

TIMELINE: HISTORY AND DEVELOPMENT OF JAPANESE GARDENS

<u>ERAS</u>	<u>Years</u>	<u>Developments</u>
<b>Jomon</b>	<b>8000BC -</b>	Neolithic; nomadic; creation myths: Izanagi and Izanami created Japan & arrived on earth at Ama no Hashidate (bridge of heaven)
	<b>300BC</b>	Amaterasu (sun goddess) ancestor of first emperor, Jimmu - 6th c BC
		<b>Shinto</b> (Way of the gods) - purification, waving wand, clapping; has no dogma, form or scripture
		<b>aware-</b> emotional & aesthetic sensitivity to nature & its nuances; surprise, wonder and a profound sense of awe for unique
		<b>features in nature like ancient trees, large stone or stone grouping, waterfalls etc.; man and nature are one (non dualism)</b>
		People lived by the Makoto ethic which spoke of the sincere and emotional nature of the people; beauty, truth, goodness is
		inseparable from a life lived in harmony with nature.
		<b>yu-niwa</b> - sacred place cleansed and purified in anticipation of arrival of kami; later, niwa is one of the words for 'garden'
		Lao Tsu (Daoism) 6th c BC, Confucius - 5th ce BC, Sidhatha Guatama Historic Buddha - 5th c BC
<b>Yayoi</b>	<b>300BC-AC</b>	Farm communities, social hierarchy; people communicate with deities of nature through song, dance, and poetry
<b>Tomb</b>	<b>300 - 552</b>	<b>Mystic Isles of the Immortals recreated in Chinese pond gardens in hopes that deities would visit.</b>
		<b>Kofun</b> - stone burial mounds that required huge excavating of land to form hills and moats,
<b>Asuka</b>	<b>552 -710</b>	<b>Empress Suiko sends Ono no Imoko to China- 607. He brings description of Chinese emperor Sui Yang Ti's huge garden of ponds/</b>
		<b>islands filled with mature trees &amp; wildlife of all kinds. 4 years later a simple pond &amp; stream garden was created at Imperial palace in Nara soon followed by aristocrat's gardens.. Remnants remain at Motsu-ji in N. Honshu as well as Shoseien &amp; Kaju-ji in Kyoto</b>
		Buddhism comes to Japan; Prince Shotoku - scholar, promotes Buddhism & ethical govt.
		Kobo Daishi -8th c wandering saint, scholar, painter, calligrapher, inventor of hiragana writing?, spreads Buddhism to all classes of people.

Nara	710 - 784	<p><i>Manyoshu</i> 759AD- anthology of 5000 waka poems written by all classes; fresh, candid, youthful, and emotional. Mentions gardens</p> <p><b>and appreciation of rock and stone; shows sensitivity to seasonal changes and life as lonely, uncertain, changeable, impermanent.</b></p> <p><b>mono no aware</b> - pathos arising from knowledge that all is transient; beauty in art heightens awareness of a gentle melancholy.</p> <p>Chinese symmetry is the standard design for architecture at this time. Horyu-ji near Nara is built in this style</p> <p>Emp. Shomu builds many provincial temples Todai-ji 752 and Kasuga shrine 768 are built</p> <p><i>Kojiki</i> - 712 AD- mythological origin of Japan and history to 628 AD <i>Nihon Shoki</i> -720 AD more detailed history of Japan up to 697</p> <p>Both books provide historical and spiritual basis for Shinto and legitimize central state under imperial rule</p>
Heian	794 - 1185	<p>Emp. Kammu moves to Heian-kyo (Kyoto) City design based on geomancy/Feng shui</p> <p>Aristocratic <b>Shinden</b> residences are south facing, symmetrical with connecting roofed corridors, verandas, fishing pavilions, large white gravel court for games, &amp; elaborate poetry parties.</p> <p><b>Dry &amp; wet streams flowing through the residence led n.e. to s.w. to ponds (used for boating) with islands connected by tall arched bridges.</b></p> <p><b>Musicians provided music from one of the islands.</b></p> <p>Heian era continued:</p> <p>Emperor Saga cut off ties to China; Japan develops its own aesthetics. Shinden residences become asymmetrical &amp; gardens <b>representing Amida's western paradise were joyous, elegant, colorful &amp; sensitive to the charms of nature &amp; changing seasons.</b></p> <p>Fujiwara regents take control. <u>Miyabi</u>: rule of courtly taste with high degree of color consciousness.</p> <p><b>Distinct Yamato-e (Japanese) art style develops as found in emaki (hand scroll painting), secular poetry, and music.</b></p> <p><i>Tale of Genji</i> written by Lady Murasaki Shikibu describes court life <b>with detailed descriptions of Heian era pleasure gardens</b></p> <p>Byodo-in (Phoenix hall) built in 1052 as summer retreat - exists today as rare example of Heian architecture</p>

