Will the real *Prunus* 'Fugenzo' please stand up?

By Christopher Sanders

Summary

The chain of events which led to the establishment in western horticulture of two cultivars of Japanese Flowering Cherry under the names of *Prunus* 'Fugenzo' and *Prunus* 'Shirofugen' is explored. It is concluded that the two names represent a single cultivar, known by the vernacular name of 'Fugenzo' (*P. lannesiana* 'Albo-rosea') in Japan and *P.* 'Shirofugen' in the West. The correct name for this cultivar is 'Fugenzo' and the correct name for the 'Fugenzo' of western gardens is *P.* 'Kofugen'.

Introduction

The taxonomy, nomenclature and identification of the Japanese Flowering Cherries, have always been complicated and confusing subjects. Collingwood Ingram, writing in 1925[1], referred to 'the almost hopeless confusion that now exists…' amongst the species and cultivars then known in the UK. Now, eighty five years later, the waters have cleared a little, but a number of misunderstandings and contentious issues still remain. The confusion can be said to have started in 1830 when John Lindley bestowed the name *Prunus serrulata* on a double white garden form received from China, but which had almost certainly originated in Japan (cf. chapter A Botanist's Discussion in [2], pp 84-90). Forty years later, in 1870, the French botanist Élie-Abel Carrière gave the name *Cerasus lannesiana* (later transferred to *Prunus*) to a small grafted pot plant with corymbs of single, pink flowers. The source of the plant was thought to be Japan, but its precise origin was unknown. The type specimen is a coloured lithograph and nothing exactly like it is apparently known today. Nevertheless, both of these doubtful names have been and are sometimes still used to classify several key Japanese species as well as many of the numerous garden forms. In the meantime, after intensive study by Japanese botanists, two of the native cherries formerly included as varieties of *P. serrulata* have been elevated to specific level, namely *P. jamasakura* (*P. serrulata* var *spontanea*) and *P. verucunda* (*P. serrulata* var *pubescens*); these names appear to have been accepted by the RHS Plant Finder[3]. To complicate matters even further, some contemporary Japanese authors still prefer to use *Cerasus* as the generic name under which to classify all flowering cherries. In the West this name appears at sub-generic level under *Prunus.* Fortunately, we need not overly concern ourselves with these botanical arguments, since this article is concerned only with certain horticultural forms, though here again there is no shortage of nomenclatural issues to grapple with. Moreover, it is not possible to unravel the tangled threads of this problem without constant reference to botanical names.

The Sato-zakura Group

As mentioned above, it has been customary in the past to assign the cultivated forms to one or other of the principal species from which each one was considered to have

descended. In the West this was usually *P. serrulata*, but in Japan *P. pseudocerasus, P. lannesiana* and *P. jamasakura* have also been used. Nowadays, at least in the West, these garden forms, some of which are known to have existed for at least five hundred years, are regarded as being of such obscure origin, many probably being hybrids, that they are therefore best treated as a group independent of any particular species. The Japanese have always called them Sato-zakura (literally, village cherries) and this was proposed by Jefferson & Wain[4] as a suitable group name by which to refer to them. In Japan, long before the International Code for Cultivated Plants[5] was formulated, these cherries were known by vernacular or everyday names. Certain Japanese nurseries, such as the Yokohama Nursery Company, which exported plants to Europe and the USA in the late nineteenth and early twentieth centuries, naturally used these names in their catalogues, so consequently these were the names by which they first became known in western horticulture. In their catalogue for 1905 for instance, this nursery listed a total of fourteen single and double forms, which included such familiar names as 'Ama-no-gawa', 'Kanzan', (as 'Sekizan'), 'Shirofugen', 'Washino-o', and 'Ukon'. By 1934/35 no less than sixty-two Sato-zakura were on offer in the firm's English catalogue.

