

New Green of Yuzuriha (False Daphne)

The name Yuzuriha is said to originate from the meaning “as this year’s leaves grow, last year’s bravely fall”. The red leaf stalks of the young leaves are truly beautiful.

Sairyuka / Jiyuka –
false daphne, sweet
mock-orange, lace
flower

Ceramic vase

Design by Karin

Production by Yatomi

Maeda

Ikebana by Karin

25 May, at Karin-en



Mitsuba Azalea's New Green Leaves



Plants in which new leaves wear a reddish tinge are quite common. Is it right to call this phenomenon “new green leaves”? Or does it represent the stage before...? It is also said that the red pigment is to protect the young leaves from ultraviolet rays. The reddish brown/green leaves with distinct liciniation are mitsuba azalea leaves. It's flowers have already bloomed.

Sairyuka / Jiyuka -
mitsuba azalea (leaves),
hydrangea, astilbe,
astrantia
Ceramic vase
Design by Karin
Production by Yatomi
Maeda
Ikebana by Karin

25 May, at Karin-en



Lunar Calendar – Joshi Seasonal Festival
Karin's Ikebana Exhibition

From “Queen Mother of the West and Peaches”

30 March (lunar calendar 3 March) to 2 April
Kanazawa – Higashiyama Higashi Tea District
Momogumi + Haregumi Cafe

The original meaning of the Joshi seasonal festival (Hina festival) is “the first serpent day of March”, however in even the oldest historical record, it was not carried out on this serpent day (as with years, the Chinese zodiac can be applied to everyday), but on 3 March. “Serpent Day” by name only; it is in fact celebrating the overlapping of 3's on 3 March (3/3). For the Boy's Day celebration also, by name only it is “the first horse day of May”, but in fact it celebrates the overlapping 5's on 5 May (5/5).

It can be said that in traditional Asian culture, numbers hold the heaviest meaning possible. The repeated yang (odd) numbers on the days of 3 March (3/3), 5 May (5/5), 7 July (7/7 - Tanabata Festival), 9 September (9/9 - Chrysanthemum Festival), and of course New Year's Day, are very important seasonal festivals. The basis calendar that decides these days is the lunar calendar, in which the new moon is the 1st of every month. This year, Karin held his Ikebana exhibitions coinciding with the lunar calendar seasonal festivals. If the lunar calendar is applied to today's calendar, it becomes out of sync by between roughly one and two months, depending on the year. However, it can be said that this is the most suitable for bringing about the original seasonal sense of the festival.

The Queen Mother of the West (main theme) is a mythical deity of ancient China. An impressive legend featuring incarnation as a tiger and an association with peaches.

Painting (hanging scroll) – “Queen Mother of the West”; by Karin

Sairyuka, Jiyuka; by Karin

Peach blossoms, early spiketail, camellia

Wooden dragon-crest vase (China)

Vessel design by Karin

Mounting by Akira Nagashima

Peach blossom in its natural season, strong due to open air bloom.

Lunar Calendar Seasonal Festival - Karin's Ikebana Exhibition

Painting (hanging scroll) – “Dragon”; by Karin

iryuka, Jiyuka; by Karin

Japanese white-beam, mitsuba azalea, camellia, matricaria

Il-leg square vase with decorative posts

Vessel design by Karin Ceramic work by Yatomi Maeda

Mounting by Akira Nagashima

The dragon offers a contrastive character with the Queen

Mother of the West. It also illustrates the contrast between east and west.



The Ikebana, painting and vessel shone brilliantly against the red wall Japanese-style construction. In addition, there were also other rooms, including one with deep green walls, in which Karin's writings, Ikebana and paintings decorated the characteristic spaces.

Flower arrangement collaboration: Shoka Arashi, Oka Nagao



Team room transformed into a subdued space.

Painting (hanging scroll)

“Enso-Sword”; by Karin

Sairyuka, sword Ikebana; by Karin

Camellia (Yabu-tsubaki, single variant)

Square/circular ceramic vase

Plain wood stand



The Queen Mother of the West has a side that closely resembles a tiger or shrine guardian dog.

Painting (hanging scroll) – “Shrine guardian dog within the clouds”; by Karin

Sairyuka, Jiyuka; by Karin Forsythia, camellia

Four-legged ceramic vase Vessel design by Karin

Ceramic work by Yatomi Maeda Mounting by Akira Nagashima

This is the cultivated camellia “seiobo” (Queen mother of the West)



Opposing Ikebana, arranged before god. “Tsuihei” (opposing), is a solemn form of Ikebana. Used on honored occasions, in the alcove of rooms. Also arranged before alters (gods) or Buddha. Left: plum, pine and orange nadeshiko. Right: Pine, plum and white nadeshiko. Plum and pine are associated with the gods. Incidentally, in “shogon”, “left” (on the left as one faces) and “right” (on the right as one faces) are official terms. “Shogon” means solemn decoration, and also the decoration of gods and buddhas. The main shrine is behind the glass. Ikebana - Risei Morikawa (left), Rikei Yamazaki (right).

Vessel - Four-legged ceramic vases

Design by Karin

Stands - Four-legged antique wooden flower vase stand

Using flower vases with legs together with stands with legs gives an impression of repetition. Avoided when unnatural, however it can provide an interesting sight. Duplication of shape for flower vases and vase stands is also avoided, however making this decision based on your intuition in each situation is fine.

