



# **16<sup>th</sup> Century Images of Japanese garden art: Analysis of the Jesuits texts published in Portugal**

**Guida Maria Gomes Carvalho**

Dissertation to obtain the Master's Degree in  
**Landscape Architecture**

Adviser(s): Dr. Maria Cristina da Fonseca Ataíde Castel-Branco  
Dr. Ana Fernandes Pinto

**Jury:**

Jury President: Dr. Maria Teresa Gomes Afonso do Paço, Assistant Professor at Instituto Superior de Agronomia, Universidade de Lisboa

Vowels: Dr. Ana Fernandes Pinto, Integrated Researcher at Centro de Humanidades da Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa

Dr. Ana Luísa Brito dos Santos de Sousa Soares, Auxiliar Professor at Instituto Superior de Agronomia, Universidade de Lisboa

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The dissertation theme focus on how the Portuguese Jesuit manuscripts describe Japanese gardens for the first time in Europe. This research belongs to a larger project led by Cristina Castel-Branco since 2012 and applied to cities and landscapes that have been described during the 16th century by the Portuguese Jesuits. The first Missionary group arrived in Japan in 1549 led by Saint Francis Xavier (1506-1552). During their stay (1549-1643), they wrote numerous letters to the remaining members of the Company of Jesus and a few books reporting the progression of the Japanese Mission. In these documents they described the country they saw and gave their opinion on the local daily practices. The data obtained for the research project was supplied by paragraphs of texts containing information on Japanese garden, cities and landscapes, found within these texts, which are the most relevant 16th century documents published in Portugal on the subject.

The findings of the present work confirms that the Jesuits writings contain significant information on Japanese garden art and make it possible the comparison between the images found and the images of the 16th century Japanese garden produced in Japan. Garden art and theory was analysed to provide a background of how the gardens observed by the Jesuits were and had evolved trough time. The selected passages describe the gardens of the powerful personalities and institutions of the time. Some of these places have survived until the present day, and were visited for the sake of this project. They suggest that the defined programs that label the Japanese gardens of the sixteen century nowadays were more vast and flexible than what is generally acknowledge and may be a contribution for Japanese Garden Art.

Key word: Jesuit missionaries, Japan, garden art history, 16th century

A presente tese de mestrado em Arquitetura Paisagista foca-se em como as fontes Jesuítas Portugueses são as primeiras a descrever o jardim Japonês no Ocidente. A mesma, está integrada num projeto de história de arte e teoria dos jardins mais vasto, coordenada pela Professora Cristina Castel-Branco e iniciado em 2012. O primeiro grupo de missionários chegou ao Japão em 1549 liderado por São Francisco Xavier (1506-1552). Desde então e até 1643, vários missionários permaneceram no país, na sua maioria Portugueses (cerca de 75%), de onde escreveram numerosas cartas e documentos a reportar o progresso da missão Japonesa. Neles, os Jesuítas descrevem o país que viram e deram a sua opinião sobre as práticas quotidianas que observaram. Os dados obtidos para o projeto foram obtidos a partir de parágrafos contendo informações sobre o jardim, as cidades e as paisagens japonesas, encontrados nos documentos Jesuítas mais relevantes do século XVI e publicados em Portugal.

Os resultados do projeto confirmam que os textos dos jesuítas contêm informação significativa sobre o Jardim Japonês do séc. XVI. Foram encontradas mais de 25 passagens que descrevem de forma precisa 16 jardins para as regiões de Nara e Quito. Estas contêm a visão imparcial dos Jesuítas sobre os jardins e paisagens que observaram aquando da sua visita aos mais variados santuários, templos e palácios das grandes e poderosas personalidades e instituições da época. Ao longo deste trabalho, as mesmas foram analisadas de forma informada e com recurso a informação contextual e histórica. Alguns desses lugares sobreviveram até aos dias de hoje e foram visitados no âmbito deste projeto. Os resultados do mesmo sugerem que os programas definidos que caracterizam os jardins japoneses da época eram originalmente mais abrangentes, flexíveis e vastos, e podem ser contribuições importantes para o corpo teórico da arte do jardim japonês.

**Palavras-chave:** Missionários Jesuítas, Japão, história de arte e dos jardins, séc. XVI.

A presente Tese de Mestrado em Arquitectura Paisagista integra-se num projecto de história de arte dos jardins mais vasto designado “Descrições Portuguesas de jardins e paisagens no Japão no século XVI” (Portuguese descriptions of gardens and landscapes in the sixteenth century Japan). O qual vem sendo coordenado pela Professora Cristina Castel-Branco, professora do Instituto Superior de Agronomia (ISA) da Universidade de Lisboa e investigadora associada do Centro de Humanidades de investigação interuniversitária vinculada à Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa (CHAM). Este projecto iniciado em 2012 foi co-financiado por uma bolsa de investigação da Fundação Kajima (Kajima Foundation), e desenvolvido no Instituto Historiográfico da Universidade de Tokyo (Historiographical Institute of Tokyo University). Neste âmbito em 2015 foram também efectuadas visitas de campo aos locais de estudo, para confronto da realidade actual e da descrição tal como presente no arranque do projecto em 2012

Esta investigação, na qual me integrei em 2015, parte da hipótese lançada pela Professora Cristina Castel-Branco de que a primeira aproximação ao jardim japonês feita por Europeus teria sido conduzida pelos Padres Jesuítas Portugueses que viveram no Japão no século XVI, e que as primeiras descrições Europeias do mesmo estariam maioritariamente contidas nos vários manuscritos e cartas produzidos no Japão na época, sobretudo na *História de Japam* do Padre Luís Fróis. Estas fontes são utilizadas sobretudo por investigadores nacionais e trabalhos internacionais ligados a diversos temas centrados no Japão do século XVI e XVII.

A presente dissertação foi iniciada em 2014 com o intuito de completar a investigação/levantamento de descrições de jardins nos documentos Jesuítas de maior relevância publicados em Portugal. Para efeitos deste trabalho foram apenas considerados documentos escritos no século XVI, excluindo toda a colecção de documentos e cartas produzidos à-posteriori. Para adequar a dimensão da investigação à presente tese foi também definido em conjunto com a orientadora Cristina Castel-Branco que a mesma se deveria restringir a jardins localizados nas cidades de Nara e Quioto, apesar de o projecto de pesquisa original incluir todo o Japão. Durante o projecto de investigação em 2015, foi organizada pela Professora Cristina Castel-Branco uma visita guiada em que participei para analisar os 16 jardins e templos de Quioto e Nara identificados, de forma a validar e confirmar a informação registada nos documentos do séc. XVI.

Este trabalho tem como principal objectivo [1] o levantamento e tradução das descrições de jardins, [2] a sua identificação e localização geográfica, e finalmente [3] a análise da sua evolução tendo em conta as descrições recolhidas, a bibliografia de história de arte e teoria dos jardins consultada e o que foi observado no local aquando da visita de campo.

Os primeiros portugueses chegaram ao Japão em 1542 ou 1543, no seguimento das explorações marítimas Portuguesas. Este primeiro contacto foi bastante positivo e pouco tempo depois já se fortalecia as trocas comerciais, sendo que em 1544 os comerciantes Portugueses eram já uma presença conhecida nos portos de Satsuma e Bungo. Pouco tempo depois, em 1549, chegou ao Japão o primeiro grupo de missionários Jesuítas liderado por São Francisco Xavier (1506-1552). Este

grupo tinha como principal objectivo converter o Japão à fé cristã. Desta forma, penetraram na sociedade Japonesa tão fundo quanto lhes foi permitido, espalhando-se desde locais portuários como Nagasaki, Hirado e Yokoseura no Sul do Japão, até zonas mais interiores e ricas, onde os mercadores raramente se aventuravam, como a antiga capital, Nara (710-784), ou a capital de Quioto (794-1868), ambas centros culturais importantíssimos onde florescia/floresceu a rica cultura Japonesa.

Durante a sua estadia (1549-1643), os Jesuítas tornaram-se íntimos conhecedores dos mais variados aspectos da realidade nipónica, desde hábitos e costumes ancestrais à organização política e social, passando por crenças religiosas e valores éticos. Estas perspectivas ficaram registadas e imortalizadas nas diversas cartas, relatórios e manuscritos que os irmãos da companhia de Jesus produziram e que regularmente encaminhavam para os seus superiores da Índia e da Europa, decorrentes directamente da obrigação que tinham de se manterem em contacto com os vários centros de actividade Jesuíta. Essas cartas e documentos desde cedo começaram a ser seleccionados e publicados, visando não só divulgar o extraordinário sucesso dos missionários no Japão mas também atrair a simpatia e apoios (materiais e humanos) dos poderes centrais. Neles, os missionários descreviam o país que viam e davam a sua opinião sobre as práticas quotidianas que observavam, transmitindo à Europa uma detalhada imagem da sociedade Japonesa do século XVI e XVII.

Foram as versões publicadas de alguns destes documentos do séc. XVI que se utilizaram para realizar a pesquisa da presente dissertação, nomeadamente, a *Historia de Japam* do Padre Luís Fróis e as *Cartas que os padres e irmãos da Companhia de Jesus escreuerão dos Reynos de Iapão & China*, uma colectânea de cartas publicadas em Évora em 1598. (Capítulo 2)

Regra geral, as descrições de jardins chegam-nos sempre associadas a descrições de templos Budistas, santuários Xintoístas, ou palácios dos altos dignitários do Japão, que os irmãos Jesuítas visitaram no seguimento da sua actividade missionária, e que mais tarde imortalizaram através das suas descrições. As mesmas apresentam um grau variável de detalhe. Enquanto que umas são apenas alusões fugazes à existência de um jardim vagamente descrito, outras apresentam-se-nos sob a forma de descrições minuciosas e cuidadas que nos permitem desenhar uma imagem concreta e abrangente do *design* que o jardim apresentaria no séc. XVI. É de notar que independentemente do detalhe apresentado nestas descrições, a informação nelas contidas é factual e não subjectiva, e desobrigada de opiniões religiosas, uma vez que, na sua essência, a natureza do objecto descrito é exterior à causa Jesuíta. Sob este ponto de vista, as passagens seleccionadas foram então comparadas com fontes Japonesas, permitindo assim, não só a identificação e localização dos jardins, como também uma interpretação informada e uma análise contextualizada do seu conteúdo.

Falando um pouco do jardim como objecto de estudo, pode-se dizer que o mesmo evoluiu no Japão sob influências distintas daquelas que o moldaram em Portugal ou na Europa, obtendo desta forma expressões plásticas, ideológicas e artísticas distintas em ambos os locais. (capítulo 3) De uma forma generalizada, pode-se dizer que o Jardim no Japão evoluiu de acordo com os períodos históricos Japoneses, dando origem a sucessivas tipologias de jardins que reflectem a moda e o gosto da época em que tiveram origem (capítulo 4).

A primeira tipologia de jardim japonês teve a sua origem no séc. VII em Nara, associadas à ampla adoção do Budismo por parte das elites Japonesas e da consequente importação de cultura chinesa em larga escala. Desta forma, elementos ajardinados nativos, presentes nos santuários sintoístas, foram integrados com novas ideias originárias da China para criar os primórdios do que mais tarde veio a ser conhecido como “jardim lago” (794-1185). Desde então, vários protótipos de Jardim foram desenvolvidos no Japão, submetidos a variáveis níveis de influência Chinesa, com destaque para os “jardins lago” (*shindenzukuri teien*) do período Heian (794-1185), os “jardins de paisagem seca” (*keresansui*) do período Muromachi (1333-1568), e os “jardins da casa do chá” (*chaniwa* ou *roji*) do período Azuchi Momoyama (1568-1600) / início do período Edo (1600 – 1868), por entre vários outros. É de notar que a adoção de uma nova tipologia não implicava obrigatoriamente o abandono da anterior, e que jardins de épocas mais antigas continuaram a ser construídos em épocas mais modernas, adaptando-se a novos gostos e estilos. Por exemplo, os Jardins lago, populares no período Heian (794-1185), continuavam a ser construídos no século XVI aquando da permanência dos Jesuítas no Japão a par dos Jardins de paisagem seca, adaptando-se o seu *design* e função às novas exigências culturais e artísticas da época. Esta informação é de extrema importância, pois aquando da análise das descrições de jardins, é comum encontrar passagens que se referem a transições de estilos, ou versões modernizadas de um estilo antigo, sendo importante não olhar para as mesmas de forma estrita ou dogmática.

Estas informações foram posteriormente comparadas com as descrições dos 16 jardins analisados (capítulo 5). Os resultados obtidos encontram-se organizados em três grupos, nomeadamente locais existentes, locais destruídos e locais não identificados. A visita de campo permitiu a comparação das informações contidas nas descrições com os locais retratados, e a confirmação dessas mesmas identificações.

Ao confrontar os três tipos de informação considerados, nomeadamente as descrições dos jesuítas, a revisão bibliográfica sobre o jardim Japonês e a visita de campo, ficou claro que os manuscritos dos Jesuítas contribuem com importantes informações para o conhecimento do jardim Japonês do séc. XVI nas áreas de Nara e Quioto. Exemplo disso é a nova informação sobre: o uso de gravilha/pedras pequenas pretas nos jardins do Templo Daitoku-ji; o aparente uso generalizado de flores nos “jardins de paisagem seca” cujo *layout* é usualmente tão sóbrio quanto possível; a poda de vegetação em formato de sinos, torres e outras formas nunca antes consideradas no vocabulário do jardim Japonês; ou o uso de jardins de “paisagem seca”, os chamados jardim Zen em santuários xintoístas do deus Hachiman entrelaçados por entre filas de laranjeiras. Por entre muitas outras novidades e curiosidades sobre o jardim Japonês apresentadas nas próximas páginas.

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# 1. Introduction

This Master's Thesis in Landscape Architecture is integrated in a wider project, coordinated by Professor Cristina Castel-Branco, a Professor at *Instituto Superior de Agronomia* (ISA) of *Universidade de Lisboa* and associate researcher at Centre for the Humanities of *Universidade Nova de Lisboa* (CHAM). The research project focus on the theme "Portuguese descriptions of gardens and landscapes in Japan" and was funded by Kajima Foundation Fellowship, which made it possible to further research at the Historiographical Institute of Tokyo University.

This research belongs to the realm of garden art history and started in 2012 with the hypothesis that the first approach to Japanese gardens seen by Europeans was led by the Portuguese Jesuits who wrote the first report with useful details about Japanese gardens, among them Luis Fróis, Gaspar Vilela and Luis de Almeida were the most active and prolific "reporters" of this Portuguese-Japanese encounter. The current dissertation joined the project in 2014 with the aim of completing the identification of passages containing information about gardens in the Jesuit's abundant written sources. A trip to Kyoto and Nara with the research project results has allowed the verification *in loco* of what the documents had registered in the 16<sup>th</sup> century. Both, Japanese and Portuguese sources agree that the first Europeans arrived in Japan in 1542 or 1543. Only later, in 1549 came the first Jesuit Missionary groups led by Saint Francis Xavier (1506-1552). During their stay in Japan (1549-1643), they wrote numerous letters to the remaining members of the Company of Jesus and a few books reporting the progression of the Japanese Mission. Once in Europe, part of this vast amount of documentation was selected, organized and published in order to promote the Jesuits' work among the European elites. Nonetheless, much of this work remained unpublished in library manuscripts. This was the case of the immense work of Luís Fróis who had to wait for 4 centuries (1597-1983) to have his 5 volumes of *Historia de Japam* published in Portuguese and later in Japanese.

The Jesuit's documents describe the socio-cultural context of 16<sup>th</sup> century Japanese Society and registered a first, very positive portrait of Japan. The focus of the research was restricted to the most relevant 16<sup>th</sup> century documents published in Portugal, namely *Historia de Japam* (History of Japan) by Father Luís Fróis and the *Cartas que os padres e irmãos da Companhia de Iesus escreverão dos Reynos de Iapão & China* (Letters written by the fathers and brothers of the Society of Jesus in the kingdoms of Japan and China), primarily a collection of letters by various authors. The research project encompasses a more comprehensive survey through southern Japan, nevertheless, the present work will only focus on the descriptions of gardens located within the cities of Nara and Kyoto, and so, it will be presented and analysed all relevant passages containing descriptions of Japanese gardens within these two cities.

The thesis main objectives are the following: [1] the extract of all passages relating to gardens and its translation from Portuguese to English, [2] the identification and location of these gardens and [3] the analysis of its evolution taking into account the descriptions collected, the bibliography about Japanese gardens consulted and the observations from the field trip.

The work is organized in two main sections where chapters one to four present the contextual information while chapter five presents the project findings. The first chapter is the introduction. The second chapter describes the source documents, their historical value and context and attempts to explore some background information on how to interpret the Jesuits writings. The third chapter covers an historical summary of the origins of gardens in Europe and Japan. In it, it is assumed that a “garden” is a product of an evolutionary process that has been quite different in both countries throughout history. Although both traditions contrast at various levels, the aim of this section is to establish a general garden definition, centred in their similarities that will be used throughout the work to bridge this diversity. The fourth chapter presents a summary of Japanese garden art evolution and is intended to provide the necessary background information for a contextualized interpretation of the Jesuits’ garden descriptions.

Finally, the fifth chapter presents the selected passages containing information on the Japanese garden visited and associates it to available Japanese information of the same period. It contains the description of 16 gardens each with the name of the garden visited by the Jesuits. Each one of these subsections analyses the actual garden and its history.

## 2. Description of the source manuscripts

(THE ORIGINS)

This work has used material sources of secure origin. The volumes analyzed here are *Historia de Japam* (History of Japan) by Father Luís Fróis (1532-1597), written from 1583 to 1597 and *Cartas que os padres e irmãos da Companhia de Jesus escreuerão dos Reynos de Iapão & China* (Letters written by the fathers and brothers of the Society of Jesus in the kingdoms of Japan and China), a collection of Jesuit public letters and reports about Japan, published in 1598 in Évora.

*Historia de Japam* is a description of Japan since 1549 (the arrival of Francis Xavier) by the Jesuit Luis Fróis. He was ordered by the provincial Valignano to start the writing in 1583, and he worked on it until nearly the end of his life in 1597. Once ready, however, it was not approved by Visitor Alessandro Valignano who considered it too long-winded to be sent to Europe. Fróis petitioned the head of the Jesuit order to have it sent, but he died before an answer was received. Eventually it was sent to the Jesuit library in Macao where it was destroyed in a fire in 1835. Fortunately, copies of it were made in 1742-45 and sent to Europe. In 1895 one copy of the 1549-78 section was discovered in the Ajuda Library in Lisbon; other sections were gradually discovered after that in various places in Portugal and France. This work is based in its complete version, published in Portuguese in 1976-1984.<sup>1</sup>

The *Cartas* is a two-volume collection of letters from 1549 to 1589 that the missionaries of the Japanese mission wrote to the remaining members of the Company of Jesus, reporting the progress of their work. The volumes analyzed are the versions printed in Évora in 1598.

It should be noted that in his History of Japan, Fróis used many of the letters and reports published in *Cartas* as his major sources, and so, despite the additional added material, much of the information is repeated. They work as complementary sources.

### 2.1 Notes on the correct interpretation of the Jesuits writings

It should be noted that what the missionaries found in Japan was extremely different. As Fróis presents it in his book *Striking Contrasts in the Customs of Europe and Japan*, "Many of their customs are so distant, foreign, and far removed from our own that it is difficult to believe that one can find such stark contrasts in customs among people who are so civilized, have such lively genius, and are as naturally intelligent as these [Japanese]." As a result of this, the Jesuits naturally felt a necessity to explain to their Brothers and Superiors the setting of the Japanese mission. For this reason, in their correspondence and writings, they described the country they saw and gave their opinion on the daily practices they observe. Unsurprisingly, this account of Japan was penned in a comparative fashion, that evaluated the Japanese culture through the European Christian values. According to João Paulo Oliveira e Costa, this allows us to see Japan from two perspectives: one, objective, which describes its configuration, climate, population and civilization; and the other, subjective, that allows us to see a

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<sup>1</sup> Luís Fróis, *Historia de Japam*, ed. José Wicki, V vols. (Lisboa: Biblioteca Nacional, 1976).

Christian evaluation of the Japanese culture (the way the missionaries saw the country they were Christianizing), while conveying to us the aspirations of the evangelizers (the image they projected for the Future of the country).<sup>2</sup>

### 3. A garden's definition

(The unity of diversity)

There is no doubt that gardens have existed for many centuries. When man first cultivated land, and enclosed his arable crops and livestock, he was delineating usable space to his best advantage. This may not be a garden as we understand it now, as aesthetics were out of the question, but this first action of transforming a space to suit man's individual desires and needs has been the essence of garden design since prehistory.<sup>3</sup> The earliest recorded gardens are the ones from the ancient civilizations of Babylon and Egypt. Since then, numerous dissimilar garden traditions have evolved across the world, bonded to the specific environments, civilizations and historical periods in which they were developed.

In the western World, comprising of the nations of Europe and Russia, the parents of garden tradition were the Romans inspired by the Greeks, plus the Moors in Portugal and Spain.<sup>4</sup> The Roman garden was well developed and ranged from the small ornamental courtyard surrounded by a roofed colonnade (Peristyle garden), to the extensive country Villa of the wealthy and travelled Roman landowners. Their overall planning carried a certain formality and the garden worked as a decisive extension of architecture.<sup>5</sup> With the collapse of this civilization, gardens and garden art declined all around Europe and by the middle ages, these human creations were simply composed by a series of compartments apparently without unity. The design was intuitive rather than conscious, and the gardens were confined either to the square monastic cloister garden with its religious symbolism; or the small enclosed domestic or castle garden, rich with raised beds, fountains, pergolas and such delights. Yet, the majority of these spaces tended to be envisioned for the production of medical herbs, vegetables and fruits, and it was not until the later Middle Ages, or the early Renaissance, that gardens inspired in the artistic imagination perpetuated in *Le Roman de la Rose* (13<sup>th</sup> century) were in fact constructed.<sup>6</sup> At that point, the once forgotten Greek-Roman ideals of unity were revived in Italy and the garden forms and the building became a unit of space once again. These gardens, composed of descending terraces of long views, evergreens, formal box parterres, sculpture, stairways, arbors, water tanks and fountains, were made for man and attempted to dignify him.<sup>7</sup>

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<sup>2</sup> João Paulo Oliveira e Costa, *O Japão E O Cristianismo No Século XVI : Ensaio de História Luso-Nipónica*, 340 vols. (Lisboa: Soc. Histórica da Independência de Portugal, 1999).

<sup>3</sup> Royal Horticultural, *RHS Encyclopedia of Garden Design* (London: Dorling Kindersley Publishers Ltd, 2009), 7.

<sup>4</sup> Geoffrey Alan Jellicoe and Susan Jellicoe, *The Landscape of Man: Shaping the Environment from Prehistory to the Present Day*, Third Edition, Expanded and Updated edition (New York, N.Y: Thames and Hudson, 1995), 107.

<sup>5</sup> Jellicoe and Jellicoe, 129.

<sup>6</sup> Christopher Thacker, *The History of Gardens* (University of California Press, 1985), 81–93.

<sup>7</sup> Jellicoe and Jellicoe, *The Landscape of Man*, 155.

On the other hand, in the Eastern world, comprised by the nations of Ancient India, China and Japan, garden tradition emerged in India and China and spread from China to Japan via Korea. India and China were separated by physical barriers and the only link came through Buddhism filtered from India via the mountains.<sup>8</sup> In China, the choice of site and layout was bonded to the metaphysical science of geomancy, or land divination. According to it, all perceived landscape forms, such as hills, mountains or still water, were thought to be forms of cosmic forces that had to be harmonized before the design was applied. Gardens were quiet places, planned for every mood and occasion, and intended for meditation, conversation and poetry-reading.<sup>9</sup> The first Chinese ideas on garden design reached Japan in the 7<sup>th</sup> century alongside the widespread adoption of Chinese culture and Buddhism. At that time, native garden forms found in Shinto sacred places were adapted and fused with Chinese ideas and became the first imperial gardens built for recreation and entertainment. These gardens contained ponds and streams as their focal points and attempted to reproduce famous landscapes. Since then, these types of spaces have evolved roughly aligned with Japan's historical periods giving birth to various garden types that reflect the successive cultural and religious changes in Japanese society. Eventually, these garden traditions vary so much in purpose, in size, in style, and content that not even flowers, or plants can be said to be crucial. In the last analysis, a garden can be defined as “*an object of art and culture conceived and built as a space for private or public use, where natural elements of the landscape prevail, articulated with built elements. Alongside this artistic facet, the garden is also a living ecosystem*”.<sup>10</sup> Its creation implies a deep technical and ecological knowledge, that has also evolved alongside geography and history, and aims at the creation of a consistent and sustainable universe<sup>11</sup> that will endure the passage of time. But in essence, it is all about a human being exerting some level of control over his or her own surroundings and creating an outside space that serves his own specific needs.<sup>12</sup>

## 4. The Japanese garden

(The discovered tradition)

The evolution of the Japanese garden reflects the evolution of religious, artistic and social thinking in Japan. Indeed, each historical period gave birth to its own and unique garden typology or prototype. The subsequent pages present a small review of this evolution, including a brief summary of each epoch key historical events, socio-political conditions and intellectual climate as a whole, from Early History (593-1185) to the end of the Medieval Period (1185-1600), and excluding the subsequent epochs, as they are not relevant to the framework of this thesis. On this matter, it should be noticed that the development of a new garden prototype does not necessarily imply the abandonment of the

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<sup>8</sup> Jellicoe and Jellicoe, 57.

<sup>9</sup> Jellicoe and Jellicoe, 69.

<sup>10</sup> Cristina Castel-Branco, *A Índia Nos Jardins Portugueses* (Babel, 2017), 31.

<sup>11</sup> Satemi Horiguchi, *Tradition of Japanese Garden*, distributed by East West Center Press; 2nd edition (Kokusai Bunka shinkokai, 1963), 7.

<sup>12</sup> Horticultural, *RHS Encyclopedia of Garden Design*, 7.

previous ones: rather, it represents the dynamics of the old and its reinterpretation and adaptation to the new social conditions.

#### 4.1 Nature, Shinto and Gardens (The origins)

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It is hard to delineate the exact origin of garden tradition in Japan, still, most authors believe that it was connected to the relation between man and nature, and nature and Shinto<sup>13</sup>. Shinto is the native religion of the archipelago. It is an animistic religion that revered the gods (*kami*) in the form of natural objects such as mountains, forests, trees and stones, where these divinities are thought to dwell or to where they descend<sup>14</sup>. There are countless *Kami* such as gods of nature (mountains, ocean, water, animals and plants), human gods (heroes, geniuses, and elders) and gods of abstract powers (creativity, fertility, etc.) who are believed to be neither absolute or transcendent but to have dual nature, peaceful or angry. Traditionally, it is believed that if the *kami* are revered and soothed with offerings, prayers and entertainment they will remain peaceful and will ensure natural blessings and drive away calamity.<sup>15</sup>

In the early period, Shinto believers did not construct permanent buildings for worship, but instead they enshrined peculiar trees or rocks located in sacred woods or mountains<sup>16</sup>. “The oldest known form of sacred space is a rectangular area covered with pebbles, surrounded by stones, and marked off by a rope”<sup>17</sup>. In the middle of this area usually there is a stone (*iwasaka* or *iwakura*), a pillar, or a tree (*himorogi*) where *kami* are thought to dwell and toward where people offer food, drink and dances as means of devotion<sup>18</sup>. Although the stones of *iwakura* (fig.1) and the trees of *himorogi* (fig.1) are mainly natural elements, the area covered with pebbles and the surrounding stones and rope are the work of man. A fact that according to Horiguchi Sutemi transforms these spaces in a kind of garden that is not yet called as such. In fact, he believes that the famous dry landscape garden (*karesansui*) from later centuries was directly influenced by this ancient form of devotion. If not that, at least it is possible to say that when garden art was imported from China via Korea in the 6<sup>th</sup> century AD, the Japanese were already sensitive towards nature, in particular toward impressive stones and ancient trees which became desirable features in Japanese garden art<sup>19</sup>.

During the 9<sup>th</sup>-12<sup>th</sup> century AD, due to Buddhist influences, the construction of architectural features in sacred sites became more common. In this way, temples, pagodas and *torii* gates (fig.1) were erected on the sites where previous nature worship of Shinto religion had taken place<sup>20</sup>. Nowadays, the typical shrine (*jinja*) is located inside a sacred grove, near the source of a river at the foot of a mountain<sup>21</sup>. The entrance to the sanctuary is done through a *torii* gate, a symbol that separates the sacred from the profane. From here, an ascending path through the sacred grove leads to the shrine hall<sup>22</sup> where a

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<sup>13</sup> Seiko Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)* (Peter Lang Publishing, 2003), 9–24; Horiguchi, *Tradition of Japanese Garden*, 9–10.

<sup>14</sup> Keisuke Matsui, *Geography of Religion in Japan: Religious Space, Landscape, and Behavior*, 2014 edition (Tokyo: Springer, 2013), 19.

<sup>15</sup> John Breen and Mark Teeuwen, *A New History of Shinto*, 1 edition (Chichester ; Malden, MA: Wiley-Blackwell, 2010), 25.

<sup>16</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 10.

<sup>17</sup> Kodansha International, *Japan : An Illustrated Encyclopedia*, 1st edition (Tokyo : New York, N.Y: Kodansha Amer Inc, 1993), 1386.

<sup>18</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 11.

<sup>19</sup> Ana Pinto, “Os Sentidos do Jardim no Japão,” in *Jardins do Mundo. Discursos e Práticas* (Lisboa: Gradiva, 2008), 505.

<sup>20</sup> Horiguchi, *Tradition of Japanese Garden*, 9.

<sup>21</sup> Kodansha International, *Japan*, 1993, 1386.

<sup>22</sup> Matsui, *Geography of Religion in Japan*, 19–22.

pair of highly stylized stone lions (*Komainu*) stand guarding the entrance<sup>23</sup>. The precinct includes a pavilion for ritual purification with water (*temizuya*), a hall of sacred dance and music (*kagura-den*), a worship hall (*haiden*) and the residence of the Gods (*honden*) at the back<sup>24</sup>.

Unlike the European architecture, typically, the Shrine buildings are made of wooden structures and not supposed to last for eternity. In this way, if a building decays, the Japanese simply rebuilt it, and consider the new one better than the old. The Ise Shrine, constructed by Emperor Tenmu, the first emperor to rule over a united Japan, was first rebuilt in 692 AD by his wife, Empress Jitō and since then has been reconstructed every 20 years. During the process, the shrine building is demolished except for the centre post and the new building is constructed at the nearby location<sup>25</sup>. Then, the old location is covered with white gravel, forming a rectangular empty space with a post in the centre, similar in everything to the ancient forms of Shinto worship. In the Ise shrine, this kind of open pebble enclosure is called *yuniwa*, meaning a purified space or ground<sup>26</sup> or simply *niwa*, meaning garden. This “garden” is an empty space defined by simple walls, into which only *kami* can enter and toward where people pray, imagining there are sacred spirits inside the boundary<sup>27</sup>.



Figure 1- Shinto sacred elements: (a) Iwakura sacred stones, Achi Jinja, Okayama (From: “Achi Shrine (Kurashiki) | Green Shinto,” accessed May 28, 2017, <http://www.greenshinto.com/wp/2013/11/04/achi-shrine-kurashiki/>.); (b) Miyajima Torii gate marks sacred waters in Itsukushima Shrine (From: “Picture of the Day: Miyajima Torii – Japan’s Floating Gate,” TwistedSifter (blog), August 14, 2011, <http://twistedifter.com/2011/08/picture-of-the-day-miyajima-torii-japans-floating-gate/>.); (c) A straw rope, called a shime-nawa, denotes, himorogi, a sacred tree, Kasuga-Taisha, Nara. (Photo by author)

Since the emperor was considered to be the descendent of Amaterasu, the sun Goddess, and a living God himself, he too had a *Yuniwa* in the courtyard of his *Shishin-den*, the ceremonial hall of the old Imperial Palace in Kyoto<sup>28</sup>. This courtyard was covered in white gravel and was used to stage annual political and religious ceremonial festivities when ruling was still a matter of magic and gods rather than politics<sup>29</sup>. With the course of time, this empty gravelled courtyard, was gradually adopted by the nobles and transformed with the introduction of primary elements of natural environment – water, rocks and trees, followed by little hills, islands and bridges – and is now considered the early stage of Japanese garden tradition<sup>30</sup>.

<sup>23</sup> Kodansha International, *Japan*, 1993, 1422.

<sup>24</sup> Kodansha International, 1442; Matsui, *Geography of Religion in Japan*, 19–22.

<sup>25</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 13–16.

<sup>26</sup> Thacker, *The History of Gardens*, 67.

<sup>27</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 16.

<sup>28</sup> Thacker, *The History of Gardens*, 67.

<sup>29</sup> Wybe Kuitert, *Themes in the History of Japanese Garden Art* (Honolulu: University of Hawaii Press, 2002), 11.

<sup>30</sup> Jellicoe and Jellicoe, *The Landscape of Man*, 85.

## 4.2 Gardens of the Nara Period (The first Chinese influences) (- 794)

According to Professor Makoto Nakamura, up to some years ago, the ancient history of gardens was not more than a set of suppositions derived from old records - 'Records of Ancient Matters', 712 AD - where Emperors were described as holding boating parties on gardens' ponds (402 AD) or holding revels at winding streams (486 AD)<sup>31</sup>. These ancient noblemen's recreations were imported from China just like the landscapes elements to them associated, namely the pond and the stream. In fact, Japanese garden art is believed to have been under great Chinese influence via Korea before and during Nara period (-794 AD), from where other important influences such as Buddhism, Taoism, Chinese architecture and urbanism, also reached the country<sup>32</sup>.



(a)

(b)

Figure 2 – Gardens of the Nara period: (a) Toin Teien (From: 'Nara Travel: Heijō Palace (Nara Imperial Palace)', accessed 28 May 2017, <http://www.japan-guide.com/e/e4111.html>.); (b) Kyūseki Teien (From: '平城京左京三条二坊宮跡庭園 - 東京絵の具', Gooブログ, accessed 28 May 2017, [http://blog.goo.ne.jp/zipangu\\_travel/e/bc0d28edc2ab3ea09628f0c6ffa729eb](http://blog.goo.ne.jp/zipangu_travel/e/bc0d28edc2ab3ea09628f0c6ffa729eb).)

The oldest recognized archeologic remains of gardens date from the Nara period (708-794 AD), normally associated with two already excavated and restored gardens in the ancient capital city of Nara, the *Kyūseki Teien* ("Palace site garden") and the *Toin Teien* ("Garden in the East Court")<sup>33</sup> (fig.2). In both excavations, the beds of ponds and garden streams were found, paved with rocks and pebbles and, at the last one, also a peculiar rock arrangement that must have been a kind of focal point<sup>34</sup>. According to Nakamura, both of these gardens already exhibit a shift from a Chinese influenced style toward a native Japanese one. This shift is identified in the specific garden techniques employed and in the peculiar choice of rather large stones for the stream bed in the *Kyūseki* garden, and, in what Nakamura recognizes as the first recreation of a Japanese seascape in a garden's pond in the *Toin* garden<sup>35</sup>. Nevertheless, it was during the next historical period, the Heian period (794-1185 AD), that garden art come to its first apogee.

<sup>31</sup> Gunter Nitschke, *Japanese Gardens*, Taschen's 25th Anniversary Ed edition (Köln: Taschen, 2007), 30–31.

<sup>32</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 26.

<sup>33</sup> Makoto Nakamura, "An Outline of Japan's Garden History" (The Japanese garden, Intensive Seminar, Kyoto, outubro 2007), 1.

<sup>34</sup> Nakamura, 1.

<sup>35</sup> Nakamura, 1.

### 4.3 Gardens of Heian Period (The first Golden epoch) (794-1148)

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Heian was a period of peace and prosperity in the whole of Japan. It was the peak of Japanese Imperial court culture and is remarked by a great dedication to the arts, especially poetry and literature. In court, ruled the emperor, nevertheless, the real state power was already held by important ministers who competed with each other to control the court and the country. Through an elaborated game of power arose the Fujiwara clan who managed to dominate the politics of the time through smart intermarriage practices with the imperial family.<sup>36</sup> Under their patronage, distinctive standards of court life were created, marked by the intense development of a unique Japanese aesthetic, including Japanese garden art.<sup>37</sup>

This period started with the founding of a new capital city, Heian-kyō, constructed after the Chinese Tang Dynasty capital *Chang'an*, and located in the nowadays valley of Kyoto. The old alluvial system of the valley is characterized by its abundance in water that naturally flows from the northeast towards the south-west, conveniently in accordance to Chinese cosmology (geomancy)<sup>38</sup>, known in Japan as *eki*, which is often translated as divination (of sites). The urban structure was laid out on a rectangular grid about 5,2Km north to south and 5,2 km east to west, with the imperial palace built in the main axis facing south, at the north end of *Suzaku* avenue. With the flowering of aristocratic society, many mansions with pond gardens were built where official ceremonies or - in less formal occasions - fashionable parties and poetry competitions were staged. During these occasions, banquets were organized and boats were launched on the pond while noblemen played music and composed verses inspired in the surrounding beauties of nature.<sup>39</sup>

According to Nakamura 2007, there are three main phases of garden making during the Heian period: The water-and-stone garden (*suisekitei*) in an early phase, the *shindenzukuri*-garden-style (*shindenzukuri teien*) in a middle phase, and the Pure Land garden (*Jōdo teien*; *Jōdoshiki teien*) in the last phase. No authentic examples of Heian palace gardens survived, nevertheless it is possible to reconstruct its accurate image and daily use relying on research done on excavations, contemporary scroll paintings, and documentary sources such as *Sakuteiki*<sup>40</sup> - the first Japanese manual on garden making - or *The Tales of Genji* - a classic Japanese novel written in the eleventh century that portrays the Heian aristocratic society.

#### 4.3.1 Water and stone gardens

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<sup>36</sup> For more information see Allan G. Grapard, "Religious Practices," in *The Cambridge History of Japan*, First Edition edition, vol. II (Cambridge, UK ; New York: Cambridge University Press, 1993), 45–64.

<sup>37</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 34–35; Kuitert, *Themes in the History of Japanese Garden Art*, 28–35.

<sup>38</sup> Marc P. Keane and Haruzo Ohashi, *Japanese Garden Design* (Rutland, Vt.: Tuttle Publishing, 2007), 24.

<sup>39</sup> William H. McCullough, "The Capital and Its Society," in *The Cambridge History of Japan*, First Edition edition, vol. II (Cambridge, UK ; New York: Cambridge University Press, 1993), 97–107; Keane and Ohashi, *Japanese Garden Design*, 28–33.

<sup>40</sup> Nakamura, "An Outline of Japan's Garden History," 2.

During an early stage, large compounds with extensive gardens were set next to natural ponds and streams, such as the pond at the Sinsen-en or at Saga-in (Daikaku-ji). At the same time, in the interior of the palace buildings' compounds, the construction of smaller scale gardens, known as water-and-stone gardens (*suisekitei*) became a common practice in the new capital city<sup>41</sup>. The typical water-and-stone garden was an open area covered in white sand located near a building, especially in small enclosed areas (*tsubo*)<sup>42</sup>. It had a simple design, composed of a small body of water or a *yarimizu* stream surrounded by some stones, herbs, and flowers arranged there on purpose. A typical example of this early garden style is the garden portrayed in the paper scroll *Kitano Tenjin Engi Emaki* (fig.3), which depicts the mansion of Sugawara Michizane, a Heian scholar and poet who is revered in Shinto as the deity of learning.<sup>43</sup>



Figure 3 - Illustrated Legend of Kitano Shrine (*Kitano Tenjin Engi Emaki*) (detail) (From: “北野天神縁起絵巻承久本,” 枕草子-まくらのそうし, accessed April 26, 2016, <http://blogs.yahoo.co.jp/hehualu2000jp/40198787.html>.)

### 4.3.2 Shindenzukuri gardens

The middle stage is known for its peculiar architectural style in which the nobility built their palaces, the *Shinden-Zukuri* style. The name is derived from its central feature, the *shinden* or main hall, constructed in the northern section of the lot - usually 120 by 120 meters - facing an extensive garden to the south<sup>44</sup>. Several attached buildings and annexes were constructed to the north, east and west of the main hall and around the garden, connected to each other through a series of labyrinthine corridors and passageways. The typical layout is believed to have been symmetric in its origins following the design of the imperial palace<sup>45</sup>. Nevertheless, the need to adapt to the natural topography combined with the Japanese respect for nature and usual preference for asymmetry evolved towards an asymmetrical design (fig.4).

<sup>41</sup> Nakamura, 2.

<sup>42</sup> Ono Kenkichi and Edwards Walter, “Japanese Garden Dictionary,” A Glossary for Japanese Gardens and Their History, 2001, <https://www.nabunken.go.jp/org/bunka/jgd/index.html>; Nakamura, “An Outline of Japan’s Garden History,” 2.

<sup>43</sup> Kenkichi and Walter, “Japanese Garden Dictionary.”

<sup>44</sup> Kodansha International, *Japan*, 1993, 1375.

<sup>45</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 8–10.

The characteristic garden was an enclosed space inside the habitational complex designed in two sections. The northern section, as in the emperor's palace, was an open space covered with white sand for the staging of annual ceremonies and festivities called *niwa*<sup>46</sup>; whereas, the southern section was made into a landscape garden with a pond used for more leisurely occasions<sup>47</sup>. One or more islands were built on the pond depending on its size, with an arched bridge spanning obliquely to the main island, and a flat bridge built farther away<sup>48</sup>. The pond normally had one or two garden pavilions (Fishing pavilion – *tsuridono* – and Spring pavilion – *izumidono*) connected to the habitational complex through corridors<sup>49</sup> and used during festivities, together with the islands, as a stage for musicians<sup>50</sup>. A garden stream (*yarimizu*) would be drawn into the compound between the main hall and one of the eastern annexes and made to run toward the south-southwest, crossing the garden before emptying in the pond. This south-southwest direction was design in accordance to Chinese principles of *Feng shui* and was intended “to wash out all kinds of evil with water” and avoid “any curse, cancer, or disease”<sup>51</sup>.

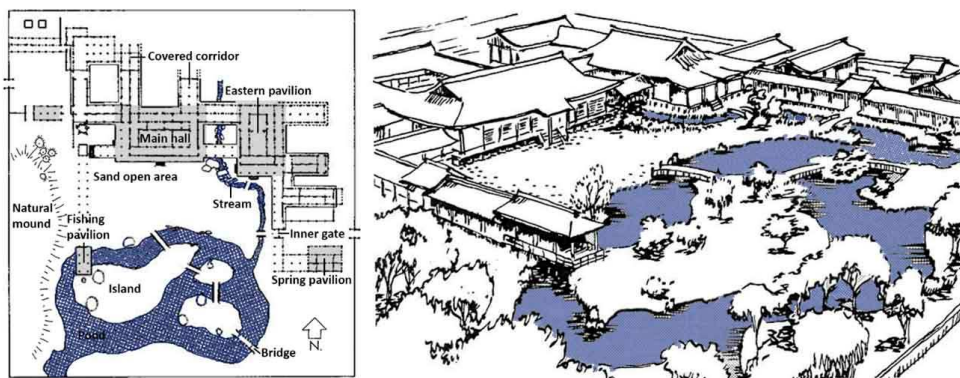


Figure 4 - Plan and reconstruction sketch of the palace Tosanjoden. It shows the main hall, almost central, with the large annex on the east side. (From: Kuitert, *Themes in the History of Japanese Garden Art*. Figure 4 and 8 )

During the construction process, stones played a central role. They were the first elements to be placed and were used as markers to indicate the main features of the garden (focal points) and buildings (pillar foundations). In the garden, they were normally arranged in groups along a garden stream or in a few places along the edge of the pond. Typical garden stone arrangements are well documented in the Heian garden manual *Sakuteiki*, which depicts a series of garden schemes based on water and stone composition.<sup>52</sup> Ideally, they would be set to represent natural stone formations as found in nature such as a pebbled beach (*suhamu*) or Seacliff (*arasio*) and/or religious themes such as *the three Buddha stones* or the classic *turtle and crane island*<sup>53</sup> – both classical Daoist symbols of long life and good fortune.

<sup>46</sup> Goto, *The Japanese Garden Gateway to the Human Spirit* (Asian Thought and Culture, Vol. 56), 36–37.

<sup>47</sup> Pinto, “Os Sentidos do Jardim no Japão,” 1.

<sup>48</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 9–10.

<sup>49</sup> Pinto, “Os Sentidos do Jardim no Japão,” 506.

<sup>50</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 11–18.

<sup>51</sup> Kuitert, 40.

<sup>52</sup> Kuitert, 30–35.

<sup>53</sup> Goto, *The Japanese Garden Gateway to the Human Spirit* (Asian Thought and Culture, Vol. 56), 44.

The use of plants with seasonal interest was valued and connected with popular pastimes of appreciating the seasonal changes of nature.<sup>54</sup> Two favourites of such pastimes were flower viewing (*hanami*) and Autumn foliage viewing (*momijigari*), when noblemen went in excursions and picnics for enjoying flowers and foliage, particularly cherry blossoms – *Prunus serrulata* (*Satozakura*) – or plum blossoms – *Prunus mume* (*Ume*) in Spring, and the autumn tints of *Acer japonicum* (*hauchiwa-kaede*) or *Acer palmatum* (*momiji, takao-kaede*) in Autumn<sup>55</sup>. Such love of blossoms and foliage led naturally to the planting of trees, bushes and flowers in the garden, that were meant to evoke some specific natural landscape, famous for its lyrical connotations<sup>56</sup>. “The observation of the garden was not only for private reflection but was an important element of poem making for communication with others. They could imagine what a mountain of cherry trees in full bloom looked like by seeing a painting of it on a screen, and a cherry tree blooming in the garden.”<sup>57</sup>

Despite its importance, vegetation was kept sparse, with a few solitary trees standing on the sand-covered open space and some decorative planting on the islands and along the garden stream. The design was meant to be light and open. Feeling, not form, was their purpose, and a sparse area of plants rather than an abundant design was used to furnish an elegant space. Thus, inspiring poetry and stage festivities, contests, and boating parties.<sup>58</sup>

### 4.3.3 Pure Land gardens

The last stage, the Pure Land Garden or Paradise Garden (*Jōdo teien; Jōdoshiki teien*), is known because it is the first landscape garden of Buddhist temples among the various sects in Japan. The *Jodo* sect, or Pure Land, became popular during the end of the Heian period associated to the growing social disorder lived across the country. An already decadent aristocracy recognized in those troubled times the idea of “the end of the Law” (*mappō*), a prophesized period that would come with the decay of the world and in which Buddhism would survive only as a doctrinal shell. This idea was soon associated with the Chinese concept of the Pure Land - a place of purity, peace and Buddhahood where Buddha lived - to create the belief that redemption was accessible to everyone and could be attained by intoning the *Nembutsu*, a ritualized calling of the name of Amida, who would welcome all his true worshipers in the paradise. Soon, representations of the Pure Land were being constructed in the aristocracy temple gardens, almost like a glimpse of what was to come if a believer was strong in his faith.<sup>59</sup>

The typical layout maintained the monumental symmetry and axially of the early monasteries with the introduction of large scale pond gardens – originally only found in palaces. These gardens were similar in almost everything to the *Shinden-zukuri* palace gardens. Namely, the garden was located

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<sup>54</sup> Thacker, *The History of Gardens*, 67.

<sup>55</sup> Kodansha International, *Japan*, 1993, 998.

<sup>56</sup> Thacker, *The History of Gardens*, 63.

<sup>57</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 61.

<sup>58</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 52.

<sup>59</sup> Pinto, “Os Sentidos do Jardim no Japão,” 508; Seiko Goto, *The Japanese Garden: Gateway to the Human Spirit* (New York: Peter Lang International Academic Publishers, 2003), 74; Wakita Osamu, “The Social and Economic Consequences of Unification,” in *The Cambridge History of Japan*, Sixth Edition edition, vol. IV (Cambridge, UK ; New York: Cambridge University Press, 2006), 507–516.

in an extensive courtyard in front of the main hall, where various kinds of shamanistic rites and/or festive events were held. At the back of the garden there was the characteristic pond with one or more islands connected to each other and to the shores by bridges. Nevertheless, some differences are visible. For example, the main hall (*Shinden*) is now the location of the main Buddha hall where an Amida Buddha figure occupies the centre position. Its orientation is also different, since it now faces east and not south as in palaces<sup>60</sup>. This dissimilation is derived from the belief that the Pure Land was located to the west, since the believers would enter the compound through the east gate, this would be the direction to which they would pray while looking at the spectacular silhouette of the main hall across the pond<sup>61</sup>. The garden was designed to be seen from both sides, the main hall and its opposite shore unlike the palace gardens that were only intended to be seen from the main hall.

Within temple compounds a number of reasonably conserved gardens still exist, nevertheless what usually remains is the pond and islands with its rock arrangements along the shore. In some cases, the main temple hall with its Amida statue overlooking the garden still stands, but often only the foundation stones used under the main standing pillars are left<sup>62</sup>. Typical representative examples of this garden style are the garden of Byōdō-in temple in Uji (fig.5), Mōtsu-ji temple in Hiraizumi and Jōruri-ji temple in Kyoto<sup>63</sup>.



Figure 5 – Plan of Byōdō-in Temple in Uji and Amida-do Hall and its reflection on Aji-ike pond. (From: 'Plan of Byōdō-in Temple Complex', accessed 28 May 2017, [http://kyoto.asanoxn.com/places/uji/byodoin\\_plan.html](http://kyoto.asanoxn.com/places/uji/byodoin_plan.html).)

#### 4.4 Gardens of the Kamakura Period (New Chinese influences) (1185-1389)

The kamakura period (1185-1389) is characterized by huge changes in terms of politics in Japan, when a huge part of the political power fell into the hands of a new rising class, the military class. It all began when the old manorial landholders - organized in a system of private estates, or *shōen* - gradually loosened their ties with the capital and started to manage their own affairs.<sup>64</sup> As they

<sup>60</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 20.

<sup>61</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 77.

<sup>62</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 21.

<sup>63</sup> Kenkichi and Walter, "Japanese Garden Dictionary"; Kuitert, *Themes in the History of Japanese Garden Art*, 18–25.

<sup>64</sup> Wakita Osamu, "The Social and Economic Consequences of Unification," 237.

become more autonomous it was almost inevitable that struggles between local rival groups increased and, as a result, an independent and self-confident warrior class arose. At the same time, the court proved themselves to be incapable of containing the increasing disturbances and had to ask for support from the warrior clans, who used the opportunity to rise in power. Another capital was then created in the military city of Kamakura, from where the kamakura *bakufu* (1180), commanded by Minamoto Yoritomo (1147-1199), attempted to control the country.<sup>65</sup> Nevertheless, the new regime was still inexperienced and the system of government evolved towards a diarchy comprising of two interconnected centres of authority, Kamakura and Kyoto.<sup>66</sup>

As for religion, new times also demanded new values and new forms of Buddhism, focused in individual faith and endeavour, grew in popularity. The old esoteric Buddhism set in Mount Hiei, with its emphasis on metaphysics and problem-solving mystic prayers, was formulated on behalf of the state or certain powerful aristocrats. It had no message for the warriors who died every day on the battlefield, or troubled citizens suffering under the effects of the war. The Rinzai Zen school of Buddhism had already close ties to the military elite, but had not yet gained sufficient visibility to influence Japanese culture as it did in later years.<sup>67</sup>

Heian-kyō remained the cultural centre of the time, with the predominance of classical arts over a still emergent warrior/Zen culture in Kamakura. Gardens of this period remained under strong influence from Heian's traditions and noblemen, courtiers and warriors constructed themselves gardens in the manner of *Shinden-Zukuri* style. Oppositely, temple's architecture received renewed influences from China, that still, unlike in the main land, gardens of the Pure Land Style kept being constructed associated to the temple's compounds.