Collingwood Ingram

Altogether, some fifty different kinds of flowering cherry reached Europe and North America between about 1850 and 1930. Sadly, only twenty of these are listed in the current edition of the RHS Plant Finder and of these, six are offered by two sources or less. This is nothing new; as long ago as 1925[1], Collingwood Ingram, the greatest authority on flowering cherries in his generation, bemoaned the fact that 'only a small proportion of the known varieties can now be obtained in this country'. In these notes he described twenty-seven Sato-zakura, while in his classic work *Ornamental Cherries*,[6] he added a further twenty-three. Given that flowering cherries in the UK are often relatively short-lived trees, sixty to eighty years usually being the upper limit, there is a real threat to the survival of many of the original cultivars and some may already have been lost to cultivation, at least in the UK. In more than twenty years of studying this group I have yet to see such kinds as 'Sumizome', 'Yae Akebono', 'Shujaku' or 'Surugadai- Nioi', all listed by Ingram.

Manabu Miyoshi and E H Wilson

As far as nomenclature was concerned, Ingram described the Sato-zakura under their Japanese vernacular names, i.e. the names accepted today in the West as cultivars, but he also included the botanical names in use at the time. In this respect he largely followed Professor Manabu Miyoshi who published his beautifully illustrated work in German in March 1916.[7] Miyoshi linked all the Sato-zakura to *Prunus serrulata* under the category of *forma*, but also listed their Japanese names, so at least it is known which cultivars he was describing. For example, the well-known cultivars 'Ama-no-gawa' and 'Jo-nioi' were described under *P. serrulata* f. *erecta* and f. *affinis* respectively. Most of Miyoshi's Latin epithets (and of other Japanese authorities such as Koidzumi) have since been converted into cultivar names in Japan and are currently still in use there. Thus, there is a confusing

situation where western horticulturists use Japanese colloquial names as cultivars and the Japanese themselves use Latin cultivar names! In an effort to standardise this complicated nomenclature, Jefferson & Wain[4] published a list of names at cultivar level that was almost entirely based on the older Japanese vernacular names, using the Hepburn system (Hebon-shiki) of transliterating the Japanese characters. These names are intended to replace the Latin epithets and botanical ranks of Miyoshi and other authors and are now in general use, at least in western countries, although the odd anomaly still exists, such as the use in the UK of 'Kanzan' instead of 'Sekiyama'([4]p.19). Ingram[6] also questioned the botanical basis of Miyoshi's use of *P. serrulata* and was at pains to point out that he concurred with it only as a convenient umbrella under which to group the Sato-zakura.

Coincidentally, 1916 also saw the publication of another important work on Japanese flowering cherries, this time by the great E. H. ('Chinese') Wilson.[8] Wilson had been sent to Japan in 1914 by Charles Sprague Sargent, Director of the Arnold Arboretum, Boston, USA, one of the principal objectives being to make a study of these trees. This culminated in *The Cherries of Japan*, a slim volume which appeared just three weeks after Miyoshi's work had been published on 10th March. Was there a race between them to be the first to publish? Strictly speaking, of course, because Miyoshi's work antedates Wilson's, the names of the former must take precedence and this may have been a cause of some rivalry. In practice though, since Wilson's treatment was published in English and was therefore more accessible in the USA and Britain than Miyoshi's German text, it was the former that was more widely followed. Even in Japan, it was Wilson's treatment that took precedence.

