

Conder, Josiah. Landscape Gardening in Japan.  
Dover Publications, Inc: New York, 1890.

## CHAPTER II.

### GARDEN STONES.

**B**EFORE attempting to explain the method of composition adopted in landscape gardens of different kinds, a description of the various materials employed is necessary. A striking characteristic of Japanese gardening is the importance attached to the use of natural stones, rocks, and boulders. In a few of the most remarkable European gardens we find rock scenery of considerable grandeur introduced, perhaps the finest example of such treatment being the Buttes Chaumont in Paris. It is also a common practice, in comparatively small gardens of Western design, to arrange rockeries and fancy grottoes principally for the purpose of planting them with ferns and mosses. With rare exceptions, however, such rock-work consists of formless blocks of slag and broken stone held together with earth, and displaying but little regard to form or proportion.

In all styles of Japanese garden designs careful attention to the shapes and proportions of individual stones is of the first importance. Some teachers of the craft go so far as to maintain that stones constitute the skeleton of the garden, and that their proper selection and distribution should receive primary consideration, the vegetation being disposed in a manner entirely subsidiary to the stone-work. The sizes of the principal rocks and boulders give the scale for the trees, shrubs, fences, lanterns, basins, and other objects placed in proximity to them. Such being the case, great care must be taken to preserve due proportion between the size of stones selected and the area of the garden itself. Large stones would be unsuitable in a small garden, and those diminutive in scale would be out of place in an extensive one. In grounds of considerable area and elaborate design there may be as many as one hundred and thirty-eight principal rocks and stones having special names or functions, in addition to others of secondary importance; but in those of more limited scale and rougher style as few as five stones will often suffice.

The principal boulders of a landscape garden are supposed to suggest the mountains, hills, and rocks of natural scenery. It is customary therefore to describe their altitude by fictitious measurements corresponding to the heights of their natural prototypes. This not only helps to keep up the illusion of real landscape, but assists the designer to preserve a consistent character in the subsidiary features.



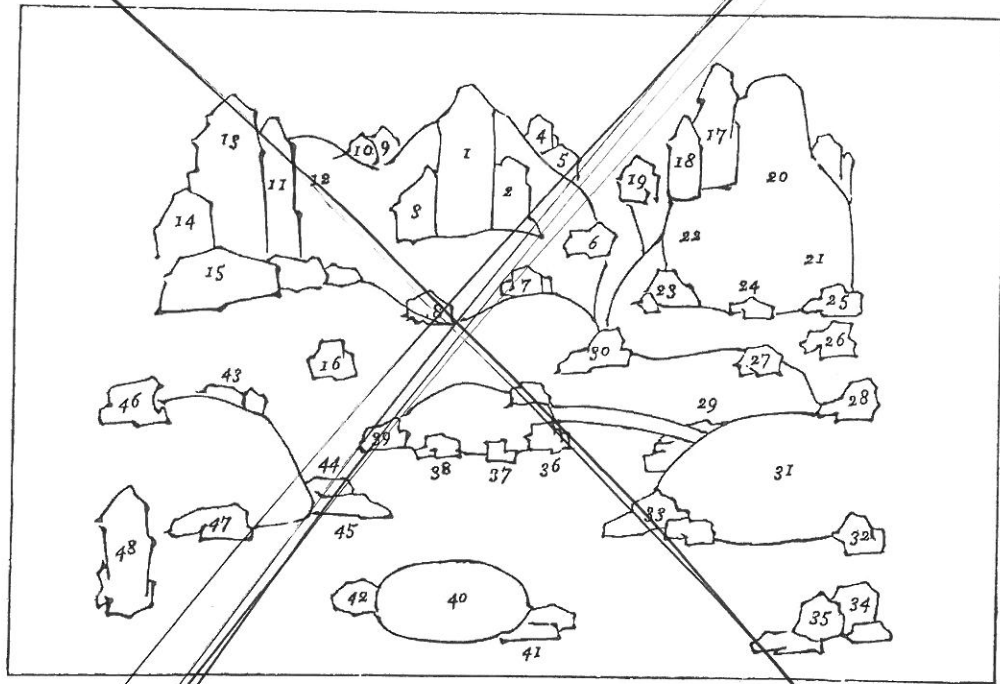
FIG. 9.

Another favourite conceit is that of attributing sex to stones of different form in landscape. Thus is created an important æsthetic aid in maintaining fitting contrasts in compositions. Rocks and stones are combined in pairs of contrast. Generally speaking lofty masses are regarded as masculine when placed in apposition to lower masses, which are classed as feminine. Some stones, in which the nature of both sexes is supposed to be united, are used singly. There are, however, many rocks, such as those placed on the banks of garden streams or lakes, as well the smaller stones employed merely in an auxiliary manner, to which the idea of sex is not applied.

The secret of the art of arranging stones in an artificial landscape is to make them appear as if natural forces had placed them in position. Extraordinary freaks of nature, as exhibited in certain lithic wonders, should not, however, be taken as models for imitation. The enormous scale and prehistoric antiquity of the overhanging rocks and towering pinnacles in real landscape reconcile us to their threatening aspect, but if such phenomena were artificially reproduced on a smaller scale, a sense of instability and danger would be aroused in the beholder, inimical to that repose which is essential in artistic compositions. A general rule exists that no stone should be utilised which is larger at the top than at the base, and though it would not be difficult to find violations of this law, the exceptions usually present certain extenuating circumstances. The object of such a rule being to create an impression of stability and

repose, it no longer applies if the rock or boulder be flanked by a cliff or hill, or if its overhanging portion be supported by a companion stone. In using volcanic or water-worn rocks of irregular honeycombed shape, care must be taken to select forms such as are frequently seen in nature, so that the observer may be easily reconciled to their odd appearance.

From very ancient times it has been the custom, in the grounds of temples and monasteries, to apply a religious meaning to the principal stones, by giving them the names of different Buddhist deities, or the attributes of certain holy functions. Fig. 10 represents such an ideal arrangement of rocks and stones, which, even to the



*Religious arrangement of garden stones.*

FIG. 10.

present day, serves in a modified form as a model for the distribution of the principal lithic ornament of gardens. The illustration includes forty-eight rocks, each bearing the names of some Buddha or saint, as follows:—

- 1, Mida Butsu. 2, Kwannon. 3, Seishi. 4, Kokuzo. 5, Mio-on-ten.  
 6, Shitsu-bosatsu. 7, Ka-bosatsu. 8, Bu-bosatsu. 9, Fugen-Monju-bosatsu. 10,  
 Chikei-bosatsu. 11, Taishakuten. 12, Waku-Fudo. 13, Fugen-bosatsu. 14, Waku-  
 Gundari. 15, Ki-bosatsu, Yashajin, and Go-bosatsu. 16, Kwaten. 17, Waku-Dai-

times employed in a Dry Garden (*Kare sansui*), in which water is merely indicated by a channel filled with white or black pebbles and sand. It is a rule that rocks and stones placed in lakes must have their foundations well prepared, and a specially firm support made for those having irregular bases, to provide for the contingency of the water being drawn off and the whole exposed to view. There are many instances in nature in which the large boulders of mountain streams, having fallen from the cliffs above, lie in topsy-turvy positions. For this reason certain top-heavy and abnormal shapes are often permitted for the large stones in garden rivers, provided that they are overgrown with moss and lichen, suggesting age and the action of natural forces.

#### CASCADE STONES.

The cascade is an almost indispensable feature of lake and river gardens, and even when water cannot be obtained, its position is indicated by means of rocks and stones. The following are the principal stones used in connection with real or imaginary falls:—

“Guardian Stone” (*Shugo-seki*),—a large rock of the “Statue Stone” shape, backed with earth, and forming the principal part of the rocky cliff over which the water falls. This is the most important of all garden stones, and, in some form or other, is always introduced as the central feature of the near distance; it also often bears the alternative name of “Cascade-supporting Stone” (*Taki-soye-ishi*).

“Stone of *Fudo*” (*Fudo-seki*),—named after a Buddhist deity, who is represented holding a sword and surrounded with flames, and to whom cascades are specially dedicated. The outlets of many natural falls, such as that of *Urami-no-taki* at *Nikko*, have the image of this god carved on the cliff. Sometimes a stone statuette is erected instead. In connection with garden cascades a vertical stone of natural formation, and of the “Statue Stone” shape, is used, which is supposed to represent *Fudo*.

