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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 remain 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 Anapitch 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, Môtsû-ji 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 Môtsû-ji Temple is thought to have been modeled on a pond in the garden of a private residence. That is to say, Môtsû-ji Temple copied the design of a residential garden.

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

[Ono] No. What I mean is that Môtsû-ji 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 Môtsû-ji 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 *Zhajijing* (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 “中國大陸” 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.”