On the whole, Ingram agreed with Wilson's treatment of the Japanese native cherries, but was critical of that of the cultivated sorts, both from a botanical point of view and because the descriptions were too brief to be of much use in identification. Unlike Miyoshi, Wilson linked the Sato-zakura to either *P. serrulata var sacchalinensis*(Fr. Schmidt) Wilson (i.e. *P. sargentii* Rehder) or to *P. lannesiana* (Carriere) Wilson. Again, they were included at the level of forma, but instead of using Latin epithets Wilson used the vernacular Japanese names, with one or two notable exceptions as will be seen later. In 1948 Ingram argued that *P. sargentii* had played no part in the development of the garden cherries (a view supported by recent studies in Japan) and that Wilson had mis-identified Carriere's *Cerasus lannesiana* as being the parent species of what Wilson himself named *P. lannesiana* f. *albida,* the Oshima cherry. Ingram regarded the latter as a species, *P. speciosa* (Koidz.) Ingram and his view has generally found favour in the West, though Kuitert & Peterse place it at varietal level under *P. serrulata* ([2] pp 184-189). Modern Japanese authorities list it as a variety of *P. lannesiana*! Regardless of this lack of agreement amongst the botanical fraternity, the Oshima cherry is widely believed to have played an important part in the development of the Sato-zakura.

Ingram's view that the brevity of Wilson's descriptions was due to the latter's comparatively limited knowledge of the growing trees was probably justified, since, during his time in Japan, he would have had only one season in which to study them in flower. On the other hand, Wilson states in his introduction that he consulted

many of the leading Japanese botanists, such as Matsumura, Nakai, Koidzumi and Makino, as well as prominent cherry experts like Funatsu and would have also examined herbarium specimens whilst gathering material for his manuscript. However, his relative lack of familiarity with the Sato-zakura may be the reason why it appears that he was at least partially responsible for a nomenclatural decision which has resulted in the popular name of one of Japan's oldest and best known cherries being applied to a different cultivar in most of the western world.

***Prunus* 'Shirofugen'**

One of the best known of the survivors from the Japanese export catalogues of a century ago is the cultivar 'Shirofugen'. Arguably the most beautiful of all the Sato-zakura, this is a distinctive and easily recognised tree with its corymbs of large, double flowers hanging on long peduncles beneath the coppery young leaves.

Prunus 'Shirofugen' *Chis Sanders*

Pink in bud, they open white with a tinge of pink on the reverse of the outer petals and then change again to deep pink on ageing. It is usually the latest to flower, although some recently introduced kinds may rival it in this respect. As a young tree, it is quite vigorous and wide-spreading, becoming flat-topped with age. It is reasonably frequent in parks and gardens and is still being offered by a number of sources in the UK. Curiously, Ingram said that he never encountered it during his travels in Japan and concluded it must have been rare in that country; neither is it mentioned in Miyoshi's work of 1916. Yet it was listed in almost every catalogue of the Yokohama Nursery between 1899 and 1937, priced per hundred and must, therefore, have been grown in some quantity by this nursery at least. Stranger still, the name 'Shirofugen' does not appear in recent Japanese books on flowering cherries such as *The Manual of Japanese Flowering Cherries*[9] or *Nihon no Sakura*.[10]

How can it be that such a beautiful and distinctive cultivar appears to be unknown in its native land? Fortunately, the answer to this part of the puzzle is not difficult to find.

Prunus 'Shirofugen' *Graham Lees*

Collingwood Ingram[6], in describing 'Shirofugen', quotes *Prunus serrulata albo-rosea* Wilson as the botanical name. Reference to E H Wilson's work of 1916, *Cherries of Japan*[8], reveals that he actually published the name *Prunus serrulata* var *sacchalinensis* forma *albo-rosea* as a new combination of a name first published by T. Makino in 1909[12]. However, he noted that the Japanese name for this form was Shirofugen. But why did Wilson abandon his use of Japanese colloquial names at the level of forma in this case? The answer may be that the name Shirofugen had not previously appeared in an authoritative work and he therefore felt obliged to use the earliest one that had, which was Makino's. The fact that Shirofugen had, according to Kuitert and Peterse[2], been included in a list of cherries at Arakawa in 1816, as well as in the export catalogues of various nurseries, would not have counted as being validly published. Now things begin to fall into place, because Wilson's epithet is currently included in both of the modern Japanese works mentioned above, albeit as *P. lannesiana* 'Albo-rosea'. The name presumably refers to the flowers, which always change from white to pink with age. Here at last is proof that the lovely 'Shirofugen' is alive and well in the country of its birth! But just as one problem appears to have been solved, another, even more perplexing, becomes apparent, as both of the above works confirm that the Japanese vernacular name for 'Albo-rosea' is 'Fugenzo', yet this name is applied to quite a different cultivar in western horticulture.

