apanese Floral Calendar

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from
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HAGI-BUSHES (LESPEDEZA) AT HAGIDERA, TOKYO.

The

Japanese Floral Calendar

By

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INTRODUCTION.

THE JAPANESE are a nature-loving people and frequently give practical expression to their feelings by taking a holiday simply for "flower-viewing." At the proper season, the entire nation, so to speak, takes a day off and turns out on a big picnic, to see the plum blossoms, or the cherry blossoms, or the maples, or the chrysanthemums. No utilitarian views of the value of time or miserly conceptions of the expense of such outings prevail for a moment; for the Japanese are worshipers of beauty rather than of the "almighty dollar." A few pennies on such occasions bring many pleasures, and business interests are sacrificed at the shrine of beauty. And, as one or more flowers are blooming every month, there is almost a continuous round of such picnics during the year. It is our purpose, therefore, to tell something of the flower or flowers popular each month, with some folk-lore, poems, or other description thereof and have it illustrated by pictures. But first we must call attention to the fact, that the Japanese word *hana* includes, not only a "flower" or "blossom" according to our conceptions, but also twigs, leaves, grasses, etc., so that the pine, the maple, and even the snow may come into this category.

We are confronted at the very outset with a chronological difficulty in presenting this subject to Western readers. For the programme of Japanese floral festivals was originally arranged on the basis of the old lunar calendar, so long in vogue in Japan. By that calendar the New Year came in about the 21st of January to the 18th of February; so that it was from three to seven weeks behind the Occidental solar calendar. For instance, the following is a floral programme according to the "old style":

First month	(about February)	Pine.
Second month	(" March)	Plum.
Third month	(" April)	Cherry.

Fourth month	(about May)	Wistaria.
Fifth month	(" June)	Iris.
Sixth month	(" July)	Tree peony.
Seventh month	(" August)	Lespedeza.
Eighth month	(" September)	Eularia.
Ninth month	(" October)	Chrysanthemum.
Tenth month	(" November)	Maple.
Eleventh month	(" December)	Willow.
Twelfth month	(" January)	Paullownia.

But when Japan adopted the Gregorian calendar, many of the floral festivals were transferred to the new style without regard to the awful anachronism that followed. In the case of the pine, which is chosen for the first month on account of the prominent part that it plays in the New Year's decorations, it makes no special difference whether the New Year begins January 1 or February 18. But in many other cases the calendar suffers serious dislocation, because some of the "flowers" cannot conveniently be moved back a month or more. The autumn full moon, too, in whose festival certain blossoms figured, cannot be arbitrarily hurried up. Hence, it is rather difficult for the flowers of Old Japan to run on the new Occidental schedule.

But taking all these difficulties into consideration, and harmonizing them so far as possible, we have been able to construct the following modern Japanese floral calendar:

January	Pine.	July	Morning-glory.
February	Plum.	August	Lotus.
March	Peach.	September	"Seven Grasses."
April	Cherry.	October	Maple.
May	Wistaria.	November	Chrysanthemum.
June	Iris.	December	Camellia.

This calendar we shall follow in this book.[1]

[1] The following is an alternative:

January }	{ Pine and	July	Morning-glory.
February }	{ Bamboo.	August	Lotus.
March	Plum.	September	"Seven Grasses."
April	Cherry.	October }	{ Chrysanthemum.
May	Wistaria.	November }	{ Maple.
June	Iris.	December	Camellia.

I. THE PINE.

FOR the first month of the year, the pine is the only choice, whether taken separately or in connection with the bamboo and the plum. The decorations in front of every house at the New Year's season are known as *Kado-matsu* (gate pines), or *Matsu-kazari* (pine decorations); and the first seven days of the year are collectively called *Matsu-no-uchi,* which may be freely translated "pine week." The pine, like the bamboo, has no "blossom" in the Occidental meaning of that word, but is regarded as a "flower" by the Japanese; and these two are venerated because they keep green in winter and their color never fades. Therefore, they are emblems of constancy, endurance, health, and longevity. And, as one writer has informed me, the pine, the bamboo, and the plum are the "three friends in winter"; and "they are used as the bearers of good wishes for the New Year: the pine for longevity, the bamboo for uprightness, the plum for sweetness."

The origin of *Kado-matsu* is very ancient, perhaps so far back as eight hundred and fifty years ago. The two following poems are said to be about eight hundred years old:

"Kadomatsu wo
Itonami tatsuru
Sono hodo ni
Haru akegata no
Yoyo narinuran."

("While busy decorating the pines at the gate, the dawn of the New Year speedily comes.")

"Haru ni aeru
Kono kado-matsu wo
Wakeki tsutsu
Ware mo chiyo hen
Uchi ni iri-nuru."

("Passing through the pine-gate that has met the spring so gay, I too have entered into the life of endless years.")[1]

THE NEW YEAR'S DECORATIONS WITH SHIMENAWA, ETC.
Two girls playing at battledore and shuttlecock, and the little one with a ball.

The pines in front of the gate are placed in pairs: the rougher and more prickly one, called the male, on the left, which is the side of honor in Japan; the softer and more graceful one, called the female, on the right. The custom of adding bamboos is of more recent origin. This custom

[1] From *The Far East.*

of gate decorations originated, by the way, with the common people.

The other decorations include a rope, specially named

THE NEW YEAR'S GATE DECORATIONS AND THE "MANZAI" PLAYERS.

shime-nawa, with the strips of white paper, a cray-fish. ferns, a large orange, called *daidai,* a leaf or two of an evergreen tree, dried persimmons, dried chestnuts, etc.

Each one of these articles has its own peculiar significance, and is symbolical of good fortune for the year.

A BAMBOO GROVE.

As the pine-tree is an evergreen, it is naturally quite popular in floral compositions, in which it is considered very felicitous. One favorite combination, especially for the New Year and wedding ceremonies, is that of the pine, bamboo, and plum (*sho-chiku-bai*). If these are used separately, "the pine is displayed on the first, the bamboo on the second, and the plum on the third day of the year." The pine is also commonly associated with the crane and the tortoise, all of which are symbols of longevity.

The never-fading color of the pine is compared to the chastity of woman, and O Matsu is a very common name for a girl. The needle-shaped leaves of the pine "are credited with the power of driving demons away."

The remarkable dwarf pines are always a particular feature of a Japanese garden; and at Karasaki there is a famous giant pine-tree, 90 feet high, with a circumference of trunk over 39 feet, and length of branches (in all 380) from 240 to 288 feet.

Special mention should be made of Matsushima (Pine Islands), near Sendai. These pine-clad isles are considered one of the "three great views" of Japan. They are said to number 896 in all, and are, therefore, called sometimes the "Thousand Islands" of Japan. But in this calculation the smallest rocks are included, even though they may not be visible above water. Many of them have fantastic names to correspond to their fantastic shapes.

