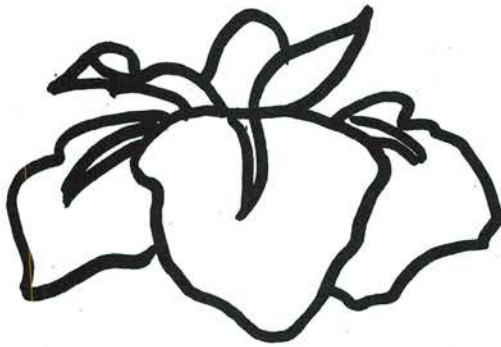
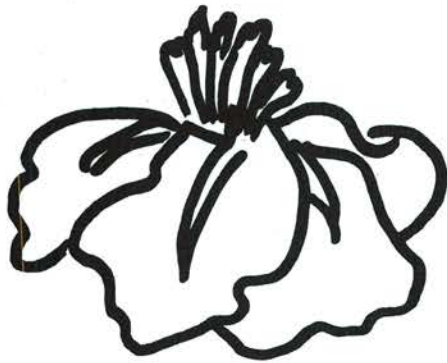
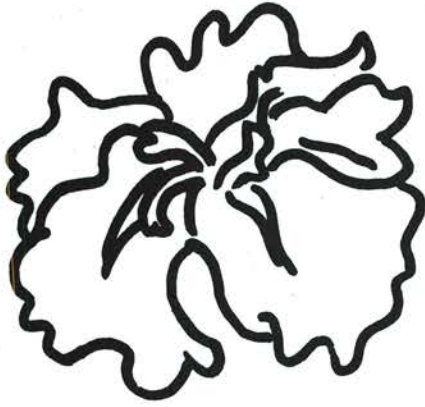


VOLUME 6, NUMBER 1  
APRIL, 1969



# THE REVIEW

OF THE SOCIETY FOR JAPANESE IRISES

THE REVIEW

OF

THE SOCIETY FOR JAPANESE IRISES

Vol. 6, No. 1

April, 1969

CONTENTS

Officers, Nominating Committee and Appointments	1
From the President's Desk	2
Meet Your New Officers	3
Japanese Irises in Milwaukee, Glarence Protzman	4
Higo Type Japanese Irises and the Standards by Which They are Judged in Japan, Jack Craig	6
Other Comments on Japanese Irises, Jack Craig	8
Kaempferi vs. Ensata vs. Laevigata, Cont'd.	10
The Significance of Japanese Names For Iris, Agnes L. Reed	11
Educational and Art Show, Milwaukee Convention, Eugene H. Wagner	17
Historical Information and Materials	17
SJI Financial Statement, 1968	18

OFFICERS

President	Mrs. Troy R. Westmeyer, Stamford, Conn.
Vice President	Mrs. J.E. McClintock, North Olmsted, Ohio
Secretary	Mrs. Maiben C. Reynolds, Birmingham, Ala.
Treasurer	Mr. Arthur E. Rowe, Mason City, Ia.
Directors at Large	Mr. Phil Cammer, Williamsport, Pa. Mrs. Edith Cleaves, San Jose, Calif. Mrs. J.A. Crist, Franklin, Ind.

Nominating Committee

Mr. Ray Monnie, Butler, Pa. through 1971  
Mr. A.H. Hazzard, Kalamazoo, Mich., through 1970  
Mr. Andy E. Hayes, Troy, Tenn., through 1969

Appointments

Mr. W.E. Ouweneel, Terre Haute, Ind., Editor and  
Publications Chairman  
Mr. C.A. Swearngen, Terre Haute, Ind., Robin Chairman

FROM THE PRESIDENT'S DESK

The winter of 1969 was a devastating one from coast to coast. We are heartbroken to learn that many gardens in California, including that of our former Treasurer, Vic Scholz, have been washed away in the floods. Here in New England, we have not had as much snow in twenty years. Boston has been especially hard hit and the whole region is fearful of spring flooding if this accumulation does not melt slowly. Only time will tell what effect all of this will have on the iris season.

It is a pleasure to report that our Society has been made the custodian of Arlie Payne's collection of beautiful slides of Japanese irises. Arlie's experience includes work as a professional photographer, consequently each of his slides is a masterpiece. We shall continue to show these slides at our national conventions and hope that this will be the start of a collection that can be loaned to iris groups in the future. Contributions of slides to augment this selection will be gratefully received. Hybridizers are urged to keep our set up to date with slides of their newest introductions.

Our Editor has requested that readers send historical information on Japanese irises to him for publication in THE REVIEW. Articles, pictures, catalogs, descriptions, etc., all will be most welcome and will be carefully preserved by the Society.

If you have not yet paid your dues for the year, please make your payment with your AIS dues directly to the American Iris Society. This is a service to us that affords us a double check on our membership and income, assures you of your benefits as a member and eliminates much bookkeeping and correspondence for us.

I am greatly distressed to learn that my last shipment of irises to Japan was held in isolation. These were carefully selected rhizomes of Mr. Payne's recent introductions that had passed through the very thorough inspection required by the United States Department of Agriculture of all plants for export. It is regrettable that an exchange of plants between hybridizers must undergo such delay.

Plans for the American Iris Society Convention in Milwaukee, June 4-7, are most exciting. According to Clarence Protzman, Convention Chairman, there were 109 Japanese iris plants being grown indoors at repotting time last July. We certainly hope these can be forced to bloom at Convention time. Gene Wagner has been working hard on our educational and art exhibit. We are scheduled for a slide showing at 10 A.M. on Wednesday, June 4th and a Judge's training meeting on Japanese irises at 6:30 P.M. on Friday, June 6th. Most of our officers, including our past President, Bob Swearingen, expect to be on hand. We hope to have the best turn-out yet at a National Convention. Plan now to be there and help us get acquainted by identifying yourself as a Japanese iris fan.

Eleanor Westmeyer

## MEET YOUR NEW OFFICERS

Virginia (Mrs. J.E.) McClintock, our Vice-president, lives in North Olmsted, Ohio, a suburb of Cleveland. She gives us the following thumbnail sketch of herself:

"I was born in Gallipolis, Ohio, and graduated from High School there. I also went to Bliss Business College. I spend my days now as a bank teller. My mother, grandmother and great grandmother all raised flowers and shared them with my sister and me. They did not raise irises at that time.

"I joined the AIS in 1948 and am a charter member of the SJI. I have been raising irises since 1932 (Princess Beatrice). I don't remember when I got my first Japanese irises but I have had a bed just for Japs since 1958. I was the first President of the North East Iris Society and have served terms as treasurer and secretary of Region Six.

