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The Hunt Institute for Botanical Documentation, a research division of Carnegie Mellon University, specializes in the history of botany and all aspects of plant science and serves the international scientific community through research and documentation. To this end, the Institute acquires and maintains authoritative collections of books, plant images, manuscripts, portraits and data files, and provides publications and other modes of information service. The Institute meets the reference needs of botanists, biologists, historians, conservationists, librarians, bibliographers and the public at large, especially those concerned with any aspect of the North American flora.

Hunt Institute was dedicated in 1961 as the Rachel McMasters Miller Hunt Botanical Library, an international center for bibliographical research and service in the interests of botany and horticulture, as well as a center for the study of all aspects of the history of the plant sciences. By 1971 the Library's activities had so diversified that the name was changed to Hunt Institute for Botanical Documentation. Growth in collections and research projects led to the establishment of four programmatic departments: Archives, Art, Bibliography and the Library.

Preface.

Almost everyone takes interest in knowing any thing new and strange and so a different nationality, its peculiar customs, manners, queer costumes et cetera, such as are described in books of travel find welcome in every grade of society. For this reason, there are many books written about our customs and manners etc., by foreign scholars. Still our way of gardening, different as it is from theirs is as yet untreated so far as I know. Perhaps it is too much undervalued or thought as trifling, not deserving the labor of study. In my opinion, it is rather fair to have something of the kind above alluded to, even if not worth any special consideration, as far as it treats of this special aspect, as it would no doubt furnish a comparative reference. I confess, I myself am a great admirer and lover of our gardens, and have long thought it a great pity that they have not been appreciated by foreigners so that they would be specially studied. At any rate I could not but think, laying aside national bias or partiality, that our mode of gardening is second to none in reproducing the beauties of nature: thus believing I am bold enough now to undertake the work of introducing it before the worlds criticism by exposing its mystery and some peculiar characteristics that give it [illegible] to quench the thirst of those that are curious to know how our gardening is executed in Japan. In order to make every least thing intelligible to the English and American readers, I have rendered all of o our measures into those of English and the consequence is that by that very effort many fractions are to be found which I regret will make the reading even more troublesome. If by chance, this my work, be found of any merit, it will repay me for the task of writing in the English language and of arranging in order all the old rules and materials of this ancient noble art.

Tanekatz Uenoru Takata.
(Tanekatsu Uenoru Takata. BYW.)

Introduction.

Japanese gardening as an art is one of our fine arts or aesthetics, taste and ideals giving birth to its rules of beauty and refinement, and the only model to be relied upon is nature herself. In short it reproduces artificially any landscape in a miniature size or scale in a limited space. At an early period it seems that the art of gardening was much practiced among our nobles, and as the result the art was much honored and respected. Those who professed this art were nearly always high in their social standing and well-to-do in their living. In inquiring the origin of this art I have traced as far back as the reign of an ancient emperor, Tenno Buntoku (A.D.851.); The garden of his "Southern Palace" was laid out Yoshi fusa Fujiwara, a prime minister of his court. It is at present believed that he was the sole inventor of it. The famous artists succeeding him were as follows:

His Grace, Hoko Quanpei. So called was the emperor, Tenno Uta, after he resigned his crown and took the holy orders of Buddhism; this emperor designed the plan of the garden of the Tei-shi-in, a palace. (A.D. 898.)

[illegible] vice-minister to the Imperial Treasury, in A.D.1160 planned the garden of the new imperial palace at Fukuhara for Sojo Riben a high Buddhist priest; produced the plan of the seat of His Highness, Jenrinji a Buddhist priest and son of the Emperor Tenno Gofukakusa (A.D. 1247.) at Higashiyama, Kyoto.

Muso Kokushi, a Buddhist priest, who laid out the garden of two famous temples. (A.D.1339.)

Soami, a distingiushed painter (A.D. 1449) designed the garden of four celebrated Buddhist temples. In the reign of Te nno Gohanazono (1449 A.D.) Yoshimasa Ashikaga held the office of Shogun or Tycoon, and the empire enjoyed peace and tranquillity; as the result, all the arts flourished and the art of gardening among them. But after nearly twelve years, the wars of Uyesugi, Hosokawa and Yamana successively broke out so that the arts declined once again. Then after about a century and a half, Iyeyasu Tokugawa was appointed the Shogun at the time of Tenno Goyozei (A.D. 1603.) and again peace and order were restored in every grade of society and then once more, every branch of industry and art began to prevail in city and country alike keeping on to the present day. Little molested or suspended by the late reformation of twenty years ago as it was, I find to my great regret that there no records to show the development of refinement and the variet

tion in practice that have been the contributions of the several ages through which it has passed. At present even the professional gardeners or regular horticulturalists do not know through the scarcity of books and the want of proper training, or understand half their own business; moreover the foreign mode, of "Carpet Bedding" with terraces of different shaped parterres, or flower plots, with clumps of shrubs here and there on the lawns, with artificial fountain and vases, was lately introduced. The consequence is that most of the important rules of our original art were disregarded or unobserved through ignorance and what might be called a pell-mell or hybrid mood is in high fashion. My view is that a little more dexterous management will soon bring about a far greater improvement by duly blending both of them; but how this can be affected is not the present purpose in this book.

The Features of A Japanese Garden.

Man's residence in our country, however humble it is, has a piece of ground attached to it whether in front or in back,- mostly in the back; this being the case all our principle rooms, such as parlor, drawing room, reception room etc. are at the back part of the house facing toward a garden, where everything being quiet and sedentary, ther is a fitting place to receive guests or visitors and to enter into gentle conversation without the fear of being molested by unwelcome noise from outside. It is a general custom to have the garden laid out and fitted with its proper ornaments so far as ones circumstances will allow him as well as the furnishing of the inside of the house. As we look constantly at it it is desireable that it should be laid out not gaily for a time soon becoming wearisome but rather for long enjoyment and permanence. Age gives new merits, moss and lichen adding much to i its beauties. For this reason nothing answers better for the model than a mountain recess with a lake or rural scenery of great beauty. Great care should be taken in selecting the size, the shape, the color and the other qualities of the ornamental materials or objects suitable for their respective positions. The following is the list of them.

The ornamental materials or objects.

(1). The land system:

(1). Hill, hill range, hillock. Hilly path.
(2). Valley.
(3). Plain.
(4). Field.
(5). Sand bed.
(6). Flower bed.
(7). Shore, embankment, stream bed.
(8). Island.

(2). The water system.
(1). Cataract.
(2). Stream.
(3). Pond or Lake.
(4). Well and Basin.for overflow.
(5). Gutter.
(3). The Monumental System.
(1). Rock.
(2). Lantern.
(3). Stone Pagoda.
(4). The way system.
(1). Walks.
(2). Stepping stones.
(3).LLanding rock.
(4). Bridge.
(5). Boat.
(5). The planting system.
(1). Plants,flowers.
(2). Shrubs.)
(3). Trees.
(4). Clumps,shrubbery or grove.
(6). The sheltering system.
(1). Arbors.
(2). Green bower.
(7). The enclosing system.
(1). Fence.
(2). Hegderow.
(3). Wicket and door.

Under each head of the system I endeavored to include all the materials somehow or other resembling one another,in some point of nature. Some are in their use,exclusive of the style of gardening,while others are used in any styles;of course all of them in a list are not necessary to fit out a garden,as it requires entirely different materials in making gardens of different style

The styles or modes of gardening.

(1). The landscape garden.
(1). Regular style.
(2). Intermediate style.
(3). Abridged style.
(2). The level garden.
(1,2,3) As above.

(3). The court.
(1). Narrow court style.
(2). Enclosed court style.
(3). Passage court style.
(4). The tea room garden.
(1). Powdered tea etiquette style.
(2). Common tea making etiquette style.

The land system.

In this system, the imitation of the natural features of geography which exclusively concern the land are included. Land is the groundwork of a garden, without which however much we may desire to have the latter the art itself cannot execute its design at all; so it forms the most essential and fundamental part of gardening.

Except in the Abridged Style, about the hill, a peak is never found in our garden, generally a hill range is represented or two peaks are set up, but it is not a violation of the rules of the art that a peak may be detached from the others with a stream or pond between. The shape of each should be different to avoid monotony; thus one shall be of a gentle slope and the other [illegible] Such differ in the different styles of gardening, for example: in the regular style of landscape garden they should wear a wild abrupt and deserted appearance; in the intermediate style, noble and mild; and in the abridged style, soft and low. In all the styles of the level garden, if they occur, they should be quite low and distant looking. It must be born in mind that the front hill should be more elevated than the rest; the more distant should be diminished according to their position as the farr off mountains so appear to us. Hill and water always associate together, so where ther is a hill range, surely there a pond or stream is found; yet in the level garden, dull (soft) hills alone are sometimes found, but in most cases rocks rocks represent hills water does not accompany them. Rocks shall decorate various parts of hills but at the full slope on the foot of a hill, they should be avoided. The number of

principal rocks or sets of rocks found among hills are at least eight and are distributed as follows:

The hillock. It is generally formed as a connecting link betwen hill and plain in the regular style of landscape garden, and rocks are never found except at its foot.

The hilly path. Although it belongs to the way system, yet it relates much to the hill and its locality so I will mention it here. Stepping stones are rarely found in the hill way, but in some parts, large flat rocks or stones are used as a paving where the path leads through a rocky cut; at another part where the inclination of the slope is not abrupt, round logs about four inches in diameter, cut to the breadth of the way are laid to form steps, made steady with two piles driven at the ends. The leading rocks or sets of rocks found in it are three. Many more rocks are found in the hills an hill path than those that I named but they are associated with other rocks.

About the valley.

According to the features of the hills at bothe sides, the scene of the valleyor gorge, or if there is a stream at the bottom, the view of the cannon or ravine might be imitated if there is any inclination to do so through taste. A path leading up to a hill may be made and the [illegible] rock is found on the way.

About the plain.

Any part of the garden where thereis neither the elevation of hills nor the depression of valleys nor the basin of a pond or the bed of a stream is considered to represent the plain and the natural plants or shrubs that are commonly found in such a situation shall be planted in it; sometimes in a level garden where thereis no water and where it is covered with white sands, the scene represents the sea; the number of rocks connected with it differs according to the various styles of the garden. So instead of specifying them here I will treat them when I will consider each style respectively.

About the field.

A patch or kitchen garden representing a field way if the taste inclines to have it, should be cultivated whether behind hills or within the valley or on the lower course of a stream in the regular landscape style. It shallibe carefully kept in good condition,so as not to spoil the scenery of the garden. No rocks are found in it.

About the sandr bed.

It is executed as a connecting chain between hills and plains in the intermediate style of landscape gardening and takes the place of a hillock representing and indented sand banks of a stream. It is nearly surrounded by low driven piles and one or two rocks to keep the sand in place. In the regular style of a level garden, itis made a little raised(say three or four inches) above the surrounding ground,and itis always situated between rocks one open side bounded by a row of open driven piles,this representing the open sea beach.

About the flower bed.

It is generallyya little raised above the ground and bounded by piles or stones or tiles;the shape being mall round or square or hexagonal according to taste but two rectangular beds, one beginning from the middle of the other and parallel to it are preferable. This is the suitable and proper ornament for a narrow court In some beds,the flowers are changed after their flowering season and in others they are never changed. No rocks are associated with it.

About the shore,embankment,Stream bed.

The shores of a bank are apt ot be washed away through the constant current of the water,and therefore the work of the embankment becomes necessary and the various contrivances for it in a large river are imitated in the garden;but where the soil is of red clay or of natural rock of course it is unnecessary. To vary the scenes of the whole course of a stream,various methods at different places should be adopted. Still discrimination shall be exercised as to what modes are preferable,because

the woodenones(piles) are generally liable to decay and replacement disturbs the time worn aspect of the garden. They should be used therefore where least damage will be done in replacing them.

The various methods of embanking.

1. Rocks of various size and shape are placed along the stream, some of the larger ones projecting nearly into the middle of it where the current is rapid.

2. Rocks piled on so as to form a rocky bank. For precipitous sides of hills or for canyons.

3. Two or three long hewn stones to form a pier or landing for a boat placed where the water is widened to suggest the scenery of a ferry.

4. Wooden piles driven in a row along both sides of the stream. Some durable wood should be used.

5. Piles of brush in layers kept in place by driven piles at distances of eight inches or so.

6. Pretty large tree trunks with bark on and of considerable size laid parallel along both banks.

7. For the shore of a stream of dull inclination (slight fall?) shall be used dull inclinations (gentle slopes?) covered with beds of sand and gravel.

As for the shores of a lake or pond, the water has not so much current yet to prevent the soil from slipping one of the above methods will be adopted. The bed of the stream. In some parts where the current is rapid, gravel is used; where it is slow, sand; at another place where it is even more slow mud; while that of the basin of a lake is generally of mud or sand.

About the island.

In a wide pond or lake there ought to be at least one island. On this there ought to be four rocks or sets of rocks, although it will be acceptable if there are none. Many islands having four or five rocks or sets of rocks are formed according to the art extension of the lake. The rules of art do not particularly prescribe the number to be used. Some islands are crossed by a path, bridges spanning the water; others cannot be reached. In a common case, there ought to be two islands, one of which, a little behind the other is called the master's island. On it there ought to be three rocks or sets of rocks. The other island is named the guest's island. In the middle of the island there might be represented an Elysian Isle which is styled horai-island and it should not be traversed at all. According to the Chinese fairy story there is an Elysium consisting of an island in the middle of a certain ocean, the inhabitants of which are very long-lived. It is supposed that the island the back of a large turtle. This accounts for the use of the turtle as a symbol of long life and happiness in this country.

In forming this island the shape should resemble that of the turtle; and six rocks are used in decoration to denote the places for the head, legs and tail. On the [illegible] a pine tree should be planted on it but if that is impossible then a turtle shaped rock will do.

The water system.

Water is an emblem of purity and cleanliness; it is of considerable use and value to a garden. With it plants are fed; at summer evening, every part of the garden is sprinkled with it; after sweeping, it affords the appearance of freshness and coolness there; moreover a garden is more enjoyed in the summertime than at any other season and the sight and sound of a stream or of a rippling pond lessens our feeling of the heat in the summer noon, so that it is one of the indispensable ornaments of our gardens and every material in the system bears relation to water.

About the cataract.

This is one of the most important units in the regular style of landscape garden. But as it depends upon the locality of the premises as to whether or not it can be had, it can be very rarely enjoyed in our country. It should be should be made where it can be viewed from the principal room if possible . It is the general rule that if it is at the south or at the uppermost part of the garden, that is at the side where the alcove(tokonoma) of the principal room is, there should be a hill in the opposite direction. but if that is inconvenient, a shrub in its stead should be planted. If we disclose the whole sight of the falling water, the cataract seems to be comparatively low and moreover the scene is bare and open. On the contrary if we fit it out with projecting rocks or if some shrub throw its branches half across it, it will give the illusion of considerable heighth. The rocks should be heaped up. Besides a large ,tall one which is sometimes mounted on another flat rock, the number of them used ther excepting the tall one and the one on which it stands is at least two, four or at the most eight. The rocks found at the foot of the fall are four in number.

About the stream.

If a stream is to run through a garden, it should not be a current; at some point it should be widened out to form a shallow ford; at another it should make a torrent or rapid by narrowing its bed; and at a third part, it should be deepened to form a pool; thus affording varied scenes. The number of principal rocks along the course of a stream is as follows. At the upper course, seven rocks ; at the lower course, six rocks.

About the pond or lake.

Before a large hall, where there is a large extension of space, a pond or lake should be formed. If it is so made that we can command the whole size of it at one glance, it appears quite naked and uncovered, and it is not at all poetical in its appearance; however small the size of it, if it is full of little bays and gulfs, here and there shaded by shrubberies and filled out with rocks, it will give the impression of a large and wide lake.

The cemented pond. Where a stream cannot be had a pond can be made by using cement to keep the water from leaking and this is the rule of it; the limitation of the place where the cataract and the outlet are should be designed with it but in my opinion it is too much. It is soon discovered that a cemented pond seems too artificial and is not poetical in any way, as its cemented sides and bottom can be seen unless we leave the water unchanged.

This is undesireable as the water will become stagnant and become green from algae which will make it evident th t the water is not moving and o make it out of keeping with the surrounding features. This being the case, it is advisable that a larger and deeper cemented pond than is desired should be made at first and after its has got well dried and the water has been changed many times, reduve its sizeby arranging rocks along its sides and then filling the space between with earth to hide the cement. As for the bottom put sand there if desired . This will make a natural looking lake, just answerable to the poetic taste. Many rocks are found, but the numbers of the principal ones corresponds to those of the stream.

About the well and the water basin.

A well may be taken as an ornament of a garden. It is used most where water cannot be gottan hard by. There are three forms of it, the common well, the artesian well and the go-down well. The appurtenances. To the first as well as the second kind. Curb is necessary which sometimes consists of a wooden square with bars of 3'-$3\frac{1}{2}$" long, 2' high; or which is most commonly made out offour rough hewn slabs 3' long and 1'-7" high. Rarely the common well is made with a roof but mostly open. In the latter case somewhat like a screen is put over the curb. From the common well water is drawn up in four ways; first by a bucket fastened to the end of a long rope, second by a long handled bucket, third by a bucket fastened to one end of a long bamboo, the other end of which is connected to an extrene of a beam which swings like a peesaw as it mounts on the top of a post. The weight is applied to the other end of the beam. fourth, by two buckets, a long rope and a pulley. A speciaa arrangement shall be set up for these two latter. In each case the thickness of it should be $3\frac{1}{2}$" square and that of cross bar or beam, 3-$\frac{5}{8}$" the length. How to construct them shall be shown in cut No. 2. A sink (basin) is necessary too. For a common well it is a little pit two or three inches higher than the level of the ground, bounded by a row of stones and filled with gravel. An artesian well is surrounded by such a sink and is further provided with a gutter to lead away the overflow.

The common well.

A well can be dug in any part of the garden where nothing obstructs or hinders. Generally two rocks accompany it,one rock a little higher than the other is placed at the side for the bucket rest and the other,a flat stone is in front for the person who is drawing water to stand upon. I t in tunr is a little higher than the chain of stepping stones that lead up to the well. In a large garden,nothing but these two stones accompany but in a small garden the well may be represented as a natural spring so that shrubs of some sorts accompany it. If thw well is in the upper part of the garden,that is at the side where the Jppanese alcove(tokonoma) of a principle room is or if it is in the center of a front ,the flat rock(to stand on) should be placed at its side and not infront of the well.

The artesian well.

It is quite expensive to have this made and, moreover in some localities the water will not overflow no matter how deep the instrument penetrates into the earth. But if fortunate,an abundant supply of fresh and cool water can be had from it so that in the garden that was destitute of water, landscape features become possible. Of course the well is represented with the treatment of the natural spring,sometimes a very low stone curb(about half a foot) being used, in which case the well is surrounded by a sink or shallow pond.

The "go-down"(excavated) well.

This is nothing but a large deep pit,the bottom of which reaches to a supply of water. It has a flight of stone steps around it,somewhat like the inside of a univalve shell. The walls are of rock decorated here and there with low shrubs and undergrowth. Another kind has steps onlt on one side,with the other side planted with shrubs and plants to represent a deep gloomy ravine. In all cases this type of well requires large space.

About the water basin and its sink.

The water basin is one of the peculiar ornaments characteristic of the Japanese garden. It occurs always at least on one side of the house verandah usually near the toilet so that one may easily wash. With it there is necessarily a sink. With it are found, a dipper made of wood or metal and placed upon it; and some sort of a metal basin. Ther are three kinds of sinksones with cement or rock boundaries, others with stake or pile boundaries and the heaped pebble or stone sinks. All of thses will be explained later.

The proper location for the basin.— The proper place for the water basin is at the edge of a verandah that runs along the principle room and at a corner nearest the tokonoma. In case it is impossible to have it there, it should be placed bewteen two rooms or at a corner to be a feature of the garden. It should never be placed farther than one room away from the principla room as the toilet is always at the rear of that room.

The number used.— In a larger garden besides the regular basin near the verandah, there should be two or even three kneeling basins, low basins at which the hands are washed while one kneels. One of these will be on the path from the outside water-closet; one under the eves of the tea-house in a powdered tea etiquette garden; and another on the path that leads away from the outside water closet.

The inside of the basin should always be kept clean. It should be frequently washed and scoured, so that the water in it will be clear and fresh; the outside on the contrary, should be moss grown as much value is set on an ancient appearance.

There are many kinds of basins made of stone, of porcelain, of metal and of wood. Some are tall and others require a stand that they may be reached from the verandah; while others yet necessitate a kneeling posture

They should be decked with rocks and shrubs in a manner to be explained later. For the present the names of the different shapes will be explained.

Of the tall shape.

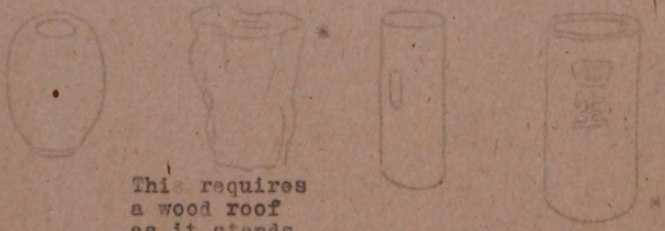
The following twelve are all tall and each save those marked with a star, a flat rock for a base. The size of this rest will depend on the owner's taste; for the heights there are no fixed measurements.

No.1. Jujube shape

No.2. Of natural rock.

No.3. Bridge pile shape.

No.4. Round star shape.



This requires a wood roof as it stands outside the eaves.

No.5 Square star.

No.6. Boiler shaped.

No.8. Pot shaped.

No.9. Stone jar.

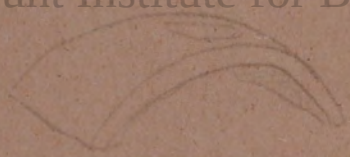
No.9.
Four sided Buddha.

NO. 10.
Buddhist scarf or gold pot.

No.11.
Octangular.

A Chinese character "gold" is represented as if a Buddhist scarf or surplice is worn on the side.

No.12.
Bridge shaped.



Of low shape.
The eight basins are made of stone and require a very lowstands under them as they are intende for use in a kneeling position. Their shapes follow.

No.13.
Bubble shaped

No.14.
Bubble shape with neck.

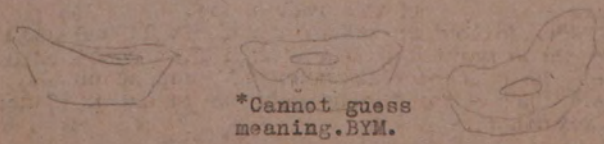
No.15.
Buddhist be - ging receptacle shape.

No.16.
Broken jar shape.

No.17.
Junk shaped.

No.18.
Chinese penk* shaped.

No.19.
Sea frog shape.

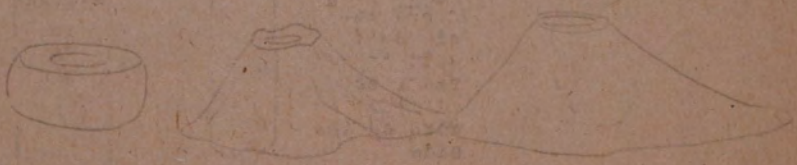


*Cannot guess meaning.BYM.

No.20.
Foundation stone shape.

No.21.
Mt. Fuji shape natural rock.

NO.22.
Mt. Fuji shape, hewn stone.



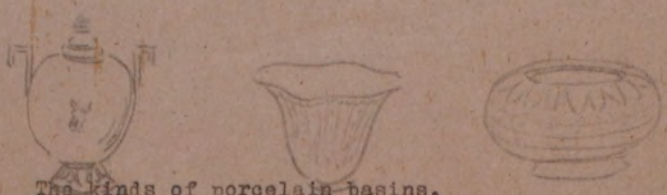
No.23.
Low natural rock basin.

Nos.21,22 and 23 require no stand.

The kinds of metal basins.

The following three are the principle ones among a variety of shapes. Bronze only is used in manufacturing them.Iron basins are found but the rust soon spoils the water in them.All require high stands.

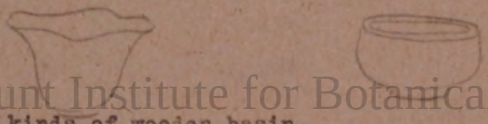
No.24. No.25. No.26.
Dragon head faucet.
Morning glory shape.



The kinds of porcelain basins.

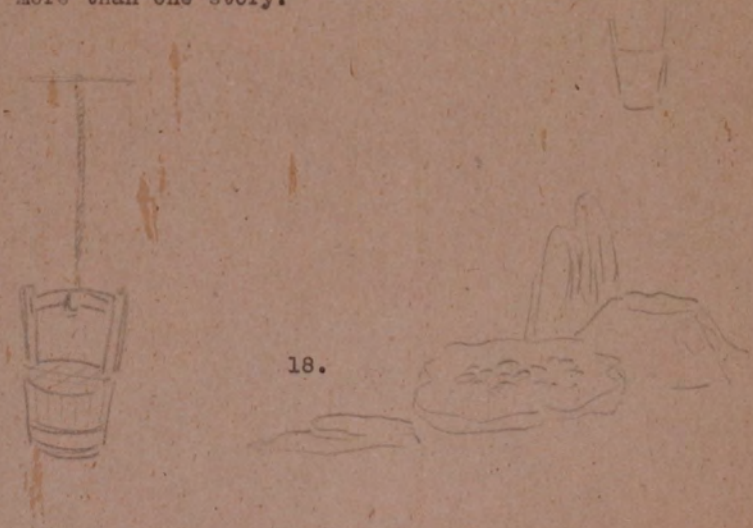
There are myriad shapes. The following are the chief. All require high stands.

No.27. No.28.
Morning glory shape. Mortar shape.



The kinds of wooden basin.

The only wooden basin is the Japanese pail with two half lids. These are usad in pairs,and may be pulled up and down on a pulley serving more than one story.



How to make a basin.

How to arrange a tall basin.

For the modes of arranging the basin with the associated rocks study the following detailed illustrations.

No.1.

(1). Is called a crouching rock. Commonly a blue colored stone is used and is so placed that iit is half hidden by the verandah.
(2). A stand.
(3). A leaning or peeping rock. Always of tall shape.
(4). A dipping rock. So called because when nobleman is washing his hands one of his attendants stands on it and dips the water that is poured over the hands.
(5). A ~~dipping~~ pouring rock on which the servant stands when replenishing the supply of water in the basin.
(6). A sink, cemented.

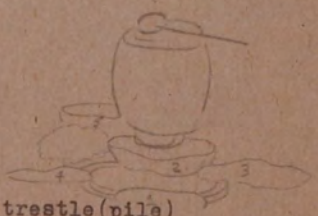
These rocks form one of the fine rock sets thus:
(1). is taken to be a heart rock.
(2). with the basin an elementary rock.
(3). a protecting rock.
(4). a foot rock.
(5). a branch rock.

How to make the sink.

There are three kinds of sinks named according to the manner of construction. The first is made of rocks cemented together. To make it dig a hole about one and one half feet in diameter and two feet in depth. It is filled half way with common pebbles and small bit s of tiles and then cement is poured over it to make a shallow pit leaving a small opening in the center. When it is well dried several stones are laid in it to cover the opening in the center.

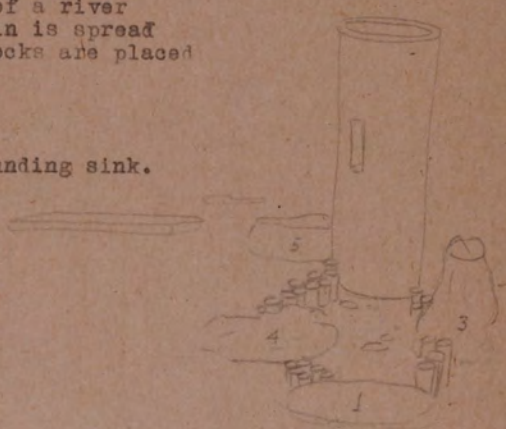
The second kind is the one made with wooden piles and the third is made with pebbles.

No.2. Mode with small stand and a cemented sink.
(1). Heart rock.
(2). Elementary rock.
(3). Protecting rock.
(4). Foot rock.
(5). Branch rock.

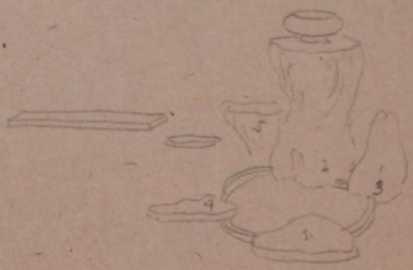


No.3. Mode with no stand.
Here is an example of the bridge trestle(pile) basin and the driven stakes.
The sink of the third mode is a stake or pile bounding sink.
It is surrounded by piles driven into the ground and the rocks.
To simulate the view of a river the inside of the basin is spread with sand and a few rocks are placed in the center.

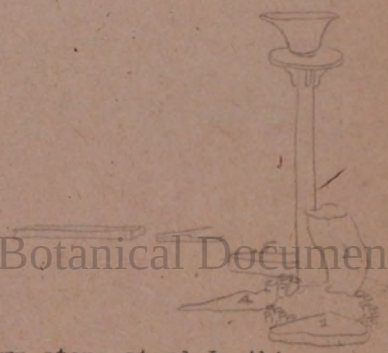
How to make a pile bounding sink.



No.4. Mode with a high stand and a cemented sink.



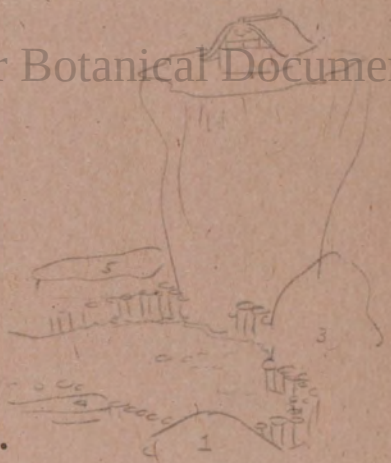
No.5. Mode with wooden stand and driven stake sink.



No.6. Mode with a square hewn stone stand. In this a pipe is employed and a dragon is used as the source of the stream. (Running water. BYM.)

No.7. Mode with wooden stand, bamboo acqueduct and driven stake sink.

No.8. Mode. This is executed only in large gardens before great halls. It is never usedand is therefore known as the Ornamental Basin. It rarely has the common screen fence near it and is always put outside of the eaves. It should have a small roof of its own. A stake or pile bounde sink accompanies.



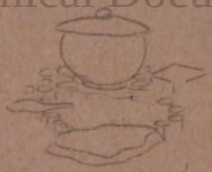
How to fi out a low basin.

The low basin represents the scenery of the natural spring at the wayside so that most of them are laid out with that in mind. One always kneels when using them. The rocks that accompany are almost the smae as those that accompany the other forms.Here hot water may be brought in an iron kettle and at night a lighted candle on a stick is provided.The opinion that it is used only in the Powdered Tea Etiquette Garden is erroneous as it is commonly found in the large gardens especially on the way to the outer toilets.

No.9. Mode.
(1). The front rock connected by a chain.
(2). The basin.
(3). The hot water holder rock.
(4). The candlestick rock.
(5). The sink.

No.10. Mode.

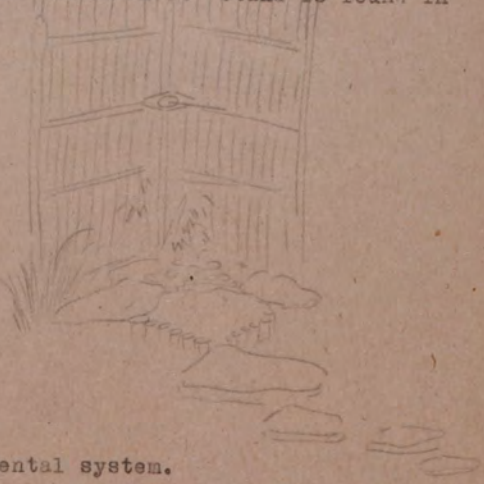
No.11. Mode. With heaped pebbles sink. This is used in the Tea Etiquette Garden.



No.12.Mode. A natural spring used as a basin. A lespedeza fence or four eyed fence with an angle in the middle is put behind and other ornaments are just the same as for t the other kneeling basins. It should be found in that part of the Tea Etiquette Garden where shrubs make a dark shade

How to make a heaped pebble s nk.

The sink is prepared just as the cemented sink and pebbles are piled on the other side of it. Generally a bubble shaped basin on it stand is found in the middle of it.



The monumental system.

At an ancient time ,rocks were ,it seems set up as a sort of monument and also for the marking of graves and of miles on the way. Now they are used in the garden purely for ornament yet I believe that the practice of setting them up had its origin in the earlier custom. The two other members of this system have more or less something of the nature of the monument;still they do not represent any of Nature's work and should be regarded as characteristically Japanese garden ornaments.

About the rocks.

Among all the ornamental ,aterial used in our gardens,rocks occupy the most important position,yet they are the most expensive of all as they are difficult to transport on account of their weight and bulk. In our towns there are numbers of rock yards where a selection of rock can be made and any desired may be bought immediately. Rocks of odd shapes and unusual colors are quite dear. A garden wit out rocks is like a face having no eyes while the more rocks that are used ,the bet er the si ht will be. Broken and shattered rocks shall be avoided for poetical reasons. The size,shape and color of the rocks should not be uniform throughout the garden.

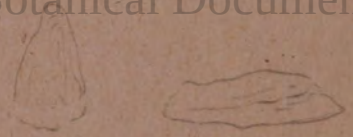
The size should always be in proportion to the size of the garden. The rules of distributing and placing them will be explained in detail later. There are two ways of using them in our gardens;one is to use them singly or in sets just to decorate or beautify some other object;the other is what is commonly called rock work. At present I will try to name the different rocks and the ways of setting them.

The setting off rocks. These are the kinds of rocks that are used singly or in sets just to beautify or decorate some other object.