## 4.5 Gardens of the Muromachi Period (The second golden Epoch) (1390-1554)

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In 1318, Emperor Go-Daigo began his reign with full determination to recapture the powers lost by the throne to both the high court nobility (*kugyō*) and the Kamakura *bakufu*. In 1323, he succeeded in dismantling an already weak military government, however, his reign was not to endure. His plan to create a government centred on the throne excluded most of the military class' interests, including the ones of Ashikaga Takauji, one of his main military supporters. Takauji quickly rebelled against the imposed power, organized a rebellion, and proclaimed himself *shogun*. In 1338, he took over Kyoto and moved the military capital from Kamakura to the Imperial City, where he established his new Shogunate: This was the first time the military aristocracy (the *buke* or samurai estate) became the real rulers of the Japan.<sup>68</sup>

The Muromachi period is believed to have been a time of political weakness and social unrest. Yet, in cultural terms it has been recognized as one of Japan most creative periods of artistic achievement.

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<sup>65</sup> For more information see Ōsumi Kazuo, "Buddhism in the Kamakura Period," in *The Cambridge History of Japan*, 6th ed., vol. III (Cambridge, UK ; New York: Cambridge University Press, 2006), 47–89.

<sup>66</sup> Ōsumi Kazuo, 46–47.

<sup>67</sup> Ōsumi Kazuo, 580–582.

<sup>68</sup> John Whitney Hall, "The Muromachi Bakufu," in *The Cambridge History of Japan*, 6th ed., vol. III (Cambridge, UK ; New York: Cambridge University Press, 2006), 183–189.

Once in Kyoto, the warriors as a social class were directly confronted with the rich classical traditions of the Kyoto court and the remains of its political power structure.<sup>69</sup> The third shogun, Yoshimitsu (1358-1408), was the first to successfully penetrate court society and was directly related with the creation of Kitayama culture, one of the two peaks of the cultural history of the Muromachi period.<sup>70</sup>

Under Yoshimitsu patronage, 'Modern art' quickly came to mean Chinese art, while the trade with China, which he controlled, grew to an unprecedented scale. This included the importation of many Song and Yuan dynasties works of art, such as tea utensils, paintings, incense burners and lacquerware, which were first collected and later imitated as a conscious means of documenting the shogun's new power and wealth. Naturally, the centre of this trend was Yoshimitsu own villa located in the northern hills (Kitayama) – the precursor of the present Kinkaku-ji (see subsection 5.2.1.9), famous for its pond garden and Golden pavilion.<sup>71</sup>

Yoshimasa (1436-1490), the eighth shogun, was already naturally seen as a man of culture when, after his retirement, he pursued a life of elegant leisure and became the founder of the second great peak of Muromachi culture. Higashiyama culture, as it became known, flourished in an epoch of political degradation. Indifferent to the situation, Yoshimasa retired and withdrew to the Eastern Hills (Higashiyama), to the famous Ginkaku-ji also known for its pond garden and Silver pavilion. Opposing the Kitayama culture, a sentiment of greater nostalgia towards the past, especially towards the golden age of court life in the mid-Heian period, developed among the elite circles of Japanese society. A sentiment that just grew greater after the Ōnin War, during which Kyoto, the heart of Japanese cultural life, was virtually destroyed, and was still in mode, during the 16<sup>th</sup> century, when the European Jesuits reached Japan.<sup>72</sup>

In terms of garden art, this resulted in a double evolution. On the one hand, traditional pond-gardens kept being constructed in high ranking warriors and nobles' temples and residences as a way to stress status and wealth. Pond gardens and its flamboyant parties and entertainments were the centrepiece of the old Heian courtly life, and the military did not desire to break with these secular traditions.<sup>73</sup>

On the other hand, just copying ancient customs was not enough to overlap cultural life in the capital, and so, the warriors reflexively cultivated their own cultural heritage resorting to brilliant Chinese culture via Zen institutions. This exotic mood not only led to the importation of continental merchandises, but also all kinds of cultural activities that drew actively from traditional Japanese and Chinese models<sup>74</sup>. Following the Chinese example, ceremonial gathering slowly began to take place indoors while the garden came to be viewed as outdoor scenery. A new style of architecture was developed in harmony with the cultural transformations of society. The buildings where the meetings were held began to change and a new architectural style called reading room style or *shoin-zukuri* was established<sup>75</sup>. "The *shoin*, which gives name to the style, is an alcove in an outer wall, with papered

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<sup>69</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 60.

<sup>70</sup> Hall, "The Muromachi Bakufu," 191–192.

<sup>71</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 60.

<sup>72</sup> H. Paul V'Arley, "Cultural Life in Medieval Japan," in *The Cambridge History of Japan*, 6th ed., vol. III (Cambridge, UK ; New York: Cambridge University Press, 2006), 481–483.

<sup>73</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 60.

<sup>74</sup> Kuitert, 72.

<sup>75</sup> Kenkichi and Walter, "Japanese Garden Dictionary"; Kuitert, *Themes in the History of Japanese Garden Art*, 87.

windows and a low, built-in shelf that allows for a well-lit reading and writing area<sup>76</sup>. The *Shoin*, between other features, was characterized by a decorative alcove (*tokonoma*) used for displaying cherished art objects - usually imported Chinese goods, scroll paintings, pottery, oddly shaped rocks, incense burners or flower arrangements - that together with the display of one's literary education, stressed status and wealth<sup>77</sup>.

Small decorative gardens of the scenic type (*karesansui*) were almost invariably found in front of the *shoin* room as they too formed an integral part of the cultural prestige of society. In the wealthiest warrior's residences and Zen temples, the outer walls of the *shoin* were replaced with expensive sliding paper screens (*shōji*) that could be pushed aside to reveal a full view on the outside garden scenery<sup>78</sup>, allowing "for far greater flexibility in the degree to which the interior and exterior would be portioned"<sup>79</sup>. The garden was considered one unit of space with the interior room and meant to be observed as a form of art materialize in a scenic view.

During this epoch, gardening as an art form is believed to have been strongly influenced by methods of perspective employed in Chinese ink landscape paintings<sup>80</sup>. Small landscape paintings that reveal the full mastery of perspective and composition were popular in China at the time, and thus, became trendy art objects in Japan. "On these small landscapes the praise 'a thousand miles in a square foot of space' became a common saying."<sup>81</sup> And accordingly, the success or failure in evoking depth and long distances became a key point of criticism. In terms of garden art, this new trend's influence started to be noticeable in the fresh fashion to praise fine views over landscape scenery<sup>82</sup>. But soon, gardens, especially the smaller ones, were admired for their fine achievement of perspective<sup>83</sup>. Smaller gardens become trendy, just like potted dwarf trees (*bonsai*) and tray landscapes (*bonkei* and *bonseki*). That together with the paintings aimed at the symbolic expression of the universe within a limited space<sup>84</sup> or, as Kuitert 2002 puts it, the achievement of a convincing perspective effect of depth and long distances within a small area.

An important figure of the early Muromachi period in terms of garden art was Musō Soseki, later known as Musō Kokushi (1275-1351)<sup>85</sup>. Musō was a Zen priest who devoted his life to spreading the Zen philosophy<sup>86</sup> and the adviser of Shogun Takauji behind the construction of the Five Monasteries system (*Gozan*)<sup>87</sup> - a hierarchic Zen monastery-organization that formed an extension of the shogun's political power. It is said that he was active in designing gardens or at least embellishing existent ones<sup>88</sup>.

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<sup>76</sup> Keane and Ohashi, *Japanese Garden Design*, 54.

<sup>77</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 87.

<sup>78</sup> Kuitert, 88.

<sup>79</sup> Keane and Ohashi, *Japanese Garden Design*, 54.

<sup>80</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 63–70.

<sup>81</sup> Kuitert, 68.

<sup>82</sup> Kuitert, 74–77.

<sup>83</sup> Kuitert, 83–86.

<sup>84</sup> Kodansha International, *Japan*, 1993, 444.

<sup>85</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 91–92.

<sup>86</sup> Goto, 92.

<sup>87</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 72.

<sup>88</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 92; Horiguchi, *Tradition of Japanese Garden*, 18.

Culturally speaking, the Muromachi period can be divided in two phases according to the influence of the military rulers in the arts: before and after the Ōnin civil war (1467-1477), with a predominance of urban popular arts over the militaries' ones in the later centuries.

After the war, the shogunate's power was declining and consequently also the power and influence of the Five Monasteries as patrons of the arts. Politics were now in the hands of the *Kanrei*, the shogun's deputy, a position which had been monopolized by the Hosokawa family until the 1530s (see subsection 5.2.2.3). Soon, the exclusive Chinese learning practiced in the monasteries was abandoned and its strict monastic hierarchy was replaced by Japanese versions of temple management<sup>89</sup>. The establishing of minor temples (*tatchū*) within the greater compounds become habitual. Many famous temples had more than a hundred sub temples which functioned as a rather independent unit directed by their own abbot (one example is the Daitoku-ji, for more information see subsection 5.2.1.8).

Most of these sub temples' main halls - typically the abbot's chamber (*hōjō*) or the guest building (*kyakuden*) - were constructed in the *Shoin* architectural style, following the prevailing thoughts of refinement. A small sanded courtyard with a stone garden of the scenic type, invariably faced the main building to the south. By this time, the yard had already lost all its functions as a space for certain rituals and was meant to be looked at as if it was as painting<sup>90</sup>. Additionally, Since the *hōjō* is divided into rooms, other small decorative gardens could also be found squeezed between temples' walls and buildings or facing the private study rooms at the back, so that different views could be observed from different vantage viewpoints inside the building.<sup>91</sup> Consequently, "whereas the scenery of the palace-style garden was conceived as a panoramic picture because of its one-room structure, garden scenery in the *hōjō* was conceived of as a scroll painting unfurled by the observer's motion, following the division of the inside space"<sup>92</sup>. This makes walking on the veranda, while gazing at the garden, an incredible experience, since different scenery or a new perspective over the same scenery are consecutively unfolded as a viewer turns each corner.

For practical and economic reasons, such as the cost and trouble of maintenance, all decorative gardens of sub temples were small and maintained by the monks themselves<sup>93</sup>. Wealthy sub temples, however, might have had large gardens with a pond and a teahouse and employed cheap labour such as the 'landscaping riverside people'<sup>94</sup> – a skilled group of gardeners who emerged from a discriminated class of workers. One of them, Zen'ami, was even promoted to the priest-artists' guild by Ashikaga Yoshimasa acquiring the title of 'Ami'.<sup>95</sup>

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<sup>89</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 87.

<sup>90</sup> Kuitert, 91.

<sup>91</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 105.

<sup>92</sup> Goto, 105.

<sup>93</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 91.

<sup>94</sup> Kuitert, 91.

<sup>95</sup> Kenkichi and Walter, "Japanese Garden Dictionary."

### 4.5.1 New influences in *Shindenzukuri* garden style

As already mentioned, during the Muromachi period (1390-1554) traditional pond-gardens keep being constructed in high ranking warriors and nobles' temples and residences, nevertheless, they were now steeped in a new Chinese flavour. As Goto, 2007 explains it, "The emphasis of the Chinese garden is not on merely creating natural scenery, but on building structures in a natural setting. (...) The landscape garden is a setting for architecture, and people appreciated the garden by walking through it as well as viewing it from the structures built in garden".<sup>96</sup> Following this example, buildings were added to the garden scene and connected by zigzag running galleries. Two-storied pavilions to view the garden from above became common as major viewing points (fig.6). Also, their location and appearance turned out to be subjects of the utmost importance and frequently copied Chinese position and/or architecture. More than just a setting for pompous parties, the pond gardens were now also settings for displaying the new imports in term of architecture<sup>97</sup>.

Moreover, Zen monks and artists who came from China were often involved in garden making. They introduced new kinds of stonework, such as the 'Dragon Gate Falls'<sup>98</sup> (fig.6). A waterfall stone motif in which a distinct stone representing a fish is normally placed at the base of the waterfall composition, suggestively representing a fish jumping the rapids. According to a Chinese tale, in the Yellow River at Luang Men (Dragon Gate) there are waterfalls that carps cannot climb up. Maybe a fish out of a million could accomplish such feat. However, if a carp succeeds in ascending it is believed that it will become a dragon and fly to heaven. This story was often used as an allegory in Buddhism to indicate the difficulty of attaining enlightenment and though commonly represented in Buddhist art and painting, and later also in gardens where it became a common motif.<sup>99</sup>

Common examples of gardens of the pond-garden-style from this period are the gardens at Saihō-ji (fig.6), Tenryū-ji, Kinkaku-ji (see subsection 5.2.1.9) and Ginkaku-ji<sup>100</sup>.

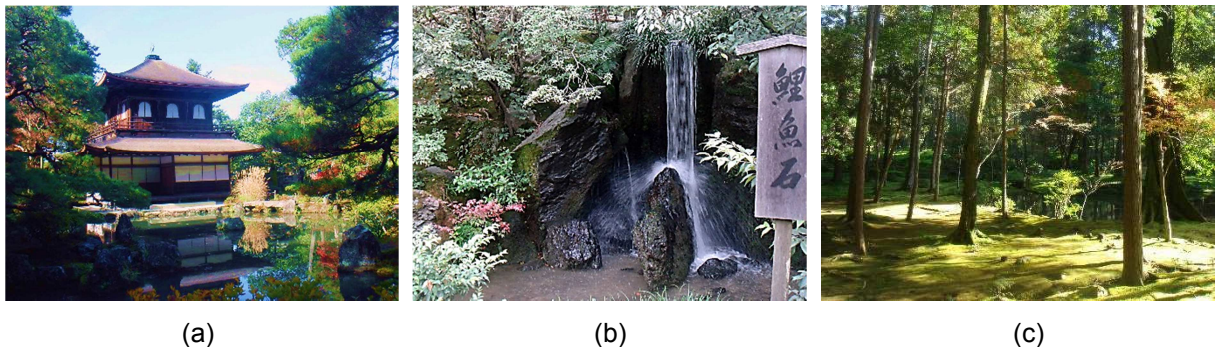


Figure 6 – Examples of pond gardens from the Muromachi Period: (a) Silver Pavilion at Ginkaku-ji, a two-storied pavilion that allow the viewer to see the garden from above; (b) Ryumon taki waterfall at Kinkaku-ji, its main stone represents a "carp" trying to climb up the rapids of the Yellow River at Luang Men, China (Dragon Gate style); (c) Moss garden at Saihō-ji Temple. (Photos by author, 2016)

<sup>96</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 58.

<sup>97</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 60.

<sup>98</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 91.

<sup>99</sup> Goto, 99; Kuitert, *Themes in the History of Japanese Garden Art*, 82.

<sup>100</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 87–100, 135–151.

## 4.5.2 Dry landscape garden Style

The dry landscape garden or *Karesansui* is a famous garden style unique to Japan. The term was already used in the Heian period to refer to a stone arrangement apart from the water in a larger pond-garden-style setting.<sup>101</sup> Nevertheless, during the Muromachi period, this type of rock and sand arrangement evolved to become a distinct garden style. For many scholars, this is “the Japanese garden *par excellence*”<sup>102</sup>, an art that uses “Expanses of sand or fine gravel subtly textured to represent rivers or the sea, a carefully balanced placement of rocks and stones to suggest lonely islands or rugged crags”<sup>103</sup>.

The gardens themselves are mostly formed of stones set in raked gravel or sand with some sparse planting such as moss and pruned trees. The rocks compose the main structure of the garden and are one of its most important design elements. Their placement is of the upmost importance and is done in accordance to their own appearance and intrinsic qualities - an essential skill in designing gardens<sup>104</sup>. Vegetation is usually secondary and dominated by evergreen plants such as Camelia, *Eurya*, *Photinia glabra* or evergreen oaks, whose colourless austerity prevail to the present day<sup>105</sup>. Kuitert, however, defends that the choice of vegetation used to be much more colourful. According to him the plum, like the cherry, was a favourite flower between others also popular flowering plants such as Azaleas, *Euonymus alata*, kerria, and even apricot and peach<sup>106</sup>.

Although *karesansui* gardens are often addressed as “Zen gardens”, it is actually a discussion how deep they were originally and truly attached to religion, both Buddhism and Shinto. On the one hand, it is likely that the use of white gravel<sup>107</sup> and the appreciation of stones has its roots in Shinto religion<sup>108</sup>. The use of some abstract themes, such as the Buddhist Triad rock arrangement (*sanzon-ishigumi*), lead back to old mainstream concepts connected to ancient origins, when certain unique natural stones and rock formations (*iwakura* and *iwasaka*) were believed to embody gods<sup>109</sup>. “In medieval times their appearance was still awe inspiring, and so-called worship stones (*reihaiseki*) were placed in front of such rock groups for the devout to stand on when paying reverence”<sup>110</sup>. On the other hand, they are often called “Zen gardens” and some authors believed they were originally used for the practice of Zen meditation<sup>111</sup>. Nitschke disagrees saying that they were mostly not religious in themselves, but the product of a men who strove for enlightenment and whose artistic creativity was one step forward due to the mental clearness and “psychological insights gained through meditation”<sup>112</sup>. Marc Keane goes further and adds that it was actually through their daily maintenance that gardens were most commonly linked to the life in a Zen temple. “Cleanliness is basic to Zen life and great energy is put into keeping the temple and the body (which is the temple of the soul)

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<sup>101</sup> Kenkichi and Walter, “Japanese Garden Dictionary.”

<sup>102</sup> Thacker, *The History of Gardens*, 71.

<sup>103</sup> Kodansha International, *Japan*, 1993, 442.

<sup>104</sup> Nitschke, *Japanese Gardens*, 108–109.

<sup>105</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 92.

<sup>106</sup> Kuitert, 92.

<sup>107</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 109.

<sup>108</sup> Pinto, “Os Sentidos do Jardim no Japão,” 509.

<sup>109</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 94.

<sup>110</sup> Kuitert, 93–94.

<sup>111</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 104.

<sup>112</sup> Nitschke, *Japanese Gardens*, 67.

clean.”<sup>113</sup> Supplementary, the realization of slow, simple chores which requires attention and composure to achieve them correctly, such as smoothing the sand or raking the wave pattern back into it, are seen as restful and, perhaps, even “as a means to inner peace or a higher plane of consciousness”<sup>114</sup>. “So, the gardens are rarely objects for meditation in the strictest sense, but they do reflect the tenets of Zen in other ways”<sup>115</sup>.

Further, under the influence of Zen philosophy, garden designers – some of them *Ishitatesō* or “Garden-building priests” – pursued the “true beauty of reality that hides behind the illusory aspects of the world”<sup>116</sup>. ‘Less’ becomes ‘more’ and the austerity of a simple design full with voids of sand becomes “the unascertainable part of a work of art that gives it [the garden] its most pleasing character”<sup>117</sup>. The result is an idealized scenery that tends towards an abstract composition of volumes, spaces, textures and rhythms, organized in a composition full of symbolism which can be read under a different light through the interpretation of its elements, composition and design.

Unfortunately, no karesansui garden has survived the vivacities of the Ōnin war, and just seven<sup>118</sup> remain from the late Muromachi period in branch temples of the of Daitoku-ji and Myōshin-ji: Daisen-in, Taizō-in, Reun-in, Shuon-an, Ryōan-ji (fig.7) (see subsection 5.2.1.10), Shinju-an and Ryōgen-in (fig.7) (see subsection 1.2.1.8). Kuitert 2002, however, has some doubts about the authenticity of some of these gardens. “Because of the small scale and private character of most of the gardens in the sub temples, changes in design have occurred naturally in the course of time.”<sup>119</sup> For example, “in the position as well as type of enclosure and buildings, which were rebuilt after fires, moved, renovated, or extended”<sup>120</sup>. Following this idea, during the first half of the twentieth century, Shigemori Mirei clearly defined the style into a strict program and, in part under his supervision, “more than a few older sub temple gardens have been face-lifted”<sup>121</sup>.



(a)

(b)

(c)

Figure 7 – Examples of karesansui gardens (a) The stone garden at Ryōgen-in (1502), Daitoku-ji Temple; (b) The stone garden Ryōan-ji; (c) Garden of the Cross at Zuihō-on, a modern design by Shigemori Mirei. (Photos by author, 2016)

<sup>113</sup> Keane and Ohashi, *Japanese Garden Design*, 62.

<sup>114</sup> Keane and Ohashi, 63.

<sup>115</sup> Keane and Ohashi, 63.

<sup>116</sup> Keane and Ohashi, 56.

<sup>117</sup> Keane and Ohashi, 57.

<sup>118</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 92–93.

<sup>119</sup> Kuitert, 92.

<sup>120</sup> Kuitert, 92.

<sup>121</sup> Kuitert, 92.

## 4.6 Gardens of the Azuchi Momoyama Period (New garden developments) (1555-1600)

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The first half of the sixteenth century saw a rapid decline of the political authority of the Ashikaga shogunate and, consequently, the weakening of Kyoto's centralizing power. The country progressively disintegrated into tiny autonomous regions ruled by their own domain lord, the *daimyo*. Struggles for power between opposing but changing daimyo factions become common and by the second half of the sixteenth century the country was once again swallowed up by war. It was not until 1568 that a powerful daimyo, Oda Nobunaga (1534-1582), succeeded in restoring some order to the country.<sup>122</sup> Three consecutive rulers were needed to fruitfully reunite Japan under the same rule and initiate a period of relative peace for the next two and a half centuries – Oda Nobunaga (1534-1582), Toyotomi Hideyoshi (1536-1598) and Tokugawa Ieyasu (1542-1616), the last one already in the Edo period<sup>123</sup>. Surprisingly, commerce still flourished despite the war context and a great number of sporadic markets become regular affairs. Many merchants amassed great wealth and the new self-administering towns like Sakai and Hakata became the seat of a new class of '*nouveau riche*'<sup>124</sup>. These cities kept growing with the reopening of trade with China back in the Muromachi period. And later, when the traditional trading system failed, with its replacement by a new convenient scheme that used the recently arrived Portuguese as intermediate dealers between Europe and Japan.<sup>125</sup> This new class of merchants, not only dealt in the trade of art objects, but they themselves became active collectors just like it was common between the upper classes. The tea ceremony, as it is known today, finds its origins in these merchants' domains. At first it was essentially a cultural event in part used as a pretext to exhibit newly acquired artwork and ceramics from China<sup>126</sup>. But soon, the lavish sumptuousness of these festive meetings inspired a backlash movement which eventually gave rise to the rustic tea ceremony as we know it today. This custom was rapidly adopted by the military elite and "increasingly used as diplomatic cement in the political nowhere land between citizens and military"<sup>127</sup> Men of taste from Zen temples as well as from the wealthy Sakai merchants class developed rather demanding tea etiquette which included the ceremonial approaching to the tea house through the garden.<sup>128</sup>

"The tea masters considered themselves artists, which the tea gathering as their instrument of expression".<sup>129</sup> The aesthetic term *wabi* (rustic simplicity) and *sabi* (weathered beauty)<sup>130</sup>, became common to express the essence of the tea ceremony and were widely used to "describe the kind of beauty that tea masters found in the simplicity of common materials when used in a refined way".<sup>131</sup> Under its influence, a new setting for the tea meetings was created, moving away from the large halls of formal *shoin* architecture (*shin* - highly formal style) to a new architectural style called *sukiya* (*so* -

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<sup>122</sup> Hall, "The Muromachi Bakufu," 225–230.

<sup>123</sup> Wakita Osamu, "The Social and Economic Consequences of Unification," 96–97.

<sup>124</sup> Keane and Ohashi, *Japanese Garden Design*, 71.

<sup>125</sup> Kozo Yamamura, "The Growth of Commerce in Medieval Japan," in *The Cambridge History of Japan*, 6th ed., vol. III (Cambridge, UK ; New York: Cambridge University Press, 2006), 379–381.

<sup>126</sup> Keane and Ohashi, *Japanese Garden Design*, 71.

<sup>127</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 153.

<sup>128</sup> Kuitert, 153.

<sup>129</sup> Keane and Ohashi, *Japanese Garden Design*, 76.

<sup>130</sup> Kenkichi and Walter, "Japanese Garden Dictionary."

<sup>131</sup> Keane and Ohashi, *Japanese Garden Design*, 76.

informal or simplified style)<sup>132</sup>. The *sukiya* style was based on the *sōan* – a simple thatch roofed hut incorporating natural elements intended to give the suggestion of refined poverty in which *chado*, or *sado*, the ritual of the “Way of tea”, was performed. Despite its simple layout, a good tea room was costlier than an ordinary mansion<sup>133</sup>. Its design was the result of profound artistic forethought and its details worked out carefully. Extra care was put in the choice of materials and the workmanship required immense care and precision. The Zen concept of finding more than perfection in an imperfect form is an aspect that became indivisible from the tea ceremony.<sup>134</sup>

The rustic tea garden was created to provide a ceremonial approach to the tea hut. Over the course of time, this walk through the garden “became a rite of passage in its own right and thereby an essential component of the tea ceremony”<sup>135</sup>. “This meant not only the establishing of a new language of form and detail in garden art but also a new approach to garden design in which even the smallest detail became the direct concern of an intellectual elite”<sup>136</sup>.

In parallel to the poverty of the tea ceremony, the circles around Japan’s three ‘great unifiers’ – Nobunaga, Hideyoshi and Ieyasu – are stamped by flamboyant exhibition of wealth and power. They became notorious for their lavish use of ornamentation in their residences and castles.<sup>137</sup> The extravagance “is especially evident in paintings that adorn the sliding doors, walls, and even ceilings of the architecture of the day”<sup>138</sup>. One example can be the already in ruins Azuchi Castle, Nobunaga’s pride and joy, whose chambers “inside are [were] completely covered with figures of golden and vivid colours richly painted on the walls”<sup>139</sup>. This was the work of Kano Eitoku (1543-1590), the most talented painter of his day<sup>140</sup>.

In fact, castles and castle towns became new symbols of power and the new centres of this period’s culture, from where the arts of the age (architecture, gardening, painting, poetry, Noh theatre and the tea ceremony) were disseminated throughout the country<sup>141</sup>. The Sakai’s leading experts on etiquette were no exception on this trend and by the early 1570s Nobunaga had already some leading tea masters in his permanent employment. In 1582, Toyotomi Hideyoshi succeeded Oda Nobunaga in power and under his rule, life became more peaceful and prosperous, social gathering more extravagant, tea sessions more elaborate and castle-palaces more richly ornamented. He started with the construction of a fortified castle in 1583 nearby Osaka. In 1586, he constructed Jurakudai in Kyoto (see subsection 5.2.2.5), a palace style castle located on the site of the former Heian imperial palace. A few years later Jurakudai was dismantled with only a pavilion surviving in Nishi Hongan-ji temple. In 1594, he had a new castle built in Fushimi in the Momoyama hills south-east of Kyoto. Jurakudai and

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<sup>132</sup> Nitschke, *Japanese Gardens*, 147.

<sup>133</sup> Pinto, “Os Sentidos do Jardim no Japão,” 121.

<sup>134</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 125.

<sup>135</sup> Nitschke, *Japanese Gardens*, 146.

<sup>136</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 151.

<sup>137</sup> H. Paul V’Arley, “Cultural Life in Medieval Japan,” 491–492.

<sup>138</sup> Keane and Ohashi, *Japanese Garden Design*, 73.

<sup>139</sup> Free translation from the original in Luís Fróis, *Historia de Japam: 4<sup>o</sup> v., 1583-1587*, 1<sup>a</sup> edição, vol. IV (Lisboa: Sociedade Industrial Gráfica Telles da Silva, Lda, 1983), 257.

<sup>140</sup> Nitschke, *Japanese Gardens*, 118.

<sup>141</sup> Nitschke, 116.

Momoyama castles were extinct but it is believed their palace and gardens were the most magnificent of the Momoyama era.<sup>142</sup>

The daimyos, subjugated by the new leaders, followed the trend of their superiors and they too had palace style castles built for themselves. They were used as both, architectural symbols of power and defence structures. Following the tradition, gardens were still laid out - mainly stereotypical versions of the pond garden (*Shinden-Zukuri* style) or variations of the dry landscape gardens (*karesansui*). These gardens were constructed without any fundamental change to the principles of their design or to the experience they offered to the viewer. Still, comparing with their predecessors, some differences are visible. The ponds in the pond gardens reveal an increasing complexity, longer bridges and outsize rocks. Also, they were no longer designed for strolling but to provide a magnificent view from the *shoin*. For this purpose and to make this view as dramatic as possible, "ponds were often sunk below the level of the *shoin*, whereby it became necessary to reinforce the banks with increasing quantities of rock"<sup>143</sup>. The rocks employed in the dry compositions were also increasingly large and the resulting rock work simpler but at the same time more powerful, energetic and three-dimensional. In direct contrast to this tendency of flaunting wealth and power through the garden's design was the creation of a new garden prototype - the rustic tea garden and further presented in the following chapter.

### 4.6.1 Tea gardens

The tea garden, as already mentioned, evolved to be a space of ceremonial approach to the tea hut. It was intended to communicate a feeling of pure serenity to guests arriving for the tea ceremony<sup>144</sup>. "To walk the length of a *roji* is the spiritual complement of a journey from town to the deep recesses of a mountain where stands a hermit's hut."<sup>145</sup> This emotional and sensory experience had to be compressed in the short distance between the street and the tea house, expressed, for instance, in its layout which was designed to be as naturalistic as possible. Evergreen trees and shrubs, like the ones found in a deep forest, were preferred and the ground was often carpet with moss. Furthermore, its design was organized in a series of thresholds, intended to transmit a change of atmosphere as one proceeded.<sup>146</sup>

The first of these thresholds is the outer gate (*soto-mon*, *roji-mon*) that separates the outside world from the tea house (fig.8) and garden. The inside space is generally divided by a small gate (*chū-mon*) into two parts, sometimes three<sup>147</sup>. The outer garden, is usually more sparsely planted, lighter and airier. A path, clearly defined leads the guests to a waiting bench (*koshikake-machiai*) where they must await the host's signal to proceed. This waiting time is not practical but ceremonial and intended

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<sup>142</sup> Nitschke, 122.

<sup>143</sup> Nitschke, 118.

<sup>144</sup> Goto, *The Japanese Garden Gateway to the Human Spirit (Asian Thought and Culture, Vol. 56)*, 119.

<sup>145</sup> Keane and Ohashi, *Japanese Garden Design*, 80.

<sup>146</sup> Keane and Ohashi, 80.

<sup>147</sup> Kenkichi and Walter, "Japanese Garden Dictionary."

to give the guests time to relax, settle their thoughts, and commune with the garden<sup>148</sup>. A ceremonial toilet (*setchin*), stone lanterns (*ishidōrō*) (fig. 8) for providing light and decorative stones are other features also found in the outer garden. Once the host appears, compliments are exchanged and the guest proceeds crossing the next threshold, the middle gate. This is again another symbolic barrier, marking the division between the outer and the inner garden, a symbolic passage for a deeper state of consciousness<sup>149</sup>. Within the inner garden, the guest finds a water laver (*tsukubai*), where he is expected to rinse his hands and mouth in an act of purification - a required act of etiquette for tea ceremony. Next, he finds the dust pit (*chiriana*), a small hole in the ground originally used to temporarily dispose of garden debris. In the tea garden, its functional purpose is ritualized and acquires a much more symbolic meaning. It is a symbol of cleanliness, implying both, inner and outer purity – one of the demands of the *wabi* rite of tea in common with the principles of Zen Buddhism. Just before the tea ceremony begins, an evergreen branch is cut and set in the hole. “This is a visual image of cleanliness, implying that the host has prepared properly and all is ready”<sup>150</sup>. Also, it is viewed as a place to dispose the ‘dust of mind’, “your religion, your neighbour’s treasures, your in-laws, the wars in the country, virtues and vices of men”<sup>151</sup>. Finally, the guest finds the small entry to the teahouse, the final threshold is a hole (*nijiri-guchi*) designed in a way that forces the guest to duck and bow when entering the tearoom. This action of humility reinforced the ideal that during the tea ceremony all are equals, a rather radical frame of mind for a hierarchical society<sup>152</sup>.

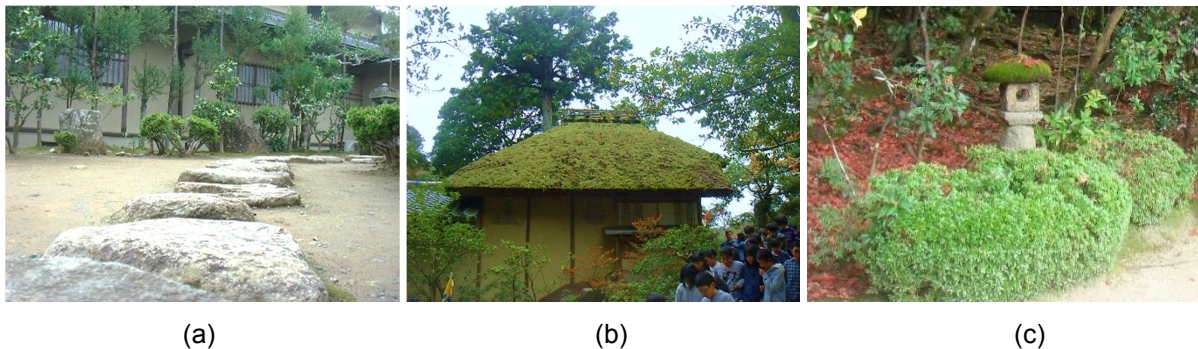


Figure 8 – Examples of tea garden's elements: (a) Stepping stones at Sōken-in, Daitoku-ji Temple; (b) Sekka-tei teahouse (1874) at Daitoku-ji; (c) Stone lantern at shisen-do (Photos by author)

Accompanying the new functions of the garden, new elements, directly connected to its practical use, were introduced in its design. Namely, the already referred wash-basins, lanterns, gates and “stepping stones” paths. Personal preference (*suki*) and creativity (*saku*) were encouraged and emphasis was placed upon personal originality of the individual designer, rather than upon the imitation of patterns of nature or historical models<sup>153</sup>. Existing objects were reinterpreted and reused in the garden context. Quite unusual washbasins became fashion. One example would be the washbasin of Oda Nobunaga’s younger brother who used a pillar foundation stone for this purpose. Another example is the use of stone lanterns to illuminate the path at night, since originally they were only used in temple

<sup>148</sup> Keane and Ohashi, *Japanese Garden Design*, 81.

<sup>149</sup> Keane and Ohashi, 80.

<sup>150</sup> Keane and Ohashi, 82.

<sup>151</sup> *Rikyū* in Nitschke, *Japanese Gardens*, 151.

<sup>152</sup> Keane and Ohashi, *Japanese Garden Design*, 82.

<sup>153</sup> Nitschke, *Japanese Gardens*, 162.

gardens for votive offering of light or here and there at semi sacred places<sup>154</sup>. In the tea gardens this kind of garden materials were introduced without any sense of reverence.

Around the turn of the century, paving materials become a concern, and various types of paving stones and designs of pavements appeared<sup>155</sup>. Stepping stones (*tobi-ishi*) (fig.8) became preferred pavements and their spacing and grouping was used to dictate the guest's pace and attitude. If the stones are small and placed close together, the guests had to walk carefully, giving their attention to the stones themselves; if a broad stone was reached the guest could stop and have a moment to admire the new prospect which was before them<sup>156</sup>. Decorative natural stone, for instance, were placed at the washbasin where ideally a broad stone was located. There the guest had a moment to stand, rinse his mouth and hands, and admire the beauty of the stones just next to him. Stepping stones were also subdivided into 'stones with special purposes' (*yaku-ishi*)<sup>157</sup> used to emphasize the roles and gestures of the persons attending the tea meetings. These included the 'guest stone', upon which the most honoured guest could rest his feet, the 'host stone', upon which the host would stand while receiving his guest and the 'sword-hanging stones' next to the tea house, where guests' swords could be hung on a specially-provided rack<sup>158</sup>.

The design of these gardens was evolutionary and largely influenced by the different trends launched by the most influential tea masters of the time. Three of them must be mentioned: Sen no Rikyū, Furuta Oribe and Kobori Enshu. Sen no Rikyū (1522-1591) had an important role in defining the concepts of *wabi* (rustic beauty) in the tea ceremony, and thereby contributed to the development of the remote, rustic atmosphere of the tea garden<sup>159</sup>. His gardens were the simplest of the three and employed only natural elements. Oribe (1544-1615) gave emphasis to the personal taste over functionality, his garden "is more elaborate, more consciously a garden; it features paths of dressed stones, stone lanterns and water basin"<sup>160</sup>. Kobori Enshu (1579-1647), "master of the topiary landscape, goes even further than Oribe; even the plants in his garden are physically subject to the designer's will"<sup>161</sup>

Famous representative tea gardens, are for example the *fushin-a* tea arbour which lies within the grounds of the famous Omote Senke tea school, or the Katsura Villa constructed by Prince Toshihito (1579-1629) in the 1620s. Unfortunately, both examples date already from the early Edo period and could not have been visited by the Jesuits.

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<sup>154</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 159.

<sup>155</sup> Kitao in Kuitert, 159.

<sup>156</sup> Thacker, *The History of Gardens*, 76.

<sup>157</sup> Nitschke, *Japanese Gardens*, 151.

<sup>158</sup> Nitschke, 151.

<sup>159</sup> Kenkichi and Walter, "Japanese Garden Dictionary."

<sup>160</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 163.

<sup>161</sup> Kuitert, 163.

## 5. The gardens described

(Landscape interpretations)

### 5.1 General descriptions of gardens (general findings)

Here are extractions of all the relevant passages concerning the Jesuits' general description, definition and opinion of the Japanese garden. The texts extracted are organized chronologically. Italic is used to differentiate translated text from summarized text.

Luis Fróis (1565): When Fróis moved to be the Superior of the mission of Kyoto after a day trip to Kyoto, during which Fróis visited for the first time several of the city's most relevant temples and a few palaces, he generalizes: *"and because I do not know how to explain [myself] about the many things there are to be said of each garden and each house of these monasteries. It is enough for you to know, dear brothers, that they have them exclusively for their own happiness and glory in this life. According to what I think, because it happened to Father Gaspar Vilela, Bother Luis de Almeida and myself, when suddenly faced with the prettiness, intricacy, and cleanliness of these houses, no one can see them for the first time without feeling a great and sudden sense of admiration."*<sup>162</sup>

Luis Fróis (1565): *"Even if the great and magnificent things in Japan are not comparable to the ones in Europe, because the latter exceeds greatly in majesty, wealth and strength. For people who have no news of anything beyond their own domain, and furthermore, who live in such remote and secluded areas, devastated and destroyed by the frequent wars, it is no wonder that they are so proud of theirs. Because, even to us, who saw both, the ones in Japan still have some aspects worthy of praise and respect. The one that stands out the most is the cleanliness and order found in the monasteries, houses, gardens and palaces of every respectable man and noble of Japan."*<sup>163</sup>

Gaspar Vilela (1565): *"Inside of these monasteries, they have horticultural type gardens but not of fruit, as fruits [in the gardens] are generally not well accepted. These horticultures are in reality very beautiful tree gardens, with a wide variety of roses that bloom in certain months, so they are always blooming. Inside of these tree gardens, there are some small hills made by hand, with some small very lush trees, and some stones that stimulate a contemplative state of mind to those who look at them. Inside, there are some brooks that flow from others previously made, and go down through some particular areas deliberately constructed for that purpose. A few birds of diverse colouring are [usually] held there. In each one there is much to see and tell, but for the sake of brief, I quit writing more particulars."*<sup>164</sup>

Gaspar Vilela (1571): *"They have very good, pleasant, and showy gardens inside the temples. And in these gardens, they do not plant a thing that bears fruit, but only roses, fragrant herbs or small evergreen trees. In the middle of these gardens, they have some water tanks with many strangely*

<sup>162</sup> Luís Fróis, "Doutra do padre Luis Fróis do Miáco, pera os irmãos da India a.27.de Abril, de. 1565.," in *Cartas que os padres e irmãos da Companhia de Jesus escreverão dos Reynos de Iapão & China aos da mesma Companhia da India, & Europa des do anno de 1549 até o de 1580* (Maia: Castoliva, 1997), 183.

<sup>163</sup> Luís Fróis, *Historia de Japam: 2º v., 1565-1578*, vol. II (Lisboa: Sociedade Industrial Gráfica Telles da Silva, Lda, 1981), 20.

<sup>164</sup> Gaspar Vilela, "Carta que o padre Gaspar Vilela escreveu do Sacay aos padres do Convento de Avis em portugal, a 15.de Setembro,de,1565.," in *Cartas que os padres e irmãos da Companhia de Jesus escreverão dos Reynos de Iapão & China aos da mesma Companhia da India, & Europa des do anno de 1549 até o de 1580* (Maia: Castoliva, 1997), 196.

*arranged stones, in which many trees and greenery are inserted. [A scene] that appears to inspire the eyes of those who look at them. In the pond, they have fish and a few water birds. For this, they seek to bring multicoloured birds that also help to adorn the water tanks where they are kept. They [also] have a few birds in cages on some of the porches, which seem to be freely singing in the garden, [especially] for those who [entering the garden] do not see them from the place where they are. A fact that adorns the garden very much. These gardens are sown with many roses of various colours, which are placed here and there, and scattered between each other. But, what stands out the most is the fact that throughout their gardens, houses and temples no straw or dirt is ever found. These monasteries are plunged in such quietness that, once they are entered, they inspire the soul to get lost in thoughts and seek its true peace and rest, what is the glory to which we were created.”<sup>165</sup>*

Lourenço Mexia (1584): *“Their nivas, which are like yards, are always clean and swept with a broom. In them, there is neither grass, nor stone randomly positioned, and neither do they use fruit trees but only greenery, shade trees and background vegetation (like in paintings).”<sup>166</sup>*

Luís Fróis (1591-1592): This passage comes from a chapter that describes, between other things, the urban works ordered by Toyotomi Hideyoshi in the city of Kyoto. Fróis writes as follow regarding the gardens of the recently restructured palaces: *“And in all of them they usually have their patios and yards arranged with several kinds of stones, flowers and trees that they select as being appropriate and must not bear fruit. They use those elements to enhance some places that are intended to reproduce nature without feeling artificial. One example, is their tanks and natural springs which are wonderfully pleasant, and further appreciated the less they seem artificial and the more they resemble nature. And in these gardens, that they call nivas, there is no edible herb or tree that bears fruit, as this is considered something vile and inadequate. They greatly enjoy themselves in the perfection of these gardens which, not only to the Japanese, but also to us, are very pleasant and of great novelty and artifice.”<sup>167</sup>*

Some of these passages were written as subjective narratives that allows us to see a Christian evaluation of the gardens the missionaries found in Japan. But most of them are objective and attempt to depict the main characteristics of the Japanese garden. At a subjective level, the missionaries generally express admiration and approval toward the Japanese garden. For instance, according to Father Luís Fróis, their *prettiness*<sup>168</sup>, *“intricacy, order and cleanliness”* raised them into something that no one could see for the first time *“without feeling a great and sudden sense of admiration”<sup>169</sup>*. This happened especially *“for those who have never seen such a thing in Europe, [to whom] it did not fail to appeal and look very good”<sup>170</sup>*.

As missionaries born in an early Renaissance Portugal, the gardens they must have known before traveling to Japan, were most likely the enclosed monastic gardens, inherited from the Medieval

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<sup>165</sup> Gaspar Vilela, “Carta do padre Gaspar Vilela de cousas de Iapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” in *Cartas que os padres e irmãos da Companhia de Iesus escreverão dos Reynos de Iapão & China aos da mesma Companhia da India, & Europa des do anno de 1549 até o de 1580* (Maia: Castoliva, 1997), 320.

<sup>166</sup> Lourenço Mexia, “Carta d padre Loourenço Mexia, escreveu de Amacao a 6. de Janeiro de 89 ao padre Miguel de Sousa Reitor do Colegio de Coimbra.,” in *Segunda parte das cartas de Iapão que escreverão os padres, & ir mãos da companhia de IESVS.* (Maia: Castoliva, 1997), 124.

<sup>167</sup> Luís Fróis, *Historia de Japam: 5º v., 1588-1593, 1ª edição*, vol. V (Lisboa: Sociedade Industrial Gráfica Telles da Silva, Lda, 1984), 313–314.

<sup>168</sup> Fróis, “Doutra do padre Luis Fróes do Miáco, pera os irmãos da India a.27.de Abril, de. 1565.,” 183.

<sup>169</sup> Fróis, 183.

<sup>170</sup> Luís Fróis, *Historia de Japam: 2º v., 1565-1578*, vol. II (Lisboa: Sociedade Industrial Gráfica Telles da Silva, Lda, 1981), 416.

Period. In its origin, the monastic garden tended to be simple spaces composed by a series of compartments apparently without unity or order. Their design was intuitive and born of the pragmatic need to grow healing herbs and produce food inside the protective monastic walls. Therefore, it is not surprising that, in opposition to this, the missionaries positively noticed the “*intricacy, order and cleanliness*”<sup>171</sup> of the gardens they found in Japan where there were “*neither grass, nor stone randomly positioned*”<sup>172</sup>. Neither it is surprising that they thought that the absence of *fruit trees* and vegetables (*herbs that bear fruit*) was something worth mentioning, as these were in reality traditional elements of the monastic gardens. In reality, the fact that “*fruits [in the gardens] are generally not well accepted*”<sup>173</sup> and “*considered something vile and inadequate*”<sup>174</sup> must have been something extravagant in the opinion of the Europeans.

Overall, the characteristics that all the authors highlight in their descriptions are: the absence of fruit trees, extreme cleanliness, existence of design and planning, and the general presence of vegetation. In addition to this overview, there are also other characteristics often mentioned such as:

- The presence of water in diverse formats, namely *brooks*<sup>175</sup>, *water tanks* (ponds)<sup>176</sup> and *natural springs*<sup>177</sup>;
- The preference of vegetation which included *many roses of various colours*<sup>178</sup> which *bloom all year round*<sup>179</sup>, *fragrant herbs*<sup>180</sup>, *small evergreen trees*<sup>181</sup> and “*greenery, shade trees and background vegetation (like in paintings)*”<sup>182</sup>;
- The appreciation of animal life in the water such as *colourful water birds*<sup>183</sup> and *fish*<sup>184</sup>, and *caged birds on the porches*<sup>185</sup>;
- the use of *several kinds of stones*<sup>186</sup>, *strangely arranged*<sup>187</sup> but *not randomly positioned*<sup>188</sup>, *with many trees and greenery inserted*<sup>189</sup> and “*that stimulate a contemplative state of mind to those who look at them*”<sup>190</sup>;

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<sup>171</sup> Fróis, *Historia de Japam*, 1981, II:20; Fróis, “Doutra do padre Luis Fróis do Miáco, pera os irmãos da India a.27.de Abril, de. 1565,,” 183; Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 320; Lourenço Mexia, “Carta d padre Loourenço Mexia, escreveu de Amacao a 6. de Janeiro de 89 ao padre Miguel de Sousa Reitor do Colegio de Coimbra,,” 124.

<sup>172</sup> Lourenço Mexia, “Carta d padre Loourenço Mexia, escreveu de Amacao a 6. de Janeiro de 89 ao padre Miguel de Sousa Reitor do Colegio de Coimbra,,” 124.

<sup>173</sup> Vilela, “Carta que o padre Gaspar Vilela escreveu do Sacay aos padres do Convento de Avis em portugal, a 15.de Setembro,de,1565,” 196.

<sup>174</sup> Fróis, *Historia de Japam*, 1984, V:313–314.

<sup>175</sup> Vilela, “Carta que o padre Gaspar Vilela escreveu do Sacay aos padres do Convento de Avis em portugal, a 15.de Setembro,de,1565,” 196.

<sup>176</sup> Fróis, *Historia de Japam*, 1984, V:313; Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571’, 320.

<sup>177</sup> Fróis, *Historia de Japam*, 1984, V:313.

<sup>178</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 320.

<sup>179</sup> Vilela, 196.

<sup>180</sup> Vilela, “Carta que o padre Gaspar Vilela escreveu do Sacay aos padres do Convento de Avis em portugal, a 15.de Setembro,de,1565,” 196.

<sup>181</sup> Vilela, 196.

<sup>182</sup> Lourenço Mexia, “Carta d padre Loourenço Mexia, escreveu de Amacao a 6. de Janeiro de 89 ao padre Miguel de Sousa Reitor do Colegio de Coimbra.”

<sup>183</sup> Vilela, “Carta que o padre Gaspar Vilela escreveu do Sacay aos padres do Convento de Avis em portugal, a 15.de Setembro,de,1565,” 196; Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 320.

<sup>184</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 320.

<sup>185</sup> Vilela, 320.

<sup>186</sup> Fróis, *Historia de Japam*, 1984, V:313.

<sup>187</sup> Vilela, “Carta que o padre Gaspar Vilela escreveu do Sacay aos padres do Convento de Avis em portugal, a 15.de Setembro,de,1565,” 196.

<sup>188</sup> Lourenço Mexia, “Carta d padre Loourenço Mexia, escreveu de Amacao a 6. de Janeiro de 89 ao padre Miguel de Sousa Reitor do Colegio de Coimbra,,” 124.

- The intentional natural look, especially of the water elements which are “*further appreciated the less they seem artificial and the more they resemble nature*”<sup>191</sup>.

Summing up, in these descriptions the missionaries did not distinguish between the several stereotypes of gardens, rather, they seem to summarize a collection of general characteristics on the theme. Their emphasis is generally within the characteristics they found more extraordinary, surprising, or odd taking into account the European tradition, such as the extreme cleanliness of the garden and the absence of fruit trees. The garden they depict can be easily associated with the pond garden of the Heian period as water is frequently referred to. Nevertheless, it should not be assumed that all the characteristics described existed in all pond gardens, neither that just characteristics of this garden type were included. All in all, these contain important information that allows us to depict a general image of the Japanese gardens found in Japan during the 16<sup>th</sup> century.

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<sup>189</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de Iapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 320.

<sup>190</sup> Vilela, “Carta que o padre Gaspar Vilela escreveu do Sacay aos padres do Convento de Avis em Portugal, a 15.de Setembro,de,1565,” 196.

<sup>191</sup> Fróis, *Historia de Japam*, 1984, V:314.