"My husband, Jim, does most of the work on the irises. We have three children: Dorothy (Mrs. Tony) Willot, James E. Jr., and Jean (Mrs. Richard) Hoffman, all married. We have ten grandchildren. Only Dorothy is an irisarian.

Pat (Mrs. Maiben) Reynolds, our new Secretary, lives in Birmingham, Alabama. She has given us the following record of her interests in flowers:

"Garden club member since 1956--holding office every year and President now for the third time.  
Joined AIS and Birmingham Iris Society 1958.  
Life Member AIS 1965--Exhibition and Garden Judge up to 1969.  
Joined the SJI 1964.  
Life member of American Hemerocallis Society--Exhibition--Awards and Merit Judge.  
Life Member of National Council of Garden Clubs.  
Life Member of Garden Clubs of Alabama.  
Hold Life Certificate and working on Master Judge's Certificate for National Council of Garden Clubs.  
Member of Massachusetts Horticulture Society, American Camellia Society, American Daffodil Society and National Chrysanthemum Society.  
Past President of Chapter #34, Ikebana International, (Japanese Flower Arranging).  
Vice-President of Judges Council of Alabama.  
Chairman of first National Council Symposium in Alabama for Judges."  
Pat's husband Maiben owns and operates the Reynolds Pharmacy.

# JAPANESE IRISES IN MILWAUKEE

by

Clarence Protzman,  
Convention Chairman.

Let me begin this article by extending my appreciation to Bob Swearingen, Eleanor Westmeyer, Art Hazzard and Bill Ouweneel for their assistance which has enabled us to experiment with pot culture of the Japanese iris plants sent by them. We will try to have a blooming presentation for those attending the Convention in Milwaukee this June 4 through 7.

The knowledge we had of pot culture of Japanese irises was nil, and so we will start from there.

On September 17, 1965 we received two each of five W.A. Payne varieties from Bob Swearingen. These were single divisions and were planted in 3-inch clay pots with acid soil. They were placed on benches in the acid range of greenhouses at the Plant Propagation Center of the Milwaukee County Greenhouses. Instructions were given to fertilize and keep moist. From this point on it was all experimentation.

Growth was very poor, and, instead of progress, new growth reached the height of a few inches and then gradually retrogressed until only five plants, one of each variety, remained. In late June, 1966, these plants were set in my garden with both fear and hope for their survival. After continual attention these plants resprouted and were grown on to where they were again potted up in July, 1968, and are now at the Propagation Center.

On November 28, 1966, a shipment of 17 plants was received from Eleanor Westmeyer. These were fine large divisions with an abundance of root growth. Immediately we were confronted with problems. What was the best procedure to follow? The question of shock to the plants, loss of existing root growth, and weakening of the plants were factors under consideration.

The plants were potted up in 7-inch full depth clay pots. Soil Composition was 2 parts soil, 2 parts rotted cow manure, 1 part domestic peat,  $1\frac{1}{2}$  parts sand,  $\frac{1}{2}$  part German peat,  $\frac{1}{2}$  part perlite, and 1 pound of superphosphate to 3 bushels of mixture. They were watered and left in the greenhouse for a period of two weeks to have them adjust to the pots. They were then placed in a storage building where a temperature of 35° Fahrenheit was maintained in cold weather. At the end of February pots were inverted and it was revealed that all old root growth had deteriorated and that new growth to 8 inches had been made in this cool temperature. Pots were then moved into an adjoining room where 45° temperature prevailed, and then moved into the heated greenhouses, fertilized and watered frequently. Several of the plants were in bloom for our show in June, 1967, but their vitality had been spent and all plants were then transferred to my yard for revitalization. Peat moss, sulphur, fertilizer and aluminum sulphate were added to the soil with continual watering throughout the summer. The plants were repotted in 7-inch pots in mid-July, 1968, and are again in the program.

On April 20, 1967, twelve Payne varieties were received from Bill Ouweneel. These were planted outdoors in my yard for further development. Many of these flowered and made good growth. Divisions were made and all are in 7-inch pots at the Propagation Center.

May 5, 1967, fifty-three plants-named varieties and seedlings - were received from Art Hazzard and were planted in my garden. Twenty-seven of these were potted on September 14, 1967, and were sent to the Plant Propagation Center. When dormant they were placed in the storage building. These plants made good growth after potting but did not flower in 1968. They were carried on in pots through 1968, kept moist and fertilized biweekly with 5-30-20 and then later with 15-15-15. They were kept outdoors and clay saucers were used underneath for continuous moisture.

All remaining plants in my yard were potted up in mid-July and transferred to the Plant Propagation Center. Again 7-inch clay pots were used and the soil mixture was the same as previously described. After about six weeks, when new growth appeared, they were given regular feedings at two-week intervals until October 15. They were left outdoors until December 1 and were then placed in cold frames that have glass sash and wood covers.

At present there are 109 potted Japanese irises that we are working with. We shall try to bring as many as possible into bloom for the Convention.

Bill Ouweneel and his wife, Bea, visited us at the September 19, 1968, meeting of the Wisconsin Iris Society where Bill gave a slide lecture on Japanese irises. A trip to the Plant Propagation Center was made to review the program there and then to the Convention central planting at the Alfred L. Boerner Botanical Gardens. A hurried observation was made of all of the various gardens in the park. Upon Bill's return to Terre Haute he sent 30 Japanese iris varieties produced by W.A. Payne for representation in the Convention planting at the Botanical Gardens. Shipped September 30, we anticipate they will have established themselves and, although they will not bloom for the Convention, that this will become the foundation planting that will grow into one of the most extensive collections as part of our Botanical Gardens.

Word has been received from SJI President Eleanor Westmeyer that, tentatively, Bob Swearingen will conduct the Judges Training Session on Japanese Irises at the Convention. Pat (Mrs. Maiben) Reynolds and Bill Ouweneel are standing by, should Bob be unable to attend.

By the time this is in print the potted plants should be making good growth and we shall try to have many of these in bloom - for a very startling display could be made of them in the beautiful surroundings of the Horticultural Domes.

Bill Ouweneel and Russell Isle are working with potted irises and cooperating with us in our objective of having blooming plants for the Convention.

Kindly accept our invitation to attend the Convention June 4 through 7, for much has been planned for you.

-X-X-X-X-X-X-X-X-X-X-X-X-X-

HIGO TYPE JAPANESE IRISES  
AND THE STANDARDS BY WHICH THEY ARE JUDGED IN JAPAN  
by  
Jack Craig

One of the thrills of living in Japan is to see Japanese irises being grown in their native land. My generous Japanese friends soon showed me how to install a sheet of polyethylene plastic film to form a shallow pool on a second floor window ledge, which was the only sunny spot available. The pool, containing one inch of water, was soon filled with pots of over one hundred varieties, all gifts of my friends, so that I could watch the iris season progress right outside my own windows.

