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*About the Institute*

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.

1.  
If one undertakes a ~~an~~ study of landscape architecture  
in this country, studying <sup>modern</sup> our 'nature' work and the  
related & European modes from which we have  
inherited or ~~learned~~ <sup>borrowed</sup> our methods and mannerisms.  
he finds immediately that that portion of our work  
which we elect to designate as formal is more  
immediately conspicuous than ~~any~~ <sup>the</sup> other great field  
of our garden endeavor. Speaking of works equally  
superior in their different lines, a formal garden  
is more instantly apparent as a work of man

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Two  
Paragraph That this should be ~~that~~ so is inevitable for  
the predominance of man made objects, is part  
and parcel of what constitutes that element which  
according to our arbitrary ruling makes a garden  
formal.

If one further pursues the study he  
finds very shortly that it is a matter of  
comparative simplicity to ~~that~~ become familiar  
with the objects and arrangements which  
we group together as contributing to formality.

And he ~~usually~~<sup>also</sup> discovers as he proceeds that the practice of informal design is beset with many difficulties - difficulties of particularly dangerous character as so many of them have their origin in the personal reactions of the designer.

A pursuit of study along the lines of design in the abstract with especial reference to matters of occult balance brings the student to a certain point on his road. He soon discovers that certain masses <sup>in elevation</sup> ~~are~~<sup>acceptable</sup> agreeable

forms ~~that~~<sup>form</sup> ~~that~~<sup>relations</sup> ~~to~~<sup>to</sup> his senses; that certain contrasts of color have <sup>peculiar</sup> ~~peculiar~~ reactions on his ~~spirit~~<sup>spirit</sup>; that certain arrangements of contrasting textures are acceptable. Then, through the medium of the study of landscape paintings, his perceptions are quickened & his sympathies broadened.

However, this latter is not always a profitable field for the modern - are too often involved or lost in a pursuit of light and color with the result that exhibits are more glacial exercises in technique than works of art; and



the older men are too deeply obscured by peculiarities of rendition or mannerisms of drawing to make their works seem sufficiently of this world. There is also a literature the fruit of years of experience of other students which contain a more or less definite amount of material along certain lines. The most accurate of this is material dealing with color in herbaceous materials which are important but not all important as they are perhaps best compared to the touch which means brilliance, "if all else is good or utter discord, if anything else is wrong."

With a training & mental background which gives him a more or less firm grasp ~~on~~ the actual things in ~~formal~~ design and a ~~more~~ formless mass of sensations and impressions with regard to informal work, the student faces the work of the Japanese Garden designers.



Judging from the <sup>people</sup> (foreigners), whom I met in Japan, there are three general types of reactions of one may be bored with ~~these psychological~~ analyses — a tendency to ridicule, an expression of curiosity — more or less triumphing over indifference, and a frank lack of understanding accompanied by a realization of some mental lack in not seeing the value of the work. The first type of person need not be discussed; their place in the card index is obvious. The second class furnishes the type of tourist who commences by being more or less

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bored and not being particularly interested but who eventually discovers some "sweet" lantern or something, buys a duplicate and trots off to make a sorry looking Japanese garden elsewhere, depending solely upon the unmistakable Japanese "object" to establish the Japanese spirit. This is the type of garden which is to be ~~largely~~ <sup>in America</sup> blamed largely for the abortions which are known as Japanese gardens. And the third class has a pretty hard time.

It is the point of view of the third class I should like to adopt and ~~follow~~ <sup>develop</sup>.

~~if one~~ there are two obvious methods of procedure; One is the endless study of examples analyzing but better becoming saturated with the details; and the other is the attempt to discover through some other medium the explanation. The latter is usually the first one adopted. One turns to friends to pictures, to books. If his friends have been through the same difficulties they ~~can~~ understand ~~this~~ the predicament but, ~~and~~ a rule, are more or less put to it to assist. If ~~for~~ one turns to books, he finds that those

in English all belong to the appreciation type.   
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Save Mr. Conder's work to present the subject from the Japanese point of view; <sup>while</sup> those in Japanese, are fully illustrated but often times it is difficult to recognize the garden depicted by the illustration. If one pores over Mr. Conder's pages and tries to absorb all the poetry of the Japanese garden paraphernalia so that the ~~of~~ reclining or stone <sup>shape</sup> and the statue stone shape, <sup>the</sup> flat stone shape are as familiar as brick and tile and terracotta, and then goes out <sup>to</sup> hunt for these same shapes - the rewards are not rich. Aside from the flat stones which appear so very commonly as



stepping stones, in all the gardens that I have visited the stone shapes which constitute so ~~large a part of~~ <sup>many</sup> the pages of Mr. Conder's text - do not stand out vividly in the garden impression. One remembers instantly the statue stones in the gardens at Daitokuji, Kyoto; ~~and at Jomogoe~~ the flat stone at Ronchi-in, Nanzenji, Kyoto; the reclining ox stone, (I dare trust my interpretation) at Toshu-in, Nanzenji, Kyoto and one or two others. But these are isolated examples which rise out of the great composite impression of rocks which comes from all the gardens. So one commences to enquire why his reaction

is so different from the author's. <sup>He is told.</sup> Digitized by Hunt Institute for Botanical Documentation

He discovers difficulties on every hand. 1st it is impossible to understand because he is a foreigner. The conventions of Japanese painting render the illustrated books unintelligible to a certain degree, at least at first. The lack of a knowledge of the poetic ideals suitable for garden ~~upbuild~~ motifs, is again a handicap which does not altogether disappear when one has explanations, for often time the ideals seem ludicrous rather than idealistic. Altogether it is a sorry mess and unless one has time to become a Japanese it is generally abandoned.



7. In my own case, having been forewarned that I should certainly find myself in this condition; having wrestled with Mr. Borden and having remained unmoved to raptures at the thought of two stones set by the water's edge ~~to represent~~ <sup>representing</sup> mandarin ducks and so conjugal fidelity and the like, I had dared to hope I could study the gardens from one own point of view and so derive a benefit from the work which might count as influence rather than as booty for future exploitation.

But before embarking on the Millere'sque venture of ~~what~~ relating "What Japan Can Teach Us About Landscape Gardening" there is a considerable <sup>amount of</sup> material which must

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~~be gone over. Please leave much space.~~  
(Throughout the remainder of the discussion unless it is expressly stated, it may be inferred always that the conclusions are based upon the gardens in or near Kyoto for these are the gardens <sup>with</sup> which I am familiar. I do this because I have made familiarity the basis of my interpretation.) ~~and~~

~~Please leave much space.~~  
NB Start new page here.  
The garden resources of the designer in Japan are very different from those of our

own country - About Kyoto he has a climate  
 which is cold in winter without severe freezing;  
 which has a rain fall, more or less evenly  
 distributed throughout the year; which has a  
 humidity responsible for a certain floral develop-  
 ment. Indeed not. These climatic conditions  
 have some many of the garden effects - mosses.  
 The flora is markedly rich in evergreen material  
 especially in broad leaved evergreens, both trees and  
 shrubs. It is a dangerous generalization but <sup>one</sup> ~~me~~  
 almost <sup>deciduous</sup> ~~deciduous~~ <sup>say</sup> that all our <sup>family</sup> ~~family~~  
 types of leaf + growth may be duplicated in  
 the flora. <sup>The flora</sup> ~~It is~~ also markedly rich  
 in mosses, ~~ferns~~ <sup>ferns</sup>, ferns + their allies. And it  
 is conspicuously poor in what we believe to  
 be good lawn grasses, <sup>and in herbaceous perennials.</sup> The soil is rich & is  
 easily enriched. Rocks are plentiful. ~~and~~  
 running water is almost omnipresent. Labor  
 is plentiful and is accustomed to hard work  
 of a nature not to be <sup>counted upon from</sup> ~~found~~ <sup>in our own</sup>  
 labor, ~~claves~~. In addition, there is a wonderful  
 natural setting to be had almost anywhere along  
 the mountain bases for any garden work.



These <sup>features</sup> might be considered the factors coming from the natural forces beyond man's control. Let us now consider the men themselves, however briefly and inadequately.

As everyone knows the beginnings of Japanese history are so interwoven in fiction and myth that one is fearful of accurate or definite assertion. This does not concern us here. But several facts should be noted; first that the people derived their livings from the land or the sea; and that they lived a life of more or less national isolation.

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They have developed and maintained a system of intensive farming which is highly successful under their social regime, but their production of crops has been limited to certain a very few species of cereals, leaf crops, tuberos crops, and these plants needed in semi-culture; that is, it was specialized rather than diversified farming.

As a nation ~~is~~ isolated for centuries development has been necessarily internal and because the Japanese mind and spirit is, I believe, intensely autocratic, there grew up during the years, the mental attitude which is often spoken of, though somewhat unjustly, as subservient to rule.



Out of the ~~same~~ continued cult was with  
 their successions of superiors and dictating shoguns, out of  
 the strong clan spirit came this ingrained obedience  
 to rule, which may be observed even to-day. (~~An~~  
~~another illustration is the fact that on a~~  
~~certain day, the police doff their heavy winter uniforms~~  
~~and put on the white summer ones, regardless of weather~~  
~~or temperature. The same ironclad schedule affects~~  
~~school uniforms.) To return - This spirit of obedience~~  
~~to rule of course implies rules, and one does~~  
 find them everywhere for everything. Many of them  
 are analogous to <sup>and because of national opinion in cases which we would consider</sup> conventions of our own but be-  
 cause of the perfection of obedience one thinks of <sup>personal</sup>  
 them as rules rather than as conventions. And  
 furthermore the ~~late~~ machine-like organization  
 of all the schools, the rail roads, the public  
 service departments, the police, the army, careful  
 reproduction of their German examples, add to the  
 ever present sense of rules and of obedience.

And if one turns to the arts, rules again  
 appear. In the ancient times when Japan came  
 under the influence of Korean and Chinese teachers  
 and teachers certain rules were laid down. Some  
 have been preserved, and from them have grown  
 other - rules. This has happened in every country  
 of course, but it has not always had as careful  
 and continued development as here in Japan.

I am aware that this seems an ~~inadequate~~ ~~indefinite~~ development of an indefinite point but it is most difficult to be explicit and most dangerous as I personally believe the popular saying 'that the Japanese have no imagination but work by rote' - the logical end of my preceding paragraphs - is not wholly true.

Before going on I should like to make a single example. Among other books I brought several books, on drawing. In them are shown by diagrams and examples how <sup>positioning should be made</sup> I have attempted to copy some of these, taken from a book by Bumpo, a comparatively modern man. It will be observed that the figure drawings even in my very poor reproductions show clothing & visage quite different from the Japanese of to-day. Yet pictures employing these units, if we dare that word, are to be seen in modern exhibitions. To be sure they are not meant to depict the life of to-day; they <sup>appear in pictures which</sup> depict rather ideas - contemplation repose - or ~~some~~ some other subjective state.



And every Japanese person, who can understand pictures at all, upon looking at <sup>such a</sup> picture knows what mental state is intended and instantly gets the artist's mental reactions because he knows quite as well as did the artist, all the things that relate to that frame of mind.

Another example: I may be pardoned. A Japanese friend showed me a painting - a broken roof tile with a growing adonis bud below it. It was executed on toshi, a blotter like paper which requires marvellous

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 execution but generally stupid and unpardonable. However to the Japanese it was a picture of especial charm because of the ideas behind it. If I comprehended correctly ~~it related to~~ the broken tile represented old age and the bud, adonis youth, appearing in the shelter of age and giving beauty and life to the end.

And the point of arrival after all this exemplifying is merely that although the Japanese thought life and life of creation



may seem over ridden with rules and production  
of stereotyped results, these results cannot be  
judged merely from their surface aspects. And  
this is the point where we stood before  
we had decided to try to avoid the Japanese  
point of view and judge all by occidental  
standards. So it is all rather hopeless - However -  
forget this for the time being and proceed  
remembering that there are conventions of  
expression which will have to be recognized  
to a certain extent in interpretation and watch  
for the garden ideal which underlies the work.

In attempting the study of the Japanese Garden with the purpose of discovering how it will furnish inspiration and help to the American designer, it is essential to become familiar with the actual parts which enter into its makeup. In an ideal study of the subject, the best result would come if the student could read and ~~speak~~ the Japanese language, if he were conversant with the art training of the land, if he were fully grounded in the principles of the tea ceremony and of the teachings of the Zen Sect of Buddhism, for from all these would come the true basis for an appreciation, from the Japanese point of view.

In my own particular case it is a matter of distinct regret that an immediate study of spoken Japanese was not undertaken. The amount accomplished in the later period of study was ~~of~~ value out of proportion to ~~the~~ the ~~actual~~ effort although it brought about a vocabulary only for the necessities of travel. But in any event even with forced study during the entire year it would have been possible to acquire not more



perhaps unwarranted opinion, that Japan has suffered greatly at the hands of visiting foreigners who have been moved to ecstasies by the strangeness of the execution of work, enjoying the skill often of misguided effort. A glaring modern example of this is the unspeakable tourist who is entranced by some of Sassseer's carved animal done in more or less marvellous embroidery by patient and not-understanding artisans. Again the ~~trades~~<sup>work</sup> of the cloisonné and damascene ~~workers~~<sup>makers</sup> have been diverted largely into the "tourist trade" and the beauties which were once found in the work are now lost, only the extraordinary facility of the workman and the perfection of the process remaining. So while I am regretful that the Japanese point of view cannot be mine and that I must have only the point of view of the American student, I am somewhat consoled by the grounds outlined above.

In the discussion that follows the judgment that may be formulated, are nearly always based as I have said before upon Kyoto examples. This is for two reasons.





18 of most importance. the gardens ~~of the~~ belonging to religious institutions whether temples or monasteries. It should be noted perhaps that these temple gardens are connected with the private rather than the religious life. of the priests connected with the temple and are not related to the religious life or thought of the worshippers.

It is not our intent to recover the subject of garden-park design. The gardens at Otayama <sup>and</sup> <sup>(please note)</sup> Talcamaten have been already described (see page <sup>17</sup>) and their structural features reappear in the other types. Also it will be too difficult ~~also~~ to keep the two remaining types separate. In general thought I should say there are no <sup>sharp</sup> ~~official~~ boundaries that may not be found in the other. Such examples as are common exceptions will be noted in passing.

Let us go on then to the discussion of the objects which one is likely to find in any garden leaving the field of interpretation from the Japanese point of view to Mr. Conder who has devoted much of his life to it.

Before discussing, however, the objects assemblage to make up the garden it will be necessary to discuss the location of the garden with relation

to the buildings and the treatment of the garden site before actual garden building can commence.

Lapsing again to dangerous generalities, it may be said that ~~that~~ gardens ~~of this type~~ fall into two classes; either they are contained within the house mass, that is court gardens, the type most commonly found in the cities or they surround a large portion of the dwelling, ~~form~~ conforming more to our idea of a 'yard'. This latter type is more common in the town homes of the rich and the suburban or country villas.

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In the most congested portions of the Japanese city where the houses touch one another and are built upon the curb line, the only garden areas available are small courts between houses, comparable in plan to the courts between the houses of our "rows" or "blocks" of houses, or the tiny back yards which again find their counterparts in our city yards. Inasmuch as it is generally impossible to blot out the surrounding neighborhoods, <sup>a</sup> real landscape garden is <sup>not so often</sup> attempted in these places. Rather <sup>is there</sup> to be found an arrangement of land, rocks



plants and water, all or some of these units being combined in some way to form a pleasing "arrangement". There is no other or better word for it. It is an "arrangement". One senses it as such and is pleased by it in quite same manner as one is pleased by an arrangement of furniture in a room or of pictures on a wall. In other cases, (refer to the garden Mr. Namikawa, page — ), the landscape garden is attempted in a small way to fit the limited area.

As soon as area for garden development is generally lacking that the house is detached or semi detached with a large garden facade arranged for further garden appreciation.

Let us return then to the discussion of the objects to be found in the garden.

In the first place the gardens are always enclosed. To accomplish this embankments, hedges, fences and walls are all used, embankments vary in height and thickness; are very commonly faced with cut stone blocks on the outer side. ~~so that~~ Frequently this facing is so built that the outer wall face in section would show as a concave surface. At times

a cap of cut stone blocks is used along the top. To my knowledge no wall comparable to the plinth of our walls is used. Another type of embankment is that in which large river boulders are used instead of cut stone. With this type a hedge is commonly formed on top of the embankment.

Fences are commonly of wood or of bamboo. although some cases are found in which areas of plaster or stucco are formed. They occur in all sizes but usually are over six feet in height. The most simple forms are those made from bamboo poles which may or may not be cut to an even height and finished with a cap. Wooden fences with all manner of variations of pattern by the use of boards of different width are formed. These are varied again by having only the lower portions of the fence of wood with the upper panels between the posts stucco or plaster over bamboo lath. For this latter form of fence, a roof like cap of boards arranged like shingles or of regular roof tiles.



Walls are practically never of stone and are never save in modern instances of brick. In the "richest" instances one may find a high stone foundation. Upon this is built the usual wall of the curious mixture of mud, straw and lime that is ~~frequently~~ used in lieu of plaster and concrete. Through the mass of this may be put stones, wooden beams or bamboo laths to serve to tie the mass together and strengthen it. The outer surfaces are then treated with a thin layer of plaster richer in lime than the body. In the absence of frost these walls wear very well as they are usually kept fairly dry by the over-hanging roofed eaves.

Within the garden area one sees at once the easily recognizable features of planning - of grading, of water system ponds and stream, of

Although the garden is usually reached through the house, there are also gates to be seen in almost every case. Those directly into gardens are generally simple affairs, showing all the

X Structural parts with which we are familiar.

A very large portion of them are provided with roofs as in <sup>the case of</sup> our iron bridge gates. The most interesting thing about all the gates in Japan is the extreme ingenuity and imagination of the Japanese carpenter in the arrangement of such diverse designs. Because the Japanese have depended upon wood for centuries as the one building material the workmen have become most skillful in handling most delicate frets and panelling; in combining natural and finished woods.

The figures in "One Hundred Kinds of Gates and Entrances" give some idea of the diversity of gates to be seen and one will more or less despair of asking any American carpenter to duplicate them.

Within the garden proper one sees at once the easily recognizable features of planting; of grading; of water system, pond, stream and water fall; of path system; of architectural units of decoration and of garden shelters.



Of these features, the architectural bits are the most markedly strange. Every foreigner knows and recognizes the lantern commonly found in gardens as a unit of decoration. In material they are commonly stone though in the temples one sometimes finds bronzes and ~~various~~ examples in pierced iron. The accompanying sheets & figures show to some extent the diversity of shapes to be found. All these shown are of stone form. When one considers the possibility of recombining the different unit stones, the cap, the light ~~and~~ vessel, the base, the stem or shaft, and the units of the base; when one considers the field for slight variations in shape and carving, he will realize that there is an infinite range for the imagination of the designer.

Originally the lanterns were lit by candles or some sort of oil lamp. Now in many of the large tourist-ridden places, electric bulbs shine through the paper screens that

are fitted into the openings.

Rarely in gardens one finds the torii or special gate which heralds the approach to a Shinto Shrine. This is because in some gardens small shrines are built. Neither of these belong in the garden field.

Pagodas are often found, in the newer gardens especially. And if one may believe report, the victorious Hideyoshi, returning from Korea brought far more stone pagodas in his small craft than the Mayflower did of Colonial furniture. The pagodas are built up of a series of stones and vary in height, rarely exceeding ten or fifteen feet. The figures show the common types.

Both these and the lanterns are commonly found with shrubs inside the masses of shrubbery although certain forms of lanterns those with the very broad caps are commonly found on the margin of the streams or ponds, since their ~~the~~ lower lights are best reflected in the water and the broad caps can there



receive a larger burden of snow.

One other architectural unit is the stone basin which is used to supply water for the washing of hands and feet. At some point near the end of the narrow porch before the main rooms there is a narrow platform built out. Before this is an arrangement of stones and planking about the stone water basin as shown in the illustration. In rare instances there is a supply of running water filling the basin. Usually however the water is carried to it. The water reservoir is ~~not~~ large or deep although the basins themselves may be very large. The arrangement of stones about them is very set. There is commonly a base stone upon which the basin rests. ~~A flat stone between the~~ Between the basin & the verandah is a depression, now commonly of cement in which is the drain outlet covered with various loose cobbles. In the nearest rim of this basin is a flat stone on which falls the waste water.

On either side of the basin are two

vertical stones, somewhat flat topped on which the servant stands when he fills the basin, and when he pours the water over the feet of the master. There is a fifth stone rather decorative in its function, called, according to Mr. Conder the "Purifying Stone".

In Kyoto I was told that there was only one stone for the servant's operation and that the other one and Mr. Conder's "Purifying Stone" were "Candle stick Stones" on which the servants placed lights in the evening when using the basin.

When these are used the person washing, comes from the house and with a ladle or dipper takes water from the basin, pouring it over his hands. The servant stands below, pours water over the feet extended up the platform over the basin. In the old days these were the places for the lesser altars. To-day more modern fixtures are commonly found in houses. In gardens + temples however they are maintained because the washing signifies a sort of purification.

The accompanying figures show both the arrangement and the shapes commonly found. I was told that these stones



~~provides~~ were one of the items of greatest expense in the garden.

The Garden shellless snails occur in large parks and even their parkland too much of the nature of small houses to be included here.

The next feature which demands special note is the path system. One notices at once that rare in these parts of the garden immediately about the house where the paths run from exit to exit. The path system is kept as much out of sight as possible.

One finds paths of gravel and of paving stone and arrangements of stepping stones. Commonly at each exit from the house there is a large flat stone or maybe two which serve the steps between the verandah and the ground levels. Almost always from these there lead stepping stones. These may join paths of gravel or gravel stone, but more commonly other paths of stepping stones.

In Japan the stepping stone is treated <sup>way</sup> in a ~~very~~ different manner from the American <sup>way</sup>. The Japanese specifications never read "thirty inches in centers". They are rarely cut or surfaced stones and almost never are of ~~even~~ uniform size. They are laid generally in <sup>related</sup> groups with more or less of irregularity of spacing between the groups. The accompanying sheet <sup>copied</sup> ~~taken~~ from Mr. Conder's book shows exactly what is meant. It will be noted that the stone is in all cases <sup>above the ground level</sup> raised. This is done because in Japan, stepping stones are used commonly as a ~~means~~ <sup>way</sup> across large courts and roads which may be under water in time of ~~large~~ heavy rain. Similarly in temple courtyards we find all the paths elevated an inch or two above the courtyard. In dry weather we may go anywhere across the court but in rainy weather, even upon clogs, we go by the path. And from this has come the common habit of putting the stone above grade.

In spite of the ~~irregularity~~ <sup>irregularity</sup> of space, the Japanese stepping stones are very comfortable



for persons whose step approximates the short Japanese step. ~~They~~<sup>Designers</sup> have always managed to make the irregularities more apparent than actual by using stones of queer shape which look much out of line but which give good foot hold in line.

At the junction of lines of stones it is common custom to have a large stone.

Into lines of stones are sometimes introduced for varieties sake long slabs of cut stone called "Label Stones". Pairs of stone laid as paving are sometimes found and at times as garden blocks. All of these are illustrated.

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In the path system come the bridges. Of those illustrated, only the simple, smaller forms are commonly found in gardens. None of these present construction differ out, from our own work although the details, of course are very different. To the most interesting form ~~was~~<sup>is</sup> the arched bridge that was sodded. In most places the central sods were much worn down leaving only the picturesque fringe on the edges. The bridge from the garden at Iago Sanbōin, shows this treatment.

The large bridges are rarely found outside of the

royal gardens. except over canals, or moats  
in temple yards.

The remaining features are too obvious to  
call for special note at this point save  
perhaps the curious use of stone as decoration.  
These appear in relation to the path system,  
to the water system and as free standing  
decoration.

When connected with the paths or water  
features, the functional structural nature  
of the stone nearly always accounts for its  
presence to our minds. This is so even in  
cases where the Japanese have placed the stone

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Nearly all shores ~~are~~ rock lined. In many  
cases this is most monotonous as there is  
no attempt to simulate nature. In other cases  
the arrangement are most pleasing, divers  
rock groups and promontories being made, cleverly  
accentuated by bits of turf, steeped bushes, or  
overhanging trees. In other places rocky beaches  
are shown. Stones near waterfalls and along  
stream banks are inevitable.

But similarly along paths at points where  
the grade is steep one is not surprised to  
find arrangements of rock which partake of  
the nature of retaining walls.



However, in both these situations and in less related places we find isolated stones or groups of stones which are given symbolic names and significance. These are the stones which greatly please the native mind but which do not particularly interest us as garden designers.

It is a charming conceit to think that a certain stone just below the brow of the garden hill is called "The Cloud Resting Stone" but it does not <sup>find</sup> ~~find~~ <sup>an especially sympathetic reaction in</sup> ~~our~~ ~~native~~ spirit. And so one might multiply examples. But it is of importance to note that the Japanese have <sup>learned to use stones as decorations in much the way we use plants.</sup> ~~of this, more later.~~

After having reviewed in this brief way the actual objects found in Japanese gardens - aside from the actual plants, earth and water, we may turn to the treatment of the site for the reception of these and other objects.

Whatever may be the native classifications of garden treatments, for our purposes only two need be considered for in their treatment can be found all the points ~~to be~~ <sup>to be</sup> worth our attention. These are the gardens built

upon level sites and gardens employing grading to give an effect of hill and valley.

The level gardens are the most curious to the American. The example of this type most familiar to me is the garden commonly shown at Daitokuji in Kyoto. Other examples may be seen in one of the courts at Honen-in and in slightly modified forms at Toshoin and Ronchi-in at Nanzenji at Kyoto.

Digitized by ~~The Daitokuji~~ <sup>Hunt Institute for Botanical Documentation</sup>

The Daitokuji garden, it will be recalled, shows a broad sanded level with ~~at~~ <sup>as</sup> series of groups of stones and clipped bushes arranged as if a 'stage set' before a wall and a hedge. I am told that each of these stones has a special significance — a literary value if one may use that expression. To us, this is ~~not to be~~ <sup>lost</sup> unless there be long interpretations. Even these are not always intelligible to occidentals — to this occidental anyway. Let us ~~have~~ put aside these features and consider merely the question — ~~are~~ these formal arrange-



ments of rock and plant ~~have~~ beautiful?  
 From a person who sees them for the first  
 time the answer is generally 'No'. On longer  
 acquaintance, the grow in interest and attraction  
 but in the end they do not measure up  
 to the standards we require of a garden.  
 This is chiefly because their motive is 'liter-  
 ary' and the language of their symbolism is  
 not ours.

However they are of value in that  
 they offer as good an example of the  
 use of stones as decoration. It is of

great use to say in what way the Japanese  
 find a stone beautiful. The five common  
 type shapes of stones have been noted. These are  
 all accepted as beautiful, with the spirit  
 of the collector, the Japanese enjoys stones of  
 different geological formation, of different colors  
 and textures, of surfaces covered with moss  
 and lichen. Whatever occurs of interest or  
 diversity is desirable. But it must not be  
 forgotten that stones of these different character-

istics are are not combined in naturalistic arrangement, rather in these flat gardens. They are used as ornaments along the paths with a setting of special bushes and perhaps a little wooden label. For the stone skeleton of the garden stones of one type are employed with perhaps one or two of these feature stones woven into the scheme.

These gardens furnish also a thought for some of our entrance courts or dark space between buildings, for their broad simple <sup>swayed</sup> ~~swayed~~ <sup>rounded</sup> ~~rounded~~ <sup>curved</sup> ~~curved~~ <sup>with the dotted border</sup> ~~with the dotted border~~ of rocks <sup>with or without</sup> ~~with or without~~ <sup>without</sup> ~~without plants make very picturesque bits. It is probable, ~~the~~ however, that they could not be used in this country unless the <sup>smoother, more</sup> ~~enframing~~ <sup>enframing</sup> wall surfaces were ~~more~~ <sup>more</sup> ~~better~~ <sup>better</sup> in treatment than our walls commonly are.~~

In its more complicated forms the flat garden has more plants, forming greater masses and to a certain degree hiding the fact that the <sup>enframing</sup> ~~enframing~~ <sup>embellishment</sup> ~~embellishment~~ and the little garden hills are missing.



36. In these also one notices that the broad sanded areas are reduced in size by the encroaching shrubberies and by the introductions of rows of stepping stones and of various architectural devices.

It is commonly true, I believe, that these elaborated <sup>flat</sup> gardens are at best makeshift for the hill and valley type. We should note however, that they rarely attempt the introduction of water although "dried-up" water scenery is sometimes admitted. <sup>and</sup> II The type <sup>or purest origin</sup> of the

NB <sup>flat garden</sup> is then, the austere sand garden with its few rocks <sup>with one or two at the most</sup>. Its conception ~~is~~ is commonly literary rather than artistic or pictorial, though it does at times suggest ocean scenery with its great sand beach and barren extent.

Here then appears the ideal of the garden in Japan which is, to my mind, the one <sup>chief</sup> thing of ~~greater~~ importance in distinguishing the Japanese garden from all others in the world, namely the fact

37 <sup>is as much as</sup> that, the Japanese basis of garden appreciation is never horticultural, every garden shows a literary, <sup>perhaps even</sup> a spiritual conception, which is expressed in the gardeners material just as the painter works in paints or the musician through the medium of sound.

Again of this more later.

The other type of garden, the one in which the modelling of the garden surface shows hills and valleys commonly introducing water systems also, is much more common.

One finds it in all degrees of size and elaboration.

Among the first gardens visited was a small garden in the making. Here I saw the general process of garden operations. First of all the general garden embankments are thrown up - The ~~enframing~~ <sup>framing</sup> banks, the smaller garden mounds. Automatically, the garden stream was hollowed out, that excavation providing part of the soil for embankments. During this process are set most of the trees of the garden. These are brought to the garden with large balls of earth held together by a layer of coarse



straw ropes. Next after these, are set the <sup>and architectural features</sup> rocks, and finally the plants - large bushes first and ground-covers afterwards.

It has been suggested elsewhere, the enfaming embankment is chiefly employed to assist in enclosing the garden. Beside the actual mass of the earth employed, the planting upon it raises the level. This can be seen clearly in the photographs from the Sumitomo and Sutcamoto gardens.

In this enfaming embankment the designer has the backbone of his grading system. In it lie many possibilities. From it with its planting comes the mass and silhouette of the background.

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In Kyoto, this bank has been so modelled, that with its planting it repeats in feeling the lines of the mountain ridges seen beyond. So fitting in the garden with the distant hillside. This same treatment appears in the Sutcamoto garden in a less pointed way as there the mass of grading is not, strictly speaking in the enfaming embankment.

Commonly, somewhere in this mass - on the embankment or in the mountain near it, rises the water system. Usually it is so planned

that it comes forward quickly between the hills into the main garden fall flowing thence directly into the lake body or by a series of smaller falls, a cascade, such is. If the garden has only a stream and no lake, the water fall is omitted and only the cascade is allowed.