***Prunus* 'Fugenzo'**

According to the *Manual of Japanese Flowering Cherries*[9], a cherry called Fugenzo is thought to have existed at least as long ago as the Muromachi Era (1336-1573 AD), perhaps even before that. The Buddhist priest Keisan Osen wrote an account in 1459 that recorded the existence of a cherry called Fugenzo with large, white flowers (Kuitert & Peterse[2]). Three hundred years later, in 1758, Igansai Matsuoka, in a book entitled *Igansai-ōhin* (Igansai's Cherries)[11] which included sixty-nine Sato-zakura, also describes Fugenzo as having white flowers. The artist Kosetsu Sakamoto included Fugenzo in an album of cherries that he painted for the German doctor Phillip von Siebold during the latter's residence in Japan between 1823 and 1829. This picture is reproduced in *Japanese Flowering Cherries* (Kuitert & Peterse[2],p.67 Fig.20) and accurately depicts the pink-budded, white flowers and typical, deep-bronzy young leaves of Fugenzo. The name Fugenzo is derived from the supposed resemblance of the curved, leafy carpels in the centre of each flower to the trumpet or tusks of a legendary white elephant (*-zo*) on which Saint *Fugen*, a Buddhist deity, is said to have ridden.

Prunus 'Fugenzo' of c20 western gardens *Chris Sanders*

Manabu Miyoshi (Miyoshi[7]) was obviously well aware of the classic cherry known in Japan as Fugenzo. Rather aptly, he named it *Prunus serrulata* Lindl. f. *classica* nom. nov. The key parts of his detailed description in German may be translated as follows: 'Medium-large tree with wide-spreading, flattish crown. Young leaves red. Flower buds deep red. Flowers up to 5 cms diameter, at first reddish, later almost white, only the outer parts remaining light red'. (It should be noted here that the Japanese character that transliterates as red in plant descriptions is often better

interpreted as pink) Except for the failure to mention that the flowers age to pink, this is an unmistakable description of the 'Shirofugen' of western gardens and 'Alborosea' of Japanese botanists. Miyoshi's further comment that - 'This is probably one of the oldest amongst the existing garden cherries. The branching habit, the colour of the (young) leaves, the form and colour of the flowers and their aesthetic beauty exceeds all other cultivated kinds' corroborates this view.

In contrast, the 'Fugenzo' described by Collingwood Ingram bore large, double, rose-pink flowers in fairly long-stalked corymbs that do resemble 'Shirofugen' in having a cluster of leafy carpels in the centre of each flower. However, its blooms appear amongst the coppery young foliage a week or so earlier than 'Shirofugen' and it is not quite so vigorous, forming in time a flattish head of characteristically interlacing branches that immediately distinguish it from all other Sato-zakura. It is a fine cherry, but is becoming regrettably scarce in the UK, although it can still be seen in old gardens. The once famous nursery of James Veitch & Sons of Chelsea introduced it into cultivation as *Cerasus pseudocerasus* 'James H. Veitch', the latter epithet persisting in catalogues at least until the 1960's. James Herbert Veitch, whilst visiting Japan in 1892, had ordered a quantity of flowering cherries from a nursery which presumably arrived at the Coombe Wood nursery during the winter of 1892/3 and included this sort. It was also known as *Prunus serrulata* f. *veitchiana* Koehne until first Wilson[9] and later Ingram[6] established the name 'Fugenzo'. It was still being widely grown as late as the 1960's, but was gradually squeezed out by the increasing popularity of the more strident and vigorous cultivar 'Kanzan'. Clearly, Ingram's 'Fugenzo' is quite different to that described by Miyoshi. The next question is, if the name 'Fugenzo' properly belongs to the cultivar known as 'Shirofugen' in the west and 'Albo-rosea' in Japan, what is the correct name for the 'Fugenzo' of western gardens?

