

Paradise and Gardens in Eastern Asia

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Nara National Research Institute for Cultural Properties and Agency for Cultural Affairs, JAPAN, 2009

Nara National Research Institute for Cultural Properties
and
Agency for Cultural Affairs
JAPAN



Final Report of
the International Expert Meeting
on Paradise and Gardens
in Eastern Asia

2009
Nara National Research Institute for Cultural Properties
and
Agency for Cultural Affairs
JAPAN

Cover Photo

Anaptch
Gyeongju
KOREA

Môtsû-ji
Hiraizumi
JAPAN

Yuantong-si
Kungming
CHINA

Byôdô-in
Uji
JAPAN



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Final Report of the International Expert Meeting on Paradise and Gardens in Eastern Asia

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“International Expert Meeting on Paradise and Gardens in Eastern Asia” Scene (1)



“International Expert Meeting on Paradise and Gardens in Eastern Asia” Scene (2)



Byôdô-in (Uji): Correspondence of Each Dan between Phoenix Hall and Image of Pure land
 [from the presentation of Mr. Sugimoto: provided by Byôdô-in Temple and retouched by Mr. Sugimoto]



Byôdô-in (Uji): Painting of Amida's Pure Land on the Wall behind the Buddha in the Phoenix Hall
 [from the presentation of Mr. Sugimoto]

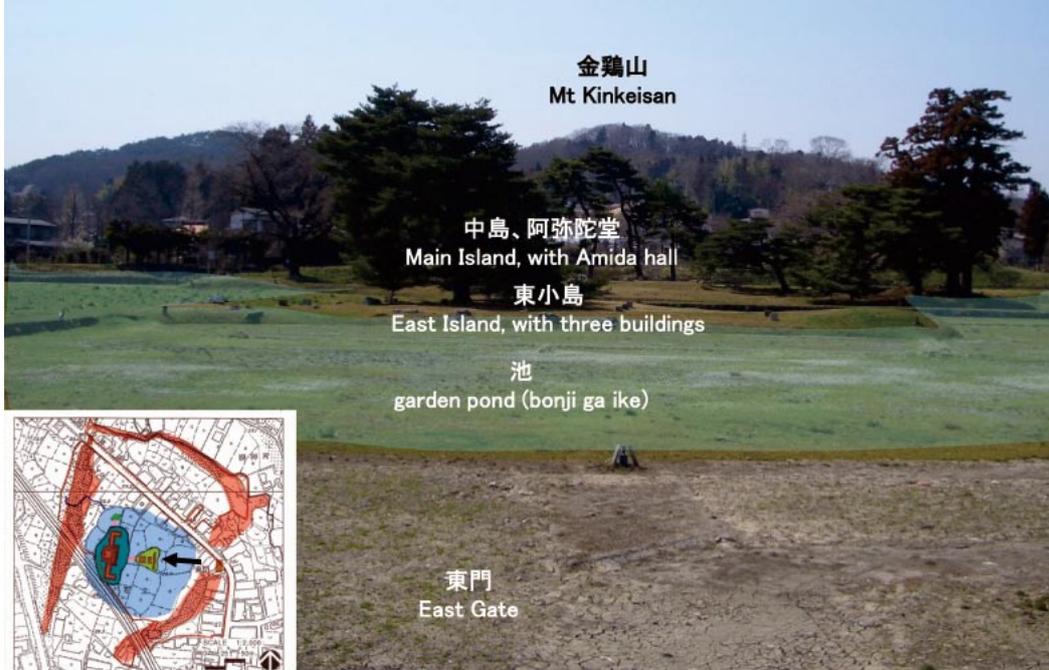


Môtsû-ji Garden (Hiraizumi): Headland and Standing Stone in the pond [from the presentation of Dr. Motonaka and Mr. Satô]



Môtsû-ji Garden (Hiraizumi): *Yarimizu* Stream [from the presentation of Dr. Motonaka and Mr. Satô]

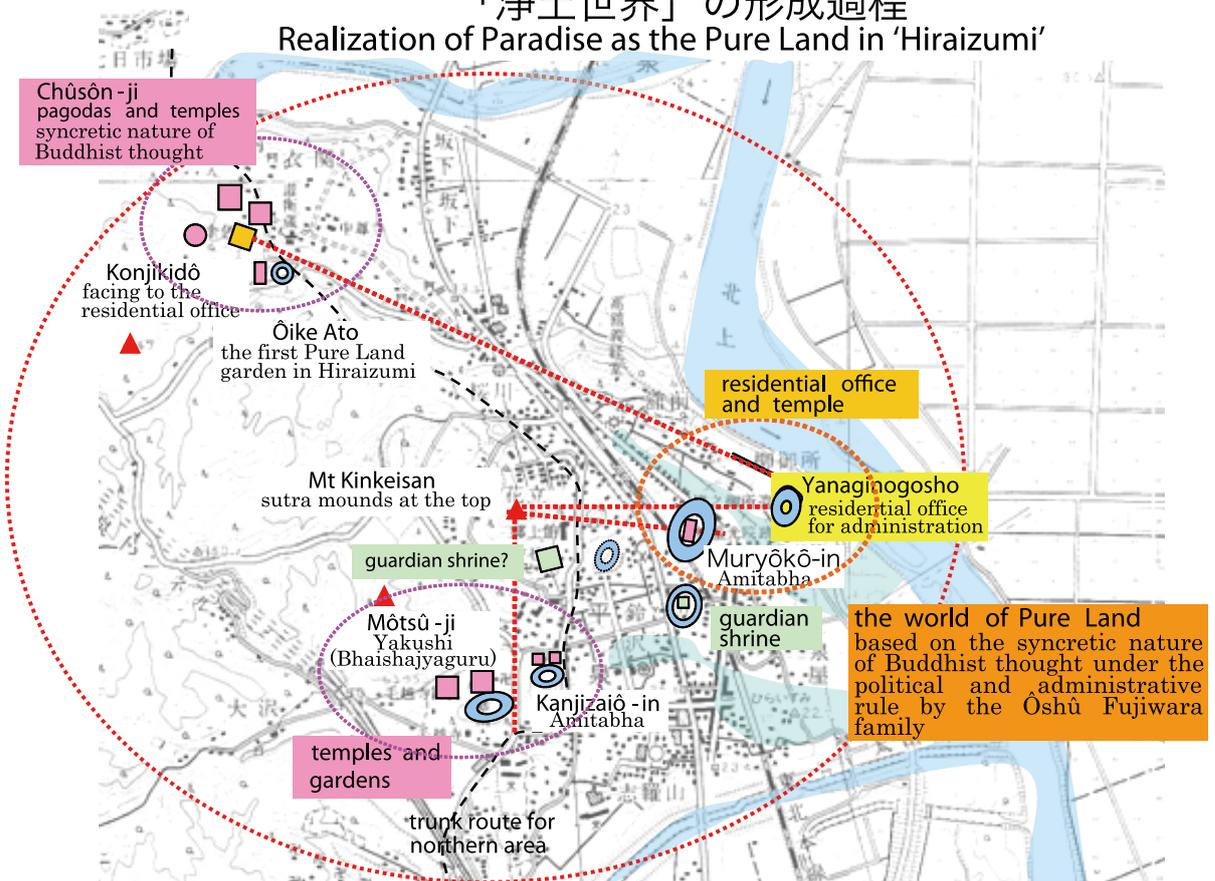
無量光院から望む金鷄山 Muryôkô-in and Mt. Kinkeisan



一 無量光院號新御堂事
 秀衡建三立之、其堂内四壁屏、圖繪觀經大意、加之、秀衡自
 圖繪狩獵之跡、本佛者阿彌陀丈六也、三重寶塔、院内莊嚴
 悉以所摸三宇治平等院也、
 Hiraizumi
 Amida Buddha
 Initiated Byôdô-in temple in Uji
 “Azuma Kagami”
 1189

Muryôkô-in and Mt. Kinkeisan (Hiraizumi) [from the presentation of Mr. Satô]

「浄土世界」の形成過程 Realization of Paradise as the Pure Land in 'Hiraizumi'



Development Process of Pure Land world in "Hiraizumi" [from the presentation of Mr. Satô]



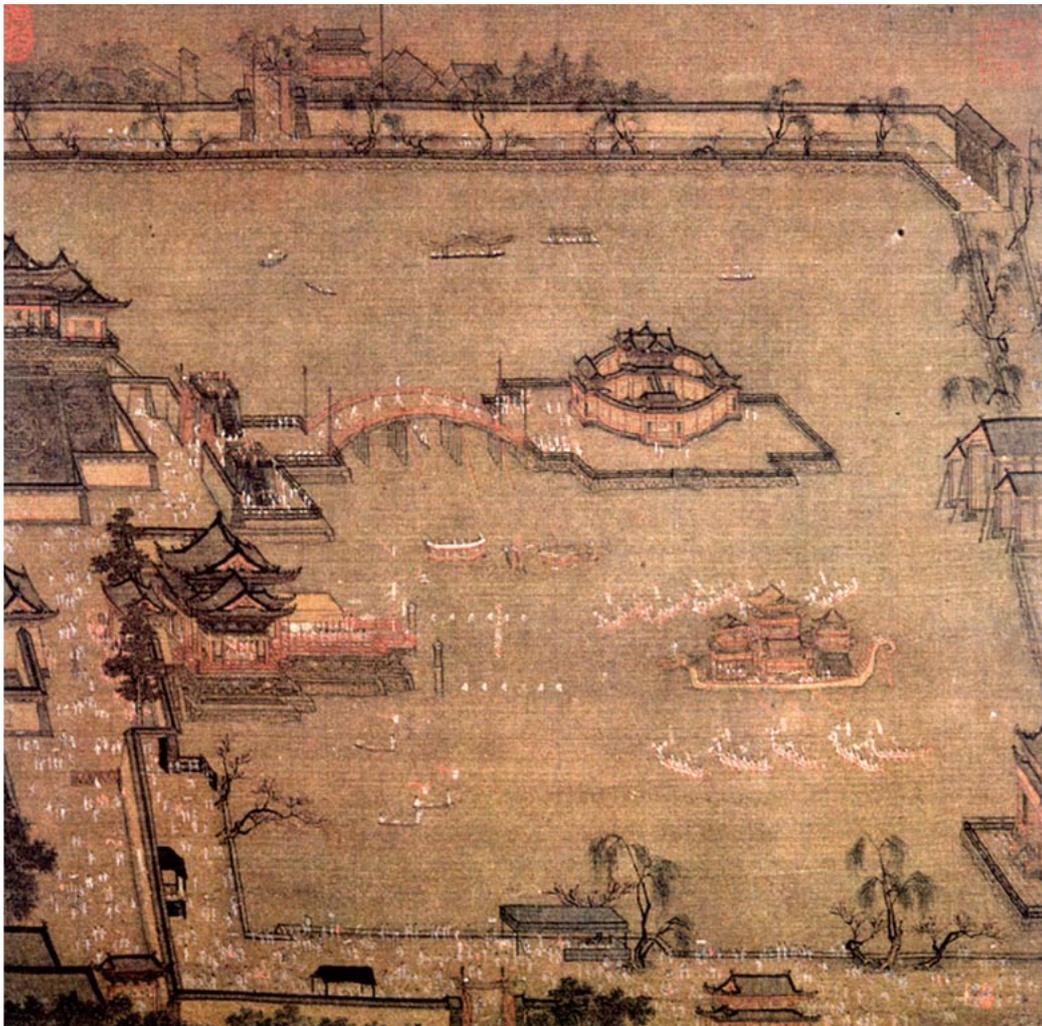
Satellite Photograph (left photo) and Present Landscapes (right photos) of Anapch (Gyeongju)
[from the presentation of Dr. Hong]



Painting of Chngdok Palace Puyong-ji Pond and Its Surrounding Area (Donggweoldo)
[from the presentation of Dr. Hong]



No.25 Grotto of Yulin Grottos, Guan-wu-liang-shou-jing mural [from the presentation of Dr. Lu]



Jinming-chi-Dao-biao-tu picture [from the presentation of Dr. Lu]



Baoguo-si temple (Ningbo); Big Hall and Pure Land Pond [from the presentation of Dr. Lu]



Shengmu-dian hall and Yuzhaofei-liang bridge (Jinci) [from the presentation of Dr. Lu]



Yuantong-si (Kungming) [from the presentation of Dr. Lu and Dr. Tanaka [Tan]]

Foreword

We are pleased to present the final report from the “International Expert Meeting on Paradise and Gardens in Eastern Asia” held in 2009.

The “Ancient Garden Research Project” was commenced in 2001 at the Nara National Research Institute for Cultural Properties. This research project was launched in response to a recent series of archaeological discoveries and aims to contribute to the historical knowledge of Japanese gardens.

In Japan, the designs of gardens created in the Heian period and the middle and early modern ages were imitated by a number of existing gardens in Kyôto, Nara and some other areas. The history of these gardens, established through research, has now grown to be one of the three major topics of historical research in Japan, together with the history of architecture and art. In the past, no gardens created before the Nara period had been discovered, and much remained unknown about the origin and development processes of Japanese gardens and their position in the context of the history of gardens in Asia.

A major breakthrough in the historical research of ancient gardens took place in 1967 when the Tô-in Garden was discovered during excavation at the site of Nara Palace (Heijô-kyû) site, which was followed by successive discoveries of ruins of gardens dating back to the Nara and Asuka periods in earlier years. These discoveries, coupled with recent achievements in the excavation research of ancient gardens in China and Korea, are giving rise to a new research theme – the history of gardens in Eastern Asia. It is against such a backdrop that the Nara National Research Institute for Cultural Properties launched the above research project.

In this project, we first focused on the Kofun (mounded tomb) period to explore the origins of Japanese gardens and then traced the development of gardens chronologically. The research topic we have chosen for this fiscal year is “Pure Land Gardens,” an element that occupies a very important position in the history of Japanese gardens.

During the Expert Meeting, very fruitful discussions took place among Chinese, Korean and Japanese researchers on such basic topics as: how “Pure Land Gardens” should be defined in the first place; whether gardens that fall under the Japanese definition of “Pure Land Gardens” ever existed in China and Korea; and how Japanese “Pure Land Gardens” should be positioned within the Eastern Asian context. Recently, renewed attention is being paid to the nature and significance of “Pure Land Gardens,” in relation to the attempt to apply for the addition of Hiraizumi to the World Heritage List. In this sense, we may say that this meeting was held in a very timely fashion.

Still, many issues have to be addressed: for example, we have yet to clarify the relationships between China, Korea and Japan in terms of the history of gardens, and define the meaning of “Pure Land Garden” in a more easy-to-understand manner. We will remain committed to research in this field and, in this connection, highly appreciate the continued encouragement, support and cooperation of all those involved.

TANABE Ikuo

Director-General

Nara National Research Institute for Cultural Properties

Preface

In the “International Expert Meeting on Paradise and Gardens in Eastern Asia” organized by the Nara National Research Institute for Cultural Properties, we examined the traditional views of ideal worlds held by people of three Eastern Asian countries – namely, China, Korea and Japan – and discussed how such views affected the styles and designs of gardens and garden-making techniques, how individual garden cultures developed in the respective geographical, cultural and historical backgrounds, and how such cultures have been passed on through time in these countries. We also examined in what manner the image of an ideal world was represented in the Japanese Pure Land Gardens which were designed to reproduce the world of the Buddhist Pure Land, and discussed what constitutes the universality and individuality of such gardens.

Gardens of Eastern Asia where natural elements such as plants, water and stones were arranged to imitate the natural environment were meant to emphasize the interactions between man and nature. Such garden-making techniques and styles, when combined with certain beliefs, gave rise to gardens designed to symbolize an ideal world.

Based on the interactions between man and nature, the garden cultures in the three countries are commonly inspired by people’s worship, respect, and love of nature. Also, those gardens shared a similarity in that they copied scenic natural spots or famous mountains and lakes, as mentioned in *Sakuteiki*, the oldest manual for Japanese garden-making. At the same time, differences in style and design are obvious amongst gardens of the three countries. To be specific, the gardens demonstrate their individuality in the way that nature was copied; the uniqueness stems from, for example, the difference in the shape of ponds (whether square or round), the use of artificially processed stones, and the introduction of the technique of landscape paintings.

Also, each of these countries developed their own concept of an ideal world, known by various names such as utopia, paradise, the world of mountain wizards, the world of immortals, and paradise pure land, reflecting different kinds of thoughts including Taoism, the philosophy of Lao Tzu and Chuang Tzu, the belief in mountain wizards, and the *Yin-Yang* theory. These concepts were established in different times, and naturally, there have been subtle differences in people’s sentiments toward the ideal worlds and the significance attached to them.

When examining the styles and designs of the gardens created to symbolize ideal worlds, we see the following philosophical backgrounds: animism or worship of nature spirits (ritual purification by bathing); the Buddhist cosmology with Mt. Sumeru at the center of the universe (stone statue of Mt. Sumeru); the belief in mountain wizards which represents yearning for perpetual youth and longevity (three islands of mountain wizards, Mt. Penglai); the world of mountain wizards in the philosophy of Lao Tzu and Chuang Tzu, that advocates “action through inaction” (hermit culture); and the Pure Land Paradise (water of eight excellent qualities, seven jeweled

ponds, lotus ponds), as well as the *Yin-Yang* and the Five Elements theory and *Feng Shui* thought. The gardens of the three countries share some elements in common, such as artificial hills modeled on the “islands of mountain wizards,” while incorporating in their designs those elements that reflected the philosophical traditions unique to the respective countries, such as the idea of “Pure Land” and that of a “round heaven and a square earth” (represented by a square pond with a round island).

In our effort to define a “Pure Land Garden,” an embodiment of the Buddhist Pure Land as an ideal world, we examined the following: the ruins of ancient gardens; the *hensô-zu* paintings; the concepts of “abhorrence of living in this impure land” and “aspiration for rebirth in the Pure Land” advocated in Pure Land thought; the philosophies of Exoteric Buddhism and Esoteric Buddhism; and the ideas of barriers separating the sacred from the secular and this world from the next. We also discussed the styles and designs of gardens in terms of their geographical locations in relation to natural mountains and rivers, the layout of a pond adjacent to a Buddhist hall, a jeweled pavilion and transept-type structures in the precincts of a temple, the architectural styles of residential buildings and temples, and the types of ponds (*hōjō-ike* pond, lotus pond, jeweled pond), as well as the roles and functions of gardens as venues to pray for protection of the state, and hold Buddhist memorial services, and as representations of Pure Land Paradise. Considering all these factors, we reached the conclusion that a Pure Land Garden can be defined as an artistic space where the main Buddhist deity enshrined in the temple and a Buddhist hall, together with the surrounding natural environment, reproduce the Pure Land of the heavenly world in the precincts of the temple in this secular world. The style of Japanese “Pure Land Gardens” was established between the 8th and the 11th century. We may say that there is outstanding universal value in the group of “Pure Land Gardens” created in Hiraizumi, the Eastmost remote region of Japan, where the world of Pure Land was reproduced based on the Buddhist idea of composite nature unique to Japan, in a manner which gives shape to the images described in *Sakuteiki* of the 11th century.

In this international expert meeting, we reached the conclusion that so far no evidence has been discovered that would indicate that “Pure Land Gardens” had flourished in China and Korea as well. However, we will have to wait for future research in order to be more specific about this issue. It is also necessary to examine the “Pure Land Gardens” in their oldest form, such as the one seen in Amida Jōdo-in Temple dating back to the 8th century.

I very much hope that the results achieved in the “International Expert Meeting on Paradise and Gardens in Eastern Asia” shown in the following pages will help to shed light on the research of gardens designed to symbolize ideal worlds, not only in Eastern Asia but also in the rest of the world.

TANAKA Tetsuo

Chairman of the Meeting

Former Professor, Tôhoku University of Art and Design

TABLE OF CONTENTS

FRONTISPIECE	i
FOREWORD	
	TANABE Ikuo Director General, Nara National Research Institute for Cultural Properties, JAPAN
	ix
PREFACE	
	TANAKA Tetsuo Chairman of the Meeting; Former Professor, Tôhoku University of Art and Design, JAPAN
	x
TABLE OF CONTENTS	xii
EXPLANATORY NOTES	xiv

I THE OUTCOMES OF THE MEETING

1

Conclusion of the International Expert Meeting
on Paradise and Gardens in Eastern Asia

2

II THE STUDIES FOR THE MEETING

7

II-1. LECTURES CONCERNING PARADISE AND GARDENS IN EASTERN ASIA

1. Designs and Techniques of Japanese Gardens
Representing a “Paradise (Ideal World)” on Earth

MOTONAKA Makoto
Chief Senior Specialist for Cultural Properties,
Agency for Cultural Affairs, JAPAN

8

2. Development of Gardens in Ancient China,
and Pure Land and Pure Land Gardens

LU Zhou
Professor, Tsinghua University, CHINA

22

3. Anapthch Garden — An Ancient Garden in South Korea
that Symbolizes the Paradise

HONG Kwang-Pyo
Professor, Dongguk University, KOREA

36

4. Early Style of Chinese Gardens and Ancient Gardens in Japan

TANAKA Tan
Professor, Institute for Research in Humanities, Kyôto University, JAPAN

50

II-2. REPORTS ON INSTANCES OF PURE LAND GARDENS IN JAPAN		
1. A Garden in Uji Embodying the Yearning for the Paradise in the West — Byôdô-in Garden —	SUGIMOTO Hiroshi Sub-Manager, Historic City Planning Promotion Section, Uji City, JAPAN	66
2. Paradise Envisioned in Ôshû and a Group of Gardens — A Group of Pure Land Gardens in Hiraizumi —	SATÔ Yoshihiro Chief Advisor, Lifelong Learning and Culture Division, Iwate Prefectural Board of Education, JAPAN	78
II-3. REPORTS FOR ISSUES CONCERNING PURE LAND GARDENS OF JAPAN		
1. Pure Land Gardens in the Nara period — Amida Jôdo-in Temple and Its Predecessor Kanmuryôju-in Temple —	ONO Kenkichi Director, Department of Cultural Heritage, Nara National Research Institute for Cultural Properties, JAPAN	92
2. Motifs in Nature and Expressions of Japanese Gardens, and the Meaning and Form of Water	AMASAKI Hiromasa Director, Research Center for Japanese Garden Art and Historical Heritage; Professor, Kyôto University of Art and Design, JAPAN	96
3. Observations on Pure Land Gardens and Definition of Terms	NAKA Takahiro Professor, Kyôto University of Art and Design, JAPAN	100
III APPENDIX		103
About the Meeting		104
1. Outline		107
2. List of the Participants		109
3. Summary Records of the Sessions		111
4. Reference Material		152

Explanatory Notes

1. This report compiles the outcomes of the “International Expert Meeting on Paradise and Gardens in Eastern Asia” (hereafter “International Meeting”) organized jointly by the Nara National Research Institute for Cultural Properties and the Agency for Cultural Affairs from May 19 to 21, 2009, at the smaller auditorium of the Nara Palace (Heijō-kyū) Site Museum, in Japan.
2. The International Meeting was organized as part of the “Research of Gardens Associated with Ancient Capital Ruins,” as set forth in our medium-term plan by the Department of Cultural Heritage of the Nara National Research Institute for Cultural Properties, upon consultation with the Monuments and Sites Division of the Department of Cultural Properties of the Agency for Cultural Affairs. The Department of Cultural Heritage of the Nara National Research Institute for Cultural Properties served as Secretariat for the International Meeting, and the Site Management Research Section of the Department of Cultural Heritage assumed the responsibility for the operation of the Secretariat, assisted by the Landscape Research Section of the same Department.
3. In principle, the Japanese language was used as the working language of the International Meeting. The papers submitted by the lecturers written in Chinese and Korean were translated into Japanese, and English translations of all the papers were distributed among all the participants. In the question-and-answer and discussion sessions, remarks were basically made in the speakers’ respective mother tongues, and then translated into Japanese by interpreters. In this report, we have used “ ^ ” (circumflex accent) to express long vowels of the proper nouns in Japanese.
4. This report consists of three sections: I. Conclusion of the Meeting; II. Papers for the Meeting; and III. Appendix. Sections I and II constitute the core of the report, while section III contains outline information and reference materials from the meeting. To be more specific, section I, “Conclusion of the Meeting,” contains the text of the conclusion that was finalized by the eight round table members and others, who revised the terms, expressions and other details of the draft text discussed and generally agreed upon during the final session of the meeting held on May 21, 2009. Section II, “Papers for the Meeting,” puts together the manuscripts of the lectures and reports delivered, along with comments given during the International Meeting. Section III, “Appendix,” collects outline information about the International Meeting, namely, “Outline of the Meeting,” “List of the Participants,” and “Summary Record of the Sessions,” as well as “Structure and Chronology of Pure Land Gardens in Japan” as a reference.
5. The text contained in the “Summary Record of the Sessions” in the section III “Appendix” was finalized by HIRASAWA Tsuyoshi who summarized the text transcribed from the audio tapes of Japanese remarks and Japanese translations of the remarks made during the International Meeting. The English translations of the remarks have been checked by the respective speakers. The phrasing of some remarks may have been changed, however their meanings have not essentially altered.
6. Congress Corporation undertook most of the translation of the handout materials distributed in the International Meeting and of the texts contained in this report, and the interpreters’ service during the meeting.
7. This report was edited by HIRASAWA Tsuyoshi, assisted by AWANO Takashi. Each writer holds copyright of each original paper on this book, and Nara National Research Institute for Cultural Properties holds editorial copyright of this book.

I

**The Outcomes
Of The Meeting**

Conclusion of the International Expert Meeting on Paradise and Gardens in Eastern Asia

May 21, 2009

Nara National Research Institute for Cultural Properties
Agency for Cultural Affairs

The “International Expert Meeting on Paradise and Gardens in Eastern Asia” was jointly organized by the Nara National Research Institute for Cultural Properties and the Agency for Cultural Affairs of the Government of Japan on May 19-21, 2009, Nara. 10 experts, including 2 international experts from Peoples Republic of China and Republic of Korea, 6 national experts from universities and governmental organizations, and 2 experts from relevant local authorities, participated in the meeting to exchange views of studies and discuss about the issues on this theme.

The aim, discussion points and conclusion of the Meeting are as follows.

1. Aims

The aims of the Meeting are;

- to identify the characteristics and justify the value of the garden created in Japan from 8th to 14th centuries representing the Buddha realm; “Buddhist Pure Land” as a paradise (hereinafter referred to as a “Pure Land Garden”).
- to identify the following three items in order to clarify the historical process of the development of “Pure Land Gardens”.
 - Ideas of paradise evolved in the East Asian region (China, Korea and Japan)
 - Their influences on the ideas, designs and techniques of gardens in each country
 - Similarities and differences identified in the representation of the gardens in each country
- to clarify the Outstanding Universal Value of a group of “Pure Land Gardens” still remained in Hiraizumi; a property included in the Japanese Tentative List for World Heritage nomination.

2. Discussion Points

(1) Relationship between Man and Nature – Gardens as Artistic Expressions

The discussion about the characteristics identified in the historical process of development of the gardens in the region, which has been sublimated from the relationship between man and nature to the distinguished fine art, was made along with the following three points.

Point-1: Relationship between man and nature lying at the foundation of garden culture

Point-2: Diffusion and development of garden culture

Point-3: The way of representation identified in the garden designs

(2) Garden ponds – Change of their meanings

Based on the outcome of the discussion-(1), discussion about the history and attributes of the “Pure Land Gardens” in Japan, through examining the relationship between the representation of paradise and garden ponds in the East Asian region, was made along with the following three points.

Point-1: Garden ponds

Point-2: *Hôchi*; treasure ponds depicted in various types of *Jôdo Hensô-zu*; Pure Land iconographical illustrations

Point-3: Ponds and architectural elements included in the “Pure Land Gardens” in Japan

(3) Paradise and gardens – Essential qualities and diversity of expressions in the East Asia

Based on the outcome of the discussion-(1) and (2), comprehensive discussion about the relationship between paradise and gardens in the East Asian region, including justification of Outstanding Universal Value of a group of “Pure Land Gardens” in Hiraizumi, was made along with the following three points.

Point-1: Garden as representation of a paradise in the East Asian region

Point-2: Uniqueness of the “Pure Land Garden” developed in Japan

Point-3: Representativity and exceptionality of a group of “Pure Land Gardens” in Hiraizumi from the viewpoint of the history of East Asian garden culture

3. Conclusion

The garden culture representing the unique relationship between man and nature has been brought up in the three countries (China, Korea and Japan) of the East Asian region. Many gardens were consequently created reflecting such culture and remained as historical testimonies in China, Korea and Japan.

The common characteristics of garden-making ideas, designs and techniques are observed in the gardens of three countries, inherent ones could also be identified originating in each historical and cultural background on the other.

The most remarkable point in common is that gardens were created as paradises on earth in the way of cherishing nature, blending in nature and representing natural landscape, based on various beliefs and ideas; Buddhism, Taoist immortality thought and the Doctrine of *Yin-Yang* and the Five Agents or Elements.

Gardens are the cultural heritage properties representing a unique garden culture which was evolved and eventually completed through the process of transmission of garden-making ideas from China and Korean peninsula to Japan, fusing with distinctive view of nature in each country.

In Japan, unique garden culture and gardens different from China and Korea were created through the process of transmission of garden-making ideas from those countries, fusing with distinctive Japanese view of nature including religious belief worshipped to natural deities. It is specifically noted that they includes the distinctive style of gardens representing the Buddha realm (Pure Land) as a paradise on earth. Due consideration should be given to the following points for justification of Outstanding Universal Value of such gardens.

- A. The participants of the Meeting reached to the consensus for definition of “Pure Land Garden” as follows.

It is an artistic work of three-dimensional way of representation of the ideal world (paradise) of Buddha; consisting of spiritual realms of Buddhahood realized on earth, where the Buddhas are diligently having Buddhist studies and practices.

It is created, in close relationship with its natural morphology, as a part of a complex that included a main hall in which an image of the Buddha was enshrined, and were situated in front of this hall in order to represent the sublimity of the Buddha's Pure Land. It usually included broad body of water symbolizing the *Hôchi*; treasure pond, depicted in various types of *Jôdo Hensô-zu* (iconographical illustrations of Pure Land), which also served as an indicator of the boundary between this world and the Pure Land, in which were sometimes situated small islands with bridges between them, suggesting the path that human beings could take to rebirth in the Pure Land.

The allotment and its elements of “Pure Land Garden” were based on those of *Shinden-zukuri*; residential garden of the nobility between 9th and 12th centuries. However specific ornamental objects symbolically representing the Buddha realm (Pure Land) were temporarily installed in case conducting the Buddhist ceremonies.

- B. At this moment, no example of “Pure Land Garden” including its archaeological site, which testifies existence of an ensemble of magnificent buildings and *Hôchi* depicted in the wall paintings of Mogao Caves, is identified in China.

The archaeological remain of “Nine-Petaled Lotus Pond” excavated in Bulguksa Temple in Gyeongju could be considered as a scarce Korean example of “Pure land Garden”.

In regard with Japan, the ideas, designs and techniques of gardens, created with combination between man and nature, were transmitted from China and Korean peninsula along with Buddhism, Taoist immortality thought, and the Doctrine of *Yin-Yang* and the Five Agents or Elements. From 8th to 14th centuries, they eventually developed into unique ones fusing with the distinctive Japanese view of nature including religious belief worshipped to natural deities, then resulted in establishment of “Pure Land Garden” as an exceptional type of garden, and left many existing examples and their archaeological sites which could not be identified elsewhere in the world.

C. Of the various types of Pure Land Gardens including Byôdô-in Garden (one of the component parts of the World Heritage property, “Ancient Monuments of Kyôto (Kyôto, Uji and Ôtsu cities)”, inscribed in 1998), a group of gardens in Hiraizumi is the most typical and representative example consisting of Pure Land Gardens as a whole, considering not only from the viewpoint of the process of development and evolution of the Japanese garden styles described in (B) above but also from the fact that these gardens accurately embodied the ideas, designs and techniques of *Shinden-zukuri* residential gardens described in *Sakuteiki*; the Japanese oldest garden-making book of 11th century.

As such, there is strong possibility that it possesses Outstanding Universal Value based on the following three points.

- a. The ensemble of Buddhist temples and gardens and their archaeological remains symbolically representing the Buddha realm (Pure Land) are indicative of Hiraizumi as the terminus of interchange of important human values, as ideas and knowledge concerning the design and construction of architectures and gardens made their way, in the course of the 6th to 12th centuries, from the Chinese mainland throughout the Japanese archipelago.
- b. The temples and gardens of Hiraizumi are an ensemble of superb artistic works designed as symbolic manifestations of the Buddha realm (Pure Land) on earth, and along with the archaeological remains associated with them serve as an outstanding typology of architecture and landscape design illustrating a significant stage in human history.
- c. Japanese syncretistic Buddhist thoughts played a significant role in completing a group of “Pure Land Gardens” in Hiraizumi. They were formed as a result of fusing the world religion of Buddhism transmitted from the Chinese mainland to the northern limits of the Japanese archipelago between 6th and 12th century with not only the Lotus Sutra, esoteric Buddhism and the Pure Land thought but also Shintoism; Japanese native belief of reverence for natural deities. These Buddhist thoughts have been directly reflected in the design and forms of exceptional ensembles of a group of gardens in Hiraizumi – some still existing and some archaeological in nature –, which represented the Buddha realm (Pure Land), thus possesses outstanding universal significance.

4. Main Participants

Dr. LU Zhou

Professor, Tsinghua University, People's Republic of China

Dr. HONG Kwang-Pyo

Professor, Dongguk University, Republic of Korea

Dr. TANAKA Tetsuo

Former Professor, Tôhoku University of Art and Design, Japan

Dr. TANAKA Tan

Professor, Institute for Research in Humanities, Kyôto University, Japan

Dr. MOTONAKA Makoto

Chief Senior Specialist for Cultural Properties, Agency for Cultural Affairs, Japan

Dr. AMASAKI Hiromasa

Professor, Kyôto University of Art and Design, Japan

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Professor, Kyôto University of Art and Design, Japan

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Chief Adviser, Lifelong Learning and Cultural Division, Iwate Prefectural Board of Education, Japan

II

The Studies For The Meeting

Designs and Techniques of Japanese Gardens Representing a “Paradise (Ideal World)” on Earth

MOTONAKA Makoto

Chief Senior Specialist for Cultural Properties, Agency for Cultural Affairs, JAPAN

1. Introduction: Origins of Japanese Gardens

Japanese people have always believed that the natural sacred spirits are descendants of the various elements of nature such as mountains, islands, forests, trees, lakes and ponds etc., and have revered those elements as sacred objects or places over time. Rivers and seas have also been seen as roads or gates to a sacred place or the paradise of the gods (ideal world) which were believed to exist far away from this world (Figs. 1, 2). Gigantic rocks exposed on the slopes and old big trees have also been considered sacred objects where gods descend from the heavens (Fig. 3). These natural places and objects consisting of rocks, springs, streams and vegetations have the same components and materials as those found in Japanese gardens constructed in later periods. In other words, the worship of nature which the ancient Japanese people possessed has been taken up by later concepts of Japanese gardens, imbuing them with great spiritual meanings.

2. Japanese Ancient Belief of Natural Worship and Its Waterfront Design

It is commonly accepted that the garden concept was introduced to Japan, together with Buddhism, in the 6th century, from the Chinese mainland through the Korean Peninsula. However, the original design and structure that can be found in several archaeological sites of waterfront rituals and religious services bear close resemblance to those of Japanese gardens constructed between the 10th and 12th centuries

(1) Jonokoshi Iseki Archaeological Site

(Iga City, Mie Prefecture)

The meandering waterways excavated at the Jonokoshi Iseki Archaeological Site, were constructed between the

end of the 4th century and the middle of the 5th century, before Buddhism was introduced to Japan from the Chinese mainland (Fig. 4). The three meandering waterways which were constructed by laying rocks and gravel on the gently sloping shores, rose from three springs created by arranging stones and wood, and converged to eventually become a large waterway. Three rocks stood in each corner of the triangle-shaped terrace, located at one of the Y-shaped convergence points, jutting into the stream like a cape (Fig. 5). Stone steps were positioned at the tip of the cape of another convergence point allowing a priest to approach the waterfront in order to conduct rituals and water services.

(2) Remains of waterways in the gardens dating to the 7th and 8th centuries

In ancient times in Japan, the waterfront of rivers and streams were considered as the remarkable areas for landscaping designs and techniques before garden concept had been introduced from the Chinese mainland through the Korean peninsula. Such designs and techniques were found in the later archaeological remains of gardens, the small pond and leading S-shaped stream built in rounded stones of Furumiya Iseki Archaeological Site (the 7th century, Asuka Village, Nara Prefecture, Fig. 6), the winding stream built in rounded stones of Tô-in Garden of Nara Palace, Heijô-kyû (the 8th century, Nara City, Nara Prefecture, Fig. 7), the winding dragon-shaped pond wholly covered with rounded stones of Archaeological Site of Palace Garden in Heijô-kyô Sa-kyô San-jô Ni-bô (the 8th century, Nara City, Nara Prefecture, Fig. 8). In this succession of designs and techniques, rituals at the water streams were sophisticatedly developed into *Gokusui-no-en*, a garden ceremony associated with poetical sentiment.

3. Waterfront Design Seen in the Moat Surrounding a Mounded Tomb

Between the 3rd and 7th centuries, many mounded tombs were built for emperors, empresses and powerful clans. The landscaping designs and techniques applied to those tombs as well as the moats surrounding them played a very important role in establishing the waterfront design of Japanese gardens in later years.

(1) Suyama Tomb (Kôryô Town, Nara Prefecture)

At Suyama Tomb, an excavation was conducted at the narrowest point of the keyhole-shaped mound. As a result, it was found that from the mound, a square terrace had jutted into the moat, covered with paving stones on its gently sloping shorelines, and four standing rocks had been placed at each corner. This discovery clearly indicates that the terrace jutting from the mound was considered sacred as a site of religious services for the buried person in the tomb, and also that the design of the sacred area and that of the waterfront were inseparably associated with each other (Fig. 9). Here, we can see the same landscaping design and technique as those seen in the meandering waterways of the Jonokoshi Iseki Archaeological Site mentioned earlier. Especially noteworthy is the finding that mounded tombs consisting of man-made stone hills and stone-paved waterfronts could be the prototypes of artificial hills and garden ponds, important elements of Japanese gardens of later years.

(2) Gardens of noble residences dating to the 8th century, which incorporated the moat surrounding a mounded tomb of the earlier era

As will be mentioned later, the landscaping design and technique of a pond with edges outlined by gravel and sand, like a sandbar, reached its perfection in the Tô-in Garden of Nara Palace, Heijô-kyû. This is the result of mounded tombs of the earlier era having been gradually recognized as a landscaped space composed of a water body, greenery and an artificial hill. Excavations of noble residences located within the Heijô-kyô capital revealed that man-made hills of mounded tombs had been placed within the premises of those residences, decorative garden stones were placed among

paving stones, and additional gravel was laid to complete the waterfront landscape (Fig. 10). Construction of mounded tombs required the technique to represent a sacred area and the waterfront landscaping design. People of later years positively adopted such a design and technique for garden making, which eventually resulted in the establishment of the style of a pond with edges outlined by gravel and sand like a sandbar. Thus, the Japanese garden-making design and technique of the 8th century had undergone its own unique development, building on traditional waterfront landscaping design and technique, while being affected by the garden cultures introduced from China and Korea.

4. Garden Concept Introduced together with Buddhism

Between the introduction of Buddhism into Japan from the Chinese mainland through the Korean peninsula in the 6th century, and its establishment as a political control system of the country in the 8th century, Japanese gardens were built especially in the royal palaces of the capital of Nara. In those sites which were created in pre-Buddhist Japan, square ponds constructed by piling stones on the shores were found. These were different from the artificial waterways for religious services designed to imitate natural streams, and also from the waterfront areas with decorative stones and a sandbar-like shoreline with gravel and sand, facing the moat at the foot of a mounded tomb. Garden concept introduced together with Buddhism firmly rooted in Japan and unified with the Japanese unique designs and techniques for waterfront rituals developed in the preceding period.

(1) Square pond at the Ishigami Iseki Archaeological Site (Asuka Village, Nara Prefecture)

In the Asuka region of Nara Prefecture, where the Yamato Government, Japan's first unified government, was established, many garden sites have been discovered by excavation. In those sites which were created in pre-Buddhist Japan, square ponds constructed by piling stones on the shores were found. These were different from the artificial waterways for religious services designed to imitate natural

streams (Fig. 11). At the Ishigami Iseki Archaeological Site (Asuka Village, Nara Prefecture), the remains of the royal facilities for entertaining foreign guests, a six-meter square pond made of stones was uncovered in a courtyard surrounded by buildings. A stone fountain in the shape of Mt. Sumeru (Fig. 12) was also discovered in the vicinity, indicating that the water ceremony was held here to entertain foreign guests.

(2) Furumiya Iseki Archaeological Site

(Asuka Village, Nara Prefecture)

This site is considered to have been the palace of Empress Suiko (554-628), where archaeological remains such as a meandering waterway and pond made of stones, and a building that could be the main hall of the palace, were uncovered. Considering that the stone pond and the building are about 20 m apart, this space could have been used as a site for ceremonies and rituals. The stone pond measures about two or three meters in diameter, and from the pond, a meandering waterway of about 20 cm wide extended southward (Fig. 6). Presumably, water overflowing from the pond was carried to the south by this meandering waterway. According to *Shoku Nihongi*, an ancient Japanese history text, a purification event called *Gokusui-no-en* was generally carried out at the waterfront in early March. In light of this fact, the stone pond and the meandering waterway in Furumiya Iseki Archaeological Site might have been used for *Gokusui-no-en* and other rituals and entertainments.

(3) Tô-in Garden of Nara Palace, Heijô-kyû

(Nara City, Nara Prefecture)

As a result of an extensive excavation conducted between 1968 and 1980, a quarter called Tô-in was uncovered at the eastern end of the ancient Nara Palace Site (which was inscribed on the World Heritage List in 1998 as a component part of the "Historic Monuments of Ancient Nara"). A large stone pond was also discovered at the southeast corner of the quarter.

This garden is known to have undergone major renovation in the mid 8th century. In the early 8th century, the garden pond had the shape of a reverse "L", and a strip of round stones

about 30 to 40 cm in diameter was laid on the bottom of the pond along the shoreline (Fig. 13). In the later 8th century, however, the pond was entirely covered by gravel, and a complicated and elegantly curved sandbar-like shoreline was formed (Fig. 14).

Considering that most of the garden ponds created in the Heian-kyô capital (present Kyôto City) in and after the 9th century had gravel all over their bottoms and elegant sandbar-like shorelines (Fig. 15), it is reasonably inferable that the style of a pond with a curved shoreline had already been perfected in the Tô-in Garden of Nara Palace in the 8th century.

5. Establishment of Landscaping Design and Technique of Residential Gardens

(1) Ritual garden (garden of the imperial palace)

Japanese emperors had continued to live in the imperial palace called *dairi* in Kyôto for about a thousand years till 1868, when the Japanese capital was relocated to Tôkyô following the Meiji Restoration. In the Kyôto Imperial Palace, there still remain wooden buildings such as Shishinden and Seiryô-den, the living quarters of the past emperors, and an extensive space covered with white sand is provided in front of these buildings. This space was created as a site of seasonal ceremonies and rituals, and should be distinguished from general gardens designed to represent nature (Fig. 16).

(2) Establishment of garden of *shinden*-style residence

In the above-mentioned white-sand-covered extensive space in front of the main residential building, a pond was created to set afloat boats of musicians and dancers who participated in ceremonies and rituals, and the waste soil from digging the pond was used to build an island and hills, where wild plants and flowers were grown. A bridge was provided between the island and the shore, and tents were set up for musicians waiting for their turns in rituals. In this way, gardens incorporating the landscaping philosophy, design and technique unique to Japan began to be created around the 9th to the 10th century as residential facilities indispensable for various ceremonies and rituals.

Historical picture scrolls depicting noble residences dating from the 10th to the 12th centuries clearly reveal the designs and structures of such residences and gardens, and, more importantly, indicate how they were used in ceremonies and rituals in specific details (Fig. 17). These picture scrolls elaborately describe the living building (*shinden*) of a noble family, located at the center of the premises. To its south lay a white-sand-covered extensive space where performances were staged, a large pond where boats of dancers were afloat, and an island where tents were set up for musicians. From these depictions, it is clear that the architecture and the garden at its front, including the extensive space and pond, were used for the purposes of ceremonies and rituals in an integrated manner. In this way, the style of Japanese gardens was perfected as an outdoor site for ceremonies and rituals, and also as a landscaped space designed to imitate nature by incorporating natural objects such as water, rocks and plants.

6. Buddha Realm (Pure Land) as a Paradise Realized on Earth and Japanese Gardens

After the 11th century, *mappô shisô*, the belief that the world had entered the long and degenerate Latter Day of the Law which preceded the appearance of the future Buddha, became popularized among Japanese people. People eagerly desired to seek divine favor through creation of the “purified world” on earth, where Buddhas had been training and practicing continually, and also eagerly desired to be reborn, especially in the Western Pure Land where Amitabha Buddha existed after he or she died. Hence, to realize the “purified Buddha realm,” on earth, many temples including gardens were built to represent the Buddha realm (Pure Land).

(1) “Hôchi” pond depicted in historical illustrations of the Pure Land of Amitabha and actual Pure Land gardens

The Pure Land temples were constructed as three dimensional embodiments of the Pure Land, based on “Amida Jôdo Hensô-zu”; the illustrations of the Amitabha Pure Land which could be also found in the wall paintings of “Magao Caves” dating from the 5th to the 13th centuries in China,

or the image of the Pure Land that the Japanese Buddhist priest, Genshin (942-1017) had described in his literary work, *Ôjô-Yôshû*, based upon Chinese Pure Land Buddhist scriptures. The typical drawing of the Pure Land depicted in historical illustrations of the Pure Land of Amitabha showed three images of Amitabha appearing on the surface of the “Hôchi” pond, and at the back of them, symmetrically arranged “Hôrô” magnificent buildings, with a main building sandwiched by two buildings on both sides. In many Pure Land illustrations, the “Hôchi” pond, an important element of the Pure Land, is outlined by the platform of the “Hôrô” buildings or the stage installed in front of them and depicted as being rectangular. The result of the excavations of the Pure Land temples, however, indicated that no rectangular or square shaped ponds were created in those temples, and that the ponds had been elegantly curved, outlined by the shore covered with small gravel and sand to imitate a sandbar, instead (Fig. 18).

(2) Significance of mountains located in the back of Pure Land gardens

During the process of the popularization of the Pure Land thought, correlations began to appear between the garden itself and the natural hills or mountains in the background of visual representations of the Pure Land of Buddha. For example, some of the paintings called “Yamakoshi Amida-zu”, which depicted the appearance of Amitabha approaching from the back of the mountains (Fig. 19), indicate the close relationship between mountains and the Buddha realm (Pure Land). These paintings were made on the deathbed of Buddhist followers in order that he/she was to be surely reborn in the Pure Land after he/she died. There is no doubt that the image of Amitabha in the center of the picture, with half of his body rising from behind the mountains, as well as two images of Bodhisattva on the left and right hand sides who had just flown into the scene, surely gave a Buddhist follower at his/her deathbed a reassuring glimpse of the Western Pure Land located in the far distance beyond the mountains. The religious meanings of mountains illustrated in these artistic works are basically considered to be common

to those of natural mountains identified at the back of the actual archaeological sites of Pure Land temples. Mountains behind Buddhist halls, associated closely with the ancient Japanese belief in the existence of the world of the dead in mountains, took on special symbolic importance as a clue to indicate the location of the Buddha realm (Pure Land).

7. Japanese Garden Concept and Designs/ Techniques indicated in *Sakuteiki*

Various ornaments and decorative objects in conformity with the way of Buddhist rituals and ceremonies were placed in the gardens to represent the Buddha realm (Pure Land). However, the spatial composition, design, and structure of the garden itself were basically similar to that of noble residences dating to the 11th and 12th centuries.

Garden-making standards for *shinden*-style noble residences were described in details in *Sakuteiki*, a manual for Japanese garden making produced in the later 11th century. This shows the spirits behind garden making in reproducing natural scenery using natural features such as rocks, water, and vegetation. Môtsû-ji Temple Garden in Hiraizumi is the most typical and exceptional example which was created in conformity with the standards indicated in *Sakuteiki* and also an unparalleled entity which has been miraculously handed down to this day (Fig. 20). This garden was created representing the "Pure Land of Yakushi, healing Buddha." However, designs and structures of several elements of this garden; curved edge of the pond representing sandy beach line, meandering waterway designed with transformation from active to gentle stream, an artificial mound with rock works and a cape jutting into the pond with standing rock at its tip, clearly demonstrate that this garden was created in conformity with the standards of garden-making indicated in *Sakuteiki*.

8. Conclusions

As discussed above, the design and structure of Japanese ancient gardens were closely associated with rituals conducted on the waterfront based on the worship of

nature. This had undergone unique development, affected by the landscaping designs and techniques stemming from the garden concept introduced to Japan from China and Korea together with Buddhism in the 6th century. The interactions between the Japanese indigenous religious belief and the newly introduced Buddhist thought had resulted in the repeated unification and integration of the separate waterfront designs underlain by those respective thoughts. As mounded tombs with surrounding moat which were constructed in the earlier era were reused as garden elements, the edges of those ponds gradually took on the shape of sandbars with gently-curved shorelines. Eventually, the style of a pond with sandbar-like edges was perfected in the Tô-in Garden of Nara Palace in the 8th century, which was further refined as part of the landscaping design and technique of gardens of *shinden*-style residences in and after the 9th and 10th centuries. When the *mappô shisô* belief prevailed in the 11th and 12th centuries, Pure Land temples consisting of Buddhist halls and garden began to be built to represent Buddha realm (Pure Land) on this earth. In this way, Japan's unique style of "Pure Land Garden" was established, building on the garden concept and landscaping design and technique perfected in the garden of a *shinden*-style residence.

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Fig. 1 Okinoshima Island (Fukuoka Pref.), provided by Fukuoka Prefectural Board of Education. Sacred island to which the spiritual deities descent.



Fig. 2 Kasuga Taisha Shinto Shrine (Nara Pref.) Mt. Mikasayama (sacred small round hill) viewed in the backdrop of the shrine gate, Ichi no Torii.



Fig. 3 Kumanohayatama Taisha Shinto Shrine (Wakayama Pref.) Sacred gigantic rock to which the spiritual deities descent.

Fig. 4 Jonokoshi Iseki Archaeological Site (Mie Pref.)
Plan of the sacred springs and waterways

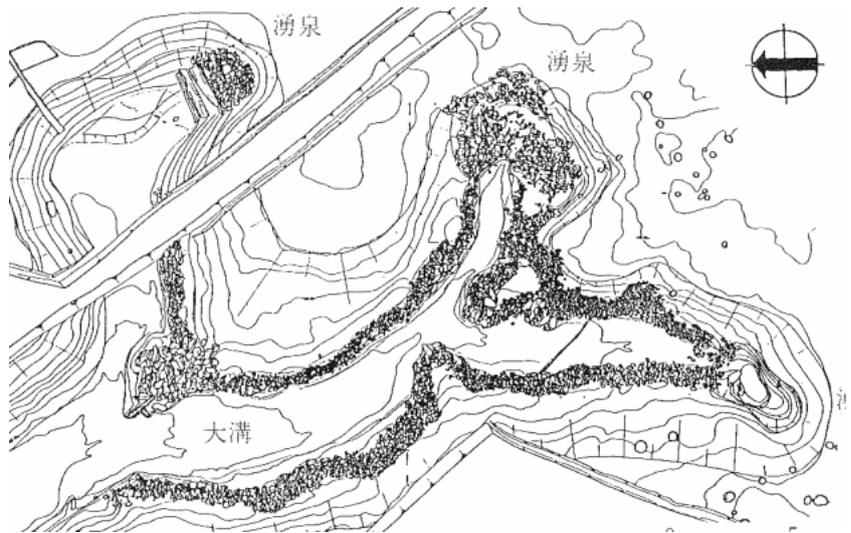


Fig. 5 Jonokoshi Iseki Archaeological Site (Mie Pref.)
Triangle shaped terrace with standing rocks, located at the Y-shaped convergence point jutting into the waterway.



Fig. 6 Furumiya Iseki Archaeological Site (Nara Pref.),
provided by Nara National Research Institute for Cultural Properties.
"S" shaped garden stream built in rounded stones





Fig. 7 Tô-in Garden of Nara Palace (Nara Pref.), provided by Nara National Research Institute for Cultural Properties. Shore line of the garden pond covered with gravels (front), and meandering stream paralleled to it (back)



Fig. 8 Archaeological Site of Palace Garden in Heijô-kyô Sa-kyô San-jô Ni-bô (Nara Pref.), provided by Nara National Research Institute for Cultural Properties. Dragon shaped garden pond built in rounded stones



Fig. 9 Suyama Tomb (Nara Pref.), provided by Kôryô Town Borad of Education. Square terrace with standing stones in the corner, jutting into the moat from the mound



Fig. 10 Archaeological Remains of Garden Pond in Heijō-kyō Sa-kyō Ichi-jō San-bō (Nara Pref.), provided by Nara National Research Institute for Cultural Properties.
Garden pond of noble's residence formed in reusing the earlier tomb



Fig. 11 Ishigami Iseki Archaeological Site (Nara Pref.), provided by Nara National Research Institute for Cultural Properties.
Square pond built in stones

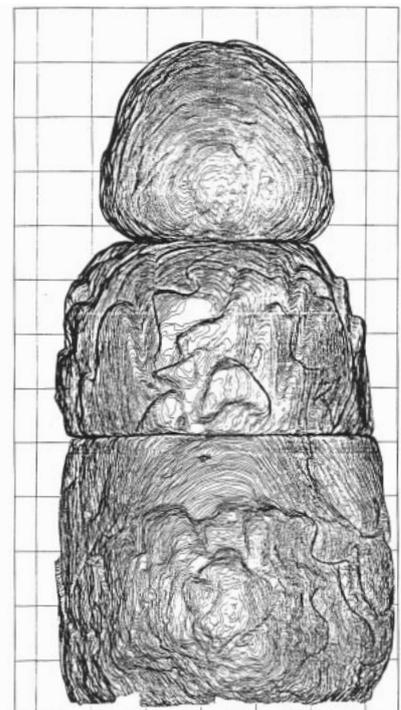
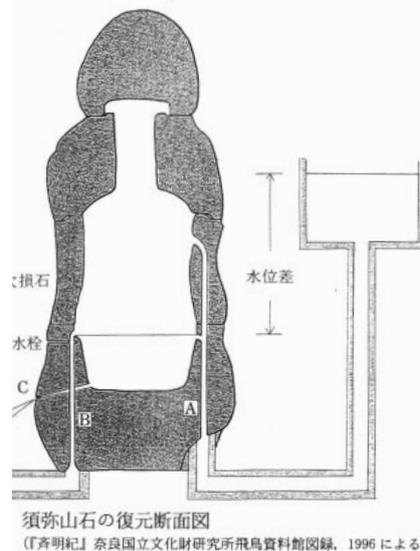


Fig. 12 Stone Structure of Mt. Sumeru (Nara Pref.), provided by Nara National Research Institute for Cultural Properties.
Stone structure of fountain excavated in Ishigami Iseki Archaeological Site, which could be considered symbolizing Mt. Sumeru located in the center of the Buddhist world.



Fig. 13 Tō-in Garden of Nara Palace (Nara Pref.), provided by Nara National Research Institute for Cultural Properties. Garden constructed in the former half of 8th century



Fig. 14 Tō-in Garden of Nara Palace (Nara Pref.), provided by Nara National Research Institute for Cultural Properties. Garden constructed in the latter half of 8th century



Fig. 15 Garden of Toba-dono (Kyôto Pref.)
Shoreline of the garden pond covered with gravels



Fig. 16 Kyôto Royal Palace (Kyôto Pref.), photograph by Dr. UCHIDA Kazunobu.
Courtyard covered with white gravels, in front of Royal Residential Building of *Shishin-den*



Fig. 17 Garden of Noble's Residence Depicted in the *Nenchû Gyôji Emaki* (Picture Scroll of Annual Events),
Nihon no Emaki 8 (Japanese Picture Scroll), published from *Chûôkôronsha*

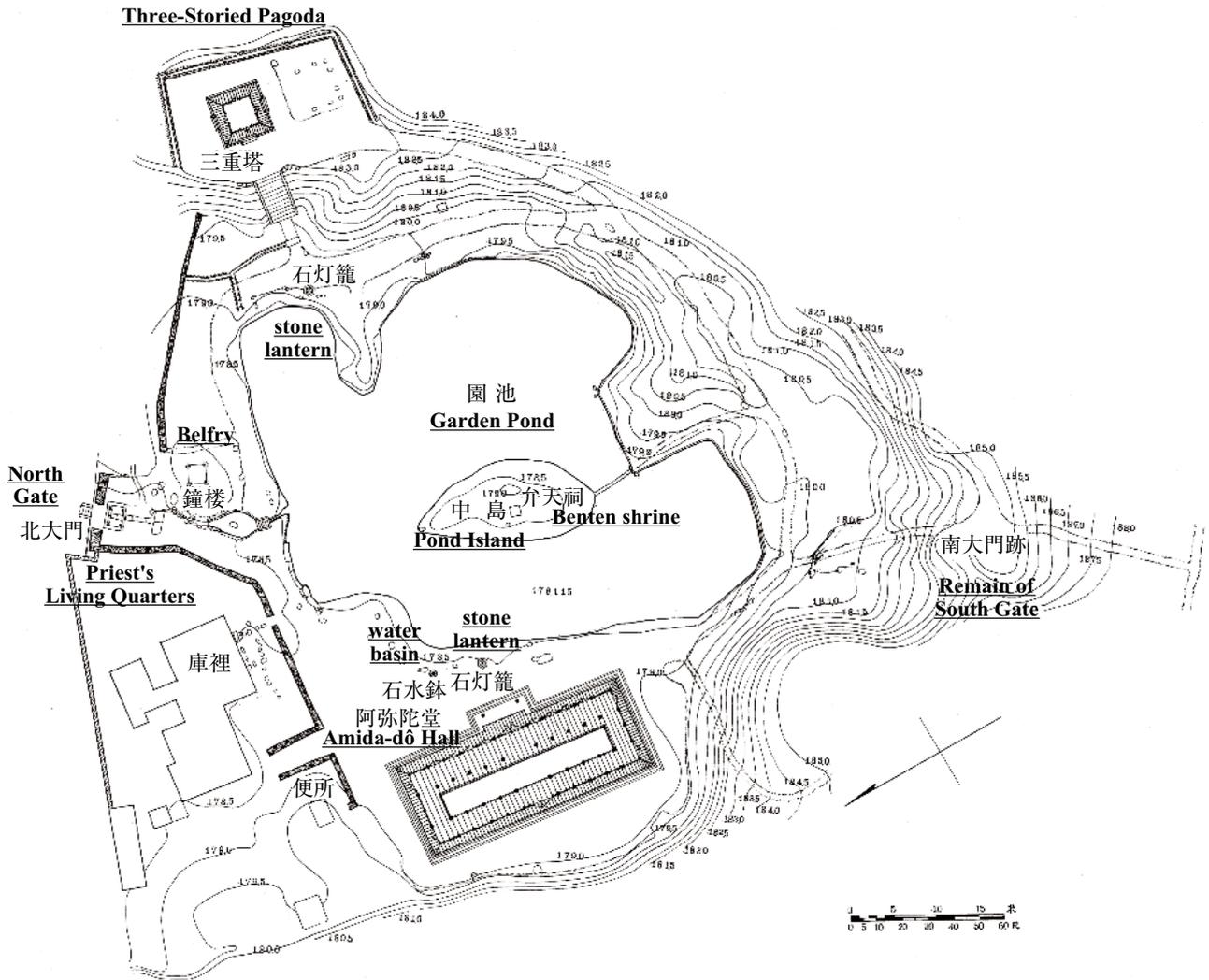


Fig. 18
Jōruri-ji Temple Garden (Kyōto Pref.)
Plan (upper) and photograph of the
Amida Hall viewed from the eastern
shore of the garden pond (bottom)



Fig. 19 Yamakoshi Amida-zu, possessed by Zenrin-ji Temple.