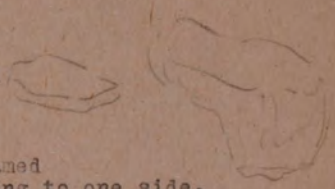
The five fundamental rocks.

The names of the five rocks are given according to their shapes .For this classification size and color have no importance, save that there should be some variation in color to avoid monotony,andto give the garden a more varied prospect. It must be admitted that there is considerable difficulty in finding natural rocks the shapes of which are identical with the cuts so that a slight resemblance will do although rocks of absolutely diffe ent shapes are used most satisfactorilyby our best artists, singly or in sets .

The protecting rock. Such shaped rocks are called protecting rocks because they are supposed to protect the garden round about. This so-called protecting rock is found in every style of garden.It is indispensable.



The elementary rock is so called as it is supposed to be an essential part of a garden. Any side of it without preference is used for the decoration of a cataract.



The heart rock is so called because it is to the garden what the heart is to the body.

The branching rock is so named because it appears to be branching to one side.

The foot rock. Rocks of this form are so-called because the entire garden view rests upon this one rock.

The sets or suites of rocks.

In some cases, a rock used to set off some other object seems quite lonely or solitary so there arises the necessity of putting another rock beside it. The number to be added varies from one to two to even four. The results are of the same type whether one or four rocks are used. The similarity or dissimilarity of their color should depend upon the taste of the artist in each particular instance. For convenience in the following discussion, I will call the rocks by their initials instead of using in each case the full name. (The initials refer to the names already given. BYM) Thus the protecting heart rock set will be noted the PH. Set.

The set of two rocks.

There are ten different combinations of these in the regular manner of gardening.

The P.H. Set may be placed may be placed anywhere, on a hill-top. on a hill side or on level ground.

The P.B. Set may be used on a hill side or on the bank of a stream. Either side may be considered the front.

The H.F. Set May be laid anywhere.

The B.E. Set. The form of this set is supposed to suggest some one peeping through and may be used on a hill or on the shore of a lake, never on leveel ground.

The E.F. Set is used with or under trees on level ground.

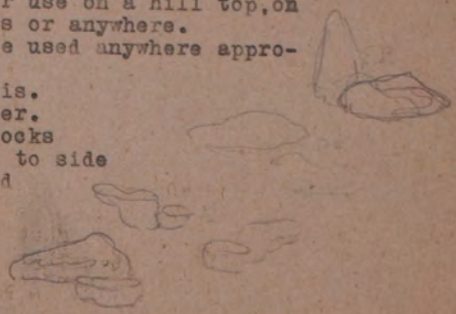
The B.F. Set when combined with two stones looks like limbs turnes over on one side and forms a conspicuous in a leafy, shaded gloomy part of the garden.

The B.P. Set is for use on a hill top, on a hill side, under trees or anywhere.

The P.F. Set can be used anywhere appropriately.

The B.H. Set is this. It is employed near water. The relation os these rocks is the relation of side to side so that they may he used in either position.

The B.H.Set looks well under trees, large or small.



Besides the ten regular combinations described above, any two of the type rocks amy be combined if the designer uses the skill of an artist in his work and if the new combination fits its position and the scene, it will be accepted as an original combination.

The sets of three rocks.

There are eight regular variations of this number of stones.

The P.B.F. Set can be used anywhere and it fits well into any scene.

The P.B.F. Set, in itself represents the entire scenery of hill and water and is therefore used chiefly in any style of level garden.

The B.P.F. Set is generally used on a hill side or by a little cataract or around a little cape or under trees. It is a set very difficult for the novice to correctly place so that great care should be taken.

The B.H.P. Set is very difficult to use except on a hillside It can be used to great value to look out over a waterfall if placed by a skillful hand.

The E.H.P. Set can best be used on a hillside with shrubs near as it can be seen above them. It can also be used near a fence or on level ground with shrubs near if it can be seen above them.

The E.B.P. Set is used near a fall or on the side of a precipitous path ar on an island. It is found generally near water.

The B.E.H. Set is used at the foot of a hill or on an island. It may be changed a little and arranged thus.

The E.H.F. Set should be placed inside of an entrance(wicket or gate)but it may be used elsewhere if it will fit in.

An artist of skill can create other original combinations of these stes of stones rearranging them within the groups.

The sets of five rocks.

There are three regular sets in this group which are chiefly used in level gardens(Abridged Style) as the group of rocks in themselves make a complete view for a small garden if a few shrubs are added.

The E.B.P.H.F. Set.

The P.E.B.H.F. Set.

The P.E.H.B.F. Set.

Besides these three sets in special places other arrangements are tolerable.

The cognate sets.

Sometimes two or even three of the same type of rocks may be combined in one group using specimens of different size.

This is called the bi-protecting group.
The bi-elementary group should be used on a hill or on level ground behind rather tall shrubs.
A set of tri-heart rocks is found usually as a set of stepping stones near some important object as lantern.or pagoda.
A set of bi-branching rocks is sometimes found under trees or shrubs.
A set of bi-foot rocks may be used at the foot of dwarf shrubs or near the water.

The set of double rocks.

A double rock is not found in the above sets but such sets could be formed with double rocks or better such rocks could be used at the side of some hill, path or under some shrubs.

The rock work.

The rocks used in this work,that is ,in piling them up into masses,need not be so carefully chosen as to shape except that they should be more obviously in the natural manner than those used in the sets. This can be from the fact that one half of their shape is covered or buried in the earth.so that even small or broken rocks may be safely employed. This could not be in the case of the rocks used in the sets. To make a rock work or to pile up the rocks to suggest the aspect of a rocky,mountain brow depends entirely upon the skill of the artist. The way to execute it is merely to see the shape of the entire mass to arrange the rocks to take their places in it and to plant shrubs, some tall others dwarfish, so that some plants will show only at the base of the rocks and others will nearly cover them, thus giving the rocks different appearances If one continues this piling up layer after layer of rocks and shrubs,sloping them gently and a little from side to side and not abruptly before one ,he will achieve the effect of the scenery of rocky hills.
There are names of thirteen layers

or even ninteen layers,yet they are lar ely fanciful for the rocks are piled up on one another and merely look as if in layers.

About the lantern.

Thsi is not an imitation of natures work and so might be emumerated among the artificial objects. However that may be. a garden lantern lighted on a summer evening sheds its light through the shrubbery and brings forth therefore the effect of coolness thugh light itself is accompanied by heat. It is therefore an indispensable ornament.

There are th ee kinds,tthe stone wooden and metal lanterns.

It is not known when our ancestors began to use each of them a s garden ornaments but it is quite probablw that they bottowed or adapted them from those which have been found in Buddhist and Shinto temples from the early times. There they occur in pairs;in the garden in odd numbers.

There is a tradition that Ishitsuku Takeno Mikoto (6 or8 A.D.), a second son of the Emperor Suinin,invented and made a stone lantern to light the way by a marsh called Sayama,province Tanihi,country Kawachi,a district haunted by highwaymen. Afertward it was removed to a Buddhist temple,Tachibanidera,in the country of Yamoto. The traditional lantern is preserved to this day though it is quite time worn and its cracked light receptacle is bound with a copper band. This is regarded as the first stone lantern.

A wooden form might have been in use from a far earlier date but it is impossi ble to ascertain thedefinite facts.

As for the metal ones,the tall bronze lantern(like a stone one in its shape) before the Daibutsu(Great Buddha) in Nara in Yamotowas the first one manufactured in this country. It was

cast by a Chinese called Ching Wang King in the reign of our Emperor Seimu (about645 A.D.)

The modern shapes. Now-a-days stone and wooden lanterns are generally made tall but the metal ones are short and dwarfish in their forms and are commonly hung under the eaves and are never far from the roof.

There are no settled rules as to where to place the lantern in the garden. It will depend entirely on the scene of the garden. Of course the size of the lantern should be in proportion to the size of the garden. One should select a variety so that it will appear well from all sides. The front or nearest lanterns should be the smallest and the lowest.

It is a general rule, that where there is a lantern there will be shrubs to accompany it and rocks to set it off at the foot.

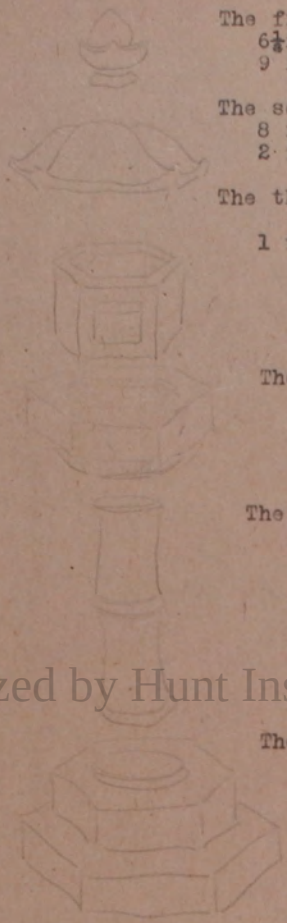
As to the quality of stone to be used a hard kind that will stand frost and rain will be best. Granite is highly appreciated in our country and is never polished but is roughly finished.

In order to understand a stone lantern it is well to know of what it consists.

First. A roundish ornamental top.
Second. A roof.
Third. A light receptacle.
Fourth. A surmounter.
Fifth. A pedestal.
Sixth. A foundation.

In the variety of shapes, some of these parts are lost or united as in the Snow-seeing shape where the pedestal and the foundation are united and changed into a tripod-like arrangement.

The doors of the light receptacle are nothing but wooden frames over which paper is pasted to diffuse the light. In the compartment there is a saucer filled with rape seed oil. In this are two twisted pithes from a reed(Juncus), one end being weighted down under the oil and the other being lighted.



The first.
6½in. diam.
9 in. high.

The second.
8 in. thick.
2 ft. in circum.

The third.

1 ft. 11 in. high.

The fourth.

Faces 7⅛in.high x 6⅛ in. wide.
5½ in. high.(What I cant imagine.BYM)

The fifth.
1 ft. 10⅛ in. high.

The sixth.

11 in. high.
Face 1 ft. 2 in. broad.

The first.

The second.

The third.

The fourth.

The fifth and
sixth combined.

The measurements of a stone lantern.

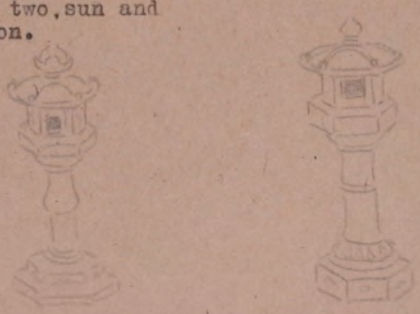
The tallest is 11 ft. from tip to base; others vary from 9 ft., 8ft., 6ft. 5in., 6 ft. 2 in. The tallest and largest of the snow-seeing shape is 5 ft., and from this down to 2 ft., the smallest.

The smallest of stone lanterns i s the Hoarded Jewel Shaped Lantern which is 8-9 in. in height.

The different shapes of tall lanterns in stone.

Kasuga Shape.
A sexangular high receptacle; design on two sides of stage and deer; other two, sun and moon.

Nigatsudo Shape.
Design as shown
Similar Saugatsu-do has deer on other two sides.



Shiradayu Shape.
The right two sides have a device of plum flowers and moon on cloud; the other two, pine and sun on cloud.

Owl Shape.

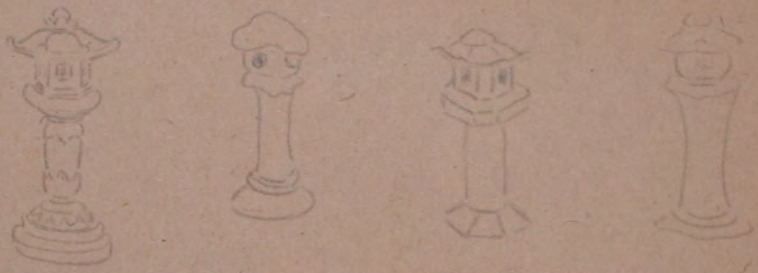
The device is of an owl on a tree; other two sides have pine and bamboo.

Enshu Shape.
Design of a vine and billows.

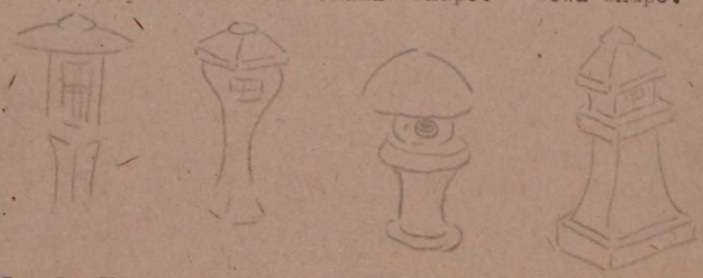
Other Enshiu Shape.

Shaddock Shape.

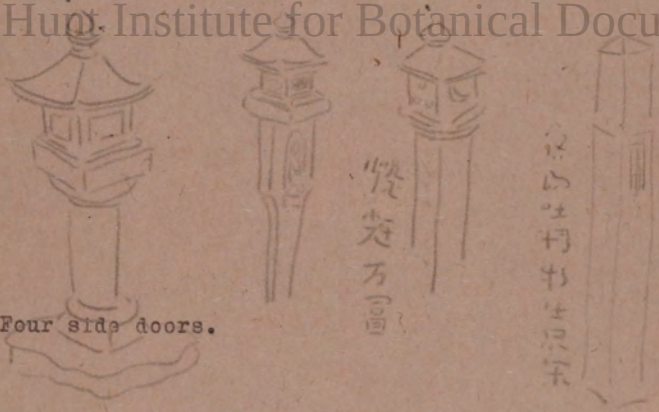
Yaya Shape. Rikyu Shape. Soyeki Shape.



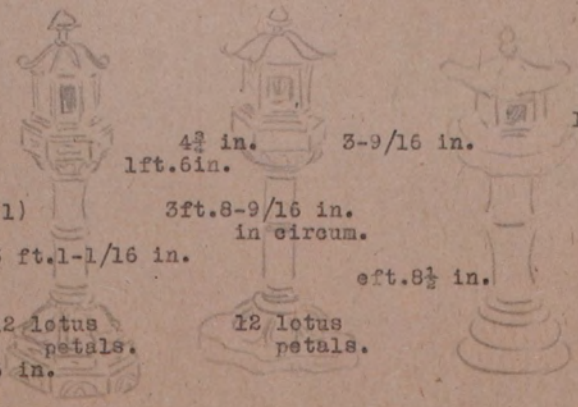
Shuko Shape. Ditto. Uraku Shape. Sowa Shape.



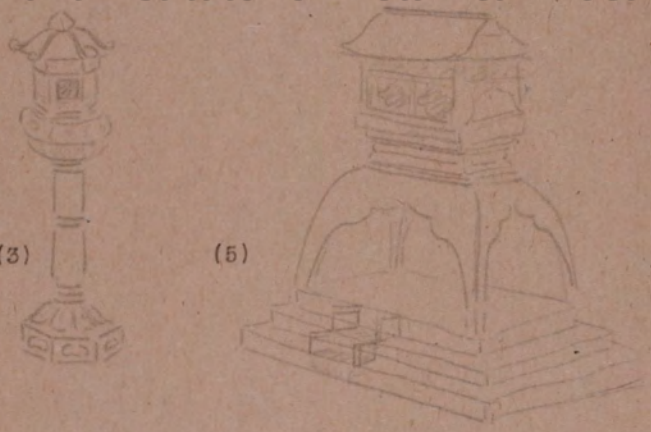
Temple Shape. Oribe Shape. Daibutsu. Way informing.



Four side doors.



The moutan Flowers on the back.
(Tree peony BYM.)



These five might be called models of all the rest. The number 1. is found in the Buddhist temple called Hanmiaji,Nara(? Horiuji, BYM.). It is 11 ft. high and has three layers of foundation. At the left two sides the receptacle,male and female phoenix are carved,and on the right two sides a wild lion and moutan or tree peony flowers. In-xx side is quite roomy.

No.2. is in Sangatsudo,Todaiji,Nara. 9ft. high,sexangular light receptacle;the foundation is of flat natural rock with lotus petals carved upon it.

No.3. is at the Horaido,Nara. 6 ft.1-11/16" high;sexangular light receptacle.

No.5. is at Myogenji,Kyoto(?). 8ft. high; the roof 3ft.6in. across the end;the height of the light receptacle 1 ft. 3-9/16 in.;the height of the foundation 4ft;of the lowest foundation 5 ft.

The varieties of Snow-seeing shape.

Probably so-called from its larger roof whereon the snow accumulates in the winter time.

Round roof.	Sexangular roof.	Round roof.
Six feet.	Six feet.	Four feet.

Sexangular roofed and 4-legged..

Round roof with 3 legs.

Ditto with curved legs.

It should be borne in mind that the various kinds of snow-viewing lanterns are usually placed near the water so that the light may reflect; at other times they occur in a dwarf shrubbery in a waterless garden.

Miscellaneous shapes.

Augur shaped.

Orchid valley shape with round roof.

Orchid valley shape with a sexangular roof.

Always with a water basin sink.

The orchid valley lanterns are designed especially for the purpose of reflection and never occur in any other position.

The high or dragon lantern.

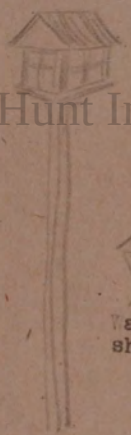
The high lantern is half stone and half wood, for the ornamental top, roof, light receptacle and footing are of stone while the pedestal is the trunk of some tree. It is used exclusivelt to light the branches of tall trees.

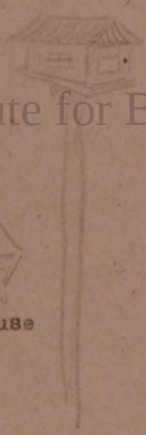
The hoarded jewel shape lantern is the smallest and lowest of the stone lanterns With a metal wate holder it is generally used before a sink on the way to the toilet.

The wooden lantern.

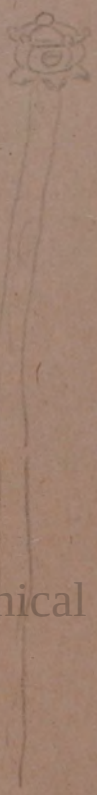
The house shape.

The thatched roofed house shape.





Watch house shape.



Dragon shape.

Hoarded jewel shape.

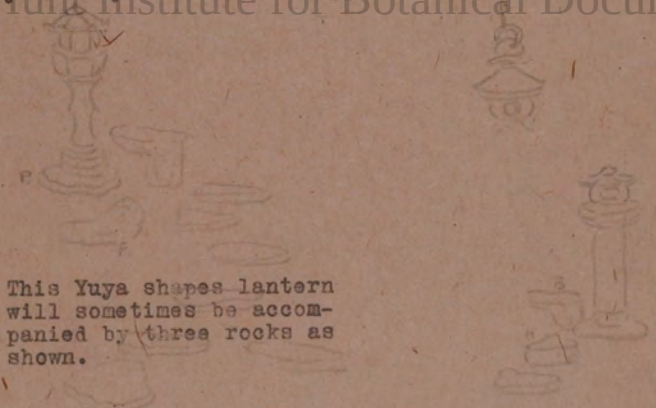
The house shaped lantern and the thatched roof shape are generally painted black but there are some exceptions. They with the stone Daibutsu shaped lanterns are commonly found in front of the Powdered tea etiquette garden, or before a sink, or at the turning corner of a narrow court yard. The watch house shape is not painted black and is uesd instead of the stone angler shape.

The metal lantern.

Only two metals are used, bronze and iron, and it appears always under the eaves of the house.

How to set off a stone lantern with rocks.

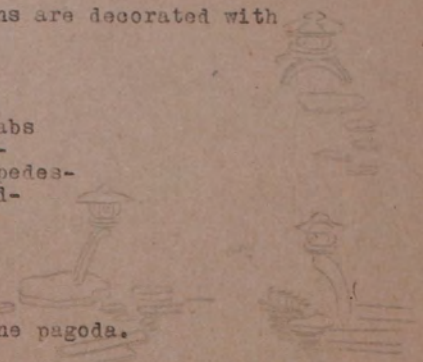
The stones that lead up to a lantern in the temple yards were used in lighting the lantern and those in the garden are put down for the same purpose. They are called the lighting rocks. The lantern is assumed to be a protecting rock and branch and foot rocks are put with it to form the P.B.F. Set. These, of course, are joined by a chain of stepping stones.



This Yuya shapes lantern will sometimes be accompanied by three rocks as shown.

The snow-viewing lanterns are decorated with stones thus.

The Orchid Valley Shape can be associated with two rectangilar slabs or a rock,or a flat natural rock on which its pedestal may rest for a foundation.All are joined together with stepping stones.



About the stone pagoda.

This is rarely used exceptin a spacious garden and even them is placed in the most retired position,always with shrubbery. The choice of the position depends entirely upon taste.

The origin. It came to Japan with Buddhism from India and first appeared in the temples gardens of the Buddhists.From there it was adopted by the laymenbut the time or manner or this adoption is not known.

There are three kinds which differ only in the number of their stories,three, five and seven.I will give a picture of a three-storied one.The longer the spire,the better the appearance.The number of the stories is always odd.

The way system.

A walk,a bridge,or anything that servessas a passage or conveyance(even a little boat on a lake) is included in this system.

About the walk.

A garden,whatever its style,except the regular style of the level garden,should have at least a foot path leading about and a landing stone under the eaves, which is the starting pointand the point of return.The width of the way depends on the garden. In our gardens the paths are neither raised, lowered or gravelled. They are at the same level as the adjoining territory and are distinguishable only by the beaten track where there are no stepping stones,the ground being bare of moss or grass. A by-path(which may be the same size as the main path or smaller) sometimes leads away from the main path to a wicket,a lantern or some other object. The path should be designed in such a way as to conceal the real dimensions of the gardenby changing the scenes at each turn. The path system should be kept simple as too many paths crossing and recrossing are too fussy and unsettled. On the other hand too straight and simple paths are too artificial in appearance.

The number,the widths,and the points of intersection should be well considered before designing.

About the landing.

The landing stone,on which are left the clogs upon entering the house,is one of the stepping stones ,the one nearest the verandah,the largest in size and immediately beneath the eaves. The regular landing stone consists of two rectangular hewn stone a litlle different in their breadths. The wider one is laid nearer the floor and the other parallel to it but alittle to one side or the other according to the garden or the direction of the chain of stepping stones leading away from it. ~~[illegible]~~ The other end of this seconnd stone comes in the middle of the first,which represents the heart rock. Its lenght should be three ft.;its breadth,

1 ft.2 5/16 in., and its height, 9 1/16 in. The size shows that the middle stay under the verandah should come at this point.

***** * * * * * *

Inthe abridged forms, the sizes can be made smaller or larger according to taste if the proportions are kept. (Lenght 3ft., breadth 1ft.2 5/16 in., height 7 3/16 in.) This one stone discharges the office of the two stones and it should be followed by a heart rock and a foot rock in the shape of stepping stones.

The landing of artificial conglomerate.

An artificial conglomerate or a rectangular natural rock (heart rock) may be used in x place of this hewn stone and should be followed by two stepping stones which assume the forms of heart and foot rocks.

How to make the artificial conglomerate. Cement a number of small rocks together leaving joints one or two inches apart which are filled with the cement. Form one slab.

The rock landing stone is called a sideway landing stone when the subsequent stones lead away from its side instead of from the front. This type of stone is used before a private room or a private entrance.

The sword rack stone.

A two ledged rock, called the sword rack stone(a natural stone having two steps is used as a landing stone only in the Powdered Tea Etiquette Garden) is put outside th w ll of the tea house where the sword rack is hung. This stone is used to stand upon when hanging up the sword before entering the tea room. I t is connected with the garden path by a chain of stepping stones.

It is also followed by two stones in the heart and foot rocks as for a landing stone in the abridged style.

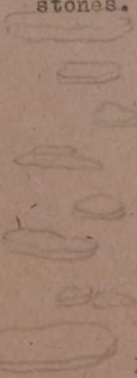
About stepping stones.

The shape of the should, in as far as it may and yet keep its flat form, assume one of the five fundamental shapes.

A group of a few stepping stones makes what is called a link and a cluster of links compose a chain.

No.1. How to set a stepping stone and how to make a link and a cluster or chain.

There are nine stones including the two laning stones which form a link in a chain of stepping stones; so however long the way may be it should be composed of such links. The regular mode is called the two and two set of stepping stones.



H.Shaped landing stone.

E.shaped.

P.shaped.

E. shaped.

P.shaped.

E.shaped.

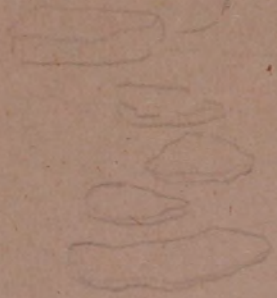
P&E shaped combined.

E.shaped.This is called the end stone.

The stones come in pairs of P and E shapes. The last stone called the end stone is considered as the first stone of the next link and not a part of the first member which includes the landing stone.

The abridged mode of two and two.

The total number of stones used in this is four, the landing stone(one stone here). This might be used in a small garden.



H. Rock landing.

stands for two stones H.& F.

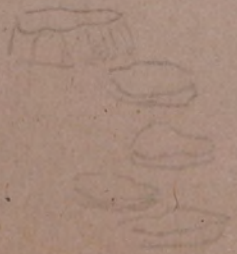
Stands for two, P&B

Stands for two, P&B

Stands for two, P&E

End stone stands for two, P&E; besides which it commences the next link.

Another abridged mode two and two with the sideway landing stone.



Stands for H&B.

Stands for P&B.

Stands for P&F.

Stands for P&E.

The abridged mode of foyr and three sets.

The total number of stones used in these is nine, but a landing stone and and end stone are not included in the link.

Three in number. Four in number.

The abridged mode two and three set.

Here thirteen stones are used but two stones are the associates of the landing stone and two hewn slabs, rectangular in shape are thrown between each link and three others are a part of another link.

A landing stone and its two associates

Two in number.

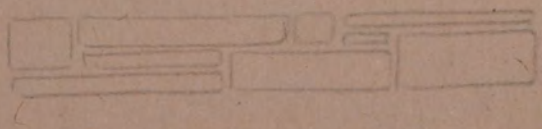
Three in number.

The composite slab.

A composite slab can take the place of a link of stepping stones and occasionally the place of a chain.

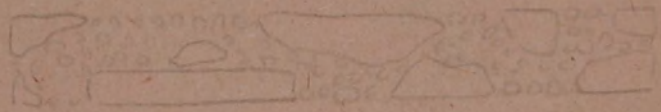
The regular composite slab.

This consists of eleven hewn stones of various shapex and size ; with no definite rule for its lenght and breadth. These depend upon the garden. It is used before a flower bed or in the cement under the eaves.



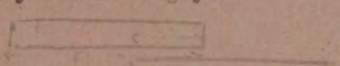
The abridged composite slab.

This is a long rectan ular slab of the artifici l conglomerate composed of rather large rocks and pebbles of various colors. It can be made to any size as there is no rule for it. It is used chiefly in the tea etiquette garden but is often found in a common garden and there is used in the ways throught the shrubberies or in that part of the garden where the drainage is very poor.



The two long rectangular slabs.

These are found are found amo ng stepping stones and sometimes they are included in the links. They are two long rectangular slabs laid parallel, the one beginning nearly at the middle of the other. Suppose that they are of the lenght of five feet with a width of ~~xxx~~ one foot. The overlapping part should be two-fifths of the lenght of the stone that is two feet. When they are used twice in one garden they should be used once again. Rarely they occur singly.



A similar shpae is used sometimes in which each of the slabs is made up of a mass of small stones cemented togxether.

The junction stone.

At the forked way, the junction stone is used. This is sometimes called the foundation stone because first they were the foundation stones from some dismantled Buddhist temple. It should be larger than the other stepping stones. It may also be used at the abnk of a stream.

The worshipping stone.

Of this there are two kinds, the regular square hewn stone and the flat natural heart rock. It is a kind of stepping stone. Its size should be in proportion to the size of the garden and it is generally connected with the stepping stones. It is a most important stone and should be placed on an island only. In case there is none, it should be laid in the most clean and sacred part as its name indicates the fact that itx is here that one stands in worship. Though it is said to be one of the indispensable stones it may be omitted in the abridged and intermediate styles.

Regular stone. Natural style.

About the bridge.

In classifying the garden bridges we find three types, wooden, stone and earthen ones. These are again subdivided as follows:

Wooden bridges:
(1). Round log bridge.
(2). Simple plank bridge.
(3). Zigzag plank bridge.
(4). Centipede bridge.
(5). Trunk bridge.
(6). Board bridge.
(7). Railed bridge.
(8). Framed bridge.
(9). Wooden cloud(?) girdle bridge.
Earthen bridges.
(1). Brushwood bridge.
(2). Looking down bridge.
(3). Earthen cloud girdle bridge.
Stone bridges:
(1). Natural rock bridge.
(2). Stone cloud girdle bridge.
(3). Regular stone bridge.

where to place these. They should come in the middle of stream or lake but not at the upper or lower parts of it.

There may be three or four ornamental rocks to decorate each bridge. The different sides of the bridge should be differently decorated with rocks and shrubs. The number of the rocks really depend upon the features of the place.

The kinds of wooden bridge.

A round log with the bark on is often put below and near a fall to represent a view of a solitary mountain recess. A log ten inches in diameter is used.

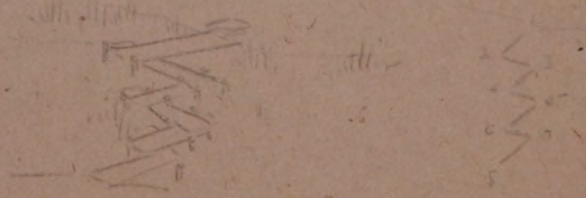
The simple plank bridge.

This is used over a narrow part of the stream either singly or doubly.

The zigzag plank bridge.

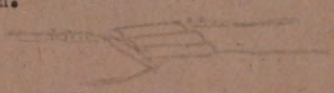
This bridge is constructed where a stream widens and a shallow lake. If the lake were

sixty feet wide ,then the lenght of each plank should be nine feet,the width,? ft. 2 6/16 in. These are the standard proportions and may be followed in all sizes. Often this type of bridge is surrounde by iris and other flags and reeds. We call this bridge "Yatsuhashi",Eight Extremity Bridge.



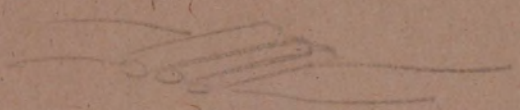
The centipede bridge.

This is used chiefly at the lower part of a stream and never at the upper. If the length should be 6 ft.,the width should be 1 ft. 9½in. These figures establish the proportions. The trunks of Chamaerops excelsa,Thuya obtusa or Cryptomeria, 5-6 in. in diameter are split in two and nailed transversely to the timbers that cross the stream.



The trunk bridge.

Three or four tree trunks or durable species with the bark on are laid across a stream.



In the first portion of this report it is proposed to give a rapid travelogue of the route covered with such impressions as came from time to time omitting discussions of garden ideals, technique and so on until a later portion of the thesis.

The morning of arrival at Yokohama was clear bright and piercingly cold with the wind that blew down from Fujiyama and made one wrap himself closer in his overcoat and pity the people of the land whose kimonos and haoris ~~went~~ were flapping. After ~~the~~ a simple inspection from the quarantine and custom's officers, one was at liberty to descend going down the bread new piers, harassed on all sides by rickisha men waiting for a fare, crossing broad and well-paved streets to the center of town.

As Yokohama has grown from what was at one time a purely foreign concession most of the town bears the imprint of the foreign beginnings. Buildings of all the familiar sorts line the streets, but for all that there is a subtle difference which does not come merely from the fact that the natives in the streets are foreigners to their setting. It is due perhaps to a certain informality of life which is characteristic of the Japanese and which leaves its ~~imprint~~ mark on all their activities. This a statement which needs a little expansion as life is quite as serious a business there as elsewhere. Japan is not, however the fairy-book land that certain idealists would have us believe. Rather is the high-sericusness a matter which can be laid aside like a garment in so far as the outward appearances might indicate and in place of which will appear a

simple interest in the surface things of life which is beautiful from its naivete and its discriminative operation. This attitude finds expression in various ways which at first seem disconcerting to our conventions but which nearly always show on analysis a considerable reasonableness. For example, since other than man-drawn vehicles were not common, attempts at sidewalks were abandoned long ago, and one and all, the rich and the poor alike, walk in the streets. To be sure, in these days pavements are reappearing in other towns beside Yokohama but this is a purely modern addition. Again though there are modern buildings in all varieties of foreign style and manner, there are also buildings in the native modes which stand cheek to jowl with the intruding foreigners and which lose nothing of respect through their oft-time inferiority of accommodation. This very nondescript mixture of foreign and Japanese manners is common in all the other port towns but over it all is a Japanese atmosphere as if the assimulation were not yet complete. And so, as they have tried our street arrangements and, until recently discarded them as unneeded; as they have tried our architecture and used it to advantage in certain measure; so Yokohama shows many other instances of adoption and adaptation. To one just landing and unused to all things Japanese, it is both amusing and distressing to see these attempts but the inquiring spirit merits neither amusement nor distress, only admiration. This is the ~~spirit~~ understanding attitude which must be maintanied as one walks up and down the streets of the settlement looking at the shops of wares made for foreigners; through the shipping and docking regions, which are purely foreign; or through the residence district.

