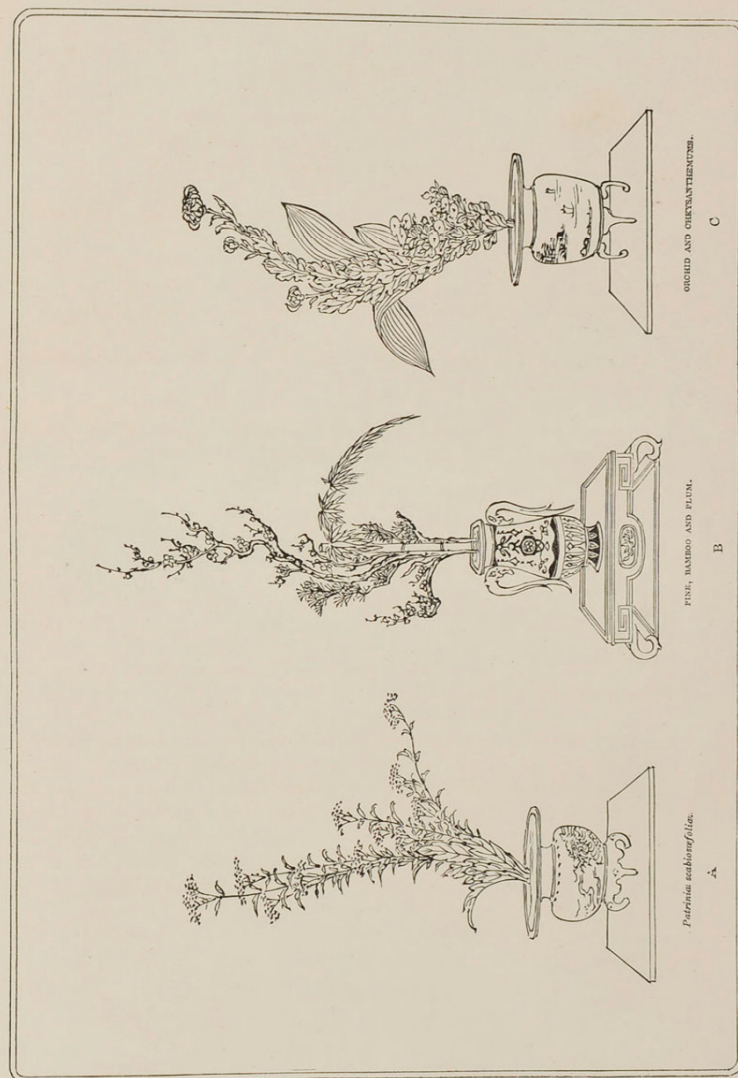
Plate XLVIII.^b shows the cabbage-plant, (Ha-botan), arranged in a globular standing vase.

Plate LXI.^b illustrates the *Dianthus superbus*, (Nadeshiko), placed in a bronze vase.

Plate LXIII.^a represents the *Funkia ovata*, (Giboshi), a large-leaved water-plant, in an arrangement of seven leaves.

Other plants occur in plates which are intended mainly to illustrate different receptacles for flowers. Among these may be mentioned:—the purple magnolia, arranged in a bamboo *Roofed-boat*, Plate XXXIII, the *Patrinia scabiosefolia*, in a wooden tub, called the *Long-boat*, Plate XXXIII, and again in a hanging vessel on a *Flower-horse*, in Plate XXXVII, the vine, shown combined with small chrysanthemums, in a crescent-shaped vessel attached to a *Flower-horse*, in Plate XXXVII, ivy with camellias, in an inverted bronze umbrella, in Fig. 14 page 70, and the *Aster tartaricus* paired with an arrangement of irises in Plate LVII.

PLATE LXVI.



