
We invite you to use this field guide to learn more about the botanical features and poetic significance of various flowers and trees featured in Painting Edo by observing artworks from the exhibition alongside the living collections of the Arnold Arboretum.
How to Use This Field Guide

In the pages that follow, you will find key plants from the *Painting Edo* exhibition paired with their counterparts from the living collections at the Arnold Arboretum.

Whether you print this guide to take with you while visiting the Arnold Arboretum in person or if you’re exploring the *Painting Edo* exhibition online, you can use this guide to learn about the botanical and poetic lives of each plant, compare living plants at the Arnold Arboretum with those depicted in paintings exhibited in *Painting Edo*, document what you discover, and get inspired to create.

Take photos of your explorations at the Arnold Arboretum and share them on social media using #PlantingEdo. We will repost our favorite discoveries every week!

Though the Harvard Art Museums remain closed for now, the Arnold Arboretum—Harvard’s remarkable “museum of trees”—is free to visit and open to all every day, from sunrise to sunset.

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**TRACK YOUR PROGRESS**

Did you know the Arnold Arboretum and the Harvard Art Museums both use accession numbers to keep track of their collections? Accession numbers are unique numbers assigned to objects in a museum collection. They serve as a reference point for all information about an object, including its location, and contain clues about when and how an object entered the collection.

Can you find the unique number assigned to each artwork and plant?

At the Arnold Arboretum, you can find accession numbers (also called Plant IDs) at the top left corner of the metal tag attached to each tree or shrub. (Example: 404-97)

At the Harvard Art Museums, you can find accession numbers (or object numbers) in the online records for our collections. (Example: 2017.225 or TL42147.39)

You can learn more about each artwork and plant—including where to find them—by entering these accession numbers in the respective online database.

Visit hvrd.art/plantingedo to access the search tools for both the Arnold Arboretum and the Harvard Art Museums.

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Tools for Exploring

Use this guide in the landscape of the Arnold Arboretum to discover various flowers and trees that are featured in the Painting Edo exhibition. Or, take a virtual tour of the Painting Edo exhibition via Google Arts & Culture and try to find these plants in the paintings featured there. Whether in person or online, here are some tips for exploring.

TAKE A CLOSER LOOK
Is this a tall tree, a small shrub, or something different? What colors, textures, or shapes do you see? Do you think the bark is smooth, rough, loose, or tight? What is the branching pattern? Do you notice flowers or leaves? How many petals are on each flower? What shape are the leaves?

SKETCH WHAT YOU SEE
What else do you see nearby? What differences do you notice between painted plants in the exhibition and living plants? What details will help you find this plant again? Sketch or jot down any important details.

TRACK YOUR PROGRESS
How many of each species can you find? Where did you find each plant? How might this plant look different in another season? Mark down the accession number of each plant you find or note your location on the map to the right, so you can find your way back to it in the future.

KEEP EXPLORING!
Can you find these plants in your own neighborhood? Can you identify other plants from the exhibition that are not included in this guide? Tag us on social media with #PlantingEdo to share your discoveries!
### Trees

<table>
<thead>
<tr>
<th><strong>Japanese name</strong></th>
<th><strong>KAEDÉ 楓</strong></th>
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<tbody>
<tr>
<td><strong>Common name</strong></td>
<td><strong>JAPANESE MAPLE</strong></td>
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<tr>
<td><strong>Scientific name</strong></td>
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The Japanese maple, scientific name *Acer palmatum*, is native to Japan and known for its pointed, star-like leaves, which turn bright crimson in autumn. *Autumn Maple Trees* by Tawaraya Sōri (active mid- to late 18th century) captures this seasonal transformation, depicting both the last green summer leaves and early red autumnal leaves.

The bark of this plant is typical of most young maples: thin, smooth, tight, and delicate. However, Japanese maples are distinguished by having a medium-gray bark with darker gray stripes. Notice how Sōri used pooled ink to convey the smoky color and smooth texture of the bark.

At the Arnold Arboretum, you'll find Japanese maple in the Maple Collection off Meadow Road next to the Bradley Rosaceous Collection. Find on the map.

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Japanese black pine, or *Pinus thunbergii*, is known to flourish in challenging environments—for example, on craggy mountainsides and by the sea. Like most pine trees, Japanese black pine have needles arranged in fascicles, which are small bundles of two, three, or five needles bound together at the base by a sheath. Japanese black pine have fascicles that come in bunches of two. Other conifers, such as spruce, fir, and hemlock, have single needles that grow directly from branchlets.