From the garden point of view, this last is the most interesting part of Yokohama. Situated on a rise of land known as "The

Bluff" ,it overlooks the flat reclaimed swamp-lands on which the business city was built. The approaches at once attract the attention of the visitor as they number not more than four or five. Bridges, they are, connecting the "Bluff" and the "City", which are separated by a canal. Moreover they are simple bridges of foreign construction ,all leading over to a street paralleling the canal from which rise roads mounting to the crest of the hill at grades anywhere from ten percent up in the truest Japanese fashion. On the ridge are several roads which follow the crest more faithfully than any contours. From these descend on either hand, side streets of grades equally precipitous. Next after the irregularity of the roads resulting from the slavish conformity to topography, one is impressed with the irregularity of the holdings, due without doubt to the topography and the road skeleton. One is impressed also, with the success which has been achieved in utilizing land of very unpromising shape and surface. And one is led on to wonder if some of our American suburban properties could not be more adequately employed if our people were content to achieve their degrees of privacy by hedges and boundary plantings rather than by the vastness of their holdings. If they could be brought to accept such a solution, it is possible that the maintenance and general upkeep of the place might average a higher level of excellence than is commonly achieved. There is one other impression which over whelms one on the "Bluff" and that is one of wonder and vexation, for unless one has been warned and has taken a key map along, the pursuit of a number is practically impossible, for the houses are numbered according to the chronologic order of the grants and number two hundred seventy-nine may adjoin number twenty-four or number one hundred sixteen A .Aside from these features, of extreme attention

and great inattention to topography, of exceeding irregularity of subdivision, and of maximum utilization of areas, one is impressed with the happy use of minor ways.

Perhaps if there is any one outstanding feature to be treasured from a visit to Yokohama, it it the sight of ~~the~~ These small ways, the blind roads, cul-de-sacs and footways. Remembering that this is a land where time is of no special point, and where men are yet the chief beasts of burden, one can understand the reason for the abundance of such ways and for the use of paths unsuitable for our activities. The intricate subdivision of land areas among many peoples required a multiplicity of ways, and since the early days provided only jinrickshas for travel and saw the delivery of everything by hand or by small man-pulled cart, paths wider than six feet were never needed and where rickshas did not venture paths as narrow as two feet could be employed. So to-day, we find just such paths running up and down between properties, ways often of great beauty planned or accidental. Some of the most interesting in Yokohama are slopes made into gentle ramps with stone edging to the risers. At times such paths run entirely in cut or in fill, or half in cut, half in fill. As roughly cut stone is freely used for retaining walls and gutters some of these arrangements are of greatest ~~beauty~~ charm especially those entirely in cut, for in the moist atmosphere of Japan ferns and their near relatives soon cover all the rough stonework as well as the ground about. For such walls as these, dry-walling is generally employed, for while frost does come to these parts, it is almost never severe enough to heave the stonework even of pavements laid without cement. This will give perhaps a vague idea of the nature of these ways. I do not know of any way to describe their plan. I am not sure that there ever

Leave about this space for plans.

was a plan other than an announced intention of going from one place to another; for the work looks as if it were devised according to the whim of the builder in so far as the property allowed. Personally I have no doubt that a man bought as much rock as he thought would be needed and commenced to build. If the supply was insufficient, more was procured; or if unforseen obstacles arose, the work was as often diverted as the obstacle was removed. From this very mode of procedure which is not to be ~~obtained~~ imitated even by the most conscious efforts, according to plan, comes an undefinable and unmistakable charm. To this add the beauty which comes from the adoption of man's work by nature and success is almost invariable ~~inevitable~~.

In connection with this one other feature should be mentioned for Japanese rockwork of a more or less in formal architectural character does not end with walls, steps or gutters. In Yokohama, the tourist sees for the first time examples of paving which attract his attention, namely the use of stones pounded into the earth. This is a feature of great charm but is not peculiar to Yokohama and is, therefore, deferred to a later point in our discussion. Similarly, the use of bamboo for treillage, for fences, the types of planting, the use of certain stock planting combina-

tions and other garden matters as well as matters related to the city plan and administration are deferred to later parts of the paper when they may be more adequately treated without giving undue importance to any city.

A short description of the new city park, as yet but partially completed, cannot be omitted here. For this park four city blocks have been thrown together and although it is not literally so in plan, we may dismiss one-quarter as given up to tennis courts, one-half to an athletic field and the remainder to the garden area although this across a portion of the area given to the athletic field so that as one comes from that portion of the city where the local and foreign government buildings are, the park appears to extend over the entire area, so thick is the boundary planting.

To the arriving stranger this is the first bit of Japanese gardening to be seen and it is unfortunate that it is no better than it is. On a perfectly level bit of land some considerable amount of grading has been done. Confining our attention to the garden area, we note that the outer strip has been left as it was and a portion through the upper right center of the area, has been built up into tiny hillocks flanking the southern shores of the more or less crescent-shaped pond. Over these hillocks are very open plantings of cherry and maple trees while pines make groves to the east and a few prostrate specimens hang out over the water. The shrubby plantings are chief-

Please leave such a space in the clear.

ly. Azalea amoena and kindred forms, some clipped into the conventional globular forms so beloved by the Japanese and others grouped in low almost prostrate masses which are kept so by repeated prunings during the spring growing season.

As I walked through this park, between the little hills, over the bridge, under the wistaria trellis, studying the treatment from all angles I felt that if one could remove its national character and conceive it simply as a bit of park design, it must be called somewhat ~~least~~ unsuccessful. Its functions are two, the provision of a screen of the other portions of the park from a fixed direction and the provision of an area for rest and recreation for persons not interested in the athletic activities of the playfield. In the first it succeeds; in the second, it very largely fails. Because of the screen and of the more or less limited area at the disposal of the designer this area has been considered as a solid in the scheme, the solid being made of groves of trees through which there are areas of lesser density made by the roads and paths and by breaks in the planting. For the most part the roads and paths were of reasonable size and direction. The planting masses, however, were very poor in their manipulation. Owing to the Japanese love of a prospect, the hills have been very sparingly planted with trees and the amount of shrubbery used was not sufficient to make the transition from the enframing grove to the areas of clear. This is, however too lengthy a discussion of a very minor example.

In it, however, I made acquaintance of several Japanese features which would be of little value in this country but which are essentially Japanese and worthy of note in a correct understanding of their work.

In both gardens and parks, one finds treatments of surface areas which are characteristically Japanese

Prefac r.

Almost every one takes interest in knowing any thing ne w and strange &so a different nationality, its peculiar customs, manners, quear costumes &c., such as described in books of travels find welcome in every grade of socie ty. For this the reas on, there are many books written about our customs and manne rs &c. by foreign scholars. Still our way of gardening, different as it is from that of their, ne ver have Imet with any work about it. Pe rhaps itis too much undervalue d or thought as a trifling not to deserve the labor to do so. In my opinion , it is rather fair to have somet hing of the kind above alluded to, even if not worth any consideration, as far as it beaves its special aspect, as it no doubt furnishes the comparative reference to their own. I confess, I myself am a great admirer & lover of our garden, and thought it great th pity since long, why it was not perceived so very fine by foreigners as to elicit their special interest. At any rate I could not publish laying aside the national bias or partiality, our mode of gardening is se cond to none in point of reproducing the beauties in nature; thus belie ving I am bold enough now to undertake the work of introducing it before world; criticism by exposing its mystery and some peculiar characteristics which give it quite Japanese features; at the same time, hoping to quench the thirst of those who are curiou s to know how it is executed in Japan. In order to make every least thing intelligible to the English & American readers I have readere d all of our measures into those of English and the consequence is, that by that every effort some practions were found about certain things' measures which I am sorry e nough to think that I consciously yielded to enhance the perusers trouble in going through this. And by chance , this my work be found of any merit, it will fully repay me the task taken to write in English language and to arrange

in order all the materials and the old rules of this ancient, n noble art.

Takekat[illegible]z Usnoru Tasuta.

Kyoto Japan.

April 1893.

Introduction.

Japanese gardening as an art, is one of our fine arts or aesthe tics, taste and ideal giving birth to its rules of beauties & refinem ent, and the only model to be relied upon is nothing but the nature herself. In short, it reproduces artificially any landscape in a miniature size or scale in a limited space. At an early period, it seems, the art of gardening was much practiced among our nobles, and as the result , the art itself was much honored and respected,. Those who professed this art were nearly always in their social standing and well-to-do in their living. In inquering the origin of this art, I [illegible] [illegible] [illegible] [illegible] emperor, Tenno Buntoku (A.D. 851.); the garden of his "Southernpalace" was laid out by Yoshifusa Fujiwara ., a prime minister to hiscourt,& it is , at present, believed that he was the sole inventor of it. The famous artists succeeding after him were as follows:

His grace, Hoko qQuanpei . So called was the emperor, Tenno Uta, afterhe resigned his crown and took the holy orders of Budhism; this ex-emperor designed the plan of a garden around the Tei shi in , a name of a palace. (A.D. 898.)

Yoshinari, Vice minister to Imperial Treasury; in A.D.1180. planne d the garden of new imperial palace at Fukuhara for Sojo Riben, a high budhist priest, produced the plan of a garden for the seal at Higashi-yama, Kyoto for his highness Jenrinji, a budhist priest and sonof the emperor Tenno Gofukakusa.(A.D.1247)

Muso, Kokushi, a budhist priest, who laid out the garden of the two famous budhist temples. (A.D.1338)

Soami, a dintinguished painter(A.D.1449) desigined the garden of four celebrated budhist temples. In the reign of Tenno Gohanazono, (1449A.D.) Yoshimasa Ashikaga held the office of Shogun or Tycoon, and the empire enjoyed peace and tranquility; as the result, allthe arts and accomplishing states,and so was the art of gardening too; but after nearly twelve years, the wovs of Uyesugi, Hosokawa and Yamana successively broke out , consequently they all deterioratd again; still after about a century and a half, Iyeyasu Tokugawa was appointed to be a Shogun at the time of Tenno Goyozei (A.D.1603) and again peace and order werere stored among every grade of society, and then once more every branch of industry & arts began to prevail in cities and countries alike , the destiny of which has been to controland ~~countries~~ to the present generation. Little molested or suspended by the late reformation was twenty years age. I have , in vain, attempted to ascertain how far improvement or refinement the art has, from the sudden [illegible] for [illegible] found, to the utter despair of my earnest investigation, that there exist no records of that kind. At present, even the professional gardeners or regular,horticulturishs do not know, through the scarcity of the books and the want of proper training , or understand half their own business; more over , the foreign mode what we call the "Carpet system consisting of terray different shaped parterres or flower plots and clumps of shrubs here and there on the grass grounds, together with artificial fountain and marble st atues & vase was lobyl introduced; the consequence is, most of the important rules of of our original art were desregarded or unobserved through ignorance, and what mightbe called pell-mell or hybrad mood be is in high fashin. My view is that a little more dexterous management will soon bring about a far nicer improvement by duly bleding both of them together, but how this can be effected is not the present question to devote my whole care in this books.

(2) The water system.

(1) Cataract.

(2) Stream.

(3) Tond or lake.

(4) Well and itsSink.

(5) Water basin & its Sink.

(6) Gutter.

(3) The Monumental system.

(1) Rock.

(2) Lantern.

(3) Stone pagoda.

(4) The way system.

(1) Walk.

(2) Stepping stone.

(3) Landing rock.

(4) Bridge.

(5) Boat.

(5) The planing system.

(1) Plant - flowers.

(2) Shurb.

(3) Tree.

(4) Clump or thrubbery and grove

(6) The sheltering system.

(1) Arbours

(2) Green bower.

(7) The Enclosing system.

(1) Fence.

(2) Hedgerow.

(3) Wickt and door.

Under each head of the system s, I endeavored to include all the kindred materials some how or other resemblig to one another

in some point or nature. Some are in their use, exclusive to one style of gardening, while others are used in any styles; of course all of them in the list are not necessary to fit out garden , as it requires entirely different materials from the others of a different style.

The style s or modes of gardening.

(1) The landscape garden .

(1) Regular style.
(2) Intermediate style.
(3) A bridged style.

(2) The level garden.

(1) Regular style .
(2) Intermediate style.
(3) A bridged style.

(3) The court.

(1) Narrow court style.
(2) Enclosed court style.
(3) Passage court style.

(4) The tea room garden.

(1) Powdered tea etiguette style.
(2) Common tea making etiquette
St yle.

The land system.

Inthis system, the imitation of the natural features of geogr aphy which exclusively concer to the land are included. Land is the ground work of a garden, without which how ever much the the desire

to have the latter, the art itself can not execute its designat all; so it form the most essential and fundamental part of gardening.

Except in an abridged style, about the hill. Apeak is never found in our garden, generally a hill range is represented, and atleast two peaks are set up, but it is not the violation against the rules of this art is situated that a peak detached from others having a stream or a pond between. The shape of each should be different from one another in order to avoid a monotonous apperance; thus, one shall be of a gentle slope, other of a precipitone form &c. Again the forms of hills should differ accoring to the various styles of gardening, for example: in the regular style of a landscape garden, they should wear the wild, abrupt, and deserted appearance; in the intermediate style of it noble and mild; and in the abridged style, soft and low. In all the styles of the level garden if any, they should be quite low and distant looking. It must be borne in mind that the front hill should be more elevated than the rest; the more distant or behind they are the lower they should be in their height, as far off mountain generally so appear to us. Hill and water always associate together, so where there is a hill range, there surely a stream or a pond is found; yet in the level garden, dull hills alone are somethings found, but in most ceses, rocks represent hills in it water accompanies them not. Rocks shall decorate various parts of hills, but at the dull slop on the foot of a hill, they shall be avoided. The number of principal rocks or set of rocks found among hills are at least eight, and distributed as follows: As to the detail of rocks see page.

The Hillock.- It is generally formed as a connecting link between hills and plain in the regular style of landscape garden, and never any rocks are found except at its foot.

The Hilly path.- Although it belongs to the way system yet it

concerns much to the hill by its locality, so here I will mention about it. Stepping stones in scarcely found in a hill way, but in some part, large flat rocks or stones are paved where rocks are piled up som as to form precipitions rocky walls on both sides; at another part where the inclination of a slope is not abrupt, round logs about four inches in diameter, cut to the breath of the way are laid to form steps, make steady with two driven piles at both extremes. The leading rocks or sets of rocks found in it are three. Much more rocks are I numbered found in hills & hilly path than what are named but they are used as associates to other rocks.

About the valley.

According to the features of hills at both sides, the seene of a valley or a gorge; or if ther is any stream at the bottom, the view of a ravine or a cannon might be represented if there is any inclination to do so through taste. A path leading up to a hill may be made and one principal rock or set of rocks be found on the way.

About the plain.

Any part of a garden where there is neither elevation as hills nor depressionforming valley, or basin of a pond or bed of a stream is considered to represent a plain & the nature plants or shrubs such as found to grow in a plain shall be planted in these parts of a garden; sometimes in a level garden where there is no water and when it is covered with white sands, it represents the sea; number of rocks connected with it differs accoring to the various styles of the gardening. So instead of specifying them here I will treat them when I will consider each style repectively.

About the field.

A patch of Ditchen garden representing a field way, if the taste inclines to have it be cultivated whether behind hills or within valley or on the lower course of a stream in the regular landscape style. It shall carefully be kept in good condition, so as not to

despoil the seenery of a whole garden by it no rocks are found respcting it.

About the sand bed.

It is executed as a connecting chain between hills and plain in the intermediate style of the landscape garden and takes the place of a hillock, representing an indented sand bank of a stream & it is nearly surrounded by the lowly driven piles and two or three orocks to keep the sands in their place. In the regular style of a level garden, it is made a little raised (say three or four inches)above the surrounding ground, and it is always situated between rocks, one open sides bounded by a row of driven piles; this representing a distant sea beach.

About the flower bed.

Itis generally a little raised above the ground and bounded by piles or stones or tiles; the shape being made round or square or sextangle according to taste, but two rectangular beds, one beginning from the middle of the other in parallel as shown below are preferable. This is the suitable and proper ornamend for a narrow court in some bed, plants are changed after their flowering season & in others, they are never replanted, no rocks associate it

About the shore, the bank. - embankment and the bed of a stream or a pond.

The soils of a shore or banks are apt to be washed away through the constant current of the water, and therefore the work of embankment becomes requisite, and the various contrivances for it in a large river are imitated in a garden; but where the soil is of redclay or natural rock &c, of couse, it is unnecessary. To vary the scenes of a whole course of a stream, various methods at the different places should be adapted. Still, discrimination shall be exercised as to

what modes are preferable , because the wooden ones are generally liable to corrup soon & there often arises the necessity of replaing them which quite disturbs, or makes harm to, the time worn aspect there about; they shall be, therefore, used where least harmwill occur by repairing.

The various methods of embankment.

(1) Rocks of various size and shape along a stream, some large ohe projecting nearly into the middle of it , where the current is rapid.

(2) Rocks piled on so as to form a rocky bank. For precipitions side of a hill, or for the cannon &c.

(3) Two or three long hewn stones to form a pier or landing of a boat placed, where the water is windened and shall to represent the scenery of a ferry.

(4) Wooden piles driven in a row along the both sides of a stream. (Some durable wood shall be used)

(5) Piled brush woods in layer kept in their place by the driven piles at the distances of every e ight inches or so.

(6) Tretty large trunks of tree with bark on and of considerable length laid parallel along the both sides.

(7) For the shore of a stream in a dull inclination shall be of d ull inclination from the plain to the bed of it , and sands and gravels shall be stream on both sides along the water,

As for the shore of a lake or pond, the water is not of so much currency yet to prevent the soil from slipping , one the methods above stated will be adopted. The bed of a stream.- In some part where current is rapid gravels are stream , where it is slow, sands; at another place where that is quite dull & slow, mud; while that of the basin of a lake is

generally of mud or sands.

About the island.

In a wide pond or lake, there ought to be at least one island, in which there ought to befour rocks or sets of rocks.(although it will do, even if there is none) Many islands each having four or five rocks or set of rocks formed accoring to the art extension of the lake; the rules of the art do not particulary preseribie about the number. Some island is crossed over by a path, bridges spanning over, while other is impassable. In a common case, there ought to be two islands, the one of which, a little distant or behind than the other is called a master island , and there ought to be three rocks or set of rocks and on it; the other near to, or in front, is named a visitor i island, and the number of the rocks or set of rock. In the middle of a lake, there might be represented an Elysian island which is styled Horai- island and it should not be traversed by any at all; accoring to a chinese fairy story, there is an Elysium consisting of an island in the middle of certain occan, the inhabitants of which are of very long lives, and it is supposed that the island rest on acarapace of a large turtle; such bring its account, it is considerd symble of longevity very sacred & ever joy-giving in our country.

In forming this island, the shape shall resunble to that of a turtle; and six rocks are used, in decoration, e ach of which ought to be put at the place of head, tail hands and feet,It is a rule that a pine tree should be plated on it , but in case it is impossibleto do so, a tortoise- shaped rock shall take its place.

The water system.

water is an emble of purity and cleantiness, it is of a considerable use and value to a garden; with it, plants are fed; at Summer evening, when every part of a garden is sprunkled with it , after sweeping it affords the appearance of freshness, & coolness there; moreover a garden is

more enjoyed in Summer time than at any other seasons, and the sight or sounds of a current stream or a waving pond lessens our felling of heat while it is hottest at noon, so it is one of an indispensable ornaments of our gardening .& every Material contained in this system bears relation to water more or less.

About the cataract.

It is one of the most important ornamentalmaterials of the regular style of a landscape garden. But as it depends much upon the locality of thep premises to have it, it can very rarely be enjoyed in our country. It should be made where its sihgt can be tooked from a principal room or rooms if possible; it is the general rule about it that , if it is at south, or at the upper part of a garden, that is, the side where there is a Japaneseal cove of the principal room, these should be ahill in its opposite direction, but if it is inconvinient, a shub in its stead should be planted. In up a cataract, if we disclose the whole sight of it at once, it seems to be commonly low and moreover the scene is bare and open. On the contrary, if we fit it out with projecting rocks, or some shubs having their branches running so as half to cover the couse of its falling in the middle part, it will cause us to think it of a considercible might. This being the case rocks should be heaped up, besides a carge , tall one which is sometime mounted on an another flat rock; the number of them used there exceoting the tall one and its stands is , at least, two, or four, or at most eight. Rocks found at the foot or the hollow of a fall is four in number.

About the stream.

If a stream is to run through a garden, it should not be a current; but at some part, it should be widened to form a shallow ford; at the other, it should make a torrent or rapid by narrowing its breath; & at the third part, it should be deepened to form a pool; thus

affording the varidd seenes at the different places.

The number of principal rocks along the course of a stream is as folling. As the upper course, seven rocks

At the lower course, six rocks

About the pond or lake .

Before a large hall &., where there is a large extension of a space, a pond or lake should be formed and of a stream. If it is made so that we can commond the whole size of it at one lance , it appears quite naked and uncovered, and it is not at all poetical in its appearnce; however small the size of tit is, if it is full of little bays and gulfs here and there shaded and covered by chubberie s, & filled out with rocks, it will afford as the impression of looking on a large and wide lake.

The cemented pond.- where a streamcannot beavailably had, apond can be made by using cement to keep the water from leaking and this

the outlet of the water shall be designed out even with it, but in my opinion it is toomuch. But it soon be discovered that a cemented pond seems too artificial and not poetical in any way, as its cemented sidss , bottomcan be seen through in case we leave its water unchanged & it unwashed, the water will get stagnant &give a green apperance and at the same time, it will start the ideal that it is not settled and suitable there in comparison to the surrounding objects which all present the old features; this bring the case, it is advisable that a large & deeper cemented pond than what is really desided shall be made at first, and after it got well dridd & its water often changed , reduced its size by arranging rocks along its banks and well falling the earth between the cement and the rocks So as to hide the cemented part; as for the bottom put sands to the desired, this will make quite natural looking lake, just answerable

to the poetical taste. Many rocks are found , but the number of the principal of them coresponds to those of a stream.

About the well & its sink.

A well may be taken as an ornament of a garden, it is mostly duly where water can not easily be got hard by; there are three kinds of it, Viz: the common well, the artesian well, and the go- down well The appurtenances.-- To the first as weal as the second kinds. Curb is necessary which is sometimes consists of square wooden with bearse of 3 feet 3& a half inches long, 2feet high; or which is most commonly made out of four rough hewn slabs 3 feet long & 1 feet 7 inches high. Rarely the common well is covered with a roof but mostly open, in the latterease a bamboo cover made somewhatlike a large ocres n is put on its curb. from the commonwell water is drawen up by the four ways: first, by a bucket fastened to the end of a long rope; second by a long bamboo handled bucket; third by a bucket fastened to one end of a long bamboo, the other end of which is opposed to an extrem of a beam which swinge like a peesaw as it mounts on a top of an post, the weight is applie d to the other end of the beam; fourth by two buckets a long rope and a pulley. Aspecial arrangement shall be set up for these two latter. In each case, the thickness of a should be of 3 and half inches square,& that of cross bar, or bams. 3& 3/4 inches in the le nghth , of each different to the different conservetion. How to construct them shall be shown in a cut Nos. 3. A sinks is necessary too; for a common well, it is a little pit two or three inches covered than the surrounding grounds & bounded by a row of pilles or little rocks and it is generaly pebbled; artecian well is surround by such a sink and it is furter connected by a gutter to let away the overflown water.

The common well.

A well can be duy in any part of a garden where nothing obstructs or hinders to have it, generally two rocks escort it: a rock a little

higher than the other is placed at its side for the purpose of laying a bucket on, and the other flat one in front is used by a drawer to stand on and it is a little higher than a chain of stepping stones which joins it. In a large garden, nothing except the two rocks decorate it, but a well in a garden of small extent is represented with a scene of natural spring, so some kinds of shrubs associate it beside the rocks. If the well is in the upper part of a garden, that is, at the side where the Japanese alcove of a principal room is or if it is in the center of a front , the flat rock (to stand on) should be placed at its side & not in front of it .

The artesian well

It is quite expensive to have it made, and moreover, in some locality the water overflows not, however deep the instrument penetrates into the earth. But if fortunate, aboundant supply of fresh and cool water can be had from it, and in the garden which was destitute of a stream or lake formerly, new landscape can be executed now. Of course, the well is represented with the of a natural spring , sometime very low stone curb (about half a foot) bring used, in this case the well is surrounded by a sink which is nothing but a shallow pond.

The go-down well.

It is nothing but a large depp pit, whose bottom reaches to a water, and it has a flight of stone steps around , somewhat like the inside of a univalve shell. The walls are of rock works here and there decorated with tow shrubs and undergrowths. The other kind has steps only at one side of o it generally of this side and another sides are stanning walls of rock works & set off e with shrubs and plants. This represents the deep gloomy ravinr. At any rate, this kind of wells requires pretty large space.

About the water basin & its sink.

The water basin is one of the peenliar ornaments which give Japanese feature to a garden. We have surely it equiping one side of any room 's

veranda, whence we may have been at a watercloset and the perpose of proveding it there is to wash and clear our hands. This being the reason a sink always accompanies its presence.

Its appertenance.- A dipper made out of wood or metal should always surmount it; metal basin with a tap & faunt excepted.

Sink.- There are three kinds of sinks : cemented or rock bounding, stake or pile bounding, and , heaped, pebble, sinks, all of which will be explaned in detail subsequently.

Its proper situation.- The proper place to have it set is a little one side of a room along a veranda, that is near to the side of a Japanese alcove of a principal room; but in case, it is impossible to have it there, it shall be, placed just between two rooms; in other words, just the bounding spot where a next room commences, one veranda running the front of two or three rooms through; or it may be put at the corner of a veranda according to the feature of a garden. However much

the watercloset is in the back of a principal room.

The number used.-In a large garden besides a regular basin along a veranda, there ought to be some two or even three kneeling basins, that is, a low basin from which hands are washed at a kneeling posture, on the way to an outside watercloset; if it is a powdered tea etiquette room garden, a kneeling basin is used near the eaves; & on the way to a water closet, a little sink with five or six pebbles on, and a small metal kettle are found ; this being the case, it is evidet that it was our ancient custom that hands should be washed more than once after bring once in a water closet. But now-a days we only wash them only once.

Always keep its inside clean.- The inside of a basin should be well washed and accured especially so it is with that of stone, so that the water contained in well be clear and fresh; while, on the contrary,

as for its outside , much value is set on the old appearance or time worn aspect which, untouched,is only kept.

Its kinds.- There are many kinds of basins, some made out of stone such as granite &c, the others of porcelain, the third of metal, and the fourth of wood. Again one is tall in its shape, others so low as to reguive a stand to reach it from a veranda, and the third is so very, very low that hand-washing is only done at a kneeling posture. It should be deeked with rocks and shrubs, and the details of how to do so shall be subsequently found. For the present, the name and the shape of each kinds will be explained.

Of the tall shape.

The following twelve are all tall in their shape & they require (except the star marked.) each a flat rock for their stands, but whether the stand shall be large or small depends upon the owner's taste;the hight of them is various and there is no fixed measure of them, as the height of the floor of veranda of one house differs from that of another.

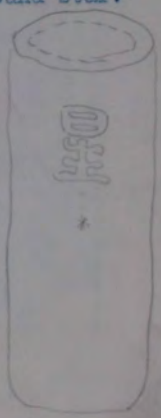
The kinds of stone- made basin.

No.1. Jujube shaped.

No. 2. Of natural rock.

No. 3. Bridge trestle shaped.

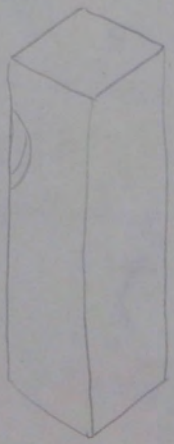
No. 4. Round star.



This requiresa wood roof,as it stands out side of the eaves; see the page

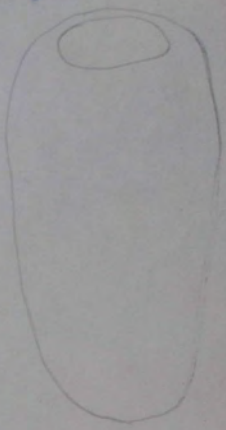
No. 5.
Square star.

No. 6.
Boiler shaped.



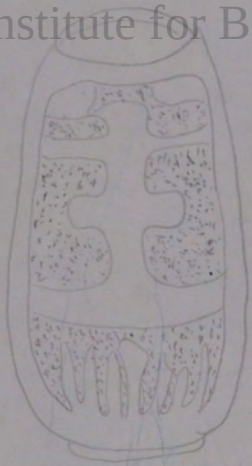
No.7.
Pot shaped.

No.8.
Stone jar.

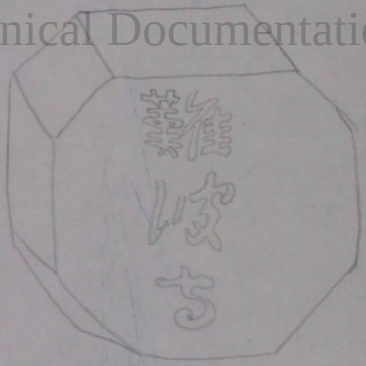


No.9.
Four sided budha

No.lo.
Budhist scarf
or gold pot



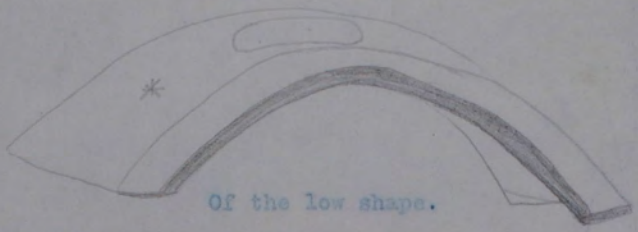
No.11.
Octangular shaped.



A Chinese Character
"gold" is represented
as if a budhist scarf
or surplice is worn on
its side.

No. 12.

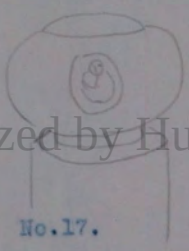
Bridge shaped.



Of the low shape.

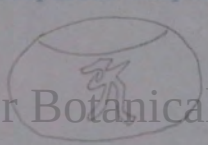
The eight basins are made of stones too & require very low stands under themas they are all intended for washing hands at kneeling posesture.

No.13. Bubble shaped.



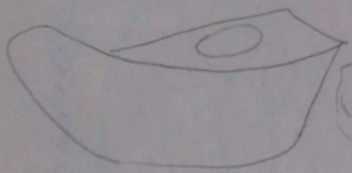
No.14. Bubble shaped with a neck.

No.15. Budhist begging receptacle shaped.



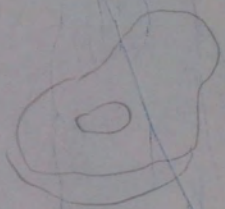
No. 16. Broken jar shaped.

No.17. Junk shaped.



No.18? Chinese penk shaped.

No. 20. Sea frog shaped.



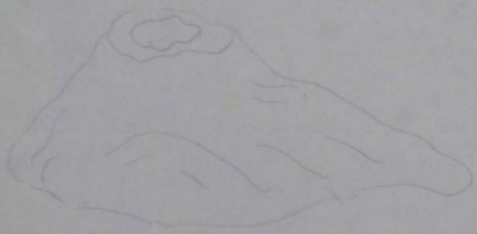
NO.21.

Foundation stone shaped.

The following three do not require any stand at all.

NO. 22.

Mount Fuji shaped, Natural rock.



NO. 23.

Mount Fuji shaped. Hewn stone.

NO. 24.

Low natural rock basin.

The kinds of metal basin.

The following three are on by the principal of them, as there are varieties of shaped. The metal bronge is only used in manufacturing best of them. There are many iron basins but the rust soon spoils the water contained. These all require high natural rocks for stands.

NO. 25. NO. 26. NO. 27.

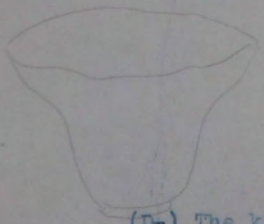
Dragon headed fancet. Morning glory shaped.

(c) The kinds of porcelain basin.

There are myriad of different shapes, and the following are principal of them They all require high stands.

No. 28.

Morning glory shaped

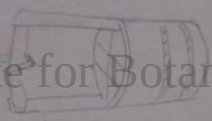


NO. 29.

Mortar shaped.

(D-) The kinds of wooden basin.

The only wooden basin is the Japanese pail with two half laids & suspended and other not; this serves where the floor is quite high, or at the veranda of a second storied room. Its is bounded by Japanese titled with decorating racks beside. and pebbles within.

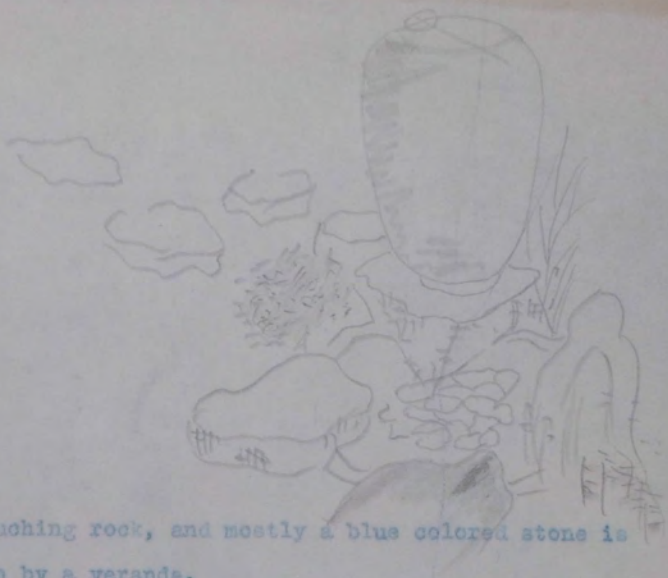


(E) How to make a basin

(F) How to fit out a tall basin.

For the modes how properly to set off a basin with its associating rocks study the following detailed illustration.

NO. 1 Mode, with a large stand.



(1) is called a crouching rock, and mostly a blue colored stone is used and half hidden by a veranda.

(2) Astand.

(3) Alearning rock or peeping rock & it is always of a tall shape.

(4) Adipping rock, Because when a nobleman is washing his hands, one of his attendents on it dips water for him.