Sub-varieties/forms of 'Fugenzo'

After such a long period in cultivation, it is perhaps not surprising that occasionally bud sports (mutations) or seedlings of the original 'Fugenzo' may have appeared that initially were also referred to as 'Fugenzo' before eventually being given separate names. In their scholarly account, Kuitert and Peterse[2] report that as many as four such un-named forms were depicted in a Japanese scroll catalogue dated 1822. In 1909 Professor Tomitaro Makino[12] was possibly the first to link the name of one of these sub-forms with the original 'Fugenzo'. A year previously, in the same publication, under the cumbersome name of *Prunus serrulata* var. *serrulata* subvar. *glabra*, he had described - *'*f. *Fugenzo* Makino, having double rose flowers with foliaceous bracts'[13]. It seems likely that Makino was not too familiar with the cultivated Sato-zakura, since it is already clear that this description does not fit that of the ancient 'Fugenzo'. In the following year he amended his nomenclature to *P. serrulata* var. *serrulata* f. *Fugenzo* which he then divided into two sub-forms:

1. *rosea* Makino, with petals rose.
2. *alborosea* Makino, with petals white-rose.

Clearly, sub-f. *rosea* refers to his f. *fugenzo* of the previous year, which he obviously regarded as the original 'Fugenzo' and sub-f. *alborosea* to the real 'Fugenzo' which he stated was known in Japan as 'Shirofugen'. In listing f. *alborosea* in second place to f. *rosea* he reinforced the impression that it was the former that was a derivative of the latter, instead of the other way round. This then, is the very centre of the web of misunderstanding that was later to ensnare first Wilson and then Ingram into believing that the name 'Fugenzo' belonged to a cherry with double, rose-pink flowers and that the real owner of that name was called 'Shirofugen'.

The real identity of Wilson's forma *fugenzo*

Wilson[8], as noted earlier, included Makino's name in the synonymy of his *P. serrulata* var *sacchalinensis* forma *albo-rosea*, so it was presumably the basis for it. As he stated that the Japanese name for this form was 'Shirofugen' and described it as "a beautiful cherry with flowers pink in the bud, changing to white as they open, and distinguished by two green leafy carpels in the centre of the flower", there can be no doubt that he was referring to the original historical form which the Japanese always called 'Fugenzo' and do so to this day.

Having adopted Makino's epithet *alborosea*, *rosea* might have been expected to be treated in the same way and converted to *P. serrulata* var *sacchalinensis* forma *rosea*. However, here there was a problem. The epithet *rosea* had already been used by Èlie-Abel Carriere in 1877 to describe a double pink cherry as *Cerasus serratifolia rosea*, now known as *P.* 'Ichihara-tora-no-o'(cf[2]. pp 84-85). Curiously, Wilson[8] decided to apply it also to the double-pink weeping cherry (as *P. serrulata rosea*) now widely grown in the west as *P.* 'Kiku-shidare-zakura' and in Japan as *P. jamasakura* 'Plena-pendula'. His solution in choosing to use Makino's original name of forma *fugenzo* instead and the decision of Ingram and others to follow him has resulted in decades of confusion and misunderstanding in western horticulture. Obviously he was not aware that 'Fugenzo' and 'Shirofugen' were different names for the same thing. In *Cherries of Japan* Wilson stated "the flowers (of *P. serrulata* var *sacchalinensis* f *fugenzo*) are rose-pink and the variety is distinguished by the presence of two leafy carpels in the centre of each flower". He also states that this is 'one of the most beautiful of all cherries and now well known in gardens under the name of 'James H Veitch'. Therefore, there is no doubt that Wilson's forma *fugenzo* is quite separate from the classic 'Fugenzo' of Japan, called 'Shirofugen' in the west and 'Albo-rosea' by Japanese botanists. According to Jefferson & Wain[4], the name 'Fugenzo' was first validly published by Matsuoka in 1758 so clearly has precedence over both 'Albo-rosea' and 'Shirofugen', the latter not appearing with a description until its inclusion in Japanese export catalogues around 1900.