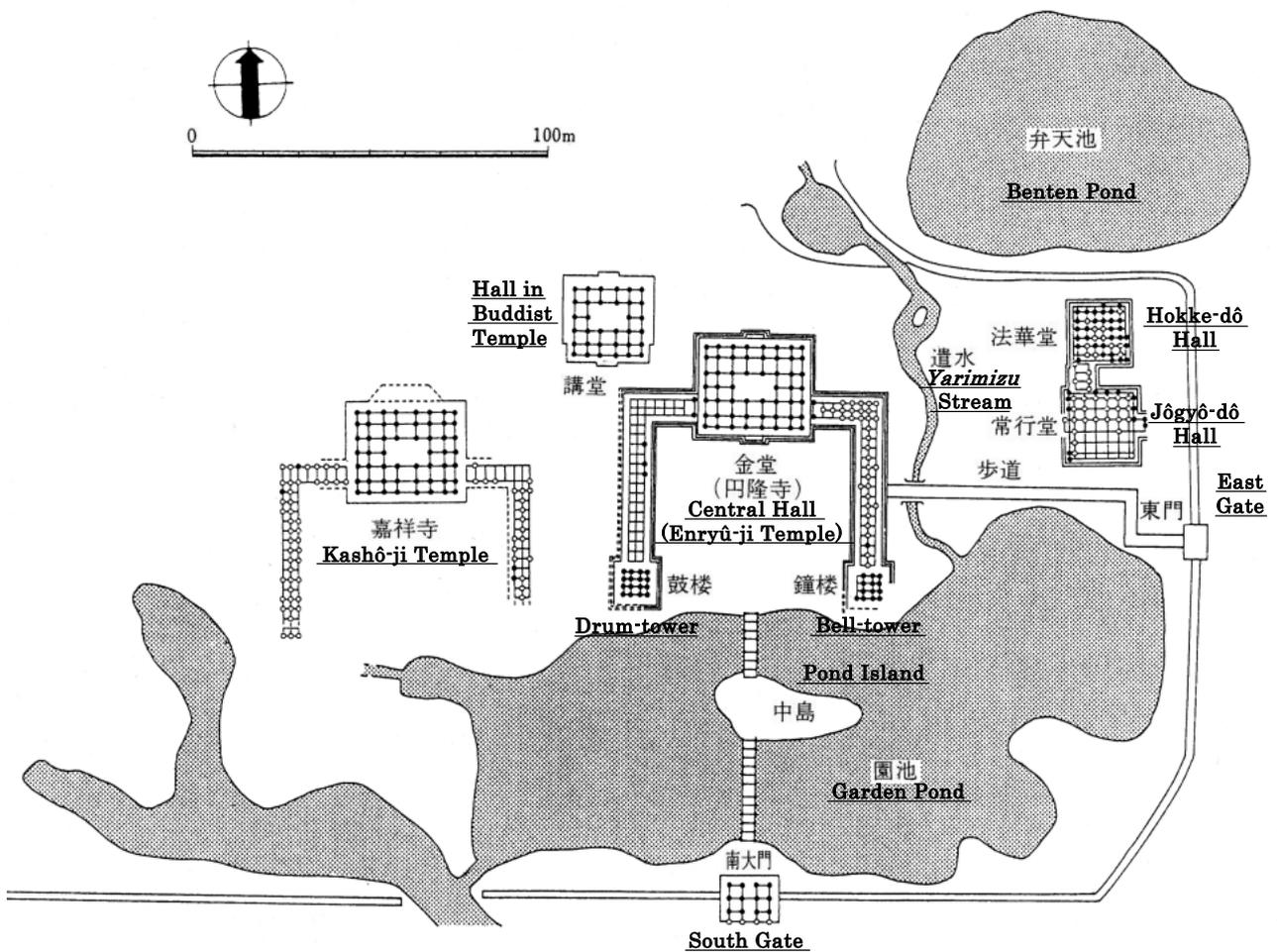


Fig. 20 Môtsû-ji Temple (Iwate Pref.) Plan of the garden

Development of Gardens in Ancient China, and Pure Land and Pure Land Gardens

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As one of the oldest groups of gardens in the world, Chinese gardens date back to the time before the Yin dynasty. After the Sui and Tang dynasties, Chinese gardens started to show a tendency to place emphasis on "Yi Jing," which eventually became one of the basic features of Chinese gardens. Chinese gardens, which are the main component and embodiment of the culture of China, influenced the development of gardens in East Asian countries (via Japanese envoys to China during the Tang and Song dynasties), as well as gardens in Europe in the 18th and 19th centuries (via Western missionaries). When the development process of Chinese gardens is observed, one can find that traditional factors in China, including philosophy, faith, and religion, are all reflected in theme and format characteristics of the gardens.

As one of the religious sects of Chinese Buddhism, the Jingtuo religion had a certain level of influence on Chinese society after the Tang and Song dynasties, and spread to the East Asian region as well. While the Jingtuo religion had significant influence on development of Japanese gardens, it did not leave clear traces in the development process of Chinese gardens.

Dunhuang murals, which include a group of works entitled "visual aspect of the pure land", depict beautiful sceneries of the Pure Land in the West to which people are attracted. In most of these paintings depicting the Pure Land world, Buddha and Bodhisattvas sit solemnly on a large flat bed which floats on a lotus pond surrounding an architecture, while immortals of music and flying immortals show their beautiful appearances and dances. It is worth conducting research on "how the layout of architectures and water surfaces is related to the development of China's traditional gardens," and "whether such layout represents the culmination of gardens and temples."

1. Chinese gardens in the Han, Wei, and Two Jins dynasties (the Tung-Chin and 55 Western Chin dynasties)

The Chinese gardens date back to the time before the Yin and Zhou dynasties. Indeed, descriptions about the gardens are found in "Shi-Jing." Many of the gardens in those days were designed in formats similar to botanical gardens, and were built for Emperors and feudal lords. Those gardens also had such functions as temporary palaces (used by Emperors on tours), farms, and hunting grounds. These gardens transformed into grand imperial gardens after the Qin and Han dynasties, but the functions as temporary palaces, farms, and hunting grounds, etc. were preserved. It should be noted that the elements of imperial gardens (including architectures, water, and hills) gradually turned into basic components of gardens. During the short history of the Qin dynasty, which became the first unified empire in Chinese history, many palaces and gardens were built. Because the emperors believed blindly in the legends of divine immortals and pursued perennial youth and longevity, the gardens were built in the style of "large water surfaces and islands, which were modeled on oceans and islands on which immortals were said to have lived, according to the legends." Thus, water surfaces and islands also became symbolic and important elements of imperial gardens.

After the Qin dynasty was replaced by the Han dynasty, it became commonly accepted that "the Han dynasty has its own way of establishing social institutions." It is obvious, however, that many of the basic concepts of the Qin dynasty were inherited in terms of urban architecture, as well as design of palaces and gardens (large water surfaces of gardens, etc.). The imperial gardens built during the Han

dynasty were extensive in scale. Basically, the large majority of these gardens were pieces of natural landscapes with limited artificial modifications (including construction of a huge pond and introduction of natural streams) designed for playing, hunting, and growing plants. This garden-building style influenced the gardens of aristocrats and wealthy people at the time. According to literature, the garden of Yuan Guanghan (name of a wealthy person) was characterized by rapid streams carried in from outside the garden, expansive water surfaces home to birds and fish, sandbars and artificial hills, etc., as well as a number of trees and flowers. As well, animals such as rhinoceros were kept.

After the upheaval in the Three Kingdom Period, clans gained power while emperors lost power, and repeated political change became the social characteristic of the Two Jins dynasties. In those days, the literati and literates (civilian bureaucrats) had a tendency to admire Huang-di and Laozi, which led to the development of Xuanxue (philosophy of Laozi and Zhuangzi). They yearned for mountain-and-water landscapes, and enjoyed freewheeling lifestyles, etc.; Xuanxue and seclusion turned into the symbols of the literati and literates. In this society, the literati and literates who sought spiritual toughness and dignity deserved fame and popularity. The imperial families constantly summoned prominent figures in seclusion back to the Imperial Court. The aesthetic sense and taste of society were also influenced by this group of people. In those days, large imperial gardens and personal gardens were built in smaller numbers, and the taste of the literati (aesthetic sense about the nature and affection for objects), and the lifestyles of prominent figures as well, had a deep impact on the culture at the time.

永和九年，岁在癸丑。暮春之初，会于会稽山阴之兰亭，修契事也。群贤毕至，少长咸集。此地有崇山峻岭，茂林修竹，又有清流激湍，映带左右。引以为流觞曲水，列坐其次。虽无丝竹管弦之盛，一觴一咏亦足以畅叙幽情矣。

→ In 353 (the 9th year of Yonghe period), in the year of Guichou, in the early days of late spring, we gathered at Lanting in the recess of Huijishan to hold a purification ceremony. An array of wise men, as well as young

and old people, gathered. This area was blessed with towering mountains and steep ridges, deep forests, and bamboo trees growing into the sky. The clear stream, partly rapid, was glittering near us. The water was carried in to provide a meandering stream on which cups of rice wine were floated. The people who gathered took a seat one by one. Although harps and whistles were not heard, the guests composed poems before cups of rice wine reached them for drinking. This setting is adequate to produce the profound atmosphere in the deep natural environment. (Note 1)

The atmosphere and aesthetic sense described in Wang Xizhi's "Preface of the Lanting Gathering" are major characteristics of the literati and literates in China, and of China's traditional culture as well.

The era of Two Jins dynasties is also important because this is the period in which Buddhism developed in China. During this period, Buddhism (which was brought to China during the Han dynasty) started to spread from the Court to the public. Interestingly enough, however, many renowned priests of the Tung-Chin dynasty (including Huiyuan) as well as priests from the Western Regions, were familiar with the teachings of Huang-di and Laozi. Huiyuan kept company with prominent figures at the time, and founded Bailianshe which is believed to be the oldest organization in the Jingtuo religion of Chinese Buddhism. Bailianshe can be described as a group of hermits whose number was growing at the time. The aesthetic sense and taste which served as the basis when Huiyuan selected an appropriate location and built Donglinsi were no different from those of prominent figures who were familiar with Xuanxue at the time. The following description is found: "The temple built by Huiyuan takes full advantage of the beauty of mountains. It is located against the backdrop of xianglufeng, and there is a waterfall in the nearby valley. The foundation is built with rocks, and pine trees are planted. Also found on the premises are a clear spring and stone steps, with rooms filled with baiyun" (Note 2).

2. The Jingtū religion and “Pure Land Amitabha” murals

The Jingtū religion is a religious sect that developed in China, and the research activities on its history have revealed that the history dates back to St. Huiyuan (334–416) during the Tung-Chin dynasty. The following description is found: “Huiyuan mastered a broad spectrum of studies including Xuanxue, and also excelled in Confucianism” (Note 3). Influenced by society, politics, culture, etc. of the Chin dynasty, Huiyuan believed deeply in the teaching of karma, and wished for metempsychoses in Amida Pure Land in the West. Also, “because Huiyuan believed in the idea of immortality of the soul, and had a deep fear of karma of life and death, he expressed an aspiration for metempsychoses in the Pure Land. In the first year of Yuanxing, he worked with Liu Yimin, Zhou Xuzhi, Bi Yingzhi, Zong Bing, Lei Cizong, Zhang Laimin, Zhang Jishou, etc. to build a temple in front of the statute of Amitayus of the temple, and they promised to see each other in the Pure Land in the West. At that time, he asked Liu Yimin to write that “on July (Wuchenshou) 28 (yiwei) in the year of the tiger, Priest Shi Huiyuan deeply felt the reason of unfathomable depths, and, overwhelmed by solemn feelings, ordered 123 pious fellows to gather, and offered incense and flowers in front of the statute of Amida in Yinbanruoyuntai jingshe at Mt. Lu, and made a vow in a reverential manner” (Note 4). This is believed to be the origin of the Jingtū religion in China, and Donglinsi built on Mt. Lu by Huiyuan in around 386 was considered the birthplace of the Jingtū religion.

It is noteworthy that many prominent figures in those days who were well versed in Xuanxue were associated with Huiyuan at Mt. Lu, and some of those who belonged to the Jingtū religion organization called Bailianshe, initiated by Huiyuan, also had a profound knowledge of Xuanxue. In a sense, Bailianshe can be seen as “a group of hermits,” and their aesthetic sense also reflected the essence of Xuanxue.

It was Tanluan of the Northern Wei dynasty who officially initiated the Jingtū religion. There is the following description: “Tanluan of the Northern Wei dynasty lived near Wutaishan, was well versed in literature and science by reading Chinese

classics in and outside China, and had mastered Shi-lun on the Buddha Nature (four books regarding Buddhism). Later, he went to Liang in the south, and was given an important post by Emperor Wu. After he returned to Luoyang, he met Bodhiruci (a priest from India), received lectures about “Guan-wu-liang-shou-jing,” and was finally spiritually awakened. In his later years, Tanluan lived at Shibi Xuanzhongsi in fenzhoubeishan and dedicated himself to preaching the teachings of the Pure Land. He also wrote two books (“Lijingtū Shierji” and “the Anleji”) and disseminated his ideas. This is why he was revered as the founder of the Jingtū religion by the people in later ages” (Note 5). Daochuo, who succeeded Tanluan, worked on development of the Jingtū religion at Xuanzhongsi, and wrote two volumes of “Treatise on the Pure Land.” Daochuo was called the second founder of the Jingtū religion.

Shandao (613–681), who is considered the third founder of the Jingtū religion, wrote “Kuan-wu-liang-shou-fo-ching-sho,” “wangshenglizanji” “Jingtūfashizan,” etc. It is particularly worthy to note that Shandao drew as many as 300 scrolls of “Pure Land Amitabha” paintings, and that he deemed the production of “Pure Land Amitabha” to be a kind of ascetic practice and an act of charity. Murals based on these themes were often seen at temples in those days. Thus, these murals can be considered as one of the methods of spreading the Buddhist faith. Mogao Grottoes, Dunhuang which were excavated during the Tang dynasty still retain murals based on the theme of Pure Land Amitabha.

“Pure Land Amitabha” murals that still exist in Dunhuang mainly depict the paradise world in the west. On the murals, the paradise world in the west is composed of a magnificent architecture, qibaolianchi, bagongcheshui, flowers in blossom, Bodhisattvas, musicians, flying immortals, etc. It should be noted, however, that it is difficult to draw such paintings just out of imagination; there must be actual models on which these images were based. It can be assumed that all of the emperors’ palaces and large temples, etc. served as the motif to create these “Pure Land” murals. Research activities on the remains of palaces built during the Tang dynasty have

revealed the relationship between the architecture layout on Pure Land Amitabha and the Court buildings built during the Tang dynasty. It is evident that elements such as the pond and lotus flowers were drawn based on Buddhist sutras. These elements can be seen as accessories to “qibaolianchi” and “bagongcheshui.”

The appellation of “Pure Land pond” was used at some of the temples after the Sung dynasty. There is no direct evidence, however, to show that Pure Land Amitabha illustrations reflect special layout rules of the Jingtuo religion temples. In reality, virtuous conduct of “contributing homes to the temples,” which was popular in Chinese society at the time, had a great impact on the layout of temples.

3. Chinese gardens during the Tang and Sung dynasties

In many cases, the culture in ancient China reflected the cultural characteristics of the literati and literates. The ideas and spirit of the literati and literates, who can be referred to as “the social elite,” constituted the mainstream consciousness of society. The literati and literates also spearheaded the ideas and spirit of society. When the development of Chinese gardens after the Tang dynasty is observed, one can find that two trends started to emerge. The first trend is the garden style in pursuit of magnificence and gorgeousness, as represented by imperial gardens. These gardens showed extravagant and luxurious aesthetic sense and taste, which correspond to blue-and-green mountain-and-water landscape paintings as represented by Li Zhaodao and Li Sixun in the history of art in China. The second trend is the simple and sophisticated garden style, as represented by the literati gardens. These gardens showed aesthetic sense and taste in pursuit of poem’s locale, which corresponds to the literati paintings which placed emphasis on the taste for brushes and Chinese ink that were gaining popularity.

The imperial garden at the Da-ming Palace is the most important one among imperial gardens built during the Tang dynasty. In the center of this imperial garden was taiyechi of 1.6 ha. Islands were built in the pond, and many architectures

were arranged around the pond. Meanwhile, the Xingqing Palace is the most famous palace built during the Tang dynasty. The garden had a pond in its center. The area of the pond remains is approximately 1.8 ha. Palace architectures, which were arranged around the pond, were used by the emperors to welcome envoys from abroad, conduct “Tien-shi” (the final stage in civil service examinations), and observe events hosted. The Xi-Yuan Palace in the eastern capital of Luoyang also had an artificial pond named “beihai” with three islands. However, existing literatures do not show records of layout similar to “Pure Land Amitabha,” or architecture layout influenced by “Pure Land Amitabha.”

During the Tang dynasty, personal gardens grew increasingly popular. In particular, the literati gardens gained popularity. Wang Wei’s Wangchuanzhuang was considered a model of Chinese gardens built with emphasis on Yi Jing. Bai JuYi also built many gardens during his life. Wang Wei and his friends expressed themselves through the scenic beauty at Wangchuanzhuang by appreciating the landscape and composing poems. Wang Wei compiled the poems in the Collection of Wangchuan and landscape paintings in Wangchuantu. These works have a significant meaning in the history of landscaping in China, which can be considered as a turnaround to break new ground in Chinese gardens. The literati’s personal gardens were testing grounds to advocate and practice Yi Jing-oriented garden building. In “shanzhongyupeixiucaidishu,” Wang Wei wrote as follows:

“When I climb Huazigang at night, I can see the ripples of Wangshui moving up and down with the moonlight. In the distance, I can see the lights of hanshan blinking from outside the forests.”

“In spring, plants grow, and hills become beautiful. Agile tiao jump on water surfaces; white sea gulls spread their wings; green grass is wet with morning dew; pheasants crow on the wheat field in the morning. The season is coming soon. Do you have time to visit me and have fun together?”

The description seems to give readers an impression of noble and cheerful Yi Jing.

Bai JuYi wrote about his garden as follows: “On the xiaoyuan

(small garden) in Xinchang, pine trees come in contact with the door. At the quiet house in Lidao yard, you can find bamboo trees around the pond. It is not appropriate to call this a humble house. Forests, springs, winds, moon, etc. are assets of my house." In the mind of Bai JuYi, forests, springs, winds, moon, etc. are the objectives to build gardens. In his gardens, plants have mind, and everything (including stones and bamboo trees) has dignity. Thus, "water with plain nature is my friend, and self-effacing bamboo trees are my master," and "At the pond in the evening, the lotuses disappear into the darkness, and the bamboo trees which can be seen from the autumn window have deep mind."

The garden building method during the Tang dynasty can be regarded as an extension of the hermit culture created during the Two Jins dynasties and Nan-bei-chao. This method sought to achieve mountain forests and a quiet house in an urban area, and the ideal of spiritual freedom. The spirit of the class of people, who influenced the lords while being respected by the common people, had a ready impact on the gardens, which led to a frame of mind to appreciate a garden as a kind of work of art.

The literati and literates during the Sung dynasty were given important posts by emperors, thus acquiring high social status and wielding significant influence over society. The development of the literati paintings (mountain-and-water landscape paintings in particular) resulted in further maturation of techniques placing emphasis on the expression of Yi Jing while attaching importance to "picturesqueness like poems and paintings" of gardens, which further promoted advancement of garden design with xieyi-like expression techniques of paintings. During the Sung dynasty, personal gardens became so popular that "a number of pagodas were built over the distance of 30 里 (15 km) and it became difficult to see where quiet hills are located." Against these backdrops, the literati gardens gradually grew to maturity during the Sung dynasty, and a new garden style emerged, characterized by "simple and noble," "plain," "elegant," "natural," etc.

After the Sung dynasty, there was a tendency for emperors to think and act like the literati, and the characteristics of

the literati gardens were increasingly expressed in building imperial gardens. For example, design techniques for "Gen Yue," which is the most famous imperial garden built during the Sung dynasty, are not much different from those for the literati gardens at the time, except that Gen Yue was large in size and a number of exotic stones and plants were collected from different areas. Emperor HuiZong of the Sung dynasty wrote as follows to explain this point: "Rocks, valleys, caves, tingge, pagodas, trees, plants, etc. are arranged high or low, far or near, out or in, lively or dying. When I walk around and look up, it feels as if I were at the bottom of a valley among deep mountains." This trend continued for centuries until the Qing dynasty.

Temple gardens comprise a major part of Chinese gardens. However, neither existing temple gardens nor reliable archaeological materials are available. In addition, most literature descriptions regarding temple gardens in those days are very simple. For example, in the case of Dajianfusi in Chang'an, "it is said that there was the Free Life Pond at the dongyuan of the temple, and the pond with its circumference of about 200 steps was called Hongchibei during the Han dynasty" (Note 6). In the case of Guangmingsi in Changlefang, "There are hills and ponds in the garden. Many old trees rise high. It is as quiet as a valley in the mountains" (Note 7). At some of the temples, the garden ponds were reclaimed. For example, in the case of Zhaofusi in Chongyifang, "there used to be a pond in the precincts of the temple, but it was reclaimed with soil from Yongledongjie." In the case of Daxingshansi, "there used to be a curved pond in the back of the temple ... it is now a piece of land again" (Note 8). Existing materials do not clearly indicate whether temple gardens built during the Tang dynasty had a unique, highly established style or a relatively mature style. It is noteworthy that high priests after the Tang dynasty often exhibited the extremely strong dispositions of the literati, and many of them were closely associated with prominent figures at the time. This is why temple gardens showed characteristics of the literati gardens. Under these circumstances, a garden style giving priority to a kind of standardized format could not have overwhelming influence.

During the Sung dynasty, the Jingtuo religion prospered and developed in China. However, the influence of the Jingtuo religion was far smaller than that of Zen Buddhism. Literature cannot be found regarding the unique layout and garden format of the Jingtuo religion temples. To the contrary, the Lingyin Temple, an important Zen Buddhism temple in Jiangnan, was not simply considered to be a temple; it was also considered to be a famous scenic spot at the time. Regarding this point, the following description is found: "Among the mountain-and-water landscapes in the southeast, Yuhang is ranked top; among the county, the Lingyin Temple is ranked top; among temples, Lengquantang is ranked top. Lengquantang is located in the water at the foot of a mountain in the southwestern part of the temple. Though not very tall or large, Lengquantang commands a wonderful landscape, enabling visitors to see the whole area. The beautiful plants in the spring elevate mood and promote blood circulation gently and innocently. In summer, a cool breeze blows from the spring, which drives anxiety and drunkenness away, and soothes people's minds. Trees on the hills are roofs, and rocks are folding screens. Clouds rise from the building, and water and stone steps are level" (Note 9). Obviously, pursuit of nature and rustic beauty is a characteristic of temple gardens and environment at the time. The nature and rustic beauty accompanied by specific cultural elements are considered a kind of garden format reflecting, at least, a refined taste. This is the Yi Jing that is expected to be attained in any category: personal gardens, temple gardens, and imperial gardens as well.

4. Water and water gardens in Chinese gardens

Water is an important element in Chinese gardens. Water gives movement to gardens, and embodies poetic and painting inspirations. Poems composed by Bai Juyi about gardens give clear descriptions about water. Water landscapes of Zhuyupian, Yihu and Jinxiequan can be found in Wang Wei's Wangchuanzhuang. Water is also an integral component in imperial gardens, where water is not simply one of the landscape elements but also a certain meaning symbolizing, for instance, the territory and the land of divine immortals, etc.

It can be said that the balance between water and mountains reflects China's traditional world view. The notion of "The Virtuous Find Pleasure in Hills; the Wise Find Pleasure in Water" was reflected in building gardens. The fact that water symbolizes wealth in China also gave incentives to people who built gardens to attach importance to bodies of water.

During the Qin dynasty, the following description is found: "the First Emperor carried in the water of the Wei River to build a pond, which measured 200 丈 (660 m) in the east-west direction and 20 里 (10 km) in the north-south direction. He also built the Penglai hill, and carved a whale (200 丈 (660 m) long) out of stone" (Note 10).

Regarding the Kunming Pond excavated by Emperor Wu during the Han dynasty, there are the following descriptions: "Yuzhangtai and a stone whale are in the pond, and the stone-carved whale is 3 丈 (9.9 m) long. The whale roars and shakes its mane and tail every time it thunders or rains." "A dragon boat was floated on the pond, and women serving in the palace were often on the boat. Zhang feng gai was put up, colorful flags were hoisted, songs were sung, musical instruments were played, and the emperor himself proceeded to the Yuzhangtai" (Note 11). "Emperor Wu built a pond to appreciate the moon, and Wanghutai next to the pond to look up at the moon. When the moonlight was reflected on the pond, he put courtiers on the ship and let them play in the moonlight. The pond was called Ying'echi or Tiaochangong" (Note 12), etc. A pond was also built in the Jiangzhang Palace, with three hills built in the pond to symbolize islands of the immortals. Water was considered an important element in the personal gardens of some powerful clans and wealthy people. In "Xijing za ji," a description is found about Yuan Guanghan's personal garden: "A violet stream of water was introduced, ... islands were built with sand, and waves were created with a raging torrent."

Regarding Longteng Chateau which was built during the Hou Yan period (in the 5th century), the following description is found: "Tianhequ was built to carry water into the palace. Quguanghai and Qingliangchi were also built for the Foo clan who served as zhaoyi (a title name in bureaucracy)" (Note 13).

In around the 6th century, Gao Wei, who became the final lord of the Northern Qi, built Xianduyuan. In the garden, five hills symbolizing five famous mountains in China were built, and four streams carried in from the Zhang river were referred to as four seas.

Regarding the Luoyang Castle of the Northern Wei dynasty, the following description is found: "In Hualin-yuan, Wei Tianyuanchi which was likened to an ocean was built, and Wendi Jiuhuatai was located on the pond" (Note 14). In Chengxi of Luoyang, "the Xiyoyuan had Lingyuntai built by Wendi during the Wei dynasty ... bihaiquchi was built under the Lingyuntai, and Xuanciguan (10 丈 (33 m) high) was constructed in the east of the Lingyuntai. A wooden Lingzhidiaotai (20 丈 (66 m) high from the pond) was built in the east of the Xuanciguan..... Against the backdrop of diaotai was located a stone whale, which looks as if it is emerging from the ground and jumping into the sky. The Xuanguang Palace is located in the south of diaotai; Jiafudian is located in the north; Jiulongdian is located in the west. Water spewed by jiulong in front of the Jiulongdian turned into the pond" (Note 15).

In imperial gardens built during the Tang dynasty, techniques were used to arrange a water surface at the center of a landscape. Similar techniques are employed at major palace gardens such as the Da-ming Palace and Xingqing in Chang-an, and Xi-Yuan Palace in the eastern capital of Luoyang. During the Tang dynasty, Tongguangdian was constructed on the remains of the Weiyang Palace of the Han dynasty. Zhaofangting and Ningsiting were built on both sides. The Liubeidian on the premises of the Luoyang Palace also has a layout in which ting are arranged on both sides of a pond. The archaeological remains of Bohai shangjing jinyuan also show a similar layout. The beautiful scenery of these imperial gardens may serve as models for people to paint pictures of the world of the Pure Land in the West. Built during the Sung dynasty for training of the navy, the Chin-ming Pond also seems to represent the intention to achieve an orderly and symmetric layout.

Due to the development of personal gardens (the literati gardens in particular), expression of Yi Jing became the central

objective of garden design. Imitation and reproduction of the natural world by means of winds, moon, clouds, water surfaces, islands, hills, etc. became the mainstream style in building gardens, and the orderly and symmetric layout went out of the mainstream. Although such techniques were sometimes used for imperial gardens at the end of the feudal age (e.g., a symmetric relationship between the qianshajianzhujun and the Kunming Lake at the Summer Palace), the techniques for these gardens do not have the religious meaning of the Pure Land world. On the other hand, many gardens including imperial gardens joined the trend to express Yi Jing like the literati gardens (Chengde bishu shanzhuang, etc.).

As for temples, qibaolianchi and bagongdeshui that are discussed in Buddhist scriptures remained popular themes to be represented at temples. However, no descriptions can be found regarding a kind of standardized style. At Xiyuan (in Suzhou), a famous temple garden, the Free Life Pond is arranged at the center, with Sutaichunman xuan on the east shore and ting located on the pond. The east and west shores were connected by two Jinqqiao. Some traces of "Pure Land Amitabha" can be recognized from the layout. The Yuan Tong Temple in Kunming has a symmetric layout where a pond is surrounded by architectures, which is very similar to the "Pure Land Amitabha" layout. In the photographs taken during Minguo, however, the traces of the pond are gone. The "Pure Land pond" built at the Baoguo Temple in Ningbo during the Southern Sung dynasty is similar to a water garden, but has neither a flat bed in the pond, nor architectures. It is safe to say that the name was simply used without religious connotations and that the pond did not reflect a kind of standardized style. Yuzhaofeilian at the Jinci ShengMuDian has a similar format, but the relationship with Pure Land faith cannot be confirmed.

5. Conclusion

The development process of Chinese gardens can be seen mostly as a process of being influenced increasingly by the literati. Some of the oldest imperial gardens in China show

an ever-growing tendency to be influenced by the literati. In this process, a top priority was given to emphasis on picturesqueness like poems and paintings. The method of emphasizing picturesqueness like poems and paintings in Chinese gardens was different in each region, and continued to change as time went by. A standardized style never entered the mainstream in Chinese gardens.

Water and water gardens are important landscape elements of Chinese gardens, but they were diversely varying elements in these gardens. Indeed, a fixed style did not exist.

Pure Land Amitabha can be seen as a representation of understanding by priests, carpenters, people who hold memorial services, etc. about the Pure Land world in Buddhism. At temples in China, the appellation of “Pure Land pond” was used, and “Pure Land” and “Pure Land Amitabha” in Dunhuang murals reflected to some extent the architectures and gardens during the Tang dynasty, but it should be noted that the format and layout of architectures and gardens were not used as a kind of standardized style at temples (including the Jingtuo religion temples) and gardens in China. There are no existing temples and gardens in China which use the name of “Pure Land” and fully match the Pure Land Amitabha paintings in Dunhuang.

Notes

- 1) 『蘭亭集序』
- 2) 『高僧伝・慧遠』
- 3) 『漢・魏・兩晉・南北朝仏教史』湯用彤、武漢大学出版社、2008、P242
- 4) 『漢・魏・兩晉・南北朝仏教史』湯用彤、武漢大学出版社、2008、P246
- 5) 『隋・唐仏教史稿』湯用彤、武漢大学出版社、2008、P179
- 6) 『長安誌』
- 7/8) 『酉陽雜俎・寺塔記』
- 9) 『冷泉亭記』
- 10) 『元和郡縣圖誌』
- 11) 『三輔故事』
- 12) 『三輔黃圖』

- 13) 『晉書・慕容熙載記』
- 14/15) 『洛陽伽藍記』

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- 1 『漢・魏・兩晉・南北朝仏教史』湯用彤、武漢大学出版社、2008
- 2 『隋・唐仏教史稿』湯用彤、武漢大学出版社、2008
- 3 『中国古典園林史』周維權、清華大学出版社、1999
- 4 『江南園林史』中国建筑工業出版社、1984
- 5 『中国古代建築史』第二・三卷、中国建筑工業出版社、2001、2003

*Translator's Notes

Notes

- 1) Preface to Poems Composed at the Orchid Pavilion
- 2) Biography of a High Priest: Huiyuan
- 3) Tang, Yongtong. *A History of Buddhism in the Han, Wei, Jin and Northern and Southern Dynasties*. 2008. Wuhan University Press. p242
- 4) Tang, Yongtong. *A History of Buddhism in the Han, Wei, Jin and Northern and Southern Dynasties*. 2008. Wuhan University Press. p246
- 5) Tang, Yongtong. *A History of Buddhism in the Sui and Tang Dynasties*. 2008. Wuhan University Press. p179
- 6) Records of Changan City
7 and 8): Miscellaneous Morsels from Youyang: Records of Temples and Pagodas
- 9) Records of the Cold Spring Pavilion
- 10) Records and Maps of Yuanhe County
- 11) Ancient Stories in the Three Capital Districts
- 12) Yellow Chart of the Three Capital Districts
- 13) History of the Jin Dynasty: Biography of Murong Xi
- 14 and 15) Stories about Buddhist Temples in Luoyang

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- 1 Tang, Yongtong. *A History of Buddhism in the Han, Wei, Jin and Northern and Southern Dynasties*. 2008. Wuhan University Press
- 2 Tang, Yongtong. *A History of Buddhism in the Sui and Tang Dynasties*. 2008. Wuhan University Press
- 3 Zhou, Weiquan. *A History of Chinese Classic Gardens*. 1999. Tsinghua University Press
- 4 *A History of Gardens in Jiangnan*. 1984. China Architecture & Building Press
- 5 *A History of Chinese Ancient Architecture Vols. 2 and 3*. 2001, 2003. China Architecture & Building Press

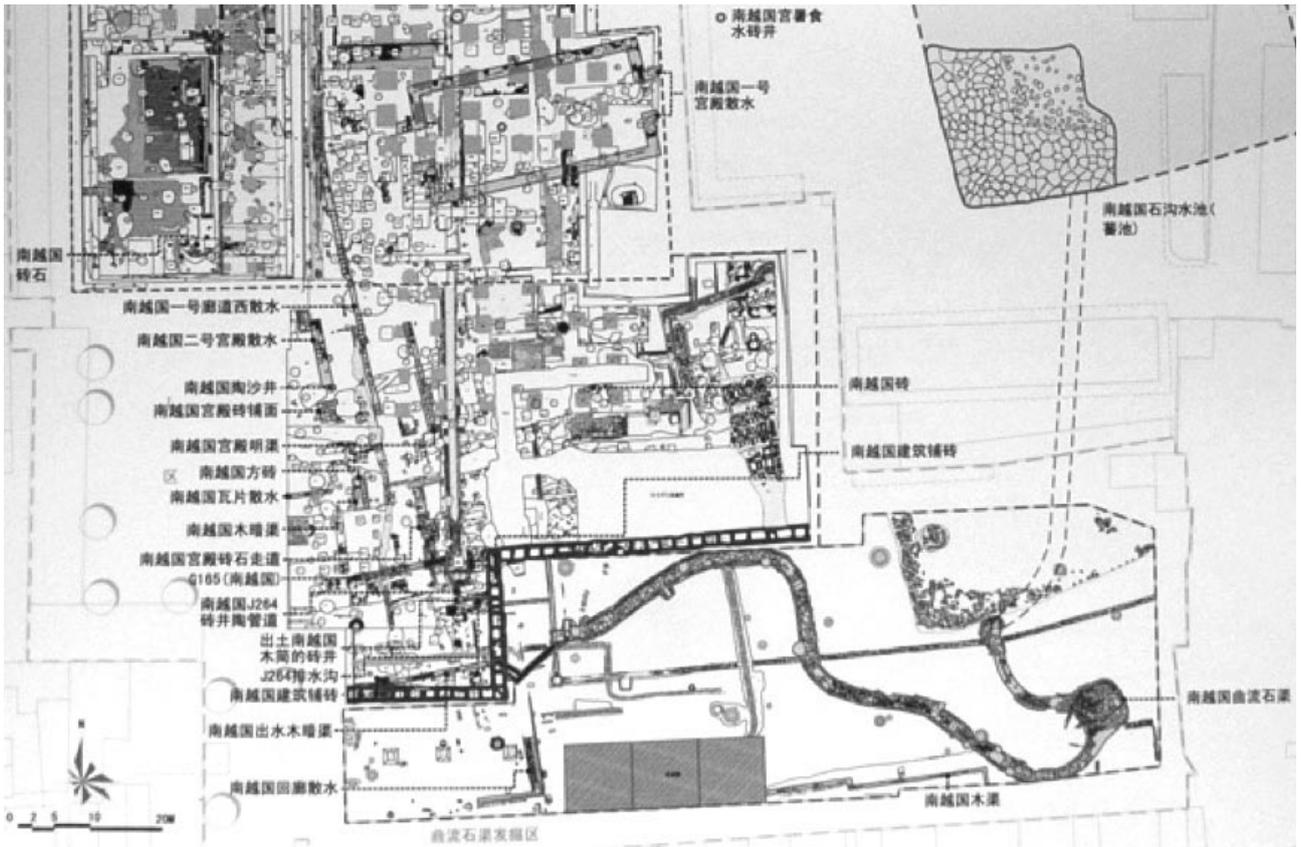


Fig. 1 Plan of Palace Site of Ancient Nanyue government office



Fig. 2 No.25 Grotto of Yulin Grottoes, Guan-wu-liang-shou-jing mural

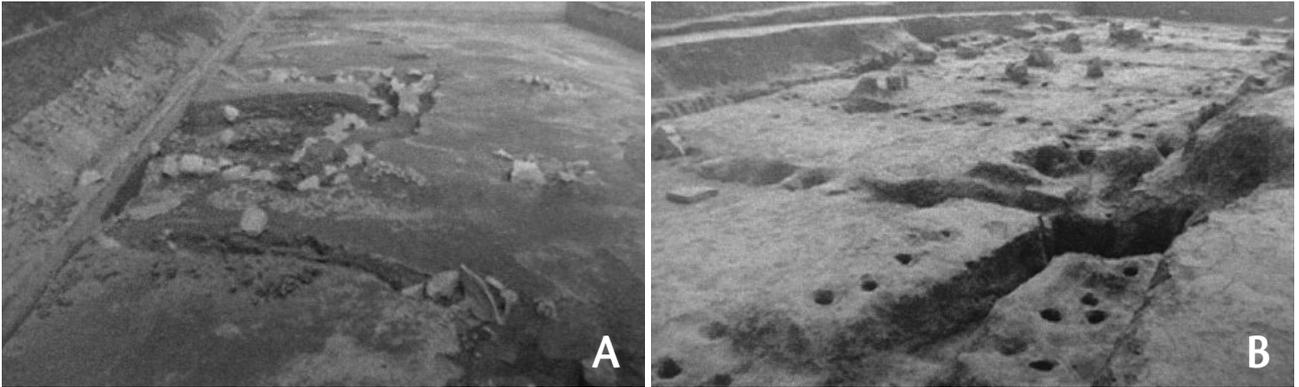


Fig. 3 Taieychi pond (A: Southern shore of the Penglai island, B: Architectural ruins on Northern shore)



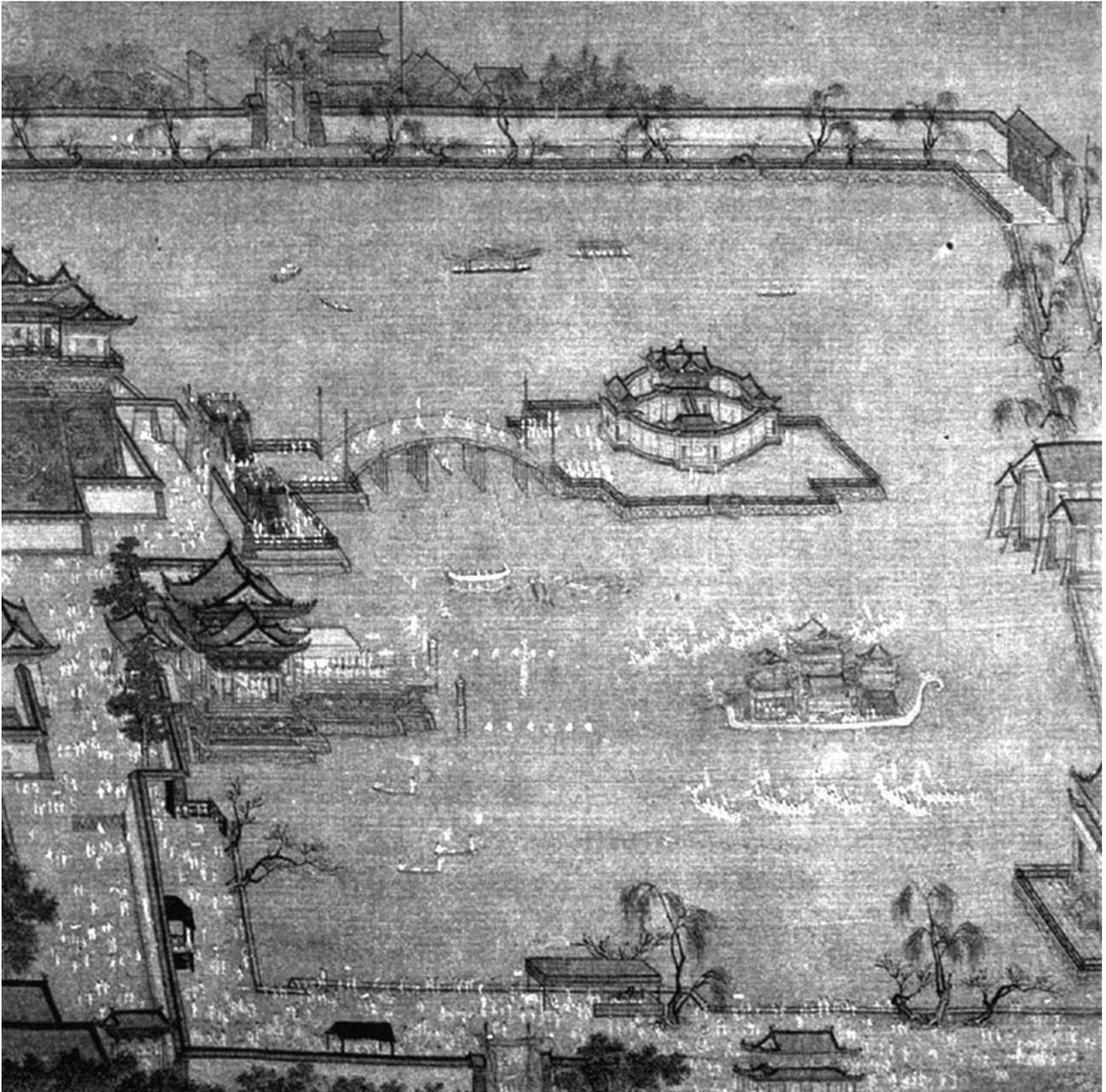
Fig. 4 Hangong-tu picture [Zhao Baiju] (early Nan Song period; 12c)



Fig. 5 Feng-Yan-Zhan-Juan-tu picture [Zhao Baisu] (early Nan Song period; 12c)



Fig. 6 Gaoshi-tu picture [Wei Xian] (Wudai period; 10c)



<Jinming-chi-Dao-biao-tu picture>

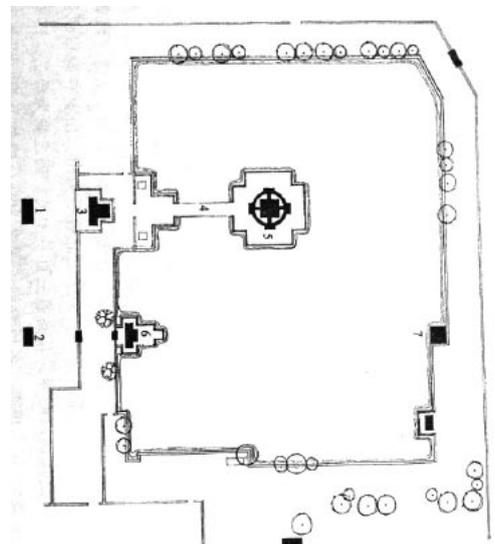


Fig. 7 Jinming-chi pond



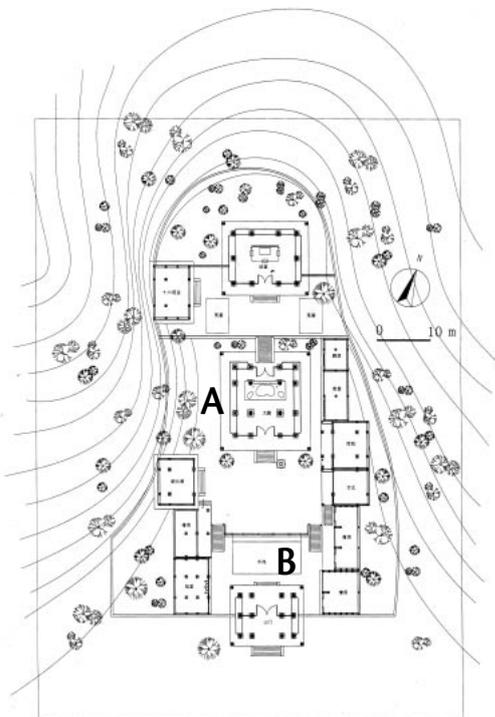
Fig. 8 Bishu Shanzhuang [Mountain Resort for Avoiding the Heat] (Chengde)



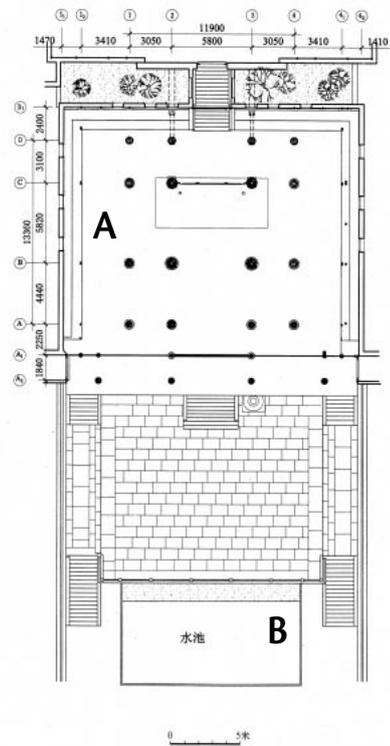
Fig. 9 Yiheyuan garden (Beijing)



Fig. 10 Zhuozheng Yuan [Humble Administrator's Garden] (Suzhou)



(The Precinct in Wudai period)



(The present conditions)



Fig. 11 Baoguo-si temple (Ningbo); Big Hall (A) and Pure Land Pond (B)

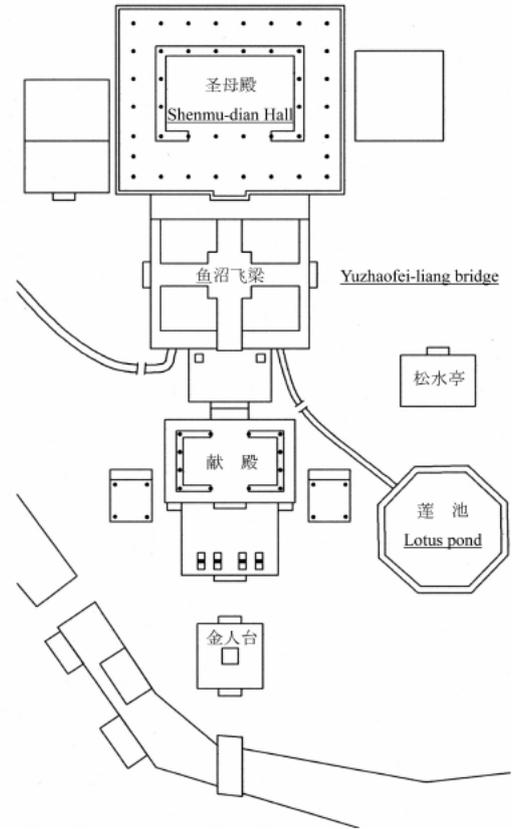
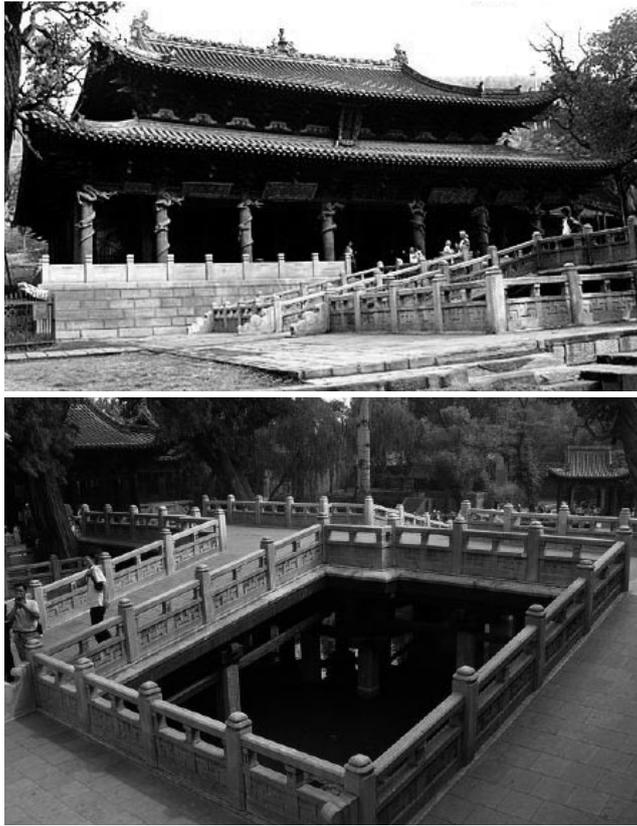


Fig. 12 Shengmu-dian hall and Yuzhaofei-liang bridge (Jinci)



Fig. 13 Xiyuan garden (Suzhou); Plan and Reconstructed Structure



Fig. 14 Yuantong-si (Kungming)

Anaptch Garden

An Ancient Garden in South Korea that Symbolizes the Paradise

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I. INTRODUCTION

Based on records and ruins that have been retained to date, it seems that the buildings of gardens in South Korea started in the Three Kingdoms period. Most of these ancient gardens are centered around water surfaces. The gardens represented a paradise where exotic animals and plants were nurtured. These paradise-oriented gardens were continuously built through the Unified Silla, Koryo, and Chosun periods. When the retained gardens are observed, one can understand that their construction gave equal representation to the forms of palace, villa, court officials' residence, temple, etc.

It is possible to explain that South Korean gardens are influenced by the concept of paradise, because South Korean gardens sought mystic places with the background of the belief in the existence of mountain wizards (Note 1) as well as special places that people yearn for as the utopian world, like Sukhavati Pure Land based on Pure Land thought of Buddhism (Note 2).

In South Korea, Muleungdownon, Yuldo, and Sukhavati Pure Land in the West, etc. were considered as concepts that would lead to the paradise (Note 3). These utopias were regarded as beautiful places where people would be liberated from the pains of life and perfect order would be maintained. People always yearned for, but failed to get close to, such utopias in reality. They built gardens in an effort to get close to such utopias away from the real world.

Among ancient gardens in South Korea, the Anaptch garden of Kyongju annexed to the Donggung palace of Silla Kingdom was built as paradise based on the belief in the existence of mountain wizards. This garden is the oldest existing garden in South Korea, and the largest single garden

in terms of scale. It is noteworthy that Anaptch is formed with heavily curved shore protection, and boasts a unique beauty in its design. Given that South Korean gardens built during the Chosun period were generally centered around a square pond formed on the basis of the Yin-Yang and the five elements thought, Anaptch can be considered as a valuable monument that shows the primitive form of garden ponds in South Korea.

This study was conducted to clarify the style and components of ancient gardens in South Korea through an understanding of the Anaptch garden. The materials for analyzing the Anaptch garden were collected primarily from the Anaptch Excavation Survey Report, and supplemented the reports by preceding study results and field surveys.

II. RESULTS AND DISCUSSION

1. Overview

1) Construction period

According to "the Samguk-sagi" (History of the Three Kingdoms) Vol. 6 The Basic Annals of Silla the 7th Chapter, the 14th year of the King Munmu's reign (674), "a pond was built, a hill was created, flowering plants were planted, and exotic birds and animals were kept on the premises of the palace (宮內穿池造山 種花草 養珍禽奇獸)." According to "Dongguk-Yuchi-Seunglam" Chapter of Gyeongju, "Anaptch is located on the north side of Cheonju-temple. On the premises of the palace, King Bunbu built a pond, piled up stones to create hills as the symbol of The Twelve Peaks of Mt. Mu, planted flowering plants, and kept exotic birds. On the west side is located the site of Imhae-jon ... (雁鴨池 在天柱寺北 文武王

於宮內爲池 積石爲山 象巫山十二峯 種花卉養禽 其西有臨海殿...)" These two descriptions clearly show that Anaptch was a palace pond built in the 14th year of King Munmu's reign (674), and Anaptch had a palace called Imhae-jon.

Meanwhile, eaves-tiles unearthed during the Anaptch excavation surveys were found to bear an inscription which reads "the fourth year of Yifeng" (Yifeng was used during the reign of Tai-tsung in the T'ang, the third emperor) which falls on the 19th year of King Munmu (679). A tile engraved with characters of "the second year of Choro" was also unearthed. The second year of Choro falls on the 20th year of King Munmu. When these are seen, one can understand that the descriptions of "the Samguk-sagi" and "Dongkuk-Yuchi-Seunglam" are unerringly accurate.

When Anaptch was built, political and social situations were extremely unstable because T'ang had not completely withdrawn from the territory of Silla, though Silla achieved tentative unification of the Three Kingdoms. The purpose of building a large pond like Anaptch on the premises of a palace in such period has not yet been clarified (Note 4).

2) Name

The name of Anaptch cannot be found in "the Samguk-sagi" or "Samguk Yusa;" it can be first confirmed in "Dongkuk-Yuchi-Seunglam." Given that "Dongkuk-Yuchi-Seunglam" is a geographical book compiled in 1481, it is appropriate to consider that the name of Anaptch was given before the 15th century. In general, the majority of researchers believe that Anaptch was called Wolji during the Silla period (Han Byeong Sam, 1982:40, Jeong Dong O, 1986:53-4). There are two reasons to consider that Anaptch was called Wolji during the Silla period. One is the record in "the Samguk-sagi" which writes that King Heondeok let the crown prince live in Woljigung. The other is that there were two Chih-Kuan (Woljijon and Wolji Akjeon) in connection with Wolji.

There are two theories about the origin of the name of Anaptch. One is that Anha-ji that can be seen at Anha-ji ruins as recorded in "Sayurok," a compilation of Maewoldang-Kim Si Sup, was replaced by Anaptch which was similar in terms

of readings of Chinese characters. The other is that, as can be seen from "十二峯低玉殿荒 碧池依舊雁聲長 莫尋天柱燒香處 野草痕深內佛堂," poetry and prose by Gang Wi during the Chosun period, the pond which had turned into ruins in the Chosun period was called Anaptch because it was home to wild geese and ducks (Pak Kyong Ja, 2001 :121).

3) Thought behind construction

Anaptch has three islands in the pond, which seem to represent Sansinsan of Bongrae, Yongju, and Bangjang derived from the belief in the existence of mountain wizards in Taoism. "積石爲山 象巫山十二峯" recorded in "Dongkuk-Yuchi-Seunglam" chapter of Gyeongju also shows that the belief in the existence of mountain wizards was behind the construction of Anaptch.

Yongwang beliefs (traditional folk beliefs) may also have been behind the construction of Anaptch. However, there are no specific records or remains that are sufficient to prove this theory. It is of interest to note that the inner bottom surfaces of dishes, bowls, pans, etc. unearthed from Anaptch bear engraving of such characters as "Sinsim Yongwang" and "Yongwang Sinsim" in large fonts, which may show the possibility that Dragon God Festival was held at Anaptch (Pak Kyong Ja, 2001 : 122-126).

4) Symbolic meanings

"Dongkuk-Yuchi-Seunglam" Chapter of Gyeongju writes "...On the west side is located the site of Imhae-jon... (...其西有臨海殿...)." Presence of this description signifies that Anaptch is symbolic of an ocean (specifically Donghae [the Sea of Japan]). Thus, three islands built in Anaptch can be reasonably assumed to symbolize Samsundo in Donghae. If Anaptch had been affected by the above-mentioned Yongwang beliefs, Anaptch would also be accompanied by mystique as a nest of dragons.

2. Construction style

1) Spatial configuration (Fig. 1, Fig. 2)

The Anaptch garden had Anaptch in its center. Anaptch is an artificial pond to which water was carried. The soil dug out was used to build artificial hills and form islands. The garden measures 200 m in the east-west direction, and 180 m in the north-south direction. Thus, the garden area is almost square. The total pond area is 15,658 m².

Overall, the pond is "L" shaped, and shore protection is built so that straight and curved lines add accents to the landscape while maintaining integrity by taking advantage of the natural topography (Ko Kyung Hee, 1989 : 21-22).

The pond is located in the center. On the east and north sides, hills featuring natural curved lines are constructed, while the west and south sides are used as a building site, that show a contrasting landscape (Note 5).

There are three islands in the pond, and traffic lines are arranged so that visitors can take a stroll around the pond.

2) Shore protection (Fig. 3, Fig. 4, Fig.5)

The south and east shores of the pond are comprised of straight lines, while the north and west shores have winding shore protection with complicated curved lines. The shore protection was built by piling up polished stones. The south and west shores, whose shore protection stone walls are comprised of straight lines, are approx. 2.5 m higher than east and north shores topographically, and the shore protection stone wall is also higher than the east and north shore. On the west shore, five buildings are built along the pond. The plinth stone wall for these buildings was built so that it protrudes towards the pond from the shore protection stone wall.

The shore protection stone walls on north and east sides are curved and about 1.5 m high. The walls are piled up almost vertically in a single stage. On the other hand, the shore protection on the west side comprises straight lines. At locations where buildings are located, the one-stage stone wall is about 1.8 m high. At locations without buildings, a two-stage (top and bottom) stone wall is provided. The bottom and top shore protection is 2 m wide.

With regard to the plinth of the shore protection stone wall that borders the building site, the entire submerged

portion comprises natural stones (0.8 m - 2.3 m) that were polished (only on the front surface) and piled up, while most of the portion seen above the water surface comprises long and tall rectangular stone (1 - 2 m long, 55 cm high) that were polished and piled up.

The shore protection on the south side of the pond is comprised of mostly of monotonous straight lines. The shore protection is interfaced to the ground with a slope. Strange rocks and bizarre stones were arranged in-between, and flowers and trees were planted to coordinate the landscape.

The shore protection stone wall of the pond is 1,005 m long in total. The length adds up to 1,285 m when island shore protection stone walls are included.

3) Islands

There are three islands in the pond. The largest island (1,094 m²) is located on the south side of the pond, with the island's major axis in the east-west direction. The middle-sized island (596 m²) is located on the northwest side of the pond, facing the largest island diagonally. The smallest island (62 m²) is a little misaligned from the center of the pond to the south side. All of the three islands were artificially built, with piled-up stone walls of about 1.7 m high covered with soil. Large river stones were equally spaced at the bottom of the stone walls to support the shore protection stone walls.