I The path system has exactly the opposite point of origin. It begins at a point before the house. Commonly the path system may be said to consist of two circuits — a path which connects all the exits from the house and a path which encircles the garden lake. This latter has often spurs and irregularities in <sup>large</sup> mountain systems. In modern work the first circuit is commonly a path and the other system a series of stepping stones. In older work stepping stones are more common in both.

The planting can be analyzed very generally into one stereotyped system. Namely a high embankment of trees and bushes, with <sup>interrupted</sup> low masses of shrub along the shores and through the foreground generally. Trees in this area are kept small, unless they are employed in any of the group arrangements close against the house. Ranch in Japan do not find large trees form-



ing a screen across the foreground of the composition. As in other woods the foreground and middle distance are commonly kept free and open to the view.

As has been noted before, the <sup>notable</sup> characteristic of these materials is ~~that they are~~ <sup>mainly</sup> evergreen and woody. Herbaceous materials save in special areas rarely come into the garden. This is one of the outstanding features of Japanese work. Aquatic plants are rarely employed. Lotus is the only plant ever used, and this appears only in large ponds or in special small ponds designed for its culture and so thickly planted as to lose the appearance of a

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With all this matter put behind us as a background or basis of understanding let us set forth upon the dangerous business of deciding what Japan may teach us.

The first question to be settled is—  
'Can we take the Japanese garden bodily and transport it to this country, using it in place of our own gardens without adaptation?'  
The answer is 'No'.

The relation of Japanese house to garden is more intimate than anything we can achieve

and the Japanese house is not for us except in rare cases where we are willing to modify our living. The <sup>plant</sup> materials with which the Japanese work are to a large degree not available or not hardy in our climates. This relates especially to the broadleaved evergreens. For them I believe we cannot substitute for most of our available broad leaved evergreens are Ericaceous and of a character of growth not similar to the Japanese materials. Furthermore it would be difficult to maintain a Japanese planting in this country without Japanese gardeners.

But most important of all reasons, is the fact that to most individuals the Japanese garden would not be a lasting pleasure because there would be no sound basis of appreciation. It is not enough to find a Japanese garden, interesting, amusing, curious; we must find in it qualities which create a certain state of mind difficult to express but of a markedly subjective, introspective character.

Obviously a Japanese garden could be <sup>and maintained</sup> built anywhere just as <sup>rooms</sup> period houses or gardens are built and maintained. And



42, I can imagine that if the garden were so isolated that we did not know of its existence unless we were in it, as is the case of the native garden in the big English park like Shinguden Palace in Tokyo, the Japanese garden might be a successful feature. But it would remain a feature which is diametrically opposed to the real spirit of its conception.

Next we query - 'Are there parts of the garden which may be bodily transplanted?' Here the answer is both 'Yes' and 'No'. Many of the ~~most beautiful~~ <sup>best</sup> features have been brought over and dropped bodily into our schemes. Generally they do not take their place because the Japanese national character is so far distant in its expression from the European. Difference in climate makes the use of much of the mud and lime plaster impossible and makes many of the paving schemes impracticable, for in the lack of cement is the chief charm.

However the paving schemes and the designs for fences furnish many motifs which the American designer may well study and if he

can find willing carpenters and masons, adopt.

In all other cases, we are brought then to look for those characteristics which will influence our work.

To my mind the one difference, noted before several times, which is of greatest importance is the difference in garden ideals.

Originally the ~~first~~ Occidental designer had a purely horticultural ideal. From the agricultural beginnings, with travel and exploration developed a garden system with a horticultural basis. In time came ~~born~~ the feeling for a need of an arrangement which developed along the naturalistic and formal lines. In the best type of the former we have the appearance of the pictorial ideal and in the purest types of the latter comes the use of plants in the most abstract way as objects in design in which their life and growth characters are subordinated to the colors, textures and shapes they may furnish. All of these same qualities are recognized and featured in the best naturalistic work but the plants



44  
never cease to exist as ~~real~~ plants. Their  
is they do not become objects.

In Japan where the garden work is  
of what we call naturalistic style, the  
plants have lost their identity as growing  
living objects but they are subordinated  
not to design in the abstract but to an  
idea. In a word, a garden in its best  
development is a literary performance. By a  
Semi-pictorial method, the designer produces  
with growing materials an arrangement or  
design which creates in the mind of the  
beholder a mental state which is an accom-  
paniment with the horticultural ~~performance~~ <sup>achievement</sup>. Orig-  
inally the gardens were created as places  
for religious and philosophic meditation. Obviously  
the trains of thought engendered by the horti-  
cultural ideal are remote from religious or  
philosophic connection.

For the American designer it is interesting  
but purposeless to know that - a Japanese  
garden the plum tree signifies bravery, the  
pine, courage, long-life, the bamboo filial piety.  
These ideals all have their origin in a national

45- Life that is not ours. ~~But it is~~ But  
it is of vast importance that we note the  
general effect of this literary ideal on the  
Japanese work.

It has operated markedly for simplicity  
of treatment. In the desire to create a setting  
conducive to meditation, a setting representative of  
a mood; the designer turned to nature herself  
and selected the theme. In his interpretation he  
has followed Japanese art laws. To be sure, but  
the result is more nearly like the original  
than any of our own work because he has  
more nearly followed nature's proportions in the

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wild there are generally, except in certain special  
places as alpine or ocean country, far more  
woody than herbaceous plants, more non-flow-  
ering than flowering plants using the word  
'flowering' in the gardener's and not the  
botanist's sense. It has developed therefore  
that the Japanese garden is a garden  
of woody plants, with its chief effect in  
its greenness. Blossoms play no principal  
role in gardens. Even the great cherry glory  
is not as much in the garden as in the



outer courtyards. As Mrs Taylor writes, they are 'green gardens'.

And so, one is tempted to write, 'endeth the first lesson' - the lesson of simplicity, the result of that restraint which comes only from the highest basis of appreciation.

And the second of the great lessons comes in the <sup>study of the</sup> relation between pictorial art and gardening. It has been intimated before Japanese painting has been built up over and upon a rigid skeleton of laws. Mr. Bowie's book 'The Laws of Japanese Painting'

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Say here that from the artists vision the gardener has learned to see nature and under his influence has built into his garden not so much an exact representation of nature but rather the artists interpretation.

In this he has had the cooperation of the nurserymen whose plants are trained patiently by hand to conform to the artists ideal. Our own nurserymen have come to the point where they can and do produce endless specimens on the purely horticultural standard, and a blue spruce which is perfectly

symmetrical & and branched to the ground  
 elicits <sup>from some</sup> wildest ecstasies. Similarly the  
 exhibition chrysanthemum which bears five  
 hundred blooms is vastly superior to the one  
 which bears only three hundred. Of course  
 these are extreme examples, but they illustrate  
 our horticultural ideal. The Japanese ideal, ~~the~~  
 picturesque development, calls for no less labor-  
 ous a training but with quite different ends.  
 Like our own system it leads to both success  
 and failure and the failures are the too well  
 known, too much advertised small trained trees.

Examples of these like the <sup>large</sup> <sup>shaped tree</sup> junks at Kinkatsugi  
 and the queer pine at Daitokiji are <sup>examples</sup>  
 of the hopeless excesses that are committed but  
 frequency of occurrence  
 is ~~proposition~~ they are rare whereas it would  
 or might seem that they were more commonplace  
 from the frequency of their mention.

Working then with materials trained  
 more or less carefully, in <sup>the</sup> artist's manner, the  
 gardener has developed a plan which  
 permits of further pictorial development  
 because of the practice of viewing from  
 a fixed point. This at once simplifies  
 any garden composition, whether it be Japanese



or American. And of more than one composition, the introduced arrangements are made much as in our own work by separating masses of planting so that none shall compete one with the other. This is further aided by the fact that the Japanese people have the curious habit of not seeing with their minds everything that appears before the eyes, if somehow it is not intended to be seen. It may be that the incessant analysis of effects, which every designer constantly practices, is responsible for my feeling that we as Americans are too exacting of our requirements. These should be no 'wrong side', no 'in-between'. Perhaps others, <sup>laymen,</sup> are less critical.

From this tendency toward pictorial arrangement and from the employing of picturesque specimen material, has come the almost invariable practice of planting for immediate effect. With it is practiced 'over-planting' or the use of more materials than are absolutely needed. And <sup>because</sup> ~~for~~ this practice has been necessary, the elaborate system of corrective pruning necessary to maintain the pictures

48 first created. In any country the tendency  
to use more plants than are necessary  
is most apparent in the planting of  
broad leaved evergreens. One sees his desired  
end at once and usually leaves it even if  
it means shiffling. Witness the many over-  
planted masses of rhododendron. So perhaps in  
Japan over planting has not been altogether  
conscious. At any event it is common done  
and the effects are all that is to be  
desired. These effects are maintained because  
in the smaller garden areas it is possible  
to give the plants the necessary care  
the Japanese are willing to give the careful  
pruning, <sup>1</sup> of <sup>2</sup> twigs, <sup>3</sup> leaves and <sup>4</sup> branch which we  
cannot take time to do.

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And so we come again to a summing up.  
It seems little of tangible precept from so vast  
a mass of impressions. There is no way to  
present ~~the~~ a catalogue of the myriad details  
which the designer may find, tricks of panelling  
in wood, motifs in stone carving, save in draw-  
ings. Examples have been submitted as far as  
it was possible. It is impossible to catalogue



49. further, the myriad reactions of masses of foliage. It is moreover, purposeless, for no artistry is based on cataloguing. However we can urge that Japan has two great major lessons for us as designers. I believe it would be to our profit to strive for greater simplicity in our work. Let us abandon the literary idea; it is not of us. But it is well to recognize that its exponents have produced great gardens; gardens great because they have attempted little and have carried that little to a higher degree of perfection than we have dreamed of. We are too eager for a multiplicity of appeal, ~~and for~~ we have learned too well the lessons of successive bloom, of evanescent beauty and not well enough the charm of the more restrained and permanent representation. And second, let us couple our informal work more closely to the work of the painter. Unlike the Japanese we cannot find in our painter's work definite models for the training of our nursery stock, nor should we want it. But it is my firm conviction that when our designers are so saturated with the

same ideals and beliefs that actuate the painter, then informal work will develop as it never can under the present regime of indefinite and many-exceptions laws. I believe further that the layman viewing that work will find in it the same pictorial value that he recognizes in the canvas and so seeing, will have his eyes more and more opened to the beauties of the world, the chief end of any artist be he painter or gardener.



globular forms so beloved by Japanese gardeners  
and others grouped in low almost prostrate masses  
to which are kept so by repeated prunings  
during the growing season, even at a sacrifice of bloom.

¶ As I walked through this little park, between the  
little hills, over the bridge, under the wisteria trellis  
studying from all angles the treatment, very grave  
doubt arose in my mind as to its excellence. As it  
was in February, the deciduous trees were leafless and  
what little enfranchisement there was, told for least  
possible save in certain directions where a few  
large broadleaved evergreen trees existed. The areas of  
solid as related to areas of void were practically nil  
in this area because the great open spaces of the  
entire park were in the <sup>other</sup> <sup>directions</sup> <sup>of the</sup> <sup>holistics</sup>

But the arrangement of the density <sup>within</sup> of the solid seemed  
to me very monotonous, the planting being distributed  
over the area with a ~~monot~~ even treatment, ~~of trees and~~  
trees in light open groves with inadequate underplantings  
of shrubs. ¶ From this consideration of the park  
plan I ~~had~~ gained several ideas of value in

understanding Japanese work, although they <sup>relate to</sup>  
~~idea~~ <sup>matters</sup> which would have perhaps no other value,  
as they would not be practical in this country.

First of these was the unusual treatment of  
surface areas. It must be remembered that in  
commence here.





(makes) Japanese planners of parks also use ~~enormous~~  
 enormous areas of gravel. This "jar" is brought  
 from the various rivers and is of a color similar to  
 an blue stone. Screened and graded, one may have it  
 in many sizes but the common size ranges from  
 one quarter to three quarters of an inch diameter.  
 In large areas in parks it is usually applied at  
 depths of two to six inches, of rather uniform size  
 stone <sup>without</sup> ~~without~~ a <sup>border</sup> ~~border~~ of any sort. To the  
 visitor, it is <sup>intolerable</sup> as on the vast areas  
 of bare soil in bad weather, but when one  
 considers the Japanese shoe or better if one wears  
 the Japanese shoe for a while these areas become  
 not only reasonable but not unpleasant; for when  
 one is raised some inches above the ground on  
 a secure wooden platform, he does not mind  
 the mud and the movement of the foot in walk-  
 ing which is necessary to keep on the ~~slippery~~ <sup>slippery</sup> ~~slippery~~  
 with things between the great toe only, is such a  
<sup>dipping</sup> <sup>motion</sup> that it gives one a more secure footing than  
 one gets in a foreign shoe under which gravel  
 spreads ~~so~~ <sup>badly</sup> especially on the uplift of the  
 step. Next after the treatment of surface areas  
 mostly traffic areas, was impressed by the  
 paucity of the planting list and if I had been

11 an old timer in Japan instead of a  
new comer. I should have been impressed by  
its stereotyped character. When a Japanese  
public planting is ~~considered~~ considered,  
first and foremost come three trees pine,  
cherry and maple. Add to these bamboo, crypto-  
meria, podocarpus, nandina, camellia, <sup>azalea</sup>, chamaecyparis  
and one or two <sup>other</sup> broad leaved evergreens and you  
have the back bone of every Japanese planting list;  
but these are digressions. This Yokohama park  
was essentially a park for cherry blossoms; azaleas

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were a major feature and I believe cherry anthems  
are assembled here in the autumn for displays.

It was therefore, a planting list prepared for  
much less varied appeal than <sup>that for which</sup> we are wont  
to strike ~~apt~~. It was, as is typical of ~~all~~  
our <sup>park</sup> own work, a list essentially of trees and shrubs.  
(This feature is true of all Japanese gardens —  
private as well as public and is one of the  
features which ~~surely~~ explains the admirable  
appearance of Japanese gardens under all  
conditions.) Less fundamental than these  
two matters, I was impressed with various



manipulations of location. The accurate judgement which directs all growing operations was most apparent. I do not argue that all the results were pleasing, but they were certainly results which moved to the desired end in a most inconspicuous way and they were the result of no secret processes but merely of an accurate knowledge of the growth and response of the plant. Similarly the arrangement of planting about rocks impressed me, not by its "Japaneseness" but by its reasonableness. To be sure, as I have said, a plan for botanical arrangement to manage but the arrangement of plant about the rocks was admirable. One cannot explain the causes of such satisfaction. He may fumble about with remarks about the relation of lines of growth to lines in the rock, of mass to mass, of texture to texture but these are not so much reasons for inevitable satisfaction as qualities which operate or fail to operate in the hands of the designer.

From Yokohama, I made excursion to Kamakura, a place famed for its Great Buddha and its very large ginkgo tree. One goes by rail, with a change of cars en route, but as the tidals have English printing

on one side; as all station platforms have elaborate directions in English and as all coaches are plainly labelled in English as to their destination there is little difficulty in getting to Kamakura and when one arrives, a host of ricksha men who prey upon the multitudes of tourists descend upon you and you see the lights automatically.

The city is an ordinary small Japanese village, near the coast at one end with various spurs of wooded hills running down to it on three sides. One alights from the train at what might be called "the station square".

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 a broad slightly sloping <sup>from which</sup> ~~avenue~~ <sup>avenue</sup> runs several small back roads and <sup>which</sup> is ~~contiguous with~~ <sup>contiguous with</sup> the large avenue which runs from the great Hachiman Temple some miles toward the shore. This is, I take it in part at least a modern avenue, doubtless planned as an attraction to the summer resorters, and week-end guests both foreign and Japanese, who have villas in and near Kamakura. From <sup>the</sup> station to the Hachiman Temple there are two roads with a rough central park strip planted <sup>with</sup> maple & cherry trees. On the outer edges of the roads remain a few of the old pines which are more frequent on the road from



14 the station square on. Shops of curious dealers  
and small restaurants or tea houses around the way  
almost to the very door of the temple which  
is a very dull affair. The large ginkgo tree is always  
remarked and the very steep flight of steps up  
to the temple is always felt if not remarked.

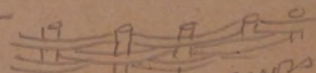
I had walked to the temple from the station  
and so was free of a ricksha man to order my  
steps. Accordingly I wandered about through the  
side streets back to the station square. In route  
I saw little of overwhelming interest. All of course was  
new and curious. As it was a smaller, more country-  
like place than Yokohama, the amount of vegeta-  
tion to each place was greater, hedges more frequent  
than in Yokohama. <sup>quite common</sup>

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At the temple yard where the great Buddha sits  
one alights from his ricksha walks under the  
stone lion through several courts <sup>at slightly different levels</sup> to that last one  
where the great image is. As the figure is very  
repulsive to me I more thoroughly enjoyed the  
courts. As one enters there is a small court, paved  
bare earth, with a few trees, crossed by a broad  
pavement, which turns at a slight angle as it  
rises several steps to the next level. a small curio shop,

In this court there are many trees <sup>several</sup>  
tea houses ~~and~~ about one of which is some attempt  
at gardening, and several smaller temple buildings.

This bit of gardening was very interesting. A tiny ~~the~~ supply of water came down from the hill back of the tea house and this was led through many <sup>many</sup> stagnant pools until it was allowed to go ~~from~~ through a little gutter into the drains of the street. The pools were of ordinary oblong shape and the banks turfed with a very poor quality sod and dotted with bushes many of which were trimmed to globes and other shapes. There I saw for the first time beds of iris on the stream edge. The rhizomes were planted in the thick mud with but little water over them in areas confined by ~~split~~ bamboo pieces woven between stakes -



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These two features and the irregular scheme of the main temple path were the only features which impressed me here, and as I really dislike the Buddha I was more than glad to be off to the Temple of Kwanon, the third of the sights of Kamakura.

This building is situated just below the crest of a small hill ridge and is reached by a zig-zag flight of stone steps. On ascending you are upon a levelled plateau on which is the one temple building, and a small graveyard. The building is a poor wooden affair beautiful for the color its wooden sides have <sup>taken on</sup> in the years; and for the



16. Sweep of its roof of cedar shingles covered  
now with moss and lichen and ~~patches of~~ fluffy  
~~gray~~ and for its place under the spreading  
trees. For from this level one looks over the Camellia  
hedge, over the trees on the cliff below, over the  
little village roofs, across the rim of beach and the  
blue bay to the opposite promontory with its  
beach, its cliffs its pine crest. And indeed, if one  
said prayer to Kwanum it would be worth much to  
visit her shrine here aside from any belief in her  
mercies. This love of broad outlook is common among  
the Japanese for one finds opportunity <sup>to see more</sup> on almost  
every height for views out over the country and in  
many gardens ~~there are~~ <sup>there are</sup> elevated areas or even "mounts"  
so to look abroad.

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One other expedition was made for documentation  
before going to Kyoto. Accompanied by Dr. Suzuki  
of the Yokohama Nursery Company, I walked over country  
to Sugita, a little ~~seaside~~ village famous for its plum  
blossoms. On a sheltered bay with a hill to the  
north, the plums bloom here weeks before other places and  
many were ~~still~~ <sup>in</sup> flower when I was there. Nearly  
all the homes in the village have plum trees in the  
gardens but the nicest trees are in groves near the  
temples. I doubt if all these groves belong to the  
temples but at any rate all are contiguous and  
are uncommon. Trees of all sorts are there, weeping  
and erect, white and pink flowered, ~~single~~ <sup>single</sup> and  
double. Of them all the pinks only are interesting for

17 for their color is sufficiently pure and strong  
to carry whereas the white flowers carry as a  
dull gray white unless strongly silhouetted against  
evergreens. For the most part the trees are planted  
as we plant orchards and a rough turf is  
allowed to grow over the earth. This of course  
is sadly worn in places where hordes of  
people tramp about, where the booths of hawksters hawkers  
and restaurants keepers make little street-  
through the groves and innumerable small platforms covered  
with matting + red blanket are dotted about  
under the trees. Here one may rest, be served by  
the tea house people and dream of scenes to the  
plum blossoms.

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on the expedition - a flying me to Tokyo to make  
arrangements for a later stay and to request per-  
mits at the Embassy. On the way I made stop  
with Mrs. Scidmore at Omori in order to visit  
a temple yard there and a small tea garden. The  
former is impressive because of the great age of  
cryptomeria trees which stand in solid groves about  
the temple court, many ancient groves between their feet  
all crowing a low hill. The tea garden is of a  
very different order. Quite close to the temple it  
is on the side of the hill, with its small buildings  
at various levels, connected with open, sided, corridors.



18. II Among the Japanese it is famous for its rocks, ~~and~~ for its plum blossoms and nanten berries. The former are curious 'gneiss'-looking rocks of a light gray color which have been arranged pretty much over the surface of the ground rising in little pockets here + there with small winding slips between. Of late bricks and cement have been added so that the <sup>one-time</sup> curious effect has been sadly altered. The plums and the nanten remain. The nanten (*Nandina domestica*) is a relative of the barberries, with great compound leaves and terminal panicles of scarlet or pale yellow berries. These come into their prime about Christmas and last one ~~through the winter~~. And the plums (~~which I have~~ ~~not~~) are much like our fruit plums with sessile rose like blooms, heavily perfumed. To the Japanese they are the first flower of returning spring so that nanten and plum make a combination of much poetic association to a Japanese beholder.

II Their garden at Ikegami is not beautiful, was never beautiful even before its present disfigurement, but it has much of the stock in trade of Japanese garden material in it and is perhaps worth a trip if one is going to see other and better examples. If not, its cross artificiality will give a misleading idea of Japanese garden style at its best.

19. After these days of first arrival, of encounter with the new and strange ~~land~~ in a place where I had <sup>almost</sup> always <sup>relying</sup> foreigners to fall back upon if necessary, I went to Kyoto where the resident foreigners number scarcely more than fifty or sixty and where one may wander for weeks without seeing any foreigners save those of his own household be that hotel or otherwise.

After the preliminaries of getting established, it was arranged that under the introduction of Dr. Ogawa, I should visit all the gardens worthy of study.

But first a word as to Kyoto itself. The city lies in ~~a~~ broad and nearly level valley surrounded <sup>low mountains</sup> in all ~~the~~ <sup>same</sup> directions. The ~~city~~ <sup>low mountains</sup> closest to the city on the East and one small hill. Yoshida-yama lies in the plain with the city about its western and Southern sides. To me these encircling hills were the great outstanding beauty of the city. Which ever way one turned, save to the south the streets <sup>vistas</sup> were ended by these wonderful mountains, the eastern and western mountains fairly dense in evergreen covering, the northern hills more or less cleared with the reforestation plantings not old enough to show. So one might enjoy both the wonderful blue and amethyst colors which come on bare and arid mountains and the grayish blues and green blues which over shadow the ~~covered~~ forests.

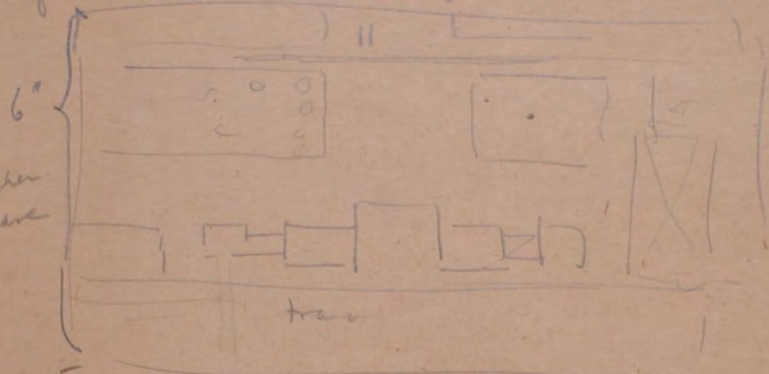


Very generally the enframing of the vista was far less successful than the termination; for Kyoto is laid out on the checkerboard system and the narrow streets now cluttered with poles for light, telephone & telegraph, have lost part of the charm that such narrow streets have at times.

The stranger coming from Tokyo to this city alights in a very large station building of architecture best described as "modern German" this introduction implying various more or less informal treatments of stucco, cement, and copper roofings, and heavy and coarse trimmings of glazed tiles. He crosses from his track platform by raised passage & comes down <sup>the</sup> station siding. The tracks pass through the <sup>middle</sup> where he gives up his ticket, which ticket may not have been looked at since his entering the middle of his point of departure; and finds himself in a big covered court from which he may go to get incoming luggage or take a ricksha or machine to his destination. If he wishes to go to the main part of the station he must either go out of the building and enter at the right place or, as is frequently done, ~~he may~~ <sup>he may</sup> sneak through aicket and cut across the platform leaving by an entranceicket surreptitiously. Obviously this latter way is not for the coward! But returning — if one is ~~less~~ more plebeian and goes by train car to his destination, he finds himself leaving the station ~~for~~ in the great ~~and~~ station.

square. This is not square but is a vast <sup>oblong</sup> ~~rectangle~~

N.B.  
Stenographer  
Please leave  
space  
6"



of gravel covered road before the main entrance  
of the building with broad arms reaching out on  
either side before the wings of the building. The  
remaining area is filled in by level stretches of  
grass, <sup>scattered</sup> ~~scattered~~ <sup>by a few</sup> ~~by a few~~  
very lonely-looking pine trees.

From this square leave cars for all points in  
the city. There are two car companies operating. Tickets  
come in books with tickets valued at a cent or fraction  
less. These are used as mileage coupons, one ticket  
being good for one fixed district on the line.  
Tickets are not transferable. ~~And as~~ <sup>to the conductor</sup> on the rail-  
road, one announces his destination ~~on entering~~ <sup>on entering</sup>; his  
ticket punched and returned to him, not  
giving it up until he leaves the car. If he  
transfers, he merely remarks "Transfer" to the  
motorman or conductor who may or may not demand  
inspection of tickets. Needless to say there are no  
"pay-as-you-enter" cars. The service is good although



22) the cars are small and the fares are cheap since one rarely needs to pay more than three tickets for his rides -- say value perhaps approximating two American cents. After the English fashion, the "trams" run upon the left side of the road - a matter I found very amusing and annoying.

As to the plan of the city, one cannot say it is immediately apparent to the incoming stranger for if the general impression is of checkerboard regularity - almost any Karuma ride, <sup>and the incoming stranger generally, and quite himself</sup> will prove that the smaller roads are intricate, generally blind and ~~marvellous~~ beyond imagination. Karasumori-dori (street straight as crow's flight) is directly before him <sup>as he leaves the station square and if he</sup> takes a car on its going its length, he will see that various streets cross it at right angles usually one large and two small and so on. These <sup>larger</sup> streets are 7th (sixth is lost), 5th, 4th, ~~3rd~~, 2d, and Marutamachi and of these 4th st is the most important for it as well as Karasumori-dori have been widened in modern times and given side walks and other foreign trimmings notably the clustered electric lights of Shijo (4th st) at Marutamachi-Karasumori-dori the car comes to the south-west corner of the Imperial Palace park after which the car follows the western boundary of the park to Iwadegawa, the street boundary, the park on the north, where it turns off to the west, turn-

23 ing south again on Jombon-Amiya and eventually reaching the station again. Another branch of this complex car. line makes a somewhat similar loop serving the eastern portion of the town and the other car company more or less parallels the branches and gives one side line extending far to the east at Keage. But these minor lines are minor lines and only the great divisions of the city made by Karasumadori and Shijo are at once noticeable.

Next after these streets the most impressive ~~way~~ break in the city is the river which flows north and south, roughly speaking, through the city. Its bed is wide, perhaps 500 feet in places, although ~~the river is small~~ occasionally at flood times. It is paralleled on its eastward bank for a considerable distance by the canal which comes down from Lake Biwa and goes on to Osaka. It is crossed some fourteen times by bridges, chiefly on the important east to west streets but although this connection is good one feels a distinct break in the city, which becomes more apparent as one lives in the city and discovers more of the nature of the districts.

This last sentence might infer that the city is districted. Within limits this is true. There is a district of theaters, of second hand & pawn shops, of curio stores for foreigners, of porcelain & pottery ~~and~~ factories.



of weaving establishments, of fan making establishments, of wholesale cloth selling establishments and so on. But through all the city one finds residences, often above the shops and through all the city one finds little centers of shops. The one extreme case of ~~the~~ district activity is the "Nishijin" district, roughly from Horikawa down west and from Imadegawa north, where, in almost every house, may be heard the clack of the hand loom. The fabrics woven are chiefly silks of one sort or another and for a large part it is yet <sup>in Kyoto</sup> conspicuously a household industry.

This district activity has left its mark <sup>on the houses</sup>. They are crowded, ~~ill-lighted~~ poorly lighted, often without any garden space and from all outward signs, over populated. In marked contrast to this is the area surrounding Tanzenji Temple in the eastern quarter of the city where the wealthy have their homes. Here the streets are not crowded and one often sees no more than house roofs rising from the sea of ~~green~~ vegetation in the gardens and yards.

So much for a background understanding upon which to hang the mass of impressions which comes to the stranger in town before he has ~~able~~ been there long enough to feel a resident in, rather than an observer of the city.

25. When one is a stranger in a foreign land, the easiest things to do are the usual ones - These of course are the obvious ones and in Kyoto, at least, are not nearly so banal as the proverbial "tourist stunts" are supposed to be.

For one interested in gardens and things garden-  
requre, these activities may be narrowed down to a  
round of temples and a round of natural parks.  
About Kyoto, the latter are not numerous but are very  
beautiful. Arashiyama, (~~mountain~~ <sup>is the</sup> mountain) is the name loosely applied to a certain point on  
the Hozugawa (Hodzu River), famed for the wild  
cherry trees and the maple trees which cover the steep  
mountain slopes. One goes there from Kyoto, either by  
electric car or railroad, in either case to the village  
of Saga from which it is but a short walk to the  
river and the gorge. This short walk is, moreover, a gamblers  
& run between the shops of souvenir sellers who hawk  
their wares with insistence. ~~to say the least~~, at its  
end you come out upon a road paralleling the  
eastern shore of the river with the broad plain of  
Kyoto to your left and the gorge of the Hozugawa  
to your right and almost before you the famous  
wooden bridge, so beloved of painters, with its towering  
pine trees leaning over this end. Turning to your  
right and passing the several tea houses and restau-  
ants, one comes to the end of the road at the  
entrance of a park.