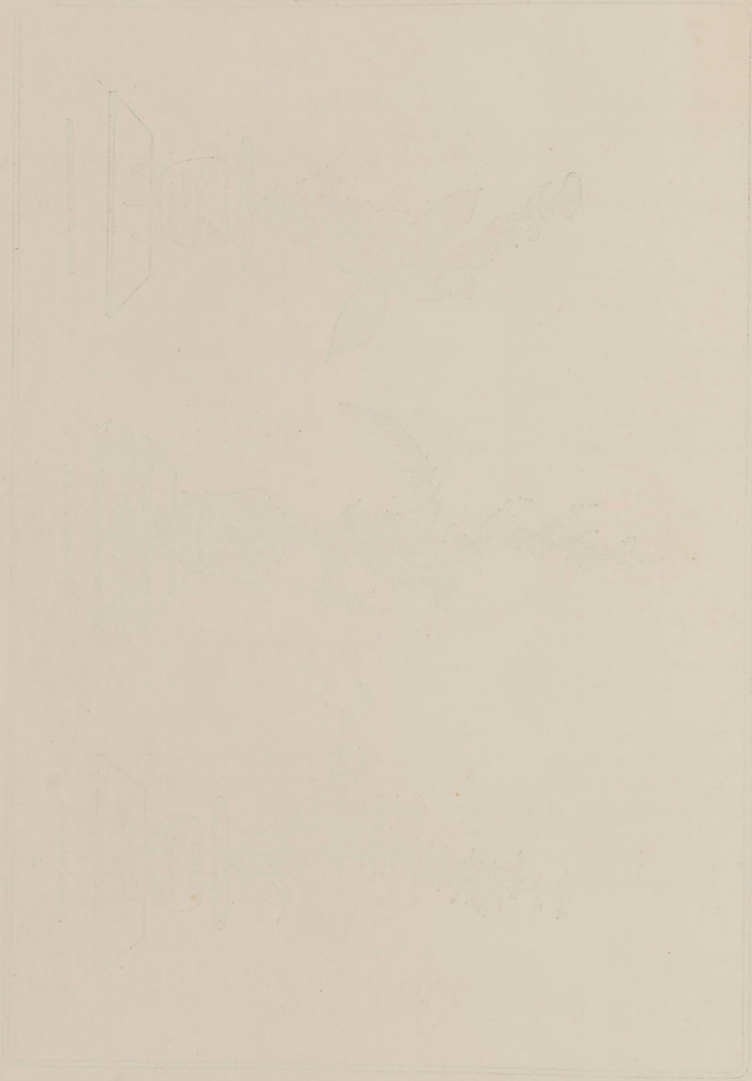
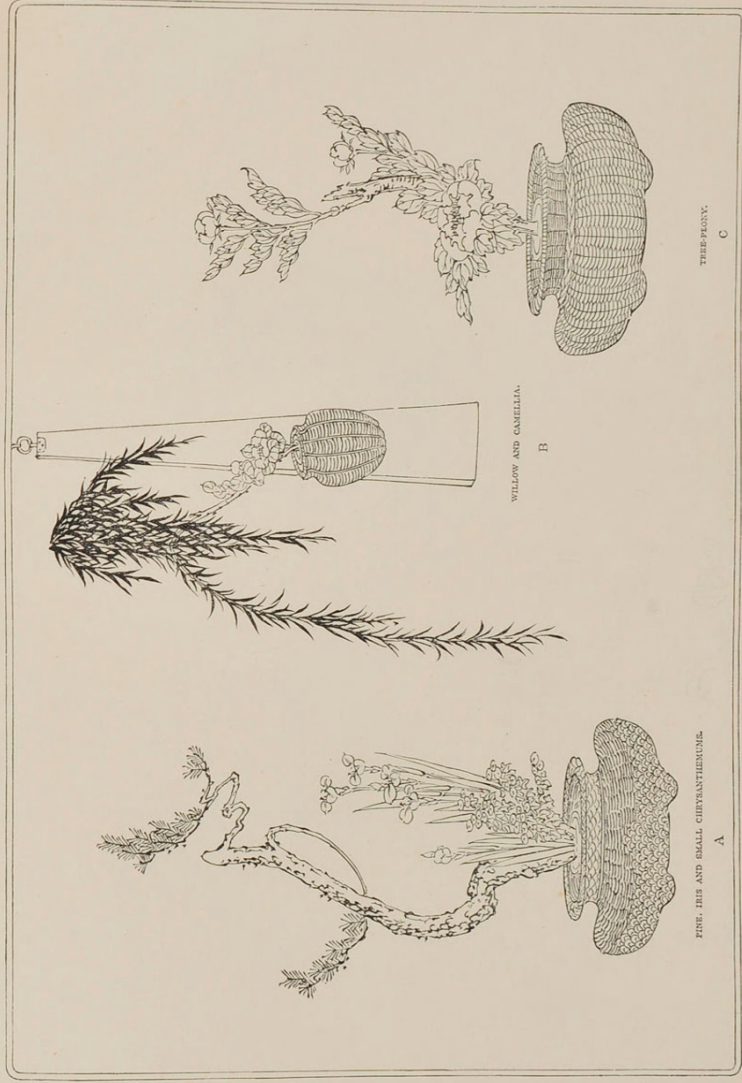