“Children Stones” (*Doji-seki*),—eight smaller stones often placed round the “Stone of *Fudo*,” representing the spirits of children attendant upon the god.

“Double Step Stone” (*Nidan-seki*),—a stone with a stepped top sometimes used to give a double fall to a torrent.

“Cascade-embracing Stone” (*Taki-hasami-ishi*),—a rock, flanking the outlet of a water-fall, which may be appropriately called the “Cliff Stone.” It is paired with the “Guardian Stone.”

“Mirror Stone” (*Kagami-ishi*),—another name occasionally applied to the “Cliff Stone” on account of its wet polished surface.

“ Cascade Basin Stone ” (*Takitsubo-ishi*),—a flattish stone placed in the pool to receive the falling water.

“ Current-dividing Stone ” (*Namiwake-ishi*),—fixed in the torrent at the base of a cascade.

“ Water-dividing Stone ” (*Mizuwake-ishi*), and “ Water-receiving Stone ” (*Mizuke-ishi*), are other terms given to stones which are used in the torrent or secondary falls below a cascade.

#### ISLAND STONES.

Among the islands introduced into water gardening are three which require special stones for their adornment. The first of these is the “ Elysian Isle ” (*Horai-jima*), the idea of which is taken from Chinese legend (see page 32). It is represented in the form of a tortoise, and its ornamental rocks bear names typifying different members of this animal, as follows:—

“ Tortoise Head Stone ” (*Kito-seki*),—representing both in shape and position the head of the tortoise.

“ Fore-legs Stones ” (*Rioshu-seki*).

“ Hind-legs Stones ” (*Riokiaku-seki*).

“ Tail Stone ” (*Osaki-seki*).

The above are placed in position with great care, and a pine tree is planted in the centre of the island, as if it grew out of the back of the tortoise,—a common emblematical representation indicating the great strength and age of the shell of this animal. Sometimes a rock, having the form of a young tortoise, is used instead of the pine tree.

The other two islands alluded to, are called the “ Master’s Isle ” (*Shujin-jima*), and the “ Guests’ Isle ” (*Kiakujin-jima*); the principal stones placed upon them are mostly named according to the special pursuits or functions associated with these two islands. Those of the “ Master’s Isle ” are as follows:—

“ Stone of Easy Rest ” (*Ankio-seki*),—supposed to form a favourite seat for the master of the house.

“ Stone of Amusement ” (*Yukio-seki*),—a suitable prominence for angling.

“ Seat Stone ” (*Yosoku-seki*),—of similar use to the “ Stone of Easy Rest.”

The principal stones of the “ Guests’ Isle ” are:—

“ Guest-honouring Stone ” (*Kiakuhai-seki*),—intended as a resting place for an important visitor.

## CHAPTER III.

### GARDEN LANTERNS.

**S**TANDARD Lanterns form an important feature of all Japanese gardens. It is recorded that the first stone lantern constructed in Japan was erected in the beginning of the seventh century by Prince Iruhiko, son of the Emperor Suiko, at a solitary lake-side spot in the province of Kawachi, as a protection against robbers by whom the locality was infested. It was afterwards removed to the grounds of the temple of Tachibana in Yamato, founded by Shotoku-Taishi. Whether or not this popular story be true, it seems, anyhow, certain that the stone Standard Lantern is of purely Japanese origin. In China, from which country many ideas in gardening were introduced, this particular kind of garden ornament is not to be found. From early times it has been customary in Japan to present Lanterns of stone or bronze to Buddhist temples for the purpose of adorning the courts and paved approaches. The grounds of all the important shrines and mausolea possess large numbers—sometimes amounting to several thousands—which, in many cases, have been brought from great distances as votive offerings from princes and nobles. They vary from six feet to eighteen feet in height, and are arranged in rows and avenues on either side of the paved or gravelled courts. Some authorities state that the use of stone Lanterns as garden ornaments dates from the introduction of the Tea Ceremonies.

Garden Lanterns are used singly in combination with rocks, shrubs, trees, fences, and water-basins. It is an imperative rule that they should harmonise in scale and character with the adjacent buildings and with the magnitude and elaboration of the garden. The usual positions selected are :—at the base of a hill, on an island, on the banks of a lake, near a well, and at the side of a water-basin. The primary intention of introducing such lanterns into landscape gardening is not to illuminate the grounds, but to form architectural ornaments contrasting agreeably with the natural

features. In ordinary grounds they are only occasionally seen lighted at night, and even when thus used the object seems rather to produce a dim and mysterious glow, than to render objects distinctly visible; to obscure the light still more, leafy shrubs and trees are always planted close by. The idea of placing them on the border of a lake or stream is that their reddish light may be reflected in the water. The important place which stone Standard Lanterns take in even the simplest designs may be gathered from Fig. 13, representing a small garden belonging to the Zuiun-In, attached to the temple of Mioshinji in Kioto.

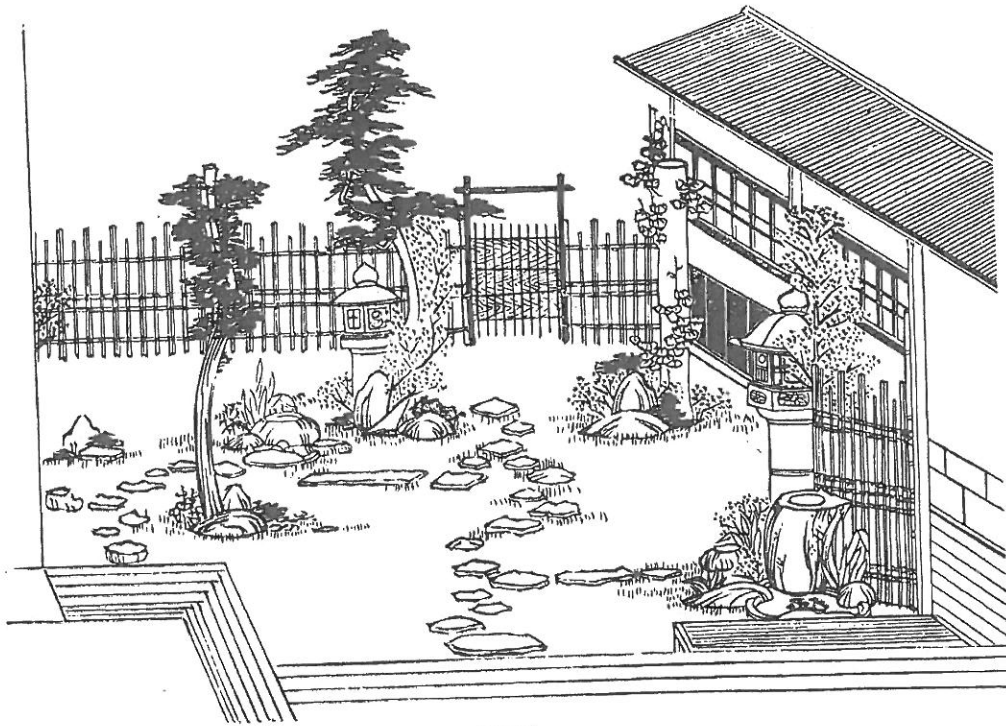


FIG 13.

The ordinary material for these ornaments is granite or syenite, of which rocks many varieties exist in Japan. *Mikage* Stone from the province of Settsu, *Shirakawa* Stone from the province of Yamashiro, *Kido* Stone from the province of Omi, and a kind of rock from Tamba, are much used.

Stone Lanterns are chiefly valued in proportion to their age, and various devices are employed for imparting an antiquated appearance to new specimens. Those rendered weather-worn by long exposure to the elements are mostly brought from old country temples and mountain shrines, and are in special demand. A fictitious age is given to new Lanterns by attaching, with a gummy solution, patches of green moss, and by fixing to them decayed leaves by means of bird-lime, or by

smearing them with the slime of snails; after either of which processes they are kept in the shade and frequently wetted. The result of these methods is to produce on the stone a white lichen and other fungous growths.