To comprehend the standards for judging any type of Japanese iris, it is necessary to use the highly developed Higos as an example as they come nearest to the ideals of classic form. When you know a good Higo from a bad one, standards for other types will seem quite simple.

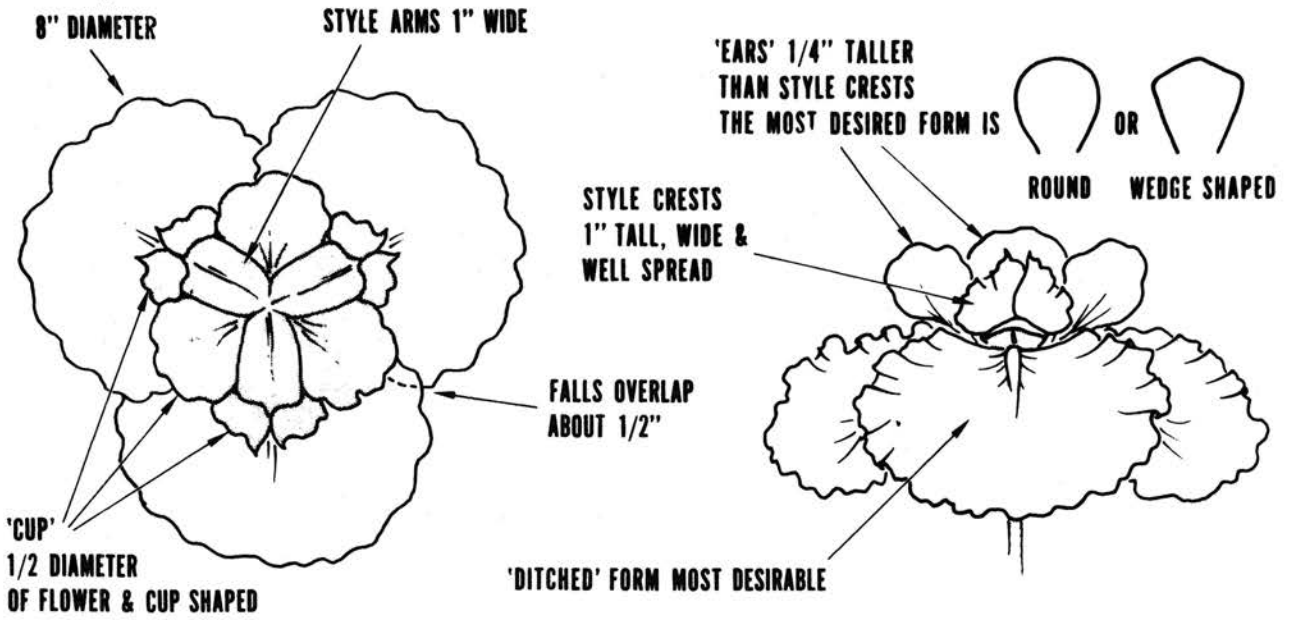
The most classic form to be found in Japanese irises is that of the three-petaled, single Higo. Its falls should be round and so wide at the haft that they overlap each other a full half inch. This gives a quite round silhouette when viewed from above. If the falls do not overlap at the haft, the flower has a skimpy look, even when viewed from the side. Flat, flaring form is most desirable with the falls tipping down just enough to display their top surfaces when viewed from the side. Ideally, edges of the falls should curve up on each side, giving a very rhythmical "ditched" form.

Of all the points to be considered, the most critical is the "cup" at the center of the blossom. This cup, formed by the small standards together with the style arms and their crests, should be half the diameter of the flower. Style arms should be one inch wide and should curve up and out to form the cup. Style arms of less width or which stand too stiffly erect, or which spread out too flat, destroy the form of the cup and are demerited. From the ends of the style arms the style crests should stand erect, thus completing the cup-like form. Ideal height of style crests is one inch. These crests should be broad and well spread to display themselves to greatest advantage. Japanese refer to the small standards of the three-petaled varieties as "ears". The ears should be round in form or bluntly wedge shaped at the tips. Narrow, pointed, "willow leaf" standards or weak "running away" standards which droop and fall back on themselves are frowned on. Standards should be one quarter-inch taller than the style crests. Standards too long or shorter than the style crests destroy the cup-like form and are equally disapproved. Good examples of high-quality singles are Dr. Hirao's BASHO, SHIKI NO HAJIME and ISUI NO HAMA.

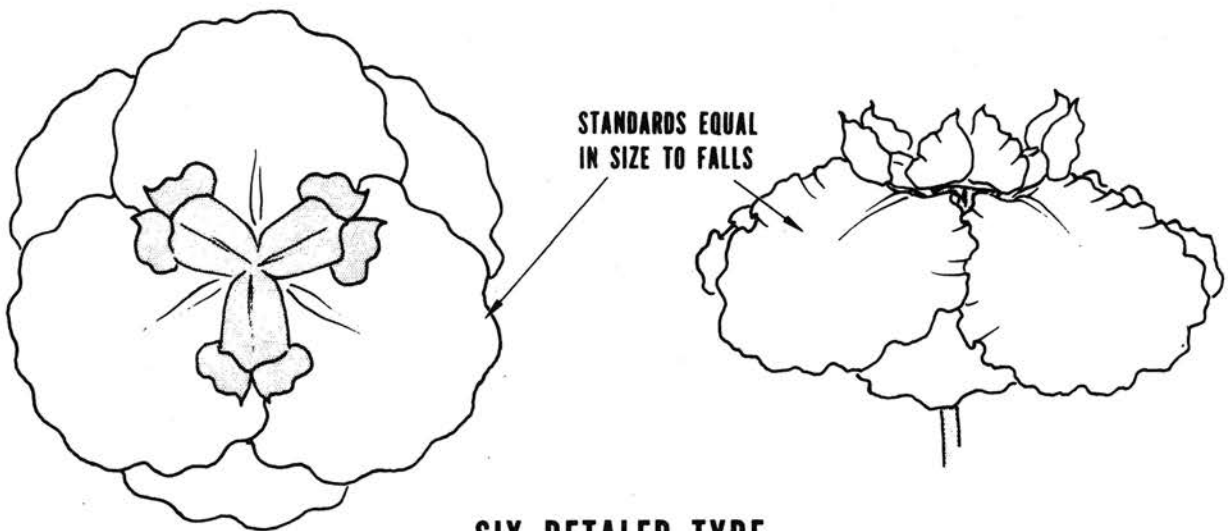
Rules for judging six-petaled varieties of Higos are the same as for judging three-petaled varieties except that the standards or "ears" of the three-petaled varieties should, in the case of the six-petaled varieties, be equal in size to the falls and well formed. No petals should stand above a horizontal position.

