# JAPANESE GARDENS

CATALOGUE OF AN EXHIBITION FROM JAPAN

INTRODUCTION BY

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UNIVERSITY OF OREGON

EUGENE

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# JAPANESE GARDENS

A Catalogue of an Exhibition from Japan

With an Introduction by Loraine E. Kuck, Author of The Art of Japanese Gardens

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## INTRODUCTION:

# THE JAPANESE LANDSCAPE GARDEN

by Loraine E. Kuck

The first landscape garden in Japan was built in front of the imperial palace, near Nara, in 612 A.D. This is recorded in the ancient chronicle called the Nihongi. The garden was constructed by a Korean artisan who, like others of his kind, had been brought to Japan to teach the arts and crafts of China. Korea was then an outpost of Chinese civilization, but Japan was just beginning to adopt and absorb its arts.

This first imperial garden consisted of a lake or pond, with an island in it, and a Chinese bridge leading to the island. Plants are not mentioned in the chronicle, although doubtless there were trees and shrubs. Plants have always been considered too ephemeral to be important in Oriental gardens. Emphasis is on the more enduring things, the contours of the land, water and rocks.

The design and circumstance of this first imperial Japanese garden set a pattern for the whole development of garden art in Japan. From that time onward the great and wealthy--emperors, nobles, dictators, prelates and artists--interested themselves, whenever they could, in garden making. Japan sometimes lost touch with China during the following centuries, but when contacts were renewed again, fresh inspiration usually came to garden making. Nevertheless, in the long run, China supplied only prototypes. The Japanese developed gardens distinctively their own. In this medium, as in so many others, they achieved unique artistry.

The idea that gardens should be a reflection of nature is so logical, one wonders how any other form ever came to be thought of. Yet only two peoples have invented the naturalistic style, the Chinese and the English. All others who attained sufficient culture to make artistic gardens followed the geometric or formal style. That is, their gardens were derived from architecture, not nature. The Chinese developed the landscape garden some centuries before the Christian era. The West had to wait until the 17th century, A.D., for the English to do it. Independently they did re-invent the style, falteringly at first, then strongly, when they came to learn that a great civilized people across the world had always followed this pattern. To aid our perspective on oriental gardens, we should realize that most of the gardens in America today are derived from Europe and are a blend of the naturalistic and the formal styles. Yet faintly in their background can be discerned the influence of a ghostly Chinese ancestor who added something to our feeling for naturalness.

The early Chinese were what we would call outdoor people. Their princes and nobles loved hunting. Their philosophers built retreats in wild and beautiful spots where they could contemplate nature. The common people frequently went out for festivals beside the rivers or

in the hills. Nature, in early China, was beautiful. Spectacular mountains rose abruptly from the plain; serene rivers and little streams wandered through a land covered with patches of woodland and grassy meadows. Everywhere were such quantities of flowers that a modern writer, referring to plant sources, has called China "the mother of gardens".

The first Chinese gardens were actually natural landscapes such as the imperial hunting parks, preserved or slightly developed for use. Even much later, the natural setting and outlook of a scholar's retreat were regarded as his garden, and modified only as convenience required. Emperors enlarged natural waterways to make themselves large lakes for pleasure boating. When space became limited and gardens were constructed behind walls and in courtyards, the landscape created was reduced in size, abridged in detail, suggested and symbolized.

It was gardens of this advanced artistic type which reached Japan; hence the Japanese never went through the earlier stages of adapting the existing landscape. They built themselves gardens from the beginning. Nevertheless, their gardens were sometimes placed against a background of natural scenery, generally with hills behind. The garden, as the immediate foreground, was blended subtly into this setting.

The introduction of the Chinese landscape garden found the Japanese eagerly ready to receive it. Buddhism, which had come by way of Korea, had brought with it much knowledge of Chinese civilization and arts. In their capital city the Japanese were constructing stately Buddhist temples and palaces in the colorful style of the Chinese T'ang period. They were painting murals and fashioning the exquisite images of Buddhist divinities which still survive in some of these old temples.

There was a responsive feeling in Japan to the concept of the landscape garden, for these people also had a deep feeling for the beauties of nature. Their land early inspired this feeling and has nurtured it to the present day. Different from China, it is, perhaps, even more beautiful. Its picturesque mountains, once volcanic, are now heavily wooded and misty green in the frequent rains. Streams rush through rocky gorges or meander across the coastal plain. Calm lakes lie between mountain ranges. An incredibly picturesque coastline is made up of little bays between rocky headlands, with innumerable islands, large and small, in the distance. All these things have appeared again and again as garden features. For the Japanese have studied their own landscape and caught its feeling in their garden re-creations. Yet these gardens are not actual copies or reproductions of such scenes. They are nature re-created as art, reflecting the feeling, subjectively, of the makers. They are inspired by natural beauty, but disciplined by the limitations and techniques of their materials. To the gardens as art the Japanese have applied that economy of line and form, the simplicity and suggestion, which characterize all their other arts.

It is important at this point to understand the difference between the Japanese landscape garden as such and the general "landscaping" or garden development as the word is used today in the Occident. With us, landscaping covers the improvement of a site for its best use by people. It includes such things as roads and paths, service areas, necessary buildings and the planting around them. These things the Japanese do also in a way to meet their own needs. Functionally their way is not much different from that of the Occident, although details and methods may vary considerably.

But the landscape garden itself is generally no part of the site development, except as a painting may sometimes be regarded as part of the furnishings of a room. It is a creation apart, made only for its own artistry, beauty and delight. It is often limited in size when compared to the whole estate, and frequently is placed by itself. It can sometimes be seen from the main room of the building, but not always. For sometimes the buildings are only appendages of the garden, seats for its contemplation.

Or the landscape garden may take the form of a "stroll garden", to be seen as one walks along its paths. In its views, unfolding with each turn, such a stroll garden is exactly comparable to one of the long, narrow landscape paintings which are kept rolled and which are viewed, a portion at a time, as they are unrolled by sections.

Perhaps a word should be said here about misconceptions of the Japanese garden derived from early European writers on the subject. There is a widespread idea that they are miniatures. The word has led often to the conclusion that these gardens must be built on the scale of a doll's house. Nothing could be farther from the truth. Instead of being small, many are very extensive, covering acres. Others are comparable in size to the garden of an ordinary occidental house. A few are quite small, built usually in tiny courtyards or interior lightwells. Sometimes these bits of garden are a part of a small home. More often they are found in commercial establishments, shops and restaurants. In these latter places, foreign visitors were most apt to see them and gain a wrong impression of the whole field of garden making.

But no matter what the dimensions of the garden, it is never done on a miniature scale, but always on the human scale. A space ten feet square may hold only one or two rocks and a small tree in its mossy ground. But rocks and tree will both be of substantial size. In a somewhat larger garden, a monolithic stone bridge, for instance, will always be able to carry a man across a stream, either a real stream or one indicated. In other words, no matter what the size of the garden, it will always be on a scale which might occur naturally in the same area. And if, as sometimes happens, the smaller, actual garden should also have the inherent aspects of a larger scale, in which boulders become mountains, this second scale is strictly within the imagination of the beholder. To one without the necessary insight to visualize a rock as a soaring peak, that rock will still remain an interesting stone in the garden, and lose nothing in its natural proportions and placement.

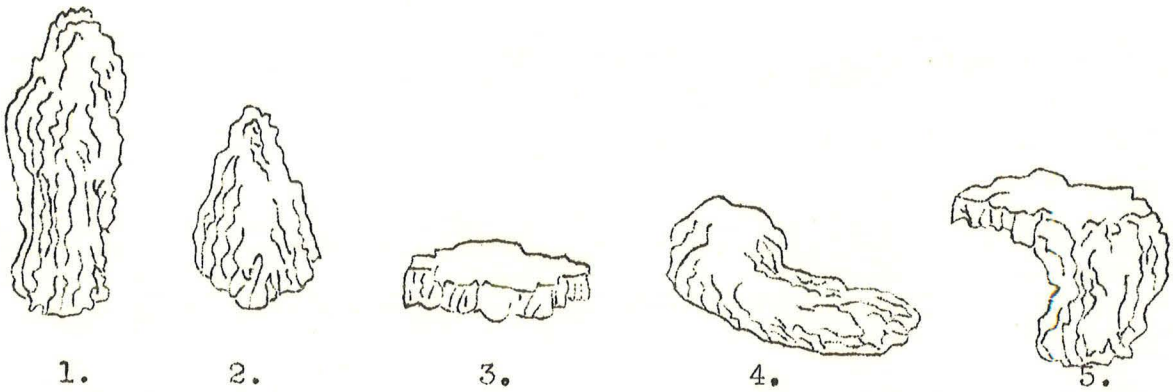
In making an artistic landscape picture out of the materials available to a gardener--earth, water, plants and rocks--the principles of good design require that these things be put together so as to create an effect of harmony, with unity, emphasis and variety developing interest and meaning. Plants are delightful but make only the finish. Land contours--the rising and falling ground--are important but only the beginning. Water is usually very important, for it adds an ineffable quality to any landscape. But water must be delineated, since by itself it is formless. In this delineation rocks and stones are basic and become the most important single element in the composition. Rightly used they confine and give clarity to the water, they strengthen the land contours and create emphasis and unity in the design. Down the centuries, the quality and arrangement of the rocks used in Japanese gardens have, with few exceptions, been the main reason for success or failure. This is summed up in the phrase which long stood for the making of such a garden. The words mean, literally, "to arrange stones".

It is necessary to comprehend something about rocks and their artistic arrangement if Japanese landscape gardens are to be fully understood and appreciated. The best of these gardens are, first and basically, abstract designs of form and line. They are only secondarily concerned with delineating or suggesting landscapes.

The art of rock arrangement is unique to the Orient. The Occident has nothing like it except, perhaps, stone sculpture, for both are concerned with creating forms of harmonic beauty and significance in stone. But unlike sculpture, which gives the artist a chance to chisel the stone into any form he wishes, the rock artist must find his stones in their natural shapes, then place them together in ways comparable to their positions in nature. At least not violating natural positions. These are very limiting conditions which greatly increase the difficulties of the art.

The first step in appreciating rock artistry must be a recognition of the beauty and individuality of stones. This includes awareness and appreciation of their forms, textures and colors. Of these, form is the most important, for oriental arrangements are primarily designs of mass and line. Colors and textures must harmonize but are subordinate. The vast majority of rocks are undistinguished, as with most things in this world. They are nubby and nondescript, and rock art passes them by. It searches out the rare stone of character and interest to use in creating its compositions.