Garden Lanterns may be broadly divided into two classes, namely,—the *Standard* class, and the *Legged* class; besides which there are other fancy shapes occasionally employed. The original model for Standard Lanterns dates back from the Ashikaga period, and goes by the name of the “Kasuga Shape,” after a Shinto deity to whom one of the ancient temples at Nara is dedicated. The “Kasuga Shape” Lantern has a high cylindrical standard with a small annulet in the centre, erected on a base and plinth of hexagonal plan, and supporting an hexagonal head crowned with a stone roof of double curve, having corner scrolls. The top is surmounted with a ball drawn to a point above. The head of the Lantern, which is technically called the “Fire-box” (*Hibukuro*), is hollowed out, two of its faces having a square opening large enough to admit an oil lamp; and the remaining four sides being carved respectively with representations of a stag, a doe, the sun, and the moon. Enrichments are also applied to the mouldings of the base and fire-box.

The following are examples much resembling the “Kasuga Shape” :—

“Lemon Tree Shape” (*Yu-no-ki-gata*),—somewhat ruder and simpler in style than the above, with no annulet to the shaft, and with a cap of flat mushroom-shape instead of the double curved form.

“*Nigatsu-Do* Shape,”—named after another ancient temple, and differing from the “Kasuga Shape” in having the cylindrical standard hollowed out from its central annulet in two flat concavities. The carving is also simpler in character.

“*Shirataku* Shape,”—named after a class of Shinto officials, and distinguishable from the “Kasuga Shape” only in the details of its mouldings and carved enrichments. The subjects represented on the faces of its six-sided fire-box are the sun, the moon, a pine tree, a plum tree, and clouds, supposed in combination to convey some poetical suggestion. It has a circular carved base resting on a rough natural stone.

“*Uzumasa* Shape,”—named after the locality of a famous temple called Koriuji at Saga in the province of Yamashiro, and peculiar for its pyramidal roof of square plan, covering an octagonal head supported upon a cylindrical pillar. It has a broad circular base and no carving. This must not be confounded with the “Uzumasa Owl Shape” which is similar to the “*Nigatsu-Do* Shape” with the exception that it bears the carving of an owl on one of its faces, in historical reference to a romantic spot in Shinano where Fujiwara-no-Nagashige nightly listened to the cry of an owl.



Belonging to the Standard Lantern class, but of somewhat different forms from the above, are the following:—

“Shrine Shape” (*Miya-gata*),—which has an oblong standard with moulded base and neck, supporting a square head covered by a projecting pyramidal roof and resembling the outline of a primitive Japanese temple. The similarity is further assisted by hollowing out and cutting away two of the square sides of the head, so as to leave only a slender stone pillar at one corner, two faces remaining solid and having their surfaces carved. Examples may frequently be seen in which the square fire-box is of wood, the supporting pillar, and even the superincumbent roof, being of stone.

“*Enshiu* Shape,”—named after the famous philosopher Enshiu, who is supposed to have invented it. It is somewhat like the ordinary “Kasuga Shape,” except in its peculiar proportions. The cylindrical standard is short, and the head and roof are abnormally elongated, giving the top somewhat the appearance of a high Welsh cap, and to the Japanese suggestive of the long cranium of Fukurokujiu one of the Gods of Fortune. There are two forms of this Lantern slightly different in shape and style of finish.

“*Rikiu* Shape,”—invented by Sen-no-Rikiu, has a slightly hollowed standard carrying a drum-like head crowned with a wide mushroom-shaped roof.

“*Showo* Shape,”—named after another *Chajin*, has a globular fire-box with a flat saucer-shaped cap, and is supported on a high trumpet-like standard, broader above than below.

The “*Soeki* Shape” and “*Sowa* Shape,” are rude imitations of the “Kasuga Shape” and “Shrine Shape, and bear the names of their inventors.

The “Lucky Shape” (*Uraku-gata*),—has a globular head with a mushroom-like covering, and a short cylindrical standard. It is very rude and simple in form.

“*Oribe* Shape” is named after the philosopher Furuta Oribe, and used to decorate his tomb. It has a square fire-box in the form of a temple and similar to the “Shrine Shape,” supported upon an oblong standard with no base, the lower part of the shaft having its corners hollowed out in two deep chamfers. On one face of the standard a representation of a Buddhist saint is carved.

“Planet Shape,” (*Shuko-gata*),—a somewhat simplified form of the above, the wider portion of the chamfered standard forming itself the head of the Lantern, and being hollowed out at one corner in an oblong opening. It is crowned by a flat mushroom-shaped roof and a ball.

“Mile-post Shape” (*Michi-shirabe-gata*),—consists simply of an oblong stone pillar with a cap of very slight projection ending in a flattened pyramid. The shape

is copied from the ordinary wooden bridge-newel or gate-post, covered with a metal cap. It has an oblong lamp hole on one side, just below the head, and an inscription is carved on one of the other faces.

*Daibutsu* Shape,"—named after the temple of Daibutsu, in Kioto. It has a square fire-box with projecting roof of flat slope, and is supported upon a very high oblong stone standard with no base. It resembles more a lamp-post than an ordinary Lantern.

"Dragon Shape" (*Rioto-gata*),—has a globular fire-box with ogee roof and moulded necking, supported upon an attenuated stone pillar of wavy shape and great length, which is supposed to resemble the body of a dragon. It is generally placed beside a high tree.

"Valley Lantern" (*Rankei-gata*),—of peculiar shape, attributed to the invention of the artist Taishin. It has an hexagonal or octagonal head covered with a curved roof of the ordinary "Kasuga" form, carried upon a slender arched stone strut, doweled at the bottom into a flat boulder from which it springs. This form has a quaint and unstable appearance, and is not often used, but when introduced in gardening it is placed on the border of a lake, so as to project over the water, with the crooked branch of a low pine tree trained over it.

Before leaving the subject of Standard Lanterns, mention may be made of certain lamp-posts which belong more to this class than to any other. They are employed on garden roads or in passage-gardens, chiefly adjacent to the summer-houses and resting-sheds of Tea Rooms, and consist of square or wedge-shaped wooden lanterns covered with roofs of board or thatch and carried on high posts. They are quite rustic in character and are named as follows:—

"Who-goes-there? Shape." (*Tasoya-gata*),—is square in plan, wider at the top than below, and covered by a gable roof of boards. Its sides are filled in with paper doors and it is supported on brackets attached to a slender square post. It derives this peculiar name from its faint light by which the outline of forms can vaguely be distinguished.

"The Thatched Hut Shape," (*Tomaya-gata*),—the head of which resembles a small thatched cottage, and is carried on brackets attached to a high post.

The class of Garden Lanterns previously referred to under the term of *Legged* Lanterns are also known by the distinguishing name of "Snow-scene" Lanterns (*Yukimi-doro*), on account of the important part they assume during snow time. They are very wide in proportion to their height and are invariably covered by a large umbrella-shaped roof or cap, forming a broad surface to receive snow. The Japanese regard snow scenery as one of the floral displays of the year, and a snow-

clad garden is always looked upon with great pleasure. These "Snow-scene" Lanterns are mostly overshadowed by the crooked branch of some evergreen, and form, together with the surrounding foliage, a most picturesque group after a fall of snow.

They have no standard, but their spherical, square, or octagonal heads are supported upon arched legs, crowned with broad mushroom-shaped coverings, resembling the large rush hats worn by the farmers, and surmounted by a bud-shaped ball. The different varieties are distinguished by the number of legs, the principal being:—

"The Three-legged Shape" (*Mitsuashi-gata*),—sometimes called the "Yedo Shape," because most common in the Yedo (Tokio) district,—has an hexagonal body with wide umbrella-like roof supported on three curved legs, like quadrants.

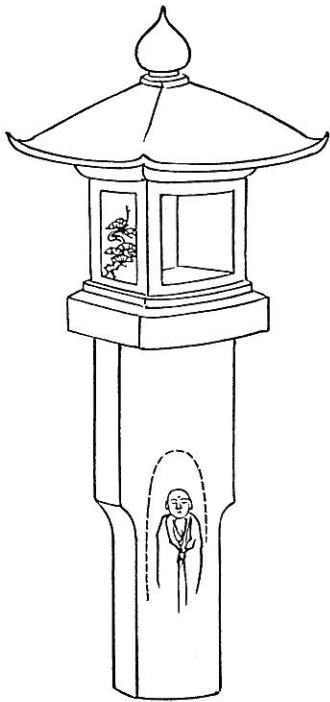
"The Four-legged Shape" (*Yotsuashi-gata*),—common in Osaka and Kioto, very similar to the above, but having four legs instead of three, and covered with a roof of hexagonal plan and double curve.

"The Six-legged Shape" (*Mutsuashi-gata*),—having six curved legs, an hexagonal head, and umbrella-shaped roof.