As in the three-petaled varieties, the center of a six-petaled flower is an important factor for beauty. In six-petaled varieties

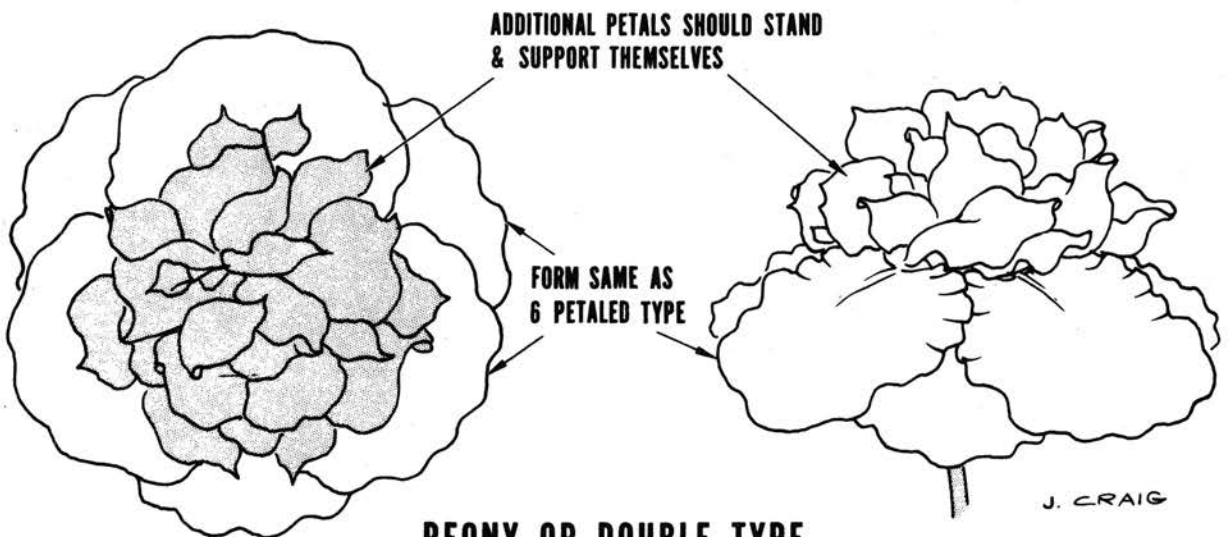
CLASSICAL PROPORTIONS OF THE HIGO TYPE JAPANESE IRISES



THREE PETAELED OR SINGLE TYPE



SIX PETAELED TYPE



PEONY OR DOUBLE TYPE



it is desirable that something outstanding should occur in the center of the flower as an accent. In this respect a sharp contrast of color, or perhaps big, frilly style crests, might be a pleasant accessory. Even though these style crests might not form a cup, they would be acceptable in a six-petaled flower if they added this needed contrast and distinction to the flower. Otherwise the style arms and crests should be of the same broad proportions and cup-like form of the classical three-petaled varieties. Good examples of near perfection in this class are Dr. Hirao's SOBO NO JATARI, NARI HIRA and SHINKAI NO IRO.

Rules for judging doubles with many petals are the same as for judging six-petaled varieties. Doubles should be identical in form to six-petaled varieties except for the extra petals in the center of the blossom. These extra petals are formed by growths from the anthers and from the center of the blossom. These petals should not lie on the well-formed standards and falls, but support themselves during the life of the blossom and produce a peony-like form.

For all types colors should be smooth and clean. In the case of marbled and splashed patterns the separate colors should be sharp and contrasting to avoid giving a dirty look. The characteristic "shibori", or crepe-like, texture of Higo varieties is much preferred to smooth petals. Proper size of blooms is the greatest distance which can be measured from tip of thumb to tip of forefinger, about eight inches, give or take a little for the size of the hand. Larger size is unnecessary and does not concern the Japanese judge or hybridizer. It is remarkable that, even though Japanese breeders have given little thought to branching in breeding of Higos, branching is often superior to that of the best American varieties.

The Higo strain was bred for pot plants, the pots being brought into the house in full bloom and proudly displayed in front of gold screens. It is this use which has dictated the height of the stem as well as the form of the Higos. For pot use great height is a disadvantage because, to a person sitting on the floor, Japanese style, tall stems cause their blossoms to be viewed from below instead of from the side. Newer varieties of Higos are shorter than varieties of seventy years or more ago, from which American varieties were bred. Ideal height, including pot, is eye level when seated on the floor or about 28 inches.

-X-X-X-X-X-X-X-

#### OTHER COMMENTS ON JAPANESE IRISES

by  
Jack Craig

Current varieties of Japanese irises may be classified as given below.

Edo Varieties These were introduced from 1660 to thirty years ago in the Tokyo area. The large planting in the Meiji Shrine in Tokyo consists entirely of Edo varieties which were enjoyed by the Emperor Meiji nearly 100 years ago. CHOSEI DEN and WARAI HOTEI belong to this group. The average height of bloom stalk of Edo varieties is 33 inches and leaves 28 inches.

New Edo Varieties Toichi Ito, who wrote an article in the 1953 AIS Bulletin (see May, 1966, issue of The Review, Ed.) introduced a group of varieties.

Old Ise Varieties This is a group of varieties which has been grown in the Matsuzaka area of Japan for the last hundred years. Ise varieties are perhaps the most graceful of all and are the smallest in stature. The average height of bloom stalk is 26 inches whereas the leaves, slightly taller, average 29 inches. The flower form of Ise varieties is characteristically angular on the first day, rounding out on the second day as the flower expands. Old Ise varieties have very drooping falls and are best viewed from the side as when displayed in pots.

New Ise Varieties About 200 varieties have been introduced since 1941 by Dr. Tomino, a professor at Meiji University in Nagoya. These are improvements on the old Ise varieties. The pink color of some of Dr. Tomino's varieties is without equal. Many pink Higo varieties are superior in classical form, but their color does not approach that of Dr. Tomino's pink Ise varieties. Good examples of Dr. Tomino's pinks are the double SAKURA JISHI and the deeper single NANIWAZU.

Both Edo and Ise varieties were produced for garden use. The principal consideration in their development was simply to produce tough, graceful plants for good garden effects. Emphasis has been upon distinctiveness and grace rather than upon classical form. Such a feature as open hafts is acceptable if it lends to the grace and character of the flower, as in the case of Mr. Payne's THE GREAT MOGUL. Ideally their leaves should stand erect like swords. It is desirable that some leaves reach the height of the blossoms. In the garden the floppy, droopy foliage characteristic of Higo varieties gives an untidy, cluttered effect when compared with the usually neat, erect foliage of Edo and Ise varieties.

