“SAKU—TEI—KI” in English
(Design) (Garden) (Note)

“TACHIBANA NO TOSHITSUNA”
......Original Author...... *1
by Dr. Kimio KONDOH *2

Introducer’s Note
( ) shows English meaning of “JAPANESE”
... shows add memo by introducer
...... shows taboo item
Capital Letters shows Chinese sentence in the studied book
“Capital Letters” shows original Japanese word
?? shows no readable word

On garden design works, first of all, their principles should be mastered.
1 According to topography and water landscape, marking their feelings in every spots, and con- sidering ?? natural landscapes, gardens ought to be imaged remembering what landscape should be ??.
1 Studying old gardens of masterpieces as texts, and researching owner’s habitancial intentions, gardens ought to be designed by designer’s imaginations.
1 Learning famous beautiful landscapes in countries to master their spirits, gardens ought to be landscaped, checking their surrounding conditions at every spot, to symbolize landscape atmosphere.

For celebration of constructions of palaces or shrines, gardens were landscaped; it is shown in “GION DZU KYOU” (GION planning story ... name of a Buddhism Bible, to show a tale of the establishment of an old Buddhism School Chapel “GION” in India, in Buddha’s age...)

At sites to design water and topographyal landscape works, first, topography should be surveyed; and next, ponds are shaped, then islands are arranged by results of survey works; finally, points of pond water flow-in and go-out should be decided.

To plan “NAN TEI” (palace front south court), 60 feet or 70 feet is needed as a distance from outer pillars of step roof of “SHIN-DEN” (main palace house) to pond shore line; when to plan the court of “DAIRI” (Imperial Palace), it reaches 80 feet or 90 feet, TO PREPARE A SPACE OF EMPEROR’S CEREMONY.

However, to plan an above space south court in a palace housing-lot of a “CHOU” (about 400 feet square, i.e., about 3 acres), it must result a poor pond landscape; therefore, we should have sufficient checks on this subject, 40 feet or 50 feet of above distance gives not bad result, in cases of shrines and temples.

To plan island landscapes, it depends on garden site conditions and on space of ponds.

Having normal site conditions, it is arranged to figure ends of islands in the centre of “SHINDEN” (main palace house), and to set a music facility in the back of islands.

*1 Old Japanese Noble Artist, 11th century A.D. Kyoto
*2 Prof. Department of Human Settlement Nara Women’s University
Length of a music facility reaches 70 feet to 80 feet, therefore the larger the better is this pond islands, but it depends on the pond space; so sometimes next islands are figured behind the former, to arrange a wood terrace, connecting them over pond water; this arrange is caused by too small space of island for above purpose.

It is reasonable to landscape front portion of music facility with more island view; therefore, it is told that, even above terrace is arranged for a too narrow spaced case for music facility, above front water landscape should be conserved.

It is extremely bad to make visible under structures of “SORI BASHI” (round bridge) from the palace main seat, therefore many big rocks and stones are worked to landscape under this bridge.

In case to arrange a bridge from an island, it should not be set in the center of pillars of a step roof; but should be set to figure the bridge diagonally, pointing east pillar of bridge to west pillar of the step roof.

To work garden hills and to arrange “NOSUJI” (belt-like mounds), it should depend upon topography and water landscape.

Sometimes pillars of “SUKE WATA DONO” (free passage house) are shortened, and craggy big mountain rocks are worked near the house, ... to show mountain landscape feeling ...; and also big rocks are worked near “TSURI DONO” (pond kiosk), ... to show seaside landscape feeling ...

And, to work landscapes of ponds and islands, waterlevel instruments should be used, having difficulty to introduce water before constructions, for checkings 5 or 6 inches level difference between water surface and under structures of “TSURI DONO” (pond kiosk) terraces.

By this survey, check marks are set to study rocks’ views to appear ?? or not to appear upon water surface, after rock works.

Rocks in a pond, which are completed with strong feeling stone foundations, are not broken years later; and appear interesting when this pond becomes dry.

To arrange pond islands, it must fail if one shapes them at first, and works rocks on their shore, next; because of breaks of rock works by wet shore soil, after introduction of water.

Therefore one should figure island roughly first, and rocks are landscaped before detailed works of islands, figuring by earth cut.

......Water flow-out point of pond or “YARI MIDZU” (garden streams) should be set at southwest direction, because water from “SEIRYU” (blue dragon’s direction= east) must flow to “BYAKKO” (white tiger’s direction= west)......

To set a “YOKO ISHI” (lying angled rock ... water devide rock ...) of water-flow out point, at pond end, it is planned to keep 5 to 6 inches level difference between water surface and under structure’s end of “TSURI DONO” (pond kiosk), considering water over flow when the water level goes up beyond above.

Generally speaking, it is seldom to arrange big rocks, except both side of water fall ??, ends of islands and surroundings of garden hills.

......Above all, in the court near palace houses, rocks of above 3 feet high should not be set; if one neglect this, garden owner can not stay his palace and results wild this site, finally......

And a single rock may be designed in a pond water of stony shore, at the end of hills and island.
At a root of single rock, big stones of two or three are set to make a foundation block, under water-surface being not visible, and filling stones are arranged in their surroundings.

1 Garden works without ponds or streams are named “KARESEN-ZUI” (dry garden or no water-garden).

A style of this is rockery landscape work composed with cliffs of sloped hills or “NOSUJI” (belt-like mounds).

Also, to landscape an interesting view like a mountain village's, a high hill is set near houses, stones are arranged from top to foot on its slope, to show a landscape feelings as below.

For the construction of this house, works cut the hill and arrange ground to meet a natural great rocky block in the earth which is too great to cut by human power, and result to build above house by shorten pillars according to figures of above great rocky block.

Sometimes, this landscape works intend to harmonize various garden factors i.e. end of hills, foot of trees or root of house pillars, etc.

However, for landscape works of court, rock works and plant works should be checked, under the consideration to prepare outdoor ground seat arranges.