***Prunus* 'Kofugen'**

The first clue as to the correct identity of Wilson's forma *fugenzo* is to be found in its rather complicated synonymy in *The Cherries of Japan*[8], which includes the name *Prunus pseudo-cerasus benifugen* Hort. ex Koehne (1909). Makino, on the other hand, stated that the Japanese name of his forma *Fugenzo* subvar. 1. *rosea* was 'Ko-fugen'. According to Kuitert & Peterse[2] (the former has the significant advantage of being fluent in Japanese), 'Beni-fugen' is just another rendering of 'Ko-fugen', which means red fugen, as opposed to 'Shiro-fugen' meaning white fugen; fugen being the same Buddhist god as in 'Fugenzo'. Now 'Ko-fugen' was invariably listed in the catalogues of the Yokohama nursery from 1899 onwards, as was 'Shiro-fugen'. 'Ko-fugen' was described as 'double pink – one of the best'; Shiro-fugen as 'large,double, pinkish-white'. In the catalogue of 1907, both were included in a rather poor, coloured illustration which, nevertheless clearly shows the former as double pink and the latter as double white, both with coppery young leaves. A much more accurate colour picture appeared on the cover of the 1926/7 catalogue which also shows the green, phylloid pistils in the centre of each flower of both kinds. Significantly, the name 'Fugenzo' was never listed in any of these catalogues. It seems that the export nurseries were probably aware of the confusion surrounding this name and preferred to use 'Shirofugen' (white fugen) to distinguish it clearly from 'Kofugen' (red fugen).

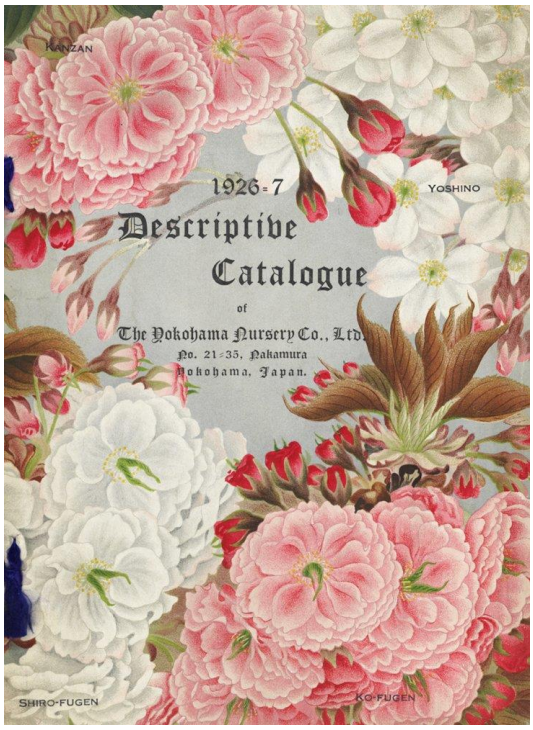

Image of Catalogue cover
(Property of the RHS Lindley Library, reproduced with kind permission)

A final clue that proves 'Ko-fugen' is the same plant that Wilson mistakenly named forma *fugenzo* is to be found in Manabu Miyoshi's work of 1916[7]. At the end of the detailed description of *P. serrulata* f. *classica* referred to earlier, he mentions that a subform which he named *pulchra* nom. nov. was known. The brief description merely says 'with deeper red (i.e. pink) flowers', but the Japanese name given was 'Kofugen', so there can be no doubt that this is none other than Wilson's forma *fugenzo.* Miyoshi ends by including the comment that 'In contrast to this subform (i.e. 'Kofugen') the white- flowered form is called 'Hakufugen'. According to Jefferson & Wain[4] 'Hakufugen' is a synonym of 'Shirofugen', which has already been shown to be another name for 'Fugenzo'.