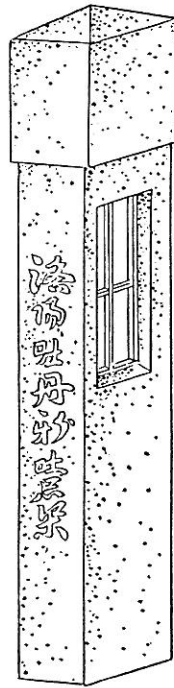
Sometimes the six or eight-sided heads are rounded above and below so as to approach to a spherical shape, and occasionally the form becomes completely globular. The head, or fire-box, is hollowed out at the side, with openings either square, circular, crescent-shaped, or cusped. A fancy prevails for making such Lanterns of rough unhewn stones, selected to resemble as much as possible the normal shapes, which results in a curious rustic construction. Cases also exist in which wrought stones and natural stones occur in combination. A peculiar kind of stone Lantern, belonging to the "Snow-scene" class, consists of the head and cap alone, without legs, placed upon a low rude stone. This is called the "Crouching Lantern" (*Tsukubai-doro*), and it is generally erected near a very low water-basin, called the "Crouching Water-basin" (*Tsukubai-chozubachi*), and used specially in Tea-Gardens.

Hanging Lanterns of bronze are often suspended by a chain from the verandah eaves of a house or Tea Room, over the garden water-basin, which is placed close by. These are of various design, made in antiquated bronze or iron. The principal Lanterns are illustrated in Plates V., VI., VII., X., and XX.

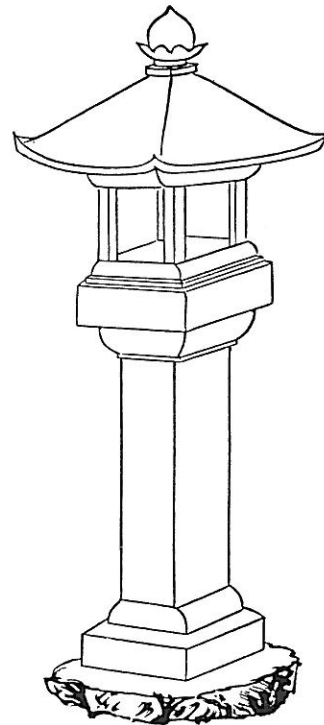
Bronze Standard Lanterns, such as abound in the courts of temples are seldom introduced into orthodox Japanese gardens. In certain modern gardens they may



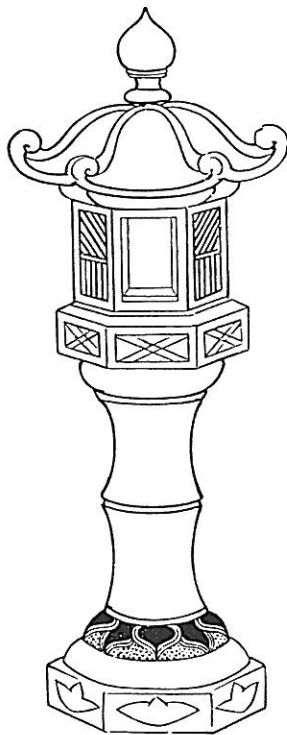
*"Oribe" Shape.*



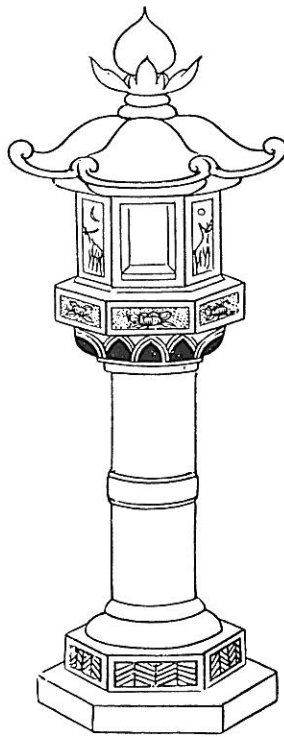
*"Mile Post" Shape.*



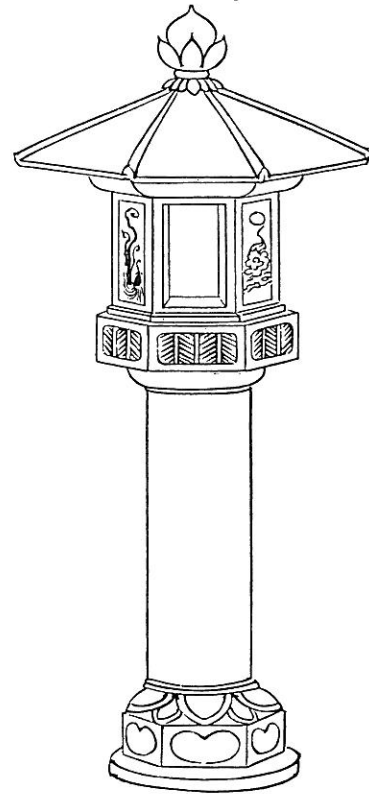
*"Shrine" Shape.*



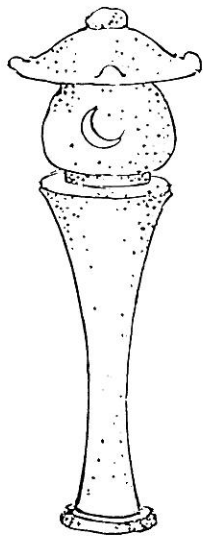
*"Nigatsu-dō" Shape.*



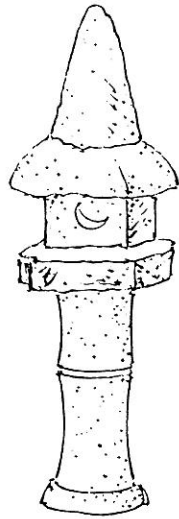
*"Kasuga" Shape.*



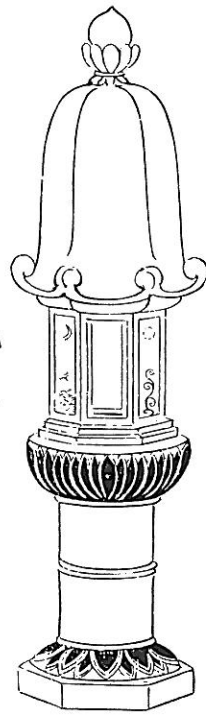
*"Lemon Tree" Shape.*



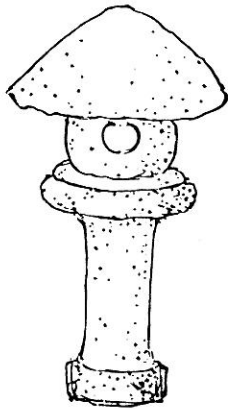
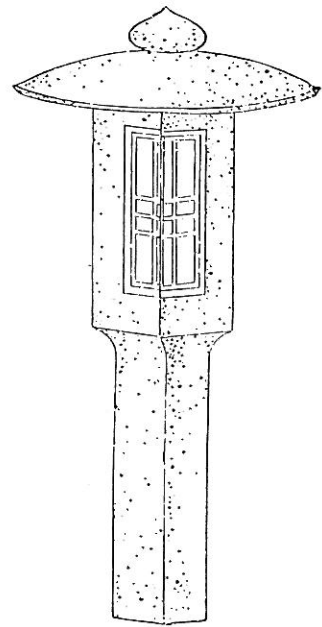
*"Shō-ō" Shape.*