Generally, rocks are worked standing few and lying many, why it is not named “ISHI-BUSE” (to lie rocks)?... but “ISHI-DATE” (to stand rocks)?...

We have various styles on garden design of rock landscapes.

“OU-UMI NO YO-U” (ocean style)

“OU-KAWA NO YO-U” (river style)

“YAMA-KAWA NO YO-U” (valley style)

“NUMA IKE NO YO-U” (marsh style)

“ASHIDE NO YO-U” (waving reed leave style... mounding field style...) etc.

1 “OU-UMI NO YO-U” (ocean style) is a landscape of “ARA ISO” (heavy waved roky shore), first.
This has unstable craggy rocks and standing rocks on shores, which are set into pond water many, including a few single rocks.
This shows a landscape of a seashore which have heavy waves to wash out rocks.
Also, there should be sandy white peninsulas and beaches with pine tree plantings etc., here and there.

1 “OU-KAWA NO YO-U” shows an imaginal landscape of ways traced by dragons or snakes.
First rock set is at the beginning curve of water run, with a characteristic main rock depending its nature, (WE HAVE TABOOS ON THIS.)
On following rock landscape works, it should be checked according to a rule that running water washes out anything to make erosions on hills or riversides.
Reflected water on first rock, turns and makes curves with strong run, suggesting how next rock should be landscaped in lower stream.
On after, it is landscaped according to above principles changing landscape feelings, gradually.
Detailed work of rocks, far or near and many or few, their distance and number, depends on site-conditions and design intentions of cases.
On running water, it is known that running becomes fast where stream is shaped with narrower width, therefore sandy deltas in garden streams are arranged where stream is shaped wider and water runs not strong.
Rocks in streams should be set at above mentioned spots, to figure sandy deltas at rock’s downway, as if a result of rock standing in the stream.

1 “YAMA-KAWA NO YO-U” (valley style) have many rocks frequently and continuously along with a stream, here and there are “TSUTAI ISHI” (stepping stones) in the stream too.
Also, standing rocks in garden stream is arranged to devide water left and right, and need low rock works at both stream sides.

Above two styles can be used for “YARI MIDZU” (garden stream), and to use such a big rock, that results difficult work to load it on a car, is desirable to landscape them.

1 “NUMA-KE NO YO-U” (marsh style) have few rocks and flowering water grasses, for example, reed, water lily, iris and blue flag etc., in marsh bays here and there; and no characteristic islands are set for the purpose to result spaceful water landscape.

Originally, this style ?? means a pool by flooded water from streams; therefore water flow-in and go-out points should be arranged not visible; water should come in at unexpected point to be hidden, and show high water level.

1 “ASHI-DE NO YO-U” (waving reed style... mounding field style...) have no high hills, but rocks are worked with mountain grasses, for example, tiny bamboo grasses or mountain sedges on sides of rocks at ends of “NOSUJI” (belt-like mounds) or shore lines of a pond.

Also, such soft feeling trees as willows or prums are planted by tastes.

In this style, flat rocks are worked in “SHINA MOJI” (triangle pattern) etc., and low not bushy plants are planted depending rock landscape design.

Above styles should not be used in fixed or rigid considerations.

Designers can use various complexed styles in a pond, according to water landscapes and site conditions.

For example, designer may plan to study “UMI NO YO-U” (ocean style) at spaceful portions in a pond, or neighbouring portions of islands and “ASHI-DE NO YO-U” (mounding field style) on “NOSUJI” (belt-like mounds).

These considerations depends on natures of case by case; therefore, it is foolish that a man of little study speaks “This is the style of so and so!”

1 Items of various styles of shorelines of garden ponds.

Shapes of Plaw, Sword and Hoe.

White sandy beaches at shorelines of ponds and streams are shaped to have so sharp point as swords, or to be curved in hoe-like figure.

In this landscape works, rocks are set on the land, not on shorelines.

Generally, Rocks in a pond are studied from sea landscape, therefore they should have wave breaker stones at their foot.

Items on various shapes of pond islands.

“YAMA JIMA” (hill island)
“NO JIMA” (field island)
“MORI JIMA” (forest island)
“ISO JIMA” (shore island)
“KUMO GATA” (cloud shape)
“KASUMI GATA” (mist shape)
“SU-HAMA” (sand beach shape)
“KATA NAGARE” (pattern of running water)
“HIGATA” (pattern of dry delta)
“MATSU KAWA” (pattern of pine tree bark... delta islands shape...)

1 “YAMAJIMA” (hill island) is a hill in a pond, to set high and low hills each other, planting dense evergreen trees.
White sandy beaches are landscaped at the front of an island, and rocks are arranged on hills and at shore lines.  

1 “NO JIMA” (field island) is landscaped with “NOSUJI” (belt-like mounds) in each other, and has rocks to show their back faces here and there, which give hints for points to plant autumn flowers etc., moss grasses are also planted in their intervals.  

Also, white sandy beaches are landscaped at the front of an island.  

1 “MORI JIMA” (forest island) is a flat island with rough plantings of trees whose too busy branches are trimmed, and not markable few rocks are set at foot of trees, also turf planting and sand works are arranged on this island.  

1 “ISO JIMA” (shore island) has standing rocks here and there, also rocks of wave cut are in rough and irregular intervals, depending natures of standing rocks. And tiny pine trees of old and superior figure with excellent green, should be planted among above rocks.  

1 “KUMO GATA” (cloud shape) shows a figure of cloud, floating by wind over the sky; and is figured only a sandy delta without rocks or plantings.  

1 “KASUMI GATA” (mist shape) shows a feeling of mist, which rises from water surfaces for light blue sky in double or tripple belt-like figures, not continuously.  

This shapes are figured only sandy delta without rocks and plantings, to image above mentioned.  