(5) Apouring rocken on account that when pouring water into it, the rock will be stood on, & always connected by stepping stones.

(6) A sink cemented

These rocks form one of fine rock set , thus:

(1) is taken to be a heart rock.

(2) with the basin, an ele mentary rock.

(3) A prolecting rock.

(4) A foot rock.

(5) A branch rock.

How to make the sink.

There are three kinds of sinks , namely: the driven stakes and the heaped pebbles. In order to make the first sink, a hole about 1 feet & 1/3 in diameter &2 feet in depth is dug, and common pebbles & small fragments of tiles &c are filled half way, and then cement is

there upon applied to form a shallow pit leaving a small hole in its center; after it got well dried, Six or seven round hebbles are laid in the center to hide the hole

NO.2. mode, with a small stand and a cemented sink.

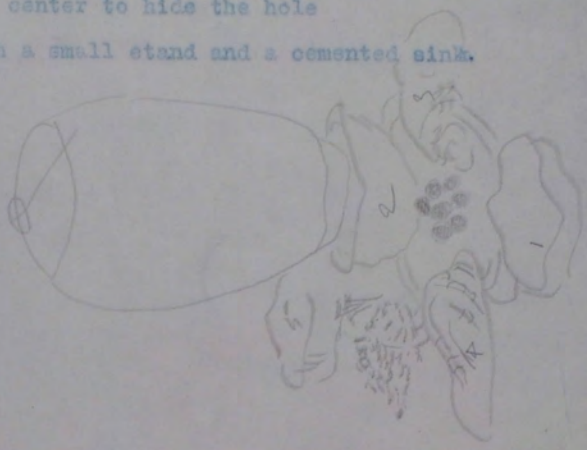
(1) H. rock.

(2) E. rock.

(3) P. rock.

(4) F. rock.

(5) B. rock.



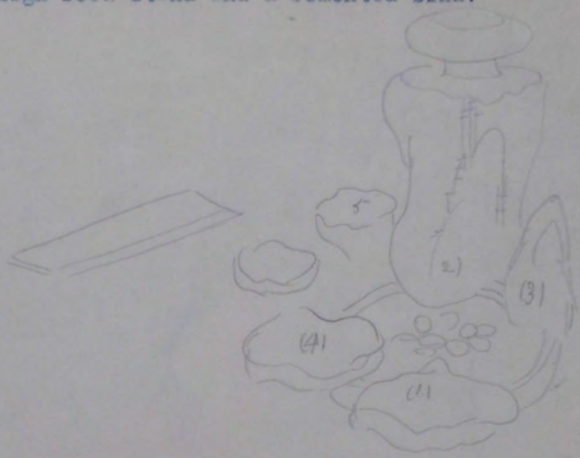
NO. 3. mode, with no stand

The sink of NO.3mode is a stake or pile bounding sink. It is surrounded or bounded by piles driven into ground and rocks; this representing the view of a river bed the inside of the sink is spread with sand with two or three little rocks in the center.

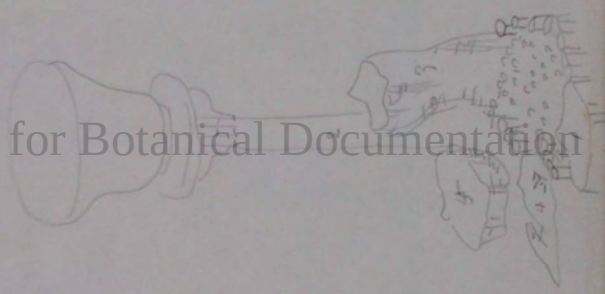
stake or pile

(6) How to make a stake or pile bounding sink

NO4 mode, with a high rock stand and a cemented sink.

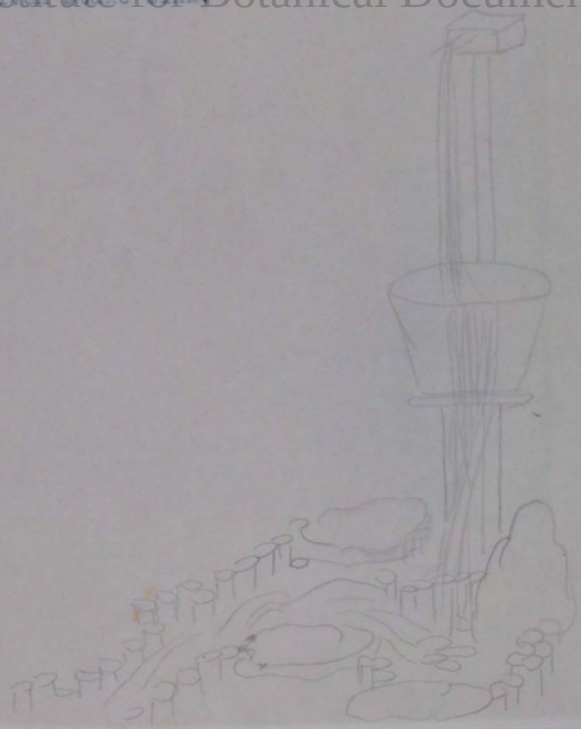


NO5 mode, with a wooden stand, and a driven stake sink.

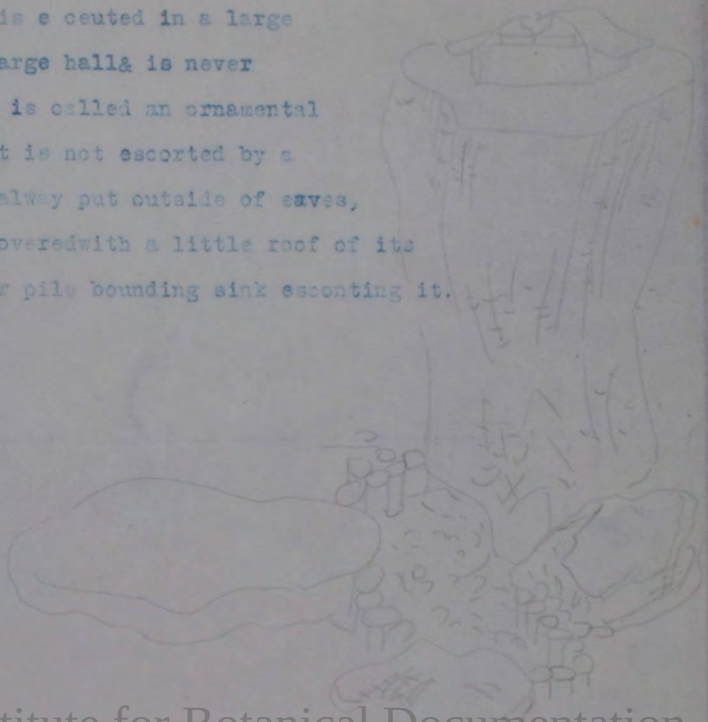


NO 6. mode, with a square hewn stone stand; in this an aqueduct is unployed, & a bronze dragon over the hasins is communicating with it. a drive stak sink associates it.

NO.7. with wooden stand & a bmunboo



NO.8. mode, this is e ceuted in a large garden before a large hall& is never used; therefore it is called an ornamental basin generally it is not escorted by a fence, and it is alway put outside of eaves, so it should be coveredwith a little roof of its own, & a stake or pile bounding sink esconting it.



(H) How to fit out a low basin.

The low basin represents the seenery of a natural spring at a way side so almost all of them are laid out with this understanding, and it is used on a knelling posture when washing; rocks ornamented are nearly same to those of the other. Here hot water is served in a metalkettle besides the cold water in the basin,and at night a lighted candle on a stick is procided, The opinion that it is only used in a powered tea etiquette garden is erroreous, for it is also in many spots in a large garden, especially on the laid way to a water closed.

No.9. mods

(1) The front rock, connected by a chain

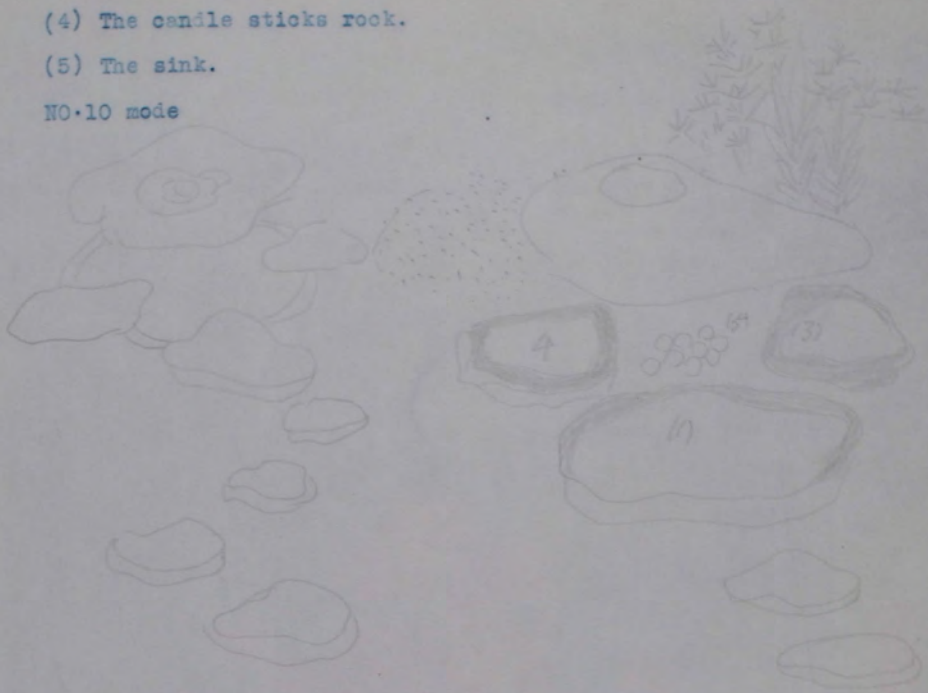
(2-) The basin.

(3) The hot water holder rock.

(4) The candle sticks rock.

(5) The sink.

NO·10 mode



NO.11 mode.

With heaped pebbles sink. This is used in tea attequtte garden.

How to make the heaped psbble sink. The sink is prepared just as the cemented one , and pebbles arepiled on the others side of it and generally a bubble shaped basin on its stand is found in the middle of it.

NO.12 mode.

A natural spring used as a basin. A lespedeza fence or a four eyed fence with an angle in the middle is put behind, & other ornaments are just the beafeuns the other kneeling basine, it should be found in that part of atea etiquette garden which shrubs make a dark shade.

The mounmental system.

At an ancient time, rocks were, it seems, set up as a kind of Mounment and also they were also used as some marks such as grave stone, mile stone &c; although now they are used in a garden just to represent a spontanedus appearance of natures, yet the origin of setting them up bring thus as I have said, I call this system after their first use. The two others of this system have more or less some thing of the nature of mounment; still, of course they do not represent any scenes of nature's work at all, they should be regarded as Japanese garden ornaments giving quite peculiar nationl features.

About the rocks.

Amonggall the ornamental material used in our garden, the rocks occupy the first rate posit ions above the rest; get they arethe

the most expenside of all, as,
on account of their only bulk and weight, it casts much to get them fetched.in our towns, there are many rock yard where selection shall be made & any of them can be baught at once, of course number rocks of rare shapes & clours being quite deer.A garden without rocks is like a face having no eyrs, the more the rocks are used, the better sight will be produced; but broken or shattered rocks shall be avoided as they will never do for poetical purposes.The size, the shape and the color of them should not be of all one, of course, the first being to proportion to the extension of a garden. The rules of distrebuting and placing them each to some particular place will be fully explanied here after in detail . There are two ways of their use in our gardening: one is to lay them single or in sets just to decorate or beautify some other ornaments, the other is what is commonly called a rock work, that is, to pile them up in layers so as to represent a natural rocky precipice giving their names by their office, the former called setting off rock, the latter the rock work. At the present, I will try to uniform the names of each special rock and the modes how to make different kind of set of with them. The setting off rocks

These are the kind of rocks which can be used kingly or in sets just to decorate some other ornamental materials.

The five fundamental rocks.

The names of the five rocks are given according to their special shapes, and not the least concern have the size and the color is with them. only the difference of their color is necessary to avoied monotonous appearance and to afford the garden much varied prospected It should generaly be admutted that it is difficult to find outthe natural rocks whose shaped are exactly alike to what will be shown in the cuts, consequently a little likeness or quite well, although it is not formal, yet some rocks whose shapes are quite different from any of these five hundamental were used fruly by our good artist;

singly or in set with another.

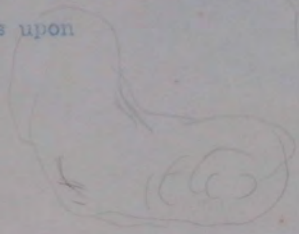
The protecting rock- Such snaped rock is named a protecting rock, because it is supposed that it protects the garden around. In what NO Fig ever style of a garden the so -called rock is certain to be found as it is indispensale to have it, in our garden.

The elementary rock.- The ftgure NO. shows the shape of what is called an elementary rock for it is presumed that it is the rock which is to be an essential element of a garden. Any side of it,- front, back, right or left is generally used, without the preference, for decorating the side of a cataract,&c. NOFig

The heart rock,- The rock having a formlike the one indicrted in figure NO. is style a heart rock on account that it is li e what heart is to our body to a garden. No Fig

The branching rock,- Such a shaped is called a branching, rock, because it looks as if branching or jutting to one side.

The foot rock,- The rock of such a form, eve name a foot rock considering that the entire garden view stands or depens upon this one.



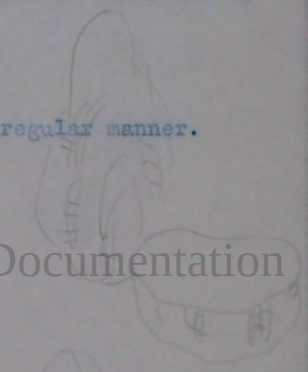
The set of or suit of rocks.

In some case or situation, a rock to set off some other ornament seems quiye solitary, hence the necessity of putting an another rock beside it arises; the number to be added varies from one to two or even to four. And value whether it is used singular in set is all one The similarity or dissimilarity of their color should entirely depend upon certain particular position andm the artistic taste is an influencetial judge of it. For abridgment sake, henceforth, in stead of calling each rocks full name, I will use its initial, for brivitys sake for example: the protecting heart rocks set will be mentioned as the P.H. Set.&c.

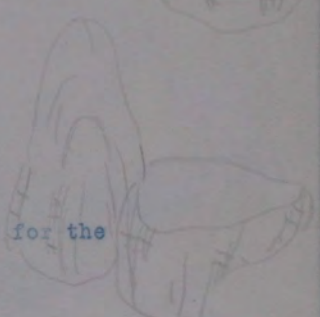
The set of two rocks.

There are ten different combinations of them in the regular manner.

The P. H. set,- It can be placed on a hill-top, or on a hill side, or on a level ground or in the water, are all not unbecoming wherever this set is placed.



The P.B. Set .- The both sides (front & back) of this set are used indifferently on the hill side, or for the bank of a stream or a lake.



This can be laid anywhere,& is named the H. F. Set

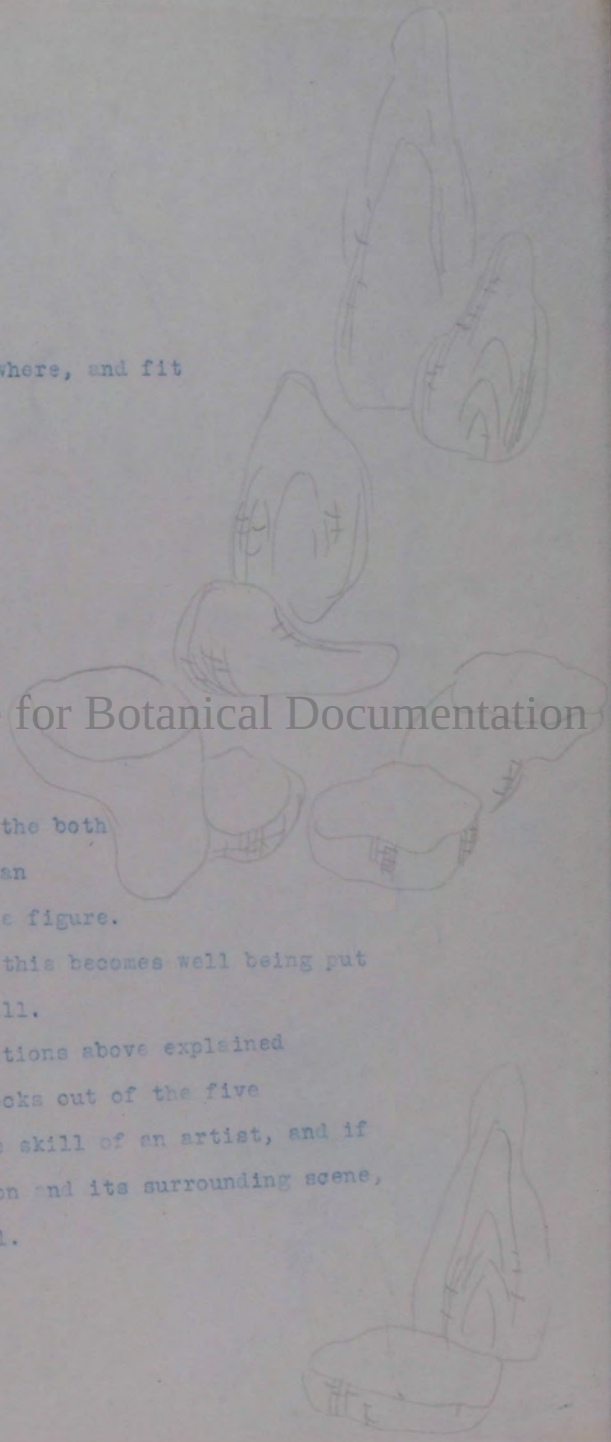
The name of this is B.E.set The form of this set is as if some one is peeping through, and it is used for a shore or lank, or on a hill, &c, but never employed on a level ground.

The E.F. set, this is called; it is employed under trees on a level ground.

The B.F. Set; combined with the two rocks, the set looks like limbs turned over to one side ; it makes a conspicuous feature among a leafy shaded and gloomy part.

It is named the E.p.Set, its use is for hill top, a hill side, a foot of trees or anywhere at all.

This P.F. set can be used any where, and fit itself well to anything near.

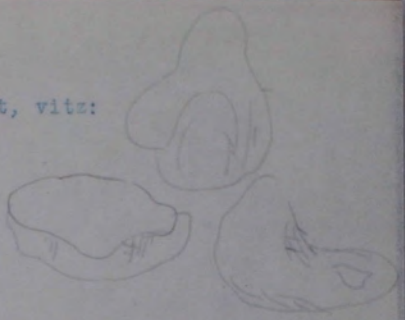


The E.H. set is this, it is employed near a water; the left and right sides and not the front and back of the both rocks are blended & this set can used in two ways as shown in the figure. The figure shows the E.H. Set; this becomes well being put under the trees,- large or small.

Beside the ten regular combinations above explained combination with any two rocks out of the five fundamental can be done by the skill of an artist, and if the new set suits its situation and its surrounding scene, it is tolerated as an original.

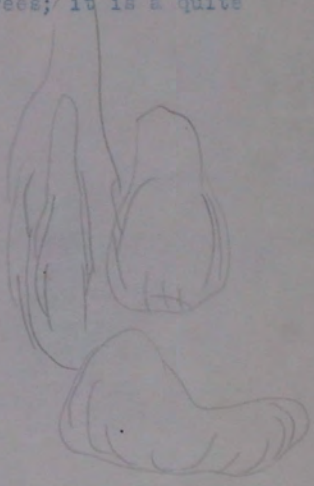
The set of three rocks.

There are eight regular varieties of this set, vitz:
The P.H.F.Set is shown by the Fig.NO.
it can be used anywhere, and it fits
well with any scene whatever.

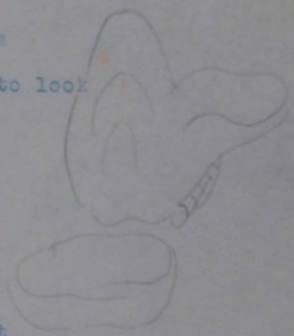


This set, P.B.F. represents in itself
the entire scenry of hill and water, and so it
is chiefly used in any style of the level
garden.

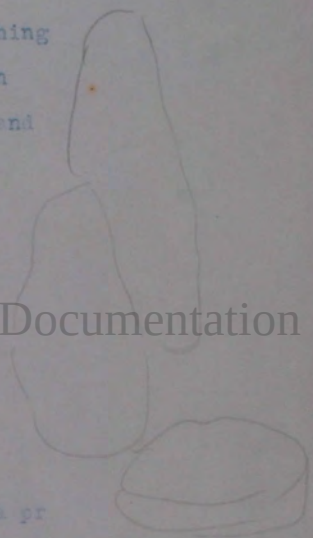
The Fig.NO. shows a suit of Ifed the L.P.F.
set, it is generally used at a hill side or about a little
cataract, or around a little cape, or under trees; it is a quite
it is a quite hard set to use for a novice of
this art, so try to employ it with muchcare



The B.P.H. set is very difficult to use except on a hill side; it can dexterously be used in a way as to look over a water by skillful hand.

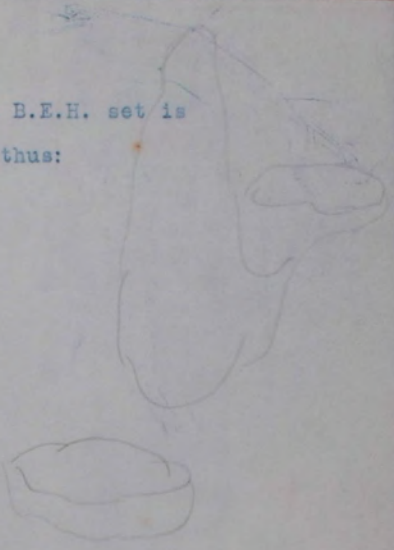


This E.P.H. set can be mostly used in a shaded part of ah hill by shrubs as it can be looked over any thing intervening, & it is also used alonge a fence or on level ground half shaded by any shrubs or shrubbery and seen over anything between.

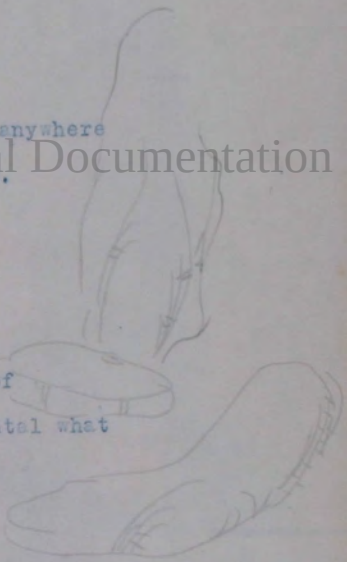


This E.B.P. set is used about a fall, or a side of a pr precipitous path, or in an island; generally near a water.

At the foot of a hill or in an island, this B.E.H. set is used; it can be a little changed, and arranged thus:



This E.H.F. set should be placed inside of an entrance (wicket or gate.), more over can be used anywhere it fits very well anywhere it happens to be placed.



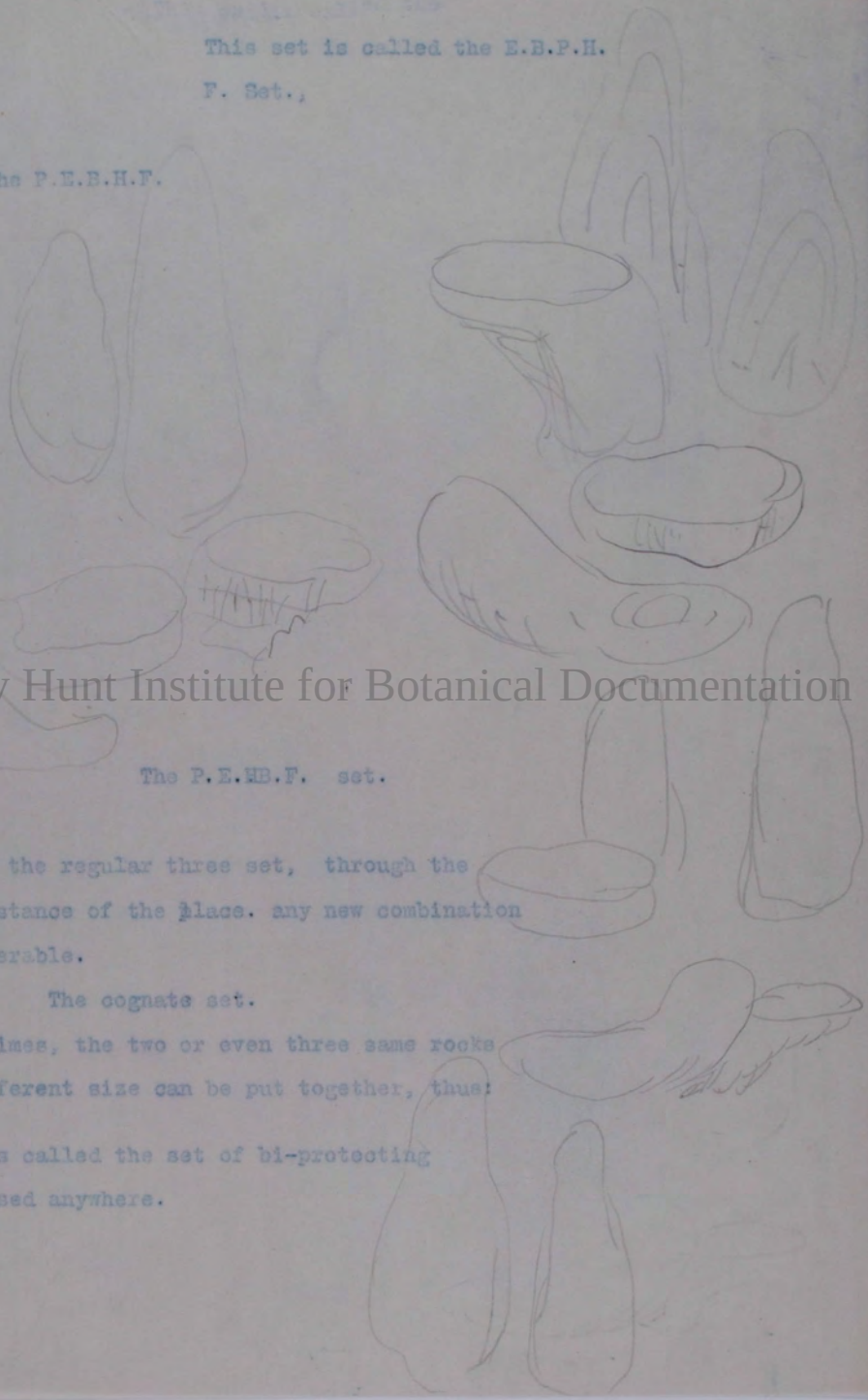
An artistic skill can creat another original set of three rocks any three rocks, out of five fundamental what have been above explained

The set of five rocks.

There are three regular different kinds of this set, which all are chiefly used in one of a level garden (abridged style) as the group of the rocks itself makers a complete to view for a small garden along with some shrubs.

This set is called the E.B.P.H.
F. Set.,

This is the P.E.B.H.F.
set.



The P.E.HB.F. set.

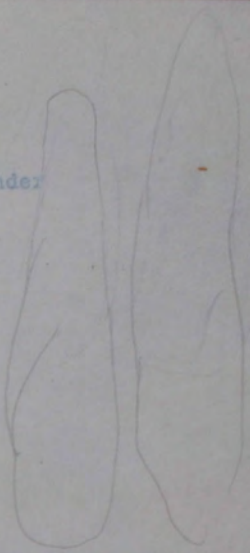
Beside the regular three set, through the circumstance of the place. any new combination is tolerable.

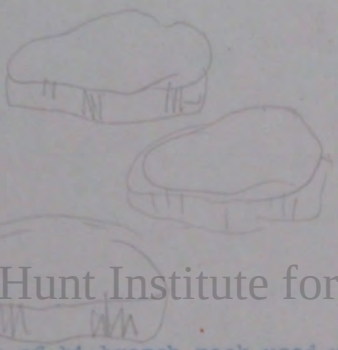
The cognate set.

Some times, the two or even three same rocks of different size can be put together, thus:

This is called the set of bi-protecting rock used anywhere.

The set of bi-elementary rocks.
this should be used no a hill or a level ground under
pretty tall shrubs.





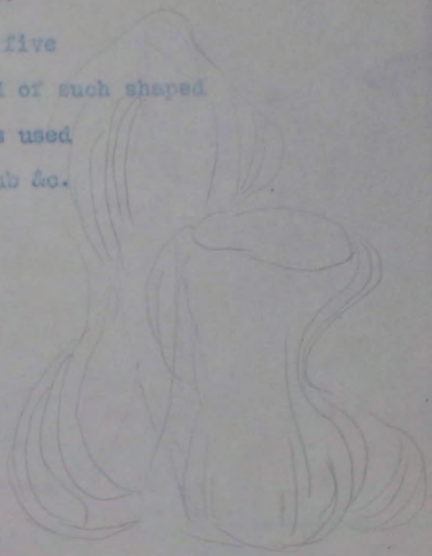
The set of tri- heart rock
chiefly used among a chain
of stepping stones near
some conspicuous object

The set of bi-branch rock used under some shrubs,&

The set of bi-foot rocks,
used at the foot some dwefish
shrub near a water &c.

The set of double rocks.

A double rock is not found included in the five fundamental rocks but a set might be formed of such shaped rocks, or much better the two double bodies used at the side of hilly path or under some shrub &c. or aset of rocks.



The rock work.

The rocks used in this work , that is, in piling them up are not so particular about their shape as far as they bear the natural rock

half of their shape is covered by or buried under earth, so even a rock a little broken on one side can be used success fully with this which it is otherwise with the other. To make a rock work or to pile up rocks in a limited space so as to reproduce the seenes of a rocky mountain brow or a precipitaus vally depends entirely upon the skill of an artist. The way how to execute it is nothinf but to see the shape of rocks well; selecting their face, to place them in a particular according to them, and to plant shrubs, some tall others dever fish so that some plat will only show a rock's foot while others will nearly cover a part of other rock, thus giving each piled rock different apperance heaping up such layer of rocks along with shrubs upon another and another in a sloping way and a little in a side way & not right in front will display the scenery of a rpoky side of hills.

There are names of thirteem layers or even ninteen layers, yet they

are only nominal and the bare truth of which is, rocks are pile d one upon another so as to look like thirteen or ninteen

About the lantern.

This is not an imitation of nature's work and so it might fairly be enumerated one of those Japanese artificial characteristic feature to a garden. At any rate, a garden lantern lighted at summer evening sheds its light through the foliages of shrubbering and brings forth there an appearance of refreshing coolness, although light itself is heat; this bring the case, it is an indispensable ornamented appurtenances of our garden.

There are three kinds of it, Viz: stone lantern wooden lantern & metal lantern & it is not known when our ancesters had began to use each of them as a garden ornaments, but it is quite probable that they borrowed or adopted them from our religious, as all kinds of them have been found in compounds of Shinto or Budhist temple from early times. But

The origin.- Atradition says that Ishitsuku wakeno Mikoto,(6 or 8 A.D.) a second son of the emperor Suinin had invented and made a stone lantern to light the way by a marsh called Sayama, province Tanihi, country Kawachi where high waymen had haunted; and after ward it was removed to a budhist temple called Tachibanadera in the country of Yamato, the same old lantern has been preserved to this day, through it is quite time worn & its light -receptacle got cracked & bound by a copper band. This one is regarded the first stone lantern over made in our country. The origin A wooden lanternmight surely have been of a far earlier date yet it is imposible to ascertair the date, yetBronze

As for the metal one, The tall Bronae lantern(like a stone one in its shape) before the Daibutsu (Gne at Budha), in Nara in the country Yamato is ti the first ever manufactured in this country. It was cast by a Chinese called Ching wan king in the regin of our emperor Seimu (about

645 A.D.). The morden shape,- Now-a-days, stone and wooden lanterns are generally made tall in their shape but yhe metal ones are short and dwarfish in their form & are hung under eaves & never remote from a roof at all.

Where to place,- There is no settled rules where to put the lantern in a garden.It must entirly concern onthe seene of a garden, and of course the size of it should propotion to the extention of it and to select the forms out of variety entirely depends of stone it should be so diagonall place as to show a little of right or left side of it. The front & neares ones shall be smaller & lower than the others which are far back or in a distant part of a garden.

It is a general rule that where there is a lantern, there some shrubs accompanies its presence,& two or three rocks set off its foot, & some observation will be made by and by how to decorate it.

As to the quality of stone used, a hard kind which will stand frontt &

the purpose, and it is never polished but only roughly finished.