Old Higo Varieties About fifty varieties were introduced in Higo (Kumamoto), Japan, from about 1830 to about 60 years ago. It was only about 70 years ago that the Higo varieties became clearly distinguished from the Edo varieties from which they were bred. Some later introductions were exported to the United States. Unfortunately these were merely older varieties renamed. This incident has caused much dispute among Japanese growers as it also has among growers in the United States.

New Higos Nearly 200 varieties have been introduced by Dr. Hirao and Mr. Mitsuda since 1956. Both hybridizers work along similar lines with only minor differences. These varieties represent the highest achievement yet in perfection of classic form of Japanese irises.

Payne Varieties These were bred from Edo varieties and are not Higos. Mr. Payne's varieties such as THE GREAT MOGUL, NIGHT FESTIVAL, SILVER SURF, COBRA DANCER, ENCHANTED LAKE, PRIMA BALLERINA, SKY AND WATER, SILVER FRILLS and MISS SIMPLICITY, are good advances in the improvement of Edo varieties, the improvement of which has not been accomplished in Japan for nearly thirty years. Many of Mr. Payne's irises, including the above, are esteemed for garden use by the Japanese but, because of their great height, are not well suited to pot culture. Their substance is often superior to that of any Japanese variety, lasting about a half day longer in full sun.

Marx Varieties PINK TRIUMPH is one of the best double pinks ever seen in Japan. It is a Higo variety with heavy substance which stands wind very well. Marx varieties are much taller than the new Higos.

In Japan the presence of a whole group of early bloomers unknown to American gardeners makes the season much longer than in the United States. Some of these early varieties are in bloom before WHITE PEACOCK and later-blooming tall bearded have opened their first buds, and the iris season continues on uninterrupted without the customary two-weeks gap between seasons. On the whole these early varieties are inferior in quality. Recently Japanese breeders have been working to improve them. Dr. Hirao's new ARASHI YAMA, a marbled single of good form, will be much appreciated by American gardeners when it becomes available to them as it is a great improvement in this group

Dr. Hirao's superb SHIKI NO HAJIME is a consistent fall bloomer. This is another quality which should be worked with.

-X-X-X-X-X-X-X-X-X-X-X-

KAEMPFERI VS. ENSATA VS. LAEVIGATA, Cont'd.

Your Editor has received the following comments from Dr. L.F. Randolph on the article in the previous issue of The Review on the above subject:

"The assertion by our Japanese friends that the wild iris from which Japanese iris cultivars originated was the Iris ensata of Thunberg rather than either I. laevigata or I. kaempferi introduces a new element of uncertainty into an already confused situation which I have not had an opportunity thus far to investigate thoroughly. However, I did spend a little time in our library at Cornell a few days ago and found that Ohwi's FLORA OF JAPAN of which an English translation was published in 1965 treats laevigata and kaempferi as synonyms of ensata Thunberg, and that Thunberg published a Latin description of his iris in the Transactions of the Linnean Society of London in 1794. This description should be compared with the specimen bearing the name ensata in Thunberg's handwriting as mentioned in THE REVIEW. Until this has been done by a botanist competent to evaluate them I would hesitate to express any opinion as to whether both or neither should be given serious consideration as the valid name of the wild iris (or a wild iris) from which Japanese cultivars originated.

"It seems a bit strange to me that no mention was made by the Japanese horticulturist writing in THE REVIEW either of Ohwi's well known FLORA OF JAPAN or Thunberg's original description of his I. ensata that apparently has been confused with an entirely different iris which I have collected in the Himalaya Mountains and most certainly was not the progenitor of modern Japanese garden irises."

-X-X-X-X-X-X-X-X-X-X-X-

## THE SIGNIFICANCE OF JAPANESE NAMES FOR IRIS\*

by  
Agnes L. Reed

The Japanese, above all other races, deeply love and revere nature. It is not the awe-inspiring aspects so much as the sheer loveliness and symbolic beauty of nature about them that appeals so strongly to this poetic people. Their literature is filled with those intangible qualities of plant or stone, of water or mountain, which all nature lovers recognize, however vaguely. To the Japanese, the red blossoms of the azalea are the "fires of the gods"-the white snows of Fuji-yama the "garments of divine beings". The rivers with their frequent cascades, the significant arrangement of the stones in their gardens- all nature in picturesque Japan seems to have a conscious relationship with man. So, when the Japanese come to give names to the flowers, their most loved of nature's gifts, they turn to the world about them or to their ever-living myths for a comparison. The hundreds of Japanese iris names, if we take the trouble to translate them, suggest objects of beauty, heroic deeds or persons and customs or myths.

Shobu, the sweet flag of Japan, with its sword-like leaves, from earliest times has been used as a plant of good omen. Its fragrant leaves are put into the bath and hung in the temples and houses. Then Hana-shobu, the flowering flag, or Iris Kaempferi, came to be used also in the same way. At the Boys' Festival, or the Feast of the Flags, on the fifth day of the fifth month (June fifth according to the old Japanese calendar) Shobu and Hana-shobu are hung at the eaves of the houses, put in the public baths and in the rice wine or sake. The custom of using both plants has caused some needless confusion in the names. This is due largely to their similarity, particularly with reference to their leaves and habitat.

The flowers of Japan are regarded as poetic symbols worthy of special festival days. When the cherries bloom all Japan pauses to celebrate. At Yoshino near Kyoto and in Uyeno Park, Tokyo, especially, the cherry trees are famous for their beauty. However, these trees are found in nearly every park and garden throughout Japan. Their white or pink or red blossoms make April a delightful month.

The wisterias near Kameido near Tokyo and the azaleas near Nikko and in Hibiya Park, Tokyo, are exceedingly beautiful and fete days are held for their viewing. June is the time of the Iris festival and thousands visit the wonderful iris gardens at Horikiri and Kamata and other places, returning again and again to enjoy the succession of blooms. In the fall the glowing maples can be seen almost everywhere. Kyoto and Nikko are especially famed, but the hillsides and cascades of rivers show their vivid colorings in natural settings. In November the fetes of the chrysanthemum are held. The flower of the Imperial crest is cultivated carefully, from the smallest variety to those of extraordinary size. The sixteen-petal chrysanthemum is the national emblem Japan.

Many varieties of Iris have received their names from those of other flowers. The cherry (Sakura) has given its name to several:

\*Editor's note: This article appeared originally in AIS Bulletin No. 32, July, 1929, and is reprinted with permission. The author was the wife of the late Dr. George M. Reed of the Brooklyn Botanic Garden.