1 “SU-HAMA GATA” (sand beach shape) shows common figure of sandy delta, ordinary. But it is bad to show too formal patterns which are known as printing patterns of cloths.  

We have various patterns of this shape, one looks to be stretched, one looks to be curved, or one looks to be alternated each other; they must show this shape fundamentally, but give different image by their design works.  

This shape is covered by sand and a few tiny pine trees.  

1 “KATA NAGARE YO-U” (running water style) shows a figure of running water in a narrow flow, without detail technics.  

1 “HIGATA YO-U” (dry delta style) shows a view of not tided sea beach landscape, which is dipped half in sea water; it must have little rocks to be visible, but no plantings.  

1 “MATSU KAWA YO-U” (delta islands style) shows irregular figures of pine bark pattern, which gives continuous feeling by its look, but is not continuous physically.  

This is free on plantings and rock works according to designer’s consideration.  

Items on water fall works  

For water fall landscape works, most important item is to ask “MIDZU OCHI ISHI” (water fall face rock).  

This rock, having a flat formal face like artificial stone products, is not interesting.  

In the case of big water fall, such mountain rock as to have good water falling and characteristic figure, should be used for over 3 or 4 feet high falls.  

But they are not used, having above conditions, but no adaptations with left and right “WAKI ISHI” (side rocks).  

A rock of good water fall face, to have good adaptations with left and right “WAKI ISHI” (side rocks), should be completed to stand first; then its root must be fixed with no error, perfectly, and “WAKI ISHI” (side rocks) of left and right are composed.  

Spaces among “WAKI ISHI” (side rocks) of left and right and “MIDZU OCHI ISHI” (water fall face rock) are covered with mixed soft soil and clay, from the bottom to the top how spaceful it may be; after that usual earth with gravel is filled tightly, by thrusting.
On water fall works, first of all, this process should be mastered.

Next to above works, a good standing rock is set at upward of left side rock, and another rock is set at downward of right side rock, to show above left rock for palace main seat direction when the seat is right; if the seat direction is left, above mentioned are altered in left and right.

In upper stream of the water fall, flat rocks are arranged, not so many.
But it is bad to arrange rocks simply both side of stream, like “YARI MIDZU” (garden stream). They are set irregular without certain feelings, only not to spill out water from this stream; and there ought to be a few “NAKA ISHI” (rocks in stream) to show their back face upon water.

Next, in the fronts of left and right side rocks, there should stand good look rocks of a half size of side rocks in group, and following rocks are arranged according to their natures.
Front space of water fall should be spacef ul, especially, with many “NAKA ISHI” (rocks in streams) to devide water flow left and right.
Next rock landscape works should depend upon patternal designs of “YARI MIDZU” (garden stream).

We have various water fall designs, to be used by one’s taste.
If one likes “HANARE OCHI” (jumping fall), “MIDZU OCHI ISHI” (water fall face rock), of sharp edge on water fall face, is used to stand slope forward.
Also, if one likes “TSUTAI OCHI” (running fall), “MIDZU OCHI ISHI” (water fall face rock), of mild edge on water fall face, is used to stand slope backward a little.
Sometimes, this running falls are arranged to show a beautiful hanging lines fall, or a zigzag fall with double or tripple lower “MAE ISHI” (front rocks) by and by.

It might be difficult to arrange a high water fall in Kyoto, but not difficult in the case of “DAIRI” (Imperial Palace) etc.

One says that the elevation of “ICHI JO OUJI” (north first avenue ... the highest portion of old Kyoto...) is same to that of the top decoration of pagoda in “TOUJI” (east temple ... south entrance temple of old Kyoto which stands at her lowest portion ...).
If it is true, it is not hard to arrange a water fall of 4 or 5 feet high, with preparations to intro-
duce water up to a fall from upper water source by banking works.

Width of a water fall must be independent from its height.
Studying natural water falls, high water falls are not always wide and low falls are not always narrow; they are only results of width of falling water.
But a water fall of 3 or 4 feet high should not have more than 2 feet in its width.
Low and too wide water falls are bad in below problems.
It makes fall’s look low.
It makes fall’s look as river dam.
It makes fall’s upper stream look flat, to give simple view.
Water falls are interesting to have a falling view coming from unexpected rocky valley.

Therefore, we figure curves on water course and set a good rock upward for “MIDZU OCHI ISHI” (water fall face rock) of water falling points, as to show that water come out from a rock itself, for looks from far places.
1 Items on various water falls patterns.

"MUKAI OCHI" (double facing falls)
"KATA OCHI" (one way fall)
"TSUTAI OCHI" (running fall)
"HANARE OCHI" (jumping fall)
"SOBA OCHI" (corner fall)
"NUNO OCHI" (cloth fall)
"ITO OCHI" (lines fall)
"KASANE OCHI" (double stepping falls)
"SA-YU-U OCHI" (left and right falls)
"YOKO OCHI" (side fall)

"MUKAI OCHI" (double facing falls) is consisted of facing two falls in same falling water volume, formally.

"KATA OCHI" (one way fall) is figured to set "MAE ISHI" (front rock), half size of "MIDZU OCHI ISHI" (water fall face rock), in its height and width, having a falling water catch face on its head in left-side, to make water bubbling jump for right-side by the head catch of falling water from left side in water fall.

"TSUTAI OCHI" (running fall) is a fall of water running on rock face, depending its folds.

"HANARE OCHI" (jumping fall) is figured to have a rock with craggy face at water fall points, and has speedy flowing water for its jumping fall.

"SOBA OCHI" (corner fall) is figured not to show the front of water fall face, but to show falling corner's view for palace main seat direction.

"NUNO OCHI" (cloth fall) is a fall with a flat faced "MIDZU OCHI ISHI" (water fall face rock), which makes water a seasoning cloth like view by slow water flow, from upper stream of this water fall.

"ITO OCHI" (line fall) is figured to arrange a rock with many sharp edges at water fall point, to make water fall as many hanging lines.