Other places famous for pine-trees are Sumiyoshi, near Sakai, and Takasago, near Kobe. Indeed, the shore from Kobe westward for some distance is a rare pine-clad coast. "The spirits of two ancient pine-trees at Takasago, personified as man and woman of venerable age who are occupied in raking up pine-needles, form a favorite subject of Japanese art." These figures are always prominent in the decorations of a wedding ceremony.

As the word *matsu* may mean either "a pine" or "to wait (pine)," there is an excellent opportunity for a pun in both Japanese and English, as in the following lines translated by Prof. B. H. Chamberlain:

"*Matsu ga ne no*
Matsu koto tohomi, etc."

"Like the *pine*-trees, I must stand and *pine*."

The following poem is from the translation of *Tosa Nikki* by the late Mrs. M. C. Harris:

"Since I have viewed the pines that grow
On Suminoye's shore,
I've come my own estate to know,
How I have e'en surpassed in years
These pine-trees old and hoar."

In the "Hundred Poems," which furnish the chief amusement for the New Year season, we find the following, translated by Professor MacCauley:

"SOLITUDE IN OLD AGE.

"Whom then are there now,
In my age so far advanced,
I can hold as friends?
Even Takasago's pines
Are no friends of former days."

All Japanese boys and girls, early in life, memorize the Hundred Poems by a Hundred Writers, and can glibly repeat them.

Here is a song generally used on the occasion of a wedding, in the decorations of which the pine plays an important part:

"The oceans four that gird our strand
Are calm, and quiet is our land;
No branches bend, no breezes blow,
These new-set pines in bliss will grow."

We close with a very famous poem, which we give in both Japanese and English, as follows:

"*Kado-matsu wa*
Meido no tabi no

Ichi ri dzuka:
Medetaku mo ari
Medetaku mo nashi."

"At every door
The pine-trees stand;
One mile-post more
To the spirit-land;
And as there's gladness,
So there's sadness."

II. THE PLUM.

THE plum-blossom has already been mentioned in connection with the pine and the bamboo for New Year's decorations, but it deserves a month by itself. As it begins to blossom, in some parts of the country, in January, and often continues in bloom till March, it might represent any one of the first three months. But, as most of February generally comes in the first month of the old calendar, it is doubly appropriate for the plum. This blossom is emblematic of perseverance, because it sometimes forces its way out through the snow with which its branches are laden. This is illustrated in the following poems, the first from Huish's *Japan and Its Art,* and the third from Piggott's *Garden of Japan*:

"Ice-flakes are falling fast
Through the chilly air, and now
Yonder trees with snow bloom laden
Do assume the wild plum's guise,
With their mass of snowy flowers
Gladdening winter's dreary time."

"Amid the branches of silv'ry bowers
The nightingale doth sing; perchance he knows
That spring has come, and takes the later snows
For the white petals of the plum's sweet flowers."
(Form Chamberlain's *Classical Poetry of the Japanese.*)

"The flowers of the plum-trees
All through the day make snow-light,
Moonlight through the night.

THE SUGITA PLUM GARDEN.

Like the icy spray which the breeze
Scatters from the stream,
Like the snow-flake's flight,
Falling petals seem."

Probably one element of the popularity of the plum is to be found in the fact that it is the first blossom to appear after *kan,* the period of severest cold, and is, therefore, a harbinger of spring. And, as the plum is the earliest of blossoms, it is called "the eldest brother of the hundred flowers," "the eldest flower of mother earth," and "the first of flowers."

The plum is symbolic of womanly virtue and sweetness; and "O Ume San" is a favorite name for girls. This blossom is "often drawn athwart the moon"; and it is commonly associated with the nightingale (*uguisu*), which "hides and sings among the flowers." This association, not merely in art but also in literature, is illustrated both in the second poem quoted above and in the following (Piggott's):

"Home friends change and change,
Years pass quickly by;
Scent of our ancient plum-tree,
Thou dost never die.

"Home friends are forgotten:
Plum-tree blossoms fair,
Petals falling to the breeze,
Leave their fragrance there.

"Cettria's[1] fancy too
Finds his cap of flowers,
Seeks his peaceful hiding-place
In the plum's sweet bowers.

"Though the snow-flakes hide
And thy blossom kill,
He will sing, and I shall find
Fragrant incense still."

[1] The *uguisu* is known in science as *cettria cantans.*

The most famous places for plum-trees are Kameido, near Tokyo; Sugita, near Yokohama; and Tsukigase, about twenty-five miles from Nara. The Ume-Yashiki, or Plum Mansion, at Kameido, is famous for its *Gwaryobai,* literally "Recumbent Dragon Plums," over five hundred in all and very old; the large original tree is said to have resembled a dragon lying upon the ground. Tsukigase is renowned for the plum-trees which line the bank of the Kidzu River for more than two miles. It is said that "no other place in Japan can boast of such a show of the pink and white flowers of this fragrant tree." The Tokiwa Park of Mito is famous for its large grove of plum-trees, originally one thousand in number, planted in 1837 by the old Prince Rekko.

There are said to be sixty different species of plum-trees in Japan. To go and see that blossom is a most delightful pastime and holiday. "Often one sees visionary old men sitting lost in reverie, and murmuring to themselves of *ume-no-hana,* the plum-blossom. They sip tea, they rap out the ashes from tiny pipes, and slipping a writing-case from the girdle, unroll a scroll of paper, and indite an ode or sonnet. Then with radiant face and cheerful muttering, the ancient poet will slip his toes into his clogs, and tie the little slip to the branches of the most charming tree."[2] According to a Japanese poem, "the sight of the plum-blossom causes the ink to flow in the writing-room."

So prevalent is flower-viewing in Japan, that Professor Chamberlain tells of a party of "380 blind shampooers who went out to *see* the plum-blossoms at Sugita," and were made safe by a long rope which held them together!

The following is a free translation[3] of another plum-poem:

"In spring-time, on a cloudless night,
When moonbeams throw their silver pall

[2] Miss Scidmore's *Jinrikisha Days in Japan.*

[3] Conder's *Flowers of Japan.*

O'er wooded landscape, veiling all
In one soft cloud of misty white,
'Twere in 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."

There is also an interesting story[4] related by Mr. Conder in explanation of the name "Nightingale-dwelling-plum-tree," applied even till the present day to a favorite

A VIEW IN THE RECUMBENT DRAGON PLUM GARDEN.

species of delicious odor, having pink double blossoms. Sometime 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 honor. Such a tree was found in the garden of the daughter of a talented 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 favorite

[4] Conder's *Flowers of Japan.*

plum-tree, the young poetess attached to its trunk a strip of paper, upon which she wrote the following verse[5]:

PLUM-TREE.

[5] Brinkley's translation.

"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?"

This caught the eye of the Emperor, who, touched by the plaintive sentiment expressed, inquired from whose garden the tree was taken, and ordered it to be returned.