		<i>Sakuteiki</i> -11th c 'The Way of Gardening' begins with the words "Ishi wo taten koto" "The art of setting stones..."
		<b>Principles of garden making:</b> Adapt to the lay of the land & capture the spirit, forms & intricacies of nature. Balance wildness of nature with man made things. Respect tradition & client's requests while using your own taste. Regard the importance of maintenance including letting patina develop.
		The <i>Sakuteiki</i> also addresses the influences of:
		Geomancy (feng shui), mystic Isles (turtle & crane islands in Japan gardens); Buddhism -stone and rock formations representing Trinity stones, dragon gate waterfall, carp stone; lotus represents enlightenment; Confucianism-pine bamboo & plum (symbols of perseverance, integrity, longevity) elder stone.
		There are specific instructions on making streams, ponds, waterfalls, bridges.
		(based on 2001 translation by Jiro Takei and Marc Keane) There is a 14th ce more detailed addition to the Sakuteiki
		End of era: Fujiwaras become effete, isolated. Idealism gives way to reality; aristocrats lose control of vassals; warriors rise up to take control.
		<b>Jakko-in nunnery 1155 - first garden to which new rulers, a more active and virile people added paths circling pond.</b>
		Stone paths were soon added to other garden areas; created by ishitateso (priests) & kawaremono (river walk people)
		Rocks were classified in terms of color, shape, texture and had great value.
<b>Kamakura</b>	<b>1185-1333</b>	Genji (Minamoto)/Heike (Taira) war ends 1185. Minamoto Yoritomo victorious, is named Shogun & heads Japan's 1st military government moving the capital to Kamakura, his home town. The samurai warrior class and feudalism are firmly established
		Monk, Eisai brings Chan (Zen Buddhism) and tea from China. Doctrines of Zen appeals to warriors: austerity, death without fear, self-discipline; cultural life shifts to homes of samurai & to Zen temples. Ties to China are renewed
		<b>Abbot Muso Soseki 1275-1351-subject of film 'Dream Windows' by Smithsonian, designs the gardens at Saiho-ji (includes first known karesansui garden &amp; Tenryuji (first use of <u>shakkei</u> (borrowed scenery technique).</b>
		<b>Zen has a profound influence on all the arts of Japan.</b>

Muromachi	1337-1573	Ashikaga Shogunate moves capital back to Kyoto. Constant wars but flourishing of classic Japanese culture such as Noh theatre & tea. <u>Shoin</u> (scholar's study) a new architectural prototype featuring tatami, writing desk, asymmetrical shelves, shoji and fusuma.
		Kinkaku-ji 1396 Golden Pavilion Garden is delicate, complex, carefully contrived, finely balanced with variety of perspectives; richly vegetal. It is smaller in scale than the Heian era gardens and has artistic integration of building with garden.
		Ginkaku-ji 1482 Silver Pavilion has both pond and Karesansui garden
		Refining of Zen aesthetics led Zen monks & kawaremono to create Karesansui (dry mountain water gardens) abstract compositions of volumes & texture in empty space with rhythm, balance and harmony.
		<b>Some say that Ryoan-ji 1502 is the single greatest masterpiece of Japanese culture and the highest expression of Zen art and teachings.</b>
		Monks, Ikkyu & Murata Shoku developed <u>Wabi-cha</u> -world in which tiniest details of preparation, serving, drinking of tea (actions of everyday life) are elevated to status of art; consciousness of the here & now but not the outside world; a type of meditation & path to spirituality or selflessness.
		<u>Wabi-sabi</u> - Japanese aesthetic of beauty that centers on acceptance of transience and imperfection. Wabi meant chill, withered changing to mean rustic simplicity, freshness, quietness. Sabi is beauty or serenity that comes with age as seen by its patina.
		Both words give a sense of spiritual longing and serene melancholy
		<b>7 aesthetic principles in Zen teachings for achieving Wabi-sabi</b> <u>Naturalness</u> - rustic, imperfect, unfinished
		<u>Tranquility</u> - stillness or solitude; <u>Simplicity</u> - economy, elimination of clutter; <u>Asymmetry</u> - irregular , uneven
		<u>Humility</u> - modest, understated; <u>Free</u> Unbounded by convention, quirky; <u>Mystery</u> - profound depth, sense of atmosphere
		<b>The concept <u>Yohaku no bi</u>, the beauty of empty space as expressed in karesansui gardens means 'the less that is made explicit, the more that is left to the imagination inviting contemplation and input by the viewer</b>
		Rustic Tea Garden "Tea and Zen have the same taste" a new prototype with a Soan, a natural thatched roof tea house, tobi-ishi are placed stones that manipulate visitors experience, slowing one's pace, guiding physically & spiritually along a specified course' & are an integral part of tea ceremony