This is, perhaps, the best ordered of any of the Jap-



anese parks which I saw. Topographically it is no more than several hillocks, rising to the chain which flanks the river most of its course. They are covered with a fairly close and even stand of pine trees, which must at one time have been much closer than now for all the trees are headed very high and meagly so that one gets a weird impression of ungainly timber as one enters. Paths go hither and yon, guided by no greater surprise than an easy ascent to the highest point of the property. In route thither, one passes an ~~amazing~~ amazing bronze statue of some patron, done with a head of heroic size cast upon a normal body; on through the area where the lawn stops; into the natural woods with washed red clay soil reminiscent of Virginia, and a straggling growth of azalea and the like things. At the journey's end one comes out on a rough clearing far above a rather sheer precipice from which one may look down on the very green waters of the river twisting its way between the rock ledges which make the upper rapids famous, or up between the hills, blue and green with evergreens, or if it be cherry season, ~~large~~ large - cones with pink, or with flames of scarlet and vermillion if it should be the maple season. Descending one may take a small boat and row up stream to the other shore at a point just about at the same as the one seen from the precipice. Here one

lands, and if he is brave, climbs a very, very steep and twisting path, <sup>but only for a moment, one step and a jump for most of the way</sup> to the temple with the adjacent tea rooms, whence he may have a reverse view down <sup>through</sup> the gorge and over the trees and the river to Kyoto. Always after one rest, one descends to the river and if then so minded, walks back to the bridge by the little path on the western shore. This path is full of interest to the lover of plants and beautiful wild scenery but is not gardenesque. Then back across the bridge and homewards, stopping in Saga long enough to see the beautiful but sadly neglected temple garden <sup>(Tenryūji)</sup> to be noted hereafter <sup>Tenryūji</sup>.

At times to this trip is added the voyage from Kametaka thither, shooting the rapids with some thrill and no great amount of danger but passing through beautiful mountain river scenery.

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Similar to the <sup>certain</sup> river scene is the scene in the river gorge above Uji, south of Kyoto. This is a trip taken by foreigners chiefly on account of the tea plantations of the neighborhood. The river scenery is very, very beautiful and there are many temples among them the very old ~~but not~~ temple <sup>Byōdō-in.</sup> ~~the~~ The garden about this are gone save the bare lake by which the building stands and are not nearly so interesting as the small but very amusing gardens at the temple ~~( )~~ across the river. These gardens are apparently old and very much overgrown examples of the sand and stony gardens. The shrubs and clipped trees have so far outgrown their original spaces that the sand <sup>and stony</sup> once raked in patterns between the bushes is now almost covered in spots. There is a



a figure in Mr. Conder's book <sup>(page 107, vol 2)</sup> of a bit of the garden at this place. Taken from a native illustration which was made, as all good illustrations are, of the ideal view rather than the actual, his figure gives a rather misleading impression. This portion is in a narrow <sup>rectangular</sup> court in front of a lesser shrine and small cemetery and is a treatment of a broad ditch or moat. At present it is ill kept and ragged; many of the plants are gone and the whole no longer presents the appearance shown in the cut.

From Kyoto one goes over Mt. Heie to some point on Lake Biwa, if he does not wish to miss one of the most beautiful tops possible. If one walks all the way there are several routes, but the usual method is to go in ricksha to the ~~small~~ village of Yase and thence on foot. The road to Yase is easy and the point of taking ricksha is a rare time, nothing more.

The first part of the ascent is steep going up the mountain side rather directly for the most part through small second growth timber. On my first trip in May or early June, *Lilium krameri* was in bloom in all the semi-open woods and clearings and the great drooping pale pink lilies were more beautiful than one can think. From these open woods one passes into older growth through the small summer incampment of the foreigners and on up, up until the first ~~and~~ roof of the temple appear. After passing this first temple, almost deserted and with doors open just enough to make visible the vaguest

29 outside in the interior, the path goes on and on by easy ascent passing first one and another small temple buildings or priests' dwellings. When at last one reaches the group nearest Bunkai's Well the road turns aside and goes directly up to the bare summit of Shinai-ga-dake, the highest peak of the group called Mitigane from which one may have glorious views back over Kyoto and out over Lake Biwa. Retracing your way to Bunkai's Well you resume the path which brings you eventually to Sasamoto. Thence by small steamer and electric tram you return to Kyoto.

Although in discussion of this trip one progresses is largely marked by arrival at certain temples, the <sup>preparation of interest in the place is largely in favor</sup> of the natural scenery. In spite of recollection of Genzo Daishi and the glorious ways of the robber monks, the temples do not hold one. Beautiful they are in their decay. The great roofs of fine cedar bark shingles are encrusted with moss and lichen; the red paint is flaking off leaving a warm glow over the gray and silvery wooden walls; the doors are just ajar as the shrines with a flickering taper or two vaguely outlining some Buddha or perhaps the mirror or the gilded lotus blossoms or other altar fixtures; the faint odor of incense comes floating to meet you often-time; and though all this has its charm and appeal, the glorious trunks of the old cryptomeras and



Cedars, the beautiful undergrowth and the wonderful small mountain streams make greater appeal. And the rivers which come and go on either hand are ~~more lovely~~ just description.

For the gardener there is little definite material. He may observe the beauty of dry walking, especially when a kindly climate has draped it with moss and ferns. He may enjoy the the broad paths with their carefully laid gutters all unencumbered. Or he may note how cleverly the paths are stepped at times to keep the grade a gentle one. In one place there was an interesting use of *Sax. orientalis* (sibneyana) in the gutters to retard the flow of the water and to benefit the iris. (I saw a similar use of *Sax. laevigata* type in Matsuyama; here however it was in the a street gutter before one of the local government buildings.)

These three trips are the chief trips taken for the beauty of the natural scenery. One other, the trip to Takao, a place famed for its maple trees I did not take as the maples were past their best on my return from China.

Excursions from the city to places famed for their temples are several. One of the most charming of these is the trip on Lake Biwa made by excursion steamer to Chikubashima a tiny island in the northern part of the lake. It is wooded all over the crest of its rocky cliffs and is <sup>inhabited</sup> ~~used~~ only by the priests who live in the temples and a few

Staagles in the upper near the boat landing. The temples are old, ~~and~~ in rather poor repair and contain little of interest to the ordinary sight seer. They command excellent views over the lake between the tree branches. Formerly, the chief interest centered in the steps and walking over the island. The steps followed the grade of the hillside always and were so narrow, ~~head~~ ~~that~~ steep and steep of ascent that even my ~~small~~ small footed Japanese companions were annoyed by them. They were absolutely precipitous for descent but for all that they were very beautiful covered with moss and lichen and overhung in places with great masses of the green blue hydrangea.

Other interesting Lake Biwa ports, ~~long~~ ~~by~~ ~~train~~ ~~from~~ ~~Kyoto~~ ~~one~~ ~~comes~~ ~~to~~ ~~Otsu~~. Its neighboring town of Midera, of Fumellora memories, has several famous temples, the one usually visited being on the high cliff of the hill from which one may see far over the plain and the lake. At this temple is a small garden of very poor quality as it has been made on a deep cut. ~~whether~~ ~~it~~ is very new or whether the subsoil has not been replaced I do not know but at any event the growths in the garden are very poor and the bare red earth is not moss covered as it should



32 be. It is located in a small court. As one enters through the side garden entry, the terrace cut is to the left, buildings to the right and back and across most of the foreground. The garden is composed to be viewed from the building to the left chiefly, but cross views from the other two ~~houses~~ houses are arranged for.

N.B. Slinographen

Please leave space

4" square  
right  
edge



As you may see from the sketch plan the path runs close to the building crossing one arm of the big pond. The mass of planting is at "A" and broken. As far as I could discover this is the Garden figured in the Conde's book (Vol I page ) 2.

There are many other temples and temple groups at Niiden. Most of them are in sad decay and unpopulated except by servants or temple attendants. I found traces of one or two other gardens almost obliterated by overgrowth.

But this excess of growth was not always a factor for obscurity for it meant added beauty to some of the avenues of trees. One long avenue, strongly reminiscent of Nikko, was lined on either hand by stone walls or rather stone faced dykes from which grew hedges and rows of trees, cedar (*Chamaecyparis*)

for the most part, unlike Kikyo where *Oryzomys* is chiefly used. These long <sup>dark</sup> vistas terminated at one end by a great stone torii and at the other by a sun flooded court are very beautiful but they are not essentially Japanese in character. As in other Japanese avenues, there occur many groups of steps and some stretches of ramp to take up the grade.

Returning to Shinjuku one may take boat or tram to Ishiyama (Stone Mountain). The temple court is famed for its curious rock formation (see Conder Vol II Plate ) and for the fact that a famous woman novelist lived in a small room in one of the buildings and there wrote her one book which has been so largely read.

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us garden.

Or instead of the trip to Ishiyama one may go by boat to Salsamoto, passing en route Karasata with its famous pine tree. On arrival at Salsamoto one crosses the broad plain towards the foot of Mt. Hiei. Here is Kiyoshijinja an old temple <sup>in one</sup> of the valleys at the mountain foot. One leaves the main village street and walks up a broad avenue some two or three hundred yards in length. On either hand is a broad strip of grass planted more or less regularly with cherry trees. Behind there are the hedged enclosures of the priests dwellings and yard. This entrance, simple and bald enough in general



34 days is a scene of wild <sup>2</sup> confusion and animation  
on the special festival days. Then booths line the  
grass stretches and ~~Crowds~~ of people surge up and down  
to the temple. At the end of the long straight stretch the  
avenue bends to the right and with a series of longer  
and shorter levels, stepped between, and crossing one small  
stream, comes at last to the temple court surrounded  
with palings so that no one may enter. The group is  
very simple consisting of but two buildings - an open  
stage like building in front of the building containing the  
shrines. At a lower level to the right, outside of the  
enclosure are several other buildings which I have never  
seen in use. All of these are set in a dense wood  
little cared for or kept. The people gather the fallen dead  
for be used for the same purpose. The paths are more  
cleaner and the whole has that unkempt appear-  
ance which is perfectly typical of the ~~best~~ informal  
naturalistic Japanese parks.

Leaving the Lake Biwa district, one may make  
special expeditions to visit temples which more  
or less along the road to Nara. While I, personally,  
included Nara in an expedition from Kyoto; I  
propose saving that for a later separate discussion.  
And as I have already commented on the  
gardens off the temples at Uji we can commence  
at Inari. This is a temple of the Fox gods and

is of great tourist fame for the long process-  
 ion of scarlet robes which march up through  
 the woods back of the main shrine to minor  
 shrines on the hill. These are planted so close  
 that they almost touch one another and the  
 various shades of the fading orange scarlet robe  
 black tipped and marked with names of the  
 donors mark a glowing road over the hill. The  
 temples are ~~thrive~~ <sup>thriving</sup> ~~prosperous~~ as the shrine is much  
 visited by those who wish worldly prosperity and  
 success. But for gardeners it is of little value  
 save as it shows in common with many other  
 Japanese temples the beauty of large stone courts  
 by broad flights of shallow steps, here so common  
 the grade is taken up in a perfectly informal  
 natural shewer it is needed and no concern  
 is felt if the step is of extraordinary ~~angular~~  
 angular contour.

Walking or riding by train to the next  
 station near Kyoto we come to Tofukyo  
 a large temple holding not so prosperous now  
 as in ancient days. It is chiefly famous for  
 its maple valley crossed by the high stilted  
 bridge figured by Dr. Conder (on page 1) Vol I.

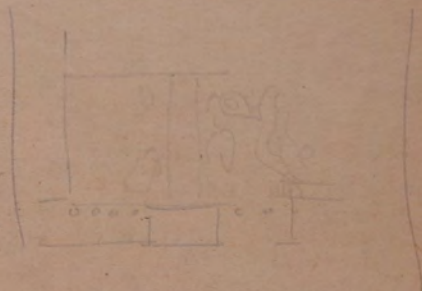


36. There is however, a very interesting little garden  
in one of the temple courts.

N.B. Skiographer -

Please leave 4" square  
right.

Side -



The court is divided roughly speaking by the straight  
walk which runs from the gate to the shrine door.  
To the left is a level sanded area with two  
small islands of planting. The sand is generally  
raked into interesting patterns. To the right

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is a small hill, which I suspect, at some previous time  
before the trees had grown was a more integral  
part of the garden than now.

Accompanying is a rough sketch plan of  
the garden site. The bushes used are chiefly  
of *Agave amoena* and its related forms. All have  
been severely pruned and clipped into various forms  
chiefly globe and cube. As the bushes are very old  
many are no longer perfect. I am still in doubt as to  
the original intention of the designer concerning  
his composition but am rather inclined to believe

37 that he intended his garden for the pleasure of the priests who lived in the ~~first~~ house on the left of the court rather than for the people who walked up the path. At any rate to-day, the effect is better from the path than from the building for in spite of the fringe of moss which has grown up on the near side of the pavement, the strong line of the pavement breaks very unhappily across the composition.

This temple and the others that make up the group at Tofukyoji are all rich in pavement design. The sheet already sent to the <sup>School</sup> shows some of these. They are in part repeated here in the

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Between Tofukyoji and Kyoto city proper are no specially interesting temples and the division of the temples within the city must follow some arbitrary scheme of ~~arrangement~~ order in discussion. I propose to discuss first the temples nearest the eastern hills commencing with Quikatsuyoji the most remote.

Quikatsuyoji is the Temple of the Silver Pavilion <sup>built</sup> ~~built~~ by the Shogun Ashikaga Yoshimasa as a villa where he lived after his retirement from the Shogunate. After his death it became a Buddhist temple. The place is famous for its Quikatsu, Silver Pavilion which was built in imitation of the Golden Pavilion at Kamakuraji.



38 and for the fact that here originated the famous tea ceremony in the tiny four and one-half mat tea room which became the pattern for all similar structures over the country.

The garden is by So-ami, one of the famous gardeners of the old order. It is situated at the foot of the hills which rises off rather steeply on the east and as one comes out to it, the hills lie to the right and the wing of the temple building a fence, the detached Pavilion lies to the right before one a ~~brook~~ bamboo grove bounds the garden.

Directly before one <sup>on entering</sup> is a huge raised bed of sand, its upper surface raked in diagonal bands.

And to the left lie a series of ponds crossed by various bridges, fringed by bushes of all kinds and by rocks of various form and history. Still farther beyond these the woods creep down from the hills and cover the southeastern corner of the garden. A glance at the sketch plan will show more than anything else the general arrangement. The special particulars are even more difficult of explanation. To the Japanese, this garden is precious for its associations. The rocks were brought from all over Japan and have their histories and connections. To me all this was not available for the guides ~~are~~ small Japanese boys who recite their stories very

39 rapidly in the shortest Japanese and my  
own knowledge of Japanese was confined to more  
mundane matters. To one, <sup>as a foreigner,</sup> the most interesting  
things were two. First of ~~all~~ the garden was less  
stage set than any I know. Its beauty grew as  
one walked through it. I imagine this is due to  
the fact that the second story of the pavilion was the  
favorite place for viewing the garden and from this  
elevation, the plan of the scheme was more apparent  
than it is now owing to the great growth of some  
of the trees. The other - a matter in no way <sup>unconnected</sup>  
was the stone-curbed bed for tree peonies, of a  
form very similar to that found commonly in China.  
<sup>Today the Japanese gardens usually have peonies in</sup>  
separate raised beds none, to my recollection  
so closely imitated the Chinese manner.

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Outside of the garden there were several features  
of interest to me in the approaches, though they  
are Japanese in material and manner rather than  
plan. The approach to the temple is through a  
wide paved court hedged on either side by a  
high clipped hedge of broad-leaved evergreens (insert.)  
The proportions of this were very charming. In plan, the  
path turns to the right soon after its commencement and  
again to the left almost at its end. Here it comes  
into the court which contains the entrance building.  
This court was marked by the fact that its beds were



to, outlined with low clipped hedges of some evergreen bush, all in a manner similar to our boxwood. This fashion of clipped hedges I noted again at Quintalayi; a temple near by to the south. Both the court and the entering walk, with their evenly clipped hedges had a precision which one does not cease so much in the equally precise if not more precise picture-garden work.

The accompanying sketches may give some little idea of the garden style.

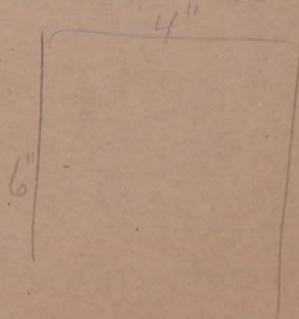
Nearest Quintalayi is the small and seldom visited temple of Homen-in. Like Quintalayi and its other fellows of the Eastern hills it is close against their feet. One leaves the road turning aside to the left, if

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Quintalayi ascends a low flight of broad stone steps under ~~an~~ overhanging boughs, and again to the left and up a path in cut, in the densest evergreen shade to the gate of the temple enclosure. Here one passes through the ~~thatched-roofed~~ ~~wood~~ ~~enclosed~~ gate down several steps into the court yard. On ~~the~~ the right are the mountains and to the left a view out over the plain. The entrance path runs straight ahead, passing between curious carved beds smaller in size and more elaborate in pattern than those of Quintalayi or Tozulayi; past the laura or treasure house on the left and a curious carp pond to the right. The latter is very beautiful, oblong in shape some twenty by thirty-five feet, its mossy banks are lined with slender trees, the trunks of which show plainly.

41. As it lies wholly in the shadow, light from the sky never breaks the green reflection of the surrounding trees. Nearest the path is its source of supply, a tiny stream of water which rises through a cast bronze lotus fountain. (See figure)

H.B. Sliogapher Please leave  
approx. 4x6" right side.



At this point the entrance path meets one at right angles and if one turns to the left he reaches the entrance of the temple group. If one goes to the right and turns once more to the left he finds a small shrine and a stone in which are "imprints" of Buddha's feet. For myself I always ~~went~~ went through the building to the garden court. <sup>Part</sup> This garden was designed by Kobori Enshu. It is very simple indeed as will be seen from the sketch plan, but great age and a kindly climate have put ~~the~~ a green mantle over all which is very charming and not easily described or reproduced. On my last visit, the guardian showed me a new garden by my teacher Mr. Ogawa.



Designed in a still smaller court, it consisted merely of a bit border closely designed, and planted but all was so new and fresh the work having been just completed that it seems strangely crude compared to the older garden.

Below ~~Konin~~ - in come ~~the~~ <sup>the</sup> contiguous temple Antakuyi and the nunnery Reikuyi. The former is quite deserted and descript but was of interest because of its clipped evergreen edgings - ~~WAWW~~

Reikuyi was of greatest interest because it had an arrangement of rocks very much in the "Japanese-Chinese" manner. I visited it after my return from China and after having seen the portion of the Yamaguchi garden designed by Sesshu in imitation of the Chinese style. The difference between the

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"Japanese-Chinese" and the "Chinese" styles <sup>of rock work</sup> is somewhat difficult of expression in a single word. I believe, however, that the great difference lies in the fact that the types of rock employed are so different. In the Chinese gardens <sup>which</sup> I saw, the rocks were chiefly igneous of chunk-like formations whereas in Japan many sorts of rocks ~~are~~ <sup>were</sup> used. Moreover, in Japan their favorite form the "standing stone" <sup>is</sup> <sup>2"</sup> <sup>3"</sup> <sup>4"</sup> <sup>5"</sup> <sup>6"</sup> <sup>7"</sup> <sup>8"</sup> <sup>9"</sup> <sup>10"</sup> <sup>11"</sup> <sup>12"</sup> <sup>13"</sup> <sup>14"</sup> <sup>15"</sup> <sup>16"</sup> <sup>17"</sup> <sup>18"</sup> <sup>19"</sup> <sup>20"</sup> <sup>21"</sup> <sup>22"</sup> <sup>23"</sup> <sup>24"</sup> <sup>25"</sup> <sup>26"</sup> <sup>27"</sup> <sup>28"</sup> <sup>29"</sup> <sup>30"</sup> <sup>31"</sup> <sup>32"</sup> <sup>33"</sup> <sup>34"</sup> <sup>35"</sup> <sup>36"</sup> <sup>37"</sup> <sup>38"</sup> <sup>39"</sup> <sup>40"</sup> <sup>41"</sup> <sup>42"</sup> <sup>43"</sup> <sup>44"</sup> <sup>45"</sup> <sup>46"</sup> <sup>47"</sup> <sup>48"</sup> <sup>49"</sup> <sup>50"</sup> <sup>51"</sup> <sup>52"</sup> <sup>53"</sup> <sup>54"</sup> <sup>55"</sup> <sup>56"</sup> <sup>57"</sup> <sup>58"</sup> <sup>59"</sup> <sup>60"</sup> <sup>61"</sup> <sup>62"</sup> <sup>63"</sup> 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43 area ~~backed~~<sup>with</sup> a pond in back of which rise  
the rock covered slope which takes up the grade  
between this and the next level. The buildings are  
to one left and are at two levels connected by  
a large covered passage bridge in the so-called  
"Chinese" style. The rocky is very artificial and  
has but few plants in it for the most part clipped  
aspens and trimmed pine trees. The upper level  
has a beautiful grove of trees with many maples  
all of which rise from a moss-covered floor.

Next beyond these is a temple ~~with~~<sup>(Sikwan-do)</sup> large, nicely  
built halls and no garden. But it has a large  
pond surrounded by maple trees ~~in its own~~<sup>in its own</sup>  
park, whither many people repair in maple season.

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~~Just~~ Just beyond this temple is the great group  
of temples known as Nangyenji, the last of these  
temples north of the small mountain spur which  
comes down into the city.

Under ordinary circumstances the average tourist  
goes through the smaller gates of the enclosure passes  
through the large inner gate to the main  
hall of the Toshin Temple. Here he peers up at  
the great dragon painting on the ceiling, and departs  
for the smaller buildings of the group where are  
kept many relics of an ancient emperor ( )  
a one time guest of the temple. Many of these are  
of great interest, especially the famous paintings



44. on the walls, by various famous artists of the Kans  
Schule. But of chief interest is the small garden  
by Kobon Boshun in the first ~~gate~~ court.  
This court is enclosed on the south and <sup>west</sup> ~~north~~ by  
~~bordered~~ a high tile-roofed, earthen wall and on  
the north and east by buildings. The rooms on  
the north open with southern exposure to the com-  
position of the garden.

The picture is very simple — a broad sweep  
of level sand with a backing of planting in the  
corners. In the left hand corner the planting  
appears as a considerable island of mossy turf with  
several large specimen rocks and clipped evergreen  
bushes. The planting on the right consists of but  
a few small plants. The relation of masses and of plants to rock.

On first viewing, such a garden ~~seems~~ seems  
very amusing. To a westerner it has none of the  
apparent attributes of a garden. But the oftener one  
sees such arrangements the more interesting they become  
and the less provocative of <sup>with</sup> ~~amusement~~. In their  
bârenness, in their fixity of arrangement, in their  
freedom from appealing mannerisms, they give a sense of  
satisfaction which is hard to understand when one  
considers that the spirit of growth and development,  
the greatest charm of our own gardens, is quite  
absent here.

As I have said this is the only garden seen  
by the casual tourist. ~~Japan~~ at Nangumpi for

For the other temple groups do not have  
 buildings for the display of treasures. There are,  
 however, two other gardens to be seen. To the  
 north across the <sup>great</sup> temple court is the smaller  
 temple and court of Choshon-in. Perhaps this is  
 no more than a shrine - I am not sure of the  
 terminology, but at any rate it has a very  
 charming small garden which is composed  
 chiefly of a large pond with a tiny rim of  
 planting about it. As you enter the court of  
 the temple or shrine, the building is close before  
 you and the garden is to the right. You turn  
 aside at the steps of the temple and coming  
 to the corner of the building turn right  
 the mass of the garden. A small area of  
 sand is to your left and before you lies  
 the more or less rectangular pond with a fair  
 sized island which you may cross to reach  
 the farther shore. This garden is as full of veg-  
 etation as the other garden was barren. The  
 little island is covered with azalea bushes and  
 a mat of iris on its northern shore; the banks  
 of the lake, for the most part dry walls by  
 completely hidden with growth are masses of  
 green and ~~lakes~~ encircle and enframe the  
 entire mass. The chief charm of the place is



46 in the pool with its charming reflections  
and its crowds of hungry carp that swim up  
to be fed. ~~by every visitor~~. That both of these  
may be enjoyed more fully there are many little  
benches and a couple of booths erected in the  
summer time, where one may have tea and cakes  
and cigarettes to his heart's content, and indeed  
the matter of "accompanying food" is used in  
many gardens, simple and otherwise to the  
furtherance of garden enjoyment.

The other chief garden at Nanzenji is the  
Garden at Konchi-in a temple lying <sup>just</sup> outside the  
main grounds. Here the temple buildings are not  
shown to the visitor, and there is no <sup>show</sup> ~~show~~ for  
~~worship~~ as at Choshoin. From the entrance  
court one turns to the left into the garden  
court, and before him is a rather neglected pond  
with a large central island much overgrown by trees.  
But farther to the back facing the building is the  
main garden compartment - again a broad bed  
of sand backed by an interesting arrangement  
of rocks and shrubs and still further by a  
line or twelve foot bank covered with moss and  
crowded by a magnificent growth of evergreen  
trees. The sketches will indicate the natural  
and arrangement of the units ~~but~~ they cannot

48 suggest even the play of color. Over the poor red soil of the bank has grown rich green moss in broken patches which turn golden in the streaming sunlight; below the azaleas, relatives of amoena crouch with their red purple and bronze foliage between the great gray rocks. And over and above all the great trees. If one goes past all this to the end of the court if he finds a small shrine building and a small canal, lined on either side by large bushes of Andromeda japonica which almost touch over the water; there is, also a small path which leads up over the the bank to a court in the upper level. Here is

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bearing the Ashi no Kage crest. Its great beauty ~~is~~ in the <sup>circular ~~pan~~ and ~~kindled~~</sup> carved ~~wood~~ medallions which are used in decorating its black walls and in the fringe of color painted on with some pigments mixed with water instead of oil. These have weathered in a most interesting fashion.

I have been told that this garden is considered by the present day landscape gardeners as the finest in Kyoto. To me it was one of the most beautiful, but not first in beauty, if indeed I could choose a first.

There is one other garden or better garden remains at Nanzenji. I found ~~an entrance~~ <sup>an entrance</sup>.



49 one afternoon, but could not learn its name. It seemed to be connected with buildings now used as dwellings and its pond overgrown and partially hidden by bushes was all that remained to suggest former beauty.

Beyond Nanzunji there is a break in the hill, the pass, through which the road runs to ~~Olden~~ on Lake Biwa, so that one must cross <sup>an arm of the</sup> the city to reach Awata Palace the next temple enclosure ~~was~~ furnished with a garden. But if one makes small detour one may visit the Nican Shrine before going to Awata.

This temple is at the back of what is known as ~~Awata~~ Park. This Park is an area some <sup>100</sup> blocks in size containing a small and very inferior zoological garden, a commercial museum, the city library, a large hall built for <sup>really a leftover from</sup> ~~whitening~~ a city club now in process of building, a playground large enough for a football field and several tennis courts besides the holding of the temple which are across the northern end of the entire area. The <sup>other</sup> ~~main~~ <sup>main</sup> will include



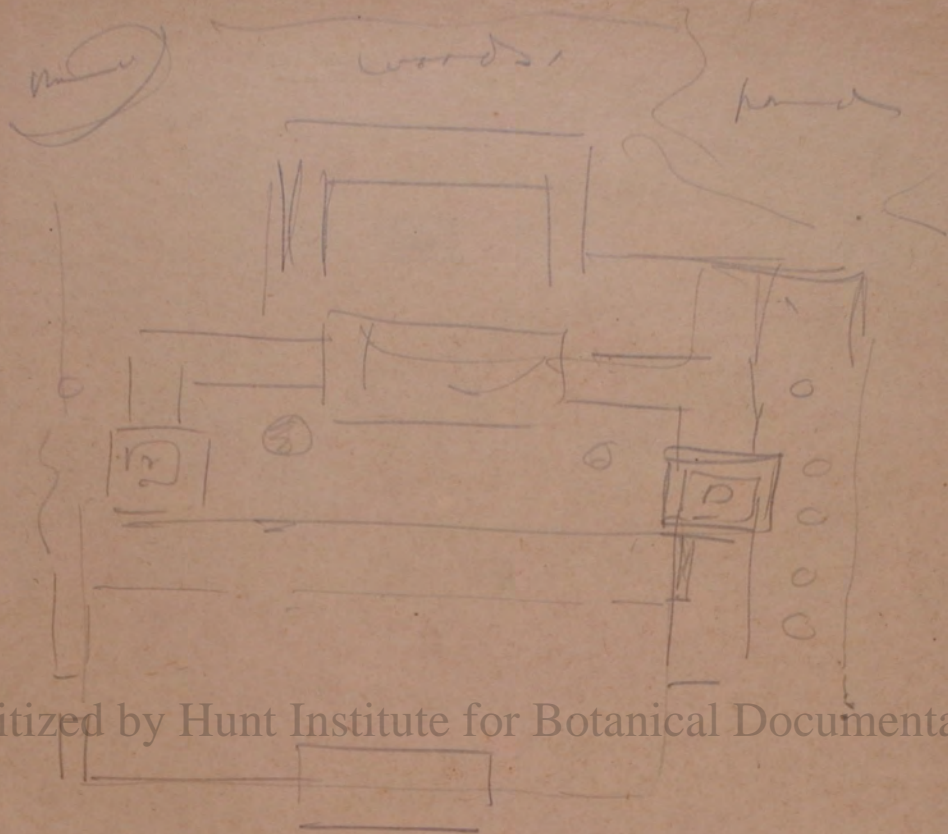
50. One enters by the great Chinese gate into the large walled court at the far side of which is the Three sided building in Chinese style or better "~~Chinese~~ Japanese-Chinese" style.

~~Before~~ - The court is along some several hundred feet across and perhaps a hundred fifty deep. It is at two levels, the upper one but three steps higher than the lower. In all the vast expanse of walled court there are but two trees a cherry and a wild orange. The traditional trees which stand to either side of imperial buildings. The gardens lie in the rear and to the extreme right and because of their curious shape and planting

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One enters a garden enclosure through the porch from the temple office. The garden is a pond garden pure and simple, ~~enclosed~~ framed by a rising slope thickly planted to evergreens as a screen to the close pressing houses without. This enclosure is the center of the three units and is especially noted for its masses of *lil's laurifolia* in the type, not the garden varieties known as *Kampferi*. These grow in great masses with crowds of deep blue ~~flowers~~ flames, ~~these~~ ~~grow~~ almost entirely about the circumference of





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51 the Lake and of the small island which  
<sup>close</sup> lies to the ~~farther~~ corner, right on entering.  
and together with some masses of a dull  
red azalea and a single mistletoe arbor are  
the only spots of color in the spring and early  
summer while a Crepe myrtle (*Lagerstroemia*)  
and a few maples make gleaming spots of  
color against the dark evergreens in the  
late summer and autumn. ~~One or~~

The one distinctive feature is the use of  
old stone bridge piles for stepping stones  
from the island to the shores. It might be  
suspected from this of from nothing else that  
the garden is fairly modern. I do not know the  
exact date, but the garden was either made  
or remade by Mr. Ogawa very recently. A  
pond very similar to this one save that the  
hybrids of <sup>disco</sup> *laevigata* are used instead of the type  
is to be found by a short walk through the trees  
to the left. The details are quite pleasant  
but the general scheme is much the same  
as in the first garden. The enclosure or  
portion of the garden to the right of the entrance  
is of very different character. Here is the  
royal pavilion fronting on the wide lake,  
crossed by an elaborate bridge in the "Japanese-Chinese"



52 manner. The shores of these lakes here are broad and sweeping, rock lined and decorated with low masses of planting. Small groups of cherry and maple trees are dotted here and there with the inevitable pine and Cryptomeria background. As the planting is quite new and therefore, somewhat ~~st~~ thin as yet, this park seems more ~~of~~ bare and sunbaked than is usual. Of the three portions, the <sup>first</sup> iris-fringed pool is by far the most interesting and beautiful. It is especially visited in iris season and oristana season when the guardians of the gate were put on the small fee (about 2 1/2 cents) charged for admission.