Here are still other plum-poems:

"How shall I find my ume tree?
The moon and the snow are white as she,
By the fragrance blown on the evening air,
Shalt thou find her there."

"Gone the old year
Gone to his death;
Tears for his tomb.
Yet from his bier
Stealeth spring's breath
Of wafted plum."[6]
(From Brinkley's *Japan,* Vol. VI, p. 307.)

"When the east wind[7] blows,
Emit thy perfume,
Oh thou plum-blossom;
Forget not the spring,
Because thy master is away."
(From Aston's *Shinto: the Way of the Gods,* p. 180).

[6] The plum-blossom is the emblem of spring.

[7] The east is in Japan the soft wind—our zephyr.

III. THE PEACH. THE DOLLS' FESTIVAL.

THIS blossom, coming between the plum, "of classical fame and predilection," and the cherry, "of patriotic boast," is rather overshadowed by those popular favorites.

DOLLS' FESTIVAL.

And yet, as Mr. Conder adds,[1] the peach "excels in size, richness, and coloring. These blossoms are of numerous tints,—white, different shades of pink, and a deep crimson

[1] *The Floral Art of Japan.*

remarkably rich in tone. The peach-blossom in mass, as it appears in groves and orchards, contributes far more to the beauty of the spring landscape than its more honored but severer brother, the plum-blossom." "The or-

DOLLS' FESTIVAL.

chards of peach-trees in blossom are much frequented by the common people."

Of the different colors, the pale pink is said to rank first. The peach-blossom, the Japanese name of which is *momo,* meaning also "hundred," is considered "emblematic of longevity," and is a greater favorite in China than in Japan. It is generally associated with oxen, as in the following Chinese saying, depicting a peaceful scene of prosperous country life: "Turn the horse on the flower-covered mountain and the ox into the peach-orchard."

In the art of Japanese floral arrangement the peach and the cherry-blossom make an "objectionable combination." The peach-blossom is, however, most felicitous by itself, or with other blossoms, on the occasion of the Dolls' Festival, often called the "Peach Festival," on the third day of the third month. Indeed, the peach is especially connected with girls.

The peach is commonly supposed to have the mysterious power of driving away evil spirits, or keeping them at a distance. In Chinese as well as in Japanese folklore, arrows made of peach-tree wood are frequently used for the purpose of piercing the otherwise invulnerable hearts of devils.

Chinese doctors sometimes use the extract of the peach leaves or kernels for medicinal purposes.

A little Japanese poem on the Dolls' Festival reads in an English translation thus:

"Once a year to low and high,
Rich and poor, by all held dear,
Come the dolls that never die,
Once a year.

"Minstrel, warrior, peasant, peer,
Humbly hail his Majesty,
Regnant on the topmost tier.

"Children's hands that nursed them, lie
Out of reach of hope and fear;
Only dolls may Death defy—
Once a year."

IV. THE CHERRY.

THIS is the prince of flowers in Japan.

"Hana wa sakura;
Hito wa bushi."

"*The* flower [is] the cherry;
The man [is] the knight."

Just as the *bushi*, or *samurai* (knight), was the *beau ideal* among Japanese men, i. e., the "gentleman" of the nation; so the cherry, with its spotless blossoms, "symbolizing that delicacy of sentiment and blamelessness of life belonging to high courtesy and true knightliness," is the Chevalier Bayard of Japanese flowers.

The wild cherry is said to have existed in Japan from time immemorial; and from this "have been developed countless varieties, culminating in that which bears the pink-tinged double [*yaezakura*] blossoms as large as a hundred-leaved rose, covering every branch and twig with thick rosettes. A faint fragrance arises from these sheets of bloom." (Scidmore's *Jinrikisha Days in Japan.*)

The pale pink is the only one that takes first rank among cherry blossoms. "When, in spring, the trees flower, it is as though fleeciest masses of clouds faintly tinged by sunset had floated down from the highest sky to fold themselves about the branches. . . . The reader who has never seen a cherry-tree blossoming in Japan cannot possibly imagine the delight of the spectacle. There are no green leaves; these come later; there is only one glorious burst of blossoms, veiling every bough and twig in their delicate mist; and the soil beneath each tree is covered deep out of sight by fallen petals as by a drift of pink snow." (Hearn's *Glimpses of Unfamiliar Japan.*)

It is also to Professor Hearn that we are indebted for the following: "About this mountain cherry (*yamazakura*) there is a humorous saying that illustrates the Japanese

BLOOMING CHERRY-TREES AT ASUKAYAMA, TOKYO.

love of puns. In order fully to appreciate it, the reader should know that Japanese nouns have no distinction of singular or plural. The word *ha,* as pronounced, may signify either 'leaves' or 'teeth'; and the word *hana,* either 'flowers' or 'nose.' The *yamazakura* puts forth its *ha* (leaves) before its *hana* (flowers). Wherefore, a man whose *ha* (teeth) project in advance of his *hana* (nose) is called a *yamazakura.* Prognathism is not uncommon in Japan, especially among the lower classes."

The cherry blossom is symbolic of loyalty and patriotism, and is generally associated with the pheasant.

VIEWING THE CHERRY BLOSSOMS AT UYENO PARK, TOKYO.

No important locality in Japan is without its special park or grove with cherry-trees, to which the people resort in immense crowds at the proper season. The inhabitants of Tokyo, for instance, flock to Uyeno Park, or Mukojima, or Koganei, or Asukayama; while the Kyoto people visit Arashi-yama. But a more than local reputation attaches to Yoshino in the Province of Yamato: there "a thousand trees line the path and cover the hillside." And some poet

CHERRY BLOSSOMS AT MUKOJIMA, TOKYO.

has said: "The cherry blossoms on Mount Yoshino deceive me into thinking they are snow." But Yoshino's fame is disputed by other places: Asukayama, near Tokyo, is called the "new Yoshino"; and an imperial poet has said that "not second to Yoshino is Arashiyama, where the white spray of the torrent sprinkles the cherry blossoms."

It is unfortunate that cherry-viewing is marred by

BLOOMING CHERRY-TREES ON SUMIDA BANK.

dissipation, and that its "carnival rivals the Saturnalia of the ancients." It is almost dangerous, for instance, to visit Mukojima on account of the rude and boisterous conduct of those who have been freely imbibing *sake,* beer or whiskey. The following story (Conder's *Floral Art of Japan*) tells the origin of the connection between *sake* and *sakura*. The Emperor Richiu 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?"

"No man so callous but he heaves a sigh
When o'er his head the withered cherry-flowers
Come fluttering down. Who knows? The spring's soft showers
May be but tears shed by the sorrowing sky."—Chamberlain.

The Koganei cherry-trees, which, for two miles and a half, line both sides of the aqueduct conveying water into Tokyo, are said to have numbered originally ten thousand, but there are now only a few hundred. They were planted there with the idea that they had "the virtue of keeping off impurities from the water."