A simplified analysis of the stone art, a sort of primer of the subject, was written by a Japanese garden maker, Ritoken Akizato, in the 18th century. It is very helpful in gaining an understanding of the whole process, leading to a better appreciation of the gardens themselves. For this study he arbitrarily selected five shapes of natural rocks to be used. It is obvious that they were chosen because they lend themselves to easy, harmonic arrangement, being comparatively simple, yet quite diverse. It was never intended that these five forms should be actually sought out in rocks and used for a garden. The whole thing was a demonstration and an exercise.



1. 2. 3. 4. 5.

The five selected forms are: 1. a high vertical or "statue" stone; 2. a low, vertical, upright stone; 3. a flat, level stone; 4. a low, rounded bent stone (called the "reclining ox"); 5. an arching stone. The latter takes roughly the form of an arc, its top hanging over beyond its base, but with full stability maintained. These stones, in addition to their main outlines, must have good secondary characteristics in their rugged lines, precise angles and interesting surfaces. They must harmonize in their textures and colors.

The demonstration of how these five forms can be placed together in groups of two, three, four and five, give an immediate and graphic idea of how rock arrangements are developed. A person who wishes to become more familiar with this art might try to find five such rocks (say of cobble size) and practice putting them together in a tray of sand. By the time good stones have been located, a considerable awareness of stone forms and characters will have been gained. And after handling them a little to create interesting abstractions of form, with the inevitable rearrangements, shiftings, and substitutions involved, a fuller realization will be reached of what it means to achieve the same ends when the bulk and weight of large, massive stones are actually being used. A crew of men trained to follow directions, some kind of tackle to lift and carry, and plenty of time must be at the disposal of the garden artist.

It can be seen why fine stones have been as much appreciated in the Orient as a fine old tree or a perfect flower. It sometimes happens that a person on an outing may notice a fine stone lying beside the way, and carry it home to set it up indoors in a place of honor. In both China and Japan such stones have sometimes come down as valued heritages. In the history of Japanese garden-making a fine large rock has always been considered of sufficient value and importance to be presented to the highest personage, if engaged in the making of a garden. Beautiful stones were often removed from an old garden to a new one. Records exist of stones which have made as many as three or four transfers. These transfers and gifts, it is plain, were often nothing less than confiscations, if a powerful lord were making a garden and demanding "contributions" from his vassals. It was the easiest way to get what he wanted.

What is believed to be the oldest existing stone arrangement in Japan is found near Kyōto in the precincts of Miidera. This is a group of three stones, one tall and flat-topped, with strong planes and angles, one low and level, the third roundly pointed. Together they create a design of occult balance based on the triangle, so familiar in Japanese art. It is the kind now widely known in America as the "heaven, earth, and man" formation of popular Japanese flower arrangement. Evidence found by Mr. Shigemori indicates that this Miidera stone group was probably set up about 670 A.D. as part of the garden of Crown Prince Otomo. It would have been closely connected with that done a generation before by the Korean artisan in front of the imperial palace.

There survive near Kyōto today several large old lake gardens of the style made by Chinese emperors for pleasure boating. During the 8th and 9th centuries when Japan was closely following China, many of these garden lakes were made on estates of the nobility. The earliest of these to survive was made for the retired Emperor Saga, about 823 A.D. Traces of rock arrangement in the water and on the shore indicate the high development of the art at that time. Today this old pond is known as Ozawa-ike, of Daikakuji.

Outings on these old lakes were long popular with members of the court. The boats used were barges, whimsically and colorfully decorated, perhaps with the head of a dragon built up at the prow. They were poled about the lake while those on board enjoyed views across the water, listened to music and wrote poems expressing their delight in these things.

A contemporary description of such an outing was written about the year 1000 A.D. by Murasaki, a court lady in attendance on the empress of the period. A translation of her novel by Arthur Waley is entitled "The Tale of Genji". From its description of this outing we are made aware that the shorelines and islands of these lakes held stone arrangements meant to be seen only from a boat. Trees and flowers were planted about the lake and islands, in the form of woodlands or drifts of color among the rocks.

Lady Murasaki's descriptions of gardens refer often to their trees and flowers which were sunny and brightly colored, unlike those of later gardens which showed restraint in quiet greens and greys. The courtiers of that time loved gaiety and color. Murasaki records the beauty of trees of blossoming cherry and "plum" (the oriental apricot). She mentions pines, bamboos, willows and maples, the latter gay in autumn with their tiny red leaves. She refers to azaleas, kerria, deutzia, tree peonies, wisteria, chrysanthemums, iris and morning glories. These things are still popular today, although most of the flowering plants are not grown outside the landscape garden itself.

All Japanese garden plants are natives of the land, of course. And since the climate is mild, broad-leaved evergreens predominate among them and among the trees and shrubs of the gardens. These and the much-favored pines prevent the garden from being seasonal, so it looks well at all times. Indeed, in winter, under a light fall of

snow, gardens are considered especially beautiful, for the "snow flowers" are thought of as part of the cycle of bloom.

With their keen awareness of line and mass, it is inevitable that the Japanese should consider the form of a tree its most important characteristic. Very early they learned to transplant full grown trees, and this transplanting is still regularly practiced. Old pines are brought in from the countryside and other trees moved as needed. In the past, fine tree specimens were often confiscated from existing gardens along with stones, when a powerful person was engaged in making a new estate.

From an artistic standpoint the Japanese are undoubtedly the world's best tree pruners. If old trees are not available they prune young ones into picturesque forms. In shaping such a tree, they often follow the familiar outline of the triangle, but this may be so subtly done that it is hardly recognized. At any rate, symmetry is always avoided. Trees are also pruned to keep them to a proper scale. When they must be reduced in size for a small space they remain actual trees, not miniatures. The real tree miniatures are the bonsai, a few inches high, grown in a pot and used as an indoor ornament.

In fine old gardens near Kyōto the ground is often covered with moss which the Japanese consider their most prized surfacing. One old temple near Kyōto has such wonderful mosses that it is popularly called the Moss Temple, although its correct name is Saihōji. Its garden area, next to the present building, is rather extensive, with a winding old pond and a hillside above, all lightly shaded with a growth of natural trees. The ground everywhere is thickly and deeply covered with various mosses, some bronzy green, some emerald, some almost azure, growing together in a dim mosaic of color.

Saihōji is a stroll garden with a walk around the pond and up the hillside. It dates back to the 13th century when there were originally two temples. It represents a transition in garden development between the large lake gardens of the courtiers and a later period when the lake was reduced to a small pond and emphasis was placed on details of art, often with an esoteric meaning. For many of the later gardens, like Saihōji, were built by temples.

This garden has two rock arrangements on the hillside, the first, a cascade; the second, a turtle island. Neither is connected in any way with the actual pond below. The cascade, built into the hillside with large, water-worn boulders, has several falls and a number of small pools at different levels. There is no actual water in this arrangement, for there is no source from which it can come. Yet the feeling is strong that it will flow here after the next rain.

The island is even more an imaginative creation, being at first sight merely a pile of large stones in a mossy glade. Considerable insight is necessary to see in these stones a large turtle, head up, flippers lazily moving through the sea of green. The head is a large upright stone, the flippers are angled against the imaginary waves.

The concept of an island in the form of a giant turtle is derived from an ancient Chinese tale that such turtles were once sent to stabilize islands floating in the Eastern Ocean. On these islands congregated the Taoist Immortals, riding on large yellow cranes. Free from death and sadness, the Isles of the Blest are a sort of Taoist paradise, associated with the two longevity creatures. Turtle and crane islands (the latter not graphic) are found in many later Japanese gardens, evidently adopted from China. But, we may be sure, followed in Japan only as a style, a charming whimsy.

Garden islands having another meaning were derived from the Buddhist concept of Sumeru, a vast peak constituting the universe, and rising from illimitable oceans. Called Shumi-sen in Japanese, islands representing this peak were put into garden ponds under Buddhist influence. A particularly fine example is found in the garden of Tenryūji, a temple on the outskirts of Kyōto.

In the 13th century this temple was the country villa of an emperor. Its garden, lying before the main hall, has a pond about two hundred feet long and a hundred feet wide. It is enclosed on the far side by rising ground, made originally from material excavated from the pond. Trees and shrubs conceal the top of this rise and blend the garden into a view of the natural hills behind. A path leads around the pond, and, opposite the building, crosses over a bridge of natural stone below a rocky cascade. The Shumi-sen, a group of rocky islets lies near the bridge. Cascade, islets and bridge constitute a unit and are considered one of the finest examples in existence of Japanese rock composition.

The shumi-sen here is a group of seven stones, the central one a rocky pinnacle rising about five feet above the water. The other rocks are grouped about it, some flat-topped, with pronounced planes and angles; others sharply pointed, one or two almost level with the water. The seven form a balanced harmonic form no matter from which side they are viewed.

In this grouping we may see, in our imagination, more than a cluster of rocks in a garden pond. Perhaps the pinnacle may soar into immensity, a vast mountain rising from an illimitable sea--Mount Sumeru, embracing the universe.

The cascade, like that in the Moss Temple garden, is also a "dry" creation. But it differs in being (on a reduced scale) a rugged mountain gorge made of huge, upright rocks. The face of the largest cascade is seven feet high. In this gorge one hears the crash and fall of mighty waters rushing and swirling from mountainous defiles above. The effect is unmistakable although no drop of real water is present.

The contrast between the rugged strength of this tremendous creation and the softer effect of Saihōji's water worn boulders is striking. The boulders suggest, on a natural scale, the gentle nature of Japanese landscape. The rocky gorge and soaring island peaks hark back to the spectacular mountains of China. And with them the artistry of China's landscape painting in the Sung period enters Japanese garden art.

Landscape painting in China, even in the 12th century, had a long tradition. It had developed as the work of those painters--usually also poets, scholars and philosophers--who had sought out natural beauty spots as retreats from the world's distractions. Contemplating the splendid scene around them, they came to see various aspects of it as symbolic. Soaring peaks, leaping waterfalls, ancient twisted pines and rugged rocks took on meaning and their pictures became full of significance. These paintings were done on white paper or silk, with ink. It could be watered down to misty grey, brought to a sharp black focus or to any intermediate effects. Such painting touched perfection in the refined and civilized periods of T'ang and Sung, which saw also most of China's other arts at their best.