In order to understand a stone lantern, well, it is necessary to know what is consists of thus:

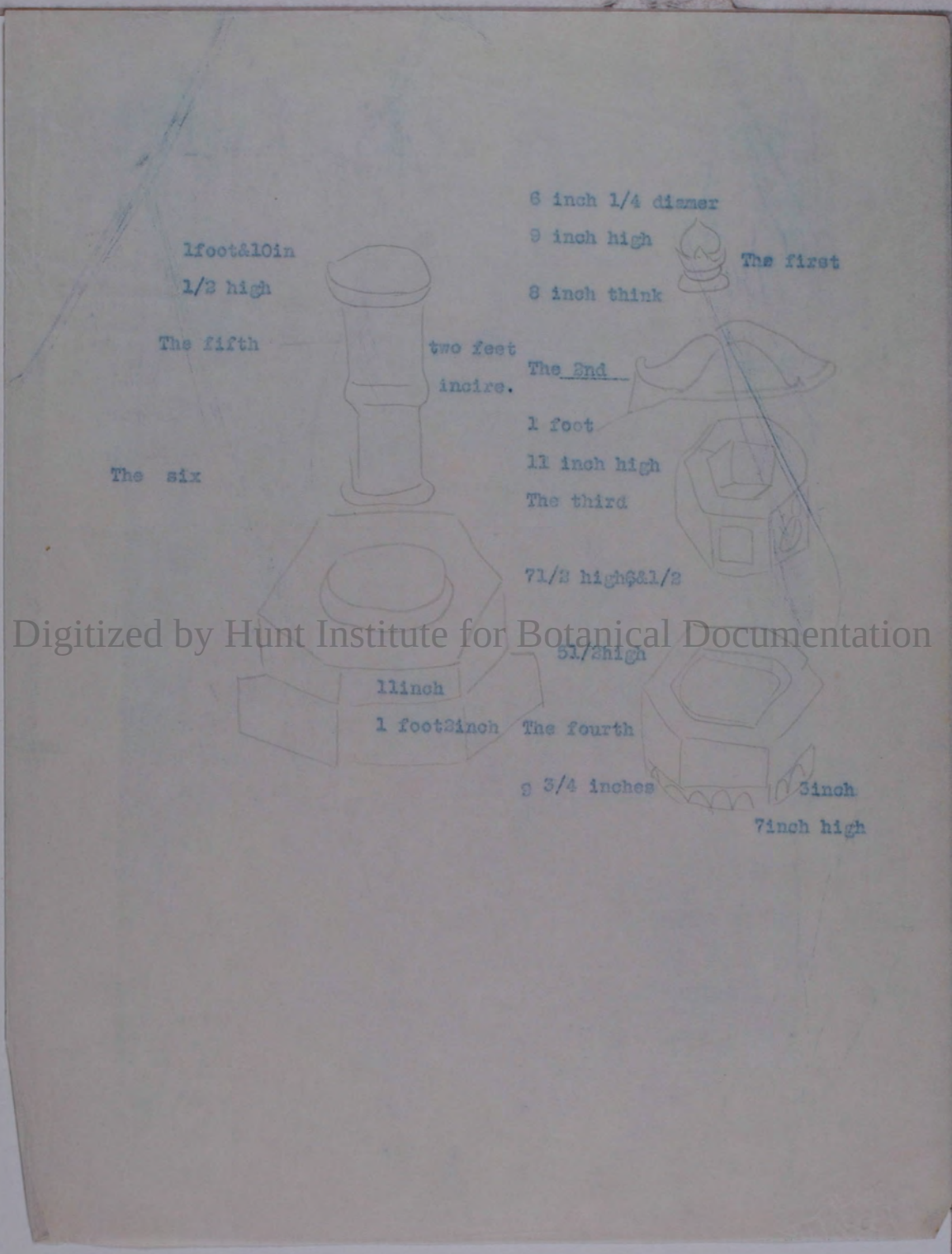
First,a rtundish ornamental top. Secondly, a roof.

Thirdly,a light- receptacle. Fourthly,a surmounter.

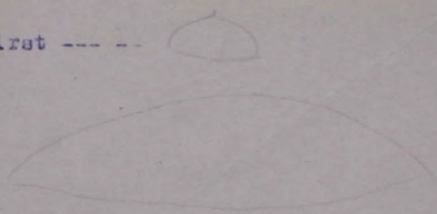
Fifthly,a pedestal. Sixly,a foundation.

Ih the variety of its shape , some part of it sometimes superseded,as in a snow-seeing shape, where a pedestal and a foundation joined into one forked ped or pod.

Its appurtenance,- The doors of a light-receptacle is nothing but woodn franes over which paper is pasted on to tramit the light through. A light is kept burning on one end of the two pithes of Juncus under a weight of a small copper or iron pick in a top one of two shallow earthen burners just made in the shape of a Sauee r, filled with rape seeds oil.



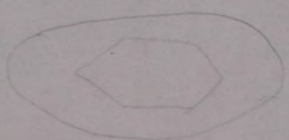
the first --- --



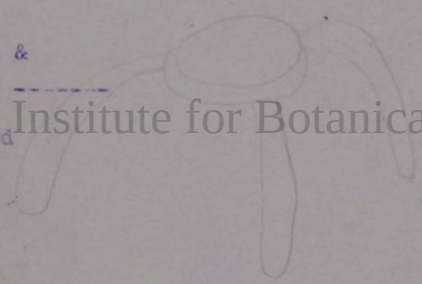
The second

The third ----

The fourth----



The fifth &
The six -------
Connected



The measure of a stone lantern

The tallest is 11 feet high from top to base ; some 9 feet 8 feet &c. other 6 feet & 5 inches; other 6 feet 3 inches; The tallest & largest of the snow seeing shape is 5 feet, and down to 3 feet, which is the smallest of it. The smallest of stone lantern is the hearded jewel shaped lantern which is 8 or 9 inches in its height see

The different shapes tall stone lanterns.

As for the shapes of the stone lanterns see the following illustration.

Kasuga shaped

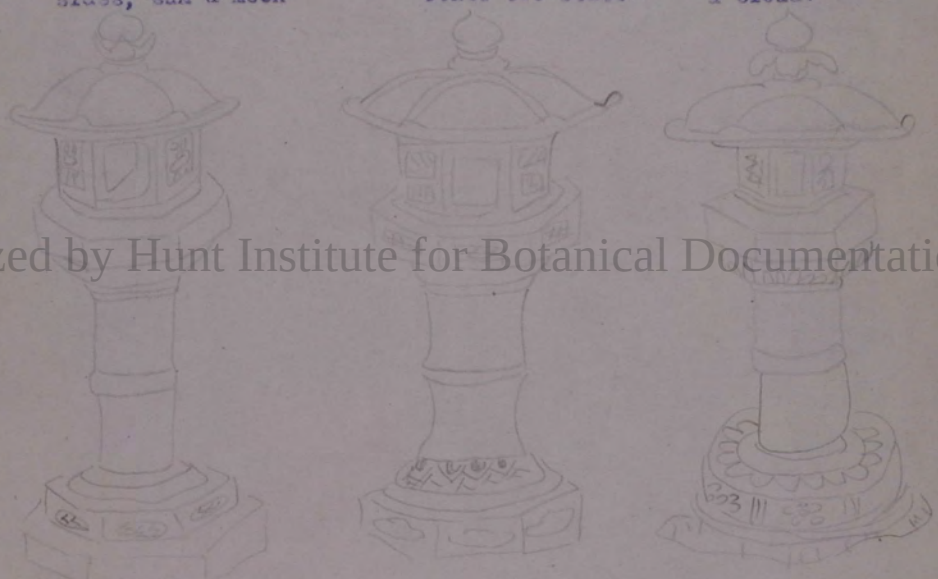
A Sexangular hight receptacle, the designe of the two sedes, stage & deer, and the other two sides, sun & moon

Nigatsudo shaped.

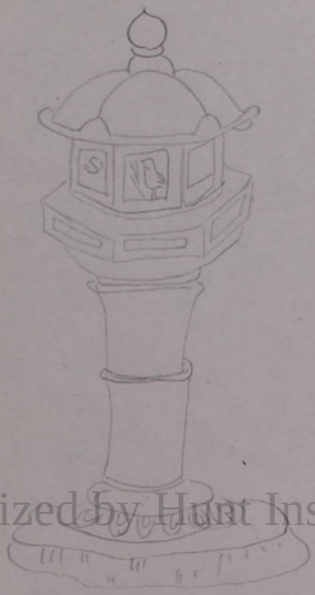
The design is as shown; & what is called Sangatsudo shape has deer on the other two sedes.

Shiradayu

The right two sides have the device of a plum flowers, and a moo on clond the left two sides pine tree & a soln on a cloud.

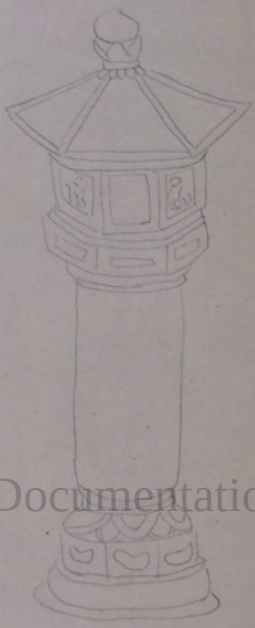


Owl shaped.



Enshu shaped.

Shaddock shaped.

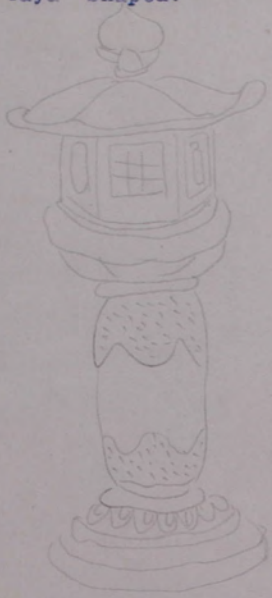


The other enshn shaped.

The devices is an owl on a tree, those of night & soft sides are a pine and bamboo.

The design of a vine and billows.

Yaya Shaped.

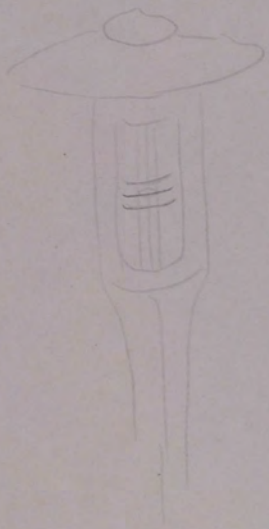


Rikyu shaped.

Soyeki shaped.

Shuko shaped.

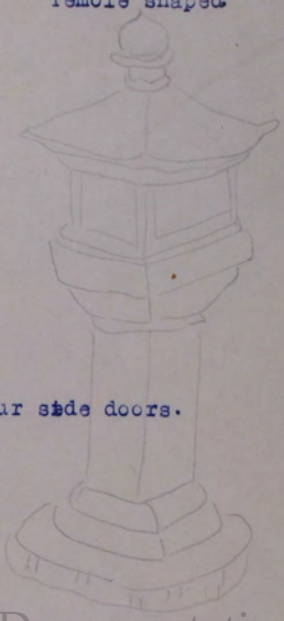
Ditto.



Uraku shaped.

Sowa shaped.

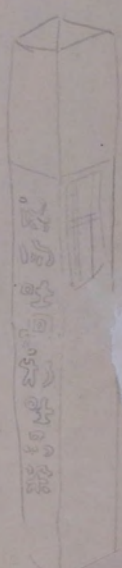
Temole shaped.



Four side doors.

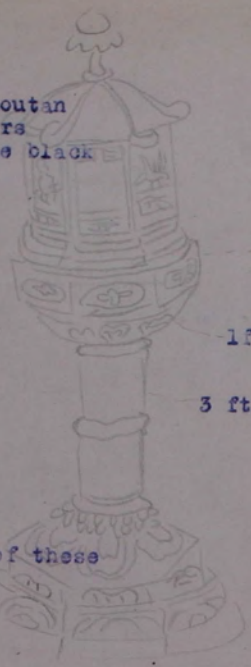
Daibutsu shaped.

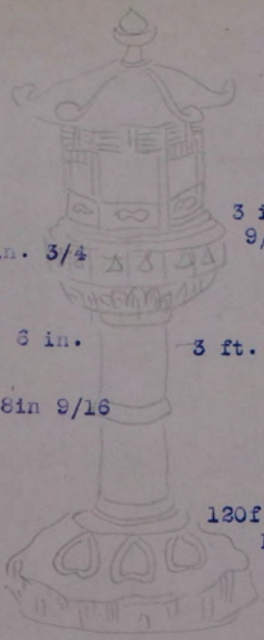
Way informing light shaped.



Oribe shaped.

The moutan flowers in the black side.

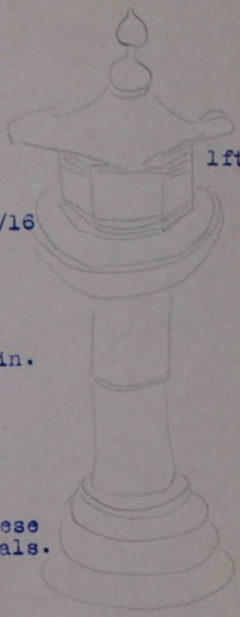




4in. 3/4

1ft. 6 in.

3 ft. 8in 9/16



3 in./16
9/16

1ft.3in.

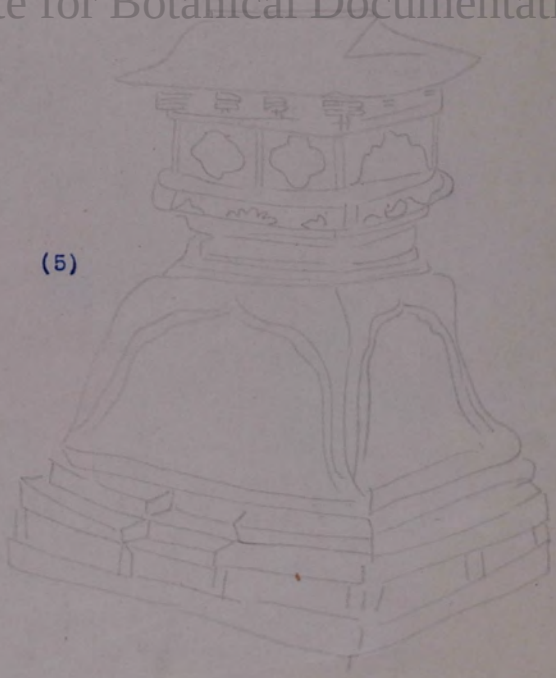
3 ft. 6 in.

120f these petals.

12 of these

6 in

(3)



(5)

These five might be called models of all the rest.

The number 1 is found in a budhist temple called Hanniaji Nara; it is 11 feet high and has three layers of foundation; at the left two side of the receptacle, he and she phenice are carved, and at the right two sides a wide lion and moutan or tree-peony flowers; inlide, quite roomy

The number 2 is in Sangatsudo, Todaiji Nara; 9 feet high, Sexangular loght receptable, the hight of which is of inches and 3 of 10th; the foundation of a flat natural rock, & lotus petals are carved on it.

The number 3 Horaido, Nara 6 feet 1 & 11/16 in high; Sexangular light receptable. The number 5 found at Myogenji Kyoto; 8 feet hight; the roof 3 feet 6 in aross the end; the hight of the light receptacle 1 fe feet 3 in 9/10; the high of foundation 4 feet the extent of lowest foundation 5 feet.

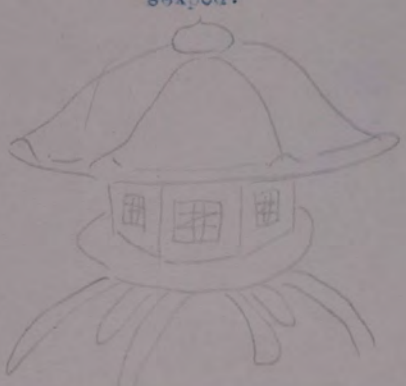
The varieties of snow seening shape.

Proble we called from the lower roof which in snow accumulate it a writer time.

The variety of the snow seeing shapes.

Round roofed and sexpod.

Sexangular roof and sexpod.



round roofed & quadrupod.

– Sexangular roofed & quardruped.

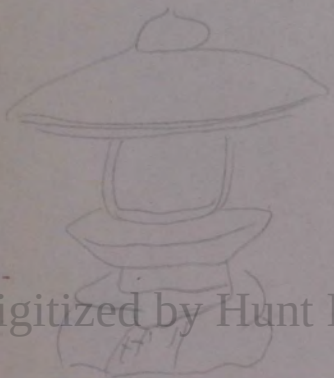
× Round roofed and triped

○ Ditto carved triped

It should be borne in mind that the various kinds of the snow seeing shaped lantons are generally used near a water so as to reflect their light upon the surface of it; but sometimes in a dwarf shrubbery of a waterless garden.

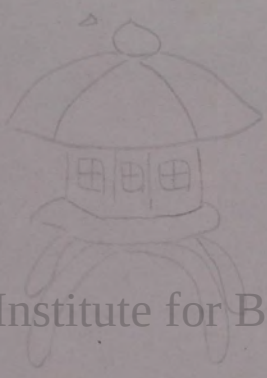
The Miscellaneous shapes of stone lanters.

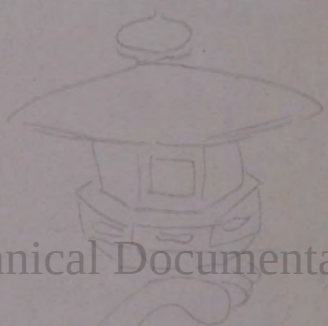
An anger shaped



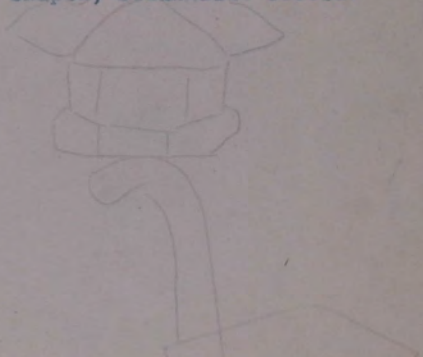
This is alway used in connection with a water basin sink.

The Orchid's varlley shaped; found roofed.



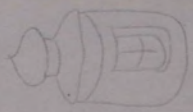


The orchid's valley shaped; Sexangular roofed.

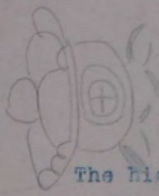


The orchid's valley shaped lanterns are intended to reflect their high on the face o a water so they are stricth used near to it and no where

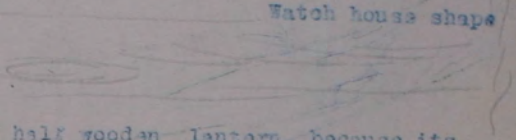
The high lantor or the dragon lantern.



The hoarded jewel shaped lantern,



Watch house shape

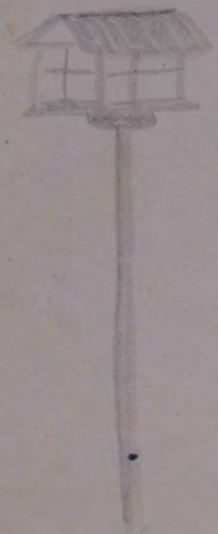


The high lantern is a half stone & half wooden lantern, because its ornamental top, roof, hight receptacle and surmountain are make of stone white its pedestral is of a long trunk of some head tree especially posted; it is exchiswely used to light the high branches of some tall trees.

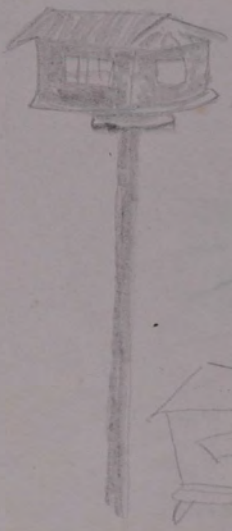
The hoarded jewel shaped is the smallest and lowest of the stone made lanterns;with a metal water holder it is generally used before a sink on a way to a water closet, near a waiting room in a powdered tea etique tte garden.

The wooden lantern.

The whose house shaped.



The Thatched roof shaped

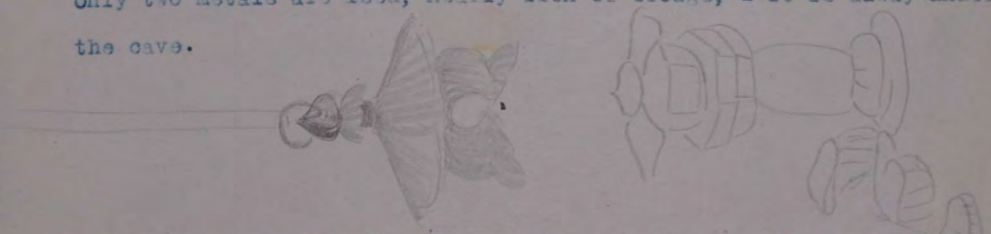


Watch house shape

The whose hause shaped and the thatched roof shape are generally black painted, though there are sometimes exception, they two and the stone made Daibutsu shaped are commonly used before a waiting room of a powdered tea etiquitte garden or before a sink or at a turning covner of a narrow caurt yard. The watch house shape is not black painted and is used in stead of the stone made angler shaped.

The metal lantern.

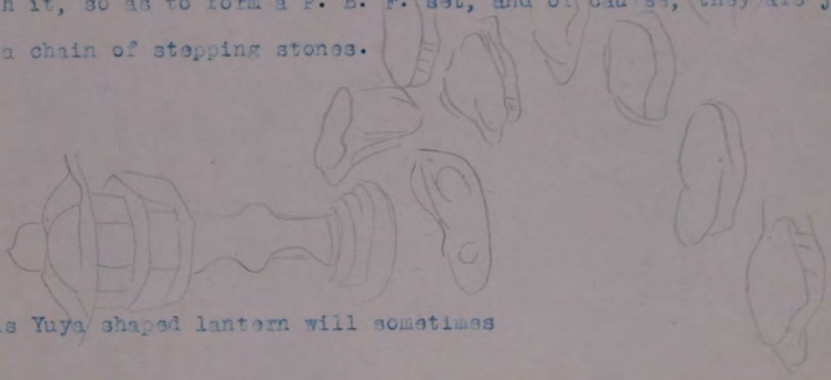
Only two metals are iseed, nearly iron or brouge, & it is alway under t the cave.



The above is the principal among the varieties of shapes.

How to set off a stone lantern with rocks.

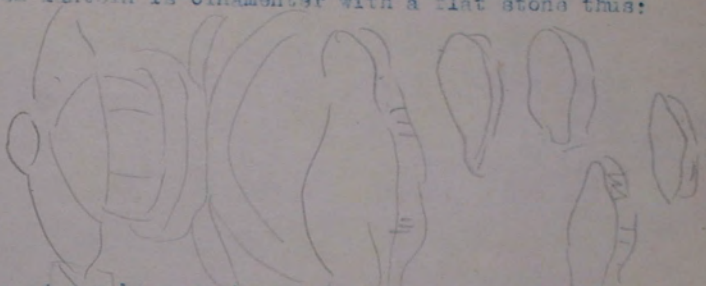
Those found in a temple are furnishes with steps to get on for lighting so in garden we set off them with rocks which serve just for the same purpose & they are called lighting rocks. Thus: the lantern is assured to be a protecting rock, and branch and foot rocks are put together with it, so as to form a P. B. F. set, and of caurse, they are joined by a chain of stepping stones.



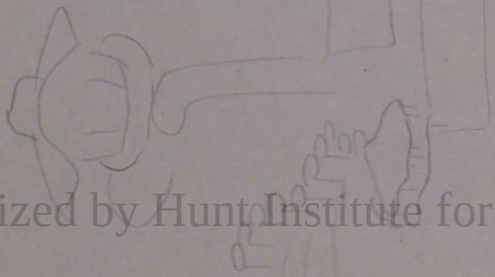
This Yuya shaped lantern will sometimes

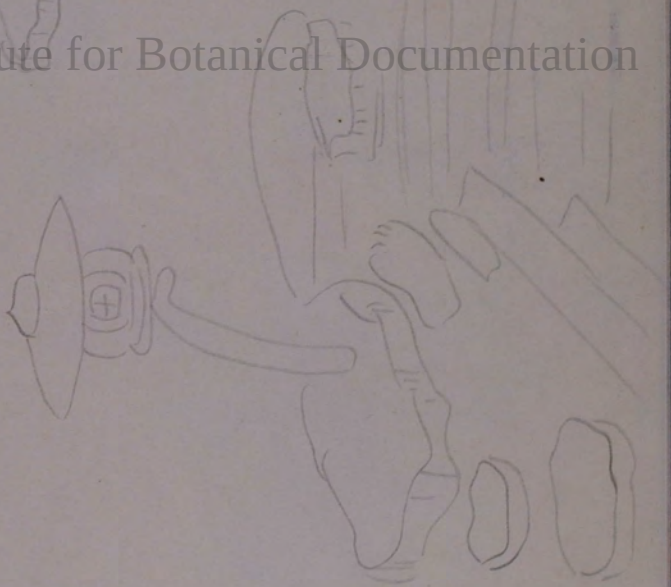
be accompanied by three rocks as shown.

The snow seeing shaped lantern is ornamenter with a flat stone thus:



The orchid valley shaped can be association by two rectangular slabs and a rock or by a flat natural rock on which is pedestal rest and t thus may serses as its foundation of couse they being joined by chains of stepping stones.





About the stone pagoda.

It is rarely used except in a spacious garden, & if used, it is placed in a most retired portion always among some shubbery. To select its position entirely refers to an artists taste like the situation of a stone lantern.

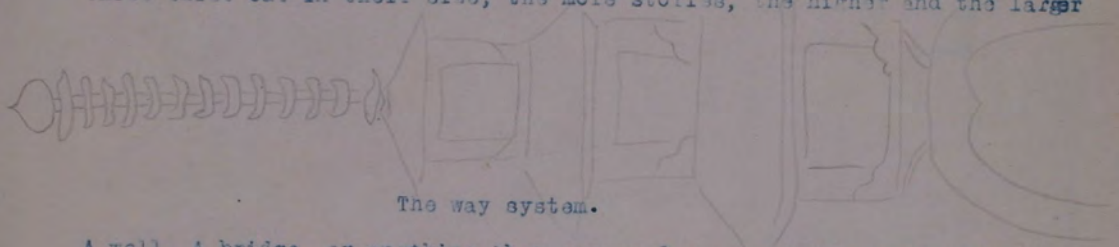
The origin.- It has been brought from Iddial along with Budhism, and so it has been after found in the garden of that hish temple; thus there being first used in our garden it was generally introduced into a garden even of a layman's, but it is hard to find and the date of its general use.

These are three kinds of it which are only different in the numbers of their stories, as follows.

Three storied pogada. Five storied pogada. Seven storied pogada

Here I will give the picture of a three storied one as an example, the longer the spire is ; the better it looks.

The story never increases in even number and the difference of these three exist out in their size; the more stories, the higher and the larger



The way system.

A well, A bridge, or anything that serves for a passge or conveyance, (such as a little boat in a samll lake) of a garden are generally comprised in this system.

About the walk.

A garden, whatever its style is, the regular style of a level garden excepted aught to have, at lest, a foot path of walking round, a landing stone under the saves being a staring point which also discharges the

office of terminus in coming back; the width of it depending on the extent of a garden. The way in our garden is neither rasied nor lowered nor graveled, but in level with the adjoining grounds and it can only be distinguhed by a beaten track where there are no stepping stones, not covered by mosses nor over grown by grasses. A by-passage (a same breadth with the principal or smaller) sometime making forked way or a cross path to the princpal one, tend to a wicket or to a stone lantern or any principal objects that are worth visitation. The patn should be designhted in such a way as to conceal the real dismension of the grounds by changing the scene at each turning of it, yet too many paths crossed & recrossed here and there, seem too fussy and unsettled, and a straight forward way and regular turnings of it as they look too artificial and unnatural.

The number the breath & where to pass, should be well considered according to the size of a garden before laying them out.

About the landing.

The landing stone which is used to leave garden clogs on, is one of the stepping stones & is the nearest and bigest stone to a veranda, so it is the first stone from a houseside & under the eaves. The regular landing stone consists of the two rectangular hewn stone, a little different in their breadth. The bresder one is laid nearest to the floor, and the other in parallel with it, but the latter siding to the right or the left according to the condition of a garden & to that of the chain stepping stone which join them its other end comes to the middle of the former, which represents a heart rock, and its length

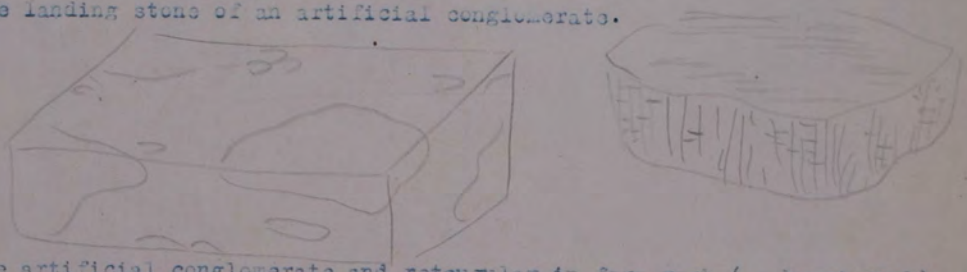
should be 3 feet ots breath 1 feet 2 in5/10, its hight 9in./10.

The size Shows that the middle stay under the veranda should come

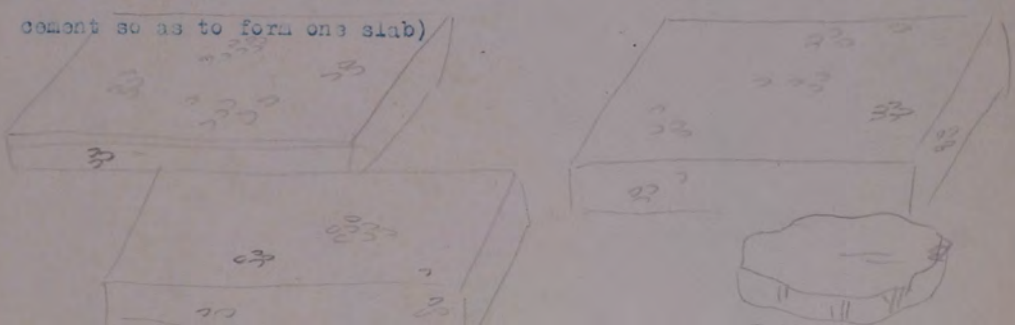
to the point. The represents a foot rock, and the length & hight being equal with the formar, but its breath differs and is about 1 foot.

These two stones forms a landing stone. In its a bridged form, only one slabe is used whose length should be 3ft., breath 1 foot 3in.5/16, high 7 in. 3/16. The size can be made larger or smaller according to taste, in propotion with the measure given. This one stone discharges the office of the two stones & it should be followed by a heart rock & a foot rock in the shape of stepping stones.

The landing stone of an artificial conglomerate.

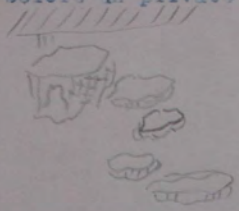


The artificial conglomerate and retaungular in form rock (a heart rock) may be used in place of this town stones of the landing stone and should be followed by the two stepping stones which assume the forms of a heart rock a foot rock.(howto make an artificial conglomerate.- Coment numbers of small rocks together leaving the interspace of an inch and half or two inches or so from one another, filling these intervening space with the cement so as to form one slab)



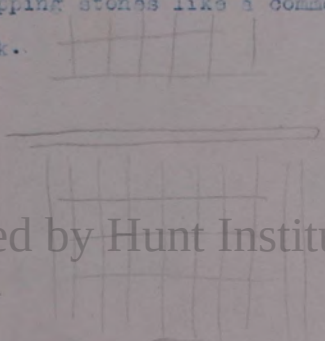
The rock landing stone is called a sideway landing stone take their positions at its sides instead of at its front. This landing stone is used

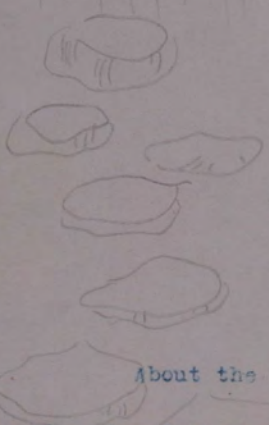
before an private room and before a private entrance.



The sword rocking stone.

A two lodged rock called a sword rocking stone(anatural rock having two steps used as a kind of the landing stone exclsively in a powdered tea etiquette garden.) because I agaist an outside wall of the etiquette room a sword rock is hung & this stone which isconnected by a chain of stepping stones like a common landing, is used to stand on to reach the rock.





The sword rocking stone is also followed by two rocks called the heart the foot rocks like a landing stone in an abridge form.

About the stepping stone.

The shape of a stepping stone should, flat as it must be, assume one of those forms of the five fundamental rocks.

A group of a few stepping stone makes up what is called link of them

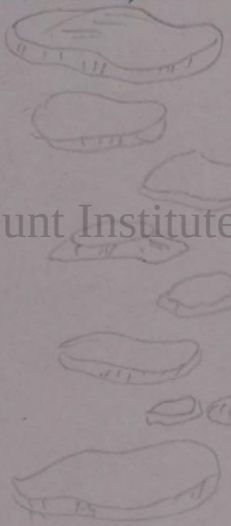
and a cluster of a few linkss chain.

(no.1) How to set a

stepping stone &

how to make a
link and a chain.

The nine stones including a landing stone (two stones) forms a link in a chain of stepping stones; so however long the way is, the whole steppinh stones should consist of many such groups of links. The regular mode is called the two & two set of stepping stones. There are a stone & they each form a pair & last stone called the end stone properly belongs to a next link, & not included in this.



H. shaped
landing stone

E. shaped

P. shaped

E. shaped

P. shaped

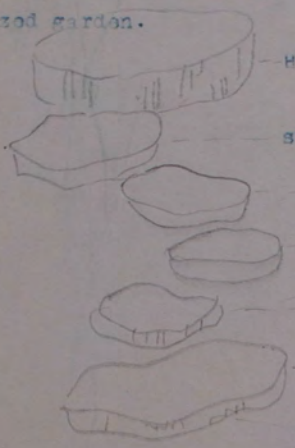
F. shaped

P&E shaped combined together

E shaped this is called the end stone

The a bridge mode of two & two set.

The total number of stones used in this are four the landing stone (one stone as it is a bridge style) this set might be used in a small sized garden.



H Rock shaped a landing stone.

stands for two H. & f.

stands for two P. & B.

stands two P.&B.

stands for two P. & F.

This end stane stand for P.& E, & besides that it commences next link.

In another abridge two & two mode, with at side way landing stone.

stands for H.& E.

stands for P.&B.

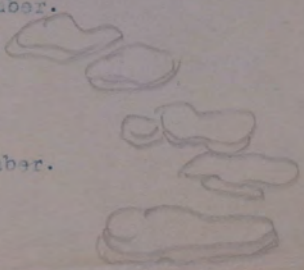
stands for P.& F.

stands for P. & E.