Night cherry flowers (*yozakura*), "seen by the pale light of the moon," are a great attraction, one of the special sights of the year.

It may readily be understood that so popular a blossom as this would figure largely in Japanese literature. The famous "Hundred Poems" contain five on that subject; and several are included in the *Manyoshiu*. But we have room for only two, of which the first is remarkable for its brevity, and the second is Motoöri's famous one, dear to all Japanese:

1. "A cloud of flowers!
Is the bell Uyeno
Or Asakusa?"

Or expanded:

"The cherry flowers in Mukojima are blossoming in such profusion as to form a cloud which shuts out the prospect. Whether the bell which is sounding from a distance is that of the temple of Uyeno or of Asakusa, I am unable to determine." (Aston's *History of Japanese Literature.*)

2. "*Shikishima no*
Yamato-gokoro wo
Hito towaba
Asahi ni nihô
Yamazakura kana."

"Isles of blest Japan!
Should your Yamato spirit
Strangers seek to scan,
Say—scenting morn's sunlit air
Blows the cherry wild and fair!"
—Nitobe's *Soul of Japan.*

(Or) "If one should ask you concerning the heart of a true Japanese, point to the wild cherry flower glowing in the sun."

V. THE WISTARIA.

FOR this month we had a choice between the peony, the azalea and the wistaria, and selected the last on account of its uniqueness. It is generally "reared upon large trellises, arranged to cover long walks, bridges or

AZALEA BLOSSOMS.

arbors, in pleasure grounds and gardens." "The sprays of its flowers often exceed three feet in length, whilst a hundred persons may rest under its shadow, and its stem grows to the thickness of man's body; its branches are used as cables." The purple blossom is the commonest and also the

WISTARIA TEA HOUSE, KAMEIDO, TOKYO.

most highly esteemed. This flower, like the cherry, is associated with the pheasant. It typifies youth.

"A belief exists that this flower attains great size and beauty if its roots are nourished with *sake*; and there is, at Kameido, a tree producing specially fine blossoms, at the base of which visitors are accustomed to empty their cups."

"At Kasukabe, north-east of Tokyo, is the most famous

PEONY.

wistaria in the empire. The vine is 500 years old, with pendent blossoms over 50 inches long, and trellises covering a space of 4000 feet." "Though much honored and used for felicitous occasions, the *fuji* must not be employed at weddings on account of its purple color."

This blossom often gives its name to girls; one of the heroines of the *Genji Monogatari* is the Princess Wistaria. Concerning another heroine of that book, Prince Genji, the hero, sang as follows:

> "When will be mine this lovely flower
> Of tender grace and purple hue?
> Like the wistaria of the bower,
> Its charms are lovely to my view."

It has become famous in Japanese history through the Fujiwara family.

The following are other examples of wistaria[1] poems from Japanese literature:

> "I come weary,
> In search of an inn—
> Ah! these wistaria flowers."

> "O lovely wistaria, now in bloom,
> Twine thy twigs, even though broken,
> To those people who pass by thee,
> Without stopping to admire thy beauty.

> "Men dare not pass away without looking
> At the wistaria, in a wave of beauty,
> Though my small garden be humble,
> With nothing attractive for the eye."

> "In blossom the wistaria-trees to-day
> Break forth that sweep the wavelets of my lake:
> When will the mountain cuckoo come and make
> The garden vocal with his first sweet lay?"

And Piggott quotes a prose version of another poem, as follows:

"What, though I be outside the ring-fence and can not sit beneath thy shade, thou sendest, gentle Wistaria, thy fragrance across it to me, treating me like a friend."

[1] Often misspelled "wisteria"; this is incorrect, because the flower was named for Caspar Wistar.

VI. THE IRIS.

OF the iris there are several Japanese varieties, known as *ayame, hanashobu, kakitsubata, shaga,* etc. In Tokyo the most famous show of this flower is at Horikiri, "where in ponds and trenches grow acres of such fleur-

THE IRIS AT HORIKIRI, TOKYO.

de-lis as no Bourbon ever knew." In strong contrast to the riotous carnival of the cherry-viewing, "this festival is a quiet and decorous garden party, where summer-houses, hills, lakes, armies of royal flowers, and groups of visitors seem to be consciously arranging themselves for decorative effects."

THE IRIS AT HORIKIRI, TOKYO.

The *iris laevigata,* known in Japan as *kakitsubata,* ranks high among flowers used for ceremonies and congratulatory occasions, except that, on account of its purple color, it is prohibited from weddings. In arranging *hana-shobu* according to the complex theory of flower arrangement explained by Mr. Conder, "the three center-most leaves should be long, and a special leaf, called the *Kammuri-ba* or "cap-leaf," must be placed as a background to the principal flowers."

The iris is a favorite flower in art. Not only do "we find its delicate-colored flowers on stuffs, lacquer, inlaid ivories, and in mother-of-pearl"; but "the metal-worker, too, twists its graceful leaves into delightful patterns for his pierced sword-guards."

From a pretty crêpe booklet on *The Japanese Months,* we learn the following folk-lore item:

"There used to be a custom of hanging beneath the eaves, on the 5th day of the 5th month (o. s.), bunches of sweet-flag (*shobu*) and mugwort, and of putting the former into the hot water of the public baths, so that bathers carry away with them its agreeable odor. The sweet-flag is also steeped in *sake,* which, flavored in this way, is drunk on the 5th day of the 5th month,—the plant in question being commonly believed to be efficacious in the prevention of disease."

Piggott adds the following points: "Probably the same superstition led to the common custom of planting beds of iris along the ridges of the thatched cottages in the country. In days gone by, boys wore wreaths of iris leaves, and made ropes of them to dance with and beat the ground to frighten away the demons from their festival."

A famous Japanese poetess, by the name of Kaga no Chiyo, wrote the following pretty little poem:

"Water was the painter,
Water again was the eraser,
Of the beautiful fleur-de-lis."

To illustrate the brevity of Japanese poetry, the original is added here:

> *"Midzu ga kaki*
> *Midzu ga keshikeri*
> *Kakitsubata."*

We append two more poems concerning the iris, as translated by a young Japanese teacher of English:

> "The iris, grown between my house and the neighbor's,
> Is just burnishing in its deepest color and glory;
> I wish that some one would come to see it,
> Before it withers away and returns to the dust."

> "On my journey far away from home
> My heart flies to the beloved left at home,
> Who has been as indispensable to me
> As the soft clothes that I put on constantly."

The last poem is, in the original, an acrostic which spells out *kakitsubata.* It is for that reason only that it was selected. This style of poem is quite prevalent in Japanese literature.

The iris is connected with the rainy season, as is shown by the following poems:

> "What will not change for eternity
> Is the iris fragrant in the quiet rains;"

and

> "The wind passes under the eaves with iris hung,—
> Lo, the endless fall of the shower's dews."