Excavation surveys have revealed that strange rocks and bizarre stones were arranged, exotic flowers and trees were planted, and birds and animals lived on the islands.

4) Valleys

The shore protection on the east side has three exquisite valleys which wind through like deep channels. Two are quite deep, and one is not as deep. A stone wall of about 2.1 m (inclined approx. 80°) is built around these valleys to protect the embankment of the hill.

The deepest valley extends to the east along the shore protection on the north side. This valley is about 90 m deep, and the pond that corresponds to the entrance of the valley is about 30 m wide. A continuity of narrow and expansive

places adds accents to the landscape. The narrowest place is approx. 4.5 m. The shore protection around this valley is winding with about 20 curves. At the deepest place of the valley, four-steps are provided on the shore protection so that visitors can get off the boat. The valley at the center of the east side shore protection is about 35 m deep, and the entrance is approx. 14 m wide. Another valley which is shallower than the two above appears to wind significantly. This valley is located at the center of the east side of the pond so that it can be seen directly from the west side.

5) Peninsulas

There are two peninsulas between the mountain and the valley on the east side. The peninsula on the north side is quite large, extending from the east side to the west side into the pond. This peninsula is 65 m long from its base area. Twelve winding locations can be seen. There are three large protrusions. These elements make the waterside look like a complicated coastline. Another peninsula that is located on the south side of this peninsula projects to the north side by about 30 m from the east side shore protection of the pond. The shore protection has about six winding locations to add accents.

6) Hills

On the north side shore protection of Anaptch, there is a hill with three peaks. It measures of approx. 80 m long in the east-west direction. Natural stones are arranged on the hill to reproduce the atmosphere of a deep and rugged mountain. Hills were also built on the east side shore protection and the peninsulas. Small peaks form a ridge. Given that these hills were eroded over the years, one can imagine that they were taller than they are today. These hills are recorded as The Twelve Peaks of Mt. Mu in "Dongkuk-Yuchi-Seunglam" and other ancient literature. It is believed that the hills were home to beautiful flowering plants and exotic animals.

7) Water inlet channel and water discharge channel

(Fig. 6, Fig. 7)

The water inlet facility (designed to carry water into Anaptch) is located on the southeast edge of the pond. This facility consists of six stages: structure made of natural stones, stone channel made of processed stones, water channel facility made of natural stones, two stone-tub facilities, a small pond, and a waterfall-shaped facility. Of particular note are two stone-tubs, which are located in a north-south direction in an area of 5 m in the north-south direction and 4 m in the east-west direction. The stone-tub on the south side (2.4 m long and 1.65 m wide) is shaped like a turtle comprising softly curved lines. The periphery of the stone-tub was dug to collect water. A pit was created on the north side so that the water which flows through this system would fill the stone-tub on the north side which is located at a position about 40 cm lower. The stone-tub on the north side (2.66 m long and 1.65 m wide) is also shaped like a turtle. As with the stone-tub on the south side, a ditch was provided to drain water. Large flagstones (2.4 m long and 1.2 m wide) were placed on both sides of each stone-tub (north and south). Stones are arranged along the outer border of these flagstones (about 80 cm long and 28 cm high), as if enclosing a folding screen. The waterfall-shaped facility is designed so that water which passes through the small pond flows through stone steps (2.5 m wide, 70 cm high) and the two-stage waterfall (made of three flagstones) into the pond while generating a water sound. The difference in height of the flagstones (top and bottom) is 1.2 m.

Water discharge channel, which is located in the middle of the north side shore protection, is comprised of four stages: a special facility for controlling the water level, stone channel built by piling up rectangular stones, wooden water channel, and stone channel made of rectangular stones, etc. The special facility was built by piling up rectangular stones (1.5 m long and 0.3 m high) in two stages in alignment with the shore protection stone wall surface, drilling a hole (15 cm in diameter) at the joint of the first stage and second stage, and inserting a wooden cover. Also, it is conjectured that some pedestal-like component was placed on a recess (15 cm wide, 1 m long, 1 cm deep) on the top surface of rectangular stones

of the upper stage.

8) Plants and animals

It is believed that peninsulas and islands in Anaptch were home to exotic flowering plants and animals of diverse species. Descriptions in “the Samguk-sagi” in the 14th year of King Munmu’s reign indicate that shrubs and flowering plants were planted on Anaptch’s islands because tall trees would have obstructed the view of hill shapes as well as of the strange rocks and bizarre stones. The flowering plants which were introduced to Anaptch at the time are assumed to have been peony, chrysanthemum, orchid, gardenia, sweet herb, azalea, pomegranate, Japanese cornel, etc. imported to Silla during the period of King Jinpyung (Jeong Jae Hun, 1996:56).

Meanwhile, excavation surveys have unearthed bones of geese, ducks, goats, deer, pigs, horses, and dogs. These bones give clues about animals that lived in Anaptch at the time.

3. Discussion

1) Concept as the paradise

Anaptch is assumed to show the characteristics of a paradise, based on two reasons. One is that the three islands in the pond are considered to represent Sansinsan. The other is the following description in “Dongkuk-Yuchi-Seunglam” Chapter of Gyeongju: “... piled up stones to create a hill as the symbol of The Twelve Peaks of Mt. Mu, planted flowering plants, and kept exotic birds at Anaptch.”

The three islands built in Anaptch are believed to symbolize Sansinsan. “The Samguk-sagi” writes that King Mu of Paekje built a pond in 634 in Gumnan, Buyeo and built a hill in the pond which was modeled after Bangjang Sunsan. This description suggests analogically that Sansinsan built in Anaptch represents Mt. Penglai, Mt. Bangjang, or Mt. Yongju which appear in a tale contained in Sansinsan. Meanwhile, during the Three Kingdoms period, hwarang was also called Kugsun, Sunrang, Sinsun, Sun or Sunpung, which is derived from the belief in the existence of mountain wizards. This denotes the fact that the belief in the existence of mountain

wizards peculiar to South Korea was popular when Anaptch was built. Thus, it is reasonable to believe that the belief in the existence of mountain wizards was reflected quite rationally on Anaptch’s three islands.

The Twelve Peaks of Mt. Mu which appears in “Dongkuk-Yuchi-Seunglam” comes from an old episode in which King Xiang of the Chu kingdom had fun with nymphs in Yun-meng, Ji Province during the Warring States Period of China. According to the annotation of *guanyuandanquizuowushanpingfengshi* (觀元丹丘坐巫山屏風詩) by Li Taibai in “Gomun Jinbo” First Part, Vol. 7, the names of the twelve peaks were Mangha, Chibiyung, Choun, Songman, Jipsun, Chihak, Jeongdan, Sangseung, Choun, Bibong, Deungryong, and Sungchon. Meanwhile, the Donggung palace (central building) built in 679 was named Imhae-jon. In the 5th year of King Aejang’s reign (804), Mansubang was built on the premises of Donggung. The names of The Twelve Peaks of Mt. Mu, Imhae-jon, Mansubang, etc. that appear in “Dongkuk-Yuchi-Seunglam” are related to the belief in the existence of mountain wizards (Bureau of Cultural Properties, 1978:377). Thus, it is evident Anaptch is a garden that was built based on the belief in the existence of mountain wizards. It can be understood that such belief in the existence of mountain wizards is related to the utopian world of paradise.

2) Motif in building Anaptch

When Anaptch was built, east-oriented thought was popular in Silla. The evidence includes the findings that King Talhae was worshipped as god of the eastern peak, and that the image of Buddha at Sokkuram Temple was arranged toward Donghaegu where King Munmu’s tomb was located. For the people of Silla, Donghae located beyond Mt. T’oham was the land that served as the pillar of defense of the fatherland. It is of particular note that Donghaegu is a point where sea water meets fresh water along the complicated sawtooth coastline.

The living quarters of the Donggung palace where Anaptch was built is named Imhae-jon, which clearly indicates the symbolic nature of a building facing an ocean. Thus, it can be assumed that Anaptch represents an ocean, and the

motif was specifically Donghaegu where King Munmu's underwater tomb was located.

3) South Korean gardens contemporary with Anaptch

(Fig. 8, Fig. 9, Fig. 10, Fig. 11)

In view of the records in literature as well as ruins and remains, Anaptch was the first garden built during the Silla period. However, some records show that gardens had already been built during the Paekje period. The following description is found in "the Samguk-sagi" Vol. 25 "Paekje Pongi" 3rd Chapter of the 7th year of King Jinsa's reign (391), "In January, the palace was repaired; a pond and hills were built; exotic animals and flowering plants were grown (春正月 重修宮室 穿池造山 以養奇禽異卉)." The following description is found in "the Samguk-sagi" Vol. 26 "Paekje Pongi" 4th Chapter of the 22nd year of King Dongseong's reign (500): "In spring, Imryugak was built on the east side of the palace. Imryugak was 5 zhang high. A pond was also built to keep exotic flying birds (春 起臨流閣於宮東 高五丈 又穿池養奇禽)." The following description is found in "the Samguk-sagi" Vol. 27 "Paekje Pongi" 5th Chapter of the 35th year of King Mu's reign (634): "In March, a pond was built on the south side of the palace. Water was carried in over the distance of about 20 li. Willow trees were planted on the four hills on the edge of the pond. An island was built in the pond to imitate Bangjang Sunsan (三月 穿池於宮南 引水 二十餘里 四岸植以楊柳 水中築島嶼 擬方丈仙山)." These descriptions show that the history of garden building is older in Paekje than Silla.

Given that Anaptch was built immediately after Silla defeated Paekje and Kokuryo and unified the three kingdoms, it is reasonable to believe that the people of Paekje were mobilized to build Anaptch. Thus, from the historical point of view, it is highly likely that Anaptch was built based on Paekje's garden techniques.

Meanwhile, the following description is found in "Nihon Shoki" Chapter of the 20th year of Empress Suiko's reign (612): "Nojagong who naturalized from Paekje built the Sumeru hill in the garden on the south side of the palace,

and constructed Ogyo" (quoted again from Kim Young Gi, 1996:406). These records seem to indicate that garden building techniques of Paekje had an influence over Japan as well, and suggest that Anaptch garden, a garden pond of the Donggung palace built during the Silla period, and ancient gardens in Japan may be similar in many respects.

After Anaptch was built, Yonggangdong garden pond (Yongnam Institute of Cultural Properties, 2001) and Guhwangdong garden pond (Gyeongju National Research Institute of Cultural Properties, 2008) were built during the Unified Silla period. Like Anaptch, these ponds had shore protection with curved lines, with islands arranged in the ponds (Yonggangdong garden pond: two islands, with one in the north and the other in the south; Guhwangdong garden pond: two islands, one large and the other small). It can be confirmed that the style of these ponds was similar to that of Anaptch. These findings seem to suggest that it was a general trend at the time to arrange a pond in the center of a garden, in a style similar to that of Anaptch.

Through the Silla, Koryo, and Chosun periods, gardens were built at a number of places including palace. Many of these gardens have been retained to date. When these existing garden ruins are carefully observed, one can find that South Korean gardens built during the Chosun period had a tendency to create a square pond with a round island in it (based on the Yin-Yang and the five elements theory) at the center. Such a square pond with a round island in it which were arranged at the center of a garden are seen not only in palace but also villa, court officials' residence gardens, etc. without exception. It is difficult to find an Anaptch style pond. This fact indicates that the pond format as exemplified by Anaptch was not handed down in South Korean gardens in the process of the shift to the Chosun period. However, the reason is not known.

III. CONCLUSION

The Anaptch garden is an Anaptch-centered ancient garden in South Korea built during the Unified Silla period.

Anaptch's shore protection attains a mystic harmony of straight and curved lines. There are three islands in the pond to symbolize Samsindo. A hill is built on the east and north sides of Anaptch, and strange rocks and bizarre stones are used to enhance the visual effect. The hill seems to symbolize The Twelve Peaks of Mt. Mu.

Anaptch's symbolic nature as a paradise is derived from the presence of the three islands and The Twelve Peaks of Mt. Mu, as expected. Sansinsan and The Twelve Peaks of Mt. Mu were formed based on the belief in the existence of mountain wizards originating from the Taoist concept. The belief in the existence of mountain wizards is represented by mystic places inaccessible from the real world. If such belief in the existence of mountain wizards was behind the construction of Anaptch, there seems to be no doubt that Anaptch is symbolic of a paradise.

It is reasonable to believe that the motif for building Anaptch was Donghae, as expected. In particular, Donghae was the sacred land for the people of Silla. The people of Silla must have desired to visit such sacred land on a day-to-day basis and feel the presence of sacred land close to them.

After Anaptch was built, ponds with heavily curved, winding lines similar to those of Anaptch were built at Yonggangdong garden pond and Guhwangdong garden pond during the Unified Silla period. However, during the Koryo and Chosun periods, it became popular in South Korea to lay out a garden centering around a square pond with a round island in it derived from the Yin-Yang and the five elements thought. It seems that Anaptch garden building format was not handed down thereafter. It is important to note, however, that similarities between the Anaptch format and pond format of the Japanese gardens can be seen. It is worth considering how the landscape gardening format was handed down to Japan.

This paper has focused on the overview and building style of Anaptch, and has discussed some important points. Further comparative studies on the gardens among South Korea, China, and Japan are expected to bring deeper understanding about the exchange of garden formats.

Note

- 1) As represented by Sansinsan and The Twelve Peaks of Mt. Mu.
- 2) The Kubon Lotus Pond at Pulguk-sa is one of the well-known gardens that were built based on Pure Land thought in South Korea. The Historical Record of Pulguk-sa's Establishment writes, "In the 3rd year of Jiaqing, the Year of Wu Wu, the lotus leaves of the lotus pond were returned." This description testifies to the fact that the Kubon Lotus Pond served as a "plate" for displaying lotus flowers, which are the symbol of the Pure Land. The name of the Kubon Lotus Pond is derived from the nine-tiered lotus leaf platform in Amitabha's Pure Land, which represents the nine types of lotus flower platforms on which persons to be reborn in the Pure Land sat. The Kubon Lotus Pond was unearthed in the course of excavation surveys to restore Pulguk-sa in the 1970's. The excavation surveys revealed that the Kubon Lotus Pond was located near the Beomyeongru tower on the south side of the Cheongungyo (Blue Cloud Bridge) and Baegungyo (White Cloud Bridge). The lotus pond measured 39.5 m in the east-west direction (major axis), 25.5 m in the north-south direction (minor axis), and about 2 – 3 m in depth. It is conjectured that huge rocks were piled up around the pond. The Kubon Lotus Pond as well as the Yeonhwa-gyo and Chilbo-gyo bridges leading to the Paradise Hall are linked to each other in their meanings. More specifically, Yeonhwa-gyo is an appellation signifying lotus flower platforms (the medium-high class of the nine-tiered lotus leaf platform in Amitabha's Pure Land), while Chilbo-gyo is a name which represents the Chilbo lotus platform (the middle-medium class). The arrangement of the Kubon Lotus Pond in front of the Yeonhwa-gyo/Chilbo-gyo bridges, the Anyangmun gate, and the Paradise Hall is one of the techniques which symbolically shows the intent behind the design, namely that the Kubon Lotus Pond is on a path toward the Pure Land Paradise. Based on these findings and conjectures, the Kubon Lotus Pond can be confirmed to have been

a Pure Land garden. Still remaining in the ground, the Pure Land garden and the Kubon Lotus Pond at Pulguk-sa are yet to be restored. These remains should be fully excavated as early as possible to reveal what they looked like, and no time should be wasted in reconstruction to allow the reemergence of a Pure Land garden which was built under a South Korean model. For more information about The Kubon Lotus Pond at Pulguk-sa, please see:

Hong Kwang-Pyo, 1994, A Discussion about the Lotus Pond at Pulguk-sa, Journal of the South Korean Garden Society 12(2), pp. 75-82.

- 3) Occidentals have considered places like Utopia, Shangri-la, and El Dorado as paradises.
- 4) Silla struggled for supremacy among the three kingdoms and defeated Paekje in the 7th year of Tae-jong Mooryul-wang (660), defeated Kokuryo in the 8th year of King Munmu's reign (668), and completely expelled T'ang from the land of Silla in the 16th year of King Munmu's reign (676).
- 5) Excavation surveys have identified five building sites in total on the west side of Anapch (Bureau of Cultural Properties, 1978).

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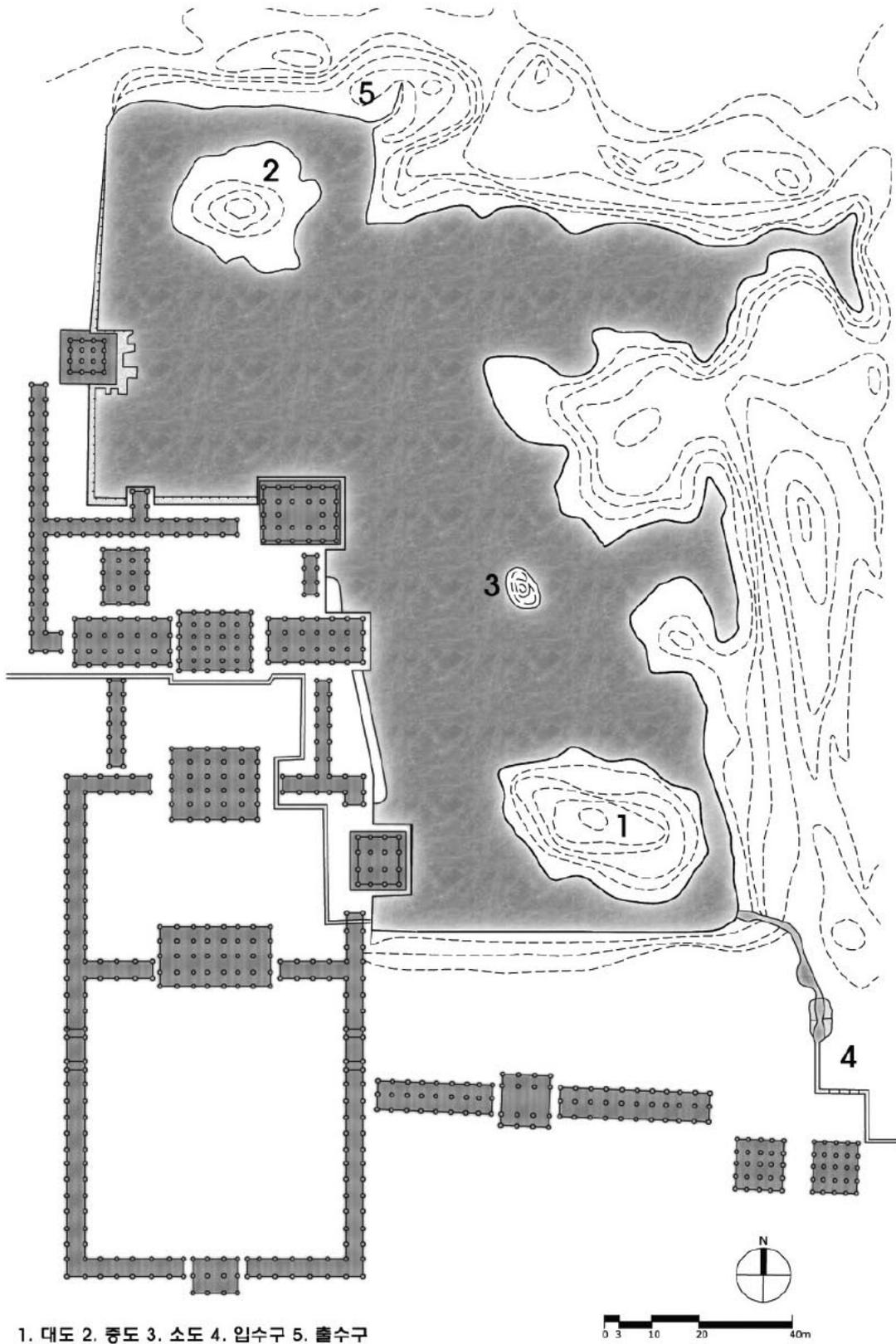


Fig. 1 Layout Top View of Anapitch
1. Big island, 2. Middle island, 3. Small island, 4. Water inlet channel, 5. water discharge channel

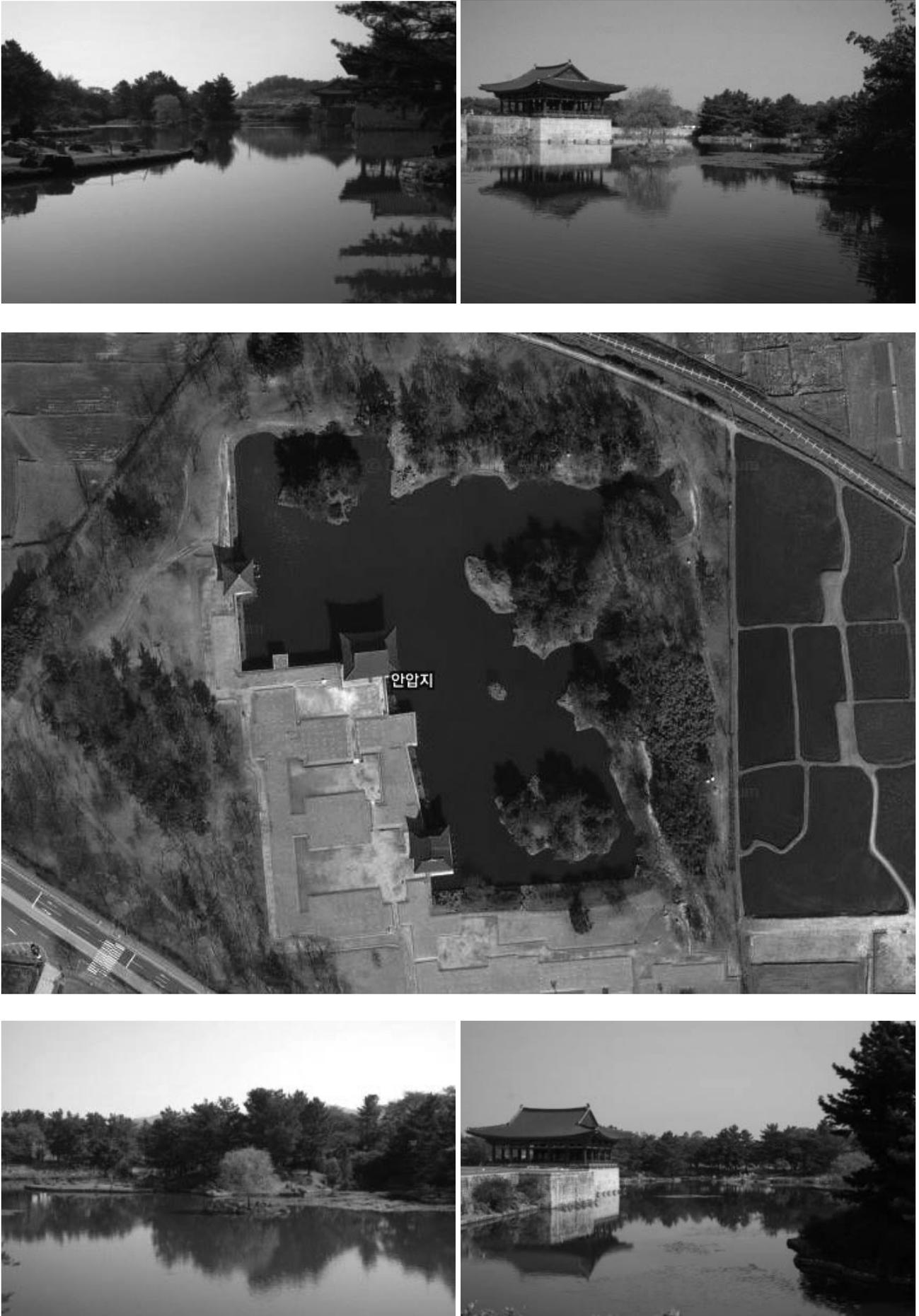


Fig. 2 Satellite Photograph and Present Landscape of Anapch

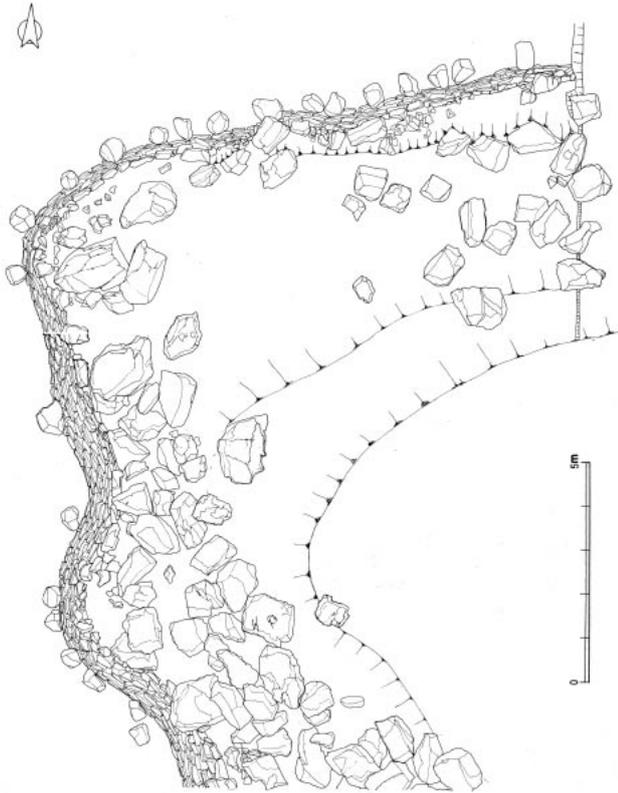


Fig. 3 Anapitch, Top View of Excavated Shore Protection

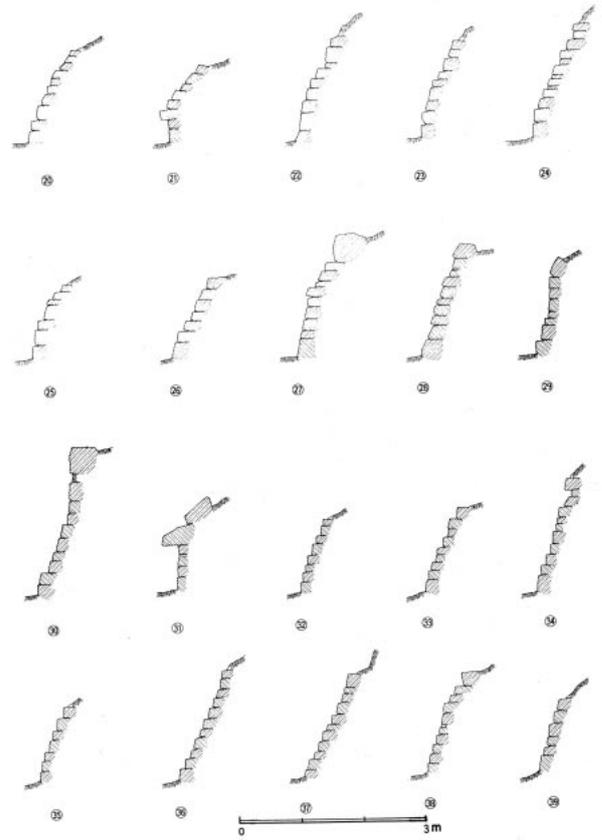


Fig. 5 Anapitch, Shore Protection Stone Wall (cross section)

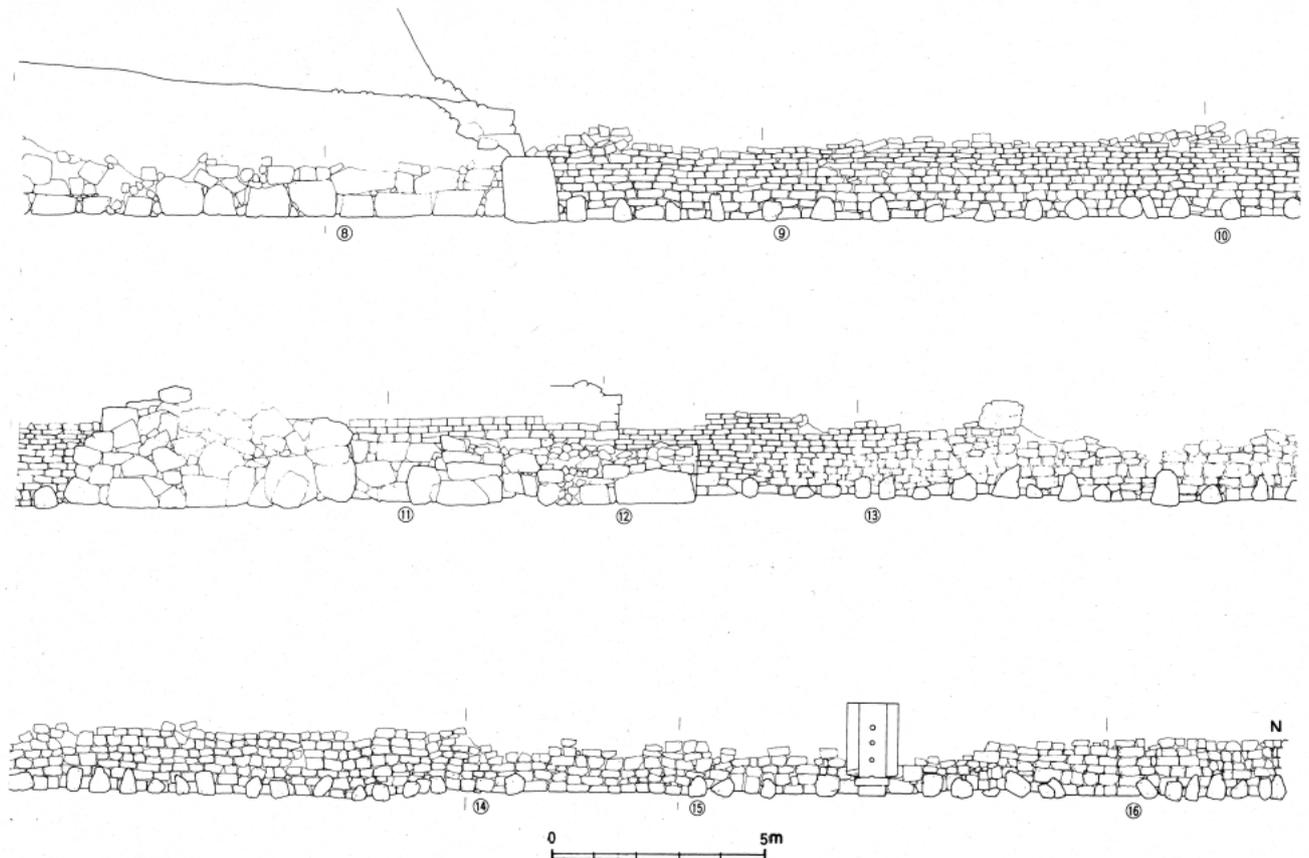


Fig. 4 Anapitch, Shore Protection Stone Wall (elevation view)
 (*All figures of this page due to Reference 5)

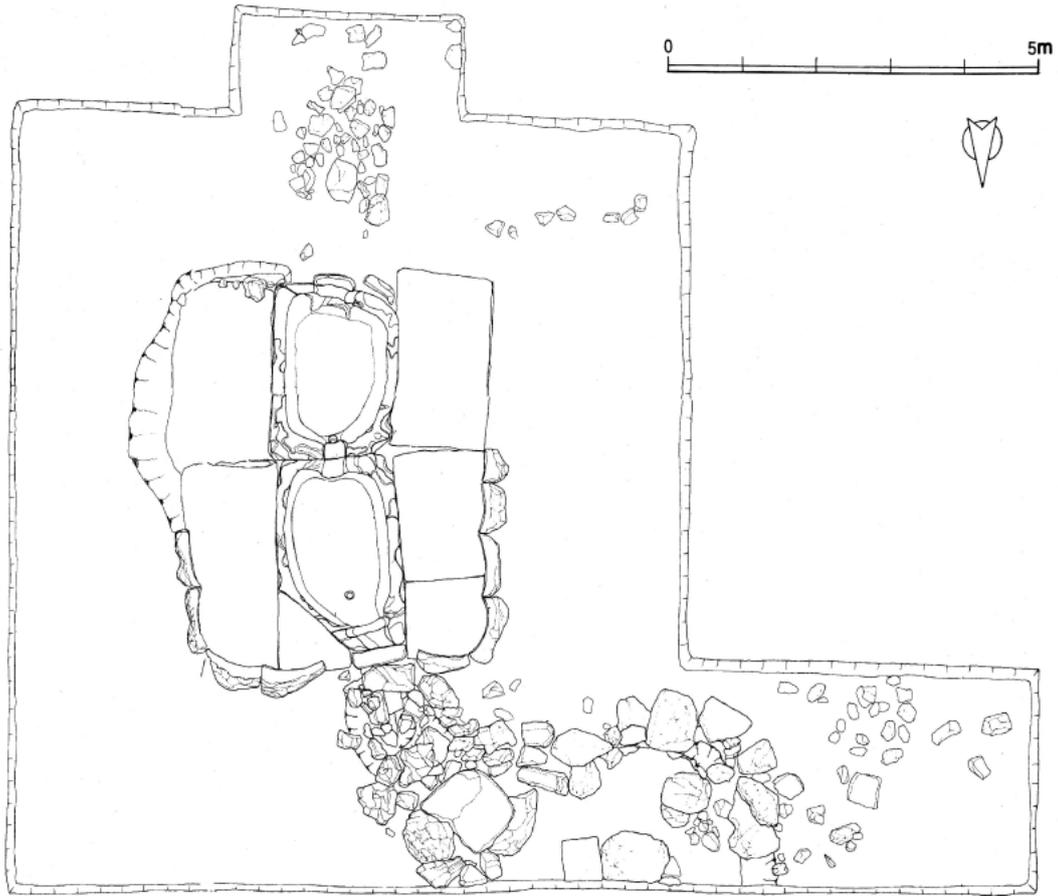


Fig. 6 Anapitch, Top View of Excavated Stone-tubs (* due to Reference 5)

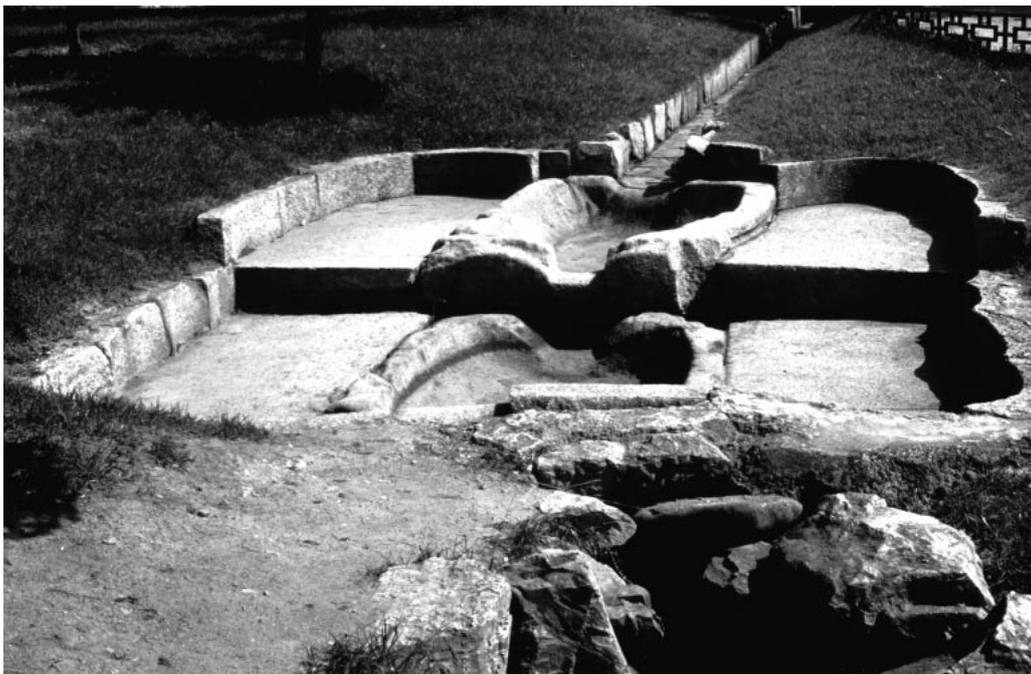


Fig. 7 Anapitch, Photograph of the Stone-tubs

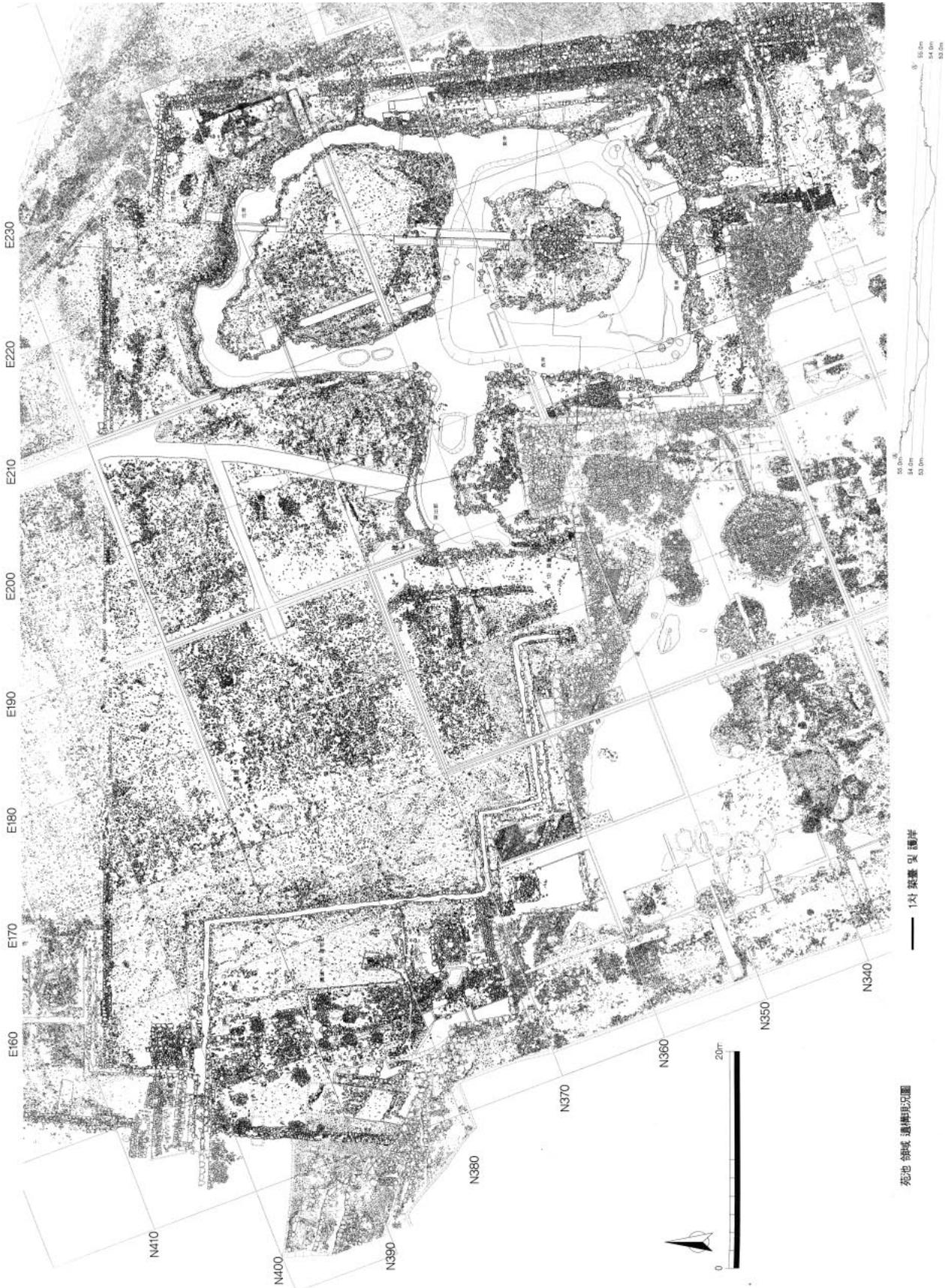


Fig. 8 Aerial Photograph of Guhwangdong Garden Pond Ruins (* due to Reference 2)



Fig. 9 Top View of the Excavated Ruins of the Yonggangdong Garden Pond (* due to Reference 7)

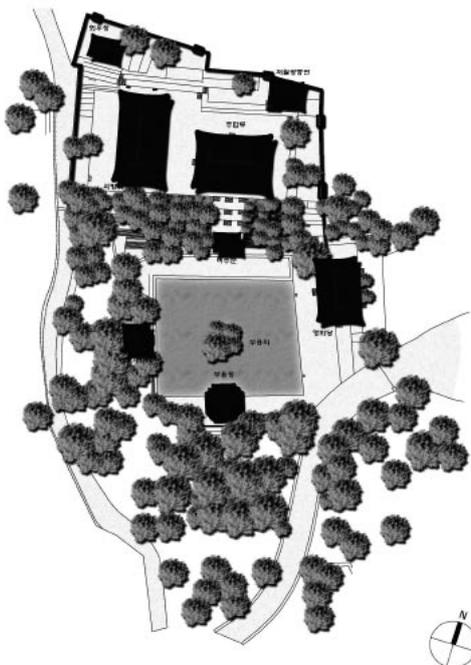


Fig. 10 Layout Map around Changdok Palace Puyong-ji

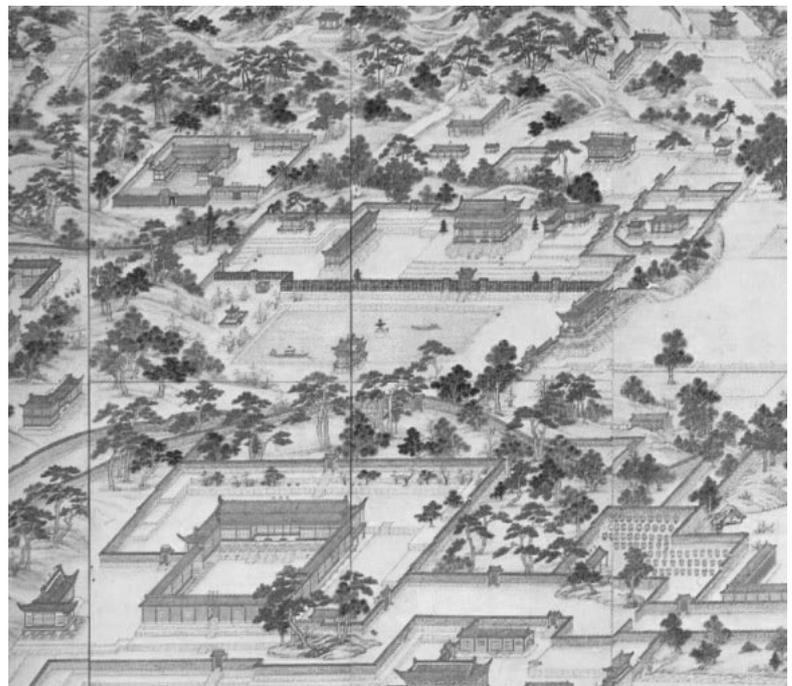


Fig. 11 Painting of Changdok Palace Puyong-ji and Its Surrounding Area (Donggweoldo)

Early Style of Chinese Gardens and Ancient Gardens in Japan

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1. Origin of Chinese gardens and a paradise of perpetual youth and longevity

While the origin of yuan-you gardens (large-scale natural gardens) in China can be traced back to the seasonal ritual hunting hosted by emperors, the origin of actual artificial landscape gardening can be clearly seen at the detached palaces of the First Emperor of Qin and Emperor Wu of Han. There is a description about the Lanchigong garden in the *Chronicles of Qin* in the year 31 (226 B.C.) in *Qinshihuang Benji* (the Basic Annals of the First Emperor of Qin) in the *Shiji Zheng Yi* (Annotation to the Records of the Grand Historian). The garden was located in the area today known as Xianyang:

“The First Emperor of Qin built the capital of Chang’an. He carried in the water of the Wei River to build a pond. He also built artificial hills modeling after Penglai and Yingzhou. He carved a whale (200 zhang long) out of stone.”(Note 1)

This is the very garden where the First Emperor of Qin, who continued to seek perpetual youth and longevity, tried to create the ideal world that lasts forever into the afterlife. This garden is the first one to appear in the literature where the holy mountain, that was said to be home to immortal mountain wizards in the East Sea, was replicated in the garden pond. This garden is obviously the original form of what came to be known as rock garden in later ages. They were built unmistakably with the rammed-earth construction method, as the description in the original text shows.

The Shanglin Park, which was expanded and improved by Emperor Wu of the Former Han dynasty on the former site of a garden of the Qin dynasty, is the first yuan-you garden with full-scale artificial landscape construction known in

the literature. The following description is found in the *Fengchanshu* chapter of *Shiji*, the Records of the Grand Historian, about the Jianzhang Palace:

“Thus the Jianzhang Palace was built. The scale was so huge, and the front hall was taller than the Weiyang Palace.... A terrace of about 20 zhang high was provided on the pond, and this pond was named the T'ai-yi Pond. The pond had islands molded after Penglai, Fāngzhàng, Yingzhou, and Huliang, which were intended to imitate turtles and fish in the sea.”(Note 2)

It is clearly known that these holy mountains were built as central islands in the pond. As is widely known, Emperor Wu was also firmly believed in the existence of immortal mountain wizards. In the second year of Yuanding (115 B.C.), he built Bailiangtai tower based on a piece of advice by sorcerers, Shao Weng and Gongsun Qing that “immortals are fond of living in high towers,” erected a huge bronze statue on the tower, received holy dews from the heaven with a cup likened to a palm of a mountain wizard, mixed the dews with powders of precious stones and took them as drugs of mountain wizards for perpetual youth and longevity. As soon as Bailiangtai tower was burned down in the first year of Taichu (104 B.C.), he built another towers called Shenmingtai and Jingganlou at the Jianzhang Palace, which clearly testifies to Emperor Wu’s yearning for an abode of immortals. It should be noted, however, that the layout of central islands at the garden ponds modeled after the paradise of immortal mountain wizards of the East Sea (initiated by the First Emperor of Qin and perfected by Emperor Wu of Han) corresponds to the origin of Chinese gardens. The arrangement of early gardens (which should be called garden ponds of mountain wizards) continued to be employed at yuan-you gardens built by

emperors, though in varying forms, from the Hualin-yuan garden in Luoyang built during the Northern Wei dynasty, the Xi-Yuan garden in Luoyang built during the Sui dynasty, to the T'ai-yi Pond of the Da-ming Palace in Chang-an built during the Tang dynasty.(Note 3) The T'ai-yi Pond of the Da-ming Palace, where partial excavation surveys have been conducted in recent years, has retained its traces to date in the form of a pit, while the Penglai mountain, the central island, has retained its traces in the form of a swelling on the ground.

The following description in "Luoyang qielan ji" regarding the Hualin-yuan garden in Luoyang built during the Northern Wei dynasty gives an illustration:

There is a large pond in the Hualin-yuan garden, which was the Tianyuanchi pond in the Han dynasty (the Wei dynasty is correct). The pond is also home to the Jiuhuatai terrace of Emperor Wendi [of the Cao Wei dynasty]. On it, the First Emperor built Qingliangdian hall. The second Emperor built the Penglai mountain in the pond. There was Xianrenguan hall on the mountain, and Diaotaidian hall up on the mountain, both of which were constructed in the Hongnige style and accessible by mountain wizards by walking in the air. On the purification day on early May and on days of snake and dragon in the Chinese zodiac calendar in autumn, the emperor and others went on board a pair of boats, one with a carved head of dragon and the other with that of a water bird and had fun on the pond.(Note 4)

The following description about the Hongnige style is found in a geographical book called *Shuijingzhu*:

As visitors go up and down the tower, they had to go out to and come into the "stairs of rainbow," which just looks like lapwings jumping into the water or pheasants flying into the sky.(Note 5)

Here, rainbow was often used as a metaphor for a bridge. This description certainly shows that the towers of the Xianrenguan hall and Diaotaidian hall on the Penglai mountain of the central island in the pond were connected by Kongzhonglang built high in the sky. This construction style

is imaginable, based on such examples as Xiahuayan Temple Bojjajiaocang (Shanxi Datong, the Liao dynasty in the 7th year of Zhongxi [984]), Erxianguan Dadiandaozhang(Shanxi Gaoping, and the Northern Song dynasty in the 4th year of Shaosheng [1097]), as well as the style depicted in the wall paintings of the cave of Dun Huang.(Note 6) Originally, this type of tower built in the air did not represent a model strictly categorized in Buddhism or Taoism, as described properly as "Tiangonglouge Fodaozhang" in an official architectural book, *Ying Zao Fa Shi* Joinery System edited in the 3rd year of Yuanfu (1100) during the Northern Song dynasty. Indeed, this type of tower in the air is exactly the embodiment of the paradisiacal architectural world of where immortal mountain wizards live.

2. Early style of natural landscape gardens

Early gardens in China during the Qin and Han dynasties originated as emperors' yuan-you gardens as described above. Initially, the main components were extensive water surfaces (garden ponds) and streams. In "Xijingzaji," the following description is found about the Tuyuan garden built by Emperor Liangxiao Liuwu in Chang-an during the Former Han dynasty:

Emperor Liangxiao enjoyed building palaces and yuan-you gardens. He built Yaohua Palace, and then built the Tuyuan garden. The garden had replicated Bailingshan mountain where Fucun Stone, Luoyuan Rock, and Qilongxiu were located. There was a pond of geese, and in and along the pond were crane-shaped sandbar and lapwing-shaped beach. Many Taoist temples were located close to each other, extending for many kilometers. There was everything in the garden, from exotic fruit trees and other trees to rare birds and animals. In the garden, the emperor enjoyed hunting and fishing every day with courtiers and guests.(Note 7)

As far as can be inferred from the name, the Tuyuan garden seems to have had major landscape components of massive rocks, valleys, and caves modeled after natural untrodden regions, with pebble beaches modeled on cranes and water

birds at the garden pond. The following description is found in "Sanfuhuangtu":

Yuan guanghan, a wealthy person in Mouling, had a fortune , ... and built a garden measuring 4 li in the east-west direction and 5 li in the north-south direction in Bei Shan. The river flow was blocked to carry the water into the garden. Artificial hills, which were made by piling up stones, measured about 10 zhang in height, and ranged over the distance of several kilometers. White parrots, purple mandarin ducks, yaks, and blue beasts with a protruding horn were kept, with rare animals and birds placed among them. Sandbar was built with a pile of sand, and billows were created by disturbing water flows. Water birds of rivers and sea were raised for breeding, and the forests and pond were filled with chicks. All kinds of rare trees or plants were cultivated here. All the buildings were connected to each other. Multistoried towers and long walkways were so extensive that one could not walk through in a day.(Note 8)

According to a series of biographies in "the Houhanshu," Liangjii of the Later Han dynasty, who was known as a garden-building enthusiast:

"... also built a huge garden. He gathered soil to build artificial hills. Modeled after Erxiaoshan (a mountain in Luoning), nine hills were located over the distance of 10 li. Steep hills and valleys looked as if they had been naturally created. Well tamed rare animals were jumping around.(Note 9)

These gardens built during the very early days show that they fulfilled the basic elements of Chinese gardens, with artificial hills (built with soil and stone), ponds, and shores created. Descriptions in the original texts also exhibit the basic rules of landscape gardening, i.e., imitating and reproducing nature: "pebble beaches are created with a pile of sand, while billows are created by disturbing water flows", and "they just look natural."(Note 10) After the Weijin-NanbeiChao period, the emphasis of landscapeing seems to have shifted from garden ponds to artificial hills. While the landscape modeled after natural environment served as a major component

of landscape gardening, this is very different from the Chinese garden style which can be observed today at relics of the Ming and Qing dynasties located in the Jiangnan area including Suzhou and Wuxi.

For many years, there were few excavation surveys for gardens in China. In recent years, however, there have been reports from excavation surveys, though still limited in number. At the relics of Nanyue Kingdom that is presumed to have been built during the Qin and Han periods in Guangzhou, Guangdong, the expansive water surface of the garden pond was the major element. Together with the relics of a palace presumed to have been built in the Ganlan (raised flooring) type structure with its veranda extending onto the pond supported by a foundation platform, relics of a garden were also discovered. The garden was built in a style which was very similar to the landscape gardening method of the Japanese ancient gardens where meandering streams were arranged.(Note 11) Strangely enough, this discovery has been ignored in Japanese academic circles on landscape gardening history. This discovery deserves more attention, because it demonstrates the correctness of a hypothesis that the early style of Chinese gardens would have been remarkably similar to that of ancient gardens in Japan, as I predicted about 20 years ago.(Note 12)

In recent years, excavation surveys have been conducted at the ruins of Ligong Shangyanggong palace built during the Tang dynasty in the outskirts of Luoyang. These surveys led to the discovery, though limited in scope, of relics of a garden pond with round stone-paved pebble beaches, as well as artificial hills which seemed to have been built in the pond. Relics of a corridor were also found, stretching from the south shore of the long and narrow garden pond (extending in an east-west direction) to the tiled foundation, with an observation tower (which had a wooden foundation and veranda supported by a foundation platform extending outwards) between them in the pond. Greater importance should be attached to these discoveries.(Note 13) On the south shore of the T'ai-yi Pond of the Da-ming Palace in Chang-an, relics of a long corridor of Ganlan (raised

flooring) type structure and a large corridor structure were discovered, which deserve renewed attention in connection with the palace garden after all.(Note 14) In fact, it is possible to presume that the palace garden would have been built in an arrangement just like the one existing at the Summer Palace built during the Qing dynasty in the western suburbs of Beijing. This is based on the depiction of a long corridor arranged along the south shore of the garden pond named dragon-shaped pond on a stone carving drawn during the Sung dynasty. (The motif of the stone carving, which was preserved at Xi'an Forest of Stone Tablet Museum (Museum of Shaanxi Province) is the Xingqing Imperial palace at the Tang Chang'an Castle.) I had already pointed out this fact earlier.(Note 15)

In early gardens, emphasis was placed on garden ponds and water surfaces both at palace gardens and Buddhist temples. Bai JuYi, a poet who lived during the Tang dynasty, built a garden at his residence in Lüdaoli in Luoyang where he lived from the 4th year of Changqing (824). The following description is found in his *Chishangpian*:

The site is 17 square li, with the building accounting for 1/3, water 1/5, and bamboo trees 1/9. Islands, trees, bridges, and roads were sparsely located throughout the site.(Note 16)

Bai JuYi also wrote that there were three islands in the garden, and the western coasts of the islands were connected by flat bridge, and their central parts were connected by an arch bridge. In the same paper given above, I inferred back in 1990 that water surfaces were a major element, unlike the example of the existing Jiangnan garden.(Note 17) A few years later, as had been expected, the former residence of Bai JuYi was excavated at a north-western location within Lüdaofang, and the ruins, which is believed to be a pond referred to as Nanyuan (to which water was carried in from Yiqu to the Siheyuan or quadrangle building positioned along the north-south axis as well as the west and north sides of the building) in poetry and prose, was confirmed. Beyond any doubt, this discovery proved the correctness of the inference.(Note 18)

In Guanjing Bianxiangtu of wall paintings of the cave

of Dun Huang, the garden of a Buddhist temple has a water surface covering the whole precinct. Just like the Itsukushima Shrine building, the pond bristles with wooden struts, with the Ganlan style stage-like floor raised from the water surface.(Note 19) The pond-centered temple layout at Yuantong Temple which exists in southern Kunming became known around the globe due to my personal work, i.e., collection, recording, and historical investigation of Chuangxiuji written during the Yuan dynasty that is still preserved locally.(Note 20) Although the existing architectural relics are derived from buildings that were rebuilt during the Ming dynasty, the layout accompanied by a pond may be traced right back to the Tang dynasty. Indeed, Yuantong Temple is one of the few exemplifications which attest to the existence of garden pond temples of this kind. Now that the remains of Emperor Nanyue's Palace Garden in Guangzhou, the remains of the T'ai-yi Pond at the Da-ming Palace in Chang-an built during the Tang dynasty, and the remains of Shangyanggong palace in Luoyang have been discovered, it is necessary to further pursue such a viewpoint with a broader perspective and research methods.

3. Elements of early gardens in China that are reflected in ancient gardens of Japan

As discussed earlier, Chinese gardens retain an irritatingly limited number of relics in inverse proportion to an insurmountable volume of literature and historical materials. To the contrary, ancient gardens in Japan have undergone a far greater number of excavation surveys, and offer plenty of information about landscape gardening methods. It is highly noteworthy that styles already lost in the context of Chinese gardens can be observed here and there.

For example, artificial hills (referred to as “假山” in China) were already an integral component in early gardens e.g., the rammed-earth construction of the Lanchigong garden in Xianyang built during the Qin dynasty, stone hills of Emperor Liangxiao's Tuyuan garden built during the Former Han dynasty, and earth-piled hills of the Yuanyuan garden in Liangji built during the Later Han dynasty, which were

discussed at the beginning. While artificial hills cannot be confirmed at ancient relics in China, the relics of artificial hills excavated at the remains of the Tô-in Garden, Nara Palace, Heijô-kyû in Japan can be probably seen as an embodiment of the early style in ancient China. It is no coincidence that some common factors were found with the stone arrangement partially discovered on the southern shore of the T'ai-yi Pond near the Penglai mountain at the Da-ming Palace.

Landscape design that is closely related with artificial hills includes strange rocks and bizarre stones such as Taihu-Rocks (referred to as Lifeng or Tezhi Shifeng in Chinese gardens) erected as art objects. It seems that, in general, this kind of landscape design has been seen as a symbol of Chinese gardens without much verification of historical facts. Its historical background should be known more accurately. The design was first employed at Hualin-yuan in Liang built during the Southern dynasties. With a long tradition, the popularity of Shipi (enthusiastic stone collectors) peaked during the time of Niu Seng Ru, Li DeYu, or Bai JuYi during the Tang dynasty. Construction of Genyu by Hui Zong during the Northern Song dynasty added greater excitement to this development, which led to further specialization. Shifeng up to the Northern Song dynasty were characterized by extremely simple and rough shapes.(Note 21) Strangely shaped Lifeng with many small cavities, as seen in Taihu-Rocks, represent a tradition which came to be established much later in the Ming and Qing dynasties. In this context, the standing stone erected in Ôizumi ga Ike of the garden at Môtsû-ji temple in Hiraizumi, Iwate Prefecture, naturally belongs to the category of stone artificial hills. At the same time, the standing stone can be seen as a representation of the early style of Lifeng. Lifeng are also closely related with tray landscapes and miniature landscapes. Together with iron trees preserved at Môtsû-ji, an artificial hill built with old trees (a cultural heritage in Shôsôin) shows the primitive form of tray landscapes. These miniatures also indicate early forms of landscape design elements.