The Mongol conquest destroyed much of this civilization, scattered the painters and brought many of their pictures into the market. Some of the artists wandered as far as Japan. Also reaching that country were many fine examples of their work. The influences of both had far-reaching effects.

There is good reason to think that the spectacular rock compositions in Tenryūji's garden--the cascade, the bridge and the island--were the work of one of these wandering Chinese artists. Their style and period would indicate it. The same person may also have made about the same time another very similar cascade in a nearby estate which was later to be called the Golden Pavilion.

By the late 14th century Kyōto was undergoing a period of renewal. Military barons who had usurped the power of the courtiers and for a while made their government headquarters in Kamakura, had come back to the city. They had succumbed to the subtle cultural influences of the old court and were now busily building fine estates for themselves. Art was also experiencing an invigorated renaissance.

The leaders in all this were the shōguns, hereditary heads of the de facto government, who had become men of culture and high taste. They gathered about them poets, painters and connoisseurs and set the art standards of this Muromachi Period. It is generally conceded to be the greatest in Japanese artistic achievements.

The influence of the Chinese Sung painters was paramount on this group. The feeling of the Japanese artists was so completely sympathetic with Sung art that those painters in Japan who followed it, though separated both by time and space from the original Sung artists, are regarded now as an integral part of the school. Most of the Muromachi painters were monks of the Zen sect of Buddhism. And like their Chinese counterparts, they were often also poets, scholars and mystics. In the ensuing period they created landscapes not only with ink and brush, but sometimes with rock, water and sand.

The so-called Golden Pavilion was built by the third shōgun on a large and beautiful lake. Its small top story was gilded and made to serve as a Zen chapel . The pavilion was a gathering place for the coterie of artists and connoisseurs which the shōgun gathered around him. Today the old lake garden survives, fed through the

rocky cascade built much earlier. A replica of the building (the original of which burned only after World War II) stands in it. Its outlook over the water to the rocky islets, the azalea-colored islands and the distant pines on the shore, is one of the most enchanting things in all Japanese garden art.

During the following decades of the Murōmachi Period many new gardens were made in Kyōto. Most have disappeared, but one or two survive. There is, for instance, the Silver Pavilion, a later shōgunal estate. Some of the rocks around its islands appear to be in their original positions and show plainly that the garden artist was creating forms in the Sung manner.

The most complete exposition of a full Sung landscape picture, executed in stones, stands in the small Zen temple of Daisen-in of Daitokuji monastery. It shows to the informed and imaginative beholder the soaring peaks of Enlightenment, the leaping cascade which symbolizes human life, ever falling, ever renewed. A river with a boat (a graphic rock) represents man's everyday life. The outlook of the mystic who aspires to comprehend the meaning of existence (usually symbolized in the paintings by a pilgrim who has climbed partway up toward the peaks) is present in the lifted viewpoint of the beholder himself.

Rock artistry and esoteric significance reached a climax in the small garden of Ryōanji (also Romanized as Ryūanji), a temple just outside of Kyōto. In this stone composition the artist finally abandoned altogether actual landscape as a prototype and launched out into pure abstraction.

The garden forms the outlook for a small temple verandah. It is a flat rectangle of coarse white sand, somewhat larger than a tennis court, and enclosed opposite the building by old plaster walls. There are no plants in the garden except some coarse moss around the stones. Tall trees enclose it beyond the wall.

The level sand is raked into a pattern of parallel lines, and rising from it are fifteen stones, placed into five groups. These stones are not remarkable for size and form, although they vary from large boulders to smaller stones, some almost level with the ground. What is remarkable is the way in which they are disposed about the rectangle of sand in relation to their forms and sizes.

Each group is, first, a carefully composed design by itself, a design of thrust and flow, of horizontal and vertical mass and line. The group farthest to the left has five stones in it, the others, two or three.

The five groups are then arranged into a bālanced, harmonic progression across the sand, tending slightly from left to right. Some are forward, some back on the rectangle, the whole making a carefully integrated design, so that every stone of the fifteen carries its exact and perfect relationship not only to those nearest it, but to every other stone in the design as well.

Visitors to this garden are invariably baffled and mystified the first time they see it. Yet they are challenged by a feeling that there must be some significance which cannot be immediately recognized. There can be no easy and universal answer to such a feeling. Any significance which the garden acquires for the visitor on further contemplation must be a subjective one, a personal interpretation.

To this writer the garden came to represent an exposition of harmony, a harmony of colors in soft greys, browns and greens, a harmony of textures in rock, sand and the mistiness of rain. Finally, a harmony of form in the rhythmic rise and fall and flow of the stones. Through these exterior harmonies there seemed to come from its Zen makers a sermon in stone--the conviction of a greater Harmony in the Universe, of a Oneness to all things, with man as a part of it, a part of the Infinite.

With this achievement Japanese garden art touched its zenith.

Later gardens were built, of course, many of them possessing great artistry. But none of them came to hold the strong feeling of the earlier gardens.

Innumerable tea gardens were made--not outdoor tea-drinking areas, but informal approach gardens. They came to offer as their only common characteristic a path leading to a tea room which is traditionally a rustic hut. Such a room represents the quiet retreat of those seeking beauty and peace in nature, with the tea ceremonial providing a means for achieving tranquility and repose, for leading to an appreciation of the finer things of life. The tea garden path symbolizes the way through the wilds to such retreats. It is always artlessly simple, its only stones, if any, a few "thrown away" rocks lying beside the path.

In the 16th century the dictator Hideyoshi built the garden in the small temple of Sambō-in of Daigoji. As a man who had risen from the status of common foot soldier to be the most powerful lord in the land, he betrayed by the opulence of this garden his will to remain always the most magnificent of his time. The garden contains an incredible number of fine stones, crowded together and juggled somehow with great technical skill into positions of artistry. They must have been gathered from the many old estates of Muromachi which, by then, were in ruins from the civil wars.

Then there is the 17th century garden of the present imperial villa at Katsura, one of the best preserved and now the most beautiful of the old gardens in Japan. It was made when Kyōto was again experiencing a period of rejuvenation. The paramount cultural influence of the time was exerted by tea masters, persons who inherited the traditions of Muromachi but tried to carry them out in a wider, simpler and more democratic way.

Katsura is a large stroll garden with an extensive winding pond and several studio-like tea cottages. The path and lake shore are decorated with numerous fine rock compositions, executed with the most perfect skill--to compose in effect a large and princely tea garden, superimposed on one of the old garden lakes and strongly influenced in retrospect by Murōmachi artistry. Its stone arrangements are no more than rich embellishments, however, technically perfect but lacking significance beyond their decorative quality.

Later gardens lost still more of the significant qualities, though often retaining artistry in their outward forms. Some of them became literal landscapes when understanding of the imaginative dimensions of the older gardens faded and only their landscape tradition remained. When the government once more left Kyōto and made its new capital at Edo (Tōkyō) a number of large estates were eventually constructed there. These were characterized by broad flatness, since Edo's site was lacking in hills, making a flat style to be seen likewise in the provincial gardens of the same period.

Large gardens have always been made by the rich and powerful. By the end of the 19th century such persons in Japan had become merchant princes and financiers. During the last hundred years such people have constructed many charming estates, some going back to romantic and picturesque sites in Kyōto. In general these gardens show a greater interest in trees and plants than is evident in the classical examples.

Developments since the Second World War have evidenced a distinct Occidental influence on all art forms, with abstraction strongly present. Japanese gardens have not been without their influence, at the same time, on the rest of the world. The Occident has long felt considerable curiosity in what seemed to be merely quaint and pretty conceits. It early adopted a few features such as the path of stepping stones. Recently Americans in particular have been finding out for the first time what Japanese gardens are really like. And they have discovered that there is much to be learned from them, many details which can be adapted into their own way of life.

Basic among such things are ways in which integration of indoors with outdoors can be better achieved. As a concept such integration has only recently come to American thinking, but it is old in Japan. Their residence gardens have long served practically as murals for the main rooms. Some appreciation of stones is also penetrating into American garden artistry and more of it can be expected. It may be in such fields as that of the related arts that various peoples will reach through to a better realization of world harmony.

# CATALOGUE LIST

## PART I

## PHOTOGRAPHS OF GARDENS

G1. GARDEN AT ACHI SHRINE (Tempyō Period, 710-794)
Kurashiki.

About the third century A.D. two Korean families (the Hata and the Achiki) came to Japan, bringing with them their own cultural tradition. Establishing themselves near Kurashiki, which was then on an island, they made gardens including arrangements of huge stones. Some of the remains of these arrangements are now preserved as part of the garden of Achi Shrine. Each of the stones represents a crane or a tortoise, symbols of long life. The philosophy behind these representations may be called "Hōrai-ism", from the Japanese word for one of the Chinese Islands of the Immortals, Hōrai. See Miss Kuck's Introduction for a complete account.

1. Crane stone arrangement (Tsuru-iwa-gumi). Two large stones are placed together to resemble the wings of the crane. The stone arrangements known as "Crane Islands" usually do not attempt to depict the crane literally; they merely symbolize the bird as stones rising vertically to contrast with the flat stones of the "Tortoise Islands".

2. Tortoise stone arrangement (Kame-iwa-gumi). A few stones are arranged to show a tortoise in an abstract way. To the imaginative, such clusters of stones may suggest the actual form of the giant turtle floating on the surface of the water.

G2. GARDEN AT ONJŌJI (Hakuhō Period, 646-710)
Ōtsu.

When the Emperor Tenchi built his villa at Lake Biwa in 670, the Crown Prince, Ōtomo moved to the same area and converted his residence into a temple called Onjōji or, more popularly, Miidera, the Temple of Three Wells. (See M1, Part IV).

3. This stonework is known as Shumisen-iwa-gumi, referring to a representation of a mountain described in Buddhist scriptures. Each stone is as high as one of the figures in the famous Shaka Trinity of the Seventh Century, A.D., in Hōryūji. Such arrangements indicate the prevailing philosophy of the period in which they were made.

4. Akaiya-iwa-gumi (stonework of the Akaiya style). This stone arrangement is one of the oldest known. A spring flows from beneath the rocks.

G3. ŌZAWA POND AND GARDEN (Heian Period, 794-1185)
Daikakuji, at Sagano, Kyōto Prefecture.

In 813 the Emperor Saga built a villa in the northwestern part of the city, on the grounds of which was a pond now known as Ōzawa no Ike. Most of the garden is in ruins, but some of the original stonework and a portion of the garden as a whole have been preserved. The stone arrangements in the pond are called Teiko-no-ishi ("stone in the pond"), and are of a type very common in the Heian period. Social gatherings and parties were often held on the water, with the guests riding in barges and gondola-type boats.

