

## JAPANESE WORDS AND PHRASES IN THE GARDEN

### LANDMARKS, OBJECTS, POINTS OF INTEREST:

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| <i>azumaya</i>       | garden shelter above orchard, hand-built from Japanese red cedar   |
| <i>bonji</i>         | Sanskrit letters carved on base of pagoda and Oribe lantern in <i>roji</i> . Invoke the elements, air, fire, earth, water and/or manifestations of Buddha as power of compassion, wisdom, demon-quenching guardians                        |
| <i>chōzubachi</i>    | water basin, jujube-shaped carved granite, near east gate  |
| <i>dobashi</i>       | rustic earthen bridge on east side of lake near the east gate  |
| <i>hanare-jima</i>   | “detached” island, nicknamed Turtle Island   |
| <i>jūsan stupa</i>   | dome-shaped Buddhist structure, pagoda (13 parts). Actually, is <i>jjisso-tō</i> 11-story pagoda. See <i>bonji</i>   |
| <i>kare sansui</i>   | landscape without water, dry riverbed  |
| <i>karikomi</i>      | clipped hedges, topiary, resembling massed stones, boats, etc.   |
| <i>Kasuga</i>        | name for the Shinto shrine founded in eighth century in Nara where <i>sika</i> deer shelter, hence the deer motif on the lanterns. The adjacent Buddhist monastery Tōdaiji houses Japan’s first monumental statue of the Buddha.           |
| <i>Katsura Rikyū</i> | imperial garden, “Detached Villa” built in Kyoto in early 1600s, features the original replica of Amanohashidate with cape lantern   |
| <i>koi</i>           | carp, <i>Cyprinus carpio</i> , and <i>suhama</i> , cobble beach  |
| <i>Miho-no-seki</i>  | Miho lies on the East Coast of Japan, south of Tokyo near Shizuoka. made famous in the folk song <i>Seki No Gohonmatsu</i> about five pines (no longer in the garden) (Station 6) <i>seki</i> means old days and regret, perhaps nostalgia |
| <i>misaki-gata</i>   | cape lantern on the tip of <i>suhama</i> ; from Katusra Rikyū, Kyoto; also called <i>raku gan</i> , wild-geese-alighting lantern, recalling the diagonal line  |
| <i>mizubachi</i>     | water basin, centerpiece of <i>tsukubai</i> in <i>roji</i>   |
| <i>niwa</i>          | garden, territory, wild nature, Chinese pronunciation <i>tei</i>   |
| <i>omokage-gata</i>  | face-shaped lantern set on a ring; harbor signal or lighthouse   |
| <i>sono</i>          | bordered fields, controlled nature, Chinese (on) pronunciation <i>en</i>   |
| <i>stupa</i>         | hemispherical or bell-shaped Buddhist form for shrine or reliquary, developed into the pagoda in northern China and Korea  |

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| <i>suhama</i>            | cobble beach, shoreline feature; copy with Cape lantern from Katsura Rikkyū<br>Imperial Palace, Kyoto  |
| <i>tachi-yukimi-dōrō</i> | standing snow-viewing lantern  |
| <i>teien</i>             | garden, park, designed landscape. SJG is <i>Shiatoru Nihon Teien</i>   |
| <i>tobi-ishi</i>         | stepping stones  |
| <i>tsukimi-dai</i>       | moon-viewing platform  |
| <i>tsukubai</i>          | composition of stepping stones, water basin and spout, lantern signifying humility,<br>“a place where one has to bend down.”   |
| <i>yatsubashi</i>        | zigzag bridge  |
| <i>yukimi-dōrō</i>       | snow-viewing lantern   |
| <i>Amanohashidate</i>    | Depending on the perspective, some pictures of the <i>suhama</i> at Katsura Rikyū include <i>Amanohashidate</i> ,<br>or Bridge to Heaven, offshore. Beyond the <i>suhama</i> at Katsura Rikyū lies a miniature of the famous<br>peninsula in the Bay of Miyazu on the Japan Sea, depicted by the Zen painter Sesshū (1420–1506). Iida<br>(1974) specified the <i>suhama</i> as the feature he included in the Seattle Japanese Garden. |

#### CONCEPTS, DESIGN PRINCIPLES:

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| <i>Chadō</i>        | the way of Tea   |
| <i>datsuzoku</i>    | surprise, freedom from restriction   |
| <i>fukinsei</i>     | asymmetrical, irregular; organizing the composition or space   |
| <i>gyō</i>          | semi-formal  |
| <i>hanami</i>       | flower-viewing excursions  |
| <i>Hana-no-hi</i>   | Flower Day April 8; birthday of the Buddha   |
| <i>Kasuga-style</i> | lanterns that incorporate Shinto and Buddhist design elements; there are three<br>large, medium and small <i>Kasuga-style</i> lanterns in the garden |
| <i>kōko</i>         | venerable age, lack of artificiality, severe; <i>kōgaku</i> is archaeology   |
| <i>kono mama</i>    | as it is, minimalism, unembellished  |
| <i>mie-gakure</i>   | to hide and reveal, the art of composition   |
| <i>nagoyaka</i>     | spirits must be calm and mild  |
| <i>oku-fukusa</i>   | show depth; show motion as in tilting trees  |
| <i>O-tsukimi</i>    | moon-viewing party, August full moon   |
| <i>sabi</i>         | beauty achieved through natural processes, rust and patina, signs of aging on rocks<br>and fences  |

