

A COMPARATIVE STUDY OF BAMBOO CULTURE AND ITS APPLICATIONS IN CHINA, JAPAN AND SOUTH KOREA

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Abstract

With the continuous progress of human society and the improvement of civilization level, the status of culture becomes more and more important. Whether the classical Chinese garden or the western classical garden, plants are the indispensable main elements. In different landscape architecture, the appropriate use of plants can highlight the cultural atmosphere of the overall environment. Thus people could taste the culture in the natural environment, improve their aesthetic interests, world outlooks as well as life values, and know more about human culture and history. This study proposes to: 1) compare the differences about the culture of bamboo in China, Japan and Korea from the view of religion, literature and drawing. 2) And analyze the differences about the garden applications of bamboo in the three.

Keywords: Religion, Literature, Drawing, Garden Applications.

1. INTRODUCTION

With the continuous progress of human society and the improvement of civilization level, the status of culture becomes more and more important. Whether the classical Chinese garden or the western classical garden, plants are the indispensable main elements. In different landscape architecture, the appropriate use of plants can highlight the cultural atmosphere of the overall environment. Thus people could taste the culture in the natural environment, improve their aesthetic interests, world outlooks as well as life values, and know more about human culture and history. Bamboo culture has a long history.

East Asian civilization used to be called "bamboo civilization," and China is called a "bamboo civilized country" (Bi, Xuefei.). The British researcher Joseph Needham in his book 'Science and Civilisation in China,' pointed out that there is no other plant like bamboo with its characteristics portrayed so often in Chinese landscape art, nor has another plant taken such an important position in Chinese art and technology throughout the ages (Li, Yuese.). After that, Chinese bamboo culture spread to Japan and Korea, where its use in garden architecture became widespread.

The culture of China, Japan and South Korea are similar, and about the bamboo culture is also very close, but what are the differences of three countries about bamboo cultural? And what is peculiar to the culture of the three countries? It is the problem what is this paper discussed. Thus, this study proposes to: 1) compare the differences about the culture of bamboo in China, Japan and Korea from the view of religion, literature and drawing. 2) And analyze the differences about the garden applications of bamboo in the three.

2. PLANTS CULTURE

In western languages, "culture" comes from Latin "Cul - tura". In English, "Cultura" evolution as "Culture", its significance not only material plant production, plant, and also extended to the spiritual soul and knowledge, edify sentiment, fashion, temperament and other multiple meanings of words sites has broad meaning and purpose. In the lexicon, "culture" in a broad sense, refers to in the process of human social and historical

practice created the sum total of material wealth and spiritual wealth. In narrow sense and accounted for, refers to social ideology as well as the corresponding system and organization.

About the culture of plant, some Chinese researchers called it 'plant culture', and it is a pity that people haven't reached a unified definition on the 'culture of plants' till now in China. The west researchers called it 'the symbolism meaning of plants', or 'the symbolism of flowers'(Michel Conan. 1999; Lehner, Ernst and Johanna. 1960), and some researchers called it 'plant culture'(Richard Napier. 2003), they considered that what is connected with plant such as art, literature, myths and legends, religion, philosophy, plant science, etc. should belong to the scope of plant culture(Harold and Alma. 1952; Janick and Jules. 1979).

At present, domestic and foreign researchers about the plant culture is no unified definition of the view, but there are some similarities of them, they considered that: 1) Plant culture is not innate, is that people in the long history of plant domestication, cultivation and utilization through long practice gained(Frances. 1988). 2) Plant culture has the social attribute, created by the people who are the members of society, people share it, spread it, and inherit it, plant culture was recognized in certain social groups. 3) The function of plant culture is the needs of the people, or material needs, or spiritual needs, or some combination of the two. 4) Plant culture is not a simple phenomenon, but with other cultures, such as gardening, agriculture, art, religion, philosophy, mutual influence, mutual fusion result, has a certain structure.

Chinese researchers considered that Chinese garden plant culture deeply influenced by the traditional culture, is connected with agriculture, religion, folk-custom and spiritual pursuit of the nobleman. Zou Dexiu published the book 'green philosophy' in 1990, in this book, he pointed out that human beings had been started the plant cultivation in the Neolithic age. At the same time, early humans had been started the plant worship, known as 'the god of the land and the god of grain'(Zou Dexiu. 1990).