5.2 Actual places descriptions (specific findings)

5.2.1 Identified gardens

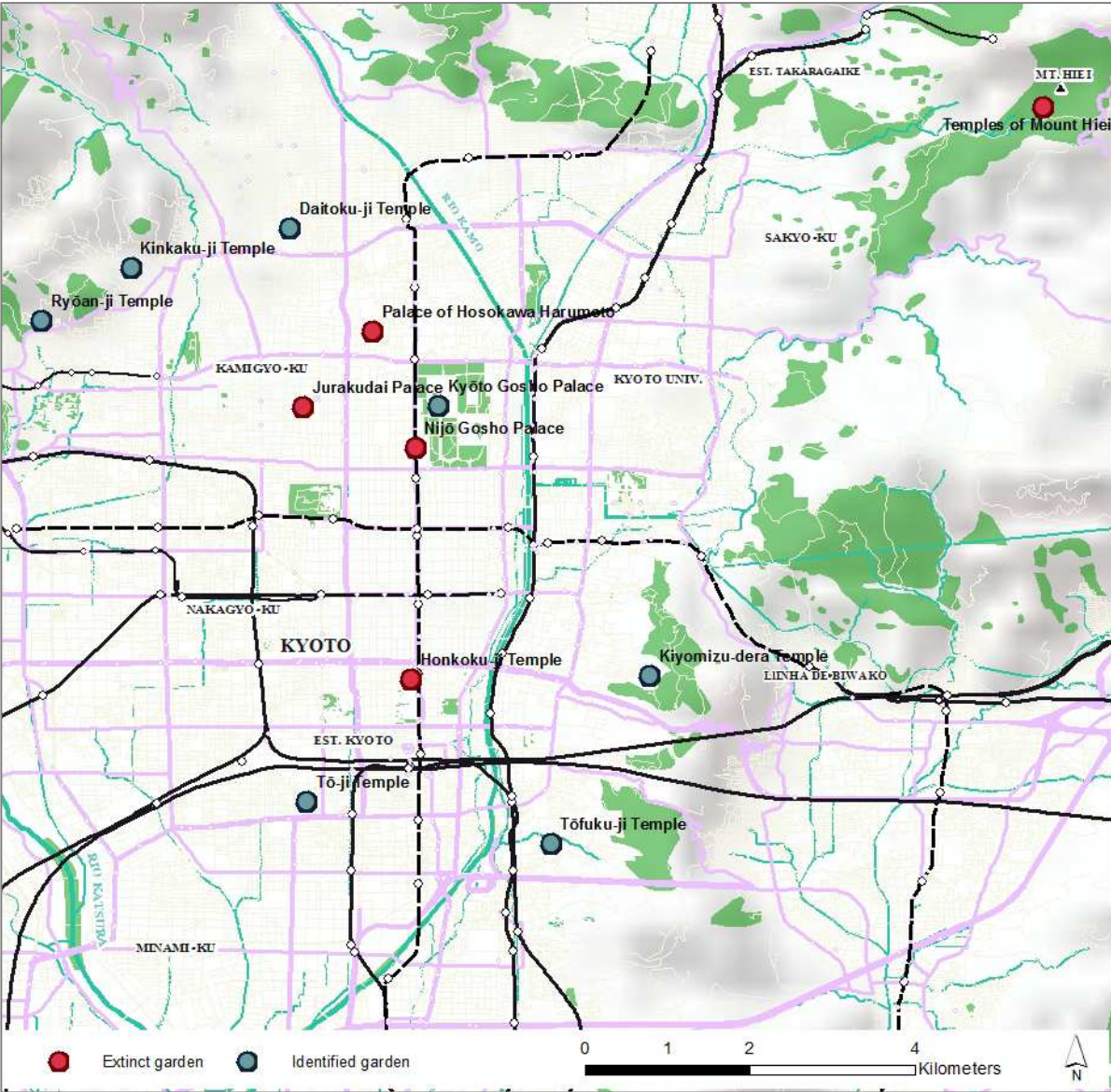


Figure 9 - Kyoto's identified gardens

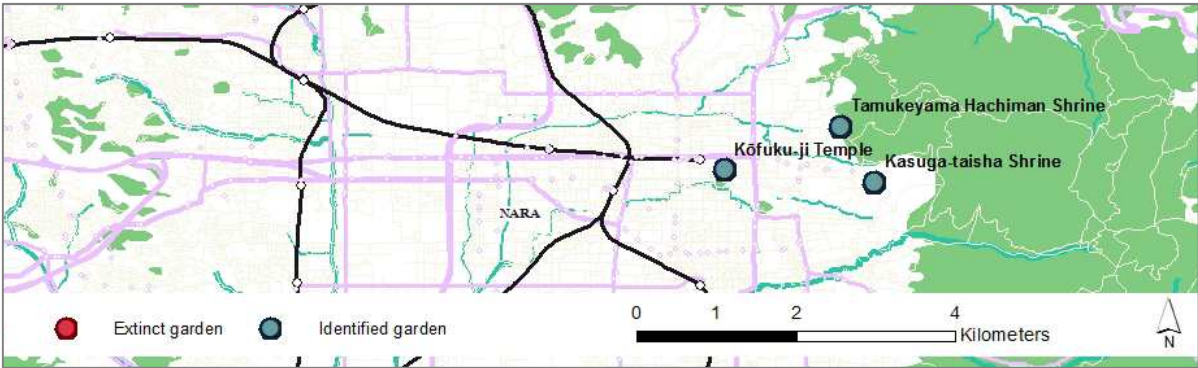


Figure 10 - Nara's identified gardens

### 5.2.1.1 Kōfuku-ji Temple

During Brother Luís de Almeida first visit to Nara in 1565, he was invited to go and see the things the people from Japan so diligently wanted to show, namely, several great temples located in the former capital city. As usual, he reported what he saw in a letter from the same year that later was transcribed and adapted into the manuscript *História de Japam* by Luís de Fróis.

The first temple he visited was Kōfuku-ji Temple (referred to as *Cobuquigi*), the family temple of the Fujiwara clan and one of the head temples of the Hossō Sect. This temple was moved to Nara at the same time the former capital city was established, in 710.<sup>192</sup> At the time and during the Heian period, the Fujiwara clan was one of the most powerful families in the whole Japan. Under their continued support, as well as the successive patronage of the imperial family, the Kōfuku-ji temple grew rapidly in size and became one of the most influential temples in Nara. In the Heian Period, it assumed practically complete control over Kasuga Taisha (see subsection 5.2.1.3), the tutelary shrine of the Fujiwara family, and gradually become the dominant political power in Yamato Province with the blessing of both, the Kamakura (1185-1333) and Muromachi (1336-1573) shogunate. Nevertheless, over the course of the 15<sup>th</sup> and 16<sup>th</sup> centuries, both the financial resources and the political influence of the temple progressively eroded. In 1595, Toyotomi Hideyoshi stripped the temple of the last vestiges of its secular power and in 1717 a catastrophic fire destroyed most of its main buildings. In the early years of the Meiji Period (1868-1912) the government ordered the separation of Shinto shrines and Buddhist temples<sup>193</sup>, with a consequent separation of Kasuga Taisha from Kōfuku-ji and the furthest destruction of innumerable buildings, and the loss of many valuable cultural artefacts. Today a couple of buildings of great historic value remain, including a five-story pagoda (Japan's second tallest pagoda – 50 m – and a landmark and symbol of Nara), a three-story pagoda, the Eastern Golden Hall, the Northern Round Hall, the Southern Round Hall, the Great Bath House, among others.<sup>194</sup>

Fróis's report, based on Almeida's letter of 1565, portrays a temple apparently still thriving in a time of glory. According to him the temple's enclosure:

*“appears to be similar [in size] to the one of Belém. It is surrounded by a very strong mud wall, plastered with lime and anchored with thick beams, every 8 hand lengths<sup>195</sup>, on both sides of the wall. The beams are laid on stones, and support a 14 foot<sup>196</sup> wide roof. It has a door about 40 feet high and 5 feet wide; with columns of two fathoms in thickness. At the entrance, there is a beautifully built stone staircase, and on each side of the door, two giants of astonishing height with maces in their hands. Each one of them appears to be the size of three elephants, and are very well proportioned. After entering, there is a 120-foot square yard covered with tiles (...).*

*In front of the main door and its cloister, there is another similar door and cloister, and in front of these two, another similar one, with two lions of the same height replacing the two giants.*

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<sup>192</sup> For more information see annex 1.1

<sup>193</sup> Breen and Teeuwen, *A New History of Shinto*, 14.

<sup>194</sup> Kohfukuji, “The Kohfukuji Temple Complex,” accessed March 29, 2017, <http://www.kohfukuji.com/english.html>.

<sup>195</sup> Originally in Portuguese “Palmo”. The “Palmo” is a measure of length that is obtained with the whole hand open, measuring from the thumb to the minimum, whose length is generally accepted as 22 cm. Miguel da Silva Marques, *Cartografia antiga: tabela de equivalências de medidas : cálculo de escalas e conversão de valores de coordenadas geográficas* (Biblioteca Nacional Portugal, 2001), 23.

<sup>196</sup> Originally in Portuguese Pé. One Pé corresponds to 33 cm. Marques, 23.

*In front of these three doors there is another beautiful courtyard similar to the first two. In front of these doors, courtyards and cloisters, there is the main door of the temple with some beautiful stone railings; (...).”<sup>197</sup>*

The description of the temple’s main hall and its surrounding buildings goes on, with special emphasis to the temple columns, canteen, dormitory, library, bathroom and kitchen.

*“Outside the main entrance there is a pond fifty fathoms long and fifty fathoms wide, which is brimming with fish that no one dares to fish, as they look upon this activity with great regret. And whenever pilgrims and visitors go there to see these vast amounts of fish, the only thing they have to do is to throw some food in the water, and instantly a crowd of them will show up.”<sup>198</sup>*

The Kōfuku-ji temple we can visit today is just a shadow of the extensive temple complex described by both authors in 1565. The succession of gates, cloisters, and courtyards referred to, have disappeared, leaving behind only the foundation stones (fig.11) that once supported the hundreds of wooden pillars. Both, the statues of the giants and lions do not exist anymore, and even the Main Hall referred to, Kōfuku-ji most important building, is under reconstruction with schedule for completion in October 2018 – the last Central Golden Hall was burned in the fire of 1717. From all the buildings described, only the Great Bath House survives.



Figure 11 – Tōfuku-ji Temple - (a) Entrance staircase at Tōfuku-ji Temple: “At the entrance there is a beautifully built stone staircase, and on each side of the door, two giants of astonishing height with maces in their hands.” (Fróis, 1565); (b) foundation stones of the entrance gate: “It has a door about 40 feet high and 5 feet wide; with columns of two fathoms in thickness.” (Fróis, 1565); (c) Sarusawa-ike pond – “Outside the main entrance there is a pond fifty fathoms long and fifty fathoms wide, which is brimming with fish that no one dares to fish” (Fróis, 1565) (Photos by author)

The temple does not figure in any typical “Japanese garden”, nevertheless, the succession of gates, cloisters and courtyards attest to the former planned organization of the space. The pond described outside the main complex is the *Sarusawa-ike* pond (fig.11) and was dug in 749 as part of the temple’s grounds.<sup>199</sup> It is not known to what extent it has ever been part of a larger garden design, such as the typical pond gardens of the Heian period (see section 4.3.2), but it is not likely as its construction dates from an earlier time. In any case, every year around the 15 of September, the *Uneme* Festival brings colour and music to the pond. During this event two dragon-headed boats, with musicians playing traditional court music, float on the lake. This is a memorial ceremony to comfort the soul of a

<sup>197</sup> Fróis, *Historia de Japam*, 1981, II:47.

<sup>198</sup> Fróis, II:48.

<sup>199</sup> Kohfukuji, “The Kohfukuji Temple Complex.”

court lady (*Uneme*) who, according to the legend, drowned herself in the pond after being spurned by the Emperor.<sup>200</sup> The festival itself, resembles, to a great extent, the traditional boating parties of the Heian period, although, in this case, its purpose is religious as it is part of the *Uneme Shrine's* festival, a sub-shrine of Kasuga Taisha (see subsection 5.2.1.3). It is perhaps acceptable to say that this pond is an ancestor of what later came to be the pond gardens of the Heian period: it was dug, and so, it was not a natural topographic feature but designed, nevertheless, it is still not a 'complete' pond garden as it does not have islands, bridges, and an extensive gravelled area to the south of a *shinden-zukuri* style building.

### 5.2.1.2 Tamukeyama Hachiman Shrine

During his visit to Nara in 1565<sup>201</sup>, Brother Luís de Almeida went to see several temples around the city. After visiting Kasuga Taisha (see subsection 5.2.1.3), he went to a temple he identifies as being "Fachiman", probably referring to the God of archery and war, *Hachiman*, the tutelary God of the Minamoto clan and of warriors in general. "This deity, with ancient roots in northern Kyushu, won a position of prominence at the Yamato court in the eighth and ninth centuries and then rose to new heights in the medieval period as the protecting deity of the Minamoto lineage that founded the shogunate."<sup>202</sup> During the Kamakura period, the network of Hachiman shrines/temples spread across the country and through it, the shogunate expanded its influence.

Tamukeyama Hachiman in Nara, was established in 748 to protect the Tōdai-ji Temple. The current buildings were constructed in 1250, by Hōjō Tokiyori, the fifth regent (*shikken*) of the Kamakura shogunate.<sup>203</sup> Entering the compound through the south *torii* gate, a path in the woods leads to the main sanctuary. To the right and to the left of the main path, scattered among the vegetation, one finds several stone lanterns, a few stone pillars and one or two piles of stones and stone walls of unclear meaning. They look almost as if they were the ruins of some forgotten structure defeated by the passage of time. Arriving at the main precinct one finds the worship hall (*haiden*) and an open hall that resembles a hall of sacred dance and music (*kagura-den*) just in front of it.

Luis de Almeida portrays a quite different picture of what can be observed in the shrine today. According to him, it was pretty similar to Kasuga Taisha, nevertheless:

*"What I noticed about it was it had the richest lanterns I have seen so far [in Japan], made of brass, and with many details and bas-reliefs, and all of them gilded. There is a courtyard in here, where many orange trees of similar size were lined, and between them there were three hand lengths/spams<sup>204</sup> of rock around and two hand lengths high. And on each one of them there were many things planted that were worth seeing, such as small trees, herbs, many*

<sup>200</sup> 'Uneme Festival', *Official Nara Travel Guide*, accessed 17 May 2017, <https://www.visitnara.jp/venues/E02074/>.

<sup>201</sup> Gaspar Vilela, "Carta do padre Gaspar Vilela de cousas de Iapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571," in *Cartas que os padres e irmãos da Companhia de Iesus escreverão dos Reynos de Iapão & China aos da mesma Companhia da India, & Europa des do anno de 1549 até o de 1580* (Maia: Castoliva, 1997), 166.

<sup>202</sup> Breen and Teeuwen, *A New History of Shinto*, 42.

<sup>203</sup> For more information see annex 1.2

<sup>204</sup> Originally in Portuguese "Palmo". The "Palmo" is a measure of length that is obtained with the whole hand open, measuring from the thumb to the minimum, whose length is generally accepted as 22 cm. Marques, *Cartografia antiga*, 23.

<sup>204</sup> New street of Lisbon

*singular daisies and other flowers. And among these trees and everything else on the rocks, the tallest of them was just two hand lengths high. The floor of this courtyard is covered with many small black and white stones.*<sup>205</sup>

Nowadays, there is no such garden as the one described by Luis de Almeida at the Tamukeyama Hachiman shrine. According to the description, it must have been a kind of dry landscape garden or *karesansui*. Its main elements were upright standing rocks, orange trees (fig.12), and a gravelled area of white and black stones. No water or pond was mentioned. In its origins, *Karesansui* gardens are usually associated with the military government and the cultural trends they launched under the influence of Chinese culture via Buddhist institutions (see subchapter 4.5), they are not known to have been constructed in shrines. It happens that *Hachiman* worship<sup>206</sup> was one of the first Shinto cults to be fused with Buddhism during the Nara period, exemplifying the fusion between both religions that occurred in that century. Its shrines/temples were less bound by tradition and explicitly Buddhist in several respects.<sup>207</sup> Taking also into account the straight relation between the Hachiman shrines, Buddhism and the military society, it is conceivable that a *Karesansui* garden might have existed inside a Shinto shrine.

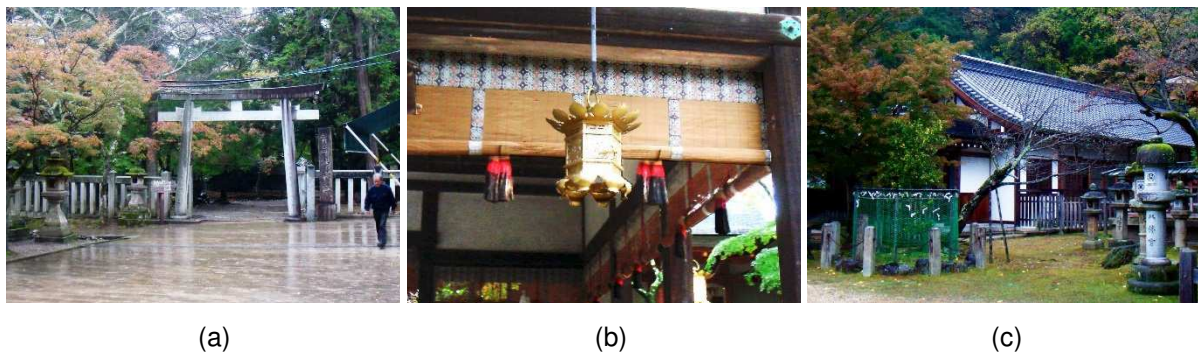


Figure 12 – Tamukeyama Hachiman Shrine: (a) Torii gate; (b) Lantern: “What I noticed about it was it had the richest lanterns I have seen so far [in Japan], made of brass, and with many details and bas-reliefs, and all of them gilded.” (Almeida, 1565); (c) On the left, last orange tree in the shrine, on the right, votive stone lanterns: “There is a courtyard in here, where many orange trees of similar size were lined” (Almeida, 1565). (Photos by author)

There are two curious elements arising in this description. First of all, the stones were described as being plated with miniature vegetation. It is a fact that bonsai trees were popular at the time, especially in the form of tray landscapes (*bonkei* and *bonseki*) (see subchapter 4.5) (fig.13) where bonsai trees are planted over stones. Is it that possible that the same type of arrangement actually existed at Tamukeyama Hachiman Garden? Secondly, just like the *karesansui* garden described at Daitoku-ji’s (see subsection 5.2.1.8), the vegetation reported is much more colourful than expected, with reference to the presence of flowers, namely *daisies*. Last but not least, the entire design as a whole seems to have had a quite unusual orderliness as trees and stones were reported to have been aligned. This description, coupled with the others previously discussed, suggests that, perhaps, the

<sup>205</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 166.

<sup>206</sup> Grapard, “Religious Practices,” 568–569.

<sup>207</sup> Breen and Teeuwen, *A New History of Shinto*, 42.

strict program that defines the *karesansui* garden in the present day was originally not as strict as we are often led to think.



Figure 13 – Bonkei examples: “And on each one of them [these stones] there were many things planted that were worth seeing, such as small trees, herbs, many singular daisies and other flowers. And among these trees and everything else on the rocks, the tallest of them was just two hand lengths high.” (From: Ngô Hưng, ‘Ngô Hưng | Flickr’, accessed 31 May 2017, [https://www.flickr.com/photos/ngohung/with/4372867941/.](https://www.flickr.com/photos/ngohung/with/4372867941/))

### 5.2.1.3 Kasuga-taisha Shrine

Kasuga Taisha shrine was described three times by three different authors. The first description was written by Luís de Almeida on October 25, 1565<sup>208</sup>. The second is an adaptation of Almeida’s text by Luís Fróis<sup>209</sup> into his own manuscript *Historia de Japam*. Finally, the last description is a more concise text and was written by Gaspar Vilela in 1571.

Kasuga Taisha is the main Shinto shrine in the city of Nara. It is located in Nara Park, with the ancient Kasuga-Yama forest at its back. The forest is located in Mt. Mikasa and was an object of worship even before the shrine was constructed. The Shrine was established at the same time as the old capital and is dedicated to Takemikazuchi-no-mikoto, Japan’s most powerful deity.<sup>210</sup> A few decades later, in 768, the first shrine’s structures were completed by Fujiwara-no-Nagata in accordance to an order by Empress Shōtoku. In this way, four alters were built, one for the resident deity and three more for other deities who were invited to dwell at Kasuga Taisha.<sup>211</sup> These altars still existed today and together with the other buildings have been periodically rebuilt/repared every 20 years during the *Shikinen Zotai* ceremony. Just like in ancient times, services are offered every morning and evening, and about 1,000 festivals are held every year according to tradition.<sup>212</sup> In December 1998, Kasuga Taisha and its background mountain — Mount Mikasa — were both designated UNESCO World Heritage Site as part of the ‘Historic Monuments of Ancient Nara’.

The Shrine is known for its many votive lanterns, which have been donated by worshipers since the Heian period. Nowadays, there are nearly three thousand lanterns in the shrines grounds, either bronze lanterns hanging from the buildings or stone lanterns lined along the Shrine’s entrance. Usually, they are only lit twice a year during two Lantern Festivals, one in early February and the other in mid-August.

<sup>208</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 166.

<sup>209</sup> Fróis, *Historia de Japam*, 1981, II:51.

<sup>210</sup> Kasugataisha shrine, “Kasugataisha shrine / About the Shrine / History,” Official web page, Kasugataisha shrine, 2015, [http://www.kasugataisha.or.jp/about/index\\_en.html](http://www.kasugataisha.or.jp/about/index_en.html).

<sup>211</sup> For more information see annex 1.3

<sup>212</sup> Kasugataisha shrine, “Kasugataisha shrine / About the Shrine / History.”

At the present time, the Shrine can be reached either by bus or by walking through one of the several roads crossing Nara park. Its ancient path is now a pedestrian tar road, starting at the end of Sanjo street, where the first *Torii* gate is located. It is a nice stroll of 1,3 km in a green open landscape. The first stone lantern comes into sight roughly halfway, nearby the ‘Garden Café’ (*Kasuga Ninai Jaya*) - a popular site since the late Edo Period (mid-18th century)<sup>213</sup>. Approximately 300 meters ahead, one finds the second *Torii* gate, followed by a basin for purification, whose fountain is constructed in the shape of a deer. From this point on, the number of stone lanterns lined in each side of the path gradually increases, the vegetation becomes denser, and the trees become older and more impressive.

Kasuga Shrine complex stands at the end of the path, surrounded by a set of cloisters and walls, painted in white with bright vermilion columns, that produces a beautiful contrast with the green of the surrounding landscape. There are several historical buildings, sanctuaries and smaller alters inside the shrine, including the main sanctuary (*honden*) – a second enclosure at the north-east corner of the main precinct –, the worship hall (*heiden*), a building for feasts and morning worship services (*naoraiden*) and a hall for observing the lantern festivals (*Fujinami-no-ya*), which happen at the shrine every year. To the left of the main entrance stands the *Ringo-no-niwa* or Apple Garden, a gravelled courtyard containing only a solitary apple tree, where traditionally ceremonial dances and music were performed to please the deities of the shrine. The apple tree gives the name to the garden and is said to have been a gift from Emperor Takakura, about 800 years ago.<sup>214</sup> Other cherished plants can be found around the shrine’s precinct, namely, an enshrined giant cedar (*Shato-no-Ohsugi*), considered a symbol of Japanese strong faith in the veneration of nature; an ancient wisteria tree (*Sunazuri-no-Fuji*) offered by a member of the Fujiwara Clan and a rare tree, winter-hazel (*Distylium racemosum*), growing inside the fence of Kazenomiya Jinja.

Going outside and around the shrine’s main complex, one finds an altar reserved to pay reverence to the summit of the forbidden sacred florets of Mt. Mikasa (*Mikasayama-Ukigumonomine Yohaijo*). Subsidiary buildings and altars, painted in white and bright vermilion, and a few sacred stones (*iwasaka* or *iwakura*) can be found scattered nearby Shrine’s main complex.

Starting with Luís de Almeida description, he visited Kasuga shrine during a reconnaissance trip to Nara, after parting from Luís Fróis, who stayed in Kyoto. According to him:

*“The entrance to this temple is a beautiful flat field, it is covered with a type of grass that does not grow more than half one hand lengths/spans<sup>215</sup> and is followed by a very thick grove. At first sight, its entrance is as wide as Rua Nova de Lisboa<sup>216</sup> and thus it continues until reaching the temple, about half league<sup>217</sup> away. The path is completely flat until halfway where it becomes a set of steps going up the hill, made in a way, that the distance from one step to the other is approximately two fathoms<sup>218</sup>. There are many cedars and a few pines on both*

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<sup>213</sup> Kasugataisha shrine.

<sup>214</sup>For more information see annex 1.3

<sup>215</sup> Originally in Portuguese “Palmo”. The “Palmo” is a measure of length that is obtained with the whole hand open, measuring from the thumb to the minimum, whose length is generally accepted as 22 cm. Marques, *Cartografia antiga*, 23.

<sup>216</sup> New street of Lisbon

<sup>217</sup> A Portuguese league measured between 5,58800 km (equivalence to the degree of latitude 20,00/°) and 6,53694 km (equivalence to the degree of latitude 17,00/°). Marques, *Cartografia antiga*, 24.

<sup>218</sup> In Portuguese “braça”. One braça measures 184 cm. M.J. Barroca, “Medidas-Padrão Medievais Portuguesas,” *Porto*, 1992.

sides of the street until reaching the temple, which are so high, that despite it being noon, almost the whole street was in the shade. And because they are the most beautiful trees I have ever see in my days, both in thickness and height, they could well had served as masts of caravels twice the size of those from India, if such large caravels would have existed. The perimeter of many of these cedars is as large as five fathoms, so wide, that they seemed to have been enlarged in a potter's wheel. To one side of this street there is a small stream with fresh water that makes the path more enjoyable. Fifty fathoms before arriving at the temple, there is a row of very well finished pillars on each side of the street. All of them are very well executed and made with similar square stones. On top of each one, there is a wooden lantern painted with black varnish and recessed with golden brass embossed strips, and on top of each one of them, there is a stone cover, shaped in a similar way as the column but finishing in a spire. The spires seem as if covered with tiles as a consequence of the stone work, and they are meant to assure that neither water nor wind can extinguish the flame of the lanterns. There are other lanterns, entirely made of beautifully crafted gold-plated metal. In the middle of each pillar, there are carved, with golden letters, the names of the ones who ordered the lanterns to be made. There are between fifty and sixty of them on each side of the street, and every night they are lit, because when a lantern is put in this place it is implicit that, every year, its owner will make a donation generous enough to keep it lit all night long. At the end of this street there is a great house of female-bonzes, all of whom are noble women forty years of age or older. (...) From this house forward there is a very pleasant hall that goes to the temple, and from that hall onwards no one can pass despite certain men who serve at the pagoda (...) and who collect the alms that are thrown in from the porch at the end of the path".<sup>219</sup>

As already mentioned, this text was later adapted by Luís Fróis into his manuscript, *Historia de Japam*, where he basically reproduces the information already reported by Luís de Almeida with further details about the religious life at the Shrine. More specifically, he extensively clarifies the roles of the shrine's priestesses (*miko*) and priests (*shinkan*) and the specific ceremonies and rituals they performed to please the resident deity (*kami*), which included ritual dances (*Kagura*) and food offerings (*shinsen*). According to him, "it was with great veneration and external observance that they offer[ed] these to the oratory or chapel, where there is [was] neither images nor figures to be worshiped besides the wind".<sup>220</sup> Yet, no further information about the shrine configuration and/or surrounding landscape was added, and so, no other passage from his extensive report was transcribed.

Finishing with Vilela's report, he also starts by describing the temple's entrance and access path, highlighting the presence of the lanterns, which according to him, could be more than three hundred. No further information about the entrance path or the lanterns was added to what was already referred to before, and so, it was not transcribed a second time. Vilela only adds that at the end of the path

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<sup>219</sup> Vilela, "Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571," 1997, 166.

<sup>220</sup> Fróis, *Historia de Japam*, 1981, II:51.

*“there was the pagoda richly painted in gold. It has a very large enclosure (...) and one more hill, with many high trees of diverse species. In fact, they are not cut for more than six hundred years as a result of being dedicated to the pagoda. There are also more than five thousand dears, dedicated to the same pagoda, which walk in the streets just like dogs in Spain”.*<sup>221</sup>

Gaspar Vilela also speaks at length concerning the traditions followed by the shrine’s priests and priestesses, but not as extensively as Luís Fróis did in his report.

Analysing all the data collected, we can conclude that it is still possible to find several parallelisms between the descriptions present at the Portuguese sources and the reality on-site nowadays. Luís de Almeida’s report is mostly centred in the ascending path, surrounding forest, and stone lanterns (fig.14). The path still exists, nevertheless, it is no more the Shrine’s major route as visitors are rather encouraged to take the bus until the second *Torii* gate. The forest itself, was greatly replaced by Nara park, whose trees and vegetation are considerably less dense and impressive than the ones described by Luís de Almeida. It is almost like the outer ring of sacred forest has been gradually receded as a consequence of the urban expansion of Nara city. In fact, part of Nara park is already inside of the first *Torii* gate, and so, ideologically, its trees are already considered sacred and should have been conserved. As one moves from the periphery towards Mt. Mikasa, the landscape changes, acquiring a sense of antiquity and sacredness more in accordance to what Almeida has described. The stone lanterns, so detailed described by the Jesuits, still flank the access path to the shrine (fig.14). Their overall appearance keeps being exactly the same as if they were stooped in time since the sixteenth century. Only the golden letters that once identified the lanterns’ owner have vanished, replaced by empty low reliefs whose purpose is the same.



*Figure 14 - Kasuga Taisha Shrine – (a) Stone lanterns: Fifty fathoms before arriving at the temple, there is a row of very well finished pillars on each side of the street. (...) On top of each one, there is a wooden lantern (...), and on top of each one of them, there is a stone cover (...) finishing in a spire. (Almeida, 1565); (b) Deers in Nara Park: “There are also more than five thousand dears, dedicated to the same pagoda, which walk in the streets just like dogs in Spain” (Vilela, 1571); (c) cryptomeria japonica (cedar) in Nara Park, near Kasuga Taisha: There are many cedars and a few pine on both sides of the street until reaching the temple (...) they are the most beautiful trees I have ever see in my days, both in thickness and height, (...) so wide, that they seemed to have been enlarged in a potter’s wheel (Almeida, 1565). (Photos by author)*

Kasuga Taisha is a typical prototype of a shrine (*jinja*). The entrance to the sanctuary is done through two *torii* gates and an ascending path, that crosses a sacred grove towards the shrine. The precinct

<sup>221</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 325.

includes a space for ritual purification with water (*temizuya*), a worship hall (*haiden*), the residence of the Gods at the back (*honden*) and a space for sacred dance and music, in this case, not a hall, but a garden, the *Ringo-no-niwa* or Apple Garden. As already mentioned, this space is a small courtyard covered with white gravel and one solitary apple tree, similar in everything – its design and function – the courtyard in front of the ceremonial hall of the old Imperial Palace in Kyoto. Both spaces were equally designed and used to stage annual political and religious festivities. It is believed that these empty gravelled courtyards are actually the early stage of Japanese garden tradition, that gave origin to the Heian garden as we know it today. Kasuga Shrine may not be “typical garden”, nevertheless, according to Keane 2007 the way nature is perceived and respected in its precincts is the original root of Japanese devotion towards gardens.

#### 5.2.1.4 Kiyomizu-dera Temple

Kiyomizu-dera Temple was referred to by Luís Fróis in 1565<sup>222</sup> and described by Gaspar Vilela in 1571<sup>223</sup>. This temple of the Hossō sect is located halfway up Mt. Otowa, one of the peaks in Kyoto's Higashiyama mountain range (Eastern Mountains). Its name, *Kiyomizu*, literally means ‘Pure water’ and is derived from the *Otowa-no-taki* waterfall - a crystal water spring connected to the origins of the temple<sup>224</sup>. According to the legend, the temple grounds were found around 778 by Kenshin, a monk who, inspired by a vision, abandoned his ascetic life in Nara to protect the harmony of a sacred spring located in the holy grounds of Kannon, the Bodhisattva of Mercy. The holy spring came to be the *Otowa no taki* waterfall, and its surrounding precincts, the location chosen by General Sakanoue-no-Tamuramoro for the construction of Kiyomizu-dera temple in 780<sup>225</sup>. Among its grounds stand thirty Buddhist buildings, including the national treasure Main Hall and many other important cultural properties. Since its foundation, like it is common in Kyoto, most of these buildings have been destroyed by fire and rebuilt time and time again. The last main reconstruction dates from 1633. In 1994, the temple was added to the list of UNESCO world heritage sites.<sup>226</sup>

One of the enjoyable parts of visiting Kiyomizu-dera is its approach along the steep, busy and narrow streets of Higashiyama commercial District. Its many shops and restaurants have been catering to tourists and pilgrims for centuries, and are famous for their local specialties such as Kiyomizu-yaki pottery, sweets and pickles<sup>227</sup>. Approaching the compound, one suddenly sees the temple's main gate (*Niō-mon*), arising on top of a grand staircase, floating over the heads of hundreds of tourists. Among its grounds, which spread over 130,000 square meters, stand thirty Buddhist buildings including historic monuments and artefacts<sup>228</sup>. Opting for the route to the right, faith walkers and visitors are led

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<sup>222</sup> Fróis, *Historia de Japam*, 1981, II:25.

<sup>223</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de Iapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 322.

<sup>224</sup> Judith Clancy and Ben Simmons, *Kyoto City of Zen: Visiting the Heritage Sites of Japan's Ancient Capital*, Hardcover with Jacket edition (Tokyo; Rutland, VT: Tuttle Publishing, 2013), 52.

<sup>225</sup> “Kiyomizu-dera Temple,” Kiyomizu-Dera Temple, accessed July 19, 2016, <http://www.kiyomizudera.or.jp/en/>.

<sup>226</sup> For more information see annex 1.3

<sup>227</sup> Clancy and Simmons, *Kyoto City of Zen*, 2013, 52.

<sup>228</sup> “Kiyomizu-dera Temple.”

down and around the cliff, passing next to the western gate (*Sai-mon*), in the direction of the famous Pure Water Spring (*Otowa no taki*). There, they are invited to line up before the waterfall where they have to wait their turn to ladle out the enchanted water from one of the three streams and drink it. According to the common belief, these waters have special properties and are able to grant the visitors' wishes when drunk after paying reverence to Fudo, the God of Fire enshrined deep in the waterfall.<sup>229</sup>

Nowadays, Kiyomizu-dera is best known for its wooden "dancing platform" that juts out from the Main hall (*hondō*) located south-west from the waterfall. This wooden stage stands nearly 13 meters high, supported by 18 pillars made from over 400-year-old zelkova trees, the largest of which is over 12 meters high and two meters in girth<sup>230</sup> – a marvel of "engineered joinery without nails"<sup>231</sup> reconstructed in 1633. From here, one can calmly appreciate the view over the surrounding natural scenery, famous for standing out in all seasons, including cherry blossoms (*Prunus serrulata*) in spring, lush green in summer, coloured leaves in autumn (*Acer japonicum*), and snow-caps in winter. The temple is dedicated to Kannon, the Bodhisattva of mercy and compassion. Its principal image is indeed a statue of the Eleven-headed Thousand-armed Kannon Bodhisattva, enshrined in the innermost section of the Hall.

At the back of the main hall stands the Jishu-Jinja Shrine. This shrine is dedicated to the gods of love and relationships and is famous for its love fortune stones (*Koi uranai-no-ishi*). It is said that the Gods of the Shrine will grant the wishes for love of the ones who are able to navigate from one love stone to the other with their eyes closed. Recent analysis has found that the stones date from the prehistoric Jōmon period (14,000-300 BC), and it is thought that their original purpose was to attract gods to the shrine.<sup>232</sup> The shrine is also famous for its good luck love charms, available in the shops next to the access staircase.

Descending back to the temple compound, one can still go around its other many wonders. "The path to *Okuno-in*, another building supported by scaffolding, offers a spectacular view of the Main Hall and the city beyond".<sup>233</sup> The West gate (*sai-mon*), in turn, presents a famous sunset view over Kyoto city, while the three-tiered pagoda, a panoramic scenery of the main Hall and *Okuno-in* - the second pavilion. At the lower level, one is surrounded by the dense vegetation of the sacred florets of Mt. Otowa. The atmosphere is almost magical with curious Jizo statues, dressed in colourful cloths, appearing here and there. Evergreen edges of pruned camellia (*Camellia japonica*) flank the path through what looks like a forest.

Starting with Luís de Fróis description, it is not an extensive report, but just a small reference to the temple existence. According to him:

*"There are two other temples of great pilgrimage nearby Miaco<sup>234</sup>. One named Guivon<sup>235</sup>, and the other Quiominzzu<sup>236</sup>, where there is a continuous influx of faith walkers, and fountains of excellent waters; places of expansive views and great importance in Japan"<sup>237</sup>*

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<sup>229</sup> "Kiyomizu-dera Temple."

<sup>230</sup> "Kiyomizu-dera Temple."

<sup>231</sup> Clancy and Simmons, *Kyoto City of Zen*, 2013, 52.

<sup>232</sup> For more information see 1.3

<sup>233</sup> Clancy and Simmons, *Kyoto City of Zen*, 2013, 52.

<sup>234</sup> Miaco, meaning *miyako* or the capital city, referring to the nowadays city of Kyoto.

Gaspar Vilela, on the other hand, reports extensively about the temple. According to him:

*“There is another monastery, named Quiomizú which can be considered one of the seven wonders of Miáco because it is very high, and built in the air, over a very deep valley. Between its various belongings, there are great gardens to be seen, and various types of roses, painted fabrics and pleasure houses. A source of water rises nearby the temple, it falls from a stone channel in such great abundance that it could move watermills easily. It is said to be the best water that exists all over Japan. It flows continuously in the same proportion without growing or diminishing, and remaining clear spring water during winter and summer. It is an often-visited temple, built some eight hundred years ago; its access path is surrounded by cedars, pines, and trees of many flowers [rose like]; and because it is a temple of great pilgrimage, it has many streets full with shops, where women sell all kinds of food that exist in the region to the ones that come and go continuously to this temple”<sup>238</sup>.*

Then, Gaspar Vilela proceeds by repeating a Japanese story about a fallen bridge in the road to the temple to illustrate the myriad of visitors that copiously went to its ground. The story is about a nobleman, brother of the emperor, who, for the sake of his battles, made a pact with a demon to get help in the wars that were about to come. The demon gave him the task of killing one thousand people between the ones crossing that bridge. And its affluence was so big that, just a few months, the treacherous nobleman was able to kill around nine hundred and fifty people, who, despite the threat of death, insisted in going to the temple.

Summing up, although these descriptions are already 450 years old, they are still very up-to-date. The *Otowa no taki* waterfall and the great influx of pilgrims (fig.15), mentioned by both authors, the open views referred by Fróis and the extended wooden stage (fig.15) and gardened area referred by Vilela, are still characterizing elements of the temple.



*Figure 15 - Kiyomizu-dera – (a) Higashiyama commercial District: “its access path is surrounded by cedars, pines, and trees of many flowers [rose like]; and because it is a temple of great pilgrimage, it has many streets full with shops, where women sell all kinds of food that exist in the region, to the ones that come and go continuously to this temple” (Vilela, 1571); (b) wooden “dancing platform”: “it is very high, and built in the air, over a very deep valley” (Vilela, 1571) ; (c) Otowa-no-taki waterfall: “A source of water rises nearby the temple, it falls from a stone channel in such great abundance that it could move watermills easily (...)” (Vilela, 1571) (Photos by author)*

Nevertheless, some discrepancies and curiosities arise when speaking about some of its elements. Starting with its access path, according to Vilela, the approach to the temple used to be done through

<sup>235</sup> Guivon, meaning Gion, referring to the Yasaka Shrine located in the Gion District.

<sup>236</sup> Quiominzsu, referring to Kiyomizu-dera.

<sup>237</sup> Fróis, *Historia de Japam*, 1981, II:25.

<sup>238</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de Iapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 322.

a path in the woods. This path no longer exists. It was replaced by the colourful and busy streets of Higashiyama commercial district to where the commercial activities of the temple mentioned by Vilela expanded. Nevertheless, the appearance of this path is not hard to imagine. Vilela speaks of cedars, pines, and “trees of many flowers [rose like]”. The pines are probably endogenous species of pine trees such as *Pinus densiflora*, *Pinus thunbergii* or *Pinus parviflora*; the cedars, cryptomerias (*Cryptomeria japonica*) commonly known as Japanese Cedar; and the ‘trees of many flowers [rose like]’ is possibly a misleading reference to Cherry trees in bloom (*Prunus serrulata*). Blooming cherry trees are often represented in old paintings of Kiyomizu-dera temple grounds and even today, the temple is famous for its many cherry blossoms in Spring. Although a cherry tree is morphologically different from a rosebush, their double-petalled flowers are still similar.

The pines and the cryptomerias have long been used in grounds of shrines and temples. The cryptomerias in particular, are especially common on the shrines surroundings and approach. The cherries, on the other hand, are more commonly used as a road side trees, in gardens or parks on single, group or mass planting for the beautiful spectacle in their flowering season. The path mentioned, was probably an ancient path in the woods, similar to the ones still found at most shrines. Nevertheless, there was a difference: cherry trees, or at least some sort of flowering trees, were added to the otherwise evergreen forest over the mountain, probably, lined up along the path, to add some seasonal colour to its appearance.<sup>239</sup>

The space described is not nature in its pure state, but nature manipulated by man around manmade constructions, to create a three-dimensional composition where nature and constructed elements are carefully integrated to find balance. We cannot say it is a ‘typical Japanese garden’, yet, it is also not just nature and definitely not architecture alone.

### 5.2.1.5 Tō-ji Temple

Tō-ji temple was described once by Gaspar Vilela in 1571<sup>240</sup> and twice by Luís Fróis in 1565<sup>241</sup> and 1593<sup>242</sup>. The temple is a Buddhist temple located in South Kyoto. It was founded in the late 700s, just after the capital was transferred from Nara to present-day Kyoto in 794. Originally, Tō-ji, literally “East Temple”, was one of two guardian temples built to the east and the west of the main entrance of the city. Unfortunately, Sai-ji (“West Temple”), the temple on the west side, no longer exists. In 823, the Emperor Saga honoured the monk Kūkai<sup>243</sup> and appointed him head priest of Tō-ji. Kūkai made Tō-ji the central school of Shingon sect of Buddhism and the most important Shingon site besides the sect's headquarters on Mount Kōya.<sup>244</sup>

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<sup>239</sup> Kokusai Bunka Shinkokai, *Garden Plants In Japan*, First Edition edition (Self Published, 1963).

<sup>240</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 322.

<sup>241</sup> Fróis, *Historia de Japam*, 1981, II:33.

<sup>242</sup> Fróis, *Historia de Japam*, 1984, V:528–529.

<sup>243</sup> Monk Kukai, also known as Kōbō-Daishi, 774–835, was a Japanese Buddhist monk and the founder of the Shingon (or Esoteric) school of Japanese Buddhism. Goto, *The Japanese Garden*, 70–73.

<sup>244</sup> For more information see annex 1.5

Many buildings in Tō-ji Temple grounds are registered as National Treasures or Important Cultural Properties. Most of them, however, are not originals but reproductions, built to retain the original layout and architectural style. The list includes the residence of Kūkai (*meido*), the Lecture Hall (*Kōdō*), the Main Hall (*Kondo*) and the Tō-ji's pagoda, all of them reconstructed for the last time in 1390, 1491, 1603 and 1644 respectively.<sup>245</sup> In 1994, Tō-ji was designated a World Heritage Site along with several other treasures in Kyoto Prefecture, as part of the Historic Monuments of Ancient Kyoto.

The temple is particularly famous for its five-storied pagoda which is 55m in height and the highest pagoda in Japan. Entering the compound through the north-east gate, one sees it straight in front, behind a sea of green. The grounds feature several important buildings distributed irregularly along the available space. The Lecture Hall is located in its very centre, followed by the Main Hall to the south. Both buildings, together with the pagoda in the south-eastern corner and the surrounding garden, form the only paid area of the temple.

The garden is a pond garden. No information was found about its authorship, date of construction or other historical reference. Nevertheless, some of its design principles and features make me suggest it probably dates from the early Muromachi period (see subchapter 4.5) or later. A prominent peninsula almost divides the pond in two, shaping it in a long and sinuous channel of backwater. Clearly, it was not designed to stage outdoor ceremonies and/or boating parties since it is too small in size and has no island. The site is best appreciated by walking along the various sinuous paths from where the best views over the Pagoda are offered. Here and there, spread around the beds, one discovers the foundation stones of already extinct buildings and covered corridors, completing the image of a pond garden with strong influences from China.

Starting with Vilela's description it is basically short. According to him, Tō-ji temple was "*very large and beautiful, with rich rooms and gardens and lots of water. It had a wooden tower of great height in which a lot of money was spent.*"<sup>246</sup> Then he informs us that this tower – the pagoda – was burned down to ashes by lightning, an incident that he interprets as divine punishment to the monks who threatened the spread of Cristin Faith.

*thing of great magnificence which appeared before the eyes of those who went to Kyoto.*"<sup>247</sup> (fig.16)



Figure 16 – Tō-ji Temple – (a) Pond garden: The temple is "*very large and beautiful, with rich rooms and gardens and lots of water.*" (Fróis, 1565); (b) It has a very high wooden tower [which is] (...) the first thing of great

<sup>245</sup> Tō-ji Temple, "Tō-ji Temple (Kyo-O-Gokoku-Ji)," 2015.

<sup>246</sup> Fróis, *Historia de Japam*, 1981, II:33.

<sup>247</sup> Fróis, II:33.

*magnificence which appeared before the eyes of those who went to Kyoto (Vilela, 1571); Foundation stones of extinct buildings; (Photos by author)*

Fróis' first description follows more or less the same guidelines. He briefly describes Tō-ji temple compound and retells us Vilela's story about how the pagoda was struck by lightning and burned down to ashes. Nevertheless, his description is further detailed with facts about the temple's history and a broad description of the pagoda's architecture. About the temple compound, he reports that "*the temple has some mud walls of a great thickness, shaped into a square, which are a symbol of great ostentation; inside, it has some very fresh and beautiful gardens that are called niwas [niwas].*"<sup>248</sup> (fig.16) No further information is given about these gardens, rather, great emphasis is put on the description of Tō-ji pagoda. According to him, it was a very high wooden tower, with five stories and five porches projected from the wall all the way around the building. "*And because it was such a large and magnificent piece of work, and especially, because it stood with those roofs projected at such great height, it was the first*

Fróis' second description does not add any relevant information to what was previously reported in 1565, neither it has any reference to the existing gardens. The only novelty concerns the reconstruction of Tō-ji pagoda by Toyotomi Hideyoshi, who, through this act, intended to acquire the good will of Kyoto citizens.<sup>249</sup>

Summing up, although there are three descriptions of Tō-ji Temple, they are not very informative from a garden point of view. Vilela only tells us there were rich gardens with lots of water. Fróis adds that they were very fresh and beautiful and called *niwas*. Usually, *niwa* is the term used to refer to the northern section of a Shinden-zukuri garden (see section 4.3.2) – the open space covered with white sand for the staging of annual ceremonies and festivities. Nowadays, there is no open space covered with white sand in Tō-ji temple's garden. It is possible that Fróis misused the term, nevertheless, it is also likely that at the time a sanded covered area actually existed between the Main Hall and the pond. In this case, the ceremonial area would be located to the East of the Main Hall, in accordance with the Pure Land gardens style of the late Heian period (see section 4.3.3). Nevertheless, as it was said before, the scale the of the garden and of its pond suggests it dates from a later era. In conclusion, it is not possible to draw any final assumption about Tō-ji Temple's garden regarding the existing information, only that a garden with water has existed in the temple enclosure since the medieval era.

### 5.2.1.6 Kyōto Goshō Palace

No description of the Dairi's palace was found, though, it is still possible to identify references to its existence, state of preservation, renovations and gardens. The expression 'palace of the Dairi' is probably referring to the *dai-dairi*, another name for the Imperial Palace or the Kyōto Goshō Palace. Its original version, built in 794, was located southwest of its present site, northwest of what is today Nijō

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<sup>248</sup> Fróis, II:33.

<sup>249</sup> Fróis, *Historia de Japam*, 1984, V:528–529.

Castle<sup>250</sup> (see subsection 5.2.2.4) but in 1227<sup>251</sup> it was left in ruins after a fire. The current location was set in 1331, on the site of a previous temporary rustic village palace (*sato dairi*).<sup>252</sup>

Today the imperial palace encompasses a total area of approximately 11 hectares, nearly half of its former size during the Heian period, and way bigger than its 15<sup>th</sup> century version. Over the centuries, it was often destroyed by fire and rebuilt again, which slowly changed the scale and style of the original buildings, departing considerably from the original models.<sup>253</sup> Yet, its primary elements, although maybe altered, lasted in time, namely the ceremonial hall (*Shinshiden*) and the enclosed courtyard to its south (*yuniwa*).<sup>254</sup>

The first Portuguese reference to the *dai-dairi* dates back to 1565<sup>255</sup>, when Father Luís Fróis passed by the imperial palace coming from the Nijō Gosho (see subsection 5.2.2.4). About the palace, he reported that it “(...) was old and very damaged as the previous Cubos did not bother to rebuild it, neither cared about the Dairi”<sup>256</sup> who despite being the utter lord of Japan was no longer obeyed as before.<sup>257</sup> In another reference from 1568, the derelict condition of the palace was reported again, this time, indirectly referred to in a metaphorical conversation concerning the expulsion of the Christian priest from Kyoto.

*“Concerning the third [argument], that the plants and trees that were touched by us died out, [he answered] that because the Dairi was no longer obeyed or esteemed by his people who were gentiles, his courtyards and nivas<sup>258</sup> became full of wild shrubs and weeds. Thus, it would be wonderful to have the priest called back and returned [to Miaco], since if he entered through these houses, which were now hovels, their wild shrubs and weeds would die, and its previous cleanliness and beauty would be restored.”<sup>259</sup>*

In the same year (1568), Oda Nobunaga entered Kyoto to install Ashikaga Yoshiaki as the fifteenth Ashikaga shogun. One year later, in 1568, Fróis reports the rebuilding of the imperial palace and the construction of a new palace for the crown prince under Nobunaga’s orders.<sup>260</sup> In 1585, it was Hideyoshi’s turn – Oda Nobunaga’s successor –, to construct a new palace for the retired emperor<sup>261</sup>. This information is repeated and reinforced in 1593, in a summary by Luís Fróis of Hideyoshi’s works and accomplishments as Japan’s ultimate ruler<sup>262</sup>. No further reference was found to the imperial palace’s gardens neither to its surrounding landscape.

The garden or ‘niva’ referred to, although not directly described, is maybe the traditional cleared courtyard that still exist to the south of the ceremonial hall. As already mentioned in subchapter 4.1, this space served religious and official ceremonies and was derived from the ritual cleared area

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<sup>250</sup> Marc Treib and Ron Herman, *A Guide to the Gardens of Kyoto* (Tokyo: Shufunotomo Co., 1980), 72.

<sup>251</sup> Matthew Philip McKelway, *Capitalscapes: Folding Screens and Political Imagination in Late Medieval Kyoto* (Honolulu: University of Hawaii Press, 2006), 6.

<sup>252</sup> McKelway, 6.

<sup>253</sup> Treib and Herman, *A Guide to the Gardens of Kyoto*, 72.

<sup>254</sup> For more information see annex 1.6

<sup>255</sup> Fróis, *Historia de Japam*, 1981, II:26.

<sup>256</sup> Fróis, II:26.

<sup>257</sup> Fróis, II:26.

<sup>258</sup> Referring to niwa, meaning garden.

<sup>259</sup> Fróis, *Historia de Japam*, 1981, II:191–192.

<sup>260</sup> Fróis, II:246.

<sup>261</sup> Fróis, *Historia de Japam*, 1983, IV:187.

<sup>262</sup> Fróis, *Historia de Japam*, 1984, V:524.

(*yuniwa*) of Shinto shrines. At the present time, it consists of an austere yet elegant courtyard covered in raked gravel where only two trees stand: an orange tree (fig.17) and a cherry tree that flanks the stairs of the ceremonial hall. By tradition, Japanese believe that such places were sacred and inhabited by deities. In 1568, the neglect of this space was clearly a motive of criticism. The wild growth of shrubs and weeds was seen as profane and clearly condemned as an act of disrespect towards the emperor. Oda Nobunaga and later also Hideyoshi, used this general feeling of disapproval as a means to acquire the favour of the citizens of Kyoto, by funding the various works of repair of the imperial domains as reported by Fróis<sup>263</sup>.

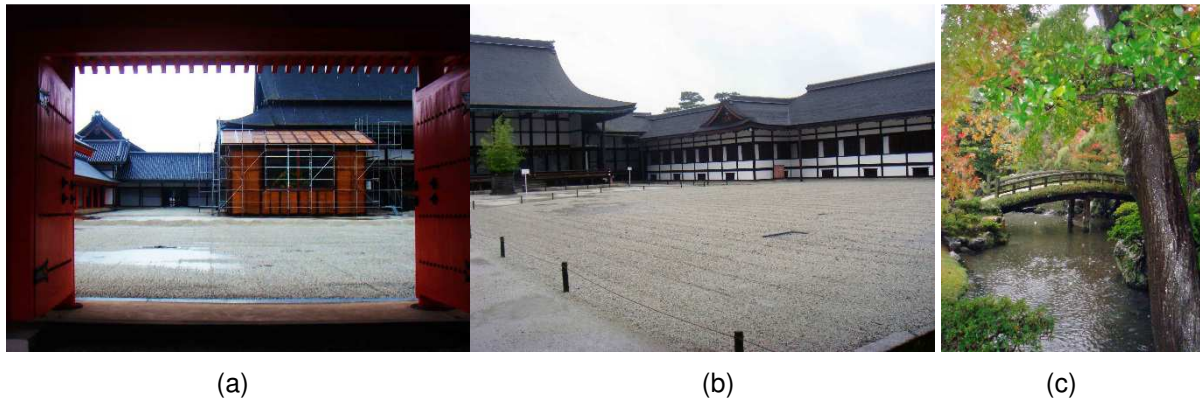


Figure 17 - Kyoto Gosho Palace: (a) Tachibana Orange tree protected from the weather in front of the Imperial palace main hall (Shinshiden); (b) Seiryoden hall, built in the traditional shinden style; (c) Oikeniwa garden. (Photos by author).