Hinode Sakura, Cherry Blossoms at Sunrise; Goshō-sakura, Cherries of the Imperial Palace; Sakura-gawa, Cherry Stream; Yasen-no-Sakura, Cherry Blossoms Amid Field Warfare; Yomo-sakura, Cherry Blossoms in Every Direction. The name of the maple (Momiji) has also been applied to at least two varieties: Momiji-no-taki, Maple Cascade, suggests an iris with the autumnal crimson of these trees, and Momiji-no-nishiki, a richly colored brocade. Fuji-musume, Daughter of Wisteria, is a delightful lavender colored variety. Kiritsubo, Paulownia Compartment, has the light purple or lavender of the Paulownia flower and is the name of one of the principal characters in The Tale of the Genji. Gyokuhoren, Jeweled Lotus, is a lotus-shaped Iris with the rose color of the lotus blossom. Other iris names belonging more or less to flowers include Shuchukwa, Flower in Wine, referring to an ancient custom of dropping flower petals in the wine cup. Hana-dori, Flower Bird, Aoigata, Crest of Hollyhock Blossom, indicate form rather than color.

Japan's sacred mountain, Fuji-yama, is renowned throughout the world for its unparalleled beauty. Standing almost isolated, protecting Fuji guides the sailor far out at sea to his harbor, and from thirteen provinces the mountain with its ever-changing charms is visible. Cloud circled and snow-crowned, it is presided over by the Goddess Sengen, who makes the flowers and the trees to bloom. This mountain has sponsored a number of delicately shaded Iris varieties: Fuji-no-rei, Spirit of Fuji-yama; Fuji-no-yuki, Fuji Snowcap; Fuji-no-mime, Unparalleled Beauty of Fuji; and Tago-no-fuji, Mt. Fuji Viewed from Tago Bay.

The waves (Nami) of the ocean so near at hand, the rivers (Gawa), the waterfalls (Taki) and the changing skies (Sora), furnish names to many varieties. Gekka-no-nami, Surf in the Moonlight; Iso-uchi-nami, Shore Tossing Waves; Shira-nami, White Waves; Bandai-no-nami, Everlasting Waves; Maye-no-shiranami, Dancing White Waves, have white blossoms as one would expect, while Asahi-no-nami, waves of the Rising Sun; Oki-no-nami, Waves in the Open Sea; Shiga-no-uranami, Breakers at Shiga Bay; Asagire, Morning Mists; Asagasumi, Morning Haze; Idzumi-gawa, Fountain Brook; Ama-no-gawa, Milky Way or River of Heaven, have delicate shades or colored veins. Other irises, as indicated by their names, have a much richer color: Irihi-no-nada, Setting Sun on the Ocean; Bashu-no-ten, Serene Sky of Autumn, and Momiji-no-taki, Maple Cascade. To many of the dark red and blue-purple varieties names of clouds (Kumo) are given: Kuro-kumo, Dark Clouds; Kumo-no-isho, Dress of Cloud; Kumo-no-obi, Sash-like Clouds and Kumoma-no-sora, Sky Between the Clouds.

Tsuki, the moon rules the night as Ama-terasu, the Sun Goddess, does the day and from O'Tsuki-sama, Honorable Moon, we have several names for Iris varieties: Kojo-no-tsuki, Moon Reflected on the Lake; Kumoma-no-tsuki, Moon Between Clouds; Moro-no-tsuki, Moon in Mists; Kamimado-no-tsuki, Moon Over Paper Screen Windows, and Himoyo-no-tsuki, Moon in the Frosty Night.

Akashi has been noted from earliest times for its lovely views, and Suma Beach, a short distance west along the shore from Akashi, has a similar charm. Both have always been the theme for Japanese poets and are mentioned in "The Tale of the Genji" as the place of the Prince's exile. Doubtless because of their beauty and fame we

find several Irises with such names as Akashi, Akashi Inlet; Akashi-gata, Akashi Harbor; Akashi-no-ue, Akashi Shore; Suma-no-tsuki, Moon at Seaside of Suma, and Suma-no-nama, Beach of Suma.

The pine tree (Matsu) with its evergreen foliage and its appearance of unfailling vigor is to the Japanese a symbol of longevity. An Iris takes its name Matsu-shima, Pine-tree Island, from one of the three famous sights of Japan. Several hundred small islands comprise the group, many of which are covered with pines, often growing in grotesque shapes. The pine is commemorated in other Iris names such as Matsugae, Bough of Pine Tree; Matsu-no-sakae, Prosperous Pine; Matsu-kasa, Pine Umbrella, and Matsuba-gasane, Pile of Pine Leaves.

Many Iris names are purely descriptive; for example, Aifukurin, Blue Trimming, suggests an Iris with a blue band of color on the margin of the falls. In a similar way Aka-fukurin, Red Border, is an Iris with a rose colored band of color on the falls. Similar descriptive names are: Fuji-botan, Wisteria Peony; Kyo-kanako, Dappled Silk; Niji-no-tomoe, Whirled Rainbow; Kosui-no-iro, Color of the Lake; Koki-no-iro, Unusual Color; Hatsu-shimo, First Frost; Edo-murasaki, Yedo Violet; Fuka-murasaki, Deep Purple; Haru-no-akebono, Dawn in the Springtime; En-yo-no-ten, Glow of Sky, and Irihigata, After Glow.

Many animals and birds about which legends have arisen contribute to Iris names: Hosu, Young Phoenix; Ho-o-jo, Phoenix Castle, and Ho-shun, Gallant Phoenix are named after the mythical Howo bird. The long-lived crane, the favorite bird of the Japanese, is recognized in such names as Manadzuru, White-naped Crane; Chitose-dzuru, Thousand Year Old Crane, and Chiyo-no-tsuru, Immortal Crane. Karyobinga, Celestial Bird, is another name applied to an Iris. This heavenly bird from the land of the blessed with the face of a beautiful woman and a wondrous song gives her name to a lovely single Iris, white with pink veins and dots.

A long list of animal names has been used for the Iris: Kuma-funjin, Excited Bear; Kuma-asobi, Frolicing Bear; Shishi-ikari, Angry Lion; Usagi-no-iro, Color of Rabbit, and Kuroi-cho, Dark Butterfly. The Iris named Akitsushima, Dragonfly Island, also recalls an ancient and poetical name of Japan. According to one version, the Emperor Jimmu Tenno, about 660 A.D., seeing a map of empire, compared it to a dragonfly.

Brocades (Nishiki) are the richest of Japanese fabrics. They are used for elaborate costumes, for court dances, and for palace hangings, and their various colors and patterns gives names to many Iris whose blotched or flecked petals suggest a brocade to the imaginative Japanese flower grower. Shokko-nishiki, Chinese Brocade; Koku-ryo-nishiki, Brocade Like a Black Dragon; Ryoden-nishiki, Brocade of the Dragon Field; Karaori-no-nishiki, Chinese Woven Brocade, and Momiji-no-nishiki, Maple Brocade, are examples of such varieties. Juni-hitoe, Court Gown, belongs with the brocade names, for the old ceremonial court costumes were of rarest brocades and delicate silks.