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Leaving this ~~to~~ shrine and going down the main avenue between it, passing the Commercial Museum, a valuable institution displaying all the local products with most of the exhibits for sale if desired, and the city library a curious affair with no borrowing arrangements, we cross the canal and reach, after a short walk the gate which marks an entrance to the road past Awata and Chioin Temple to Gion Temple and ~~Maruyama~~ Park. From its appearance we ~~can~~ <sup>may</sup> ~~say~~ <sup>infer</sup> Maruyama

roughly.

main line of vision parallel to the building facade was determined upon. In order to assist the main building was added to as is suggested in the accompanying diagram. The lines A-B and C-D roughly indicate the

N.B. Stenographer please draw a sketch

↑  
40  
↓

chief imposed views. The view A-B being the more gardenesque and the view C-D commanding in addition a small narrow outlook over the plain in which the city lies. As has been noted before this desire for a panoramic outlook from a height, not forcibly enforced, necessary, is to be found recurring in most Japanese gardens.

start

Adjoining Aivata to the south lies the beautiful <sup>the Chion Temple</sup> garden. This garden <sup>has</sup> been allowed to become wild and overgrown so that the large dark pool is overhung with the kind of growth which clothes the neighbouring hill side. The <sup>outer</sup> ~~adjacent~~ courts are more propitious.

Chion lies at a higher level than Aivata and is reached from the same main road, which is a semi private road running centrally through what was once a large temple holding, from <sup>to</sup> Maruyama Park. All the main temple buildings lie to the east of this road and if one comes from the heart of town to Chion he reaches it from Higashiyama dōri, the street bounding the western limit of the temple property by one of several roads, all of which lead up to the central main road running north and south <sup>adjoining</sup> ~~which~~ to the east, are the temples.



173 would believe that the entire enclosure had at one time been given over to the temples but now small shops are creeping in and the dwellings of the priests of Chioin are let to outsiders. Yamanaoka Company has its imposing establishment also on this street directly opposite the Awata Palace.

Perhaps because of this proximity the Awata Palace <sup>garden</sup> is more commonly known by tourists than many of the others. It is in a small back court and is a treatment of the hill chiefly with ~~with~~ featuring agalies. As I was in Tokyo <sup>during</sup> ~~the~~ agalia season I did not see <sup>Awata</sup> it at its best and am perhaps somewhat prejudiced against it. To my notion it was one of the most

trivial of the gardens. The composition is extremely simple. a low plain at the foot of the existing hillside with a small pool in the foreground. Here are several of the very beautiful and inevitable garden accessories, a stone lantern, a ~~the~~ open trellis of bamboo, from which in season hang exquisite white wistaria blossoms, a stone bridge, all of them beautiful but as heartened in Japan as the pergola. The sundial and the stepping stone are in America. The <sup>one</sup> exceedingly clever thing about the garden is way in which the work has been arranged. The building mass is crowded quite close against the side of the hill which at this point is curving gently so that a convex surface comes down to meet the narrow level between the buildings. A treatment with the

The gate of Chionin Temple is of huge size and stands at the top of a flight of steps just to the east of the road. Directly back of it rises another ~~long~~ flight of steps which brings one to the level of the main court, which, in this case, is not walled in save on the north, where the enclosing walls of farther courts mark the limits. One enters it

Insert It is a massive wooden structure, of the usual type found at Buddhist temples and is free-standing, so that its impressiveness is rather comparable to that of a triumphal arch.

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 almost on the same level as the main axis, diagonally across to the largest hall of worship. The court is of fanciful design by the diagonal stone walk which leads to and around the building and later connects it with the priests' dwellings beyond. The scale of the entire scheme is ~~such~~ so great that one is greatly impressed in spite of the barrenness of detail and approximate proximity of the faith. By moonlight the effect is still more magnificent.

Certain of the courts of the smaller buildings are ~~not~~ open to all and one, the court to a building used by nuns was to me most beautiful. Here the building was on a large but not immense scale directly at the end of the main axis of the court. Along this axis runs the



January (1917) and then a more fitting entrance may be made. One is admitted to the garden court from the porch of the house in which are exhibited various prehistoric and historical relics, (Diagram at A.).

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4"

From the porch of the house one descends into the covered corridor which is of the plan indicated above. The corridor is stepped and the portion which spans the pool is inclined to the central, slightly enlarged platform. This is the moon-viewing platform and it is said that here came various aesthetes to watch the moon rise over the eastern hills to the left. The pool

is divided by a small wall into two main divisions. The one to the north has level shores, monotonously stone lined

and is broken by a small island on which are stones + small pine trees and bushes. But the far shore is almost hidden by the low spreading boughs of the evergreen trees which come down from the hills along the boundary line. The pool to the south is more interesting in shore line and is nestled among low hills to the west, on which grow many clipped evergreen bushes, azaleas, *ibex ardisia* and so forth. These hills are repeated beyond the near range + nearer the south coast of the court. Among the ~~maple~~ are many pine trees which have been ~~stunt~~ regulated in growth but not sufficiently hindered to be called "dwarfed".

The bridge leads one over this pond to the front

porch of the temple hall. This building is small  
entirely surrounded by a tile paved porch and has but  
a single open room with a larger alcove and two smaller  
alcoves, one on either hand. In these are figures of and  
shrine tablets to various former abbots and other shrine  
paraphernalia. The room is interesting from the predominance  
of black, the gold leafed ceiling beautifully panelled, and  
the painted friezes in white, vermilion, ultramarine and  
viridia, colors and patterns strongly suggestive of the  
Chinese temple decorations.

One reaches this building on its west side. The  
south is the main facade, and from it runs a  
flagged path, between rows of stunted pine to a  
walled gate. If one proceeds around to the  
east side, the path is a covered corridor which  
crosses a second pond and mounts the hill steeply  
to the level on which is the mortuary shrine for  
Hideyoshi and his consort. This pool is most simple  
in treatment, the stones of its shores having either been  
removed or covered by the sods. Iris grow on its margin  
and lotus fill it in midsummer. The corridor is of simple  
construction to the first mentioned but mounts the  
hill quite steeply over a stepped walk. The steps are  
of various numbers in the groups, cut of single slabs  
of granite, high in rise and narrow in tread so that  
combined with the low roof, a tall foreigner is ill at  
ease, especially as he descends. The view down <sup>from the upper level</sup> over the  
garden ~~from the top~~, and the nearer hillside with its  
many maple trees and lespedeza bushes is quite charming  
although the most part of the garden is hidden by the lower shrine.



61 building. Beyond this level are various small  
cemetaries connected with the ground.

From Kodaiji, the way to Kiyomizudera, the next  
temple lies along the foot of the hills, a street lined with small  
shops selling wares chiefly designed for tourists both Japanese and  
foreign. It ends at the car lane, popularly known by foreigners as  
the chief street of Teapot Hill. One turns to the east here  
and goes up between the rows of pottery shops to the clearing  
in which stand the buildings of the temple. <sup>A few</sup> ~~steps~~ <sup>stepped</sup> ~~steps~~  
cross the entire entrance front and bring me to an level on  
which is a bronze lotus fountain and from which lead two  
flights of steps, the outer one to the entrance gate and a  
secondary, one less steep (and I believe more recent) which ~~takes~~ <sup>leads</sup>  
~~the~~ <sup>with</sup> ~~way~~ more gently progresses to the main level of the temple.  
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gate directly behind the ~~first~~ mentioned. There are also on  
this level a secondary hall, which seems to contain various shrines,  
sacred images and paintings and a tea house restaurant with a  
very beautiful wisteria trellis. There is a charming painting of  
this in the Misses Ducane's book 'The Flowers (and Gardens) of  
Japan'. As may have been inferred this level is on <sup>look up</sup> ~~the~~ a  
ridge of the hill. All along the ~~entire~~ southern side a high  
retaining wall has been raised topped with a recent stone balustrade.  
To this level come many to enjoy the view out over the  
city and the plain which stretches off to the south and west.  
On the adjoining level which is largely covered by the mass  
of the main temple building, the fall on the southern side  
seems even more precipitous because of the porch sup-  
ported by a pair of huge timbers, which has been built

out over the hillside. From this one looks directly down into the little valley filled with maple and cherry trees to the shrine with its three falling stream of icy water where devotees and earnest of merit stand repeating prayers to the Buddha. Continuing around the south porch of this main building to the eastern side you may cross a short walk to two similar smaller temple buildings which stand at the head (eastern end) of the small valley on ~~the~~ <sup>the</sup> ~~western~~ <sup>north</sup> flank ~~stands~~ of which stands the main temple group. Here again one may have an excellent view of the city. Between these two and the main hall, descends from their connecting walk, a long flight of stone steps which leads down to the water shrine mentioned above and also connects with the path system of the lower level. This level very recently (and not finished) I am told just before the coronation ceremony of November 1915, has many groups of cherry & maple and other deciduous trees, two small pools for lotus and incense, several tea houses.

From this lower level the most picturesque way back to the city is by the path which runs down the hill between small shrines and priests dwellings on one hand and a large cemetery on the other, to the temple of Mishi Otani.

~~This temple has no garden in the~~

A word in passing might be devoted to the cemetery.

As cremation has been the custom, in Japan, for centuries, the cemeteries show that influence in being more crowded than cemeteries where burial is practiced. The allotments vary in size and shape. ~~but are~~ They are almost always arranged symmetrically with small paths between forming a gridiron system.



one is used in large quantities to cover the entire surface of the ground, to serve in special forms for the flower vases, - containers for the food offerings and for the markers for identification. Plants are rarely used in some cemeteries and in others one finds evergreen trees which have been planted by the head stones or hedges which enclose the holdings of a family special group of people. Of course many large ~~old~~ trees are found in nearly all cemeteries, trees which not date the tomb in their shade. These and the darkness they create, the beautiful moss and lichens which soon cover the stones, the solemn rows of stones and markers, the faint odor of incense all combine to make the old Japanese cemetery a place ~~of~~ redolent of sentiment.

The cemetery between Kyomizudera and Nishi Otani is not so true embowered as some but is very beautiful, especially so if one looks up the long flight of steps which begins at the back of the Nishi Otani temple.

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At ~~Hishi Otani~~ this latter temple there is no garden in the proper sense of the word. In front of the temple is an open area in grass and ~~kind~~ plants with trees and at the point nearest the street, the famous spectacle bridge crosses the muddy pool which is filled with <sup>white</sup> lotus all summer, while just across the road is a small tea garden about a pool filled with the most gorgeous deep pink lotus.

At this point one may profitably end his garden tour of the eastern temples in Kyoto. For the temples farther to the south are not ~~undoubtedly~~ furnished with gardening of importance.

N.B. { Begin numbering where left off - (6.4)?  
If the last page before this ended in the  
middle of a typewritten sheet please leave an  
inch space before beginning again -

Within the city there are no other continuous groups  
of temples similar to those of the Eastern Hills which  
may be studied as a ~~single~~ ~~group~~ of such extent.

Two temples closely related to the upper courses  
of the Kamogawa fall naturally together. These are the  
temples of Upper and Lower Kamo, Kamigamo Jinja  
and Shimogamo Jinja. A reference to a map of  
Kyoto City will show that the Kamo River which  
flows through the town is joined by the Takano River  
at a point just north of the Demachi Bridge.  
Both of these temples lie on the triangle between  
the rivers, Shimogamo Jinja close to the point of  
confluence and Kamigamo Jinja some two miles or  
so up the course on the eastern shore of the Kamo.  
From the city proper, <sup>to the west</sup> <sup>generally</sup> crosses the Aoi Bridge to  
the ~~peninsula~~ point on which Shimogamo Jinja is  
located. <sup>There is another bridge much farther up stream.</sup> A small foot bridge is the only access from  
the city on the east. Crossing by the Aoi Bridge one  
comes out upon the main road which leads up  
the point of land to the mountain and valley  
country far beyond. On either hand are small shops  
and the cluster of dwellings which becomes a small



farther on in the district where there are several small mills located. The temple courts lie to the east of this road a short distance from the bridge end. One enters under the great torii into the large temple park. Directly before him is a group of low Shinto Shrine buildings, within a fenced enclosure. This enclosure is ~~cut~~ <sup>cut</sup> by the continuation of the entrance road into two enclosures as the <sup>second</sup> torii which serves as the gate ~~is~~ of course <sup>cannot</sup> ~~be~~ ~~not possible of~~ being closed. One may pass around this group by a small path to the right which brings one to the same small bridge as does the main road; or by a road to the left which approximately parallels the western boundary of the park and comes, after some distance, to a narrow road which leads on to the main avenue. As has been guessed already the entrance from the Aoi Bridge is an entrance to a road which crosses the narrow end of the rectangular park enclosure and admits one to a road which is at right angles to the road which leads to the main group of temple buildings. If one enters thus, passes through the above mentioned court of shrine buildings he comes to the end of the long avenue leading up to the temples. If he should continue ahead he would pass on to the foot path which leads to the small bridge over the River and the eastern portion of Kyoto. But if he turns to the

66  
deft and goes up the main avenue he passes through  
the great park of the temple which is the chief  
claim to attention of this place. This main avenue  
follows rather closely the ~~eastern~~ <sup>holding</sup> boundary of the  
temple ~~park~~ but between it and the property  
line runs a small brook some four to ten feet  
wide. Its banks are covered with small groves, ~~and~~  
with low growth of bamboo (sasa) and river grasses. There  
are also great old trees similar to those which line  
either side of the main avenue, most of them a species  
of *Celtis* (Muker). Here in the summer the several restaur-  
ants and tea houses which have holdings in the temple  
park, erect open pavilions to which flock people to sit  
and drink tea, to talk, to try to forget the overpowering  
oppression of the heat. To the left of the avenue lies the  
great open glade, covered with rough grass, where in  
ancient times horse races were held. Now it is a  
beautiful overgrown wood meadow, where children  
roam and where in July and August evenings  
one may meet parties hunting for fire flies and  
bagging them in tiny wire cages <sup>on the avenue</sup> or small mosquito netting  
bags. Directly ahead, is seen, through the dark  
masses of the trees which line the way, the  
outline of the vermilion torii which marks the entrance  
to the outer court of the main group. On entering  
one sees that this court is not sharply defined on  
its side boundaries, but before one is the mass of



67 (recapital.)  
the great gate with the low roofed corridors running, ft  
to left and right as the court walls. All was quite  
neatly painted in my time so that the vivid vermilion  
and orange, picked with a light gray-emerald green, white, and  
black made very gorgeous color through the trees. This  
inner court is quite level, sanded and almost without  
features of <sup>particular</sup> interest. Its beauty lies in its color its  
setting and its age. Directly behind the gate is an  
open stage like pavilion, to the right ~~a small~~ two smaller  
stages, decorated with painted friezes of the Aoi Matsuri  
procession; to the left a walled-in group of temple buildings  
and priests' houses, and directly behind the stage, the inner  
enclosed court of the main shrine.

Behind the open buildings to the right is a small  
minor shrine of considerable interest. It is located against  
the outer wall of this court and is a small wooden structure  
built over ~~the~~ a spring. This spring flows out into a  
curved canal which leads over toward the stage buildings.  
The flow of water is quite variable and frequently does not  
reach the end of the canal. What becomes of the water  
I could not discover as it does not flow out but appears to  
be lost in the sand that covers the floor of the canal.

at this shrine in (August <sup>July</sup>) is enacted one of the two  
temple ~~the~~ matsuris. ~~At the~~ The other is the Aoi Matsuri  
(May 15) an historical religious pageant which occurred during  
my absence in Tokyo. This festivity occurs at the time of  
the Tanabata or ~~evening~~ <sup>passing</sup> of the two stars — and —  
over the Milky Way. This is an evening ceremony and if

one goes <sup>first</sup> after dark he will find the court to the south of the canal before the shrine roped off, covered with matting and provided with the usual altar receptacles. All is lit by the glaring light of great baskets of burning brands. On the side of the roped area and to the north of the canal are masses of people crowded together to watch the later ceremonies.

For a distance of some twenty feet or more directly in front of the little shrine the canal is lined on either side by steps instead of the usual walls. On the south side before the temporary altar space sit several young priests or students, and on the north side stand a crowd of naked men and boys. Between them is the pool of shallow water. In it are coiled at this time foreribamboo poles.

Decorated by twisted white paper ropes decorated with cut papers. Low in the water beside of the rectangle so formed is a circle of straw through which are thrust ~~sticks~~ <sup>poles</sup> somewhat resembling arrows with a white rag attached to the upper end.

After various chantings, and the reading of some manuscript before the shrine door, several priests ~~draw~~ <sup>reach</sup> with great sheaves of arrows in their arms draw nearer the pool. All become tense. At a signal the priests hurl the arrows into the water and all the pool is alive with the distressing noises of the struggling men. The lucky ones are those who succeed in securing one of the sticks. What its real virtue may be I cannot tell but I was told the lucky ones would not be bitten by mosquitoes that year, no mean boon even if the summer



were so nearly over. Immediately the mass surges up from the pool and in an incredibly short time, all are gone down through the dark alleys of the park, dallying, perhaps at the booths of the hawkers to buy sweetmeats, or slices of watermelon.

From this temple one may go to Kamigamo Jinja by an indirect road leading up through the fields but the most beautiful way is to recross the Kamo and follow the road on the west embankment. This road runs along the crest of a dyke some twenty to thirty feet wide which protects the fields beyond from the ravages of the river in flood season. Along the way are many beautiful old pine trees which have assumed the ~~curved~~ <sup>trunk</sup> forms so familiar from photographs of Japanese scenery. Viewed from Daitokuji - a group of temples across the fields to the west, this line of pines is seen in dark silhouette against the gray blues of the eastern mountains and is a chief feature of the picture. After Ideizan the great peak.

Pursuing the road one comes at length to another bridge which leads back to the hamlet which surrounds the Kamigamo Jinja. As at the Lower Temple, this group is reached through an open park in which are many magnificent

old trees in this case notably Cryptomerias and Chamaecypariss. Here the entrance road is almost central in location and leads me to the inner court. Here the inner court is not symmetrical as it curves about the base of a little ~~hilly~~ hill. The buildings are low and of smaller size than at the lower temple but are older and have more atmosphere if such a bromidic sentiment may be tolerated. Here again the chief charm lies in the setting and the age rather than in any object. The figure gives some idea of the main group and the great masses of the tall cryptomerias. —

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~~Not far~~  
 { leave 1" space please. }

Not far from the Imperial Palace Park and back of the buildings of Doshisha University lies the quiet temple of Sotokanji. The much of this area is now lost and only the grounds are open to the <sup>casual</sup> visitor. Aside from the large lotus ponds, however, cut by an road and an arched bridge. The chief charm of the place is the old pine tree to the west of the main hall. This old tree is bent and twisted somewhat after the fashion of the famous tree at Karasaka and its low spreading



70  
eave is supported by many wooden posts.

From this temple one may go next to Kitano Jinja much figured by Miss DuCane in her volume "The Flowers and Gardens of Japan" for its Plum Blossoms. This is a large temple much visited at all seasons but most visited in plum time and in cherry time. There are the usual arrangements of courts and buildings, and aside from the beauty of the moss ~~and~~ lines and color of the buildings one turns at once to the many plum trees both pink and white, single and double. These are planted all through the temple

Digitized by <sup>at</sup> ~~at~~ <sup>may be seen in</sup> ~~at~~ <sup>Miss DuCane's</sup> ~~at~~ <sup>paintings facing pages 110 and 116 of the book</sup> ~~at~~ <sup>noted above.</sup> ~~at~~ <sup>Both of these are from Kitano though</sup> ~~at~~ <sup>not so noted.</sup> ~~at~~ <sup>And on a lower level one may</sup> ~~at~~ <sup>go to view the plum orchard. And as in</sup> ~~at~~ <sup>Sagita, mentioned before the place was most</sup> ~~at~~ <sup>untidy with the litter and refuse of the</sup> ~~at~~ <sup>picnics. And to the west are the best views of</sup> ~~at~~ <sup>the plum trees in a tiny valley through which</sup> ~~at~~ <sup>at flood times rushes a muddy torrent.</sup>

From Kitano the usual route of visitors is to visit the adjoining shrine of Shikano and

72 go from thence to Kinkatsugi. the Shrine of the famous Golden Pavilion. The alternative is to cross the truck gardens to the Camellia Shrine (Tambakidera) and from it visit either Myoshinji or Toji-in. and return by way of Kinkatsugi and Hirano Jinja.

This latter way is not direct in reality but is most interesting. One crosses the broad level plain under the most intensive cultivation of truck crops and ~~later~~ in season of rice. Here and there are small nursery holdings and it is perhaps pardonable to mention them in passing.

The Japanese nursery — to risk a generalization — is devoted to three objects — to development of specimens, of hedge materials and of ground covers. Like all other generalizations this is not absolutely adequate.

Practically all the material raised is arborescent and the greatest part of it is evergreen. Since one of the essentials of a Japanese is privacy — the need for hedges is obvious. About Kyoto — young clipped cryptomerias, *Camellia pasadenae*, *Podocarpus macrophyllus* and *Photinia glabra rubra* are perhaps the most common hedge plants. Several evergreen viburnums, a few slender dense forms of bamboo, *Camellia japonica*, some of the evergreen oaks and *Parasponia*s also occur. and for more or less



open, fence-like hedges. *Nandina domestica* is commonly used. For ground covers, the Japanese do not resort to grasses or low herbaceous or procumbent evergreens as we do but use large shrub masses largely kept down by repeated clippings. *Azalea amoena* and its kindred forms. *Gardenia japonica* and one or two other broad leaved evergreens are perhaps most common. When moss and wild turf are employed they are generally collected from the hills. I do not remember ever having seen them in nurseries.

Other large areas are of course covered with shrubberies, which we do not generally consider as ground covers but which may be admitted.

For these the usual list of ~~Andromeda~~ *Andromeda*, *Aucuba*, *Skimmia*, *Cleyera*, *Photinia*, *Azalea*, *Enkianthus*, *Camellia*, *Nandina* is inevitable. Mr. Conder gives very complete and accurate lists of these in his volume. These ~~shrub~~ plantings are reinforced by trees which are grown, not as we grow them in rows with leave the garden in chief but carefully as individuals, each one being intimately developed along the lines of its peculiar growth or the whims or needs of the designer.

The nursery plots vary in size but rarely are as large as our commercial establishments.

74. They are interesting also in that to a large degree all the shrubs and trees grown as specimens are mixed about with no regard for age, condition, species or nature and a more polyglot mixture cannot be imagined. The hedge plants and materials like <sup>pine</sup> *Caryopteris*, and *Chamaecyparis* for reforestation, the same with cherry, maple, plum and peach for groves, nantens, azaleas, enkianthus, gardenia and camellias which form the back bone of all shrubberies do appear at times in orderly ranks and "blocks" but far more commonly we see the mixed arrangement first described.

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In the midst of this sort of country is the tiny *Camellia Shrine*. This little temple has its chief and almost only glory in the huge *Camellia japonica* in the rear court. This tree, said to have been planted by Hideyoshi, bears many different colored blossoms on its different branches. During the season of its bloom, late March, it is the object of incessant pilgrimage. There is no garden worthy of the name though there are the inevitable groupings of shrubs about the courts.

From here to ~~the~~ one may cross the field to the south towards *Miyoshinji*. This is a great temple holding. I was not able to discover any



75 garden. Many of the courts off the priests dwellings had gardening. but none that I saw had any real landscape garden. Three things call for special note, the great pine tree, said to be four hundred fifty years old, the so-called water garden and the long walk from the north entrance to the main court.

As to the pine tree, ~~one~~ <sup>one</sup> can do no more than to say that there is in the main court a very large and very beautiful old pine tree; the lower branches of which have been trained out over a bamboo trellis so as to form a broad shelter. — a shelter perhaps for the myriad peeps which support it.

The water garden is almost a misnomer.

In an area surrounded on three sides by the walls of other courts and open on the other remaining side to a ~~main~~ <sup>minor</sup> path is a rectangular pond in the midst of which is a small island on which is a kura or treasure house. This is reached from the shore by a bridge which is forced off to ordinary passers-by. These would have no difficulty however in swinging over or around the gate and so reaching the island. Aside from trees there is no planting and the whole is in a run down condition which is unworthy the rich temple of Miyoshiji and which does not merit the name of garden.

16. The long walk from the north gate to the main court is worthy of comment. It is in a space some thirty feet wide and curves in an attenuated S-curve. Centrally there is a walk of cut granite slabs laid in the pattern indicated ~~below~~ on the margin. On either hand is a wide

~~space~~ ~~the clear~~ ~~with a stone curb~~ ~~and beyond that~~  
space is the clear with a stone curb and beyond that  
garden, overgrown or overtopped by rank growth of  
azalea, oak, maple and cherry from the far banks  
below the walls of the priest's holdings which line  
the way. The scheme is practically symmetrical in  
<sup>development</sup> ~~plan~~ but is so natural in ~~plan~~ and free in  
plan that one does not feel the artificiality of  
the paving which is of the most finished kind. The  
patterns of the tree shadows are one of the most  
beautiful features of this walk.

Turning back from Miyoshiji and retracing  
our way over the fields we come to Toji - a  
temple full of the relics of its Ashikaga patrons.  
but now sadly neglected both in buildings and in  
the garden. ~~which the famous~~ The garden area must  
have been extensive at one time but now only the  
small portion between the tea house and the main  
building bears any semblance of its original condition.



Centrally located is a <sup>excellent-shaped</sup> ~~large~~ pool with a <sup>promontory</sup> ~~large island~~ so large in fact that almost ~~the~~ <sup>and suggests rather that forms were the water</sup> destroys the idea of the pool. The shores are monotonously rock-lined and on the mainland nearest the temple buildings are edged with a low clipped border of gardenia (?). The islands and shores have several clipped and trained pine and oak trees but the masses of azalea and other shrubs have overgrown their original estate and tall grasses of choke the spaces between. The ground rises gradually from the pool level to the back where is the ceremonial tea room commanding the view of the garden. Over all is that unspeakable charm of age and romance which is intangible and hard to discountenance in any cold-blooded estimation of merits or demerits.

To the east of this is the larger area of the garden now quite overgrown; the paths almost obliterated and the view from the small pagoda on a second island hidden by the excessive growth of the trees.

Between Miyoshi-ji and Toji-in and more to the west lies the large holding of Ninna-ji which I was <sup>told</sup> ~~said~~ <sup>was</sup> Omuro Goko ~~where~~ on inquiry. Omuro is the name of the hamlet and Goko means palace which may indicate an error. This temple

for I believe it is temple and not palace is famous for its grove of cherry trees. At the time of my visit I saw also a landscape garden but was not permitted to examine it closely. From the building, it lay beyond a broad area of noted sand, and consisted of a pond backed by a typical planting of shrubs and bushes on a <sup>light</sup> slope crowned with trees.

And north from Toji-in is the still more deserted Ryūan-ji which has now almost no buildings and only its famous artificial pond surrounded with cherry + maple trees. It is similar

to the pond at Nagasaki and much inferior.

Begin June 1917 Starting the foot of ~~the~~ Kinokasayama one comes at length to Kinkōdaiji, perhaps the most famous of all the temples of Japan.

This temple was built originally as a villa belonging to one Hōtōsanmi Saionji from whom it passed to Fujiwara ~~Kimitsune~~ Kimitsune. During this period it was visited by various emperors many of whom left gifts of trees to the garden. Later at the request of the Shogun Ashikaga Yoshimitsu the villa was given by Fujiwara to the Shogun and became his favorite residence. Repaired and



added to the building and later built the three storied "Golden Pavilion" which gives the name to the garden. After this shogun, the garden came into a period of neglect and disrepair until it was taken in charge by a Buddhist priest who restored it to some semblance of its former glory. From this time on it continued to have many famous visitors many of whom presented gifts of trees or stones ~~for~~<sup>to</sup> the garden. As to the time or the manner of its becoming a temple possession I do not know, but as in the case of the Silver Pavilion Temple and other buildings which once were villas after wards became temples either by the owner becoming a priest or by another willing the property to some ~~temple~~ religious body.

To-day the place is organized perfectly for tourists. One pays an admission fee (as at many other temples) and goes along a specified route with various guides who relate in Japanese the stories of the various relics displayed in the main group of buildings. Eventually one is at liberty to step down into the garden and to visit the pavilion.

The garden is very large, its chief area being given up to a large pond, and its boundaries high woods which cover the mountain <sup>slope</sup> to the north and west. Owing to this large scale, "the feeling" of the

garden is quite different from that of any  
 other garden save perhaps the large parks at  
 Okayama<sup>m</sup> or Takamatsu<sup>m</sup>. In most Japanese land-  
 scape gardens, the areas are so small and so  
 intensively developed that one ~~finds~~<sup>senses</sup> the exquisite  
 and extreme care that is lavished on each tree and  
 shrub. Here such minute attention is impossible and I  
 personally have no doubt but that the present condition  
 of the planting is quite different from the original  
 intention of the designer. The pond is now overgrown  
 for a greater portion of its surface with weeds and  
 aquatic plants. The many many islands, some of them  
 single huge stones, the gift of visiting nobles - are  
 quite overgrown, and the great trees of the far shores  
 suggest wild mountain growth rather than the careful  
 plantation of a garden. Visitors to the garden go  
 frankly, & because of the historical associations.  
 In the garden they do not dwell upon the beauty  
 of the scene as at some other less grand places, but  
 go at once to the Pavilion, look at what is left of the  
 gold leaf, at the images, some by famous sculptors feed  
 the carp perhaps, enjoy the view of Kyoto from the top  
 of the pavilion and depart forthwith to see the  
 ceremonial tea-room and other points of personal  
 historical interest. To me the garden was of little



interest and inspiration as any garden I saw in Kyoto. This was due chiefly, I believe, to the fact that gardens in a state of neglect, or semi-neglect, lose their national character and ~~the do not acquire~~ <sup>are not</sup> ~~maintained~~ <sup>lost</sup> and since this national character is ~~mainly~~ <sup>lost</sup> largely by the mannerisms of maintenance rather than fundamental differences of conception - the resulting decay seems more foreign to the place than does decay in any other good system of gardening.

If the entire garden at Kinkakuji had been as carefully preserved and cared for as is the poor pine tree which is trained into the shape of a boat. The general effect would be quite different and the whole would have been far more Japanese in spirit.

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As Kinkakuji is the last of the famous temple gardens in the western part of the city one may return to the city along its northern border and visit in route the great group of temples at Daitokuji. This great temple was once far out of the city but is now surrounded by the homes and of the workers in the new spinning mills nearby. Rows of these houses cut the view towards Mt. Hiei. from the porch of the superior's ~~temple~~ <sup>building</sup>.