"KASANE OCHI" (double stepping falls) is figured with double streams, and each stream falls twice or three times or more, according to fall's height, without certain landscape feelings... to show a cascade like view...

One says that water falls should be arranged to face the moon asking any technics, to reflect moon light in their falling water.

We have taboos on landscape works of water fall; their many items are told to be shown in Chinese books.

"FUDOU MYO-OU" (Acala in Buddhism) declared that a water fall of 3 feet high shows himself; of course, that of 4, 5, 10 or 20 feet show same meanings......

Therefore water falls must show figures of three noble Buddhas; and left and right "MAE ISHI" (front rocks) may symbolize two "DOUJI" (baby angel of Buddha's relative)......

"FUDOU GI" (Buddhism Bible of Acala) shows "WHO SEE MY (Acala) FIGURE, INSPIRE SPIRIT FOR BUDDHISM, WHO LISTEN MY NAME, STOP EVIL STUDY GOODNESS, THEREFORE NAME "FUDOU" ...Chinese meaning NO ANXIOUS..."......

To declare that to see figures of Acala, does not mean it necessary to see figures of "SEI KOKU DOUJI" (blue and black baby angeles of Buddha's relative) but to see water falls, usually; because Acala shows his various figures, modeled from water falls......

Items of "YARI MIDZU" (garden stream)
First, the direction of water origin should be decided......

Buddhism Bible says that it is a normal stream to flow water from east to west via south, and is an abnormal from west to east; therefore ordinarily water flows from east to west (... it is also clear that the topography of Kyoto is north-east high and south-west low ...)

...Also, it is said that best is to introduce water from east, to flow out for southwest, passing through under houses; because it washes out various evils to a way of "BYAKKO" (west) by water of "SEI RYU" (east), to result owners of houses not bad ill and healthy, physically and mentally, or long live......

...It is hoped to select such garden site adapting four Gods celebrations; where water flows from left, is named Land of "SEI RYU" (symbol of east ... blue dragon’s blessed direction ...)

...Therefore “YARI MIDZU” (garden stream) should comes from east of “DENSHA” (houses in palace) or “SHIN DEN” (main palace house) and flows out for west, passing through south, or from north for southwest via east......

Buddhism Bible shows that inside space of curved “YARI MIDZU” (garden stream) is regarded as a front space of dragon where gives a lucky dwelling, and outside back space unlucky......

...Also, we have a principle to flow water from north to south, because north means the direction of water and south fire, therefore this results a harmony of “IN” (shade = water) and “YO-U” (light = fire), which is understood as a reason to flow water as above......

...A case to flow water for east is shown in “KAME NO I”, well of “TENNOU JI” temple (one of oldest Japanese temple, in 6th or 7th century); Tales of “SHOUTOKU TAISHI” (saint prince in 6th century) tells us that water guarded by “SEI RYU” (blue dragon = symbol animal of east) flows east; according to this tale, water against above principle is also considered as lucky one when it flows for east......

...“KOU BOU DAISHI” (saint priest in 8th century) visited “KOUYA SAN” mountain, asking a good place of his chapel, at that time, he met an old man (land god of man’s figure); saint priest asked if have a good place for his chapel in this mountain?, and had an answer from the old man, that he had a land of so spacious as to build a great castle, where water ran east and had purple clouds in daytime and a five leaves pine tree radiating god’s light in nighttime......

...But to run water east means a history of Buddhism which developed for east ...from India for Japan via China and Korea... therefore it may not adapt in good cases of human housing......

...One shows that it has important meanings to arrange rocks on hills and streams, that is, “EARTH MEANS KING WATER MEANS LORD”, so as water flows being allowed by earth and stops where earth stands......

...One shows that a hill means a king, water people and rocks lords; therefore water flows according to hill topography, but breaks its weak points to mean a case of people attacks against a king; the weak points of hill are results of no helping rocks, as if, an weak king has few helpful lords......

...Therefore hills are completed by rocks landscape works, which is shown by concernations of a king and lords......

...Above mentioned are reasons why it is necessary to arrange rocks on hills and streams.

1 To flow down water by arrangement of stream slope, it is a standard 0.3 or 0.4 inch down by 1 feet distance, 3 or 4 inches down by 10 feet distance, or 3 feet down by 100 feet distance, to have a smooth flow of foaming water; but, in downward, it is no use to arrange above slope, as water flows being pushed by behind water even in flat streams.

When it is difficult to check slopes of stream to flow water before landscape works, above slopes should be checked to flow water by settings of cut bamboo, ...to survey site topography, by levellings...

It is too innocent to prepare settlements without above checks.
Of course, it is little use to check above in sites having high water origin, it is an excellent site for landscape works.

“YARI MIDZU” (garden stream) which comes from any way, should be arranged to flow figuring zigzag way corner to corner or hill to hill, according to design intentions and site conditions, interestingly; but it is meanless to use too artificial works.

“YARI MIDZU” (garden stream) for south court usually flows for west, passing under “SUKEI WATA DONO” (free passage house); passing under “FUTA MUNE NO YA” (two palace houses) and “SUKEI WATA DONO” (free passage house) and to pour into the pond at the front of “CHU MON” (middle gate).

To arrange landscape of rocks in “YARI MIDZU”; it should not be set too many, facing to houses.

Points, to flow out from under pass of “SUKEI RO” (free corridor), to flow around ends of hills, to pour into pond or to turn curve of streams, are set a main rock, having many or few attached rocks which are composed depending upon requires of the main rock.

Beginning set of a rock of “YARI MIDZU” (garden stream) should be, at turning or curving point of water flow.

Originally, with above first rock, water can not erose to run over this point and result a turn and strong flow in its downward; so “MEGURI ISHI” (rock of water flow round) should be set where water may attack strong, and this principle should continue in downward.

In other places, rocks are arranged only depend upon conditions of points.

Cases to set too many rocks at stream curve points, they result not bad view at points themselves, nevertheless they result not reasonable view to see from far places.