The dynamic brushwork of this ink painting, *Old Pine* by Itō Jakuchū (1716–1800), captures two distinguishing features of the Japanese black pine: its densely packed needles and its dark gray bark, which breaks into irregular, scale-like plates. The cropped perspective produces the sensation of being embraced by the living tree, while the bluish ink of the background indicates a nighttime setting. Notice how moonlight bathes the lower branches and needle tips.

In Japan, pine trees are associated with wishes for long life, making paintings of pines appropriate gifts for a birthday or the new year.

Discover the Japanese black pine in the Conifer Collection at the Arnold Arboretum, located between the Conifer Path and Hemlock Hill Road.

Find on the map

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**Japanese name**: KUROMATSU 黒松

**Common name**: JAPANESE BLACK PINE

**Scientific name**: *PINUS THUNBERGII*

**Plant family**: PINACEAE

**Plant ID**: 11371*G

**Object number**: TL42147.7

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*Pinus thunbergii* 11371*G at the Arnold Arboretum.


Japanese red pine, scientific name *Pinus densiflora*, is a multi-stemmed tree with twisted trunks and upright spreading branches. Such features are uncommon for pine trees, which are known for growing straight and tall. The Japanese red pine has bark that peels away in thin strips, revealing stunning oranges and grays. Its needles are approximately 2 to 3 inches long and arranged in bundles of two, which produces a tufted, billowy effect. It has oval-shaped tan cones, which open to release their winged seeds in their second year of growth.

This painting on a pair of miniature sliding doors, *Pines of Miho* by Kamisaka Sekka (1866–1942), depicts a scenic area on the Miho Peninsula (*Miho no matsubara*), in Shizuoka City, Japan, which is home to an iconic four miles of seashore lined with pine trees. Notice how Sekka has used touches of ink against the dyed silk to suggest the colors of the peeling bark and a single brushstroke to create the landscape above the trees.

Look for the Japanese red pine in the Conifer Collection at the Arnold Arboretum, located along Hemlock Hill Road.

Find on the map

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Flowering cherry, or sakura in Japanese, is a complex group of plants that blossoms briefly and magnificently in early spring. They have long been celebrated for both their exquisite beauty and the poignancy of their short lives. The Higan cherry, scientific name Prunus subhirtella, is among this group. It can vary in shape and size, but typically is short and bushy with branches covered in an abundance of pale pink blossoms. The cherries can have either single flowers (5 petals) or semidouble flowers (usually 8–14 petals).

This painting is part of a cycle depicting the Birds and Flowers of the Twelve Months by Sakai Hōitsu (1761–1828). Here, cherry blossoms symbolizing the third month of the year likely depict a specific type of Higan cherry—the weeping Higan cherry, or Prunus subhirtella pendula—with long, blossom-laden tresses that bend gracefully toward the ground. The blue bird perched momentarily among the trailing blossoms is a Siberian robin.

Discover the Higan cherry in the Bradley Rosaceous Collection at the Arnold Arboretum, along Forest Hills Road.

Find on the map


The Yoshino cherry, or *Prunus × yedoensis*, is now one of the most popular cherries in Japan. Typically blooming in early spring for a period of two to three weeks, their pale pink flowers fade to white when they fully open, and they have a slight almond scent. The appearance of cherry blossoms at the beginning of spring is cause for celebration in Japan. Cherry blossom festivals might include playing games and music, singing, and writing poetry to celebrate the sublime beauty of these flowering trees.

However, there is also a note of melancholy associated with cherry blossoms, as the delicate flowers fade and fall very quickly, a characteristic that has led to their association with the ephemeral qualities not only of beauty, but of human life itself. This screen painting, *Arashiyama in Spring and Takao in Autumn* by Yamamoto Baiitsu (1783–1856), depicts the magnificent blossoming cherries of Arashiyama—a meisho, or famous place, for viewing cherry blossoms near Kyoto.

At the Arnold Arboretum, look for the Yoshino cherry among the birches off Bussey Hill Road, in the Bradley Rosaceous Collection, and on the north slope of Peters Hill.