5. The view from the east side of the garden. The beauty of nature is present in the garden. Notice the reflection of the mountain in the pond.

6. Stonework in the pond. The stone extending above the surface of the water symbolizes a treasure island in the sea.

G4. SHOSEI-EN (Heian Period, 794-1185)
Kyōto

A younger son of the Emperor Saga, Minamoto no Toru, was very fond of gardens and designed several landscapes. Shosei-en is one of the most famous gardens among those which he created. Originally on an estate known as Kawara-no-in, the garden is now part of the grounds of Higashi Honganji. The garden contains two ponds called Nakashima and Nishima respectively.

7. Nakashima Pond. The stone arrangement on the right side represents a treasure island. The stone pagoda on the left side of the picture was built during the Kamakura Period (1185-1392).

G5. ROKUONJI GARDEN (KINKAKUJI) (Kamakura Period, 1185-1392).
Kyōto.

In 1224, Kimitsune Saionji and his son, Saneuji, built a villa in the northern part of the city and called it Kitayama-Sanso ("a villa on the Northern Hills"). Teika Fujiwara, the well-known poet, designed the garden for this villa. In 1397, the Shōgun Yoshimitsu Ashikaga modified the garden of Rokuonji ("the Deer Park") and built Kinkakuji, the Gold Pavilion, so named from the gilded ceiling of the upper story. This is one of the outstanding gardens of Japan. It still contains the early stone arrangements carefully preserved through the centuries.

8. The view of the garden from the north.

8a. View of Kinkakuji ("The Gold Pavilion") from the south. The building was destroyed by fire in 1950, but subsequently rebuilt exactly as it was before. In the mid-

dle distance are two tortoise islands, one on each side of the pavilion. In this building Yoshimitsu Ashikaga is thought to have made the first essays toward evolving the Zen practice of drinking tea into the art-ceremony known as cha-no-yu. The water of the foreground is dotted with lotus, like the imagined lotus-pond of Amithaba's Paradise of the West.

9. Ryūmonbaku (a stone arrangement for a waterfall). A small natural cascade was included in the garden, but to add power to the little stream large rocks were tilted forward. The rock on which the water strikes is intended to resemble a carp (a dragon incarnate), leaping the falls. The koi nobori ("ascending carp") is a Chinese symbol of virtue adopted by the Japanese.

G6. GARDEN AT TENRYŪJI (Kamakura Period, 1185-1392)
Arashiyama, Kyōto Prefecture.

Prince Kaneaki designed a garden to the north of Kyōto in 1175. In 1256 the Emperor Go-Saga built a villa in the garden and remodelled both the garden and the stone arrangements in it. The villa was converted into a temple in 1339, and is now known as Tenryūji. All of the stonework, including a bridge and a waterfall, is related to the ink-painting of the Southern Sung Period in China, and it possesses the same dynamic power felt in the Chinese masterpieces of painting of that time. (See M2, Part IV)

10. View of the whole garden. There is a waterfall to the rear, invisible here, in front of which is a stone bridge. The pond represents the sea.

11. The stone bridge. The photograph was taken from above to provide a more complete view. This is the oldest stone bridge known.

G7. GARDEN AT SAIHŌJI (Kamakura Period, 1185-1392)
Kyōto Prefecture.

Saihōji is commonly known as Kokedera, the Temple of Moss, because about fifty kinds of moss are found in its gardens. Originally designed by Morokazu Nakahara in 1200, the garden was repaired early in 1340 by the Zen priest, Kokushi Musō. The garden included a dry waterfall (karataki) and a tortoise island (kamejima). The pond, with the stone arrangements which form its "islands", is outstanding. Among these rockworks are three so placed that they represent islands and harbors where ships are anchored (Yodomari-ishi). This combination is related to the school of native Japanese painting known as Yamato-e.

12. Yodomari-ishi (rock arrangement of islands and harbors.

13. Kameiwa-gumi (tortoise island).

14. Karataki-iwa-gumi (dry waterfall).

14a. View of lower level around the lake, showing the textural effect of the different kinds of moss encouraged to grow here.

G8. GARDEN OF THE OGAWA FAMILY (Murōmachi Period, 1392-1568) Ezu.

Created in 1430, this is the oldest extant garden of the Murōmachi Period (unless Yoshimitsu's modification of Rokuon ji be taken as a completely new creation). Only because the Ogawa family was powerful and influential in this district is such an artistic garden to be found in a place so far from the capital.

15. Karataki-gumi (dry waterfall). This is the only part of the original garden which has been kept in good condition.

G9. JISHŌJI GARDEN (GINKAKUJI) (Murōmachi Period, 1392-1568) Kyōto.

The great Shōgun Yoshimasa Ashikaga, an enthusiastic art lover, built in 1482 a villa fittingly called Higashiyamaden ( a villa on the Eastern Hills). The villa was later converted into Jishōji, which is more popularly called Ginkakuji (Silver Pavilion) from one of the buildings which, according to tradition, the Shōgun intended to decorate with silver leaf. In time most of the garden fell into decay, but it was reconstructed in 1615. The area in front of the Tōgu-dō (the East-seeking Hall), a chapel or retreat for meditation, has been preserved in its original state. The rockwork of this period is especially magnificent.

16. The garden in front of the Tōgu-dō.

17. "Silver Sand Sea" and "Moon-Facing Height". The white sand has been carefully raked to represent the formal pattern of waves. The cone of sand is so placed that when the moon shines on it, the light is reflected to the Tōgu-dō. This is a very unusual arrangement for such an early period. It is interesting to note that abstraction was thus utilized in the gardencraft of Japan five hundred years ago.

17a. The Silver Pavilion from across the lake. Notice the phoenix on top of the building. On the engawa (verandah) of this pavilion Yoshimasa was accustomed to sit, enjoying the view of the garden which he had created, and, at the time of the Otsukimi (Mid-autumn Moon-viewing Festival), watching for the moon to rise above the mountain beyond, where he had carefully calculated that the trees would frame it in.

G10. GARDEN AT JŌEIJI (Murōmachi Period, 1392-1568)
Yamaguchi.

The famous landscape painter, Sesshū, had as patron Lord Ōuchi, Daimyo of Yamaguchi Province. The daimyo carried on trade with China, so that the painter was able to travel to China for the purpose of studying landscape design. On his return Sesshū designed a garden for Lord Ōuchi, whose villa was later converted into Buddhist Jōeiji ("Ever-prosperous Temple"). This garden survives as one of the most noteworthy works of Sesshū.

18. This photograph was taken from the top of the building dedicated to Lord Ōuchi.

19. Crane island.

20. Rockwork of a waterfall.

G11. GARDEN AT KAMEISHIBO (Murōmachi Period, 1392-1568)
Fukuoka Prefecture.

After his return from China, Sesshū lived in Kyūshu, the southernmost island of Japan. On Mt. Eihiko near his home were some 6000 temples, for several of which Sesshū designed gardens; but only his work at Kameishibo remains today in its original form. A portion of the mountain was included in the garden, and a pond was placed at its base. The many stone arrangements around the pond are considered characteristic of the rockcraft of Sesshū. None of the temple buildings exist today; only the garden has survived.

21. Stone arrangement in the garden. The pine trees and shrubs have grown up since the rocks were placed in position.

22. Stone arrangement in the pond--a conventional tortoise island.

G12. GARDEN AT MANPUKUJI (Murōmachi Period, 1392-1568)
Iwami.

Late in life Sesshū served Lord Masuda, Daimyo of this area. The garden which he made for the temple of the Masuda family is one of the outstanding works by Sesshū. The artist died soon after completing this garden in 1506.

23. View of the whole garden. Rockwork has been placed around the pond, which is filled with water lilies, and on the raised area of the garden (called the Tsukiyama, or "constructed mountain"). It is believed that the bushes were planted at a later date.

24. Tsukiyama ("constructed mountain"). The most beautiful part of the garden is around the Tsukiyama, where each stone arrangement expresses refined beauty.

G13. GARDEN AT RYŪANJI (Murōmachi Period, 1392-1568)
Kyōto Prefecture.

Ryūanji ("Dragon Temple"), a temple of the Zen sect of Buddhism, was built by Masamoto Hosokawa in 1499. Probably the garden was designed by a priest of the temple and was executed by garden craftsmen, two of whom, if the inscription on one of the stones does indeed reveal the names of the artists, were Kotarō and Hikojirō. This garden made a new departure for the art of Japanese landscape design, using as it did only an abstracted dry-landscape pattern. It is especially appropriate that this small and subtle creation should belong to a temple of the Zen sect, since that philosophy espouses simplicity in art. Because of this ideal, and also perhaps because of the economic hardships which succeeded the Ōnin Rebellion, the garden contains only fifteen stones. The white sand is raked to suggest the surface of the ocean, while the rocks are carefully placed to represent islands. The beauty of this garden is so new and strange that it is at first difficult to appreciate. Only after careful consideration does the viewer come to realize the consummate artistry which produced the masterpiece. (See M3, Part IV).

25. View from the east side of the garden.

26. View from the west side of the garden.

26a. View of the garden from the north. This is the view which the priests of the temple enjoy while sitting on the engawa ("verandah") during their meditative exercises. The pebble-filled trough to the right catches the rain water from the widely overhanging roof.

G14. GARDEN AT DAISEN-IN (Murōmachi Period, 1392-1568)
Daitokuji, Kyōto.

It is believed that the garden was built in 1513 by Kōgaku, a well-known priest of Daisen-in, which is a sub-temple of Daitokuji in Kyōto. Both the garden and the building have been kept in an unusually fine state of repair since their construction. The paintings on the fusuma (paper doors) of the temple were probably done by the famous masters Sōami and Motonobu Kanō. Owing to the fact that his paintings are here, the garden has sometimes been ascribed to Sōami, but the more reliable tradition has it that the garden was designed by Kōgaku. Green colored rocks accentuate the stone arrangements.

27. View of the east side of the garden. The rockwork on the upper right is a dry waterfall (karataki) and the two stones on the upper left represent a mountain. The stones in the sand suggest boats on a river.

28. Close-up of the dry waterfall.

G15. GARDEN AT TAIZŌ-IN (Murōmachi Period, 1392-1568)
Kyōto.