VII. THE MORNING-GLORY.

WHAT is known in the Occident as the morning-glory goes in Japan by the name of *asagao,* or "morning-face." But the Japanese variety is far beyond comparison with any other variety, as we learned when our Japanese vines were the wonder and admiration of our Chicago neighbors. And the Tokyo master of the

A MORNING-GLORY SELLER.

asagao, Suzuki by name, said to Miss Scidmore: "Yes, I know the Korean and the American *asagao* are little wild things, like weeds, not beautiful or worth growing." And Miss Scidmore herself testifies as follows: "For size, beauty, range of color, and illimitable variety there attained, this sunrise flower precedes all others, until its cultivation has become a craze which is likely to spread to other countries, and—who knows?—perhaps there in-

CONVOLVULUS, OR MORNING-GLORY.

troduce the current Japanese custom of five-o'clock-in-the-morning teas and garden parties."

The *asagao* is said to have been brought from China into Japan by scholars and priests who went over there to study Buddhism. And a Chinese priest who came to Japan wrote a poem to the following purport: "The *asagao* blooms and fades so quickly, only to prepare for to-morrow's glory." It is quite likely this connection with religion as well as the fact that it fades so quickly that makes the *asagao* unsuitable for use on felicitous occasions.

Miss Scidmore states that "the late Empress-Dowager, a conservator of many old customs and aristocratic traditions, and a gentle soul with a deep love of flowers, poetry, and art, kept up the culture of the *asagao,* and had always a fine display of flowers at her city and summer palaces during the lotus-time of the year." But in Tokyo the finest morning-glory gardens are at a place called Iriya, beyond Uyeno Park; there wonderful varieties, too numerous to mention, are exhibited. Of the different colors, dark blue takes the first rank.

Two well-known poems about the morning-glory run as follows:

"Every morn, when the dawn brightens into joy
The morning-glory renews its beautiful flowers,
And continues blooming long in this way,
To give us hope and peace that wither not."[1]

"Oh, for the heart
Of the morning-glory!
Which, though its bloom is for a single hour,
Is the same as that of the fir-tree,
Which lives a thousand years."[2]

[1] See the ***Century Magazine*** for December, 1897.

[2] This literal version has been versified as follows by Dr. Paul Carus:

"Oh for the heart's deep story,
The heart's of the morning-glory!
Whose dainty flower
Blooms but an hour—
Yet the charm that's hers
Is more endearing
Than the grandeur of firs
For a thousand years persevering."

The Japanese also have what they call *hirugao,* or "noon-face," and *yugao*, or "evening-face." The latter, which Occidentals would presumably name "evening-glory," seems to be especially famous for the beauty of its white blossoms. In the *Genji Monogatari*, a lady-love of the hero sings as follows:

> "The crystal dew at evening's hour
> Sleeps on the Yugao's beautiful flower;
> Will this please him, whose glances bright,
> Gave to the flower a dearer light?"

The most famous verse about the morning-glory is, of course, that of the maiden O Chiyo San, who, having found a vine with its blossoms twining around her well-bucket, would not disturb it, but went elsewhere to beg some water. The poem, which is in the form of the *hokku,* runs as follows:

> "*Asagao ni*
> *Tsurube torarete*
> *Morai-midzu.*"

This means, literally translated, "By *asagao* bucket being taken, begged-water." But Sir Edwin Arnold's poetical version is also worth quoting:

> "The morning-glory
> Her leaves and bells has bound
> My bucket-handle round.
> I could not break the bands
> Of those soft hands,
> The bucket and the well to her I left:
> 'Lend me some water, for I come bereft.'"

Here are two more little poems[3]:

> "By the truth received from heaven and earth,
> The morning-glory blooms and fades."

[3] From Knox's *Japanese Life in Town and Country.*

"Regret not what you see;
Decay and bloom alike are morning-glory's truth."

With the recommendation to read Miss Scidmore's illustrated article, quoted above, for an insight into the occult features of morning-glory culture in Japan, we close with her final sentence: "The *asagao* is the flower of Japanese flowers, the miracle of their floriculture, and one may best ascribe it to pure necromancy, and cease to question and pursue."

VIII. THE LOTUS.

THE lotus is pre-eminently the flower of Buddhism. It is "said to be the king of flowers in India, and is consequently entitled to precedence on the *toko-no-ma*. It is often called *Hotoke no hana,* or the 'Flower of the Buddhist Spirits,' and on account of its religious character is disliked for occasions of rejoicing." It is the emblem of purity, because "it grows unsullied out of the mud"; it "forms the resting-place of Buddha"; and "the fortunate entrance to Paradise is seated" upon it. When two lovers used to commit suicide together their motto was as follows[1]: *"Hasu no hana no ue ni oite matan."* "On the lotus-blossoms of paradise they shall rest together."

The popular conceptions of the lotus are further illustrated by the following quotations[1]:

"Though growing in the foulest slime, the flower remains pure and undefiled. And the soul of him who remains ever pure in the midst of temptation is likened unto the lotus.[2] Therefore is the lotus carven or painted upon the furniture of temples, therefore also does it appear in all the representations of our Lord Buddha. In Paradise the Blessed shall sit upon the cups of golden lotus-flowers."

In Tokyo the pond near Uyeno is famous for its lotus; but one of the largest and loveliest ponds in Japan is said to be at Hikone on Lake Biwa. This was visited by Mr.

[1] Hearn's *Glimpses of Unfamiliar Japan.*

[2] "Like a lotus-flower growing in the mud" is a common Japanese proverb. Other sayings refer to "a pure and beautiful woman in a haunt of vice" and "a man of stainless honor in a wicked world."

H. T. Finck, author of *Lotus Time in Japan,* in which, however, he attempts no description of the lotus. He says: "But how can any one be expected to sketch this marvelous

LOTUS FLOWERS AT UYENO PARK, TOKYO.

flower in words, when even a great painter can give but a vague idea of its beauty?" He then quotes Mr. Alfred Parsons in the following confession: "The lotus is one of the most difficult plants which it has ever been my lot to try and paint; the flowers are at their best only in the early morning, and each blossom, after it has opened, closes again before noon the first day; on the second day its petals drop. The leaves are so large and so full of modeling that it is impossible to generalize them as a mass; each one has to be carefully studied, and every breath of wind disturbs their delicate balance and completely alters their forms. Besides this, their glaucous surface, like that of a cabbage leaf, reflects every passing phase of the sky, and is constantly changing in color as clouds pass over."

"Children use the big [lotus] leaves for sunshades, the seeds for marbles or to eat"; and the people eat lotus roots without forgetting their native land! Mr. Finck also states that the conundrum, "When is a pond not a pond?" is answered by saying, "When it has no lotus in it."