### 5.2.1.7 Tōfuku-ji Temple

Tōfuku-ji temple was described by two Jesuits, Luís Fróis and Gaspar Vilela in 1565<sup>264</sup> and 1571<sup>265</sup> respectively. This temple is the head temple of one of the schools of the Rinzai sect of Zen Buddhism and lies at the very south-eastern part of Kyoto. It was built in 1236 on the instructions of a great statesman, Kujō Michiie, who, for the sake of his family prestige, wanted to build a major temple in Kyoto<sup>266</sup>. His desire was to be fulfilled one century later, when Tōfuku-ji temple was integrated in the Kyoto *Gozan* system (see subchapter 4.5) and flourished as one of the Five Great Temples of the capital city<sup>267</sup>.

After the first reconstruction in the 15<sup>th</sup> century, a fire in 1881 destroyed some major buildings in the temple precincts. The Abbot's Quarters (*hōjō*) and the Main Hall (*hondō*) were both reconstructed in 1890 and 1934 respectively, but the Buddha Hall (*butsudō*) and its 15-meter tall standing Buddha statue (*daibutsu*) are both extinct<sup>268</sup>. However, several other buildings on its grounds have survived the ravages of war and fire since the medieval era and are now designated as Important Cultural

<sup>263</sup> Fróis, *Historia de Japam*, 1981, II:299; Fróis, *Historia de Japam*, 1984; Fróis, V:524.

<sup>264</sup> Fróis, *Historia de Japam*, 1981, II:22.

<sup>265</sup> Vilela, "Carta do padre Gaspar Vilela de cousas de Iapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571," 1997, 322.

<sup>266</sup> Michael Lambe, "Tofukuji Temple," accessed October 5, 2016, <https://www.kyotostation.com/tofukuji-temple/>.

<sup>267</sup> For more information see annex 1.7

<sup>268</sup> "Tofukuji Temple – Kyoto Station," accessed August 17, 2016, <https://www.kyotostation.com/tofukuji-temple/>.

Property. Between these we can count the 22-meter-tall *Sanmon* Gate or 'enlightenment gate' - the oldest temple gate of its kind in Japan, dating back to 1425 -, the meditation hall (*zen-dō*), the bath (*yokushitsu*), the lavatory (*tosu*), plus many others<sup>269</sup>.

Nowadays, the temple is particularly famous for its spectacular autumn colours. Every November, thousands of tourists visit the grounds below the Main Hall where one of Kyoto's most photographed autumn sights stands – “a narrow valley filled with slender Japanese maples.”<sup>270</sup> Photos from the Tsūten-kyō bridge of the foliage in the deep gorge of the Engetsu-kyō bridge above a sea of scarlet leaves, are among the favourites. Further, there are two major gardens at Tōfuku-ji that should be mentioned although, according to their construction dates, they could not have been visited by the Jesuits: The gardens at the Abbot's Quarters and the one at the Founder's Hall (*Kaisandō*).

The garden at the Abbot's Quarters is a modern design (1939) by Shigemori Mirei (1895-1975) - a notable modern Japanese landscape architect and historian of Japanese gardens. According to Tschumi 2007, these gardens are an early masterpiece among Shigemori works and are now considered the epitome of the contemporary Japanese gardens.<sup>271</sup> In this work, the old and the new meet in a revolutionary design that reintroduced the essence of the Zen by borrowing ancient concepts and reinterpret them with “innovative verve”.<sup>272</sup>

The garden at the founder's hall is an older design, dating back from the late 1600s. It lies south from the main building where a statue of the temple's first abbot, Enni Ben'en, stands. The access to the garden is done through a roofed gateway followed by a formal stone walkway that leads straight to the main building. This walkway was added sometime around 1877 and drastically altered the original character of the garden by dividing the space almost in half<sup>273</sup>. To the left side of the path, the garden is composed of a dry-landscape garden of gravel raked into perfect squares. In total contrast, to the right side there is an artificial hill garden (*tsukiyama*) that rises stiffly up, enclosing the space along its eastern side with a green wall of azaleas clipped into a round shape. A dry waterfall imaginarily falls into an actual pound where a turtle island can be discovered.

Starting with Vilela's description, no reference is made to the existence of gardens or to the temple's surrounding landscape. He focusses mostly on the temple's main buildings architecture and interior as well as the rites of the Buddhist graduation ceremony of this sect. Between the buildings described, greater emphasis is put on what can be identified as being the already extinct Buddha Hall and the still standing *Sanmon* gate. The Buddha Hall is described as being the main hall of the temple, containing three golden statues of great size in its centre - the already extinct 15-meter tall standing Buddha statue and his two attendants. The building used to be “completely held up by wooden pillars, (...) which are so large that two men can hardly surround them with their arms outstretched.”<sup>274</sup> The *Sanmon* Gate is described as being a “very beautiful wooden tower of forty fathoms in height” that

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<sup>269</sup> For more information see annex 1.7

<sup>270</sup> Judith Clancy and Ben Simmons, *Kyoto City of Zen: Visiting the Heritage Sites of Japan's Ancient Capital*, Hardcover with Jacket edition (Tokyo; Rutland, VT: Tuttle Publishing, 2013), 123.

<sup>271</sup> Christian Tschumi, *Mirei Shigemori - Rebel in the Garden*, 1 edition (Basel ; Boston: Birkhäuser Architecture, 2007), 75.

<sup>272</sup> Clancy and Simmons, *Kyoto City of Zen*, 2013, 124.

<sup>273</sup> Treib and Herman, *A Guide to the Gardens of Kyoto*, 176.

<sup>274</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 322.

contains “several antiquities”<sup>275</sup>. These sixteenth century antiquities have endured time and keep being antiquities in our days, including the “*sixteen wooden statues of human size*”<sup>276</sup> referred by Vilela and known as the sixteen Buddhist Monks made by the Buddhist Teicho<sup>277</sup>.

Fróis’ description follows more or less the same patterns since he too describes the temple’s main buildings and Tōfuku-ji’s Buddhist graduation rites. Nevertheless, his description is more extensive and more detailed and adds some short, but valuable, references to the surrounding landscape and gardens. According to him, the temple “*has a little river, very fresh in summer, surrounded by woods of very graceful trees.*”<sup>278</sup> These woods, are clearly referring to the acer woods located in the valley at the back of the Main Hall, where a small stream flows East-West.

Continuing, Fróis mainly describes two areas, namely, Tōfuku-ji main precinct and Tōfuku-ji founder hall sub temple. According to him, in the main precinct there were 3 main buildings which can be identified as being the Buddha Hall, the *Sanmon* gate - both already described by Vilela - plus the Main Hall, which has “*a lizard of many colours painted in the ceiling, like the ones that exist at the rivers of Ceilão [Sri Lanka]*”<sup>279</sup> - nowadays the ceiling of the Main Hall has a black and white painting of a Dragon that dates back from the temples’ reconstruction in 1934. “*Just in front of these three temples, there is a very long house with seats on both sides, surrounded by a garden of diverse trees, where once the students had their lessons, serving them as school.*”<sup>280</sup> The building referred to is probably the Meditation Hall (*zen-dō*). Nowadays, there is no actual garden surrounding the building, nevertheless, there are three beds of boxwood with several pruned pine trees that constitute some kind of garden arrangement.

*“There is another construction apart from the main precinct, but still inside the main wall, where there are several chapels from the temple’s main abbots (...) where the monks worship and venerate as if they were Gods. (...) At the back of this extensive building, where the chapels are located, there is something like a garden, where the ashes of these superiors are buried. (...) some stones are erected, a couple of them with their letters in gold, in which their names, ages and epoch they died are written.”*<sup>281</sup>

This “*something like a garden*” is clearly a typical Japanese graveyard. Nowadays, the graveyard at Tōfuku-ji temple is not open to visitors, and is located at the back of the artificial hill garden at the Founder’s Hall (fig.18). No chapels of the founders are there to be found, only the main building where a statue of the temple’s first abbot, Enni Ben’en, stands. It is not hard to imagine that the landscape garden constructed some decades after Fróis visit is actually located in the place where Fróis’ chapels once stood. No further information was found regarding the existence of these chapels.

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<sup>275</sup> Vilela, 322.

<sup>276</sup> Vilela, 322.

<sup>277</sup> Tofukuji Temple, ‘The Brief History of TOFUKU-JI Temple’.

<sup>278</sup> Fróis, *Historia de Japam*, 1981, II:22.

<sup>279</sup> Fróis, II:23.

<sup>280</sup> Fróis, II:23.

<sup>281</sup> Fróis, II:24.



Figure 18 – Tōfuku-ji Temple: (a) Acer tree woodland: “it has a little river, very fresh in summer, surrounded by woods of very graceful trees” (Fróis, 1565) (b) Kaisan-do Hall or Founders Hall: “There is another construction apart from the main precinct, but still inside the main wall, where there are several chapels from the temple’s main abbots (...) where the monks worship and venerate as if they were Gods. (Fróis, 1565); (c) Sanmon Gate: “a very beautiful wooden tower of forty fathoms in height” that contains “several antiquities” (Vilela, 1571) (Photos by author)

Analysing all the data collected, we can conclude that Tōfuku-ji temple compound has gone through several changes over time. Some buildings were extinct like the Buddha Hall, some were reconstructed like the Main Hall and some have endured time since the medieval era like the *Sanmon* Gate (fig.18). These transformations also imply a different spatial relationship between buildings and the open space and the way these open spaces are read in their own context. In this way, it is impossible to know if the gardens surrounding the Meditation Hall described by Fróis, for example, were somehow similar to the boxwood beds we can observe around the building today. Nowadays, this space is not read as a garden on its own, but as a part of a bigger design - the temple precinct. At the time, the same design could have been an independent unite, enclosed or isolated by a different building disposition. Either way, it is more likely that an extinct garden once existed surrounding the Meditation Hall. At the Founders Hall, several changes have also occurred over time. The Abbots’ chapels were extinct, and a garden was constructed in its location on the early 1600.

The only landscape feature that seems to have persisted unchanged is the “little river” surrounded by “woods of very graceful trees” (fig.18) – the nowadays poetic woodland of autumnal reddish acers that attracts thousands of visitors every Autumn to the compound. The reason for this is probably related to two factors. First of all, from a practical point of view, its location on a deep valley makes it a place of hard access and not suitable for most land uses, so it just kept its original one. Secondly, a woodland of native tree species has low maintenance to endure the passage of time. Even if the country would be at war, the temple went through difficulties, and the monks themselves could not ensure the maintenance of the gardens or even of the buildings, the woodland would persist to impress and inspire generation, after generation of visitors, up to present day.

#### 5.2.1.8 Daitoku-ji Temple

Daitoku-ji temple was visited by Luís Fróis in 1565 during a day trip to Kyoto. It was described, in accordance, in a letter from the same year and in his manuscript *Historia de Japam*. According to him, the temple was located in a “very large woodland, the core location of the religion of genxus,

which is called *Murasakino, the purple field*.”<sup>282</sup> Nowadays, Murasakino region still keeps its name, nevertheless, the very large woodland described no longer exists. It was entirely replaced by dwellings as a consequence of Kyoto’s urban expansion, and consequently, the temple is nowadays located in the outskirts of northern Kyoto.

Daitoku-ji was founded in 1319 by the priest Shūhō Myōchō (1282-1337), later known as Daitō Kokushi<sup>283</sup>, as a Buddhist temple of the Rinzai school of Japanese Zen. During its early times, the temple was sponsored by the imperial family and quickly prospered and expanded. After 1333, honours came to the Daitoku-ji and its founder as its gardens were designed by the emperor as the finest in the nation.<sup>284</sup> In 1468, like most of Kyoto, it was heavily damaged as a consequence of the Onin Civil Wars (1467-1477). Its restoration began in 1474 with imperial support and the help of the rich merchants of the city of Sakai, via its head abbot, Ikkyū Sōjun (1394-1491).<sup>285</sup> As already mentioned, Sakai’s merchants were particularly fond of the tea ceremony (see subchapter 4.6) and so, Daitoku-ji quickly grew into one of its greater cultural centres.

The peak of its popularity was reached during the 16<sup>th</sup> and 17<sup>th</sup> century when many of its sub temples were built. At that point, there were about sixty sub temples in existence (nineteen in the Muromachi period, twenty-seven added in Momoyama, and fourteen more in early Edo)<sup>286</sup>, mainly constructed by members of the military establishment, as prayers for their deceased ancestors or in preparation for their own demise. On this matter, Father Luís Fróis comments that the majority of the temples’ superiors and monks were all nobles and descendants of the most illustrious families<sup>287</sup>.

Nowadays only 22 of its sub temples survives, nevertheless, it is still one of the largest Zen temples in Kyoto. Its precincts comprise of several religious structures including a Mountain Gate (*sanmon*), a Buddha Hall (*butsuden*), a Dharma Hall (*hattō*), an Abbot’s Quarters (*hōjō*), a Bath House (*yokushitsu*), a Sutra Library (*Kyōzō*) and a Bell Tower (*shōrō*). The temple’s main buildings, as with most Zen temples, are arranged on a north-south axis, with all halls facing south<sup>288</sup>. The sub temples are constructed inside a labyrinth of corridors and doors that grow outward from a formal centre in an organic design. As we move away from the main precinct, the walkways between the buildings run narrower and less linear and formal toward the less important areas of the temple. This precinct is still religiously used and permanently visited by families and tourists.

All individual sub-temples are enclosed, protected from the outside world by walls (fig.19), centred around their own buildings and the intimacy of their tightly enclosed gardens. Some of these gardens are the oldest *Karesansui* gardens in Kyoto. In general, they are architecturally unrelated to the main compound. Its few entrances are marked by singular wooden gates that every now and then can be found open (although inaccessible to the general public) to reveal a hint of an otherwise cloistered entry court and/or garden (fig.19). Not all sub temples are open to public, some of them are permanently closed and others only accessible a few times a year, generally in November or early

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<sup>282</sup> Fróis, II:27.

<sup>283</sup> Treib and Herman, *A Guide to the Gardens of Kyoto*, 57.

<sup>284</sup> J. Edward Kidder Jr. and Tatsuzo Sato, *Japanese Temples: Sculpture, Paintings, Gardens and Architecture* (London: Thames and Hudson, 1964), 513.

<sup>285</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 93.

<sup>286</sup> Kidder Jr. and Sato, *Japanese Temples*, 115.

<sup>287</sup> Fróis, *Historia de Japam*, 1981, II:27.

<sup>288</sup> Clancy and Simmons, *Kyoto City of Zen*, 2013, 81.

December, when the reddish colours of their autumn plants are at their best. Within these are kept many of the temple's greatest gardens where the real attractiveness of Daitoku-ji is to be found.



Figure 19 – Daitoku-ji Temple: (a) Sub temple's barred entrance to tourist; (b) path within the Daitoku-ji Temple, walls isolate the several individual sub-temples (Photos by author)

Among the principal gardens of the various sub-temples, Daisen-in (the Great Hermit Temple) contains one of the most photographed, celebrated and studied *karesansui* gardens in Japan.<sup>289</sup> The sub temple was founded in 1509 by the Zen priest Kogaku Sōkō (1464-1548)<sup>290</sup> and is located in the north-east corner of Daitoku-ji. Its garden is thought to have been laid out by the temple's founder himself, with some probable contribution from the *sensui kawaramono* and the celebrated painter Sōami.<sup>291</sup> It surrounds the main hall in its four sides and is famous for its colourless austerity. Taken at the simplest level, it is a dry mountain waterscape garden which employs a succession of small scenes – composed of a dry waterfall, some solitary evergreen shrubs and trees, various white-gravelled surfaces and several strategically placed stones – to describe a highly abstract landscape within a limited space (about 100m<sup>2</sup>). Its design is intended to be an intellectual representation of the course of human life.<sup>292</sup>

On the opposite side of Daitoku-ji, stands Ryōgen-in founded in 1502 by priest Tokei Soboku<sup>293</sup>, another sub temple famous for its dry landscape gardens. *Ryūgin-tei*, located to the north of the Main Hall, is also thought to have been designed by Sōami and is claimed as Daitoku-ji's oldest garden. It consists of a wide surface of moss, drilled in its center by a small group of projecting stones. The entire scene is intended to be a frugal representation of the universe. The south garden (*Isshidan*) was recently reconstructed and consists of three independent groups of stones rising above a white sea of raked-gravel. Together they intend to represent Mt. Horai and a tortoise and a crane island rising from the sea.<sup>294</sup> Ryōgen-in also claims to possess the smallest garden in Japan.

<sup>289</sup> Treib and Herman, *A Guide to the Gardens of Kyoto*, 61.

<sup>290</sup> Treib and Herman, 61.

<sup>291</sup> Nitschke, *Japanese Gardens*, 93.

<sup>292</sup> Nitschke, 93.

<sup>293</sup> Treib and Herman, *A Guide to the Gardens of Kyoto*, 69.

<sup>294</sup> For more information see annex 1.8.2



Figure 20 – Daitoku-ji Temple: (a) Ōbai-in Sub Temple's entrance (no pictures allowed inside); (b) Garden detail at Kōrin-in Sub Temple; (c) Zuihō-in garden. (Photos by author)

Right next to Ryōgen-in, stands Ōbai-in, a secretive temple only open to public in late November. It was founded in 1562 by Oda Nobunaga in memory of his late father, Oda Nobuhide;<sup>295</sup> Here, a pre-defined visiting route leads the sightseer right and left, back and forth, through a series of courtyards, covered corridors and buildings. The whole arrangement appears as if surrounded by an extensive garden, constantly interrupted by entrances and walls to just keep expanding to the next opening between structures. In reality, Ōbai-in (fig.20) officially possesses four gardens but their design is so well integrated that they appear as being just one. The most famous of the four is a moss-covered garden located between the study room (*Jikyu-ken*) and the tea room (*Fudo-ken*) and is said to have been designed by the great tea master Sen no Rikyū in 1588.<sup>296</sup> It figures a stone arrangement in form of a Buddhist triad, a small dry pond with a miniature stone bridge, a stone lantern and some abundant vegetation. A narrow stepping-stone path physically connects all the element mentioned.

Right at the back of Ryōgen-in is Zuihō-in founded in 1546 by Ōtomo Sōrin (1530 - 1589) also known as the “Christian Daimyo” due to his conversion to Christianity in 1578.<sup>297</sup> It's garden is a modern design (1961) by Shigemori Mirei (fig.20), and includes the famous Garden of the Cross in reference to its founder who converted to Christianity. Next to it stands the Kōrin-in founded in 1520 as a family temple for the Seamonno-suke Hatekeyama family<sup>298</sup>. Its garden is a complex three-dimensional representation of an idealized landscape with several strategically placed stones – including two upright rocks connected by a long and flat “stone bridge” –, a white-graveled surface and some confined trimmed vegetation. Both gardens are considered celebrated *karesansui* gardens.

Many other sub temples are also respectful retainers of great gardens, namely: the Shinju-an founded in 1491 by Sōrin of Sakai as a memorial to Ikkyū Sōjun;<sup>299</sup> the Kōrin-in founded in 1520 as a family temple for the Seamonno-suke Hatekeyama family; the Jukō-in founded in 1566 and acquired by Sen no Rikyū as his family temple in 1589;<sup>300</sup> the Sōken-in founded in 1582 by Toyotomi Hideyoshi as the

<sup>295</sup> For more information see annex 1.8.5

<sup>296</sup> For more information see annex 1.8.5

<sup>297</sup> For more information see annex 1.8.4

<sup>298</sup> For more information see annex 1.8.3

<sup>299</sup> Kidder Jr. and Sato, *Japanese Temples*, 115.

<sup>300</sup> Kidder Jr. and Sato, 515.

mortuary temple of Oda Nobunaga; the Kōtō-in founded in 1603 by Hosokawa Tadaoki<sup>301</sup> and the Kohoan founded in 1621 and moved to Daitoku-ji in 1643<sup>302</sup>.

From these, Fróis only visited tree sub temples. The first temple visited was intended to have the son of the King of Bungo as its Superior.<sup>303</sup> This can only be Zuihō-in, the temple patronized by the Ōtomo Sōrin (1530 - 1589) the Christian Daimyo of Bungo. About the sub temple, Fróis only reports that *“It is as pleasant as it can be, nevertheless it is still far behind the second and the third.”*<sup>304</sup> Fróis did not report the existence of any garden at Zuihō-in.

Concerning the second and the third sub temple visited, Fróis’ report that:

*“In the second monastery we entered, there is a very beautiful wooden door, of excellent intricacy and different from ours. It opens into a hallway which is entirely paved with square black stones and flanked, on both sides, by walls that are smoother and whiter than posh paper from Venice. Alongside this corridor, there is a garden, which is only visible after entering the porch. It has nothing left [to see] but some little mountains made by hand. They are made of stone which is brought from afar, purposefully selected for this purpose. Over this collection of stones, [there were] countless small trees, paths and bridges, with a span and a half wide, through which the stones are reached. The ground was in part of extremely white coarse sand and in part of little black pebbles. From it rose some rough stones between one and a half and two covados<sup>305</sup> tall. Planted next to them and inserted into their cavities, there were many roses and flowers, adequate to the seasons so that all-year-round, one or the other, were blooming and green (...).*

*In the third monastery, there was a lot to be seen – it is approximately the same size as the church of Goa’s seminary – but because it was closed, due to the many people it had meditating inside, it was not possible to see more than the temple’s porch and garden. And about those, there was as much to see and describe as previously quoted.”*<sup>306</sup>

The description goes on, reporting the interaction between the Jesuits and some monks at the third temple. Further information, such as the general description of the interior of the buildings, the description of the Sutra Library and some clarifications about the daily life of the monks, is also provided.

The garden described, does not exactly correspond to any of the existing gardens at Daitoku-ji’s sub temples. Considering how easily changes can be made to a garden no larger than a tennis court, even when using rocks, it is no surprise that changes through the centuries have occurred. For example, no garden has black pebbles as part of its ground cover or such a distinctive gate and entrance as the one described. Apart from that, considering the year of description, 1565, and the hypothesis that the garden main scene was conserved (the rock arrangement), it is possible to suggest three options of identification, namely, [1] Daisen-in (1509), [2] Kōrin-in (1520) and [3] Ōbai-in (1562), as these gardens are the only ones featuring something like a stone bridge in their designs.

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<sup>301</sup> Treib and Herman, *A Guide to the Gardens of Kyoto*, 63.

<sup>302</sup> Treib and Herman, 64.

<sup>303</sup> Fróis, “Doutra do padre Luis Fróes do Miáco, pera os irmãos da Índia a.27.de Abril, de. 1565.,” 183.

<sup>304</sup> Fróis, 183.

<sup>305</sup> Referring to côvado, an old Portuguese unit of length equivalent to 66 cm. Barroca, “Medidas-Padrão Medievais Portuguesas,” 55.

<sup>306</sup> Fróis, “Doutra do padre Luis Fróes do Miáco, pera os irmãos da Índia a.27.de Abril, de. 1565.,” 183.



Figure 21 - Daitoku-ji Temple: (a) Kōrin-in sub temple's garden, two upright stones connected by a stone bridge (Photo by author); (c) Daisen-in sub temple's garden, dry waterfall composition (from: 'Kyoto Travel: Daitoku-ji Temple', accessed 30 May 2017, <http://www.japan-guide.com/e/e3910.html>.)

[1] Starting by Daisen-in, to a certain degree, the description above resembles its dry waterfall (fig.21). Nevertheless, this scene is secondary in the garden and not its primary element as described and there is no path leading to it. The possibility that a path may have existed but was later removed does not make sense due to the proximity between the waterfall and the porch – there is no need to get closer to see it better. Furthermore, the rest of the garden surrounding the Main Hall was not described. [2] Kōrin-in's garden, with its central feature consisting of a mountain like feature with two singular upright rocks connected by a long and flat suspended “stone bridge” (fig.20), is the strongest possibility. Nevertheless, just like in Daisen-in, there is no path leading to the scene with the stone bridge. Furthermore, the mountain like scene in Kōrin-in is made of stones on top of a small land elevation and not of stones alone as Fróis described. There is the possibility that this mismatching was just a small omission of information, but there is no certainty. [3] Finally, concerning the Ōbai-in, it features all the elements described by Fróis, including a stone path with a stone bridge leading to a central stone scene. Nevertheless, at least nowadays, the ground cover is moss and not white or black gravel and although the date of construction of the temple matches (1562), the garden is supposed to be of an older date (1588), and so, it could not have had been visited by the Jesuits.

Apart from its identification, four and a half centuries later, the overall experience of visiting Daitoku-ji seems to have remained the same. Just like in Fróis' time, Daitoku-ji keeps being a privileged place of Zen culture, earlier due to its connection to the ones in power, nowadays, due to its rich history and own culture. Its various sub temples and the uniqueness of their gardens clearly remain the temples greatest attractions. Just like today, in Fróis report, the temple's main compound was set to the background – it was not even noticed in his long description – as the main focus was put on the socio-religious context of the temple and the description of the distinctiveness and wealth of the sub temples, namely its architecture and gardens.

The only complete description of a garden corresponds to the one of the second sub temple, and as already mentioned, it was not possible to clearly identify it. The garden itself, was a dry landscape garden (*karesansui*), totally in accordance with Daitoku-ji's garden tradition. No pond or water were mentioned, instead, Fróis extensively described a courtyard garden in front of a porch. The garden itself, consisted of a gravelled surface, partly of white coarse sand and partly of little black pebbles. The white sand is usually used to represent water, so it is likely for it to have bene the representation of a river or the sea.

Nowadays, it is not common to use black pebbles in a *Karesansui* garden, further, no information was found about its traditional meaning and/or use. A hypothesis is that it was a representation of land, a seashore or a riverbank. Some carefully selected stones rose from this dual surface, probably in representation of islands rising from the water. These stones are clearly identified as the core element of the garden's design, especially, the collection of stones over which there were "*countless small trees, paths and bridges a span and a half wide.*" This object must have been quite singular.

There are two curious elements arising in this description. Firstly, the presumed accessibility of the garden - at least the collection of stones was reachable through the tiny paths and bridges. *Karesansui* gardens are usually designed to be looked at, like a live painting standing outside the sliding doors. They are not supposed to be walkable, much less, to reach an ornamental feature within the garden – In this case, the special group of stones. Secondly, there were other flowering plants planted "*around the stones and inserted into the stones cavities.*" The idea of having flowery plants planted around, furthermore over the core stones of a *karesansui* garden is at least surprising. According to what is known, plantation was meant to be as sober and frugal as possible. Preference was allegedly given to evergreen plants and never to flowering plants, not to mention, a selection of plants intended to assure blossoms all year round. In fact, this description converges with Kuitert's opinion that the evergreens that prevail at present in the medieval small dry gardens are the legacy of later times, following the preferences of garden designers of the seventeenth and later centuries, not the original choice of plant material, which used to be much more colourful.<sup>307</sup>

### 5.2.1.9 Kinkaku-ji Temple

Rokuon-ji Temple, commonly known as Kinkaku-ji because of its three-story pavilion covered in golden leaf (*Kinkaku*), was described once by Luís Fróis in 1565. The complex is nowadays a Zen Buddhist temple of the Rinzaï sect located in the west-northwest of Kyoto.<sup>308</sup> Its site was originally a villa called *Kitayama-dai*, constructed by a powerful statesman, Saionji Kintsune (1171-1244), in 1224. In 1397, the villa was purchased by Shogun Ashikaga Yoshimitsu (1358-1409) and transformed into his retirement Villa. Yoshimitsu was the most powerful man of his time. He was able to monopolized the growing trade with China and keep control over the imperial and military classes, even after his retirement<sup>309</sup>. *Kitayama-den Villa* was the centre piece of his dream to usher in a new phase in the traditional culture that had been led by aristocrats since the Heian period. There he gathered together artists, poets and Zen priests returned from China giving a strong hand in the creation of what later become known as Kitayama culture (see subchapter 4.5).

After Yoshimitsu death, the Villa was converted according to his will into a Zen temple. Muso Kokushi was its first abbot. Over time, most of its buildings were reconstructed and/or extinct by consecutive fires and wars. The current golden pavilion, for example, is an exact replica built in 1955 after the

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<sup>307</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 92.

<sup>308</sup> For more information see annex 1.9

<sup>309</sup> Hyoe Murakami and T. C. Harper, *Great Historical Figures of Japan*, First Edition edition (Tokyo : Elmsford, N.Y: Japan Culture Institute, 1978), 123–130.

original building was destructed by fire in 1950. In 1994, Rokuon-ji Temple was registered as a World Cultural Heritage Site.<sup>310</sup>

Entering the garden through the main gate, the scenario suddenly opens up to reveal what is considered the garden finest view: The Golden Pavilion sitting at the edge of the pond as if completely surrounded by water. The view is not fully open, but slightly filtered by intricately pruned trees carefully planted over the pond's islands. The pond is called Kyoko-chi<sup>311</sup>, meaning a mirror lake, and literally reflects the golden pavilion and the several islands placed over its waters. It corresponds to the lower pond of the compound and was used by Ashikaga Yoshimitsu for pleasure boating.

The Golden pavilion with its scenic location at the edge of the pond is clearly the masterpiece of the entire garden. It has three floors, each of which constructed in a different type of architecture and with a different purpose in mind. The first level is built in the shinden style of the 11th-century imperial aristocracy and was used accordingly by Yoshimitsu as a reception room for guests and as a lakeside departure point for pleasure boating. The second level is in *buke* style of the warrior aristocracy and lodged private discussions on art and the affairs of the day, while offering a stunning panorama from its balcony. The top level is in the Chinese *zenshū-butsumiden* style and served as a private refuge for Yoshimitsu and his friends, and accommodated contemplation and ceremonial tea drinking.<sup>312</sup>

Some other minor attractions are scattered throughout the garden. These can be reached through a wondering path that leads the visitor to stroll around the pond and up the hill behind the golden pavilion. Between those, one can count the *Ryumon Taki* waterfall (fig.22), the *An-min-taku* pond – the upper pond – and the *Sekka-tei* Tea House. The *Ryumon Taki* waterfall is a Chinese inspired waterfall famous for its stone composition with the central stone representing a carp climbing a Ryumon Taki Rapid.<sup>313</sup> This was a novelty of the Muromachi period associated with the new imports of Chinese culture (see section 4.5.1). The *Sekka-tei* Tea House is a small tea house added to the garden in the early 1600's in honour of a visit by Emperor Go-Mizuno-o<sup>314</sup>.

According with Father Luís de Fróis:

*“After the monastery of Murasaqui<sup>315</sup>, around half a league or more, there is a place once constructed by a Cubosama<sup>316</sup> for his own recreation, and despite being very old, it is still a very pleasant place to look at while lounging. It has something like a small three-story tower in the middle of a pond. The pond was made there on purpose with its small islands and many twisted pines of various shapes and other graceful and very pleasant trees, all placed over the islands; It is said that he used to have in the same pond, in former times, a large and diverse number of waterfall, which were fetch by people he sent to remote and strange realms, just for ornament and splendour of the same pond.*

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<sup>310</sup> For more information see annex 1.9

<sup>311</sup> For more information see annex 1.9

<sup>312</sup> Rokuonji, ed., “Kinkaku (The Golden Pavilion)” (Rokuonji, n.d.); Treib and Herman, *A Guide to the Gardens of Kyoto*.

<sup>313</sup> Reitei Arima, *Rokuonji The Golden Pavilion* (Kyoto: ADTEC Ltd, n.d.), 22.

<sup>314</sup> For more information see annex 1.9

<sup>315</sup> Murasakino, district in the North of Kyoto, also used to refer to Daitokuji temple. (Brasch in Fróis, 1981, p. 27)

<sup>316</sup> Ashikaga Yoshimitsu, (1358 - 1408), a *Shogun* who ruled Japan from 1368 to 1394. Murakami and Harper, *Great Historical Figures of Japan*, 123–130.

*In the first level, there are some significant religious sculptures, including a statue of the same Cubó<sup>317</sup> in real size with a monk<sup>318</sup>, who was his master in religious matters. The upper floor, with its balconies around, was completely covered with gold leaf and was only used for his own recreation by serving as a platform to watch the entire garden and pond, and from the same house to be cane pole fishing when he wanted; The pavement or floor of that upper chamber, which in one hall, does not have more than three wooden boards of -- spans long and -- spans wide<sup>319</sup>, very smooth and without any knot. A bit off-screen from this building<sup>320</sup>, inside a groove, falls a channel of excellent water and great freshness in summer, which flows into this pond<sup>321</sup>.*

*The men who are guarding that garden, which is commonly visited by people from Miaco<sup>322</sup> city to lounge there with their picnic food, do not allow anyone to eat meat or fish inside, because they say those are filthy things which contaminate that place.<sup>323</sup>*

In his report, Fróis clearly pictures what is usually referred as the brand image of Rokuon-ji Temple: The Golden pavilion sitting at the edge of the pond as if completely surrounded by water. In this way, it is possible to conclude that the garden still keeps most of its main characteristics. Nevertheless, throughout the text some curious details arise that make it possible to draw an insight of the original living atmosphere and ambience of the space:

[1] Starting with the Golden Pavilion (fig.22), when Fróis visited the compound in 1565 it was already converted into a Buddhist Hall containing the still famous statue of Ashikaga Yoshimitsu referred to by Fróis. Originally, however, the pavilion accommodated more mundane activities as it was explained above. From the list, Fróis clearly highlights the use of the building as a platform from which the garden should be enjoyed. Actually, this specific characteristic is a Chinese inspired innovation, typically found in the gardens of the Muromachi period in Japan - the construction of a multi-storeyed building whose purpose was not religious (like the pagoda) but for every-day use and enjoyment of the garden. In this way, it served as both, a place from where to get a better view of the surroundings and as a focal point to exhibit its exuberant innovative mixed architecture and golden covering.



(a)



(b)



(c)

<sup>317</sup> Cubosama - Ashikaga Yoshimitsu

<sup>318</sup> Musô Kokushi, título póstumo do sacerdote Soseki, falecido em 1351 (Ponson by in Fróis, 1981, p. 30).

<sup>319</sup> The number is missing in both places.

<sup>320</sup> Referring to the Golden pavilion, *Kinkaku*.

<sup>321</sup> Referring to the lower level pond, *Kyoko-chi* pond.

<sup>322</sup> Miaco, meaning *miyako* or the capital city, refers to the nowadays city of Kyoto.

<sup>323</sup> Fróis, *Historia de Japam*, 1981, II:29–30.

Figure 22 – Kinkaku-ji Temple: (a) Golden pavilion: there is a “small three-story tower in the middle of a pond (...) completely covered with gold leaf (Fróis, 1565); (b) Ryumon Taki waterfall: “inside a groove, falls a channel of excellent water and great freshness in summer” (Fróis, 1565); (c) Niwaki pruned pines: “The pond was made there on purpose with its small islands and many twisted pines of various shapes and other graceful and very pleasant trees, all placed over the islands.” (Fróis, 1565) (Photos by author)

[2] About the floristic diversity of the pond (fig.22), Fróis mentions the existence of ‘*many twisted pines of various shapes*’. He is probably referring to niwaki, highly sculpted trees that use a distinctive set of pruning techniques meant to coax out those features believed to signify ‘the essence of tree’ or as Jake Hobson explains it “to coax out the same thing from them: the character of maturity.”<sup>324</sup> Nowadays, the niwaki plantation of the Kyoko-chi pond is highly dominated by the presence of Japanese black pine (*Pinus thunbergii*). However, believing what Fróis left us, this may have not been its original composition since he clearly mentions the existence of ‘*other graceful and very pleasant trees*’ inserted into the islands, suggesting that a reduction of the pond’s plantation diversity might have occurred over the centuries. In fact, the living world is a fragile one, and the edaphic conditions of the soil over the islands have some limiting factors such as its high saturation in water and low oxygen availability. This makes it easier for processes of natural selection to occur and exclude species less adapted to these specific natural conditions. Further, the successive wars that took place throughout Kyoto and Japan, originated almost a cycle of destruction and/or abandonment of the compound followed by a period of renovation and reconstruction, making it understandable that the less adapted species would degenerate faster without maintenance and then die out alone or be removed by the gardeners during the renovations.

[4] Concerning the animal diversity of the pond, the intentional release of exotic waterfowl species on the pond as reported by Fróis is something surprisingly new in the whole concept of Japanese gardens. Nevertheless, it seems plausible that the importation of animals might have occurred parallel to the exotic mood which turned fashion. Unlike paintings and pottery, gardens could not be easily imported since gardening is an art profoundly rooted in climate and natural circumstances, but rare animals to borrow it a unique and exotic look may have become the chosen option.

[5] Regarding the use of the space, it is interesting to notice that even after the compound was converted into a Buddhist temple it was still used as a space for the enjoyment and recreation of its visitors, with picnics, probably *hanami*<sup>325</sup> and other traditional events, taking part in its compounds. Still, there were guards to assure no meat or fish were eaten inside. This rule is in accordance to the Buddhist belief no one should eat the flesh of any sentient being<sup>326</sup>, demonstrating that religion and leisure were not considered incompatible activities.

Summing up, although the layout of the space has kept most of its characteristics (despite a probable decrease of the pond floral diversity). The garden itself, is clearly a good example of a pond garden with Chinese inspiration of the Muromachi period (see section 4.5.1). Its design follows pretty much the guidelines of the Heian traditional garden with its stream running from northeast to the pond, its several islands planted with miniature trees and the Golden Pavilion replacing the typical fishing

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<sup>324</sup> Jake Hobson, *Niwaki: Pruning, Training and Shaping Trees the Japanese Way*, n.d., 45–46.

<sup>325</sup> Excursions and picnics for enjoying flowers, particularly cherry blossoms. One of the most popular events of Spring. Kodansha International, ed., *Japan: An Illustrated Encyclopedia*, 1st edition (Tokyo: New York, N.Y.: Kodansha Amer Inc, 1993), 497.

<sup>326</sup> Imaeda Aishin, *Japanese Zen*, 3<sup>a</sup> ed. (Tokyo: The International Society for Educational Information, 1983).

pavilion in the precepts of the *shinden-zukuri* style.<sup>327</sup> Nevertheless, there is an obvious Chinese inspiration in the way the garden is now designed to visually expand beyond its limits and increase its apparent size<sup>328</sup>. Also, the Golden pavilion becomes not only a focal point, but also a platform from where the garden should be enjoyed, both of them two typical Chinese inspired innovation.

#### 5.2.1.10 Ryōan-ji Temple

In a letter of 1571<sup>329</sup>, Gaspar Vilela writes extensively about a temple known as Riouāji. This definition easily refers to its identification as being Ryōan-ji – Riouāji and Ryōan-ji have similar pronunciations in Portuguese – nevertheless, the meaning attributed to both words does not match as Ryōan-ji signifies “The Temple of the Dragon at Peace”<sup>330</sup> while Vilela refers to it as “*the temple where the two lives are contemplated*”. In fact, several details present in Vilela’s description discourage this identification, nevertheless, they did not prove it to be false.

Ryōan-ji is a Zen temple of the Myōshin-ji school of Buddhism in western Kyoto. Located on the lower western slope of Mt. Kinugasa, in a broad valley surrounded by green mountains. It features a fine view and plenty of water to maintain a large pond. In the early centuries, alighting migration mandarin ducks lent the pond an auspicious reputation. It was maybe because of that, that in 1450 the warlord Hosokawa Katsumoto, the *kanrei* or deputy of the shogun, acquired the land and ordered the construction of Ryōan-ji, in the land where once stood a villa of the Fujiwara family.<sup>331</sup>

The temple was destroyed during the Onin war, but rebuilt a few years later by Katsumoto's son, Matsumoto, in 1488. For that, a building from Tōfuku-ji (see subsection 5.2.1.7) was brought in which stood a figure of Shaka and a pair of his disciples, a statue of Katsumoto, and a memorial tablet for Giten Genshō, its first abbot.<sup>332</sup> It seems plausible that the garden at the abbots quarters (*hōjō*) was created at that time, nevertheless, scholars do not agree in this matter, some say it was built earlier by Katsumoto or later, for example, by Zen monk and garden designer Sōami.<sup>333</sup> Anyway, by the end of the fifteen century the temple was thriving and one of its main attractions was the family tombs of the Hosokawa family<sup>334</sup> and not its garden.

The year 1797 saw the Ryōan-ji last major fire. At that point, all main buildings were destroyed and had to be replaced. By that time, the garden of the abbot quarter (*hōjō*) was restored and it is known that it hasn’t change since then. Its simple design consists of a rectangular plot of raked sand surrounded by low earthen walls, with 15 rocks laid out in small groups on patches of moss. This is the iconic Zen garden “and one of the most photographed and researched plots of real estate in the world.”<sup>335</sup>

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<sup>327</sup> Josse Wayembergh and Mitchell Bring, *Japanese Gardens: Design and Meaning* (New York: McGraw-Hill, 1981), 28.

<sup>328</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 96.

<sup>329</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 321–322.

<sup>330</sup> Vilela, 321.

<sup>331</sup> Kidder Jr. and Sato, *Japanese Temples*, 443–445.

<sup>332</sup> Jr. J. Eduard Kidder, *Japanese Temples - Sculpture Paintings, Garddens and Architecture* (London: Thames and Hudson, n.d.), 444.

<sup>333</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 98–109; Nitschke, *Japanese Gardens*, 89–92.

<sup>334</sup> Kidder Jr. and Sato, *Japanese Temples*, 444.

<sup>335</sup> Clancy and Simmons, *Kyoto City of Zen*, 2013, 101.

Vilela's description tells us a slightly different story. According to him, Riouāji was constructed on the behest of an emperor, in a remote valley half a league from Kyoto (around 3 km). Its main temple, described with further detail, was about 25 meters in length (30 steps) and had a real size statue of its founding monk. There were also some graves of former emperors with real size statues. Next to it there was:

*“A small but richly adorned house, with a very beautiful window overlooking a large pond, which was full of water lilies with their roses floating on the water. Around it, there were many other enjoyable places as the temple was located in a broad and pleasant valley. This was the house where the emperor stayed when he went there to contemplate. The houses of the Bonzes were located a stone's throw away from the temple and were unexpectedly ornate and clean, with many roses and greenery”.*<sup>336</sup>

These houses had a singular kitchen with piped water from the mountain and a bath house with two floors in which Vilela took a special interest. According to him, the first floor was used after bathing for eating and resting and had a window overlooking an outdoor tank with hot water for bathing.

The temple described by Vilela was supposedly constructed by an emperor. Katsumoto may not have been one, but his family had been in control of the shogun, and consequently, of the country, for half a century<sup>337</sup> immediately before Vilela's arrival in Japan. It is probable that he just misunderstood Hosokawa's clan real political position, and called them emperors by mistake. In this way, the graves of former emperors that he reports, could easily be the family tombs of the Hosokawa clan, which are there and made Ryōan-ji be a popular stop at the end of the fifteen centuries<sup>338</sup>.

Regarding the buildings mentioned, it is not possible to clearly identify them from the available information, but the main hall near the lake could easily be the already extinct Buddha hall brought from Tōfuku-ji, and the houses of the Bonzes and annex kitchen, the present days *hōjō* and its reception hall, the former kitchen. No information was found about the hot water bath house or even if such a structure had ever existed in Ryōan-ji, but the fact that it had two floors is clearly an influence of Chinese architecture (see section 4.5.1).

Regarding the famous *karesansui* garden in front of the *hōjō*, Vilela does not even mention its existence. Vilela focuses his attention on the outside pond, nowadays the centre of an extensive park-like garden. The waterlilies mentioned by Vilela still float on the tranquil waters of the *Oshidoridera* pond (fig.23). The pond is said to have been built by Fujiwara Saneyoshi at the beginning of the eleventh century<sup>339</sup> and was undoubtedly the object of design as it features three islands in the north connected by bridges and a pair of almost submerged rocks towards to the southeast side. During the Heian period, it must have been part of a traditional pond garden associated to the Fujiwara villa that once existed in the compound. In the ancient times, musicians must have played music in temporary stages on the islands, while Chinese-like boats floated on its waters and nobles composed poems praising the surrounding landscapes beauty. In the sixteen centuries, the temple's complex still retained some of this leisure-like atmosphere, as, according to Vilela, the temple was still used as a

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<sup>336</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 321.

<sup>337</sup> McKelway, *Capitalscapes*, 7.

<sup>338</sup> Kidder Jr. and Sato, *Japanese Temples*, 444.

<sup>339</sup> Nitschke, *Japanese Gardens*, 89.

place to relax. Nowadays, the extensive pond garden has lost its popularity to the so famous *karesansui* in the *hōjō*, nevertheless it still fully conserves its timeless beauty – “An arbour of fragrant purple and white wisteria blooms in May; the vivid azalea bushes in late spring, and pastel water lilies in early summer, and in November, the brilliant purple berries of the Japanese Butterfly Berry bushes offset a persimmon tree heavy with deep russet fruit.”<sup>340</sup>



(a)

(b)

(c)

Figure 23 - Ryōan-ji Temple: (a) Oshidoridera pond: “a large pond, which was full of water lilies with their roses floating on the water” (Vilela, 1571); (b) Garden (Park like) surrounding Ryōan-ji Temple; (c) Ryōan-ji karesansui garden. (Photos by author)

## 5.2.2 Extinct gardens

### *5.2.2.1 Temples of Mount Hiei*

An unnamed region full of temples and private gardens was described by Gaspar Vilela in 1571. According to him, this place was located four leagues west of Kyoto in:

*“a very high and long mountain range, where a wide variety of towering trees grow. This peak is the headquarters of all the Buddhist sects of Japan. They say that in the old days there were more than 5000 monasteries. Nowadays, there are only about 800. (...) To various sides of this mountain there are a few large streams that flow all year round: in summer, because of the snow that continuously melts at its top, and in winter, because of the rain. It is a high place of great views. Next to it there is a village of 1000 villagers, who are subjected to the temple, and a freshwater lake full with fish four leagues wide by forty leagues long<sup>341</sup> across which, there is the province subjected to the main temple (...) named Vomi. A league away from this mountain there is a place called Midara.”<sup>342</sup>*

Due to its size, the lake referred to is undoubtedly lake Biwa<sup>343</sup> as it is the only lake next to Kyoto which is several kilometres in length. The *Vomi* province is most likely the old Ōmi Province (or at

<sup>340</sup> Clancy and Simmons, *Kyoto City of Zen*, 2013, 102.

<sup>341</sup> A Portuguese league measured between 5,58800 km (equivalence to the degree of latitude 20,00/°) and 6,53694 km (equivalence to the degree of latitude 17,00/°). Marques, *Cartografia antiga*, 24.

<sup>342</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 323–324.

<sup>343</sup> The lake described was 24 km wide by 242 km long (four leagues wide by forty leagues long). Lake Biwa is the largest freshwater lake in Japan and is only 22.8 km wide and 63.49 km long. Gaspar Vilela description is exaggerated.

least a reference to part of it) that today comprises Shiga Prefecture. *Midara*, which is actually typed Mii-dera, is the ancient name of Onjō-ji Temple, a Buddhist temple located at the foot of Mount Hiei. Contrary to what Vilela wrote, all these three references directs us to east and not west of Kyoto, and to the east of Kyoto, the mountain that best fits Vilela's description is Mount Hiei.



Figure 24 - Kano Eitoku. Uesugi screens. Detail, right screen. Mount Hiei and vicinity (From: McKelway, *Capitalscapes*. Figure 4.3)

Mont Hiei is a mountain to the northeast of Kyoto (fig.24), lying on the border between the Kyoto and Shiga Prefectures (old Ōmi Province), and is famed for its extensive temple complexes near the summit. It is believed that once it hosted 3000 temples<sup>344</sup>, a number that, despite being clearly below the 5000 referred by Vilela, is still superior to the one of any other mountain in the vicinities of Kyoto. Its main temple, Enryaku-ji, was founded in 788 by the priest Saichō (767-822) at the request of the Emperor Kammu, as a station to shield the newly-founded capital of Heian-kyō (Kyoto) from the evil spirits that were believed to emanate from the northeast.<sup>345</sup> Enryaku-ji Temple grew to become the headquarters of the Tendai School of Buddhism and was strongly involved in the nation's politics. By the sixteenth century its political power was so well established that, in 1571, the warlord Oda Nobunaga felt the necessity to burn it to the ground and massacre its entire population as a preventive measure.<sup>346</sup> The former political relevance of Enryaku-ji is also echoed in Vilela's report as, according to him, "*It is [was] not allowed to preach any sect without approval of these scholars and Bonzes who, in their own way, had the power to sanctify the dead*".<sup>347</sup>

Vilela visited this mountain as part of his missionary work of spreading the Christian faith. During his stay, he entered several temples and wrote extensively about its architecture, ingenious smoke-free heating system and gardens. Focusing on the garden description, according to him:

<sup>344</sup> Clancy and Simmons, *Kyoto City of Zen*, 2013, 84–85.

<sup>345</sup> Clancy and Simmons, 84–85.

<sup>346</sup> Kyoto Convention & Visitors Bureau, "Kyoto Travel Guide <Official>," Kyoto Travel Guide <Official>, accessed February 3, 2017, <http://kyoto.travel/en>.

<sup>347</sup> Vilela, "Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571," 1997, 324.

*“There was a small and very enjoyable tree garden in front of each one of these monasteries. The garden could be reached by opening one of the temple’s many doors, which, as already mentioned, could be opened and closed by sliding them sideways to the top of each other. By opening one of these doors, one can sit in the house while looking at a tree garden. All gardens are different between each other, as each one of them has something new in relation to the others, in accordance to their own taste. These gardens have a big diversity of stones, some are white, some are black and some are green and blue. They are not very big, but small and well-positioned between moss and greenery. There are some small and twisted cypresses inserted in these stones and also some small trees laden with flowers, which are continuously dropping water from inside themselves. They have fountains and spouts, which are done with such artifice that the water seems to come out of the same stones, as if it was Nature’s work and not a human construction. There are also some green pines and other trees whose crown was shaped by hand, garden beds and ornaments, which no doubt gladden the eyes of those who see them”.*<sup>348</sup>

Apparently, this description does not correspond to a temple’s garden in specific, but to a collective image of all the temples’ gardens visited by Vilela during his stay at Mount Hiei. Overall, it is possible to affirm that these gardens seem to have followed the latest trends in garden design and not secular traditions as it would have been expected of such old temples: Sliding doors were opened to reach the garden, an architectural characteristic that clearly belongs to the *shoin-zukuri* style from the Muromachi period (1333-1568) (see subchapter 4.5); further, these gardens seem to have been designed to be looked at, and not to be entered, as according to Vilela one of the points of having sliding doors was the achievement of the capacity to observe the garden from inside the building. Three key features can be identified as the main compositional elements of the garden: the use of stones; the use of plants and greenery and the use of waterfalls. The stones referred to as usual, are identified as having been strategically located, nevertheless their diversity in colour (black, white and multi coloured green and blue) is a novelty. Were these three stone colours coexisting in the same space? Were them spread across several gardens? Were they mixing different stone colours in the same stone arrangement? Whatever the composition might have been, the use of green and blue stones keeps being something rather unfamiliar. Bonsai like vegetation seems to have had a major role as garden element, namely the *green pines*, the *trees whose crown was shaped by hand* and the *small and twisted cypresses*, probably referring to pruned like cryptomerias. The cryptomerias, specifically, could be found growing surrounded by stones, which, as already mentioned in the analysis of Daitoku-ji gardens’ description (see subsection 5.2.1.8), was a rare thing to be seen, just like *“the small trees laden with flowers”* which should also have been uncommon. About the use of naturalized manmade waterfalls there is not much to be written. Both, dry and wet waterfalls, were commonly used as garden elements during this period. It should be noticed that no lake and/or gravelled courtyard were referred to.

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<sup>348</sup> Vilela, 324.