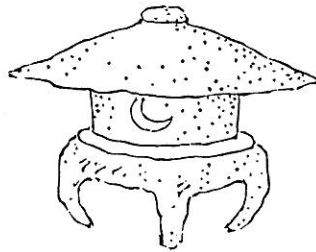
*"Enshū" Shape.*



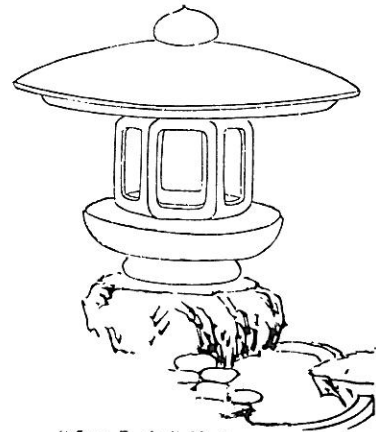
*"Planet" Shape.*



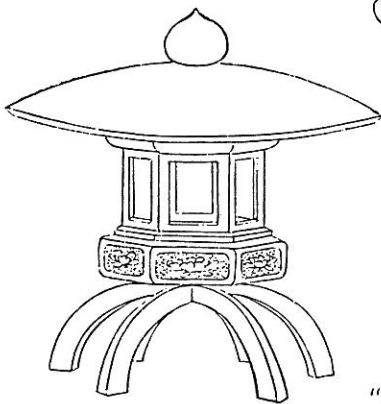
*"Planet" Shape.*



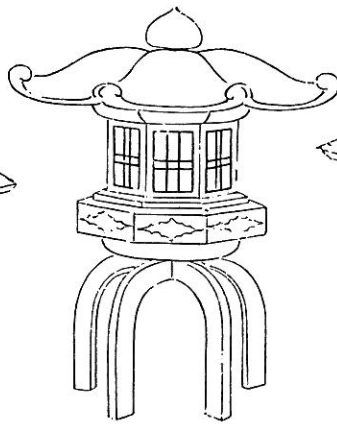
*"Snow Scene" Shape—rude kind.*



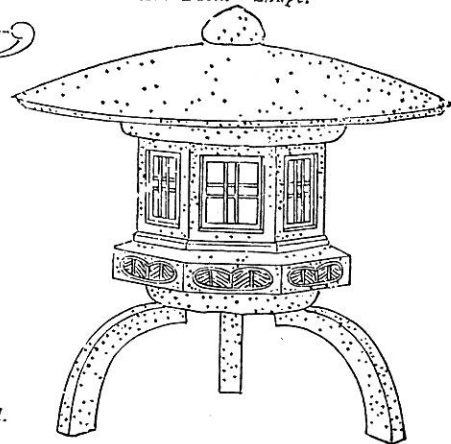
*"Low Basin" Shape.*



*"Snow Scene" Shape—six-legged.*

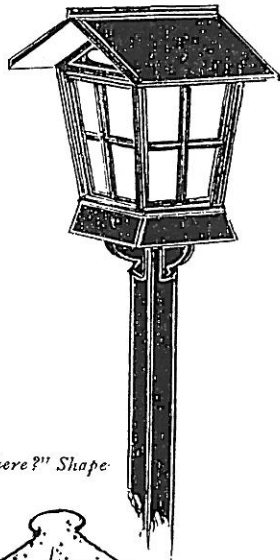


*"Snow Scene" Shape—four-legged.*

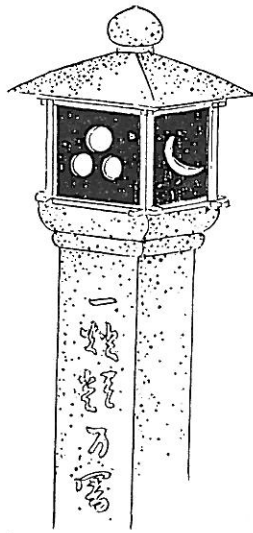


*"Snow Scene" Shape—three-legged.*

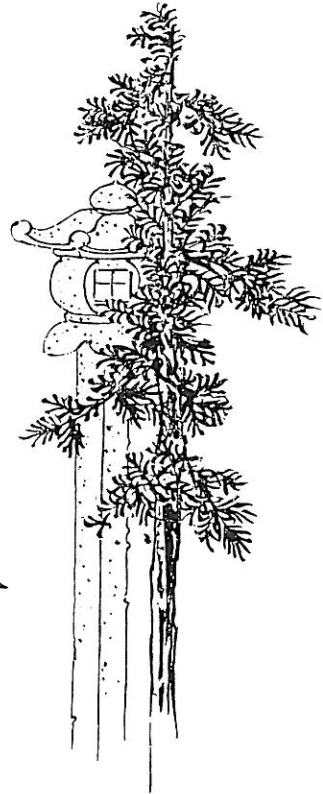
PLATE VI. GARDEN LANTERNS.



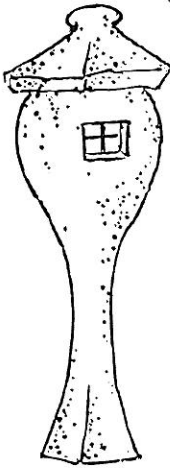
*"Who goes there?" Shape.*



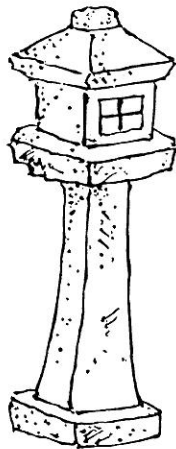
*"Daibutsu" Shape.*



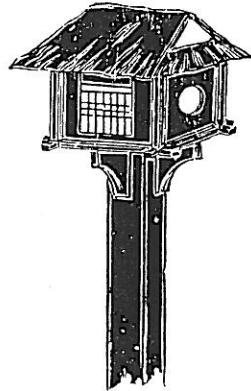
*"Dragon" Shape.*



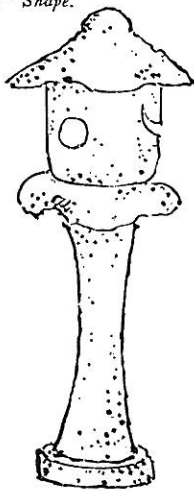
*"Shuko" Shape.*



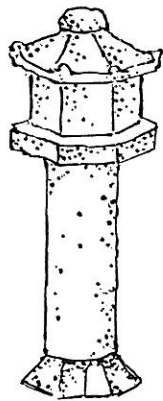
*"Sowa" Shape.*



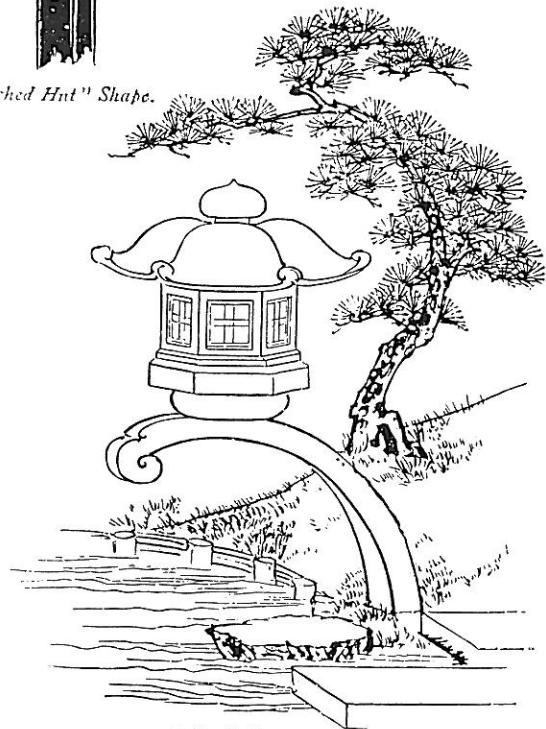
*"Thatched Hut" Shape.*



*"Rikiu" Shape.*



*"Sooki" Shape.*



*"Valley" Shape.*

be seen, as also bronze images obtained from demolished or despoiled temples. When treated as garden ornaments they have generally been so installed by the foreign purchaser.

Standard Lanterns of porcelain have also lately come into use, but whatever may be their value as successful specimens of ceramic art, their decorative appearance ill accords in character with natural scenery, and they are not, therefore, considered desirable ornaments in correct landscape gardening. Natural stones are generally introduced in the vicinity of stone Standard Lanterns, the method of arrangement being similar to that followed in grouping rocks alone,—as already described on page 46,—the Lantern itself occupying the place of the “Statue Stone” in such combinations. One of the adjacent stones, called the “Lamp-lighting Stone” (*Tenkwa-seki*), is employed for the purpose of reaching the fire-box of the Lantern, and is made higher than the adjacent “Stepping Stones,” being often of a double-stepped form.