It is not common to approach there, thus, rocks should be set to result good look for far distant observations.

For rock landscape works in “YARI MIDZU” (garden stream), we have deep rooted following rocks as “SOKO ISHI” (bottom rock), “MIDZU KIRI NO ISHI” (water devide rock), “TSUME ISHI” (controlling fill rock), “YOKO ISHI” (lying angled rock...water devide rock...) and “MIDZU KOSHI NO ISHI” (rock of water flow over).

Especially, “YOKO ISHI” (...water devide rock...) is set in different direction against stream, to show its face long and to fall water left and right side, sometime in its front; resulting good view.

A style of “YARI MIDZU TANI GAWA” (valley-like garden stream) shows a rapid stream which comes from a gorge among two peaks.

So, when “MIDZU OCHI NO ISHI” (water fall face rock) is set at right cliff to fall water, it is also set in left too, resulting that water falls each other to figure foaming rapid streams.

Where stream figures wide, higher “NAKA ISHI” (stream inside rock) is set with “YOKO ISHI” (...water devide rock...) left and right, to flow water from both side of “NAKA ISHI” (stream inside rock).

To set rocks catching rapid falling water from above “YOKO ISHI” (...water devide rock...) result an interesting view of foaming white water.

One insist shows that any “YARI MIDZU” (garden stream) origined from east, north or west should flow out to south court passing through “TAI NO YA” (palace houses); it is usually to arrange an water way to pass at the front of “CHU MON” (middle gate), for water pouring into pond from an under pass of “SUKEI WATA DONO” (free passage house), passing under “FUTA MUNE NO

— 10 —
YA” (two palace houses). ...as a refrain of above mentioned...

And, in cases without pond but only “YARI MIDZU” (garden stream), it is landscaped “NOSUJI” (belt-like mounds) view in south court, and rocks are arranged depending upon it.

Also we have cases to landscape rock in flat spaces without hills or “NOSUJI” (belt-like mounds); usually, too.

But to landscape “YARI MIDZU” (garden stream) without pond, it is needed to design the stream and flat court spaceful, especially, to show water foaming flow from a seat of main palace houses.

In this case, it should not plant busy grasses but arrange such plants as a chinese-baloon—flower, burnet, plantain lily and patrinia scabiosaefolia.

Also, it is set a craggy “YOKO ISHI” (...water devide rock...) of volumeful in its lower part, with “MUKAE ISHI” (water catch rock) in its front, to result water foaming white to runs over above rocks.

And, width of “YARI MIDZU” (garden stream) depends on space of garden sites and volume of running water; thus, it is usable width of 2, 3, 4 and 5 feet, and they may be 6 or 7 feet with spaceful housing site and volumeful water.

1 Told items on landscape composition of Japanese rock garden.

For designs of rock garden landscapes, one must gather big mountain rocks first, and compare them so as to stand head onward for standing rocks, and to lie face upward for lying rocks at garden sites; then, one should check their nature of harmony, each other, and they should be set depending upon their characters by and by.

For designs of rock gardens landscapes, the main characteristic one should be perfected first, then following rocks are worked to compose a rock garden by their natures.

For designs of rock garden landscapes, a formal headed rock are set in formal figure, including “MAE ISHI” (front rock); also unformal headed rocks composed to show formal face, even if it results to recline in whole figure ...to show their visible natures...

And, “TOKO NAME NO ISHI” (spaceful flat rocky block), which figures a rocky space from or to pond-shore and pond-bottom, ought to show big and strong feeling; nevertheless, human power is too poor to compose above imaged figure, therefore rocks of same coloured and well adapted are gathered to recompose a big figure of above.

For designs of rock garden landscapes first, an well balanced characteristic rock, adapting to images of garden, and harmonizing with landscape compositions of “WAKI ISHI” (side rocks) of left right, and “MAE ISHI” (front rock), is composed; then, “OKU ISHI” (back rock) is set depending upon requesting feelings of above rocks.

One secret word teaches us as below.

Rocks in cliffs show such figures as indoor panels or sliding doors to stand each other, or ladders lie over cliff to cliff.

Rocks at hillfoots or “NOSUJI” (belt-like mounds) are figured as resting groups of dogs, escaping runs of wild pigs or playing calf with a mother cow.

Generally, for designs of rock garden landscapes, a rock group should figured to have one or two escaping feeling rocks with asking feeling rocks of seven or eight, as if, to show a hide-and-seek play of children.

For designs of rock gardens landscapes, it should be studied as a common sense of this item that rocks of “SAN ZON BUTSU” (three noble Buddha) stand and rocks of “SHINA MOJI” (triangle pattern) lie.
And rocks to suspend hill slopes are set many, at points of steep slope by earth cuts.

Places to be continuous for a garden of grass plantings, borders between hills and court and end zones of lawn, should have not high rocks to stand or lie, with forgotten-like feeling rock landscapes.

Also, we have figures of rock landscape as "KIRI KASANE" (figure of step by step), "KABURI GATA" (figure of step by step), "KABURI GATA" (figure of overhanging), "TSUKUE GATA" (figure of table) and "OKE SUE" (figure of tab style).

Also, for designs of rock garden landscapes, we have their figures of escaping feeling and asking feeling, their reclining and suspending, their tramping and catching, their sloping up and sloping down and their standing and lying.

Rocks should be set strong, i.e., to set them with deep roots, but they look not strong with a deep root but no "MAE ISHI" (front rock), and look strong with a shallow root having good combinationed "MAE ISHI" (front rock); they are told as secret words.

For construction of rock setting, its root should be arranged tight to fill soil with no room even for dust.

If it is arranged tight on its surface only, we have loose foundation around rock root by rain washing; therefore soil should be filled tightly from its bottom, by sharp poking bars.

......For designs of rock garden landscapes, we have many taboo items, to neglect one of them, results owner ill and die, finally, the house site becomes wild to be devil’s palace......