### 5.2.2.2 Honkoku-ji Temple

Roquijò was described by Gaspar Vilela in 1571. The temple, also referred to as rucujó, rocujo and rokujô by Luís Fróis in his texts, was identified by Josef Wicki as being Hongoku-ji<sup>349</sup>, also known as Honkoku-ji (fig.25), a fortified Lotus sect temple at Rokujô in Shimogyô<sup>350</sup>, north of the current Nishi Hongan-ji temple. Honkoku-ji main building was built in Kamakura as the Lotus Hall (*Hokkedô*) of a temple of the same name founded by Nichiren.<sup>351</sup> It was one of the Nichiren Buddhism promulgation centres. In 1345, it was moved to Kyoto where it prospered. During the 15<sup>th</sup> century, the city became politically unstable and commune-type organizations for self-protection were established. With this in mind, Honkoku-ji (along with Honnô-ji and other temples) were enclosed by walled and moated defences and could be converted into armed bastions for the protection of their adherents.<sup>352</sup>



Figure 25 – Honkoku-ji. Muromachi period, early 16th c. Fan painting; ink, colours, and gold on paper. 19 × 48.2 cm. Idemitsu Museum of Arts. (From: McKelway, *Capitalscapes*. Figure 2.20)

Honkoku-ji temple is now extinct. It had quite a controversial existence in the capital. In 1527, the shogun Ashikaga Yoshiharu left his palace to form a garrison there.<sup>353</sup> In 1536, it was destroyed by Enryaku-ji monks and reconstructed several years later, in 1547, but only after a delay of five years due to political disagreements.<sup>354</sup> According to Father Luís Fróis, when Nobunaga entered Kyoto to install Ashikaga Yoshiaki as the fifteenth Ashikaga shogun in 1568, he took residence at Honkoku-ji and moved its richer halls and golden folding screens to Nijô-Gosho palace (see subsection 5.2.2.4), an act of humiliation to the temple, which was soon extinct.<sup>355</sup>

Vilela's description of Honkoku-ji is quite extensive. He focuses mainly in the description of the temples' architecture, interior design and garden. Regarding its general appearance, Vilela tells us that it "is located in a square yard or large field as wide as the distance a rifle can reach. It is surrounded by a moat of suitable width and depth with only one entrance. The temple is large, with

<sup>349</sup> Fróis, *Historia de Japam*, 1981, II:244.

<sup>350</sup> McKelway, *Capitalscapes*, 65.

<sup>351</sup> John Whitney Hall and Jeffrey P. Mass, *Medieval Japan: Essays in Institutional History* (Stanford University Press, 1988), 31.

<sup>352</sup> Hall and Mass, 31.

<sup>353</sup> McKelway, *Capitalscapes*, 65.

<sup>354</sup> McKelway, 65.

<sup>355</sup> Fróis, *Historia de Japam*, 1981, II:245–246.

three naves of cedar pillars, which are so wide and tall that are really worth seeing”.<sup>356</sup> Focusing on the garden description, according to Vilela, it was located near a pleasure house decorated with golden folding screens which are described in detail.

*“After a few words of courtesy, they opened a door to show me a garden. It was not very spacious, but delightful. It had a pond full with very clear water and some fish. The pond should be approximately a fathom<sup>357</sup> and a half deep, with spring water, and a small handmade hill in its centre. The small hill was very green and pleasant, with many different sorts of grasses and small trees, all planted joyfully. It should be about half a spear in height. On top of it, there was a beautifully finished raised platform<sup>358</sup> of cedar planks, covered and surrounded by very subtly carved straw mats<sup>359</sup>. This place was intended to enjoy the breeze. The pond was surrounded by several pines: some looked very old and were covered with moss; others were climbed by ivy and other similar creepers; and others were curved over the pond and intertwined with many roses. There were some waterfowl in the waters named Vòxu<sup>360</sup>, the mallards of this land, in which it seems that nature wanted to show off its beauty, in the way it painted them in various colours. Spread around this garden, planted in its own order, there were many cypress and cedars. Birds were singing around the porch, which was fully graced by their presence and from where the pond became visible. The porch was made of treated wooden planks and was clean and decorated with several paintings and ornaments to see (...) I leave many things to tell to not cause boredom and to not seem like an exaggeration, but it was so lovely and enjoyable that it seems unlikely that there are many places like this in other places which are superior to this one”.*<sup>361</sup>

Vilela's presents us with quite a comprehensive insight of Honkoku-ji's gardens with approval and admiration. Although this garden no longer exists, through Vilela's words it is possible to imagine what it might have been. He tells us about a lyrical landscape, were priests, and maybe also his guests, were supposed to enjoy the breeze, on top of a graceful wooden platform, in the middle of a small pond, surrounded by several remarkable little trees. The garden itself seems to have been a miniaturization/adaptation of the traditional pond-garden style of the Heian period (see section 4.3.2) to fit a new society and architecture. The garden had a pond but it was small in size and probably never meant to be a stage for boating parties and/or poetry competitions. Nevertheless, it was still meant to be used and its island, traditionally intended to lodge a temporary stage for dancers and musicians, was instead used to lodge what can be understood as a richly craft gazebo, used for sitting and appreciate the breeze. All gardens trees, especially the pine trees (likely *Pinus densiflora* or *Pinus thunbergii*), seemed to have been carefully maintained by zealous gardeners, as the trees configurations described are only attainable through cautious pruning and constant care. Also, they

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<sup>356</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 320.

<sup>357</sup> In Portuguese “*braça*”. One *braça* measures 184 cm. Barroca, “Medidas-Padrão Medievais Portuguesas.”

<sup>358</sup> The source word used is “*bailéu*”. Originally the word *bailéu* comes from the Malay word *bailai* which means «high platform»; common translations are: 1. Scaffolding; 2. Nautical: platform deck “Infopédia - Dicionários Porto Editora,” accessed May 16, 2017, <https://www.infopedia.pt/>.

<sup>359</sup> The source words are “*esteira de verga*”, literally meaning a matt made of wicker, probably referring to *tatami* mats.

<sup>360</sup> Taking into account the description, probably referring to Mandarin ducks (*Oshidori: Aix galericulata*).

<sup>361</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 321.

were 'designed' to express *sabi*, the patina or aura that materials acquire with age if well cared for, in this case, expressed in their old look through the presence of moss, climbing ivy and their twisted shape. This aesthetic term is usually used together with the term *wabi*, which can be translated as 'rustic simplicity', or the aesthetic that appreciates things that have or express *sabi*<sup>362</sup> - both terms became especially popular associated with the tea ceremony during the Azuchi-Momoyama period. Opposing this idea of "rusticity", the garden seems to have been in fact quite lively. Decorative waterfowl and fishes were swimming on the lake while birds were singing on the porch. Contrary to general expectations, animals seem to have been a major element of the garden, and their presence, indispensable to create the desired atmosphere. It is likely that this garden was designed as a scenic view to be appreciated from the porch, with the pond as its central theme. But more than just the sight, it seems it was meant to appeal also to other senses, as hearing through the sound of birds singing, smelling through the scent of the porch's wood between other sensations as feeling the breeze at the wooden platform and maybe also taste a cup of tea served at the porch.

### 5.2.2.3 Palace of Hosokawa Harumoto

"*Fosocavandono*", identified by Josef Wicki as Hosokawa Harumoto (1519-1563), was a Japanese daimyo of the Muromachi period who ruled the whole area of *Kinai* – a major region that included the province of Yamashiro and the city of Kyoto. Beginning with the ascendancy of Hosokawa Masamoto (1466-1507) and until the 1560s, the Hosokawa clan controlled the shogunate and were the primary arbiters of power in the capital.<sup>363</sup> In the beginning of the sixteenth century, internal disagreements led to the weakening of their influence and in 1558 Hosokawa Harumoto was forced to flee Kyoto after losing the Battle of Eguchi in 1549<sup>364</sup>, a culmination of events that Fróis refers to as "*his and his ancestors' misfortune in war*"<sup>365</sup>.

The Hosokawa mansion, which no longer exists, was located on the same horizontal axis as the Ashikaga house, more specifically, between Kamitachiuri, Ogawa, Teranouchi and Shin-machi streets<sup>366</sup>. According to McKelway, the garden held a considerable reputation in its day, which is visible in the depiction of the covered bridge, ornamental rocks, pond, and assorted trees represented in the Sanjo and Uesugi Screens.<sup>367</sup> Both, the palace and garden were respectively mentioned and described by Fróis in 1565. According to him:

*"the palace was damaged; nevertheless, the gardens, which were often mentioned in history and ancient scriptures of Japan, still exhibited a good part of what they used to be. In the middle of one of these gardens there was a singular pond of water which was brought from far away and entered the compound through a handmade grove. This grove did not seem artificial but nature's work. In the middle of this pond, there were many small artificial islands, where*

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<sup>362</sup> Keane and Ohashi, *Japanese Garden Design*, 76.

<sup>363</sup> McKelway, *Capitalscapes*, 91.

<sup>364</sup> McKelway, 148.

<sup>365</sup> Fróis, *Historia de Japam*, 1981, II:26.

<sup>366</sup> McKelway, *Capitalscapes*, 8.

<sup>367</sup> McKelway, 92.

*one is able to pass from one to another through some very small and pleasant bridges made of wood and stone. And all of this lies under some very lovely and shady trees.*<sup>368</sup>

This transcription was translated from the book *História de Japam*. In a letter from the same year, Fróis adds some further details about the garden that were later omitted in his book. Normally, these adjustments, from the letters to the books, were in fact corrections of misinformed data. In this specific case, it is probable that these missed details were just unintentionally lost while proceeding with the adaptation and abbreviation of the text.

According to this letter<sup>369</sup>, there was a big diversity of trees that looked like the ones in the garden of Cubócama (see subsection 5.2.2.4), previously discussed due to its pruning in the shape of bells and towers. The water of the pond, which was about 20 steps in length, was brought artificially from two or three leagues away and entered the pond through a cluster of rocks that did not look like a work of men, but the work of nature itself - a reference to what was probably a man-made waterfall. This garden was so magnificent that Fróis that Fróis comments at the end that “*undoubtedly, it is not possible to describe even a third of what it actually is*”, showing that it was a place of great beauty, not just for Japanese, but also to the European eyes.<sup>370</sup>



Figure 26 - Kano Eitoku. Uesugi screens. Detail, left screen. Hosokawa Palace (Adapted from: McKelway, *Capitalscapes*. Appendix 3)

This garden was clearly a traditional pond garden, most likely, a legacy of times already gone that the warlord family built for themselves. As already explained, during the Muromachi period, having a traditional *Shinden-Zukuri* pond garden was still a symbol of status, together with the boating parties and poetry competitions inherited from the Heian period (see section 4.3.2). The pond, the artificial islands, the connecting bridges, together with the intentionally designed natural look are all garden elements and/or characteristics which originated in that period. Even so, some departure from the traditional models are visible in the apparent lack of a gravelled courtyard between the Main Hall and the pond, a theoretical feature not mentioned by Fróis in his description and non-existent in the representations of the Hosokawa's garden in the Sanjo and Uesugi Screens (fig.26). Further, the

<sup>368</sup> Fróis, *Historia de Japam*, 1981, II:26–27.

<sup>369</sup> Fróis, “Doutra do padre Luis Fróes do Miáco, pera os irmãos da Índia a.27.de Abril, de. 1565.” 186.

<sup>370</sup> Fróis, *Historia de Japam*, 1984, V:313–314.

general design seems no more intended to be light and open like in its predecessors from the Heian period<sup>371</sup> as vegetation seems to acquire greater significance as a garden element. References to the existence of trees are constantly made regarding its abundance – there existed a grove that looked natural –, diversity – there was a big diversity of trees that looked like the ones in the garden of Cubócama –, and the size of some of these trees was so big that the garden was laid under their shade. Just like in the garden of Ashikaga Yoshiteru (1536-1565), dense vegetation seems to have been a key element of the design.

#### 5.2.2.4 Nijō Gosho Palace

During the sixteenth century, the title ‘Cubosama’ or ‘Kubo-sama’ was another word to refer to the Shogun<sup>372</sup> and the head of military government in Japan. The Shogun palace was described twice by Luís Fróis in two distinct phases of its existence. The first description dates back to 1565 when Fróis visited the site under the invitation of some Christians<sup>373</sup>. At the time, the regent Shogun was Ashikaga Yoshiteru (1536 – 1565), the thirteenth Ashikaga Shogun, and the last one to actually rule. The exact location of Yoshiteru’s residence is still motive of discussion but it is thought that it covered a total land area of two city blocks, bordered by Demizu avenue (Konoe) in the north, Sawaragi-chō (Nakamikado-ōji) in the South, Higashi-no-tōin in the east, and Muromachi in the West (about 300 meters north of the current location of Nijō-jō Castle).<sup>374</sup> Its construction started in 1559 and had just been finished when Fróis visited it in 1565.<sup>375</sup> Inside the complex, Fróis’ attention was caught by a distinct room built for the Shogun’s pleasure<sup>376</sup> which was “*the most clean, cheerful and magnificent thing*”<sup>377</sup> he had ever seen in Japan, India or even Portugal.

*“In front of its windows there was a garden of very fresh and strange trees, like cypresses, pine trees, orange trees, and others not know between us. These trees were created and cultivated with such artistry, that some looked like bells, others like towers and so on between various shapes. There were plenty of lilies, roses, daisies and other flowers of many colours which they used for their pleasure and entertainment.”*<sup>378</sup>

This garden was so remarkable and its flowers so abundant that Fróis claims he was justifiably impressed by them<sup>379</sup> “*Ahead, in the middle of the palace complex, there was another garden which was superior to the first.*”<sup>380</sup> Nevertheless, Fróis never described it.

This somewhat independent room with a garden in front of its windows was probably a *shoin* room (see subchapter 4.5), richly constructed to receive and impress the Shogun’s guests. About the garden, it is easy to define what it wasn’t but not what it was. On the one hand, it was not a *shinden-zukuri* garden since it was secondary and had no pond for boating. On the other hand, it was also not

<sup>371</sup> Keane and Ohashi, *Japanese Garden Design*, 37.

<sup>372</sup> Mary Elizabeth Berry, *The Culture of Civil War in Kyoto* (University of California Press, 1994), 117.

<sup>373</sup> Fróis, *Historia de Japam*, 1981, II:25.

<sup>374</sup> Nicolas Fieue and Paul Waley, *Japanese Capitals in Historical Perspective: Place, Power and Memory in Kyoto, Edo and Tokyo* (Routledge, 2013), 45–49.

<sup>375</sup> Fieue and Waley, 43–45.

<sup>376</sup> Fróis, *Historia de Japam*, 1981, II:25.

<sup>377</sup> Fróis, II:25.

<sup>378</sup> Fróis, II:25.

<sup>379</sup> Fróis, “Doutra do padre Luis Fróes do Miáco, pera os irmãos da India a.27.de Abril, de. 1565.,” 182.

<sup>380</sup> Fróis, 182.

a dry garden or *karesansui* (see section 4.5.2) since no standing stones and/or gravel are mentioned. Instead, Fróis speaks of a variety of trees and flowers. The flowers were lilies, roses and daisies. The lilies are probably *Lilium auratum*, commonly used in flower gardens in Japan; the roses and the daisies are improbable to identify, since no information was found about its use in Japanese gardens. The trees mentioned are cypresses, pine trees and orange trees. The cypresses are probably species of the *Cupressaceae* family, such as *Chamaecyparis obtusa* or *Chamaecyparis pisifera*, known respectively as japanese and sawara false cypresses. Both trees are considered important garden plants and used as “an upper tree in the garden, as an under tree in a shady nook, or planted after pruning into a low and nice form”.<sup>381</sup> These trees are probably endogenous species of pines such as *Pinus densiflora*, *Pinus thunbergii* or *Pinus parviflora*, all of these species commonly used in gardens. Regarding the orange trees, there are various types of citrus cultivated in Japan, most of them native to China, nevertheless they are not commonly used as garden plants in Japan.

Regardless of the plants classification, this garden must have been a marvellous sight of luxurious plants, with its wide variety of trees and colourful flowers. Indeed, in November 1559 Ashikaga Yoshiteru issued a city-wide order requiring the donation of various garden trees to adorn the palace grounds.<sup>382</sup> According to Fróis, these trees were clipped into various shapes such as bells and towers. Nowadays, these pruning forms are not common in Japan. At the time, the art of pruning trees (*komi*) and the use of clipped hedge or clipped plants (*karikomi*) had just become popular.<sup>383</sup> In Zen temples, in particular, the use of intensely pruned trees was considered an important element of dry landscape gardens from the mid-Muromachi period onward.<sup>384</sup> Yet, as already mentioned, it is not likely that this garden was a dry landscape garden. Emphasis was put on the description of the garden’s vegetation and not on the presence of stones and/or gravel. So, what could it have been, taking into account it was the personal garden of the recently built Shogunal residence?

A clue may be found is in the definition of the term *komi*. During the Azuchi-Momoyama (1568-1600) and Edo periods *Komi* evolved to indicate the pruning of trees, or garden trees which have been pruned. Yet, during the Muromachi period (1333-1568) the term was used to refer to densely planted garden trees.<sup>385</sup> This circumstance together with the description of the garden suggest that densely planted gardens may actually have existed. It is believed that the use of plants as topiary art reached its apotheosis in 17<sup>th</sup> century by the hands of the famous tea master Kobori Enshu (1579-1647)<sup>386</sup>. According to most authors, he was the one who introduce the use of topiary art like *karikomi* as a main theme in the garden by using it to replace stone in traditional garden compositions. This description suggests that his innovation of using vegetation as the main focus of the garden<sup>387</sup> might not have been as ground-breaking as most authors believe.

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<sup>381</sup> Shinkokai, *Garden Plants In Japan*, 37–38.

<sup>382</sup> Fieve and Waley, *Japanese Capitals in Historical Perspective*, 44.

<sup>383</sup> Mary Neighbour Parent, “JAANUS -Terminology of Japanese Architecture & Art History,” accessed December 22, 2016, <http://www.aist.or.jp/%7Ejaanus/>.

<sup>384</sup> Kenkichi and Walter, “Japanese Garden Dictionary.”

<sup>385</sup> Kenkichi and Walter.

<sup>386</sup> Parent, “JAANUS -Terminology of Japanese Architecture & Art History.”

<sup>387</sup> Parent.

Either way, this description is still a good insight into the appearance of a garden of the military elite of the late Muromachi period, a type of garden from which there are no surviving examples<sup>388</sup>.

The second description dates from 1569, four years after the first description was written in 1565. Still in the same year, after Fróis' first visit to the compound, Ashikaga Yoshiteru was treacherously assassinated by Miyoshi Yoshitsugu for illicit political interests. The murder occurred at Ashikaga Yoshiteru's residence which not long before was completely burned down to ashes under Miyoshi Yoshitsugu's instructions<sup>389</sup>. In 1568, Ashikaga Yoshiaki, Yoshiteru's brother, re-entered Kyoto with the support of Oda Nobunaga to claim his position as the fifteenth Ashikaga shogun and get revenge for his brother's murder. The second description portrays this historical moment, when Oda Nobunaga *"determined to return and settle this shogun [Ashikaga Yoshiaki] in the same place where his brother had been killed"*<sup>390</sup> and constructed him a castle. For this, Nobunaga *"seized a square land of three streets"*<sup>391</sup> and *"made Ashikaga Yoshiaki a new fortress and palace, a very ample and magnificent work."*<sup>392</sup>

*"He made a very beautiful and large moat with drawbridges where he placed different kinds of birds in the water. He also ordered to be built three very large portals of good quality, with its ramparts and bastions. And there within, he had dug another very broad moat, narrower than the first, and inside it, a very clean and spacious yard, constructed with great excellence and correction."*<sup>393</sup>

Nobles from all over Japan gathered to take part in its construction. The number of workers varied from 25,000 to 15,000 men when the workers were just a 'few'. Nobunaga relentlessly supervised the construction work himself. He would walk around giving orders, dressed in rough fabrics, a tiger skin girthed around his waist and a cane in his hands. *"Following his style, all the masters and their servants dressed in leather, with no one daring to appear in front of him using elegant or courtesan dresses for the duration of the works."*<sup>394</sup> When more stone was needed, orders were given for the temples to be knocked down, their statues and stones to be dragged to the construction site and used as construction material – *"a thing that astonished and terrified the citizens of Kyoto."*<sup>395</sup> No bell was allowed to toll during the few months the construction took place, just the one assigned to call and dismiss the workers. But, according to Fróis, the most marvellous thing about the whole operation was the incredible speed with which the work was carried out<sup>396</sup>.

This description is almost a construction report of Nijō-Gosho palace by Nobunaga, which according to McKelway *"may be seen as the beginning of a new phase in the construction of palatial dwellings in Kyoto because it marked the true introduction of fortress-like structures into the city"*.<sup>397</sup> The entire design seems innovative to its epoch and appears to have been intended to surpass in scale any of the shogunal mansions built before it. The palace was completely destroyed in 1582 in one of the

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<sup>388</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 92–93.

<sup>389</sup> Fróis, *Historia de Japam*, 1981, II:97.

<sup>390</sup> Fróis, II:243.

<sup>391</sup> Fróis, II:243.

<sup>392</sup> Fróis, II:243.

<sup>393</sup> Fróis, II:243.

<sup>394</sup> Fróis, II:244.

<sup>395</sup> Fróis, II:243.

<sup>396</sup> Fróis, II:244.

<sup>397</sup> McKelway, *Capitalscapes*, 179.

armed conflicts that followed Nobunaga's death<sup>398</sup>. Its exact location is thought to have been on land west of the Muromachi Avenue<sup>399</sup>, actually a few blocks north of Nijō-jō Castle, contradicting the location appointed by Fróis in Nijō street. There is no extant image that preserves its appearance.<sup>400</sup>, nevertheless, believing in Fróis, its general look was to some extent similar to the current Nijō-jō Castle.

Nijō-jō Castle is a flatland castle-palace (see subchapter 4.6) located in Central Kyoto. It is said to have been constructed on the instructions of the first Tokugawa Shogun, Ieyasu (1542-1616), in 1603, as a demonstration of the new Shogun's power and prestige. It was used by the Tokugawas, the last feudal Japanese military government (1603-1867), from that day onwards as a residence during their occasional visits to Kyoto. The castle ground is approximately 500m east-west and about 400m north-south, covering a total exact area of 275,000m<sup>2</sup>. It has two concentric rings of fortifications, each consisting of a wall and a wide moat. The outer wall has three main gates (four in total) while the inner wall has two.

The parallelism between both fortifications is undeniable. Is it possible that Ieyasu actually reused the moats of the former Nijō-Gosho and restored the fortifications instead of building everything from root? The collected historical information says no.<sup>401</sup> Nevertheless, it is at least possible to say that Nijō-jō Castle design was inspired in Nijō-Gosho Palace.

About the construction works described by Fróis, Nobunaga's attitude clearly represents the mood of the epoch. Powerful military men would impose themselves upon politics – he imposed himself over the shogun as the new conquer and ruler –, religion – he did not respect religious beliefs and traditions, and even used the stone of religious statues as constructing material – and status – he made all nobles dress up in rough fabrics and work on the construction site as equals despite their ranks. This attitude marks an epoch and is also present in garden art, especially in the culture of tea gardens that was about to come. The use of materials without any sense of reverence, for example, is present in the tea gardens in the use of stone lanterns to illuminate the path at night despite its original purpose as a prayerful offering of light. Also, the idea that during the construction works all should dress equally, is mirrored in the tea ceremony where all should be considered equals. Nevertheless, taking Nobunaga as an example, he never became equal with the workers by using rough clothes. No matter what he was dressed in, he was still clearly the chief. On the other hand, when the noblemen were forced to get rid of their courtesan cloths and walk, side by side, with the workers in rough fabrics, they were being demoted and reminded of who was actually in power. The same idea works for the tea ceremony, explaining why in a hierarchical society all should be “treated equally inside the tea room”. In reality, I doubt that someone with a lower rank than the owner of the tea house would be truthfully treated as an equal, but instead, as an honourable, and in the worst scenario, tolerable guest. On the other hand, the ones with a higher status than the owner of the tea house were forced to duck and bow while entering the tearoom in a clear act of forced humility.

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<sup>398</sup> McKelway, 179.

<sup>399</sup> McKelway, 179.

<sup>400</sup> McKelway, 179.

<sup>401</sup> McKelway, 45–49.

Fróis did not report the construction of any garden, just the existence of a very clean and spacious yard located inside the second moat. Curiously, the moats were intentionally decorated with the introduction of birds of diverse species. Clearly, its function was not strictly defensive, but also ostentations, acquiring one of the functions originally attributed to gardens.

### 5.2.2.5 Jurakudai Palace

*Juracu's* was described and its construction was mentioned several times by Father Luís Fróis in his manuscript *Historia do Japam*, namely in 1586<sup>402</sup>, 1588<sup>403</sup>, 1591/1592<sup>404</sup> and 1593<sup>405</sup>. Juracu, according to Fróis meaning “the place where all pleasures gather”<sup>406</sup> refers to Jurakutei (also pronounced Jurakudai), which translates nowadays as “mansion of assembled pleasures”<sup>407</sup>. This palace was constructed at the behest of Toyotomi Hideyoshi or, as referred by Fróis, *Quambacu*, meaning *kanpaku*, the protector and provider to the capital.<sup>408</sup>

Toyotomi Hideyoshi was the second great unifier of Japan (after Oda Nobunaga) and Jurakudai his first step in a grand scheme to transform Kyoto into a fortified castle town.<sup>409</sup> Jurakudai was constructed in 1586.<sup>410</sup> It was Hideyoshi's official residence in Kyoto and was conceived to be a lavish fortified mansion. A deep moat was dug around its perimeter. Grand reception halls, pavilions for taking tea, *nō* theatre stages<sup>411</sup> and a splendid pond garden<sup>412</sup> were carefully integrated inside its enclosure. It was located directly to the west of the Imperial Palace, at the western edge of the urbanized area of the capital of that time. Its position was strategic<sup>413</sup>, and together with its imposing scale and lavish comforts and décor, it spoke of Hideyoshi aspirations to legitimise his rule through elevation within the court and associated with ancient, established institutions of authority.<sup>414</sup> With this in mind, in the spring of 1588, Hideyoshi hosted a four-day imperial progress by Emperor GoYōzei (1571-1617) (fig.27), a visit that required years to plan and served to testify the return of prestige to the imperial house and was an attempt to restore the order lost in the capital since the last such event in 1467, at the outset of the Ōnin War.<sup>415</sup>

In addition to Jurakudai, Hideyoshi made major changes to the city which included the relocation and construction of several temples, the construction of bridges, the attempts to stabilize the banks of Kamo river to minimize flood damage, the creation of the *Odoi*<sup>416</sup>, and the reorganization of neighbourhoods and other buildings ventures, including the relocation of most of the old courtier

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<sup>402</sup> Fróis, *Historia de Japam*, 1983, IV:224.

<sup>403</sup> Fróis, *Historia de Japam*, 1984, V:68.

<sup>404</sup> Fróis, V:310–316.

<sup>405</sup> Fróis, V:224–225.

<sup>406</sup> Fróis, V:68.

<sup>407</sup> McKelway, *Capitalscapes*, 170.

<sup>408</sup> McKelway, 173.

<sup>409</sup> McKelway, 170.

<sup>410</sup> McKelway, 179.

<sup>411</sup> McKelway, 170.

<sup>412</sup> Nitschke, *Japanese Gardens*, 122.

<sup>413</sup> It was located close to the Imperial Palace and on lands where its original version of the Heian-period had once stood. McKelway, *Capitalscapes*, 170.

<sup>414</sup> McKelway, 170.

<sup>415</sup> McKelway, 173.

<sup>416</sup> *Odoi* - A series of wall-like earthen embankments ringing the capital's perimeter. McKelway, 170.

houses to an area around the Imperial Palace, and the *daimyo* houses to the surroundings of the Jurakudai.<sup>417</sup>

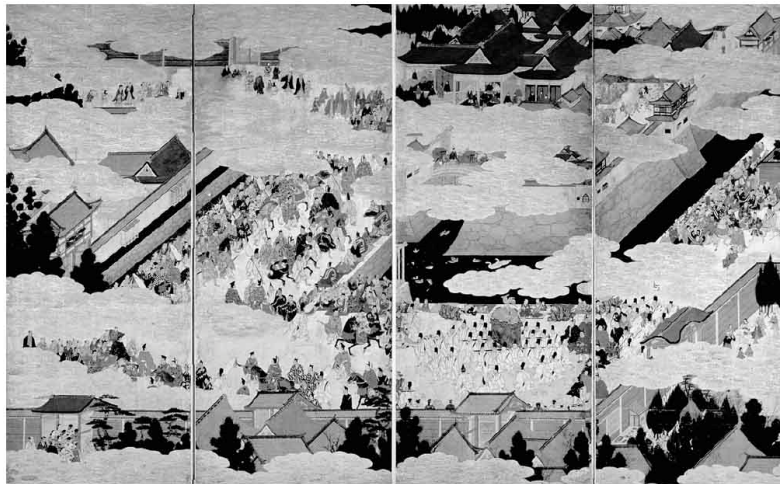


Figure 27 - Jurakudai Imperial Progress. Momoyama period, late 16th c. – early 17th c. Pair of two-panel folding screens; ink, colours, and gold on paper. Each 144.1 × 115.6 cm. Sakai City Museum. (From: McKelway, *Capitalscapes*. Figure 6.4)

Nowadays, nothing remains of Hideyoshi's palace apart the *Hiunkaku*, the “Pavilion of the Flying Cloud”, which was moved to Nishi Hongan-ji Temple<sup>418</sup>, and two contemporary images, the first one in the Mitsui Bunko collection and a second one in the Sakai City Museum.<sup>419</sup> A mere seven years after Jurakudai's completion it was dismantled (1595). Hideyoshi had then a new castle built in Fushimi (1594), south-east of Kyoto to where he moved after his retirement.

Fróis' reports cover most of these events, since the construction of Jurakudai, to the precise description of Emperor GoYōzei procession, going through the rearrangements made to the city and the creation of the *Odoi*. This study will forgo the urban transformations in Kyoto and rather focus on the description of Jurakudai and the daimyos and courtiers' gardens. Not all descriptions will be transcribed as preference will be given to the most complete ones.

According to Fróis, the first thing Hideyoshi did in Kyoto “was to order the building of another palace for himself, a fortress and fabrics without comparison and superior to the ones in Vozaka<sup>420</sup>”.<sup>421</sup> At the time, Kyoto was divided in two almost independent cities. The northern “Upper Capital” (kamigyō) and the southern “Lower Capital” (Shimogyō). The urban blocks of the “Lower Capital” comprised primarily merchants, artisans, sake brewers, pawnbrokers, and moneylenders, while those of the “Upper Capital” included courtiers and samurai and were bordered by the great houses of the city's military elite.<sup>422</sup> Hideyoshi determined to make his house in the “Upper capital”, according to Fróis, already located “outside Miaco<sup>423</sup>, slightly deviated from the houses of Dairi<sup>424</sup>, in some flat fields of great views.”<sup>425</sup> In another extract, he adds that this palace was constructed specially to host the revival of

<sup>417</sup> McKelway, 179–183.

<sup>418</sup> Nitschke, *Japanese Gardens*, 122.

<sup>419</sup> McKelway, *Capitalscapes*, 170.

<sup>420</sup> Referring to Osaka city

<sup>421</sup> Fróis, *Historia de Japam*, 1983, IV:224.

<sup>422</sup> McKelway, *Capitalscapes*, 7.

<sup>423</sup> Referring to Kyoto

<sup>424</sup> Referring to the Imperial Palace

<sup>425</sup> Fróis, *Historia de Japam*, 1983, IV:224.

the imperial progress tradition (fig. 27), a prestigious event that had been lost in time and which was meant to greatly raise Hideyoshi's reputation as a refined man of high society.<sup>426</sup> And so, he had his palace decorated with:

*“silver pillars and iron gates. And among innumerable gilded chambers, he ordered one to be especially built [for the emperor] with his dais, ornamented with many gold and silver reliefs and their own gardens called nivas<sup>427</sup>, which are very interesting and of great cleanliness and repair”.<sup>428</sup>*

*“it has great buildings with many floors that, together with its surrounding fortress, stand out from all the other palaces. Its walls are entirely made of stone, and despite being of dry masonry, are so well executed that appear as if made of stone and lime. Its moat is of such width and depth that it has more than three fathoms<sup>429</sup> of water. And in both, the walls and the moat, one sees nothing more but cleanliness and freshness”.<sup>430</sup>*

According to Fróis, after the construction of Jurakudai, Hideyoshi determined to reorganized the entire “Upper Capital” and transform it into the most sumptuous city one could ever plan in Japan. For this, he destroyed almost everything that was there and divided the empty lands according to his will between the various Lords of Japan. Each one of them was responsible for the construction of a new household for their families in accordance with Hideyoshi's pre-determinations. According to Fróis, these households were homogeneous to a certain degree, following some kind of masterplan designed for the whole city.<sup>431</sup> And so, between several details concerning their architecture, Fróis tells us that:

*“Customary, all of them have their own patios and yards arranged with several kinds of stones, flowers and trees that they especially selected for this purpose. For example, trees must not produce any kind of fruit. Those elements are used to highlight some places and are intended to reproduce nature in a way that they do not seem artificial. Just like their tanks or their natural springs which are wonderfully pleasant, and more appreciated the less they seem artificial and the more they resemble nature. And in these gardens, that they call nivas, there is no grass or fruit trees since they are considered something vile and inadequate”.<sup>432</sup>*

These descriptions do not bring anything new regarding the general appearance of Jurakudai. They speak of a sumptuous large-scale fortress surrounded by an impressive wall and a moat. It is likely that Fróis never entered this palace, as his descriptions are only precise until they reach the barrier of the surrounding walls. The references from inside are vague and probably based just on stories and rumours.

Nevertheless, Fróis still tells us about a garden attached to a room especially created for the imperial visit. He calls it a ‘niva’, meaning *niwa* (see subchapter 4.1 and section 4.3.2), a term used in the ancient times to refer to a kind of flat and open garden that was also used for events to take place. In

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<sup>426</sup> Fróis, *Historia de Japam*, 1984, V:68.

<sup>427</sup> Referring to *niwa*, meaning a garden.

<sup>428</sup> Fróis, *Historia de Japam*, 1984, V:68.

<sup>429</sup> In Portuguese “*braça*”. One *braça* measures 184 cm. Barroca, “Medidas-Padrão Medievais Portuguesas.”

<sup>430</sup> Fróis, *Historia de Japam*, 1984, V:314.

<sup>431</sup> Fróis, V:311.

<sup>432</sup> Fróis, V:313–314.

this specific context, it probably refers to the traditional pond gardens of the Heian period (see section 4.3.2) where shamanistic rituals, boating parties and poetry competitions were supposed to occur. These events that occurred in the gardens were considered the pick of the Heian culture and part of its state of lost glory that Hideyoshi sought to return to the city as its rightful rescuer.

As already mentioned, according to Hideyoshi's will, all the nobleman and daimios had a *niwa* as their gardens. Few things are mentioned regarding the gardens general design and/or of scale, nevertheless the elements mentioned strongly resemble the water-and-stone garden (see section 4.3.1) or even a pond-garden (see section 4.3.2) of the Heian period. These gardens were meant to have several kinds of stones, flowers, trees and water which were selectively located to emphasize some places over others. The entire space was clearly intended to look as natural as possible while fruit trees were considered inappropriate. These characteristics clearly go back to ancient theories of garden planning, when nature was used as a model and the garden elements were intended to look as natural as possible – an attitude that is clearly in contrast with the one found in the gardens of *Cobussama* (see subsection 5.2.2.4) described 20 years earlier, where the vegetation was dense and the trees artificially pruned to look like bells and towers.

They seem to strictly mirror the ancient concepts, and it is clear that there was something nostalgic about them, as they were part of a well thought plan based on the longing idea of a magnificence past.

## 5.2.3 Unidentified gardens

### *5.2.3.1 Unidentified temple in Nara*

In a letter of 1571, Gaspar Vilela described an unnamed temple in Nara. The description is focused on the garden with only a few details about its architecture and history, making it impossible to identify the temple he has visited. The most promising clue is the fact that, according to Vilela, the emperor's brother was the abbot of the temple at that time. Nevertheless, no information was found about a temple in Nara whose line of abbots has been connected with the imperial family or about a brother of Emperor Ōgimachi (emperor's reign: 1557-1586) who dedicated his life to Buddhism.<sup>433</sup>

About the temple itself, Vilela reported:

*“(...) it had a high fence surrounded by many pines and cypresses trees. It had a pleasure house the size of a large room, [which was] entirely covered with a type of wood already mentioned before, named Maça, which is very white. The panels of the house were all covered with a diversity of paintings, the mats were opulent and new, and everything was remarkable in its magnificence. There was a door that when opened revealed a large garden with a handmade island and a large pond of water in its center, which was a stone's throw long. Around the island there were some trees half dead, half alive, which looked more like something painted than planted. The water of the pond was brought through underground*

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<sup>433</sup> It is also possible that Vilela might have misunderstood the family ancestry of the temple's abbot, a type of mismatch that was actually common at the time due to several plausible reasons: Japan was politically organized in a strange way for the Portuguese eyes, language difficulties could increase the number of misunderstandings.

*pipes and was very clear and fresh, with many fish, and on the water, mallards and colorful waterfowl, ornaments, and stones of various colors. The monastery would have had about fifty monks. I did not see anything else in this house, nonetheless, because it was of such an important person it would be expected it had more than it seemed to have.*<sup>434</sup>

The garden described seems to be a typical pond garden of the Heian period – its main feature is a central non-natural pond with an island surrounded by what sounds like sparse vegetation. The cypresses are probably hinoki false cypress (*Chamaecyparis obtusa*) or sawara false cypress (*Chamaecyparis pisifera*), both usually used in Japanese gardens and parks, and the pines, probably native species of pines such as japanese red pine (*Pinus densiflora*), japanese black pine (*Pinus thunbergii*) or japanese white pine (*Pinus parviflora*).<sup>435</sup>

Focusing on the garden itself, it should be noted that a latent scenic quality of its design is implicit in the description of the trees, which were ‘*half dead, half alive*’, and ‘*looked more like something painted than planted*’. This reference of a garden that looks like a painting directs us to the artistic garden movement of the Muromachi period, which was strongly influence by Chinese painting (see subchapter 4.5). Furthermore, the specific use of trees which were half dead half alive clearly evoke a sense of gloom and subtle profundity in a beauty that lives side by side with imperfection and harsh reality. These qualities are usually linked with the spirit of the *wabi/sabi*, an artistic movement that became popular during the Muromachi period, which, regarding Japanese garden trees (*niwaki*), is usually expressed by the creation of an atmosphere of melancholy through the pursuit of features such us gnarled trunks that were bent and buckled by the wind, widespread branches, and interesting outlines, in an attempt to suggest trees that grew exposed to rough natural conditions. What is exactly the case found in this garden description. And so, both these characteristics, its scenic quality and the specify pruning of the trees, suggest that the garden was under the influence of the Muromachi period artistic trends.

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<sup>434</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 325.

<sup>435</sup> Shinkokai, *Garden Plants In Japan*.

## 6. Conclusion

Garden design in Japan is an important art form that has been refined for more than 1000 years. After all, the oldest garden planning text in the world is the Japanese book *Sakuteiki* which was written in the mid-to-late 11<sup>th</sup> century. Since then, gardens have evolved into a variety of styles with different purposes that embody native values and Japanese cultural beliefs. This evolution has been widely studied, by both, Japanese and foreign experts, resulting in a wide body of knowledge on Garden Art and Historical Heritage. The findings of the present work confirm that the selected Jesuits writings contain substantial information on Japanese garden art, materialized in the description of 16 gardens in Nara and Kyoto, and more five general descriptions of gardens, unbounded to a concrete location. As already mentioned, this research is part of a wider project called “Portuguese descriptions of gardens and landscapes in Japan”. The project was founded by Kajima Foundation and started with the axiom that the oldest documents referring to Japanese gardens in Europe are the Portuguese Jesuits’ sources.

It should be noted that although the Portuguese “*Historia de Japam*” and “*Cartas*” have long been recognized as reliable sources of information to study the 16<sup>th</sup> and 17<sup>th</sup> century Japan, this was the first time they were used to study Japanese art history and garden heritage. By comparing the description found with the data produced in Japan, it was proved that the Jesuits’ sources are of the upmost interest and contribute to the field with supplementary information about the 16<sup>th</sup> century Japanese garden.

Overall, the Jesuits admired the Japanese garden. They praise its beauty, pleasant and enjoyable atmosphere, but especially the order and cleanliness of its grounds and the intricacy of its design. From the sixteen described places found, only one temple in Nara was not identified, the others are the following: [1] Shinto sacred woods, ponds and springs: Kasuga Taisha Shrine, Kōfuku-ji Temple and Kiyomizu-dera Temple; [2] Pond garden (*Shindenzukuri* gardens and other associated styles): Kinkaku-ji Temple, Honkoku-ji Temple, Hosokawa Harumoto’s palace, Ryōan-ji Temple and unidentified Temple in Nara; [3] Dry landscape gardens (*karesansui*): Daitoku-ji Temple, Tamukeyama no Hachiman Shrine and Mount Hiei’s temples; [4] Unknown garden’s style, whose described characteristics are not comparable to any of the garden styles previously studied: Nijō Goshō Palace; and finally [5] short garden references with too little information to justify its classification: To-ji Temple, Tōfuku-ji Temple; Jurakudai palace and Kyōto Goshō Palace.

From these, some of them are already extinct, ruined by war and the consecutive shifts of political power, which, at some point, made their owners fresh rivals of the government. These are Hosokawa Harumoto’s palaces, Nijō-Goshō Palace, Honkoku-ji Temple and Mount Hiei’s Temples. Jurakudai Palace is also already extinct; nevertheless, in this case, it was dismantled under the instructions of its founder, Toyotomi Hideyoshi, the second great unifier of Japan. The remaining 10 places survived but were still not free from the ravages of politics and time. Natural disasters, wars and fires, associated with progressive erosion of financial resources and political influence led various temples into ruins at some point of their history. The most dramatic example is Kōfuku-ji Temple which, due to lack of

financial and political support, is now under major renovations, after a catastrophic fire that already happened in 1717. Similar situations are for example Tōfuku-ji Temple and Ryōan-ji Temple, whose gardens were renovated or even redone in an up-to-date design. Tamukeyama-no-Hachiman Shrine's still exists; nevertheless, the dry landscape garden reported in its grounds has completely disappeared.

The garden elements that most often lasted in time are: [1] topographic elements such as hills and pond; [2] specific vegetation when well-kept and/or well adapted to the ecological conditions of the environment. Examples of this are the pine trees on the islets of *Kyoko-chi* pond at Kinkaku-ji's, the waterlilies of *Oshidoridera* pond at Ryōan-ji, the woods of pine trees and cryptomerias at Kasuga Taisha; [3] human constructions such as the Golden Pavilion and the *Ryumon Taki* waterfall at Kinkaku-ji Temple, the stone lanterns of Kasuga Taisha Shrine, the gilded brass lanterns of Tamukeyama no Hachiman Shrine, the wooden stage and the holly spring (*Otowa no taki* waterfall) at Kiyomizu-dera Temple and the five-storied pagoda at To-ji. By analysing what is resilient on the landscape we learn which solutions work better, and become able to design better solutions for the future.

Coupled with the literary review, we can conclude that the gardens' descriptions recurrently repeat fragments of information of general knowledge about the gardens they describe. This fact is interpreted here as a corroboration of the veracity and accuracy of the Jesuits descriptions, which leaves us with a question: what are those garden elements sometimes referred to by the Jesuits that do not couple with the literature review?

In fact, here and there the Jesuits' texts highlight specific garden elements that are seldom recognised, often absent, or even ignored when talking about Japanese gardens of the 16<sup>th</sup> century. Starting with the presence of animals in gardens, colourful waterfowl<sup>436</sup> is often reported as an important garden element associated with the gardens' ponds. On this topic Fróis reports that Ashikaga Yoshimitsu used to send people to remote and strange realms to fetch "*a large and diverse number of water birds (...) just for ornament and splendour of the same pond*"<sup>437</sup>. According to another passage, at Nijō Gosho Palace, Oda Nobunaga ordered the construction of a "*very beautiful and large moat with drawbridges where he placed different kinds of birds in the water*"<sup>438</sup>. As for Honkoku-ji, Vilela wrote that there were waterfowl on the pond "*in which it seems that nature wanted to show off its beauty, in the way it painted them in various colours*"<sup>439</sup>, just to mention a few examples. According to Kuitert and McKelway, animals, such as turtles<sup>440</sup>, peacocks, swans, mandarin ducks and other waterfowl, are usually depicted in paintings of pond gardens<sup>441</sup> and moats<sup>442</sup>, nevertheless, there is

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<sup>436</sup> Vilela, "Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571," 1997, 320.

<sup>437</sup> Fróis, *Historia de Japam*, 1981, II:29–30.

<sup>438</sup> Fróis, II:243.

<sup>439</sup> Vilela, "Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571," 1997, 321.

<sup>440</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 12–13.

<sup>441</sup> Kuitert, 17–18.

<sup>442</sup> McKelway, *Capitalscapes*, 174.

the question if they are just “a final touch of auspicious imagery”<sup>443</sup> or a real element of the garden. The data collect suggests that at least during the 16<sup>th</sup> century waterfall was an element of the garden. Another similar example is the depiction of birdcages. Although these are sometimes represented in illustrated narrative scrolls<sup>444</sup>, they are hardly, if ever acknowledge as a garden element. Vilela, however, reports that at Honkoku-ji Temple “*Birds [in their cages] were singing around the porch, which was fully graced by their presence*”<sup>445</sup> and, in another passage, that “*the melody of these birds filled the garden with a pleasurable atmosphere that adorned it very much, especially when their cages were out of sight, and it looked as if they were freely singing in Nature*”<sup>446</sup>. The presence of fish in the ponds, probably referring to the famous Japanese Koi carps, is also often reported. Focusing on the dry landscape gardens or *Karesansui*, ground-breaking data also arises. First of all, the Jesuits sources make it clear that the *Karesansui* gardens, generally acknowledged as the Zen garden per excellence, were not exclusive to Zen Temples as waterless gardens figuring stone arrangements were described in the grounds of Hachiman Shinto Shrine in Nara and in the grounds of the Temples of Mont Hiei (Tendai sect of Buddhism). Secondly, the documented fondness for the selection of flowery plants at *Karesansui* gardens is again something atypical as, according to the literature review, plantation was meant to be as sober and frugal as possible and preference was given to evergreen plants. Fróis, however, tells us that at Daitoku-ji’s *Karesansui* garden “*there were many roses and flowers, adequate to the seasons so that all-year-round, one or the other, were blooming and green*”<sup>447</sup>. Other analogous examples are to be found in the descriptions of the gardens of Mount Hiei’s Temples by Vilela and the garden of Tamukeyama no Hachiman Shrine in Nara by Almeida. This information actually converges with Kuitert’s opinion that the evergreens that prevail at present in the medieval small dry landscape gardens are the legacy of later times, following the preferences of garden designers of the seventeenth and later centuries, and are not the original choice of plant material, which used to be much more colourful.<sup>448</sup> Finally, the last oddness is the description of bonsai like plants “*inserted into the stone cavities*”<sup>449</sup>. According to the various authors, these plans could be of a wide variety of greenery and flowers such as “*small and twisted cypresses*”<sup>450</sup>, many roses<sup>451</sup>, “*small trees, herbs, many singular daisies and other flowers*”<sup>452</sup>. Nowadays, there is no *Karesansui* garden with any kind of vegetation inserted into their core stone cavities. This idea together with the reported love for flowery plants at *Karesansui* gardens are ground-breaking thoughts, that bring it to question what was the actual layout of such a garden in the medieval period and should be further studied to arrive to a final conclusion.

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<sup>443</sup> McKelway, 174.

<sup>444</sup> Nitschke, *Japanese Gardens*, 55.

<sup>445</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 321.

<sup>446</sup> Vilela, 320.

<sup>447</sup> Fróis, “Doutra do padre Luis Fróes do Miáco, pera os irmãos da Índia a.27.de Abril, de. 1565.,” 183.

<sup>448</sup> Kuitert, *Themes in the History of Japanese Garden Art*, 92.

<sup>449</sup> Fróis, “Doutra do padre Luis Fróes do Miáco, pera os irmãos da Índia a.27.de Abril, de. 1565.,” 183.

<sup>450</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 324.

<sup>451</sup> Fróis, “Doutra do padre Luis Fróes do Miáco, pera os irmãos da Índia a.27.de Abril, de. 1565.,” 183.

<sup>452</sup> Vilela, “Carta do padre Gaspar Vilela de cousas de lapão, pera os padres do convento de Avis em Portugal, de Goa aos 6.de Outubro de 1571,” 1997, 166.

Another key thing to remember is that within the Jesuits reports there are 5 passages that describe gardens that no longer exist. Among these, two of them stand out for their uniqueness as they detail the private gardens of Hosokawa Harumoto and Ashikaga Yoshiteru, two important political figures of the Muromachi period. According to Kuitert, no garden from the military elite of this period has survived the vagaries of time, leaving their design broadly open to question. Therefore, these two passages are of the utmost importance. Surprisingly, these descriptions refer to gardens densely planted with pruned trees whose shapes challenge classic principals that determined that gardens should reproduce the models of Nature. Here three were “*created and cultivated with such artistry, that some looked like bells, others like towers and so on between various shapes*”<sup>453</sup>. It was not found within the literature review an account of such thing.

All things considered, it is proven by this work that the Jesuits sources contain noteworthy paragraphs that should definitely be considered by garden art historians when researching the 16<sup>th</sup> century Japanese garden. Often, they refer to not so discussed or even unknown garden elements which suggests that its diversity was in fact wider and vaster than what it is generally acknowledge. In a word, the Jesuits sources definitely open new lines of investigation that crossed with other sources of information, could lead to new discoveries on the theme.

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<sup>453</sup> Fróis, *Historia de Japam*, 1981, II:25.

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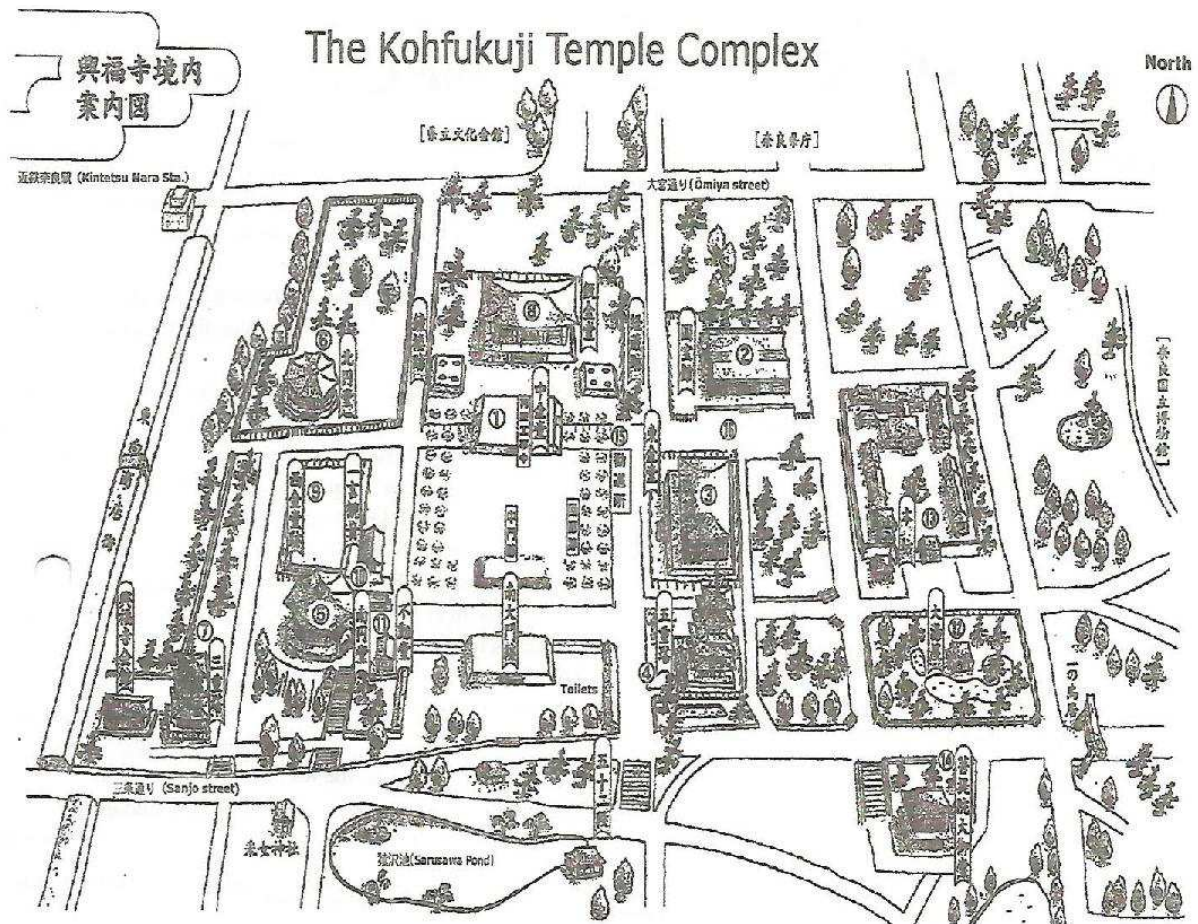
## 1. Annex



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| Annex 1.10   Ryōan-ji Temple's Brochure.....                    | p. XXXII  |

Annex 1.1 | Kōfuku-ji's Brochure 1/3



- |   |   |
|---|---|
| 1 Chūkondō (Central Golden Hall) under reconstruction | 9 Saikondō Ato (Western Golden Hall Foundation) |
| 2 Kokuhōkan (National Treasure Museum)                | 10 Hitokoto Kannon Hall                         |
| 3 Tō'endō (Eastern Golden Hall)                       | 11 Fudō Hall                                    |
| 4 Gojū no Tō (Five-Storied Pagoda)                    | 12 Ōyuya (Great Bath House)                     |
| 5 Nan'endō (Southern Octagonal Hall)                  | 13 Honbō (Temple Office)                        |
| 6 Hokuendō (Northern Octagonal Hall)                  | 14 Bodaiin Ōmidō Hall                           |
| 7 Sanjū no Tō (Three-Storied Pagoda)                  | 15 Kanjinsho (Fund-raising Office)              |
| 8 Karikondō (Temporary Golden Hall)                   | 16 Visitor Parking                              |

## The Kōfukuji Temple Complex

### The History of Kōfukuji

The origins of Kōfukuji date to the eighth year of the reign of Emperor Tenji (669 CE) when Kagami no Ōkimi, consort of the statesman Fujiwara no Kamatari, established a temple at the family estate in Yamashina Suehara (in modern-day Kyoto prefecture) to pray for Kamatari's recovery from illness. This early Fujiwara tutelary temple was initially known as Yamashina-dera. In the temple, Kagami no Ōkimi enshrined a Shaka triad (Śākyamuni, the historical Buddha, along with two attendant Bodhisattvas) that had originally been commissioned by Kamatari. A few years later, the temple was moved to Umayasaka in Nara prefecture, and re-named Umayasaka-dera.