The lotus is, of course, a favorite subject of Japanese art: "its leaves are usually gemmed with dew-drops, and this effect the artist seizes upon at once."[3] In this connection Mr. Huish also quotes the following poem:

> "Oh! Lotus leaf, I dreamt that the whole earth
> Held nought more pure than thee; held nought more true:
> Why, then, when on thee rolls a drop of dew,
> Pretend that 'tis a gem of priceless worth?"
>
> Heuzen (A. D. 836-856).

[3] Huish's *Japan and Its Art.*

IX. THE NANAKUSA.

THE word *nanakusa* is the name of three categories in Japan. It means literally "seven grasses" and is sometimes applied to seven kinds of grasses occasionally used together. It is also the name given to the seven vegetables or "greens" eaten on the seventh day of the New Year. And the same name is applied to seven kinds of "flowers" which are used for decorative purposes on the special occasion of "moon-viewing" on the fifteenth day of the eighth month (o. c.) or about the end of September. It will thus be seen that for the present number we have been unable to select any one "flower" as preeminently appropriate, although there are plenty of blossoms; and also that this time the "flowers" (which, in this case include "grasses") are a subordinate element in the great festival of viewing the harvest moon.

The authorities differ as to the flowers included among the *nanakusa*; but we have chosen the following list:

Hagi (lespedeza or bush-clover); *Obana* (eulalia); *Kuzu* (pueraria); *Nadeshiko* (pink); *Ominaeshi* (patrinia); *Fuji-bakama* (eupatorium); *Asagao* (wild morning-glory).

This list has been put into verse[1] by an ancient poet, as follows:

"*Hagi ga hana*
Obana, Kuzu-hana,

[1] Chamberlain's *Things Japanese.*

Nadeshiko no
Hana, ominaeshi,

AUTUMN GRASSES.

Mata Fuji-bakama,
Asagao no hana."

This verse is meaningless except as a catalogue of the *nanakusa*; it contains merely their names, with the repe-

FLOWER VENDER.

tition of the word *hana* (blossom) and the use of the necessary connections.[2]

[2] Another list substitutes *kikyō* (platycodon) for *fuji-bakama,* and rearranges the order.

In spite of the fact that these flowers are used at the autumn moon festival, the *hagi* and the *susuki* (= *obana*) are, according to Mr. Conder, among "flowers prohibited for auspicious occasions."

Of the varieties of lespedeza the red ranks first.

The *hagi*[3] (bush-clover) is said to have attached to it several "fables, chief amongst them being that in which it is represented as a maid beloved by a stag."[4] It also figures, somewhat more perhaps than the others of this category, in Japanese literature. The following poems are examples:

"The bush-clover wavers tenderly in the morning breeze,
But the pearls on the leaves enjoy safely their brief happiness."

or, concisely:

"Ah! the waving lespedeza,
Which spills not a drop
Of the clear dew."

"The rotten bush-clover is gathered together,
In order to construct the fence of the Imperial palace."[5]

"The deer lying on the bed made of bush-clover,
Cries out full of pathos and tenderness.
We can not see the form of the lovely creature,
But the voice is clear and fascinating."

"The sound of the wind is dull and drear
Across Miyagi's dewy lea,
And makes me mourn for the motherless deer
That sleeps beneath the Hagi tree."

[3] See frontispiece.

[4] It is "termed the stag's mate, doubtless on account of its blossoming at the time of the year when these animals pair off." It is also associated with the sleeping wild boar.

[5] A satire on the men of Hagi in Choshu, because they took a prominent part in the Restoration of 1867-8.

X. THE MAPLE.

AS we have already stated, the Japanese word *hana* is much more comprehensive in meaning than the English word "flower," and includes also grasses and leaves. It is for that reason, therefore, that the maple, with its beautiful leaves, may be treated under our general heading.

It is, however, an open question whether the maple should be treated this month or next. In Japanese calendars generally, the chrysanthemum is put down for the ninth month (o. c.), or November. But, as the Emperor's birthday comes on November 3, and the chrysanthemum is an imperial badge, we have reserved that flower for next month. Moreover, it is during the month of October, according to the *Hand Book of Japan,* that the famous maples of Nikko and Tatta should be visited.

The maple is also given the name of "poison-dispelling plant," because "there is an idea that the maple absorbs all poison and infection from the air." Mr. Conder also informs us that "this is one of the most important flowerless trees, the branches of which are used as 'flowers' in Japanese compositions." It is appropriate to use it in combination with the chrysanthemum (white or yellow); and a painting of a stag requires maples in association with it.

But if we may believe Miss Scidmore, the maple has also its more practical use; for "the coquette sends her lover a leaf or branch of maple to signify that, like it, his love has changed."[1] And when a blush of modesty spreads over a maiden's cheek, the Japanese say that "she is scattering red leaves on her face." And a small delicate hand is called "a hand like a maple leaf."

Not only the Japanese landscape, but also Japanese literature, is resplendent with *momiji*. The famous collection of One Hundred Poems contains six which celebrate the beauties of the autumn leaves, especially the maples. One of these, by the well-known Narihira, was as follows:

"O Tatsuta! when the autumnal flow
  I watch of thy deep, ruddy wave,
 E'en when the stern gods long ago
  Did rule, was ne'er beheld so brave,
 So fair a stream as thine, I vow."[2]

"Beautiful is the Tatsuta
  With Autumn's brightest weaving;
 If I cross the stream,
  Alas! the brocade will be rudely rent."

The comparison of the leaves to brocade (*nishiki*) seems to be quite common. Another of the Hundred Poems reads as follows:

"By the wind-storm's blast
  From Mimuro's mountain-slopes,
  Maple leaves are torn,
 And, as (rich) brocades are wrought
  On blue Tatta's quiet stream.

"My wandering feet
  So rudely tear
 The carpet red
  Of rich brocade
 O'er Mimuro spread."

[1] *Jinrikisha Days in Japan.*

[2] Translation by Mr. F. V. Dickins.

"In a mountain stream,
  Builded by the busy wind,
Is a wattled barrier drawn,
  Yet it is but maple leaves,
Powerless to flow away."

"In the mountain depths,
  Treading through the crimson leaves,
Cries the wandering stag.
  When I hear the lonely cry,
Sad—how sad—the autumn is!"[3]

MAPLE LEAVES IN THE VILLA OF MR. SHIBUSAWA AT OJI.

From an article by Yone Noguchi in the *Taiyo*, we cull the following interesting story: "And again my fancy goes to the Emperor Takakura no In, that great lover of maple leaves, who planted the maple trees at Kita no Jin and called that spot Momiji no Yama or Maple Leaf Hill; he was mightily delighted to see the fallen leaves which carpet

[3] Translation by Prof. Clay MacCauley.

the ground with the autumn glory. One morning the unpoetical gardeners swept the fallen leaves, and the officers of the imperial household were perfectly awestruck as they were sure their master would come to his hill to see the red leaves which might have been cast down by the night wind. He went to the hill presently; the officers appealed to his pity for the gardeners' ignorance. 'It reminds me,' the Emperor said, 'of the famous verse by Haku Raku Ten which runs thus:

"We will warm the wine under the trees;
We will burn up the maple leaves."