Above taboos are as below.

1....To stand rocks original lying, or to lie standing, those arranges result ghost to live in above rocks and invite bad lots......

1....To stand flat rocks, original lying, facing for a house, those arranges result bad lots, independently to be far or near......

1.....A rock of 4 or 5 feet high should not set at northeast direction in house site; sometimes it becomes a ghost living rock, or sometimes it results an entrance of devils and the house site no dwelling place......

......But one arranges rocks of “SAN ZON BUTSU" (three noble Buddhas) at southwest direction, above bad lots are swept and devils are disturbed to come in a house site......

1.....Such high rocks beyond house terrace level should not set near houses; this results continuous bad accidents and owner not to live long; but this is not prohibited in cases of temples and shrines......

1.....Rocks of “SAN ZON BUTSU” (three noble Buddhas) must not stand facing to “SHIN DEN” (main palace house) but face to other direction a little, if one works above, it results unlucky......

1.....Rocks, standing in court, must not be set on directions of house pillars, if one works above, his sons will be unlucky and loose treasures by bad accidents. ......

1.....Big rocks should not be set to lie in north head or west head near house terrace, it results owners live less a season. ......

......Generally, it is extremely limited to set big rocks near house terraces, if one works above, owners will not be able to stay there. ......

1.....To set rocks near southwest direction of houses pillars is prohibited, if one works above it results ill in family always ?? ......

1.....To arrange hills in southwest direction is prohibited, but it is allowed to prepare a lane there ??; reasons of above mentioned are not stop ways of “BYAKKO” (west) ...the best way of garden stream to flow out evils as before mentioned..., without this consideration ?? to build up hills will result troubles. ......
1......When hills are arranged, their valleys should not open in directions for house, if one works as above, it results unlucky on ladies; also it is said on open ways of valley as above ??, and it should be arrange for other direction ??, ......

1......To set lying rocks in northwest direction is prohibited, if one works this, results stocked goods: vacant and servants or beasts escape. ......

......Also, ?? canal ways must not be arranged on this northwest ?? to keep wealth and luckyness in dwellings, not to flow out them with water. ......

1......To set rocks at rain ?? drop points are prohibited, because its spray results man ill wounded by poison from ceder’s bark. ......

......One says that many wood man in Japanese ceder forests are illed ?? on their feet......

1......To set a bigger white rock than other rocks, in east direction, is prohibited, it results that owner will be harmed by others......

......Also in other directions, not to set bigger rocks coloured to harm each directions, comparing with other rock. TO NEGLECT THIS TABOO INVITES UNLUCKY......

......In Chinese old science, colours of directions are east white, west blue, south red and north black...

1......To study famous beautiful landscape, it is prohibited to take landscape once famous and now wild, because to take wild view as a model of housing garden design results trouble feelings......

1......“HIRO TAKA” (name of a painter in that age) said that rock gardens were not landscaped to show wild feeling ??; ALSO, WE HAD MANY TABOOS AND LIMITS for rock landscaping, and if works such taboos, it results accidents on owners living there not long, etc......

......Rocks, originally to be in mountian or riverside, act bad lots as deviled ones, when they are arranged as they were; we have certain tales about it in countries, resulting man live not long there ?? ......

......But, it is harmless to arrange them so far as to be beyond mountains or rivers......

1......Rocks of ghost living are NATURED TO STAND AS IT WAS, even if, it is thrown down from top of a mountain; and ABOVE ROCKS SHOULD NOT BE USED BUT SHOULD BE ABANDON-ED......

......Also, a rock of more than 5 feet high should not be arranged in northeast direction, because this gives a gate for devils to come in dwellings......

1......Having interesting view, “ARA ISO NO YO-U” (stony shore in ocean style) is not good to design, because it results garden wild as soon......

1 For landscape works of pond islands, it should be arranged not visible ends of water, to set “YAMA JIMA” (hill island); it should be landscaped to show water view through cuts among hills.

1......To figure peaks beyond hills, it is prohibited because they make “TATARI” (Chinese symbol word figure of devil lot)......

......“WATER TAKES FIGURES DEPENDING POND-OR-STREAM SHAPES, RESULTS GOOD-OR-BAD-DEPENDING FIGURES”; therefore shapes of ponds should be checked carefully......

1 “Not arrange water falls in hills of dark bushy trees”, this item ?? has no mean to study. Water falls, falling in places of dark bushy trees, are most ?? interesting; they are shown in old gardens too.

Even if, MEN CAN NOT LIVE IN REAL MOUNTAIN LANDS; but we have no troubles to arrange water falls and to plant trees around hilly country style cottages.

“It IS NO USE AT ALL, ITEMS OF NOT TO PLANT TREES”.

1 Sung people mentions that rocks which erosed down from mountains or riversides to be in cliffs or bottom of valley, make their original head to be root or root head, of course, to stand up or to lie down; they, colour changing and moss covering by years, are result of not human works but nature itself, therefore we have no trouble to stand or to lie by our tastes on these rock works.
1. Ponds are shaped to show figures of tortoise or crane, because water figures according its pond's shape.

Or they are shaped, considering figures of lucky pray words in Japanese letter.

1. Ponds should be arranged shallow, because deep ponds result big fishes to be evil beings and they harm men.

1. Ponds with water birds, result owners safe and lucky.

1. Water gates of ponds should open for southwest to introduce water of "SEIRYU" (east) for "BYAKKO" (west) way, to wash out evils of dwellings; and ponds must be swept always.

1. It should not open water gates for northwest, for the keeping of luckyness and wealth.

1. To flow water means to sweep out various evils by passing water from east to southwest through houses; this depends on a principle to sweep out various evils by "SEIRYU" (east) water for “BYAKKO” (west) way; and results this dwelling to have no bad lot, ill atmosphere and accidents.