Following the establishment of the capital at Nara (traditionally called Heijō-kyō) in 710, Yamashina-dera relocated to its present location in a central block of Nara City. The temple, now called Kōfukuji, grew rapidly in size and wealth under the patronage of successive emperors and empresses, as well as continued support from members of the powerful Fujiwara clan. It developed a particularly close connection with the "Northern" branch of the Fujiwara family, under whose sponsorship the temple gained considerable wealth and power. Kōfukuji ranked as one of the "Four Great Temples" of the Nara Period (710-784), and one of the "Seven Great Temples" of the Heian Period (794-1180).

During the Heian Period, Kōfukuji exercised virtual control over Kasuga Shrine, and became the dominant political power in Yamato Province. In the Kamakura (1185-1333) and Muromachi (1336-1573) Periods, the Shogunate appointed Kōfukuji the "protector" of the province of Yamato, but the resources of the temple eroded steadily over the course of the 15<sup>th</sup> and 16<sup>th</sup> centuries. In 1600, Tokugawa Ieyasu (1543-1616) attempted to revive Kōfukuji as a purely religious establishment through an annual endowment of over 21,000 *koku* of rice, which made possible the renovation and reconstruction of many temple buildings.

Kōfukuji was severely affected by the anti-Buddhist policies of the early years of the Meiji Era, at which time Kasuga shrine became independent under the government ordinance forcing the separation of Shinto shrines and Buddhist temples. The majority of Kōfukuji's property was confiscated during this period, but the temple managed to recover and continues today as a head temple of the Hossō Sect.

### The Religion of Kōfukuji

Kōfukuji is one of the two head temples of the Hossō ("Characteristics of Phenomena") Sect of Buddhism. The Hossō Sect is also known as the Yuishiki ("Representation-only" or "Consciousness-only") School. Its teachings were first brought to China from India by the Tang Dynasty monk Genjō (Ch. Xuanzang, 602-664), whose travels were later fictionalized in the famous Chinese novel, *The Journey to the West* (Ch. *Xiyōuji*). Genjō transmitted the Hossō teachings, as found in the *Treatise Establishing the Doctrine of Representation-Only* (J. *Jōyūshikaron*), to his disciple Jion Daishi (Ch. Cien Dashi, 632-682), who is considered the founder of the Hossō School in China. The teachings of Jion and his successors were introduced to Kōfukuji by the monk Genbō (d. 746), who studied in China from 716-735.

### Annual Services and Festivals at Kōfukuji

February, on Setsubun Day: Demon-Expelling Ceremony; Eastern Golden Hall.

February 15: Nirvana Ceremony (Commemorating the Death of the Buddha); Main Office Complex.

March 5: Memorial Ceremony for Genjō; Main Office Complex.

April 8: Buddha's Birthday Ceremony; Southern Octagonal Hall.

April 17: Life-Releasing Ceremony; Hitokoto Kannon Hall.

April 25: Monju (Mañjuśrī) Ceremony; Eastern Golden Hall.

Third Friday and Saturday of May: Takigi Noh (Performance of Noh Drama); Former Site of Southern Main Gate.

July 7: Benzaiten Festival; Three-Storeyed Pagoda.

October 17: Daihannya Ceremony; Southern Octagonal Hall.

November 13: Memorial Ceremony for Jion Daishi; Karikondō (Temporary Golden Hall).

### Association of Friends of Kōfukuji

The Association of Friends of Kōfukuji is composed of members who wish to develop a closer relationship with the temple, and strengthen their ties with the Buddhist tradition. Members receive complimentary passes to exhibitions, issues

## Annex 1.1 | Kōfuku-ji's Brochure 3/3

of the temple newsletter, and invitations to the annual ceremonies and events at the temple. If you are interested in joining, please contact the temple for further information. Annual dues are ¥3000.

### Lecture Series on Buddhist Culture

Specialists in various subjects related to Buddhism and Buddhist Art are invited to the temple on a regular basis to speak on their areas of expertise. Lectures are held on the second Saturday of every month in the Kohfukuji Meeting Hall, beginning at 1 pm. The lectures are free of charge, and all are invited to attend. (Lectures are in Japanese only.)

### The Kohfukuji National Treasure Museum

The Kohfukuji National Treasure Museum was built to house the various statues, paintings, books, artifacts, and historical documents that have been designated National Treasures or Important Cultural Properties. Completed in 1959, the Museum seeks to foster a deeper understanding of Buddhism and a heightened appreciation of Buddhist material culture among members of the general public. Besides the permanent displays, which include such world-famous pieces as the Dry-lacquer Ashura Image, and the head of Yakushi Nyorai (Skt. Bhāiṣajyaguru Tathāgata), there is also a special exhibition that changes three times a year.

| Admission Fees  | Adult                                     | Student                                      |                     |
|---|---|--|---------------------|
|   | [University student]<br>[College student] | [Senior High School]<br>[Junior High School] | [Elementary School] |
| Adult [National Treasure Museum]                                    | ¥600                                      | ¥500   | ¥200                |
| Group of 30+ [National Treasure Museum]                             | ¥500                                      | ¥400   | ¥150                |
| Combined Ticket [National Treasure Museum<br>· Eastern Golden Hall] | ¥800                                      | ¥600   | ¥250                |

### The Central Golden Hall

According to historical documents, the construction of the original Central Golden Hall was begun in 710 at the behest of Fujiwara no Fuhito, and completed in 714. The most recent building - a temporary structure erected in 1819 - had suffered such extensive damage due to rain and warping timbers that it had to be demolished completely in the year 2000. In order to halt the deterioration of the icons, they have been moved to a Karikondō ("Temporary Golden Hall") erected immediately to the north of the Central Golden Hall on what was once the site of the Lecture Hall. These images include the principal icon, a statue of the historical Buddha Śākyamuni, as well as images of Yakuō Bosatsu and Yakuō Bosatsu (Skt. Bhāiṣajyarāja Bodhisattva and Bhāiṣajyasamudgata Bodhisattva, both Important Cultural Properties), and of the Shi Tennō (Four Heavenly Kings, Important Cultural Properties).

The Central Golden Hall is currently being rebuilt based on plans of the Nara-period original, and is slated for completion in 2018.

### The Eastern Golden Hall (National Treasure)

There were originally three "Golden Halls" at Kohfukuji that took their names from their location vis-à-vis each other within the temple complex. The original Eastern Golden Hall was built at the behest of Emperor Shōmu in 726 to ensure the recovery from illness of his aunt, Retired Empress Genshō. The current building dates to 1415. Enshrined within it are images of Buddha Master of Medicine (J. Yakushi Nyorai, Skt. Bhāiṣajyaguru Tathāgata, the principal icon, and an Important Cultural Property), Nikkō Bosatsu and Gakkō Bosatsu (Skt. Sūryaprabha Bodhisattva and Candraprabha Bodhisattva, both Important Cultural Properties), Monju Bosatsu (Skt. Mañjuśrī Bodhisattva, a National Treasure), Yuima Kōji (the Layman Vimalakīrti, a National Treasure), the Shi Tennō (Four Heavenly Kings, National Treasures), and the Junjū Shinshō (Twelve Divine Generals, National Treasures). This building is open to the public seven days a week, from 9 am to 5:00 pm.

### The Five-Storeyed Pagoda (National Treasure)

The Five-Storeyed Pagoda was originally built by Empress Kōmyō in 730. The current building is a reconstruction completed in 1426, and is the second highest pagoda in Japan, with a total height of 50.1 meters. Enshrined around the central pillar on the first story of the structure are a Yakushi triad (to the east), a Shaka triad (to the south), an Amida triad (to the west), and a Miroku triad (to the north).

## Tamukeyama Hachimangu Shrine

Tamukeyama Hachimangu Shrine, the first branch of Usa Hachimangu Shrine in Oita, Kyusyu was established in 748AD in order to protect Todaiji Temple. Up to Meiji Period, it was called Todaiji Temple Hachimangu Shrine. Due to the separation of Buddhism and Shintoism, it was named Tamukeyama Hachimangu Shrine after the site where it stands now.

The first place was in the southern part of Riharagu. Then it moved to the eastern side of Kagami Ike near Daibutsu-den. In Kamakura period, in 1250AD, the current buildings were built by Hojo Tokiyori on the site of Todaiji Senjuin.

In the one hundred poem by one hundred poets, Japanese traditional cards, there is a poem composed of this shrine by Sugawara Michizane (the deity of learning) :

"This trip, the scene of maple leaves is so beautiful that I cannot offer nusa (offerings to God). Please receive the splendor of colored maple leaves on Mt. Tamuke as God likes."

In Japanese, "Kono tabi wa Nusa mo toriae zu Tamukeyama Momiji no nishiki kamino manimani"

The stone chair on which the poet wrote the poem is still here as Suga Ko Koshikake No Isu(stone chair). The stone is widely believed as a stone for academic achievement.

### Enshrined deity

In the main shrine emperor Ojin, Hime Okami, emperor Chyuai and empress Jingu, and in Wakamiyaden emperor Nintoku are worshiped.

### Festivals

#### Tegaie

Tegaie is a festival held on the fifth of October every year. This festival stemmed from the Todaiji Tegai Mon through where the shrine's sacred object was moved from Usa in Oita. Tegai means to take advantage of any harm. On the festival day there are Mikoshis(portable shrines) carried on ones shoulders from the gate. However the Mikoshi is now carried by children at the Tegai Mon due to some circumstances such as traffic conditions.

#### Otaeusai

Otauesai is on the third of February(the eve of the first day of spring).

## Annex 1.2 | Tamukeyama Hachiman Shrine's Brochure 2/2

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This is a traditional shrine ritual of rice-planting accompanied with an Utai chant.

### Treasures

Keidaicha(a shrine within the precinct) built in Edo period  
a prefectural designated cultural property

Sumiyoshisha Honden(the main shrine) built in Nara period  
an important cultural property

Treasre House and Azekura-style(log cabin) built in Nara period  
an important cultural property

Karakura (an ornamental saddle)made in Kamakura period  
a national treasure and an important cultural property

Bugakumen ( masks worn by bugaku dancers) made in Heian period and other periods)  
an important cultural property

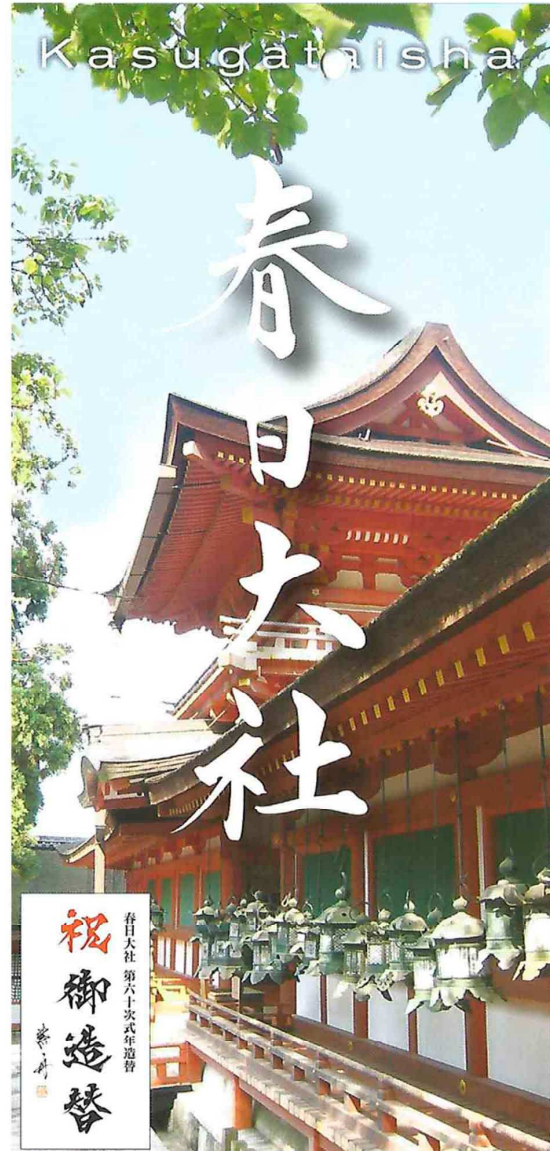
Koma Inu(a pair of stone carved garden dogs)made in Kamakura period  
an important cultural property

There are altogether 33 national and prefectural designated cultural properties.

postal code: 630-8211

address: Naraken Narashi Zoushicyo Tamukeyama 434

telephone number: 0742-23-4404

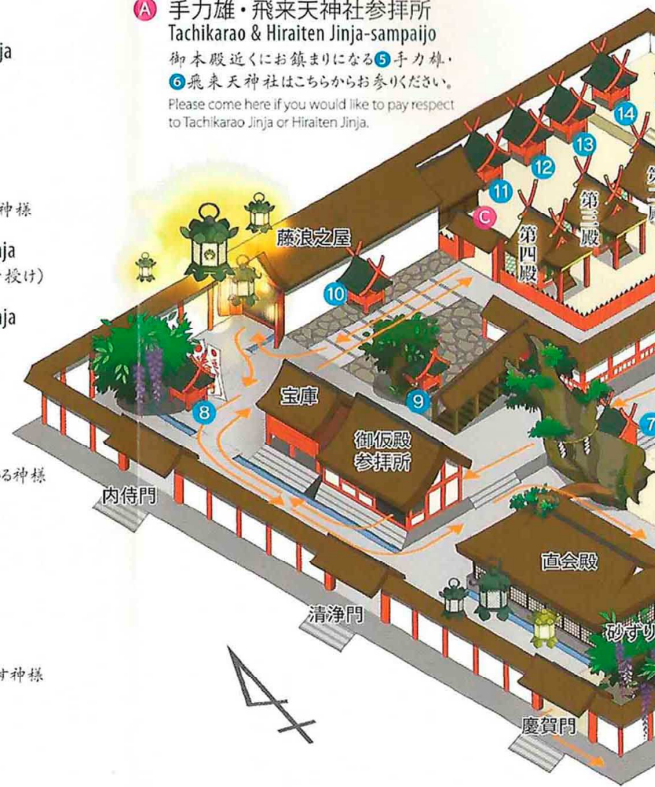


- 1 井栗神社 いぐりじんじや Iguri Jinja  
安産の神様
- 2 穴栗神社 あなぐりじんじや Anaguri Jinja  
幸運を導いて下さる神様
- 3 辛櫛神社 からさきじんじや Karasakaki Jinja  
交渉をおまとめ下さる神様
- 4 青櫛神社 あおさきじんじや Aosakaki Jinja  
争いを解決に導いて下さる神様
- 5 手力雄神社 たちからおじんじや Tachikarao Jinja  
勇気と力の神様
- 6 飛来天神社 ひらいてんじんじや Hiraiten Jinja  
空の珠の安全をお守り下さる神様
- 7 岩本神社 いわもとじんじや Iwamoto Jinja  
受験合格・和歌の神様
- 8 多賀神社 たがじんじや Taga Jinja  
延命長寿の神様で仕事の定運をお導きになる神様
- 9 風宮神社 かせのみやじんじや Kazenomiya Jinja  
生命を司り、罪・穢を清めるお祓いの神様(子授け)
- 10 椿本神社 つばきもとじんじや Tsubakimoto Jinja  
魔物をお祓い下さる神様
- 11 佐軍神社 さくんじんじや Sagun Jinja  
悪縁を断ち平穏をお守り下さる神様
- 12 杉本神社 すぎもとじんじや Sugimoto Jinja  
建物の高層階で生活する人々の安全をお守り下さる神様
- 13 海本神社 かいもとじんじや Kaimoto Jinja  
食の安全を守る神様
- 14 栗柄神社 くりからじんじや Kurikara Jinja  
出入りの門をお守り下さる神様
- 15 八雷神社 はちらいじんじや Hachirai Jinja  
雷の力(電話・通信・電気)で人々に幸せをもたらす神様
- 16 榎本神社 えのもとじんじや Enomoto Jinja  
無病息災で延命長寿の導きの神様

20年に一度 御仮殿特別参拝  
 (重文) 移殿 Utsushidono or Naishiden  
 貞観元年(859)創建  
 式年造替や修理に際して、神様を移すこと  
 から移殿(御仮殿)と言う。また古くは「内  
 侍殿(ないしでん)」と呼ばれ、春日祭の祈に  
 朝廷から登道された内侍(女官)のための社  
 殿でもあった。国宝の御本殿は現在式年  
 造替の工事が行われておりますので、大神様  
 は移殿に御遷座されておられます。  
 A place for storing figures of main deities during  
 restoration work.

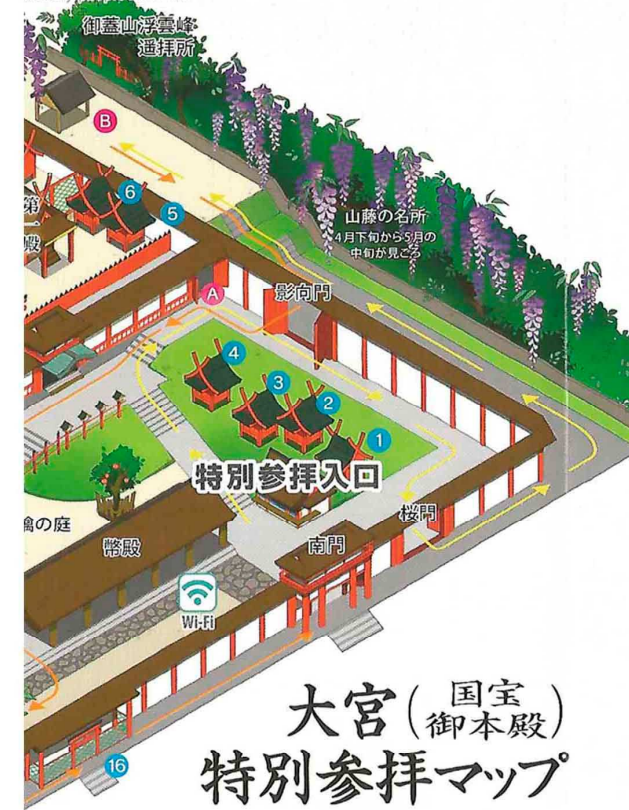
(B) 御蓋山浮雲峰  
 Mikasayama-Ukig  
 奈良時代の初め平  
 鏡命様が白鹿の背  
 御蓋山の頂上浮り  
 (768)に御本殿が  
 杖岡の神々様がお  
 祀りも禁足地として  
 現在も禁足地として  
 This is the place to pay  
 a forbidden mount.  
 establishment of the Sh

(A) 手力雄・飛来天神社参拝所  
 Tachikarao & Hiraiten Jinja-sampaijo  
 御本殿近くにお参りになる(5)手力雄・  
 (6)飛来天神社はこちらからお参りください。  
 Please come here if you would like to pay respect  
 to Tachikarao Jinja or Hiraiten Jinja.



所 禁足地  
 omine Yohaijo  
 守護のため、鹿島の武甕  
 尊に天降られた神蹟、  
 遷拜所。神護景雲2年  
 以前に、鹿島・香取・  
 なる神奈備として崇められ、  
 厳しく制限されている。  
 to the summit of Mt. Mikasa,  
 ordinary people since the

10年ぶりに開門  
 後殿(うしろどの)各社参拝所  
 Ushirodono Kakusha-sampaijo  
 後殿御門は明治維新以来長く閉ざされたままになって  
 いましたが、第60次式年造替機におよそ140年ぶ  
 りに開門することになりました。御本殿の真後ろにあるお  
 庭、後殿には災難厄除けの霊験あらたかな神々様  
 (1-15)がお参りになっておりますのでお参りください。  
 This gate has been opened for the first time in these 140 years  
 and now you can come and visit the sub-altars of deities  
 against evils.



大宮(国宝)  
 特別参拝マップ  
 御本殿については裏面をご覧ください

(重文)  
 幣殿 Heiden 貞観元年(859)創建  
 3月13日の春日祭で勅使が御祭文を奉じられたり、御  
 神楽(みかぐら)の祈には、祭場となる重要な建物。通  
 常は参拝所として用いられている。  
 This is a hall of worship for people.

(重文)  
 直会殿 Naoraiden 貞観元年(859)創建  
 春日祭で勅使以下が直会(なおらい)の儀を行うところから  
 直会殿と称され、中世には法華八講(ほっけはつこう)という  
 法会が行われた。朝のお参り(朝参)はこの御殿で行われる。  
 A building for feasts and morning worship services.

(重文)  
 万燈籠再現 藤浪之屋 Fujinami-no-ya  
 春日大社は燈籠が沢山あることで有名で、三千基の燈  
 籠があります。2月の節分・8月14・15日の年3回行な  
 われる万燈籠神事を感じていただくと、重文の藤浪  
 之屋を開放しました。  
 This is a place to experience the atmosphere of the semiannual  
 lantern festivals, held at night several times in February and August.

砂ずりの藤 Sunazuri-no-fuji 樹齢800年  
 鎌倉時代に五摂家の一つ近衛家から献木されたと伝え  
 られている古木で、砂にすれるほど花房が延びることから砂  
 ずりの藤と呼ばれる。  
 This is the symbolic wisteria tree of the Fujiwara Clan, who first  
 built this shrine.

大杉 Ohsugi 樹齢1000年  
 日通り周囲7.94m、高さ23メートル。鎌倉時代の「春日権  
 現験記」には幼木の姿で描かれている。その根元から斜めに  
 伸びているのはイブキ(ビャクシン)で、直会殿の屋根に穴をあけ  
 てまで木を生かしているのは、春日独自の信仰によるものである。  
 This 1000-year-old cedar tree, growing straight into the building,  
 symbolizes our strong faith in the veneration of nature.

林檎の庭 Ringo-no-niwa  
 祭典の祈に神楽、舞楽など神事芸能が奉納されるお  
 庭。平安時代に高倉天皇がこの場所に林檎の木を  
 献木されたことからこの庭を古木、林檎の庭という。  
 There is an area for traditional dance and music with a native  
 Japanese apple tree growing on its ground.

Annex 1.3 | Kasuga-taisha Shrine's Brochure 2/2

### KasugaTaisha Shin-en Botanical Garden

The botanical garden is divided into three areas: Manyo garden, camellia garden, and wisteria garden. 80 percent of Manyo plants have been preserved since its opening in 1993, as the oldest national Manyo botanical garden. In the wisteria garden, 20 kinds, with about 200 wisteria trees, bloom in the end of April through the beginning of May like a huge flower wave.

### 春日大社 神苑 萬葉植物園

植物園内は、萬葉園・樟園・藤園に大きく分類され、特に萬葉園は昭和七年に国内最古の萬葉植物園として開園されて以来、歴史ある希少な萬葉植物の八割以上が、大切に育てられています。藤園は国内有数の藤の各所として有名で、春日大社の社紋とされている藤の花が二十品種、約二百本、毎年四月末から五月初旬に藤波のごく豪華に咲きそびえます。

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若宮の周辺には、人が生涯を送る間に遭遇する様々な難所をお守りくださる神々が15社お鎮まりにいます。ぜひ、この15社のお社とご縁を結ばれ、神々様のご神徳によって幸多き素晴らしい人生を歩み、すうご案内いたします。◎なお、若宮15社めぐりに希望の方は、夫婦大国社で受付をおまかせください。(受付時間 9時～17時)

|   |  |  |
|---|--|--|
| 1 若宮 Wakamiya<br>天押家根命様<br>正しい知恵をお授けくださる神様                            | 6 葛城神社 Katsuragi Jinja<br>一言主神様<br>心願成就の神様。一言(一つの祈願)を願えば叶えてくださる神様                | 11 紀伊神社 Kii Jinja<br>五十猛命様・大屋津姫命様・狹津姫命様<br>万物の生氣、命の根源をお守りくださる神様            |
| 2 一童社(三輪神社) Ichidosa (Miwa Jinja)<br>少彦名命様<br>子孫の繁栄、子供の無事成長をお守りくださる神様 | 7 三十八所神社 Sanjuhassho Jinja<br>伊弉諾尊様・伊弉册尊様・神日本磐余彦命様<br>正しい勇気と知恵をお授けくださる神様         | 12 伊勢神宮遷拜所(簀座) Isejingu<br>天照皇大神様・豊受大神様<br>天地の恵に感謝するところ                    |
| 3 兵主神社 Hyozu Jinja<br>大己貴命様<br>延命長寿をお守りくださる神様                         | 8 佐良気神社 Sarake Jinja<br>蛭子神様(えびす神様)<br>商売繁盛、交渉成立をお守りくださる神様                       | 13 元春日岡神社遷拜所<br>Moto Kasuga Hiraoka Jinja Yohajio<br>天児屋根命様比売神様の本宮を遥にお参りする |
| 4 南宮神社 Nangu Jinja<br>金山彦神様<br>金運をご守護くださる神様                           | 9 明恵上人解脱上人春日明神遷拜所<br>春日皇大神様・明恵上人様・解脱上人様<br>ひらめきの神様 Kasuganyoyujin Yohajio        | 14 金龍神社 Kinryu Jinja<br>金龍大神様<br>開運財運をお守りくださる神様。後醍醐天皇ゆかりの本宮                |
| 5 広瀬神社 Hirose Jinja<br>香稲織神様<br>お稲穂様とご同神で衣食住をご守護くださる神様                | 10 宗像神社 Munakata Jinja<br>奇跡島姫命様<br>諸事繁盛をお守りくださる、七福神の弁天様とも伺えらるる神様で、天河弁財天と伝えられている | 15 夫婦大国社 Meoto Daikokusha<br>奇跡島姫命様・須勢理姫命様<br>良縁・夫婦円満・福寿守護の神様              |

Jinja ; Jinja is quite unique to Japanese culture. There is no equivalent translation, but it is translated by the English word, "shrine" when needed.

春日大社は奈良に都が遷された今から千三百年程前、平城京鎮座のため、國譲りを達成された最勝の武神である武甕槌命様(鹿島神尊)を神山御蓋山(雲霧山)の浮雲峯に奉遷したのが始まりです。そして神護景雲三年(七六六)に御蓋山の中殿、現在御本殿が建った場所に四棟の神殿を造営され、第一殿に武甕槌命様、第二殿に建國を支えた大功のある武神の経津主命様(香取神尊)、第三殿に天照大神様(天照大神)が、第四殿に天児屋根命様の后神で愛に満ち、平安時代から江戸時代末まで天照大神様として信仰されてきた比売神様が鎮まりになり春日大社は創建されました。

このように春日大社は、四柱の偉大な神様を神聖な御蓋山の麓に一緒に祀り、そこから春日四所明神、そしてこの四柱の神様が御力を合わせられはじめて、世界の平和と日本の繁栄、そして国民の安寧をお守り下さる御神威を現されたことから春日皇大神様と尊ばれ多くの人々の崇敬をあげられました。そして平城京から長岡京に遷都されるまで、都の守護神として春日皇大神様を祀りする大原野神社が、また平安京には同じく吉田神社が創建されるなど、全国各地に奉られた三千社におよぶ春日の部分社、そして平安時代から奉祀され続けている境内の三千基もの燈籠は、春日皇大神様の厚い信仰の広がりを示しています。

当社は千古の森の緑の中に、色鮮やかな朱の御殿をはじめ諸社殿が在りてと変わらぬ社格で瑞々しく、姿々お鎮まりにいます。これは古代より二十年毎に斎行される式年造替によるものです。この式年造替では、御本殿をはじめ社殿の御修繕、御調度類の刷新、祭後の厳修が連綿と行われてきたが、これにより神々様の御神威があらたまり、日本人の信仰・伝統文化が培われてきたのです。

そして今も昔と変わらず三月十三日に行われる大宮の御祭で日本三大御祭のひとつに数えられる春日祭、そして十二月十七日を中心に行われる若宮の御例祭である春日若宮おん祭を始め、毎日朝夕の御神事など、年間二千二百回にも及ぶ祭典が行われ、日本の国はもとより、世界の平和、万民の幸福、そして其の幸福が祈り続けられているのです。

The Origin of Kasuga Taisha

Kasuga Taisha's origin dates back 1,300 years, when Takemikazuchi-no-mikoto, Japan's most powerful deity, was invited to the sacred peak of Mt. Mikasa, a beautiful mountain behind this site, after the transfer of the national capital to what is now Nara City in 710 A.D. The shrine grounds were completed with the four altars, that exist today, respectively for Takemikazuchi-no-mikoto, Futsunushi-no-mikoto, another deity of power working for nation-building, Amenokoyane-no-mikoto, a deity of wisdom and fortune-telling, and his wife, Himegami. She was revered as the Sun Goddess in the Middle Ages. With such an origin, Kasuga Taisha has always received ardent respect from the citizens around the nation, even after the center of government moved to Kyoto. The people's ardent faith can be seen everywhere as the grounds are filled with some 3,000 lanterns, stone or bronze, standing or hanging, all donated from worshippers since the Heian Period.

The vermilion shrine buildings stand out amidst the surrounding greenery as they have since ancient times, thanks to regular traditional reconstruction and restoration of shrine altars, buildings, and even furnishings. With numerous rituals, this is a place of prayers for peace and prosperity for everybody on earth.

影向の松と能舞台の鏡板

春日大社表参道一之鳥居に入った南側にある影向の松は、春日大明神が萬歳衆を舞わたと伝えられ、春日若宮おん祭の御渡り式では、田楽や猿楽などの芸能集団がそれぞれの芸能の一部を奉納する「松の下式」が行われる。能舞台の鏡板に描かれる松の木は、影向の松がその起源とされている。

Meoto Daikokusha

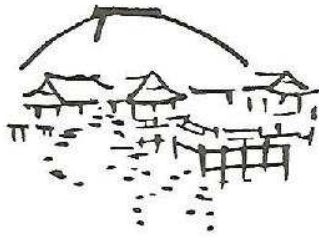
This is a shrine dedicated to the sacred couple of Daikoku, the god and goddess of commerce and happy marriage. People have a tradition of writing their wishes on wooden ladies and then copying them to the divine couple.

### 夫婦大国社

御祭神 大國主命様・須勢理比売命様  
日本で唯一ご夫婦の大国様をお祀りしたお社で、縁結び・夫婦円満・商売繁盛の神様として称えられ、古くより厚い信仰をあつめています。またこのお社には、女神様の持つ「おられる杓子にあやかった甲福杓子に祈願を記し奉納する風習があります。」

Wakamiya Jinja

Altar dedicated to the Deity of Wakamiya or Amenooshikumone-no-mikoto. The annual festival of Kasuga-Wakamiya-Onmatsuri has been held each year from December 15 to 18 continually since 1136. These religious rites, designated as Significant Intangible Folk Cultural Assets by the central government, include prayers for reducing the spread of epidemics or famines, as well as a gorgeous procession of people in traditional costumes.



### KIYOMIZU-DERA (Buddhist Temple)

Kiyomizu Temple is located at the splendid spot called Otowasan (Mt. Otowa), one of the Kyoto's Higashiyama (east mountains), commanding the grand panoramic view of the whole Kyoto City, the western mountains far away and the southern part of the city as well.

This temple was founded by Yenchin, the great priest, in the 8th century (780) and the present structures rebuilt in the 17th century (1633) consist of *Niomon* (two storied gate of the Deva Kings), *Sanjunoto* (three storied pagoda), *Shoro* (bell tower) and some others:

#### (1) HONDO (Main sanctuary)

is very unique among temple architectures and even a model of wooden buildings in our country. Specially wellknown are the so-called "*Kiyomizu no Butai*" — the peculiar stage of boarded floor with railings in front, firmly supported by the long artistic pillars and the refined *Iiwadabuki* roof (thatched with layers of cypress barks).

The temple is dedicated to KANNON BOSATSU (Avalokitesvara Bodhisattva, God of Mercy) or the incarnation of mercy and compassion.

Inside the temple are hung up many votive pictures (*Ema*) drawn by the artists in the Momoyama and Edo periods, one of which shows the conference in the early part of the 17th century between Japan and Holland on board the ship called "Goshuin Sen" (authorized trading ship at that time).

#### (2) OTOWA NO TAKI (Water falls)

Stepping down the stone-steps at the eastern side of the Main sanctuary, you come to the water falls widely known as OTOWA NO TAKI of pure water, streaming down incessantly thousands of year.

The name of the temple "KIYOMIZU", literally meaning "pure water" is adopted from this pure water.

The scenic Kiyomizu Temple also ranks first in Kyoto where we can fully enjoy cherry-blossoms in spring and mapleleaves in autumn.



En-musubi-no-kami-sama (Gods of love and relationships)

えんむすびの神さま

# Jishu-Jinja Shrine *-kyo mizu dora*



The inner shrine 本殿



The outer shrine 拝殿



The main gate 総門

Jishu-Jinja Shrine is the oldest shrine in Kyoto for gods (kami) of love and relationships (En-musubi). These gods have been centres of belief since ancient times. Today the shrine attracts visitors not just from Japan, but from all around the world - and is especially popular with those seeking fulfilment through new or renewed relationships.

Jishu-Jinja Shrine's history is older than the formation of Japan itself, and has its roots in an era about which little is known. The inner shrine, and the smaller shrines within the site are each dedicated to gods from Japan's early shinto religion.

The richly coloured inner shrine is made in the architectural style of the Nara period (around 1300 years ago), and is a shrine to the god Okuninushi-no-mikoto. The current buildings of the shrine were reconstructed by the Shogun Iemitsu Tokugawa in 1633. The inner shrine, together with the outer shrine, and the main gate to the shrine are designated World Heritage Sites, and nationally defined Important Cultural Properties.



Koiuranai-no-ishi (Love fortune stones)  
恋占いの石

On the path in front of the inner shrine can be found the famous Koiuranai-no-ishi (love fortune stones). Roughly ten metres apart, and standing around knee height, it is said that those able to navigate between the stones with their eyes closed will have their wish for love granted by the shrine's gods. Famous throughout Japan, the stones today receive visitors from all around the world. Recent analysis has found that the stones date from the prehistoric Jomon age, and it is thought that their original purpose was to attract gods to the shrine. During each matsuri (festival) it was hoped gods would be drawn to the stones, and remain by them.

To receive benefits from the gods, or to have them always in nearby benevolence, many visitors come to the shrine for its o-mamori good luck charms. The charms offer many specific protections in the field of relationships - and may for example embody a wish for good luck in finding love, and a partner for life. There are also charms available to those who wish to improve and deepen relations between friends, lovers and spouses.

While much of ancient Kyoto was covered by lake, the site of Jishu-Jinja Shrine was made into an island by its location on a holy mountain known as Horaisan. Thought to bestow eternal youth, the mountain was an early centre of belief. And so it can be said that travellers from ancient times to the present day have sought the benevolence of the resident gods to help them in their search for fulfilling love and friendship. Jishu-Jinja Shrine embodies the hope that good relationships might spread to the corners of the earth, and bring peace and happiness throughout.

えんむすびの神さま  
縁 地主神社

UNESCO World heritage



## A visit to Jishu-Jinja Shrine

1. At the Temizusho (the hand water pool) you should take a ladle and fill it, before then pouring the water on one hand, and then another. Take some water from your hand to then wet your mouth. Before paying a visit to the shrine gods, the purpose is to cleanse yourself, and obtain their favour.

### ① At the Temizusho(The hand water pool) 手水所

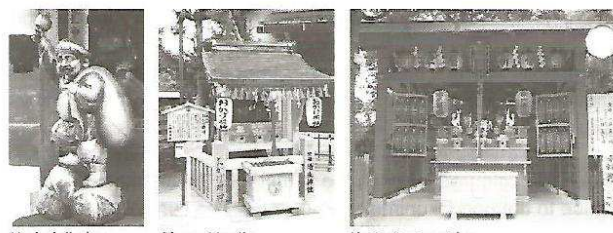


2. In the front of the inner shrine, take the red and white rope to ring the bell. Bow your head twice, before then clapping your hands together twice. With your hands still together, make your wish. Finally bow your head once more. (If you are able, you can make a kind donation into the latched box in front of the shrine. This can be done prior to ringing the bell)

### ② In the front of the inner shrine ご本殿前で



3. Within the boundaries of the shrine, there are many smaller, secondary shrines. These include a shrine to Nadedaikoku, where based on the part of the statue that you stroke, a different wish could be granted. Nearby is a shrine to Okage Myojin, where just one wish is allowed. Elsewhere we can find Kurimitsuinarisha where wishes can be made for success in business and family life. There are also several other smaller shrines, each reflecting another god found at Jishu-Jinja Shrine.



Nadedaikoku

Okage Myojin

Kurimitsuinarisha

撫て大国

おかげ明神

栗光稲荷社

## Picture tablets

Ema are picture tablets found at Japanese shrines, that contain messages and dedication to the gods, and act as a form of prayer. Within Jishu-Jinja Shrine many small boards with pictures of Okuninushi-no-mikoto and a rabbit can be found hanging from the rails - these are Ema. The wooden tablets are letters to the gods, and visitors to the shrine may use them to enter the wishes they hope will be sent.



絵馬 Ema (Picture tablets)

## The statue of Okuninushi-no-mikoto

Okuninushi-no-mikoto is a god mentioned in the Kojiki, the oldest known collection of Japanese myths. Known for his kindness, he is a well known object of belief. In one of the most famous myths associated to Okinushi-no-mikoto, he assists the wounded Hare of Inaba. For this reason a rabbit god stands loyally adjacent to his statue.



大国主命 The statue of Okuninushi-no-mikoto

## O-mamori charms

お守り



Shiwase

A charm that leads you to your destined soul mate. (available in red or blue)



Futari-no-ai

A charm that deepens your ongoing romantic relationship.



Yorokobi

A charm for those looking to fall in love.



Fuku-zeni

A charm that helps you to prosper in your business.



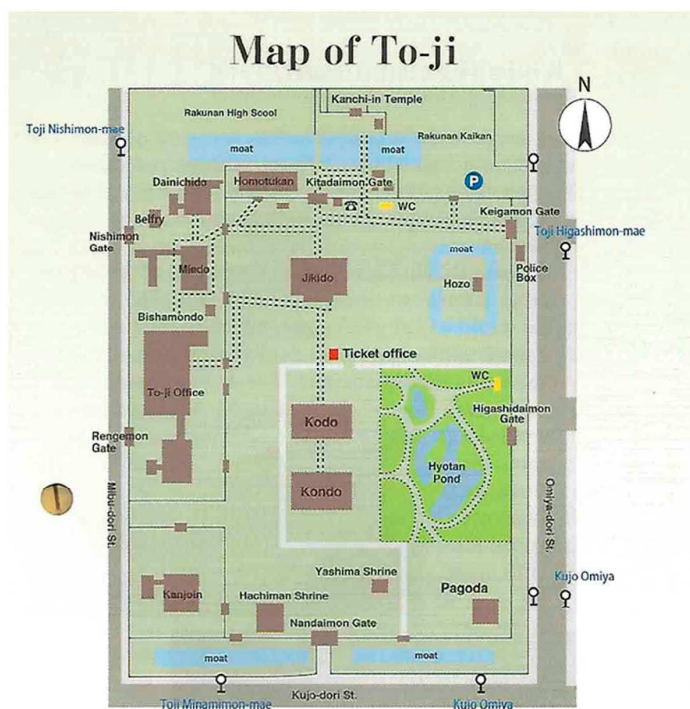
Koufuku-no-suzu

A charm to enhance your good fortune.



Kenkou-mamori

A charm for good health and recovery from an illness.



- Nearest stations and bus stops:**
- Kintetsu Line Toji Station (a 10-minute walk)
  - JR Kyoto Station Hachijo-Exit (a 15-minute walk)
  - Bus stops: 'Toji Minamimon-mae', 'Toji Higashimon-mae' and 'Toji Nishimon-mae' bus stops, 'Kujo Omiya'



真言宗總本山 **東寺** 教王護国寺  
**To-ji Temple**  
 (Kyo-o-gokoku-ji Temple)  
 Kujo-cho 1, Minami-ku, Kyoto, JAPAN  
 Tel: 075-662-0173(Direct)  
 075-691-3325(Main)  
 Fax: 075-662-0250  
<http://www.toji.or.jp>

Mar. 20-Sep. 19 : Open 8:30am to 5pm  
 Sep. 20-Mar. 19 : Open 8:30am to 4pm



**東 To-ji Temple**  
 UNESCO World Heritage Site

In 794, when the capital of Japan was transferred to Kyoto from Nara, two huge guardian temples were built on the east and the west sides of the main entrance of the Imperial City of Heiankyo (the former name of the city of Kyoto). Unfortunately, the temple on the west side no longer exists, but To-ji, which literally means "East Temple", has survived to the present day.

In 823, the Emperor Saga honored the monk Kukai and gave the temple to him. Kukai made To-ji the central seminary of Shingon (or Esoteric) Buddhism and added various buildings such as the pagoda and halls. Since then, To-ji has been the headquarters of the Shingon sect of Japanese Buddhism. The major buildings were damaged by earthquakes and fires but have been rebuilt to retain the original layout and the architectural styles. Many magnificent treasures such as statues, carvings, paintings and artworks are housed in these temple buildings.

**空海 Monk Kukai (also known as Kobo-Daishi)**



Statue of Monk Kukai (Kobo-Daishi) in Miedo  
 A national treasure (13th century)

The monk Kukai first boarded a boat to China in AD 804 with members of a Japanese envoy to the Tang Dynasty. He studied not only Esoteric Buddhism but also cultural arts and civil engineering in China.

In 816, Kukai established a religious community on Mt. Koya (Koya-san in Japanese) as a place of ascetic practice and later the emperor entrusted the state temple of To-ji to Kukai. He also established the first private school in Japan.

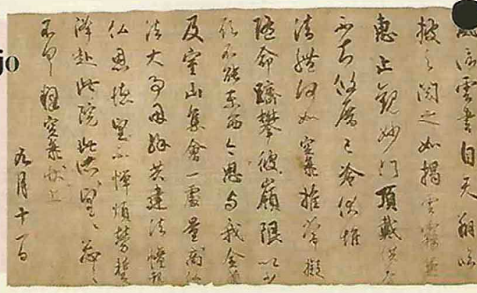
Kukai is one of the most famous religious figures in Japanese history. He is also known as a scholar, a prominent calligrapher and an educator.

**真言宗 Shingon Buddhism**

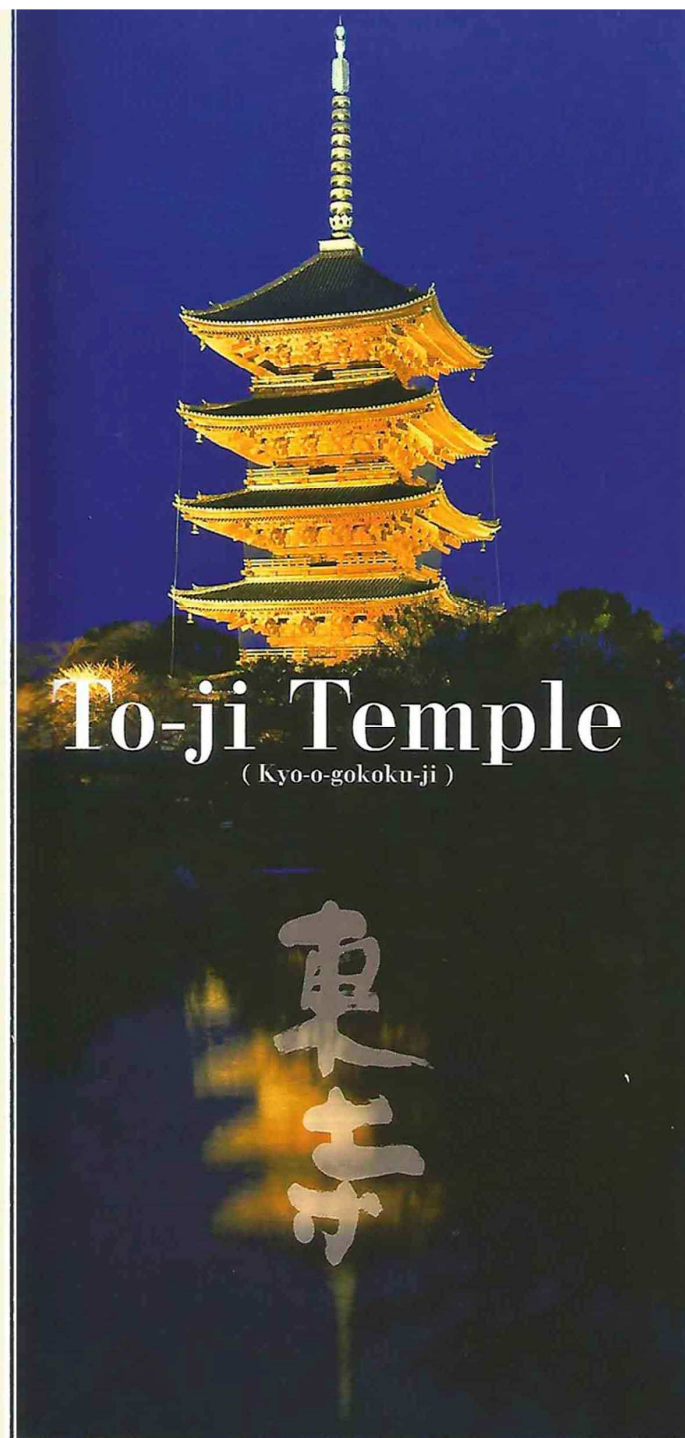
Shingon Buddhism is often referred to as Esoteric or Tantric Buddhism.

Shingon teaches that enlightenment is a real possibility within the life of the believer, which can be achieved by properly training and disciplining the body, the speech and the mind. It is based on the notion that the performance of special rituals, syllables, yoga and concentration will allow the practitioner to achieve the spiritual state of the Buddha.

**Fushinjo**



**Fushinjo**  
 A collection of letters written by Monk Kukai to Monk Saicho  
 A national treasure (9th century)  
 \* Not on public display



金堂 **Kondo (Main Hall)**  
A national treasure from the 17th century

The Kondo is the largest structure in To-ji. The original hall was built in the 8th century but burned down in 1486 and was reconstructed in 1603. It is the finest structure in To-ji. The building combines the Japanese double-roofed *irimoya* style and the Indian *tenjiku* style into one building.

The positioning of the Buddhist statues inside the Kondo is a physical representation of the cosmology of Buddhism.



- The Yakushi Nyorai, which stands in the center, is known as the Buddha of Medicine who heals with mercy the sickness of the body and soul of all people.
  - The seven small Buddhas on the halo are the doubles of Yakushi Nyorai and symbolize the different forms of Yakushi Nyorai that appear to people to save them from this world of suffering.
  - The 12 Heavenly Generals placed under the seat of Yakushi Nyorai are protectors of the Buddha. They symbolize the 12 hours of day and night, 12 months of the year, and 12 directions of the Chinese zodiac. This reflects the belief that they are continuously protecting all people.
- The Nikko Bosatsu on the right-hand side is the Bodhisattva of the Sun.
- The Gakko Bosatsu on the left-hand side is the Bodhisattva of the Moon.

Nikko Bosatsu and Gakko Bosatsu are attendants of Yakushi Nyorai. Bodhisattvas are Buddhas who have put off enlightenment in order to continue to practice with all people. The sunlight and moonlight symbolize light shining into the dark world of suffering.

26/10/2015  
a tour of  
80A-OTA

講堂 **Kodo (Lecture Hall)**

An important cultural property from the 16th century

The Kodo stands in the very center of the precincts of To-ji. The original building was built around 835 according to records. It was damaged by typhoons and earthquakes and had been repaired several times. The present building was built in 1491 and retains its original style of architecture.

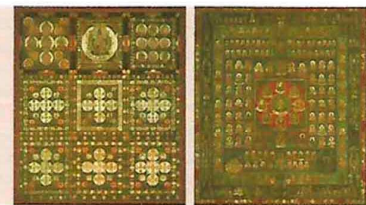
Inside the Kodo, the Buddhist statues are placed according to a mandala that is central to Shingon Buddhism. The mandala presents the world of enlightenment, which is reflected in the positions of the Buddhas and attendant figures. Mandalas are normally drawn in two dimensions. The Kodo is said to be a three-dimensional version of the mandala, with the principal Buddha, Dainichi Nyorai, in the center. The 21 statues are classified into four groups.



The Nyorai, who are the forms of Buddhas who have reached enlightenment  
The Bodhisattvas, who have put off enlightenment to save people with mercy  
The Myoo (Wisdom Kings), who lead people with austerity  
The Ten (Tenbu or guardians), who surround and protect the Nyorai, Bodhisattvas and Myoo

曼荼羅 **Mandala**

**Two Worlds (Yokai)**  
A pair of hanging scrolls  
A national treasure  
(16th century)  
Not on public display

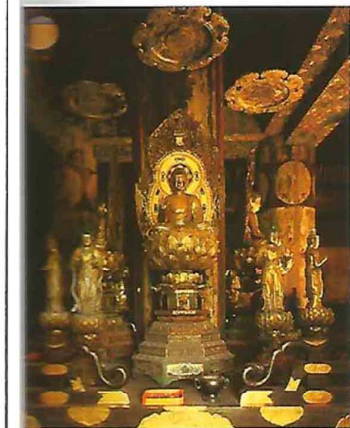


五重塔 **Five-Storeyed Pagoda**

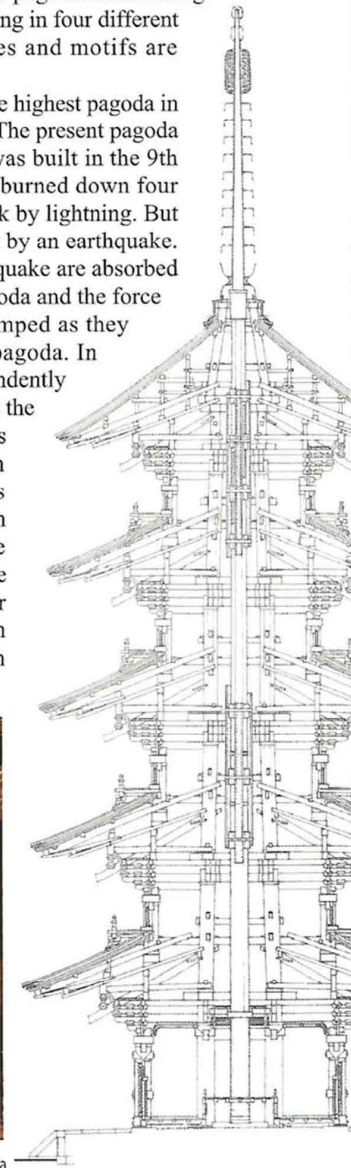
A national treasure from the 17th century

The pagoda is a structure used to house relics of the historical Buddha. The pagoda of To-ji is said to be a form of Dainichi Nyorai himself. The inside of the pagoda is normally closed to the public, except for special openings. Four Buddha statues are located on a platform on the ground level of the pagoda surrounding the main pillar. The statues are facing in four different directions and Buddhist pictures and motifs are painted on the pillars and walls.