The adridged mode of four and three set.

The total number of stones used in this is 9, but a landing stone & an end stones are not included in the link.

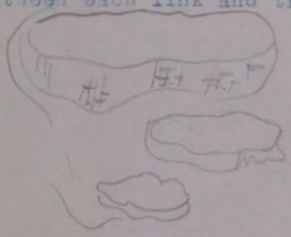
three in number.



four in number.

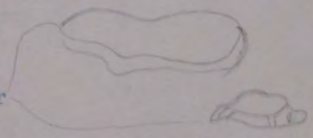
The abridged mode of three & two set.

Here thirteen stones are used but two stones are the associates of a landing stone and the two hewn slabs of rectangular are thrown in between each link and three others are a part of another link.

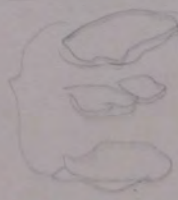


A landing stone and its two associates

two in number

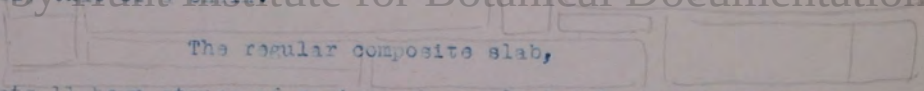


three in number



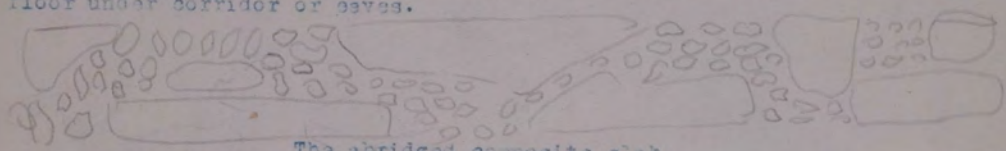
The composite slab.

A composite slab can takes the place of a link of stepping stones, and very often that of a path.



The regular composite slab,

It consists 11 hewn stones of various shapes & size & as for its whole length & breath there is no rule; as it depends upon the circumstance of a garden It shall be used before a flower bed, or among the cemented floor under corridor or eaves.



The abridged composite slab.

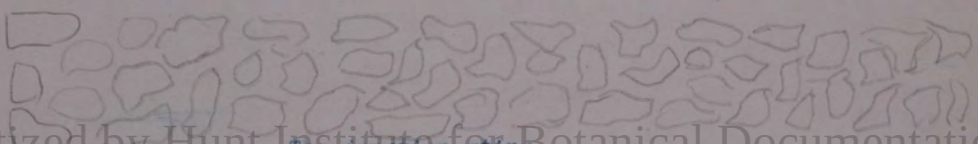
It is a long rectangular slab of the artificial conglomenate composed of pretty large rocks and pebbles both of which are darions colours cemented together. It can be made to any size as there is no rule about it. It is chiefly used in a tea etiquette garden, but it is often found in a common garden too & is used on the way among shrubberies or on that part of a garden where drainage is impossible and consequentoly very damp

The two long rectangular slabs.

These are found among stepping stones & sometime thay are includey in a links and sometimes they are not they consists of the two long square slabs of hewn stones laid in parallel, but the one coming nearly to the middle of the other; suppose each is of the length of 5ft. & the breadh 1 ft. the double part shoulf be in proportion 2/5 of the whole of each length that is 2 ft. when my are twice used in a garden, they should be used once more some where in the some garden. Sometimes the half of it, that is one slab is used.

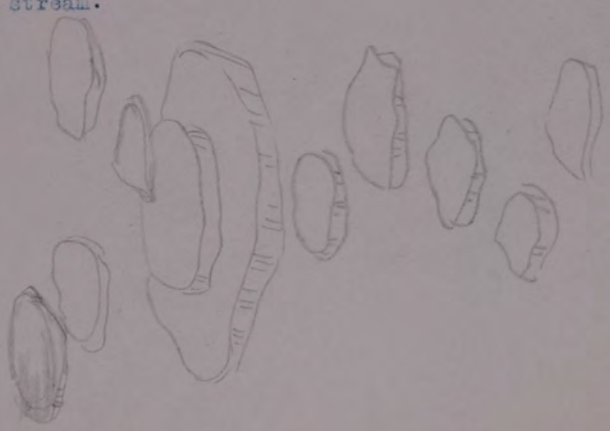
Ditto, other

This one is Composed of small rocks of diffesent Colours.



The junction stone.

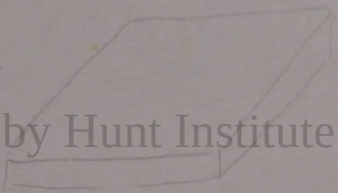
At the forked point of a way, the junction stone is used sometiomes it is called a foundation stone(because the first stone used for this purpose was one of the foundation stones of some broken down Budhist temple.) It should be larger than the other stepping stones. This stone can also be used at the bank of a stream.



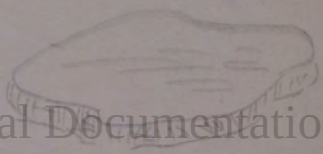
The evershiping stine.

There are two kinds of it, the regular one is a square hewn stone, the other is a flat natural rock(heart stone). It is a kind of a stepping stone, its size should proportion to the extent of a garden & generally it is joined by stepping stones. It is one of the most important stones, and it is commonly said that it will do to have nothing more but this stone in a garden. This should be placed in an island if my; in the case there is none, it should be laid in the most clean and sacred part as its name indicates, it is used to stand on when worshing divinity. Though it is said it is one of the indispensable ornaments of garden. Yet it may be omitted in the intermediate and the abridged styles.

Regular worchiping stone



Rock work/shiping stone.



About the bridge.

In classing bridges used in a garden, there are three kinds of them, Viz: wooden bridge, earthen bridge and stone bridge and again these are sub-classified as following:

(1) Round log bridge.

(2) Simple plank bridge.

(3) Ziggage plank bridge.

(4) Centiped bridge.

(5) Trunk bridge.

(6) Board bridge.

(7) Railed bridge.

(8) Framed bridge.

(9) Wooden cland girdle bridge.

The Earthen bridge.

(1) Brushwood bridge (2) Looking down bridge. (3) Earthen cloud girdle bridge.

The stone bridge.

(1) Natural rock bridge. (2) Stone cloud girdle bridge

(3) Regular stone bridge,

Where to span.- At a middle part of a stream or lake;not in an upper part nor at a lower.

Ornamental rock.- One or three even four bridge; both side of a bridge should be differently decorated with different members of rocks & shulbs In fact, the number of the rock used depends entirely upon the feature of the place.

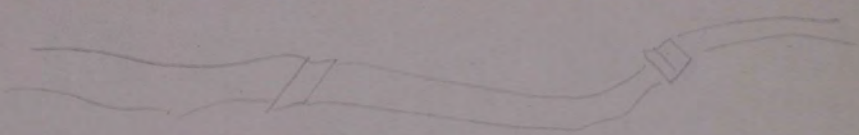
The kinds of wooden bridges.

The Round log bridge.

A Round log with bark on & ten inches or so in diameter, is after smeared below and near a fall to represent a view of a solitary Mountain recess.

The simple planks bridge.

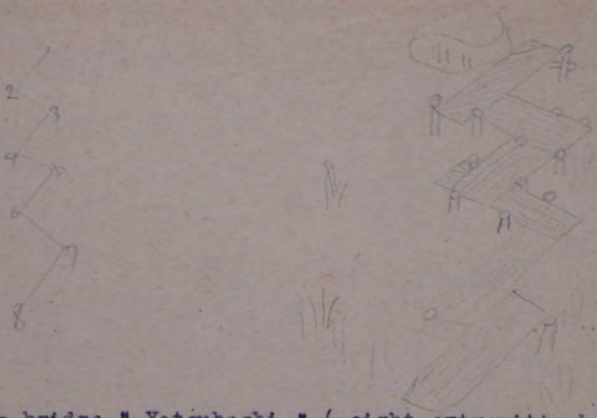
This is used over a narrow part of a stream singly or doubly, thus:



The zigzag plank bridge.

This bridge is constructed where a stream widens and forms a shallow of a loke say it is of 60 feet wide then the length of each plank should be 9 feet, its width 2 inches 8/16. This is the standard measure so they shall be enlarged or reduced, according to a circumstance.

Often it is surrounded by fleur-de-lis(ivis) or other flags and reeds.



We call this bridge " Yatsuhashi " (eight extremitie bridge).

The centipede bridge.

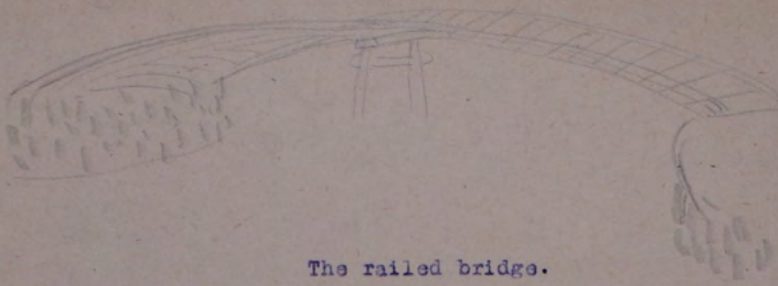
It is chiefly used at the lower pard of a stream and never at the upper or high position. If the length is 6 feet, the breadth should be 1ft. 9 and half inches. The sin of it should be enlarged or reduced in proportion to the measure given. The trunks of Chamoerops excisa, or Thuya obtusa or cryptomeria, 5 or 6 inches, in diameter are split into two and nailed transversely to the two timbers that cross the stream.

The trunk bridge.

Three or four trunks of certain durable trees with back on will be made to cross a streams.

The board bridge.

It is a plain bridge, with a pair of trestles and without railing; shaubd it be 12 feet long it ought to be 1 ft. 9 in. 9/16 wide, the arch should be 7 inches 3/16 at its hightest point. The boards used of 3 in. 1/8 in. width.

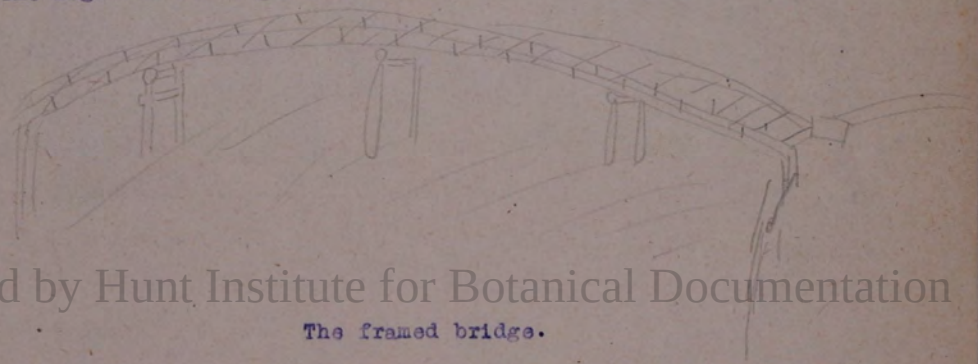


The railed bridge.

A common arching bridge with three or four pairs of trestles.

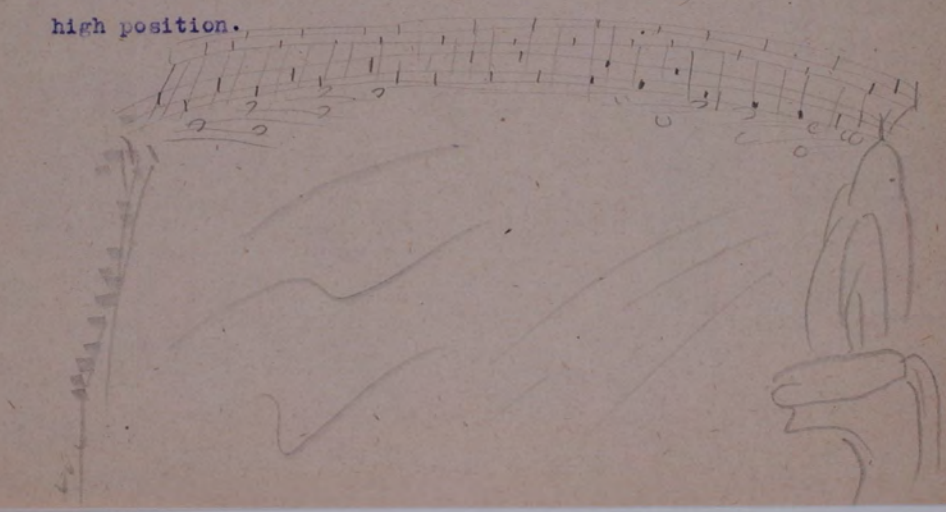
Suppose the length 10 feet. The breadth 2 feet.

The hight of railing 1 foot 6 in.



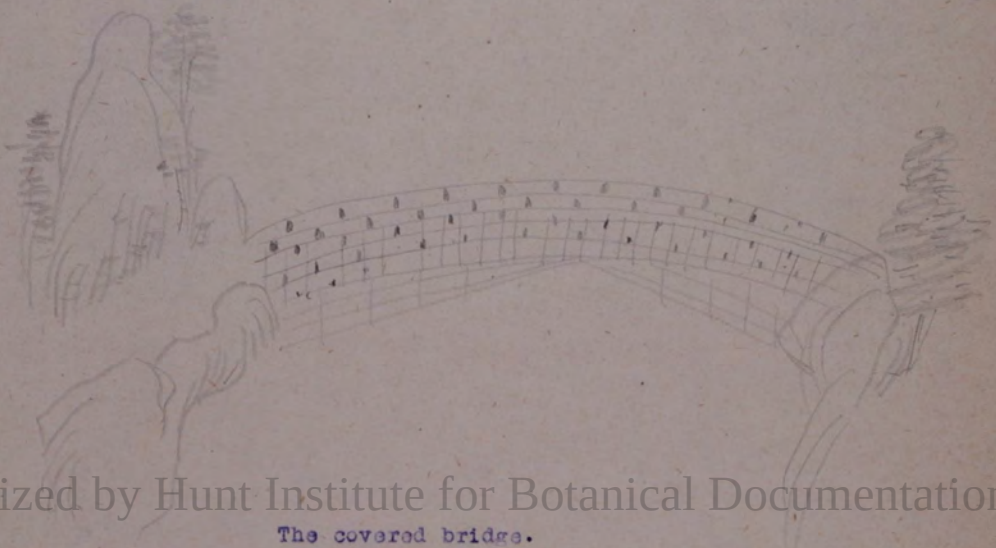
The framed bridge.

It is a bridge suppor supporled by the layers of the frames of beams or simple trusses bound by iron clamps and it has no justbe at all; it is used over a deep ravine between hills, alway at high position.



The wooden cloud gordle bridge.

If a ravine between hilos is of a very deep water trestles used make some kind of harm to the beautifult sight of a stream, this bridge is built.

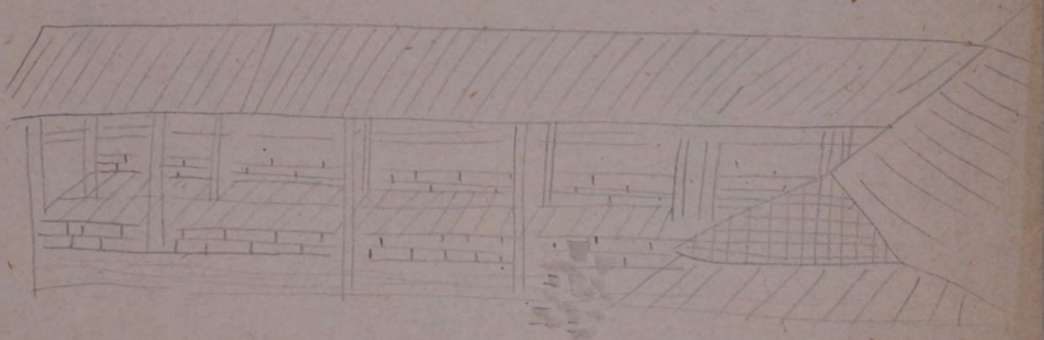


The covered bridge.

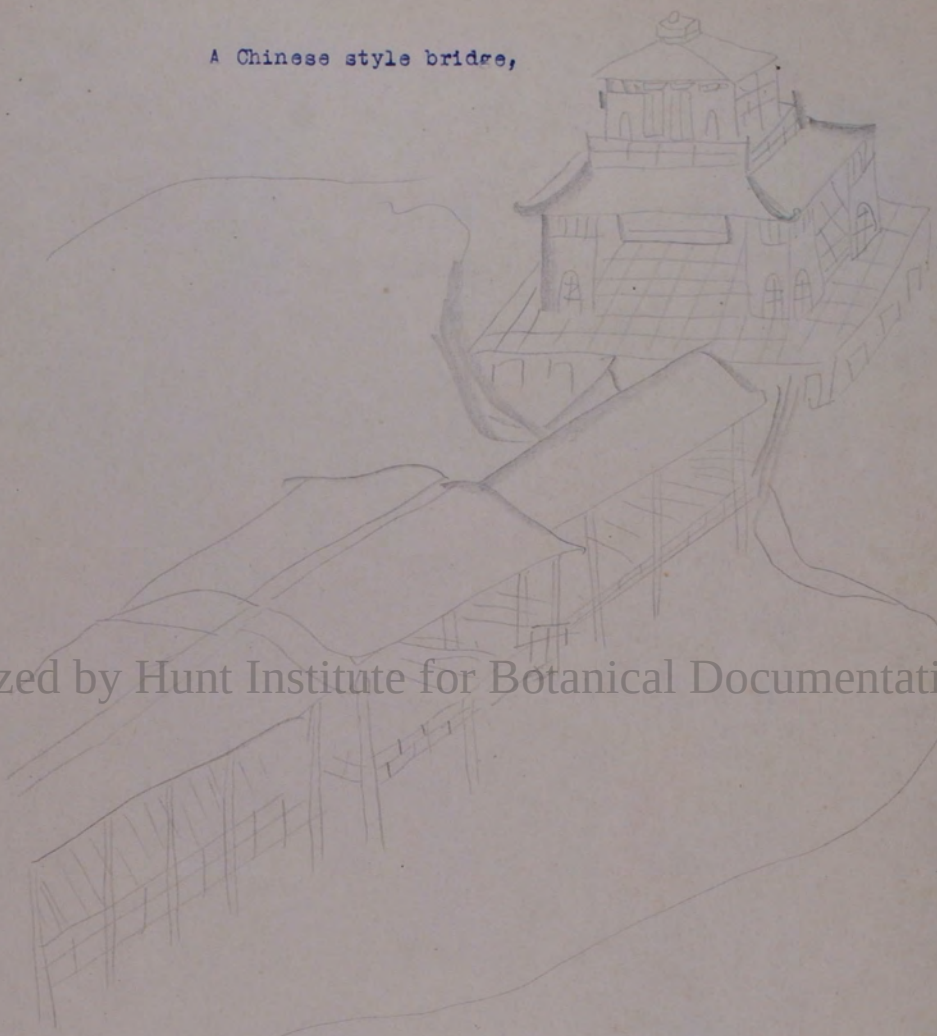
It is nothing but an extended corridor over a vally, as it sometimes Connects two buildings having a valley between.

There are two kinds of it, as:

A Common Covered bridge.



A Chinese style bridge,



The sorts of earthen bridges.

The brushwood bridge.

It is built as a board bridge, nail the two ropes-bound bamboos alone outside both girders which rest on trestle and put brushwoods across them in tead of boards, and then cover them over with earth learning both extremes 2 inches or so; brim the both sides arth turfs, from which the middle path is divided by the two bundles of long brushwoods which ought to be bound to the underneath.

The length 30 feet.

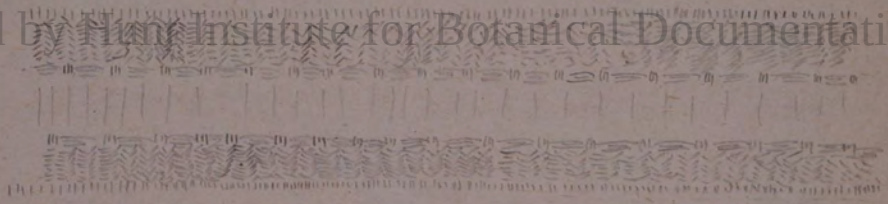
The width 3 ft 6 inches.

If the length less than 30 ft

The width sheuld be from 1 ft. gin 1/2 to 2 ft.

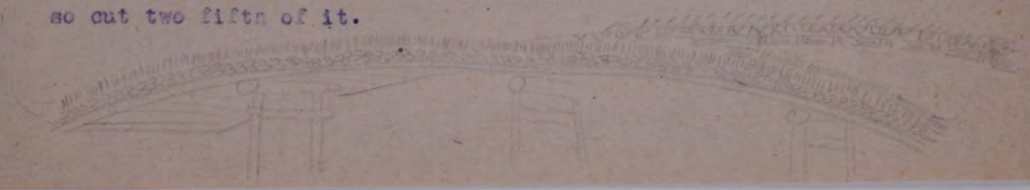
The birds eye view.

Bundles of brushwoods to keep off turfs



The looking down bridge.

It is nothing but a brushwood bridge half way cut off, and it is supplied by a link of stepping stones in the water. It represent an earthen bridge half washed away by a freshed in a rulal scene. fish swimming under will be looked down from it, hence its name. It will make a bad appearance ofit if cut away just at middle part, so cut two fifth of it.



By the way in some way if the stream is shallow enough a number of stepping of a bridge.

The earthen Cloud girdle bridge.

Take a simple frame like that of a battering ram but without the cross bars, its size proportioning to the breadth of the stream. place it over the water from one bank to the other, fill the two pits with pretly thick sticks, say: one inch in diameter cut just to the breadth, nearly to the level of the adjoining grounds and then cover them over with earth, put turfs on bath the extremes as done in others. It should be built where, it is presumed, it is impossible to make use of trestles on account of a deep water.

The kinds of stone bridges.

The natural rock bridge.

A flat rock of the length of 9ft. at largest and of no limit of bo breadth ought both banks such as over a ravine between hills or above or below a waterfall, it is never used, with good taste, on level ground

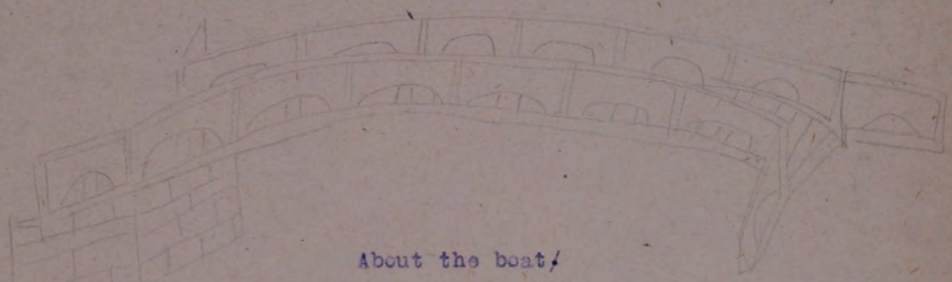
The stone cloud girdle bridge.

A slab of a long hewn stone, a little warped; it should not be used in a high position at over a ravine between hills nor at lower couse of a stream. But at the middle part of a garden over a stream or over the strait of a lake, where the sight of it can be enjoyed from every quarter Suppose the length 10 feet the thickness 6 inches

the breath 1 feet 8 inches the arch at its highest point 7 inchs 3/5

The regular stone bridge.

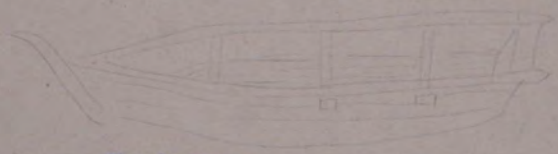
No detailed information is neccssary, as a sight of the given picture to an experienced mason isenough to produce such a bridge. Use one whole stone, fix railing on both extreams say:
The length of it is 10 feet and thebreadth 2 feet 6 inches, the hight of railing 1 foot the iron at its highest point, 7 3/16 inches.
It should be constructed over the walls of hewn stones for the bank.
It becomes well before a shrine or Chinese gate or just before a two storied arbour or parillion in an island, but it is a bad taste to used in small garden.



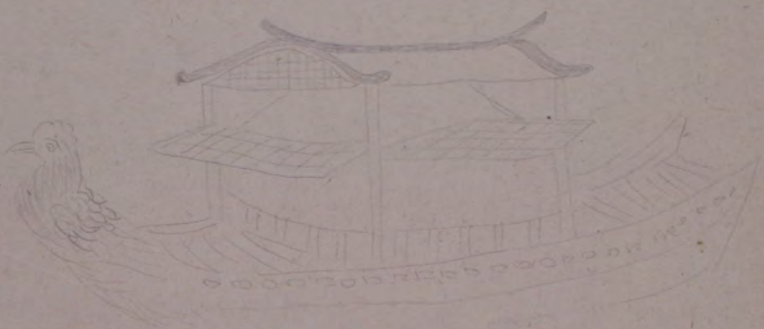
About the boat,

A small fontoon or even stately barge propelled by poles or paddly is provided in a lake for excursion, yet as it conveys us to any part of a garden desived, it may be proper to have a mention of it in this system.

The pontoon.



The barge.



The planting system.

This system comprises all kinds of the garden plants which, among other or namental objects, are most essential to a garden culture It is next to possibility in this little book to name all kinds of plants and trees used in our garden; as for them reference should b e make to some other work. There are for sale in any of our towns the dwarfed trees of any size and kinds evergreen deuduous, blooming & c having old thick distorted trunks which have been the results of long, long years patient work of pruning and training. And these trees should be used for a garden of small extent.

How to plant.- Plants or shrubs should not be planted at random. One or two or three or even five plants or shrubs can be planted in a place near to one another not in a regular row (exv

The plants might be same or different taste is the on by criterion to decide, but the size of one should be different from mother. Some famous artists were of the opinion of planting the tall ones in front, small ones at the back, others were of the just Contrary motive; and I am of the latter notion.

Propriety of their locality.- Any plants or shrubs which grows in a mountain recess in their with state should not be planted in a plant of a gardon are so any plants out of their probable nativily considered but what is called propuity in this art.

About the plants,- flower.

How plant and flowers are planted as under bushes of the formal shrus (of which detail will be given after wards) or as associates to water basin rocks stone lantern, or pagoda, and how to plant them as the sitting off will entirely depend on the shap, the hight and the size of the object/to be embellished, and their situation. In the abridged styles of both the landscape and the level garden, they sometime take the place of formal shrubs. The flowers aer planted in the flower beds of a narrow court; here sometimes we transplant them before their blooming season, and us soon as their flowers are gone, we change them for another in succesion all the year round, but in ordinary bed, plants are never moved.

Grass.- are spread on hills and valleys plain is, in some garden, covered by them, and in the other not.

The some formal shrubs of a garden.

(The locality of each shrub after wards will be observed at the part about the style of garden)

(1) The shrub of importance.

This is an important and weight shrub, and it

make a capital feature among all shrub, in a garden; a pretty large shrub should be selected for it. A pine tree or quercus dentata will do well for the purpose.

(2) The shrub scenic.

It is a shrub in an island and at its root an underbush shall be planted as its setting off; this shrub alone makes the whole scenery of a garden depend on it, and has some indirect effects on the views of a cataract and a water basin, and also on the scene of a shrub of importance; therefore, the forms trunk and branches which are Classical and beautiful should be care fully chosen; and usually a pine tree is used, but if the shrub of importance bt a pine, this should be some other shrub.

(3) The shrub of solititude.

A Rank and luxuriant shrub should be planted for this, as to make the whole garden gloomy, lonely, and quite, and some other shrub are generally lanted at its back to increase its influnce; so sometimes the shrubberyo or the whole group of shrub are known by the name of"a grove of solitide"

(4) The waterfall associator.

Any evergreen shrub or shrubs by a cataract planted to cover it partly so as not to disclose the whole falling couse; or ro let it seem as falling in a gloomy recess, it so called

(5) The shrub or shrubs of brightners.

The shrub or shrubery does brighten around with the flowers or leaves at a solitary position, some bright looming shrub such as cherry or plun or sometimes any specirs of maple whose leaves get colovered at autumn, or any evergreen shrub together

with any of the above mentioned should be planted.

(6) The shrub of looking over.

So named is a pretty tall shrub planted along under of an enclosur or fence, it will rather appear well from outside of it if the garden is doubly inclosed with fences or walls and too close to allow the planting then it may be planted outside of the fence or wall; a pine or an evergreen- oak, or a fir or an abies tsuga, or a podocarpus macrophylla will be planted.

(7) The shrub of creeping.

A pine tree, or a jumper, or a Juniperus Chinese which will reflech, in its creping form, to the surface of the water should be planted.

The seghteen localities of shrubs & plant in a garden. Beside then seven formal shrubs in a garden. There ought to be more shrubs & plefnts or flowers secondary in their unportance whose cocalities are as following.

(1) On a hill.

They might be gardenia floribunda, Quercus dentata, Daphne odora, clove, abies tsuga, wisteria Chinensis , liliss &c.

(2) On a hill or in an island.

Althea hibiscus syriacus, ginks biloba, juniper, Tris tectorum, jasminum, sieboldianum Azalea.

(3) Over or beside or behind a hillock.

Any shurb should be planted so that its branches plain.

(4) On a plain.

Valeriana officinalis.

(5) On a hill in an island.

The features of a true Japanese garden.

Man's residence in our country, how ever humble it is, has a piece of ground attached to it whether in front or at back, - mostly at the latter; this bring the case all our principal rooms such as parlor, drawing room, reception room, large hall &c are at the back part of a house facing towards a garden where every thing being quiet and sedentary, makes the place fit to receive guests or visitor and to enter into gentle conversationwithout the fear of being molested by unwelcome noise from outside.It is a general customto have the garden laid out and fitted with its proper ornaments so far as ones cricumstance will allow him as will as in furnishing the inside of his house. Aswe constantly look on it, it is desirable that it shall be laid out, not gaily for a time & soon wearisomely but deserved of long enjoyment and standing; the older the better it is regarded, moss and lichen adding much to its beauties, and

mount in recesses with a lake , or a rural scenery of great beauty. The great care should be taken in selecting the size, the shape, th the color and the other qualities of the ornamental materials employed, just suitable for their respective positions. The followin is the list of them. The ornamental materials or objects

(1) The land system.

(1) Hill, hillrange, hillock. Hilly path.

(2) Vally.

(3) Plain.

(4) Field.

(5) Sand bed.

(6) Flower bed.

(7) Shore bank, embankment and the bed of a stream.

(8)Island.

(5) On a hill in an island.

Licopodium, Trunus Mume, and rush.

(6) In the valley or ravine of an island.

Nadeamia Japonica, bletia hyacinthina, aster tartaricus, chrysanthemum, Funkia ovata, peony, Hemerocallis fulva &c shall be planted.

(7) Along and pond.

The shrubs along a pond should be so planted as to reflect upon the water in day time & make us feel cool in summer time, or it will make fair feature in moon lit night; this beeing the reason their features and shapes should be carefully selected and any kinds of trees will do. These shrubs assum the second dary rank in importance & afford superfluous seens in comparsion with what are the other principal shrubs in particular position s

(8) In a swainy part of a lake.

Lotus and ivis.

(9) On this kide of a pond in the direction or lineof a cataract Any ever green tree will be planted so as tohide just party the sight of a cataract & to let it not disclose its whole falling course, but this should be avoided if there is or are the water fall associatown or associators yonder.

(10) Over a well.

About a curb of a well, such plant as pine, prunus mume, everping willow or bamboo should be planted.

(11) Over a go-down well.

At the middle part of the rock work or at just above the water pine tree will do first rate for bellishing purpose

pruners mume can take its place; althiugh weeping willow is suite suitable for a time, yet its roats got enlarged year after year and they will cause the rocks to move or slip, & on this account it is not much recommendable.

(12) Over a stone water basin.

Abount 1 foot away and 3 or 4 inches over a basin & no branch streching beyond it (the basin) should be planted Andromeda japonica, evoynnus thunbergianus, Nandina domestica, cletera japonica, or. Aveuba japonica &c; it might be the other tree than the above mentioned, if it is of any tree which insect or bug dislikes; this is owing to the fact that if some injarious susict happens to be in the water, an instant atidote can be had hard by. The entire seens about the basin depends upon the forms of the shrub; therefore, it should be well selected.

(13) About a stone lantern.

Behind or beside a lanternshoulb or sometimes two, or even three shall be planted. Any shrub will do. Again sometime a shrub or two is or are planted a little awary from its just front so that to cover a part of it it will be seen through the foliage.

(14) Over this side of a bridge.

Any shrub will be planted there that its branches and leaves may reflect upon the surface of the water.

(15) Along an arbaur.

Near to the leaves of arbours made in imitation of tea houses on a road side or one abrow of a hill, a tall shrub should be planted, pine tree is capital for this purpose cheslnut or

dessperos kiki ranks next in the place of it.

(16) About a sleerce-fence.

Generally one of various kinds of pine tree or prounus mume shall be planted. It should be of a few branches

(17) At the end of a fence.

Along the pile or stake at the end of a fence, any shrub just of the same delight with the fence shall be planted.

(18) Over a wicket.

Any shrub tall enough to cover over the roof of it partly or wholly shall be planted.

In a front part of a garden, nicelly shaped shrubs should generally be planted, and moreover according to their different position the snetable different shaped ones should be selected & adopted.

Any Bambuna or bamboo, tree or shrubs should not be planted near to a house but plum (frunus mume) cherry &c are excepted.

By the way, in our country, fir tree was first planted in a narrow court by a in called; & a me, Sekishu first began planttBamboo in it Saken Kuwayama first introduced into it the Nanhira, domestic it appears.

About the tree.

Unless it is a very larger garden or park, trees or large shrubs are out of place, yet two or three of them is allowable in a common garden of middled extent.