PLATE LXVII.



FIGS. IRE AND SMALL CHRYSANTHEMUM.

A

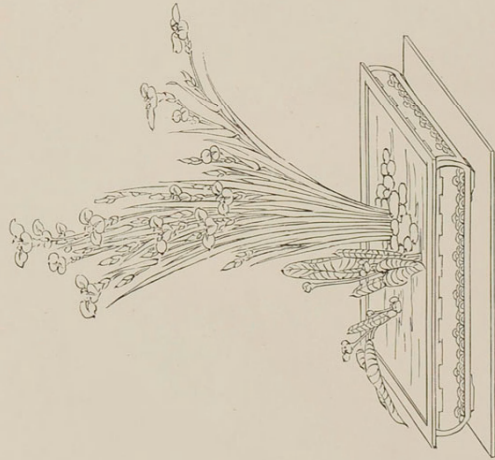
WILLOW AND CAMELLIA.

B

PEONIES.

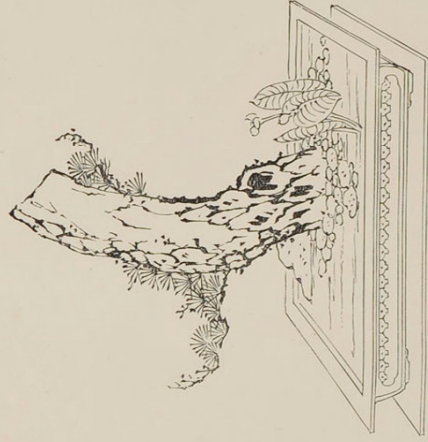
C

PLATE LXVIII.



BASES AND *Nyphae Japonicum*.

A

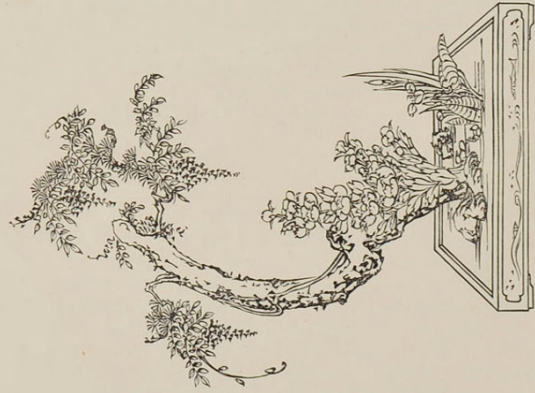


BASE AND *Nyphae Japonicum*.

B

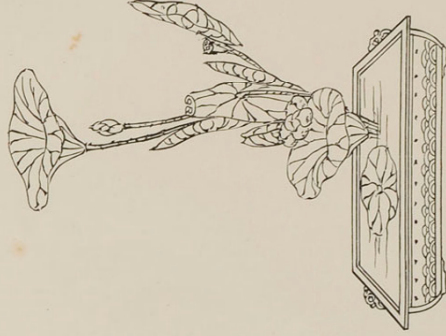
IKENOJO STYLE. BASIN ARRANGEMENTS.

PLATE LXIX.



WITAMIA, PEGONY, HIBI, AND *Nephtal japonica*.

A



LOTUS LEAVEL.

B

APPENDIX.

RIKKWA STYLE.