## CHAPTER IV.

### GARDEN PAGODAS.

**A** favourite ornament in Japanese gardens of the better class is the stone Tower, or Pagoda. It is a structure in two, three, five, or more separately roofed stages, somewhat similar in shape to the large Chinese pagodas, though of ruder proportions. In certain examples, each storey has vertical sides which



*Garden of Jojin-In, Kiyomizu.*

FIG. 14.

are cut into cusped openings, but in others the upper stages consist merely of a



series of curved roofs placed immediately one over the other. Garden Pagodas are either supported upon curved stone legs, like the "Snow-scene Lanterns," or are carried solid to the ground. Their roofs are cut into plain concave slopes with projecting tilted eaves,—occasionally ornamented with rolls representing roof-tiles,—and are surmounted by long stone finials, consisting of several successive rings and a crowing ball or jewel. The most usual forms are copied from ancient monuments to be seen in the mortuary grounds of many old temples and mausolea, and as in the case of standard lanterns, these ornaments appear to have had a religious origin. Applied to gardening, however, they are purely decorative, and present a very picturesque appearance amid the foliage of the gardens, imparting to the composition the suggestion of actual landscape upon a diminutive scale. Fig. 14 illustrates the garden of Jojiu-In, attached to the Temple of Kiyomizu, in which a Pagoda is shown as a central feature; Fig. 15 represents another ancient garden designed by



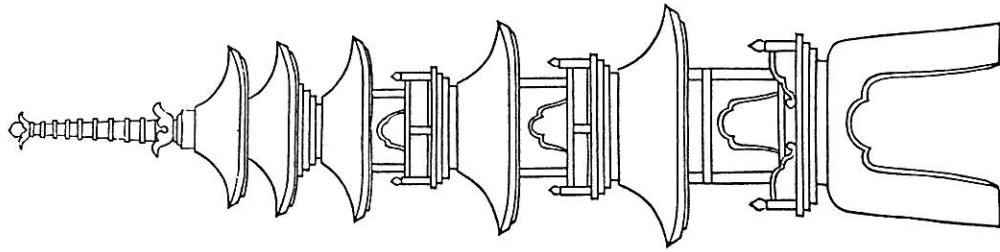
*Garden belonging to Tei-ami, at Maruyama.*

FIG. 15.

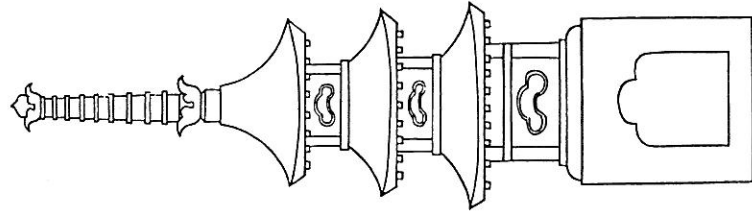
Sho-ami, which contains two of these ornaments. The ordinary name given by the Japanese to these garden structures is "Korean Tower" (*Koraito*), and they are

described according to their number of stories, some being of considerable height. They are extensively employed in the gardens of China, whose arts, as is well known, first reached Japan through the medium of Korea.

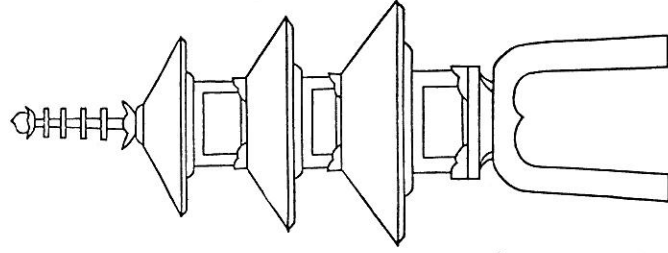
The example of an ornament of this kind, given in Plate XXIX., occupies a central point in the garden; Plate VIII. illustrates geometrically several of the ordinary shapes. There are, however, an infinite variety of designs, almost every old garden displaying some novel and interesting shapes. In fact, more variety and license seem to have been allowed in the forms of Pagodas than in that of any other garden ornament.



*Five Storey Pagodas.*



*Three Storey Pagodas.*



## CHAPTER VIII.

### GARDEN BRIDGES.

**T**HERE are many kinds of Bridges for spanning streams, or for reaching islands in garden lakes. Some are of stone, some of wood, and others of wattle-work covered with earth. The Stone Bridges are often formed of a single rough slab of some kind of schist, or more generally, of a fine piece of wrought granite slightly arched. Where very large spans occur, two parallel blocks may be used, overlapping in the centre of the stream, and supported upon a trestle-like construction. An example of a monolithic Stone Bridge may be seen in Fig. 24, illustrating a small garden at Kamakura, called the Sho-fu-tei. Constructions of this kind are only used in level situations. Elaborate Stone Bridges formed of several spans of stone, supported upon intermediate granite piles, are used in important gardens, provided with moulded or carved parapets and posts. The manner of fitting partakes of the character of carpentry, even the large stone piles and newels being scarfed together like timber, and tenons and mortises being frequently employed. Arched Stone Bridges are found in some gardens, notably in the Koraku-En at Koishikawa (see page 31). This particular form is of Chinese origin, and is supposed to suggest the full moon, the semi-circular arch combined with its reflection in the stream below making a complete circle. The quick curve of its roadway, which corresponds almost with the extrados of the arch, necessitates the floor of the bridge being stepped.

Wooden Bridges are of various designs, from those made of single planks to elaborate constructions resembling the engineering bridges of the country. An old form of Wooden Bridge, used chiefly to cross the swampy iris-beds, consists of wide planks arranged one by one in a zigzag manner, supported by short wooden piles or stakes driven into the mud. This is called the "Yatsubashi Bridge," to which allusion has already been made on page 11. The intention of its winding shape is to allow

banks. The name of "Bracket Bridges" (*Rankan-bashi*) is given to those made in this style.

Certain constructions, called "Earth Bridges" (*Dobashi*), consist of bundles of faggots or small logs laid across a timber frame-work, and covered with about six inches of earth and gravel; both edges are planted with a strip of turf bound with bamboo and cord, to prevent the loose earth from falling away. Bridges of this kind are provided with no hand-rail. Another kind is built of triangular heaps of logs supported underneath by leaning timbers presenting the outline of a pointed arch below, the top surface being covered with earth. Such structures are named "Genkai Bridges," after the Genkai Straits, and are used when the soil of the banks is so hard that it will not allow of piling being driven in.

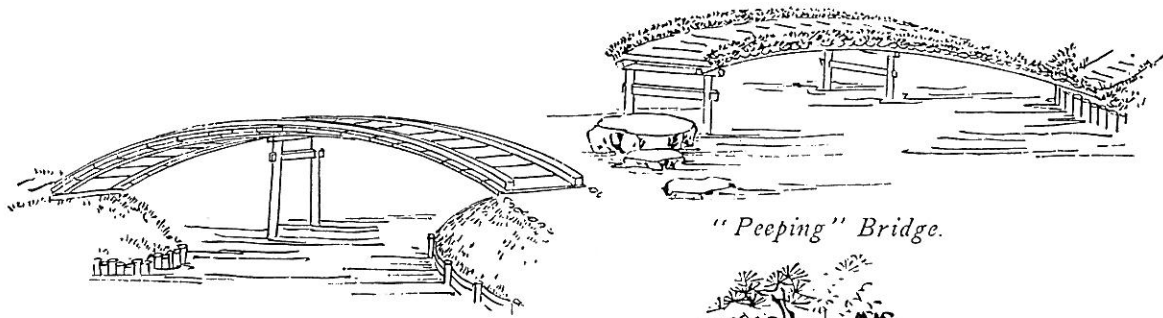


*Garden of Foko-In, Temple of Miidera.*

FIG. 25.