In an old garden every shrub is kept low by pruning year by year allowing much to branches sideways the trunk of pretty.

Sometimes the trunk of pretty large trees are cut to the shrubs hight leaving the stamp sometime visibly and sometimes invisible coverck by branches with great application instead of depreciating

their deformity; there are many such cut off or torn off trees in their wild growth in nature, and if we accustome to see them we will soon find some we pressible poetical form in them. Of course they should have many nice branches at the upper as well as the lower park.

Again with much more appreciation some shrubs with their old ratton grotesque trunks beside them, or the other trunk living & branching are planted in one of the localities visible from the room facing

About the clumps or shrubbering.

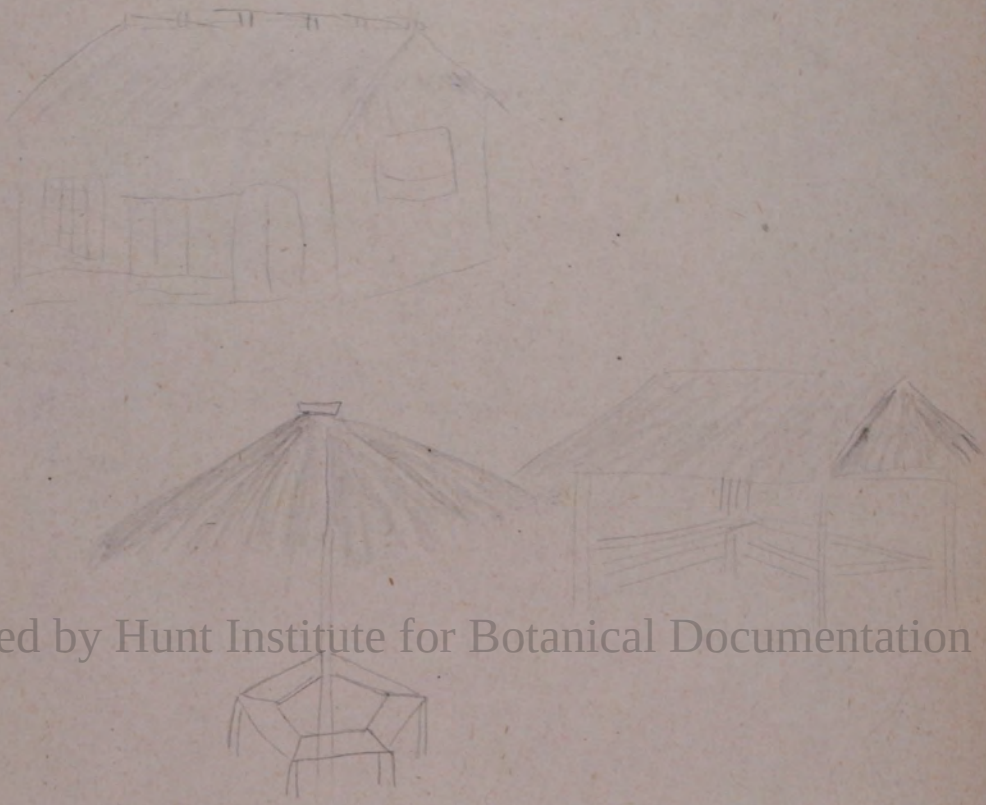
In a large garden or park, each formal shrub is represented by a grove of trees. Shrubbering or clump is used in the same purpose in a garden of less extent; or sometimes something it is used half in a nature of hedge to partition the open space into compartments.

(The Sheltering System.)

In this system, any garden shall contain a roof or cover, under which one can take rest, or sit which to enjoy the surrounding scenery, and the like are inpluded.

About the arbaur.

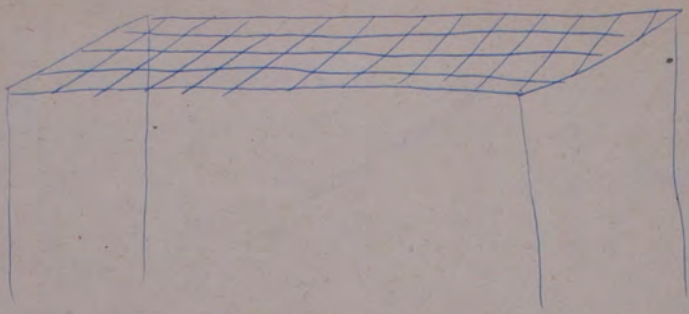
In order to introduce the seen of a rustic house into the garden, or pecnic is generally built on the top of a hill or on a bank of a stream Some has rooms and doors and it is quite a Japanese cottage in a smallest degree. All of them are generally bangalow, but very rarely a second storied one is met with, if the garden is spacious enough. Other has no door; it is a kind of couch covered with thatches, sometimes faring four post & sometimes a post in the centre & haring seats around.



By the way, sometimes a believed in shintoism or budhism has in his garden a small shrines with complete appurtenant of dedicated to his guardian god or gods.

About the green bower.

We generally make green bower over a bridge with misteria Chinensis; bamboo severing for posts and joists in a rectangular form with a flat roof. It is often made on a level ground or plain too. grape vines are reaved in the same way in some suney part of a garden.



The enclosing sysytem.

Every description of actual as well as merely ornamental fences, or inside partition of a garden or well, doors and wicket are contained no this system.

About the fence.

The use of a fence was known from an early date its firstmention in our history becurs in Susanoonomikoto's poem. Generally there are two kinds of fence in our country the one is called the sleve-fence and the other the common fence.

The sleve fence is so named from its resemblance to a sleeves of our loose garment it is a little fanciful fence serving for ornament and half for hiding some unsightly objects or in making some partition in a small scale; indeed it is not of so much actual use as its size is small yet it presents very delicate & poetical appearance when used as a ornament. Its position in a garden is always behind or by a water-basin, or to place against the well or rather posts different rooms, running in a row, & facing toward one garden to intersect it partially for each room. The other is always long breath so as to continuefor a considerable space and it is generally used to enclose around, to partition, or to hide somthing behind. Generally any fence used in a garden shall be one of those which have interspace left within or if it is a wooden one, it should be built close built four or five inches above the grounds, or it is

to ground, its height should be low, these are owing to the face that not only it entirely hides the crops or plants behind, but also covers the form of some knavish intruder, when stolen into it. The ground to be fitted out with a fence should be well levelled that no complaints can happen after wards.

The material to Manufacture fence.

(1) Different kinds of bamboo.
(2) Bamboo branches.
(3) Lespedesas.
(4) Various kinds of reeds.
(5) Brush wood.
(6) Linders Sericea.
(7) various kinds of rush.
(8) Scorched cryptomeria trunks about 3 or 4 inches in diameter.(for piles)
(9) The boards of thuya obtusa.
(10) Shingle of considerable length.
(11) Board and scorched crytomeria boards.
(12) Timber.
(13) Vines of Wisteria Chinesis. (for binding.)
(14) Rope made out of fern stalk(Theris aquilina)
(15) " " " " palmetto bark.(Chamaerops excelsa.)
(16) Copper wire.
(17) Nails.
(18) Tacks.
(19) The rottera Japonica.

Now to prepare some of the Materials.

(1) The bamboos. The joints of them shall be all pierced through and some of them are flenched.

(2) The bamboo branched. Hot water shall bepoured over them after their cut.

(3) The lespedezas. They ought to be cut down in july or August; it is not good to cut them after the fall their leaves.

(4) The reeds. They shall be cut down after their flower are gone

(5) The brushwoods. To be cut down in October November or december to cut them before the fall of leaves will not do.

(6) The ruches. They will be mown down in July or August.

(7) The scorched boards. To prepare them, they must not be burned but rubbed over with a red hot iron.

(8) The raps of wisteria Chmensis and fer stalk. Both should not be depped into a hot water before using but in a cold water.

(9) The piles. The lower parts of them shall be burnt.

The eight fold sleeve fence.

Used about a water basin or to partition a space against a wall from different rooms in a row facing towards a same garden &c.

It should be of feel high 4 feet 6 inches wide Materials used; Lespedezas, bamboo; wisterir Vine & fern stalk rope for binding Skleton. Bamboo, woods and nails.

How to frame. The diamond parts at the upper the middle and the lower parts are bound first and last of all, borders or edges are worked.

Any fair callection of many different patterned sleeve fences into one is called an eight fold sleeve fence.

The Wood-cut of an eight sleeve fence abridged,

The woo cut of the skeletion of sleeve fence abridged.

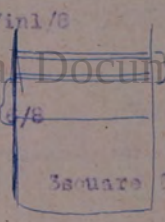
The lines & diamonds sleeve fence.

This fence is used about a water basin, to hide and shade a watercloset or to screen over a private door, &C? &c.
6 ft. high. 3ft broad this size can be enlarged or reducedin propotion.

Material used. Dried Lespedezas; wisteria Vine and fern stalk rope Bamboo or wood and nails for skeleton.

How to fram. The diamonds are worked first and then the lines are attached, lastly border are put on.

The pictures abridge.



The Korean Sleeve fence.

This is used about a water basin, the materials. consist of the Lespedezas, rush small bamboo, or bamboo branches; wetteria vines and fern stalk rope; the skeleton consist of bamboo or wood.

How to frame. The diamonds are bound firch with wisteria chonensis, then itis attachedtto the skeleton which is made of wood or bamboo, the shape is adjusted and put in a nice order, the outside border is worked first, and then the inside or wallside i one, the last of all the lower one. 6ft. high & 3ft 6inch broad. It can be enlarge or reduced in proportion of those measures.

The picture abridge.

The skeleton abridge,

The Moon lit window sleeve fence.

Tis use shown in the diagram, the materials Consisting of Lespedezas wisteria vine, and fern stlk rope; after all were workedthe one part is cut off.

Framing. 7ft. high, 3 ft broad; the diameter of the circle 3ft.

The diagram abridge,

The coat-of mail sleeve fence.

The use of it is to sleeve some thing at a further and of an abridge style of a level garden.

Materials, A number of circles is made out of witeria vines; others parts are of Lespedezas, bamboo and fern stlk rope.

The different sized circles are joined together at first, and them the upper part & the lower part are all the border is done the last of all.

The diagram abridged.

The high waisted Koran sleeve fence.

The Materials Lespedezas, & bamboo; wisteria for bending.

The hight of it 5 feet 6 inches, the width 3 feet.

Make a frame as shown in the diagram.

The diagrams parts are first worked & then under part and borders, last of all the under border.

The diagram abridged. The diagram of the skleton abrid

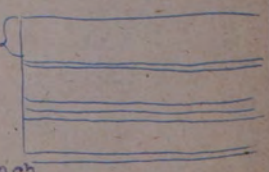
It is a compound fence, 5ft long by 6feet wide.

It materials:- Burnt Cryptomerias 3 or 3 & half inches in diameter large bamboo, & small bamboo; or Lespedezas and large bamboos; or sometimes reed large bamboos & burnt cryptomerias; or any such materials will do.

How to frame:- Make a skleton as shown in the diagram, the

longer ones in front; the shorter ones back.

The diagram abridged.



The Overcloud sleeve fence.

Materials:- Reeds dear do & sppit bamboo body; Cryplomerias for borders; bound with the wisteria vines.

Its height is 6feet 6inches; its breadth 3 feet; carved up a quarter of height ona curve.

The lower oned 5ft. the shorter ones 4ft.

The bamboo-ornamented curtains.

This can be used at the side of arbar on the top of a hill &c, and its slender fool can be placed on the lower situation on a slope.

The materials:- Reeds divested of their sheaths and polished polished small bamboo; wisteria for binding. Post and bordens are all covered with reeds; the ornamented in the middle of the circle is excecuted with bamboo. 5ft high. 2 ft 9inch 9/10. Cut off one third of its hight in a curve.

The diagram abridged.

The circled diamond sleeve fence.

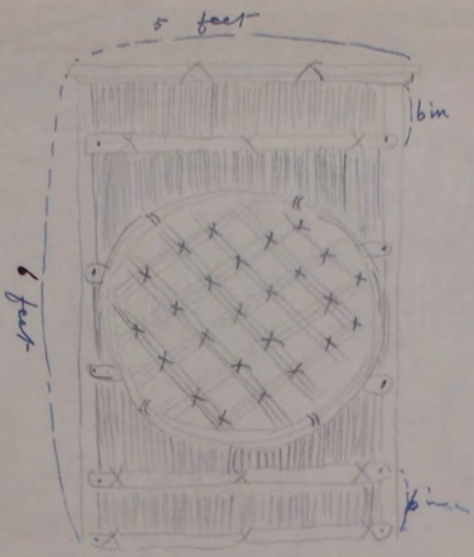
Now to frame:- The diamonds-patt is first bound to the circle of its Skeleton; put the Lispedezas to the upper and the lower parts of it in order; work at its border, and lastly the borker of the circl

The materials:-

Wood, bamboo

Lespedezas, wisteria

Vines and nails.



The " peeping through " sleeve fence.

This is mostly made out of reeds, the sometimes the Lespedezas are and yet the one of reeds, looks refined & genthel, & is used in a powdend tea etiquette garden.

Messure of framing:- The high is 6 feet off which the uppermost space is 2 feet and the other spacesl foot of each; its breath is unlimited so have it as such the circumstance.

The dauble torch sleeve fence.

Materials:- Lespedezas; split bamboos large and small; wisteria Vine 7ft; the hight of each bamboo part is one third of each hight.

By only mereasing its to any measured required this sleeve fence can used also as a commOm fence, where a tall one is wanted.

Diagram abridged. Skleten abridged.

The drapped plum sleeve fence.

Materials:- Small bamboos, bamboo branches, or Lespedezas; can or wisteria for the border of circles. The larger the circless are, the better look.

Size:- 5ft / 3ft.

Diagram abridged.

The circled garden screen.

Materials:- The frames is of the trunks of palmells Chamoelops excelsa, or burnt cryplomeria; the desmond part, of Lespedezas; wisteria for binding; the border of cercle, and of the branches of dusky bamboo.

diagram.

The seeing through garden screen.

Materials:- Woods, bamboos, Lespedezas and wisteria. The frame is coloured black, The hight 7ft, the width 10ft.

The Common fences.

There are nineteen of them, namely

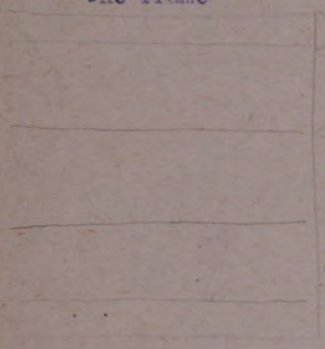
The seven fences.

By splitting large bamboos, weave the fence and then fix it to the grame as shown in the diagram.

The regular Kenninji fence.

The split bamboos are mailed, under the cross bamboos, against the woode grame; the wisterias are merely bound as ornament.

The frame



The diagram a briged.

The abridgeed Kenninji fence.

This fence is constructed just in the same way; the only difference is that, there is no covering on the top, and moreover the tip of each split of bamboo is unever.

The diagram abridged.

The corean picket fence

or sometimes Otsu fence

or Knitted fence.

A frame like a Kenninji fence shall be constructed; a large bamboos shall split into four, and they shall be woven between the cross bars of the frame. The back side of a regular Kenninji fence is sometimes finished with this, so that only one frame can serve for different fashioned fence at two sides.

The Daitokuji fence.

This also reguires the same frame with a Kenninji fence; bamboo brandes are put on and their twiges are arranged right & left; they are pressed and lightened by copper wives. stalk rope is used for just ornament.

The diagram.

The regular four eyes fence.

The hight of the longer bamboos are of 5 feet; the shorter ones of 4 fet A wooden frame is made & two bamboos are nailed transuersely to it at two places and every upright two bamboos are apart a foot from the next.

diagram.

The abridged four eyed fence.

There is no measures it so make it as suit the excumstance it consists cryplomerias trunk and bamboos. It is popular fence and is much used well in the powdered tea garden in the common garden.

The diagram.

The half hedged four eyed fence.

In this, any plan or shrubs in a row are Knitted into a fence along with bamboos.

suppose its hight to be 5 feet.

Longer bamboos 5 feet.

Shorter " 4 feet.

The first cross bamboo at 3 feet from the grounds.
The second cross bamboos at 2 feet from the ground.
The third " " " 1 feet 4 inches from the ground
The fourth " " " 8 inches from the ground and as for the rest it shall be arranged as shown in the diagram.
The measures can be enclosed into any desired size in propotion of what is given above. This is also used in a powered tea atiquette garden

Diagram.

The broken bamboo fence.

It is used in a garden of a large wxtent to make partition or it is found around an arbor but sometimes it is used in a powered tea etiquett garden,

The diagram.

The alternate sided board fence.

This may be used in a tea etiquette garden. or it is employed to compart a large space. it an be made to any hight; the board should be burnt aryptomeria or the water-worn boards(once used as a partion &c) the breadth of each ought to be 7 inches & 3/16. A secret door can be made at any part most suitable, the size of which 3 ft. 6 in. X 2 ft.6i

The diagram.

The North-faced fence.

A frame should be made on which burnt cryplomeria boards 7 ft high and 8 in. 3/8 wide are tached on having two or three split bamboos between The upper opening 5 in. 3/8, the lower one 3in.5/16.

The diagram

The picket fence or paling.

The trunks of the cryptomeria or Thuya obtusa three or these & half inch inches in dianecter are used see the diagram.

The diagram

The sliding door fence.

A wooden fram shall be made, & polished reds are put on; then wooden cross bars are fixed by tacks. No special rules for measures.

The diagram.

The wait a bit fence.

This should be 7 feet high, the frame being of course, exected; the bamboos split in two covers its lower part; the middle part is of the polished reeds the two sexangular dows, their upright bars & their borders are of small sized bamboos. Each of the opening at the upper part is obliguely crossed by four their pieces bamboos from corner to corner.

The diagram.

The briple or double sleeve fence.

Materials:- Small bamboos branches, Lendera sericea or brushwoods is used, yet bamboo branches are preperable, as it looks quite gentle and refined if of the materials. The frame or skelction is made as show in the diagram and the upper part is first worked, This fence is sometime made double in stead of triple. This can be used also as a common fence. The diagram

The wattled fence with.

This is generaly used dividan arch way.

It is made put of needs or small bamboos or split bamboos; the frame and hight are just the came with the Kenninji or the Saitokuji fnce.

The diagram.

The hidden piled walled fence.

It is used about flower- beds to keep vare flower from violent winds. The materials Lindera Sericea thin brush woods or large brushes woods are so applied as to hide the piles or past devin into the ground, hence its name.

The torch fence.

The Lespedazas are bounded like torches and large bamboos are spilit into two & their tips pointed and they are arrabged alternately between each bundles as shownin the folloeing deagrams.

No establish rule for Measures.

The deagram of frame. The diagram.

The stake rice or wattle fence.

This is much appreciated fence in a powdered tea eticuette garden. It is a fence built of Lindera Bericea the cross bars beeing split bamboos, and Rottlera japorica is used as a ornamental kuats by twist

The wall:- Although it is one kind of inclosing yet it rather in this belongs to the carpenter plastery and Mason's works, so it is omitted in this book.

About the hedgerow.

There are two class of hedges, namely:

L The prunded hedge. 2 The open worked hedge.

The former is pruned every year.

The latter has slight openning between each shrub that any thing behin can be seen through.

The hight of both of them can be made according to the taste.

The shrube mostly used as following:-

Citrus fusca, different kinds of dwarf and think branched bamboo, cryptomeria, or Althea Hibiscus syriacus.

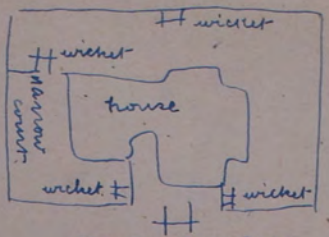
This kind of enclosing requires a good many years to have it in a complete state.

About the wicket & the door.

It is deserable to have an entence in the enclosing fence or hedge from outside to a garden; hence the construction of wicket & door.

The wickets.

It is a private enterance to a garden or to a court



The regular Gate.

Although this is a regular gate to premises and it is never regular used as an entrnce to a garden; yet as iti is the type of all the othersof the kinds, it should not be out of place to have a mention of it here.

1 8 feet wide 2 The thickness & width of the posts 8 in.3/8.

3 The hight of the post of feet.

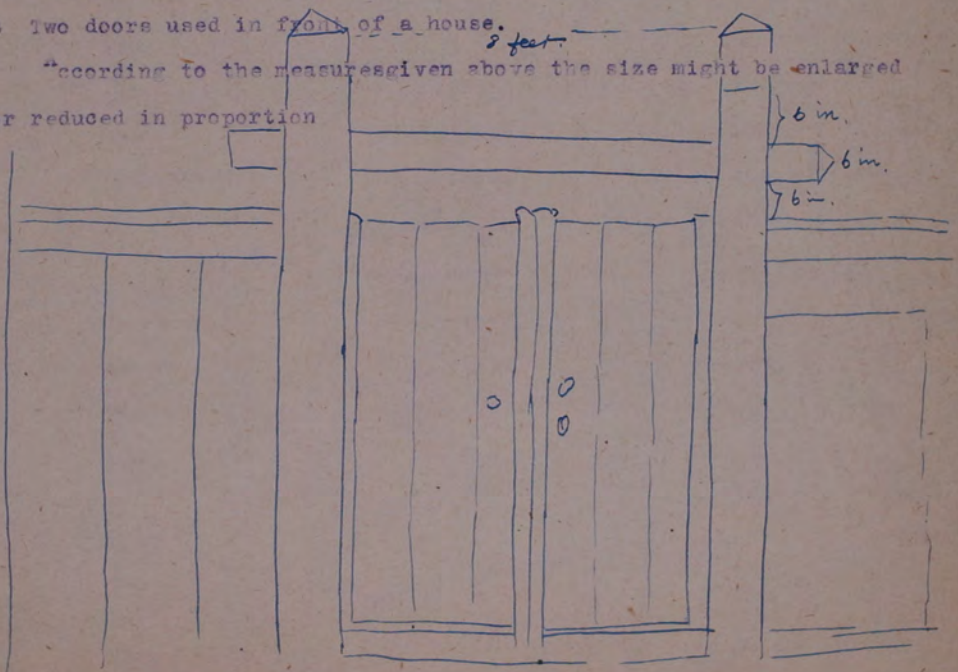
4 The tipe of both of which are covered with thinplated of metal- mostly, copper, 8in.3X8

5 The interval from the metal cape to the crass in 6in.

6 The width of the cross timber ~~of the~~ 6in.

7 The interval from the cross timber to the doors is 6in.

8 Two doors used in front of a house.



According to the measuresgiven above the size might be enlarged or reduced in proportion

The Intermediate gate.

4 feet wide. 6 feet high.

A bar is crossed at the 7 in. 1/8 from the tops of the poste

The breadth of the cross bar 4 in. 6/8.

The thickness of the cross bar 11/16 of an inch.

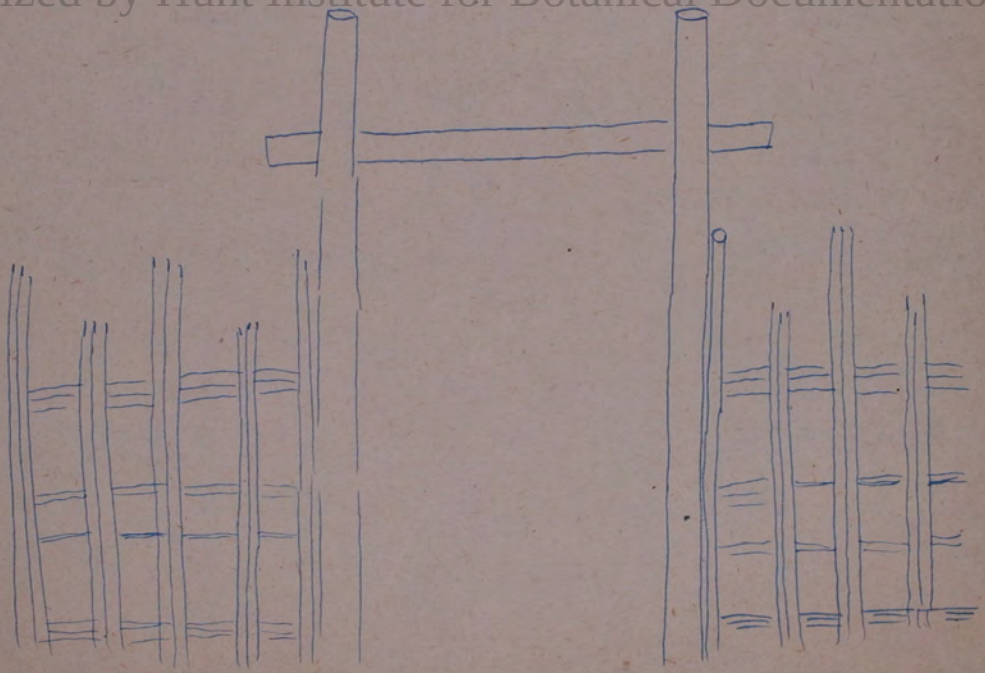
The two extremes of the cross bar, each 7 in. 1/8 getting out beyond the post.

The circumference of each round post 1 foot 3/16 of an inch.

The lower part of the post shall be burnt & they shall be well fixed with stones when placed into earth so that they will not meve or shake when a door is opened or shut on them.

One door.

Used as the entrance to a garden

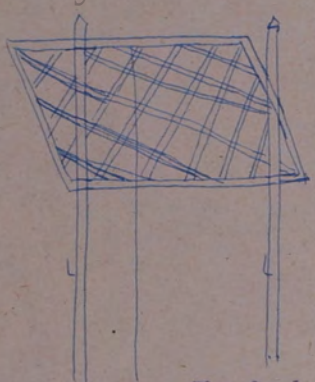


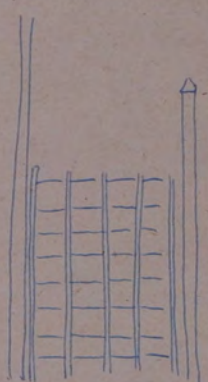
The abridged gate.

This has no cross timbee, and in other respect it is just like an intermediate gate.

The width of the gate and the thickness and hight of the post shall proportion to the size of its door and the adjoining fence; some of the abridged gate has the post of the same hight and the top of the both posts is conical or pointed.

Others has different hight of each post: thus the shorter post is from 8 to 10 in. higher than the adjoing fence; and the longer post is from 4 to 8 in. higher than the other post. the top of the shorter one is cut obliquely.





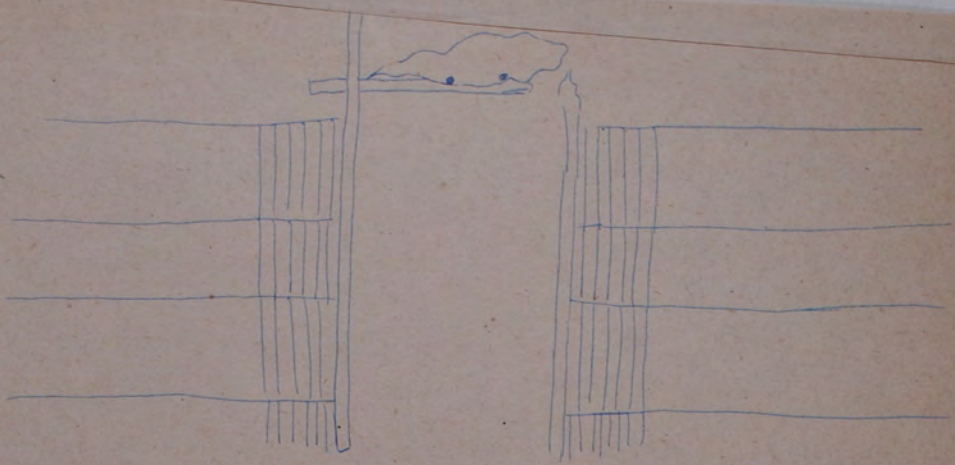
The dead tree gate.

The rotten or broken top of one post is designedly done.

The breadth, 2 feet and 3 in. and half.

The hight of the post, 6 feet 3 in. and half.

The hight under the cross bar 5 feet 6 inches, and the other end of the bar does not come to other post but stop before it



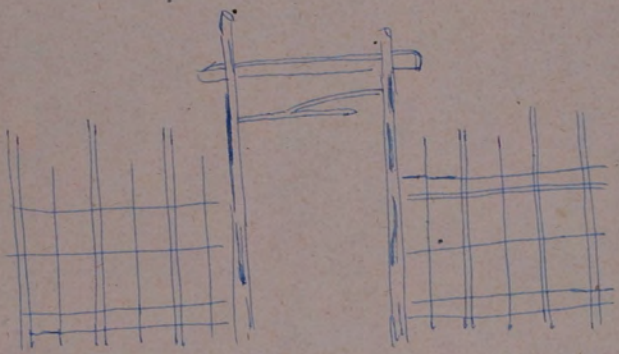
The " private"gate or Rikyu gate.

The breadth 2 feet 3 in. & half.

The hight of the post 7 feet. The left one is 6 in. shoter.

The hight to the crass bar from ground 6 feet.

The hight to the forked branch to feet 6 inches.



The thatched wicket.

It is covered with ruckes; the rush roof is not so thick as is done in roofing arbors &c.

The width of entrance 5 feet. The hight 8 feet.

5 feet 6 inches under the cross bar.

At the hight of 1 feet 6 in. above the cross bar .

The tie beams of the roof are inserted to the posts.

The both extremes of ridge piece go beyond the post 1 foot

4 in 6/8 each.

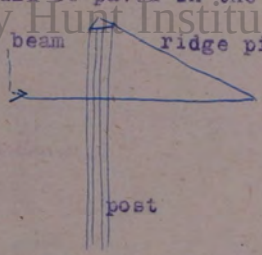
The slop or inclenation of the roof is 40 or 50 per cent, that

is: counting by French Measure: Suppose, the tie beams is 1 Metre

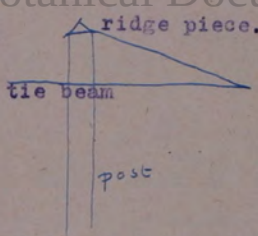
long one side, the ridge piece is 4 or 5 decemetre above it.

Its appurtenance, A flat rock called the door rushing stone

should be paved in the middle of the gate.



half of the roof
of 50/100 inclenation



half of the roof
of the 40/100 inclenation

The diagram abridged.

The door.

The regular Chinese fashioned door.

It is mostly used in pair to a thached wicket.

No established measures.

The deagramd abridged.

The brushwood Chinese fashioned door.

4 feet 1 feet & 4 in. 6/8.

Smoked or breached bamboos are used for the frame & cross bars.

The split bamboos dismond part one third of the whole size.

The lower portion is of Lespedeza.

Wisteria for bending.

The deagram abridged.

The cross " ape" door.

Say the breadth of the entrance is 2 feet 4 in 6/8.

The length of upright bars 2 feet 4in. 6/8.

The front of the upright bars shall be covered with the split of breached bamboos.

The back of it of wood.

Three boards each 1 foot 7in 3/16 shall be nailed.

The upper ends of the upright bars shall be left 6 inches.

The lower part of it also left 3 in. 9/16.

Mostly used to the entrance a water clost or private passage or wicket.

The diagram abridged.

The rip ape door.

Say: the breadth of the entrance is 2 feet.

The length of the upright bars is 4 feet.

The front of it done just same as with those of a cross one.

The upper part of the bars left 7in. 3/16.

The lower part of the same left 2in 3/8.

Used in the same places like the cross one.

Another:

Numbers of bared from 7 to 9 the breadth of 5 bars is of 4 or 6/8 in. front of plit bamboos; back of wood the number of tack 25. chiefly used with the abridged gate of different might. the measure proportioned to the width of a wicket.

The shingle door.

Frame of wood, covered over with a Or 4 very thin boards or shingles Split bamboos for the front cross bars.

Bigger one: 5 feet 2 feet 6 inches.

Smaller one: 4 feet 2 feet

Used for wicket, private possege or water closet.

The Saimyoji door.

It is enterwonem wath eplit bamboos like a basket.

The measure: about 2 feet 3 in. 9/16.

Used with an abridged gate in the partition of a tea etiquette garden or at the bars of a hilly path.

The door is bound up to the two posts of the gate, so it opend up, & need a prop to have it opined. When shast, the prop should be take down and put on the best nails on the middle of the two posts and it serves as a bolt.

The diagram abridged.

The woven shingle door.

The shingles of Thuya obtusa are woven as shown in the figure and nailed on to a wooden fram 3 feet 6 in. 2 feet 1 in. 3/16.

The figure abridged.

The four eyed door.

A frame as shown in the figure shall be made.

The front: Small bamboos are nailed two by two.

The back: thin pieces of wood just in the same size of the bamboos are nailed two by two. after shaving slightly their sharp edge.

The Measure: Suppose the breadth of an entrance is 2 feet 2in 3/8

The length should be 3 feet 3in 9/16.

The breadth, same with that of in trance.

The uppermost cross bar shall be at 7in 3/16 from the top.

The lowest cross bar, at 2 in. 3/8 above the lower end.

The positition of other cross bars could easily by arranged by ascertaining those of the above two.

The figures abridged.

Thus far I have said, in detail, about all the ornamented materials of every stule of our garden, and as I think it is enought, nay, as it have done with them now, I will hence forth proceed to explain what to do at first in plauning it generally.

about the gutter where.

the rain drops from eave are caught.

Provide it a canvse to reen away, not to join to a stream or a pond if any; but to somewhere else whence it will escape to the outside of a garden. The breadth biggest smallest 6 inches.

How to plan.

The model to be taken:- There are two modes of taking models from nature, namely: the direct method and the indirect method. The former is, as I have much said in the first part of this book directly to reproduced in a garden one of some picturesque Views which were met with during travelling &c by remembering them with. The latter is to introduce a fine scenery in scape pictures which are sometimes representation of some celebrated place, or are sometimes ideal landscapes- only created by the artists beautiful imagination This being the reason, any kinds of fair landscape picture should

always be provided at ahnd.