Prunus (Sato Zakura Group) 'Kofugen' *Chris Sanders*

Having finally unravelled what appears to be the last thread of this complicated puzzle, it must be admitted that neither the problem itself nor the answer to it are exactly new. Paul Russell (1934)[14], in discussing 'Shirofugen', thought that '…it is probable that this variety is known in Japan under some other name'. He also mentioned that trees of this cultivar growing in Potomac Park, Washington, had been identified as 'Fugenzo' by a Japanese botanist some years previously.

However, he was still under the impression that 'The true 'Fugenzo' is quite different, with double pink flowers which do not become white'. W J Bean (1950)[15] was certainly aware of the confusion between 'Shirofugen' and 'Fugenzo' and stated that

> 'Strictly, the name 'Fugenzo' is applicable both to the pink-flowered tree described above, and to 'Shirofugen', but in western gardens it is always applied to the former, the correct name for which is really 'Kofugen' or 'Benifugen''.

The biggest puzzle of all is why Collingwood Ingram, even in 1925 acknowledged as the western expert on this subject, apparently chose to follow E H Wilson in calling the double pink form 'Fugenzo'. By his own admission he largely based his identification of the cherries he described on Miyoshi's painstaking work of 1916[7]. As has been shown earlier, Miyoshi's careful and precise description of *P. serrulata* f. *classica* is clear and unambiguous. Ingram obviously was aware of it because he included the latter name as a synonym of 'Fugenzo', but then inexplicably proceeded to describe a double pink cherry that was clearly Wilson's *P. serrulata* var *sacchalinensis* f. *fugenzo*! He even included this name as a synonym as well. The most logical explanation of all this is that Ingram either could not read Miyoshi's German or did not get it translated, but this is hard to believe of such a scientifically-minded man. There is one other possibility, regarding the rather brief comment of Miyoshi that his subform *pulchra* (i.e. 'Kofugen') had deeper red flowers than f. *classica* (i.e. 'Fugenzo') This is somewhat misleading if one compares it with the white, tinged pink flowers of f. *classica* when at their peak. Ingram's comment that 'I have not been able to recognise two varieties (of 'Fugenzo') in England' would seem to imply he was confused by this. Whatever the reason, the fact that most western authors have subsequently followed Ingram in treating the real 'Fugenzo' as 'Shirofugen' and giving the name 'Fugenzo' to what should be known as 'Kofugen' has added considerably to the nomenclatural mayhem surrounding the Sato-zakura.

***Prunus* 'Daikoku'**

All good mysteries have a final twist and so does this one! Kuitert & Peterse[2] also concluded that 'Fugenzo' and 'Shirofugen' were two different names for the same cultivar and that the former should correctly be applied to the 'Albo-rosea' of Japanese botanists. In their efforts to determine the identity of Ingram's 'Fugenzo', however, they have unfortunately added to the confusion by suggesting that it is none other than *Prunus* 'Daikoku', a quite different cherry discovered by Ingram in a garden in Sussex (Ingram,1925). Apparently, this and several other cherries (including 'Tai Haku') had been imported from Japan around 1900. As he was unable to match it with any of Miyoshi's illustrations and did not meet with it in Japan, Ingram christened it 'Daikoku' after one of the seven Japanese Gods of Good Fortune. This is now a very rare cherry in the UK and is listed by only two suppliers in the current edition of the RHS Plant Finder[3]. Although 'Daikoku' also has double pink flowers that appear late in the season, they are slightly larger than those of 'Kofugen' and of a distinctive lilac-pink hue. Like the latter and 'Shirofugen', the

flowers have a cluster of phylloid pistils in the centre but, as Ingram also noted, are not borne with the same freedom as the other two cultivars, which probably explains its scarcity in cultivation. There are other important features that clearly separate it from 'Kofugen'. The vase-shaped growth habit is quite different to the flattish crown and characteristic interlacing branches of the latter and the yellowish-green young leaves bear no resemblance to the deep bronze ones of 'Kofugen'.