The Japanese have many ceremonial dances (Mai and Kagura) which the gorgeous colors and dignified swaying of the Iris blooms naturally suggest. An Iris bears the name Gosetsu-no-mai, Dance of Gosetsu. This is a beautiful court dance given in November by five girls of high birth. The costumes are of richest brocades and the dance is most

elaborate. The doubling, almost tripling, of a rose-flushed Iris rightly belongs with such gorgeous costumes. Tai-heiraku, Enjoying Peace, is an Iris named for a classic dance performed only on important, happy occasions, as at the recent enthronement ceremonies of the present Emperor. Tsurugi-no-mai, Sword Dance, is another courtly military dance whose name is given to a large, double, red-purple Iris. The dance is dedicated to Yamato-take, one of the prehistoric heroes of the Japanese. The sword, a copy of which is used in the dance, forms one of the Imperial regalia of Japan. The dance is intended to teach in practical form the lesson of how the divine ancestors fought for and conquered the land for their descendents. The name Asa-kagura, Morning Shinto Dance, comes from a solemn ceremonial dance of the Shinto religion. Another Iris, Ho-o-no-mai, Phoenix Dance, is named for a court dance representing the immortal Phoenix or Howo of Japan. This fabulous Emperor of Birds has feathers of five colors representing the five cardinal virtues of fidelity, obedience, justice, virtue and benevolence. Its tail is graduated like Pandean pipes and its song resembles the music of that instrument, having five mellow notes. It is a favorite decoration for musical instruments and is also used in brocade patterns.

Some dances are comic and farcial and are given at festivals and country fetes. Shishi-odori, The Lion Dance, is such a one given by two men in a lion's mask large enough to cover the heads of both dancers. The Iris so-named is very large and many-petaled. Saru-odori, Monkey Dance, and Tori-odori, Tiger Dance, have similar interpretations and give their names to Iris varieties.

An Iris is named for Murasaki-shikibu, Lady Violet, a famous poetess of Japan, and most celebrated as the greatest Japanese novelist. Her story, "The Tale of Genji", comprises fifty-four parts and, written before 1015 A.D., is the greatest novel of the East and a graphic picture of court life at that time. A whole calender of court ceremonies might be compiled from it. In the story the Iris, among other plants is frequently mentioned.

Datedogu, Extravagant Display, takes its name from Date-masamune, the powerful Daimo of Sendai, who was on the side of Ieyasu in the founding of the Tokugawa Shogunate in the early part of the seventeenth century. He was very wealthy and had a large number of retainers, who were fond of keeping abreast of the latest fashions. Extravagance in display was an outstanding characteristic. The name Date has come to stand, for the Japanese, for extravagance in fashion and mode of living; thus Datedogu, the tools or implements of Date, is applied to a single-flowered Iris of a vivid, red-purple color.

The Iris Masako-kagami, Masako's Mirrior, is named for the beautiful Masako. She had a hand mirror much coveted by her younger sister. This younger sister had a vivid romantic dream of a prince who visited and courted her. She related it to Masako, who offered to trade her mirror for the dream. In a short time the prince charming really did come, and it was Masako who received his attentions and later was wedded to him. The prince turned out to be Yoritomo who, about 1190 A.D., became the first Shogun of Japan, and the Lady Masako proved to be one of the most outstanding women of her country, exerting her influence for the good of her people.

The myths and legends of Japan are symbolical, their poetical significance seeming to belong to the Iris, whose beginning is a mystery and whose every blossom is a miracle. A few myths which are also Iris names will illustrate their fitness.

Iwato-no-hikari, Gleams from Iwato, a handsome rose and white Iris, is from the legend of Ama-terasu, the Sun Goddess, who, in anger, shut herself away in a cave and left the world in darkness. The myriads of gods and goddesses gathered about the cave to plead for the Sun Goddess to come out and light the world again. They put the precious jewels on the upper branches of the sacred Sakaki tree and on the middle branch hung a mirror welded from the stars. Then Uzume, the Goddess of Mirth, danced most extravagantly until the whole company roared with laughter. The Sun Goddess was filled with curiosity and peeped out to see what was going on. Observing her face in the mirror, she stepped out to see who her beautiful rival was. The gods quickly hung a straw rope across the cave entrance and prevented her return, and once more the world was light.

There are many myths of supernatural animals and birds. Dragons may be beneficent as well as evil. They are supposed to inhabit the waters and dark recesses of the earth. Gyo-ku-horyo, Jewel Dragon, is one of the happiest of the myths and is commemorated in an Iris of rose quartz and seafoam color. This Iris stands for the gift of the Sea Dragon of the tide jewels to the Empress Jingo, who ruled about 200 A.D. The jewels enabled the Empress to control the ebbtide and floodtide. At this time the Japanese were engaged in a war with the Koreans and as the Empress, who commanded her fleet personally, neared the Korean shore, she dropped the ebbtide jewel and the waters receded so that the attacking Koreans rushed over the sands toward the Japanese fleet. Many were slain by the arrows of the warriors but, when the Koreans were near the ships, the Empress dropped the floodtide jewel and a mighty wave rolled over the Korean army and destroyed it. The Japanese took the rich Korean land and the jewels drifted back to the Sea Dragon's home.

Tatsuta-gawa, Autumnal Brocade Stream, is an Iris name associated with Lady Tatsuta, who may have woven the wine-red about the edges of its petals. Tatsuta is the lady who weaves the brocade of autumnal leaves. She is the counterpart of Sengen, the Goddess of Fuji-yama, who makes the trees bloom. Tatsuta River is west of Nara and its banks are covered with maples, which show their rich tints in autumn.

One of the best blue and purple Irises is named for Warai-hotei, The Smiling God of Fortune. He is the Saint Nicholas of Japan, beloved by all, especially the children, to whom he is supposed to give presents from his big bag. Warai-hotei is one of the seven Gods of fortune, or rather six Gods and one Goddess, who are so much portrayed in Japanese art. Many times they are pictured in a boat- Takara-bune, Treasure Ship- which brings gifts and good luck to all. This name, as well as Shichi-fuku-jin, The Seven Gods of Fortune, has been applied to Iris plants.