Of course along with these two methods, the artistic taste worked to judge what or which seenesy suits most to what kind of gardens, by how reducing its natural extension and by fitting but with what ornamental materials, & what part of the same seenery should be rejusted as quite unfit to imitate, is the result of a long experience.

General mode of planning:- In order to lay but a garden, look the space well, & in proportion of its e tent, make out a general plan where a bed of a stream or a pond shall be dug, where hills shall lie,(of course earth dug out from the basin of a pond should be used & perhaps found more wanted) where, what kinds and how many of racks shall be pland. where walks shall be laid out and where how many and what plants shall be planted &c; but if there is no hill nor pond, where what other conspicusfeatures of another ornaments shall be. At the sometime, inspection over all the ornamental objects which have been noted necessary to select and fix what are good for what particular situation an and which will do very well for which place &c.well remembering that large rocks and plants in a small garden and shall rocks &c in a large garden are quite out of taste.

How to proceed to work:- Some artists are of the opinion that the front part should be worked first, and the others of the notion to begin with the back part; but both of the notive are too extreme on one part only. Generally in adorning a garden the front part shall be left to work ina half way, that is in an imcomplete manner, only taying the principal rocks & palnting leading plants &c, and then begin to work the back part; if it is finished in a rough way return again to the front and vice versa. The middle part in done last of all , but if there is a large rock or tree yet to be got and the intrance to put it into the garden happens to be either in the front or in the back part

and nothing could be workd at until it got in, then the case is different.

After all the necessary orments were put on their respective places as far asd desired and every wrong was satisfactory corrected, level the ground, the front part a little higher and the back lower in an unperceivable degree of inclination, so that the rain will be well drained not through any special depression but generally on the whole surface of the soil, and move over seeing that all the pebble and fragments of tites &c well taken out even under the shade of any shrubs and nooks, scratching any elevaled part off and filling the any depression with it. This is called no pebble leveling mode.

There are three kinds of surface finish//, the one is to spread evenly fine earth (it being well sieved) and well beating it; the other is to cover it with red clay: and the therd to spread on a fine granite sands (that is, fine white obtaind from mason's work shop.); the red clay should be avoided in the care there is any red pine in the garden, and the granite sands too, When thereis any stream or pond in it as the sands represent water in some waterless garden.

How to manage with a very mall space:- A regular landscape style in a quite small extent genarally seems to be too close for the lot, yet on the contrary, if it is excented with much skill, it looks rather very decliate and refined. It should be so fitted our as to appear declicate; substituting plants for the formal.

How to manage decorating
a garden with a distant
natural Scenery.

It depends upon the artist's skill to adopt a distant natural scenery into a garden (whatever be the style of it) situated on a bluff or on the skirt of a city.

The general informations are as what ensues;

At the futhest side of the garden. plant the shrubs the hight and the size of which shuld suitoably agree or correspond to those of distance and then. the nearer plants stand to the eaves, the lower their hight ought to be. Make the elevation of hills low life any, and also properly prune down the shrubs standing on the way of scenery.until it i is well culculated where earth necesary to elevant the hill can be taken from. Bear this alway in. mind that earth due out of a pond is comparatively too little and insufficient for the quality of that which is required to awell up hills.

Hill seems rather too high while the pond remained dry but as soon as the water is filled in it, a wonder it is that the same hill are found this time, as by some magical Charm, to have been decreased in their hight in that instant. By the by " near water high, and distant hills low are the secret of a notedartist called Kanaoka; and where is a familiar observance among the later artists which corresponds nearly to his signification if its substance extracted and was Compared it is this: Near hills high, distant hill low; distant water high, near water low " both of the two should be understood as comparatively said.

How to manage with rocks:- If a rock be placed where it should not be, t that is, in a wrong place, it will look something and of a place; by the way, anything too designed and too contrived seems too artificial rather them to represent some natural scenery.

If a rock is going to be placed in some prosition, dig a hole to the depth required and it should be ;arger than the rock of course, put away all earth clug out to a little distance, so that it will be distinclly seen, how far the bottom of a rock could be covered by the grounf, whether the desired point first reached, or whether ~~it is~~ it is too much lowered; if other wise it is diffient to know, as the earth around make it impossible to determine Beat or strike the bottom of the hole with the end of some post, & make it hard a much as posible by any other way. The larger the rock is, the chaeoughly it should be beateb; thus prepared now, put the rock in, see whether it is set properly; & if so, throw in pebble or gragments of titles first and then fill earth from around about to the middle of it, strike well with the end of some post, whose thickness should proportion to size of the rock fill earth again, repeat the striking as before. Never get upon and stamp on it with feet, it will sometimes cause it to move & alter, its attitude arr arranged; the slamping by fect around it but ~~h~~ not on it can only take the place of striking with the post when it was nearly filled to the level ofthe ground after much repeating, the striking; if not thus placed, it would be found afterwards that it is geting sunk year after year. How to reatore to the former attitudes of a larger sunken rock:- If a peotecting rock or any other larger rock be found to be sinking through its own lveight and bad prepared bed, lower than its former position, cover it carefully with mats and then the ends of two strone lone posts ahall be bound ot it each on its

'te side and placing some fulcrum, put on weight for power to the opposi the same post; see if it was roiced to the right position, other ends of dernearth, pressing and striking it with the end if as, stuff earth un (This will easily restone wooden post) of some thick wooden post.

This will easily restore it without injuring plants &c near by.
How to manage with stepping stones:- If a stepping stone is going to be set, say its length of it be a foot, dig a hole about a foot and ten inches long, or if it be of three feet, the hole three feet & 10 inches long; beat or strike the bottom of the hole well , as done with that of a rock; stuff pebbles, and then place the stone on them; if the hole be too narrow or two larger the pebble stuffed w would be of no service at all; should stone found a little too high, dont beat it down, before earth was filled up as it will cause it to refound up on the pebbles instead of lowering it. I have explained how to manage with a few principal ornamental object; as for the rest which are easier to treat, I will make some observations, when running through the illustrated examples of them in each style of the formal gardening which I am now proceeding to. The landscape garden.
As its name indicates water and hills are the principal characters of this stage gardening, there are three kinds of it which are named regular, intermedical and abridged,

About the regular style of the landscape garden.
It is necessary that there should be pretty large space to have this style ciltivated, as rich and magnificent features set off to their highest degree should be presented in it; that is, all the materials used are not in the least be abridged, nor one material stands for another of its kinds, but employed in full with their respective p proper appurtenance; rock, among them are more profusely employed than in any other style. The particular situation of every ornamental object shall be earnt by referring to the illustration ensued. Observe the things in the picture, and by their member referthem to the illustration.

The picture abridged.

(1) An elementary rock, it should be situated at the distant part

of a garden facing towards the front, after considering well the sits of hills in the range and also the general aspect of the garden.

(2) A worshiping stone (heart rock) placed in an island.

(3) A branch rock, an associate of the elementary rock to form the H. H. set.

(4) A H. H. H. set; the group of three rocks is used to set off a shrub near by, and it serves to qualify the general services of the hills, the plain and the pond indicelly.

(5) A P. P. set, it has a hill at its back and is inthe line of a fall; it is used to support the beatuful sight of the fall the fair appearance of hill and the fine slen of the pond.

(6) A heart rock if the water is shallow, or a ranch rock if it is deep ~~////~~ and is a rock used to set off the P. P set; so. these three form together what is called the P. H. H. or P. P. H. set; being in the water and a little apart from the two it seem quite another individanl rock.

It should be placed in the water in such a distance that any one can on it from the bank; it should be one or two inches above water in an ordinary time and under it, when in high wate in some opinion, it is called a water stone & is considred quit individnal rock.

(7) A large heart rock with a setting off rock (p. rock). It is called a sitting stone on account that it sahll be used to squat on when in religious meditation or abstraction; it is of kind of worshiping stone. This stone should be placed whether on hill a or in an island always nesar or at the foot of some shrubs. Here it is set on a hill & its presence on it

courses its genaral aspect or feature to apper hight and firm; so be carefule to select a rock with a suitable shape and at the same time to find out ~~////~~ its proper situation on the hill; if the caurse of a full locks lose and wanting sometime, use here another elemsnry rock in the stones place.

(8) A junction stone or foundation stone.

(9) An E. F. H. Set.

(10) And the other Fish- lurking rock, always found at the bank of a stream; any rock of nice shape having hollows under neath so, that fishes can lurk in than will do very will for these rock; the one hear the fall is called an upper fish lurking rock, the other at the lower caurse of the stream, a lower fish lurking rock. The most beantiful scenes possible along the water should be represented between these two rock or there about.

(11)A. E. H. F. Set.

What have been specified are the formal rocks in this style of cultivation, and of course, there are more rocks which are used only to set off one thing and to fit out another: such as the momental rocks of bridge, the lighting rocks for lanters, the rocks appurtaing to a water basin, &c. all of which rather rank second in their importance; and their explanations were already made in details at their respective olaces, so, here no special abservations are necessary.

(12) The shrub of importance.

(13) The shrub scenic.

(14) The shrub of solitude.

(15) The water fall associatior.

(16) The shrub of brightness.

(17) The shrub of looking over.

(18) The shrub of creeping.

Beside what have been just mentioned there are more plants left as seen in the picture, such are the under bushes &c along rocks in order to hide the deformed part of some or to decorate too solitary appearance of another, but they being self evident, are not worth to have any special anttentions called to.

(19) A hill No. 1. It is a longer hill just in front, and most important of all other; in planning a garden whether it is large or small, this very hill is the first to be planned out, hence its name. On it the protecting and the elementary rocks are found to be decorting; a path may traverse across it, and an arbour may be on it. It shall be felled out with the consideration that it is not representing a destant hill but the nearest in front, and its slopes on both sides shall be made visible.

(20) A hill No. 2. It is not a separte hill, but it is a part of the back hill, between it and the hill no. 1, there lies a dale whose water form the cataract.

(21) A hill No. 3 It is wither a hillock than to be a hill; if a representation of a mountainous Village is to be made, it s shall be had between this and the hill No. 1 having the shrub of brighting as its setting off. The path on this hill sh shall be of dull inclination; if there may be a small brock running down this hill and it may join to the lake beneath, i it will improve the scenery much better.

(22) A hill No. 4 It is also a hillock; it is so situated that it shall serve as a connecting link between the hills and the plain.

(23) A hill No. 5 This represent far away mountain, and its form should be wild and precipitions.

About the intermidiate style.

of the landscape garden.

With this, feever yet larger rocks should be used than those of a regular style,and at the sametime they being laid lower; whereas in so doing, the aspect of hill got much improved and seems tender and delicate.

Here, any one rock may be so placed as to stand for two purposes; that is, one rock may be used for the having quite different office if their locality happens to be same quater of a garden, but however convenient it is, it can not be done so, if the other belongs to an entirely different position.

The caourse of the cataract is through a ledge, and it is differently and softly adovned compared with the wild state of it that of a regular style.

(1) One elementary rock.

(2) A branch rock,an associate to the elementary rock forming a P. E. Set and also it stand for a setting stone.

(3) A branch rock and

(4Ø) A protecting rock, making a P. B. Set together and this set makes a first ledge to the course of the fall.

(5) A water stone standing for a worshiping stone; this should be put suitably to the aspect of the lower P. B. Set or that which forms a second ledge and make a second course of the fall.

(6) The E. H. F. Set, contracted or abridged to a E. F. Set.

(7) A heart rock. (8) A E. F. Set.

(9) Ornamental rocks about a bridge.

(10) The E. P. H. Set contracted to H. P. Set; it is set low at the brow to be looked over.

It can be removed to the edge of some shallow part of the

About the intermidicte style.

of the landscape garden.

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The caourse of the cataract is through a ledge, and it is differently and softly adovned compared with the wild state of it that of a regular style.

(1) The elementary rock.

(2) A branch rock,an associate to the elementary rock forming a E. E. Set and also it stand for a setting stone.

(3) A branch rock and

(4Ø) A protecting rock, making a E. E. Set together and this set makes a first ledge to the course of the fall.

(5) A water stone standing for a worshiping stone; this should be put suitably to the aspect of the lower E. E. Set or that which forms a second ledge and make a second course of the fall.

(6) The E. H. E. Set, contracted or abridged to a E. E. Set.

(7) A heart rock. (8) A E. E. Set.

(9) Ornamental rocks about a bridge.

(10) The E. E. H. Set contracted to H. E. Set; it is set low at the brow to be looked over.

It can be removed to the edge of some shallow part of the

lake and it might be placed at a wayside of it or near a rock bridge where it might stand for an ornamental rock to the bridge.

(11) Fish lurking rocks.

(12) The shrub of importance.

(13) The shrub of solitude.

(14) The shrub of brightness.

(15) A sandy bed; this part should be carefully and dexterously excented.

(16) A water basin; its mode of ornamenting should be seen referred to its special explantion, here it is so placed as to support the seene of the shrub of solitude.

About the abridge style.

of the landscape garden.

As the name indicates, maney of the materials ornamental are abridge d and only a hill or peak will do in this style.it should be excented to rather plain and sweet in its appearance.

(1) P. B. Set. (2) P. H. Set.

(3) A woeshipting stone standing for fish lurking rock, peeping rock supporting rock, &c/ It should be placed in the gasses.

(4) An P. P. H. Set standing for a lighting rocks for the stone lantern the back part of the garden should be put in rice order through effects of this set and stepping stones.

(5) A setting stone; in fact it is a more setting off stone yet it assumas the office of the above mentioned.

(6) A fence; alonge with a set of rocks under the lantern, it substitutes a shrub of solitude. Some flowering planks should be planted near the rock Migularia Ram-feri is a regular plant or that placed. Behind the fence, Nandina domestices or Numemotoki &c should be planted.

(7) Shrub of brightness; They shall be planted at the end of a slope, and they half cover the door of the private entrance; they may be set off with Licopodiums or small brushes of "zalia. The back part should be made as clean as possible and also should be so arraned there that sweeping is easily done liable to leave this part quite disorderly.

The level garden.

Generally speaking, this kind of garden is cultivated on the level grounds, which running water can scarcely be had and consequently no jill found in it. Rocks generally representing themalthough there are aften exceptions in the representation of a rastic scenry. at any rate it is rather aplaing made of gardening.

"bout the regular style.

Although this is called the level grden style, yet its principal representations are nothing but those of landscape such as the seene of a distant sea beach, or the sight of a far off ruval View with some stream while those of mountain recesses and deep ravines &c are represented hard by in the landscape garden style.

One peculiarity of this regular style is that, no Chain of stopping stones are found in it & all the plain or level grounds are presumed

The illustrating picture abridged.

(1) An E. B. P. K. P. Set; it represents a scene about a distant cataract; designing this set first of all, and after appointing where it should be the other less important features of ornament should follow.

f to be a sea therefore shrubs and plants not used in abandanceare

2. E. P. F. Set occupying the position of No. 1 hill of the regular style of a landscape garden, the other five smaller rocks are only used just for setting off them.

3. A sitting stone near to the E. B. P. H. F. Set.

4. An E. P. H. Set representing an island.

5. An P. F. H. Set with a will near by, these together with plants form wh what might be called a supporting ornamentation, because they will support the whole scenely of the garden.

6. aAn E. P. H. Set, with a ground of another smaller setting off rock and represents far-off islands they should be so placed as to present quiet and tranquit sight as and at the sometime to look a long way off as much as possible by dexterously setting off with very low brushes &c.

7. An E. F. H. Set; this set is used to supplemen the scenery of the garden.

8. A worshiping stone, it is very hard to find set where this should be with this style of gardening, so the sits of it should carefully be considered, where it luits most, so it is advisable that it should be temporarily set at first and after all is done, fix its sits suitable to the whole seenering. This stone should be so placed as to settle the whole scenery of the garden in a firnd and steadfast manner.

9. A sandy bed, representing a sea beach; between the group of rocks, it is raised a little and is divided inti two parts, one is a little higher than the other, the driven piles keeping the sands from the open parts.

10. H. P. B. F. Set, decovating the shrubs and the stone lantern.

11. A group of rocks, P. F. H. Set with a smaller rock accompanyingit.

12. This is the third stone from a landing stone and is the last of the stepping stones; we have no Chains of them in this style, and this ~~corresp~~ corresponds to a junction stone of a landscape style,

13. Two rectangular stone a way to the pounding rock of the basin. If

the two pairs of them used in one garden, one more pair should be used somewhere also in it shrubs are not much used in this style.

14. A shrub of importance. 15. A shrubs of Brightness.

16. An ornamental associator half to the basin and half to the lantern.

17. Enclosure, it occupies the position of no. 3 hill of the regular style landscape garden; with this style level garden as already stated, distant views of sea shore along with capes, promeloues islands, isthumses, and archipelagoes &c are represented by rock at the far out end of the garden.

About the intermesiate style of the level garden. Stteping stones are used this style, yet ornamental Materials are ge henerally abridged and one material Serves for two purposes that is, it stands for another and descharges double offices.

The picture abridged.

1. 1. P. B. F. H. Set, the brouch rock of that stands for sitting stone & its heart rock, for a worshiping stone; therefore the jatteris sets is a little off from the set and it only should be laid quite low this set takes its position in the middle of the garden. Behinds the set, the shrubs of brightness are planted, amons them it put a three stor storiea, its base decorated by some undergrowths.

2. Again an W. P. B. F. H. Set, earbellishing the shrubs of looking over the heart rock of which serves for a lighting rocks to a lantern near by; here pretty larger stone should be used low. As for the shrubs, a large ilex integra cut to the hight of a shrub with another such as pine tree shall be planted, but if any cut tree was used among the shrubbery of brightness used , it should be avoided and any much leafg shrub should lake its place.

Heard by, a B. F. Set is found which stands for a sandy bed, moreover the set supports from behinds the scener of the first B. P.B. F. H. Set in the middle of the garde, Many under brush can be planted

about the rocks, so if there is bad shaped rock it can be concealles by the

3. E. F. H. Set, decorating a wicket with the shrub of importance.

4. A well representing a natural spring, this made of the representation should never be used in the regular style of a level garden; a pine tree a juniper tree. or azalea May set off it. The sink formed in the limitat tion of a stream.

An E. F. Set standing for E. H. F. Set which is always found inside of a wiclet take its position near by the well, and it supporte the scene of it according to the present extent of this space, it may take its place somewhere about here; it is one of necessary accompaniments of any style of the level garde.

5. The dwarf shrub represents that of solitude and samll rocks should set off its base yet through the effect of their smallness the visinity appears as if to be of a quite speliors extension.

6. The two rectangular slabs. & a junction stone among Chans of steppi ing stones which are laid in the form of a cross.

About the abridge dtyle of the level garden.

With this style of gardening, the use of ornamental materials is much economized, yet at last a protecting rock along with some shrub to set it off; some set of rocks to support the seene of this important rock and another shrubs, a stone lantern and a basin are the all ornamental used.

The picture abridged.

1. F. E. H. Set; its branch rock serves for a stepping or standing rock to the well its Heart rock for a worshiping rock. With this style the shapes of all the rocks and shall be especially aal the sides, as one rock shall serve for another's office and will be looked at different points. As for the shrubs, any larger tree cut to a shrubs size with exnberant branch and leaves along with pine, plam, bamboo, Sasanqua camellia and Motsukoku shall be most suitable; a stone lanter, any form of which will do and a will, if it suits taat,

complete the group, but its will do just as well without it. Every objected object should be carefully arranged as the few ornaments make it liable to appear short of something.

2. B. F. Set with three smaller associating rocks supports the scene of the P. H. B. Set; consider its proper pocition well as there is very small number of ornaments.

3. An E. H. F. Set with two there associating rocks shall be so placed as to accord well with the chain of the stepping stones.

4. A bush of a earthin plant, which half associates the well, and half makes the decoration of the vacnans.

The Court.

A court is a narrow space of an open ground remaining where the premises is much covered by a building and there are the five defferent cases of it.

1 st Case It may be an open space too narrow to be called a garden even after furnished with its proper ornaments.

2nd Case. It may be just above a bluff where it is impossible to have any spacious grounds .

3rd. Case. It may be purposely so comparted with some kind of fence just as to make it suitable to some small rooms which look to it.

4th case It may be an open space, surrounded by buildings or in the middle of a building for the admission of light where the rooms around would be dark without that just answering the purpose of a sky light.

5th case. It may be a passage to some garden, it beening on that side of the premises where a building covers so much of it that there is only left a narrow strip of a ground.

In this book the first, the second and the third cases are called the narrow court; the fourth is named the enclosed court and the last

case, the passage court; almost all the kinds of court are fitted out after the level garden styles yet the arrangement of decoration for es each case is to some measure different.

About the narrow court style.

In my opinion. it is nothing but a graden whose size is only narrow. Use only one shrub as one of the formal shrubs and other positions of their shall be subtituted by under-brushes or plants, such as Baran &c A landing stone and a junction stone are most indeidpensable for the kinds of Court, though a passage court can be well without them. Other ornamental object should be arranged althrough taste suitably to the shape of this space. It is the rule that, if it is spread with sands all over, then the regular setting of rocks must be observed by the by the way of setting rocks in the regular style of both landscape and level garden are considered most correct and for the court, that of th level garden ought to be refevsed to.

Generally in a small space like this all the ornamental object shall b put in front as much as possible, and level the back part of open and free from crowding.

This mode of decoration is adspted to the court of he seconf case,whic commands a fr off bear scenery, but in this case avoid high shrubs whi do hinder the full injoyment of the nice view.

This mode is also unployed for the court of the third case, where even if there is a spacious piece of ground, it is designedly divided by a very low fence across; and in the lot beyond it, sometimes nice grassi are grown or sometimes sands are strewn all over.

Again this mode is sometimes adopted in a powder tea ceremonal garden. Some court is ones embelished with rocks and sets of rocks and the g ground is covered with sands but this is not so recommendable as the other.

About the enclosed court style.

Small as the space is, this court is generally, laid out with one of landscape style and care should be taken in laying it out, as it is looked from all sides, and consequently all the materials should be well selected. With this, one peculiarity is that; well water basin, lantern, stone pogoda, landing rock, Chain of stepping stones, bridge or any such artificial ornaments are avoided; this being the reason, it alone ought be said a true reproduction of natural scenere.

In some flower beds of fanciful shape are laid out.

About the passage court style.

With this court, level garden style is modelled, but the setting of regular or formal rocks may be a bridged, for example: put a stone lantern in stead of a protecting rock &c. and as for the plants, Cicopodium, Gardenia floribunda, or Azalea &c shall serve as associates to the rocks, and shrubs such as pine, Nandna domestica.

May be used: or nothing but various kinds of Cherries or Maples with strew sanda over the ground will do very well; or some flowering plants such as Lespedezas, Kerria japonica or Chrysanthemum along with a small shallow running water will make a first rate passage court tolerably. If it is large, then nothing but the plantains or the Chamoeropes excels as will make a noble looking court.

First of all, however, see whether it is quite sunny or otherwise, and then it shall be decided what suits the place most. If it is a passage to a powdered tea eleguette garden, strew sand over it, so that the mose es grown in the etiquette garden seem conspicuous after passing the sand spread court.

If it is a passway to some garden, it should be fetted out according to the scenery of that garden it leads yo, as defferent mode of decoration makes each other appear distinguished.

If it leads to a garden where there are some flower beds, mosses should

be grown in it.

The Distinction belween a court & a powdered tea etiquette garden.

While a tea etiquette garden is designed to look as poetical and quite as possible with every things time worn; a court is appear to elegant and refined; thus for example: the fence of a tea garden shall be light and poetical in its form, while that of a court, of massive and substantial appearance.

The tea etiquette garden.

"hether it is for a powered tea rite or for a common tea making cermonial this splecial pice of a garden exclusively parcelled out the purpose should wear a classical and neat aspect along with the mork of ages on every thing around.

About the powered tea etiquette garden style.

This garden shall be laid out with the motives that it shall look just as done by nature's work and so not to leave any trace of a least artificial management; and the moment any one enters into it, he will spontaneously feel as if he is in the midst of some mountain recess or among the retreat of a deep vally.

As there is ~~nothing~~ neither a hifl nor a stream nor a pond in this style, the decoration of it almost resemble to that of a level garden style,although the latter is sometimes found with a stream. there are in this of course, exceptions of two ~~or three~~ peculiarity which ari both from the singular rites and from the particular architecture of the cozy rooms. In this garden nearly under the edge of the eavers and at the end of a cemented ground around the room, is found a little round pit say a foot in diameter) which is called a dust hole, and if foliages or any dusts happens to fall at the time the party is held, the are picked up & put in this pit.

1. A landing stone; it should be placed about seven inches lower than the threshold, but if the latter is quite high that is, if the floor is uncommomly high up, the stone shall be placed higher in propotion to its hight, it shólud be about 4 inches & 3/4 away from the wall, (it shall be remembered that between the wall and the st stone straw sandals or wooden closs when in wet weather areput again the wall and its surface should be flat and its genaral shape shoul be a what is shrown in the fejure No.

It is the second stone in importance amongs the other material of the garden, and it is placed ju just before the low enbrance of the etiquette room.

2. A rocking stone; it is set just under a swordck, if it is placed somewhere else more distant; of course then the number of the stepping stones should be increased; or if the rock is at the left side of the entrance, then the stone should be placed after turning the side round.

3. A kneeling water basin which is regarded to be a protecting rock this and its appurtenance are the most important portion of the ga garden. The three rocks are the right rock is called a hot water holder rock, the left one is named a candle stick rock, and the front flat rock is styled a flat rock, which standas for a worshiping stone. Shrubs and a stone, lantern decorate the fasing from behinds; as to the sink whose size shall be made in propotion to the extent of the garden there are three kinds, viz;

a. Cemented. b. Driven stakes. c. Heaped pebbles.

sinkd, one of which should be selected through the tacte of the owne Generally how to set Chains of stepping stones in a beautiful manner in very difficult to devise out, much more so with those of this garden, here the number of the decorating object being very few. The wicket marked No. 4. is called a sweeper's entrance, and the other wicket,

(5) is named a panlonia door entrance. Between these two wickets nice seenes should be represented with the few materials already described. A water basin, its associating rocks a lantern, a few shrubs and its under brushes making fegure on the side of the sweeper's a well, its appurtenance a lantern, shrubs and a dust pit on that side of the other entrance.

The situation of a waiting hause & a water closet, the sites of the rocking stone and the two wickets, any even the whole seenery of the garden itself should be designed depending entirely upon the shape and the exten of the ground and the manner of building the etiwuette room and the taste of the owner. So arethe planted and shrubs selected t through the latter's liking as there are no particular ones exclusively preseribed this sort of garden.

Here mossoes and lichens should be grown and well taken care of, as the are especially appeciated.

About the common tea making.

etiquette garden style.

This etiquette hd originated in China, and was introduced into our coun country. And the style of its gardening, I think, is not purely of our origine, but rather of by bred mode. With this garden, there s should be a little stream running across, two large rocks (one is a protecting rock with six or seven or even more associating rocks smalle in size and the other being a heart rock with two ot three or more sett ing-off rocks.) Making conspencus figures in the garden and placed in opposition from each other having the stream between the one rock ((protecting) lying on the bank of it. & for the other materials Planting stone, stepping stones, junction stone, a water basin. a stone lantern, shrubs (very few) and fence &c if there are rooms enough to allow them. For the peculiar characetic management of these decoration see the following illustration by a drawing .

The picture abridge.

The sketches of old garden for reference. The anneded the sketche of the famous old garden execnted by distinguished artists at differen ages.

The picture abridged.

Appendix.

The useful hints about some ornamental Materials.

Any rockes to be kept clear from muds by pouring on water in other to have it coated with a good kinds of moss.

There are two kinds of mosses grown on a rock, one kind of it grows th the easier on it whenever muds stick to it, but it can stand long agai nst the strong rays of the seen; but the other kind requires a long time before it begins to grow, because it strikes its roots in a time worn coat of a clean rock; this sort is indifferent however strongly the sun shrines on it and on this account it is highly appreciated; to have this kinds of moss grown, any rock shall always be kept free from muds or spaffered mudde water.

2. How to have a water basin a rock, a stone lantern or a pagoda &c, time wore coated or moss grown soon.

a. When a new water basin, &c is wanted to look worn in a shart ti time, smear on it birdline prepared from wheat and then put any dead leaves on. Leave it as it is for some time; dew and frost will work on it and the dead leaves will get decayed at last and soon liche will grow in their places.

b. Kill and crush the land snails, apply the sap (or rather bloods and other kind flnids.) of them to the object desired to get time worn, and then remove it to some shaded place and sprinkle water aften; this will be soon found very efficacious.

If a thing is desired to get moss-grown, sprinkle on it after the water usued in washing rices.(It is white in colous and it looks like milk), this will soon facilitate the growth of good mosses, as it is quite efficient.

(3) How to transplant moss.

In order to transplant mosses, remove them with sads or earth; the grounds to be planted should be well scratched, and place the mosses there and then after sprinkling much water press them down by stamping on; but in case of their scarcitey, shatter them into pieces and mix them with some fine monld and then scatter and level it over where it is whished to have mosses and sprinkle water often; in the course of a month or so of spring or summer, it will be covered with fresh mosses, but this has no satisfactory effect where it is quite sunny or too sandy

(4) How and where to plant Lecopodium.

The ground pine or Licopodium shall be planted with mould mixed with sands; there are many variety of it, but alllof then treated in the same way. As a wet ground is unsuitable for every kinds of them, the planted lerorus or the gardenia floribunda shall take its place in that case.

(5) How to treat Iris.

The fleur-de-lis (Iris) is a water plant, though its variety called the flag grows in a day land. Unless this aqueous plant is trans planted once in a two or thre years, its flowers will change and their corollas smaller and smaller, year after year. Shallow mud is bad for it and therefore it should be deep enough for striking its roots, better cut it down about 20 days after its blooming; but if it is the variety blows on the four seasons then there is no need of cutting all.

(6) How to treat the Lespedeza.

The bush clover or Lespedeza should be transplanted on the fourth or fifth of March, as it is best time for it to do so; it should mud is bad

it should be manured before hot seacon strong manure makes much harm as it is too delicate plant, & if it is manured aften, some insect will grow and, consequently its leanes will be much destroyed by them.

(7) How with the Kerris japonica.

Dont transplant it year by year & its young sproats are liable to be frost killed; as it blooms in the spring, it will be manured during fro Autumn to winter. It thrives well by a stream, so if it is planted on a mountain or on a hard ground, its flowers shall be small and few moreover their colour will not be as bright; it wants much cleaning, (that is, to keep it free from its deas leaves and branches and also from any kind of insects.) after its blossoms, and this act alone has better of ficacy than manuring.

(8) How to treat Japanese Cherry.

It is a quite hard tree to treat; if it is a large tree, it will surely die after transplanting; even if it be a small, it will die in case any part of its roots is cut; train its shape by binding its branches but never cut them. If many varieties of it are to be painted in a plac (such as a passage court) plant pine trees among them, their blossoms and the green colour of the pines will look well by reflecting one anot another.

(9) How about Japanese maple.

It likes the damp grounds. If a large maple be cut in the hight o of a shrubs & be transplanted, it will die, so it is better to have it transplanted, to a place just descried when young and if it growns on to anmold age in the state, it requires not any care at all, provided i if is only a running place. Remember that unless it is planted in a sunny place its leaves will not turn red or yellow brightly according to its nature. Even an old tree May do well after transplanting, i if it is done in a proper time in the spring season. As it is quit liable to die about the third year after its transplanting, it will be

most carefully tended and manured them.

(10) How about the pine.

Transplant it before March, but if it is to be nearly taken from a mountain take it during from the latter part of an autumn to the short time before its budding but the best season to remove into the end of January; it is bad to do so after its budding, in spring time; be careful that the transplanting of a wild pine should be done without injuring even a rootlet. It is needless to manure it every year, but pluck its leaves off where they are too exuberant every year without fail, it is the only tree whose life depends much upon the condition of its leaves. It dislike damp soil and chrives well in d dry ground; so when transplanting, powdered charcoals shall be put under its roots and after ward now and then pour on its foot the cold infusion of ngelica; athough wet ground is unfit for the tree yet it is quitestrange circumstance that if some of its branches runs over a stream or a those branches get much strengthened and grow well.

(11) How to reacue a dying pine tree.

When the colour of the leaves of a pine tree get changed and is going to die, dig it out, saw a notch at the end of rootlets, and each notch will be covered with the pince of the dried cutte-fish(decaped) and tie than up with straw and then replant it as before; in doing this, the principal roots shall never be touched, this will soon reatore its transplants health.

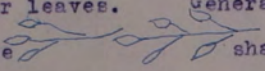
(12) When to transplant bamboo.

The best day to transplant any varutu of bamboo is the first of August

(13) What is to be done in trans-planting any tree.

When transplanting any tree, if there is any standing long roots cut them off, cut old rotten roots, also and then planted it so as not to break the sod around its roots, and at the same time, taking every caution not to let its roots strike perpendicularly again.

(14) How to pluck off leaves and cut away tranches in order to improve.

As the too thick and luxuriant trees or shrubs are much disguled in any style of our garden, it is necessary that the thick and double branches shall be cut off and that the exuberant leaves shall be pluck away. The pine tree leaves are pluck off where they are too thick, or better still if the superfluous leaves plucked throughout the whole tree; the olea fragrans evergree oak &c are quite hard to pluck off their leaves. Generally in plucking three or five leaves like these  shall be left; mind that add part seems double and too thickened, the one of either shall be cut or plucked off only taste judging which shall be left. This prencipale is true with all plants, shrubs & trees and of couse, dead leaves & branches, shall be removed, while in so doing.

(15) How to prune down any shrubs.

When any tree or shrub or underbush is going to be pruned down, first cut off all the sprouts growing from around its base, and then remove all the dead leaves and branches, any insects and their nests &c from its inner part, and last of all, lop the buter part down to any shape taste dictates.

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