BRIEF reference has already been made to a primitive method of arranging flowers, called the *Rikkwa* or *Shin-no-hana* style. In Plate XI. is a diagram showing the theoretical distribution of the seven governing lines in a *Rikkwa* composition. *Shin*, here meaning core or centre, refers to the central and vertical line or mass; *Seishin* is the name given to a smaller mass just below the *Shin*, and in the same line with it; *Soye*, meaning adjunct, is the principal lateral member on the left; *Uke*, meaning dependent, is the most important of the lateral members to the right. Above the *Uke* is the *Mikoshi*, meaning distance; and below it is the *Nagashi*, meaning streamer. The *Mayvaki*, meaning front-piece, is placed centrally at the bottom of the composition. Another line or mass called the *Docukuri*, meaning trunk-piece, is often added to these on the left, thus making seven lines in addition to the *Shin*, or central member. Still an additional member called the *Hikaye*, or support, is occasionally introduced, but it is not considered desirable in the most correct compositions.

The SHIN is the principal line of a floral composition. Theoretically it should be central and perfectly vertical, but in the less elaborate styles it is often much bent and diverted. It is said to hold the same relation to the six or seven other lines of a *Rikkwa* arrangement that a lord does to his vassals. The former, therefore, should exhibit stateliness and repose, whilst the latter express force and movement. The auxiliary members of a composition are necessary to its harmony and completeness, but like the various instrumentalists accompanying a graceful dancer, they are administrative chiefly to the central object. By such analogies as these, do writers explain the relative values of the different parts of a *Rikkwa* design.

Material of a thick and heavy nature, either in stem or foliage, should be avoided for the *Shin*. Its characteristics should be straightness, height, and lightness. A branch of young pine is frequently chosen, on account of its erect character and pyramidal termination, which makes a suitable apex to the composition. The pine, moreover, being regarded as the king of evergreens, has a symbolical value which renders it particularly adapted to ceremonial decorations. Anciently this tree alone was selected for the central member or *Shin*. Afterwards, other material became occasionally substituted, preference being always given, however, to trees or plants of an erect and attenuated growth. The bamboo, willow, nandina, fir, oak (*Quercus dentata*), plum, juniper, persimmon, and eularia, are all sometimes employed. The material of the *Shin* to some extent controls the selection of material for the other parts of the design. The wistaria, willow, plum, nandina, and certain other growths, must, if used in the *Shin*, be repeated or *echoed* in some of the secondary lines. Mostly different species of the same genus are preferred for such repetitions.

If, for example, the mountain willow (*Salix pavifolia*) forms the *Shin*, the river willow (*Salix purpurea*) is placed at some other point in the design.

When the wistaria is used, an old stump of some hardy tree must be placed in conjunction with it. In all cases where thick branches of semi-decayed or lichen-covered trees are employed for the *Shin*, it is much reduced in height, otherwise it has a top-heavy appearance.

A perfect verticality of the *Shin* is only maintained in the most correct designs. In the less formal arrangements this member is more or less bent over to one side. It is, however, only in the roughest styles that it is allowed to project beyond the edge of the flower vessel; and even in free arrangements considerable care is devoted to the powerful and vigorous posing of this central feature, which must never appear weak or unstable. No lateral curvature must occur until it reaches a point a few inches above the surface of the water from which it springs. The *Shin* is the first member of a floral group to be fixed, and its effect must be carefully studied before proceeding to attach other branches.

The SEISHIN is placed centrally in the composition, just below the *Shin* from whence it derives its name of auxiliary or small *Shin*. It is sometimes arranged so as to hide a portion of the stem of the *Shin*, and is therefore called the *Shin*-concealer. In cases when the *Shin* is bent, the *Seishin* maintains its verticality and marks the central line of the composition. Theoretically the top of this member should be about half way between the bottom and the apex of the composition, though this varies in practice according to the kind of material employed. Some plant, grass, or young tree of erect growth, not too full or leafy at the top, is generally selected, as its function is merely to hide the bareness of the *Shin*. With the diverted *Shin*, however, a leafier material may be used for the *Seishin*, for then it occupies the central gap left in the composition. A certain correspondence in growth must be preserved between these two members. Should a branch of young pine be selected for the *Shin*, the *Seishin* should be a spray of some other kind of pine; or if a plant be chosen for the former, the latter must be a plant of somewhat similar character.