82. Because of this view in ancient times, the garden here has been kept severe and simple. It is nothing more than a sanded level reaching along the south and east sides of the building, enclosed on the south by a wall and to the east by a low hedge, over which one might see beneath the tree branches the view out over the fields past the Kamo River towards Mt. Hiei and the eastern hills. The only decorations of the court were groups of shrubs clipped to restrain their rampant growth and rocks grouped here and there. Outside of the enclosure, especially in the open court, are some trees which form a magnificent setting to the entire garden.

It is the type of garden that has absolutely nothing for us, as its planting is in a mode too Japanese to be acceptable. The simplicity and severity of its planting finds an analogue in the treatment of some of our vestibles and paved courts and the broad use of sand on a level to create a sense of space in a narrow area is precisely what would be done in this country using grass or at the other extreme some paving material.



83. - Although I was told that at one time there were some forty seven gardens large or small in the various courts of The Compound. I was able to see only one other, that of the Koko-an Temple. (This temple is also called Koko-an-tei-in, I am told.)

This temple was founded by Kobori Enshu, the famous garden designer and its garden is also of his ~~designing~~ work. According to the "Nihon Meien Zuppu" it is supposed to represent the Lake Hsiao-siang of China. But I am quite sure that the caretaker told me that it was an imitation of the Lake Biwa.   
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hard to recognize in a specified pine tree, the great pine of Karasaki, in certain rocks, the peculiar rocks of Ishiyama and other features - and failed. To view the garden one sits on the porch of the building which forms the north boundary of the garden area. Another wing of this building closes the east side; the west side is fenced and the south side gives a fragmentary distant view over the low hedge and between the trees. The garden is practically level, sanded to represent the surface of the lake for this is a garden of "dried-water scenery". To the left there is a large pine tree with

84 branches to the ground quite over-spreading,  
the little row of stones and dwarf azalea bushes which  
mark that margin of the pond. To the right there is  
a slight rise in the level forming a hillock covered  
with beautiful moss on which is a low lantern sur-  
rounded by many azalea bushes and one or two ~~small~~  
small trees. The sketch plan shows the arrangement  
of rocks forming the stepping stone paths from the  
hand washing place by the front verandah to the  
path which follows the western boundary and crosses  
the south ~~side~~ front ~~from~~ the western hill to  
the little grove on the east behind the pine trees. A  
single stone slab forms the bridge which crosses the  
narrow part of the pond.

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found one may see a small stone pagoda of the  
so-called "Korean" type. This with the several other  
small stone lanterns are the only "architectural" orna-  
ments of the garden, which would not suffer with-  
out them. As a whole this is not a garden which  
a foreigner finds very interesting. That it is not  
without the charm of care and age is at once admitted  
but the scheme as a whole fails to please.

What has happened to the other gardens, I do  
not know. Even when accompanied by an inter-  
preter, I could not find any trace of them. Doubtless



They are now in such poor repair, for  
Daitokuji has fallen in war times, that  
admission was denied.

{ Please leave 1 inch space }

One temple which has only a tiny garden  
cont but is of more interest for other matters is  
Rokkakudo. This is a small temple group located in  
the heart of the city on Rokkakudori just off Karasu-  
machi-dori. Its conts are not extraordinary, nor is  
the six-sided hall which gives the name to the group.  
But in the long gallery like halls of some of the  
great temples are held monthly in the evenings of the  
eighteenth and nineteenth days exhibitions of flower-  
arrangement by one of the local schools. This particular  
group very generally shows arrangements of the simple  
character so often imitated in America which has  
given rise to the popular belief that a 'Japanese  
prefers a single flower to a garden of bloom'. This is  
a statement that cannot be denied but it does  
not by any means cover the entire field of Japanese  
taste in flower arrangement. The choate arrangement  
of a few iris blossoms, of rushes and chrysanthemum  
and so on represent one school only. There is another

86 which some times exhibits at Rokkoku-do which  
builds up extraordinary arrangements by spiking on  
to old limbs twigs of pine or cypress in such a  
manner that amazingly grotesque growths are simulated.  
This then becomes the backbone of a bouquet arrangement  
which may combine some of the pansies, cabbages so  
beloved, calendulas, chrysanthemums, sedges and  
many other flowers. As I do not know if there is  
a deep poetic or symbolic meaning to all this, I  
may not sense its true value, but I do know  
definitely that as an object it is ugly, distressing in  
line, often painful in color harmony and generally  
disturbing in composition. Other schools show other  
arrangements, by Hunt Institute for Botanical Documentation  
darker, by bouquet treatments which the critics of Japan  
would lay at the door of fastidious foreigners, unjustly  
I believe. But whether one approves or disapproves  
these monthly exhibitions are beautiful interesting,  
for the crowds which attend them if for naught  
else and as a night market is held on the  
street outside the temple there are other human  
interests in attending.

The small garden court there, I disarrange me  
lay is attending an exhibition of pictures by  
Kyoto artists held in the same gallery. It had  
overflowed into adjoining rooms and so I saw  
the court of a private room. Its chief beauty was



87 a very large spreading ~~tree~~ juniper about  
several liches covered rocks. It had no distinction  
which would mark it as an object to be sought  
by other garden students.

{ Please leave in space ——— }

In the extreme southwest part of town there  
are three temples which should not be missed.  
the Eastern and Western Hongwanji's and Toji.

Higashi (Eastern) Hongwanji is a comparatively  
modern temple of very imposing size and of great  
beauty. In the temple enclosure there is no garden  
but the temple owns a large villa garden to the  
east which may be seen by special permission  
there is a small garden for Higashi Hongwanji and  
another villa garden to which I could not get admission.  
Toji is gardenless but has a huge park like  
grounds in which are held monthly on the <sup>twenty-second</sup> day  
the largest temple fair of the city.

The garden of the Higashi Hongwanji villa  
is now in poor condition as the temple is tempor-  
arily hard pressed financially. As in the case of  
Kinkōdaiji. This is somewhat unfortunate, but here  
the trees are not so old and have not as yet  
fallen so far out of bounds. One enters at the  
southeast corner of the garden. Groves of plum trees  
are on either hand and a large pond shows directly

88 before. When the path reaches the shore it turns to either side, on the right to a small tea-house and to the left to follow the line of the shore. Following this path which is running due north, to ones left is an open lawn with dwellings being its boundary; to ones right is the large pond in which are four islands. The first one passed is large, heavily wooded and hides from <sup>the</sup> view two small islands east of it in the narrow channel between it and the far shore. These three islands are not reached by bridge. When one comes in line with the second large island the path divides into three paths, one going directly on to a small building farther along and one to the left reaching main buildings farther along and one to the right which brings one to the large island. This also is heavily wooded and has on its summit a small tea-house from which ~~one~~ may be had good views of the lake. This island is connected on the north with the main shore by a covered bridge in the Chinese manner somewhat similar to that at Kodaiji. Once on the main shore one may go by any one of several paths through the woods and will come to the last of the main buildings on the western boundary. These built around a pond on the eastern shore of which is a group of very large and mud-



89 admired cycas palms (sotetan). I saw the garden  
in late summer when the grass was parched, the  
plum trees in their poorest shape, the wistaria  
trellis only in leaf and all the trees covered with  
a thin layer of dust that suggested California in  
August. The garden was not, therefore, at its best.  
Certainly its mass and proportions were beautiful,  
the arrangements of lake and island charming but  
the lack of care and the loss of freshness from  
that took away much of charm, for to me, at least,  
a great portion of the beauty of a Japanese garden  
is lost if it is not scrupulously kept.

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The Great Holding of Jōyō is far more desolate  
and unkempt than this but it does not, now  
at least, pretend to be a garden. It is a merely  
a huge walled in grove, carpeted with low  
bamboos (sasa) and weeds (kuse). In one place there  
is an irregular pool overgrown with lotus that  
bloom very little in the shade of the trees. Through  
these trees are located the various huge temple  
buildings including the pagoda. Outside is a small  
group of priests houses and minor shrine buildings  
separate from the main group by a path and  
a little moat in which are beautiful lotus.





would call "junk". From the curio dealer's ~~own~~ point of view it ~~is also~~ would be so considered in Japan but to the curious stranger, it holds much of interest. Fairs similar to this are held on the 29th of each month at Chomyō-ji Temple and on the twenty-fifth at Kitano, although at this last, the second hand dealers are not so much in evidence.

{ Please leave me rich space }

after the temples have been visited, one may turn to the three Palaces. None of the <sup>in Tokyo</sup> are open to the public but permits are issued from the Embassy <sup>in Tokyo</sup> permitting visits to Katsura and Shijōkuni Palaces. At <sup>certain</sup> times <sup>the</sup> may be visited. During my stay in Kyoto certain portions of it were open <sup>to</sup> all in order that every one might see what was left of the coronation ceremony decorations. This resulted in the use of all the palace guards for those portions so that the other more interesting portions, including the gardens were not open. ~~The~~ The Imperial Palace is located in a great <sup>(or 220 acres)</sup> open park which would include about ninety city blocks, of all the streets ran through. It is entirely surrounded by a dyke faced with stone on the outer side, on the top of which grow various trees and bushes. There are several gates on each side, The greatest

number being from Kanassumasse don. The Imperial buildings are all within ~~to~~ a walled enclosure which is practically in the center of the area though a little to the north west of center. There are two other enclosures those of the Oniya Goko and of the Cents Goko. In this latter is the most noted garden. Outside of these enclosures the area is in rough turf with groves chiefly of pine trees; is traversed by various roads and paths and contains only a few buildings aside from the small police headquarters. Near the north boundary is a small building near a well in which is held in reverence for some imperial connections, and near the south west corner are the shrines and smaller buildings of the former residence of a ~~Prince~~ prince who with many other court nobles had dwellings in the Utsu palace park. Near this shrine is a small garden treatment about a small pond. The accompanying prints are of portions of that pond. A similar bit of gardening is found at the northern end of the park near Imadegawa.

The other two gardens of the detached palaces may be seen and enjoyed but one is not permitted to sketch, photograph or take notes.

Shigakuni lies to the north of Ginkakuyi and at the foot of the Eastern hills. It is a large holding of a park or farm like character in which there are



Three ~~steps~~ acres with gardens attached to the buildings. On the morning of my visit I was rather hurried by the guide as several Japanese members of the royal family were coming and the attendants wished to have me out of the way. This was most annoying and unfortunate as one is permitted to go but once. One is conducted first to the large garden still left on the side of the hill overlooking a large pond & reservoir.

Bye-  
June  
8

From the south entrance gate I was conducted up the hill to a small tea house commanding a view over the plain garden and the plain beyond. About the tea house was a ~~landed~~ level from

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 angles on the north side of the tea house was a little brook with several charming small water falls. Perhaps because of the coming visitors, I was not permitted to walk through the garden because at Katsura I was so permitted. From this level, I could see a large portion of the lake, its far shore with a plain grass bank and regularly planted cherry trees; a considerable portion of the main island with its bare and monotonous planting of small trees, pine, maple and cherry; bits of the roof of a pavilion on the island; and portions of the curious bridge shown on the margin. Judging from other gardens, on the eastern range, I

should imagine that the most beautiful portion of the garden was not visible - namely, the ~~stair~~ area where the garden proper is blended with the woods of the hills. The text in the Nihon Meimon Zofu mentions a second smaller island and a Maple Valley. These I did not see.

From this garden I was taken to the smaller gardens of two lesser groups farther down the hill. The buildings in these two groups were more like dwelling houses than the simple shelters in the upper garden and the gardens were more intimate and much smaller. The guide laid all stress upon various historical relics or paintings in the dwellings and ~~garden~~ <sup>garden</sup>. In no <sup>two</sup> the water feature was a small stream running in a rocky bed between deep banks and great pine trees, some of them trained out in broad spreading shapes. In the other the water introduced as a stream soon spread out into a pond which nearly fills the small hedged-in court. About are the usual banks of azalea, camellia, corydanthus and so forth.

Neither garden was marked by any outstanding feature peculiar to it but both of them were happy examples of what might be called the domestic type of gardening.



95. At Katsura we have a very different type of garden. The *Nihon Meim Zafu* gives its area as about five acres while the Imperial Government Railways Guide Book gives it as eleven acres. I should imagine the latter is correct. It is located on ~~the~~ level land on the west bank of the Katsura River in the little village of Katsura south from Kyoto. It was built for Hideyoshi by the famous artist gardener, Kobori Enshu. It is said that when Enshu undertook the work he made three stipulations: "first, to put no limit on the expenditure of labor and expense; second, never to hurry on the work; third, not to come and look at the garden before its completion, lest he should be tempted to proffer suggestions, which might hamper the free execution of the plan formed in the mind of the designer." I quote from the guide book mentioned above. It might seem that designers were hampered then as much as now.

The gate to the ~~palace~~ is on the north side of the enclosure. One enters a small court with the usual sweep of gravel and beds of small shrubs and trees; gives up his passport to the guards and is conducted to the waiting room in the small building which forms the east <sup>boundary</sup> wall of the court. Here the guide appears and leads one into the palace

96 building adjoining. The palace is a very simple group of small rooms, old and marked by age. Paintings and bits of wood are called to attention and the uses of the different rooms are named. But we turn quickly to the garden.

This is chiefly a water garden, its greatest area being in the pond. The main rooms look off to the south-east over the pond, a view which focuses on a small tea house on a promontory on the far side of the lake. Comparing an old Japanese drawing of this view with the present view, it will be seen that the trees have grown far out of the original scheme so that the framing grove is much larger and more extensive than before. But the garden is best viewed by walking about the path which more or less closely encircles it. The usual route is to leave the palace and walk towards the north close at hand is a small pavilion from the porch of which the moon rise is best viewed. From here also might be seen an arm of the pond which enters a bamboo grove beloved of the fireflies in summer. Going on, the path follows the shore more or less closely passing near several small arms of the pond and passing the long peninsula supposed to represent Amano-hashidate, past the other tea house to the far shore farthest from the



palace. From here the path returning crosses three arms of the lake with the <sup>two</sup> intervening ~~two~~ promontories. On each of these are tea houses. The first one being the tea house seen from the palace. A grove of the largest bamboo flanks the far or eastern boundary, a lesser bamboo the first arm of the pond and a small bamboo, almost like a large panicum grows on the shores of the third arm. The last hillside shows no bamboo but a return to forest growth with a ~~best~~ mossy ground almost barren of small growth. On the shore promontories are lanterns whose reflected light were counted upon in the night picture. Returning from the last hillside one is again ~~when the level~~ <sup>in the level</sup> grass covered with a small orchard of plum trees. This is the area seen from the south side of the palace.

The planting is as in other temples and gardens - the inevitable but first encountered in Yokohama. The garden scheme, the usual level foreground + middle distance with the raised and high planted boundaries. The chief point in this garden plan of note is that the size of the area has made it possible for the designer to make large arms of the pond, giving a series of compositions seen when walking about the lake and yet not interfering or being evident when all is considered from the main viewpoint. For the further enjoyment of these, the number of

98 separate garden houses has been increased. This is not altogether to be praised for in spite of the diversity of their treatment in detail, their masses and outlines are about the same and these are several ways in which more than one is apparent, to the detriment of the whole.

In this garden as in other large garden grass is employed as a ground cover, but it is in a form which would be considered a very poor lawn. But as all grass cutting is done by hand with shears this may be the reason that the growth of all the other creeping weeds is permitted, as these required relatively less care than grass.

Plants. Please leave an inch space. } \_\_\_\_\_  
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It may seem a little abrupt to pass from the gardens of temples and palaces. The gardens easily seen by any tourist to the gardens of private individuals but the transition is reasonable and is in the order in which it originally occurred for gardening was first fostered and elaborated by the priests of the Zen Sect of Buddhism and grew under their hands and in the favor of their Imperial patrons. In time the building of gardens came to be the activity of any and all who could afford it.

In Kyoto, the private gardens which I saw were ones open to me through the courtesy of their owners and of Mr. Jechi Ogawa, who is considered by many



the most famous landscape gardeners now living in Japan. Through his hands have passed practically all of the fine gardens of Kyoto, the new ones for design, the old ones for repair or restoration.

Mr. Ogawa's own home is of interest for the curious stone yard which adjoins it. His house <sup>is next-</sup> ~~adjoins~~ that of Mr. Namikawa one of the famous cloisonne <sup>manufacturers</sup> ~~decorators~~ of Kyoto and is located on the bank of a branch of the canal from Biwako, on a small street parallel to Sanjo - between Sanjo and Niyo. The house is small and simple with the simplicity which attends the houses of the neighbor hood. It is separated from the street by a narrow vestibule from which on the right one may go into the stone yard. Here is a second small ~~the same as the~~ house which commands a

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 the "stone garden". This is all a garden by courtesy as it is really a stone yard for garden lanterns, pagodas, stepping stones and specimen rocks. These are crowded together almost as closely as they can stand in the shade of the many chamaecyparis trees. A path of stepping stones encircles the yard and permits visitors to select at their ease. Similar stoneyards may be seen elsewhere on this same street but none are so elaborately set as this one. This is a choice exhibition garden. It is watered several times a day to increase the growth of mosses on the stones for ~~these~~ and the small ferns and lichens which develop all make the stones more valuable to the client who wants to make a new garden look old almost at once. Adjoining Mr. Ogawa's house, as was said before is

the house of Mr. Nemikawa. This house is both house, studio and shop. The work is done in the upper story and visitors are received down stairs in a small room overlooking the garden. The garden area is quite small and runs along the east and south sides of this room, the main portion being the ~~front~~ part along the south front. The area adjoining the east front of the room is laid out in a severe manner with stepping stones and bushes over a sanded court. The other wing is given up chiefly to a pond with its narrow stream-like source of supply coming from the southeast corner of the property. This pond garden is closely enframed with planting which obscure the boundary fences and the close pressing neighbors.

As one sits on the genkan (narrow porch) on the south side of the house, the garden is composed almost entirely of the stream coming from the southeast corner. By this device, the designer ~~made~~ put the central object of his composition at the greatest distance possible, namely the other end of the diagonal of the area. This object was the tiny thread of water which feeds the pond, falling from a spout concealed by dense overhanging evergreens. The stream comes toward one directly between heavily planted banks & is crossed by a single stone slab just before it widens out into the pond. The idea of the stream is maintained by placing an island in the foreground in such a way that its left bank carries on the linear idea established by the right bank of the stream. A further device, <sup>working</sup> both for economy of space and the concentration of interest



102 on the stream is the showing of the foreground margin of the pond under the porch. This removes any opportunity for an interesting or distracting foreground treatment and gives an added interest in that it permits the huge carp in the garden pool to swim close up to the house to be fed. The west boundary <sup>(to main gate)</sup> of this part of the garden is a low corridor of the house to other out buildings. From it come a narrow path which runs along the far shore to meet the path from the other garden wing which crosses the stream by the stone slab. Both of these leave the garden area by a gate in the far boundary just beyond the bridge stone. This necessary break permits a charming cross light to fall back across the pool.

All of this garden is in an area containing not more than <sup>the very most</sup> of the best part of the town. For this is a city garden in a densely populated part of town; a part of town moreover, which is not a pure residence district.

The most beautiful gardens are those in the northeastern part of town especially those in the Nanzenji District for here, as in the case of the eastern temples, the beautiful Eastern hills form the garden background, and in addition the wonderful trees of the temple holdings, notably the pines at Nanzenji, furnish a marvellous middle distance, for the lines of their crowns repeat the mountain silhouettes and their dark masses make wonderful foils when the mountains are blue and gray with fog or white with winter snow.

Most of these gardens are of comparatively recent con-





strip of land immediately before the house. The garden facade  
 is not straight throughout its entire length but is broken by  
 a projecting wing almost central in location. Because of this  
 the designer has broken the long narrow strip of landscape  
 gardens into three areas. It is into the first of these that  
 one enters from the path described before. This is the lowest-  
 level and is the water garden. This garden is surrounded on  
 all sides by an embankment. On the two sides ~~west~~ and  
 north which front on the street the plantations of trees,  
 and bushes are thick for obvious reasons; along the east side  
 the plantations are thick, but not so high as it is only  
 necessary that ~~the~~ a low screen be provided to hide the  
 areas given over to farming <sup>the new</sup> ~~in~~ <sup>the</sup> the landscape garden is  
 the south side is the terrace which leads up to the other  
 garden level. It is broken by winding, stone-stepped paths and  
 low bushes <sup>plantings</sup> while all the high plantings are saved  
 for the upper level in those places where the house needed  
 screening. The garden picture of this level is composed to  
 be viewed from the little ~~house~~ garden shelter in the  
 corner of the garden here the view is across the diagonal  
 of the pond which is more or less rectangular in shape,  
 to the waterfall. This waterfall is a narrow high fall coming  
 from under a heavy growth of trees which cover the mound built  
 up to retain this level behind and to secure a good  
 distance of fall. Most of these trees used are maple which  
 have been so planted over the rocks that branches hang out  
 across the fall in the manner so beloved of the Japanese  
 painters. Behind the fall the planting grows thicker and very  
 above plantings of <sup>young</sup> cryptomerias have been introduced. These  
 have been chosen for size and arranged in such a manner

that they repeat in line of silhouette. The lines of certain rows of pine trees in the middle distance off the property and again reaches the lines of certain mountain valleys in the distance and last of all the line of the mountain sides in the little valley behind Xanzerig. Do not imagine that these outlines are a series of parallels: they are too closely done for that. To the left of the water fall and nearer the viewer is a large island which breaks the rather symmetrical form of the garden pool. This and the bank beyond it are heavily planted to azaleas (chiefly *Azalea kamperi*) and maples. To the right of the water fall the bank sweeps around until it meets the end of the house, which ~~from~~ one corner projects out over the pool at an elevation because the floor level is the same as that of the house or the upper garden level. This bank between the water fall and the house is very interesting in planting as it is an attempt to reproduce a mossy bank such as is commonly found in the Japanese wood. A kind of moss commonly used in gardens about Kyoto has been "sodded" on the bank and in it have been placed all the various ferns that might appear in the woods. Very cleverly also have been placed innumerable small seedling trees just as they might have come in the wild. Larger bushes of azalea, *Sier* *Pasania* and other broad-leaved evergreens have been introduced especially nearer the path which runs along <sup>just below</sup> the crest of the bank and turns down in steps just under the porch of the projecting house rooms. Parallel to this path, but up on the level is the stream which has come down from the upper portion of the garden. On this level it is carefully made of secondary importance by heavy plantings of shrubs on its



105 banks. but it leaps into importance again when it forms a tumbling fall just under the house porch. The path as indicated comes down at this point also to the pond shore and crosses <sup>the pond</sup> on stepping stones in front of the waterfall ~~then~~ to the other bank where it returns to the tea garden house and joins the path back to the front gate. The planting between the stream and the house is dense but not high save at the entrance to the second garden unit.

This second unit of the garden is treated as a solid in planting as opposed to the enframed world of the first and third units. As the area between the projecting wing of the house and the main part of the garden was small, the designer continued the area as a solid <sup>planting</sup> ~~planting~~ <sup>than make a better area</sup> the open. A heavy planting of small trees, maple, cherry, and so on with dense under planting is on either side of the stream at this point.

The chief interest in this unit is the treatment of the stream. This is of course purely an artificial ~~the~~ affair. Throughout its length it is lined with concrete but this is so cleverly treated that one would not suspect it unless he came looking save in one place perhaps. It has been arranged in this unit that the stream should be always shallow. This would mean of course that the bottom would be plainly visible. Accordingly as in almost all of the work of this kind an aggregate of fine river gravel was used and brushed over in some manner to drag the concrete from between the pebbles on the surface. In this particular area the bottom of the stream has been covered with very cleverly

106 placed cobbles such as one might find in the river bottom. These are arranged so that the water may flow almost entirely over them. One or two larger stones are introduced which rise clear of the water for a few inches. A little farther down the course just before the stream turns to flow into the pond garden level, more large stones are introduced. There is a slight fall in the level here so that a delightful sound of falling water is added to the tinkle from the stony bottom described above. After all the concrete has set various loose stones of ~~shape~~ character similar to those set in the bottom were added to assist in the illusion. Large stones are introduced at intervals along the shore and sods of moss + fern, clumps of low bushes and dwarf bamboo from dense mats which completely hide the edges of the concrete work. At this point the bed of the stream is narrow, here ~~exactly~~ <sup>here</sup> ~~the~~ <sup>the</sup> ~~point~~ <sup>point</sup> by stepping stones which lead to paths through the little grove to the 'jam fields' beyond. The view of this bit is from the end of the wing <sup>projecting</sup> out from the house.

This same room <sup>on the other (south) side</sup> provides the best view of the third and last garden composition. This again is an arrangement of an enframed void. Here the open space is in lawn. Directly before one is ~~the~~ open square covered with fine river gravel from which leads the path which goes on around the path to the service quarters. Beyond is the open lawn enframed on all sides by planting and glorified by the magnificent grove of trees in the Konchi-in Temple just behind it. No view of the mountains is included here. The lawn is not as in our country a broad sweep of turf, but is rather a rolling



10.9 area somewhat suggesting a mountain meadow. The grass is of course more carefully cared for but is of a somewhat similar character. It is crossed by the stream and by a path. The latter is kept more or less out of sight by keeping it almost always in cut and with such curves that it is always foreshortened or lost. The stream at this point is the feature once more. Here it is a broader, ~~of~~ more open stream, with many broad shallow falls between wide ~~of~~ deeper pools. The banks are covered with more simple masses of shrubbery and the grass comes down along a greater area than the planting. Rocks are not continuous in the shore line as in the ~~late~~ work of the old designer, to the great improvement. ~~In this part~~ In some of the pools the cement bottom has been kept in back and in other places many loose stones have been dumped in to add to the illusion. In one of the other areas, a place has been provided for deep water to <sup>accom-</sup>modate the carp in winter. Here the artificiality is ~~very~~ <sup>as once</sup> apparent. ~~and in the other parts~~ Elsewhere the illusion is perfect.

To a garden designer this garden is very stimulating for the beauty of the finish of its planting. To us it is saddening, of course because about ninety per cent of its planting list, mainly of broad leaved evergreens, is not available to us, and the effect of <sup>these</sup> broad leaved evergreens cannot be approximated either by deciduous plants or by the ~~few~~ evergreens we have at our disposal. I was told that ~~under~~ in the ordinary seasons that four gardeners were employed all of the time

108 to keep this garden ~~looking~~ in good appearance. During  
my several visits I saw them, brushing over the  
shrubberies with a white broom to remove dead leaves, catwabs,  
fallen pine needles from trees overhead; rearranging by hand  
twigs which had been disarranged or <sup>which</sup> were growing out of  
order; and most amusing of all, scribbling out the bottom  
of the stream with a coarse fiber brush to rid it of the  
growth of algae and similar organisms. Such care is  
almost impossible in America or prohibitive because of the price  
of labor. When the season for the pruning and thinning of foliage  
on the pine trees comes; when it is necessary to go over all the  
azalea plantations, then the working force is greatly augmented.  
As I studied the plantings I felt sure that it would  
be ~~not~~ absolutely impossible to make a planting plan  
of the area, but the ~~main~~ reason that nature had been so  
carefully followed in her mixture of species that it would be  
impossible to record all the names on any one drawing.

If any one thing is to be incorporated into our work  
from the Japanese, I hope it may be this arrangement of  
natural plantings. At the present stage of the game,  
we have arrived at a point when we have adopted  
the use of irregular shaped areas as conducive to informality,  
and the employment of ~~very~~ chaotic masses of plants to  
further it. Many have not come to the point where they  
realize that nature almost always "over plants" and very  
frequently gain the best effects from heterogeneous  
mixtures rather than from colonies or simple masses.



Having its origin <sup>perhaps</sup> in the desire for immediate effect and an effect of age, the Japanese garden always shows overplanting, i.e. far more plants are employed in mass plantings than would be required to cover or fill the area at maturity. Specimens are rarely overdone. The gardener depends then on his repeated corrective prunings for the management of the mass and that he succeeds is witnessed by the very gradual development & change of garden effects in the garden cared for. This is also made obvious in gardens where care is withdrawn for the plantings at once suffer from overcrowding and develop rank growths of some species to the injury or loss of others. But this is a digression, as this portion of the thesis is to be devoted simply to descriptive text.

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is the area given over to the cultivation of vegetables, <sup>or productive</sup> taken from this area which is scarcely more of a successful character than <sup>the vegetable garden</sup> some American estates, are two small portions contiguous with the landscape garden, one of which is level, grass covered and hedged in; the other is given over to the growth of a collection of tree peonies and other herbaceous things, chiefly foreign annuals. The former is for the accommodation of guests at garden parties which are <sup>one</sup> of the correct forms of entertainment during the spring months.

~~But~~ Just beyond these on the edge of the fields and just back of the waterfall within its grove is a tiny mill with a <sup>water-</sup> wheel and the primitive Japanese arrangement for polishing rice. This with a real peasant farm ~~house~~ cottage in the

110 boundary of the property are further concessions to the playful spirit that decided that the state was left complete unless it had all the necessary buildings or facts even if they are not used to any great extent. This same spirit accounts for the inclusion of a lotus pond and a rice field in the vegetable area although the amount of lotus root harvested must be negligible and the rice would be scarcely sufficient to supply the New Year's Mochi. ~~But~~ But there are minor matters and certainly add to the interest of the place to the foreign visitor.

In the supplement containing photographs there ~~are~~ is a set of very poor pictures from this garden. They are included only because they give some record more definite than ~~the~~ the rest of the place.

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Quite near the Ichida garden and almost as well seen by the foreign tourist is the Inakata garden. This garden is located on the road which comes down to Nanzenji from Keags. It is on the east side of the road and quite too close to the mountain side to have any view of the hills to the east. A recent acquisition of part of the hillside has made possible a garden terrace at a high level so that one has a beautiful view out over the city and especially out over the tree tops <sup>and roofs</sup> of the Nanzenji enclosure. No one who has not seen it can imagine the beauty of the massive tile-covered temple roofs breaking through the great pine grove at Nanzenji temple. The curving eastern



Hills beyond add still more to the picture.

The Inakasa property is very irregular in shape and is quite difficult to describe. One enters a fore court which opens immediately into the garden at the right and front. The house which is part Japanese with a large foreign addition stands before me a little to the left with a small ~~area~~ <sup>orchard</sup> planted chiefly to small trees between it and the gate. The entrance path leads forward and from it branches to the right a path which encircles the Japanese portion of the house and eventually connects with the service quarters. This is of course the route taken by the people who come on business. They enter more directly from a side alley on the north boundary of the property. The garden lies between the Japanese part of the house and the hill which rises in front of it. It is a crescent shaped ~~area~~ and showed at the time of my visit no connection with the garden at the upper level because of the fact that the path to the upper level was obscured by the trees on the hillside.

Here again the water features dominate the garden, as they do almost all the gardens of this district for water is easily available from the mountain streams and from the ~~canal~~ surplus from the canal coming down from Lake Biwa.

Before the chief room of the house is composed the garden water fall. As in the Ikida garden this

is a long narrow water fall between rocky cliffs and deeply overhung by ever green trees. In this case a very beautiful plant of Aucuba gives the branch across the fall. The water from the fall flows forward a short distance to join the Stream which has its origin ~~on~~ the eastern boundary of the garden and which flows across the garden leaving it on the west.