Regarding *yarimizu* stream, descriptions are found in *Sakuteiki* (the book of gardening), a textbook on the secrets

of landscape gardening compiled by Tachibana no Toshitsuna in the Heian period. Excavation surveys led to the discovery of stream relics taking advantage of natural topography that fully matched the descriptions about Ôizumi ga Ike at Môtsû-ji in Hiraizumi, which further clarified the specific form. It should be noted, however, that the history of *yarimizu* stream can be traced right back to an historical event of Meandering Stream Banquet held by Wang Xi Zhi at Lanting during the Chin dynasty.(Note 22) This event is also described in *Luoyang qielan ji* (as quoted above) as a garden party where the emperor and others went aboard a pair of boats, one with a carved head of dragon and the other with that of a water bird at the Hualin-yuan garden. The Hualin-yuan garden also had a pond named Liushangchi which was said to have been built by Emperor Weiming during the Three Kingdom Period.(Note 23) Incidentally, the above boating ceremony was also conducted in the gardens of the phoenix hall of Byôdô-in Temple and garden at Môtsû-ji temple. It can be inferred that meandering stream served at least as the equipment for reproducing the natural landscape in earlier days, as can be seen from an S-shaped (curving) garden pond designed to control elaborately the stream gradient excavated at the Heijo Palace garden site. It is also of interest to note that Xi Yuan in the outskirts of Luoyang (that is said to have been built by Emperor Yang in the first year of Daye (605) during the Sui dynasty) had Longlingu channel which was designed to run through 16 buildings,(Note 24) which shows the early form of Meandering Stream Banquet held in natural landscape settings. It should be noted that Dulianggong, a detached palace built in the same year by Emperor Yang, had a building named Liubei hall literally meaning "floating cup hall," which indicates the fact that buildings designed exclusively for this ceremony were already built in those days.(Note 25) Poseokjeong in Gyeongju, South Korea, retains Liubeiqu channel, while in China, remains of Liubeiqu channel can be seen in Kaifeng Henan, and existing relics include Liubeiqu channel in Qishangting at Ningshougong Garden in the Forbidden City, Beijing. *Ying Zao Fa Shi* Stonework system, an architecture book in the

Northern Song dynasty, gives descriptions of two types of Liubeiqu: “Fengzi” and “Guozi.” There is no doubt that construction of Liubei hall designed exclusively for Meandering Stream Banquet became a custom in earlier days.(Note 26)

As stated previously, the landscape design of ancient garden relics in Japan, in which a water surface served as a major component, as exemplified by Ôizumi ga Ike at Môtsû-ji, as well as other remains such as Shiramizu-Amidadô Garden, Shômyô-ji Garden, and Nikaidaidô in Kamakura (the appellation of generally accepted “Jôdo garden” is the source of misunderstanding(Note 27)) exactly represents the early style of Chinese gardens. As well, the stone-paved method for the pebble beaches is more similar than anything else to landscape design during the Han dynasty, as stated earlier. *Yarimizu* stream discussed above and the waterfall at the remains of Kanjizaiô-in garden are early examples of “slithering cascade” among pond types illustrated in *Sakuteiki*.(Note 28)

It is important to note that *Sakuteiki* contains quite a few descriptions which are considered to have been influenced directly by the Chinese landscape gardening method.(Note 29) A typical example is a description about the unlucky direction (northeast). Intrusion of evils can be prevented if triad stone arrangement known as Amida Sanzonseki is provided. A tree “木” in the center of a gate “門” would make a Chinese character of “閑,” which means a house would be deserted with few visitors. A tree “木” in the center of a garden would make a Chinese character of “困,” which means the fortunes of the family would be on the wane. These descriptions clearly show that *Sakuteiki* was influenced by specialized book of sorcerous art in the feng shui and relevant fields in China. In *Sakuteiki*, there is a passage which begins with the *Zhaijing (Siting Classic)* says. Existing *Yellow Emperor's Siting Classic* does not have a relationship with this passage because this feng shui book was compiled during the Qing dynasty. Nevertheless, it is noteworthy that there are some feng shui books which are said to have been compiled during the Western Jin, Southern,

and Sung dynasties. Descriptions in *Suishu Jingjizhi*, *Tangshu I-wen chih*, *Jiutangshu Lücaizhuan* reveal that books which were titled *Zhaijing (Siting Classic)* or are presumed to have borne very similar titles were present (but have been lost). It is presumed that the description in *Sakuteiki* is a quotation from these lost books or similar classics.(Note 30) In other words, the fact that landscape gardening elements that conform to the descriptions in *Sakuteiki* have been handed down to date is a theme which must be studied beyond the fields of Japanese garden history, Buddhism history, or political history.(Note 31) Thus, the early style of ancient gardens in China which is lost today, can only be known through verification of many landscape gardening methods. It is safe to say that this represents the real value of garden remains such as the garden at Môtsû-ji temple.

Note

- 1) 『史記』秦始皇本紀31年12月。張守節『史記正義』「秦記云。始皇都長安。引渭水為池。築為蓬、瀛。刻石為鯨。長二百丈」。
- 2) 『史記』封禪書「於是作建章宮。度為千門萬戶。前殿度高未央。……漸臺高二十餘丈。命曰太液池。中有蓬萊、方丈、瀛洲、壺梁。像海中神山龜魚之屬」。
- 3) 田中淡1990a、1997。
- 4) 『洛陽伽藍記』卷1城內「華林園中有大海。即漢(魏)天淵池。池中猶文帝九華臺。高祖於臺上造清涼殿。世宗在海內作蓬萊山。山上有僊人館。上有釣臺殿。並作虹蜺閣。乘虛來往。至於三月禊日、季秋巳辰。皇帝駕龍舟鷁首。遊於其上」。
- 5) 『水經注』穀水「遊觀者升降阿閣。出入虹陛。望之狀鳧沒鸞拳矣」。
- 6) 田中淡1988、1990b、1990c、1992。
- 7) 『西京雜記』卷2「梁孝王好營宮室苑囿之樂。作曜華之宮。築兔園。園內有百靈山。山有膚寸石、落猿巖、棲龍岫。又有鴈池。池間有鶴洲、鳧渚。其諸宮觀相連。延亘數十里。奇果異樹。瑰禽怪獸畢備。王日與宮人賓客弋釣其中」。
- 8) 『三輔黃圖』卷4「茂陵富民袁廣漢。藏鏹鉅萬。家僮八九百人。於北[邙]山下築園。東西四里。南北五里。激

流水於注其中。構石為山。高十餘丈。連延數里。養白鸚鵡、紫鴛鴦、犛牛、青兕。奇獸珍禽。委積其間。積沙委洲渚。激水為波濤。致江鷗海鶴孕雛產殼。延滿林池。奇樹異草。靡不培植」。

- 9) 『後漢書』列伝24梁冀傳「冀乃大起第舍。……又広開園囿。採土築山。十里九坂。以像二嶠。深林絶澗。有若自然。奇禽馴獸。飛走其間」。
- 10) 田中淡1998a、2002a、2002b。
- 11) 楊鴻勛2001。
- 12) 田中淡1990a、1997。
- 13) 中国社会科学院考古研究所洛陽唐城隊1998。
- 14) 中国社会科学院考古研究所等2003a、2003b、2004。
- 15) 田中淡1998b。
- 16) 白居易「池上篇」序(『旧唐書』卷166白居易傳)「即白氏叟樂天退老之地。地方十七畝。屋宇三之一。水五之一。竹九之一。而島樹橋道間之」。
- 17) 田中淡1990a、1997。
- 18) 中国社会科学院考古研究所洛陽唐城隊1994。
- 19) 蕭默1989。
- 20) 田中淡1983a、1995。
- 21) 田中淡1990、1997、1994。
- 22) TANAKA 1992。
- 23) 田中淡等2003。
- 24) 田中淡1978、1989。
- 25) 田中淡等2003。
- 26) TANAKA 1992。
- 27) 森蘊1962。田中淡1988。
- 28) TANAKA 1992。
- 29) 森蘊1986。
- 30) 田中淡1983b。
- 31) LEDDEROSE 1983。

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- 1 田中淡 1983a 「昆明圓通寺の碑文と建築・池苑」、『佛教藝術』151号、毎日新聞社。
- 2 田中淡 1983b 「生と死の原理」、上田篤・多田道太郎・中岡義介編『空間の原型』、筑摩書房。
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*Translation's Notes

Notes

- 1) Basic Annals of the First Emperor of Qin in the Records of the Grand Historian, December of the Year 31 (226 B.C.); Annotation to the Records of the Grand Historian by Zhang Shoujie: “According to the Chronicles of Qin, the First Emperor of Qin built the capital of Chang-an. He carried in the water of the Wei River to build a pond. In the pond, artificial hills modeled after Penglai and Yingzhou were created and a whale carved out of stone was placed. The pond was 200 *zhang* long.”
- 2) Fengshan Chapter of the Records of the Grand Historian: “Thus the Jianzhang Palace was built. The palace had one thousand gates and ten thousand rooms and its front hall was taller than that of the Weiyang Palace.... A terrace of about 20 *zhang* high was built on the pond, which was named T'ai-yi Pond. The pond had islands modeled after Penglai, Fangzhang, Yingzhou and Huliang, which looked like holy mountains and turtles in the sea.”
- 3) Tanaka, Tan, 1990a, 1997
- 4) Stories about Buddhist Temples in Luoyang, Chapter 1; Chengnei: “There was a large pond in the Hualin-yuan Garden, which was Tianyuanchi pond in the Han dynasty (the Wei dynasty). The pond is also home to the Jiuhuatai terrace of Emperor Wendi. On it, the First Emperor built Qingliangdian hall. The second Emperor built the Penglai mountain in the pond. Also on the mountain were Xianrenguan hall, Diaotaidian hall, and Hongnige hall, which were visited by mountain wizards by walking in the air. On the purification day in early May and on the days of the snake and the dragon in the Chinese zodiac calendar in autumn, the emperor went on board a dragon boat with the carved head of a water bird.”
- 5) Commentary on the Waterways Classic, Chapter of Kushui: “Visitors go up and down the tower through the ‘rainbow stairs,’ which look just like lapwings jumping into the water or pheasants flying into the sky.”
- 6) Tanaka, Tan, 1988, 1990b, 1990c, 1992
- 7) Miscellaneous Records of the Western Capital, Vol. 2: “Emperor Liangxiao enjoyed building palaces and gardens. He built Yaohua Palace, and then the Tuyuan garden. The garden replicated Bailingshan mountain where Fucun Stone, Luoyuan Rock, and Qilongxiu were placed. There was a pond of geese, and in and along the pond were a crane-shaped sandbar and a lapwing-shaped beach. Many buildings were located close to each other, extending for long distances. There were

numerous exotic fruits, trees, birds and animals in the garden, where the emperor often enjoyed hunting and fishing with courtiers and guests.

- 8) Yellow Charts of the Three Regions, Vol. 4: "Yuan Guanghan, a wealthy man in Mouling, had a fortune and employed 800 to 900 servants. He built a garden measuring 4 li in the east-west direction and 5 li in the north-south direction at the foot of Mt. Bei. The garden had rapid streams and artificial hills made by piling up stones, which measured about 10 zhang in height and ranged over many distances. Exotic birds and animals such as parrots, mandarin ducks, yaks and buffalos were kept and seen here and there. A sandbar was built with a mound of sand and water flowed rapidly. Water birds from the rivers and the sea bred and the forests and ponds were filled with chicks. All kinds of exotic trees and plants were grown here."
- 9) A series of biographies in the Book of the Later Han, Chapter 24; the Story of Liang Ji: "Liang built a huge residence.... He also built a large garden and gathered soil to build artificial hills. Modeled after Mt. Erxiao, nine hills extended over the distance of 10 *li*, and there were thick forests and deep valleys. The landscape looked as if it had been formed naturally. In the garden, exotic birds and animals were seen flying and running."
- 10) Tanaka, Tan, 1998a, 2002a, 2002b
- 11) Yang, Hongxun, 2001
- 12) Tanaka, Tan; 1990a, 1997
- 13) Team of Luoyang City of the Tang Dynasty, the Institute of Archaeology, Chinese Academy of Social Sciences, 1998
- 14) The Institute of Archaeology, Chinese Academy of Social Sciences, et al., 2003a, 2003b, 2004
- 15) Tanaka, Tan, 1998b
- 16) Bai Juyi, Preface to "On the Pond," (Old Tang History, Vol. 166, Story of Bai Juyi): "It was the place where Bai Juyi enjoyed his retirement. The site was 17 *mu* in area, with the building occupying 1/3, water 1/5, and bamboo trees 1/9 of the land. Islands, trees, bridges and roads

were located throughout the site."

- 17) Tanaka, Tan, 1990a, 1997
- 18) Team of Luoyang City of the Tang Dynasty, the Institute of Archaeology, Chinese Academy of Social Sciences, 1994
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- 26) Tanaka, Tan, 1992
- 27) Mori, Osamu, 1962, Tanaka, Tan, 1988
- 28) Tanaka, Tan, 1992
- 29) Mori, Osamu, 1986
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Fig. 1 : Tiangong Pavilion: Bojiajiaocang Hall in Huayan Temple

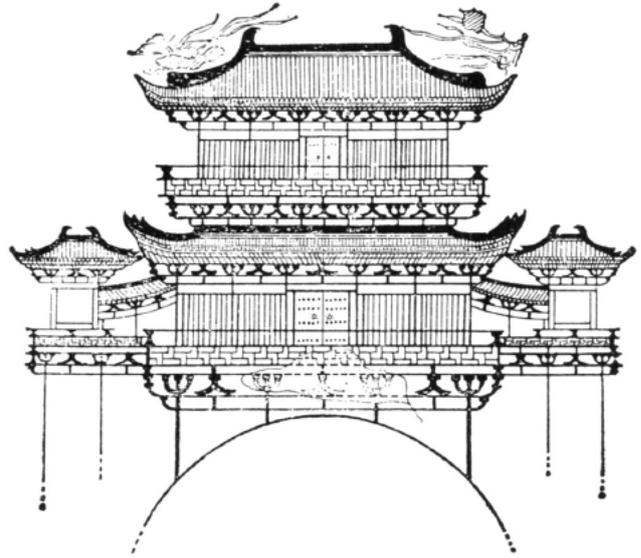


Fig. 3 : Li Pavilion depicted in the wall painting in Li Shou's tomb

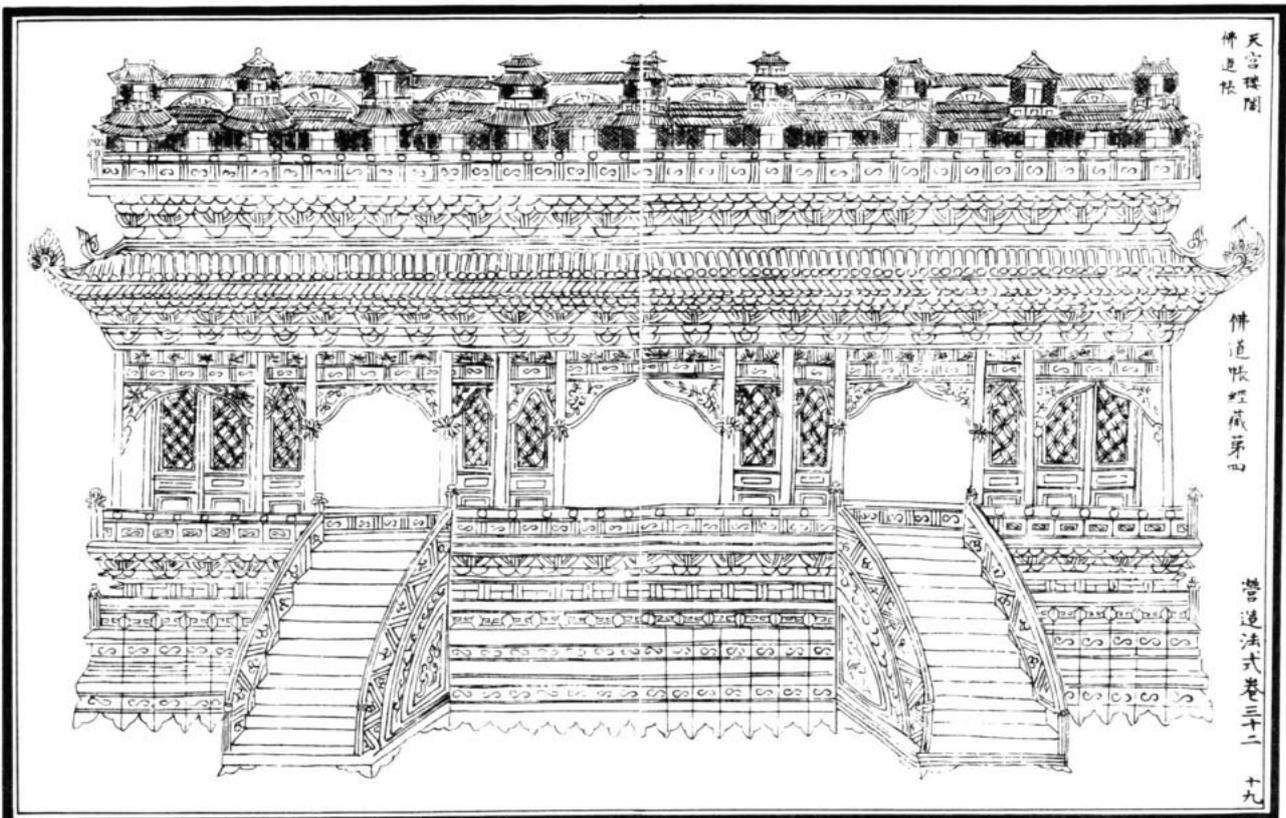


Fig. 2 : Tiangong Pavilion depicted in the *Ying Zao Fa Shi* construction manual

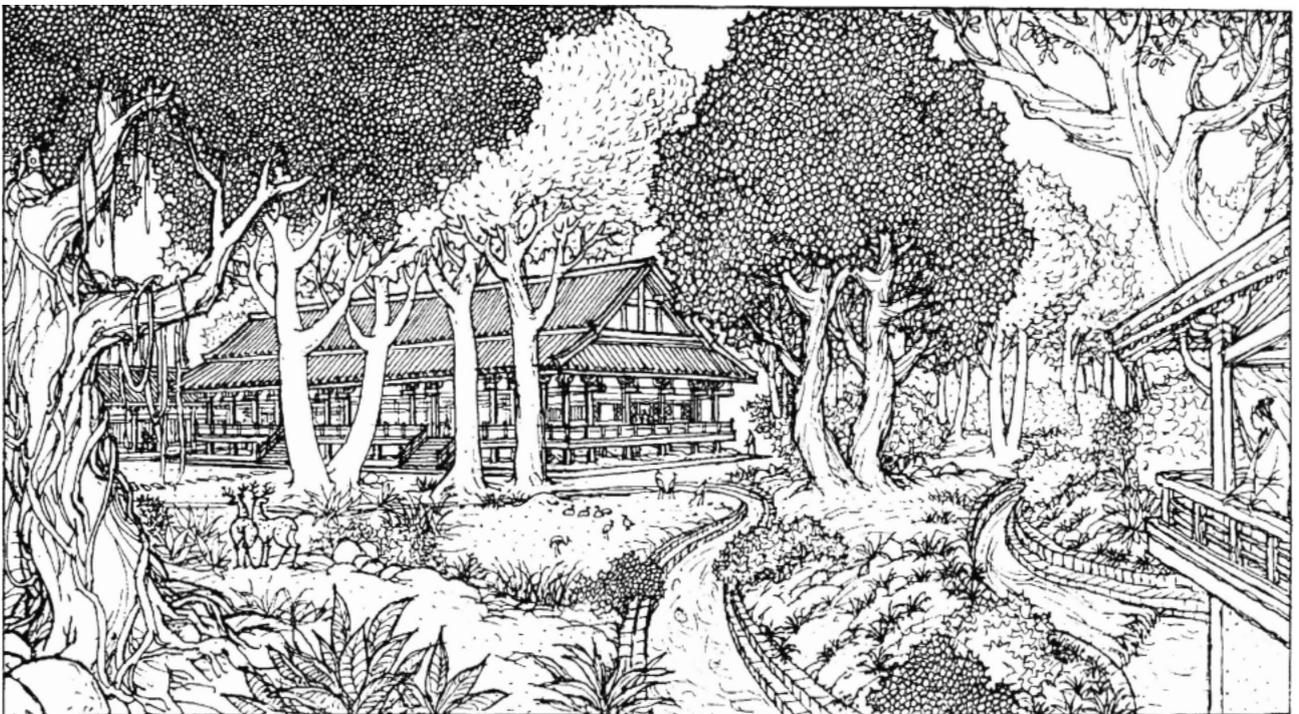
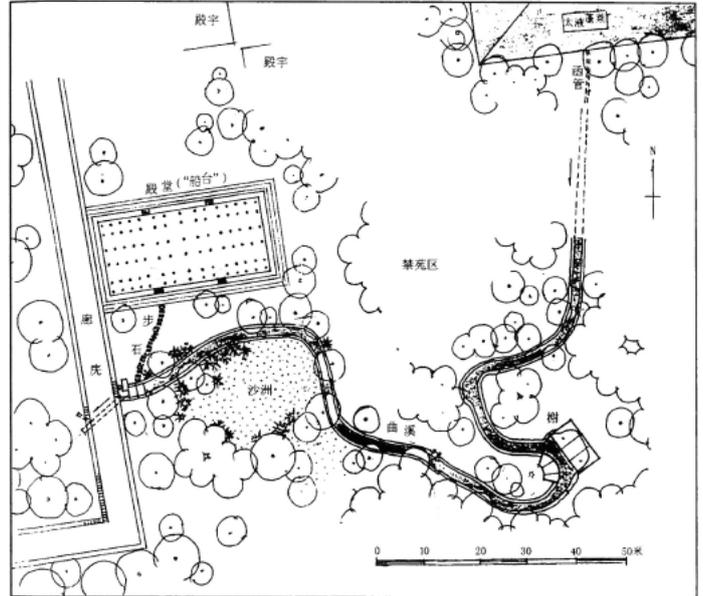


Fig. 4: Watercourse and sandbar in the remains of Emperor Nanyue's Palace Garden built during the Qin and Han Dynasties (Guangzhou City, Guangdong Province): Plan and reconstruction [Yang Hongxun]

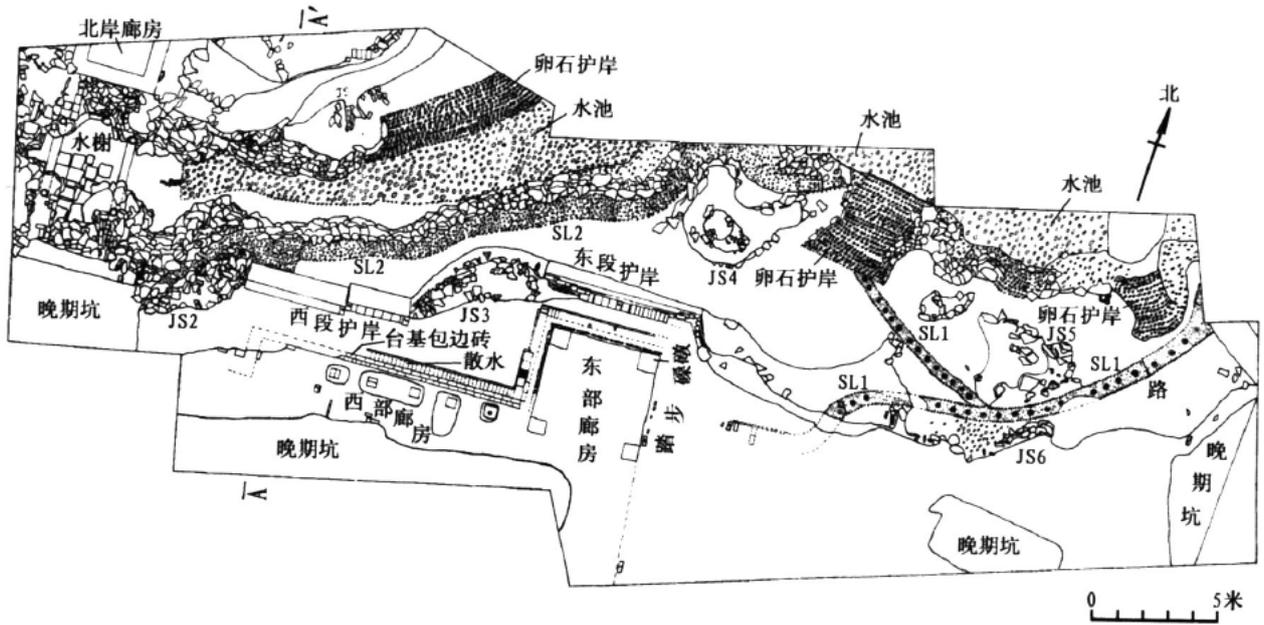


Fig. 5 : Plan of the remains of Shangyang Palace built in Luoyang during the Tang Dynasty (* due to Reference 27)

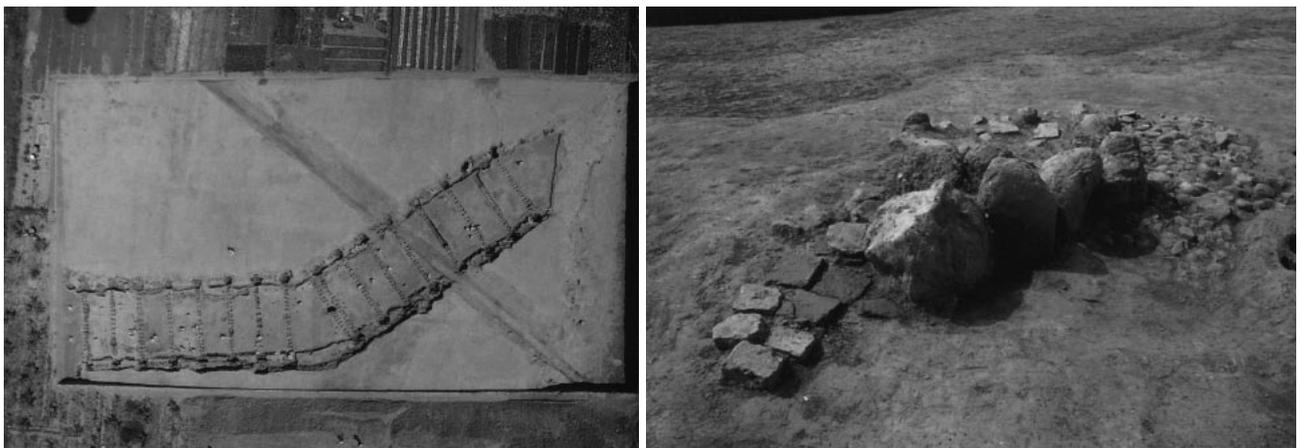


Fig. 6 : T'ai-yi Pond built at the Daming Palace during the Tang Dynasty [Left: Remains of ganlan raised flooring on the north shore; Right: Decorative stones on the south shore of Penglai Island (artificial hill)] (* due to Reference 28)

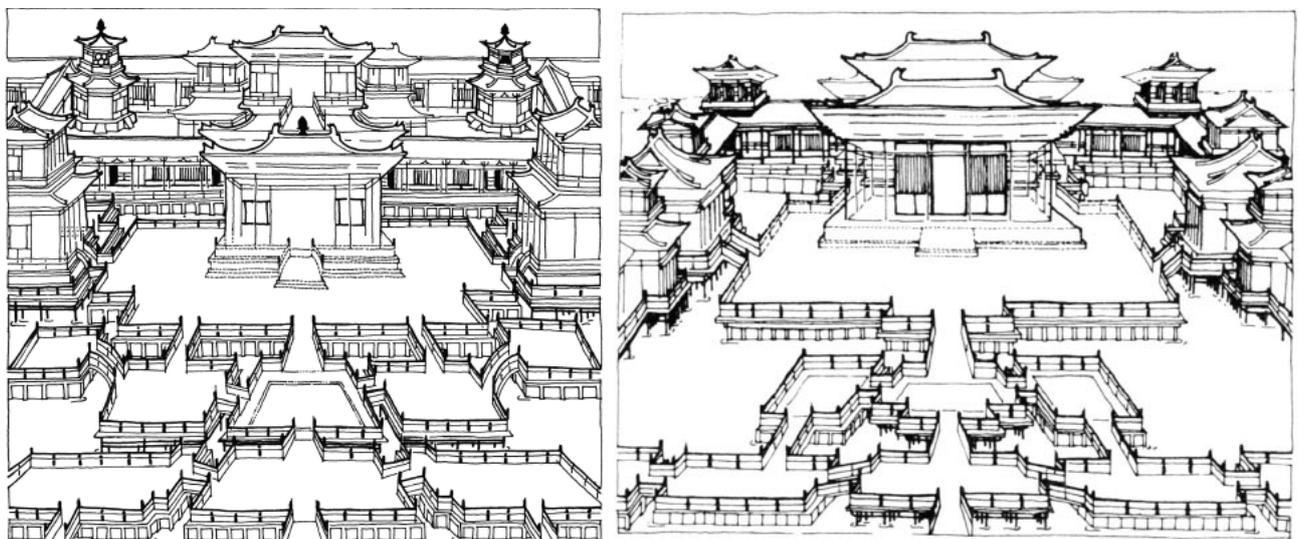


Fig. 7 : Wall paintings of Dunhuang Mogao Caves [Xiao Mo]
 Left : Temple depicted in the Bhaiṣajyaguru Sutra painting in the north wall of Cave No. 85
 Right : Henso-zu painting of the Meditation Sutra in Cave No. 172

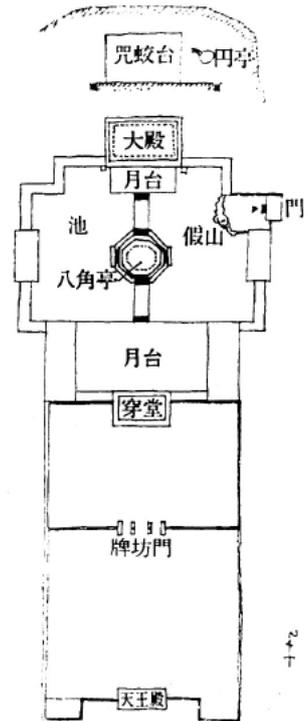
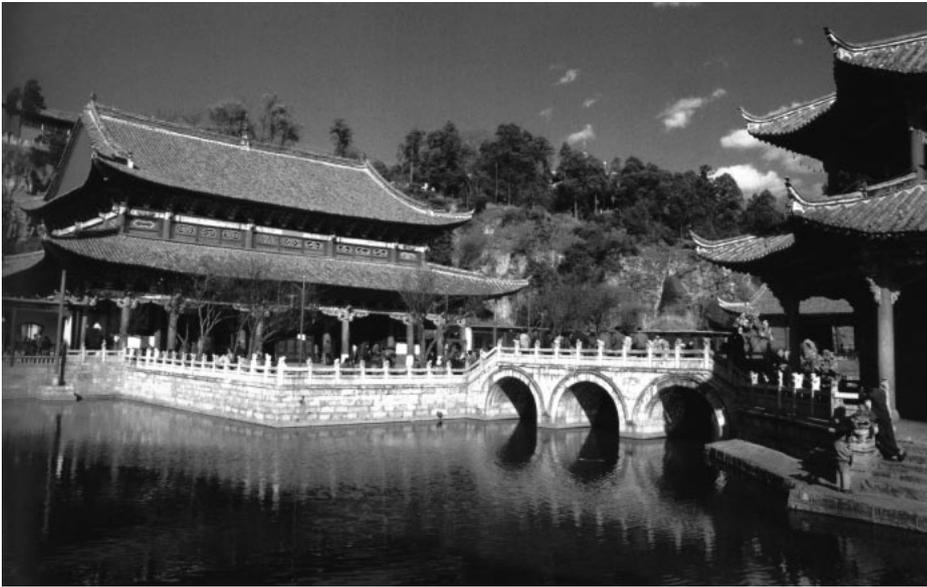


Fig. 8 : Yuantong Temple [Chenghua period of the Ming Dynasty (1465-1487)]
 Left : Pond garden with Main Hall (left) and Octagonal Pavilion (right)
 Right : Main temple layout (* due to Reference 1)

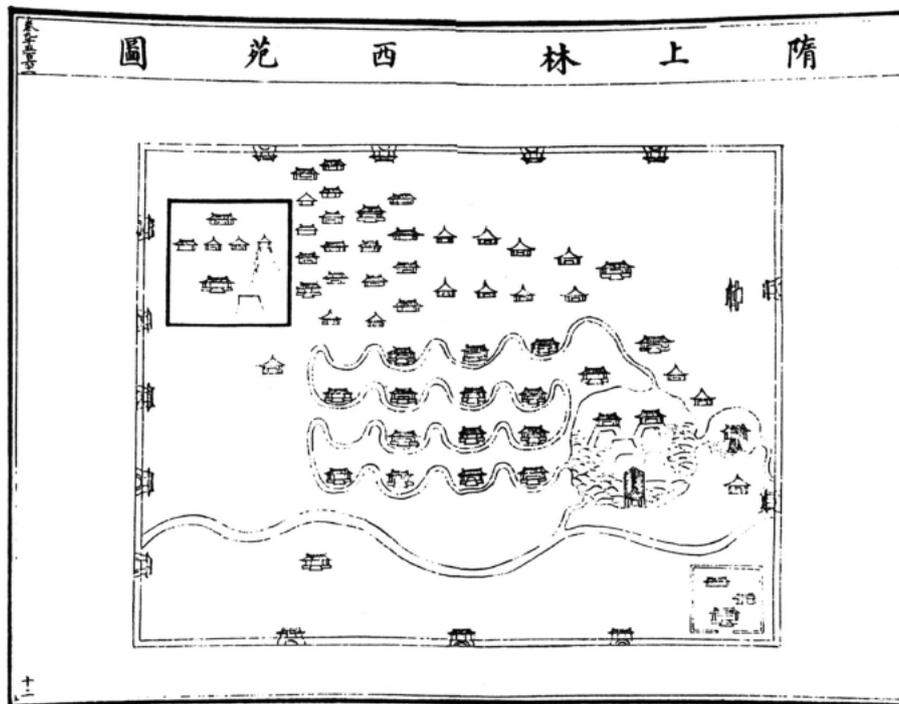


Fig. 9 : Xi-Yuan Garden built in Luoyang during the Sui Dynasty
 (*Yung-le-ta-tien* Imperial Encyclopedia)

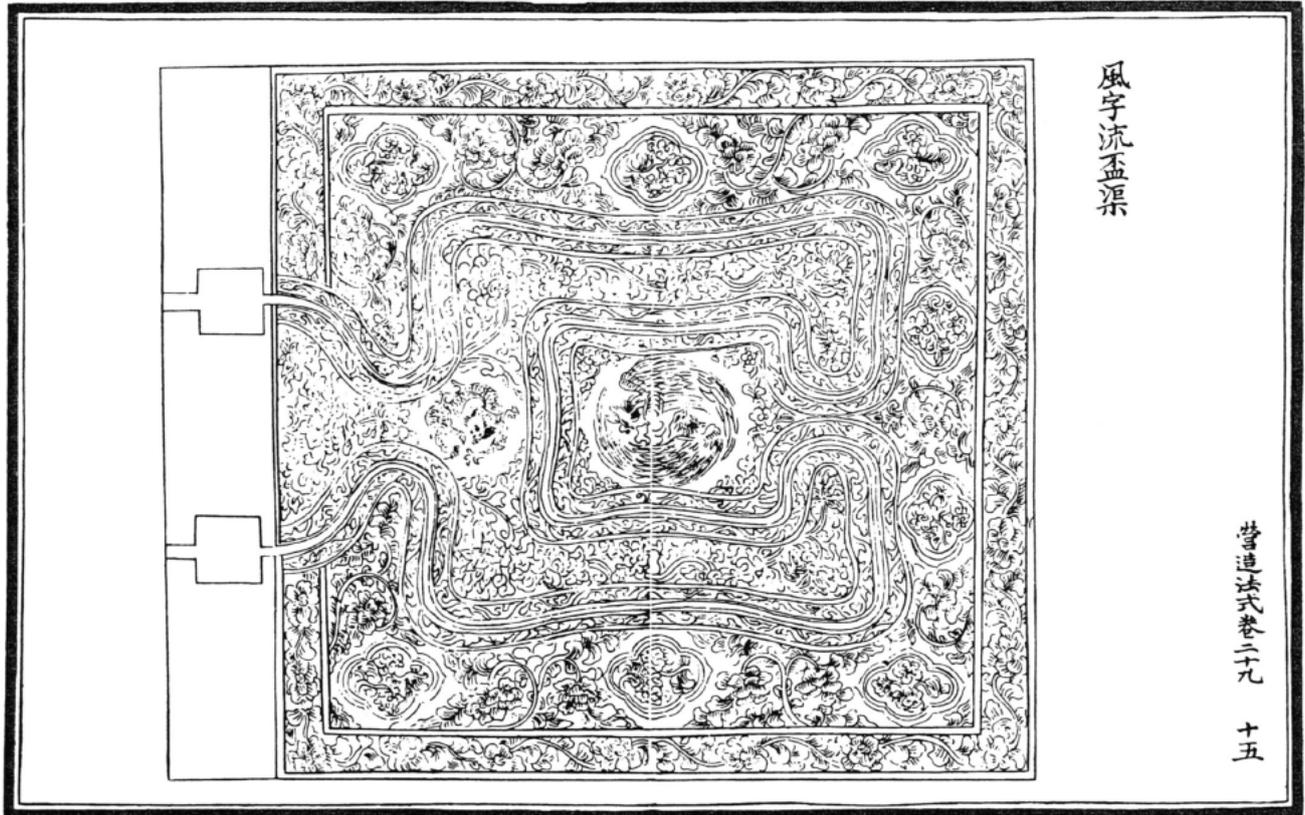


Fig. 10: Fengzi Channel depicted in the *Ying Zao Fa Shi* construction manual



Fig. 11: Poseokjeong Pavilion (Gyeongju, Korea)

A Garden in Uji Embodying the Yearning for the Paradise in the West – Byôdô-in Garden –

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1. Creation of Byôdô-in

In the Heian period (794 to 1185), Uji was developed in the southern Heian-kyô (present-day Kyôto) as a residential suburb. The preceding building of Byôdô-in was originally built in the early Heian period as a private villa for Minamoto no Tôru, which was later purchased by Fujiwara no Michinaga. After being bequeathed to his son Fujiwara no Yorimichi, the villa was converted into a temple in 1052, which coincided with the beginning of the mappô, the age of the degeneration of the Buddha's law. The main hall of the villa was then renovated into a Buddhist sanctum and the Phoenix Hall (Hô-oh-dô) was added in the following year. The Fujiwara clan continued expanding the building and, by the time of the death of Fujiwara no Yorimichi in 1074, many additional sanctums and towers had been constructed on the grounds of about eight hectares. According to one record, among them were, in addition to the main hall and the Phoenix Hall mentioned above, Hokke-dô, Tahô-tô, Godai-dô, Fudô-dô, Goma-dô, Kyôzô (sutra repository), Shôrô (bell tower), Kita-Daimon (north gate), and Nishi-Daimon (west gate). In the areas surrounding these premises, in addition to ordinary monasteries, there were larger-scale monasteries such as Nansen-bô and Jôshin-bô.

There are some characteristics unique to Byôdô-in in terms of the layout of the temple complex: first, there are no tamped earth walls or other shields along the easternmost edge of the temple premises that faces the west bank of the Uji River; second, in general each temple faces east; and third, there is no axial line of the entire temple complex. The first temple (Jôdo temple) where a Jôdo garden was built was Hôjô-ji Temple in Kyôto, which was originally built by Fujiwara no Michinaga. This temple, and Hosshô-ji Temple endowed by Emperor Shirakawa, are surrounded by a tamped earth wall. On the premises of these temples, a Nanmen-dô

(south-facing temple building) and a pond are located on the south-north axis extending from the Nan-mon (south gate), and the pond is surrounded by the U shaped temple. Byôdô-in is significantly different in these features from the other two temples. The building style of the Phoenix Hall was taken over by Shôkômyô-in in Toba and Muryôkô-in in Hiraizumi, exerting a significant impact on the development of Jôdo temples in later years.

2. Byôdô-in Garden

It is obvious, both from records and the layout, that the Phoenix Hall is the main building of the Byôdô-in temple complex. The Phoenix Hall is a Tômen-dô (east-facing temple building) that houses the seated statue of Jôroku Amitabha Tathagata made by Jôchô. Consisting of Chû-dô (the central hall), which is a sanctum, and designed corridors on its south, north and west sides, the Phoenix Hall is architecturally an Amida-dô style depicting the Palace "Hôrô-kaku" of Amida Buddha. The hall is built on the central island in the pond and surrounded by a garden. The Byôdô-in Garden, a temple garden built around the Phoenix Hall, is a Jôdo garden aiming to reproduce the Gokuraku-Jôdo or the Land of Ultimate Bliss.

Aji-ike Pond, the centerpiece of the garden, spreads its surface mainly to the east and north sides of the Phoenix Hall at present, but it is known that the pond once also expanded into the west, the back side of the hall, largely along the pond terrace. While the trees on the bank now block the view from the front side of the Phoenix Hall to the east, the garden was originally connected to the bank of the Uji River, commanding a wide landscape toward the east. The Aji-ike Pond was made based on the garden pond that was built along with the original private villa. When the Phoenix Hall was constructed, the west side of the terrace was dug

to expand the pond area, with the central island remaining. The pond is fed by spring water from the terrace and within the pond, and probably drained into the Uji River. The entire pond bank, excluding the southern part that forms a terrace cliff, is a gentle slope where a pebble beach was constructed using fist-sized river stones, with ornamental stones at key positions. This style is basically the same as that of a *shinden*-style garden of the same period.

The east bank of the pond is faced by the facade of the Phoenix Hall. There was originally a narrow pebbled peninsula protruding from the south side of the facade, which was connected to a garden, also covered with pebbles, extending to the Uji River. Immediately following the death of Yorimichi, however, this part of the pond was reclaimed and the height of the garden was raised. In addition, a small imperial palace was constructed on the bank directly opposite, for the purpose of observing the Phoenix Hall. At the beginning of the 12th century, the Phoenix Hall was largely renovated when the transept-type structure with columns rising from the pond was altered into the *sô-danjôzumi-kidan* style or the podium stylobate style. The roofing was also changed to the *hon-kawarabuki* style, a combination of flat and rounded tiles. It is inferred that the original roofing was the *kogawara* style, a roof covered with wood layers, as is the one used for Konjiki-dô (Golden Hall) of the Chûson-ji.

3. Representation of the Land of Ultimate Bliss

According to an article about the establishment of the Tahô-tô pagoda in 1061, “Byôdô-in was converted from a residential villa to a temple, representing the Land of Ultimate Bliss with the statue of Amitabha Tathagata enshrined.” It was also reported that in the capital a song with a lyric saying “If you cannot believe in the Land of Ultimate Bliss, pay homage at the temple in Uji” became popular. These reports indicate that those in the capital recognized Byôdô-in as the Land of Ultimate Bliss in the present world.

Here is a perfect document to illustrate the specific function of the Land of Ultimate Bliss in the present world. According to a record of Goreizei Emperor’s Visit to Byôdô-in in 1067, a temporary lodge decorated with brocade and

embroidery was built on the pond in front of the Phoenix Hall, a dragon-headed boat and a *geki* (a kind of imaginary bird)-headed boat were floated out on the pond, and the emperor worshiped Amitabha Tathagata from the temporary lodge on the pond. The Jôdo sutra (the Pure Land sutra) preaches that people will be reborn in the Jewel Pond in the Land of Ultimate Bliss after their death. Considering the concept of meditation in those days, the worship by Goreizei Emperor was nothing but a simulated experience of rebirth in the Land of Ultimate Bliss. It should be particularly noted that the Byôdô-in Temple and Fujiwara no Yorimichi were rewarded for their efforts in arranging the visit. In addition, Rikyû-sha (Rikyû Shrine) located on the opposite bank of the Uji River, was also decorated with an order. Recent dendrochronological measurement of the main shrine of Rikyû-sha (the present Ujigami Shrine) has revealed that the shrine was constructed in 1060. Taking into consideration the year the shrine was built and the year of the visit to Byôdô-in by Goreizei Emperor, the two facilities were regarded as a pair. Byôdô-in in the next life, or nirvana, is dependent upon the existence of Rikyû-sha, or samsara, in the real world. Rikyû-sha was built as a symbol of the real world on the bank opposite the west bank of the Uji River where Byôdô-in is located. We may consider that the Uji River was regarded as the boundary to separate the next life from the real world. This is precisely because the Byôdô-in Garden faces the west bank of the Uji River and commands a wide landscape towards the east. We should therefore understand that the yearning by Fujiwara no Yorimichi for the Paradise in the West was not entrusted to the Phoenix Hall and the Byôdô-in Garden alone, but also to the space covering the wide natural landscape of the Uji region.

After the death of Yorimichi, the small imperial palace was constructed on the bank opposite the Phoenix Hall exclusively for the purpose of observing the hall. Consequently, some corrections had to be made in his concept, and in the early 12th century, the architectural expression of the Phoenix Hall was changed. These corrections and changes, however, did not weaken the power of Byôdô-in to suggest itself as the Land of Ultimate Bliss in the present world. We can verify this

because the designs of both Shôkômjyô-in and Muryôkô-in (Hiraizumi) were based on the renovated Phoenix Hall and the Byôdô-in Garden.

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*Translation's Notes

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- 3) SUGIMOTO Hiroshi 2006 Archeological Ruins in Uji: the Heritage of the Fujiwara Clan Dating to the Heian Court Period. Archeological Ruins of Japan Vol. 6, Dôseisha

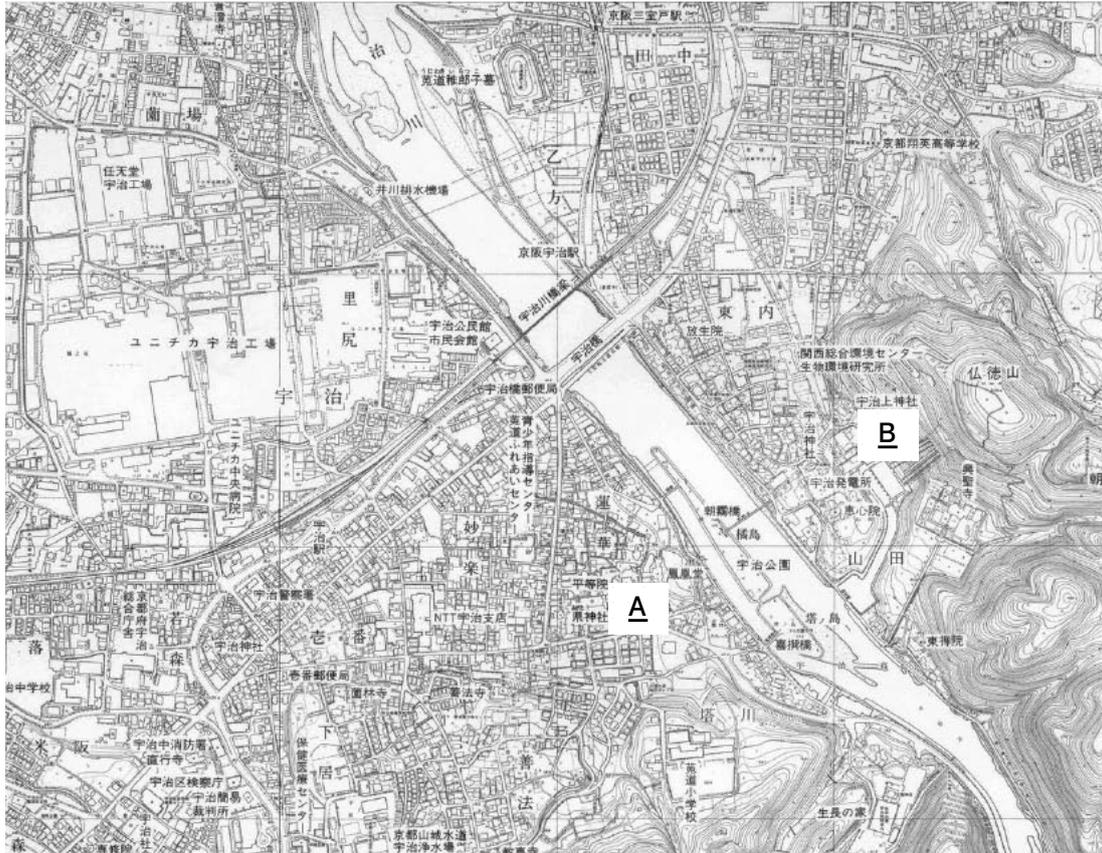


Fig. 2 Present-Day Topographic Map of the Peripheral Area of Uji (A : Byôdô-in Temple, B : Ujigami Shrine)

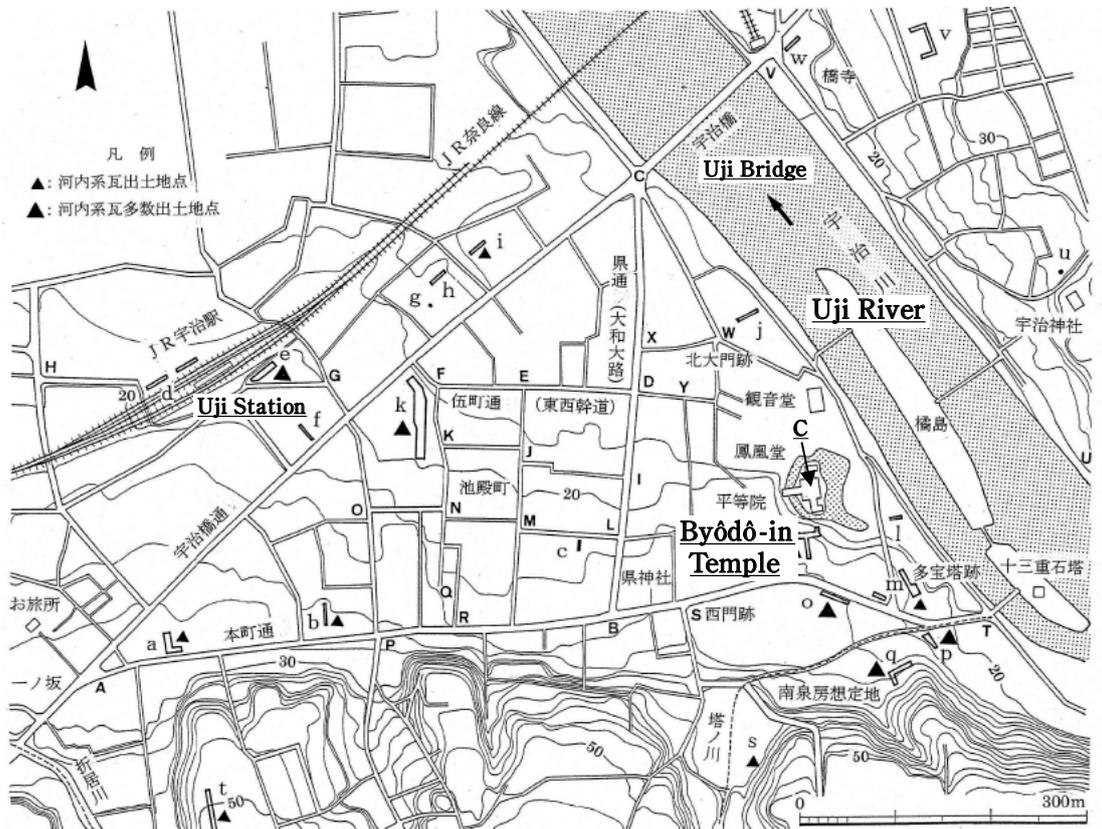


Fig. 3 Topography and Roads of the Peripheral Area of Byôdô-in (Source : Map prepared about 1965)

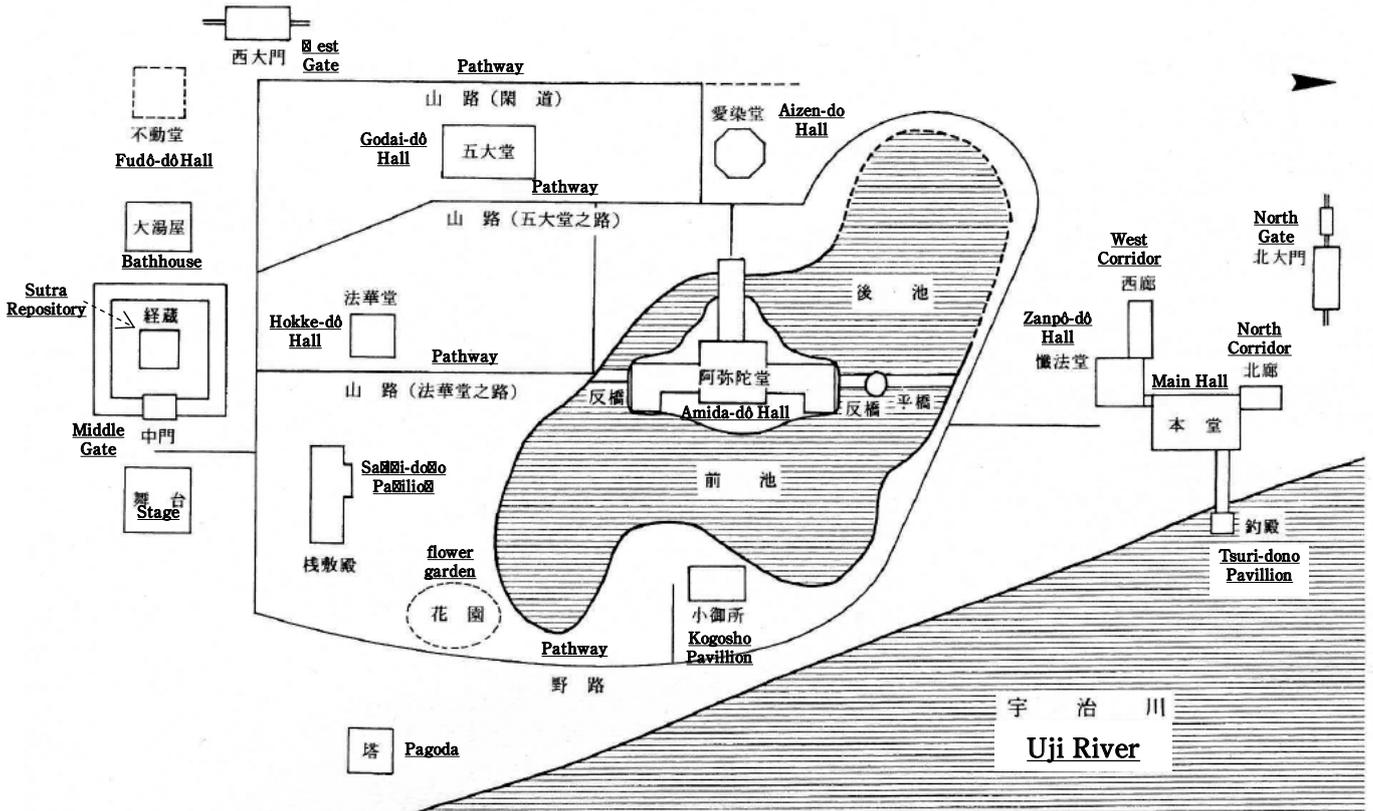


Fig. 4 Estimated Positional Relation of Temples and Halls of Byôdô-in Temple Complex

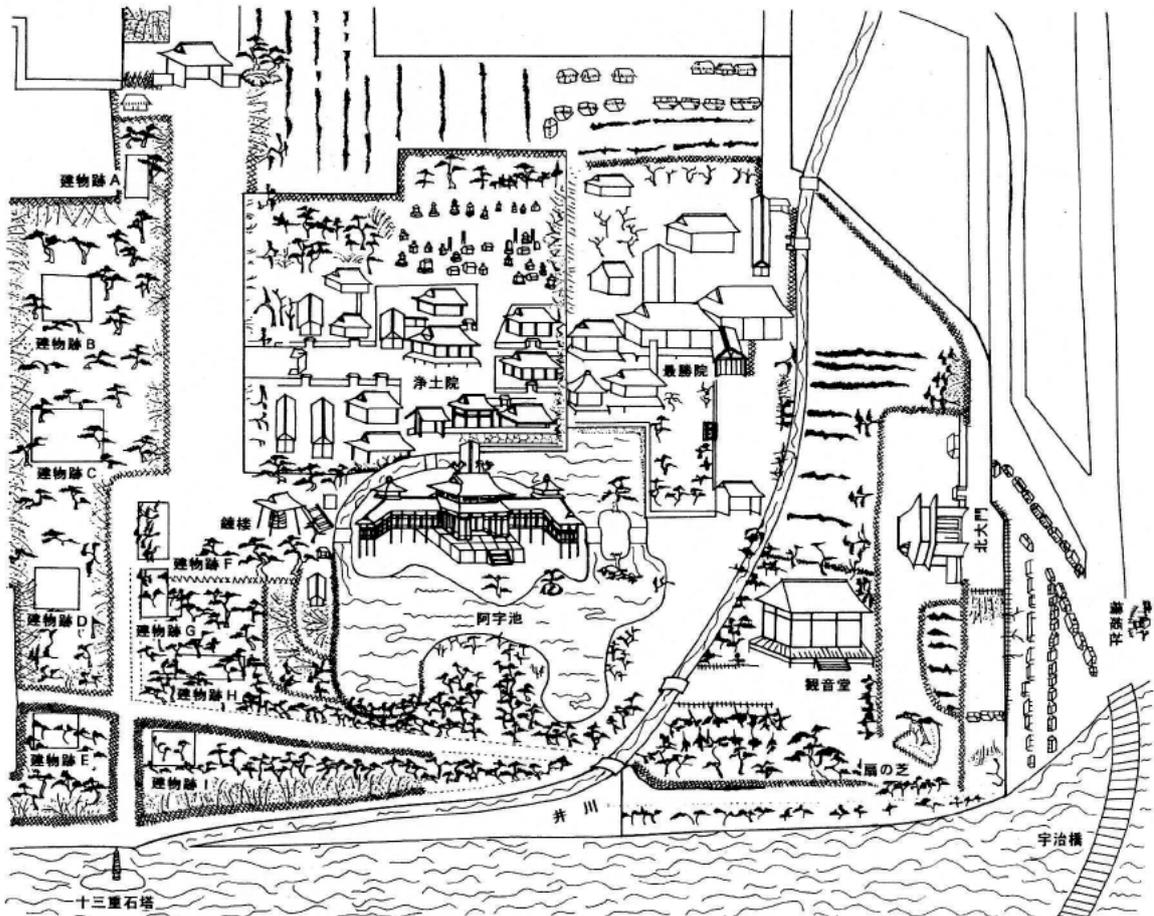


Fig. 5 "Ancient Map-Ôtsu of Byôdô-in Precinct" Owned by Saishô-in Temple (re-drawn and some letters added in the modern age)



Fig. 7 Bird's Eye Photo of Byôdô-in



Fig. 8 Correspondence of Each Dan between Phoenix Hall and Image of Pure Land

*A Kansô-nenbutsu: A style of Buddhist training that involves reciting prayers while keeping an image of the Pure Land in mind

*B At the time of death, you will find yourself sitting in a golden lotus flower. When the flower closes, you will be led by Amitabha to the Pure Land and reborn in the pond there. (Excerpt from the Pure Land Sutra)