Firefly hunting was the amusement of the court in ancient days and thousands still visit Uji every year on the night of the twentieth of the fourth month (May twentieth of the old Japanese calendar) to watch the firefly battle. Thousands of these insects are taken in tiny



cages and set free along the Uji River. There they, with myriads of others, flit and flash like bright jewels while, from the shores and in boats, the enchanting spectacle is watched. There is a legend that these fireflies are the ghosts of old warriors of opposing clans and on this night they fight over again the ancient battles. For these insects, symbols of heroic days, these "fire flowers" as they seem, many iridescent Iris are named: Uji-no-hotari, Fireflies at Uji; Uji-no-kawagiri, River of Mist at Uji, and Uji-no-hanazono, Floral Garden of Uji, are some of them.

From Japanese a number of names for Hana-shobu are obtained. Oshokun recalls the story of a Chinese girl of great beauty. Her fame reached the Emperor, who sent an artist to paint her picture for his inspection. The artist tried to extort money from the parents of Oshokun but they were poor and could give him nothing, so the artist made a picture of such ugliness that the Emperor lost all interest. One day, however, he saw the beautiful girl and on inquiry found out that the artist had deceived him. The latter was compelled to flee to save his life. He went to the court of the Mongolian enemy of the Emperor and showed to the ruler the true picture of the beautiful Oshokun. The Mongolian assembled a large army and invaded China, consenting to retreat only on condition that the girl be given to him. Oshokun, rather than leave her native land, threw herself into the river and was drowned.

The story of Tsuru-no-kegoromo, Robe of Feather, has been used in the naming of an Iris. Once in the early spring, when the blue sea danced and the birds sang, a poor fisherman chanced to see a beautiful robe of feathers hanging on a pine tree. As he was about to take down the robe, he saw coming from the sea a lovely maiden who asked that the robe be given to her, and without it she could never return to her celestial home. At first the fisherman refused to give up so rare a treasure but at her pleading he finally agreed to restore the feather robe if the maiden would dance for him the celestial dance. "I will dance the dance that makes the Palace of the Moon turn round, but I must have my feather robe", pleaded the moon-maiden. When she had put on the garment she struck her musical instrument and began to dance with strange, heavenly movements. Soon she rose into the air, playing and singing, until her song was lost in the upper regions beyond the clouds, but an Iris of that name is with us every summer.

#### Acknowledgements

I am indebted to several sources for the information concerning the significance of the Japanese Iris names. The translations in the early check lists of the American Iris Society have served as a starting point. Through the courtesy of Mrs. Willard C. Brinton there was placed at my disposal a translation by Mr. Robert Kamide of the varieties listed in the book of Miyoshi-"Iris Laevigata." Mr. Kamide also assisted with the translation of names from other sources. Above all I am indebted to Mr. Bunkio Matsuki, Columbia University, who has gone over the entire list of more than seven hundred names and given the correct spelling and new meanings. His aid has been of the greatest value in making clear the significance that lies back of the names applied to the varieties.

-X-X-X-X-X-X-X-X-X-X-X-X-X-X-X-

EDUCATIONAL AND ART SHOW,  
1969 AIS CONVENTION, MILWAUKEE, JUNE 4-7

Something new will be presented at the 1969 AIS Convention in Milwaukee. Artwork and crafts depicting the iris in paintings, ceramics, woodworking and etchings will be shown. An educational exhibit will include a wall display and a slide program.

If you have art work or handcrafts objects using the iris in its design and suitable for display, please let me know immediately what may be sent and give me the dimensions of the object. Or you may write directly to Mr. Robert M. Reinhardt, 14151 National Ave., New Berlin, Wis., 53151. Items should reach Mr. Reinhardt by May 1.

Eugene H. Wagner,  
1473 Summit St.,  
Columbus, Ohio

-X-X-X-X-X-X-X-X-X-X-X-X-

HISTORICAL INFORMATION AND MATERIALS

In 1924 and 1925 Dr. George M. Reed assembled a collection of Japanese irises at the Brooklyn Botanic Garden which may have contained more varieties than any other garden outside of Japan. His object was to start a program of identification, classification and culture which will be discussed in detail in the next issue of The Review.

Dr. Reed gathered the varieties principally from sources in America. A few were obtained from England, Ireland, France and Holland. He reported the number of varieties from each source in AIS Bulletins of January, 1926, and April, 1928.

In reading the list of donors one cannot help but see dusty catalogs floating past his mind's eye. Where are they now? Certainly some of our members must have seen some that were current at that time. More likely, some of our members must have seen gardens from which the varieties came and, perhaps, even knew the men and women who directed them.

Such materials and such memories are the substance of the history of Japanese irises in the United States. Just recently Bob Swearingen attended an auction of an ex-florist's property at which he picked up some Nineteenth Century catalog plates of Japanese irises with Japanese names.

Your Editor suggests that, if you are the fortunate possessor of historical materials or information on Japanese irises, particularly in the United States, you send, at least the information, to The Review for publication. As a memory tickler, these were Dr. Reed's sources:

John Lewis Childs, Inc.  
Bobbink and Atkins  
The Elm City Nursery Co.  
Sunnybrook Iris Gardens  
Lovett's Nursery  
Moons' Nurseries  
Weed's Landscape Nursery

J.K. Alexander  
Elliott Nursery Co.  
Henry A. Dreer  
Julius Roehrs Co.  
W. Atlee Burpee Co.  
A.B. Bauer

-X-X-X-X-X-X-X-X-X-X-X-X-

# THE SOCIETY FOR JAPANESE IRIS

Section of THE AMERICAN IRIS SOCIETY

## FINANCIAL STATEMENT Jan. 1, 1968 to Dec. 31, 1968

Cash in savings account.....	\$200.03
Interest.....	20.02
Total.....	<u>\$220.05</u>

Cash in checking account as of Jan.1,1968.....\$ 30.98

### Deposits

Dues paid direct....	\$ 31.50
From AIS.....	<u>175.50</u>
Total,.....	<u>\$207.00</u>
	<u>207.00</u>
	<u>\$237.98</u>

### EXPENSES

Printing of Review, April....	\$66.87
Oct.....	<u>70.04</u>
	<u>\$136.91</u>
Postage.....	23.87
Mimographing.....	14.65
Convention expense.....	8.50
Misc. ( stamp pad, envelopes	<u>6.46</u>
	<u>\$190.39</u>
Banking error.....	<u>3.00</u>
Total...	<u>\$193.39</u>
Bank service charges.....	<u>10.13</u>
	<u>\$203.52</u>
	<u>- \$203.52</u>
Cash in checking account Dec. 31, 1968..	<u>\$ 34.46</u>

### Total cash on hand Dec. 31, 1968

Checking account.....	\$ 34.46
Savings account.....	<u>220.05</u>
	<u>\$254.51</u>

Victor F. Scholz  
Treasurer

**SOCIETY FOR JAPANESE IRISES**

W. E. Quveneel,

R. R. 5, Box 344,

Terre Haute, Ind.,

47803

**RETURN POSTAGE GUARANTEED**