To me the stream was more interesting than the waterfall, probably because the stream was more successful in its execution. The waterfall was obviously artificial. No one stone could be had to form the rock wall behind the fall. Accordingly various stones of good size had been combined building up a wall some eight to ten feet high with the stones which form the eastern shoulder most prominent. On top of this was put a broad ~~flat~~ thin stone to form the lip of the fall. As a broad even veil of water was wanted, a stone with a smooth front edge was chosen. All this artificiality ~~and with~~ which was far from crude in its execution was further <sup>deep</sup> masked by the heavy surrounding planting and by the shadows cast ~~it~~ by the foliage. These changes little in value as the water fall is on the northern side of the hill and is rarely <sup>if ever</sup> touched by the sunlight because of the trees on the hill side behind it.

The stream, on the other hand, though quite as much contrived as the water fall shows less the hand of man



As all garden streams must, it had its origin in the eastern portion of the garden, because I believe, all good influences are supposed to come from direction and to pass towards the west for in the west lies the region of the flesh. In this particular garden the eastern portions were devoted to a ceremonial tea garden with its several buildings. This area is enclosed by a light bamboo fence which does not count as a fence from without the area because of the heavy planting which screens the group and makes a solid of it. Within the area near the gate is the small open pavilion where the hidden guests wait until the host gives the signal for entering the tea house. All about this and through the area are many temples which give the place the appearance of a deep wood glade. The ground is moss covered with ferns and small bushes everywhere as they might be found in the wild. The tea house is located toward the eastern boundary and the source of the stream is so arranged as to be seen from ~~the house~~ it. This small source was far more successful than the garden fall because it consisted of a series of small falls with wide pools between. Great sheets of moss and fern, clumps of azalea and andromeda and all the wild things from the mountain beyond here flourished there and made it part of the mountain itself.

From it the water flows away in several small

Streams which separate and rejoin several times before the grow into the larger stream that flows down before the house. Throughout most of the course, the stream is broken with many rocks on the bottom; tufts of sedge and a plant nearly related but with more milky foliage grow in midstream in places. Before the fall and between it and the house the stream widens out into a considerable pool with pebbly bottom. If one crosses the strip of lawn from the house the great carp which live in it swim up to see if you have brought the rice bread that they are fed. At the times of my visit the western end of the stream was not a dress parade as that quarter of the garden was continuously crossed & recrossed by the workmen coming from the upper level with the garden in the making. Under the trees was an old bell house with its great cast-bell. And in another quarter a cage in which were several ~~cranes~~ cranes. The inclusion of features of these types is much more common in the case of new gardens, the owners of which seek relics as some Americans do, cracked Italian marbles and ~~fragments~~ <sup>enjoy</sup> ~~fragments~~ <sup>managers</sup> much as children do.

Aside from the little fall and the stream this garden has little of inspiration for the garden designer. And no rule can be made for the creation of rich effects. The designer must know instinctively what is right and if one



115  
what is right, there is generally little difficulty, unless they be difficulties of technique, temporarily troublesome, until achievement.

The upper level during my visit was merely a turfed level for garden parties, commanding a fine panorama of the city. The path between was in process of construction and was a path which zigzagged up the steep treecovered bank. The upper part of the terrace was ~~to~~ being sodded with sods, brought from the woods, which included more of moss and small shrubs and ferns than wild wood grass. The idea of the designer was to make as little break as possible between this part of the ~~mountain~~ garden + the mountain beyond. The planting about the house and the arrangements of stepping stones were practically the same as those at the Inokamoto place which is figured in the photographic supplement of this report.

Returning from the Inokamoto garden past the Kōchi-in temple into the Nanjūji group and turning again to the west down the road toward the Ichida garden, one may stop at the small new garden belonging to Mr. Yamamoto's curiosity frame. This is very new and comparatively small. It is situated on a level plain with many truck fields between it and the ~~to~~ mountain background so beloved. Accordingly the garden

is surrounded by an embankment, stone faced without and planted atop with a hedge. The inner face of this dyke is quite irregular and varied in contour to fit the design of the garden within, for it is made to serve as an integral part of the little hillocks of the garden background. A number of large cherry trees with the usual groupings of pine, camptomeria, maple and plum make up the trees of this garden. The bushes are chiefly azalea and at this time look rather sparse. To my mind the garden is much to be criticized for the very monotonous stone forms used. These show, to my thinking, too much the same sort of outline. Various paths and steps lead up and down over the hills and a small water fall and stream add interest. ~~As to the~~ <sup>As to the</sup> ~~is not a very interesting place at present~~

Of when we were on the way to the Ichida garden first described we had left that road leading to Nanzenji and had turned to the left - we had come to a group of villas, standing shoulder to shoulder. <sup>NB</sup> ~~One of these~~ <sup>One of these</sup> the Someida garden is figured by Miss DuRoi in her illustration facing page 52 of "The Flowers and Gardens of Japan" already mentioned. This garden for all the charm of the painting is scarcely so lovely. Nothing can mark the eternal beauty of the eastern mountains seen in the background. On her painting also can be seen the little valley



which comes down behind Kanyuji Temple. This is the valley which furnishes the motif for the planting skyline in the Ichida garden and is featured again in the Sukamotsu garden which is nearby. But to return to the Someda garden.

As will be seen from the picture it is essentially a water garden. In its design the greatest length of the pool is in the line of vision towards the mountain. Without exception, this arrangement was unpleasant in Japanese gardens; ~~though~~<sup>as</sup> it is less common by far than that in which the pool has

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is perhaps unsafe to say that the fault is fundamental. In this particular case, I think the difficulty lies in the fact that an insufficient boundary plantation was provided. As can be plainly seen in the painting the garden is bounded only by a hedge and that very little under planting is used in the pine grove. One other, to me, objectionable feature of this garden is the very ~~tricky~~ <sup>trickily</sup> appearance of the shrine pavilion featured. This building and a special entrance gate are of some historical value. The gate is inherently

118 beautiful. It is built into the front wall and is not used, unless perhaps on special occasions. The pavilion, on the other hand, is a little tawdry and that is always distressing.

Quite out of order, is the one item <sup>which was</sup> of interest to me in this garden. This is the provision for watering the trees. As all the trees in the garden have been transplanted to make the garden, some provision had to be made for their care during the hot summer. To meet this several long joints of roof tile are placed as to make a cylinder and sunk in to the ground usually about three to a foot. In this <sup>into this</sup> it fills with water <sup>the water is poured</sup>. In time it fills with silt and leaves and is no longer functional. At no time is it very conspicuous and it is more effective than any surface watering and permits a more sightly appearance than any other method.

Adjoining this villa is another of rather similar plan and manner as to garden. Name lost.

A little beyond lies the Sukamoto garden. This is largely figured in the photographs accompanying this report. As in other cases, I was admitted to the garden via the garden gate from the entrance court. In this case the way lay to the right (south east.)



119 from the entrance court and admitted me to a  
narrow strip of garden between the house mass &  
the adjoining property to the south. This strip was  
planted as a solid with trees and ~~some~~ bushes,  
chiefly Azalea and ~~entianthus~~ entianthus. Through  
the center flows the stream leaving the garden pool,  
and disappeared among the rocks. These are so arranged  
that on coming upon them from either direction they  
appear as if the shores of some side-water or arm  
of the pool. This aspect is increased by the fact that  
the flow of water is so gentle and the grade are so  
arranged that there is no perceptible movement of  
the water in this direction. Botanical Rocky path  
leads me along the left hand side of the stream  
to the strip of lawn before the house rooms. Here  
one may enjoy the chief garden picture.

This garden composition is really the provision of  
a foreground for the mountains and especially the  
valley behind Xauzeji, with Hsizze<sup>ter</sup> to the left and  
the Daimonji to the right, — a foreground which shall  
blot out all the intervening distance and  
make the hills the private possession of Mr.  
Sukamoto. As was said before a close lawn is  
immediately before this house; this borders the





121 it sweeps out into the meadows. Pines are the  
~~the~~ essential feature of the planting as can be  
seen in the photographs. These - the northern shore  
of the little valley show beautifully in the sun and  
lead our gaze on up to the lines of the mountains  
beyond. Those on the left foreground and on the  
right throughout are quite high and dense. On the  
right a wild planting is achieved at a little  
distance from the house and is of note in that it  
contains one planting much beloved by Japanese  
painters, namely the use of the low broad-leaved  
bamboo under the pines. It is most  
effective though rather high in key. The valley  
bottom nearest the foot is quite garden square  
and tries to coincide with the near shore but  
as one goes back through the garden valley toward  
the mountain now the growth becomes more and  
more characteristic of the mountains in reality.

If one takes this path he will find that  
the garden seen in the composition is not  
all of the estate but that it opens into a large  
open level lawn surrounded by a mass planting  
of trees and shrubs which might have been de-

signed by any one of the Wilhelm Mittle school of landscape gardeners. It is quite without interest.

Returning to the first enclosure and continuing the circuit which we have begun by coming from the house across the lake and up the right or southern boundary we find that there is concealed behind the pine ridge to the left in "the" garden picture a small ceremonial tea garden, the real entrance of which is from a side lane leading from the front of the property without entering the main garden or through the main garden by a path which completes a circuit about the southern end of the garden pool. This pool you will remember crosses the garden picture at right angles to the main line of vision.

The tea ceremony garden is surrounded by a slight bamboo fence. As at the Inahata's it is planned as a solid. Here it is quite small and not so interesting as the Inahata example. The composition  
N.B. → stones often found in these modern gardens will be noted at a later chapter. Suffice it here to say that they are slabs made of many small stones set together in cement and then, if they do not present an even surface for walking polished down by rub-









is a discussion of Japanese gardening as an art.

Similar in general style, though far more modest in size and development, to these great gardens is the tiny bessō (villa) Mr. Ogawa has built for himself. Like the Somaida and Fukamoto villas it has been built on land taken from the truck fields. As in their cases it is surrounded by a dyked wall but here the land about the house is so little that a garden stream with steep banks, moss & fern corners is the only adornment. Shrubs and trees are few.

One other garden in this general district calls for note and that is the garden of Prince Yama-gata. This garden is located across the canal incline just below the bridge which leads to Yama-gata.

It is of interest for two chief reasons. Its site is roughly triangular in shape and its treatment is that of an open "mori" garden. I use the term as it was given me. At any event it does suggest the grassy upland meadows that do occur in the hills about Kyoto and elsewhere. As always the boundaries are high planted and as no view of the mountains is possible here the planting is not broken. In the extreme far corner to the east, deep in the grove is the waterfall which is the source of the stream which flows meanderingly down the property kept rather more close to the right hand boundary planting and often hidden

126 from sight by the rough and uneven open higher surface  
of the lawn. Similarly the path which leads from the  
house to the waterfall is kept almost entirely in the  
cut so that in its curves it is often lost from sight.  
The turf is close and of poorish quality. It is largely com-  
posed of a grass known locally to the foreigners as "Korean"  
grass. In appearance it very much resembles ~~slatone~~ on  
a more delicate scale ~~which~~ we ~~know~~ know in this country  
as Bermuda Grass (Latin name?). It makes a thick  
turf by its abundant stolons ~~and~~ turns brown in winter as  
do the wild moor grasses.

To me this garden was of little interest as open lawns  
with border plantations are fundamentally an old story -  
and this humpy lawn with a less interesting border did  
not inspire me with admiration. <sup>During the Japanese war it is very highly</sup>  
held. (It is described by Miss Seidmore in the Century for April 1912  
but Prince Yamagata's name is not mentioned if I recall correctly.)

<sup>Five</sup> ~~Other~~ other private gardens call for special  
description. Many others I saw, both large and small,  
but ~~repeated~~ descriptions <sup>of many gardens</sup> with endless repetitions  
of the same planting lists, the same general conceptions.  
Accordingly the most striking and characteristic  
have been chosen. To these must be added the  
garden of Marquis Sayonji, the Shimidzu ~~and~~ garden  
near Clion-in temple (name lost), ~~and~~ the tea  
garden of Mr. \_\_\_\_\_ and the Sumitomo gardens.

The garden of Marquis Sayonji is in the



127 north eastern part of town on Dameshi. It is a large self contained garden with only a small glimpse of the mountains. ~~which~~ I do not know ~~the~~ the facts in the case but from appearances would believe that it is a villa which had been built before most of the surrounding houses had sprung up. Now there is a small settlement to the east of it, composed largely of the shopkeepers, small trades people and lodging housekeepers who serve many of the students of the Imperial University which is not far distant <sup>with an entrance</sup> on the same road.

The villa site is perfectly level. It is a corner property with roads running along its northern and western boundaries. The house is L-shaped paralleling all. The entrance is on the west front. One finds himself in an open court much hedged in with tall evergreen hedges with a <sup>slip of</sup> hedge standing between him and the front door of the house in much the same manner as the <sup>slip of</sup> standing screen is placed between the house entrance and the doors to the other rooms of the house.

One turns to the right and passes through a long fairly broad court much planted with pines and bamboos to the point where a side path on the left admits to the garden proper. By a continuation in the main path, one comes to the small garden for the tea ceremony. This

was being remodelled during the course of my visit so I did not see it at its best. It was quite small, merely a strip of garden area about the small tea house. So that the disturbance in the placing of few fine trees considerably blocks the area. Of the other plantings, this <sup>tea</sup> garden was of note for its beautiful planting of nandina (*Nandina domestica*). This is a plant of the barberry family, with beautiful, evergreen, pinnately-compound leaves which bronze as *Leucothoe* does, during the winter months. It bears large terminal panicles of scarlet or ivory colored berries. The former are most gorgeous, and are the chief winter decoration of the gardens in Japan. (It is not hardy in the north of our country.)

The garden proper is viewed from the rooms on either side of the junction of the two stems of the ~~the~~, so that one is looking toward the south east. The boundary plantation in this garden is thick and of considerable depth. Several large hillocks are built up so that the height of the trees may be increased, and the skyline varied. Between me and the boundary is the open horse lawn, crossed by paths and the garden pool which is of considerable size and lies across the garden composition. As in the garden of Prince Yamagata, the lawn is uneven and covered with the same curious turf, which is only partially interesting and as in the Sulkamoto garden the boundary plantation is a pine woods, differing only in the less frequent employment of the low bamboo. It is a less interesting garden than some



of the others but is certainly worth a visit if it is possible to obtain admission.

The Sumitomo garden is located at the foot of the Eastern hills on the road to Inokakeji in the little hamlet of Shishigetani-machi. Originally, it was but a narrow strip of land close against the boundary of a temple holding. This ~~to~~ holding was quite deserted; the shrine buildings quite small and neglected. Now the original land has been added a large property which is at present being developed. Accordingly the following description can be ~~applied to~~ covers only the old garden strip.

This original piece had its narrow frontage to the street which formed the south boundary of the property. The house was built as a long narrow house along the western side of the lot. This gives the best rooms an eastern exposure and a view toward the mountains.

One enters a small court from the street, and turns at once to the right to a small ~~garden~~ gate which gives admission to the garden. One sees at a glance that the garden is a stream garden for ~~the~~ <sup>for a long</sup> part of the stream is <sup>immediately</sup> ~~at once~~ visible. On entering <sup>to one's right</sup> is a small tea house which stands on the brink of the stream, and commands a view up stream; for the floor leaves the garden just below the tea house and comes out into the small canal which flows through the gutters of the street, the same canal which at upper point had supplied the flow for the garden.

Turning from the tea house and its sheltering plum tree and nantien bushes one follows the path on toward

13 the source of the fall stream. The distance between the house on one bank and the stream is quite narrow at this point and the far bank rises quite steeply to the property line. At once we see the predominance of azaleas in the scheme. They cover the far banks, form most of the groups along the stream shores and constitute the greater part of the underplantings.

As a point where the first group of rooms is connected to the second group by a covered hall, really there is a slight rise in the ground. At this point the distance from the house to property line is somewhat greater for the site is not rectangular. This point of transition is marked by a 'solid' in the planting scheme through which the path passes, leaving the stream to emerge again on the next level. Finding the house more open & wider, the stream flows widening into a pool and the far bank becoming a gentle hillside covered with pines and cryptomerias carpeted with azalea & dwarf bamboo and flowering groups of cherry and maple which in their seasons show clouds of pink and flames of crimson before the dark evergreens. Across the pool in the place of honor is the water fall, recalling the Sekida garden as it is a series of smaller falls. Here however, no wide pools are between the drops. A small cascade might be a better characterization. A branching path permits one to cross from the house side to the far side and wander about the stream edge and in back of the evergreen grove. ~~But~~ At no point is one permitted to come too



close to the fall for good effect and heard as in all other gardens I visited the path never approached the back of a water fall. Even the necessary path for the regulation of flow in some cases is made as inconspicuous as possible and difficult of access from the shore side of the garden.

To me the chief interest of the garden was the stream. As can be seen in the four photographs of the garden taken in the winter of '917, it is a stream with many large rocks along its shores and great masses of azaleas which come close down between the holders. In its course from time to time are small falls so that the water level drops from the upper pool below the water fall some several feet before it reaches the outlet. Between these falls the water depths are almost uniformly ~~to~~ shallow so that many small pebbles and cobbles break its surfaces and increase the music of its flow. As to the placing of these rocks I can report no law or fundamental dicta. Very large rocks were used, rocks larger than American clients ordinarily ~~suggest~~<sup>permit</sup> using. They were, moreover, rocks that were not out of place in the shallow stream; that is, they were not rocks foreign to water courses nor were they stones showing the erosions which come from ~~the flow~~ torrential flow.

It seems rather a matter of dodging the issue to state and reiterate that there are no laws governing such and other placements when any designer knows that there are laws. But I am sure that any designer will be confronted with the same dead wall of impossibility if he attempts to formulate in words the feelings within him. And I can only register my statement that I have failed to be able to express in words why I believed certain things right or wrong. Instances after instance can be weighed in the balance and judged; the results may be tabulated, examined and philosophized over and the results are pretty much Dead Sea Fruit; from which any learner will turn with regret if not disgust.

Digitized by <sup>Japanese belief that no designer is fitted by</sup> ~~any system of~~ <sup>any curriculum to produce good infor-</sup> ~~mal work~~. He may learn the materials of his trade, the tools may be presented and certain personal judgments may be presented but these are but negligible portions of his equipment. From the great composite of his impressions direct from nature will come his power to produce. This has been the Japanese method and in gardening as in painting, decadence has appeared when the workers have fashioned their labors after the work or judgments of other men rather than after the signals which called into being the expressions of the predecessors. But let us return to gardens and to Kyoto.



For the interest of the critical garden student in Japan I should note that there is a private garden in ~~the~~ Kyoto which abuts the road leading from ~~Chion-in~~ Chion-in Temple to the Furamizze Gate on Higashiyama-dori. It is reached from a side street off Higashiyama-dori. It does not deserve general description as in all matters it is a poor example of ~~the~~ type represented by Prince Yamagata's garden.

A feature of the forecourt caught my fancy and though it was in no way the exclusive property of this garden, it is a treatment which may be noted here as well as any place. The street door admits me to a narrow court between the house to the left and a ~~small~~

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A fence with a gate closes the far end. The rectangle measures approximately eight or ten feet by some ~~thirty~~ to twenty-five feet. Through the center runs a walk of cut granite flagging which leads to the far gate and ~~supplies~~ branches to the house entrance. On the remaining areas, which are planting spaces, is a charming arrangement of a slender bamboo with black stems. This particular kind (species?) has most attractive growth and is a plant of great charm and elegance. But neither this ~~nor~~ the path interested me. Over the ground in which the bamboo was planted had been placed a layer of river gravel of about one-quarter to one-half

and diameter to a depth of about an inch and a half. This made a ground cover slightly different in tone from the granite paving; very different in texture and of a character which in no way conflicted with the beauty of the bamboo. Further a coat of this kind shaded on all sides, the planting problem is reduced and a very distinct type of decoration is produced. I have read of the use of stone & gravel mulches in the growth of alpinists to secure perfect drainage about soft foliage & ~~some~~ caulescent plants but I had never seen such a treatment inside of Japan and its use does not really correspond to the powdered rocks and sands that appeared in the medieval parterre. Such a device is found in the *Journal of the Botanical Garden, Japan* but not commonly.

Crossing Chion-in and Manyama Parks, passing Kida-ji and going along the road towards Kiyomizudera we may stop at the garden of Mr. <sup>(now head black</sup> ~~5 cutting~~). This garden lies at a high level upon the side of one of the foot hills. On entering one turns first to the right and then to the left as he ascends the zigzag road to the higher garden level. Dense forests of pine & bamboo line the ascent. If one is not a guest of the family, the easiest way into the garden is through the seivosa court. This admits one to a court which is comparable to our so-called "cutting garden". In it



are raised the plants favorite with the owner. In this case peonies and dahlias, I believe were the favorites while a large collection of potted *Cydonia japonica* were housed in the open shelter. From this hedge-in court, we passed on to the right into the garden proper between the ~~main house~~ house and the abrupt hillside. This area is divided by various winding paths which lead eventually to a path which ascends the hillside to the upper level commanding a panorama of the city. The hillside is heavily planted with evergreen trees, chiefly pines and cryptomerias. The lower level on the other hand is planted almost entirely with maples and cherries. These rise from broad plantings of azalea and rich carpets of moss. Many of these azalea plantings are low broad sweeps made possible by the rise of many plants and by repeated prunings. I was told that the first pruning came in the spring when growth was starting and that others followed through the summer. It is needless to note that these plants rarely are permitted a bloom. Certain variation appears in the degree of winter coloring assumed and the local nurseryman supply different plants to provide these winter colors from deep green to bronzed red-purple. In some gardens they are most attractive; here they are somewhat ordinary and so are monotonous.

The one other striking feature of the garden is the water system. On the occasions of my visit it was never

136 working but I understand that it is operated  
at times through the dry stream bottoms rather  
suggested the dry-water scenery of much repute. Starting  
on the uppermost level the stream ~~from~~ soon reaches  
the top of the cliff. This cliff is very steep at this  
point and has been rock faced in a would be  
naturalistic manner so that a high cascade is possible.  
Azaleas and other shrubs grow between the rocks ~~and~~ and in  
time may mask what is now one of the highest garden  
creations I have seen in Japan. After the fall the  
stream skirts the base of the cliff and leaves the  
property. During its course it is out of sight from the  
house.

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This other private garden remains. This is a special  
garden belonging to Mr. ~~the~~. The story goes that  
it is six hundred years old and was a garden be-  
longing to Hideyoshi. I have not checked up the dates to  
see if this is in any way accurate. The place contains  
no dwelling, though there is a small house which could  
be occupied and it is not regularly lived in. Originally  
it was designed as a place for practice of the  
tea ceremony. It is a small section of a mountain  
gully with a bit of a stream ~~water~~ running through  
it. A dense grove of old maples over the sides so that one  
looks through the bare branches from the house rooms.  
So ~~there~~ dark is the shade that of a few ferns, a  
~~thing~~



137 straggly, bamboo, floriferous plants of insular origin.  
(not leucophaea or kamppfer) a few Chinese plants and  
the ordinary wood things survive.

There are several small houses on the slope with  
rough walks between. But neither these nor the historic  
elements are of interest, so much as the green light  
of the maple trees. As one sits quietly in the tea house  
he may look out through the <sup>gray</sup> branches at the under sides  
of the green leaves of the maples, all translucent +  
luminous from the light above them. There is a sense of  
detachment, <sup>and sometimes</sup> <sup>an</sup> <sup>aching</sup> of which is far greater than can be  
accounted for by mere location and the view.

The fact that this is an example of ~~the~~ <sup>the</sup> tea gardens, ~~the~~ <sup>the</sup> an older  
period, is chiefly due to its connection with the ~~tea~~ <sup>tea</sup> garden, which is an old  
course, its connection with the ~~tea~~ <sup>tea</sup> garden at once makes it admirable.

This closes the description of the garden of Kyoto.  
Many others chiefly smaller private gardens were seen.  
To relate a description of each one would entail  
endless repetitions of planting materials, plans and  
conceptions. And as it is proposed to go over the  
parts and characters of gardens in another part of this  
report, a discussion of items of interest which might be  
found in the garden overlooked at this point, may be  
included.

{ Please leave an inch space. }

From the point of view of profitable discoveries the visit in Tokyo was a failure. Whether for lack of introduction or not I cannot say but I am inclined to believe the opinion expressed by all, foreign and Japanese alike that gardens are not common in Tokyo is the correct attitude. The gardens which I did see fall into three groups, the palace gardens, the private gardens and the parks.

I left Kyoto as soon as I had seen the bloom on the famous trees in Maruyama Park and in Daigo Sanbōin Temple, timing my visit to Tokyo with the cherry blossoms as that city is most famous for its cherries. On account of rains through the Hsiamon season I did not reach the single cherries which are the most conspicuous were past their glory and so I did not visit Miyawashita and one or two other places famous for their cherry blossoms and those alone.

~~By~~ By the courtesy of the Government, extended through the American embassy, I was bidden to the Imperial Cherry Blossom Garden Party and so had the opportunity of seeing the garden of the Hamariki. Under the circumstances, it was a rather unfortunate time for viewing the garden as the place was very crowded and certain ~~directions~~ <sup>areas</sup> only were permitted to the visitors. One was admitted



by the gates over the moat, closed under ordinary circumstances, into the outer court where one presented his credentials and was passed into the inner garden. ~~Here~~

In a word the garden may be described as a debilitated Japanese garden. This characteristic seemed ~~general~~ <sup>common</sup> to the Tokyo gardens in general, due doubtless to the fact that they are now given over to the entertainment of large garden parties in the European style and so require wide lawns, broad paths, and open plantings, altogether on a much larger scale than elsewhere. One enters through a densely planted area coming out into a semi-open lawn with a large lake visible to the right. Traffic was turned in such a way as to bring the crowds to a park of the grounds near the shore, for this palace overlooks Tokyo Bay. Here one took up his station along the path on which the royal party should come. Everywhere there were groups of young cherry trees, mostly of the double varieties, all in full bloom. After the royal party had passed and had finished the audiences in the temporary marquee erected on the lawn, refreshments were

served, the ~~guest~~ male guests serving their companions and themselves. After this and the departure of the royal party, one was at liberty to walk through the garden to a certain extent.

I cannot give any idea of its plan and arrangement because I could not discover it on account of the restrictions of circulation and fares. Roughly speaking the park is an open area near the sea protected from it by a sea wall which is overlooked in places by several tree-covered hillocks. Paths, as in our own parks, wind through it and about with a wistaria trellis. As to the source of the lake and its outlet I do not know. The planting for the most part is of trees exclusively and these are for the most part arranged in open groups. The whole suggests a foreign park executed with Japanese materials.

Similar to this and yet in marked contrast is the Shingiken Palace. the garden of which I was shown through the courtesy of Mrs. Nitobe. This palace has no residence, although there are



two buildings one in the Japanese and one in the foreign manner. I am told that it is used chiefly as a resort for the nobility of Tokyo and might be compared to a country club. It also contains the farm which furnishes all the vegetables and cereals for the Imperial table and the range of greenhouses which provide the cut flowers and plants for decorations.

In character, the place suggests the English park more than anything else. There are wide rolling meadows with great clumps of trees suggesting the elms and oak groups of Capability Brown. Then the greenhouses are a graduation animals in the most approved European gingerbread style. Similar examples of "bedding" are dotted about the lawns near the roads and the entrance. All the paths and roads are wide and tree shaded in the European manner. ~~Only~~ Only in two places does the Japanese manner appear. Before the building, in the Japanese manner is a small lake tree surrounded on all sides but one and fed by a dancing water fall. All of this is purely Japanese. Again one steps in to a real Japanese garden when he enters a special enclosure hedged in and quite hidden away among the trees.

142. This is a low area with a large central pond. Various small tea- and rest-houses are provided commanding views over the water. The planting has the typical groups of pines, maples, and azalea, but the use of grass somehow destroys the Japanese effect. Also swans swim in the lake and various cages of birds and animals are introduced into the enclosure, which to me seemed quite out of character.

At this garden I made the acquaintance of *Enkianthus japonicus*. This is a most delightful shrub suggesting *Andromeda* in growth and leafage. It is however deciduous and colors gorgeous in the autumn much as our own *Vaccinium corymbosum* does. The Japanese frequently clip it as they do azaleas forming dense half globes of it. When it is cheaper in this country it will be most worth while for our use.

But on the whole I must record that that as compared to the gardens of private individuals, especially those gardens in Kyoto, the Imperial Palaces open to foreigners are very dull affairs and show distinctly less of national character and manner than any other gardens save the frankly foreign imitations.

In Tokyo is ~~the~~ a garden called Korakuen, known in English chiefly as the Arsenal Garden - This is under Imperial control and while not a palace



/garden may be classed with them. Through the courtesy of Baron Megata I was given a permit to see it and to make sketches. These are quite poor as I had not yet gotten ~~my camera~~ to the point where I could always tell just what to do when working ~~for~~<sup>in</sup> the open.

The garden is located in the Hongo district of Tokyo and is within an enclosure now given up to the Arsenal and its manufacturing. Our enter going directly to the small office to present his credentials. Here a guide was assigned to me.

Directly we entered a small court done in the intensive style of the Japanese but this gave admission to the larger area of the park. Our enter first a deep and dark grove. Through which winds a stone paved path. On either side many curious stones, of the chinkas-like character, I was to find so prevalent in Chinese gardens, were massed. The undergrowth was very dense, chiefly seedlings of the trees with many ferns, iris japonica, *Fatsia Sieboldii*, and dwarf bamboos. To me it was not attractive as it resembled on a monotonous vast scale the type of greenhouse work we

finds in some American Conservatories where vast  
 crowds of foliage plants live in company with the  
 y tufo rock. From this grove we emerged into  
 an open area about a large pool. This on  
 account of the ancient trees surrounding it seems  
 like a pool in the deep forest. The overgrowth of all  
 the plants increases that effect. At the far end of  
 the pool is an open lawn with two buildings to the  
 left. These are used I believe only on State occasions for  
 banquets and other entertainments. Beyond them lies an  
 arm of the pool, very shallow, crossed by stepping  
 stones which lead on across to the main hill side  
 which extends all along the far shore of the pool.  
 The path runs through the woods giving occasional  
 glimpses of the open pool and glade below, passing  
 various small houses, shrines and monuments enroute. In  
 one place it reaches a stone Chinese Bridge. Ordin-  
 ary mortals do not cross this but walk around it  
 using stepping stones over the tiny stream flowing down  
 into the pool. From here the path leads down into  
 an open glade where once was a plum grove and  
 banks of iris on the shores of the marshy stream.  
 Thence we return through the first grove to the



starting point.

I was told by all who spoke of the garden that year it declines, on account of lack of attention and of the the dense smoke which comes from the works of the arsenal. <sup>II</sup> If it were not for the smoke one would scarcely realize he was in the heart of a populous and busy district in Tokyo. The garden is located at the foot of the broad side of a hill and is so depressed in the central portion near the pond that the great border of trees completely blocks out the surrounding buildings, even the tall chimneys in the yards being lost. But as the garden is <sup>not</sup> a place of interest to the ordinary people either Japanese or foreign, without special occasion or permission, it fulfils no part in Tokyo life and although it is unfortunate that it should be lost, its going will not occasion much loss to the masses.