Taizō-in was built about 1525, and it is probable that the garden was designed at the same time. Since there is no apparent Chinese influence on this dry landscape garden, it is said that the Japanese painter, Motonobu Kanō, may have been its creator. Originally there were both a crane island and a tortoise island, but only the tortoise group of rocks remains. The photograph includes a portion of the Tsukiyama, or "constructed mountain" formation.

29. View of the whole garden.

G16. GARDEN AT SHINJU-AN (Murōmachi Period, 1392-1568)
Daitokuji, Kyōto.

Shinju-an, one of the sub-temple buildings of Daitokuji, was built about 1406, reputedly by Sōjun Ikkyū, founder of the tea ceremony. The garden was designed about 1526 by Sōcho, a priest of the temple. Formal patterns of stones beside the well-trimmed hedge express the Zen Buddhist ideal of simplicity in art. Notice that the stones are arranged in groups of seven, five, and three from right to left. Here stones are placed close together, in contrast to the practise at Ryūanji (G13).

30. View of the whole garden.

G16a. GARDEN OF ŌJŌ-GOKURAKU-IN (Momoyama Period, 1568-1615)
Sanzen-in, Ōhara-mura, Kyōto Prefecture.

Although the building in the background, the famous "Hall of Paradise in Rebirth", and its Raikō Trinity sculptures (Amida, Seishi, and Kwannon) all date from the Heian Period (794-1185), the building from 985 and the sculptures from the first half of the Twelfth Century, it is thought that the garden was constructed as here shown only in the Keichō Era, 1596-1615, when the other buildings of Sanzen-in were re-erected out of materials from the Ceremonial Hall of the Imperial Palace in Kyōto.

G17. JUKŌ-IN (Momoyama Period, 1568-1615)
Daitokuji, Kyōto.

Jukō-in was built in 1566 by the priest, Yoshisugu Miyoshi. The paintings on the fusuma (paper doors) are by Shōei Kanō and his son, Eitoku, both of whom were outstanding artists of this period. These paintings have been carefully preserved. Since there is a close relationship between the garden and the paintings on the door, some authorities believe that Shōei designed the garden. Such a theory is plausible, owing to the fact that many well-known painters have also shown a mastery of the art of garden design.

31. View of the whole garden. The enclosing wall, the well-trimmed hedge, and the line of stone arrangements

are all parallel. Originally white sand was scattered on the ground, but now moss covers the whole area.

G18. GATEN-ATO GARDEN (Momoyama Period, 1568-1615)
Fukuoka Prefecture.

Mt. Eihiko (See Nos. G11, 21 and 22) with its numerous temples served as a Mecca for Buddhists in Japan. Sesshū, famous painter and priest, designed many gardens for the temples on Mt. Eihiko, among them the one called Gaten-ato ("the site of the villa"), because the chief abbot of the temple lived in the villa at this location during the construction of the garden. Both the stonework and the fence are massive and gorgeous, as is typical of the period.

32. Karataki rockwork (dry waterfall). The stone arrangements of this time are more massive and vigorous than those of any other period.

33. Crane island stone arrangement.

G19. GARDEN AT SEONJI (KOKAWA TEMPLE) (Momoyama Period, 1568-1615)
Wakayama Prefecture.

The garden of Seonji, better known as Kokawa-dera (" Old River Temple"), was created about 1600. The garden was placed directly in front of the temple. Although it is customary to put stone steps in such a location, here the craftsman arranged a karataki (dry waterfall) and a stone bridge instead.

34. View of the whole garden. This temple was dedicated to the Bodhisattva Kwannon (Buddhist Goddess of Mercy). It is probable, therefore, that the stone in the center of the garden may represent the Kwannon.

35. Stone bridge.

G20. GARDEN OF THE OMOTE SENKE FAMILY (Momoyama Period, 1568-1615)
Kyōto.

According to tradition Omote Senke was originally a teahouse built by Sen-no-Rikyū, the perfecter of the Japanese tea ceremony (cha-no-yu), although the term is also used to designate one of the three Sen families of tea masters tracing their descent from him, and the establishment in which the descendants train tea masters for practising their profession anywhere in Japan. Within the garden are three tea-rooms called respectively Fushin-an, Zangetsu, and Tensetsu-do. Stepping stones make paths to each building and stone water basins are provided so that guests may wash hands and mouths before entering the teahouses. Stepping stones not only serve the practical function of providing a convenient walk but they also enhance the beauty of the garden.

36. The center gate at Tensetsu-do. Stones make a floor so that the tea master may greet his guests at this point regardless of the weather.

37. Stepping stones leading to Fushin-an.

G21. GARDEN AT SAMBŌ-IN (Momoyama Period, 1568-1615)
Daigoji, Kyōto Prefecture.

This garden was designed at the order of the powerful war-lord, Hideyoshi, to serve as the site for a great cherry-viewing party. Many rock arrangements have been used in the garden, including stone bridges, crane and tortoise islands, a waterfall, and a stone-studded pond. Jūgo Gien, then abbot of the temple, was so fond of the garden that he recorded many details of its construction in his diary, from which we can learn in some detail about the process of its designing. The buildings, paintings, and garden are all typical creations of the Momoyama Period, which was characterized by lavish and gorgeous magnificence.

38. View of the whole garden.

39. Moss trimmed into the shape of a wine cup and a bottle. Because this garden was expressly made for a cherry-viewing party, the design is most appropriate. At such functions drinking is an essential part of the festivities. The Zen priest, Sengai (1750-1837), has written of a cherry-viewing party:

> The pleasure is not so much
> Under the flowers
> As under the nose.

G22. NINOMARU GARDEN, NIJŌ CASTLE ( Momoyama Period, 1568-1615)
Kyōto.

Nijō Castle was built by the Shōgun Ieyasu Tokugawa about 1603. It is probable that the garden was designed at the same time. In Japan, as in much of Europe, castles might be built for either military or residential purposes. Since Nijō Castle was built to be the seat of a powerful ruler, like most residences of the wealthy aristocrats, it includes gorgeous gardens as well as buildings. These gardens are so lavish as to stand as the epitome of the artistry of the Momoyama Period.

40. Hōrai Island (long island intended to represent one of the three Islands of the Immortals). This massive stone arrangement harmonizes well with the building.

41. Hōrai Island and stone bridge.

G23. GARDEN OF RAIKYŪJI (Momoyama Period, 1568-1615)
Takahashi.

Masakazu Kobori, a famous tea master, was lord of Matsuyama Castle in 1603. While his castle was under construction, the

Lord, who was well-known as an architect and a landscape designer, moved into the near-by temple, Raikyūji, and there designed a garden. This garden is famous for its beautiful shrubs, trimmed to represent abstractly the waves of the sea. Such work could not be improved upon even by contemporary garden craftsmen.

42. Crane island and shrubs. This garden has been well cared for as is the case with most of the grounds belonging to temples of the Zen sect.

43. Side view of the shrubs.

G24. GARDEN OF ENTOKU-EN (Momoyama Period, 1568-1615)
Kyōto.

Entoku-en was built for Toshifusa Kinoshita, brother-in-law of the war-lord, Hideyoshi Toyotomi. A dressing room was moved to this site from Fushimi Castle, residence of Hideyoshi's widow, and later converted into a temple.

44. Karataki (dry waterfall) and stone bridge. The stone lantern was placed here at a later date.

G25. GARDEN AT KATSURA VILLA (Momoyama Period, 1568-1615)
Katsura, Kyōto Prefecture.

The villa was built for Prince Tomohito Hachijo about 1620 and was enlarged by him in 1640. Both building and garden are courtly and elegant. In order to protect the villa from outside noise and from public view the garden and house are surrounded by bamboo fences and by hedges. The stone arrangements in the garden are thought by many authorities to be the supreme examples of this craft in Japan.

45. A miniature representation of Ama-no-Hashidate, one of the three most beautiful spots in Japan.

46. Shōkin-tei, a teahouse. There are two teahouses in the garden. Gaps have been left in the fence and hedge so that guests in the teahouses may, if they choose, observe the scene outside the garden.

46a. View of the Shōkin-tei and Pebble Beach. With the thatch-roofed teahouse for background, the peninsula of pebbles terminating in a stone lantern is popularly known as "Takasago no Hama" ("Beach of Takasago").

47. Stone pavement. The path has been paved with pebbles to make a dry walk even on rainy days.

48. Stepping stones and stone walk. Two different types of paths have been made to the garden retreat: the stone paved walk, and the stepping stones placed at a convenient distance--about a pace apart. This latter arrangement is known as Shin-no-tobiishi ("true stepping stone").

G26. GARDEN AT KONCHI-IN (Edo Period, 1615-1867)
Kyōto.

The garden craftsman, Kentei, is supposed, according to tradition, to have designed this garden in 1632 under the supervision of the famous garden designer, Enshū Kobori. Two highly abstract rock arrangements in the garden probably are intended to suggest the crane island and the tortoise island which were commonly included in gardens of this period.

49. Kameshima (tortoise island).

50. Tsurushima (crane island). The standing stones suggest the wings of the crane.

G27. GARDEN AT NISHI-HONGANJI (Edo Period, 1615-1867)
Kyōto.

Both the building and the garden were removed from Fushimi Castle, the residence of Hideyoshi's widow, and rebuilt here. The garden seems to be an accurate reconstruction of that done earlier, so that it represents the artistic practices of the Momoyama rather than the Edo Period. Among the massive stone arrangements are a dry waterfall, crane and tortoise islands, and stone bridges.

51. View of Kōkei, the Tiger Glen garden. The garden suggests a natural mountain glen, where the roaring of tigers and other wild beasts might be heard. The rock group on the right side of the bridge is a crane island; that on the opposite side is a tortoise island. To the rear is a karataki (dry waterfall).

G28. HŌJŌ GARDEN AT DAITOKUJI (Edo Period, 1615-1867)
Kyōto.

The reception room, or hōjō, of Daitokuji was built by Masukatsu Goto in 1636. It is probable that the garden was designed by the priest of the temple, Tenyu, about the same time. Shrubbery is planted along the wall and stone arrangements are placed on the raked white sand to represent islands in a river.

52. View of shrubs and rock arrangements. Notice that the pattern raked into the sand suggests the current of a river.

G29. GARDEN AT KOBO-AN (Edo Period, 1615-1867)
Kyōto.

Enshū Kobori, a famous nobleman and garden designer, created the garden in 1644 to serve as a retreat after his retirement from public life. He included two teahouses, Bosen and Sanunjo, both of which were destroyed by fire in 1793. The well-known tea master, Fumai Matsudaira, rebuilt the teahouses and repaired the garden.