To-ji's five-storeyed pagoda is the highest pagoda in Japan, measuring 55m (187 feet). The present pagoda was built in 1644. The first one was built in the 9th century. Since then, the pagodas burned down four times, sometimes after being struck by lightning. But one of them were knocked down by an earthquake. The vibrations caused by an earthquake are absorbed by the interlocked parts of the pagoda and the force of the vibrations is gradually damped as they move to the higher parts of the pagoda. In addition, each level moves independently of the others, in a motion known as the "snake dance." This further absorbs and dampens the energy of an earthquake. Finally, the pillars surrounding the main supports on each level are short, so that the force tending to return the structure to its original position is greater than the deflecting force, which also prevents the pagoda from collapsing.



Buddha statues on the ground level of the pagoda



御影堂 **Miedo (Residence of Monk Kukai)**  
A national treasure from the 14th century

Please see the map of To-ji on the back of this brochure for the entrance to the Miedo.

The Miedo functioned as the residence of Kukai (the founder of Shingon Buddhism). It is an elegant architecture of former aristocrat-residence style, obviously very different from the other structures of To-ji.

The major part of the present building was built a year after the original building burned down in 1379. In 1390, the present form of the building was completed after some additional construction. Every morning at 6am, a meal and tea are served in front of the statue of Kukai to which the hall is dedicated. Then a relic of a Buddha brought back from China by Kukai is placed on top of the head and in the palms of those participation in the ritual. It is a morning service open to anyone.



**Homotsukan:**

Special opening of the Homotsukan (Treasure Hall)  
March 20 – May 25 September 20 – November 25

**Mieku (Kobo-ichi market):**

On the 21st of every month.

**Garakuta-ichi antique market:**

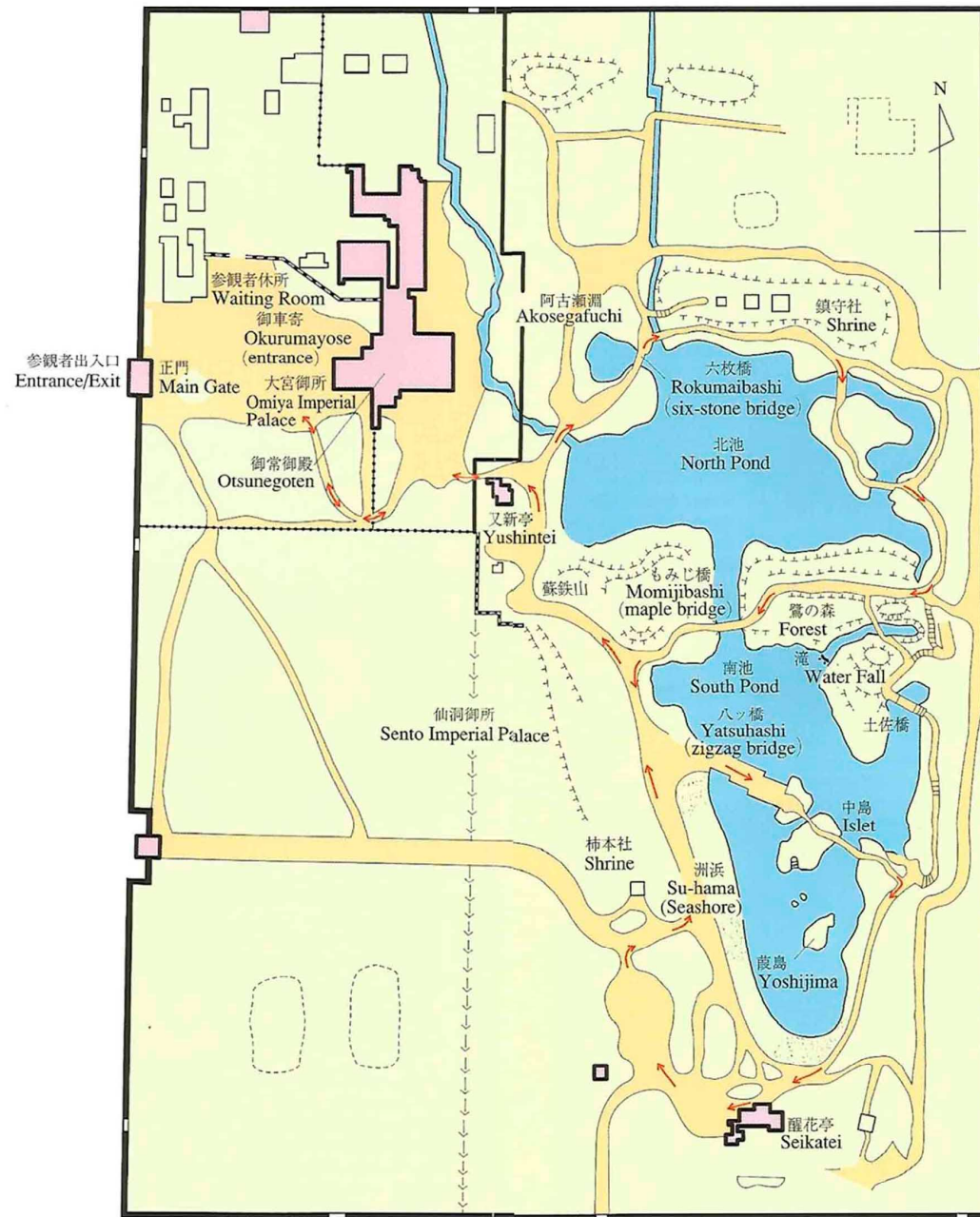
On the first Sunday of every month.

**Sakura (Cherry) Tree**

A sakura (cherry) tree is planted slightly southeast of the ticket office. As the precincts of To-ji are designated as a historical site by the State, the grounds of To-ji cannot be excavated. Thus, the tree was planted by piling up earth. This tree bursts into spectacular blossoms in early April.



MAP OF SENTO IMPERIAL PALACE



This leaflet has been produced to promote Takara-kujii lotteries.

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 2009

## Sento Imperial Palace

and the Kyoto Omiya Imperial Palace

**History** *cf Kyoto e OTA 25/10/2015*

The Sento Imperial Palace served as a residence for the retired Emperors. It was built in 1630 as a Palace for the retired Emperor Gomizuno'o. At the same time, the *Nyoin* Palace was built for Tofukumonin, the consort of retired Emperor Gomizuno'o, daughter of the second Shogun Tokugawa Hidetada, to the north of the Sento Imperial Palace. Until then, there was no predetermined palace for a retired Emperor, but after its construction for retired Emperor Gomizuno'o, the Sento Imperial Palace became the residence for retired Emperors thereafter. The Palace burned down three times during the lifetime of Emperor Gomizuno'o and it was rebuilt every time. However, after the great fire of 1854 when both the Sento Imperial Palace and Kyoto Imperial Palace burned down, the Sento Imperial Palace was not rebuilt because there was no retired Emperor or Empress at that time.

The Kyoto Omiya Imperial Palace was used for the Empress Dowager. The present Kyoto Omiya Imperial Palace was built in 1867 for Empress Dowager Eisho, a consort of Emperor Komei. After Empress Dowager Eisho moved to Tokyo in 1872, the property was liquidated, leaving only the main structure, the Otsunegoten, which still exists today.

*manlio cf outro turistas*

The garden with a vast courtyard was created by the most well-known artist of the era, Kobori Enshu (1579-1647), upon completion of the Sento Imperial Palace in 1630. The North Pond of the Kyoto Omiya Imperial Palace and the South Pond of the Sento Imperial Palace were connected by a canal in 1746-1747.

**Summary**

The total area of the Palace grounds is approximately 91,000m<sup>2</sup> (approximately 22 acres). Of the total area, the Sento Imperial Palace encompasses approximately 75,000m<sup>2</sup> (approximately 18 acres) and the Kyoto Omiya Imperial Palace 16,000m<sup>2</sup> (approximately 4 acres). The Palaces are surrounded by *Tsujiibe*, or earthen wall with coping tiles. When they were built, the group of buildings comprising the Sento Imperial Palace was located in a pine grove to the south of the present-day Kyoto Omiya Imperial Palace, but today, other than the Seikatei and Yushintei, the two teahouses, nothing of the structure remains. There is a vast garden and two ponds, the North Pond and South Pond, which are located along a north-south axis.

**Okurumayose**

This is the entrance to the Kyoto Omiya Imperial Palace.



**Otsunegoten**

This is where Empress Dowager Eisho actually lived. The interior of the residence was remodeled in a Western style to receive His Royal Highness the Prince of Wales (later King Edward VIII) of the United Kingdom on the occasion of his State visit to Japan in 1922. Today, their Majesties the Emperor and Empress and their Imperial Highnesses the Crown Prince and the Crown Princess stay at this Palace during royal visits.



**North Pond**

Upon leaving the Kyoto Omiya Imperial Palace from the side gate of the south garden, the entire view of the North Pond comes into sight. The islet, situated to the east of the pond, adds a depth of perspective to the view as seen from the west. In addition, the top of Higashiyama Mountains, tinted a misty violet hue, can be seen above the trees on the opposite side of the pond, and blends in with the rest of the natural landscape as the surrounding scenery.

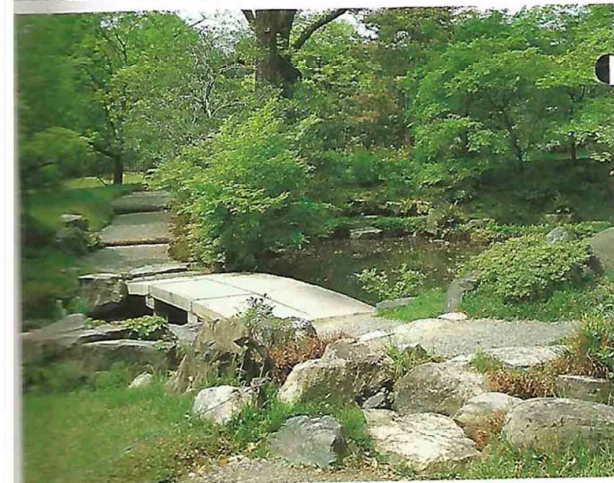


**Yushintei**

This is a teahouse that was a gift presented by the Konoe family in 1884. It has a large round window and a thatch and shingle roof. The teahouse appears to lie in a world of its own, with the tea garden divided by an inner gate, and a trellis separating the tea garden from the Sento Imperial Palace garden. In the tea garden there is a seat with an arbor on the outer side of the inner gate.

**Akosegafuchi**

It is said that one of the most famous poets of the Heian period (794-1191), Kino Tsurayuki (ca. 868-945), lived in this area. The name of this pool originates from Kino's childhood name, "Akokuso." A monument to Kino's memory lies on the bank located at the other side of the stone bridge.



**Momijibashi**

This is a bridge that spans the canal that connects the North Pond and South Pond. In autumn, the maple trees are a riot of dazzling autumnal colors.



**South Pond**

There are two islets in the South Pond, offering a clear geometric contrast that results from the differing forms of the monument, bridges, trees, boulders and the teahouse. The bridge, *yatsuhashi* (zigzag bridge) is covered with a *fujidana* (wisteria trellis) and it extends from the west shore to the islet. There is a stone bridge connecting the two islets and there is an arched bridge leading to the east shore. These different styles of bridges also contribute to the visual contrast. There is a waterfall near the bottom of Momijiyama, or Maple Hillock.



**Seikatei**

This is a teahouse that is located in a north-facing position in the southernmost part of the garden, from which one can enjoy the entire view of the South Pond. The name originates from a poem by well-known Chinese poet Li Bo (701-762).



**Inside of the Seikatei and Garden**

Li Bo's poem is written on the tablet. The characters in the frame are ones by Wen Cheng-ming (1470-1559) of Ming dynasty China. The eastern garden has hand-washing basins and Korean lanterns that bear the signature "owl."

**Looking to the South Pond and Shoreline from the Seikatei**



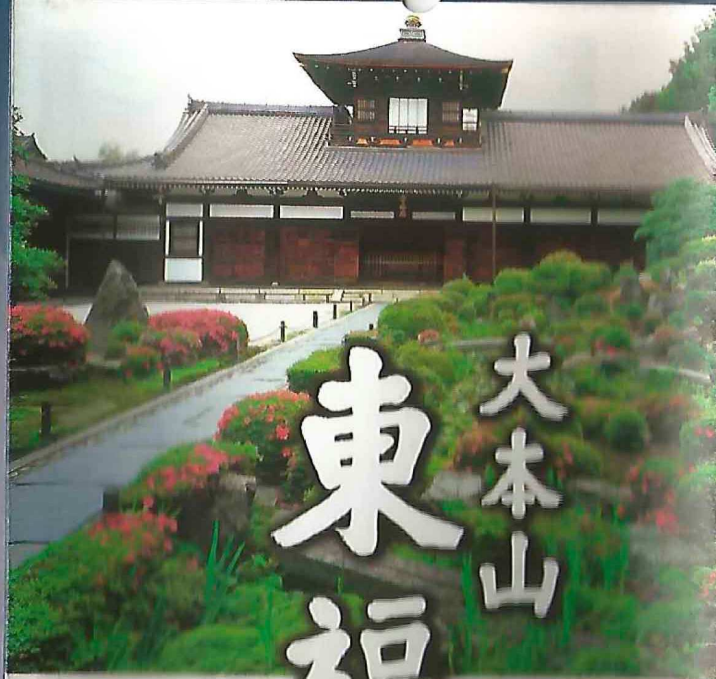
There are 111,000 rather flat and oval stones that are laid out from the shoreline into the pond. It is said that each stone was transported for one *sho* (about 0.5 U.S. gallons) of rice. To the west of the shoreline is a small shrine dedicated to poet Kakinomoto no Hitomaro, many of whose works can be found in the famous poetry anthology the *Manyōshū* (Ten Thousand Leaves), compiled in the 8<sup>th</sup> century. The view from the Seikatei looking to the South Pond is one of the most renowned spots in all of the Sento Imperial Palace grounds, as it becomes gloriously abloom with cherry blossoms in spring.

# の歴史、脈々と。



本堂 Hondo (main hall)

京都五山の伽藍



# 大本山 東福寺



TOFUKU-JI TEMPLE

## Tōfuku-ji Temple

Tōfuku-ji Temple is a famous Zen temple, and is one of the five "Kyoto Gozan" temples. It was established in the Kamakura Period by a great statesman, Kujo Michie. The name "Tōfuku-ji" was taken from the two major temples in Nara, Tōdai-ji Temple and Kōfuku-ji Temple. In the Butsuden (Buddha hall), there is a 15-meter tall standing Buddha statue, erected to indicate that the temple was Kyoto's "new Buddhist temple". The priest who started the temple was Enninben (1102-1180), and was given the title of "Shoichi Kokushi". He was the first priest to receive the title of "Kokushi (national priest)" from an emperor of Japan. This temple has maintained its Zen architecture since the Middle Ages, and as the main Buddhist seat temple, can boast a magnificent Doto Garan complex, the only one of its kind in Kyoto. Since its establishment 750 years ago, it has served as a Zen temple that provides visitors with the opportunity to see the essence of Zen. This is most visible through the wealth of medieval Zen artifacts seen throughout the premises.

## 大本山東福寺

東福寺は鎌倉時代「京都五山」の一の著名禅寺。山崎玄奘の祖師本口九条道隆が、「東福寺」を以て「大本山」——大本寺と西福寺の「東」と「福」二字を合し、佛殿内に高15mの立佛を、山崎玄奘の祖師の「東」を以て「東福寺」とし、その名を以て「東福寺」とした。東福寺の前身は、山崎玄奘の祖師が、山崎玄奘の祖師の「東」を以て「東福寺」とし、その名を以て「東福寺」とした。東福寺の前身は、山崎玄奘の祖師が、山崎玄奘の祖師の「東」を以て「東福寺」とし、その名を以て「東福寺」とした。

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〒600-0001 京都府京都市東山区東福寺  
TEL: 075-381-0087 FAX: 075-381-0621  
http://www.tofukuji.jp

# 創建七五〇年



聖一國師像 Shoichi Kokushi

一時坐禅すれば、一時の仏なり  
一日坐禅すれば、一日の仏なり  
一生坐禅すれば、一生の仏なり

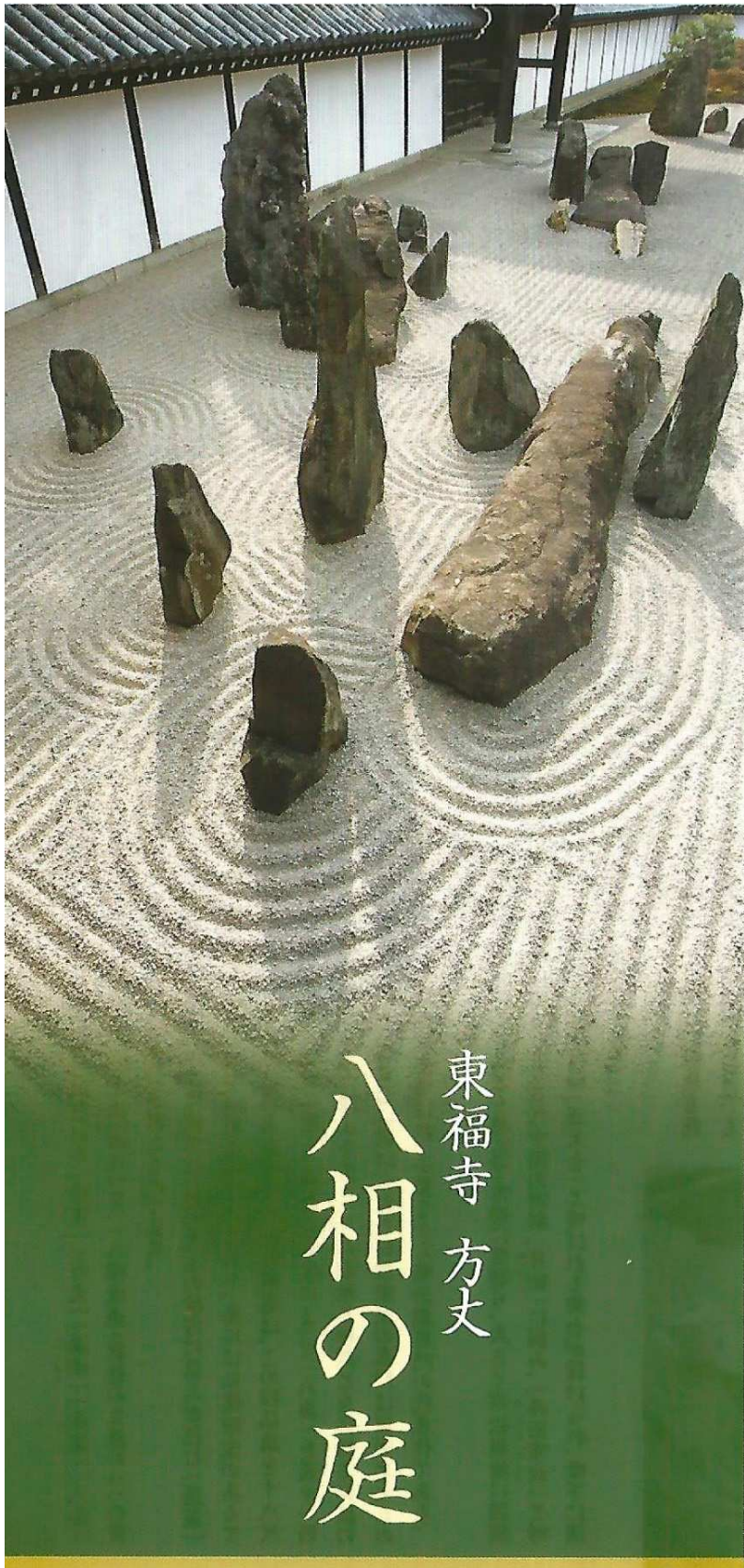
日本で最初に国師と称された禅僧  
聖一國師（一〇二〇—一〇八二）は、天皇より初めて国師号を贈られた禅僧です。駿河国（現在の静岡市裾野）に生まれ、久能山久能寺（現在の久能山東照宮）に登つて堯弁法師の室に入りました。その後三井園城寺で天台学徒となり、宋（西）（建仁寺開山）の高弟、行勇、栄朝を師としました。三十三歳で宋に渡り、杭州径山万寿寺の佛鑑禪師の法を嗣ぎ、六年を経て帰朝。筑紫に崇福寺・水天寺を建て法を説き、名所が国内に及ぶや摂政関白、

九條道家に都に迎えられ東福寺を開山。やがて歴代天皇や幕府の帰依を受け、京の岡崎尊勝寺、大阪四天王寺、奈良東大寺などの再建復興にも尽力。延暦寺の天台座主慈源や東大寺の円照らを教導して、その学徳は国中に称えられました。国師は中国より多くの典籍を持ち帰り、文教の興隆に寄与。また水力を用いて製粉する器械の構造図を伝えて製麴を興すとともに、杭州径山の茶の種子を郷里に伝えた静岡茶の茶祖でもあります。

攝政関白・九條道家の遺言による京都最大の人伽藍  
京都五山 東福寺  
創建は古く鎌倉時代、山崎玄奘の祖師関白・九條道家が、山崎玄奘の祖師と興福寺から「東」と「福」の二字をと、九條家の菩提寺として造営。仏殿には高さ十五メートルの大仏立像を安置。京の「新大仏寺」として、一三三六年より実に十九年をかけて、都最大の伽藍を完成させました。

開山には聖一國師を仰ぎ、当初は天台・真言・禪の三宗兼学として壮大な堂塔伽藍を配置。鎌倉末期の大火により大部分を焼失しましたが、その後は足利・豊臣・徳川家により保護修理が加えられ、奇跡的に都の兵火を逃れて中世以来の堂塔伽藍を継承。惜しくも明治十四年、方丈・仏殿・法堂などを焼失。再建されましたが、今なお中世の禅宗建築を随所に遺しています。境内にある通天橋は紅葉名所として有名。昭和の作家・重森三玲による方丈庭園も知られるところです。





東福寺 方丈  
八相の庭

Tōfuku-ji's Hōjō "Hassō" Garden

The Hōjō (Abbot's Hall) was rebuilt in 1890 and its surrounding gardens were designed in 1939 by landscape sculptor Shigemori Mirei (1896-1975). Tōfuku-ji is the only temple in which gardens circumscribe all 4 sides of the Hōjō. A symphony of tradition and abstractionism of modern art and regarded as a fine example of contemporary Zen garden, Shigemori's debut success has been widely introduced to the world. The 4 surrounding gardens that make up the "Hassō" Garden represent "Hassō-jōdō" (the 8 aspects of the Buddha's life), namely, "Hōrai", "Hōjō", "Eijū", "Koryō", "Hakkai", "Gozan", "Seiden'ichimatsu" and "Hokutoshichisei". The Southern Garden is composed of a cluster of 4 giant rocks symbolizing the 4 Elysian islands: "Hōrai", "Hōjō", "Eijū" and "Koryō", on a bed of swirling raked-gravels that symbolizes "Hakkai", (the 8 rough sea). To the west, five moss-covered mounds symbolize "Gozan" (the 5 sacred mountains). The Western Garden is a juxtaposition of squarely trimmed azalea shrubs planted against square fields of white gravels to reflect its name "Seiden'ichimatsu", an ancient Chinese way of land division in the manner of the Chinese character "sei". The Northern Garden uses foundation rocks from the omote-mon (front gate) and moss to manifest an irregular checkered field of green. It ingeniously embodies the colorful autumn foliage of the Sengyokukan ravine for a scenic background. The Eastern Garden, also named "Hokuto-no-niwa", distributes the temple's foundation pillars amidst a bed of gravels to illustrate Hokutoshichisei (the Great Bear constellation).

東福寺方丈庭園「八相之庭」

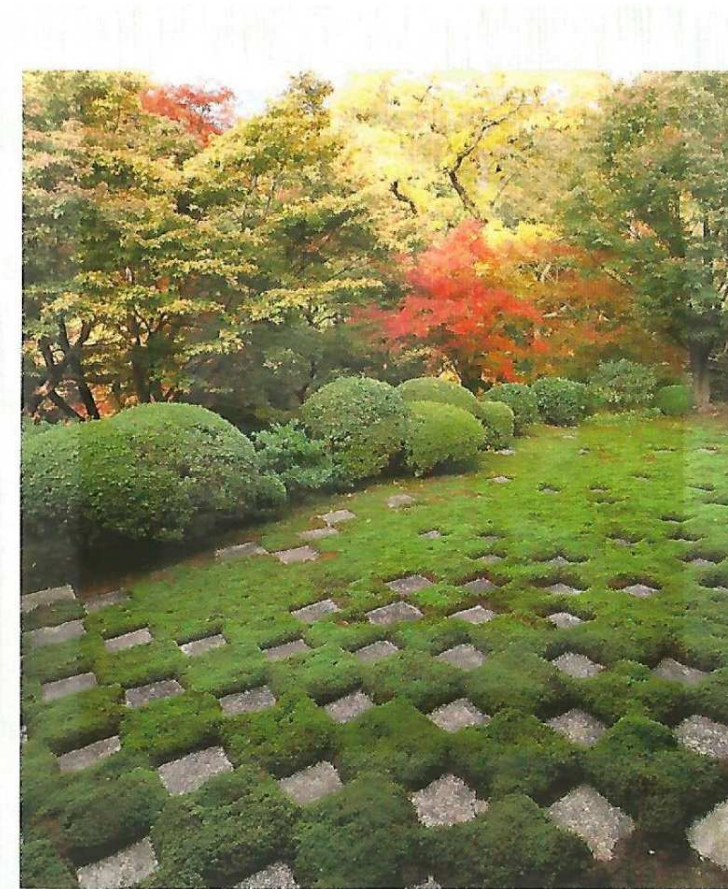
東福寺の方丈廳於1890年重建，造園家重森三玲（1896-1975）於1939年完成了其周圍的庭園。東南西北四面均有庭園圍繞的方丈廳僅只於東福寺。這四座融合了傳統和現代藝術抽象概念所建構而成的近代禪宗庭園曾被介紹到世界各地。四座庭園內的八個主題：「蓬萊」、「方丈」、「瀛洲」、「壺梁」、「八海」、「五山」、「井田市松」、「北斗七星」，構成了所謂的「八相之庭」。「八相之庭」取自於佛教的「八相成道」（釋迦世尊一生之化儀，總名為八相成道。）南庭有著象徵「蓬萊」、「方丈」、「瀛洲」、「壺梁」的四仙島巨石，刷出滄海波紋的白砂代表「八海」，而庭園的西方則植有比擬「五山」的青苔假山。西庭將修剪整齊的杜鵑矮灌和白砂等份交織成一個「井」字。其名「井田市松」源自中國古時田制的「井田」一詞。北庭以切割成正方形的青苔和原本用於表門的敷石交替組成一片棋盤綠地。秋天時其背景的洗玉澗楓葉色彩奪目，是京都著名的賞楓景點。東庭以東福寺內其他建築物所殘留的柱石於砂地內鋪設出北斗七星的圖案，因而稱之為「北斗之庭」。

도후쿠지 방장 정원 '하소(八相) 정원'

방장은 1890년에 재건. 정원은 조경예술가 시게모리 미레이(重森三玲, 1896-1975)가 1939년 완성했다. 동서남북의 사방을 정원으로 둘러싼 것은 도후쿠지의 방장 뿐이다. 전통에 현대예술의 추상적 구성을 도입한 근대 선종(禪宗)정원의 백미로 세계 각국에 널리 소개되고 있다. '하소 정원'이란 네 정원에 배치된 '봉래(蓬萊)', '방장(方丈)', '영주(瀛洲)', '곤량(壺梁)', '팔해(八海)', '오산(五山)', '정전시송(井田市松)', '북두칠성(北斗七星)'의 여덟 가지를 의미하는데, '팔상성도(八相成道)적 각모니의 생애에 일어난 여덟 가지 중요한 사건'에 따라 명명한 것이다. 남쪽 정원: 봉래, 방장, 영주, 곤량으로 불리는 사선도(四仙島)를 거석으로 표현하고 소용돌이 모양의 모래 무늬로 광해를 나타내었다. 서쪽에는 오산에 해당하는 등산을 만들었다. 서쪽 정원: 다듬은 철쭉과 모래로 시송 모양을 크게 도안화했다. 정(井)자로 등분했던 고대 중국의 전제(田制)인 '정전(井田)'에 연유하여 '정전시송'으로 불린다. 북쪽 정원: 원래 앞문에 사용되었던 포석과 이끼로 시송 모양을 만들었다. 가을에는 배경에 있는 계곡 셀교쿠안(洗玉澗)의 아름다운 단풍으로 색채감 넘치는 공간이 된다. 동쪽 정원: 다른 건물에 남은 기둥과 주춧돌을 이용하여 원기둥의 돌로 북두칠성을 구성한 것으로, 북두의 정원으로 불린다.

大本山 東福寺

〒605-0981 京都市東山区本町15-778 TEL.075-561-0087  
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北庭 Northern Garden 北庭 북쪽 정원

東福寺方丈と「八相の庭」

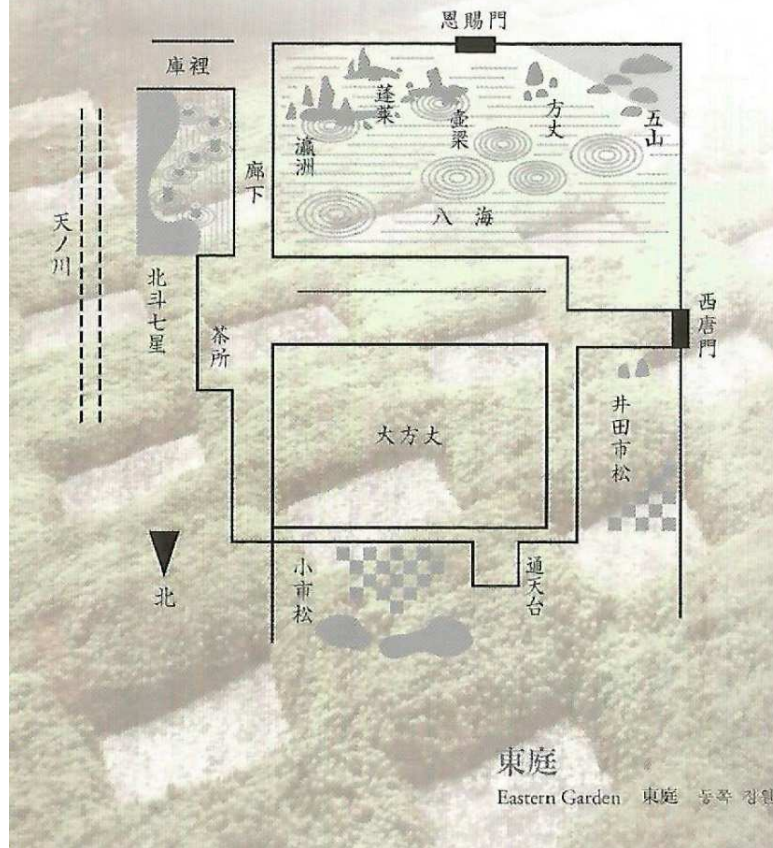
方丈とは禪宗寺院における僧侶の住居であり、後には相見(応接)の間の役割が強くなった。東福寺方丈は明治十四年の火災により仏殿、法堂、庫裏とともに焼失したが明治二十三年(八九〇)に再建され、災禍を免れた三門、東司、禪堂、浴室などの中世禪宗建築とともに、現代木造建築の精粹を遺憾なく発揮している。内部は三室二列の六室とし、南面に広縁を設ける。中央の間に室中と呼び、正面は双折棧唐戸とする。  
広大な方丈には東西南北に四庭が配され、「八相成道」に因んで「八相の庭」と称する。禪宗の方丈には、古くから多くの名園が残されてきたが、方丈の四周に庭園を巡らせたものは東福寺の方丈のみである。作庭家・重森三玲(八九六—一九七五)によつて昭和十四年(一九三九)に完成されたもので、当寺の創建年代にふさわしい、鎌倉時代庭園の質実剛健な風格を基調に、現代芸術の抽象的構成を取り入れた近代禪宗庭園の白眉として広く世界各国に紹介されている。



西庭 Western Garden 西庭 서쪽 정원



南庭 Southern Garden 南庭 남쪽 정원



【東庭】  
雲文様地割に円柱の石で北斗七星を構成し、北斗の庭と呼ばれる。北斗七星に見立てた石は、もと東司(重要文化財、旧便所)の柱石の余石を利用したもの。後方には天の川を表した生垣が配され、夜空が足元に広がるかのような小宇宙を造りだしている。

【北庭】  
ウマスギゴケの緑との対比も色鮮やかな市松模様の数石は、もと恩賜門に使われていたものである。サツキの丸刈りとの調和の妙も誠に印象深く、彫刻家・イサム・ノグチはこの庭を「モンドリアン風の新しい角度の庭」と評した。秋には、背景の紅葉の赤色と聖一國師が宋より持来したといわれる唐楓「通天紅葉」の黄金色とが織りなす色彩感あふれる空間となる。



【南庭】  
「八相の庭」とは、四庭に配された「蓬萊」「方丈」「瀛洲」「壺梁」「八海」「五山」「井田市松」「北斗七星」の八つを、「八相成道(釈迦の生涯の八つの重要な出来事)」に因んで命名されたものである。  
古来中国大陸の蓬萊神仏思想では、東の大海の彼方に仙人が住む「蓬萊」「方丈」「瀛洲」「壺梁」と呼ばれる四仙島があり、島には仙薬財宝があると信じられた。広き二〇坪の枯山水庭園である南庭は、この四仙島を十八尺の長石を基本に巨石を剛健に配し、渦巻く砂紋によって「八海」を表す。西方には「五山」になぞらえた築山を置き、その苔地と砂紋とを区切る斜線の表現も効果的である。南正面に設けられた向唐破風の表門は昭憲皇太后の寄進と伝わる。恩賜門とも呼ばれ、小型ながら明治期唐門の代表作である。  
【西庭】  
さつき丸刈り込みと砂地とを藁石で方形に区切り、大きく市松模様に凶案化する。井の字に等分した古代中国の田制「井田」に因み、「井田市松」と呼ばれる。北庭へ続く途中には「通天台」と呼ばれる舞台が設けられ、眼下に淡谷「洗玉澗」を一望できる。

**THE ROCK GARDEN OF DAISEN-IN**

This garden was made about 470 years ago (1509 A.D.) by Kogaku-Zenji when he founded the temple.

As one of the most famous Zen abbots, he intended to express here the Spirit of Zen through the media of only rocks and sand.

Since ancient times, the Japanese have loved Nature profoundly and desired to live according to Nature. But in such a narrow space (about 100m<sup>2</sup>) it was impossible to realize Nature in details. However Kogaku-Zenji was able to express the abstracted essence of Nature by means of rocks and sand. If you look at this garden after seeing the landscape painted by Soami on the sliding doors, you may also find out that such a type of garden is nothing but three-dimensional reproduction of monochrome landscape paintings.

If you would like to be served green tea while looking at this garden, please try to say "O-chao kudasai," and you will have another unforgettable memory.

(Admission Fee ¥300 per visitor. Cup of tea and cake: donation ¥200)

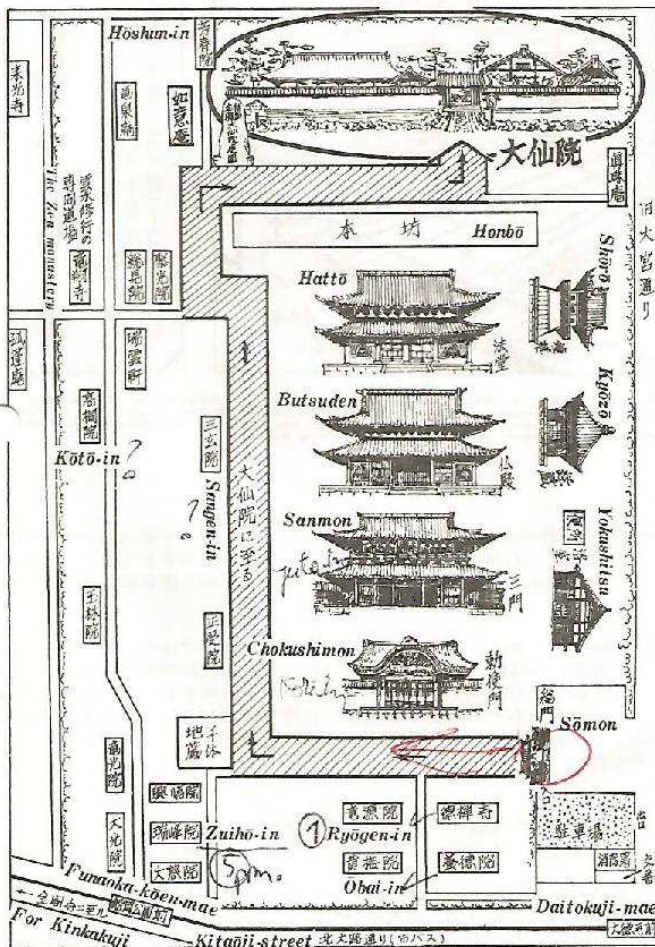
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MAP OF DAITOKU-JI



大仙院への道すがら

大徳寺伽藍は禅宗独特の唐様(からよう)建築である。南より北へ一直線の伽藍配置は、勅使門・三門・仏殿・法堂と並び、その東側に南から北へ浴室・経蔵・鐘楼と計七棟からなる。平安時代の山岳仏教の影響で、伽藍配置は一度不規則なものとなったが、禅宗興立と共に、豪壮でしかも整然とした、こうした美しいものとなったのである。

勅使門(重文) 勅使(天皇のお使い)専用の門。1590年皇居の陽明門としてでき、のちに下賜されたもので、桃山時代の代表的な遺構である。三門(重文) 1589年千利休が、それまでにできていた唐様山門の上に「金毛閣」を構えて完成し、自らの雪見の像を置いた。ところがこれが秀吉の怒りに触れ、ついに切腹の原因になったと言われている。仏殿(重文) 本尊のお釈迦様を祀り脇壇に祖師像などがある。現在の建物は1665年の再建である。法堂(はつとう) 一名演法堂とも言う様に、開堂などの法要を行なうのに用いる。狩野探幽筆「毫」の天井絵がある。浴室(重文) 昔和尚方入浴に用いた蒸し風呂である。現在のもは1622年建立。経蔵(重文) 現存の経蔵は1636年にできたもの。天平より吉野時代に至る600余年間の写経がある。鐘楼 この鐘を合図に今も尚一山の和尚方が種々の行事に出頭される。

# 禪

## ●概要

大徳寺北派本庵大仙院は、永正6年(1509)正法大聖国師古岳宗亘禪師が開かれた数ある大徳寺塔頭中でも特に由緒ある名刹であり、室町時代の代表的な枯山水庭園及び方丈建築を有している。襖絵もまた相阿彌(弥)、元信、之信と貴重なものはかりである。大仙院歴代中、三世古溪和尚は、千利休の首を加茂の河原から持ち帰ったことで、七世沢庵和尚は宮本武蔵との関係で有名である。また利休を中心とする茶人の系譜は大仙院歴代と密接な関係があり、とりわけ利休と大仙院との関係は種々の逸話によって語りつかれている。

## ●庭園〔特別名勝および史蹟〕

作者：大聖国師（大仙院開祖 古岳宗亘禪師）

作庭年代：永正6年(1509)約490年前(応仁の乱直後の作庭である)

形態：鶴島と亀島の間には蓬萊山があり、そこから滝が流れ落ちる。石橋の下をくぐり透渡殿の下をくぐった水は一旦堰を落ちて大河となり、石の宝船が浮び小亀の泳ぐ景色を見せて遂に方丈南側の大海に至る。同じ蓬萊山の滝の水が亀島の前を流れて西行すれば方丈北の中海に至る。



本堂内より枯山水を望む

### 枯山水の成立

●**禪宗の影響**：鎌倉初期に日本に渡来した禪宗の思想が作庭に具体的影響を持ってきたのは室町時代初期頃からである。作庭が禪思想の影響を受けると、庭園の形態が極めて抽象的となる。例えば白砂を敷いて水流を表現する。石を立てて滝の音を現わす。大仙院庭園は中期のもので極めて傑作である。

●**水墨山水画の影響**：同じく禪思想の影響を絵画が受けると破墨山水の如き象徴的表現となる。しかし逆に室町時代の絵画の主流であるこの山水画の手法が庭園に影響を与えたとも言える。

●**政治的・経済的影響**：室町時代の文化の担い手であった足利幕府を中心とする貴族・大名等の指導階級が室町中期近くなると、いわゆる下剋上と言われるように、政治的に従来の権威を失墜してくと同時に経済的にも逼迫してくる。これに対応して従来のように規模拡大して自然のままをとり入れた庭園（例一大覚寺の嵯峨離宮の庭園・西芳寺の苔庭・金閣寺の庭園等）を造営することが困難となる。

## ●建築・襖絵

国宝大仙院の方丈は室町時代のものでわが国最古の方丈建築として貴重なものである。

北の書院拾雲軒も沢庵が宮本武蔵に剣道の極意を授けた処として喧伝されているが室町時代の代表的書院建築である。

襖絵には相阿彌(1525)の瀟湘八景・狩野元信(1476-1559)の花鳥図・同之信(1513-1575)の四季耕作図と何れも室町中期障壁画中の名作として世界美術史上欠く事の出来ない存在である。

現在、重要文化財に指定されて居る。

This garden was made about 490 years ago (1509 A.D.) by Kogaku-Zenji when he founded the temple.

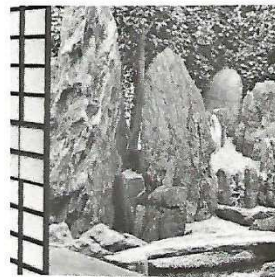
As one of the most famous Zen abbots, he intended to express here the Spirit of Zen through the media of only rocks and sand.

Since ancient times, the Japanese have loved Nature profoundly and desired to live according to Nature.

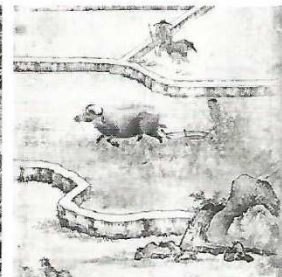
But in such a narrow space (about 100m<sup>2</sup>) it was impossible to realize Nature in details. However Kogaku-Zenji was able to express the abstracted essence of Nature by means of rocks and sand. If you look at this garden after seeing the landscape painted by Soami on the sliding doors, you may also find out that such a type of garden is nothing but three-dimensional reproduction of monochrome landscape paintings.

If you would like to be served green tea while looking at this garden, please try to say "O-chao kudasai," and you will have another unforgettable memory.

## The Rock Garden of Daisen-In Temple 大仙院



枯山水



狩野之信〈四季耕作の図〉部分

## Annex 1.8.2 | Daitoku-ji – Ryōgen-in sub temple's Brochure 1/2



### TOTEKIKO

The smallest stone garden in Japan. The main point of this garden is the sandy ripples on the right. This garden shows the truth that the stronger the power of stone thrown into water is, the larger the ripples are.

### RYOGINTEI

The Zen-garden of dry landscape was made by Soami in Muromachi Era, and is the oldest in Daitokuji. A sheet of moss shows the waters and the stone projecting in the center symbolizes "Shumisen", which is thought to be the core of the universe.



Garden of A-UN's Pedestal.

### THE STONE GARDEN OF "A-UN"

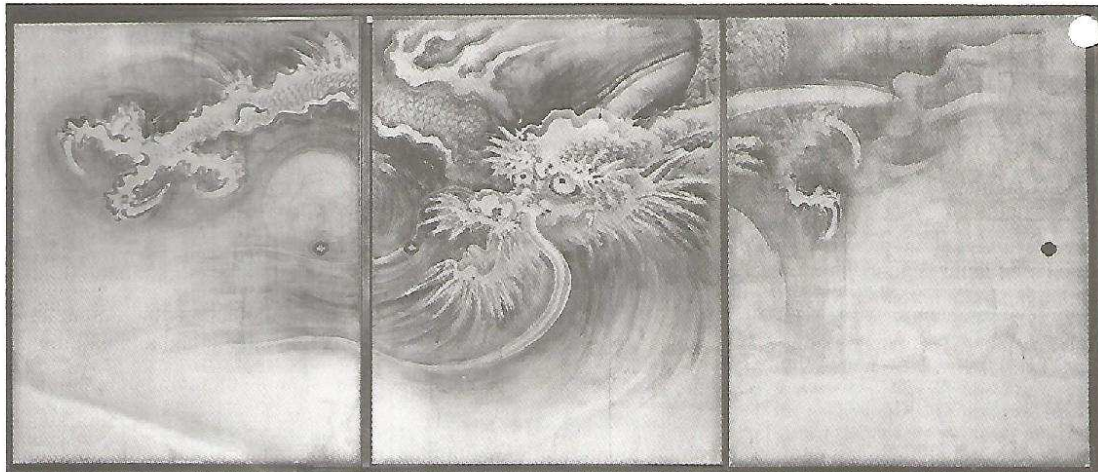
The stone garden represents the truth of the universe. The main stones on both sides were replaced from Jurakudai built by Hideyoshi Toyotomi. "A" means inhale and exhale, heaven and earth, positive and negative or male and female, and those are inseparable from each other. A-un shows the truth of the universe and the essence of Zen.

### RYOGEN-IN ZEN TEMPLE

Daitokuji-cho, Murasakino, Kitaku, Kyoto, Japan. Phone : Kyoto(075)491-7635

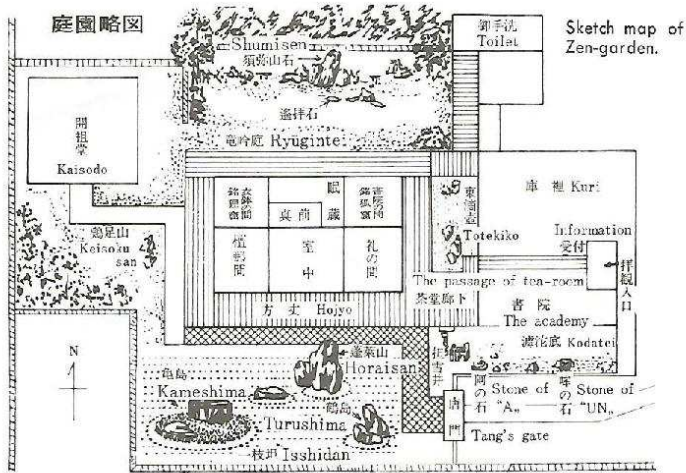
# 龍 源 院

Famous for its five gardens  
RYOGEN-IN ZEN TEMPLE

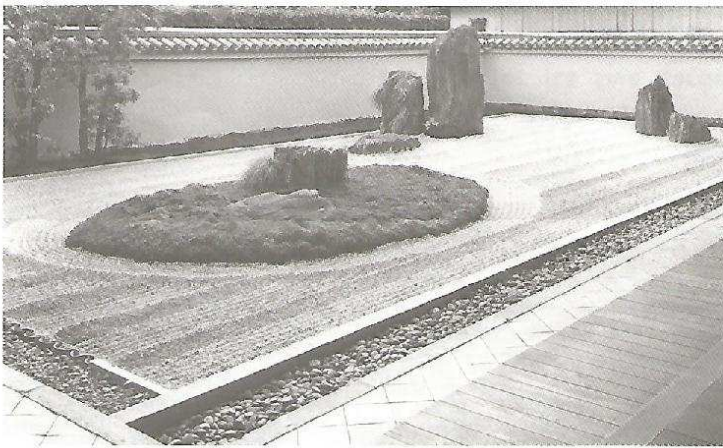


"Dragon" painted on sliding doors.

## Annex 1.8.2 | Daitoku-ji – Ryōgen-in sub temple’s Brochure 2/2



Sketch map of Zen-garden.



Isshidan.



Ryugin-tei.

Ryogen-in Temple which has been associated with Daitoku-ji Temple in Murasakino, Kyoto, is one of the oldest and most important Zen Buddhist Temple. It was constructed by Priest "Tokei" in Muromachi Period, in 1502.

The Hojo, the gate and the porch are unique and national treasures. The constructions are very valuable as historical assets. The Hojo, Meditation Hall is the oldest one in Japan.

The main statue of Buddha "Shaka Nyorai" was sculptured by Gyoshin in 1250, Kamakura Period, who was the one of well known Japanese sculptors.

The main garden was designed by Soami who was very popular gardener in Muromachi Period in 13th century. The garden represents us the universe, consisting of the green moss which express wide sea and some of rock islets which express mountains. The inner rock garden, "Totekiko", is noted for the smallest rare garden in Japan.

The temple has a refined picture of sliding doors "The Dragon", painted in Edo Period and "The Hermits" by the famous painter, Toshun, in Muromachi Period.

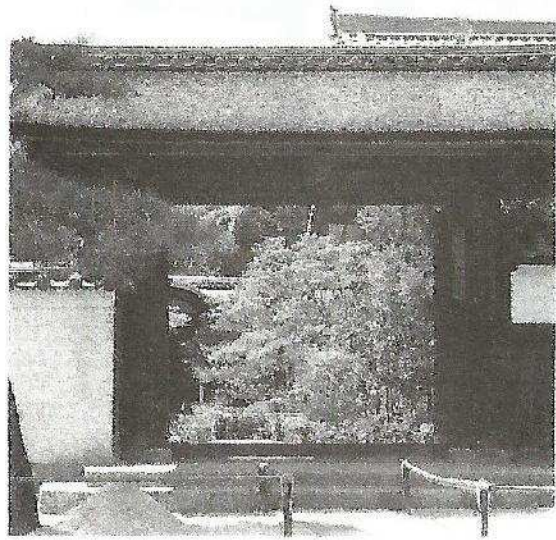
The oldest gun in Japan which we called "Tanegashima" and the "Goban" decorated with golden lacquer are opened to the public as the treasures of this temple. The latter was used for the chess match between Hideyoshi Toyotomi and Ieyasu Tokugawa, who both were then the rulers in Japan.

### THE CONSTRUCTION OF MEDITATION HALL, NATIONAL TREASURE

The Hojo, Meditation Hall of this temple, was constructed in 1502, which remains the construction of the Zen Buddhist Architecture in Muromachi Period. The Hojo, Meditation Hall, in which chief priest spent daily life. You will see how simply a Zen priest spent his life.

### ISSHIDAN:

When Tokei, founder of this temple guessed a riddle of zen, his teacher gave him the zen master's name of "Ryozen-isshi-no-ken", after which the front garden, Isshidan was named. Its main tree, which had been over seven hundred years old, was withered in 1980. The present priest, Katsudo had it reconstructed into the horai-san style rock garden, where the center rock represents Mt. Horai, the two rocks in the right corner Crane Island, and the moss mound Tortoise Island, the white sand showing the sea.