Professor Cao Lindi pointed out that the origin of the cultivated plants in the classical garden is production(Lin Caodi. 2005). Zhou Wuzhong in the 'Flower and Chinese Culture' said that the initiation and the development of Chinese flower culture experienced the process of utility, to give meaning, and to enjoy, and he pointed out the relationship between the totemism and plants, and discussed the relationship between Buddhism, Taoism culture and plant(Zhou Wuzhong. 1999). Wang Duo in his book 'Chinese classical garden and culture', discussed the plant culture of Chinese Taoist temple garden. He considered that the Taoism plant culture formation is due to the Taoism, view of life values, and ethical ideology(Wang Dou. 2003).

The ethnobotanist Chen Zhongming said that the plants and the Buddhism has closely relationship, in Buddhism, use plants to symbolize the meaning or Buddhist spirituality, and listed the plant culture information what is related to buddhism(Chen Zhongming. 2004). Xu Dejia points out that the Chinese ancient writers and poets wrote a mountain of literature about plants, because of it, the effect of plant culture was expanded and continued(Xu Dejia. 1997). Lin Caodi in her book 'The Art Theory of Chinese Classical Garden' said that the Chinese ancient writers and poets use the plants to express their feelings, and give plants personality and the property of personality.(Lin Caodi. 2001)

In Japan, the study of plants culture can be traced back to the Japanese famous garden book "Sakuteiki (Japanese Gardening)". The tenth chapter of the book is "Tree (Planting techniques)", it pointed out the relationship of trees and fengshui, and emphasized the location of the planting. Sakura(cherry blossoms) what is the Japanese generally like, in the era of Nara and Kyoto, as appreciation object, in the various customs on cherry blossoms. And the painting of cherry varieties is too many to count, famous as the "Cherry spectrum", "Cherry paste", "Sakura map", collected many varieties of cherry, with colorful shape and in different poses and with different expressions. Moreover, in "The Pillow Book", "Tureduregusa", and "The Tale of Genji", there are a lot of plant description. In South Korea, the study about plant culture is in the beginning stage.

3. BAMBOO: A CULTURAL SYMBOL

3.1. Bamboo as a religion element

In the Chinese period of the Three Kingdoms, there is a famous story about bamboo. Men-Zong(218-271) was taking care of his sick mother all the time. One day, his mother wanted to eat bamboo shoots, but it was winter. Men-Zong looked around the mountain but found nothing. He sat in the field and cried, and tears fell onto the ground; suddenly some small bamboo shoots grew out of the ground. Thus, Chinese people believe that bamboo is the symbol of filial piety. A famous monk Hui-Neng(1178-1234) once said that "Green bamboo is the embodiment of the Dharma, yellow flower is Hannya." Through these words it can be seen that bamboo as a Buddhist ideology is a symbol of spirituality.

In Japan, 712 years, in the book "The Kojiki (Previous story)", there is a story about a comb which was accompanied by the deities, and this comb was made of bamboo, and thus the bamboo in Japanese Shinto began to be a symbol of spirituality. Japanese Buddhism has its own story of bamboo. Long ago, there were three immortals who practiced together. One day they discovered the truth. They were very happy, and chose to sacrifice themselves. Their bodies disappeared, and in the three positions of their practice grew three bamboos filled with light and fragrance. Thus, Japanese people believe that bamboo is the symbol of the Buddha.

In South Korea, the first story about bamboo appears in the book "The Heritage of the Three States." It tells of a legend about a magic flute in the years 692-702, and this flute was made of bamboo. Thus, bamboo began to be associated with magical means. The music played on this flute seemed to be considered a spiritual symbol. And in 801, there is a record about the death of bamboo. People at that time thought that the deities caused the death of bamboo to show some warning or prediction to the people. In the Joseon Dynasty, the people Chen-Xian() compiled a book named "The story of Yong-Zhao," it recorded that in the early part of the Joseon Dynasty, bamboo, coral tree, the stems of motherwort, and the limb of the peach tree assembled together were considered to be a wood of exorcism, and the bamboo was ascribed the means souls of the dead from graves. Thus, the bamboo seemed to be a symbol of the spiritual.