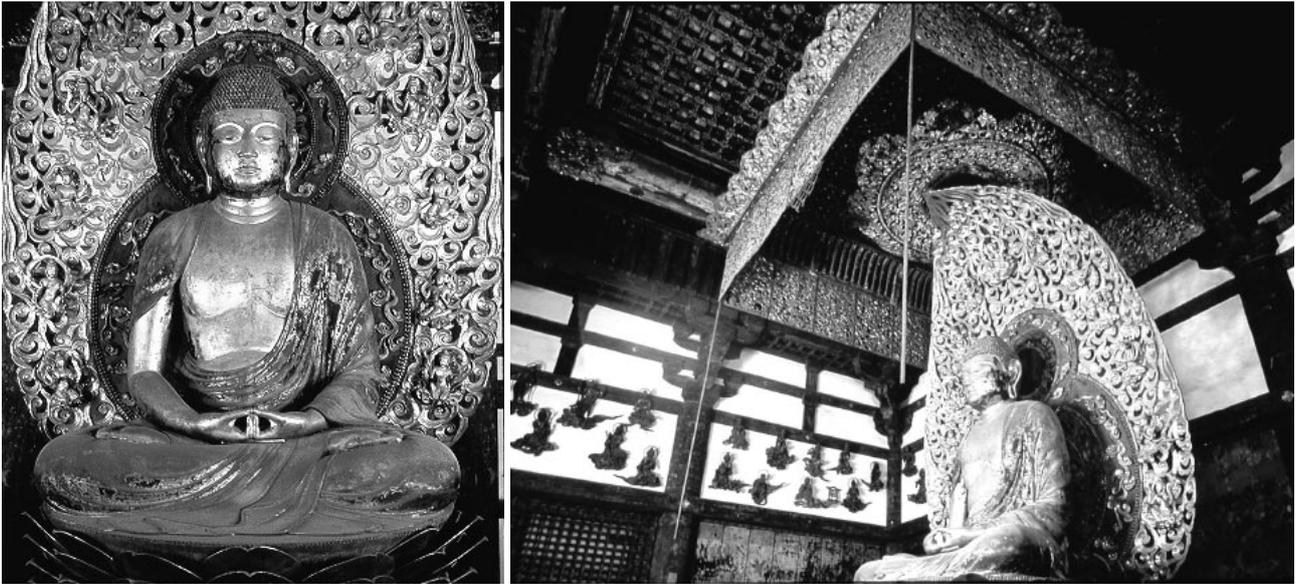


Fig. 9 Seated Statue of Amitabha Tathagata

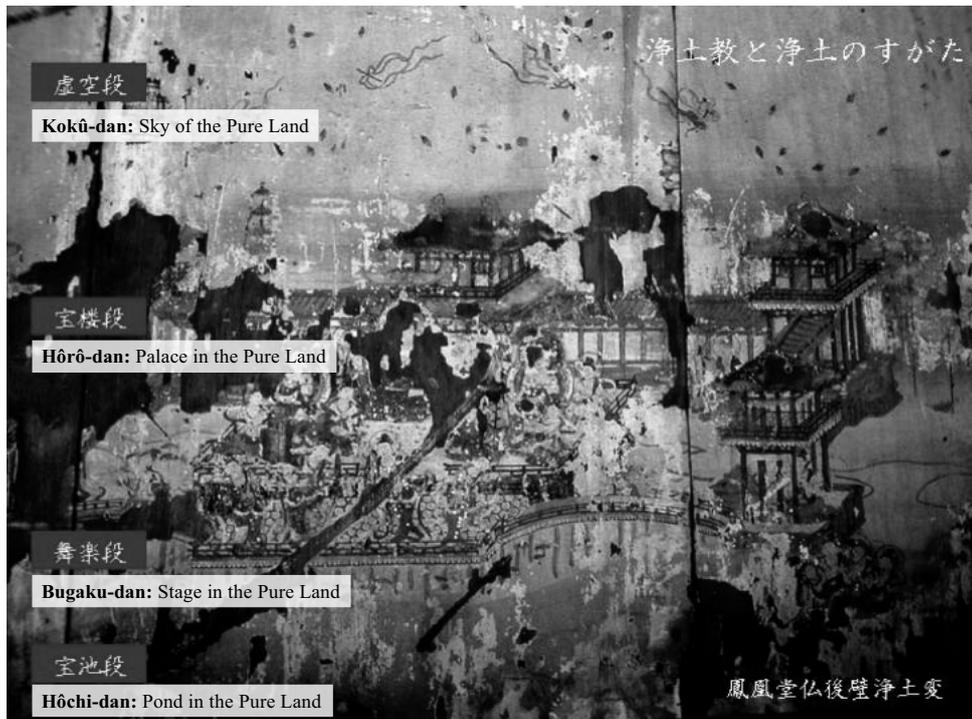


Fig. 10 Painting of Amida's Pure Land on the Wall behind the Buddha in the Phoenix Hall



Fig. 11 Excavation of the Garden around the Phoenix Hall

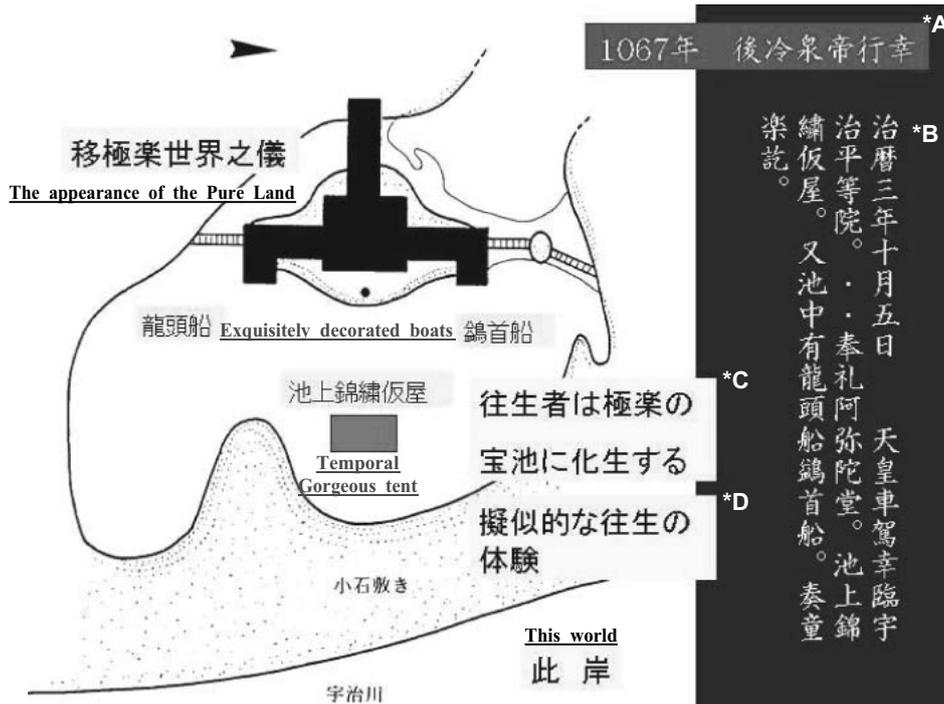


Fig. 12 In 1067 on the Visit by Emperor Goreizei

- *A In 1067, Emperor Goreizei visited the temple for worship.
- *B The emperor offered worship to the Amida-dô Hall in a gorgeous tent built in the pond. Exquisitely Beautifully decorated boats were floated out on the pond, on which children played music, were floated out on the pond.
- *C The dead are reborn in the pond of the Pure Land. (Excerpt from the Pure Land Sutra)
- *D Ritual to simulate rebirth into the Pure Land



Fig. 13 In 1118 on the Occasion of a Memorial Service with Ten Offerings

- *A In 1118, Empress Goreizei visited the temple for worship.
- *B When visiting the temple for worship, Empress Goreizei was seated in the imperial palace on the bank opposite the Amida-dô Hall. Adjacent to the imperial place, structures were constructed to accommodate other participants and performers. A stage was set in the pond and man-made lotus flowers, water birds and other objects were densely arranged both in the pond and on the banks. Exquisitely decorated boats were floated out on the pond.
- *C Viewing the world of the Pure Land



Fig. 14 Spatial Correspondence Based on *Fusô-Ryakki*

- *A The precincts of the Byôdô-in Temple look so beautiful. In front of the temple, a river flows as if guiding us to the Pure Land. We can see beautiful mountains around the temple, which seem to represent our good behaviors. The Byôdô-in Temple was converted from a residential villa. Here, the statue of Amitabha Tathagata is enshrined and the image of the Pure Land is reproduced. (*Fusô-Ryakki*, 1061)
- *B Authentic Pure Land
- *C Two beautiful mountains
- *D The appearance of the Pure Land The statue of Amitabha Tathagata
- *a This world
- *b Boundary
- *c The other world



Fig. 15 Structure of Spatial Correspondence of Byôdô-in
 *A: This world, *B: The other world, *C: Authentic Pure Land

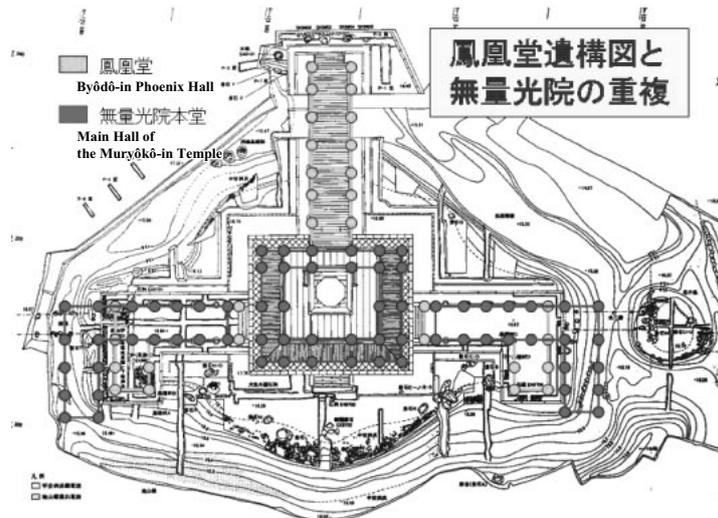


Fig. 16 Muryôkô-in Temple in Hiraizumi Superimposed over an Excavation Drawing of Phoenix Hall

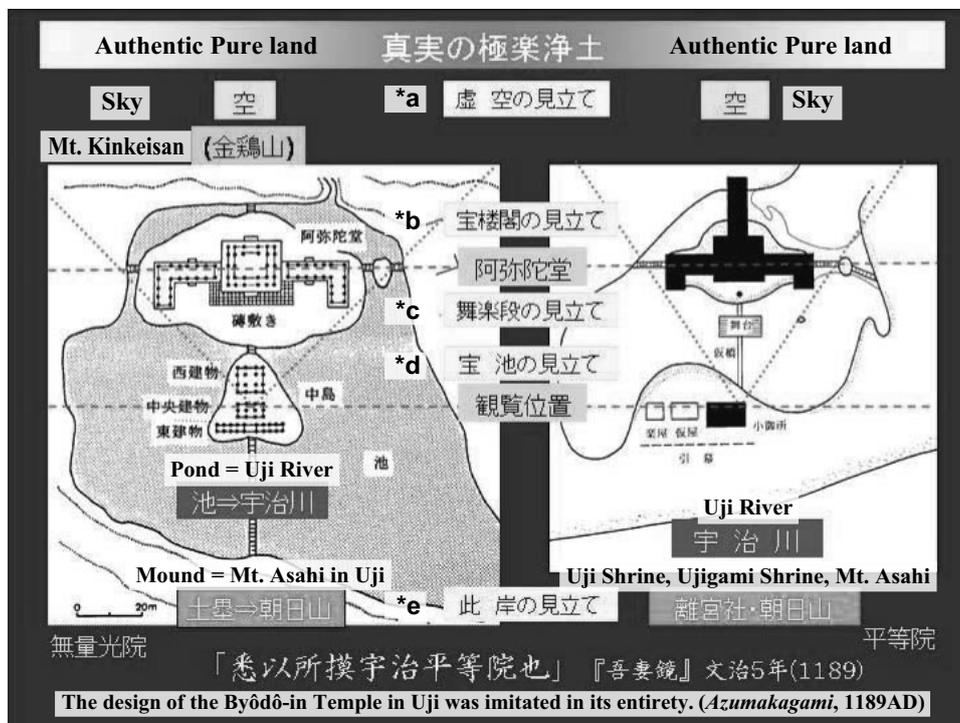


Fig. 17 Comparison between Muryôkô-in and Phoenix Hall at a Buddhist Memorial Service
Left : Muryôkô-in Temple (in Hiraizumi) , Right : Byôdô-in Temple (in Uji)

*a : Likened to the sky of the Pure Land, *b : Likened to the palace in the Pure Land,
*c : Likened to the stage in the Pure Land, *d : Likened to the pond of the Pure Land, *e : Likened to this world

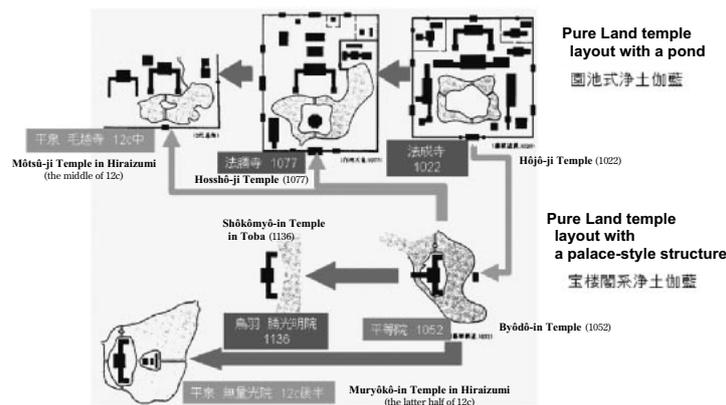


Fig. 18 Transition of Jôdo temple in Heian Period

Paradise Envisioned in Ôshû and a Group of Gardens – A Group of Pure Land Gardens in Hiraizumi –

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1. Emergence of “Hiraizumi”

(1) Hiraizumi, the location of Paradise

Hiraizumi is located almost at the center of Mutsu-no-kuni, an ancient administrative district, in the northern realm of the main island of Japan. Hiraizumi is surrounded by three rivers: the Kitakamigawa River in the east, the Koromogawa River in the north, and the Ôtagawa River in the south. In the west are low-lying rolling hills. Descriptions in *Chûson-ji Konryû-Kuyô-Ganmon* (pledge for the completion of Chûson-ji Temple) and *Enryû-ji Bonshô-meï* (bell inscription of Enryû-ji Temple) indicate that part or whole of Hiraizumi may well have been considered the land of *shijin-sô-oh* (topography protected by four directional deities).

There are some characteristics unique to Byôdô-in in terms of the layout of the temple complex: first, there are no tamped earth walls or other shields along the easternmost edge of the temple premises that faces the west bank of the Uji River; second, in general each temple faces east; and third, there is no axial line of the entire temple complex. The first temple (Jôdo temple) where a Jôdo garden was built was Hôjô-ji Temple in Kyôto, which was originally built by Fujiwara no Michinaga. This temple, and Hosshô-ji Temple endowed by Emperor Shirakawa, are surrounded by a tamped earth wall. On the premises of these temples, a Nanmen-dô (south-facing temple building) and a pond are located on the south-north axis extending from the Nan-mon (south gate), and the pond is surrounded by the U shaped temple. Byôdô-in is significantly different in these features from the other two temples. The building style of the Phoenix Hall was taken over by Shôkômyô-in in Toba and Muryôkô-in in Hiraizumi, exerting a significant impact on the development of Jôdo temples in later years.

(2) Historical background

For centuries, central powers had been struggling to control local powers. The confrontation came to the surface in the middle to the latter half of the 11th century, which led to a civil war. Fujiwara no Kiyohira, who professed himself a descendant of native “*Tôï* (eastern barbarians),” though he could be traced back to distant aristocracy in the central government, won the civil war, and secured a foothold in Hiraizumi at the end of the 11th century. Kiyohira’s efforts to ensure peace and security in the land based on Buddhist ideas are well described in *Chûson-ji Konryû-Kuyô-Ganmon*. The popularizing idea of the Pure Land of the West based on the increasingly prevalent idea of the “end of the Dharma,” in combination with the trend of creating an ideal space in the suburbs of Kyôto, was behind the endeavor to create the Pure Land on earth in Hiraizumi integrated with a political and administrative center.

2. Timeline of creating Paradise:

a group of Pure Land gardens in Hiraizumi

(1) In the era of Kiyohira:

Chûson-ji Ôike-Ato (remains of a large pond), etc.

After relocating his residential office to Hiraizumi (Yanaginogosho Iseki (Yanaginogosho archaeological site)), Kiyohira built a tower at the center of the area he put under his control (as recorded in *Azumakagami*). Today, the presence of the tower is known only in this chronicle describing the Medieval age. It is believed that the tower was certainly located almost at the center of the Kanzan-Kyûryô hills that form the precincts of Chûson-ji. Completion of halls and towers was followed by construction of Konjiki-dô (Golden Hall), which served as Amida-dô (Amida hall) and

later as Sô-dô (a funeral hall), facing the residential office.

Chûson-ji Ôike-Ato may represent the first Pure Land garden in Hiraizumi. Excavation surveys thus far have revealed that the pond had a central island, the lower part on the east side was protected by an earth bank, and the garden went through two modifications in the 12th century.

According to the descriptions in *Chûson-ji Konryû-Kuyô-Ganmon*, on the west side of Ôike-Ato were located “Sanken-shimen hiwadabuki-dô (three bays with eaves on four sides cypress bark-roofed hall),” “Sanjû-no-tô (three-story pagoda),” “Nikai kawarabuki kyôzô (two-story tile-roofed sutra repository),” “Nikai shôrô (two-story bell tower),” etc. Excavation surveys have identified the remains of kyôzô.

(2) In the era of Motohira:

gardens at Môtsû-ji and Kanjizaiô-in

a) Môtsû-ji and Kanjizaiô-in

Motohira, successor to Kiyohira, built Môtsû-ji from the second quarter to early in the third quarter of the 12th century. Considering the fact that the principal image is Yakushi(Bhaishajyaguru)-nyorai, the connection with the concept of Jôruri Pure Land can be explained. Môtsû-ji had two main halls: Enryû-ji and Kashô-ji. The garden pond now called Ôizumi ga Ike faces Enryû-ji, and the pond had two bridges due north and due south from Nan-Daimon (South Main Gate) centering on the central island in the pond. The precincts were surrounded by earthen mounds, which were aligned in the north-south direction together with hall buildings. Mt. Tôyama towers at the northwest of the temple.

Ôizumi ga Ike is considered to represent one of the typical Pure Land gardens. It extends in an east-west direction, and the shore protection on the north side is covered with cobble stones. Water is carried from the mountain behind the temple (in the northeast) into the pond in the *yarimizu* stream style comprising flagstones and round gravels, etc. Together with the pond's shore protection (in pebble beach and rough seashore style), its central island, and *keiseki* (garden stones), etc., the stone arrangement for the *yarimizu* stream

is an embodiment of the descriptions in *Sakuteiki* (the book of gardening). After 13 excavation surveys, the original conditions have been fully restored and maintained. The central island has traces of two modifications.

Kanjizaiô-in is adjacent to the precincts of Môtsû-ji on the east side. According to *Azumakagami*, Amida-dô was commissioned and constructed by Motohira's wife. The precincts and the hall building were aligned in a due north-south direction, as in the case of Môtsû-ji.

The pond facing Amida-dô has been called Maizuru-ga-Ike (literally, the pond of dancing crane), which has a central island. The existence of a bridge connecting to the central island is not known. Water is carried into the pond from the northwest, with the source located in a reservoir (Benten-Ike) in the northeast of the Môtsû-ji precincts. The junction with the pond represents *tsutaiochi* (the slithering of a waterfall with a stone arrangement), in line with the descriptions in *Sakuteiki*.

b) Mt. Kinkeisan and the Pure Land components layout

It was in the era of Motohira when the layout plan of components, which formed the world of Pure Land in Hiraizumi, emerged with clarity. Construction of a sutra mound (*kyôzuka*) started on the summit of Mt. Kinkeisan. The line extended to the north from the north-south line between Môtsû-ji and Kanjizaiô-in reaches the summit of Mt. Kinkeisan, which clearly indicates that Mt. Kinkeisan played a significant role in the layout of these temples. It is also noteworthy that, at Yanaginogoshi Iseki, the line extended to the west from the bridge over the pond annexed to the residence (or Jibutsu-dô, personal Buddha Hall) reaches the summit of Mt. Kinkeisan. For these reasons, it is likely that the main buildings were reconstructed in a due north-south direction when the pond was built, with Mt. Kinkeisan seen as Pure Land of the West.

(3) Completion of Paradise: remains of Muryôkô-in

Muryôkô-in was commissioned and constructed by

Hidehira, successor to Motohira, based “on the model of topography of Uji Byôdô-in.” The main temple was Amida-dô that enshrined Jôroku Amida Butsu. The building had transepts, and was open almost to due east. The pond, which was built without a liner, is now called Bonji ga Ike. Water is carried from the northwest side. The source is believed to have been spring water from Mt. Kinkeisan. The pond was host to the central island (on which the main temple was built), a small eastern island, and a small northern island. On the small eastern island three facilities were built facing the main hall. It is confirmed that a bridge connected the main temple and the small northern island. The pond is surrounded by earthen mound and moat. The results of recent excavation surveys show that Muryôkô-in may well have been built in the late years of Hidehira, around the time he entered the priesthood.

On the premises of Muryôkô-in, when Amida-dô on the central island was seen from the east side of the pond across the small eastern island, Amida-dô would sit against the backdrop of Mt. Kinkeisan, which would remind a viewer of the Western Paradise. For this reason, Muryôkô-in is considered as the pinnacle of Pure Land gardens, integrating a pond, a Buddhist hall, and a mountain behind them. Muryôkô-in can also be considered a space where the political and administrative center and the Western Paradise were literally integrated, based on the fact that it is bordered by Yanaginogosho Iseki on the east side across Nekoma-ga- Fuchi (small stream between the two remains).

3. “Hiraizumi” as the world of Pure Land

The “world of Pure Land” project in Hiraizumi was initiated by Kiyohira, the first lord, when he settled in Hiraizumi as the center of Buddhist control, embodied by Motohira, the second lord, in the form of a layout plan of components that constituted Pure Land, and was brought to completion by Hidehira, the third lord, with construction of Muryôkô-in in his later years. The process of creating the Pure Land world over a period of 100 years represents the development process of Pure Land gardens with unique features in location, form,

and design. Such endeavor was feasible only in Hiraizumi, where components were systematically arranged based on unique, syncretic nature of Buddhist thought which developed in Japan under the political and administrative rule by the Ôshû Fujiwara family, as well as a plentiful supply of water derived from the natural topography.

In Hiraizumi, the ideal space called “Pure Land” was created over the expanse of space, without being constrained to the precincts of a temple, with political and administrative facilities — characterized by somewhat urban features — integrated with religious facilities such as Pure Land gardens, etc. Indeed, the place deserved the appellation of Paradise on earth.

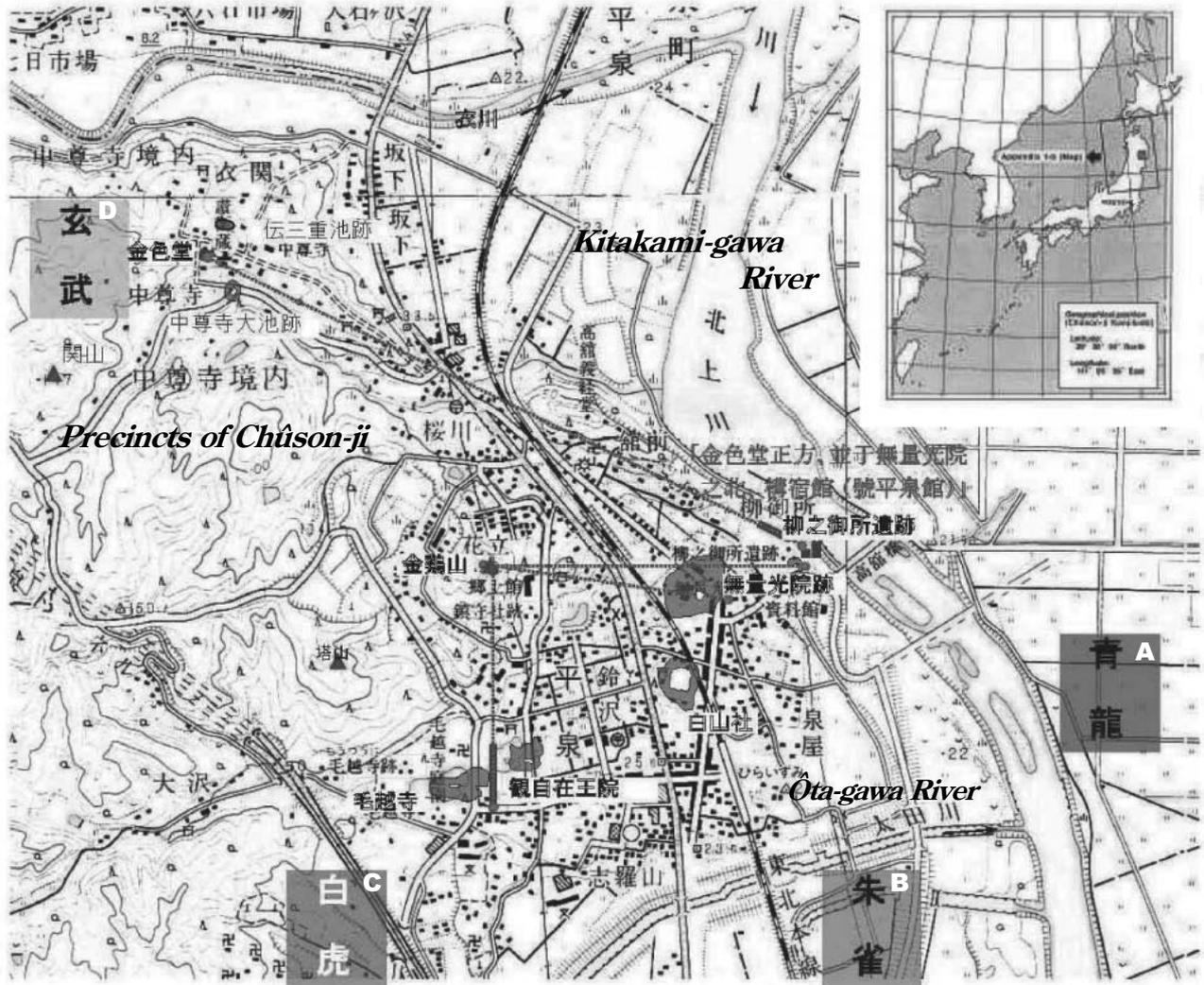
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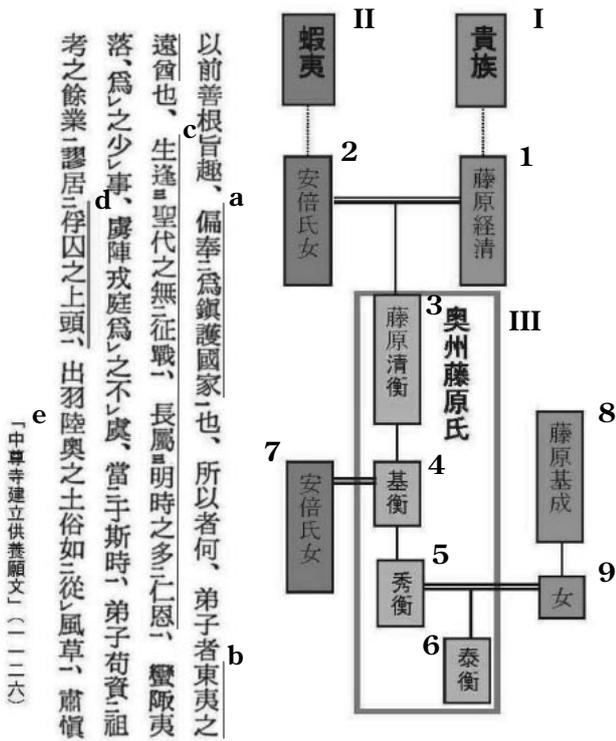
Notes

- a. Buddhist halls and pagodas were built in the selected places.
- b. Higher and lower parts of the premises were landscaped as hills and ponds respectively.
- c. The place is protected by the four deities*.
 - *A: Blue Dragon
 - *B: Red Phoenix
 - *C: White Tiger
 - *D: Black Warrior
- d. *Chûson-ji Konryû-Kuyô-Ganmon* (1126 AD)
(pledge for the construction of Chuson-ji Temple)

餘、拋三財幣之涓露、^a白吉土^a而建三堂塔、治真金^a而顯佛經、
 經藏鐘樓大門大垣、^b因高築山、就窪穿池、龍虎協宜、即是
 四神具足之地也、蠻夷歸善、豈非諸佛摩頂之場乎、又設萬
^d

「中尊寺建立供養願文」(一一二六)

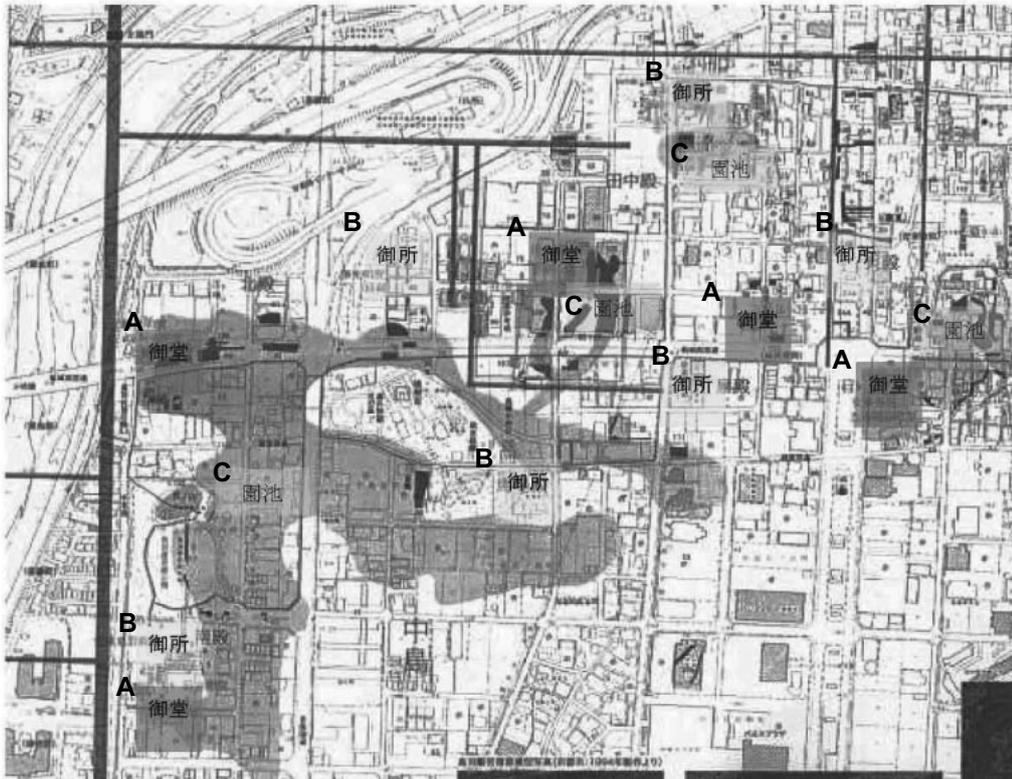
Fig. 1 Location of “Hiraizumi” and Layout of Components



Notes

- I. Aristocratic family
- II. Native *Emishi* tribe
- III. ÔSHÛ FUJIWARA Family
- 1. FUJIWARA no Tsunekiyo
- 2. a daughter of ABE family
- 3. FUJIWARA no Kiyohira
- 4. FUJIWARA no Motohira
- 5. FUJIWARA no Hidehira
- 6. FUJIWARA no Yasuhira
- 7. a daughter of ABE family
- 8. FUJIWARA no Motonari
- 9. a daughter of FUJIWARA no Motonari
- a. The purpose was exclusively to pacify and protect the nation.
- b. He is a descendant of the native *Emishi* tribe.
- c. He brought the war to an end in his childhood. When he grew to adulthood, he ruled the region with benevolence.
- d. He became the leader of the native Emishi tribe.
- e. *Chûson-ji Konryû-Kuyô-Ganmon* (1126 AD)
(pledge for the construction of Chûson-ji Temple)

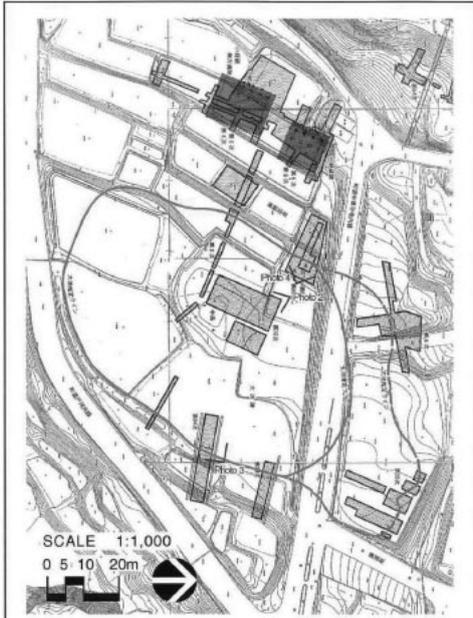
Fig. 2 Genealogy of the Ôshû Fujiwara Family, and Kiyohira's Perception of the Genealogy



Notes

- A. Temple Hall
(御堂)
- B. Residence
(御所)
- C. Garden Pond
(園地)

Fig. 3 Restoration map of the Garden, Residences, Temples and Ponds at Toba Detached Palace (prepared based on the 2007 appended figure, Kyôto City Archaeological Research Institute)



Plan of Ôike Ato and its related buildings

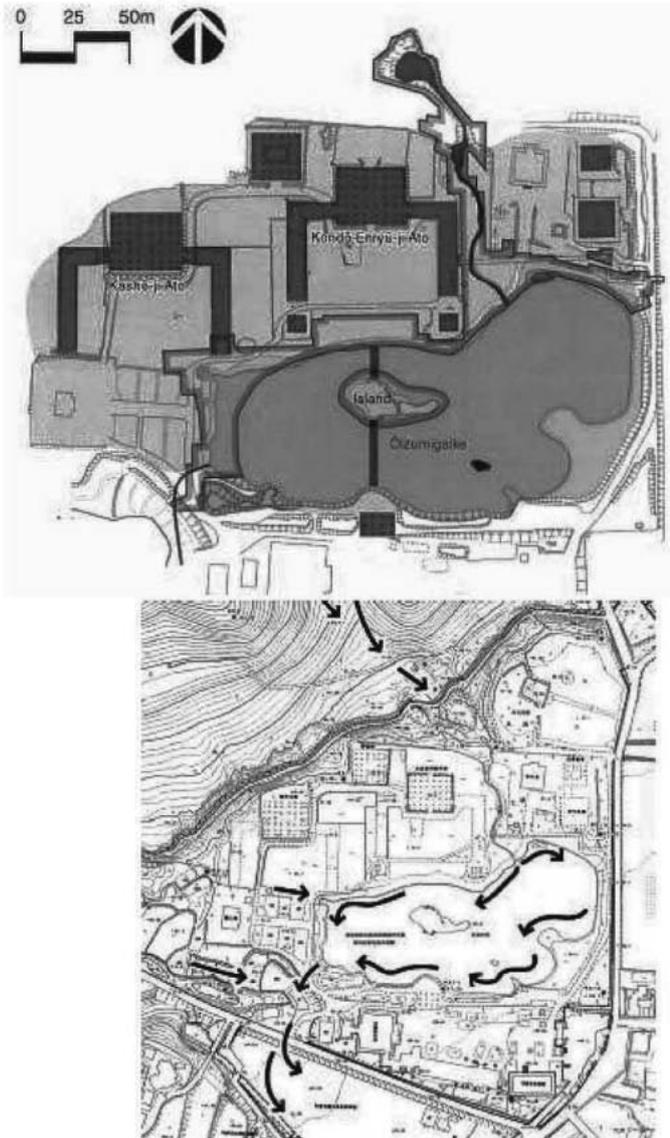
奉^a建立供養^a鎮護國家大伽藍一區事
 三間四面檜皮葺堂一字在左右廊廿二間
 二階瓦葺經藏一字^b
 奉^c納金銀泥一切經一部
 奉安置^c等身皆金色文殊師利尊像一軀
 大門三字
 築垣三面^d
 反橋一道廿一間^e
 斜橋一道十間^e
 龍頭鶴首畫船二隻^f
 左右樂器大鼓舞裝束卅八具^g
 右、築^h山以壇^h地形、穿池以貯^h水脈、
 〔中尊寺建立供養願文〕(一一二六)ⁱ

Notes

- a. Description of the great temple hall to pacify and protect the nation by the power of Buddha
- b. Tile-roofed scripture house
- c. One set of complete Buddhist scriptures written with melted gold and silver is dedicated.
- d. Arched bridge
- e. Skew bridge
- f. Two boats on which heads of a dragon and water bird are depicted
- g. Musical instruments, drums and dance costumes on both sides
- h. Earth was piled up to create hills, and ground was dug to form a pond.
- i. *Chûson-ji Konryû-Kuyô-Ganmon* (1126 AD)
(pledge for the construction of Chûson-ji Temple)



Fig. 4 Chûson-ji Ôike in the Era of Kiyohira and *Chûson-ji Konryû-Kuyô-Ganmon* (pledge for the completion of Chûson-ji Temple)



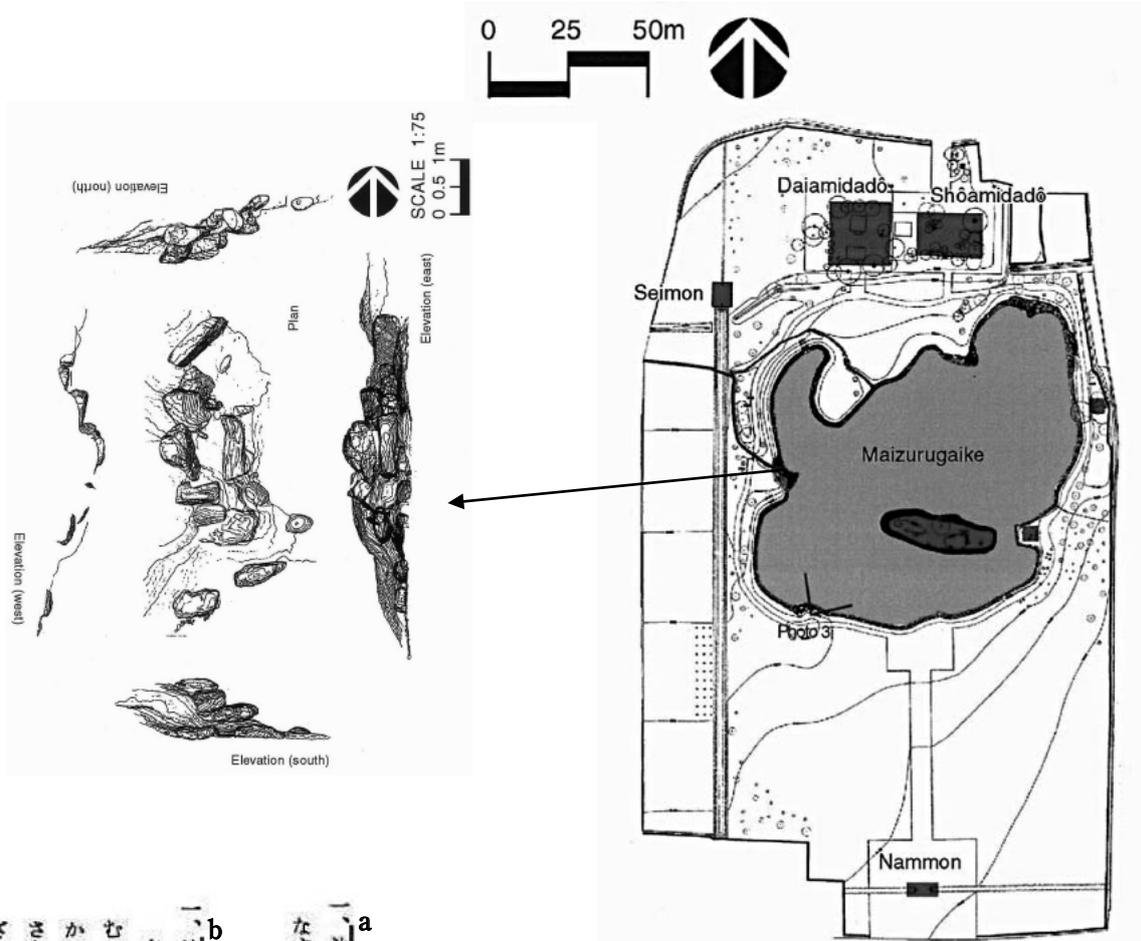
一 毛越寺事
 堂塔四十餘宇、禪房五百餘宇也、
 基衡建立之、先金堂號圓隆寺、鑲金銀、繼紫檀赤木等、
 盡萬寶交衆色、本佛安藥師丈六、同十二神將、
 雲慶作之、佛菩薩像以
 「吾妻鏡」

a 遣水事
 一、先水のみなかみの方角をさだむべし。経云、東より南へむかへて西へながすを順流とす。
 b、西より東へながすを逆流とす。しかれば、東より西へながす、常事也。又東方よりいだして、
 c、舎屋のしたをとおして、未申方へ出す、最吉也。青竜の水をもちて、もろくの悪気を白虎
 d、のみちへあらひいだすゆへなり。その家のあるじ疫気悪瘡のやまひなくして身心安楽寿命長
 遠なるべしといへり。
 e、四神相応の地をえらぶ時、左より水ながれたるを、青竜の地とす。かるがゆへに遣水をも殿
 f、舎もしハ寝殿の東より出て、南へむかへて西へながすべき也。北より出ても、東へまわして
 g、南西へながすべき也。経云、遣水のたわめる内ノ竜の腹とす、居住をそのはらにあつる、吉
 「作庭記」

Notes

- a. about *Yarimizu* stream
- b. First, the direction at the upstream end of the *yarimizu* stream should be determined.
- c. Normally, the *yarimizu* stream should be made to flow from east to south and then to the west.
- d. Ideally, the *yarimizu* stream should start from the east...
- e. ... and then be led to the southwest.
- f. Even when *yarimizu* stream is started from the north, the recommendation is to lead the flow to the east and then to the southwest.
- g. *Sakuteiki* (the book of gardening, which is the oldest in existence, all of the world)
- h. More than forty temple halls and pagodas.
- i. The main hall was named *Enryū-ji* Temple.
- j. It was built by *Motohira* (FUJIWARA no Motohira).
- k. A statue of *Yakushi-nyorai*, 2.4 m in height, was enshrined as a principal image.
- l. *Azumakagami*

Fig. 5 Môtsumi-ji temple and garden (Ôizumi ga Ike) [in the era of Motohira]



a 池はかめ、もしハつるのすがたにほるべし。水へうつはものにしたがひて、そのかたちをなすものなり。又祝言をかなにかきたるすがたぞなど、おもひよせてほるべきかなり。

b 一、滝のおつる様々をいふ事
 向落、片落、伝落、離落、稜落、布落、糸落、重落、左右落、横落
 むかひをちは、むかひて、うるわしくおなじほどにおつべきなり。

c かつおちは、左よりそへておとしつれば、水をうけたるかしらあるまへ石の、たかさもひろさも、水落の石の半にあたるを、左のかたによせたり、その石のかしらにあたりて、よこざまにしらミわたりて右よりおつるなり。

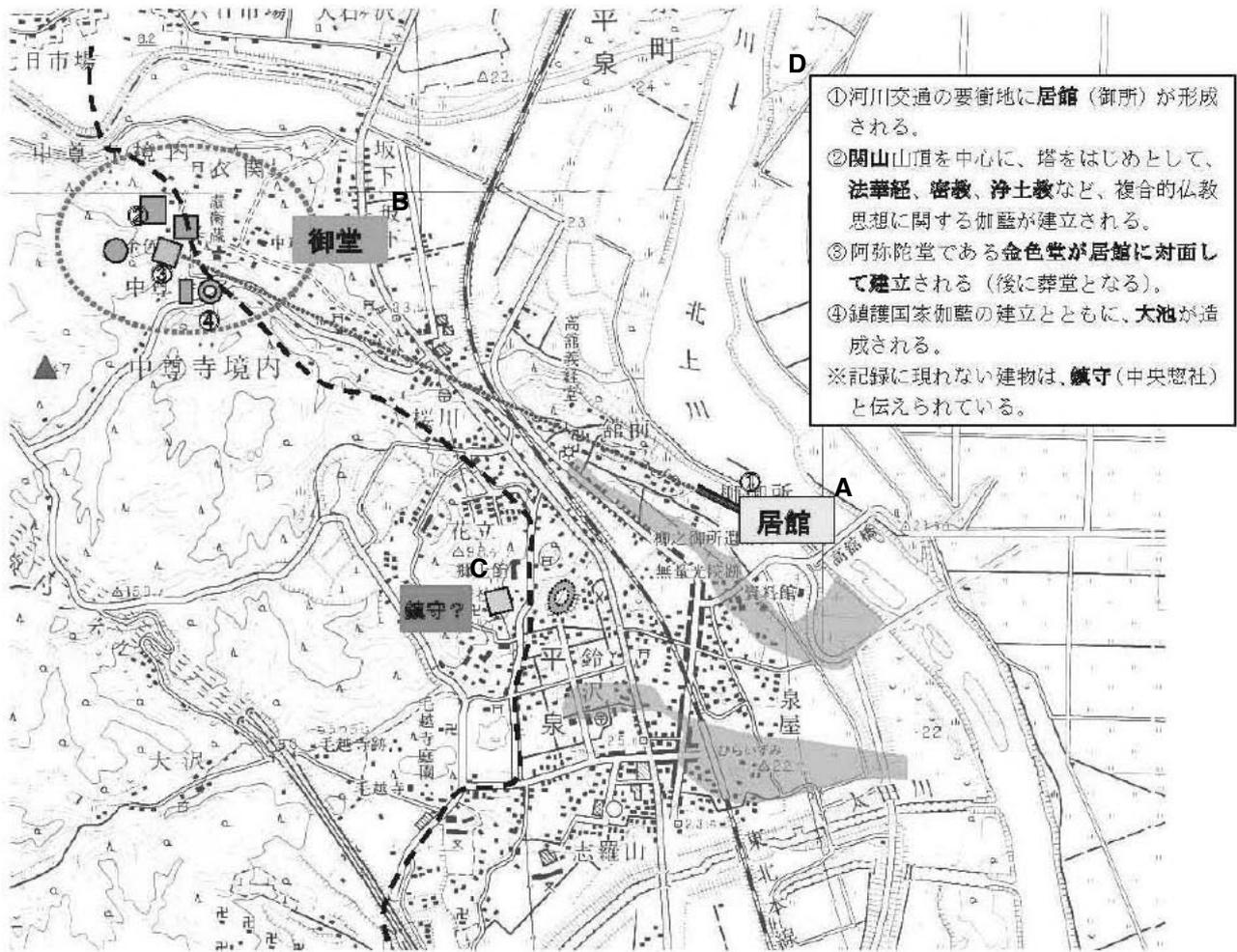
d つたひおちは、石のひだにしたがひて、つたひおつるなり。

e 作庭記

Notes

- a. It is recommended a pond be made in the shape of a tortoise or crane, so that water in it will represent a tortoise or crane.
- b. Slithering of a waterfall
- c. *Tsutai-ochi* (glide-falling)
- d. *Tsutai-ochi* (glide-falling) is a form of waterfall in which the water is made to glide down the surface of the inclined rocks.
- e. *Sakuteiki* (the book of gardening, which is the oldest in existence, all of the world)

Fig. 9 Kanjizaiō-in garden (Maizuru-ga-Ike) [in the era of Motohira] and *Sakuteiki*



Notes

A. Residential Office（居館）

B. Temple Hall（御堂）

C. *Chinju* shrine?（鎮守?）

D. (explanation of the figure)

1. The residential office was built in the place of strategic importance for river transportation.

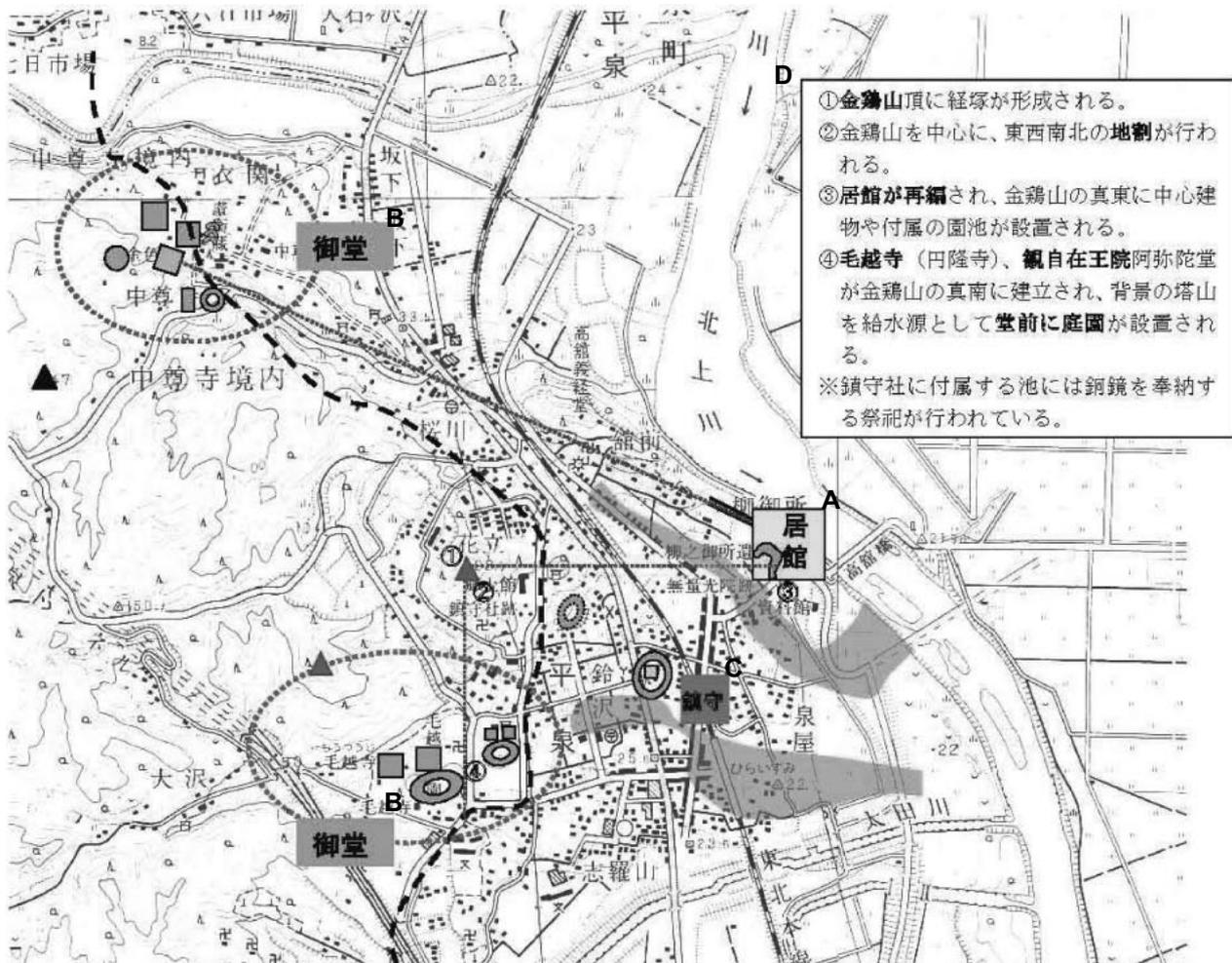
2. Pagodas and temple halls were built on the summit of Mt. Kanzan and in its vicinity. They were associated with complex Buddhist ideas including the Hokkekyô sutra, and Esoteric and Jôdo Buddhist thoughts.

3. Konjiki-dô (Golden Hall), which served as Amida-dô (Amida hall) and later as Sô-dô (a funeral hall), was built, facing the residential office.

4. Ôike pond was constructed, together with the Great Hall, to pacify and protect the nation by the power of Buddha.

* The building that does not appear in the record is said to be a *chinju* shrine (a central shrine that contains many deities).

Fig. 11 Development Process of Pure Land World in “Hiraizumi” (in the era of Kiyohira)



Notes

A. Residential Office（居館）

B. Temple Hall（御堂）

C. *Chinju* shrine（鎮守）

D. (explanation of the figure)

1. A sutra mound was constructed on the summit of Mt. Kinkeisan.

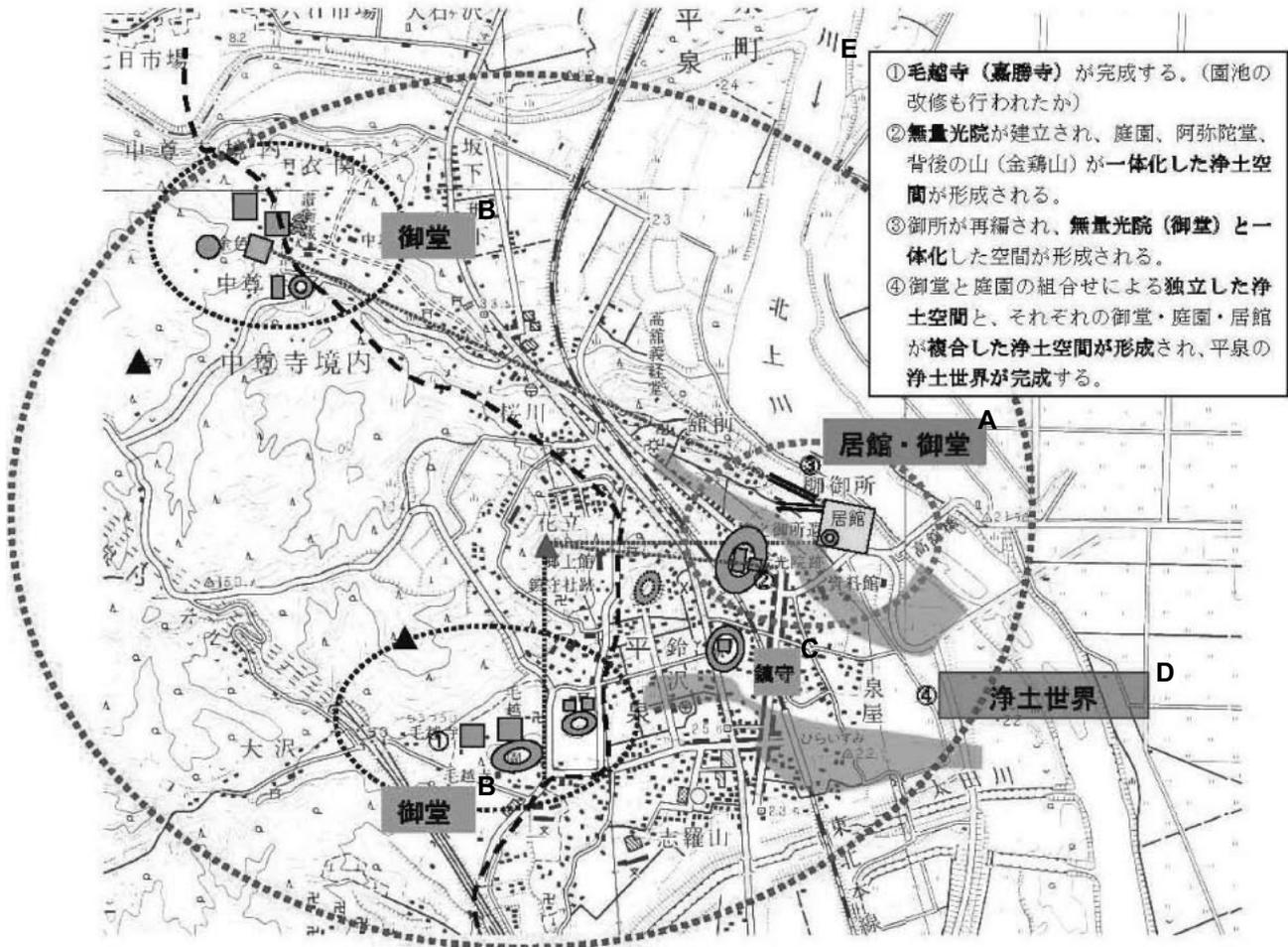
2. The precincts were divided into blocks along north-south and east-west axes with Mt. Kinkeisan at the center.

3. The residential office was renovated and a garden pond and central building were constructed directly east of Mt. Kinkeisan.

4. Mōtsū-ji (Enryū-ji) temple and Kanjizai-in Amida-dō hall were constructed directly south of Mt. Kinkeisan, and a garden was created in front of the hall, carrying water from Mt. Tōyama behind the hall into the garden pond.

* A ritual to dedicate bronze mirrors was conducted at the pond attached to the *chinju* shrine.

Fig. 12 Development Process of Pure Land World in “Hiraizumi” (in the era of Motohira)



Notes

A. Residential Office and temple hall (居館・御堂)

B. Temple Hall (御堂)

C. *Chinju* shrine (鎮守)

D. Pure Land World

E. (explanation of the figure)

1. Construction of the Mōtsū-ji (Kashō-ji) temple was completed. (The garden pond is considered to have been renovated at the same time.)

2. With the completion of the Muryōkō-in temple hall, Pure Land space was formed, integrating a garden, Amida-dō hall, and Mt. Kinkeisan behind them.

3. An ideal space was newly developed, comprised of the renovated residential office and the Muryōkō-in temple hall.

4. Independent Pure Land spaces each created by a combination of a temple hall and garden, and spheres comprised of these residential offices, temple halls and gardens were formed. Together they created the Pure Land world of Hiraizumi.