1. To landscape rocks, it is not bad to have lying rocks without standing rocks, but standing rocks should have lying rocks of “WAKI ISHI” (side rock), left and right, and “MAE ISHI” (front rock). To stand each rock alone, as if to be a star of helmets, is most stupid.

1. To have evil rocks in old gardens, it needs to set rocks of conqueror in their colours, for limitings of bad lots.

Also it is told that rocks of “SAN ZON BUTSU” (three noble Buddhas) should be set to stand facing above evil rocks, even in far distance.

1. To set a rock over 3 feet high near housing, it is most prohibited, the reason is to invite bad accidents within 3 years, also to set a rock upset is especially prohibited.

Rocks which were set by “REN CHU HOU -SHI” (name of priest gardener in that age) in “TOU HOKU IN” (name of noble palace) would have such one, haven't it?

It is true that human landscape works can not be superior than natural landscape.

But, observing many countries, it is judged that there is a tendency to have excellent views with many not good ones in their neighbours, at same place.

Therefore, for human landscape works, it is needed to study above excellent views depending natures of sites, and not needed to take common ones in a place.

The author described on rock garden designs as above, not checking good or bad, according to my hearings of years.

“EN EN AJARI” (name of priest gardener in old age) had a secret note on the rock garden design, the author also keeps it.

With above study works, landscape hints are mastered as a whole for the author, but still perfect mentions are beyond my ability, because of infinitive world of designs and arts.

Nowadays, most designers do not understand on above mentioned in their details, and work with only observations of natural views not study even above tales.

Thus, in reconstruction works of “KOU YO-U IN DEN” (name of noble palace in that age), old gardener were already lost; and invited gardeners, with exceptions, could not satisfy owner’s intentions.

With above problems, the owner “UJI DONO” (noble, “FUJIWARA YORIMICHI” ...owner of famous architecture “BYOU DOU IN, at UJI, KYOTO...) himself ordered this landscape design works.

At that time, the author ...noble “TACHIBANA NO TOSHITSUNA”, son of “UJI DONO”... visited there and learned landscape design works always.

Meanwhile, it is heard that one who asked good rocks to present for above work, would be appreciated to have good will; every courtmen, including nobles, paid visits country hills researching
Items on tree plantings

Problems to make human dwelling to be celebrated, by satisfying four direction's gods with tree planting around the site;

Buddhism Bible shows that flowing water in east side of house, it is named “SEIRYU” (blue dragon, a symbol being of east...), and is changed by nine willow trees, if there is no water......

Big road in west, it is named “BYAKKO” (white tiger, a symbol being of west...), and is changed by seven calpa trees, if there is no big road......

Pond in front south, it is name “SUZAKU” (red sparrow, symbol being of south...), and is changed by nine Japanese judas trees......

Hills in back north, it is named “GEMBU” (black basalt, symbol being of north...), and is changed by three Japanese ceder trees......

Completings above works, result a site celebrated by satisfying four direction's gods; it may make owner noble, rich, healthy and long live......

Generally speaking, trees are ornaments of heaven’s celebration in human world......

Therefore, when “KODOKU CHOUJA” (name of Indian rich, in the age of Buddha) was anxious on price of trees in site to be “GION SHOHA” (name of Buddhism school chapel ...shown by Buddhism Bible “GION” as mentioned...) to devote Buddha, “GIDA TAISHI” (name of Indian lord prince, owner of the site, in the age of Buddha) considered that even “KODOKU CHOUJA” (the rich) would pay his gold to fill the site of “SHOHA” (Buddhism school chapel) to devote “SHAKU SON” (Buddha), thus “I must not receive price of tree by my demand, but devote them to Buddha”, in his mind, and he devoted trees to “SHAKU SON” (Buddha)......

With this tale, this site was named “GIJU KYU KODOKUEN”, meaning GIDA planting garden of KODOKU......

When “SHIKOU” (name of Ch'in first emperior, in 3rd century B. C.) fired books and killed scholars, he also ordered to except books of seeding and planting from fire......

When Buddha teaches or God appears, they used to depend trees, thus human housings must need above plantings......

Any trees may be planted in any directions according to designer's intentions, excepting “SEIRYU” (east), “BYAKKO” (west), “SUZAKU” (south) and “GEMBU” (north); but old tale teaches that an east there must be planted trees of flower, and west trees of colour leaf.

In cases to have ponds, pine trees and willows are planted at island, and cool feeling trees for summer, like acer trees, are surroundings of “TSURI DONO” (pond kiosk).

“KAI (“EN JU”, Japanese pagoda tree) ought to be planted near gate; because to plant “KAI” at a gate of minister house is named “KAI MON” (gate of Japanese pagoda tree=gate of minister's rule).

Above reason is that ministers rule people (Chinese pronounse of symbol letter meaning to rule and that of “KAI” are same) for King as their position’s nature......

To plant willow at fronts of gate have certain meanings, above all, they are planted at important persons’ palaces or mighty persons'; therefore we have no reason to limit it, but it looks badly to plant willow at gates of common people housing......

To plant “SAKAKI” (Shintoism sacred tree) near house in their usual fronts, has hateful problems, they were heard as a taboo......

To plant a tree in the center of gate is also hateful, because its figure results a Chinese symbol letter meaning loneliness......

— 15 —
To plant a tree in the center of square housing site is also hateful, because its figure results a Chinese symbol letter meaning anxious, which affects on owners of the house.

To set a house to live, in the center of square housing site is hateful, because its figure results a Chinese symbol letter meaning prison, which also affects on owners of the house.

Even above items should also be remarked to design.

1 Items of Fountains

It is desirable to have a fountain in a housing site, as its necessary factor. Fountains are best to be cool in hot days.

Therefore Chinese always arrange fountains, to set “HOURAI” (taled paradise mountain’s name in China) or animal statues which jet out water from their mouth.