The SOYE is the highest member placed laterally in a composition. Anciently it was called the *Tsuyu-uke*, meaning *Dew-receiver*, on account of its form arching at the side of the central member like a branch weighted with snow or dew. It has its visible origin at a point about three inches below the bend of the *Shin* (if the *Shin* be bent), and should be about equal in length to the portion of the *Shin* above the junction. It should contrast in character with the *Shin*. If, as is usual in the most correct designs, the latter is straight and powerful in line, the *Soye* should be of soft and pliant form; but if, on the other hand, the *Shin* is much bent, stiffer material must be selected for the *Soye*. The same kind of contrast is observed in the nature of the foliage;—when that of the one is bare and open, that of the other should be full and leafy.

Following the above principles, the *Shin* having been first placed in position, a branch contrasting with it in character is chosen for the *Soye*, and this is adjusted with as little labour as possible. Much manipulation is apt to produce a weak and artificial effect. The *ibuki*

(*Juniperus chinensis*) is very suitable for this purpose as its sprays arch sideways, and, though thin and light, are of powerful line. The contour of the *Soye* being of more or less arched character, it follows that when plants, such as the chrysanthemum, having heavy blossoms are used, the flowers tend to hang face downwards: this is considered most objectionable, and several devices are employed to keep the blossoms turned upwards. In speaking of right and left in a *Rikkwa* composition, the terms are applied as if the vase of flowers were a person facing the spectator, and are therefore the reverse of the spectator's own right and left. The *Soye* is generally placed on what is called the right side of the *Shin*, appearing on the left side of the illustration.

The UKE serves as the principal, though not the highest lateral, member on the side opposite to the *Soye*. Whereas the *Soye* is supposed to contrast with the *Shin*, the *Uke*, on the contrary, should accord in character with it. It follows, therefore, that the *Uke* contrasts with the *Soye*. When the *Shin* is large and heavy, the *Uke* should also have similar nature. A stiff, straight, and powerful *Soye* calls for a bent and pliant *Uke*; also, if the former be lengthy, the latter should be comparatively short. The position of the *Uke* is somewhat lower than the *Soye*, and the two must never be exactly opposite: with a bent *Shin*, the *Uke* should spring from a point half way between the top of the vase and the divergence of the *Shin*, and it should curve in a direction contrary to the curve of the *Shin*. Some growth contrasting with the material of the *Soye* must be used for this member. If the latter be a sprig of willow, a branch of plum may be selected for the *Uke*. In flowers arranged for religious purposes, the *Uke* branch has a mysterious meaning and is called the *Eko-no-eda* or *Tamake-no-eda*, according as the ritual is Buddhist or Shintō. In such cases, this branch is made to point in the direction of the relic or image before which the floral design is placed.

The MIKOSHI is the fourth line of the composition. The name is difficult to translate intelligibly by any single word. The meaning is "seen beyond," and the term is frequently applied to objects in a landscape which suggest distance, such as trees viewed beyond a hill or at the limit of the horizon. Bearing in mind that a *Rikkwa* composition is supposed to represent a landscape, the *Mikoshi* branch may be taken as some form in the far-off prospect. On this account it is necessary to avoid using for this member branches of young trees, or tall plants, as they destroy the desired perspective effect, and produce an impression of proximity. It has its proper relation to other lines in the design, being especially the consort of the *Mayoeki*, to be described later, with which it should agree in character—soft or rigid, straight or crooked, light or heavy. On the other hand, it should contrast with the *Seishin*, near which it is placed. The *Mikoshi* generally springs from a point below the origin of the *Seishin*, is of considerable length, and, though arranged more or less centrally, has a slight lateral bend in the direction of the *Uke*. It terminates sometimes above and sometimes below the level of the *Seishin*. Occasionally it is called the guardian to the back of the *Shin*, because it is the most important of those branches which spring from the back of the composition.

