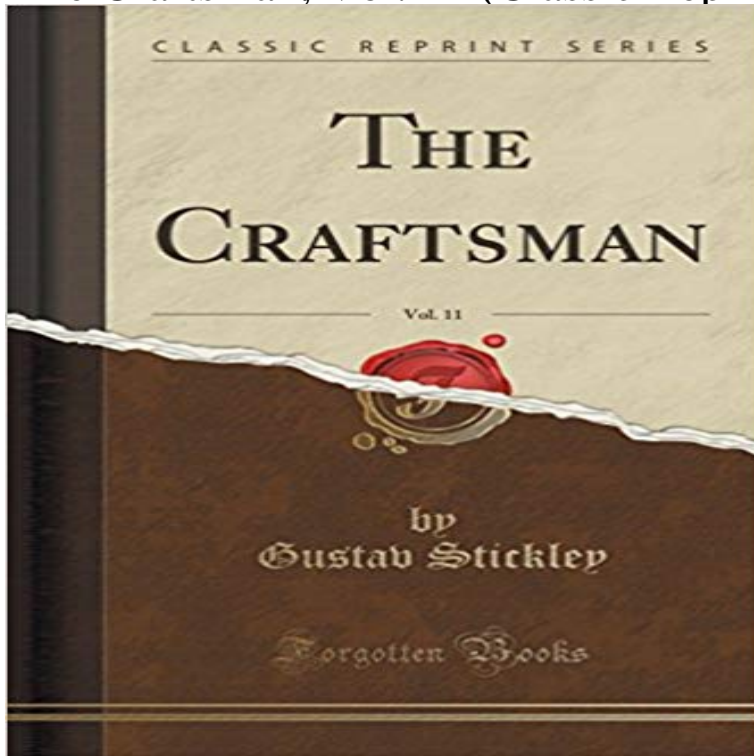


The Craftsman, Vol. 11 (Classic Reprint)



Excerpt from The Craftsman, Vol. 11
The ume, being as it were a part of this happy festival, is a symbol of congratulation and good will. But aside from Sho-gatsu, the ume is, to the people, essentially a classic flower, sprung from the Golden Age of China's past. We have something of the same feeling toward the narcissus, the Grecian myrtle, and the pomegranate. For old China is to Japan, Greece and Rome in one. The date of the actual bringing over of the ume is not known. In the earliest collection of Japanese poems, the Manyōshū, published in the eighth century of our era, many allusions to them as to a plant already loved and known are found. One charming stanza, done into English by Mr. Aston, says: -
On the plum-blossoms
Thick fell the snow.
I wished to gather some to show thee
But it melted in my hands.
This dainty conception of the snow on plum-flowers, so intermingled in fragile beauty and in faint, chill fragrance that one is mistaken for the other, is a favorite among the Japanese, and is often met with in later verse. But we flower-lovers care little for our own classic origins, much less for those of a strange land. Let us speak of the little plum trees growing in pots, to be seen at this moment, by thousands, in Tokio; or old, old gardens of plums, yet to be visited. Resident foreigners have become adherents of the plum-cult, not so much from appreciation of what the flower means to national life, as for simple beauty, and naught else. Of the potted plums, each separate one is a creation, an artistic study, not only with regard to blossoming qualities, to color and form of growth, but because the combined effect is always in harmonious relation to the pot in which the plant grows. The size, shape, and color of the glazed vessels are also terms, as it were, in which the artist gardener creates. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic

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