It was told that it was laid out by a Chinese designer, \_\_\_\_\_ by name. This accounts perhaps for certain Chinese mannerisms as the rocks and the bridge. but I did not find in it any of the characteristics which mark the Chinese Gardens of to-day.

The private gardens are almost as disaffectioning

as the palace gardens and to a large extent for the same reasons.

Through the kindness of foreign friends, I was shown the Hara garden near Shinagawa. This is a large garden in a rather open wild style. One enters by a large drive leading to the house where there is a turn around which with the drive clearly indicates the possession and use for automobile. On the day of our visit we walked across the open lawn to the pine grove beyond which lay the garden at a lower level. The grove was of small pine trees thickly planted with great banks of azaleas on either hand as though the trees. The small stepped path brought me out at the upper end of a fair-sized pool, with two grassy levels on the far side. The shores of the pool in some parts were sustained by bamboo splints woven into a ~~sort~~ rough basket-like fence. In other places the shore came down into the water with a broad muddy flat between. ~~No false~~ ~~but~~ no cement was used in the garden and consequently reeds and other water plants were used in the pool. Crossing about the near end we came to the lower of the two terraced grass-covered levels. Here was a open shelter and on the upper level was a small one-room house.



147 with a thatched roof. I found the garden was far  
open at dusk long. As the family are much in touch  
with foreigners + foreign ways this may account for it.  
Azaleas are the display feature of the place and at  
the time of my visit great bushes of magenta and  
vermillion, of scarlet and of lavender pink bloomed in  
proximity under the pine trees.

In striking contrast to this garden is that of Count  
Matsura. His garden is a water garden of a very curious  
style. It is almost architectural in its treatment. A very  
old garden built originally for the Daimyo of Mito, it reflects  
perhaps some of the spirit of his castle garden at Mito.  
The garden proper is a large rectangular area given up almost entirely to  
the pool. This pool is rectangular in shape and  
three of its sides, all but the farthest distant are  
lined by stone walls, the stone being smooth faced granite  
blocks. A path encircles the pond. Starting on the right  
from the front one passes along a shade making by trees  
to a small enclosed garden at the far right hand  
corner. Here is a planting about a ~~the~~ small shrine.  
Under the magnificent old trees is a small  
red-painted Shinto Shrine. A small arm of the  
pool comes up into the woods at this point and

145 we may walk out between the dense shrubs on either side of it. The side nearer the house becoming a promontory into the lake and the far side leading across to the left hand side of the property. Great pines and old Camellias with weeping oaks cover this area with its stony banks and rock covered beach. These in winter, under the heavy snow present much advised snow pictures when viewed from the house. Continuing our walk to the left side of the property we pass through a pine grove, in which is an open pavilion on the water edge and a small tea house, nearest dwelling and in a grove of ~~old~~ <sup>different</sup> trees. This circuit brings us back to the stone paved embankment before the house. I should have noted before that the area before the house is at two levels separated by a stone walled terrace. The upper level before the house to which I was not admitted is planted, the lower level is paved throughout. In its entirety the garden is curious rather than interesting or beautiful.

Again in stark contrast we have the Garden of Count Miyashi. This establishment merits the epithet "inoko" (Eurasian) which was given by a Japanese friend of other houses is a would be foreign style. Count Miyashi himself is an enthusiastic gardener in our



149 sense of the word and has a wide acquaintance with our garden flora. He has a large collection of orchids a flower very, very popular with the Japanese of means.

His house is a large modern house in pure modern German style. I am told that a German architect was told to go ahead and provide a furnished house of such and such extent. The result is successful in that many of the mistakes and incongruities due to ignorance or lack of familiarity with foreign manners, are avoided but the whole is distressingly ugly. Out of sight from the entrance but overlooking the garden. At the time of my visit the garden was not complete. It is composed on a level behind the house. The foreign and Japanese portions of the house close the front and right sides of the garden. To the left - is a rocky bullock nose planted with trees which in effect acts as the bounding mass in that direction. For some distance before the house there is a level lawn, beyond that the very Japanese development commences. A deep pool crosses at right angles to the line of view from the

house. Along its banks are groups of rocks with masses of azalea, pine, juniper and other depressed or creeping shrubs. A few tall trees are used but these are kept away to the sides so as not <sup>to</sup> break the view out over the plains towards the mountains and Fuji.

To me the garden was of most interest for the large stones in it which had been in some cases manufactured from dozens of smaller ones. Whether or not the pieces cemented together had not been collected from the same quarry, perhaps even from the same place, but for any event, they had been very closely cemented together by the workmen so that the cement barely showed on examination and a huge boulder was formed. With careful planting, the illusion was completed.

The gardens of Baron Shibusawa and of <sup>Viscount</sup> ~~Viscount~~ Okuma are more or less alike in their general spirit though quite different in plan and site.

Baron Shibusawa's garden is located on the side of a hill sloping <sup>down</sup> ~~away~~ from the level on which the house is built. In an area directly before



157 The wing of the <sup>Indonesian foreign</sup> house is a small garden in the usual manner. In it is a pavilion from which may be had a wide but not very interesting view over the valley. The rest of the garden is broken up into various long parts paralleling the side of the hill, grass covered with dense shrubbery between them. On the steepest slopes low shrubby undergrowth covers the bank. In maple time the garden must be quite gorgeous in color.

Vicomte Oclum's garden is quite level and is divided into several different areas sharply separated. One enters ~~the~~ an entrance court. The chief decoration of which is a mass planting of beautiful specimens of *Sciadopitys verticillata*. The house (foreign) is at the far right hand side of this. The garden visitor passes the house and the garage opposite it into a back <sup>dunna</sup> court from which he passes into a large area in which are greenhouses as the great collections of potted dwarf trees. These are arranged on ~~open~~ benches + shelved stages in the open air, during the summer + stored in unheated houses during the winter. This court which he enters its long axis at right angles to that of the

152 entrance court gives access to two other courts which parallel the entrance court. The farther of these is vegetable garden pure and simple. The central one is the garden for the house. It is flanked on all sides by deep masses of trees through which run paths hither and yon over slightly raised hillocks which overlook the lawn before the house. This house chiefly foreign built with Japanese additions is prolonged by conservatories into a long narrow building practically closing that side of the area. A path leads from the rear door across the street which runs across the lawn to the front side of the garden.

Of all the gardens in Tokyo which showed foreign influence, this was to me the most pleasing. I believe this was because the plantings of shrubbery had not been so much reduced as in some other cases. These are so very typical of Japanese work & mean so much in the density of the boundary plantings that their omission is very noticeable.

These complete the private gardens which I saw in Tokyo.

Of parks, there are three in Tokyo - Hibiya, Shiba



Hikya is a small fairly modern park made I believe on a portion of land which once belonged to the Palace property. In any event a small portion of <sup>Palace</sup> moat or bankment appears in one corner. It is laid out in the foreign manner and is famous for its azaleas. These are omnipresent but are chiefly centered on a small mound near one of the pools. Here all sorts and colors grow in wild confusion. During their season they are illuminated at night by many lanterns and great throngs go through to look at the blossoms. In the park also is a huge oval covered with gravel. Here at times ~~are~~ erected various exhibition tents or special buildings used for large mass meetings or for flower shows.

Shiba Park is of quite different character. It was originally a large temple holding and nearby are the graves of <sup>the 2d</sup> Emperors, Shoguns, the 7th, 9th, 6th, 12th and 14th, <sup>and of many of the Emperors.</sup> The portions about these buildings are still held somewhat apart (because admission is charged) but the remainder of the park is open to all - and many throng through the deep woods; visit the Maple Tree Club or the Shrine on the top

154 Benten shrine.

The park ~~area~~ covers an area of about one hundred forty acres. The traveller usually enters by the gate to the Zojo-ji Shrine. Of this temple group is standing only the large entrance gate, as the other buildings are in process of reconstruction after the fire of 1909. If one goes to his right from here he comes to Bunshoin Temple and Yushoin Temple, the mortuary shrines of the 12th and 14th shoguns + consorts and of the 7th and 9th shoguns and the father of the sixth. A complicated arrangement. These buildings are located within a series of courts separated by fences and decorated with countless stone lanterns. One is permitted to enter and stand before the shrine building and then pass around to the point in back of it where the bronze monuments mark the burial spots. In many ways these buildings ~~seem~~ suggest shiklos, but are to my mind much more beautiful because they are not so gaudy, in that less labored preservation has not kept them in their original garb.

If however, one goes ~~and~~ back to Zojo-ji he comes to the shrine in memory of the several shoguns consorts and then to the shrine of the 2d shogun. This latter is very gorgeous within in its gold and lacquer decorations. Still farther beyond is the hill of Manyama on which stand the octagonal



hall which contains the actual tomb of the second shogun. The interior is largely decorated in gold lacquer and is famous correspondingly. Farther on is the pagoda which is near the edge of Maruyama overlooking the level plum garden below.

Throughout there is much of interest to the visitor in the carving, lacquer, painting and other forms of decoration. ~~But~~ There is no landscape gardening aside from the customary groupings of shrubs near the patches of the priests dwellings.

The modern road which runs between the ~~plum grove~~ <sup>Mitsunaga</sup> has its planted banks (*Ovis japonica* not *Kampferi*) and shows much recent planting to cover the disturbances of the road construction.

The whole park however has an atmosphere of old Japan and gives me a sense of remoteness which does not come often in Tokyo with its common and general adoption of all the modern paraphernalia of city life.

Ueno like Shiba was originally a temple holding. There also are the graves of various notables, but in later days it has been so taken over for use by various government purposes that one does not sense so much its religious and historical atmosphere. In it are the Imperial Art and Music Schools, the exhibition hall ~~of the~~ which annually houses the Art <sup>Exhibition</sup> ~~show~~ of the Educational Department, a ~~large~~ zoological garden, a hotel, several clubs including an independent art club, and the Imperial Museum. Between these are various areas of wide, open, roughly developed park. ~~by the lake~~ <sup>the large lotus covered lake</sup> figured so charmingly in Conder. His figure is neither just ~~not~~ typical, however, for the lake is open and barren for the most parts and the pine trees in his cut are most conspicuous for their rarity. The place is further defiled by most execrable exposition buildings in staff which though old still remain and do varied duties as needs arise.

If one enters Ueno by the usual route, he comes along the main street - known as the "Ginza". The chief entrance here is at a corner of the area, the



end of a ridge on which the park is located.

One goes up the gradual ascent of the road to the level of the plateau like top, looking out to the left as one ascends over the great pond with its acres of lotus. To the ~~left~~ right there is a small temple. At the point where the road reaches the upper level the ground of ~~the~~ a hotel and to the left and a group of buildings belonging to an art club is the right. Behind and beyond the hotel lies another temple group. Here is a large pagoda of touristic appeal and a long approach from the main road between flanked, rows of tall stone lanterns, such as one sees elsewhere, notably at Nara. From this point the ~~entrance road~~ <sup>entrance road</sup> ~~leads~~ <sup>leads</sup> ~~one~~ <sup>one</sup> toward the great central area of the park to the left and ~~right~~ <sup>right</sup> of various government holdings.

It is not in Ueno Park a sufficient number of times to become ~~very~~ <sup>so</sup> familiar with place as to feel it all throughout its parts. But there is one especial phase of its treatment which is so strikingly different from anything which we have, unless it be an out and out playground, that one cannot fail to notice it. I refer to the enormous area of the park which is treated for the use of pedestrians. Under the discussion of the park at Yokohama, it was noted that ~~a very large~~ <sup>a very large</sup> during the blossom seasons

128 for which any park may be famous, enormous  
crowds flock there, crowds which usually come not  
merely to walk through the garden but to stay and  
eat and meal at least, sometimes even two. It is obvious  
that no ordinary system of park paths and roads could  
provide adequate place for such crowds as gather even  
in America, should we desire to spend the days in our  
parks in eating and drinking. As in our own case  
there is one inevitable result, when<sup>t</sup> expansion of area  
and increase of roads are not possible, namely overflow  
into all or any of the areas not covered by solid plantings.  
This is what is done in Japan everywhere. Because of the  
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this custom of permitting a gathering of persons in open areas,  
has developed the common use of the open ground as  
a large area treated as an area of circulation for  
crowds. In some places these are frankly treated with  
a surfacing of river gravel just as the roads are surfaced.  
Here in Keno the areas were originally grass-covered, but  
the incessant crowds have worn away the grass until  
there are remaining only poor fringes about each tree,  
along the edges of the groves and close about buildings.  
Added to this unsightly condition is the dreadful  
condition which follows heavy rain or freezing. In  
my last visit to Keno in January, 1917, the entire



area was a sea of mud. The paths and roads offered little advantage ground for many of them have so little foundation or surface that they are roads more in name than in fact. The occurrence of these huge semi open areas, the great preponderance of trees over shrubs, the absence of belts of planting, all make the Japanese park unspeakably barren. Nens does have dense groves in many places so that it does not suffer so much but for all the beauty of its ancient trees, its groves of plum and cherry, its historical shrines, it has a barren, disorderly, untidy appearance which seems at strange variance with the intimate carefully adorned garden of the Japanese. I am tempted to cynically remark that perhaps the Japanese in masses are not so delicate, so charming, so aesthetic as some would have us believe; rather that they are quite as vulgar, as clumsy, as destructive as some of the Western contemporaries.

As to the temples & tombs there is too new thing to relate. Their types have already been covered.

~~Please to see in~~

There is no other type of place visited for garden reasons which might be included at this point. Throughout Japan there are many places which are

has famous for a definite season. After the hackneyed  
order of fashion of their forefathers, the Japanese still  
do various things in certain set ways, and among the  
phases of the enjoyment of nature comes flower-viewing.  
This had, perhaps, its origin in pilgrimages and excursions  
to places famed for the beauty of natural groves  
of plum as Tsukigase, of cherry as Yoshino or  
Arashiyama, or of maple at Takao. It will be remembered  
that many of these places have been reinforced by  
plantings from nurseries to supplement the existing  
plants. Similarly it has come that certain places  
have become famous for their bloom and are the objects

of great pilgrimages in season.  
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In example the district between Okubo and  
Shinjuku outside of Tokyo ~~also~~ transformed in season  
into one great azalea garden. I was told that the  
first plants were brought from the southern island  
Kishiu and planted here. One may see the original  
bush of tradition. About here grew up nurseries chiefly  
perpetuating this one azalea which is *anemosa* and the  
related forms, some of which are now appearing in  
one trade as *Himodegiri*, *Benorigi* etc. One may  
visit garden after garden and find bush after bush  
abloom in crimson, magenta, scarlet, vermilion, a fearful  
mass of the most intense color. There is little order



161 or plan to these gardens. Rather are they overgrown  
nurseries with paths between the masses of plants and  
usually a mount is provided, that visitors may have a  
better panorama of the place.

~~All Atsukawa, one goes to see~~ Similar to this  
but differing, is that it is an active nursery, is the  
display garden of the Yokohama Nursery Company at  
Kamata. This garden is chiefly famous for its field  
of Iris *Kampferi*. I saw it during the season of azaleas,  
*Wistaria* and tree peonies, which bloom almost simultane-  
ously. For five sen admission (ten and one half cents) one  
is at liberty to enter the gardens and remain as long  
as one pleases.

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canal which runs through the property and furnishes  
the water for the iris fields. On the stone-lined banks  
of this are many small tea pavilions where one may  
rest. These are enframed with trellises covered with  
*Wistaria* so trained that the long racemes hang  
down like a solid curtain over the water. The  
azaleas and peonies are displayed for sale. The  
azaleas are all potted and are displayed on stages  
similar to that shown among the photographs in  
the Sakamoto Garden (Kyoto). The peonies are planted  
in slightly raised nursery beds under shelters covered  
with a mat of reeds. These are used to prevent





Keepers who plead with you vociferously to enter. Now-days the place is frequented by the lowest classes. There is much drunkenness and more lewdness than is believable and one lapses again into cynicism as he recalls the delightful tales, made for foreign guests as to the sensitive Japanese soul of the common herd, the butchers and bakers who close their shops to go and worship the cherry bloom. This is as much to be believed as that the <sup>Amoy</sup> box-holders at the opera go to hear the music.

Of another distinct type is the flower viewing pilgrimage to Kameido. This <sup>place</sup> is a tiny hamlet not far distant from Tokyo ~~which is famous~~ for its ~~standing~~ <sup>photograph of</sup> Americans for ~~the~~ full moon bridge under the hanging mistle has been used both as an advertisement for the Eastman Kodak Company and for some other concern.

~~One enters~~ The temple is a series of enclosed courts and in the first occurs the famous bridge. Just inside the enclosure of the first court - a ~~small~~ canal-like pool some fifteen feet wide crosses the court. Over this rises the semi-circular bridge. When viewed in side elevation the perfect reflection in the quiet water gives a complete circle - the full moon of the story. All along the <sup>near</sup> shores of this pool

164  
and across either end there are wisteria trellises  
and the blossoms from these which show  
in the photographs. There are other wisteria  
trellises in the courts but not so picturesquely  
placed. The whole is indeed better in photograph  
than anywhere else as the place is very squeaky and  
cheap in all its detail.

{ Please leave space - inch }

From Tokyo I made excursion to Nikko. It is  
common knowledge that Nikko is considered most beautiful.  
Geographically, Nikko is a narrow mountain valley in  
which a small town fattening chiefly from the tourists,  
extends some miles along the road and the river. Historically  
it is the site of the mausolea of Iyeyasu and Iyemitsu  
famous shoguns in the Tokugawa Period. Architecturally,  
it is an exhibition of work of a rather poor period, when  
according to Mr. Gram architecture, suffered at the  
hands of decoration. Certainly it cannot be <sup>(workings itself)</sup> ~~gain saying~~ <sup>that</sup> every possible opportunity for decoration has been  
seized upon and elaborated to the nth degree. As much  
of the work is periodically renewed, the softening effect  
of age appears only to be lost. To me the whole was  
most unsatisfying. At the risk of a perilous  
comparison, it might be compared with coloratura



music, dazzling, awe-inspiring, technically wonderful, but showy, blatant, even coarse in its lack of subtleties.

For some time before the train actually arrives at the Mitaka station, one may see on the right the famous avenue of cryptomeria trees lining the road to the mausolea. Unfortunately they are much broken, many are lost, but those remaining suggest their near relatives, the sequoias of California.

When one alights at the station, he takes Kuruma or tram up to the hotels which are some miles up the valley near the famous mausolea group.

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One first becomes aware of that "special group of buildings" is ~~not~~ present when he reaches the point on the valley road where the famous red bridge arches the stream. This is not a bridge for ordinary people but one for the emperor and his parties. A more ordinary one parallels it for general use, and brings one across stream to the point where one most frequently makes entrance to the great area in which are located the mausolea, with their adjoining and related shrines, the museum and one or two

166 groups of priests dwellings. The visiting foreigner is impressed with two things immediately, the large numbers of magnificent old cryptomerias which line the roads and paths and the omnipresent use of roughly cut stone for steps, walls, paving, gutters and other street-functions.

From the valley road, the prospect of the general enclosure rises rather sharply to the gently rising plateau on which most of the buildings are grouped. No record was kept of just how or where the groups of steps came but there were many such in most of the side roads, <sup>while</sup> ~~although~~ the several main roads were maintained at gently rising grades up to the mausolea groups proper. In either case, roughly built dirt roads with more or less of river gravel through them, usually with stone gutters on either hand and stone retaining walls either to sustain cut or to face the raised dykes which are used commonly about property to assist in making a high boundary plantation, which in Nikko is usually of some beautiful evergreen hedge behind which rise the magnificent groves of cryptomeria. The Only American counterparts of these trees are the Sequoia gigantea of California.

In all cases the rock work is of the roughest.



kind. Stones of all sizes and shapes are used  
 save that most are faced to some semblance  
 of a rectangular ~~form~~ building stone. They are  
 laid without mortar, and for the most part  
 without dirt in the joints. However the years  
 have filled many of the joints with earth or humus  
 and have planted ferns + dwarf bamboos in it,  
 just as the mosses and lichens have grown over  
 the stones. Everywhere there is just a little of ruin  
 save in the main approaches to the mausolea. These  
 are immaculate, and in the "best of repair, markedly  
 so as one comes not from the other parts.

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The main <sup>and</sup> road ~~leads~~ <sup>to</sup> the mausoleum park of  
 T'ien-yuan brings me to a level on which stands the  
 pagoda. One then ascends to the level on which are  
 the temple courts. There are elaborate descriptions  
 of these in all guide books so that is omitted, as  
 already "covered" and as not particularly to the point.  
 Certainly for the gardeners they have nothing, unless  
 it be the lesson that where the architectural  
 work is elaborate and overdecorated, excessive severity  
 and dignity of planting may rescue somewhat the  
 look from staidness. In this particular case  
 I imagine the age <sup>of the trees</sup> also made much of man's  
 work tolerable.

The other mausoleum lies to the left of this one and is reached by a road which passes several mildly interesting shrubs on the way. Nowhere in these groups were there gardens or garden-<sup>ers</sup>.

In one of the large side temples I found the remains of a pool garden in which had been employed large sweeps of turf and many plantings of azalea. And in another place, a priest's dwelling, if I mistook not, there was a very lovely little garden b.t. Between the house and the garden development was a sandbed area. The plants part lay mostly in the corner of this court, diag-  
 Digitized by Hunt Institute for Botanical Documentation  
 mally across from the building. The boundaries had been built up by the usual stone faced dyke planted atop with hedges and trees. In this case, water was conveyed from outside the property to a point near the corner of this court. In the corner the inner faces of the dyke were not stone faced but were graded down to suggest hilllocks between which fell a waterfall from the supply mentioned above. This spread out into a large grassy pool with a fore margin sodded and just dotted here and there with azalea bushes. The azaleas in this garden were quite old, very perfectly sheared into the



usual shapes preferred, i.e. the globular and semi-globular. This and another bit in a similar enclosure were the chief garden finds. This other garden was a brook development. From a canal running along one of the side roads a small supply was diverted to flow through the house lawn. On the far side from the house there are several small hillvels with rocks and small bushes, but the most interesting part of the scheme was the stream itself which was kept quite shallow, tortured by many rocks, and spread out into wide flats in which grew many irises. No current of any kind was used, and the whole effect is most convincingly natural and far more interesting than the stereotyped hillvels and open stretches.

But the great beauty of Nikko lies not in the works of man but in the mountains, the valleys, with their famous waterfalls, the wonderful trees - and, at some little distance, Lake Chuzenji. At the time of my visit, early May, the hills were everywhere showing the flame colors of *Azalea Kamppferi*, but the famous time is in the autumn when the thousands of maples of every hillside turn their autumn colors. Then the dark black-green *Cryptomerias* stand out in marvellous relief.

My visit to Lake Chuzenji was most unfortunate

as I elected to walk from the end of the little tram line and the day proved to be one when a cold mountain gale bearing in its wings quantities of dust and ~~grit~~ grit had full sway. This made walking most uncomfortable for when ~~we~~ overheated from walking, resting only made me more conscious of the wind. The three water falls were beautiful beyond words. It suggests little to say that two are above the other fall between barren jagged peaks and are viewed across a intervening valley and that the other the famous Kegon Falls leaps in a slender form the physical feet in the clear to a dark pool below. All recall pictures of the falls in Yosemite.

The woods en route are not so interesting as those about Kyoto because of the marked lack of evergreens both broad-leaved and coniferous. And as the deciduous trees were not yet in leaf the landscape was often barren to a degree.

This may have accounted for my disappointment in Lake Chuzenji, which seemed a very ordinary small mountain lake.

As compared with the usual tourist mental



of the glories and wonders of Kinko, This ~~seems~~  
 forgotten, sounds very dull and unexpected.  
 But I feel confident that this is because one  
 cannot put into very accurate words the glories  
 of the mountains and valleys and ~~by~~ a accurate  
 painstaking ~~rather~~ account of the intricacies of  
 the painted, carved and sculptured glories of the  
 buildings falls rather to the share of the decorator  
 and the architect, even if the landscape man is  
 sometimes involved in secondary work!

{ Please leave 1" space \_\_\_\_\_ }

On return to Kyoto I went almost directly on  
 to Arima, a small mountain village  
 west from Osaka. In the summer it is much patronized  
 I am told as a resort for foreigners, and at all  
 times by Japanese who go there to drink the  
 carbonate waters from the springs there and to  
 take the baths which vary from hot to cold and  
 from sulfur to radium.

I took Train from Kyoto, changing cars  
 at Osaka, to Yamaga a small hamlet from  
 which there is a very beautiful road to Arima.  
 The alternate route is to continue on the railroad  
 to Sanda and there take a new shuttle train to  
 Arima.

The damage road winds up the mountains through beautiful valleys till the Arima is reached. En route I saw enough nursery stock to make <sup>the fortune of</sup> any American nurseryman if measured only in plants of *Ilex crenata*, *Euonymus japonicus*, *Aucuba japonica*, and a few others. *Deutzia Philadelphia*, *Verigelia* (Dairville), various *Rosa* spp. and other familiar garden plants were everywhere, many of them in full bloom; *Rosa multiflora* and *Lonicera japonica* perfuming the air.

Arima itself is a long straggling mountain village, most of it being clustered in the mouth of the little valley at the head of which is a charming water fall.

Digitized by Hunt Institute for Botanical Documentation  
 The village, which lives frankly upon the ~~damage~~ stranger within its gates, Inns and bath houses are the chief patron of the place while shops devoted to basket wares are the representatives of the crafts of the place. Arima baskets are famous all over Japan. They are very delicate and skillful examples of woven bamboo work, and to a certain degree are to be seen in this country. They are not service baskets in the sense that the common everyday bamboo baskets for household use are. They do serve, aside from expert <sup>writing, etc.</sup> purposes, for catcases, for fruit, ~~for~~ as containers for paper and inkstones, for vases for flower arrangement and other more or



less decorative purposes.

Because of the narrowness of the valley the streets were quite narrow and in many cases were reduced to mere lanes. Most of them were at very steep grades in many places and at intervals were often stepped so that one would think them impassable to wheeled vehicles. But the two wheeled Japanese jinricksha and cart go many places by man power where one horse or motor power vehicles are not forced to go.

All of this, and <sup>the</sup> crowded houses with their wide overhanging eaves almost touching <sup>across the roads</sup> ~~across the street~~ made fascinating street pictures which were <sup>as I have always enjoyed the</sup> very similar <sup>crowded, narrow</sup> to those I had never seen anything quite like it in Europe. The streets were of course, dark, and often ill kept in spite of the more or less consistent stone paving. ~~I~~ From Arima I went by rail via Sanda <sup>Fukuchiyama</sup> ~~Fukuchiyama~~ and Ayabe to Maizuru, then a by Kuruma to Miyazu, the little fishing village from which one makes short excursion to view Amagohashidate. There is beautiful wild mountain scenery most of the railroad way and the ricksha ride is lovely beyond words for the road more or less closely follows the coast that lines the western coast here. Miyazu itself is a very dull little fishing town but is the best shelter.

for tourists. At Miyazu I took a sampan and we  
<sup>and sailed</sup> sailed across the mouth of the inlet to the long  
 spit of land which is Ama-no-hashidate. This  
 spit of land <sup>(about 2 miles - 2000 ft)</sup> almost closes the mouth of a large inlet.  
 It is quite narrow, grass covered and bears a long  
 row of pine trees. It is ~~is~~ best seen from a height. My  
 boatman took me up the west side of the penin-  
 sula to the hamlet of Ejiri and then I walked up  
 the side of Mt. Narai as far as Kasamatsu. From  
 here one has a good panorama of the region and  
 sees the narrow thread of land crossing the mountain  
 encircled bay. The correct Japanese way of viewing  
 this scene is by standing up back to the view  
 and leaning <sup>the</sup> ~~one's~~ head back. I was unable to determine ~~the~~ <sup>the</sup> virtue <sup>in the</sup>  
 of the process, unless it was a slight sense of enframe-  
 ment acquired!

On the side of the village of Miyazu is a lovely  
 water fall where I saw great colonies of some  
*Sankia* (*Horka*) sp. growing on the rock face between  
 the divided falls.

In the garden there is nothing at Miyazu or  
 Ama-no-hashidate but it with Itakesshim (Miyajima)  
 and Matsushima are called the Sankai or  
 "Three Famous Views" of Japan and is worth a visit  
 for its natural beauty if nothing else.



One may return as he came or may take a small steamer to Shin-Maizuru, and thence by rail via Maizuru to Kyoto entering Kyoto at Kiyo station. The last portion of this trip brings me through the valley where is Arashiyama - the valley of the Hodzugenawa and Katsuragawa.

{ Please leave 1" space ————— }

After the return from this short trip, work was continued in Kyoto up to the time of departure to Korea and China but for purposes of the report the findings of the different periods, those preceding and following the Tokyo visit and that after the return from China have been put into one unit. Also for the purposes of ~~bringing~~ bringing all the Japanese material together, the report on Korea & China is put into a separate folder and the above description is continued from the point time of my return to Japan at Nagasaki.

{ Please leave 1" space ————— }

I reached Nagasaki from Shanghai by steamer, coming in to the beautiful harbor after nightfall. The morning showed the town to be much like Yokohama in the curious semi-foreign style of architecture and sitting. It also suggested Yokohama because most of the business portion of town is on the narrow flat along the shore and the residences, here chiefly Japanese, mount the sides of the surrounding hills in much the same way that they do on "The Bluff" at Yokohama.

176 Here there are the same steep roads with walled embankments, the same narrow foot paths between properties, the same crowded and irregular property holdings. Inquiring at the tourist bureau reported no special gardens in Nagasaki and as I had no reference to any from any other source I hurried on to the small town of Saga where there was a garden reported in the guide book.

One felt very much at a loss in Nagasaki because of the fact that many Germans came over from Shanghai in an effort to get to America via Japan with the result that all foreigners were closely watched. Furthermore Nagasaki is in a military zone so that ~~any~~ sketching, photographing and

such are not permitted.

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The garden, Kan-no-chaya, a villa of the late Daimyo Kanaso. It lies at some distance from the town on the broad sandy level near the small stream which flows through the town. From the ~~is~~ diverted the stream which feeds the garden lake. The garden is a level area enclosed by hedges, with a large central lake. The villa is in the northwest corner of the property and looks out to the southeast over the lake. In the southwest corner of the place is a mound more heavily covered with trees. Originally from this mound one might get a good view out over the surrounding fields. The garden planting is essentially on a large coarse scale. There are groves of plum,



177 cherry and maple trees. The former were of course not in bloom in October and the maples had not yet turned so that the garden presented a very barren aspect. Only the small

*Camellia sasanqua* was opening its lovely blossoms. <sup>The flowers of</sup> This plant resembles a Cherokee rose and comes in shades from white to deep rose. Its foliage is evergreen and as it blossoms from October till December we can only regret that it is not hardy in our country.

There are two photographs of this garden in the supplement.