The NAGASHI is the lowest lateral branch in a composition. It spreads to one side in a sweeping form, arching, dipping, and again rising a little at the extremity. The end must

never droop, and it should come somewhat forward in the composition. The *Nagashi* springs from a point about three inches above the mouth of the vase, being about half way between the latter and the origin of the *Uke*, and must always have a slight stilt before its bowed form commences, so as to produce a powerful line expressive of vigorous growth. It ought to be the lowest branch of the composition, and the longest of the lower members. Being placed on the same side as the *Uke*, it is important that the two should not terminate exactly one vertically above the other. The two should also differ in kind of material. In rare cases the *Nagashi* occupies the opposite side together with the *Soye*, and then it is made to contrast with the latter, instead of with the *Uke*. Any growth adapted to the long sweeping form required may be used for the *Nagashi*. In arrangements of pine branches this particular line is called the "incense-burner branch," or the "smoke receiver," names having reference to the low ornamental censer which on ceremonial occasions is placed on one side of the vase of flowers.

The *MAYEOKI* occupies a front position low down in the design, and has the nature of a bunch rather than that of a line. Formerly, the term included the *Dozukuri* (now a distinct member), making only seven radical parts, inclusive of the *Shin*. For the *Mayeoki*, short bunchy material with a tendency to spread forward must be selected. It should not, however, be of too leafy a nature. The *Rhodesa japonica* is often employed. The iris, narcissus, magnolia, and cypress, though frequently used in other parts of a *Rikkwa* arrangement, are not considered suitable for the *Mayeoki*, and the funkia and nuphar are absolutely prohibited because wanting in rigidity. The character of this member, which may be likened to the bow or rosette binding together the base of the floral group, varies more than any other, according to the rough or finished style of composition. In the most formal style it should be quite central and jut forward without any bend on either side. A lateral bend as it projects forward is allowed in the *Gio* style, and in the *So*, or sketchiest treatment, it may be quite irregular, even bending away from the spectator. Arranged in a composition having a bent central line, the *Mayeoki* must conform in character with the *Dozukuri*, spreading right, left, and forward, and creating in combination with the latter member, a hollow called the grotto. Flowers and leaves of attractive shape and colour are employed to produce a bower-like appearance. Ordinary rules, however, require the *Mayeoki* to contrast with the *Dozukuri*: if the one is soft or delicate, the other should be rigid or coarse in nature. Much stress is laid upon the importance of skilfully arranging the *Mayeoki*, which binds the whole mass together. If clumsily placed, the whole design loses unity and repose. It must on no account hide the mouth of the flower vase. Its function is often fulfilled by large leaves, as those of the oak or persimmon tree, which are then subject to all the intricate rules regarding the use of *Oba* (large leaves),—their exact number, exposure of different surfaces, *et cetera*. Different kinds of *Oba* must not be mixed in the same composition. The pine, rhodea, and pteris, are sometimes called the tree *Mayeoki*.

The *DOZUKURI*, as stated above, was originally one with the *Mayeoki*, and only became distinct in later times. It occupies a central position, assisting to give fullness to the mass. Generally round and full in form, it is nevertheless adapted to the character of the complete com-

position, serving to correct or tone down any predominating quality. Thus, should the design appear full and leafy, the *Dozukuri* must be somewhat bare. Flowers alone or merely bunches of leaves may be employed. A *Dozukuri* consisting of red blossoms is often added to a floral arrangement of white flowers. It should never screen or hide the water in the vase.

The *HIKAYE* is an extra branch seldom introduced in the most correct and formal designs. When used, as is sometimes the case in the rougher styles, it is added on the same side as the *Soye*, and below it. To prevent monotony it must be either longer or shorter than the *Soye*, and its distance from the latter depends upon the shape of space or opening which the eye finds desirable. For the trained artist concerns himself as much with the forms of the spaces or hollows in a composition as with the lines and masses, just as the skilled calligraphist studies the hollows of an ideograph rather than the touches by which it is constructed. The *Hikaye* should never be on the same level as the *Nagashi*, which occupies the opposite side of the floral arrangement, nor should it resemble the latter in shape.

The above members may be said figuratively to represent the skeleton, flesh, and simple clothing of a *Rikkwa* composition, but, to complete it, other embellishments are required. For these finishing touches, as well as for certain qualities of perfection aimed at, there are numerous technical terms, which have rather an abstract than a concrete significance, and need not all be enumerated here. It has always been the Japanese art professor's practice to envelope his teaching in mystery by the employment of an immense nomenclature.