Lunar Calendar - Boy's Day Seasonal Festival Karin's Ikebana Exhibition

From “Iris and Sword”

30 May (lunar calendar 5 May) to 4 June

Kanazawa Taisugawara Shrine

In the Boy's Day festival Ikebana exhibition, approximately 20 people's Ikebana (in addition to Karin's) decorated the front shrine and shrine office. This exhibition venue also featured Japanese-style construction, however this time in a shrine. The meaning was largely different to the previous “Joshi” seasonal festival, with Ikebana arranged before god. Taisugawara Shrine has a unique origin and tradition.



Japanese iris and fringed pink (nadeshiko) are a time-honored combination. The contrast of the masculine iris and feminine fringed pink is delightful. Arranged in “nageire” style (imitating nature) in a flat-topped bronze vase, by Karin. The iris flower, shaped like an ear of grain, can be seen. Long ago, the sword-like shape of the leaves and sharp fragrance added esteem to the Boy's Day celebration. The hanging scrolls feature a sword (right, by Karin) and helmet decoration (left, by Riha Yamagishi).

Lunar Calendar Seasonal Festival - Karin's Ikebana Exhibition

Colored paper – “Tenman Mahesvara deity”; by Karin Sairyuka, Reika – camellia, statice, other Three-legged ceramic vase (Karin) Arrangement by Juka Motoda.



Hanging scroll – “frog”; by Karin Sairyuka, Reika – camellia (single variant) Square-circular ceramic vase Tall table stand Arrangement by Kyuka Higashimori Painting & vessel design by Karin



Hanging scroll - “Enso-wind” (left) and “Enso-sword” (right). Representing the Wind God and Thunder God. Sairyuka, wind Ikebana – camellia (single variant) Square-circular ceramic vase (Karin) Arrangement and painting by Karin

Left: old style “oyo” Ikebana, right-flowing honte-style Iris, ping-pong chrysanthemum, thistle Hexagonal copper vessel (with legs) Arrangement by Bisui Kawashima

Right: Old style Ikebana (Seika), left-flowing honte-style Left: left-flowing, honte-style Japanese iris Three-legged copper vase Arrangement by Rika Horita

Painting (hanging scroll) – “God of lightning, sword”; by Karin

The flowers are two separate plants: the gorgeous Japanese iris, and the regular iris (often put in baths). Originally, the plant of Boy's Day celebration has been the iris, however in recent years the Japanese iris has been used more often. Arranged in the same opposing manner as in the top photo on the right page.



Elegantly
fragranced and
standing
powerfully
The beautiful
shiny autumn
leaves form an
interwoven
heavenly umbrella.
The ocean
breathes, creating
richly varied
patterns of light



The large sudaji (itajii) trees that grow on the Miyazaki Peninsula headland

Kaguwashiki terihanoorinasu amatsukasa
watatsumi ibukite ayanasuhikari



**The Sounds of
Heaven and
Earth - The Music
of Flowers**

At the eastern end of
Toyama's coastline, at
Miyazaki peninsula.

There are many
beautiful plants.
20 June.

After doing some research, I found the tree's name is
"uri-no-ki" (*Alangium platanifolium* var. *trilobum*)

**Waremomata makejito
kudamaku hirusagari**

I won't lose
Curling persistently in the
afternoon

Strawberry geranium, growing
enmasse

**Mitsuketari
omoshirogaono
shouuchuu**

A microcosmos of
amusing faces is
discovered

Sairyuku, Reika

Flowering dogwood (red&white festive colors), Japanese bird cherry (after flowering)

Arranged by Karin

Hanging scrolls: "Enso-wind" etc. (3 of 5 total scrolls); by Karin

Mounting by Akira Nagashima

Ceramic vase

Design by Karin

Production by Yatomi Maeda

27 April, at Karin-en

Flowering dogwood, native to North America, is commonly seen in laneways and in gardens. Japanese bird cherry grows wild in the Japanese countryside, producing tufted flowers in Spring that do not seem like cherry blossoms. However, for Ikebana, the leaves (after the flowers have fallen) and immature buds are used. The curved lines of its stems and bud tufts are very delicate, and beautiful. Can you see distinguish between them?



Author Introduction •
Jushinin Karin • Jushinin Karin inherited several document collections, scrolls, and oral folklore tales from the heads of the school of "Koryu", a style of ikebana performed during the mid-Edo period, in Edo (Tokyo). Using these, he studies the ancient traditional philosophy of Asia and Japan, which is expressed in his work combining Ikebana (Sairyuka), ink paintings, photography and other creative activities. Born in Kanazawa, Ishikawa, in 1953. Graduated from Waseda University School with a degree in politics and economics from the School of Political Science, and engages in various publication / research activities.

Details on Karin-en public lectures and Ikebana classes can be found on the website (Japanese): <http://karin-en.jp> "Karin-en Sairyuka"

Karin-en Tokyo classroom: 903 Hanawa Building, 1 Chome-17-11 Otowa, Bunkyo, Tokyo 112-0013

Karin-en Kanazawa classroom: Live1 Building, 3-2 Konohanamachi, Kanazawa, Ishikawa 920-0852