" 'Such is the autumn song; how lovely the gardeners' heart in gathering the fallen leaves to warm their hearts and wine.' Not only the gardeners' stupidity was excused, but their action was approved happily. Had the gardeners such a poetical heart? How sweet was the emperor's!"

Here is one more poem:

"The peak is already desolate;
The base is a scarlet flame;
Yet the leaves in the garden
Have scarcely turned."

That is to say, the leaves on the top of the mountain are already scattered, while those at the base are at their best, and those on the plain are just changing their color.

XI. THE CHRYSANTHEMUM.

AS we stated previously, the chrysanthemum, in Japanese calendars, generally belongs to the ninth month (o. c.), or October. This is probably due to the fact that the fifth great festival, the *Kiku no Sekku* (Festival of the Chrysanthemum) fell on the ninth day of the ninth month (o. c.), or toward the end of October. But we took the liberty to change that order, simply because the Emperor's birthday comes on November 3, and the sixteen-petalled chrysanthemum has been for a long time the imperial emblem. Moreover, the annual Chrysanthemum Garden Party, given at one of the imperial palaces, falls in November. The difficulty in harmonizing the two calendars (old and new) arises from the fact that the ninth month of the old calendar covers portions of both October and November.

The chrysanthemum blossoms are of various shapes, sizes, and colors; but, according to Mr. Conder, "the yellow kind ranks first." It is, in fact, said that there are almost 300 different shades of color in about 800 varieties of chrysanthemum raised in Japan. One can find, moreover, "gigantic flowers, microscopic flowers, plants of single [huge] blossom, and single plants of 200 [600 to 700] blossoms."[1] In November, 1902, in the Imperial Gardens, Tokyo, there was one plant with 1272 blossoms, each 2½ inches in diameter! And one of the great curiosities of the chrysanthe-

[1] Miss Scidmore's *Jinrikisha Days in Japan.*

mum season is, of course, the view of living pictures at such a place, for instance, as Dango-zaka in Tokyo. This

CHRYSANTHEMUM.

is the Japanese esthetic variation of the Occidental prosaic wax-works.

The chrysanthemum and the fox are commonly associated ideas in art and literature on account of an old tale to the following effect, as related by Dr. Griffis: "A fox, assuming the form of a lovely woman, bewitched a certain prince. One day, happening to fall asleep on a bed of chrysanthemums, she resumed her normal shape. The prince, seeing the animal, shot at him, hitting the fox in the forehead. He afterward saw that his concubine had a wound in the corresponding part of the head, and thus discovered her true nature."

The chrysanthemum is also associated with the crane.

On the occasion of the Chrysanthemum Festival, it was customary to wear a special dress, called *Kiku-gasane,* purple outside and white inside; to drink *kiku-zake,* or *sake* with chrysanthemum dipped in it, as a specific against malaria; and to compose poems, for which, in court circles, the Emperor chose the subject. This festival has been practically merged into the Emperor's birthday.[2]

In the "One Hundred Poems" there is only one reference to the chrysanthemum, as follows:

THE FROST'S MAGIC.

"If it were my wish
  White Chrysanthemum to cull;
Puzzled by the frost
  Of the early autumn time,
I perchance might pluck the flower.[3]

Another old poem, of which we have not found the Japanese original has been translated as follows[4]:

"Looking upward to the palace garden, long I gaze and wonder what they are, whether white and snowy petalled chrysanthemum, or the twinkling lustre of the stars."

The chrysanthemum has a great many very fanciful

[2] "Let the Emperor live forever. May he see the chrysanthemum cup go round autumn after autumn for a thousand years!"

[3] Translation by Prof. Clay MacCauley.

[4] *The Far East,* Vol. II, No. 11.

names like "star-like flower," "flower of a thousand generations," "younger brother of the flowers," "old man's flower," "virgin flower," etc. The chrysanthemum is also one of the "Four Gentlemen," so called on account of their vigorous qualities,—the plum, the orchid, the bamboo, and the chrysanthemum.

But in Japan there is one place where it is said to be unlucky to raise chrysanthemums, that is, in Himeji. The reason therefor will be evident from the following story,

CHRYSANTHEMUM VENDER.

related by Lafcadio Hearn in his *Glimpses of Unfamiliar Japan*:

"Himeji contains the ruins of a great castle of thirty turrets; and a daimyo used to dwell therein whose revenue was one hundred and fifty-six thousand *koku* of rice. Now, in the house of one of that daimyo's chief retainers was a maid servant of good family, whose name was O-Kiku; and the name 'Kiku' signifies a chrysanthemum flower. Many precious things were entrusted to her charge, and among other things ten costly dishes of gold. One of these was suddenly missed and could not be found; and the girl, being responsible therefor, and knowing not how otherwise to prove her innocence, drowned herself in a well. But ever thereafter her ghost, returning nightly, could be heard counting the dishes slowly, with sobs: '*Ichi-mai, Ni-mai, San-mai Yo-mai, Go-mai, Roku-mai, Shichi-mai, Hachi-mai, Ku-mai,. . . .*'

"Then there would be heard a despairing cry and a loud burst of weeping; and again the girl's voice counting the dishes plaintively: 'One—two—three—four—five—six—seven—eight—nine—'

"Her spirit passed into the body of a strange little insect, whose head faintly resembled that of a ghost with long disheveled hair; and it is called O-Kiku-mushi, or 'the fly of O-Kiku'; and it is found, they say, nowhere save in Himeji. A famous play was written about O-Kiku, which is still acted in all the popular theaters, entitled Banshu-O-Kiku-no-Sara-Ya-shiki, or 'the Manor of the Dish of O-Kiku of Banshu.'

"Some declare that Banshu is only a corruption of the name of an ancient quarter (Banchō) of Tokyo (Yedo), where the story should have been laid. But the people of Himeji say, that part of their city now called Go-Ken-Yashiki is identical with the site of the ancient manor. What is certainly true is that to cultivate chrysanthemum flowers in the part of Himeji called Go-Ken-Yashiki is deemed unlucky, because the name of O-Kiku signifies 'chrysanthemum.' Therefore, nobody, I am told, ever cultivates chrysanthemums there."

XII. THE CAMELLIA.

WE have selected for this month a flower of which there are two principal varieties, called in Japanese *sazankwa* and *tsubaki*. The Chinese ideograms used for the latter are the same as the first two ideograms of the former, and mean "mountain-tea," so that *sazankwa* means etymologically "wild tea flower." The tea-plant is scientifically classed as *camellia theifera*. The *tsubaki* does not generally bloom till January, but the *sazankwa* blossoms come in December.