Fig. 13 Development Process of Pure Land World in "Hiraizumi" (top : in the era of Hidehira/Yasuhira)

Table : Garden Ponds in the Center Area of “Hiraizumi”

No.	Location	Name	Time of construction	Axis	Size (m) *		Shore protection	Shape	Corresponding building	Central island		Bridge	Water course		Year of archaeological survey	Remarks
					East-west length	South-north length				Depth	Shape (number of island)		Building	Direction		
1	Chūson-ji	Ōike	Earlier 12th C.	Kiyohira		70	120	<u>1.0</u>	Without a liner, surrounded by earthen mounds	Irregular	Small kyōzo (scripture house)?	x	Northwest to southeast	?	1960-2008	
2	Chūson-ji	Sanjō-no-Ike	Mid 12th C.?	Motohira?	South to north?	?	?	?	Cobble stones arranged	Irregular	Kondō (main hall)?	○	Surface water from watersheds in the vicinity	?	1960-1967	Pure Land garden
3	Mōtsū-ji	Ōzumi-ga-Ike	Mid 12th C.	Era of Motohira	East to west	<u>190</u>	<u>90</u>	<u>0.8</u>	Covered with cobble stones	Irregular	Enryū-ji Kondō (main hall)	○	North to south	East to west	1955-1958, 1980-1990	
4	Mōtsū-ji	Benten-Ike	Mid 12th C.	Era of Motohira?	East to west	80	40	?	Without a liner	Irregular	(Two islands)	?	?	Northwest to southeast	Survey not conducted.	water source of Maizuru-ga-Ike
5	Kanjizaō-in	Maizuru-ga-Ike	Mid 12th C.	Motohira		<u>90</u>	<u>90</u>	<u>1.4</u>	Covered with stones in part	Irregular	Amida-dō	△	Northwest to southeast	West to east	1954~1955	
6	Muryōkō-in	Bonji-ga-Ike	Later 12th C.	Later era of Hidehira		110	135	<u>0.3</u>	Without a liner	Irregular	Amida-dō	△	Northwest to southeast	West to east		Pure Land garden
7	Takkoku-no-Iwaya	Gama-ga-Ike	12C	Motohira /Hidehira?		?	?	?	Cobble stones arranged	Irregular	Saikō-ji Bishamon-dō	?	?	?	1968	
8	Hakusan-sha		Mid 12th C.	Motohira		?	?	<u>1.0</u>	Cobble stones arranged	?	Hakusan-sha	○	Northwest to southeast	South	1992	Garden pond with shrine
9-1	Yanaginogoshi Site		Mid 12th C.	Motohira	South to north	<u>42</u>	<u>23</u>	<u>0.8</u>	Without a liner	Horseshoe-shaped	Residence (Jibutsu-dō?)	○	Natural spring water?	East to west	1990-2005	Garden pond with residential office
9-2	Yanaginogoshi Site		Later 12th C.	Later era of Hidehira	South to north	<u>42</u>	<u>53</u>	<u>0.6</u>	Covered with cobble stones	oval-shaped	Residence (Mansion?)	x	Natural spring water?	Northwest to southwest	1990-2005	

* Numbers shown with underlined are actual measurements obtained as a result of excavation.

Pure Land Gardens in the Nara period – Amida Jôdo-in Temple and Its Predecessor Kanmuryôju-in Temple –

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1. Temples and ponds

Buddhism was introduced to Japan during the Asuka period. While Asuka-dera Temple, Daikan Daiji Temple and other temples were built during the Asuka/Fujiwara-kyô periods, no temple from those days has been confirmed to have had a pond on its grounds. Later in the Nara period, however, some temples started to incorporate these water features. An existing example is the Sarusawa Pond at the Kôfuku-ji Temple, which is one of the best known sightseeing spots in Nara. It should be noted, however, that the Sarusawa Pond is located in a low-lying zone, which was originally called Nanka-en (Southern Flower Garden), outside the South Gate of the main temple. It is reasonable to believe that the pond, which took advantage of a marsh along what used to be a valley, was intended to grow greens as indicated by the name of the zone, and concurrently served as a regulating reservoir in the event of a heavy rain. Naturally, it is also imaginable that the Sarusawa Pond served as a Hôjô-ike pond for holding *hôi* religious ceremonies, given the fact that the pond is located on the temple's precincts. According to a historical document, the Daian-ji Temple, another temple built in the Nara period, had a pond in its precincts. In the north-eastern part of the Daian-ji Temple grounds lies the Sugiyama Tumulus, a keyhole-shaped tumulus (total length: 154 m) with a moat around it. In the History of the Daian-ji Temple with a List of its Treasures, written in 747 (14th year of Tenpyô), the moat and the grave mound are described as "a pond and a hill." It is conceivable that they were used as a garden on the temple's precincts. It is therefore clear that this pond existed when the Daian-ji Temple was completed. Given their location, the moat and the grave mound were not considered as part of the Buddhist hall. By contrast, it is

certain that the Buddhist hall and the pond constituted an integral unit at the Amida Jôdo-in Temple.

2. Amida Jôdo-in Temple and its predecessor

The Amida Jôdo-in Temple was built in 761 (5th year of Tenpyô-hôji) on the premises of the Hokke-ji Temple, for the first anniversary of the death of Dowager-Empress Kômyô (a daughter of Fujiwara Fuhito, the most influential aristocrat in the early Nara period, and the wife of Emperor Shômu). The principal image of the Hokke-ji Temple was Amida Nyorai. The temple's former site, which is located on the east side of the Tô-in Garden of Nara Palace, Heijô-kyû, retains standing stones (granite) on the ground. As described in Discussion on Historic Spots in *Washû-Kyûseki-Yûkô*, a topographical document written in the Edo period, this has long been considered the former site of the Amida Jôdo-in Temple. An excavation survey conducted by the Nara National Cultural Properties Research Institute in 2000 (12th year of Heisei) led to discovery of the relics of a curved pond with a central island, a building with stone foundations in the pond, and a roofed bridge. Although the survey fell short of revealing all the details, there is no doubt that the relics belonged to the Amida Jôdo-in Temple as far as the excavated items and the like are examined. In addition, the relics of a dug-standing pillar building, which is considered to be the predecessor of the building with stone foundations, were found in the pond. It is reasonable to believe that this building was part of a zone where the Kanmuryôju-dô Hall (which appears in the afterword of the Nyoirin Dharani Buddhist Scrolls owned by the Ishiyama-dera Temple) was located. The Kanmuryôju-dô Hall was built by Agata no Inukai Tachibana no Michiyo, mother of Dowager-Empress Kômyô (Fuhito's wife),

(hereinafter referred to tentatively as the Kanmuryôju-in Temple). Obviously, the name of the Kanmuryôju-dô Hall is derived from Kanmuryôju-kyô (Meditation on the Buddha Infinite Life Sutra), which is one of the Three Pure Land Sutras (the other two are Amida Sutra and Buddha Infinite Life Sutra) and describes the 16 methods of contemplation required to be reborn in Amida Buddha's Pure Land Paradise. A Transformation Scene of the Pure Land, which depicts the Meditation on the Buddha Infinite Life Sutra in the form of a painting, has an image of the Pure Land Paradise in its center, with illustrations of the 16 methods of contemplation arranged around the Pure Land image. It is highly likely that Transformation Scenes of the Pure Land were hung inside the Kanmuryôju-dô Hall. It is of interest to note that the fifth and sixth methods of contemplation represent the Contemplation of the Jeweled Ponds (viewing jeweled ponds in Paradise) and Contemplation of the Jeweled Pavilions (viewing jeweled pagodas in Paradise), respectively. The 14th through 16th methods of contemplation represent the Section of Nine Grades, depicting the conduct of people reborn in the Pure Land, in nine stages.

3. Kanmuryôju-in Temple modeled on Fuhito's residence

As discussed above, when one considered that the Kanmuryôju-dô Hall was a Buddhist hall rooted in the faith of the Meditation on the Buddha Infinite Life Sutra as its name represents, one could well understand the reason why the Kanmuryôju-in Temple consisted of a Buddhist hall and a pond — to embody the Pure Land Paradise depicted in the Transformation Scenes of the Pure Land. The question is whether the pond on the premises of the Kanmuryôju-in Temple was newly-created when Michiyo built the temple. It is safe to say that the pond was originally a garden pond on the premises of Fuhito's residence. The Shôsôin-monjo (the Documents Preserved in Shôsôin) contain descriptions about two sutra hand-copying zones (Nakashima-in (Inside Island Building) and Sotoshima-in (Outside Island Building)) on the premises of the Hokke-ji Temple modeled on Fuhito's

residence. It is believed that, by inference from their names, these zones had a garden pond. In my view, the garden pond zone on the premises of Fuhito's residence was turned into the Kanmuryôju-in Temple, and probably came to be called Sotoshima-in (Outside Island Building) during the days of the Hokkeji Temple, where the Amida Jôdo-in Temple was eventually built. If one saw the pond as a garden pond inherited from the era of Fuhito's residence, one would understand the reason why the pond on the premises of the Kanmuryôju-in Temple did not have a geometrical contour like the jeweled ponds in the Pure Land Paradise, as depicted in the Transformation Scenes of the Pure Land. This is because the garden pond on the premises of Fuhito's residence was designed in line with the court/residence style featuring a curved pond and scenic stones. Originating in the Tang dynasty, this style became increasingly popular after the capital was transferred to Heijô. It may have been possible to modify the curved pond into a pond with a geometrical contour when building the Kanmuryôju-dô Hall. I would conjecture that people at that time did not feel it necessary to take the trouble of modifying the pond inherited from Fuhito's era, and instead appreciated the landscape of the garden pond created with the highest level of design at the time. The same applies to the buildings. As discussed above, the site of the Kanmuryôju-in Temple was used for the Sotoshima-in (Outside Island Building) of the Hokke-ji Temple, which served as a model for the Amida Jôdo-in Temple. While the dug-standing pillar building was replaced by a building with stone foundations, it is presumable that the garden pond was inherited without major modifications. Given the fact that the garden pond initially created for Fuhito's residence survived construction of the Amida Jôdo-in Temple, which was, so to speak, a national project for the first anniversary of the death of Dowager-Empress Kômyô, it can be inferred that this type of garden pond was clearly intended to symbolize the Pure Land Paradise.

4. Forerunner of Pure Land gardens in Japan

Thus far, I have illustrated my point with some considerably bold hypotheses. If my discussion is not way off the point, however, the Kanmuryôju-in Temple, the predecessor of the Amida Jôdo-in Temple, can be seen as the forerunner of Pure Land gardens, i.e., an outdoor space comprising a Buddhist hall and a garden pond to represent the Pure Land. Here, I would emphasize the two important points: i) the space arrangement of the Kanmuryôju-in Temple / Amida Jôdo-in Temple was based on the image of the Amida Buddha's Pure Land Paradise, and ii) the garden pond was designed in line with the court/residence style in the Nara period. These are considered key points which should not be overlooked in discussing Pure Land gardens in Japan, because they were behind the concept of building Pure Land gardens in the Heian or later periods.

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*Translation's Notes

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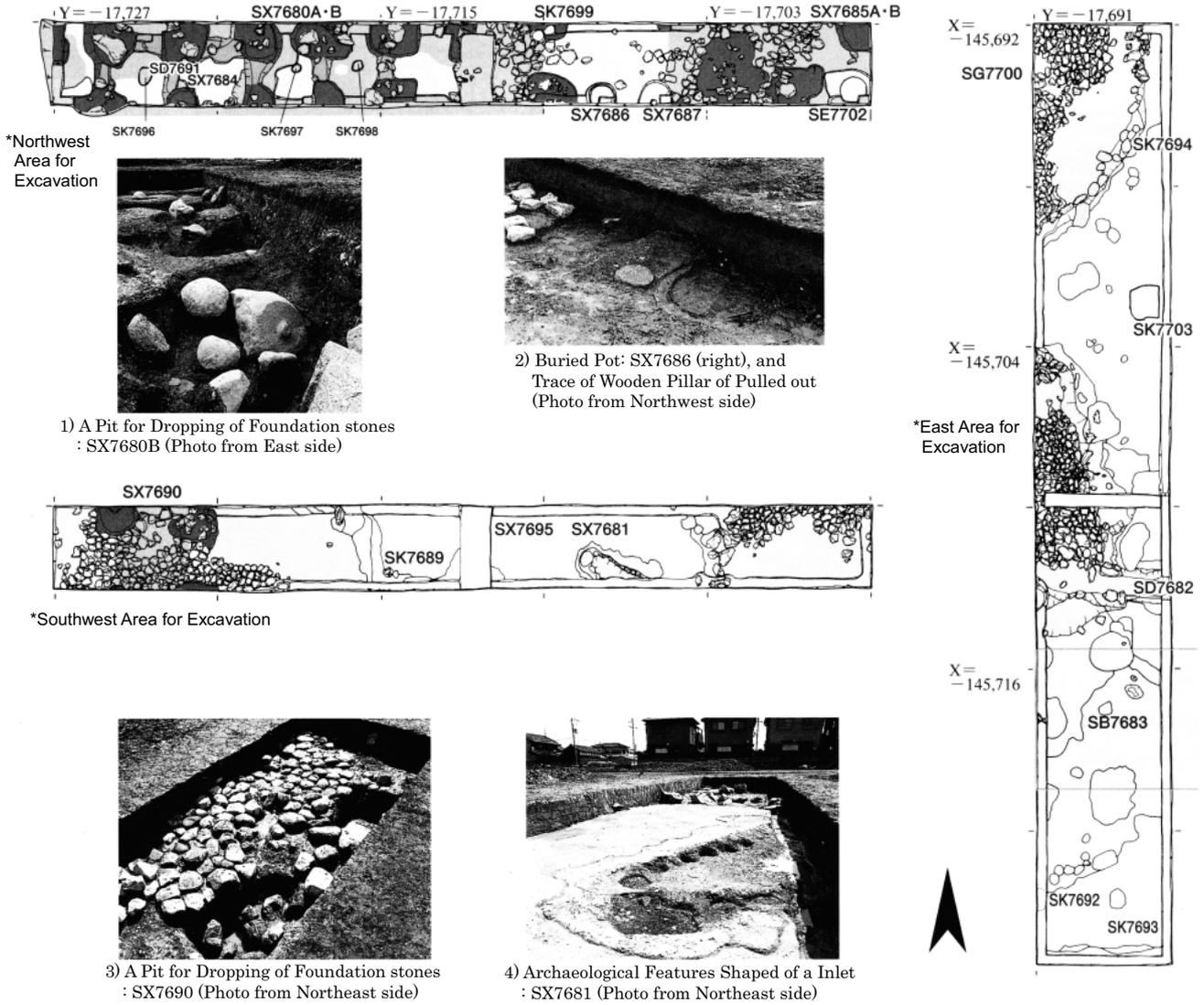


Fig. 1 Plan as result of Excavation, and Photos of notable Archaeological Features

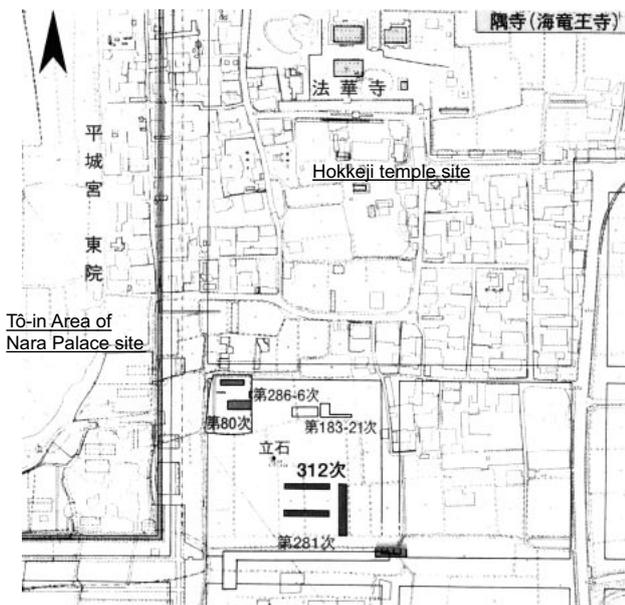


Fig. 2 Map of the site excavated

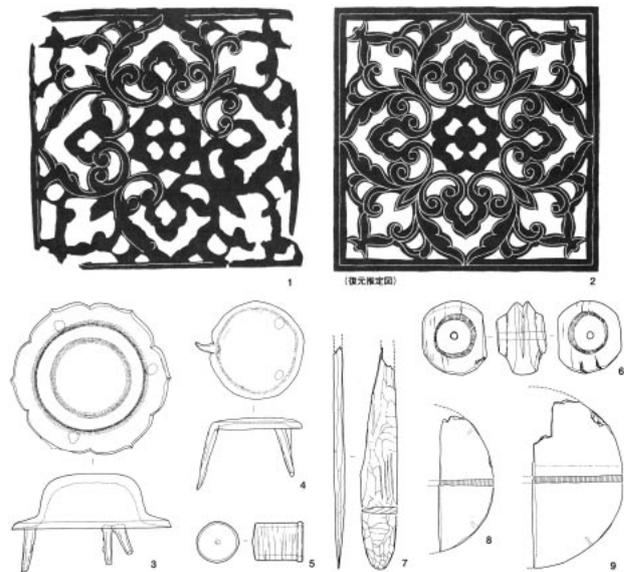


Fig. 3 Excavated Artifacts

* All Figures of this page due to "ANNUAL BULLETIN of Nara National Cultural Properties Research Institute, 2000"

Motifs in Nature and Expressions of Japanese Gardens, and the Meaning and Form of Water

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1. Motifs in nature and expressions of Japanese Gardens

Japanese gardens have used nature as their motifs to varying degrees. As described in *Sakuteiki* (the book of gardening), this tendency was particularly remarkable in the Heian period. The spatial design from a waterfall or wellhead to a *yarimizu* stream and into a pond can be considered as an expression of “nature’s samsara” as symbolized by the “transmigration of water.” Ponds which represented the ocean had islands; pebble beach techniques were used to represent the sandy beach landscape; the rough seashore was expressed with iwagumi rock arrangement. In particular, the pursuit of reality as seen in the garden at the Môtô-sû-ji Temple in Hiraizumi is startling.

Serpentinite and claystone are two major stone types used in the garden at the Môtô-sû-ji Temple. Given the fact that these stones are not available in the vicinity, it can be conjectured that the selection of these stones reflects the garden designer’s intention. Serpentinite, which is used as primarily an ornamental stone, was quarried from an area near Motai, about 10 km upstream along the Kitakamigawa River. It is believed that the dark yellow-green stone surface produced a solemn atmosphere (Fig. 3).

Attention should be paid to the claystone (Fig. 4) on the waterside of an artificial hill (Fig. 1) modeled on a rough seashore landscape. On the surface of the claystone, holes made by *Penitella kamakurensis* (rock-boring clams) (Fig. 2) were found, which revealed the fact that the claystone was quarried on the Sanriku Coast, which is the habitat of the clams. One can see the garden designer’s commitment to expressing the rough seashore in adamant pursuit of reality by carrying the claystone all the way from the shore of the

Sanriku Coast (the model of the landscape). The careful embodiment of nature in the construction phase can be regarded as a typical feature which graphically illustrates the idea behind garden building at the time — mimicking nature.

2. Meaning of water and form of ponds

Water has been linked with the image of a sacred, clean space, or has been recognized as a medium to indicate the sacredness of land. Given the possibility that water was considered a symbol of samsara or transmigration because of its nature as the origin of life, one would understand the role of water (ponds) as an important element for expressing the Pure Land world.

Meanwhile, Chinese gardens in early days were intended to embody the Shenxian world as a utopia where perennial youth and longevity were sought. For this reason, ponds which represented the ocean had islands of immortals. Similarly, the Anapch pond (a well-known ancient garden in South Korea) built in the Silla period was designed with the concept of paradise based on the cult of immortality. It is believed that three islands (representing Samsundo) were built in the pond which symbolized Donghae (the Sea of Japan).

Thus, ponds (representing utopia) were built in East Asian gardens. The question is, where did the form originate?

Existing Pure Land Amitabha murals in Dunhuang and other materials show rectangular ponds, which are “jeweled ponds” where Buddha show up in front of symmetrical towers. It is conjectured that these scenes were created under the influence of images of solemn and magnificent palaces in India and China in the process of expressing the Pure Land

world in the form of sutras or paintings. Imitating the living space of the rulers at the time was considered the most effective method from the viewpoint of representing utopia in the most paramount form imaginable and facilitating propagation.

Thus, it is a natural consequence that Pure Land gardens in Japan did not employ square ponds, and instead followed the format of *shinden* (aristocrats' residence) style gardens featuring, for example, curved ponds which were designed to graphically express nature. It can be considered that the process of embodying ideas into landscapes took place while merging with local natural/cultural backgrounds in various forms, while keeping a balance with worldly things.

3. Multilayered principles of space

As can be seen in the "Amida Coming over the Mountain" scrolls, etc., natural mountains and gardens came to be visually combined in the midst of the growing popularity of Pure Land thought. The Muryôkô-in Hall (remains) in Hiraizumi is considered one typical example. Mt. Kinkeisan was seen at the end of the axis extended from the garden's space arrangement. It has yet to be verified when the thought of a Pure Land in the mountains (which is considered by some experts to be related to "Amida descending to the world") came into existence. It is reasonable to believe, however, that

fusion with nature worship (which was handed down from ancient times) lies at the root of this thought.

Japan's ancient worship of nature developed into faith in huge rocks or big trees (as media of kami or deities), a concept of sacred mountains, and faith in Kumano Sanzan and other mountains as represented by Shugendô, which was derived from esoteric Buddhism. Such faith or concepts must have had a significant impact on Pure Land thought in combination with the Kami-Buddhist Amalgamation. This multilayered philosophy and religion can be considered to form the characteristics of Japanese culture.

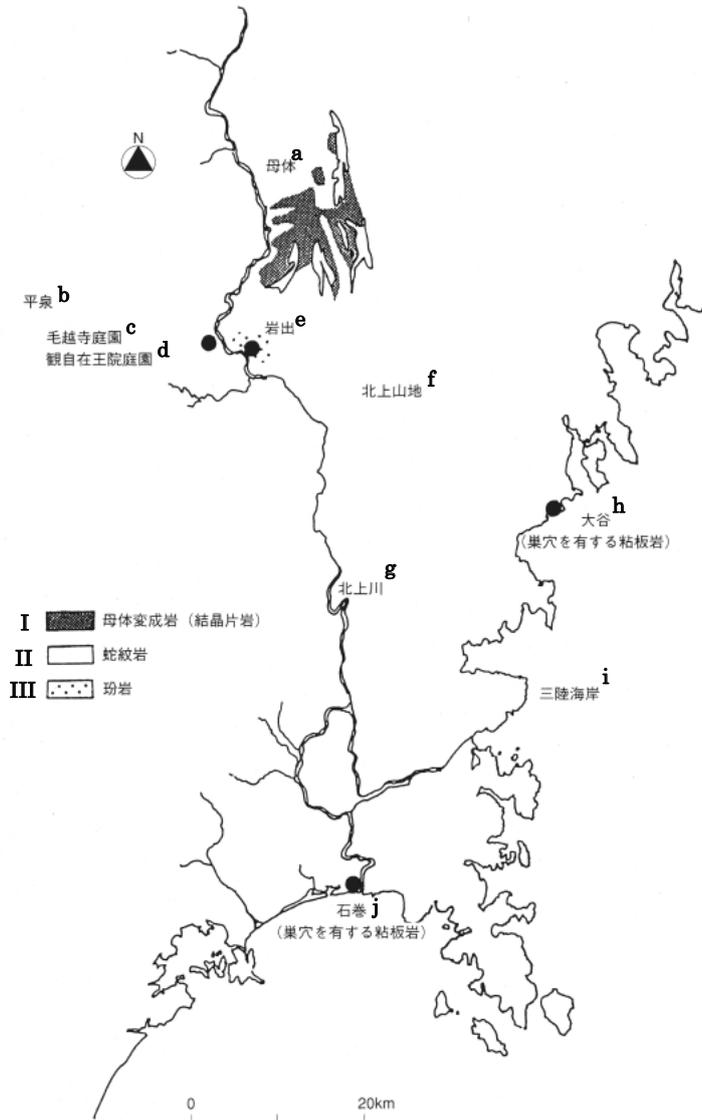
On the other hand, *Sakuteiki* (the book of gardening), which was completed when Pure Land thought was gaining popularity, provides a hypothesis that the theory of *Yin-Yang* and the Five Elements can be observed in China's ancient thought (and in the direction of streams in particular). The book also says that South Korean gardens in the Yi Dynasty period also had a tendency to have round islands and square ponds based on the theory of *Yin-Yang* and the Five Elements. If this theory was interpreted as the theoretical embodiment of all things in the universe, one could argue that the essence of the ideal world lay in an awe and respect or yearning for nature as embodied in the form of gardens of any age or country, whether the expressions were concrete or abstract.



Fig. 1 An artificial hill modeled on a rough seashore landscape



Fig. 2 Holes made by *Penitella kamakurensis* clams observed on the claystone surface



Notes

- I. Motai metamorphic rock (crystalline schist)
- II. Serpentinite
- III. Porphyrite

- a. Motai
- b. HIRAZUMI
- c. Môtô-sû-ji temple garden
- d. Kanjizai-ô-in temple garden
- e. Iwade
- f. Kitakami Massif
- g. Kitakamigawa River
- h. Ôya (claystone with holes on its surface)
- i. Sanriku Coast
- j. Ishinomaki
(claystone with holes on its surface)

Fig. 3 Quarries of major garden stones for the garden at Môtô-sû-ji Temple and the Kanjizai-ô-in Hall garden
 Source : AMASAKI Hiromasa "Garden Stones and Origin of Water
 — Stones and Water Streams of Japanese Gardens" (2002, Shôwadô)

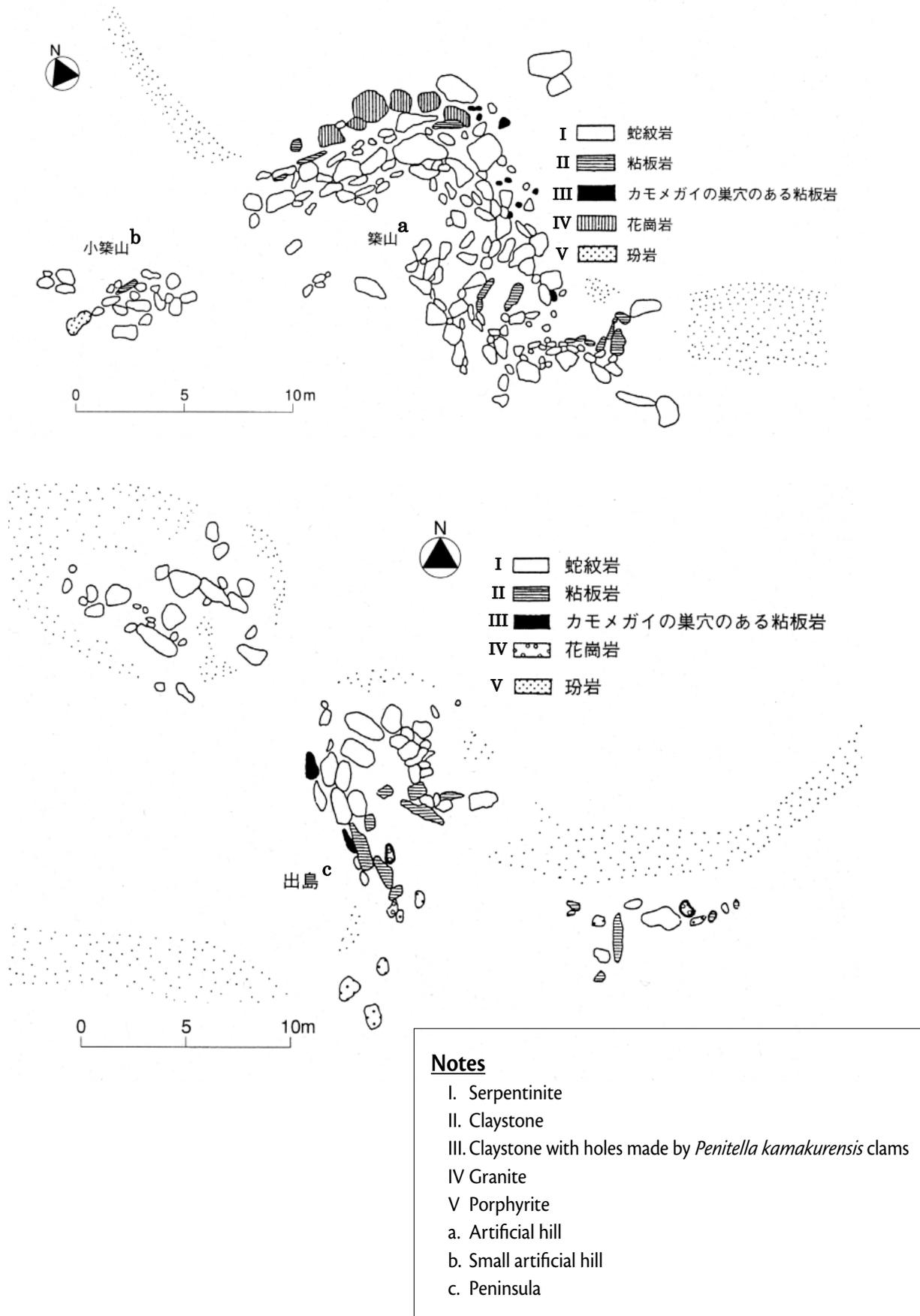


Fig. 4 Garden at the Môtô-ji Temple: Stone classification of the artificial hill's stone arrangement (top) and peninsula's stone arrangement (bottom)

Source : AMASAKI Hiromasa "Garden Stones and Origin of Water — Stones and Water Streams of Japanese Gardens" (2002, Shôwadô)

Observations on Pure Land Gardens and Definition of Terms

NAKA Takahiro

Professor, Kyôto University of Art and Design, JAPAN

Reports were presented by Mr. Sugimoto Hiroshi and Mr. Satô Yoshihiro regarding the Byôdô-in Temple and a group of Pure Land gardens in Hiraizumi, respectively. Both reports discussed the background to the designers' philosophies and described the characteristics of the space arrangements based on findings obtained through in-depth excavation surveys. While these reports dealt with the well-known Pure Land gardens that exist in Japan, there are also some other Pure Land gardens that go unrecognized. This report is intended to discuss such Pure Land gardens, including those recorded in documents, and add a few comments about the definition of terms.

1. Pure Land gardens

in the Nara and Heian periods

Summarized as "abhorrence of living in this impure world, seeking rebirth in the Pure Land", Pure Land thought was introduced to Japan along with Buddhism. The gardens which embody this thought in combination with temple buildings are referred to as "Pure Land gardens," which is a relatively new term that came into popular use after World War II.

In the Nara period (710–784), the Amida Jôdo-in Hall on the premises of the Hokke-ji Temple had already been designed to embody Buddha's land of purity and constant delight by creating a lotus pond in front of the Amida-dô Hall. It should be noted that Pure Land gardens became popular in the Heian period (794–1192) in Kyôto. In the middle of the Heian period or later, when mappô (the latter days of this world) thought grew in popularity, aristocrats of the court looked for salvation from Amida Buddha more earnestly than ever before. It seems that Pure Land gardens started to be created as many Buddhist halls were built.

Pure Land thought in the Nara period is believed to have differed from that in the Heian period. While emphasis was placed on memorial services for the dead in the Nara period, rebirth of one's self in the Pure Land was sought in the Heian period.

2. Pure Land gardens and Amida Buddha

In Mahayana thought, Buddha-land (Buddhaksetra) is assumed for various Buddhas in the worlds of the ten directions. In general, a "Pure Land garden" is defined as "a garden style of Buddhist temple where an Amida-dô Hall and a pond were built together to reproduce the Pure Land Paradise in this world" (Iwanami's Japanese Garden Dictionary). In a broader definition, however, a Pure Land garden is not restricted to a style where a pond is arranged in front of an Amida-dô Hall. In fact, there are different Pure Lands, as represented by Shakyamuni's Mitsugon Pure Land and Yakushi Nyorai's Jôruri Pure Land. For example, in the garden at the Jôruri-ji Temple, the three-story pagoda (which enshrines Yakushi Nyorai) on the east side of the pond and the Amida-dô Hall on the west side are considered to represent respective Pure Lands. The Buddha Hall at the Môtsû-ji Temple no longer exists, but it is known that the main hall (the Enryû-ji Temple) on the north shore of the pond enshrined Yakushi Nyorai.

Pure Land gardens became increasingly popular in the middle of the Heian period or later. This boom dates back to the Amida-dô Hall at the Muryôju-in Temple built by Fujiwara Michinaga in 1020 (the 4th year of Kannin). Designed to embody Amida Pure Land in this world (which is said to be located far in the west), the Amida-dô Hall was built with its front looking to the east, enshrining the Nine

Figures of Amida Buddha as its principal image. A pond with a central island was created in front of the Amida-dô Hall. Later, various halls were built around the pond, including the Kondô Hall and Godaidô Hall in the north of the pond and the Yakushi-dô Hall in the east. The Muryôju-in Temple turned into a major center to pray for recovery from illness and other benefits in this world, including the peace and security of the Fujiwara Regent Family. The temple was later renamed the Hôjô-ji Temple, which was considered befitting of its status. Michinaga took to his deathbed in the Amida-dô Hall to pray for rebirth in the Pure Land under the guidance of Amida Buddha.

Michinaga had deep faith in Buddhism. He started to visit temples many times in his youth, and built the Jomyô-ji Temple to hold memorial services for ancestors. In his later years, he further devoted himself to faith in Amida Buddha, and the Buddhist Last Rites Ceremony was held in accordance with the Essentials of Birth in the Pure Land, written by Genshin. *Teishin-kôki*, a diary kept by Fujiwara no Tadahira (Michinaga's great-grandparent) writes that he had replicated the Illustration of Rebirth in Nine Stages (based on the theme of the Section of Rebirth in Nine Stages in the Meditation on the Buddha Infinite Life Sutra at the Kôfuku-ji Temple). The Image of Nine Possible Levels of Birth into Amida's Paradise depicts a scene where Amida Buddha appears with Buddhist saints to welcome those who wish for rebirth in paradise on their deathbed. The Muryôju-in Temple can be considered a site which embodies this image with the Amida-dô Hall and the garden in a three-dimensional format. It is of interest to note that more than 30 Amida-dô Halls with Nine Figures of Amida Buddha have been confirmed on record, but the Jôri-ji Temple (in Kamo, Kizugawa City, Kyôto Prefecture) is the only one that exists today.

Built by Fujiwara no Michinaga in prayer for peace and security of the land and his rebirth in the Pure Land Paradise, the Hôjô-ji Temple was an extensive "temple in proximity to a pond." Meanwhile, the Byôdô-in Temple built by Yorimichi is characterized by a novel layout featuring the Amida-dô Hall, though relatively small, built on the central island of

the pond. It should be noted that Michinaga's villa in Uji was dedicated for this purpose. Mr. Sugimoto's report provides an in-depth analysis of how the world of Amida Pure Land was embodied by taking advantage of the location at the Byôdô-in Temple. Interestingly, the Byôdô-in Temple, which was initially a space for Yorimichi to seek rebirth in paradise, was later used as a space to hold memorial services for Yorimichi.

This may be linked with the fact that, in the Kamakura period or later, memorial services held at Pure Land gardens built by samurai families again became an important theme.

3. Characteristics of the group of Pure Land gardens in Hiraizumi

Pure Land gardens spread from Kyôto to the rest of the nation. According to Mr. Satô's report, all the characteristics of Pure Land gardens, which were built in Kyôto independently from each other in the middle of the Heian period or later, were systematically arranged throughout the town in Hiraizumi to embody the political ideals of the Ôshû Fujiwara family.

The Môtsû-ji Temple is a large temple modeled on the Hosshô-ji Temple, which was built by Retired Emperor Shirakawa in rivalry with the Hôjô-ji Temple. The pond located in the south of the main hall (the Enryû-ji Temple) and the *yarimizu* stream meandering from the northeast into the pond are modeled on the typical techniques of *shinden*-style gardens. The garden at the Môtsû-ji Temple can be considered as a "Hôjô-ji Temple style" Pure Land garden. It should be noted that the Môtsû-ji Temple did not have an "Amida-dô Hall" because, as it is believed, the Muryôkô-in Temple for Hidehira, the third Lord, built on the premises of the Môtsû-ji Temple, was modeled on the Amida-dô Hall at the Byôdô-in Temple. Meanwhile, the Chûson-ji Temple, which can be considered a forerunner of the group of Pure Land gardens in Hiraizumi, was built by Kiyohira, the first Lord, for "peace and security of the land," as described in *Chûson-ji Konryû-Kuyô-Ganmon* (pledge for the construction of the Chûson-ji Temple).

The historic and cultural values of the group of Pure Land gardens in Hiraizumi can also be found in their influence on town planning in Kamakura.

4. Pure Land gardens in Eastern Japan, and development in the Muromachi period

Having conquered the Ôshû Fujiwara family and established the Kamakura Shogunate, Minamoto no Yoritomo built the Yôfuku-ji Temple in Kamakura in 1189 (5th year of Bunji) in prayer for the rebirth in paradise of people who died in battles, as well as his own peace and serenity. The temple premises had three Buddhist halls (Nikai-dô Hall, Amida-dô Hall, and Yakushidô Hall) with an extensive Pure Land garden in front of them. It seems that Yoritomo was impressed by the Pure Land temples in Hiraizumi. According to *Azumakagami*, the wall painting behind the Buddhist image in the Nikai-dô Hall was a replica of that of the Enryû-ji Temple. The layout of the buildings and garden also show Hiraizumi's influence in many aspects.

The Ganjôju-in Temple (in Nirayama, Shizuoka Prefecture) is also believed to have had a Pure Land garden, but its details are not known. It is said that the temple was built by Hôjô Tokimasa in prayer for Yoritomo's victory in subjugating Ôshû. The Kabasaki-dera Temple (Kabasaki Hachiman-gû) in Ashikaga City, Tochigi Prefecture (where the Ashikaga family came from) was constructed in full scale by Ashikaga Yoshikane (from the Minamoto family), who was then back in his homeland, in prayer for victory in subjugating Ôshû. In fact, excavation surveys have confirmed the presence

of an extensive Pure Land garden. Recently, this area was designated as a historic site, and a project is underway to restore and maintain the garden. It is also worthy of note that research activities have been conducted in recent years regarding Pure Land gardens in Eastern Japan which are considered to have been influenced by Pure Land gardens in Hiraizumi (Ôsawa Nobuhiro "Pure Land Gardens in Eastern Japan," etc.).

Pure Land gardens where memorial services were held for people who died in battles were also built in the Muromachi period (the Nanbokuchô period, 1336–1573). Ashikaga Takauji, who established the Muromachi Shogunate, built the Tenryû-ji Temple for the repose of the soul of Retired Emperor Godaigo, and built a pond on the west side of the Buddha Hall against the background of Arashiyama. Musô Soseki, who designed the garden, created a new style having both a Pure Land garden and dry landscape garden at the Saihô-ji Temple. Thus, Pure Land gardens were built into Zen sect temples in the Muromachi period, which eventually led to new forms and designs including the Saionji family's Kitayama-dai villa, Ashikaga Yoshimitsu's Kitayama-dono Palace, and Ashikaga Yoshimasa's Higashiyama-dono Palace.

With the rise of this new trend, the garden at the Shômyô-ji Temple, which was completed by Kanesawa Sadaaki in 1323 (in the 3rd year of Genkyô), seems to be the last "Hôjô-ji Temple style" Pure Land garden (Muraoka Tadashi, Report on Preservation and Maintenance of the Garden Pond on the Precincts of the Shômyô-ji Temple (designated as a historic site), 1988).



Fig. Shômyô-ji Temple Garden (Kanagawa Pref.)

III

APPENDIX

International Expert Meeting on Paradise and Gardens in Eastern Asia

Introduction

The International Expert Meeting on Paradise and Gardens in Eastern Asia (hereafter “International Meeting”) was organized jointly by the Nara National Research Institute for Cultural Properties and the Agency for Cultural Affairs of the Government of Japan, for the three days from May 19 to 21, 2009 at the smaller auditorium of the Nara Palace (Heijō-kyū) Site Museum. The Department of Cultural Heritage of the Nara National Research Institute for Cultural Properties served as a secretariat for the meeting.

In this International Meeting, important views on the history of gardens of Eastern Asia were shared, a multifaceted discussion on the topic of Japanese “Pure Land Gardens” identified the outstanding universal values inherent in those gardens, and a significant step was taken in the comprehensive research of the history of gardens in Eastern Asia.

In the following sections, I will describe the background to the International Meeting and outline its purpose and agenda, as well as some of the insights gained through the meeting which will define the direction of future research in this field.

Background to the International Meeting and its purpose

The “Ancient Garden Research Project” commenced in 2001 at the Nara National Research Institute for Cultural Properties. This project was started as part of the “Research of Gardens Associated with Ancient Capital Ruins,” set forth in the medium-term plan which was established upon our reorganization as an independent administrative agency. In its second phase, the Ancient Garden Research Project currently focuses on gardens of the Heian period (from the

end of the 8th century to the end of 12th century). Specifically, we have been examining the gardens of palaces and of aristocratic residences since 2006.

In examining the gardens of the Heian period, various issues to be addressed were identified. Especially, we came to realize the importance of deepening our understanding of the uniquely characteristic gardens known as “Pure Land Gardens” which were created from the 10th century to the 14th century in Japan. To this end, it was absolutely necessary for us to clarify the process of development of the Pure Land Gardens, in terms of the beliefs in ideal worlds brought to Japan from China and Korea, their influence on the spatial design of gardens, and similarities and differences in the way these ideal worlds were represented between China, Korea and Japan.

Representative of such Pure Land Gardens is the garden of Byōdō-in Temple, listed as a World Heritage Site as part of the “Historic Monuments of Ancient Kyōto (Kyōto, Uji and Ōtsu Cities)” and the group of gardens in Hiraizumi, one of Japan's historical assets included in the Tentative List of World Heritage. These important gardens, which are the main topic of our research, are all closely associated with the World Heritage initiatives undertaken in Japan.

It is for this reason that we sought cooperation and support from the Agency for Cultural Affairs in conducting the “Ancient Garden Research Project” in 2009 and invited researchers specialized in the history of gardens and architecture from China and Korea as well as Japan to address the issue of how views of ideal worlds were associated with gardens of Eastern Asia historically, identify the characteristics of such gardens, and define, in a global context, the value of the group of “Pure Land Gardens” in Hiraizumi, which

represents the very essence and the ultimate and finest form of Japanese “Pure Land Gardens,” by comparing them with other ancient gardens.

Program and agenda of the International Meeting

The round table of the International Meeting consisted of eight members — Dr. TANAKA Tetsuo (Former Professor, Tôhoku University of Art and Design) who served as a chairman, two foreign researchers, each invited from China and Korea, and five Japanese researchers. In total, the International Meeting was attended by 20 persons, including: the local specialists invited to share in-depth knowledge about the gardens of Byôdô-in Temple and the group of Pure Land Gardens in Hiraizumi; members of the JAPAN ICOMOS National Committee; researchers specialized in the temples of Hiraizumi; Mr. TANABE Ikuo, Director of the Nara National Research Institute for Cultural Properties and other research personnel thereof; and others. The first two days of the meeting were devoted to reports, comments, lectures and questions-and-answers to share the basic information necessary for the discussion to follow, and then a three-part discussion was held through which we deepened our understanding of this topic.

Prior to the meeting, handout materials were produced as reference information for the lectures, reports, and comments given in Japanese, Chinese or Korean. The secretariat put together these handouts and prepared their English translations. The working language of the meeting was Japanese, and a total of four interpreters — two Chinese-Japanese and two Korean-Japanese interpreters — and one interpretation coordinator were assigned for the meeting. These translation and interpretation services were provided by Congress Corporation.

The program of the meeting and the topics for discussion are as shown below.

The meeting began with an opening address by Mr. TANABE Ikuo (Director, Nara National Research Institute for Cultural Properties), followed by explanation of the purpose of the meeting by Dr. ONO Kenkichi who served as a roundtable

member (Director, Department of Cultural Heritage, Nara National Research Institute for Cultural Properties). Dr. TANAKA Tetsuo, the chairman of the meeting, then raised topics for discussion.

Lectures and reports were subsequently delivered and comments were given in the following order:

Lecture I: “Designs and Techniques of Japanese Gardens representing a Paradise (Ideal World) on Earth” (Dr. MOTONAKA Makoto, Chief Senior Specialist for Cultural Properties, Monuments and Sites Division, Agency for Cultural Affairs)

Comments to the Lecture I (Dr. AMASAKI Hiromasa, Professor, Kyôto University of Art and Design)

Report I: “A Garden in Uji Embodying the Yearning for Paradise” (Mr. SUGIMOTO Hiroshi, Sub-Manager, Historic City Planning Promotion Section, Uji City)

Report II: “Paradise Envisioned in Ôshû and a Group of Gardens - A Group of Pure Land Gardens in Hiraizumi” (Mr. SATÔ Yoshihiro, Chief Advisor, Lifelong Learning and Culture Division, Iwate Prefectural Board of Education)

Comments to the Reports I and II (Dr. NAKA Takahiro, Professor, Kyôto University of Art and Design)

Lecture II: “Development of Gardens in Ancient China and Pure Land and Pure Land Gardens” (Dr. LU Zhou, Professor, Tsinghua University, China)

Lecture III: “Anapitch Garden - An Ancient Garden in South Korea that Symbolizes Paradise” (Dr. HONG Kwang-Pyo, Professor, Dongguk University, Korea)

Lecture IV: “Early Style of Chinese Gardens and Ancient Gardens in Japan” (Dr. TANAKA Tan, Professor, Institute for Research in Humanities, Kyôto University)

Based on these presentations, discussion took place in three sessions, in which we addressed the following three topics: “Relationships between man and nature: the garden as a means of representation,” “Garden ponds: change in their significance,” and “Paradise and gardens: essence and diversity of representation in Eastern Asia.” Each session lasted over two hours and sessions I and II opened the discussion to the floor, while the last session was held in a

round table format to conclude the discussion.

The topics discussed during sessions I and II on the second day of the meeting were, in this order, “Interactions between man and nature as the basis of the garden culture,” “Diffusion and development of the garden culture,” “Representation of gardens in Eastern Asia,” “Meanings of ponds in the gardens of Eastern Asia,” “Ponds depicted in Pure Land paintings,” “Relationships between ponds and buildings in Pure Land Gardens,” “Unique and rare features of Pure Land Gardens in Japan,” and “Representativity and exceptionality of the group of Pure Land Gardens in Hiraizumi.”

Session III on the third day discussed the contents of the draft conclusions drawn up to compile the achievements of the preceding discussion.

Outcomes of the International Meeting

The results of the discussion during session III were compiled in a report titled “Outcomes of the International Expert Meeting on Paradise and Gardens in Eastern Asia,” which consists of the following sections: 1. Purpose; 2. Topics of discussion; 3. Conclusions; and 4. Main participants.

In section 3 of the report “Conclusions,” the gardens of Eastern Asia are described as “cultural assets created upon the establishment of particular garden cultures in the respective countries, which were developed individually as the philosophy of garden-making was transferred from China to Korea and Japan, and in that process, integrated with the views of nature indigenous to respective regions.” Based on this understanding, the report emphasizes that what we call the “Pure Land Garden” emerged from the styles of gardens and the garden culture established in Japan, which was designed to embody the world of the Buddhist Pure Land as a paradise. Then the report points to the three issues that require full consideration for the fair assessment

of the outstanding universal value of the Japanese Pure Land Gardens.

To be specific, the report first describes the definition of “Pure Land Garden” that was agreed upon in this International Meeting, and indicates the fact that so far, no ruins of “Pure Land Gardens” have been discovered in China, and also that there has been no evidence that would indicate the prevalence of Pure Land Gardens in Korea, except for the Gupum Lotus Pond of Bulguksa Temple that represented the world of the Pure Land. Then the report concludes that in terms of the development process, the group of “Pure Land Gardens” in Hiraizumi is the most typical and representative example of the Japanese Pure Land Gardens which garnered much popularity in Japan, as evidenced by the existence of a number of gardens created in this style, including the garden of Byôdô-in Temple.

Conclusions

This International Meeting addressed the issue of the “Pure Land Garden,” one of the most important themes in the history of Japanese ancient gardens, in the broader context of Eastern Asia, and gained very important insights that would be helpful in promoting research in this field. In the research of the history of ancient gardens in Japan, it is of special importance to clarify the various influence of the Asian Continent upon Japan and the process of diffusion of garden cultures. In this sense, I very much hope that the outcomes of this International Meeting will contribute to progress in the historical research of the earliest gardens in Asian countries, and help to connect the history of gardens in Asia closely with the world history of gardens.

HIRASAWA Tsuyoshi

Nara National Research Institute for Cultural Properties

1. OUTLINE

(1) Name

The International Expert Meeting on Paradise and Gardens in Eastern Asia

(2) Purpose

The “Ancient Garden Research Project” commenced in FY2001 at the Nara National Research Institute for Cultural Properties, as part of the “Research of Gardens Associated with Ancient Capital Ruins,” set forth in the medium-term plan. In its second phase, the Ancient Garden Research Project currently focuses on gardens of the Heian period (from the end of the 8th century to the end of 12th century). Specifically, we have been examining the gardens of palaces and of aristocratic residences since FY2006.

While there are a number of issues that have to be addressed in examining the gardens of the Heian period, we recognize that it is of special importance to deepen our understanding of the essence of the uniquely characteristic gardens known as “Pure Land Gardens” which were created from the 11th century to the 14th century in Japan. To clarify the historical background behind the Pure Land Gardens, it is absolutely necessary for us to investigate the beliefs in ideal worlds and the techniques of spatial design of gardens brought to Japan from China and Korea, their influence on the process of establishment and development of Pure Land Gardens in Japan, and similarities and differences in the way these ideal worlds were represented between China, Korea and Japan.

Representative of such Pure Land Gardens is the garden of Byôdô-in Temple, listed as a World Heritage Site as part of the “Historic Monuments of Ancient Kyôto (Kyôto, Uji and Ôtsu Cities)” and the group of gardens in Hiraizumi, one of Japan's historical assets included in the Tentative List of World Heritage. These important gardens, which are the main topic of our research, are all closely associated with the World Heritage initiatives undertaken in Japan.

It is for this reason that we sought cooperation and support from the Agency for Cultural Affairs in conducting the “Ancient Garden Research Project” in FY2009 and invited researchers specialized in the history of architecture and gardens from China and Korea, as well as Japan, to address the issue of how views of ideal worlds were associated with gardens historically, identify the characteristics of such gardens, and define, in a global context, the value of the group of “Pure Land Gardens” in Hiraizumi, which represents the very essence and the pinnacle of Japanese “Pure Land Gardens,” by comparing them with other ancient gardens.

(3) Organizer

*Independent Administrative Institution, National Institute for Cultural Heritage,
Nara National Research Institute for Cultural Properties

*Agency for Cultural Affairs

(4) Date

From May 19 to 21, 2009

(5) Place

the smaller auditorium of the Nara Palace (Heijô-kyû) Site Museum

(6) Schedule

Part I: 19 May 2009, 10:00~17:45

- AM** (1) The opening address: Mr. TANABE, Ikuo
(2) Introduction of participants and schedule: Secretariat
(3) Explanation of the purpose of this meeting: Dr. ONO, Kenkichi
(4) Proposal of the issues on this meeting: Chairperson / Dr. TANAKA, Tetsuo
(5) Lecture I: Dr. MOTONAKA, Makoto,
(6) Commenting I: Dr. AMASAKI, Hiromasa
(7) Questions and Answers I
Lunch Break 12:05~13:30
- PM** (8) Report I: Mr. SUGIMOTO, Hiroshi
(9) Report II: Mr. SATÔ, Yoshihiro
(10) Commenting II: Dr. NAKA, Takahiro
(11) Questions and Answers II
Preparations and Break 14:45~14:55
(12) Lecture II: Dr. LU, Zhou
(13) Questions and Answers III
Preparations and Break 16:15~16:25
(14) Lecture III: Dr. HONG, Kwang-Pyo
(15) Questions and Answers IV
Reception 19:00~21:00

Part II: 20 May 2009, 9:30~16:30

- AM** (16) Lecture IV: Dr. TANAKA, Tan,
(17) Questions and Answers V
Preparations and Break 10:30~10:50
(18) Discussion I
Lunch Break 12:50~14:30
- PM** (19) Discussion II

Part III: 21 May 2009, 14:00~16:00

- PM** (20) Discussion III
(21) The closing address: Dr. ONO, Kenkichi

2. LIST OF PARTICIPANTS

(1) Round Table

- Dr. TANAKA, Tetsuo: chairperson of the meeting**
Former Professor, Tôhoku University of Art and Design, JAPAN
- Dr. TANAKA, Tan: vice chair of the meeting**
Professor, Institute of Research in Humanities, Kyôto University, JAPAN
- Dr. LU, Zhou**
Professor, Tsinghua University, People's Republic of CHINA
- Dr. HONG, Kwang-Pyo**
Professor, Dongguk University, Republic of KOREA
- Dr. MOTONAKA, Makoto**
Chief Senior Specialist for Cultural Properties, Agency for Cultural Affairs, JAPAN
- Dr. AMASAKI, Hiromasa**
Director, Research Center for Japanese Garden Art and Historical Heritage;
Professor, Kyotô University of Art and Design, JAPAN
- Dr. NAKA, Takahiro**
Professor, Kyotô University of Art and Design, JAPAN
- Dr. ONO, Kenkichi**
Director, Department of Cultural Heritage,
Nara National Research Institute of Cultural Properties, JAPAN

(2) Scholars for offering associative information

- Mr. SUGIMOTO, Hiroshi**
Sub-Manager, Historic City Planning Promotion Section, Uji City, JAPAN
- Mr. SATÔ, Yoshihiro**
Chief Advisor, Lifelong Learning and Culture Division, Iwate Prefectural Board of Education, JAPAN

(3) The Staff of Agency for Cultural Affairs of Japan

- Mr. MITANI, Takuya**
Head, World Cultural Heritage Section, Agency for Cultural Affairs, JAPAN

(4) ICOMOS-JAPAN

- Dr. SUGIO, Shintarô**
Vice Chair, ICOMOS-JAPAN

(5) Persons concerned the protection of properties in Hiraizumi

- Dr. ÔYA, Kuninori**
Professor, Morioka University, JAPAN
- Dr. KUDÔ, Masaki**
Honorary Professor, Fukushima University, JAPAN
- Dr. MAEKAWA, Kayo**
Doctor Research Fellow, Nara Women's University, JAPAN
- Mr. FUJISATO, Meikyû**
Chief Priest Butler, Môtsumi-ji Temple, JAPAN

Mr. NAKAMURA, Hidetoshi

Manager for World Heritage, Lifelong Learning and Culture Division,
Iwate Prefectural Board of Education, JAPAN

Mr. SATÔ, Junichi

Staff for World Heritage, Lifelong Learning and Culture Division,
Iwate Prefectural Board of Education, JAPAN

Mr. SAKURAI, Tomoharu

Staff for Buried Cultural Properties, Lifelong Learning and Culture Division,
Iwate Prefectural Board of Education, JAPAN

Mr. CHIBA, Nobutane

Deputy Head, World Heritage Promotion Section, Hiraizumi Town, JAPAN

Mr. ÔNO, Wataru

Deputy Manager, Research Centre for Protection of Cultural Heritage, PREC Institute Inc., JAPAN

**(6) Secretariat, Director General and other research fellows of
Nara National Research Institute for Cultural Properties, JAPAN**

Mr. TANABE, Ikuo

Director General

Dr. KOEZUKA, Takayasu

Deputy Director General

Secretariats

Mr. HIRASAWA, Tsuyoshi

Head, Sites Management Research Section, Department of Cultural Heritage

Dr. AWANO, Takashi

Research fellow, Sites Management Research Section, Department of Cultural Heritage

Dr. SHIMIZU, Shigeatsu

Head, Cultural Landscape Section, Department of Cultural Heritage

Ms. EDANI, Hiroko

Research fellow, Cultural Landscape Section, Department of Cultural Heritage

Other Research Fellows

Mr. TAKASE, Yôichi

Visiting Research Fellow

Ms. TAKAHASHI, Chinatsu

Research Fellow, Department of Imperial Palace Site Investigation

Mr. SHIMADA, Toshio

Head, Architectural History Section, Division of Cultural Heritage

Dr. YOHKAWA, Satoshi

Head, Historical Document Section, Division of Cultural Heritage

Mr. IMAI, Kôki

Senior Research Fellow, Department of Imperial Palace Site Investigation

Mr. NIWA, Takashi

Research Fellow, Asuka Historical Museum

Dr. TAKADA, Kanta

Research Fellow, Department of Imperial Palace Site Investigation

Dr. AOKI, Takashi

Research Fellow, Department of Imperial Palace Site Investigation

(7) Interpreters

Congress Corporation

3. SUMMARY RECORDS OF THE SESSIONS

1. Opening and Addressing (19 May 2009)	112
2. Q&A Session (19 May 2009 – 20 May 2009)	115
Q&A-1 regarding Dr. MOTONAKA's presentation and Dr. AMASAKI's comments	115
Q&A-2 regarding presentations made by Mr. SUGIMOTO and Mr. SATÔ, and comments made by Dr. NAKA	116
Q&A-3 regarding Dr. LU's presentation	118
Q&A-4 regarding Dr. HONG's presentation	119
Q&A-5 regarding Dr. TANAKA (Tan)'s presentation	122
3. Discussion-I (20 May 2009)	124
■ Interactions between man and nature as the basis of the garden culture	124
■ Diffusion and development of the garden culture	127
■ Representation of gardens in Eastern Asia	129
4. Discussion-II (20 May 2009)	133
■ Meanings of ponds in the gardens of Eastern Asia	133
■ Ponds depicted in Pure Land paintings	134
■ Relationships between ponds and buildings in Pure Land Gardens	136
■ Unique and rare features of Pure Land Gardens in Japan	139
■ Representativity and exceptionality of the group of Pure Land Gardens in Hiraizumi	141
5. Discussion-III (21 May 2009)	143
■ Discussion on the conclusions of this meeting	143
6. Closing (21 May 2009)	151

Summary Records

International Expert Meeting on Paradise and Gardens in Eastern Asia

19 May 2009 - 21 May 2009

1. Opening & Addressing (19 May 2009)

[Hirasawa] Good morning, ladies and gentlemen. Thank you very much for sparing your valuable time and for coming all the way to Nara to participate in this meeting. Now I would like to declare open the “International Expert Meeting on Paradise and Gardens in Eastern Asia.”

First, Mr. Tanabe Ikuo, Director General of the Nara National Research Institute for Cultural Properties, will say a few words of greeting and give an opening address.

[Tanabe] I am very grateful that so many people, including keynote and other invited lecturers, have graciously accepted our invitation, despite busy schedules, to participate in the “International Expert Meeting on Paradise and Gardens in Eastern Asia.” Especially, I would like to extend my deep gratitude to Professor Lu Zhou of Tsinghua University, China, and Professor Hong Kwang-Pyo of Dongguk University, Korea, for traveling long distances to join us today. Thank you very much.

We, at the Nara National Research Institute for Cultural Properties, have been conducting research on ancient gardens since FY2001. We started the research with investigation of



the ruins of the Kofun (tumuli) period to explore the origin of Japanese gardens, and have examined the development of gardens chronologically from the prehistoric Jōmon and Yayoi periods to the Asuka and Nara periods. In the process, we have now reached the stage of investigating “Pure Land Gardens,” which have special importance in the history of Japanese gardens. “Pure Land Gardens” are characterized by the layout of buildings, which were arranged in a manner to represent the world of Pure Land, and built mainly from the Heian period (the 9th century) to the Kamakura period (the 12th century). Representative of these Pure Land Gardens are the gardens of Byōdō-in Temple in Uji, and Mōtsū-ji Temple and Muryōkō-in Temple in Hiraizumi. As all these temples are closely associated with the World Heritage initiatives undertaken in Japan, the Agency for Cultural Affairs lent its cooperation to us in organizing today's international meeting.

As I said before, “Pure Land Gardens” have special importance in the history of Japanese gardens, and there are several outstanding gardens of this style in Kyōto, Hiraizumi, and Kamakura. These gardens are very familiar to the Japanese, and we are instinctively aware of their importance. On the other hand, such importance can be hard for non-Japanese people to understand. By organizing this meeting, we aim to encourage discussion among experts on gardens, invited from China, Korea, and various parts of Japan, and shed light on the significance of Pure Land Gardens in the context of world history, centering on Eastern Asia. This is the main objective of this meeting.