53. Bosen teahouse. "Bosen" implies that one will forget the past and devote himself to the art of the tea ceremony. The fusuma, or paper door, is so placed that it gives shade from the afternoon sunshine. The stone water basin is a convenience for guests, who may wish to wash their hands here before entering the teahouse.

54. The garden in front of Bosen teahouse. The garden craftsman was born in Ōmi, now Shiga Prefecture, which is noted for eight natural beauty spots. These eight scenes are reproduced in miniature in this garden.

G30. JOJU-IN GARDEN, KIYOMIZU TEMPLE (Edo Period, 1615-1867)
Kyōto.

It is thought that the garden was laid out about 1639, but some portions of the garden were later remodelled or repaired.

55. View of the whole garden.

56. Garden and retreat, or study. Since the pond is smaller than most of those in earlier gardens, the stone arrangements appear to be more massive and colossal than usual.

G31. GARDEN OF THE YABUNOUCHI FAMILY (Edo Period, 1615-1867)
Kyōto.

The Yabunouchi family were among the early practitioners of the tea ceremony. Ennan, a tearoom in the house, was built by Oribe Furuta, a follower of the great tea master Rikyū and a convert to Christianity. This room was destroyed by fire during the latter part of the Edo Period and was replaced by a later building.

57. Waiting room. The seat on the right side of the room is reserved for noblemen, while that on the left is for their servants and retainers. The stepping stones have been carefully placed to enhance the view of the building.

58. Near the gate. Two upright poles on the right side mark the gate. The stones are set to provide an area where the tea master greets his guests. There is a stone lantern just to the right of the gate.

G32. GARDEN AT SHŪGAKU-IN (Edo Period, 1615-1867)
Kyōto.

The Tokugawa Shōgunate presented to the Emperor Go-Mizunō a gorgeous house in the northern part of Kyōto and a large country estate. The grounds include three enclosed landscape gardens

in each of which is a teahouse: Kami-no-Ochaya ("teahouse of the higher garden"), Naka-no-Ochaya ("teahouse of the middle garden"), and Shimo-no-Ochaya ("teahouse of the lower garden").

59. Kami-no-Ochaya ("teahouse of the higher garden"). The upper garden is one of the most distinctive gardens in Japan. The observer may see a wide vista of mountain ranges, which provide a constantly varied scene.

59a. The Upper Garden, seen from the Kami-no-Ochaya. The embankment in the foreground is planted with shrubs which are kept carefully pruned as a hedge four or five feet high. The teahouse, known poetically as Rin-un-tei ("Cloud-touching Cottage"), overlooks the large lake and the distant range of mountains (the Kitayama which ring Kyōto to the north). Shūgaku-in is notable for this Upper Garden's complete lack of rockwork in favor of clipped planting and sodded shoreline for its effects.

60. Naka-no-Ochaya ("teahouse of the middle garden"). A small mountain pass has been incorporated into the garden.

G33. GARDEN OF THE URA-SENKE FAMILY (Edo Period, 1615-1867)
Kyōto.

In 1644, Sōtan Sen, grandson of the perfector of the tea ceremony, Rikyū, left the family of Omote-Senke ("the front House of Sen") and established a school of tea ceremony (and a family to carry on its traditions) here; both school and family are referred to by the name of Ura-Senke ("the rear House of Sen"). Each of the two teahouses, Ryū-in and Konnichi-an, have waiting rooms.

61. Stepping stones between the waiting rooms. These stones are so placed that even "an old man can walk without stumbling".

G34. GARDEN AT KORAKU-EN (Edo Period, 1615-1867)
Okayama.

Tsunamasa Ikeda, lord of Okayama Province, asked Eichū Tsuda to design a garden for him. The garden craftsman spent thirty-three years on this project. The name of the estate comes from a Chinese poem which advises the superior man to take his ease only when the country is prosperous and contented. The words kō raku mean "afterward--ease". The whole work has been called, therefore, "The Garden of the Philosopher's Pleasure".

62. The middle garden. The bushes to the right of the teahouse (the building on the little island) are tea trees.

63. Stone arrangements in the garden. These massive vertical stones suggest solidity and stability.

64. Pond and swans.

G35. GARDEN OF THE MUSHAKOJI FAMILY (KANKYŪ-AN) (Edo Period, 1615-1867) Kyōto.

Sōshu Jikisai was head of the household of this family (one of the three Sen families descended from Sen no Rikyū, each of which fostered a school of tea ceremony. The garden includes two tea houses, Kankyū-in and Hanpo-an, between which is a path. (See Nos. 20 and 33 for the gardens of the other two Sen schools.)

65. Stone bridge and stepping stones.

G36. GARDEN AT TOKAI-AN (Edo Period, 1615-1867) Kyōto.

The Buddhist priest Toboku designed the garden in 1814. By this time the art of garden making had become standardized and had lost much of its originality. Toboku wrote a manual on the designing of gardens which illustrates this trend toward rigid conformity.

66. The garden located between the study and the main building. Apparently the stones were arranged in imitation of the garden at Ryūanji (No. G13).

G37. HEKIUNSO GARDEN, NOMURA VILLA (Taishō Period, 1911-1926) Kyōto.

The garden was designed by Jihei Ogawa in 1917. The water is brought from the mountain behind the garden.

67. Stream in the garden. The gardens of the Meiji (1898-1910) and Taishō were much influenced by naturalism. Stones were placed and trees planted as though they were part of the natural scenery.

68. Teahouse and pond with swans.

G38. JUONTEI GARDEN, ICHIDA VILLA (Meiji Period, 1868-1910) Kyōto.

The estate originally belonged to the Ijuin family of Kyōto, but was later sold to Mr. Ichida.

69. View of the whole garden, showing its imitation of nature.

G39. KYONENTEI GARDEN AT NAKAI VILLA (Meiji Period, 1868-1910)
Kyōto.

The garden was designed by Kumasaburō Kawasaki about 1909 and shows the influence of naturalism.

70. The teahouse and part of the garden.

G40. GARDEN AT MURYU-AN (Meiji Period, 1868-1910)
Kyōto.

General Aritomo Yamagata commissioned the famed garden designer, Jihei Ogawa, to build his garden. The garden, which suggests natural scenery, extends to the base of a mountain. In the woods there is a waterfall.

71. The creek in the garden.

G41. GARDEN AT HEIAN SHRINE (Taishō Period, 1911-1926)
Kyōto.

There are gardens on three sides of the shrine, each of which was constructed in a different period. The west garden dates from 1895, the middle garden from 1914, and the east garden from 1926.

72. The east garden. The large pond and the trees have been carefully arranged to appear natural. The weeping cherry tree is very famous.

73. The bridge-house on the pond. This building is characteristic of the architecture of the Taishō Period.

G42. HATSUSO GARDEN AT TŌFUKUJI (Shōwa Period, 1926-)
Kyōto.

Isan Sono, abbot of the temple in 1933, commissioned Mirei Shigemori to design the garden. Since the temple was built in the Kamakura Period (1185-1392), the dry landscape garden typical of that era was used by the designer to harmonize with the building.

74. Stone arrangements in the garden. The white sand is raked to suggest the waves of the sea and the stones are placed to represent islands.

75. Massive stone arrangements.

G43. HASHIN GARDEN IN KŌMYŌ-IN (Shōwa Period, 1926-)
Kyōto.

Mirei Shigemori designed this garden in 1938. Huge azalea bushes have been planted to the rear. The garden includes a

teahouse and a dry pond in which standing stones represent Buddha, from whom a halo of radiance shines outward. The small stones around the pond represent moonlight reflecting on the water.

76. View of the whole garden.

77. Close-up of Stonework.

G44. GARDEN OF THE AKIRA FAMILY (Shōwa Period, 1926-)
Wakayama.

The landscape designer, Mirei Shigemori, has here emphasized linear expression in the meeting of sand and moss. This technique is new in Japanese garden art. The stone arrangements are intended to convey a contemporary meaning.

78. View of the whole garden. There are many stone arrangements under the trees. On the peninsula which extends into the "lake" of white sand the carefully pruned pine trees provide a variety of views from the near-by building, which is a study, or garden retreat.

79. Close-up of the stone arrangements.

G45. GARDEN AT SAINAN-IN (Shōwa Period, 1926-)
Wakayama Prefecture.

The garden was executed by Mirei Shigemori during 1951-52. The temple is on Mt. Koya, a Mecca for Buddhists, so that many pilgrims (and tourists) visit it each year. In view of this situation, the garden was designed to satisfy the needs of both worshipers and sight-seers.

80. Dry landscape garden in front of the temple. Mt. Koya is the highest mountain in this area. The stones in the garden are arranged to reproduce in miniature the view from the mountain peak.

81. The garden to the rear of the temple.

G46. HACHIJIN GARDEN AT KISHIWADA CASTLE (Shōwa Period, 1926-)
Kishiwada, Osaka Prefecture.

This garden was laid out in 1953 under the supervision of Mirei Shigemori. The lines of pebble paving are an adaptation of the lines of the foundations of the walls at Hachijin Castle. This method of arranging the three walls of a fortress was introduced by Komei Shokatsu, a Chinese general and poet, and is still called the Hachijin technique. No trees were planted in the garden, but the three pines already growing here were allowed to remain. In designing this garden, for the first time in Japanese history, the aerial view was made a basis of the form. (See M4, Part IV).

82. View from the top of the castle. Each cluster of stones represents a military detachment in the fortress, a method of dispersal of troops which is part of the Hachijin method.

83. Close-up of the stonework with the castle tower in the background.

84. A cluster of stones representing a military force within the castle walls. This particular formation is called the Tenjin outpost. The word "Tenjin" ("heavenly being") signifies that the morale of the troops is rising sky-high.

G47. TEA GARDEN AT SAIZEN-IN (Shōwa Period, 1926-)
Wakayama Prefecture.

The garden was designed by Mirei Shigemori in 1953. As a new departure in tea gardens, the garden craftsman made the path with sand instead of the usual stepping stones, so that the line made by the junction of sand and moss might be emphasized.

85. The path.

G48. SHOCHI-IN (Shōwa Period, 1926-)
Kōyasan, Wakayama Prefecture.

Shochi-in is one of the 120 sub-temples of the great Shingon Buddhist monastery founded by Kōbō Daishi on the summit of Mt. Kōya in 816 A.D. The rocky slope of the mountain rises close behind the buildings of Shochi-in. In the narrow space in between Mirei Shigemori developed this garden in 1951-52. In order that it harmonize with the mountain background, he used nothing but arrangements of rockwork, moss, and sand, so placed as to provide a variety of views from the temple apartments.