表門（重文）

京紫野大徳寺  
興臨院

興臨院の由緒

当院は大徳寺勅使門に向って左側に、東向きに表門を備えている。足利時代後相原天皇の大永年中（一五二〇年代）能登の守護畠山左衛門佐義総に依って建立され、以後畠山家の菩提寺となっていた。畠山氏は足利幕府管領の畠山基国を中興とする後裔で、武將の名門である。義総の法号興臨院殿伝翁徳胤大居士から寺名が付けられた。

開祖は大徳寺第八十六世小浜紹慈和尚（仏智大通禪師）である。小浜和尚は徳望厚く、塔頭瑞峯院開祖徹和和尚、正受院開祖清庵、玉雲院開祖天谷和尚等、門下に優秀な人々が輩出している。

当院の本堂は、創建直後に焼失しすぐ再建された為、現本堂は天文二年（一五三三）頃のものである。又、畠山家没落後、天正九年（一五八二）前田利家公により本堂屋根の修復が行われ、以後前田家の菩提寺となった。

昭和五十年より三年間に亘り重要文化財本堂及び唐門（玄関）、同表門など解体修理を行い、再建当時に復旧

古代印度で竹筆で経文を書写するに用いられたので、貝多羅葉或いは貝華経として仏家では珍重する。法隆寺伝来のものに梵本「心経・尊勝陀羅尼」があることは有名である。

その他、重要文化財として、中国元時代の長成作、堆朱の椿・尾長鳥の盆があり、世界美術全集・日本文化史等に掲載されています。これは現在京都国立博物館に展覧中です。また後奈良院女房奉書は、目下大阪市立美術館に委託中である。

開山小浜和尚略伝 大徳寺第八十六世  
諱紹慈嗣法悦溪。美濃州人、後相原院大永五乙酉正月廿五日入寺、開堂、年時五十一歳、享禄五年辰六月十三日、後奈良院特賜仏智大通禪師、天文五丙申中七月廿八日示寂、世壽六十二歳、諱世徳云、一袂一撈、魔仏失心、行脚好事、生鉄鑄金塔千興臨院、安置牌於祖堂。  
畠山住持世記。

京都市北区紫野大徳寺 興臨院  
市バス「大徳寺前」下 電話（四九一）七六三六

**KOHRIN-IN** Kohrin-in was built as the family temple of Saemonno-suke Hatakeyama, Lord of Noto prefecture, about A. D. 1520. The temple took the Buddhist name of the founder. The first priest Shohkei was one of the most distinguished priests Daitoku-ji school has ever produced.

The superior's quarters shows the Muromachi style and is endowed with simple beauty of the age when the building form of temples was influencing the residential form.

The front gate is elegant and secure, and is known as a typical work of Muromachi-era.

Kara gate shows the building form of Zen temple very plainly. Kankyo-tei, a tea room, was named from a poem of great Chinese Poet So Tōhō. It was made after the pattern of famous Hassō-an.

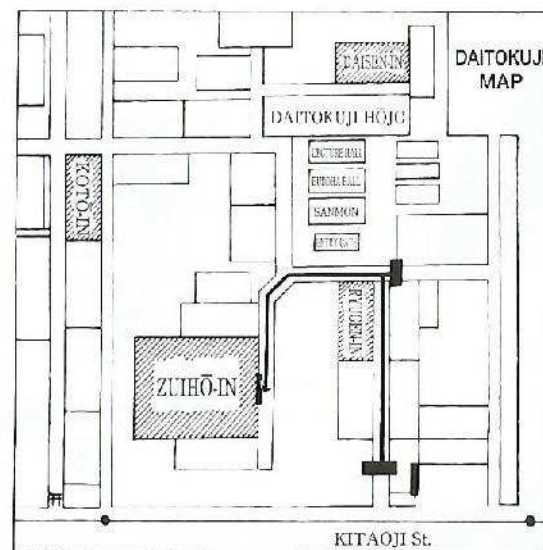
The garden expresses the paradise thought of old China. An azalea bush and stones are the symbol of the Elysium mountain. This garden has "Baidara" tree. In ancient India, they used leaves of the tree of the same sort when the sacred books were recopied. The word Baidara means "leaves".

Moreover, many Chinese arts of Gen era and many important letters of old times are in Kohrin in.

**Main Garden.** Facing the main temple hall is a karesansui ("dry") garden designed by Mirei Shigemori in the 1960's and is characterized by its vigorously raked sand, giving the impression of rough seas. The stone placement is equally vigorous, featuring numerous pointed stones. Whereas flat stones convey a calm and solid feeling, tall pointed stones project a strong and active mood. The combination of the vigorously raked "waves" and the pointed stones infuses this garden with energy. The tiny bridge to the right is set very close to the sand and appears to be far away. The background hedges angle to the right in order to soften the right corner, clearly define the garden space and create a sense of intimacy when viewed from the veranda.

**Tea Rooms** At the back and side of the main hall are a few tea rooms. Zuihō-in frequently hosts formal tea gatherings (sometimes translated as "tea ceremonies") for the tea community in Kyoto.

**Garden of the Cross** Located behind the main hall, this garden was also designed by Mirei Shigemori, and was dedicated to patron founder, Ōtomo Sorin. Viewed from the walkway located at the south-eastern corner of the garden, rocks symbolizing hills form an asymmetrical cross. The peaked stone in the distance is the top of the cross, the stone set in the fence is the right side and the pyramid-shaped stone is the left side. The peaked stone nearest to the viewing position is the bottom of the cross. Look behind yourself. Under the stone lantern which is located in a straight line below the vertical part of the cross, is buried a statue of the Virgin Mary. The buried "hidden" statue is a poignant reminder of the two hundred years during which Christianity was banned.



As indicated on this map, four sub-temples within the monastery are open to the public: Daisen-in, Ryugen-in, Koto-in and Zuihō-in.

**Zuihō-in**  
 Daitokuji-cho 81, Murasakino, Kita-ku, Kyoto, Japan 603-8231  
 Phone(075)491-1454 · FAX(075)491-1838



(Garden of Solitary Sitting)

## Zuihō-in

### A Sub-temple of Daitokuji Monastery

Zuihō-in is located within Daitokuji, a Rinzai Zen Buddhist Monastery complex founded in 1319. Zuihō-in was dedicated in 1546 by its patron, feudal lord Ōtomo Sorin, as his family temple. Shortly thereafter, Japan experienced the first arrival of Spanish and Portuguese Catholic missionaries who attracted a considerable number of converts here in Japan. In addition to the religious experience, conversion to Christianity brought with it potential economic and political opportunities for trade with Europeans, and not a few influential people embraced the new religion. At the age of 48, Ōtomo converted to Christianity, was christened "Francisco" and was thereafter known as the "Christian Daimyo." Not long after, Christianity was outlawed in Japan, and remained so for over two hundred years. Though Christianity has never been taught at Zuihō-in, this aspect of the life of its founding patron is both honored and respected as a part of Ōtomo's legacy. An example of this honoring was the creation within Zuihō-in of the Garden of the Cross (see explanation below.)

### Daitokuji Monastery

Zuihō-in is one of 22 sub-temples within the monastery complex. A sub-temple is a semi-autonomous temple set within the jurisdiction of a larger monastery organization, having its own abbot and responsible for its own support and maintenance. When Buddhism was first introduced to Japan from the Asian

## Annex 1.8.4 | Daitoku-ji – Zuihō-in sub temple’s Brochure 2/2

mainland in the 6<sup>th</sup> century, Chinese-style temple architecture was also borrowed to accommodate the ceremonies and rituals of the newly adopted religion. However, when the Zen sect of Buddhism was brought to Japan 700 years later, Japanese native architecture had already matured. As a result, Zen monasteries constructed during the 1200’s and 1300’s were built in a combination of Chinese and Japanese styles: a central Chinese-style precinct (where such buildings as the large sanmon gate, the Buddha hall and the lecture hall are located) surrounded by Japanese-style, semi-autonomous sub-temples.

Chinese architecture of the central precinct is seen in large and imposing structures built directly on the ground on “stage-like” platforms with stone or tile floors. These buildings have swinging doors, are set on a direct north-south axis, have wide formal walkways, and are decorated with trees but have no ornamental gardens.

Sub-temples, on the other hand, have a less imposing, residential quality and are built on wooden floors raised off the ground. This allows for air to flow under the floor boards, an important feature in a climate with high humidity. In the sub-temples, we see sliding doors, pathways and approaches which are indirect and diagonal as well as exceptional ornamental gardens. The structures themselves are built in Japanese shoin-style, with tatami floors, tokonoma alcoves, zigzag shelves, shoin study windows, fusuma paper doors, shoji screens covering windows and engawa verandas.

The monastery follows the traditional Japanese format of shir-gyo-so (formal, semi-formal and informal). Such delineation is also found in the arts of Japan, such as the Way of Tea, Ikebana and the Noh theatre. The central Chinese precinct, with its symmetrical layout and north-south axis, is considered the formal area. The entry gardens of each of the sub-temples, having diagonal approach ways and generally simple and subdued use of stones and plant material are gyo or semi-formal. Though mostly closed to the public, these entry gardens are visible from the outside and are beautifully framed by their wooden entry gates. Framing is an important device in Japanese architecture, and each of the entry gardens appears as framed paintings through the entry gates. Finally, the inner space of the sub-temple, its worship and meditation areas, tea rooms and gardens, are considered the informal area.

The organization into a formal, semi-formal and informal format, creates a smooth transition from the outside world to the intimate areas inside. Kyoto had a population of about one million people at the time Daitokuji was built. The shir-gyo-so transition assisted monastery visitors, then and now, to adjust from the bustle of the world outside the gates to the subtle refinement of the inner areas.

Daitokuji has always been a quiet and subdued place. During the years of feudalism in Japan, it catered to members of the elite samurai class and aristocracy. In addition to being the headquarters of the Daitokuji sub-sect of Rinzai Zen, its long association with the Way of Tea also helps make it an important cultural site. The connection with tea was strongest during the Momoyama period (1573-1603). This brief period boasted a flourishing of the arts and brilliant leaders such as Oda Nobunaga and Toyotomi Hideyoshi. The

flamboyant Hideyoshi led Japan into a golden age of arts and culture. Sen no Rikyu, a wealthy merchant from nearby Sakai, whose interpretation of the Way of Tea set the standard for the next 400 years, taught tea to Hideyoshi at Daitokuji and built a number of tearooms and related structures in the complex.

### Zuihō-in – Points of Interest

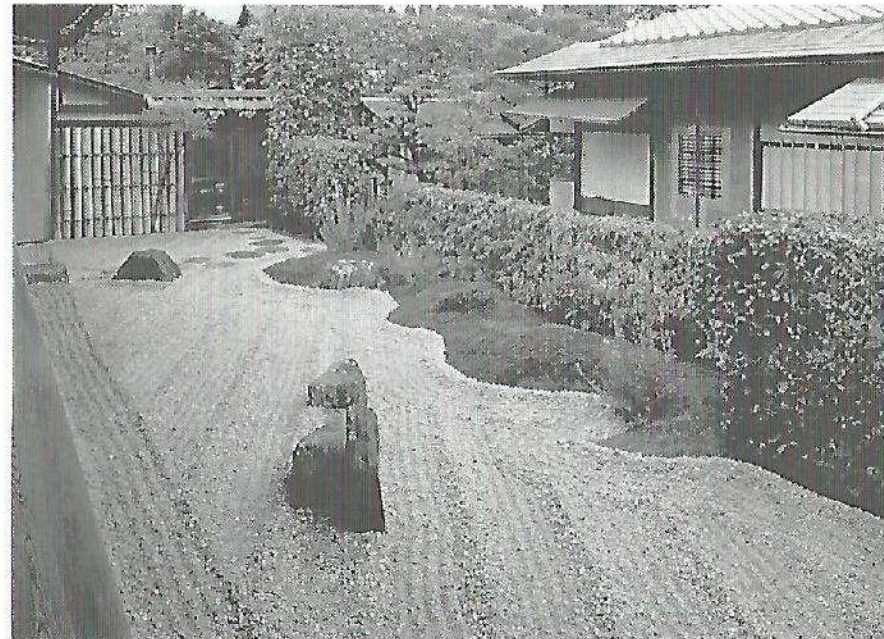
**Entry Garden** As you pass through the gate of Zuihō-in and walk through the semi-formal entry garden, notice that you were turned three times before reaching the temple door. This is a transition device designed to maximize your sense of having “traveled” some distance, thus aiding in your inner, spiritual transition from a public and formal “outer” space to a private and intimate “inner” space.

**Formal Gate** Located within the Zuihō-in entry garden, this closed gate is the official, formal entry to Zuihō-in. It is an original 1546 structure and a nationally designated Important Cultural Property, only used for special occasions.

**Entry Hall** After entering, step up onto the wide planks of Indian rosewood floors.

**Screen** The wooden screen located in the entry hall is made of Chinese quince.

**Main Hall** The main temple hall is also an original building from 1546, and a nationally designated Important Cultural Property. Unlike Chinese-style tile roofs, the roof is made of many layers of cypress shingles.



(Garden of the Cross)

## Annex 1.8.5 | Daitoku-ji – Ōbai-in sub temple’s Brochure 1/2



SAB-TEMPLE OF DAITOKU-JI TEMPLE

# OUBAI-IN

## TEMPLE

### THE ORIGIN OF OUBAI-IN TEMPLE

Oubai-in is a semi-autonomous sub-temple of Daitoku-ji Temple, the headquarter of Daitoku-ji school of the Rinzai-sect of Zen Buddhism. "Oubai-in" was named after a place in mainland China, called Oubai prefecture, which the Hatou-zan Touzen-ji Temple was located. A great Zen monk named Gunin Daïman, who was the 32nd Zen monk from Buddha (the founder of Buddhism), associated with that temple.

The history of this temple started in 1562. Upon arrival of famous lord Oda Nobunaga in Kyoto at the age of 28 with Hashiba Hideyoshi (later lord Toyotomi Hideyoshi), Nobunaga nominated Hideyoshi as Kyoto-Shoshidai, the military governor of Kyoto, and commanded him to build a small hermitage in memory of Nobunaga's late father, Oda Nobuhide. (Nobuhide died in 1551. His Buddhist Name is Banshouin-den.)

This small hermitage changed its name to

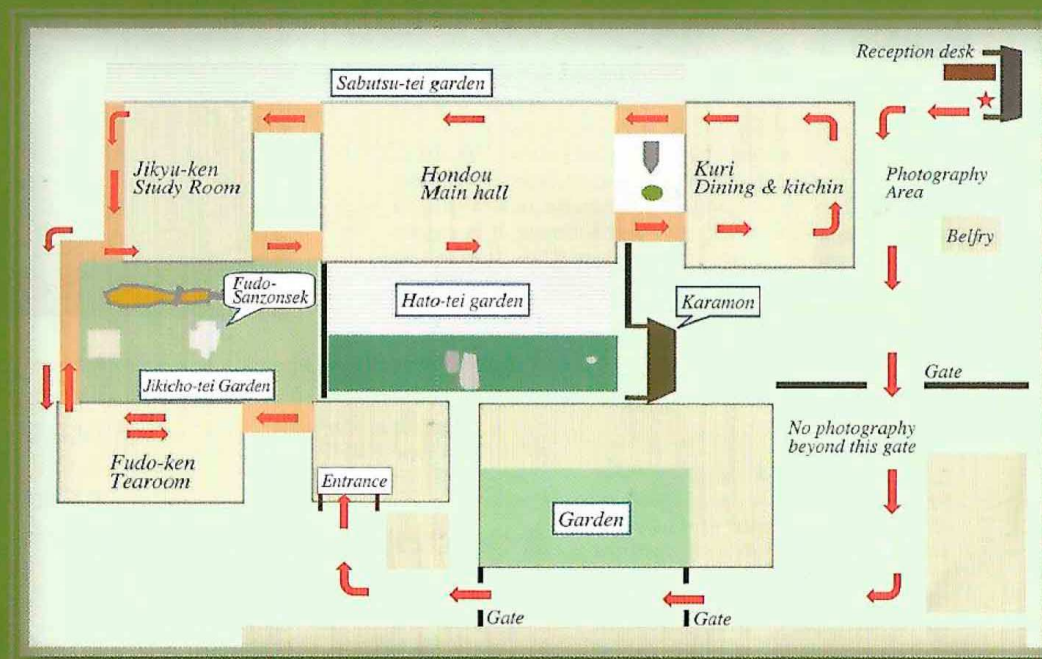
"Oubai-an" when the Daitoku-ji Temple's 98th head monk, Shunrin-Osho was appointed as the very first head monk of Oubai-an.

After lord Oda Nobunaga was murdered in the tragedy of Honnoji Temple on 2 June 1582, lord Toyotomi Hideyoshi organized an informal funeral for his late master and built a mausoleum at "Oubai-an".

However, since he decided that the place was too humble for his great master, he established "Soken-in" inside the estate of Daitoku-ji Temple, taking its name after Nobunaga's Buddhist name, "Sokenin-den".

The main building and the Chinese-style gate were renovated in May, 1586 and the belfry, the reception hall, the kitchen and other facilities were all renovated by lord Kobayakawa Takakage in 1589. The name of this place was changed to "Oubai-in" from "Oubai-an" in the same year. It was during these days that Gyokuchu-oshō was appointed as the second head monk. (He was also the 112th head monk of Daitoku-ji Temple.)

## OUBAI-IN GUIDE MAP



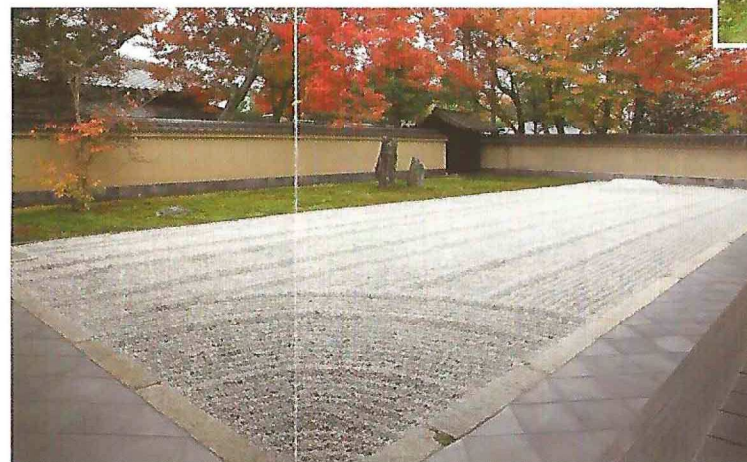


■ KURI

This building has been designated as an Important Cultural Asset by the government. It has a gable roof with shingles on top, and retains ancient living style of Zen Buddhism. This building contains the rooms like kaban-ryo; the room for the persons in charge of fire, Tenzo-ryo; the kitchen, Nassho-ryo; the administration room, Shika-ryo; the reception room, and Tanka-ryo; accommodations. It was built and donated by lord Kobayakawa Takakage in 1589 and is the existing oldest Kuri in Japan. Generally speaking, Kuri in the traditional temple is difficult to remain because of frequent use of fire. Hence, it is a quite precious example of existing ancient Kuri. It was last dismantled and restored in December, 1985.

■ HATOU-TEI

This garden is located in front of Hondo (Main Building). This absolutely simple garden was created during the Tensho era (1573-1592), and is divided into two parts. The front part is covered by Shirakawa sands, while the back part is covered by Katsura stones and moss. On the Katsura stone part, two large co-ordinated stones stand for the Kannon; Buddhist deity of mercy and the Seishi; Bodhisattva of wisdom.



■ JIKICHU-TEI

This garden was created by Sen-no-Rikyu when he was sixty-six years old. It is a Chisen style dry-landscape garden, covered with moss, setting out three stones of Acalanatha in the back. The gourd-shaped pond is located in front of the three stones and there is Korean lantern which was brought back by lord Kato Kiyomasa, to the left. The three stones of Acalanatha were reportedly brought back from Eizan by Tettou-Ōho, the Daitoku-ji Temple's second head monk. Regarding the pond, lord Toyotomi Hideyoshi desired to make its shape gourd because of his personal taste, and even his battle flag was designed with the shape of gourds on top.

■ HONDO

Hondo is the main building. This building has been designated as an Important Cultural Asset by the government. This building consists of six rooms with a hip-and-gable roof covered with tiles on top, which is typical Zen Buddhism style. The two main rooms are called Shicchu (main central room), and Butsuma (altar room). The other four rooms are called Danna-no-ma, Ihatsu-no-ma, Rai-no-ma, and O-join. The building was inaugurated with the corporation of lord Toyotomi Hideyoshi in May, 1586. In 1977, it was dismantled and restored for the first time in 400 years.

■ KARA-MON

Kara-mon is a Chinese-style gate. This gate has also been designated

as an Important Cultural Asset by the government. The gate was completed in the same year as Hondo.

■ OMOTE-MON  
*(the Front Gate)*

This front gate was built and donated, as well as Kuri (kitchen), by lord Kobayakawa Takakage in 1589. This gate is shaped gently-sloping on top as a samurai warrior's helmet. It was last repaired in 2009.

■ SHOURO *(The Belfry)*

The bell of Shouro was reportedly brought back from Korea and donated to the temple by lord Kato Kiyomasa. The present belfry was built by Masuda Genba-no-Mori, decorated with sculptures of the heads of lions. This belfry was last restored in 2005.

■ SHOIN "JIKYU-KEN" AND A TEA CEREMONY ROOM "SAKUMU-KEN"

*(The study hall "Jikyuk-ken" and a tea ceremony room "Sakumu-ken")*

The name of this building, "Jikyuk-ken", was named after a title of a calligraphy work on a thick wooden square board, created by Daitou-Kokushi Zen monk, the founder of Daitoku-ji Temple. The wooden square board is currently hung at the entrance of Jikyuk-ken.

Jikyuk-ken has a four-and-half mat tea ceremony room called "Sakumu-ken" which was created by Takeno Jouou, who was the mentor of Sen-no-Rikyu's. Sen-no-Rikyu was the most known and famed tea master in Japanese history. This tea ceremony room was last repaired in 2011.

The tatami mats for guests are set slightly higher than the other tatami mats in Sakumu-ken. This type of tatami setting for a tea ceremony room is called "Kijin-yuka" (sittings for the nobles).

This type of tea ceremony room is called "built-in style", where the room is integrated into the corresponding rooms and divided by simple sliding doors.

■ FUSUMA-E *(Drawing on a Sliding Door)*

This temple has several fusuma-e; drawings on sliding doors. Those drawings are dated the Momoyama era, which have been designated as Important Cultural Assets by the government. However, currently only their replicas are presented in public.

In the main hall, magnificent black-and-white wall paintings, drawn by Unkoku Tougan, are displayed.

There are totally forty four sliding doors in the temple, including Chikurin-no-Shichiken-zu in Shicchu, Seiko-zu in Danna-o-ma, Rogan-zu in Rai-no-ma. Chikurin-no-Shichiken-zu depicts seven wise men in a bamboo grove, Seiko-zu does Seiko lake, and Rogan-zu expresses wild geese in reeds.

■ SABUTSU-TEI

Sabutsu-tei is a garden located in the back of the main building. Several upright rocks are installed in the north east of the garden which represent waterfalls. There is a stone which represents a small boat in the downstream to the south and that stream goes to Hatou-tei, located in front of the main building. The design of the garden may well express "the eternal cycle of rebirth".



- |  |   |
|--|---|
| ① 鐘樓<br>香炉<br>The belfry                         | ⑩ 銀河泉<br>간가샘<br>The Galaxy Spring, Ginga-sen    |
| ② 唐門<br>당문<br>A Chinese style gate               | ⑪ 巖下水<br>간카스이<br>Ganka-sui                      |
| ③ 庫裡<br>고리(절간부위)<br>The priests' living quarters | ⑫ 龍門滝<br>류문타키 폭포<br>The Ryumon Taki             |
| ④ 方丈<br>방장(주지외 방)<br>The abbot's chamber         | ⑬ 安民沢<br>안민타루<br>The pond of An-min-taku        |
| ⑤ 鏡湖池<br>쿄코치 못<br>The pond of Kyoko-chi          | ⑭ 夕佳亭<br>셋카테이 정자<br>The Sekka-tei Tea House     |
| ⑥ 葦原島<br>아시하라시마 섬<br>Ashihara Island             | ⑮ 茶所<br>다실 휴게소<br>Visitor's Teahouse            |
| ⑦ 金閣<br>킨카쿠<br>The Golden Pavilion               | ⑯ 不動堂<br>후도도 불당<br>Fudo-do                      |
| ⑧ 漱清<br>소세이<br>So-sei                            | ⑰ 衣笠山<br>기누가사야마 산<br>Kinugasa Hill              |
| ⑨ 柳雲<br>신운<br>Shin-un                            | ⑱ 左大文字山<br>히다리 다이문지야마 산<br>Hidari-Daimonji Hill |

■金閣・鹿苑寺からの市バスのご案内 Information about the City Bus  
京都市バス 相国寺・京都御所方面 京阪三条駅 59 祇園・清水寺方面 12  
銀閣寺方面 102・204 大徳寺方面 101・102・204・205・M1  
二条城・阪急四条烏丸方面 12・101 竜安寺・御室仁和寺方面 59  
京都駅方面 101・205 嵐山方面(北野白梅町で嵐電に乗り換え) 204

■名神高速東または南 I.C. より約 13km  
About 13 km from the Meishin Expressway, Kyoto Higashi or Minami Interchange



庭園 Garden

金閣のある鏡湖池を中心とし、葦原島など大小の島々や、当時の諸大名がきそって石を献納してその名が付けられた島山石や赤松石・細川石などの名石が配されています。西の衣笠山を借景とした庭園は室町時代の代表的な池泉廻遊式庭園で、国の特別史跡及び特別名勝に指定されています。

方丈の北側には京都三松の一つで舟形をした「陸舟の松」があり、義満が自分で植えたといわれています。

金閣の後を進むと、義満がお茶の水に使ったと伝えられる「銀河泉」、手を清めた「巖下水」があり、それに隣接する「龍門の滝」は、鯉が滝を登ると龍になると言われる中国の故事「登龍門」に因んだ「鯉魚石」が置かれています。「安民沢」は古くからある池の名前で、中の島には「白蛇の塚」があります。

The pond with the Golden Pavilion, and islets large and small, is the center of the garden. Rocks donated by various provincial lords of the period are placed throughout the garden. As a pond garden designed for strolling, it is typical of the Muromachi period. The garden is listed as a National Special Historic Site and Special Place of Scenic Beauty.

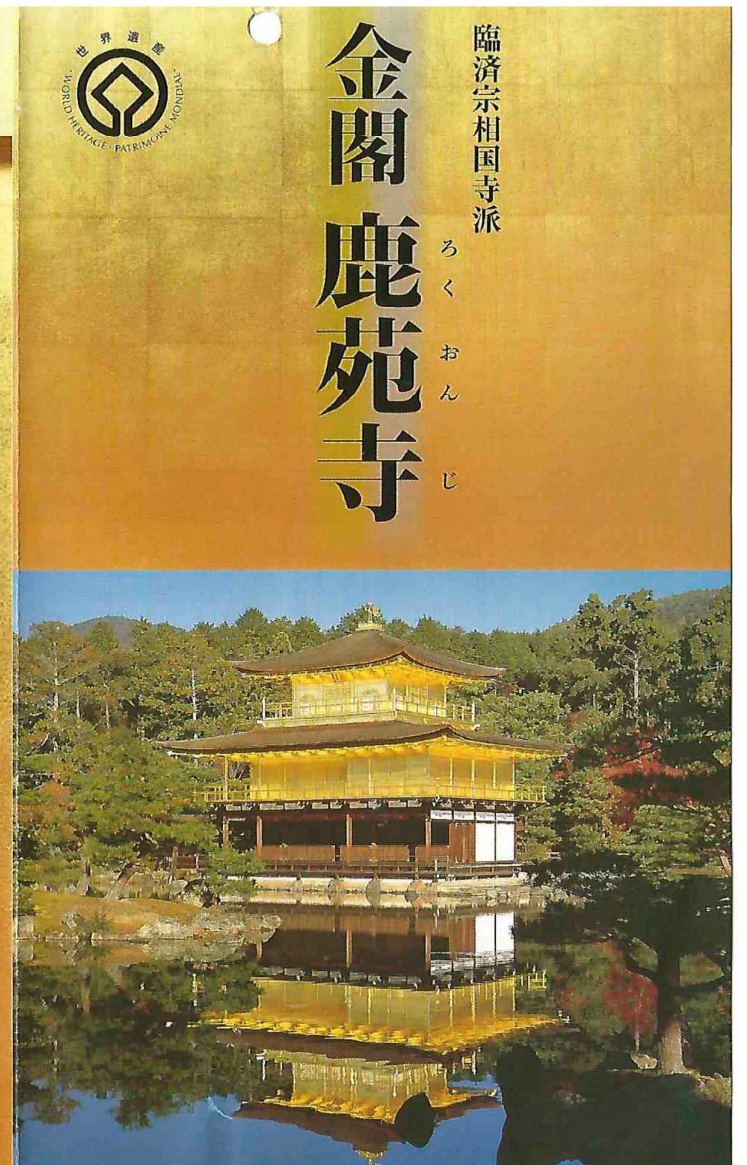
以金閣所在の池子を中心、庭園内佈置了各種形狀大小不等的島子和當時大名奉獻的精美石頭,是室町時代最具有代表性的池泉迴遊式庭園。該庭園被列人國家特別古蹟、特別名勝。

정원은 킨카쿠가 위치한 연못을 중심으로 하여, 크고 작은 섬들과 명사의 각 다이묘가 헌납한 바위들이 배치된 무로마치 시대의 대표적인 정수정식 정원입니다. 국가의 특별사적 및 특별명승으로 지정되어 있습니다.

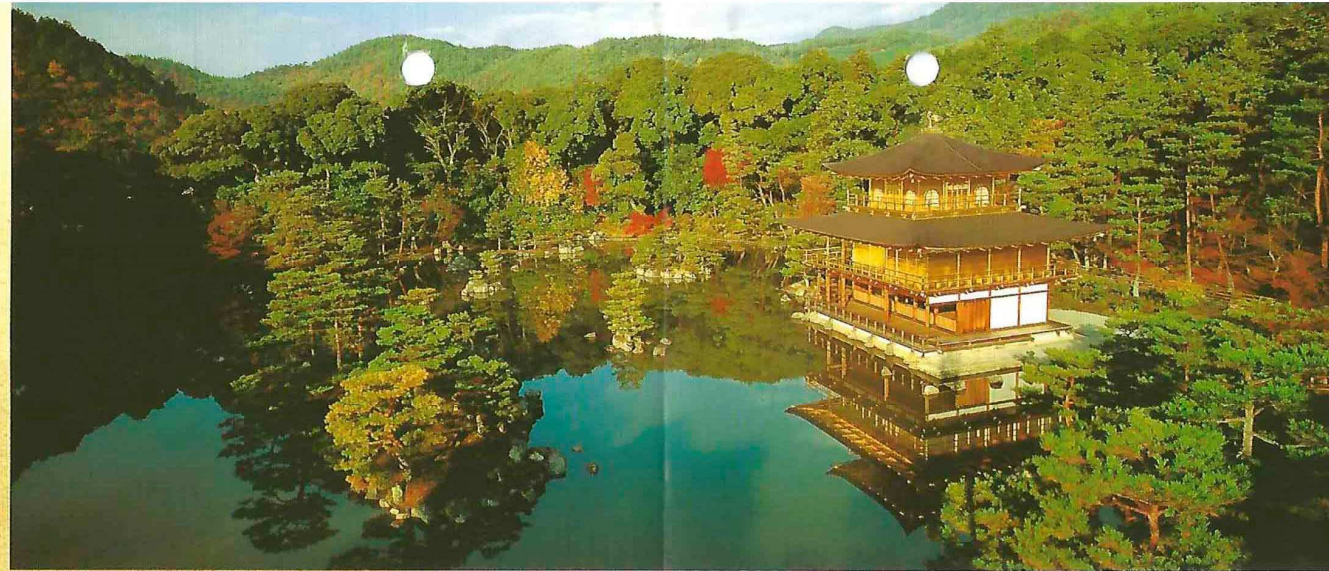
臨濟宗相国寺派  
金閣・鹿苑寺  
THE GOLDEN PAVILION・ROKUON-JI TEMPLE  
킨카쿠・로쿠온지

〒603-8361 京都市北区金閣寺町1 TEL 075-461-0013  
603-8361 Kinkakuji-cho, Kita-ku, Kyoto, JAPAN

<http://www.kinkaku-ji.or.jp>



臨濟宗相国寺派  
ろくおんじ  
金閣  
鹿苑寺



金閣・鹿苑寺の歴史

お釈迦様の舍利(お骨)をまつた舍利殿「金閣」が特に知られ、金閣寺とよばれています。正しくは「鹿苑寺」と言い、臨済宗相国寺派の禪寺です。

この地は、鎌倉時代に西園寺公経の別荘「北山第」が在りましたが、足利三代将軍義満が気に入り、応永4年(1397年)に西園寺家から譲り受け、山荘「北山殿」を造りました。

金閣を中心とした庭園・建築は極楽浄土をこの世に現したと言われ、後小松天皇(一休禪師の父)をお招きしたりしました。室町幕府は中国(明国)との交易を盛んに行い、北山文化の中心地として発展しました。

義満没後、遺言により夢窓国師を開山(初代の住職)とし義満の法号鹿苑院殿から二字をとり、鹿苑寺と名づけられました。

1994年、世界文化遺産に登録されました。

Kinkaku (The Golden Pavilion) / Rokuon-ji Temple

Kinkaku (The Golden Pavilion) is a shōrinden, a Buddhist hall containing relics of Buddha. The pavilion is part of a temple that is formally named Rokuon-ji Temple but commonly called Kinkaku-ji Temple, or Temple of the Golden Pavilion. Rokuon-ji is a Zen Buddhist temple, in the Shōkokuji School of the Kinzai Sect.

This area was originally the site of a villa called Kitayama-dai and owned by a statesman, Saionji Kintsune. Ashikaga Yoshimitsu, the 3rd shōgun of the Muromachi period, took a liking to the area and acquired it from the Saionji family in 1397. He then built his own villa, which he named Kitayama-den.

The garden and buildings, centered on the Golden Pavilion, were said to represent the Pure Land of Buddha in this world. The villa also functioned as an official guesthouse, welcoming Emperor Gokomatsu (Father of Zen teacher, Ikkyū) and other members of the nobility. Trade with China prospered during the Muromachi period, and the villa reached its height of glory as the heart of what became known as Kitayama Culture.

After Yoshimitsu died, in keeping with his will, the villa was converted into a temple by the priest Musō-kōsoku, who became the first abbot. The temple's name, Rokuon-ji, was derived from the name Yoshimitsu was given for the next world, Rokuon-in-den.

In 1994, Rokuon-ji Temple was registered as a World Cultural Heritage Site.

金閣・鹿苑寺の歴史

這座寺院通稱為金閣寺，尤以供奉著釋迦牟尼佛骨舍利的舍利殿“金閣”而聞名於世。正式名稱為“鹿苑寺”，是臨濟宗相國寺派的禪寺。

在鎌倉時期，太政大臣西園寺公經的別墅“北山第”曾經建在此地，但室町幕府第三代將軍足利義滿看中了這片土地，由此應永4年(1397年)西園寺一族將此地轉讓給足利義滿將軍，之後足利義滿將軍在此修建了“山莊・北山殿”。

寺院中以金閣為中心的庭園與建築表現了極樂淨土的世界。寺院會邀請一休禪師的父親後小松天皇參觀此地。室町幕府與中國明朝的交易十分盛行，這裡逐漸發展成為北山文化的中心。

足利義滿逝世後，遵守將軍遺言，將臨濟宗僧人夢窗國師任命為開山，即第一任住持，該寺院起名時從義滿的戒名鹿苑院殿中選了兩個字，被稱為鹿苑寺。

1994年，金閣寺被列入世界文化遺產。

킨카쿠·로쿠온지의 역사

부처님의 사리(뼈)를 모신 사리전 '킨카쿠(금각)'가 특히 유명하여 킨카쿠지라고 불리고 있지만 정식 명칭은 '로쿠온지'라고 하며 일제중 소코쿠지파의 전사입니다. 이곳은 가마쿠라 시대에 사이온지 긴즈네의 별장 '기타야마테이'가 있었으나 아시카가 3대 경군 아시카가 요시미즈가 마음에 들어 1397년에 사이온지 가문으로부터 물려받아 산장 '기타야마도노'를 조영하였습니다.

킨카쿠를 중심으로 한 정원·건축은 극락정토를 이 세상에 표현했다고 하여 고묘마즈 천황(잇큐선사의 아버지)을 초대하기도 했습니다. 무로마치 막부는 명나라와의 무역이 왕성하여 기타야마 문화의 중심지로서 발전했습니다.

요시미즈 사망 후 유언에 의해 무소 소제키 국사를 초대 주지로 하여 요시미즈의 법호 로쿠온인도노에서 두 글자를 따서 로쿠온지라고 명명하였습니다.

1994년에 세계문화유산에 등재되었습니다.



總門 The First Gate 總門 経門

舍利殿 (金閣) Shariden (Kinkaku / The Golden Pavilion)

金閣の二層と三層は、漆の上から純金の箔が貼ってあり、屋根は葦の薄い板を何枚も重ねたこけら葺で、上には鳳凰が輝いています。一層は寝殿造で法水院、二層は武家造で潮音洞とよばれています。三層は、中国風の禪宗仏殿造で究竟頂とよばれ、三つの様式を見事に調和させた室町時代の代表的な建物です。

昭和62年(1987年)秋、漆の塗替や金箔の貼替、更に天井画と義満像の復元を行いました。又、平成15年(2003年)春、屋根の葺替が行われました。

Gold foil on lacquer covers the upper two levels of Kinkaku, and a shining phoenix stands on top of the shingled roof. The first level is built in the shinden style of the 11th-century imperial aristocracy; the second level is in buke style of the warrior aristocracy; and the top level is in the Chinese zenshu-butuden style. Overall, Kinkaku is representative of Muromachi-period architecture.

金閣分為三層，二層和三層是在外部塗漆後再貼上純金箔裝飾。屋頂採用日本傳統“柿葺”方式，由2~3毫米厚度的木板重疊而作成，頂端屹立著一隻鳳凰。一層採用寢殿造，二層採用武家造，三層則採用具有中國風格的禪宗佛殿造，是室町時代最具有代表性的建築。

금각은 이중과 삼층은 옷칠을 한 위에 금박을 입히고 지붕은 널지붕으로 위에는 봉황이 빛나고 있습니다. 일층은 침전 스타일이고 이중은 무가 스타일, 삼층은 중국풍의 선종불전 스타일로 무로마치 시대의 대표적인 건물입니다.

金閣三層内部 Inside the Third Level of Kinkaku 金閣三層内部 킨카쿠 삼층 내부



夕佳亭 The Sekka-tei a House

江戸時代の茶道家・金森宗和が好んだ数寄屋造りの茶席で、夕日に映える金閣が殊に佳いと言うことから「夕佳亭」と名付けられた茶席で、正面の床柱が有名な「南天の床柱」です。その右にある三角の欄が「萩の造欄」、中央の古木が「養宿梅」です。1997年、解体修理が行われました。茶席の前の石灯籠と富士形の手水鉢は、慈照寺の「銀閣」を建てた足利八代将軍義政が愛用したものと言われ、茶席横の「貴人榻」は身分の高い人の椅子という意味です。



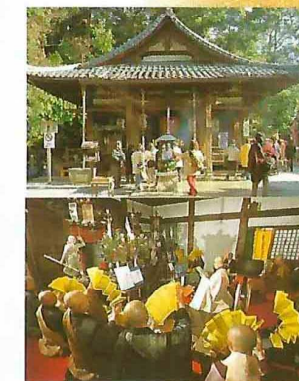
The detached teahouse was built during the Edo period. Kinkaku is especially beautiful when seen from here in the late afternoon sun. This view is reflected in the teahouse name, Sekkatei (Place of Evening Beauty). The famous alcove pillar is of nandina wood (heavenly bamboo).

這是一座江戸時代數寄屋造風格的茶室。從這裡望去，夕陽映襯下的金閣分外美麗，因此得名“夕佳亭”。其中，“南天床柱”尤為著名。

에도시대의 스키야 스타일의 다실로 이곳에서 전망하는 저녁고을에 비친 킨카쿠가 특히 멋있다 하여 '셋카테이(夕佳亭)'라고 명명되었으며 '난텐도 도쿄바시라' 기둥이 유명합니다.

不動堂 Fudo-do

不動堂に祀られる本尊は弘法大師が作られたと伝えられる石不動明王で、靈験あたらかな秘仏として広く一般に信仰されています。節分と8月16日に開扉法要がいとなれます。



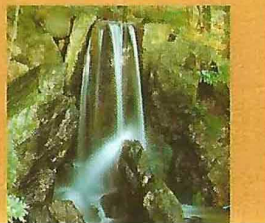
The temple's main image is a stone statue of the Buddhist deity Fudo-myō-ō. This statue is thought to have been made in the 9th century by Kobo-daishi, founder of the Shingon sect of Buddhism. Although normally hidden from public view, the image has long been revered for miraculous powers. Open-Door Rituals are held on Setsubun (in early February) and on August 16.

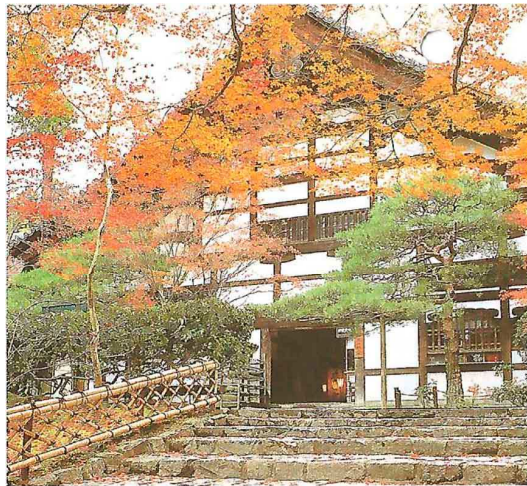
據說，不動堂的主佛石不動明王是由弘法大師製作，非常靈驗。因此，作為秘佛受到人們的信仰。每年2月3日和8月16日都舉辦開扉法事。

본존인 불부동명왕은 고보대사가 만들었다고 전해지며 영험이 뚜렷한 비불로서 신앙의 대상이 되고 있습니다. 세츠분(2월 3일)과 8월 16일에 개문 법요가 열립니다.

開扉法要 The Open-Door Ritual 開扉法事 開門 법요

龍門瀑・鯉魚石 The Ryūmon Taki・Carp Rock 龍門瀑・鯉魚石 류문바위 죽포·리코석기





Kuri, main building of the temple

**庫裡**  
石段の正面の建物が庫裡で、禪宗寺院建築の簡素にして重厚、特に木組と白壁の調和がまた静寂の内に構成美をかもしだしている。



鏡容池

この池は徳大寺家によって築かれたもので、かつてはおしどり（マガリ）が群れ遊んだところからおしどり池と呼ばれた。石庭鑑賞後のひとめぐりも、何かなしほっと心が和むのを感じるの、水の効果というものだろう。池の堤防からは龍安寺全景の山々が古来の姿そのままに眺望され、四季それぞれの美しきは又格別である。

**Kyoyochi Pond**

The pond was made in the late twelfth century. Until recent years many mandarin ducks were to be seen on the pond. Hence the Ryōanji was generally known as Oshidoridera, the temple of mandarin ducks. The water wells out from around the two rocks in the south. On the islet named Bentejima is a hall, in which an image of Saigyō has been found.

# 龍安寺

RYOANJI TEMPLE



世界文化遺産登録  
大雲山 龍安寺  
京都市右京区龍安寺御殿下町13  
電話 (075) 463-2216番



つくばいと佗助椿

方丈の北東に据えてある銭形のつくばいは、一見“五、楯、止、矢”の文字に読まれるが、中心の口を共用すれば、“吾唯足知”(ワレタダタルヲシル)と成り、柳の格言を謎解きに因案化された無言の禅道である。水戸光圀の寄進といわれている。秀吉が賞讃したと今も伝えられる佗助の老樹が枯淡で景趣をそえている。

**A unique wash-basin of stone. "Tsukubai"**

Tsukubai, the stone wash-basin for the tea room, has a unique inscription. "I learn only to be contented." He who learns only to be contented is spiritually rich, while the one who does not learn to be contented is spiritually poor even if he is materially wealthy. This concept is important in the Zen spirit. The Tsukubai is said to have been contributed by Mitsukuni Mito (1628-1700), a feudal lord and the compiler of the great History of Japan known as "Dainippon-shi".

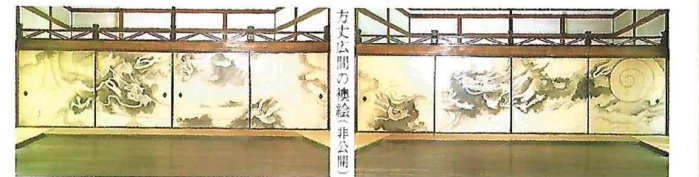


茶室蔵六庵 (非公開)

方丈から東庭を隔てた東北隅の茶室を蔵六庵という。蔵六という語は龜の別名で、頭・尾・四肢の六つを甲羅の中に隠すのでこの名がつけられた。江戸初期の茶人・不遠庵傳首座の好みそのままに、水屋の掛け窓も珍しく、四畳一間で中板が設けてあり、古くから龍安寺十勝の一つに挙げられている。

**The Tea-room Zoroku (Closed to the public)**

The tea room Zoroku is typical of the style favored by Kishuza, a tea master of the early 17C. Zoroku means to contain (or hide) 'six.' The six stands for the head, tail and four legs. Consequently Zoroku means a tortoise, which is the symbol of Genbu, the guardian god of the north.



方丈広間の襖絵 (非公開)

### 龍安寺

京洛徳大寺家別荘、1450年細川社元將其改築成禅寺。応仁之乱中龍安寺曾一度被烧毁，后于1499年重建。1994年被列为世界文化遗产。

### 石庭

石庭简单却极其出彩，东西长约25米，南北约10米。这个长方形的禅院与建于中世纪的那些豪华的贵族庭园迥异，不借一树一草，仅由15块石头与白沙组成。参观者可以自由去感受这个独特的庭园到底意味着什么意境，也许越是静心去凝视眼前这一切，冥想也就会越发的扩展开去吧。

石庭四周有一圈用土砌成的矮墙，可以说是禅家艺术的典型，矮墙由混有菜籽油的土浇筑而成，时间久了会慢慢从内不断产生油迹，形成自己独特的造型。

世界著名的石庭建于室町时代末期(1500年左右)，据说出自特芳禅杰等优秀的僧人之手。

### 료안지

일본 특유의 미의 정수를 보여준 1450년 호소카와 가문의 저택으로서 발견되었습니다. 오토쿠 안으로 조성되었습니다. 1499년에 재건되었습니다. 1994년 세계문화유산으로 등재되었습니다.

### 석정

이 단순하면서도 뛰어난 정원은 동서 25미터, 남북 10미터의 넓이입니다. 그 장광형의 (禪)의 정원은 중세에 만들어진 궁궐의 화려한 정원과는 전혀 다릅니다. 나무나 풀은 전혀 사용하지 않고 15개의 돌과 흰 모래만으로 정원을 만들었습니다. 방문자들에게는 이 특이적인 정원이 무엇을 표현하고 있는가를 스스로 찾아내 주십시오. 여러번 걸어 오라 바라보면 바라볼수록 생각이 더욱 넓게 펼쳐지게 되실것입니다.

중요로 낮게 만들어진 담으로 둘러싸인 石庭은 禪(禪) 예술의 전형으로 보여지고 있습니다. 그 담은 속의 기쁨을 낮이 반공한 흙으로 만들어져 있습니다. 시간이 지남에 따라 들어오는 기름에 의해 스스로 특이한 디자인이 되어 있습니다.

세계적으로 유명한 석정은 무로마치 시대 말기(1500년경), 호쿠호우 권 계승을 주적으로 한 뛰어난 선승들에 의해 만들어졌다고 한다.

### INFORMATION

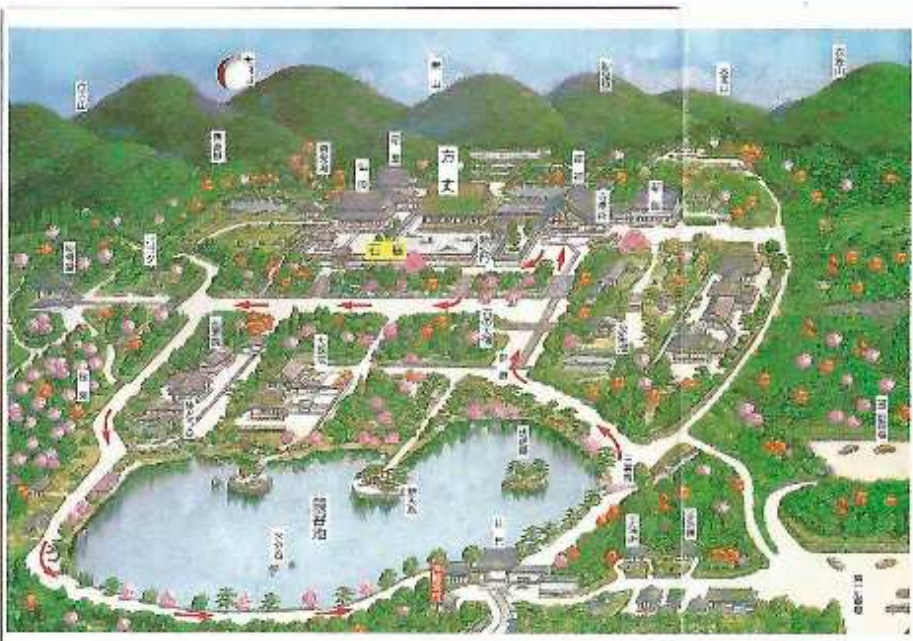
拝観日時  
3月1日～11月30日 A.M.8:00～P.M.5:00  
12月1日～2月末日 A.M.8:30～P.M.4:30

駐車場  
大型バス 20台・自家用車 80台  
拝観者の送迎料金は石庭拝観者に取り上げられません。但し、拝観者以外の駐車は固くお断り致します。

—交通のご案内—

- 京 都 駅→龍安寺 JRバス(叡山 極楽・立命館大学行 龍安寺前下車)
- 京 都 駅→龍安寺 市バス(叡山線)立命館大学前下車(徒歩7分)
- 西条大高一龍安寺 市バス(叡山線)立命館大学前下車(徒歩7分)
- 三条京阪一龍安寺 市バス(叡山線)行 龍安寺前下車

●龍安寺・叡山、嵯峨、須田村  
京都観光 龍安寺→推しの辻 → 叡山、嵯峨 → 太秦・河津村



### 大雲山龍安寺

徳大寺家の別荘だったのが、享徳2年(1430)管領細川勝元が譲り受けて寺地とし、妙心寺の義天宗を本山として開創されたものである。比叡の乱に焼失して、享徳8年(1439)、義元の子、政次が再興したが、寛政9年(1797)火災で方丈・仏殿・講堂などを失った。現在の方丈は、そのとき西蓮院の方丈を移築したものである。方丈の前面は枯山水の石庭として著名で、隆徳宗妙心寺派に属し、大雲山と号し、原義の名刹である。

### Ryōan-ji Temple

Originally a country house of the Tokudaiji Clan, it was acquired in 1430 by Hosokawa Katsumoto for use as a Zen training temple. It was destroyed by fire during the Ōnin War and was rebuilt in 1439. It was registered as a World Heritage Site in 1994.



### 石庭

この石庭は、東西25メートル、南北10メートルの空間に白砂を敷き詰め、15塊の石を置いたものです。船橋のままで築造されたこの石庭の意匠は禅に凝注されており、見る人の自由な想像に委ねられています。

室町末期(1500年ごろ)、特芳禅傑などの築られた和様によって作られたと見られています。また、石庭は菜種油を混ぜた土で造られた土塀によって囲まれ、時の経過による油の酸化が独特な匂いを醸し出しています。

### The Rock Garden

This simple and remarkable garden measures only twenty five meters from east to west, and ten meters from south to north. The rectangular Zen garden is completely different from the gorgeous gardens of court nobles constructed in the Middle Ages. No trees are to be seen; only 15 rocks and white gravel are used in the garden.

The walls are made of clay 'baked in oil'. As time went by, the peculiar design was made of itself by the oil that seeped out.

This internationally famous rock garden was said to be created at the end of Muromachi Period around 1500 by a highly respected Zen monk, Tokoku Zenkei.