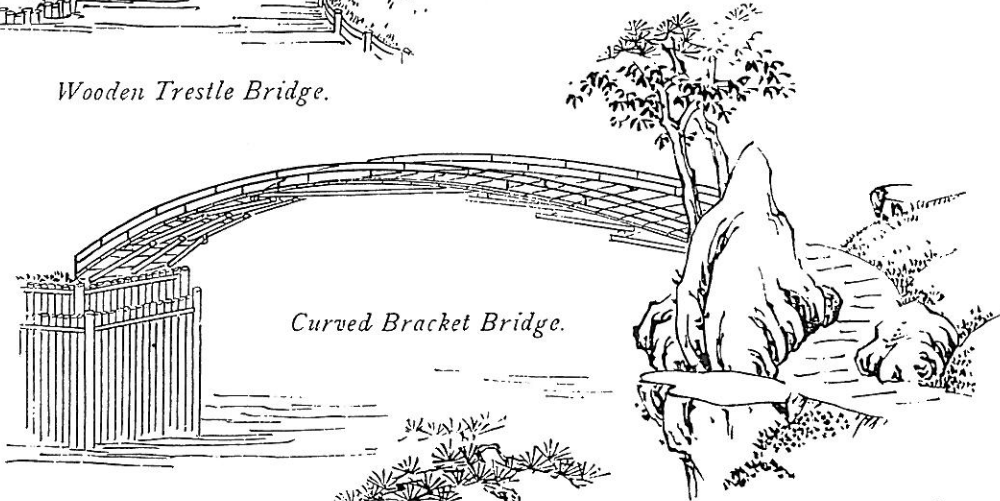
A rustic sort of Bridge is sometimes made with a single balk of half-decayed timber, or a row of parallel logs, and even the worm-eaten side of an old boat will at times be employed. A combination of bridge and stepping stones occasionally serves to cross a stream or lake, when a favourite form for the bridge is that of a short rising curve arranged with its outer end higher than that towards the shore,

appearing as if an ordinary arching Wooden Bridge had been cut through at some distance beyond the centre of the curve. This kind goes by the curious name of the "Peeping Bridge" (*Nozoki-bashi*). The above described Bridges are illustrated in Plates XXII., XXIII., XXVI., and XXVII.; and Figure 25,—representing the garden of the Joko-In, attached to the temple of Miidera,—exhibits two different examples of such structures.

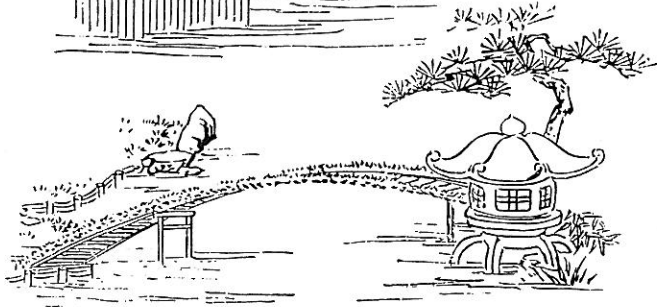


*Wooden Trestle Bridge.*

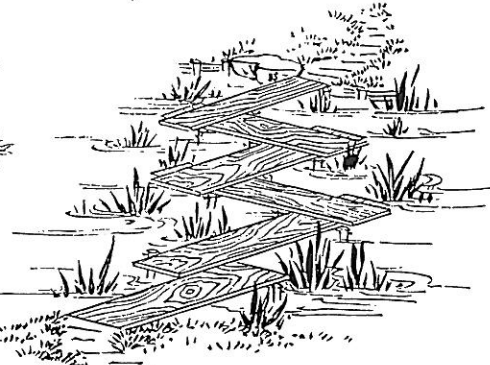
*"Peeping" Bridge.*



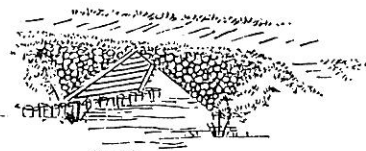
*Curved Bracket Bridge.*



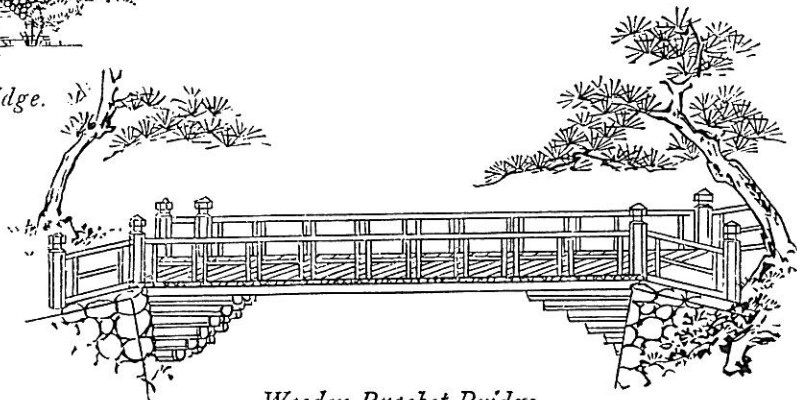
*Earth Bridge.*



*"Yatsu-hashi" Bridge.*



*"Genkai" Bridge.*



*Wooden Bracket Bridge.*

A feature frequently introduced into garden Lakes is the *Iriye*, or Inlet, in imitation of the creek or cove of a natural scene.

The islands and peninsulas of Lakes will be considered under a separate heading.

#### GARDEN CASCADES.

The source of a lake is frequently represented by means of a waterfall, real or expressed. This may be simply a low mountain torrent, or a precipitous cascade. The latter kind are often suggestive of sea scenery, as in Fig. 2.

The term *Taki-guchi*, or "Cascade-mouth," is a common one in gardening, and even in waterless grounds certain cliff-like rocks, backed by hills and overhung with vegetable growth, are arranged in a prominent spot to indicate this feature. Gardeners distinguish Cascades by different names applicable to the character assumed by the falling water, as follows:—

"Thread-falling,"—a term used when the water pours over the rough surface of a rock in such a way as to fall in thread-like lines.

"Right-and-left-falling,"—applied to a Cascade dividing on two sides.

"Side-falling,"—to indicate water falling on one side only.

"Folding-falling,"—a Cascade bounding from rocks in several steps or falls.

"Front-falling,"—a Cascade pouring evenly over a rock or cliff in full front view of the spectator.

"Stepped-falling,"—a Cascade which is broken into steps like a torrent.

"Leaping-falling,"—a Cascade shooting out with great force from its source.

"Wide-falling,"—descriptive of a Cascade of great width in proportion to its height.

"Heaven-falling,"—a Cascade of great elevation in which the water tumbles in layers.

"Linen-falling,"—to indicate a weak and wavy fall, suggestive of a sheet of linen in the wind.

It is laid down as a rule that waterfalls of great width should not be employed for the principal Cascade of a garden, but a low and wide fall may be introduced as subsidiary to the main one, which is high and narrow in proportion. The two together form a pair, the principal fall being considered *male*, and the secondary one *female*.



Even for the lower fall a width greater than two feet is not recommended, for the reason that too great a size detracts from the scale of the artificial lake adjoining. Fine natural Cascades abound all over Japan, but, on the principle of following classical models, it is customary, in an elaborate garden, to represent a famous waterfall in the South of China known to the Japanese as Rozan. Close to this Chinese lagoon is a high mountain called Riumon, the subject of frequent poetical allusions; for this reason custom prescribes the introduction of a high mound or hillock opposite to a Garden Cascade. In temple grounds the priests delight to associate such water scenery with a noted landscape in the Himalayas, renowned in Buddhist lore for its cataract, lake, and four rivers issuing therefrom. Fig. 30 represents an ideal scene of this character reproduced in the garden of the Temple called Kotokuji, at Kioto.



*Garden of Kotokuji, Kioto.*

FIG. 30.

In accordance with the fancy for suggesting in limited areas natural scenery of extensive proportions, rules exist for veiling portions of a waterfall so as to assist in creating the illusion of a cataract of indefinite height. A tree should be placed so that its branches hide the outlet of the Cascade, which is also surrounded by thick

foliage to give it a solitary and profound appearance. Elevated ground, suddenly interrupted, and presenting a vertical face of some hard material proof against speedy disintegration, being the essential of all natural waterfalls, it is necessary, in artificial landscapes, to comply with the same conditions. The earthen mounds behind the Garden Cascade have to be cut off to an almost vertical face, which is strengthened and adorned by means of high rocks forming the cliff over which the water pours. The principal rock amongst these, broad at the base, tapering above, and presenting a flat face in front, constitutes at the same time the most important stone of the whole garden, and receives the name of *Shugo-seki*, translatable as "Guardian Stone," or "Immoveable Stone." Generally paired with it is another rock, of lower and more rounded shape; in addition to which are various smaller stones, with names implying different functions in connection with the waterfall. These are all fully described under the head of Garden Stones.

#### GARDEN RIVERS.

When fresh running water can be easily obtained, it is usual to introduce streams into a garden, arranged to wind through the grounds in an irregular and interesting manner. A Garden River may have its source indicated by a low waterfall or it may appear to originate in a pool with a mossy spring. A rivulet is often constructed in conjunction with a lake of which it forms the natural outlet. In the famous Koraku-En garden at Okayama, a small stream is carried from the lake in a serpentine course, part of it supplying water to a marsh planted with irises and water-lilies, and a portion serving to carry the current through a building intended for certain summer pastimes.