3.2. Bamboo as a literature element

In China, in BC 3-11, bamboo was considered a literary element of poetry. In the book "The Book of Songs," a poem mentions bamboo: "Look at the curved shore of Qi River, Green bamboo forest patches of even. Elegant man is gentle man, Learning to learn is more consummate, More good moral thinking." It can be seen that bamboo was used as a metaphor for a gentleman. Thus, bamboo is a means of conveying noble moral integrity and good character. In the Tang Dynasty, the famous poet Wang-Wei, who wrote a poem named "The Bamboo Lodge," wrote, "Seated alone by shadowy bamboos, I strum my lyre and laugh aloud; None Knows that I am here, deep in the woods; Only the bright moon comes to shine on me." Through this poem, the bamboo creates a peaceful atmosphere, and is shown as a chaste pure and undefiled symbol.

In Japan, a book in the end of Nara, the earliest collection of poems, named the "Leaves Collection," has collected more than 30 chant poems on bamboo. References to it being ever green in winter, creating a swaying sound, dredging a shadow image, and singing reflects the Japanese silent elegant aesthetic consciousness. This aesthetic found in other literary styles is also the mainstream. A book in Heian Japan called "Taketori Monogatari" tells the story of a man who cut and manufactured bamboo, and one day he found a beautiful girl Hui Yingji in the bamboo. She had his daughter, and then, they constantly found gold in the bamboo and lived a rich life. This story made known to every family reflects the influence of ancient bamboo culture. On the one hand, people are convinced that, in a life of poverty one still play with the pure and full of mystery of bamboo; the bamboo will let you live a happy life. At the same time, the birth of the girl from bamboo reflects the worship of bamboo germ culture.

In South Korea, one of the most famous references to bamboo can be traced back to a poem in 1398 named "Bamboo Window" by the poet Zhen Chuan-Dao, which takes bamboo symbolism to an extreme. Through a series of bamboo images, he shows the representative symbol of a gentleman. And the poet's life character always follows the symbol of the bamboo. In Korea, the famous monk Lan-Weng wrote a poem "Bamboo Forest," and through the description of bamboo, conveyed thoughts beyond the secular. The 10 poems about bamboo of poet Li-Huang are "Snow and Moon and Bamboo," "Wind and Bamboo," "Dew and Bamboo," "Rain and Bamboo," "Bamboo Shoots," "Xi Bamboo," "The Old Bamboo," "Withered Bamboo," "Folding Bamboo," and "Solitary Bamboo." Through 10 types of bamboo, he shows the charm and upright character of bamboo. In summary, in South Korea, bamboo is often used as a symbol of a gentleman, and contains the meaning of noble virtue.

3.3. Bamboo as a drawing element

In China, the history of painting of bamboo is very long. China's famous Song Dynasty scholar Su-Shi once said that he can go without meat for one day, but cannot live a day without bamboo, and created the idiom, "Have a well-thought-out plan," which means before painting bamboo, the heart has a pair of bamboo drawings. The bamboo painting of Su-Shi are always in his heart, and at every moment brewing in his mind. Thus Su-Shi influences can be seen in his painting of bamboo. In the Ming Dynasty, the famous bamboo painting scholar Wen-Zhiming, his painting style elegant and refined, according to the painter inside to paint the bamboo. This tradition continues in the style of the Yuan Dynasty, such as the Yuan Dynasty's famous scholar Wu-Zhen. His bamboo paintings showed ripe techniques, drawing out the charm of the bamboo, and portraying the bamboo in the heart fully in the picture, in essence depicting the bamboo "heart," and fully

reflecting the characteristics of bamboo in an elegant manner. Unlike previous scholars, the painter Ren-Yi of the Qing dynasty, developed another method for painting bamboo; the painter paints the bamboo red; this is not common in South Korea and Japan. The painter overturned the reality of the appearance of bamboo; the red bamboo is known as a symbol of good fortune and longevity.

In Japan, bamboo painting was influenced by China. A famous painter of the Kamakura era in Japan named Tie-Zhou drew the paintings "Orchid, Bamboo and Stone" and "Fragrance of Orchids," which were affected by the style of the Chinese Yuan Dynasty. The paintings are reflected in the literati's upbringing and virtue. As you can see in these pictures, bamboo is the symbol of a gentleman; bluegrass is the symbol of gentleman's virtue, and the thorn tree is the symbol of the bad guys. In Japan, under the influence of China's new style, in many paintings of bamboo appeared the tiger, crane, cats, chickens and other animals. In these paintings, bamboo is a symbol of good fortune and one's wishes.