**Find on the map**
<table>
<thead>
<tr>
<th>Japanese name</th>
<th>ŌYAMAZAKURA 大山桜</th>
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<tr>
<td>Common name</td>
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The Sargent cherry, known in Japanese as ōyamazakura, is named in English for the founding director of the Arnold Arboretum, Charles Sprague Sargent (1841–1927). It is considered the tallest, fastest-growing, and hardiest of all Japanese cherries and is one of the first to blossom in spring. Its single, deep pink flowers typically have five petals and bloom in dense clusters at the same moment its leaves appear. The Sargent cherry’s leaves turn a deep crimson in the fall, making it one of the finest Japanese cherry trees for autumn color.

Despite this remarkable fall color, the Sargent cherry remains an iconic symbol of spring, as suggested in this triptych painting, *Snow, Moon, and Flowers* by Suzuki Kiitsu (1796–1858). The thematic grouping of snow, moon, and flowers, or setsugekka in Japanese, is inspired by a line composed by Chinese poet Bai Juyi (772–846 CE) about an absent friend who was constantly on his mind: during winter snows, at the rising of the autumn moon, and in spring when cherry blossom flower.

Discover the Sargent cherry in the Bradley Rosaceous Collection at the Arnold Arboretum.

Find on the map

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The Ōyama magnolia grows as a large shrub or small tree with moderately sized green leaves. Its beautiful white flowers have distinctive slender crimson-red stamens and yellow-green cone-shaped pistils at the center. The name Ōyama magnolia comes from the Japanese name for the plant: Ōyama mokuren. The plant is also known as Siebold's magnolia, or *Magnolia sieboldii*, for Philipp Franz von Siebold (1796–1866), a German physician, botanist, and explorer active in Japan during the Edo period.

*Magnolia sieboldii* have protogynous—or female-forward—flowers with a unique, two-day life cycle. Nodding flowers open slightly on the first day, then close before reopening more fully on the second day. This painted fan, *Magnolia* by Suzuki Kiitsu (1796–1858), captures this kinetic change over time: at left a downturned “day one” flower is slightly open, while at right a “day two” flower is fully open, facing upward. If you look closely, you will notice delicate yellow hairs on the green cone-shaped pistil at the center of each flower, which indicates it is ready for pollination.

Look for the Ōyama magnolia among the hickories off Valley Road at the Arnold Arboretum.

**Find on the map**

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Despite their name, tree peonies are small shrubs. Their stems are woody, unlike the herbaceous peonies grown in gardens, and they are known for having oversized fragrant flowers—some over 6 inches in diameter! In East Asia, peonies have long been associated with luxuriant feminine beauty and especially with a Chinese imperial consort named Yang Guifei, one of the so-called Four Beauties of Ancient China. Her extraordinary beauty brought her to the attention of the emperor, who fell deeply in love with her, but Guifei was ultimately blamed for his downfall and the loss of the capital city to rebel invaders in 756.

Tree peonies bloom in a range of colors, including pink, purple, coral, yellow, and red; flowers can have single, semidouble, or double-form petals. These peonies can be found throughout the *Painting Edo* exhibition, such as in *Peacock and Peonies* by Maruyama Ōkyo (1733–1795). They are identifiable by their delicate, richly layered, and crinkled-edge petals that hide bright yellow centers and are surrounded by deep green leaves that typically grow in groups of three.

At the Arnold Arboretum, discover tree peonies on the Chinese Path in the Explorers Garden or among the viburnums and plane trees off Bussey Hill Road.

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<thead>
<tr>
<th>Japanese name</th>
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<tr>
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Clematis—seen here climbing another plant in the left part of the screen—are members of the Ranunculaceae plant family and were first imported to the United States in the early 1800s. They are apetalous plants, meaning they have no petals. Instead, clematis flowers reveal color from their sepals (whorled organs of the flower that arise below the petals), stamens (the male pollen producers), and pistils (the female ovule producers).

There are many different types of clematis with different flower colors, shapes, and sizes, but one thing that most have in common is their vining structure. Unlike most vines, which wrap their stems around supports to grow upward, a clematis uses its petioles, or leaf stalks, not its stems, to twine around supports that allow the vine to continue its upward growth.

Kazaguruma means pinwheel or windmill in Japanese. By the mid-17th century, kazaguruma had become a seasonal term, signifying early summer in haiku poetry. You’ll find clematis climbing another plant in *Flowers of the Four Seasons*, produced by the Sōtatsu School and featured in *Painting Edo*.

At the Arnold Arboretum, look for clematis in the Leventritt Garden.