{ Please leave 1" space ————— }

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I am Soga I made expeditions to Sumiyoshi to visit the famous garden of Suizenji. This is now a public park but was originally the villa of the Daimyo Hosokawa. One enters the area into an open area much more shaded by trees. Directly before me is the lake, to the right a group of tea houses <sup>connected</sup> by a bridge over the lake and to the left the ~~terrace~~ buildings dedicated to the family. One may go either to right or left in his progress about the pond. If to the left he crosses several bridges, over arms of the lake, and so doing passes to the far shore of the lake and comes eventually back across the lake on the right hand side & finally to his starting point.

1178 From this first point one has the best view of the  
Garden composition which is a series of grass  
covered hills, the chief one of which has been  
given the shape and relative height of Mt. Fuji.  
Over the sides of all of these are planted in groups  
small pine trees, the branches of which have been  
trained to ~~form~~ form flat plate like masses.  
I do not know but suspect that this may have  
been done to simulate the characteristic form of  
distant pine trees given by the painter (see margin). There  
^ There are two interesting but not unusual stone  
bridges and one wooden one in the garden. Aside  
from these the chief interest is in the extraordinary  
attempt to simulate Mt. Fuji and the great beauty  
of the boundary tree plantings, in which are many trees  
of very great age.

{ Please leave 1 inch space \_\_\_\_\_ }

From Kumamoto I went back to the main line  
and over to the main island to visit the gardens  
at Yamaguchi. It is a matter of great regret that I  
did not visit the Daimyo's garden at Kagoshima,  
which I did not learn was open to visitors until  
later.

Yamaguchi is a small town lying off the  
main railroad line in a valley surrounded on  
all sides save one by most beautiful mountains.  
The guide book reported, as of interest, the public



park (Kameyama Eden) now occupying the site of the former villa of the Ouchi Family. According to the guide book it is meant to represent the two provinces of Suwō and Nagato, the domain of the house of Mori the predecessors of the Ouchi Family.

I was unable to sense any such arrangement. It seems probable that is a more or less fanciful statement, as the work is all on a large parklike scale and does not suggest any attempt at miniature work.

One may enter the park from either of two sides by broad modern approaches with wide flights of stone steps. There are, en route to the top, for the park is <sup>on a hill</sup> ~~on a hill~~ several levels.

with broad sweeps of turf. At the top there is a large open area covered with gravel. Here are two groups of modern bronze statues to the members of the Mori Family. Some of them are truly marvellous! To a foreigner the park is of more interest for its mass plantings of cherry and of maple. There are also groves of small pine trees underplanted with azaleas of all colors. And several slopes covered with small pine trees trained to that form known to our trade as "table pine".

Of far greater interest than this park though is the garden in one of the small temples not noted in the guide books. I seem to have lost the name of this temple but give the Japanese characters in the margin. Any one in Yamaguchi can direct me to it, if inquiry is made for the temple which has a garden made by Sesshu.

Sesshu is one of the greatest painters that has ever lived in Japan. He received most of his training in art, religion and literature in China and was one of the most influential in disseminating ~~the~~ Chinese culture in Japan.

I was admitted by a small door at the left of the front facade of the temple <sup>directly</sup> into the garden enclosure at the rear. On entering me finds that there are buildings to the left and right which form wings back from the front building. The rooms of the left wing are at a higher level than the garden and are separated from it by a magnificent azalea ledge. They command a view diagonally across the garden area toward the ~~entrance~~ corner ~~for~~ at which the water enters the garden. The rooms of the right wing open directly on the garden level and are shaded by a group of several small pine trees and shrubs. The garden level proper falls into two halves, the



area between the swamps being a rolling lawn, dotted over with bushes and rocks and the area beyond being a large nearly rectangular pool. I have failed to note as yet that the garden is at the head of a little ~~gully~~ <sup>glacier</sup> in the mountain side so that it is naturally enclosed on all sides save the one closed by the building mass. The slopes to the right and back are densely wooded with pines and maples but the left side is covered with a beautiful grove of bamboos. A path completely encircles the pool. The usual route on entering is to turn to the

right coming at the end of the right side ~~to~~ <sup>the little valley</sup> through which comes the supply of water feeding the pool.

This valley is the most interesting part of the garden. One is told that it is in the Chinese style. A tiny stream of water makes its way down a rocky channel with many minute azalea bushes growing between the rocks. It seems most unnatural for ~~all~~ <sup>most</sup> of the rocks in of the "upstanding shape" (see margin) and do not suggest nature at all. But all at once one recalls the Chinese paintings of

mountain scenery and recognizes at once the curious forms used to depict wild mountain scenery. forms which to us often suggest of gaudy oyster shells standing next as much as anything else. It is another example of the Japanese principle of always following the conventional model. This was the accepted form of representing mountains and so it was followed slavishly although the garden has elsewhere much more acceptable rock groupings. (There are photographs of this)

In the pool are a group of rocks said to be arranged in a manner to represent the character of a very superior cherry according to Japanese garden ideals.

At Yamaguchi one may also visit the pagoda and the tomb of the Lords Mori, which are of other than garden interest.

[Please leave 1 inch space ————— }.

From Yamaguchi I went to Miyajima, ~~not~~ or as it should be called Itsukushima. This is one of the Sankei, as is Ama-no-hasedate already noted. It is a small island in the Inland Sea lying quite close to the main land. It is in reality but a mountain peak rising from the surface of the water. On the side nearest the main land is the core in which is the famous temple,



a temple built upon piles which carry it out  
over the flats bared at low tide. Standing at  
some distance out is the great red ~~temple~~ torii so  
familiar to all from repeated photographic reproduction.

There is no garden on this island save the tiny  
bits of garden which are tucked into hotel courts and  
yards. But there is a large park connected with  
The Maple Inn. This is open to anyone who may  
care to wander through it but is chiefly used by the  
patrons of the restaurant or inn. As Miyajima is  
not far from ~~Hiroshima~~ Hiroshima, many many parties  
come down on excursions and the inn is, I am told,  
a more or less notorious resort.

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Its main building is located at the head of  
a dead end street and to one side of the  
little valley which is planted to maples. Through  
this flows a beautiful stream between rocky shores  
overshadowed by many maples. Many <sup>small</sup> ~~little~~ tea houses  
line its banks at different places, some of them  
even projecting out over the water. Bridges span  
it and give other charming views up and down  
the valley, which is kept swept and dusted with  
the most exquisite care. All has that beautiful  
story-book atmosphere so beloved by Hearn and his

kind. For those who work with men meet much  
of human wreckage from these same picture-book places.

To the stranger there are many beautiful glimpses  
to be had along the shore walks especially along  
the coast south from the temple where many  
Honor lanterns line the way and in the evening  
cast long yellow reflections on the water, provided  
some one has paid for having them lighted!

For Itsukushima, the sacred island, where is  
kept the everburning flame sent from heaven, where  
no one has ever died or been born, where no  
dog has ever been, is on a purely commercial

island. Its little street is devoted to all the needs  
of the tourist: its bazaar to his taste for souvenirs  
and its temple services are arranged for his  
convenience. And this is Japan the sensitive - accurately  
sensitive I might add.

As it rained during my entire visit I was some-  
what at a disadvantage as to sketching, which  
is permitted only within certain areas as the entire  
Inland Sea is considered a military zone.

{ Please leave much space ————— }

From Miyajima I went directly to Hiroshima  
where is the famous garden of the Asano family.



185

This garden is open to the public on alternate days. Photographing is not permitted according to the notice, but I was permitted and this is spite of the fact that I had only my own broken and limited Japanese to plead with.

One is admitted to the property by a secondary gate and comes through various small courts past the keepers houses to the garden proper. A glance at the rough sketch plan of the masses will make the text more clear. As is seen the area is a trapezoid.

{ Please leave 4" in clear ————— }

with the chief garden building in the center of the longer of the parallel sides. <sup>At the entrance</sup> the left of this building and goes ahead until he reaches the path which encircles the great pool. The land has been elevated on all sides so that there is a heavy encirclement without counting the magnificent growth of trees which cover all the banks. The pool is quite irregular in outline but is essentially a sample of the familiar two lobed shape. ~~In this~~ crossed at the narrow point by a bridge. In this case the bridge is a stone causeway with an arched half circle in the center.

It is built of stone and its heavy, clumsy mass quite dominates the pool from all directions. There are, of course, many coves and inlets in the shore which give opportunity for many little bridges and arrangements of stepping stones in the course of the snarling path. This path snags in and out, near and far from the shore, & at times in dense shade, at times in the ~~full~~ open sun. From it run little branches which return again after climbing some knoll to afford a view or dipping down to the shore.

This shore is somewhat monotonously rock ~~marginal~~ <sup>high</sup> and the defect is obscured.

In the pond are several small islands and many little ones of but a few stones with a few pine trees.

The planting is the most perfect feature of the place and it is of interest in that it has probably far outgrown the original intent of the designer. The great pines, firs, cryptomerias have grown untrammelled for so many years that they outreach the <sup>original</sup> design. These provide a marvellous background for the small groves and groups of



maple and cherry which spread before them. In places they come down ~~quite~~ close to the shore; in other places stand well back. Wherever they form dense groves they are deeply + thickly underplanted with great masses of azalea, sakianthus, camellia, evergreen viburnum and small oaks. Azaleas and sakianthus also line the shores at points. Great rounded bushes whose clipped forms are echoed in the rounded masses of the shrubbery in the underplanting. In other places the shore was decorated with many of the dwarf so-called "table pines".

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The whole miniature plantation is interesting to me because it illustrates a typical phase of Japanese planting design. Originally there may have been some greater similarity of size between the trees, small trees, and shrubs. At present there is the greatest contrast - and I doubt not that it has always been so for I have seen similar arrangements in much younger gardens. Over the entire area the trees are arranged so as to give the enframing with some play for density and height at different points. In all cases they are thickly planted, or planted any American designer

would say. Before them, are arranged the large trees which shall stand forward as specimens and also the groups of small trees which shall be the accents of the composition. All of this sounds very much as any discussion of planting might.

But the marked difference comes in the matter of size. As has been intimated before, the Japanese nursery produces ~~a~~ large quantities of what would be called "specimens" in this country. This permits the garden designer great play in selecting his plant. He does not order

15 *Pinus densiflora* 10-12 ft @ ¥10.00 per <sup>(not sure cut. of with top 1/2 in stem)</sup>  
 tree; he goes to the nursery and selects the individuals he wants. This saves much in monotony of mass and silhouette. It permits also, ~~for~~ the selection for use in the inner parts of his grove high headed, open-topped trees allowing light and air to play freely throughout the whole. It also permits a great variety of size in the trunks and it should be noted that the Japanese are much more appreciative of the beauty of the tree skeleton than are American designers. Through the grove of large



Traces many other smaller ones are planted supporting the second growth of the forest, and under these are arranged the masses of woodland undergrowth. In some places this undergrowth is reduced to practically nothing more than the natural seedlings of the trees so that one has a composition of trunks rising from the mossy root-covered ground, lilies here and there with small seedlings. The whole is a type of planting we often recognize & save where it exists, but never attempt to create. It seems to me worthy

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 of attention especially the matter of the decorative use of stem & branch, whether or not reinforced by shrubbery, and the use of overplanting employing varying sizes more diverse than are usually supplied by the nurseryman.

There are photographs of this garden in the supplement which show most clearly the size, extent and character of the place.

In Hiroshima also I found a small garden attached to hospital. Here the scheme is a pond which fills the greater part of the <sup>triangular</sup> area.

190 in which the whole is laid. It is essentially a pine garden as will be seen from the photographs. The scheme of development is quite bare & is not interesting especially after a visit to the old & mellowed Asano garden.

One also visits because of the great beauty of its camphor trees the small shrine Kokutaiji. There is a bit of gardening about some of the buildings. But the place is of most interest for the fact ~~that~~ that here is buried the long suffering wife of Yoshio leader of the forty-seven Ronins of ~~the~~ great renown.

As a matter of principle I visited ~~the~~ Eba Park a reservation on a part of land overlooking the bay. As is typical of Japanese parks it is an open more or less untouched bit of land, unkempt & filthy beyond telling.

I saw also a lovely bit of gardening in the grounds of the Hata Restaurant. This place is in the undesirable quarter of town but is a place of good repute until six in the evening! ~~But one~~ ~~the~~ Before some of the fine guest houses in the enclosure is a delightful pool with huge rocks and magnificent masses of azalea. Small pine trees over shadow it. As the day was overcast



191 The photograph I got was exceptionally poor. I include  
one however as it gives a vague idea of the place.

{ Please leave much space ————— }

Fama Hiroshima I went by boat to Matsuyama  
a small town at the southern end of the island of  
Shikoku one of the four large islands of Japan. To  
be accurate one goes by boat only as far as Takahama  
and thence by rail to Matsuyama which is inland  
about the foot of a small hill isolated on the  
plains.

On the crest of this hill is the old castle command-  
ing fine views out over the plains in all directions. It  
is now used as a museum for old armor and  
other relics of Japanese history.

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The town itself is much as other Japanese towns.  
The result in gardens was not much for this part  
of Japan has never been rich with the result that  
few individuals could afford them. Under the guidance  
of an American friend I saw several small private  
gardens.

The first was a narrow court garden contain-  
ing only a deep banked pool much overshaded by great  
masses of very old camellia and oak. In no place  
save the narrow path strip immediately before the  
house rooms was there a level area other than  
the water surface. The great beauty of the place lay  
in the age and size of the plants.

192. Another garden was a new villa garden adjoining two old gardens. It was of interest because to my notion it illustrated a type of garden composition which was essentially best considered from any point of view. In shape the area was ~~T-shaped~~ shaped with the house located at the top of the upraised stem. The view down this stem toward the right angle was the view from the house and the planting was so arranged that it split the view and presented two pictures on either side of the central mass. Because of the newness of the place, it was quite bare & thus had many unfortunate rocks and mounds occurred which made me almost believe that

NB ~~Digitized by Hunt Institute for Botanical Documentation~~ <sup>and is done out in Japan.</sup> Beyond this lay the two adjoining gardens. One was a garden; ~~which was no more than~~ a grove of trees of all sizes on a mossy floor, the type of planting mentioned in the discussion of the ~~San~~ Asano Garden at Hiroshima and the other a garden of great bushes about a deep pool. The bushes had so cut from the original intent that they cornered and blocked the little encircling path. This garden was of interest in that it was the only example I recall, in which the garden bridge was so placed that from the viewing point, one looked directly over it and not at its side elevation. The effect was not happy.



193.

One lovely garden in Matsuyama was in an old house reputed to have cost many thousands of yen at the time of its building and to be worth even more now because of the beauty of its workmanship. The garden also was supposed to be very ~~large~~ remarkable. In plan it was much wider than deep, roughly rectangular. Before the house there was a narrow lawn crossed by a deep <sup>basin</sup> stream which shores from the house chiefly as a dotted line of azaleas and other bushes. On the far side the ground rises rapidly and is densely planted with low-branched pines to hide the close-crowded houses beyond. As at the first mentioned of the Matsuyama gardens, <sup>it is difficult to be responsible for the character</sup> of the place. Curiously enough I felt less interest in this garden than in any other of the Matsuyama gardens, perhaps because of the grassy lawn and the lack of conspicuous stone lanterns etc.

Here also ~~was~~ I saw a restaurant garden a very little interest outside of the huge size of the carp in its pool.

Excursion was made by train out to Dogo a little hamlet to the east where there are hot springs. These have been carefully acquired by hotel people and so are not a feature of natural scenery. Nearby a ~~small~~ small hill

there has been constructed a small park.  
 About the base of the hill are level areas  
 with pools for lotus and iris; groves of cherries  
 maple and plum; while one may go up the  
 hillside by irregular path through groves of the  
 same. From the top a view similar to that from  
 the castle hill is obtained.

{ Please leave 1 in space. \_\_\_\_\_ }

From Matsuyama I went by rail and  
 bus to Takamatsu at the northern end of the  
 island. En route I stopped at ~~Saigo~~ Saijo, Kōpira  
 and Zentsūji.

Saijo was the end of the first day's journey  
 over the mountain pass. <sup>Matsuyama</sup> <sup>on a journey</sup>  
 of great beauty especially as the hills were covered with  
 the autumn tints of fallow + lacquer trees, the latter  
 seeming but glorified bushes of our American sumach. (Both  
 are species of *Rhus*.) It is a small town of no  
 special interest save for the annual festival or  
 "matsuri" in which a procession of cars are borne through  
 the street on the shoulders of men. Just what the  
 religious significance is I do not know but the scene  
 is very interesting as the great gilded cars come jangling  
 lurching down the narrow crowded streets to the panting  
 breathless chant of the bearers. This matsuri suggests  
 the greater *Yin Matsuri* of Kyōto and the great



195- Osaka station on a far smaller scale though the actual number of cars is greater than that at Osaka.

The journey from Sayo to Kawanoe, the railroad point is less interesting as one is traversing the open plain rather than the mountain passes or foothills of the day before. By train one goes from Kawanoe to Kōmpira, stopping at Zentsuji enroute if he wishes.

This proves to be a very dull place in much neglected condition but I have the virtuous feeling of having visited the birthplace of Kobo-Daishi, one of the great Buddhist leaders of Japan.

~~Kōmpira~~ Kotohira is quite a different matter. This is a small town whose prosperity entirely depends on the famous temple Kotohira-gu or Kōmpira.

The two gods of the temple are believed to have a special power of protection over seafarers and voyagers. It has many branch temples all over Japan which are as flourishing as the main temple.

The temples are on the side of a hill, Tozū by name and are reached from the village by a steep road lined on either hand by the shops of souvenir sellers. As one goes from the railroad station, he runs a gamut of hotel keepers who stand before their doors earnestly and loudly begging his patronage.

196 At the foot of the hill these give way to  
souvenir sellers who are no less vociferous.

The road between these shops is in reality a great  
flight of stone steps broken here & there by short-  
landings and ramps, and the path upon entry to  
the temple holding continues to ascend first by  
steep ramps and then by long flights of steps until  
the top is reached. As the entire mountain side is  
beautifully wooded, the views out over the country are  
most beautiful broken glimpses between the trees. The  
temples themselves are very beautifully finished and  
richly furnished but offer only the usual temple

detail. <sup>There is no landscaped garden</sup>  
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As is often the case, commercial enterprises <sup>have</sup> ~~are~~ here  
crept into the holdings of temples so that one is at a  
loss to know just ~~where~~ the extent of the temple proper.  
There are various booths for sellers of souvenirs & post-  
cards which I took to be within the temple limits.

There is also a museum part way up which I believe  
has some connection with the temple. It is a modern  
building, semi-foreign in style but roofed in the Japanese  
manner. It houses a small but interesting collection  
of paintings, lacquer wares, armor, mirrors and other  
relics. As to their art value I cannot say, but many  
seemed very beautiful. The land about the temple was  
laid out in a Japanese attempt at the foreign manner.



and boasts a large fountain, park benches -  
and bamboo "Keep off the Grass" railings. In it  
are various small pavilions in native styles. Some  
of these give good views.

From here one looks down over the hill side  
which has been given a more or less careful  
park treatment. This as usual means clumps of  
pine, cherry, & maple to reinforce the groves existing  
with clumps of azalea, camellia, gardenia, & other  
flowering shrubs elsewhere. But most curiously there is  
a small rose garden of foreign roses on a low  
level in the valley part of the park. Since they are  
laid out as we might do in plots in the grass  
with the fountain <sup>between</sup> and a pond at the  
intersection of the axis. A stone balustrade with  
vases upon the piers supports the terrace walls.  
Only red geraniums, dracena indivisa and variegated  
periwinkle (none of them uncommon in Japan) were  
needed to complete the illusion. How or why it  
came to pass, I never discovered.

To me the chief interest at Kompira  
came from the effects of stone walls and  
great flights of steps up the mountain side.  
As they were all of ample proportion and  
had objects of interest along the way, the whole  
effect was very interesting. Aside from the familiar

198 lanterns of stone and bronze. The tablets of commem-  
oration etc. these incidents along the way were  
added to by the myriad <sup>square</sup> stone columns, each  
one of them marked by the name of a donor to the  
temple. They were arranged closely in ranks as a  
fence along the road, and the period inscriptions relieved  
the bare ~~flat~~ stones of the monotonous surface. The lanterns  
also were of greatly varied design and furnished  
many examples of the conventionalized lotus form.  
The bronze lanterns also gave many interesting patterns  
as did the bronze gilded ends of the beams  
and rafters in the temple buildings. These details  
rather than any general schemes were the great  
interests at ~~Stimpira~~ <sup>Stimpira</sup> and gave the place  
the place due to its age and prosperity. If one  
were pressed for time and pursuing gardens  
alone, Stimpira certainly should not be included  
but it is most interesting to anyone who has time  
for it.

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From Stimpira I went directly to Takamizawa  
at the northern end of the island. Here is the large  
Ritsurin Koen, now a public park, but formerly the  
villa of the local daimyo.

It is an area of some one hundred thirty three acres, level  
for the most part but abutting a range of low hills





along its <sup>western</sup> ~~southern~~ boundary. It is surrounded on the other three sides by a small and now somewhat superfluous moat. Plantations are on the north and east sides - About all is a heavy enframing belt and centrally the area is given up to islands and ponds of very complicated and interwoven plan. These are developed on a large scale. Grass is used freely and the plantings are of trees rather than of bushes. Many of these are pines which are severely pruned to regulate growth and size. This was in process at the time of my visit (Nov. 7.) and I know that such prunings are also given <sup>in May</sup> when the young growths have grown five or six inches. Other ~~are found of pines~~ <sup>are found of pines</sup> have ~~equally~~ <sup>been</sup> developed beyond this point. In fact, firs of pine are the essential features of the place. Smaller firs of cherry and maple are of course to be found and there are banks of azalea and enkianthus as elsewhere. ~~For~~

To me this was the most pleasing of all the large parks that I saw and I believe I enjoyed it most because of the fact that it was broken up into many small units more or less self-contained.

{ Please leave 1 in space ————— }

In marked contrast to this was the famous Koraluen at Okayama, my next garden

objective, this time again on the main island of Honds. Here again the area was level and not assisted by any range even of low hills. A good enrichment of trees does exist but they are hardly adequate for the size of the place.

One enters ~~into~~ a small court more or less enclosed with buildings to right and a grove to the left. The path turns towards the grove + following it, one discovers that the grove runs along the entire left-side of the property while to the right before the mass of buildings is the great open lawn with its distant grove of plane, ~~cherry~~ cherry + maple, its series of pools and the mount ~~network~~ <sup>at the great size of</sup> the level lawn and is further dismayed by the number of gravel paths which cross + recross its surface. About the low buildings (not seen) are the usual groupings of shrubbery, but the great lawn is unrelieved almost to the far shore of the pools except for the mount which is on the near side. <sup>(some twenty five or thirty feet high)</sup> This is an obviously artificial hill, with a windy path to its level top. It commands a view of the garden. The pools have even shores sodded in most cases to obscure the regular stone edges. In them are several small islands, tree ~~correct~~ decorated. There are near by the traditional plantings of iris and espedeyza, which with the groves already



201  
I noted as the features of the garden. In a  
corner beyond the group of buildings was a bit of  
open woodland, which with its great trees & mossy  
soil made a welcome relief to the barren open  
lawn & provided the only restful bit in the garden.  
The whole place was most disappointing and if  
it were not for the fact that the gardens at  
Mito, Kanazawa and Okayama are grouped together  
as so-called castle gardens, none would be worth a  
visit unless it be the Kanazawa garden which I  
did not see. As it was quite remote <sup>on the west coast</sup> and as I  
was told it was very similar to Okayama I risked  
omitting it.

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From Okayama I planned to take train to  
Tanyama the end of a spur into the mountains  
and then walk sixty-five miles over a famous road  
to Yonago where I might take the rail road again  
to Matsue the center of the district famous for  
the beauty of its coast and mountains.

All of this I carried out but with little result  
for it rained without interruption during the entire trip.  
At first it was only a mild drizzle <sup>with some hope for a let-up</sup> but the second  
day when I had gone over one half way the deluge  
descended & I was hopelessly bedraggled when I arrived  
in Matsue in the afternoon of the third day. Here it

282 was still pouring but as I was already drenched it made no <sup>particular</sup> difference. I visited the Castle hill and saw its park, quite similar to that of Matsuyama and then visited the tombs of some of the daimyos. These were much in the style of those of the shoguns in Shiba Park, Tokyo, but had no elaborate shrines before them. They were situated quite formally in two rows, arranged against the boundary walls under overhanging trees. If I had been less wet and more comfortable I dare say I had found them even more dignified and beautiful. As it was I fled to the train and returned to Kyoto, arriving the

next morning and too thankful to get to an American house for rehabilitation.

{ Please leave a space, inch \_\_\_\_\_ }  
From Kyoto during the two months that followed I made three excursions, to Nara; to Ise (Yamada), Toba, and Fukui; and to Wakayama + Mt. Koya. These were at different times but follow one another here as the Kyoto activities have been grouped together.

{ Please leave a space, inch \_\_\_\_\_ }  
Nara is ~~far~~ <sup>conspicuous</sup> in the minds of all who have travelled in Japan. To many it is the most beautiful place after Kyoto. To archaeologists and students of Japanese art and architecture, it is



203 wonderful because of its treasures in sculpture  
and painting, its buildings showing Chinese & Korean  
influence (Horyu-ji) and other such; to the mere traveller,  
for its great Buddha, its beautiful grounds where roam the  
fair deer and where are the groups of temple with  
the myriad lanterns. Of gardens I found none of  
note, and as my <sup>only</sup> other basis of appreciation was  
the tourist me I was disappointed in Nara, for the  
place is too obviously a commercial tourist basis.

Everything from the Museum to the Dai Butsun is feed  
and one is further permitted the honor of contributing  
to the endowment for the preservation of the Eternal One.  
For which neat packets of pictures are given, assorted in

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But Nara is rich in trees and in hills are where  
there are beauty is rarely entirely lacking. And it  
is against this setting that one sees the lovely  
temple roofs. and especially the groups of the buildings  
of the Kasuga Shrine. On thinking of this shrine my  
mind inevitably brings up visions of hundreds of lanterns,  
stone ones lining the paths and hundreds of brass +  
iron ones hung on the porches of the temple. ~~the~~ And  
also I remember the curious light in the dense  
grove of trees beyond this temple. The trees, some broad-  
leaved evergreen unfamiliar to me, were so dense that  
little light came down to anyone + that was chiefly

reflected light of a curious bluish quality  
was most unmeaning.

In the garden, there is little in Nasa that has  
not been noted elsewhere. The great beauty of these  
groves & woodland walks is by no means peculiar  
to Nasa or to Japan although many of the species  
are so limited. And Maunton has already been made  
(Yokohama) of the beautiful use of stone work in  
paths steps and embankment ~~facings~~ facings. This seems  
a poor harvest from so famous a spot but it is not  
to be helped in my opinion.

{ Please leave 1 inch space ————— }

The trip to Ise is also a futile one from  
the garden point of view, but it is a trip which  
everyone should make because of its relation to Japanese  
national life. From Kyoto the journey to Yamada, in  
which are located the Ise shrines is an indirect one  
at best, but takes me through beautiful country, less  
cultivated than in some places. The town lies in a  
narrow plain with low ranges of hills on either hand  
and many small hills close to the town. The town is  
merely a small village famous and visited only for the  
two great shrines.

Of these two the Geku Shrine is on the edge of  
the village in the lee of a low hill. The approaches  
to the place have been transformed into a small  
public park, so that one enters the sacred grove ~~over~~



by a bridge over a narrow stream. The place is densely wooded and so deeply shaded. A wide road runs straight before me with wild woods and dark pools to the left and finally building after building in a group to the right at the end. There is one building part way up the hillside to the left as we approach. As no one is permitted to move than approach the portals of the enclosure in which the buildings stand, it is impossible to see more than the curious structures of the roof, ridge-poles and beams. These are supposed to be an exact duplication of the original manner of building of the ancient Japanese and are most

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This temple is dedicated to the worship of Toyake Daijinn, "the Goddess of Food and Clothing," having in charge all the fruits of earth. This goddess came down, accompanying Ninigi-no-Mikoto, by order of Amaterasu-Omikami, the great Sun-Goddess, whose shrine is the Naigu Shrine across the city.

Here also the visitor is not permitted to enter the precincts of the last enclosure. But here the park-like enclosure is more extensive and more beautiful as through it flows the Isuzu-gawa, a beautiful small stream. To this stream pilgrims go down to wash their hands and mouths in

purification before entering the precincts of the temple proper. From that spot the broad road leads up through the dense woods to the plateau on which stands the group of buildings. As at Ise there is little to be seen, but the pilgrims bow in reverence before the shrine which is said to contain the mirror given by Amaterasu-Omikami to her grandson Ninigi-no-Mikoto when he descended to earth to found the Japanese royal line.

From these shrines tourists and pilgrims usually go by train to the beach hamlet of Futatabi which is famous for the curious twin rocks which stand just a little way out from the rocky promontory. They are called Miyoto-ura (Wedded Rocks) and are joined by a rope of woven straw. Excursions by train also are made to Toba a small fishing village on the ~~ska~~ shore. The high cliffs here command a view of the beautiful harbor with its many pine covered rocky islands. The land on the small knoll just back of the railroad station is reserved as a park but is little treated save for the clearing on the top, from which a good view may be had. Tourists usually go on to Ago Bay to see the artificial pearl ~~to~~ culture





208 From this point the traveller must walk to  
reach the famous monasteries in Mt Koya, a  
distance of about eight and one half miles. One  
crosses the level river-bottom land and then commences  
the long up hill climb to the summit. The road  
proved ~~most~~ very bad on account of the former  
snows which still lay over the summit. The journey  
is by winding road through the forests which  
grow thicker and thicker as one ascends. When the  
the temple holdings are reached, one stops at the  
gate and is assigned to a temple where he shall  
pass the night for it is almost impossible to make  
the trip in a night at  
Koyaguchi. which is a very stupid thing to do. At  
these temples one is a guest and makes an  
offering not a payment for his entertainment.  
I was given to me of the smaller temples where  
a nice young acolyte did his best to talk in  
English and then gave it up, even after two dictio-  
naries had been produced - designing himself to  
the merits of my extraordinary Japanese!

In the morning, for it was ~~dark~~ <sup>late</sup> when I arrived  
and I was very wet and tired, I went out into  
the bitter cold for snow had fallen again, to visit



209 the grave of the great Kobo Daishi who had  
founded the monastery. I must confess that had  
I been better prepared for the cold & less weary  
from the day's walking, I might have found the  
trip more wonderful. At any rate the long  
walk through the long cemetery with its snow  
covered stones and great rows of cryptomerias and  
Chamaecyparis. In the small shrine building with  
its many dimly burning lanterns was most impressive.  
And as I went I met the crowds of young priests  
returning from early service - stamping their feet  
from the cold and hugging their thin cotton gar-  
ments about them. After the visit to the tomb  
a hurried trip through the main courtyard grounds  
and then a rapid descent to Koyaguchi and  
the train that bore me once again to an  
American household. I shall always regret that  
my visit was not in the autumn or spring and did  
not last longer.

And so we come to the end of the  
journey in Japan.