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| <i>seijaku</i>                    | quietness, silence, tranquility   |
| <i>shakkei</i>                    | scenery beyond the garden invited in or borrowed  |
| <i>shibui</i>                     | refined, reserved, austere; uncluttered; asymmetry; <i>wabi</i> and <i>sabi</i>   |
| <i>shibuimono</i>                 | timeless beauty, basic and unchanging, <i>shibui</i> things   |
| <i>shin</i>                       | formal  |
| <i>shizensa</i>                   | naturalness   |
| <i>sō</i>                         | informal  |
| <i>sono mama no sugata</i>        | the state and condition of natural elements as they are found in nature   |
| <i>sono mama no susumu sugata</i> | the state and condition of natural elements as they age, spread   |
| <i>wabi</i>                       | taste for simple and quiet, rustic  |
| <i>wakei</i>                      | harmony, respect, the characters painted for the original teahouse  |
| <i>yokomi-no-taki</i>             | view from the side; flat, naturalistic waterfall  |
| <i>yūgen</i>                      | subtleties of nature, reflections in a pond   |
| <i>zoki-bayashi</i>               | medium-size trees and shrubs, both coniferous and deciduous, as they co-exist in woodlands; coppice; favored by Jūki Iida |

#### TEAHOUSE ARCHITECTURE

|                          |   |
|--------------------------|---|
| <i>bokuseki</i>          | scrolls of calligraphy by Zen priests, placed in <i>tokonoma</i>  |
| <i>chashitsu</i>         | teahouse  |
| <i>fusuma</i>            | opaque paper-covered sliding doors that separate interior spaces  |
| <i>genkan</i>            | main ground-level entry to the teahouse   |
| <i>hiroma</i>            | tearoom 4.5 mats or larger  |
| <i>kinnin-guchi</i>      | nobleman's entrance; formal double doorway used by nobility, or guests unable to slide into the tearoom who must enter from a standing position   |
| <i>kōma</i>              | a tearoom 4.5 mats or smaller   |
| <i>koshikake machiai</i> | covered waiting room in the outer <i>roji</i> for use by guests at a <i>chaji</i> , formal tea gathering, during intermission. <i>Koshikake</i> means to be seated on a bench, as opposed to kneeling on the tatami mats. |
| <i>kyaku-guchi</i>       | guest entrance into the tearoom from the garden, indicated by a low-set, naturally formed stone   |

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| <i>mizuya</i>      | the room adjacent to a tearoom containing a faucet and a drain where tea preparations are made   |
| <i>nijiriguchi</i> | a small “crawling-in” entrance to a <i>kōma</i> tearoom. Sen Rikyū is believed to have originated this type of entrance. it is intentionally difficult and awkward to enter in order to create a sense of humility on the part of the guests. an equivalent doorway for the host ( <i>sadoguchi</i> ), somewhat lower than normal and entered in a standing position but with lowered head, serves the same function. this doorway is approximately 2 1/2' x 2 1/2'. |
| <i>ro</i>          | sunken hearth containing ash and the charcoal fire which heats the water in the iron kettle; used from November through April  |
| <i>sadoguchi</i>   | the host's entrance to the tearoom   |
| <i>shoin</i>       | scholar's study style tearoom of 4.5 tatami or larger, often featuring a bay window  |
| <i>shoji</i>       | translucent paper-covered lattice windows or doors   |
| <i>sōan</i>        | thatched hermitage-style teahouse. Floor space of 4.5 tatami or smaller. features of the <i>sōan</i> may include a recessed alcove, <i>shitaji</i> , <i>renji</i> , and <i>tsukiage</i> windows, a <i>nijiriguchi</i> guest entrance together with a <i>katoguchi</i> host entrance, a ceiling of different heights. example <i>Ryokusuian</i> teahouse at Seattle Art Museum  |
| <i>Shōseian</i>    | Arbor of the Murmuring Pines, name of the Japanese Garden's teahouse from 1981.  |
| <i>tatami</i>      | flooring mats made of rice straw covered with woven candle rush, <i>Juncus effusus</i> .<br>Tearoom mats are approximately 36" x 72"   |
| <i>tokonoma</i>    | area in the tearoom reserved for the display of a scroll and flowers   |