Prunus (Sato Zakura Group) 'Daikoku' *Chris Lane*

Summary of Nomenclature

***Prunus* 'Fugenzo'**

P. 'Shirofugen' / 'Shiro-fugen'
P. 'Hakufugen' / 'Haku-fugen'
P. lannesiana 'Alborosea'
P. serrulata var. *serrulata* f. *Fugenzo*, 2. *alborosea* Makino, 1909
P. serrulata var. *sacchalinensis* f. *albo-rosea* Wilson, 1916
P. serrulata f. *classica* Miyoshi, 1916

***Prunus* 'Kofugen'**

P. 'Fugenzo' of many authors in error
P. 'Benifugen' / 'Beni-fugen'
P. (*Cerasus*) *pseudo-cerasus* var. *James H. Veitch* Veitch, 1906

P. pseudo-cerasus var. *serrulata* subvar. *glabra* f. *Fugenzo* Makino, 1908
P. serrulata var. *serrulata* f. Fugenzo,1. *rosea* Makino, 1909
P. serrulata f. *veitchiana* Koehne, 1911
P. serrulata f. *classica* subf. *pulchra* Miyoshi, 1916
P. serrulata var. *sacchalinensis* f. *fugenzo* Wilson, 1916
P. serrulata fugenzo Ingram, 1925

References

1 Ingram, C. (1925) *Notes on Japanese Cherries*, in Jour. RHS, v 50, p 73
2 Kuitert, W. & A. Peterse (1999), *Japanese Flowering Cherries.* Timber Press, Oregon, USA, ISBN 0-88192-468-7
3 RHS Plant Finder (2010-2011). Published annually by Dorling Kinderskey on behalf of the Royal Horticutural Society. ISBN 978-1-4053-5370-0
4 Jefferson, R. M. & K. K. Wain (1984), *The Nomenclature of Cultivated Japanese Flowering Cherries* (Prunus) : The Sato-Zakura Group. USDA National Arboretum Contribution No. 5, Washington, D.C.
5 *International Code of Nomenclature for Cultivated Plants* (2009), 8th ed. The International Society for Horticultural Science, Leuven, Belgium. ISBN 978-90-6605-662-6
6 Ingram, C. (1948), *Ornamental Cherries.* Country Life, London
7 Miyoshi, M. (1916), *Japanische Bergkirschen, ihre Wildformen und Kulturrassen* (Japanese Mountain Cherries, their Wild Forms and Cultivars, in German) in Jour. of the College of Science of the Imperial University of Tokyo, vol 34 (10th March)
8 Wilson, E. H. (1916), *The Cherries of Japan.* Pub. of the Arnold Arboretum, No. 7 (30th March)
9 The Flower Association of Japan (1983), *Manual of Japanese Flowering Cherries*
10 Kawasaki, T. (1994), *Nihon-no-Sakura* (Flowering Cherries of Japan, in Japanese)
11 A copy of this ancient work (in old Japanese) is held in the library at Kew.
12 Makino, T. (1909), *Observations on the Flora of Japan*, in Tokyo Botanical Magazine vol xxiii, pp 73-74
13 Makino, T. (1908), *Observations on the Flora of Japan*, in Tokyo Botanical Magazine vol xxii, p 102
14 Russell, P. (1934) *The Ornamental Flowering Cherries.* USDA, Circular No.113
15 Bean, W. J. (1950), *Trees & Shrubs hardy in the British Isles,* 7th ed.