Find on the map

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**Japanese name** | *KAZAGURUMA* 風車
---|---
**Common name** | CLEMATIS
---|---
**Scientific name** | *CLEMATIS SSP.*
---|---
**Plant family** | RANUNCULACEAE
---|---
**Plant ID** | 262-2003*C
---|---
**Object number** | 2017.225 (LEFT)
In Japan, hydrangeas are associated with the lunar fifth month and the rainy season at the beginning of summer. Hydrangea blossoms have clusters of smaller flowers with four or five triangular petals and usually showier sepals (whorled organs of the flower that arise below the petals). In this species, the color of these flowers will vary depending on the acidity of the soil any given year. Pink hydrangeas indicate more alkaline soil, while blue hydrangeas appear in more acidic soil.

Hydrangeas produce two types of flowers on each plant—fertile and sterile—and Edo period paintings carefully depict both types. Fertile flowers, rendered here in *Birds and Flowers of the Twelve Months* by Sakai Hōitsu (1761–1828) as small blue dots, are ready to be pollinated, while sterile flowers are designed to attract insects with their more prominent petals.

Two paintings included in the *Painting Edo* exhibition may document a shift in the cultivation of hydrangeas in Japan: while an earlier screen painting depicts lace cap hydrangeas, which have lots of small fertile flowers surrounded by a ring of sterile ones; this later painting prominently features the more aesthetically pleasing mop-headed clusters of infertile flowers. This is perhaps evidence of horticultural selection to please changing tastes in domestic gardens during the Edo period in Japan.

Discover hydrangeas throughout the Arnold Arboretum.

Find on the map
Japanese kerria, a member of the rose family (Rosaceae), is a species native to East Asia and can be seen in the top right-hand corner of this folding screen of the *Flowers of the Four Seasons*, produced by the Sōtatsu School. Since at least the 10th century, the spring-flowering shrub has been paired in classical Japanese poetry with the calls of lovelorn frogs searching for mates in mountain streams overhung with kerria flowers. Its common name in English derives from William Kerr, a Scottish plant hunter who collected it in China in 1805.

Japanese kerria bears sunny, yellow flowers beginning in spring and may bloom intermittently throughout the summer. Its single, rose-like flowers are typically 1 to 2 inches in diameter and are supported by slender bright green branches, which keep their color even through the winter months. Its long, narrow leaves turn yellow in the fall. They grow best in shady spots, and full-grown plants typically reach a height of 4 to 8 feet.
With its hardy resilience in the face of adverse conditions, bamboo came to symbolize one aspect of the ideal character of the scholar-gentleman in East Asia, along with the orchid, plum, and chrysanthemum or pine, which together made up the so-called four gentlemen of literati painting subjects.

In the painting Bamboo on a Stormy Day by Ikeno Taiga (1723–1776), a robust stalk laden with snow rises vertically, bisecting the painting and bending at the top along clusters of its leaves. The dramatic curve of the central bamboo stalk is probably the result of a strong, icy wind, suggested by the blue wash that fills the background. The pointy leaf tips visible at the bottom of the painting hint at a larger bamboo grove from which the three stalks emerge.

Discover bamboo on the Chinese Path in the Explorers Garden at the Arnold Arboretum.

Find on the map

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HAiku AND YOU

Haiku is a concise form of Japanese poetry that lends itself beautifully to the observation of nature. Many of the paintings in *Painting Edo* feature imagery inspired either by “season words” (*kigo* in Japanese) used in haiku poetry or by symbolic plants celebrated over centuries in classical Japanese poetry.

Take a moment to slow down and look closely at a plant that catches your attention. Try to find words that capture what you see, hear, notice, or imagine, then write your own short, three-line poem that translates your encounter with nature into words. Visit [hvr.d.art/haikuandyou](http://hvr.d.art/haikuandyou) for more!

Credits

Special thanks to Rachel Saunders, Abby Aldrich Rockefeller Curator of Asian Art, Harvard Art Museums; Michael Dosmann, Keeper of the Living Collections, Arnold Arboretum of Harvard University; William (Ned) Friedman, Director of the Arnold Arboretum of Harvard University; Pam Thompson, Manager of Adult Education, Arnold Arboretum of Harvard University; Inês Torres, Graduate Student Intern in the Division of Academic and Public Programs, Harvard Art Museums; and Molly Ryan, Programs Manager, Division of Academic and Public Programs, Harvard Art Museums.

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