In South Korea, the earliest bamboo painting is "Three Durable Plants of Winter Pine, Bamboo and Plum Blossom." This picture reflected the upright character of bamboo, pine trees, and plum blossoms. In the early Joseon Dynasty, the painter XiuWen painted the painting "bamboo," which is one of the representative works of bamboo paintings. And it fully shows the painting style of the early Joseon Dynasty. Through the bamboo painting, the symbolic bamboo is shown. In the middle of the Joseon Dynasty, the bamboo painting by painter LiTing, "Bamboo and Wind" is very representative, and describes the three charms of bamboo swaying in the wind. Using the Chinese character for the writing technique of painting bamboo, added the charm of the bamboo. This style is different from the literati's bamboo paintings. The folk bamboo paintings, such as the "Bamboo and Tiger," with bamboo as the background, depicts the tiger's roar. The tiger is the protagonist in the painting and is used to drive the demons to ward off bad luck, and the bamboo is a symbol of auspiciousness.

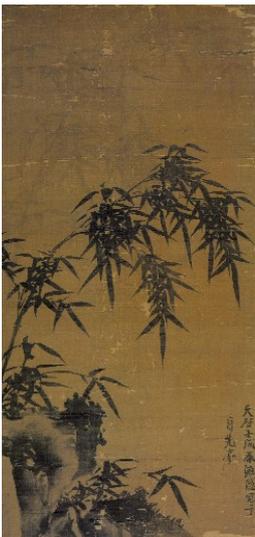


Fig. 1. 墨竹圖(Korea)

Fig. 2. 風竹圖(Korea)

Fig. 3. 風竹圖(China)

Table 1. Comparison of the culture significance about bamboo

sort	China	Japan	Korea
Religion Significance	symbol of spirituality (Buddhist Ideology)	symbol of Buddha (Buddhist Ideology)	symbol of spirituality (Buddhist Ideology)
	symbol of filial piety (Confucian Thought)	symbol of spirituality (Shinto Thought)	
	symbol of moral integrity (Confucian Thought)		
Literature Significance	symbol of integrity	pleasure of ecological	symbol of integrity
	chaste pure and undefiled	symbol of immortality	
Drawing Significance	symbol of unworldliness	symbol of chastity	symbol of lyricism
	symbol of elegant		
	symbol of prosperity	symbol of auspicious sign	symbol of auspicious sign
	symbol of longevity		

4. BAMBOO: LANDSCAPE AND AESTHETIC VALUES

4.1. Bamboo in Chinese Garden

Bamboo is an indispensable part of Chinese classical gardens; the history of the garden in China from the 11th century BC. The king of the Zhou Dynasty built the earliest royal gardens. According to the history book "Shang Book," it is recorded that the beauty of the southeast is from the bamboo forest. It explained that the ancients appreciated beautiful bamboo forest scenery. The first emperor of the Qin Dynasty ordered "The Grove" built by Shanxi Yungang to take the bamboo to Xianyang, which is the earliest record of using bamboo for gardening. The species of bamboo, The bamboo garden was built and mostly limited to construction hunting grounds and as the base of strategic materials base, while the bamboo landscape is still in the in development stage.

In the Wei Jin Southern and Northern dynasties, Chinese gardens from bud into the development period. At the time, the work of the literati and scholar-bureaucrats was affected by political turmoil and religious life, advocating the thought of Xuan, who appreciated the landscape, and visited famous mountains and great rivers, which became a fashion in natural landscape and pastoral scenery poems eulogizing and burgeoning landscape paintings. The natural landscape and bamboo stimulated the design of the garden, the "natural garden," which is different from the royal gardens today. The bamboo landscape in royal gardens and private gardens was also developed accordingly. The book "Water Note" introduced the Northern Wei Dynasty's famous royal garden-Hua-Lin Garden, and recorded that the bamboo shadow parker in stone, and beautiful flowers growing in the water. The Book "Luoyang kuan ti write" recorded that in the private garden of Luoyang peach and plum trees were green in the summer, and pine and bamboo evergreen were portrayed in the winter.