In India, when “SUDATSU CHOJA” (name of richman, in old India of Buddha’s age) arranged “GION SHOHJA” (name of Buddhism school chapel, as mentioned), “KENROU CHI SHIN” (name of a Buddhism local god) came and completed a fountain; it was “KAN SEN” (name of a fountain, in Buddhism Bible).

In Japan, when “SHOUMU TEN NOU” (name of Emperor in 8th century of Nara age) built “TOUDAI JI” (name of central temple in Nara...famous with a statue of Great Buddha...), “KO MIBU MYOUJIN” (name of a Shintoism god) completed a fountain, which is named “AKA I” (name of well) in “KEN SAKU IN” (name of a Buddhism chapel). Besides above, we have too many tales to account with this item.

Fountains are arranged, to have a cold water origin, to build its house, to set a well and hurdles, usually.

Having cold water at the point of little convenient for fountain, it should be designed to introduce water into pond; and if it results tasteless view to introduce water on ground surface, we should set box water lines into a fountain under ground and small wells on it.

Having water origins of higher place than the site of fountain, arrange lines lower gradually from high water origin, to set a middle well pipes on its end.

If one arranges the height of above well as an inch lower than water origin level, it results water spill over always from above well pipe.

To keep water line under ground for long time, it should be covered with stones or good prepared tiles.

To take water from well for a man made fountain, a big vessel is set at ends of well on a step to be high, and box water line is laid from its bottom as above; then, bamboo's pipes is arranged from vessel's bottom as water lines, to result cool feeling by spilling water of fountains, when water is introduced.

A method to keep water in fountain, not spill out for any directions, including bottom.

First, boards of well should be completed with no break and well is set a foot low under ground level.

Naked timber can be used for under ground part of above boards.

Taking off bottom earth, and water mixed soft good clay is laid there about 10 inches depth, then flat face stones are arranged to make tight covering; after above, this covering of stones and clay is made dry, and flat stone of small claycup size are put on above arranges, then, it is covered by pretty gravels of white or black.

One says that, to arrange man made fountains should set a pipe standing on the earth with no digging works, and water should flow out at its bottom not to miss.

Taken water becomes bad with smell after one or two nights and insects come out from it, thus,
it is need to flow off water usually, and to wash bottom stones and wells too, and water is filled by its need.

To set wells high over ground level, it is arranged boards at bottom, covering with above clay, even if to cut earth surroundings of boards' outside is needed, for clay filling.

To set hurdles, it is mentioned to arrange it just wider than an well to thrust their ends over well boards; or to arrange it thrusting out 2 or 3 feet over water from boards, that is same to cases of "TSURI DONO" (pond kiosk); because it gives dangerous feeling to approach down to fountain which shows dark views under it; but they should depend upon their convenience and tastes of people.

When there is a well higher than housing level, it is possible to have water flowing out from fountains always, by settings of water lines tunnel from water pipe ends at well's depth.

Miscellaneous Items

In houses of Chinese people, they always have "ROU KAKU" (name of palace house).

Including "KOU ROU" (high palace house), it is a "ROU" which have short roof ends, and is "KAKU" which have wide roof ends; the purpose of former is to see moon and that of latter is to make cool; houses of wide roof ends is cool in summer and warm in winter.

Morning 27th, summer, 2nd year of "SHOU OU" (1289 A.D.), this literature was studied.

(Reader Signature)

This book belongs to the library of "NOCHI NO KYOUGOKU DONO" (Fujiwara noble in 13th century) as an important treasure to be secret.

英 文 「作 庭 記」

近藤 公夫

本文的書名是「作庭記」，講述了古代日本庭園的設計和建造。文中提到，為了使水流通暢，需要清洗底部的石頭和井水，並在必要時填充土壤。

為了使井水高出地面，需要在底部排列木板，並用泥巴覆蓋，即使需要切開周圍的土層也是如此。

對於障壁的布置，建議僅需比井水寬一些，可以將其放在井板的外側，或者伸出井板2到3英尺，以類似於"TSURI DONO"的情況；因為這樣會給人一種危險的感覺，接近井水下方會看到陰暗的景象。

當井水高度超過房屋時，可以通過設置水線隧道從管道末端流出井水，隨時有水流出。

 Miscellaneous Items

在中國人的房屋中，他們常常有 "ROU KAKU"（宮殿屋）。其中包括 "KOU ROU"（高宮殿屋），"ROU"具有短屋頂末端，"KAKU"具有寬屋頂末端；前者用於觀賞月亮，後者用於防暑。

在1289年7月27日，夏季，二年生 "SHOU OU"，此書被研究。

（図書館員署名）

此書屬於 "NOCHI NO KYOUGOKU DONO"（13世紀的藤原氏）圖書館，作为重要寶藏而被秘藏。

英文「作庭記」

近藤 公夫

本文的書名是「作庭記」，講述了古代日本庭園的設計和建造。文中提到，為了使水流通暢，需要清洗底部的石頭和井水，並在必要時填充土壤。

為了使井水高出地面，需要在底部排列木板，並用泥巴覆蓋，即使需要切開周圍的土層也是如此。

對於障壁的布置，建議僅需比井水寬一些，可以將其放在井板的外側，或者伸出井板2到3英尺，以類似於"TSURI DONO"的情況；因為這樣會給人一種危險的感覺，接近井水下方會看到陰暗的景象。

當井水高度超過房屋時，可以通過設置水線隧道從管道末端流出井水，隨時有水流出。

 Miscellaneous Items

在中國人的房屋中，他們常常有 "ROU KAKU"（宮殿屋）。其中包括 "KOU ROU"（高宮殿屋），"ROU"具有短屋頂末端，"KAKU"具有寬屋頂末端；前者用於觀賞月亮，後者用於防暑。

在1289年7月27日，夏季，二年生 "SHOU OU"，此書被研究。

（図書館員署名）

此書屬於 "NOCHI NO KYOUGOKU DONO"（13世紀的藤原氏）圖書館，作為重要寶藏而被秘藏。