When garden streams are introduced, unconnected with lake scenery, they are often intended to represent one or more of the six *Tamagawa*, or "Gem-rivers" of Japan. The *Tamagawa* near Tokio consists of rapid shallows occupying the centre of a wide pebbly bed, and the banks at its sudden bends are strengthened with piling and breakwaters formed of heaps of bamboo baskets containing stones. The artificial introduction of such features, bordering garden streams, and the planting of *kerria* and other river-side plants and grasses on the banks, assist in reproducing the effect of the natural scenery. Gardens with a river and no lake are often designed to represent some wild-moor scenery; the river should in such cases be given a broad channel.

In what is technically termed by the Japanese "Dry-river Scenery," the deep winding bed of a river or torrent is represented by means of an excavated channel, covered with pebbles or sand, and strewn with occasional rocks and stepping stones. Such dry river-beds are moreover crossed by rusticated bridges of planks or logs, in the same way as if actual water existed. Many examples may be seen in which the flowing current is actually represented as distinct from the gravelled bed, black stones, broken like macadam, being used for the water, and ordinary white pebbles and boulders for the exposed portions of the beds.

#### GARDEN ISLANDS.

Four important Garden Islands are introduced into water scenery. The first of these is called the "Elysian Isle" (*Horai-jima*), the conception of which has been already explained. Intended to represent a sea island, it is placed near the centre of a garden lake, and on no account should a bridge connect it with the neighbouring land. Its beach should be spread with sea sand, pebbles, and shells, and the cultivation on its surface of all fresh-water vegetation must be avoided. A fancy has arisen for making the "Elysian Isle" in a form suggestive of the tortoise, and adorning it with rocks and stones representing the head, legs, and tail of this animal (see page 51).

The second goes by the name of the "Wind-swept Isle" (*Fukiage-jima*), and also simulates an ocean island. It should therefore never be used in a running stream, but may be introduced into a garden lake, when such is intended to express the idea of the open sea. No moss, river plants, or growths of any kind peculiar to fresh-water islands are permitted on the "Wind-swept Isle;" like the "Elysian Isle," its shores should be spread with sand, shells, and sea rocks.

The other two islands are called respectively the "Masters's Isle" (*Shujin-to*), and the "Guest's Isle" (*Kiakujin-to*); and they are rarely used separately. The "Master's Isle" is specially appropriated to the owner of the garden, and is placed in the foreground of the landscape, easily accessible from the front banks of the lake by a bridge, or, as is sometimes the case, by a picturesque combination of bridge and stepping stones. It often happens that this so-called island is connected with the shore by a narrow neck of land and becomes, strictly speaking, a peninsula or promontory (*Dejima*), and not an island in the proper sense of the word. A

The impression of coolness considered so desirable in a garden, is not produced by planting trees too densely and crowding the area with many objects, but by a few masses of foliage judiciously arranged. There must be a total absence of litter and untidiness. Large open spaces partly overgrown with moss and kept cleanly swept should occupy the background, stretches of white sand or gravel being spread in the foreground. Even in the gardens attached to Tea Rooms, where rustic dilapidation is particularly affected, the most scrupulous cleanliness is exacted, an important distinction being always observed between natural decay and litter.

#### HILL GARDENS.

The Hill Garden (*Tsukiyama-niwa*) style of design is taken as the model for the most complete gardens, such as those suited to large areas in front of important buildings. An ideal Japanese landscape must contain mountain and water scenery in combination, and the term *Sansui*—used to denote such natural views—is also applied to the best class of artificial landscapes. The favourite classical model for these compositions is derived from the scenery of the Lake Seiko in China, having high surrounding hills and cliffs, with a cascade leaping from the rocks in several falls (see Fig. 2, page 14). There are five different styles, any of which may be attributed to Hill Gardens:—

Firstly,—the “Rocky Ocean Style,” in which the stones selected should be sea rocks, the banks of the lake for the most part high and rugged, with steep cliffs for the cascade, and portions of the shore spread with white sand and planted with crooked pine trees, looking as if bent by the sea wind.

Secondly,—the “Wide River Style,” in which river boulders are employed and the waterfall kept low; the source may sometimes be a real or suggested stream issuing from behind a hill. The lake should resemble in form the spreading bed of a broad river, its sides being strewn with pebbles or sand. A broad sand-bank, on which water plants are grown, occupies the centre of the lake.

Thirdly,—the “Mountain Torrent Style,” in which a wild mountain torrent and a small lake or pool are indicated. A number of river boulders and stepping stones are arranged in the stream, which is specially designed to suggest both swiftness and shallowness.

Fourthly,—the “Lake Wave Scene,” representing the wide inlet of a river expending into a lake, with no islands and very few stones, but having numerous water plants and grasses on the banks. Connected with the principal sheet of water

in this design is a narrow tributary stream. A garden of this sort has no actual waterfall, but a source of water supply merely indicated and mysteriously hidden by hills or trees.

Fifthly,—the “Reed-marsh Scene,” in which style all hills are low and rounded like dunes, and only flat stones employed. On one side of the water extends a heath or moor covered with reeds, rushes, and bamboos, and having river plants and grasses near the banks. Close to the water-side may be planted plum and willow trees.

Other special designs are mentioned, such as:—the “Style of Nine Hills and Eight Rivers,” which should have four cascades in different parts of the lake; and the “Style of the Three Islands,” in reference to the three Elysian Islands, called Horai, Hojo, and Eishu.

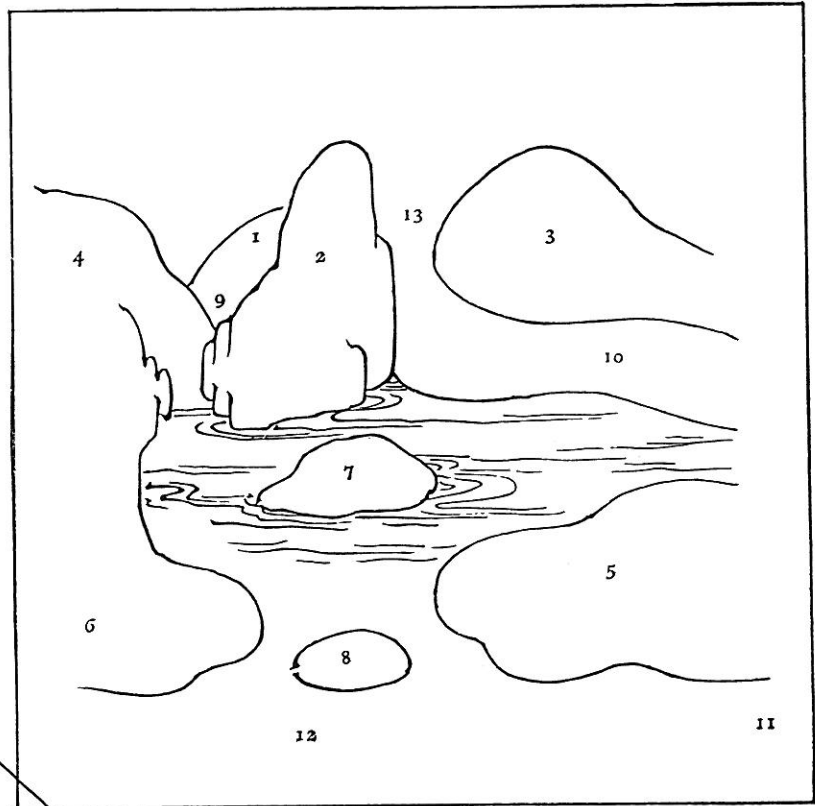


FIG. 45.

Fig. 45 shows the radical distribution of land and water intended as a general key to garden designs of the landscape type. The numbers in the figure refer to the following features:— 1, “Distant Mountain;” 2, “Guardian Stone;” 3, “Near Mountain;” 4, “Side Mountain;” 5, “Guest’s Island;” 6, “Master’s Island;” 7, “Central Island;” 8, “Worshipping Stone;” 9, “Cascade Mouth;” 10, “Sand-blown Beach;” 11, “Lake Outlet;” 12, “Wide Beach;” 13, “Mountain Road.” The influence of this model, which has been handed down from ancient times, may be traced to some extent in all garden designs.

A Hill Garden may be in any of the three styles of elaboration, *finished*, *intermediary*, or *rough*. Plate XXV illustrates the model for an ordinary Hill Garden of the *finished* style. The positions of the principal hills, stones, tree clumps,