I have been fascinated by the gardens in Kyōto and have occasionally visited them since my younger days. Therefore, I

have a clear image of Pure Land Gardens in my mind. Recently, I have become increasingly interested in Amida Jôdo-in Hall of Hokke-ji Temple, located east of the Tô-in garden of Heijô-kyû (Nara Place), here, in Nara. Ruins of a garden have been discovered in the premises of Amida Jôdo-in Hall, which was built in the Nara period (761), and I am very curious about how this garden is associated with Pure Land Gardens. For this reason, I believe it is very significant that the meeting to discuss Pure Land Gardens in depth is organized by the Nara National Research Institute for Cultural Properties.

Recently in Eastern Asia, archaeological excavations have made important discoveries. These include the ruins of the T'ai-yi Pond in Xian City, China, which was a pond of the Da-ming Palace in Chang-an built during the Tang dynasty, and the Yonggang-dong Pond in Gyeongju City, Korea. Such discoveries have added momentum to research in this field. For the past decade or so, the Nara National Research Institute for Cultural Properties has been engaged in joint research with the Institute of Archeology of the Chinese Academy of Social Sciences and Gyeongju National Research Institute of Cultural Properties in Korea. To make public the results of such joint research as well as the findings of the recent archaeological investigations of important ancient gardens in China and Korea, we organized a special exhibition titled "Ancient Garden Ponds in Eastern Asia" at our Asuka Historical Museum in 2005.

Against this backdrop, I am very much interested in how China, Korea and Japan have been associated with each other in the context of the history of gardens, and I look forward to in-depth discussion on this topic during this meeting.



[Hirasawa] Let me simply brief you on the schedule of this meeting. As you have already been informed, this meeting lasts for three days from today, held in this venue. Today, on the first day, a presentation and lecture will be given. Tomorrow, on the second day, we start at as early as 9:30 a.m., beginning with a lecture, followed by two two-hour discussions, one scheduled for the morning and the other for the afternoon. The day after tomorrow, on the third day, we will have the third discussion from 2:00 pm, which will conclude around 4:00 pm. For more details, please refer to the timetable in your program.

Now, Dr. ONO Kenkichi, Director of the Department of Cultural Heritage, the Nara National Cultural Property Research Institute, will speak about the purpose of this meeting.

[Ono] Building on past research achievements, the Department of Cultural Heritage of the Nara National Cultural Property Research Institute has been engaged in research on ancient gardens since FY2001. This was when the Institute was reorganized as an independent administrative agency. The first-phase research (2001 – 2005) focused on gardens in the Nara period and earlier days, namely, from the Kofun period to the Asuka and Nara periods, and also on a garden ceremony called "*gokusui-no-en*", or meandering stream banquets.

The topic of the five-year second-phase research (2006 – 2010) is "gardens in the Heian period." So far, we have explored the style of gardens in those days, based on the descriptions of ancient documents and picture scrolls, and that of gardens attached to noble residences by examining uncovered ruins. We have also studied *kin-en*, gardens created within palaces accessible only by the Emperor and a limited group of people, and detached palaces. For this year, the fourth year of the second-phase research, we selected "Pure Land Gardens" as our research theme.

While research achievements were discussed only among Japanese researchers during the past eight years, I am pleased to note that for this year's meeting, we have invited the researchers from China and Korea, with the cooperation of

the Agency for Cultural Affairs. In this way we can consider the meaning of gardens that represent the World of Pure Land in the context of Eastern Asia, including China, Korea and Japan, and also discuss the significance of the group of Pure Land Gardens in Hiraizumi.

In this meeting, lectures and reports will be presented, followed by in-depth discussions. I hope fruitful discussions will take place to explore the basic nature of gardens designed after Paradise, of the Japanese Pure Land Gardens as the ultimate form of such gardens, and of the group of Pure Land Gardens in Hiraizumi from diverse angles.

As a researcher myself, I am deeply interested in the discussions that will follow, and believe that significant outcomes will result. I thank you in advance for your cooperation and dedication during this three day meeting.

[Hirasawa] Next, I would like to invite Chairman, Dr. TANAKA Tetsuo to indicate the direction of the discussions in this meeting.

[Tanaka (Tetsuo)] I would like to suggest the direction of the discussions to take place in the “International Expert Meeting on Paradise and Gardens in Eastern Asia.”

First, let me indicate that as you well know, gardens in Eastern Asia are made of natural elements. They were, in a sense, created by “designing the nature.” So there are gardens created through the interactions between people and nature on the one hand, and certain thoughts and techniques on the other. Such gardens were created on China and Korea. I think the combination of these gardens with the thought of Paradise gave rise to a new style of garden known as Paradise style. In this light, I suggest that we should discuss what the Paradise garden is in the first place, and explore the general background to the issue of ancient gardens. Importantly, these gardens often came to share similarities in design due to cultural influence, while developing unique characteristics reflecting their respective geographical and historical backgrounds. I hope that in this meeting, we will be able to address the nature of Paradise represented in gardens from



the viewpoint of the history of gardens.

Second, let us examine in detail the structure of gardens modeled after the ideal World of Pure Land. Specifically, attention should be paid to the locations of these gardens, the relationships between buildings and gardens, and the difference between the images of Pure Lands depicted in *hensô-zu* paintings and those actually created in gardens. In addition, I hope we will discuss possible roles of Pure Land Gardens: they might serve to separate the real world from the next life (nirvana), or represent the realm of heavenly beings. As well, I think it necessary to discuss the ceremonies conducted in these gardens.

Third, based on these discussions, we should consider the position of Japanese gardens known as “Pure Land Gardens” in the cultural history of gardens in Eastern Asia. We may say that in Japan, the image of Paradise is best represented by the group of Pure Land Gardens remaining in Hiraizumi. By paying close attention to these gardens, we may develop an understanding of what makes these Japanese gardens so unique and representative.

What I have mentioned is a very daunting task, but I hope that with your cooperation, meaningful results will be produced by these discussions.

[Hirasawa] Thank you very much. Now let us listen to lectures and reports.

A question-and-answer session will follow each presentation.

2. Q&A Session (19 May 2009 – 20 May 2009)

Q&A-1-1 regarding Dr. MOTONAKA's presentation and Dr. AMASAKI's comments

Q&A-1-1

[Lu] Dr. Amasaki mentioned that natural stones were quarried and used in representing a natural design. I would like Dr. Amasaki to add some explanation about the meaning of “the truth of nature” or “reality.”

[Amasaki] A pond is believed to represent a seashore landscape. A sandy beach landscape, which is one of the seashore landscapes, is expressed with a technique called “pebble beach.” Another typical seashore landscape is the “rough seashore” landscape. The authenticity of garden expressions is embodied by using stones which make up a natural rough seashore landscape. This is what I meant.

Q&A-1-2

[Hong] In South Korea, the belief in the existence of mountain wizards is very important in terms of thought-based expressions of gardens. In this regard, Dr. Amasaki talked a little about this belief, but it seems that Dr. Motonaka made no mention of the belief in connection with Pure Land thought or Pure Land gardens. I would like to ask Dr. Motonaka whether such a belief affected Pure Land gardens in Japan, and if the answer is yes, I would like to ask him what sort of an impact it made.

[Motonaka] I think that this belief had a significant impact when one thinks about the locations of Japanese gardens, *feng-shui*, the layout of mountains in the north, and the flowing direction of rivers. To say the least, I think that a



concept originating from this belief in South Korea is evident in the selection of locations in Japan. However, I have not established a well-thought-out theory yet, regarding how the belief came to affect Pure Land thought or how the belief is reflected in the gardens which represent the Pure Land.

I should like to add one more thing. In Japan, a gardening manual entitled *Sakuteiki* was published in the 11th century. Many of its underlying thoughts were based on *feng-shui*, and I get the impression that the book was deeply influenced by the belief in the existence of mountain wizards. I think that such garden-building concepts, designs, and techniques were directly used in building Buddhist temples, and that these factors were fully established as techniques to represent utopia, as gardens embodying the Pure Land started to emerge. Thus, I think that the book can be discussed in the same context.

Q&A-2 regarding presentations made by Mr. SUGIMOTO and Mr. SATÔ, and comments made by Dr. NAKA

Q&A-2-1

[Ono] I would like to ask Mr. Satô three questions. The first question is about Muryôkô-in. Mr. Satô mentioned that, when Amida-dô was seen from the east gate or the central island, the hall would sit against the backdrop of Mt. Kinkeisan. However, I heard before that Amida-dô was so large that, to say the least, Mt. Kinkeisan would be obstructed by the building when seen from the central island. I would like to have your opinion about this point.

The second question is also related to Mt. Kinkeisan. Mr. Satô mentioned that there was a sutra mound (*kyôzuka*). Although Mt. Kinkeisan was easily visible from various locations, it would have been impossible to pile up an entire sutra mound from the bottom. I would like to ask Mr. Satô if some traces of an artificial structure or an artificial hill are present high on the mountain.

The third question is about the pledge for the completion of the Chûson-ji Temple. It was once pointed out that the pledge was based on a handwritten copy prepared in the 14th century, that the title of the Chûson-ji Temple may have been erroneously given, and that the pledge may originally have been intended to describe the Môtsû-ji Temple. I would appreciate it if Mr. Satô could answer these questions based on his research accomplishments to date.

[Satô] Regarding the first question, Mt. Kinkeisan would probably have been invisible if Amida-dô was as large as Byôdô-in.

Regarding the second question, the survey was conducted at Mt. Kinkeisan long ago, which is one of the reasons why the presence of an artificial hill on the summit of the mountain has not been confirmed yet. However, it is worthy of note that some legends in the early modern age say that



an artificial structure was built, so I believe this is one of the issues for future surveys and research activities.

Regarding the third question, there are two major theories about the temple which was described in the pledge for completion: the Chûson-ji Temple Large Pond Theory and the Môtsû-ji Temple Theory. Even today, the Môtsû-ji Temple Theory has not been completely discarded. Rather, I think that many researchers have found this theory to provide easy explanations. However, some researchers consider it appropriate to assume that the temple for which the pledge for completion was prepared was located near a large pond, based on the latest results of excavation surveys at the remains of a large pond on the precincts of the Chûson-ji Temple, as well as recent research in the field of Buddhist art.

Q&A-2-2

[Lu] I would like to ask Mr. Satô a question in connection with Hiraizumi, the temple, and the Pure Land world. Is there any literature available to prove that facilities were arranged



systematically along axial lines?

[Satô] Yes. *Azumakagami* is a record that depicts the fall of Hiraizumi in the latter half of the 12th century. According to this literature, the Hiraizumi Hall, which was the political and administrative center, was located in front of Konjiki-dô and in the north of Muryôkô-in. In other words, the Hiraizumi Hall and Yanaginogosho Remains are explained in terms of their positional relationship with Konjiki-dô and Muryôkô-in.

[Lu] Are there any writings or materials other than *Azumakagami* that give such descriptions?

[Satô] I believe that *Azumakagami* is the only material that shows the arrangement of facilities.

Q&A-2-3

[Hong] Based on Mr. Sugimoto's report, I would first like to ask Dr. Motonaka a question. In my understanding, Dr. Motonaka stated in his presentation that the Pure Land garden at Byôdô-in is not a typical one. Is my understanding correct?

[Motonaka] Yes, that is what I stated in my report. Byôdô-in retains the garden as well as the building. As Mr. Sugimoto demonstrated, it can be conjectured based on *Fusô Ryakki* and other literature that Byôdô-in also served as a kind of Pure Land to lead many living things to the mountain on the other shore. It is well known that this conjecture matches the topographical features. However, as I explained earlier, Pure Land is depicted over the mountain or in the mountain on most of the images. In other words, from the viewpoint of arranging a temple against the backdrop of Pure Land in the mountain, the Muryôkô-in garden can be regarded as a more typical model in that the relationship of the mountain, the Buddhist hall, and the garden is clearly shown.

I would also like to mention another point. After all, the positional relationship between the pond and the Buddhist hall at Byôdô-in does not represent the most desirable layout, given the historical fact that the Uji - dono, which was a private villa, was donated and turned into a temple. To the contrary, Muryôkô-in was designed as a Pure Land temple from the outset, and thus it was much easier to ensure the topographical relationship. Obviously, when one stood on the central island at Muryôkô-in, the mountain behind the building would not be seen, but the mountain would be seen from Yanaginogosho residence or the government office, over the Nekomagafuchi swamp, and at the point just inside



the east gate of Muryôkô-in. Thus, the Muryôkô-in garden can be regarded as a typical model where the positional relationship of these three elements is clearly recognizable.

[Hong] Thank you very much. Now I would like to ask another question. Mr. Sugimoto made a report about Pure Land gardens from the viewpoint of the connection between Byôdô-in and Hiraizumi. What does Mr. Sugimoto think about Dr. Motonaka's view?

[Sugimoto] I believe that Dr. Motonaka has mentioned two points. Firstly, Muryôkô-in was one of the pinnacles of Pure Land gardens, and secondly, Muryôkô-in is a typical model in that it was built against the backdrop of a mountain and was designed as a temple from the outset. In my report, I placed emphasis primarily on how a temple format with a Jeweled Tower underwent transformation and how the format was eventually embodied in Hiraizumi, rather than focusing on a typical model.

Obviously, temples built after Byôdô-in were constructed in a better shape. In this context, it is safe to say that religious assemblies and ceremonies were held in a more sophisticated manner at Muryôkô-in than at Byôdô-in.

At Byôdô-in, there was a relatively large private villa at first, which was later modified into a temple. I think there were definitely some restrictions from the outset. To the contrary, Muryôkô-in was located at the most suitable location from the outset to build a temple, and efforts were made to embody the world of Amida Pure Land once again, based on the model of Byôdô-in built in Uji, in a manner closer to perfection. I believe this is highly conceivable and reasonable.

Q&A-3 regarding Dr. LU's presentation

Q&A-3-1

[Amasaki] All things considered, Chinese gardens were built on the underlying literati culture, and so-called "Pure



Land gardens" in Japan are not found in China. Is my understanding correct?

[Lu] For one thing, archaeological research has not made much progress at important temple gardens in Chang-an and other places. With existing temple gardens and very limited archaeological materials taken into consideration, we have not confirmed yet that China had equivalents of the "Pure Land" style gardens found in Japan. To be sure, such gardens may have emerged during the Tang and Sung dynasties, but they were replaced by other garden styles so rapidly that we cannot assert today that such gardens existed.

I would also like to add that under the influence of the literati, there was a tendency at the time to attach importance to sentiment in the gardens, just like the feelings expressed in poems or emotion represented in paintings. I think this tendency also had a significant impact.

Q&A-3-2

[Motonaka] Dr. Lu talked about the Yuan Tong Temple in Kunming, and it seems that a Hôjôike pond at the Yuan Tong Temple was also called a "Pure Land pond." Is it correct to believe that square ponds are rarely referred to as "Pure Land ponds" in other cases?

I would like to ask one more question. Is there positive proof that a Hôjôike pond could be called a "Pure Land pond"? I would appreciate it if Dr. Lu could share with us his insights and thoughts.

[Lu] There are other cases where a Hôjôike pond has been referred to as a “Pure Land pond.” One such example is the Square Pagoda Park in Shanghai.

Regarding the relationship between a “Pure Land pond” and a Hôjôike pond, I think, based solely on my imagination, that a Hôjôike pond would have been referred to as a “Pure Land pond” because it was a lotus pond. Within the scope of my research, Pure Land ponds were often described as “duo sheng lian chi” (lotus ponds). This is a Buddhist expression that, when a person passes away (duo sheng), the soul is reborn in a lotus pond.

I would appreciate some comments from Dr. Tanaka (Tan) regarding this point.

[Tanaka (Tan)] I would like to give some explanations in connection with Dr. Lu's question. As Dr. Naka stated earlier, and as I wrote in the summary, the term “Pure Land gardens” was uniquely coined in Japan. For this reason, the difficulties in translating this name have given rise to misunderstandings that “Pure Land gardens” were derived from “Pure Land religion.” In my statements at international conferences, “Pure Land gardens” was often mistranslated as “Pure Land religion gardens.” Because the name is important in itself, I made corrections on each occasion.

In Japanese usage, “Pure Land gardens” does not represent gardens which were built based on “Pure Land thought” or “Pure Land religion.” “Pure Land” is a kind of complimentary appellation, which I think is accepted only in Japan.

I would like to give similar examples within this context. In Japanese ancient temples, “*kondô*”(金堂) literally reads a

“golden hall,” but the name is used to refer to the main hall of a temple. Later, the name “*tahôtô*”(多宝塔) came into use in Japan. The name literally means a “treasure pagoda,” but refers to a type of pagoda in its unique usage in Japan.

As you see, misunderstanding would inevitably arise if emphasis was placed on analysis of the words which were uniquely coined and accepted in Japan.

Meanwhile, in Chinese classics, “*kondô*”(金堂) and “*tahôtô*”(多宝塔) which one can easily find, mean “a magnificent Buddhist hall” and “a magnificent pagoda,” respectively.

I have not conducted comprehensive research on the usage of “Pure Land pond,” but this expression can be found relatively easily in *Daizôkyô* and other literature. I presume that “a Pure Land pond” simply means “a Buddhist pond.”

Q&A-4 regarding Dr. HONG' s presentation

Q&A-4-1

[Amasaki] I would like Dr. Hong to add some explanation about the influence of Confucianism on gardens.

[Hong] There is a strong tendency in Confucianism to separate the residences of men and women. It is reasonable to think that inner gardens built for empresses' palaces or for inner rooms for women in ordinary households were designed so that women could spend time there without going out of the premises.



Q&A-4-2

[Ono] How do you characterize Yonggangdong and Guhwangdong gardens built in the Silla period? Were they aristocrats' residential gardens or detached palace gardens?

[Hong] Excavation surveys have revealed that the Yonggangdong Garden was built as an auxiliary (detached) palace garden. Meanwhile, the Guhwangdong Garden is located close to the Hwangryong-sa and Punhwang-sa Temples, so some people see it as a temple garden, while others see it as a detached palace garden just like the Yonggangdong Garden. If the Guhwangdong Garden was a temple garden, it might be related to temple gardens in Japan in some form or another, and I think research needs to be conducted in this regard.

Q&A-4-3

[Amasaki] I would like to ask a technical question about "polished stones." There is a description in the summary that "natural stones ... were polished (only on the front surface)." How were the stones polished specifically?

[Hong] I understand that Dr. Amasaki's question is about shore protection stone walls. There are two types of polished stones. The curved shore protection comprises stones which were polished on the front surface, while the straight shore protection comprises very long, large stones of over one meter which were polished all over. The polishing was intended not to smooth out the entire surface but to grind the contact surface for piling up.

Q&A-4-4

[Motonaka] I would like to ask three questions. First, the Guhwangdong Garden is an eighth century archaeological remain and it may have been related to Buddhism, but thus far, it is mostly regarded as a detached palace garden. Is my



understanding correct?

[Hong] According to SAMGUK YUSA (anecdota of the Three Kingdoms in Ancient Korea), a dragon palace was located on the south side of the premises of the Hwangryong-sa Temple. However, as was discovered in an excavation survey before construction of a memorial hall at the Hwangryong-sa Temple, the Guhwangdong Garden was located on the north side of the Hwangryong-sa Temple. Based on these findings, I presume that the garden was related to the Hwangryong-sa and Punhwang-sa Temples, but it has not been accurately confirmed based on literature and other findings that the garden was related to these temples.

[Motonaka] I would like to ask my second question. The Guhwangdong Garden is considered an eighth century archaeological remain, but research findings have failed to identify other remaining of Buddhist-related gardens built in the period between the 11th century and the 13th century - specifically in the 12th century, the period of Hiraizumi which we are discussing here. Is my understanding correct?

[Hong] I thought at first that many gardens existed in the 12th century in South Korea, and research on these gardens would give clues to their relationship with Pure Land gardens. However, it was found eventually that relics of gardens with ponds had not been identified. It is worthy of note, though, that temples in the 12th century are known to have had



gardens and ponds, but it is not known if the existing ponds were built in the period between the 11th century and the 13th century.

[Motonaka] I would like to ask my third question. In the presentation, Dr. Hong stated that a report about “the Gupum Lotus Pond” will be made separately. The summary notes that the pond does not exist any longer. Is the pond preserved underground, or has it been destroyed already?

[Hong] An excavation survey which was conducted at “the Gupum Lotus Pond” in the early 1970’s revealed the remains of an oval pond about 70 m-80 m long and 30 m-32 m wide. For various reasons, the excavation survey was discontinued halfway through, and the relics were buried again.

Q&A-4-5

[Naka] I would like to ask two questions about the Anaptch pond.

First, Dr. Hong explained that a hole of 15 cm was excavated at the water discharge channel, and the hole was found plugged. If my memory is correct, there were several other holes. I would appreciate some comments about this point.

[Hong] I meant to say that “rectangular stones” were piled up in two stages (top and bottom), and a 15 cm hole was found plugged with a piece of wood. More specifically, a wooden platform was provided below the hole, and a ditch was in place to drain the water overflowing through the hole. It seems that this particular hole plugged with wood was

used to clean the pond or to drain water for some purpose.

[Naka] I asked this question because, if two or more holes existed, they might have been used to adjust the height of the water surface.

Another question I would like to ask is about the condition of the bottom of the pond. At the Tô-in garden of Nara Place (Heijô-kyû) Site, for example, stones were arranged at the bottom of the pond so that they could be seen through the shallow water. I once heard that the Anaptch pond was designed so that the bottom of the pond could be seen from the water surface. What are the views of Dr. Hong?

[Hong] The Anaptch pond is about 1.6 m deep. As far as I know, including preceding research, the pond was not designed to appreciate the bottom of the pond which was covered with mud, unlike Japanese ponds with stone arrangements at the bottom.

[Naka] Given the fact the bottom of the pond is covered with mud, is there any possibility that lotus was grown in the pond?

[Hong] Yes, lotus is believed to have been grown within the discovered square frame, which I mentioned earlier, to prevent lotus from spreading outside the frame.

Q&A-5 regarding Dr. Tanaka (Tan)'s presentation

Q&A-5-1

[Hong] Dr. Tanaka mentioned that the T'ai-yi Pond had four islands of Penglai, Yingzhou, Fangzhang, and Huliang. In connection with the belief in the existence of mountain wizards, expressions like “three holy mountains” or “three holy islands” are used. Is it common in China to include Huliang?

[Tanaka (Tan)] As I mentioned in the context of the four holy mountains at the Jianzhang Palace, the oldest description confirmed is of the two holy mountains of Penglai and Yingzhou in *Shiji*. It has been confirmed that the oldest format was the “two holy mountains” format, which was followed by the “four holy mountains” format comprising Penglai, Fangzhang, Yingzhou, and Huliang during the reign of Han Wudi. In later periods, however, Huliang was removed from the format and the “three holy mountains” format comprising Penglai, Fangzhang, and Yingzhou became the norm in most cases from Weijin-NanbeiChao through the Sui and Tang dynasties, as Dr. Hong discussed earlier.

Q&A-5-2

[Naka] I would like to ask a question in connection to Dr. Hong's question. Dr. Tanaka mentioned that the pond had four islands of Penglai, Fangzhang, Yingzhou, and Huliang, and they were intended to imitate strange fish, turtles, and other fish in the sea. Is it correct to understand that a Shenxian Island which literally means “an island of immortal mountain wizards” was not the place where immortal mountain wizards lived, but was built in the pond to imitate fish and turtles?

[Tanaka (Tan)] I cannot say for sure, but given the depiction and the context of the sentence I quoted in the summary,



the sentence can be reasonably interpreted as saying that the islands “represented holy mountains as well as turtles, fish, and the like.” In other words, most of the islands were designed as holy mountains, but some were intended to imitate turtles and fish in the pond. However, I cannot assert that Huliang was a turtle island.

Q&A-5-3

[Ono] In Figure 3 “Li Tower Image on the Tomb Mural of Li Shou,” something like a cloud is drawn on both sides of the roof. What is this?

[Tanaka (Tan)] There are many mysteries to be resolved in understanding Chinese drawings. On murals or pictorial stones in tombs were drawn a structure which was believed to have been built in a space enshrining the dead. I presume that this cloud-like object represents a roof ornament. Objects which were designed to attract attention tended to be drawn with some exaggeration.

Some paintings depict a bird like a phoenix that is disproportionately large. I do not know if such paintings depicted scenes where the bird was flying over a roof of a residence for the dead in the afterworld, or if such paintings were drawn based on imagination that the bird would be flying. But the difference is insignificant. The designs were used as ornaments on the roof and other architectural components.

The famous Fucheng Sanzhuang in the Hebei Province

which was built in the Later Han dynasty has a five-story tower, and its rails and roofs bear flying birds. Birds on the roofs are huge, and they are considered to be flying as a symbol over the residence for the dead in the afterworld. Meanwhile, birds on the rails are small like real pigeons, and are considered to depict birds perching on a branch. I must admit that it is very difficult to draw a conclusion or to get to the bottom of the matter, but I could argue that equivalents can be found in the Phoenix Hall at Byôdô-in in the form of highly decorative roof ornaments.

Q&A-5-4

[Amasaki] Dr. Tanaka mentioned that early gardens in China attached importance to ponds and water surfaces. The image of oceans and islands well befits many gardens, but have research efforts succeeded in identifying the image of the water surface at Bai JuYi's residence, which accounted for 1/5 of the site, or "meandering streams"?

[Tanaka (Tan)] No. Records containing descriptions such

as those of Bai JuYi's residence are extremely hard to find. Bai JuYi kept records probably because he was a garden-building enthusiast. Unlike the emperor's huge *yuan-you* gardens, the private residence gardens or gardens annexed to housing could not have extravagant decorations such as huge islands and artificial bridges in a pond. The bridge built in the garden of Bai JuYi's residence was quite large, but it was nowhere near as good as its counterparts built on *yuan-you* gardens.

[Amasaki] In the context of literati gardens in China, descriptions about bamboo are often found. What does bamboo represent for the Chinese people?

[Tanaka (Tan)] It seems that Bai JuYi liked bamboo very much for some reason or other. It is important to note, however, that people's taste in plants differed depending on the historical period. People liked plum long before the Tang dynasty. Meanwhile, peony was appreciated as the "king of flowers" during the Tang and Sung dynasties. I might add, nevertheless, that Bai JuYi's taste was not necessarily shared by all the literati at the time.



3. Discussion-I (20 May 2009)

Interactions between man and nature as the basis of the garden culture

[Tanaka (Tetsuo)] In this discussion, we will deal with three topics, namely, “Relationships between man and nature: gardens as a means of representation,” “Garden ponds: change in their significance,” and “Paradise and gardens: essence and diversity of representation in Eastern Asia.”

So let us begin with the “Relationships between man and nature: gardens as a means of representation,” focusing, firstly, on the issue of “interactions between man and nature as the basis of the garden culture.”

Dr. Motonaka in his presentation pointed to the description in the oldest manual for Japanese garden-making called *Sakuteiki* that natural features should be imitated in making gardens. However, I think there are some differences among China, Korea and Japan on the view of nature represented in gardens. So I would like to invite Dr. Lu and Dr. Hong to discuss the view of nature incorporated in Chinese and Korean gardens respectively.

First, I would like to ask Dr. Lu to give us more details about the view of nature represented in Chinese literati gardens, and about the “picturesqueness like poems and paintings” that was emphasized in making gardens.

[Lu] Chinese gardens, such as emperors' gardens created in the earlier periods, were characterized by their extremely large size. They had large ponds, which represented water bodies in the natural environment, and artificial hills modeled on the islands where legendary mountain wizards

were believed to live. These huge gardens were also regarded as symbolizing territorial possession.

Later, during the period of the Northern and Southern Dynasties, social and political upheavals occurred, and the positions of literati and bureaucrats in the imperial court were threatened. Consequently, there arose a yearning for a hermitage lifestyle to live in nature, appreciate natural beauty, and enjoy writing poems inspired by nature. Then people came to attach meanings to certain plant species. For example, bamboo was considered to represent strength of character, while pine and plum were regarded as symbolizing human dignity.

Also, the hermit culture became synonymous with nobleness and elegance in the period of the Northern and Southern Dynasties and thereafter. In China, we have a traditional thought that lower-level hermits live in mountains, middle-level hermits live in towns, and the highest-class hermits live a hermitage life in the imperial court.

Affected by such hermit culture, Chinese gardens underwent development to the extent that middle- and high-class hermits created their own private gardens of various styles. Many of these gardens were designed to represent the microcosm of the natural world. Dr. Tanaka (Tan) remarked in his lecture that Bai JuYi was an enthusiastic stone collector. In these gardens, small stones were used to symbolize large mountains and rivers.

This is also the case for literati gardens of later ages, which were designed to incorporate “picturesqueness like poems and paintings.” People appreciated the landscapes of these gardens, which symbolized huge mountain and rivers, and felt the wonders and magnificence of nature in them.

It is natural that such characteristics of literati gardens affected emperors' gardens in later years. For example, the influence of literati gardens was evident in the Yuan-Ming Garden created in the 17th century. Some emperors even sent painters to well-known literati gardens in the south, and created gardens based on the paintings. More interestingly, not a few emperors from the military class who established a



dynasty wanted to become culturally literate themselves. In other words, they took pride in being literati with a cultural and educational background.

So, in Chinese society, literati were often respected for their sense of beauty and taste, or human dignity and integrity.

[Tanaka (Tetsuo)] Now I understand how nature was dealt with in Chinese gardens: Chinese literati gardens were designed as a microcosmic version of natural landscape while placing importance on “picturesqueness like poems and paintings,” right?

[Lu] Exactly.

[Tanaka (Tetsuo)] I think in the case of Korea, *feng-shui* thought has had a major influence on design of gardens. Now I would like to invite Dr. Hong to discuss in greater depth, in what manner nature was represented in Korean gardens.

[Hong] If asked why gardens were created in Korea, I would reply that as in China and Japan, they were created as a representation of paradise that is hardly accessible by humans. People’s desire to flee from the real world where hardships prevailed so much, could be behind the motivation to create gardens as a substitute for paradise. In the case of Korea, gardens were represented as the world of mountain wizards.

Korean people also yearned for the Buddhist utopian world like the Pure Land in the West. There were a number of attempts to create ponds as symbols of Pure Land in the precincts of temples during the Koryo and Chosun periods

and thereafter, representative of which is the Gupum Lotus Pond of Bulguksa Temple. There were some variations in the shape of ponds. For example, it is almost certain that the Gupum Lotus Pond of Bulguksa Temple was oval in shape, though we will have to wait for future research to be more specific about it.

In the Koryo and Chosun periods, the oval-shaped ponds were replaced by square-shaped ones, which, too, can be considered to have represented Pure Land because of the existence of the lotus, a symbol of Pure Land. To date, it has not been clarified how the shape of Korean garden ponds changed from oval to square, though the change did occur, as shown by the research on certain ponds, including the Yonggangdong Pond and the Guhwangdong Pond.

In the Chosun period, political struggle took place and court officials were consequently led to live a hermitage life. They built villas in mountain regions and created gardens, which can be interpreted to embody their yearning for the world of mountain wizards or an ideal Buddhist world. Yet, considering that Confucianism gained popularity against the backdrop of the Buddhist oppression during the Chosun period, perhaps those court officials dreamt of the utopian world where mountain wizards lived.

I think that the change in the shape of ponds from oval to square was a result of the gradual replacement of the belief in the existence of mountain wizards prevailing in the Silla period, with the *Yin-Yang* and the Five Elements theory. In this light, it is very important to consider how natural elements were incorporated in Korean gardens.

Traditionally, Korean people appreciate and respect nature. In his lecture, Dr. Motonaka indicated that a



totemistic or animistic mindset was behind nature worship, or respect for harmony with nature, which is also shared by Korean people. Because of the respect for nature prevailing among Korean people, most Korean gardens were designed so as to introduce natural elements without modifying the very essence of nature. In other words, these gardens copied the characteristics of nature on a one-to-one basis, and symbolized a paradise by representing the beauty of mountains, trees and water that is apparent to anyone, without changing their essence.

Chinese gardens are impressive for their gigantic scale, while Japanese gardens are characterized by their beautiful compactness. In the case of Korean gardens, nature is represented in its original form, on a one-to-one basis.

Another thing I would like to emphasize is that Korean gardens were often given some special meanings. For example, “Anaptch” was meant to symbolize an ocean. Coves and peninsulas were also given respective meanings. Stones were placed to resemble rocks in valleys, and artificial hills were built to represent large mountains. This bears some similarities to the gardens with artificial hills and ponds often seen in Chinese literati gardens. Use of rocks and artificial hills to create a symbolic landscape is also common to Japanese gardens. In addition, Korean gardens were conferred additional symbolic meaning by their names.

As I have mentioned, Korean gardens imported the very essence of nature without any modification and simply presented the essence.

[Tanaka (Tetsuo)] Respect for, and worship of, nature and animistic thought are behind Korean gardens, and Korean gardens incorporated natural elements, preserving their essence as much as possible. Also, the yearning for paradise, or the world of mountain wizards, gave significant influence to the design of gardens. Right?

[Hong] Yes.

[Tanaka (Tetsuo)] In Japan, the technique of copying local scenic spots is mentioned in *Sakuteiki*, and Dr. Tanaka (Tan)



said that such a technique was employed in some ancient Chinese gardens as well. Was the technique also used for gardens of later ages?

[Tanaka (Tan)] As mentioned earlier, there was a case of a garden imitating the view of Mt. Erxiao, a famous mountain in Luoning in Henan Province. Very similar cases are reported in the documents of the Tang and Song periods.

[Tanaka (Tetsuo)] In Korea, are there any cases where famous scenic spots were copied in gardens?

[Hong] Yes. When natural elements could not be introduced on a one-to-one basis, imaginary scenery, for example, a scene from a landscape painting, was sometimes imitated.

[Tanaka (Tetsuo)] I think that the discussion indicates that there is not much difference in the relationship between gardens and nature among China, Korea and Japan. Basically, worship of nature was behind all these gardens, and they incorporated natural elements in their original forms, or in forms as close as possible to their original forms.

[Tanaka (Tan)] Speaking of landscape paintings, let me point to a small difference between Chinese and Japanese gardens concerning the “picturesqueness like poems and paintings.”

China has its own painting theory. For example, Guo Xi of the Northern Song period wrote a renowned treatise on painting theory, *Mengxi Bitan (Lofty Ambitions in Forests and Streams)*, in which he discussed the three

principles of compositional structure in landscape painting - high distance, deep distance and level distance. In Chinese paintings, objects seen from three different viewpoints - far, near, and in-between - are depicted in the same scene, which is impossible for traditional Western paintings.

Interestingly, there is a case where this method was employed for garden making. Shen Kuo of the Northern Song period authored a well-known book titled *Dream Pool Essays*, in which he writes that the technique unique to landscape painting is to make small things look larger, and the same logic is applicable to the design of artificial hills in gardens. If artificial hills are the exact copies of real mountains, only the mountain in the front is visible when you look up, and you cannot see the peaks behind it. This discourages the attempt to create a microcosm of nature in a garden, because a range of mountains cannot be represented in this way. Therefore, Shen Kuo insists that artificial hills should be created using the technique of landscape painting of depicting objects from different perspectives, though the result is not true to the reality. The perspective method applied in creating artificial hills was considered to be the same as that of landscape paintings, at least by the people of the Song period.

[Hong] In Korea, the style of Chinese landscape painting garnered great popularity from the end of the 17th century to the beginning of the 18th century. It is interesting to note that the natural landscape of China is characterized by its magnificence and largeness of scale, while that of Korea is of a smaller scale, or human-sized, so to speak. So it became popular among Korean literati in those days to hang Chinese landscape paintings in their residences to appreciate the mountains and other natural features depicted in them, enjoying the difference from the domestic natural landscape familiar to them.

For example, I think no Korean people visited Mt. Wuyi in China during the Chosun period. Yet the grand landscape of Mt. Wuyi was widely known to Korean people through paintings and books, and many Korean painters drew pictures of landscape imitating the nine valleys of Mt. Wuyi.

Chinese landscape paintings were so popular among

Korean literati in those days. However in the 18th century, a new naturalistic style of landscape painting was developed in Korea, which was largely different from the style of Chinese landscape painting. Thereafter, this new style was applied to garden making and Korea's original tastes were incorporated in gardens.

Diffusion and development of the garden culture

[Tanaka (Tetsuo)] Next, let us discuss the issue of "Diffusion and development of the garden culture."

For one thing, the belief in the existence of mountain wizards was behind artificial hills that were created in gardens to represent holy mountains. Dr. Motonaka referred to Sakafune-ishi Iseki, an ancient turtle-shaped stone structure that is thought to have been used to collect and carry water, while Dr. Hong explained about a water inlet facility with a stone-tub, which, too, was shaped like a turtle, in the Anaptch Garden. In *Sakuteki*, use of the images of lucky animals such as cranes and turtles is recommended for garden making. Both cranes and turtles are symbols of immortality. In this connection, Dr. Hong, could you please discuss the significance of using the images of such animals in gardens?

[Hong] I think the use of exotic flowers and animals was common to the gardens of Japan, China and Korea. The record says that exotic animals and flowers were introduced to the Anaptch Garden, and we have good reason to believe that valuable animals, and flowers that were considered auspicious, were also used for design of gardens.

Since ancient times, plum, orchid, chrysanthemum, and bamboo, have been considered to be venerable plants and called the "Four Noble Ones" in Korea. As well, ten animals have been respected as the "Ten Traditional Symbols of Longevity." The "Four Noble Ones" and the "Ten Traditional Symbols of Longevity," both stemming from Confucian thought, are considered to have been introduced to the design of gardens.

[Tanaka (Tetsuo)] Ancient records of Japan, China, and Korea all indicate that exotic birds, animals and plants were introduced to imperial gardens. Were these exotic objects used because of their auspicious nature?

[Ono] I have a different view. The practice of keeping “exotic birds and animals” in gardens, as described in ancient records, began in China, in the Qin and Han Empires. To show off their power, these empires collected exotic animals and birds living in their vast territories and kept them in gardens. Japan and Korea probably just followed the practice of China. Dr. Tanaka (Tan), what do you think?

[Tanaka (Tan)] I completely agree with the view of Dr. Ono.

There are some descriptions about exotic birds and animals in the *Chronicles of Three Kingdoms* of Korea and also in *Nihon shoki*, the oldest chronicles of Japan. These descriptions, however, are direct quotations from ancient Chinese records. This means these Korean and Japanese literatures could have copied the expression “exotic birds and animals” just rhetorically. The same sentence that Dr. Hong quoted in his presentation is also seen in the Chinese historical record. This is not an isolated case, and there are several such instances. We cannot say for sure whether the respective descriptions referred to the reality or were just quotations.

[Tanaka (Tetsuo)] I see. So in the cases of Japan and Korea, the descriptions could have been mere quotations from Chinese literatures, not a reflection of the reality.

[Ono] Let me add one thing. There were some attempts, at least in Japan, to carry out what is described in the literature. For example, some records say that camels and parrots given by Silla were kept in gardens in Japan. This is one example of the attempt to carry out the description in the historical record.

[Tanaka (Tetsuo)] Including such cases, the practice of keeping exotic birds and animals in gardens is commonly seen in the three countries. By keeping such birds and animals, ancient imperial gardens probably functioned as hunting fields, fruit orchards, or zoos, too. Also, some garden ponds could have been used for training of swimming, like T'ai-yi Pond of the Da-ming Palace built during the Tang period.

So I wonder if gardens in earlier days were designed mainly to serve specific purposes, rather than to entertain the eyes of visitors.

[Lu] It is obvious from some ancient Chinese literatures that exotic birds and animals were kept in gardens. A rich merchant named Yuan Guanghan is said to have kept a rhino in his private garden. Imperial gardens were much bigger in size so more animals must have been kept. Many of these animals could have been dedicated as gifts to the emperor from various parts of the country. Reportedly, Emperor Wu of Han kept bears in the Shanglin Garden. Considering that many wild animals were kept, imperial gardens could have served as hunting fields as well.

There are also cases where famous scenic spots were copied in gardens. To be specific, the landscape of the Summer



Palace in Beijing imitated the West Lake in Guangzhou in part, while the Jinshan Temple in Zhenjiang was copied in some mountain villas in summer resorts.

Representation of gardens in Eastern Asia

[Tanaka (Tetsuo)] The next topic is “Representation of gardens in Eastern Asia.” Let us discuss similarities and differences among gardens of the three countries. Especially, comments on difference in design are welcomed.

[Ono] Going back to the discussion on the interactions between man and nature, I think that gardens in Eastern Asia share the idea that nature is not something to be conquered, but something to be loved and embraced. Generally speaking, this idea underlies the designs and motives of most gardens in Eastern Asia.

However, some garden ponds seem to be deviant from the norm; they are geometrically designed ponds dating to the Asuka period in Japan, and the square ponds with round islands created in the Koryo period and thereafter in Korea. The geometric design of these garden ponds seems to be somewhat incompatible with the basic idea underlying gardens in Eastern Asia that nature is something to be loved and embraced. Or the underlying idea might be the same, but even so, at least the appearance of these garden ponds is not in harmony with that of other ponds.

[Tanaka (Tetsuo)] The point just made is that round ponds are closer to nature while square ponds are much more artificial. How should such difference in garden design be evaluated in the context of Eastern Asia? Dr. Hong, do you have any comments?

[Hong] In Korea, the periods of Three Kingdoms, United Silla and Koryo may be roughly grouped as the age of natural gardens. It is after this age that square ponds with round islands appeared and geometric design was adopted on an increasing number of occasions.

Square ponds with round islands had their meaning. The round shape is a symbol of the sky, or heaven, and the square shape is a symbol of the earth, or land. And structures and arbors built in a garden symbolized man. So, the combination of these three elements represented the unification of heaven, earth, and man.

The design of Korean gardens has one unique characteristic. Like Chinese and Japanese gardens, Korean gardens in general had islands in the ponds, but bridges were not built to access the islands. This is because in Korea, the islands were considered to be paradise, inaccessible to men.

[Tanaka (Tetsuo)] Korean gardens created in earlier days had square ponds but not islands. Square ponds are often seen in temples, aren't they? Dr. Hong, please follow up.

[Hong] Square ponds were also created in the premises of temples dating to the Paekje period. I have once seen a square pond in a Pure Land depicted in a Korean *hensô-zu* painting. Also, the remains of two square ponds called “twin ponds” have been uncovered in the site of Chongrimsa Temple dating to the ancient Paekje period.

[Tanaka (Tetsuo)] Reportedly, square ponds were already created in the Asuka period in the 7th century. According to *Nihon shoki*, the oldest chronicles of Japan, a person named Michiko-no-takumi who came from Paekje built a Sumeru hill and the Bridge of Wu. This description implies the close association between Paekje and Japan in those days and indicates the possibility of gardening techniques of Paekje having been imported to Japan. Dr. Ono, you may have some additional comments.

[Ono] It is almost certain that the square pond of the Asuka period was created under the influence of Paekje. As mentioned earlier, the design of square ponds with round islands of later ages is thought to have been underlain by the idea of “round heaven and square earth,” but the idea itself seems to originate in China. It is interesting to note that this idea was not much used for the design of Chinese and

Japanese gardens, while only Korea adopted this idea in its garden making. This is very characteristic of Korean gardens.

If square ponds had been created in Korea in ancient times and they influenced the design of Japanese gardens in later years, a question arises: did the design of the square pond originate in Korea, or was the design originally developed in China (though no ruins that support the fact remain today), and transferred to, say, Paekje and then to Japan? It is very hard to be conclusive about whether the design of the square pond created in the Korean peninsula in the 7th century originated in Korea, or was imported from China, because of the absence of any remains of such a pond in China. I would like to hear the opinion of Dr. Lu about this issue.

[Lu] I remember having seen a square pond depicted in a painting dating to the Song period. However, there is a description in an ancient Chinese record that the First Emperor of Qin built a long pond, which probably means a square pond.

[Tanaka (Tetsuo)] From the floor, Dr. Kudô has something to say.

[Kudô] Let me join the discussion on square ponds. An equivalent for the square pond of the Ishigami Site in Asuka was found on the site of the ancient governmental office in Kôriyama, which was later succeeded by Taga Castle, in the Mutsu (present Tôhoku) region. As for the Ishigami Site in Asuka, there is a description in the *Nihon shoki* that ceremonies were held around the square pond to entertain visitors to Asuka from outside of the state (e.g. southern islands, the “Emishi” country in the northern part of Japan and countries beyond the sea), and this description has been backed by artifacts unearthed in this site. Accordingly, we may infer that similar ceremonies were held for the Emishi people of the north around the pond in the Kôriyama site as well. Incidentally, the late 7th century is an important turning point for the Japanese state system, when there arose an idea that the Japanese Emperor should have authority comparable to that of the Chinese Emperor, thereby reinforcing the power



of the Yamato Imperial Court. In this light, it is highly possible that ceremonies for foreign people were held in both the Asuka and Tôhoku regions. Accordingly, I think probably the origin of the ceremonies held around square ponds can be traced to China, though no artifacts supporting this inference have been discovered yet. The technique of creating a square pond might have been imported from Paekje to Japan, but I think the idea itself could have its origin in China, where a square pond was created by the order of the Emperor, as a venue for ceremonies to entertain foreign visitors who traveled long distances to offer gifts to the Emperor.

[Tanaka (Tetsuo)] The point is that the origin of the ceremony to entertain visitors around a square pond can be traced back not to Korea, but to China in earlier years. What do you think?

[Tanaka (Tan)] First, let me supplement the remark just made by Dr. Lu. In my resume, I referred, as Note 1, to the *Basic Annals of the First Emperor of Qin* in the Annotation to *the Shiji (Records of the Grand Historian)*, which reports that the pond in the Lanchigong Garden built by the First Emperor of Qin in present Xianyang was 200 *zhang* long. In the *Chronicles of the Land of San Qin*, there is a description about a “long pond,” which means a thin pond, as indicated by Dr. Lu. A pond of 200 *zhang* in length must have been very, very thin. Interestingly to note, in the northern part of the ruins of Yanshi of the Shang period, the remains of a pond were excavated. This pond was very thin, surrounded by cut stones, and considered to have been used for no other purpose than entertaining guests. On this site, a water

distribution bridge, and water inlet and discharge channels, were also uncovered. And this pond, too, is extremely thin, and perfectly rectangular in shape. This pond could be the origin of the square ponds in question, but we cannot be definite about it because square ponds like those in Korea and Asuka have not been discovered in China. The *Classic of Poetry* dating to the Western Zhou period in 600 B.C. mentions some facility that can be interpreted to mean a pond, but there is no clear description about a “square” pond. Therefore, we don't have any historical record that can lead us to a conclusion about this issue at present.

[Tanaka (Tetsuo)] Speaking of the difference in design of ponds, I am especially interested in the differences in structure of shore protection. In the case of the Anaptch Garden, cut stones were piled up to protect the shores. In this garden, water courses, too, were mostly made of cut stones. On the contrary, shore protections and water courses in Japanese gardens are customarily made of natural stones. What do you think about this difference?

[Hong] Japanese gardens are characterized by gently curved water courses, but this is not the case for Korean gardens.

Water courses of Korean gardens were structured differently. For example, the water courses in the Anaptch Garden were 60 cm to 1 m in width, and made by piling up uniform, neatly cut stones.

[Tanaka (Tetsuo)] In the Anaptch Garden, shore protections were also made of cut stones, right?

[Hong] That's right. Cut stones were also arranged along the curved circumference of the pond.

[Tanaka (Tetsuo)] That fact might indicate availability of advanced stone processing technique in the Silla period, which was too sophisticated for the Japanese people to imitate, or Japanese people might prefer to use natural materials to represent nature. What do you think?

[Hong] Well, I am not sure. I think Japanese people followed their own way of thinking in creating gardens. In Korea, straight water courses were built in those days. While stones were arranged along curved sections, Korean people might have been accustomed to using uniform stones.

[Naka] This issue is associated with the question I asked about the water level of the Anaptch Garden Pond after the lecture of Dr. Hong. When I visited the garden, the water level in the pond was lowered and the upper tiers of the cut stones were clearly visible, which looked unnatural to my eyes. However, when I revisited the garden two years ago, the pond was full of water and the tiers of cut stones sank almost out of sight. So my attention was automatically drawn to the natural stones placed on the cut stones, which resembled the shore protection stone walls of Japanese gardens and looked very familiar to me. So, in your opinion, what is the optimal water level for the Anaptch Garden Pond?

[Hong] A very good question is posed. When comparing Korean garden ponds with Japanese garden ponds, we can indicate the difference in water level, regardless of whether the shore protection is straight or curved.

As you can see, in traditional Korean garden ponds, there is some distance, say one meter or so, between the ground and the surface of water. In Japanese garden ponds, on the other hand, there is little difference in height between the ground and the surface of the water generally. Therefore, curved shore protections look natural even without stones. Korean garden ponds built in or before the Chosun period were filled with water close to the ground level, but ponds of later years were not so: in the case of the Anaptch Garden Pond, for example, the water surface was below the ground



level by 160 cm or 170 cm. Due to this distance, the upper tiers of stones, which were piled up from the bottom of the pond, are exposed.

[Tanaka (Tetsuo)] Few Japanese garden ponds were deep enough to require stone piling, and such differences of water depth could have affected the design of garden ponds.

[Amasaki] Allow me to go back to the topic of stone processing technique mentioned a little earlier. I would like to point out the fact that granite stone structures were discovered in the site of Shimanoshô in Asuka and also that the stone structure of the Sakafune-ishi Iseki was elaborately designed. In this light, I think Japan had advanced stone processing technique already in the Asuka period, whether imported from Korea or not. Therefore, it is obvious that lack of technical skills was not the reason for the use of natural stones along the shore protection of square ponds. Perhaps natural stones were preferred for the reason of design, or different groups of technicians worked on the shore protection, I think.

[Tanaka (Tetsuo)] I would like to confirm another issue about design. Dr. Tanaka (Tan) mentioned a whale carved out of stone, and turtle- and fish-shaped islands. I would like to know whether such artistic design is unique to Chinese gardens, or is commonly seen in Korean gardens.

[Tanaka (Tan)] The quotations of “crane pebble beach” and “duck beach” do not mean that cranes were actually living in the pebble beach or that ducks were kept on the beach. They mean that the shapes of the pebble beach and the beach were likened to those of crane and duck.

[Tanaka (Tetsuo)] Is it also the case for the islands quoted earlier?

[Tanaka (Tan)] As for those islands, the belief in the world of mountain wizards was closely associated, so there is no knowing whether the islands actually had shapes like turtle

or fish. Yet the description of “a whale carved out of stone” can be interpreted literally.

[Naka] To change the subject, let me ask another question. In Japanese gardens, springs and waterholes were highly valued as water sources and often used as ritual sites. Now, I would like to know how springs and waterholes were viewed and treated in ancient Chinese and Korean gardens, and what design was applied to them.

[Hong] In the Anaptch Garden Pond, there were no islands modeled on specific animals. However, designs of animals were used as decorations in part, like the turtle statue placed at the water inlet channel.

On the question about springs, please be informed that springs were very familiar to Korean people and considered sacred by them. They were the object of animistic worship, and spirits were believed to dwell there. Good spring water was used as medicine, and also to make tea. So they were used for practical purposes too.

[Lu] Water was familiar to Chinese people as well, as indicated by a poem *Wang River Retreat* by Wang Wei. However, in ancient China, springs were not considered as elements of gardens: they were something to be appreciated in nature, and considered to constitute the core of aesthetic natural landscape. A spring of especially high quality was called “the Finest Spring under Heaven.” In Chinese gardens, flowing water was preferred to pooled water, so I think springs were seldom incorporated into gardens.

[Tanaka (Tan)] To add to the remark of Dr. Lu, spring water was ranked as the best water to make tea in ancient China. So a spring was regarded as such, rather than as an element of a garden.

[Tanaka (Tetsuo)] Thank you very much. Now, I would like to close the discussion on “Relationships between man and nature: gardens as a means of representation.” This topic can be relevant to the discussions to follow.

4. Discussion-II (20 May 2009)

Meanings of ponds in the gardens of Eastern Asia

[**Tanaka (Tetsuo)**] In the preceding session, we discussed the topic “Relationships between man and nature: gardens as a means of representation,” from various angles. We explored how natural elements were treated in ancient gardens to represent nature, and how the garden culture, mainly style and function, was diffused. To build on this discussion, we will now address the topic “Garden ponds: changes in their meanings.”

First, let us consider the “meanings of garden ponds in Eastern Asia.” In the preceding discussion, the differences between round and square ponds, and the influence of water depth on the design of ponds, were discussed. In addition to these points, I think it is necessary to consider the roles of garden ponds. From ancient literatures, for example, we know that the emperor went on board a pair of boats, one with the carved head of a dragon and the other with that of a water bird, and had fun on the pond, and that aquatic plants were grown in garden ponds. Needless to say, planting of lotuses in garden ponds reflected the Buddhist thought of “*rengē keshō*” or “*rengē ōjō*,” which means rebirth in lotus flowers, a symbol of the Pure Land, after death.

[**Takase**] Dr. Hong remarked that the Anaptch Garden was designed to represent the world of mountain wizards, and I, think so too. Yet I also believe that the Anaptch Garden had another face as a representation of Pure Land.

First, let us look to the five buildings constructed on the straight shore protection on the west, which faced the pond and were connected with each other by means of a corridor. I think this layout bears a certain similarity to the image of the Pure Land depicted in the *hensō-zu* paintings. Second, these buildings were built on the double plinth and given extra height, which seems to indicate that they were originally assumed to be viewed from the east. Third, while the Anaptch Garden is generally thought to have been a palace,



it could have been a Buddhist hall, considering that a number of Buddhist objects were uncovered from the premises. The fourth point is, and I learned this fact from the lecture of Dr. Hong, that wooden frames were discovered in the Anaptch Garden site and lotuses were found to have been planted there. Finally, as the plan shows, the three islands were located at the northwestern corner, southeastern corner and southeastern side of the pond, and this layout created an extensive water surface when one looked at the western coast of the pond from the eastern coast.

[**Hong**] The gist of the remark just made is that the Anaptch Garden could be a representation of Pure Land. Well, I can agree with some of the points mentioned, but cannot entirely agree with the remark.

To sum up, I think it is hard to be conclusive about whether the Anaptch Garden had any similarities to Japanese Pure Land Gardens. Yet I am of the same opinion that the layout of the garden was designed in a way to enhance visual effects.

Personally, I think that this garden could have been meant to represent Pure Land, on the grounds that, for example, a statue of Amitabha was enshrined in the Chonju Temple in those days, and lotuses were grown in the garden. As well, the fact that Buddhism was the state religion of Silla could support this reasoning.

Dr. Tanaka (Tan) indicated that the concept of “Pure Land Garden” is unique to Japan. As to the definition of Pure Land

Garden, my personal opinion is that Pure Land Garden is a garden attached to a Buddhist temple as a symbol of the world of Amitabha.

[Ono] Let me go back to the topic of the gardens in Eastern Asia. I think we should pay attention to the fact that in the Qin and Han periods in China, gardens with ponds and islands were created to represent the world of mountain wizards. Considering that islands where these wizards dwelt were believed to be located somewhere in the sea, it is likely that those garden ponds were created to symbolize a sea, and probably this style of garden was later introduced to Korea and then to Japan.

On the other hand, the ponds created in so-called Pure Land Gardens in Japan were modeled on the treasure ponds depicted in Pure Land *hensô-zu* paintings, not on a sea. In this light, I am of the opinion that different images were represented by the ponds in Pure Land gardens, and those in gardens of other types.

[Tanaka (Tetsuo)] Characteristically, ancient gardens were somewhat associated with the sea. For example, the Anapitch Garden had a building named Imhae-jon, which means a hall that faces the sea. In the case of China, the whale carved out of stone, mentioned earlier, is obviously a symbol of the sea. This is also the case for Japanese gardens. For example, Môtôji Temple had an artificial rocky beach and pebble beach in its garden. I think this case indicates that ponds in Japanese Pure Land Gardens, too, were designed to represent a sea.

[Ono] Let me point out that the pond of the Pure Land Garden of Môtôji Temple is thought to have been modeled on a pond in the garden of a private residence. That is to say, Môtôji Temple copied the design of a residential garden.

[Tanaka (Tetsuo)] Do you mean that Môtôji Temple was originally built as a residence?

[Ono] No. What I mean is that Môtôji Temple inherited

the design of the gardens of Hôjô-ji Temple and Hosshô-ji Temple. These temples had residential- and palace-style gardens where ponds were designed to represent a sea, and this style was eventually introduced to Pure Land Gardens. So I think the style of the garden of Môtôji Temple originated in these temples.

[Tanaka (Tetsuo)] I see. Then let us proceed with the discussion, focusing on the “ponds depicted in Pure Land paintings.”

Ponds depicted in Pure Land paintings

[Amasaki] Concerning the remark just made, I would like to point out that various “ideological factors,” such as nature worship, and yearning for paradise, were combined with “local natural features” and “attributes of certain places,” and such a combination affected the design of gardens. These factors, when considered separately, may seem independent of each other, but I think this is not the case. This is one hypothesis.

Dr. Lu in his lecture mentioned that as many as 300 different aspects of Pure Land were depicted in the early *hensô-zu* paintings. If these paintings are considered to have been used for propagation of Buddhism, he said, it is natural to infer that the scenes depicted in them were not imaginary, but were modeled on real places. Thinking this way, we can quite reasonably conclude that the best model for such paintings could be the gardens of palaces or residences of then rulers. If so, we can see how the palace architecture of the Tang period influenced the design of gardens, as indicated by Dr. Lu. In short, we can infer that the palace of a ruler, or a space accepted by everyone as noble, was used to communicate the image of Pure Land in a manner understandable to ordinary people. I think this is a very natural way of reasoning. So, I think the important thing is not the relation of Pure Land with a square pond, but that the image of Pure Land was associated with the noblest place in the secular world - the palace of a ruler.

[Tanaka (Tetsuo)] To sum up the remarks just made, in exploring the origin of the style of gardens, we should consider various factors, including nature worship, the role of gardens as a means to propagate Buddhism, and the association of gardens with places that were accepted publicly as noble. Failure to do so can lead us to wrong conclusions.

[Amasaki] My reasoning is compatible with the opinion of Dr. Ono. Possibly, the garden of the place which was regarded as most authoritative in the community, combined with certain thought, gave rise to the garden known as Pure Land Garden. We should consider the background behind the development of the garden, instead of paying attention only to its style and layout.

For example, if we discuss the issue of Pure Land in the mountains, we should not start the discussion by exploring where, in Pure Land thought, the idea of Pure Land in the mountains took shape. Instead, we should first look at nature worship, which later developed into mountain worship and Shugendô, or the practice of mountain asceticism. Speaking of mountain worship, Dr. Motonaka referred to Mt. Miwa as the object of worship in his lecture. When mountain worship and Shugendô were combined with the Pure Land thought, this could have given rise to the style of garden featuring a pond, Buddhist hall, and mountains behind them: in such a garden, two different thoughts are reflected. I think a space such as Pure Land Garden could have been developed in this way, through a combination of various thoughts unique to Japan.