Mr. Conder states the following about this flower: "There is a prejudice against the camellia on account of the fragility of the flower, which falls to pieces at the slightest touch; it is nevertheless much esteemed as being an evergreen." The famous Ogasawara mentions the following reasons for the high estimation in which the camellia should be held. It is recorded that, in the time of the gods, Susanō no Mikoto and his spouse Inada Hime built a palace, and as a token of unchanging fidelity for eight thousand years planted a camellia tree. This tree is said still to exist in the province of Idzumo and is called *Yachiyo no tsubaki*, or "the camellia tree of eight thousand years." Another reason assigned for the high estimation in which the tree is held is that the mortar in which the rice for the wedding-cake is ground is made of its wood. From the seeds a fine hair oil is made.

CAMELLIA BLOSSOMS.

In the art of floral decoration, it is proper to combine the camellia with the narcissus; and the red kind ranks first.

The camellia, on account of its fragility, should not be used at weddings, but is appropriate for funerals.

The camellia is not a favorite subject in art and literature; therefore we present no poem.

CONCLUSION.

IT ought to be evident, by this time, that the Japanese take a most thorough delight in their floral kingdom. Fully as much as in hero-worship do they indulge in "flower-worship." They truly worship nature in all her varied forms and hold communion with all her aspects. The Japanese love a flower *as a flower*.

> "A primrose by the river's brim,
> A yellow primrose was to him,
> And it was nothing more."

But, to a Japanese, simply as "nothing more" than a real flower, it would be full of beauty. The Japanese certainly find delight in even the simplest forms of natural beauty.

The subject of Japanese floriculture is extensive and exhausting. Japan is composed of gardens, "from the least to the greatest" in size; it is, in fact, itself an immense garden, a huge park, and a miniature paradise. Gardens, not only public but also private, abound. Even the poorest and humblest house is not without its little oasis of natural beauty, if it be no more than a single plant and blossom, or even only a twig. For the Japanese word *hana*, as we have said, is quite comprehensive in its meaning, and includes not only blossoms, but also stems and branches, and even stumps of blossomless trees and shrubs. A Japanese garden, therefore, may not contain a single blossom or scarcely a sprig of green. Some have nothing green at all, and consist entirely of rocks, and pebbles, and sand.

CAMELLIA JAPONICA.

One such large garden had been designed with the distinct purpose of conveying the impression of "approaching the sea over a verge of dunes." The Japanese are the people who truly and keenly find "sermons in stones, books in the running brooks, and good in everything."

The principal purpose, in fact, for a garden in Japan is realistic, naturalistic; it aims to imitate, and does not

CAMELLIA JAPONICA (EIGHTFOLD).

improve, actual landscapes. "It is, therefore, at once a picture and a poem; perhaps even more a poem than a picture." Sometimes, also, sermons may be attempted and abstract moral ideas, such as charity, faith, piety, content, calm, and connubial bliss, may be expressed in the beauties of nature.

NANTEN (NANDINA DOMESTICA).

This plant is frequently used in winter for flower arrangement, when there are scarcely any *hana* available.

Japan is a land of flowers, "a veritable garden of flowers"; but it maintains a nobility in floral as well as social institutions. There are about a dozen *hana* which are reckoned among first-class; and even among these feudal lords there are gradations. Each has also its special meaning and use. The twelve *majores dii* of the Japanese floral kingdom are the cherry, chrysanthemum, cypress, bamboo,

THE GARDEN OF AN ARISTOCRATIC JAPANESE FAMILY.

lotus, maple, rhodea, narcissus, peony, pine, plum, and wistaria.[1]

[1] Those who are especially interested in the subject of floral Japan should consult Piggott's *Garden of Japan* and Conder's *Theory of Flower Arrangement* and *Art of Landscape Gardening in Japan,* to which we have made frequent references.

The art of flower arrangement in Japan is a great accomplishment, and the theory of it is quite complex. The basal idea is simple, for the Japanese do not believe in such

A PRIVATE GARDEN.

a massing of various colors and of different flowers, branches, grasses, etc., as is needed to delight our artistic senses. One who has succeeded in developing within him the Japanese esthetic ideas cannot help feeling that what is called here a "bouquet" is generally "a vulgar murdering of flowers, an outrage upon the color-sense, a brutality, an abomination." The most artistic American could scarcely appreciate, as much as even the lowest Japanese, the beauty of a solitary spray of blossoms or even of a solitary branch or twig without a single blossom.

The whole theory of Japanese flower arrangement depends upon the "language of line" rather than upon mass or color. Upon this simple base a rigid and complex system has been established, which has been carefully and thoroughly studied and analyzed by a foreign architect, an Englishman, in the employ of the Japanese Government. It will serve to give some idea of the magnitude and complexity of the subject to state that Mr. Conder's explanation thereof covers a hundred pages of the *Transactions of the Asiatic Society of Japan.*[2] He has discussed and illustrated by numerous drawings the proper and improper combinations, the language of flowers, and other interesting matters.

This art of arranging flowers was considered by the Japanese as an "elegant accomplishment," and was an important item in the education of women of rank. But it appertained also to men of rank and of culture who might have retired from active life to the leisure of literary and esthetic pursuits. It has been stated that those who engaged in this "fine art" would possess the following ten virtues:

"The privilege of associating with superiors; ease and dignity before men of rank; a serene disposition and forgetfulness of cares; amusement in solitude; familiarity with the nature of plants and trees; the respect of mankind; constant gentleness of character; healthiness of mind and body; a religious spirit; self-abnegation and restraint."

[2] He has also expanded this into an elegant book called *The Floral Art of Japan.*

In this monthly calendar of Floral Japan, we have not attempted to include all the flowers as in a botanical catalogue; we have merely made a selection of certain typical *hana,* to represent the floral year. But we must surely make at least mention of the fête-days (*en-nichi*), which are really flower-fairs, held once, twice, or thrice a month, according to circumstances, chiefly in the evening. The roadways are lined with flower-sellers and dealers in various other articles, which are displayed either on mats, or on carts, or in booths hastily constructed. On these occasions it is possible, after parleying with the seller,[3] to buy flowers for a very reasonable sum.

And now we may be able to appreciate how much the floral kingdom of Japan means to the Japanese. Huish has well expressed it as follows: "Flowers are associated with every act of a Japanese's life: they herald his birth, they are his daily companions, they accompany him to the grave; and after that they serve as a link between him and those he has left,—for his relatives and friends do not rest satisfied with piling up his coffin with floral tributes, they show their remembrance by offerings for long years afterwards."[4]

[3] The first price is exorbitant and proverbial: "Charge like a florist at a festival."

[4] In the very interesting chapter on "Flora and Flower Festivals" in his book entitled *Japan and Its Art.*