## TEA GARDEN

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| <i>chiriana</i>          | small masonry-lined hole in which to place one or more branches of greenery as a sign of the host's personal attention to the cleaning of the <i>roji</i> .  |
| <i>chūmon</i>            | middle gate separating the outer from the inner <i>roji</i>  |
| <i>ishidōrō</i>          | stone lantern. one of a group of stones which comprises the <i>tsukubai</i> , the purification basin area. The lantern window provides a place for a candle for illumination at an evening tea gathering |
| <i>koshikake-machiai</i> | covered waiting bench in the <i>sotoroji</i> for use by guests at a <i>chaji</i> , formal tea gathering  |

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| <i>kutsunugi-ishi</i>    | stone in front of the teahouse guests' entrance on which the guests stand to remove their <i>rojizori</i> , tea garden sandals, or other footwear before moving up into the tearoom  |
| <i>mae-ishi</i>          | "front stone." Stone on which the guest crouches to use the <i>tsukubai</i>  |
| <i>roji</i>              | "dewy ground." A transitional space between the everyday world and the sacred realm of the teahouse. The term is from Buddhism in which reality is likened to the "world of dew," an expression meaning that all things are transient and impermanent. Suffering, caused by three fiery realms of desire, can be transcended through the tea experience beginning with purification in the damp dewy <i>roji</i> garden and absolution at the stone basin. |
| <i>roji-guchi</i>        | tea garden entrance  |
| <i>sekimori-ishi</i>     | stones tied with black rope placed at points where the <i>roji</i> path diverges to indicate the way by not passing the tied stone   |
| <i>shitabara setchin</i> | traditional toilet adjacent to the <i>koshikake-machiai</i> (not built)  |
| <i>soto-roji</i>         | outer <i>roji</i>  |

## PRONUNCIATION OF JAPANESE WORDS

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Since the Japanese people had no written language after the Common Era, by the middle of the sixth century, they eagerly adopted Chinese characters, *kanji*, and language for government. Chinese entered Honshu and the southern islands of Japan by two distinct routes, via Korea and directly by sea to Kyushu Island and on Honshu Island, to the ancient ports now known as Kobe and Osaka. Results of their borrowing are to be seen and heard today. Numerous characters remain in use though the 2000 most common ones have been standardized.

Depending on when the word entered the Japanese language, there remain predictably two or more pronunciations from the native Japanese (polysyllabic *kun*) and Japanese facsimiles of the original (monosyllabic *on*) Chinese. Frequently, single words take the Chinese sound and compound words the Japanese sounds. For example, *niwa* is the native word for garden, but the formal word visually shows the compound garden + enclosure and is pronounced *teien* (tey-ee-en). Because Japanese is not in the Sinitic language family, Chinese did not serve literate Japanese outside government very well. Consequently, Japanese writers developed two syllabaries called *kana*. The more cursive, *hiragana*, enabled everyone to express themselves in their own language. Lady Murasaki Shikibu wrote in *hiragana* in the eleventh century, the world's first novel, *The Tale of Genji*. It powerfully evokes Heian era court life, poetry, and gardens. *Katakana*, the more angular syllabary, is widely used now to spell foreign words. All together, the Japanese language offers a rich and complicated visual and aural system. Thankfully, the pronunciation is quite simple and phonetic.

Each syllable, consisting of a vowel or consonant plus vowel is pronounced. The short vowels all have uniform pronunciation: *a* as in was; *i* as in ink; *u* as in full; *e* as in evergreen; *o* as in moss. The long vowels are a doubling of a single vowel and should be pronounced as a continuous sound, equal in value to two identical short vowels: *aa* as in park; *ii* as in machine; *uu* as in moon; *ei* or *ee* as in same; *ou* or *oo* as in old.

Usually, the long vowels are printed as a vowel with a horizontal line over it, a macron, as used in English dictionaries.

The consonants resemble English with these exceptions: *ta, chi, tsu, te, to* where the *t* is short and changes. The *ha, hi, fu, he, ho* sequence differs in that *fu* is pronounced like *who* with a short vowel. With two dots, the consonant *fu* becomes *bu*, with a small circle superscript like the sign for degree in English, it becomes *pu*. The consonant *n* is sometimes *n* and other time's *m*. When this consonant is followed by a vowel one must be careful to distinguish as in the example *kin'en* (ki-n-en), no smoking and *kinen* (ki-ne-n), anniversary. *G* is pronounced as in get; it may be softened or nasalized within a word like *hiragana*. When the consonants are doubled as in the word *shakkei*, (borrowed scenery), both are pronounced as in the English word: bookkeeper .

Like Italian, Japanese has regular vowels and usually even stress on the syllables. Well known names, like Tokyo, Kobe have become Americanized, but the effort to learn the vocabulary of Japanese gardens close to the Japanese original pronunciation rewards the learner with better ability to communicate about Japanese gardens abroad and in Japan.