Anciently all additions of foliage or flowers to compositions, beyond the seven members already described, were called *ashirae*, or decoration. The Japanese word for gloss or polish is used in a similar sense, having reference to the attachment of blossoms or leafy material to sparse and scraggy lines in order to give body and beauty to the whole. Or, such extra material may be applied in a corrective manner to remove monotony or tone down any defects in the design. Should the bouquet appear too close and heavy, thin and open growth will be added. *Fence-work* is another favourite expression denoting the filling in of a floral composition with secondary material in such a way as to show up its principal features, just as an ornament may be displayed before a screen, or garden objects against a fence. An inexperienced hand is liable to overdo this treatment, feeling dissatisfied with simple masses and openings in parts of his design; but a skilful designer knows the value of breadth and space, and by their judicious combination will express scenery effects. *Fence-work* may be applied to the back or front of a composition. In the former case, it generally consists of a few plants placed close to the central stem of the *Shin* and behind the *Dozukuri*. Applied to the front, it consists of material added to the right and left of the *Dozukuri*, and in front of the *Uke* and *Hikaye*.

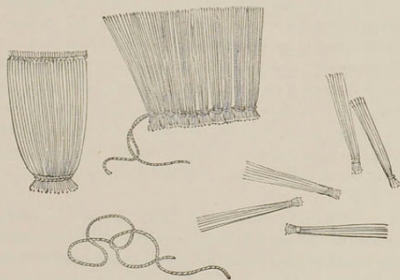
The terms *Valley* and *Grotto* are used in reference to certain hollows purposely left between the foliage of a design, and intended to be suggestive of landscape effects. The *Valley* is generally situated behind the *Dozukuri*, and in front of the *Seishin*, and is produced by a skilful arrangement of foliage or flowers so as to convey the idea of a shady scene. The *Grotto* occupies

a place between the *Nagashi* and *Mayeki*, and is formed by arranging leaves or blossoms arching over a cavity. Much care and attention is given to what is called the *Mizugawa* or *Water-limit*, a term applied to the base of a *Rikkwa* arrangement with special reference to the manner in which it springs from the base. This springing should always be firm and united, to convey the appearance of vitality and growth, and the bending of different branches must commence from some little distance above. This straight connection or stilt which exists below the curvature of the various members, is made higher in Summer than in Winter compositions, because in the former it is considered refreshing to display as distinctly as possible the water in the vase.

Three modes of arranging the *Mizugawa* are practiced. In the first, the united stems of the principal members of the composition are left bare at the base; in the second, a small amount of plant or tree cuttings are added; and in the third treatment, the bottom is made as gay as possible by attaching leaves and flowers. The last method, though attractive in appearance and therefore somewhat popular, is condemned by the best masters. Some *Rikkwa* arrangements affect the employment of semi-decayed stumps and branches; in such cases care must be taken that the *Mizugawa*, or base, is free from decay, otherwise the idea of vitality and growth is lost. In using bamboo stems the distance of the first knot above the water is important for similar reasons.

The terms *Iki* (power, or spirit) and *Utsuri* (reflection) are frequently used conjointly to describe the force of line in one floral member and the reciprocal vigour required in another part of the composition. A powerful *Shin* is said to have *Iki*, and a proper echo or balance of this character in the *Uke* is called *Utsuri*. The word *Iro* in its application to the floral art has the meaning of natural harmony. When the material employed preserves throughout its natural character, with no sign of artificial treatment, branches of straight fibre being used vertically, and branches naturally bent and sweeping disposed laterally, then the composition is said to have *Iro*. Moreover, if there is perfect concord in character and proportion between the bouquet and the receptacle in which it is placed, the same term is employed to signify the harmony produced.

Rikkwa compositions may be broadly divided into two classes, those having a straight and those having a bent *Shin*. These two classes have each their these manners or degrees of elaboration, named respectively *Shin*, *Gio*, and *So*. Plates XII., XIII., XIV., illustrate the *Shin*, *Gio*, and *So* degrees of the straight *Shin* style. The first and more formal arrangement (Plate XII.), is used at marriage ceremonies. It was originally designed to go with the three sacred utensils of a Buddhist altar—the pair of



candlesticks and the incense burner. Fasteners for the extremities of cuttings arranged in the *Rikkwa* style, generally consist of small bundles of straw or stubble tied together, and placed in the base.