86. Rockwork.

G49. EIRAKU-AN GARDEN (Shōwa Period, 1926-)
Misasa Spa, Tottori Prefecture.

This garden, the work of Mirei Shigemori, belongs to the Hotel Misasa which is located near the hot springs of that name about 175 miles northwest of Kyōto.

87. Sanraku garden. The rugged rocks and their vigorously effective groupings were inspired by the paintings of Sanraku Kanō (1559-1639), great creative genius of the Momoyama Period.

88. Raked sand and stone arrangements placed so as to reproduce in miniature the local view. This type of garden was originated by Mr. Shigemori for equally appropriate use with a Japanese or with a Western-style house.

G50. GARDEN AT A FIRE STATION IN KYŌTO (Shōwa Period, 1926-)
Kyōto.

As suitable for a fire department, Mirei Shigemori here adapted the cursive form of character for "water" (romanized in Japanese as mizu), rendering it in sand, surrounding it with moss, and punctuating it with rocks.

89. The kanji (written character) for mizu (water).

G51. GARDEN OF THE HIGASHI FAMILY (Shōwa Period, 1926-)
Takahashi.

The garden was made by Mirei Shigemori in 1956. Many garden designers influenced by naturalism have used trees to produce a miniature reflection of nature in the garden; in this case the aim was to express the quietness necessary to the tea ceremony and yet avoid the planting of trees.

90. View of the whole garden. The tea master meets his guests at the gateway, where stepping stones have been placed. The bamboo fence is from an original design by Shigemori.

91. View of the garden showing stone arrangements and the stone water basin.

G52. GARDEN OF THE FUJII FAMILY (Shōwa Period, 1926-)
Kobe.

This tea garden, designed by Mirei Shigemori in 1956, uses stepping stones arranged in the traditional manner as a path to the teahouse.

92. Stepping stones, water basin, and stone lantern.

G53. GYOSHI GARDEN AT ZUINO-IN (Shōwa Period, 1926-)
Ōtsu.

The founder of this temple, Eishin, believed that Buddha spoke constantly to his worshipers and held out his hand to them to save them from sin. Although it is nearly impossible to express religious belief by means of garden craft, Mirei Shigemori designed this garden in 1956 as an attempt to manifest the doctrines of Eishin in stone.

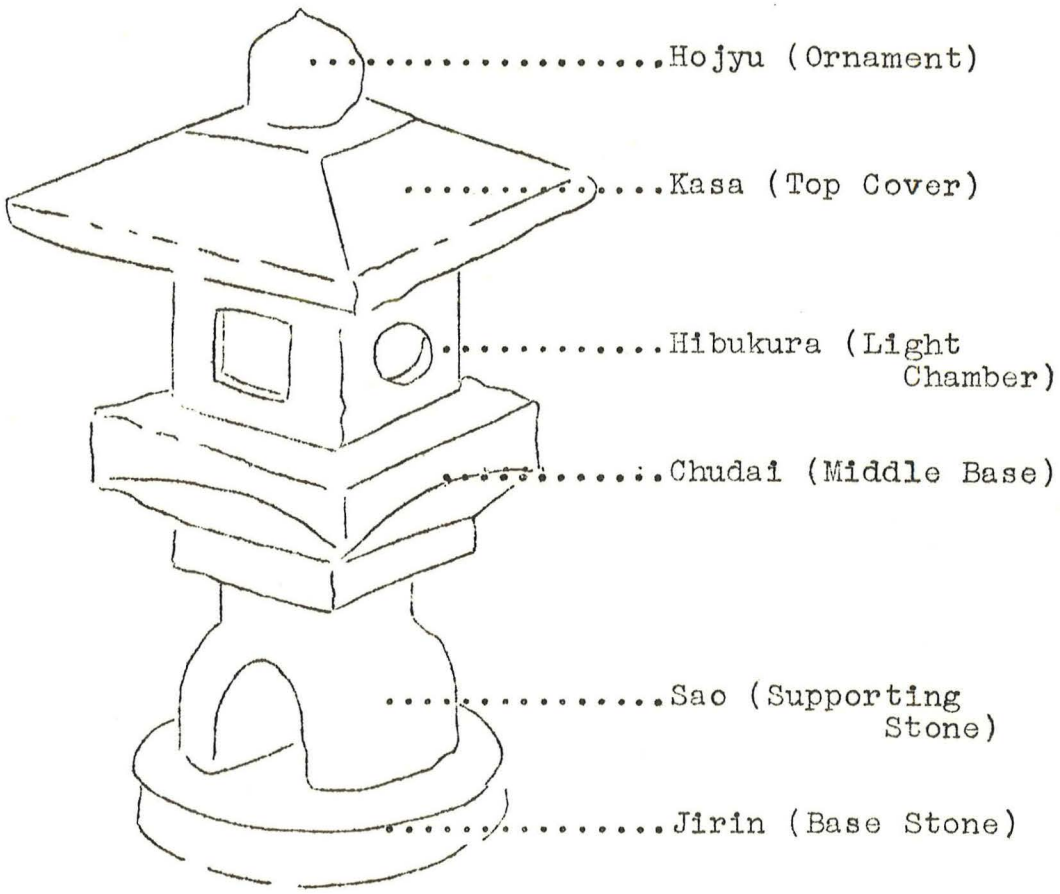
93. Rock arrangement and raked sand.

G54. GARDEN OF MIREI SHIGEMORI (Shōwa Period, 1926-)
Kyōto.

The master landscape architect has utilized both traditional and contemporary techniques in the designing of his own garden.

94. The garden and stepping stones which lead to the teahouse. The stone water basin was made in the Kamakura Period (1185-1392) and the stone lantern dates from the Murōmachi Period (1392-1568).

95. The garden in front of the garden retreat or study. The aim in this work is to display the harmony between the moss and the raked sand.




## PART II

## STONE LANTERNS, PAGODAS, AND STONE WATER BASINS

During the Momoyama Period (1568-1615) the tea ceremony was often held at night, so that some mode of lighting was necessary. At first fires burning in iron baskets were used, but these flaring lights were out of harmony with the quiet atmosphere of the tea garden. It was soon discovered that the old stone lanterns which stood in temples or shrines furnished a gentle glow ideal for the practise of cha-no-yu. Tea masters were especially fond of lanterns from the Kamakura Period (1185-1392) not only because of their antiquity but also because of their elegance and artistic appearance. Since there were not enough old lanterns to meet the demand, copies were made and the style was named after the temple in which the original stood. During the Edo Period (1615-1867) tea masters themselves began to design stone lanterns to meet their individual needs. These lanterns were known by the designers' names.

About the same time that stone lanterns began to be used, small stone pagodas were also placed in Japanese gardens for decorative

purposes. It is probable that this practise was suggested by the resemblance of Korean stone lanterns to pagodas.

One of the objects of the tea ceremony is to realize in a limited way the ideal life. Cleanliness is, therefore, insisted upon by the tea masters. As an aid to gracious living, the tea master must have utensils which are beautiful as well as practical. The stone water basin, often antique and always chosen to harmonize with the rest of the tea garden, is an example of such an item. Here the guest may wash his hands and mouth before entering the teahouse.

S1. BYŌDŌ-IN STYLE STONE LANTERN (Heian Period, 794-1185)
Byōdō-in, Kyōto.

Within Byōdō-in is a building called Hō-ō-dō, the Phoenix Hall, so named because its balanced structure, with a wing on each side, suggests a large bird poised for flight. About the time this building was completed (1053) a stone lantern was placed near it. Of this original lantern only the round base stone remains; the rest was made during the Kamakura Period (1185-1392).

S2. UZUMASA STYLE STONE LANTERN (Kamakura Period, 1185-1392)
Kōryūji, Kyōto.

Most of this lantern is about 700 years old. Although the top portion was made in the Edo Period (1615-1867), the rest of the stones date from the Kamakura Period (1185-1392).

S3. KŌTŌ-IN STYLE STONE LANTERN (Kamakura Period, 1185-1392)
Kōtō-in, Daitokuji, Kyōto.

Sen no Rikyū, founder of the tea ceremony, was extremely fond of this lantern. One day the famous war-lord, Hideyoshi, asked the tea master to give the lantern to him. Unwilling but unable to refuse Hideyoshi openly, the resourceful Rikyū deliberately broke a piece off the top stone; he was thus able to reply that it would not be proper to present a superior person with a damaged gift. Later the lantern was given to Rikyū's beloved follower, Sansai.

S4. HEXAGON STYLE STONE LANTERN (Kamakura Period, 1185-1392)
Chion-in, Kyōto.

This six-sided lantern was made in 1321.

S5. SHIRADAYU STONE LANTERN (Kamakura Period, 1185-1392)
Kitano Shrine, Kyōto.

It is believed that Tsuna Watanabe, a famous soldier, dedicated this lantern to the shrine. It is one of the outstanding lanterns of the Kamakura Period.

S6. RAIKYŪ-JI STONE LANTERN (Kamakura Period, 1185-1392)
Raikyū-ji, Takahashi.

This lantern is a composite, since the kasa (top cover) originated in the Kamakura Period (1185-1392), the jirin (base stone), the hojyu (ornament), and the hibukuro (light chamber) in the Edo Period (1615-1867), and the chudai (middle base) in the Murōmachi Period (1392-1568).

S7. NISHINOYA STYLE STONE LANTERN (Murōmachi Period, 1392-1568)
Mirei Shigemori's Garden, Kyōto.

This lantern is about 400 years old. It follows the style of lantern associated with the Nishi-no-ya (Western Building) of Kasuga Shrine in Nara.

S8. BOSEN STYLE STONE LANTERN (Murōmachi Period, 1392-1568)
Kōho-an, Daitoku-ji, Kyōto.

Each portion of this lantern was taken from an old stone pagoda. The type was highly regarded by tea masters, since it represented many eras of the past. Notice the carving on the jirin (base stone), which appears to be the figure of a Buddha. Bosen means that one is to forget the past and devote himself to the art of the tea ceremony (see G29, Part I).

S9. ORIBE STYLE STONE LANTERN (Momoyama Period, 1568-1615)
Katsura Villa, Kyōto.