[Motonaka] I am entirely in agreement with what Dr. Amasaki has just said. Basically, we could see from ancient literatures that Japanese people believed in the existence of Pure Land in the mountains. This belief is closely associated with the world of Shugendô ascetics who engaged in religious training deep in the mountains. It was believed that human spirits would ascend up the mountain and eventually reach the height of heaven. There was a belief that the dead would go to a higher world, though it was not associated with the world of Pure Land. Considering that Japanese people

regarded mountains as sacred, it is obvious that they also had the idea of paradise beyond the mountains, or atop the mountain. This idea is also associated with the world of Pure Land. For example, the Tusita Heaven, which is a sort of Pure Land for Maitreya, is believed to be located in the higher place than the summit of a high mountain.

On the other hand, a garden is a place of entertainment. Perhaps Pure Land Garden was designed as a venue for people to entertain themselves in the setting of Pure Land while living in this secular world. Of course, the world of Buddhist deities is apart from the world of secular entertainment. There was a belief that people would be given a new life in the Pure Land after death by accumulating merits and undergoing training, while it was believed among nobles that they would be reborn in the Pure Land by doing good for the sake of Buddhism. For them, the act of creating Buddhist statues and gardens was an important way of accumulating merits to be eligible for rebirth in the Pure Land. By creating gardens, they aimed to connect with the Pure Land and Buddhist deities. They wished to entertain themselves, making poems and playing music, and at the same time interact with the world of Buddhist deities while alive.

The garden of Muryôkô-in Temple consists of three elements - a garden pond, a Buddhist hall and a mountain behind them, which are integrated and positioned on an east-west axis. As Dr. Amasaki indicated, this design is considered to be a representation of various Japanese traditional beliefs, including mountain worship. To supplement the remarks by Dr. Ono, I think as residential gardens had developed to perfection as a venue of entertainment, the design of gardens came to reflect the people's yearning for Buddhist paradise, the most important world for them. Then in the 12th century, at the beginning of the period of *mappô*, or degeneration of the Dharma Law, this combination gave rise to a new style of temple layout, or new style of garden, known respectively as Pure Land temple layout, and Pure Land Garden. I think this is what happened.

[Tanaka (Tetsuo)] The point just raised is related to how to define "Pure Land Garden," and is also closely associated

with the next topic, “Relationships between ponds and buildings in Pure Land Gardens.” So in the next session, we will discuss issues relating to the *hensô-zu* paintings, and the relationships between ponds and buildings in gardens. To be specific, we will pay attention to the positions of ponds vis-à-vis buildings, functions of those buildings, and their layouts to see whether ponds were always located before halls in those gardens.

Relationships between ponds and buildings in Pure Land Gardens

[Sugimoto] I would like to express my views in relation to the remarks of Dr. Motonaka. Originally, in the *hensô-zu* paintings that depict visual aspects of the Pure Land, there was nothing behind the Jeweled Pavilion - no mountains, just void. This is also the case for the *hensô-zu* painting on the wall of the Buddhist Hall in the Byôdô-in Temple.

This also applies to the style of gardens developed in Kyôto, which I don't know what to call - maybe Japanese “Pure Land Garden,” or “temple layout that faces the pond.” Anyway, in this style, there was no mountain behind a building. I think the layout of a Buddhist hall with a mountain behind it came into existence a little later, and perhaps Muryôkô-in Temple was the first to adopt this layout.

In those days, Japanese people believed in the existence of “the other world in the mountains.” Probably, believers in Pure Land teachings first yearned to be reborn into Paradise by means of *kansô nenbutsu* (by chanting *nenbutsu* prayers

while visualizing the image of Amitabha and Pure Land). However, as time passed, they began to long for the descent of Amitabha to escort them to Paradise. This longing for the descent of Amitabha, coupled with the traditional belief in the existence of the other world in the mountains, probably gave rise to the “temple layout that faces the pond” with a mountain behind it. People thought that Amitabha would come from the mountain to welcome them into Paradise.

[Tanaka (Tetsuo)] Pure Land Garden could have served as a venue to pray for rebirth in Paradise, or its layout could have been designed to hold a Buddhist memorial service. If they also played a role as a mechanism for the welcome descent of Amitabha, then we should consider how natural features, as well as the Buddhist hall and garden pond, were involved in that mechanism.

[Ôya] From the “islands of mountain wizards” in Chinese gardens and the “square ponds with round islands” in Korean gardens, we may infer that garden ponds were designed to separate the sacred area from the secular. With the introduction of Pure Land thought to Japan, I think the idea of distinguishing nirvana from the real world soon became popular among Japanese people. In this light, the mountain behind the Buddhist Hall in Muryôkô-in Temple could represent nirvana as a whole.

However, I think there is another point of view. When we consider the meaning of garden ponds in terms of their association with the Pure Land, we should go back to the description of the world in the Amitabha Sutra or the Meditation Sutra, where a pond itself is Paradise or the Pure Land. There, a pond was Paradise, not a device to separate the sacred area from the secular. Originally, a pond was the place for people to bathe and purify themselves. It was in a pond that Buddha was born. So the pond was sacred in itself. This thought must have been at the core of the Buddhist teachings. According to the Amitabha Sutra, the pond of the Pure Land for bathing was square-shaped, and had stairs on all its four sides. Probably, these stairs resembled those provided on the Ganges River in Varanasi. The Ganges River





is a natural river, so the water level lowers in the dry season and rises in the rainy season. Therefore the stairs are needed for people to go down to the river to bathe.

I think that when we discuss the meaning of a garden pond, we should take into consideration such a transitional nature. With this understanding in mind, I took a renewed look at the gardens in Hiraizumi, and found that it is likely that these garden ponds themselves came to directly represent the world of the Pure Land, and do not serve as a device to separate nirvana from the real world.

[Tanaka (Tetsuo)] That is a new viewpoint. Pond not only served as a barrier or a device to separate nirvana from the real world, but also it could be the world of Pure Land itself, and the act of bathing in the pond could mean entering into the world of Pure Land.

[Lu] I, too, think that we should return to the Buddhist scriptures if we are to consider the relationship between gardens and ponds in terms of the Pure Land. In conducting the research under discussion, I examined some literatures and found, for example, the Pure Land is described as a world free from earthly desires in the Lotus Sutra. The Amitabha Sutra reads that there are seven jeweled lotus ponds, filled with water of the eight excellent qualities, and from the four sides of each pond rise stairs of gold, silver, beryl, crystal and copper. Above these stairs pavilions stand, which are also adorned with jewels like gold, silver, beryl, crystal, and carnelian. The lotuses in the pond radiate blue, yellow, red, and white lights. Such beautiful scenes are depicted in the Amitabha Sutra. Also in the Pure Land, beautiful music is

played and songs of various birds are heard several times during the day and night, according to the sutra. These descriptions remind me of the Buddhist architecture or landscapes of India, the birthplace of Buddhism, and its neighboring countries, such as Nepal.

So the Pure Lands depicted in the *hensô-zu* paintings are not the only source of the Pure Land images, I think. While we discussed square and geometric ponds earlier, I believe that the influence of India is apparent in the shape of the pond. Let me also note that the Pure Land *hensô-zu* paintings were one of the tools used to propagate Buddhism, but it is almost impossible to depict all the elements of the world of Pure Land, such as the jeweled pavilions, seven jeweled ponds, and water of eight excellent qualities, in one scene.

According to the literature concerning the Shôsôin treasure house, the Pure Land *hensô-zu* paintings were first introduced to Japan by Priest Ganjin. However, the images depicted in those paintings probably underwent gradual changes as time passed in Japan. For example, the garden pond of Môtsû-ji Temple in Hiraizumi was no longer square.

I would like to hear your opinions about the background behind the change of the shape of garden ponds from square to round that took place in Japan.

[Tanaka (Tetsuo)] Do you have any comments?

[Takase] The oldest Pure Land Garden in Japan is probably that of Amida Jôdo-in Temple built in the 760s. The garden is thought to have had a round pond with an island and a building protruding into the pond. As well, there was a corridor-like bridge connected to the building.

[Tanaka (Tetsuo)] The ruins of Amida Jôdo-in Temple have been excavated only in part, and we have to wait for further research to be conclusive about the design of its garden. Anyway, there is a likelihood that the pond of its garden was round-shaped. The case of Amida Jôdo-in Temple is very important because it indicates the round pond design was introduced to gardens of Japanese temples during a very early period in their history.

Dr. Tanaka (Tan), what do you think of the relationship between the pond and building?

[Tanaka (Tan)] I would like to supplement the discussion on the earliest Buddhist scriptures and the *hensô-zu* painting of the Pure Land of the Meditation Sutra, and examine how they are related to real gardens.

It is evident that the Pure Land in the Buddhist world originates in India, as indicated earlier by Dr. Lu. This is evidenced by the fact that all the ponds described in Indian Buddhist scriptures are square-shaped. So there is no doubt about that. What remains unknown is this: while square ponds are depicted in the *hensô-zu* painting of the Pure Land of the Meditation Sutra on the walls of Dunhuang, and also in the Taima mandala of Japan, ponds actually created in Japanese temple gardens were round-shaped for some reason.

As I said earlier, there remain very few gardens that reflect the world of Pure Land. I showed you the picture of Yuantong Temple in Kunming, which is the only remaining garden with a square pond that was modeled on the pond depicted in the *hensô-zu* painting of the Pure Land of the Meditation Sutra almost precisely. As well, there is a record about a square pond of the Tang period. According to the record, the pond had an island, and statues of Monju Budhisattva were collected there, and a building called Dragon Hall was located at the center of the island, though no remains of the pond have been found yet. I think I am the first to mention this pond. This record was written by a Japanese priest En'nin upon his visit to Mt. Wutai in China. Mt. Wutai has five peaks including the middle peak, the west peak, and the east peak, and En'nin's report reads that there was a square pond (40 *chi* x 40 *chi*; 40尺 x 40尺) in the middle peak, and a small hall called Dragon Hall was located at the center of the island in the pond. This report indicates that a square pond with an island was created in a style very close to that described in Indian Buddhist sculptures, at least in China.

Later, Taima mandara, one version of the *hensô-zu* paintings of the Pure Land of the Meditation Sutra, was introduced to Japan, and this somehow led to the creation of round ponds

in Japanese Pure Land Gardens in later years. I don't know how, but we should be aware that square ponds did exist in China. It is impossible that the round ponds in Japan had originated directly from the square ponds in India.

[Ono] In Japan, a Buddhist hall and a round pond were originally considered as a set pair, which is, I think, because the style of residential gardens was copied when creating temple gardens. Perhaps the combination of a Buddhist hall and a round pond was taken for granted and no one cared about whether the pond was square or round.

[Tanaka (Tetsuo)] But all the temple gardens did not originate from residential gardens, did they?

[Ono] It is obvious that Amida Jôdo-in Temple, whose garden is considered to be the oldest Pure Land Garden in Japan, was built by remodeling the residence of Fujiwara no Fuhito. This could probably be the prototype of Japanese Pure Land Gardens.

[Tanaka (Tetsuo)] We need further research before we can be conclusive about whether Amida Jôdo-in Temple was really a remodeled version of the residence of Fujiwara no Fuhito. This is one of some very important research topics.

[Kudô] The "belief in the existence of mountain wizards" and Buddhist "Pure Land" are two important keywords of this discussion. These concepts have often been considered to conflict with each other, but the reality was not so. When Buddhism was first introduced to China, Buddha was thought to be one of the mountain wizards, and it was after some time had passed that the distinction was made between them.

The image of the world of mountain wizards, or of the islands of mountain wizards in the sea, is considered to have influenced the design of gardens. If the description of *Shiji*, *the Record of the Great Historian* by Sima Qian, about the mausoleum of the First Emperor of Qin is true, the Emperor was buried in an underground palace where many rivers

and seas filled with mercury were created. In ancient China, when a ruler died, he was buried in an underground palace, which was considered to be his dwelling in the other world. This indicates that Chinese people believed that the world of mountain wizards existed in the other world as well as in this world, which is not the case for Japan. Then how about Korea? If we can count on the depictions of wall paintings, Koryo seems to have had a similar burial custom, while burial mounds of Silla look somewhat different from the Chinese underground palaces. So we may say that in the case of Korea, some regions believed in the existence of the world of mountain wizards in the other world, and other regions didn't.

Basically, we may have to consider the difference in design between Japanese palaces with ponds, and the original Chinese gardens.

[Ono] People sought the “world of mountain wizards” because they yearned for perpetual youth and longevity, right? I think this is the essential difference between the world of mountain wizards and the Pure Land, because the latter was considered to exist in the other world. Dr. Tanaka (Tan), what do you think?

[Tanaka (Tan)] You are right. The world of mountain wizards is the world of perpetual youth and longevity, to which only people who acquired immortality were allowed to rise. Both the First Emperor of Qin and Emperor Wu of Han were desperate to have eternal lives. They sought the elixir of life and even drank certain minerals and water, believing they would acquire immortality by doing so. Speaking of the mausoleum of the First Emperor of Qin, the record says that the underground space was provided with eternal lamps, lit by oil refined from *mermaid* fish, and great oceans and rivers filled with mercury flowed there, which represents the yearning of the Emperor for an eternal life. When people died, their bodies were buried in the earth, but in pre-Buddhist days, Chinese people had a religious belief, or a view of death and life, that the human spirit and body would remain in this world even after death. They believed that man consists of

spirit and body and when man dies, spirit, which is eternal, will ascend to heaven, while the body is buried in the earth. The body can be dead, but the spirit can't, because the latter is energy. This belief prevailed in the days of Lao Tzu and Chuang Tzu, a long time before Buddhism was introduced to China, and developed into Taoism in later years. This is the background behind the belief in mountain wizards.

The style of Chinese gardens originates from this belief. In the case of Japan, people's aspiration for rebirth in the Pure Land was, as Mr. Sugimoto explained very clearly, gradually replaced by the yearning for the descent of Amitabha to escort them to Paradise. This is the case of Japan, and I think his reasoning is very convincing. This idea is reflected in the painting titled the Descent of Amitabha and Twenty-five Attendants which Dr. Motonaka referred to in his presentation. The image of Amitabha and twenty five attendants descending from heaven, lit by lights from the left side, is a lucid representation of the thought of rebirth in the Pure Land. The view of life, or the view of life and death, represented in this painting is unique to Japan, and heterogeneous to the views held by Chinese and Korean people essentially.

Unique and rare features of Pure Land Gardens in Japan

[Tanaka (Tetsuo)] Next, let us discuss “Unique and rare features of Pure Land Gardens in Japan”. First, I would like to ask Mr. Sugimoto to supplement his presentation on how the style of Byôdô-in Temple was inherited by Muryôkô-in Temple, and also on the relationships between Hôjô-ji Temple and Hosshô-ji Temple in Kyôto and Môtsû-ji Temple in Hiraizumi.

[Sugimoto] We don't have any specific terms or ideas to describe the respective characteristics of the Pure Land Gardens in Hiraizumi and Kyôto, and this makes explanation of this issue a little difficult. Anyway, my understanding of the basic difference between the Pure Land Gardens in

Hiraizumi and those in Kyôto is as follows. I think the basic layout of arranging buildings beside a pond, or the “garden pond-style” layout, was first introduced to Hôjô-ji Temple in Kyôto. This style is mainly characterized by various Buddhist deities enshrined in a Buddhist hall in front of the garden. This directly reflected the attitude toward Buddhism developed over many years among the nobles in Kyôto: in general, nobles in those days yearned to receive blessings from various Buddhist deities, instead of praying for only one purpose, such as rebirth in the Pure Land of Amitabha.

So I think when a project was launched to give some shape to the belief in various Buddhist deities, people involved in the project relied on the descriptions of the Meditation Sutra, which was designed to present the image of the Pure Land of Amitabha that had garnered great popularity since the middle Heian period in Japan. In this sense, the Pure Land Garden of Hôjô-ji Temple was not a garden designed according to the teachings of Pure Land Buddhism. Instead, it was meant to represent more ambiguous yearnings for the Pure Land. For this reason, it was accepted as quite natural to enshrine Mahavairocana and other deities of the Esoteric Buddhism in the Buddhist hall along with other deities.

With this understanding in mind, let us look at the temples in Hiraizumi. Muryôkô-in Temple was modeled on Byôdô-in Temple, and accordingly its garden was designed to represent the Pure Land of Amitabha. However, this was not the case for Môtsû-ji Temple where the Bhaisajyaguru is enshrined. Similarly, Hosshô-ji Temple in Kyôto enshrined the deities of the Womb Realm in the main hall, and those of the Diamond Realm in the eight-cornered, nine-storied pagoda and the Aizen-dô Hall on the island in the pond. Therefore, esoteric nature can obviously be seen in the “garden pond-style” Pure



Land Gardens of these temples, though they did have Amitabha Hall too. In the case of Môtsû-ji Temple in Hiraizumi, Amitabha, a deity of the Exoteric Buddhism, was adopted as a principal

object of worship, but its garden was modeled on the design of the esoteric temple gardens in Kyôto.

There is one more interesting difference between the temples in Hiraizumi and those in Kyôto. In those days in Kyôto, Hosshô-ji Temple, Hôjô-ji Temple, Byôdô-in Temple, and most other temples of this scale, had structures known as Godai-dô Halls, but such structures were not seen in the temples in Hiraizumi. The reason is not clear. This fact does not imply that the Esoteric Buddhism was unknown to Hiraizumi, but just indicates that there was no evidence of the existence of “halls designed to represent the Esoteric Buddhism” there. This is one of the characteristics of the temples in Hiraizumi, and this may be the result of “choice” by these temples. Anyway, we may say for sure that not all the elements of the temple layout of Kyôto were introduced to Hiraizumi, at least as far as Buddhist halls were concerned. In my presentation, I said that the elements developed in Kyôto were “refined and diffused.” Put otherwise, it may be said that the belief in various Buddhist deities held by nobles in Kyôto was “streamlined and further developed.”

[Ono] The diagram of the “Change in the design of Pure Land Buddhist temples in the Heian period” presented by Mr. Sugimoto is very good and inspiring. But I would like to suggest that Muryôju-in Temple, that had only Kutai Amida-dô Hall, should be mentioned before Hôjô-ji Temple. We can make this diagram more persuasive by indicating that there was another style of garden with a set of Kutai Amida-dô Hall and a pond, which has been inherited by Jôruri-ji Temple today.

As for Byôdô-in Temple, let me point out that as a result of research on the history of architecture, it was revealed that Kaya-no-in, the residence of Fujiwara no Yorimichi, had ponds on the four sides, though it was built in the *shinden*-style. This design is unique and could have influenced the design of the garden of Byôdô-in Temple. Of course, this diagram is about temple gardens only, and the case of Kaya-no-in should not necessarily be mentioned in it. However, the possibility of the unique style of Kaya-no-in having affected the garden layout of Byôdô-in Temple should be remembered. In

addition, I don't think that the arrows that stem from Byôdô-in Temple and point to Hosshô-ji Temple and to Môtsû-ji Temple are necessary. As for Môtsû-ji Temple, the arrow from Hosshô-ji Temple alone will be sufficient to indicate the relationship.

Anyway, this diagram is a very good one, as it allows us to understand at a glance that the Pure Land temple layout reached its perfection in Hiraizumi.

Representativity and exceptionality of the group of Pure Land Gardens in Hiraizumi

[Tanaka (Tetsuo)] We have discussed the changes in the design of gardens, from the viewpoints of the changes in temple layout and the difference between Esoteric Buddhism and Exoteric Buddhism, and in the Buddhist deities enshrined in halls. Through these changes, the design of the temple garden reached its perfection in Hiraizumi. This is an undeniable fact.

Based on the discussion just made, let us turn to the issue of "Representativity and exceptionality of the group of Pure Land Gardens in Hiraizumi."

[Motonaka] I would like to discuss the outstanding universal value of the temple gardens in Hiraizumi, which we may call Pure Land-style gardens. These gardens were created by drawing on images imported from abroad, by use of various design and landscaping techniques that had been already established in Japan, rather than foreign techniques. Also I think that a deeply-rooted Japanese religious belief in nature, or nature worship, was reflected in an integrated manner in the temple layout of the gardens in Hiraizumi, which gave these gardens the most perfected and sophisticated style.

From the diagram presented by Mr. Sugimoto, it is evident that the layouts of Hosshô-ji Temple and Môtsû-ji Temple had their roots in the previously-built Kôfuku-ji Temple and also in the temples of the Nara period where corridors were arranged to surround a building. Probably we can say for sure that the combination of the elements of these earlier

gardens with an Amitabha Hall, a symbol of the Pure Land of Amitabha, resulted in the garden design of Hosshô-ji Temple and also Hôjô-ji Temple that preceded Hosshô-ji Temple.

Speaking of temples in Hiraizumi, Môtsû-ji Temple was designed to symbolize the Pure Land of Bhaisajyaguru, while Muryôkô-in Temple placed greater emphasis on the harmony between the garden landscape and the natural mountains in the vicinity to represent the world of the Pure Land of Amitabha. Accordingly, it can be reasonably inferred that temples of the earlier Nara period already had been arranged in a similar manner, which, combined with nature worship, or a religious belief in nature gods, culminated in the design of the garden of Muryôkô-in Temple. The layout of Môtsû-ji Temple is also considered to have undergone the same process. This is one of the major characteristics of the temples in Hiraizumi.

We should also pay attention to the role of *Sakuteiki*, a manual for Japanese garden-making. While the influence of Chinese and Korean thought is apparent in *Sakuteiki*, this is the single oldest garden-making manual in the world, which, in itself, deserves special recognition. Moreover, we can directly compare the detailed descriptions of *Sakuteiki* with the existing garden of Môtsû-ji Temple, and examine, first-hand, how the concepts specified in *Sakuteiki* were given shape in the actual garden. This is undoubtedly a tremendous, one-of-a-kind privilege.

[Tanaka (Tetsuo)] Dr. Tanaka (Tan) indicated *Sakuteiki* was compiled under the influence of Chinese philosophies such as *feng-shui* thought and *Zhijing* (Dwelling Classics).

There is no doubt of the Chinese influence on *Sakuteiki*, as evidenced by its descriptions of Yin-Yang and the five elements theory, the belief in four deities and the concept of unlucky directions. Indeed, we are very privileged to be able to see with our own eyes how such Chinese influence was reflected in the design of the existing garden of Môtsû-ji Temple, and also that of Kanjizaiô-in Temple in part. By examining such influence, we can clarify the process of the introduction of Chinese garden design to Japan.

[Kudô] I would like to discuss how “Hiraizumi” is viewed in historical context in relation to the remarks made in this discussion.

To account for the resemblance between the temples in Hiraizumi and Kyôto, it was very often maintained in the past that the temples in Hiraizumi incorporated the elements that happened to survive the long travelling distance from Kyôto or that the Ôshû Fujiwara Family yearned for the culture of Kyôto so much that they adopted elements associated with Kyôto when building these temples. However, these assumptions are denied by some historians today, on the following grounds. The Ôshû Fujiwara Family ruled almost the entire Tôhoku Region for 100 years in the 12th century, which indicates that the Ôshû Fujiwara Family was de-facto sovereign of this region. Of course, this does not mean that the Fujiwara Family was entirely independent of the control of the central government of Kyôto, but possibly, they were given an authority to act on their own to a certain extent by the central government.

Accordingly, Hiraizumi could be viewed as a capital of a remote regional government, similar to China's regional governments, established repeatedly throughout its history in various parts of the country far from the national capital. Generally speaking, regional sovereigns, such as those in China, used to select the aspects of the central capital that suited their needs only, and introduce them to their own capitals. I think this is compatible with the argument made during this discussion that temples in Hiraizumi were not mere copies of the temples in Kyôto dating mainly to the Heian period in the 11th century.

In preceding research, a theory was developed that Chûson-ji Temple, a temple representative of Hiraizumi, was designed to introduce certain aspects of Enryaku-ji Temple in Kyôto. The nature of Enryaku-ji Temple was largely determined by Priest Jikaku, who played a central role in spreading the teachings of the Tendai sect of Buddhism. He made a pilgrimage to Mt. Wutai in China and introduced what he learned from the pilgrimage to Enryaku-ji, including Buddhist statues and scriptures. He attempted to make

Enryaku-ji Temple more reputable, modeling it on Mt. Wutai. This attempt was successful in part but not fully. We can see in Chûson-ji Temple itself, and also in Môtsû-ji Temple, the strong influence of Enryaku-ji on Hiraizumi. Priest Jikaku, on his pilgrimage to Mt. Wutai, was very warmly treated by people of Silla in the Shandong Province in China. Reportedly, “Sekizan myôjin,” a deity enshrined in a temple in the port of Shandong Province, accompanied Priest Jikaku on his return trip to Japan. This deity was later enshrined in a hall located at the starting point of the ascent to Enryaku-ji Temple on the Kyôto side. The same deity, though named differently, was brought to Hiraizumi and enshrined in Jôgyô-dô Hall of Môtsû-ji Temple, which remains today. This case is part of the evidence of the association between Enryaku-ji Temple and the temples in Hiraizumi.

Thinking in this way, it seems evident that the nature of the temples in Hiraizumi was closely associated with those in China, especially Mt. Wutai, and more specifically, with the belief held by the people of Silla who dwelt in the eastern end of Shangdon Province in China in the 9th century. This belief was selectively transferred to Hiraizumi via Kyôto. I think this viewpoint may be helpful for this discussion.

[Tanaka (Tetsuo)] As indicated, remote regional governments could have introduced selected elements of the central capital to the extent suitable for their purposes, and this could be also true of techniques to represent the world of the Pure Land in gardens. Including this viewpoint, we will summarize the discussion in tomorrow's session.

[Hirasawa] Thank you very much, Chairman, Dr. Tanaka (Tetsuo), and all of you.

Thank you indeed for having engaged in an interesting discussion for such a long time. We will sum up the discussion held so far so that we will be able to specify the achievements of this meeting and matters that require further examination in tomorrow's session.

Thank you in advance for your continued cooperation.

5. Discussion-III (21 May 2009)

Discussion on the conclusions of this meeting

[Hirasawa] The secretariat, in consultation with Chairman, Dr. Tanaka (Tetsuo), has drawn up a draft on the conclusions achieved in the two-day discussions from this international meeting. In today's session, we would like to invite your comments on the contents of this draft. We look forward to a meaningful discussion.

[Tanaka (Tetsuo)] As just explained by the secretariat, we have drawn up a draft on the outcome of this international meeting based on the discussions in the past two days. Now I would like to begin the last discussion on the contents of the draft.

[Hong] I have several things to say. As for the definition of "Pure Land Garden," I think we have reached some conclusions through the two days' discussion. I agree that the Japanese "Pure Land Garden" is very unique and this style is rarely seen in other places.

However, I am of the opinion that as far as Buddhist culture is present, any country could have Pure Land Gardens. In Korea, for example, there were times when the Pure Land faith garnered great popularity, and many people maintain

the faith even today. Therefore, in Korea, Pure Land Gardens of their own style, representing the Pure Land faith unique to Korea, have developed. A good example is the Gupum Lotus Pond of Bulguksa Temple I mentioned earlier. So Korea could have Pure Land Gardens, as Japan did, though different in design and style.

To conclude, Japanese "Pure Land Gardens" are unique to Japan and are therefore rare and one-of-a-kind.

In this light, I have an objection to the description of the draft in the "Conclusion" section, which reads, "At present, any evidence of the existence of Pure Land Gardens has not been discovered in China and the Korean Peninsula." As a matter of fact, Korean-style Pure Land Gardens could exist in the Korean Peninsula and I think this fact should be indicated more clearly.

Therefore, I suggest changing the sentence to say, "At present, any evidence of the existence of the type of Pure Land Gardens developed in Japan has not been discovered in China and the Korean Peninsula." This description can better communicate the importance of the ruins of temple gardens in Hiraizumi and at the same time indicate that other types of Pure Land Gardens could exist in Korea and China.

The Japanese Pure Land Gardens represent Japan's unique, indigenous view of nature and culture, and in this sense, couldn't have existed in Korea and China. So, to repeat, I





think we should change the expression “Pure Land Gardens” to “the type of Pure Land Gardens developed in Japan.” Such a specific description is more appropriate for the summary of the meeting.

Second, let me raise a sensitive issue. I don’t know the Japanese language very well, but I would like to point out that we don’t use the term “朝鮮半島” to refer to the Korean Peninsula. Instead, “韓半島” is the general term to be used in this case. I would like to ask you to use the term “韓半島” in the final summary.

Lastly, I am not so good at English and cannot be sure whether the term “Pure Land” is acceptable to refer to “浄土” (Jōdo) or not. Perhaps we should consider if there is another term that better serves our purpose.

[Tanaka (Tetsuo)] Several points have been raised. The first point is about the description in the beginning of the “Conclusion” section in the draft. Dr. Hong indicates that the Pure Land faith also prevailed in Korea, and Pure Land Gardens were actually created on the premises of some temples based on this faith. The Gupum Lotus Pond of Bulguksa Temple is one such case. In this light, Dr. Hong suggested changing the description to “..... the type of Pure Land Gardens developed in Japan has not been discovered in China and Korea.”

Concerning this issue, I would like to ask Dr. Lu for his opinion later. While further research is needed to figure out the origin of the Pure Land style gardens in Korea, we may indicate in the summary that the ruins of the Gupum Lotus

Pond serve as evidence of the existence of such a garden in Korea.

[Hong] I agree. As Chairman Tanaka has just indicated, Pure Land Gardens were actually created, though in different styles, in China and Korea. Therefore, we should replace the sentence in question with “..... the type of Pure Land Gardens developed in Japan has not been discovered in China and Korea,” which also communicates the background that has been just mentioned. I would also suggest referring to the Gupum Lotus Pond as an example of Korean Pure Land Gardens.

Still, Pure Land Gardens developed in Japan is a very unique style and perhaps there is some way to emphasize this aspect more effectively.

[Tanaka (Tetsuo)] The first point raised is that there existed gardens centering on Pure Land temples also in China and Korea, although their styles were different from those of Japanese Pure Land Gardens. Maybe we should change the description to better reflect this fact. Do you have any ideas?

[Motonaka] How about this? “While there have been cases like the Gupum Lotus Pond in Korea, Japan is the only region in Eastern Asia where a group of Pure Land Gardens designed to represent a variety of Buddha Lands by means of a combination of a Buddhist hall and a pond has been discovered.”

[Hong] That is very good. It is obvious that the Gupum Lotus Pond in Korea represented the Pure Land, judging from its relationship with the temple. While it is not yet known whether the pond itself was outfitted with a bridge or not, there is the Seven Treasure Bridge and the Lotus Flower Bridge beyond the pond, where stairs are provided to lead to the Hall of Paradise.

I am a little concerned that while the description proposed by Dr. Motonaka indicates that the Gupum Lotus Pond can

be a symbol of Pure Land thought, or an element of a Pure Land Garden, it sounds to me that Bulguksa Temple didn't have a specific association with a pond. If so, I would like to insist that this is not the case.

[Motonaka] Then, let me correct my proposal in part. "While there have been cases where the World of Pure Land was represented by combining a Buddhist hall and a pond like the Gupum Lotus Pond in Korea, Japan is the only region in Eastern Asia where a group of Pure Land Gardens designed to represent a variety of Buddha Lands of various Buddhist deities has been discovered." How about this?

[Hong] I think that is better.

[Ono] Perhaps by the term "a variety of Buddha Lands," Dr. Motonaka meant to indicate that the Pure Lands were not limited to the Pure Land of Amitabha. However, the very basic form of Pure Land is, I think, the Pure Land Paradise of Amitabha. I can understand that as time passed, the Japanese Pure Land Gardens came to encompass the Pure Lands of other deities, but I still feel somewhat uncomfortable with the description of "a variety of," which gives too much emphasis to the existence of Pure Lands of deities other than Amitabha. What do you think?

[Motonaka] In your opinion, how should we change the description?

[Ono] Why don't you remove "a variety of?"

[Tanaka (Tetsuo)] Do you suggest just leaving "Buddha Lands?"

[Ono] Or we may say "including the Pure Land Paradise" to emphasize that the original form was the Pure Land of Amitabha.

[Tanaka (Tetsuo)] But in the discussions so far, not much

importance has been placed on whether the Pure Land is that of Amitabha or otherwise. So I think we should indicate the diversity of Pure Lands in the description.

[Ono] I think that is because of the difference of viewpoints. The conventional meaning of "Pure Land Garden" has been often criticized as too ambiguous in the Japanese academic circle, as well. To sum up, it has been queried whether any garden could be called a "Pure Land Garden" merely because it has a combination of a Buddhist hall and a pond. I think it is not so: gardens that deserve the name of "Pure Land Gardens" should be modeled on the Pure Land Paradise of Amitabha. The same thing is pointed out by some researchers of the history of architecture. Therefore I think we should be careful about this matter.

[Naka] Dr. Motonaka changed the original description in response to the objection raised by Dr. Hong that the Gupum Lotus Pond in Korea, too, was designed in combination with a Buddhist hall. Yet, in the case of Japanese gardens, a pond is located just in front of, or adjacent to a Buddhist Hall, which is not the case for the Gupum Lotus Pond. Therefore, I propose that we should bear in mind that the Korean garden did have a pond but that it was not located in front of a Buddhist hall, unlike Japanese gardens. Or we may say that the layout that places a pond in front of a Buddhist hall was not adopted by Korean gardens.

Another point I would like to raise is that so-called Japanese "Pure Land Gardens" are characteristic mainly in that they incorporated natural features, such as mountains at the back and rivers in the front as their main elements, while arranging a Buddhist hall and a pond as a set pair. This specific style culminated in the design of the temples in Hiraizumi. In this sense, the temples in Hiraizumi deserve to be called "Pure Land Gardens." I think Japanese Pure Land Gardens can be best characterized by the combination of a Buddhist hall, a pond in front of the hall, a mountain at the back, and a river in the front, which together constitute the landscape of the Pure Land.



[Tanaka (Tetsuo)] I think we are discussing two different topics at the same time. We are supposed to address the cases where the combination of a Buddhist hall and a pond represented the Buddha Land, such as the case of the Gupum Lotus Pond. So for now, it doesn't matter whether a pond is located in front of the Buddhist hall or otherwise, we should rather focus on the appropriateness of the expressions “many Buddha Lands” and “Buddha Land.”

This issue is related to the cases in China, so I would like to ask Dr. Lu to share his view on this issue in advance.

[Lu] First let me address the issue of the definition of “Pure Land Garden.” In this international meeting, we have discussed how a Pure Land Garden should be defined. My understanding is that a Pure Land Garden is a garden consisting of elements such as nature and man, water, pond, island, temple buildings, and bridge.

And a Pure Land Garden defined as such has never existed in China or Korea. Also some Pure Land Gardens share certain characteristics, as described in *Azumakagami*.

I think by referring to these matters, we will be able to present a more specific image of a Pure Land Garden.

Characteristically, Japanese Pure Land Gardens are designed to represent nature, and their elements are naturally curved. The shape of the garden itself is not square.

I visited the Pure Land Gardens in Hiraizumi but didn't remember their styles very well except that they had a pond in front and a mountain at the back. I think their representativity and exceptionality will be better understood



by giving more specific details about them.

[Tanaka (Tetsuo)] Dr. Lu has just given us his view of the definition of Pure Land Gardens and the exceptionality of Japanese Pure Land Gardens. I understand that Dr. Lu indicated that Japanese Pure Land Gardens are characteristic in that they represented the relationship between nature and man, and incorporated such elements as a pond, island, Buddhist hall or sanctum, and a bridge. Is my understanding right?

[Lu] What I mean is, in defining Japanese Pure Land Gardens, the value and properties unique to the temples in Hiraizumi should be given greater emphasis.

[Motonaka] As it is impossible to change the language of the draft on the spot, allow us to take the time to revise the language to define Japanese Pure Land Gardens more specifically, based on the comments given by Dr. Lu and Dr. Hong and also the issues raised by Dr. Naka and Dr. Ono. The new definition will read, for example, that gardens representing versatile styles of Buddha Lands, especially the Pure Land of Amitabha, or Western Pure Land Paradise, have been found nowhere in Eastern Asia except in Japan, though the Gupum Lotus Pond in Korea had certain elements which symbolized the Pure Land.

[Hong] As I indicated before, Bulguksa Temple had the Gupum Lotus Pond, which was a lotus pond, as well as the

Seven Treasure Bridge and the Lotus Flower Bridge, which all symbolized the World of Amitabha. These bridges lead to the Peace Enhancing Gate, which is a gateway to the Pure Land Paradise, and there is the Hall of Paradise behind the gate. These elements together constitute the microcosm of Pure Land, but it is a Korean-style Pure Land, not the Pure Land represented by the gardens in Hiraizumi. I think such Japanese-style “Pure Land Gardens” have been discovered nowhere else in Eastern Asia.

[Tanaka (Tetsuo)] I understand. We will also replace the terms “朝鮮半島” and “中国大陆” with “韓国” and “中国.”

[Hong] Yes.

[Motonaka] Can we translate it as “Korean Peninsula” in English?

[Hong] OK.

[Tanaka (Tetsuo)] Another question is whether “Pure Land” is an appropriate translation of “浄土” (Jôdo) or not. Do you have any idea, Dr. Hong?

[Hong] Well, I think there are some terms that are more understandable for Western people. Dr. Ono indicated that the Pure Land of Amitabha is representative of the Buddha Lands. Then, we may use the term Amitabha Land instead of Pure Land. Of course, I will not make any objection if all of you agree that the term Pure Land is acceptable, but I think it may be worth the effort to consider a better translation for this term.

[Ono] I think basically, the English term “Pure Land” is acceptable. As indicated repeatedly by Dr. Motonaka, there are ten Buddha Lands, and all of them are Pure Lands. So if we refer to “阿弥陀浄土” specifically, we may translate the term as “Pure Land of Amitabha” or something like that.

While Japanese “Pure Land Gardens” were originally

designed to represent the Pure Land Paradise, or the Pure Land of Amitabha, these gardens later evolved to represent various types of Pure Lands, so I think the term “Pure Land of Amitabha” is not suitable to describe the concept of “浄土” (Jôdo). For this reason, I think “Pure Land” is the most appropriate term.

[Lu] Is there any special English term used in the Buddhist community? This is a religious matter and we should make sure.

[Hong] I think so, too. Maybe we should consult with personnel in the Buddhist community to figure out how “浄土” (Jôdo) is interpreted and expressed in English.

[Tanaka (Tetsuo)] We will consider the proposals.

[Tanaka (Tan)] I think the description in the section of “Purpose” fails to communicate the concept of the Japanese “Pure Land Garden” because there is no specific mention about the style of gardens, as discussed here. We should include in this section a clear description about the specific style of what is known as “Pure Land Garden” in Japan.

Let me also point out that the English translation “World of Pure Land Buddhism” is inadequate, because it literally means “the world of the Pure Land sect teachings” and is irrelevant to what is written in Japanese here. The original Japanese description “仏の浄土世界” itself sounds very awkward. I also feel uncomfortable with the “the” that is prefixed to “World of Pure Land Buddhism.” If the text is about “Pure Land Buddhism” in general, then the expression “The World of Pure Land Buddhism” is acceptable, but this does not apply in our case. We should consider the meaning of this term more carefully.

In addition, as indicated by Dr. Hong, it is necessary to rewrite the text so that it will be evident to readers that the term “Pure Land Garden” by itself implies “Japanese Pure Land Garden.” Also, if we use the English term “Pure Land Garden,” at least supplementary explanation should

be provided by means of parentheses and quotation marks, because it seems to me that the term by itself does not make any sense. Rather, I would suggest using the term “Pure Land style Garden” instead. “Pure Land” itself is acceptable, but when we combine this term with “garden,” it seems to mean nothing as an English term, although we will have to ask the opinion of native English speakers. At least, I think the term “Pure Land style Garden” is less likely to cause misunderstanding.

[Tanaka (Tetsuo)] Two points were raised. First, the description of Pure Land Gardens in the section of “Purpose” is too ambiguous and there should be more specific mention of the style unique to Pure Land Gardens.

Second, Dr. Tanaka (Tan) suggested that the term “Pure Land-style Garden” should be used instead of “Pure Land Garden.” Does anyone have any comments?

[Motonaka] We will reconsider the points just raised. As a matter of fact, however, the term “Pure Land Garden” is now accepted as a fixed translation and is commonly used in discussion on World Heritage nominations. Anyway, we will find out how this term is accepted by Western people in general.

[Tanaka (Tan)] I don't mean to be persistent, but allow me to repeat that the term “Pure Land style Garden” can better communicate the meaning. You said that the term “Pure Land Garden” is accepted as a fixed translation, but



how about in French? The term “Jardin Amitabha” in French or “Amitabha Garten” in Germany is comprehensible, as it clearly means a garden of Amitabha. But “Pure Land Garden” doesn't make any sense. Anyway, we cannot reach any conclusion by discussing this issue amongst ourselves. The best way is to seek the opinion of native English speakers.

[Ono] May I move from the first section to the last section? Here is a description that reads “not only Lotus Sutra, Esoteric Buddhism and Pure Land Buddhism” which sounds somewhat awkward. These three items are grouped together, but they are different in nature. “Lotus Sutra” is a Buddhist scripture, “Esoteric Buddhism” is a type of Buddhist thought which pursues worldly benefits, and “Pure Land Buddhism” is an ideology based on the so-called three Pure Land Sutras. Therefore they should not be mentioned in the same category, and this description should be changed to avoid misunderstanding.

[Tanaka (Tetsuo)] The point is that the three items that are grouped together should not be treated as such. We will work on this issue later.

[Motonaka] We have one thing for which we would like to seek your agreement. We are going to compile the outcome of this expert meeting as a research report of the Nara National Research Institute for Cultural Properties and attach the report to the application for inscription of Hiraizumi on the World Heritage list as an Appendix.

In the report, we would like to include the proceedings of this discussion, together with the discussion on the definition of Pure Land Gardens and other issues raised here. Will you allow us to do so?

[Tanaka (Tetsuo)] Does anyone have any objections? No? Thank you very much. So, are there any other suggestions on the draft?

[Naka] I have a question about the English translation.

In the description about the group of Pure Land Gardens in Hiraizumi, the word “exceptional” is used. I believe there is no corresponding word in the Japanese text. Is this word supposed to mean “very special?”

[Motonaka] As you say, the Japanese text does not correspond to the English text word-for-word. Here, the term “exceptionality” was used in combination with “representativity” to express the meaning of “being typical and representative.” This is not a word-for-word translation.

[Naka] So this term was used to emphasize the outstanding quality of these Pure Land Gardens compared with other Japanese Pure Land Gardens, and their unique characteristics, right?

[Motonaka] That’s right. It means an “outstanding representative example.” Anyway, a Japanese translator worked on this text, so we will have to check the appropriateness of the English translation.

[Tanaka (Tan)] I am concerned about one thing, which may be related to the remark by Dr. Hong about the expression of “韓半島.” In the English text, “中國大陸” is translated as “Chinese Mainland,” but I think we might better simply say “China.” Incidentally, “Chinese Mainland” should be corrected to “Mainland China.”

[Hong] I think so, too.

[Tanaka (Tetsuo)] As for “朝鮮半島” and “韓半島” we are going to remove “半島 (Peninsula)” and just say “Korea”, because we have to be careful when using the term “半島.”

[Tanaka (Tan)] The term “Mainland China” can take on a very political meaning, because the term does not include Taiwan. So we should just say “China.”

[Tanaka (Tetsuo)] OK. We will use the country name only.

Do you have any other comments?

All right, we will work on revising the draft based on the suggestions just made. We may seek your comments by e-mail or other means if necessary. We thank you for your cooperation in advance.

Now, I understand that agreement has been reached to adopt the draft conclusion after making some revisions.

In closing, I would like to invite all the round table members to say a few words about this international expert meeting, beginning with Dr. Tanaka (Tan).

[Tanaka (Tan)] We have had very meaningful and substantial discussions. I think the meeting was effectively chaired and very successful. Thank you very much.

[Lu] I would like to extend my gratitude to the Nara National Research Institute for Cultural Properties and the Agency for Cultural Affairs. This meeting has been very fruitful, and I learned a lot about Japanese, Chinese and Korean gardens dating from the 8th century to the 14th century. Thank you very much.

[Hong] This meeting involved in-depth discussion on gardens in Eastern Asia and I am very glad to have been part of such a meaningful discourse. Through these talks, we have found that there is a common theme in East Asian gardens of the people’s yearning and love for nature. Lastly, I would like to express my deep gratitude for the efforts of the Nara National Research Institute for Cultural Properties in preparing for this meeting. Thank you very much.

[Naka] I have participated in this meeting in a commentator’s position. First of all I would like to thank everyone for inviting me to join such a significant meeting. The sophisticated discussions and deep insights presented during the meeting were all highly impressive and inspiring.

The attempt to explore the general meaning of Paradise centering on Pure Land Gardens is very interesting, indeed. While this meeting focused on the images of Paradise held by

these three East Asian countries, I hope in future we will be able to cover a wider range of relevant topics, including the Western Paradise mentioned by Dr. Hong in his abstract, and Western culture as well as the images of utopias longed for by people around the world. Thank you very much.

[Ono] I agree with the remarks of Dr. Hong and Dr. Naka that it is very significant that this meeting has been held as a means to discuss the topic of Pure Land Gardens in the context of Eastern Asia. Archaeology is one of the main research fields of our institution and we are engaged in various archaeological research projects with Chinese and Korean researchers. Therefore, it would be much appreciated if we would be able to count on Dr. Lu and Dr. Hong for their continued cooperation and input. Lastly, I would like to extend my thanks to all the round table members and everyone who has been with us in this meeting. Thank you very much.

[Motonaka] First, I would like to express my gratitude to Dr. Lu and Dr. Hong. I am also grateful to all of you who are present here, the researchers and experts from various parts of Japan, and the research personnel of the Nara National Research Institute for Cultural Properties. Please accept my heartfelt gratitude.

This meeting has made me aware that we should have organized this type of international meeting much earlier to facilitate the preparation of an application form for the addition of Hiraizumi to the World Heritage List. As a

government agency researcher, I have renewed my awareness of the importance of integrating the knowledge of many specialists into the process of drawing up such an application form. It would be highly appreciated if you would continue to provide us with your support and advice from various angles. Thank you very much.

[Tanaka (Tetsuo)] First, Dr. Lu and Dr. Hong, thank you very much for your participation. I am sorry for the lack of my competence as a chairman, but thanks to the support and cooperation of all of you, the researchers and specialists who are present here, I was able to lead the discussion to its conclusion.

I have served as a member of the Application Drafting Committee for Hiraizumi, and as such, assumed a role similar to that of Dr. Motonaka. In addition, I have been engaged in the “Ancient Garden Research Project,” under the auspices of which this international meeting was held. As indicated by Dr. Ono in his opening address, this research project began eight years ago to explore the development of Japanese gardens chronologically, and we are now at the stage of examining gardens of the Heian period. The discussion on Pure Land Gardens is an important element of our “Ancient Garden Research Project.” In this sense, I think this meeting has brought fruitful results both for our efforts towards having Hiraizumi added to the World Heritage List and for the “Ancient Garden Research Project.” We are highly grateful for your meaningful contribution.

6. Closing (21 May 2009)

[Hirasawa] Thank you very much. In concluding this meeting, Dr. Ono, Director of the Department of Cultural Heritage, the Nara National Research Institute for Cultural Properties, will say a few words.

[Ono] I would like to give closing remarks on behalf of the Nara National Research Institute for Cultural Properties. As mentioned by Dr. Tanaka (Tetsuo), an “Ancient Garden Research Project” has been underway at our institute, focusing on gardens in a chronological order, from days before the Kofun period to the Asuka, Nara, and Heian periods, and this is the ninth year of the project. As an independent administrative agency, we are required to be able to present substantial research results every five years, and now is the fourth year of this cycle. With only one year left to achieve certain research objectives, we are very grateful that this international expert meeting has ended in such great success and has provided us with many important insights.

This meeting was organized jointly by the Agency for Cultural Affairs, and had the participation of Dr. Lu and Dr. Hong from abroad, Dr. Tanaka (Tetsuo), Dr. Tanaka (Tan), Dr. Amasaki, Dr. Naka, Mr. Satô from Iwate Prefecture, and Mr. Sugimoto from Uji City. It is thanks to the participation of these distinguished researchers, despite their busy schedules, that has made this meeting so successful. Of course, we will not keep the significant achievements gained through this meeting within ourselves. Instead, we will credit all

the participants in this meeting with contributing to these achievements, and share the outcomes with the general public.

Thanks to your cooperation, we now bring these three days to a successful end, in spite of the meeting's very tight schedule. I would like to extend my renewed thanks to all of you. Thank you very much.

[Hirasawa] Thank you very much, everyone.

Working behind the scenes of this meeting, I was at first afraid that three days might be too short to reach a conclusion on such a multi-faceted topic. As it turned out, however, the meeting progressed quite smoothly from the first day, like water running down a vertical board, as the Japanese proverb goes, and intensive and in-depth discussion took place.

We will compile a formal report to summarize the outcomes of this meeting. The contents of the report will be finalized around the coming summer and the final, printed report will be made available in the autumn. We may contact those of you who have made presentations or delivered lectures in this meeting by e-mail or other means as necessary. Thank you for your cooperation in advance.

We are highly grateful for your contribution to making this international meeting so significant and successful. We will now bring to a close the “International Expert Meeting on Paradise and Gardens in Eastern Asia.”

4. REFERENCE MATERIAL

Structure and Chronology of the Pure Land Gardens in Japan

Introduction

The figure on the right is a roughly chronological arrangement of the ten Pure Land Gardens in Japan, drawn based on the article “Change in the styles of temples of Pure Land Buddhism in the Heian period” written by Mr. Sugimoto Hiroshi and other relevant archaeological excavation reports. It should be noted that the layouts of Hôjô-ji Temple (A) and Hosshô-ji Temple (C) shown in the figure are based on the respective reconstruction drawings due to lack of sufficient archaeological findings. The outline of each of these Pure Land Gardens is as shown below.

A. Hôjô-ji Temple (Kyôto)

Construction of Hôjô-ji Temple began in 1019 by Fujiwara no Michinaga. Though the temple was called Muryôju-in in the initial stage when the east-facing Amida-dô hall was built to the west of a pond, it was renamed Hôjô-ji in 1023 when all the buildings on the premises were completed. Presumably, a main hall and a pond were located on the south-north axis extending from the south gate, and the pond was surrounded on its three sides by a building and corridors.

B. Byôdô-in Temple (Uji)

Byôdô-in Temple was originally built as a private villa, which was later purchased by Fujiwara no Michinaga and then converted into a temple by his son, Fujiwara no Yorimichi, in 1052. According to a record, major buildings constructed in the premises include an Amida-dô hall (Phoenix Hall), a Hokke-dô hall, a Tahô-tô pagoda, a Godai-dô hall, a Fudô-tô pagoda, and a Goma-dô hall; and in general, each of these buildings

faced east. The garden was built utilizing the old bed and terrace of the Uji River. The Amida-dô hall (Phoenix Hall) was constructed on the central island located in the westernmost part of the pond, and soon after the construction of the hall, a small imperial palace was built on the bank opposite the Phoenix Hall. The arrangement of a viewing position (the small imperial palace) and the object to be viewed (the Phoenix Hall) on the same axis is characteristic of the garden of Byôdô-in Temple.

C. Hosshô-ji Temple (Kyôto)

Hosshô-ji temple was built by Emperor Shirakawa in 1077. It can be inferred that a main hall, a nine-story pagoda, a lecture hall, and a Yakushi-dô hall were built on the south-north axis extending from the south main gate, and the Amida-dô hall was located in the southwestern part of the premises to face east, looking to the pond. Presumably, the main hall and the east and west corridors extending from both sides of the main hall surrounded the southern part of the garden on its three sides, and a pond was created to the south.

D. Môtsû-ji Temple (Hiraizumi)

Môtsû-ji Temple was built by Fujiwara no Motohira, the second head of the Ôshû Fujiwara Clan. It is generally maintained that the construction of the temple occurred between the years 1141 and 1156, the later years of Motohira. The influence of Hosshô-ji Temple is apparent in the layout of Môtsû-ji Temple, in that on the premises of Môtsû-ji Temple, the corridors from the main hall of Enryû-ji Temple surround the south garden on its three sides, and a pond is located to the south. The arrangement of the buildings with Mt. Tôyama behind them is also characteristic of this temple.

E. Kanjizaiô-in Temple (Hiraizumi)

This temple was built by the wife of Fujiwara no Motohira around 1152. Buildings constructed in the premises included a large Amida-dô hall, a small Amida-dô hall, and a Fugen-dô hall. The pond had a stone arrangement designed to represent a waterfall, as well as a water course and an island. Characteristically, the Amida-dô hall of this temple was not located to the west of the pond, but faced south, looking to the northern bank, and buildings were laid out with Mt. Kinkeisan behind them.

F. Shiramizu Amida-dô Temple (Iwaki)

This temple was built in the mid 12th century by Tokuni, the younger sister of Fujiwara no Hidehira, the third head of the Ôshû Fujiwara Clan, and the widowed wife of Iwaki Norimichi, a feudal lord of the Iwaki area. With the south-facing Amida-dô hall built in 1160 that looks to the pond and Mt. Kyôzuka at the back, this garden bears a similarity to the garden of Kanjizaiô-in Temple. The existence of two islands, large and small, in the pond is also characteristic of this garden.

G. Muryôkô-in Temple (Hiraizumi)

This temple was built in the later 12th century by Fujiwara no Hidehira, the third head of the Ôshû Fujiwara Clan. According to the *Azumakagami* chronicle, the Amida-dô hall and all the other elements of this temple were modeled on Byôdô-in Temple. The pond was located in front of the Amida-dô hall and transepts, and had an island in it. The pond was found to have extended behind the transept of the main hall, which indicates a similarity to Byôdô-in Temple in the design of its garden. The group of buildings on the island and the Amida-dô hall are aligned on the east-west axis, and Mt. Kinkeisan is located to the west on the same axis. In light of this layout, the garden of Muryôkô-in Temple can be considered the pinnacle of Pure Land Gardens designed to reproduce the landscape of the Paradise Pure Land.

H. Jôruri-ji Temple (Kizugawa)

This temple dates to 1047. The Amida-dô hall was built in 1107 and the precincts and the pond were renovated and enlarged by Priest Eshin of Kôfuku-ji Ichijô-in Temple. With the relocation of the Amida-dô hall to the western bank of the pond and the transfer of a three-story pagoda to the eastern bank of the pond from Kyôto Ichijô Ômiya in later years, the temple layout as we know it today was completed. Also characteristically, Jôruri-ji Temple is surrounded by mountains on its three sides.

I. Yôfuku-ji Temple (Kamakura)

Yôfuku-ji Temple, built in 1192, consisted of a central hall with an Amida-dô hall and a Yakushi-dô hall on both sides, transepts, a fishing pavilion and a pond. The central hall was modeled on the Nikaidaidô hall of Chûson-ji Temple. The arrangement of the main buildings that face east to look to the pond bears a similarity to that of Muryôkô-in Temple. Green boulders taken from the Sagami River were laid over the bed of the pond, a group of standing stones were positioned, and an island was created in the pond.

J. Shômyô-ji Temple (Kamakura)

Originating from the private Buddhist hall constructed by Hôjô Sanetoki, this temple is thought to have been completed around 1260 on the present site, which was selected due to being surrounded by hills on its three sides. Sanetoki's grandson, Kanesawa Sadaaki, commissioned the renovation of elements of the temple layout, including the pond, from 1317 to 1323. Consequently, the main hall was positioned so as to face south to look to the pond and an island was created at the center of the pond. The visually impressive scenery created by the buildings on the premises and the mountains at the back deserves special attention.

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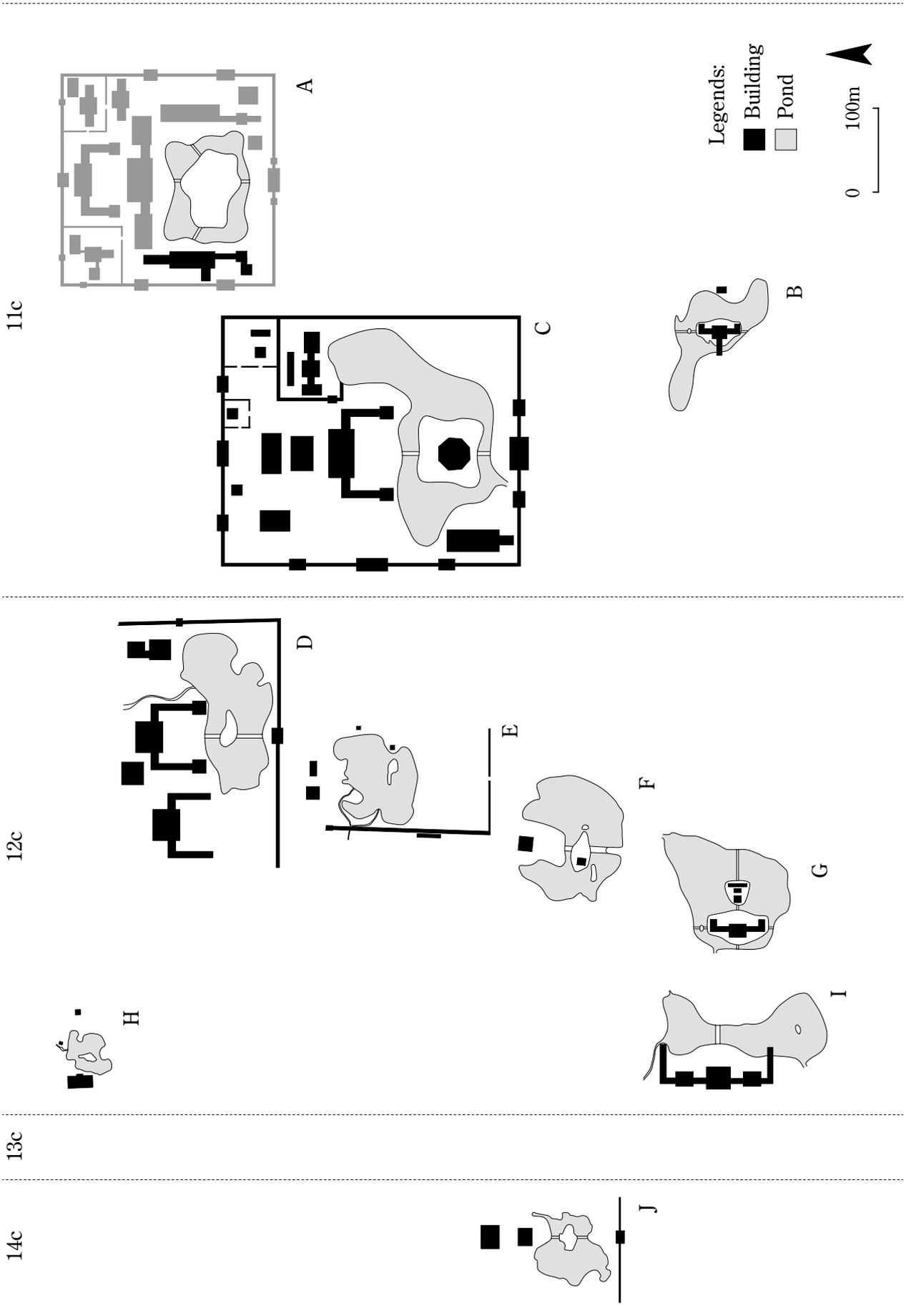


Fig. : Structure and Chronology of the Pure Land Gardens in Japan