Plates XV., XVI., and XVII. illustrate the three degrees of the bent *Shin* style. The principal faults to be guarded against in arranging flowers in the *Rikkwa* style are shown in a figured diagram of Plate XXI. The errors illustrated are as follow:—A, B, Two blossoms of the same kind in a line; C, two lateral branches of the same length side by side; D, cross formed by two branches; E, a branch drooping from the water line over the vase; F, a branch or spray coming forward exactly centrally; G, a large blossom close to the water surface; H, a branch from behind bending round to the front; K, placing other material just below a blossom so as to hide its natural leaves; M, using the flowers only of a plant which possesses fine leaves; L, a branch dipping into the water; J, a branch twisting back towards the wall; I, one branch crossing another diagonally.

The *Rikkwa* Stump arrangements are illustrated in Plates XVIII., XIX., and XX. For such floral compositions a low broad basin or bowl is used, and instead of the ordinary stubble fastening, a wooden framework is let into the basin to hold steady the heavy stubs and branches used. This framework is afterwards to a great extent concealed by the sand, pebbles, and water. The Sand-bowl arrangements of flowers, as these are sometimes called, are also controlled by a theory of seven governing lines. Whereas in the *Shin-no-hana* or Standing-vase arrangements, the tendency is vertical; in the Sand-bowl arrangements, the tendency is horizontal. The high becomes low, and the narrow broad. In the more finished style, one thick stump is employed in continuation with other materials, (see Plate XVIII.). Here we have a plum stump with branches, combined with pine, camellia, and narcissus.

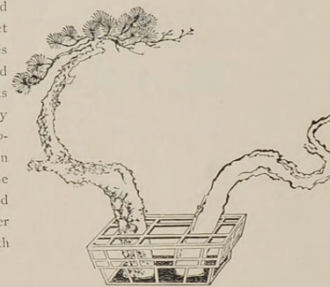


Plate XIX. illustrates the double stump arrangement which is followed in the rougher style. The idea of sex is applied to such arrangements, the stump to the right being called *male*, and that to the left *female*. In this composition various kinds of pine, irises, reeds, and bamboo grass are employed.

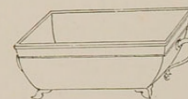


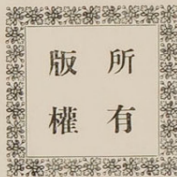
Plate XX. illustrates a combined *Rikkwa* and Sand-bowl arrangement, suitable for placing upon the ornamental shelves of a chamber. The upper arrangement is on the principle of the *Shin-no-hana* or erect style, but is somewhat lowered and broadened out on account of its high position. The lower arrangement is in the rough Sand-bowl style, with double stump of pine, irises, bamboo, and ferns.

IKENOBO STYLE.

The *Ikenobo style* of flower arrangement has of late years become somewhat popular among amateurs in Japan. It is the revival of an ancient method, to be traced directly to a modification of the original *Rikkwa style*, to which certain resemblances may be observed. In Plate LXVI. at B is shown an *Ikenobo* design with pine, plum, and bamboo, which it is interesting to compare with the *Rikkwa* designs in Plates XI. and XII.

The *Ikenobo* school, however, does not adopt an abundance of different material in one composition as in the *Rikkwa style*, but limits itself to the combination of two or three growths. The most striking characteristic of this method is the close and bunchy nature of the designs as compared to those of the Enshiu and other schools. The lineal character, which is so marked in the latter, to a great extent disappears, though the outline of the floral arrangements produced contains a suggestion of the radical lines. The triangular contour always predominates, and this may be seen very distinctly in Plate LXVI. A. and C., Plate LXVIII. A., and Plate LXIX. B.

In effect, the arrangements of the *Ikenobo style* appeal to the European taste as more natural and less conventional than those of the Enshiu style. They are, however, equally subject to elaborate rules not unlike those of the rival schools. The following illustrations from Plate LXVI. to Plate LXIX. give examples of *Ikenobo* arrangements, in vases, baskets, and sand-basins.



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