This stone lantern is the product of the tea master, Oribe Furuta, a student of Sen no Rikyū. Oribe was a Christian, as is shown by the tea bowls of his workmanship which are incised with the cross. The sao (supporting stone) was originally a tomb stone, and the carvings on the sides, traditionally supposed to represent the cross and Jesus, point to a Christian origin.

S10. YAMADERA STYLE STONE LANTERN (Edo Period, 1615-1867)
Shugakuin Villa, Kyōto.

Yamadera ("mountain temple") is located in the Upper Garden on the estate of Shugaku-in.

S11. SANKAKU (TRIANGLE) STYLE STONE LANTERN (Edo Period, 1615-1867)
Jōju-in, Kiyomizu Temple, Kyōto.

Each stone composing this lantern is of triangular shape. Such lanterns for use in tea gardens are typical of the Edo Period.

S12. SODEGATA (SLEEVE) STYLE STONE LANTERN (Edo Period, 1615-1867)
Shugaku-in Villa, Kyōto.

The shape of this lantern is similar to that of a Japanese woman's kimono sleeve. The source of light in such a lantern is an oil lamp suspended from a hook fastened to the top of the hollowed-out area.

S13 SANKO STYLE STONE LANTERN (Edo Period, 1615-1867)
Katsura Villa, Kyōto.

The word "sanko" means "three lights", or sun, moon, and star. The shapes of the celestial lights are carved on the sides of the stone. This lantern uses only the hibukura (light chamber) since that portion is the one essential for a stone lantern.

S14. SANKAKU (TRIANGLE) YUKIMI (SNOW-VIEWING) STYLE STONE LANTERN (Edo Period, 1615-1867) Katsura Villa, Kyōto.

Snow in Japan is considered a part of the blossom cycle. The flat top of the yukimi lantern is especially beautiful when capped with snow. During the Edo Period the makers of stone lanterns experimented with forms suitable for use in various types of tea gardens.

S15. THIRTEEN-STORY STONE PAGODA (Kamakura Period, 1185-1392)
Ukishima, Uji, Kyōto Prefecture.

This old pagoda (dating from 1286) stands near the Hō-ō-dō, famous Phoenix Hall of the Byōdō-in.

S16. HŌKYŌIN PAGODA (Kamakura Period, 1185-1392)
Seishin-in, Kyōto.

Originating in 1313, this miniature stone reliquary has three jirin (base stones) the highest of which is carved with a design of lotus leaves. The top covers and base stones of such decorative towers are sometimes hollowed out to serve as water basins.

S17. UMEGAI WATER BASIN (Jōkyō Period, 1684-1688)
Nakai Family, Kyōto.

The stone was the cover of a coffin excavated from an old tomb. Notice the bamboo water pipe. This type of stone is called umegae ("branch of a plum tree") because the protrusion on the stone resembles the stump of a pruned branch.

S18. TETSUPATSU STYLE WATER BASIN (Kamakura Period, 1185-1392)
Yabunouchi Family, Kyōto.

The hollowed-out stone was originally part of a stone tower. A stone of such shape is called tetsupatsu ("iron bowl") because it resembles the ancient vessels of iron used in Japan.

S19. HIGAKI WATER BASIN (Kamakura Period, 1185-1392)
Entoku-in, Kyōto.

Originally part of a stone tower, this water basin was adapted by a tea master for use in his garden. The bamboo pipe carries water to fill the bowl. The name, higaki, refers to the two projections or handles, one on each end.

S20. SQUARE WATER BASIN (Kamakura Period, 1185-1392)
Saizen-in, Wakayama Prefecture.

The stone was originally part of a stone tower. The strip of bamboo across the top serves to hold the dipper.

S21. SQUARE WATER BASIN (Kamakura Period, 1185-1392)
Akira Family, Wakayama.

On each face of the stone is carved the figure of a Buddha.

S22. MASU (SQUARE MEASURE) TYPE WATER BASIN (Momoyama Period, 1568-1615)
Katsura Villa, Kyōto.

This stone, originally part of a stone lantern, was made into a water basin by the famous tea master and poet, Enshū Kobori.

S23. FURISODE (SLEEVE) STYLE WATER BASIN (Edo Period, 1615-1867)
Jōjūin, Kiyomizu Temple, Kyōto.

A natural stone has been hollowed out to make a bowl for the water. The shape is similar to that of the sleeve of a Japanese woman's kimono.

S24. FUJI STYLE WATER BASIN (Edo Period, 1615-1867)
Kinkakuji, Kyōto.

The natural stone, which bears a resemblance to Mt. Fuji, has been hollowed out to make a water basin.

S25. GINKAKUJI STYLE WATER BASIN (Edo Period, 1615-1867)
Ginkakuji, Kyōto.

Copied from the water basin at Ginkakuji (Silver Pavilion Temple), this style of water basin is famous for its lattice-like carving.

S26. ROKETSU WATER BASIN (Edo Period, 1615-1867)
Daitokuji, Kyōto.

The character "roketsu", which means "rabbit", has been carved on the stone.

## PART III

## FENCES AND HEDGES

Most Japanese gardens achieve an air of privacy and seclusion by the use of a fence or hedge. In general these fences are of two types: The takegaki, made of pieces of bamboo trunks or branches, and the magaki, a hedge of shrubs or of living bamboo plants bent to form a protective screen.

F1. BAMBOO HEDGE (Momoyama Period, 1568-1615)
Katsura Villa, Kyōto.

As has been done since very primitive times in Japan, the living bamboo shoots have been bent and interwoven to form an impenetrable hedge. This style of hedge is sometimes called the "Katsura", since its use in the garden of Katsura Villa is well known.

F2. SHRUB HEDGE (Edo Period, 1615-1867)
Korakuen Garden, Okayama.

Several kinds of shrubs and bushes have been carefully trimmed to create a hedge of several levels. This type of hedge is very common in Japanese gardens.

F3. KENNINJI STYLE FENCE (Edo Period, 1615-1867)
Mirei Shigemori's Garden, Kyōto.

This type of fence, with the bamboo canes attached to make a solid wall, is of Chinese origin and was used in Kenninji; hence the name, Kenninji Style.

F4. KINKAKUJI STYLE FENCE (Edo Period, 1615-1867)
Kinkakuji, Kyōto.

The low fence on the right is called the Kinkakuji style fence from its use in the Buddhist temple of that name. The higher fence on the left is a yotsume ("square") fence, so called because the bamboo canes are arranged to leave open spaces of square shape.

F5. GINKAKUJI STYLE FENCE (Edo Period, 1615-1867)
Ginkakuji, Kyōto.

The fence, placed to the right of the temple gateway, is an adaptation of the Kenninji style fence (see F3).

F6. GUN TYPE FENCE (Edo Period, 1615-1867)
Yabunouchi Family, Kyōto.

Wooden poles are covered with split bamboo and the assembly is attached vertically to form a solid barrier. These round uprights resemble the barrels of guns stored in a rack; hence, the name.

F7. KATSURA FENCE (Edo Period, 1615-1867)
Katsura Villa, Kyōto.

Bamboo branches are attached horizontally to upright bamboo poles.

F8. DAITOKUJI STYLE FENCE (Edo Period, 1615-1867)
Higashi Family, Takahashi.

Bamboo branches are attached vertically to horizontal bamboo poles.

F9. ABOSHI STYLE FENCE (Shōwa Period, 1926-)
Higashi Family, Takahashi.

Mirei Shigemori designed this style of fence to harmonize with the curved lines of contemporary gardens. The word aboshi means "dried fishnet".

## PART IV

## MODELS OF JAPANESE GARDENS

These models have been built to scale in Japan by the model-maker, Shyuji Suezawa, under the supervision of Mirei Shigemori, historian and garden designer.

M1. ONJŌJI GARDEN MODEL (Nara Period, 646-794)
Ōtsu. Base, 3 ft. x 2 ft. 2 ins.

The research of Mr. Shigemori has revealed that this garden marks the site of the estate of Prince Ōtomo, who was probably emperor of Japan for a short time during the 7th century. Also called Miidera ("the Temple of Three Wells"), the temple treasures in its garden probably the oldest stone arrangement surviving in Japan. Three stones--the central one tall and narrow, on one side a broad flat stone, and on the other side a roundly pointed stone of middle height--are so placed that they show perfectly the occult balance based on the triangle, often found in Japanese art. The Miidera stones, those under the house as well as those outside it, were probably part of the original border of a pond. The high degree of artistry in the stone groupings suggests that the garden may have been the work of craftsmen who had studied Chinese or Korean garden design.

M2. TENRYŪJI GARDEN MODEL (Kamakura Period, 1185-1392)
Kyōto Prefecture. Base, 4 ft. 2 ins. x 4 ft. 1 in.

Tenryūji ("the Temple of the Heavenly Dragon") lies on the banks of the Ōi River and across from beautiful Arashiyama (Mt. Arashi). Much of the garden is occupied by a pond of clear water, in the summer almost completely covered with lily pads. To enhance the view cherry and maple trees have been planted among the natural evergreens on the slopes of Arashiyama, so that both spring and autumn provide a colorful background for the garden. The garden divides itself naturally into three parts--background of Arashiyama, middle ground of artificial hills at the end of the pond, and foreground of a stretch of land between the building and the edge of the water. Such a scheme is the prototype of many later gardens.

M3. RYŪANJI GARDEN MODEL (Murōmachi Period, 1392-1568)
Kyōto. Base, 4 ft. 7 ins. x 1 ft. 9 ins.

The sand which covers the area of this remarkable garden is raked to suggest the current of a river. The rocks have been placed with extreme care to suggest islands around which water

swirls. Not only are the stones leaning a bit to enhance the impression that water flows around them, but the groups of rocks are perfectly balanced. Here the Zen Buddhist priest may meditate and observe before him a landscape created with that economy and abstraction which are an integral part of the philosophy he explores.

M4. KISHIWADA CASTLE GARDEN MODEL (Shōwa Period, 1926-)
Osaka Prefecture. Base, 4 ft. 5 ins. x 3 ft. 6 ins.

The garden here, the work of Mirei Shigemori, illustrates the defensive tactics involved in the Hachijin technique of fortification. The placement of the walls, the distribution of the troops, have been reflected in this garden. The design is also carefully arranged to emphasize that relationship of line and space which are so typical of Japanese art. For the first time the garden craftsman has considered the effect which such a design would have upon an observer seeing it from an airplane. The garden may be said to have, therefore, a three-dimensional effect, since not only have the angles of vision of one strolling about the grounds and of one seeing the garden from the near-by building been taken into account, but also the angles of aerial observation.

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