The Tang Dynasty literati Wang-Wei designed a landscape of bamboo in what is known as the "Jin bamboo ridge" and "Bamboo pavilion." "Shou gen prison" designed by the Northern Song Dynasty emperor showed the typical bamboo landscape of the Northern Song dynasty. In the Southern Song Dynasty, Hangzhou was the capital, renamed Linan, and the nobles and bureaucracy were all gathered here. They promoted the development of the South China private gardens. Bamboo was more widely used in the Tang and Song Dynasties. The Northern Song Dynasty's Li-Gefei wrote the book "Luoyang Gardens," and discussed and evaluated a total of 19 private gardens, and provided detail about the bamboo landscape description of the gardens. In the Southern Song Dynasty, Zhou-Min wrote the book "Wu Xing Gardens," and through it described bamboo landscapes in the Wu Xing gardens. The use of bamboo to design gardens had entered a heyday.

The garden styles of the Ming and Qing Dynasties inherited the tradition of the Tang and Song Dynasties, and gradually formed their own style. The yard garden, of which the the Jiangnan private garden is representative, is a peak in the development of Chinese feudal society in later period gardens. Bamboo combined with water, rocks, garden wall construction and bamboo forest landscape, is one of the biggest characteristics of Jiangnan private gardens. One can see in the Surging Wave Pavilion, Lion Grove and other six classical gardens in Suzhou, and the Ge garden in Yangzhou, the free and unfettered hall in Huizhou – quite a successful bamboo landscape – and many gardening techniques that are still used in artificial gardens today. The Ming and Qing Dynasties published more books about gardening technology theory. The "Qunfang Spectrum" by Wang Xiangjin, "Xianqingouji" by Li-Yu, "Changwuzhi" by Wen Zhenheng, and the most influential one, "Yuanye" by Ji-Cheng all recorded the design of bamboo gardening in detail incisive, esteem, imitate for later generations. The development of bamboo design in the Ming and Qing Dynasties entered a mature stage.

Thus it can be seen that bamboo in Chinese classical gardens is an important plant material with a long history. In the Chinese garden, bamboo is a common plant. In Table 2, you can see that in the Chinese classical garden, the bamboo configuration can at the entry point of the garden create a quiet atmosphere, and also be set in the middle of the landscape as a point of view, at the edge of the road to form a beautiful bamboo channel, or against the wall reflecting the change in the sun (creating different bamboo reflections on the wall), to form a virtual or physical landscape. It also can be used as a potted plant to design an attractive environment. As for types of plants, single plant trees can be used; mostly groupings are used to create a forest. There are many ways to create aesthetic value.

4.2. Bamboo in Japanese and Korean Garden



The Japanese island regions have many landscape elements. The main island in Japan has either a wet or dry landscape garden on the white sand, and the island forms the main body. The deep impression of the living environment remains in people's consciousness, presented in art as the ideal environment. In addition, the core area of ancient Japan is a very wet environment most of the time; many places will be full of moss and damp. People are partial to the aesthetic view of the tide. The Japanese love big-time, more admiration from under the moss green. The Japanese garden plants bamboo more often to use bamboo to make things, such as a courtyard door or a roadside fence. The design depends on the terrain, type of soil, type of climate, and availability of bamboo around the yard. send out the breath of quietly elegant. The exquisitely made Japanese bamboo door used different patterns. The fence is also full of the breath of primitive simplicity. Japan used bamboo products more than China and South Korea.

Fig. 4. Ancient Japanese Bamboo Garden Gates and Fences

Especially in Japan, drinking tea in a bamboo garden is regarded as a very elegant past time. The Japanese tea ceremony 183 type, in the spirit of zen provides invigorative light and silence. This "zen tea geared" of tea ceremony is called "empty tea." Tea for two and a half mat shop or a shop, all primary colors. With the combination of gardens, called "open," terrain and slender and is the only way in and out of the teahouse. With about 7 to 15 blocks of an odd number of stepping stones, planted with pine and bamboo, Japanese people think shochiku is pure QingJi performance. The Tea house and garden complement each other, creating a dry and light atmosphere, in pursuit of a gentile and solitary place of worship. The tea ceremony uses brush tea, and the tea spoon is made of bamboo. Bamboo is cut on the inside and outside to form two laps of thin bamboo sticks, and the outer stick unfolds and wraps into a circle in the straight to approach. Making a tea brush is very delicate work. The tea brush is one-off consumption in principle. A fresh tea brush must be used in a token display of holiness.

The South Korean period of the Tang dynasty in China is fully absorbed, including the landscape, in Tang culture. In today's South Korean classical gardens, one can still clearly see traces of the Tang dynasty and Chinese garden style. Many South Korean classical gardens have artificial digging pools, or a natural type or rule type. Pool three island, apparently from the traditional Chinese, is "a pool of three mountains" gardening technique. The architectural appearance of the South Korean classical garden is very beautiful. The roof is jehiel mountain type; the shop has colored pantile, dark red columns, lines with green window lattice, and soft elegant colours. The object is to not create too ornate a design but more of a plain simplicity. The size of the stone walls of the building are larger, but few are closed, so they produce a far-reaching open, imposing manner. The national architectural style, architectural form is a blend of both North Korean and China's Tang Dynasty architecture, which have much in common. But in terms of garden plants, bamboo is frequently used in China and Japan's where it is full of cultural implications. The design objective is to achieve more of a kind of moral integrity, and highlight the spirit of a scholar.

Compared with China, the Japanese garden uses less bamboo in its culture, just a few plants. But in the use of plants, gardens in Japan use many varieties. Bamboo is used to make bamboo products, such as bamboo fences and bamboo courtyards. In terms of planting bamboo, China does not use it as much. In Japan, for the location of bamboo – and for China it is basically the same – the build out of the atmosphere is different. Japan and China build an atmosphere inspired by zen and meditation, but the Chinese focus more on creating a peaceful atmosphere. In the South Korean garden, planting bamboo is very common, and can be seen in many traditional gardens. For the location of plants, in China, they are largely concentrated in the entrance to the garden, or against the wall. There are very few bamboo plants in the middle of the garden, and bamboo potted is also relatively rare.

Table 2. Comparison of bamboo planting location in China, Japan and Korea Garden

sort	China	Japan	Korea
entrance			
	Bamboo Garden	Bamboo Garden	소쇄원 입구
central			none
	Zhuo-Zhen Garden	Small Bamboo Courtyard	
roadside			
	Bamboo Garden	Hokokuji Temple	Juknokwon
wall side			
	Zhuo-Zhen Garden	Takehara	오죽헌
potted			none
	Liu Garden	Japanese Garden	
fence			
	Zhuo-Zhen Garden	Ever Bamboo	소쇄원

bamboo products			none
	Zhuo-Zhen Garden	Japanese Garden	

5. Conclusion

This study aimed to compare the culture of bamboo in China, Japan and South Korea from the perspective of religion, literature and painting. The symbolism of the export of bamboo is strongly associated with the three countries. Comparing the application of bamboo in the classical garden in China, Japan and South Korea illustrates the different design uses of bamboo in the gardens and The Three Kingdoms' hold on different cultural characteristics of bamboo. The conclusion of this study, briefly, is as follows:

First, bamboo culture in China is a symbol in religion reflected in gods and filial piety and integrity; symbol in literature embodied in the noble moral integrity and transcends the secular realm, and symbol in noble paintings embodied in the good fortune and longevity. Bamboo culture is embodied in Japan as a symbol in religion embodied in the gods; symbol in literature embodied in the joyful ecological immortal, and symbol in painting embodied in the symbols of purity and auspiciousness. Bamboo in South Korean culture is reflected as a symbol in religion embodied in the gods; symbol in literature embodied in longevity; and symbol in painting embodied in lyrical and auspicious symbols.

Second, based on a comparison of the configuration of bamboo in classical gardens in China, South Korea and Japan, it can be seen in the Chinese and Japanese classical gardens, where the use of bamboo is very rich, China favors a variety of planted bamboo, while Japan favors the use of bamboo products. In the planting mode of bamboo, China and Japan are similar, basically growing it in the garden entry point, the central area, near the wall, or applied to potted plants, or bamboo products. While in South Korean classical gardens, the planting location and use of bamboo is relatively single.

This article examined the bamboo culture in South Korea, China and Japan, and compared The Three Kingdoms' use of bamboo in the garden. The cultural comparison research on the use of bamboo provides useful material on the use of bamboo, including design location, techniques and design. As a follow-up on this research, more information on the cultural differences among the China, South Korea and Japan bamboo plant culture should be explored.

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