		The tea gardens also contained machiai (wait house) <u>tsukubai</u> , a group of stones used to cleanse oneself physically & symbolically of the defilement of the cares of man.
		Lanterns, formerly used only at temples & shrines are added to light the way at night
<b>Momoyama</b>	<b>1573-1600</b>	Shoguns Oda Nobunaga, Toyotomi Hideyoshi and Tokugawa Ieyasu each took part in the unification of Japan
<b>Age of</b>		Sen no Rikyu-1521-81 Hideyoshi's tea master crystallized Zen aesthetics to include all aspects of the Way of Tea
<b>Unification</b>		<b>Momoyama gardens are stereotypes of earlier pond/island gardens but more complex with lots of islets, peninsulas, bays, powerful rockwork and bridges hewn from a single stone.</b>
		Katsura Villa 1620-1645 masterpiece of Japanese architecture & garden design; earliest stroll garden; based on aesthetic of tea & allusions to Tale of Genji with succession of views, rustic tea huts, vegetation, lanterns, islands, oblique paths within an asymmetrical layout. The villa itself is elegant and minimalist, influencing modern architects Corbusier and Gropus.
<b>Edo</b>	<b>1600-1876</b>	Begins 250 years of peaceful rule by the Tokugawa Shoguns. Rise of the merchant class who sponsor <b>Ukiyo-e, Kabuki &amp; Bunraku.</b>
		Kobori Enshu -1579-1647 tea master and aristocratic garden designer; created the technique of clipped hedges; designed Nijo Castle and gardens and Samboen (first earthen bridge).
		<b><u>Stroll Gardens</u> -large scale gardens of Daimyo (provincial lords) by professional garden designers. Famous scenic spots recreated.</b>
		<b>No longer symbolic or mystic, these are secular gardens with huge tobi-ishi, large <u>Sukiya style</u> tea pavilions, ponds, waterfalls, bridges, small rice paddies, tea plantations, natural woods, bamboo forests, man made mountains.</b>
		<b><u>Sukiya zukuri</u></b> characteristics include delicate proportions, use of natural materials, integration of interior and exterior spaces & sense of elegance &rusticity. Beginning with tea houses, in modern times it can be found in private residences &restaurants.

<b>Meiji to present</b>	Emperor moves permanently to Tokyo; society moves from feudalism to modernization
<b>Begins in 1896</b>	Heian Shrine 1895 -created for 1100th anniversary of Kyoto, modern pond garden, secular, naturalistic; famous covered bridge & stepping stones from old Gojo bridge; designed by Jihei Ogawa
	<u>Mitate</u> -new way of seeing i.e.: millstone and bridge posts used as stepping stones
	Murin-an 1898 retreat or scholar's garden
	Shigemori Mirei wrote a 35 volume survey of Japanese gardens; begins renaissance of karesansui gardens at Tofukuji Zen temple. Uses radical patterns raked into the sand, hewn rock, concrete and color designs; used carved (hewn) rock compositions. concrete and color. Designs Tofukuji gardens.
	Nezu Museum garden 1940s Tokyo
	Adachi Museum 1970s near Matsue Japan
	Shunmyo Masuno designs the Canadian Embassy stone garden Tokyo
	Gardens as Mindscape - the contemporary prototype - mirrors, not of nature but of the will of the artist; abstract, living sculptures that reveal a dualism between man & nature previously unknown in Japan architecture -fruit of western style individualism imported into Japan. "Practiced on a global scale, this brings uncheckable exploitation, deforestation, pollution to planet...ultimately the end of nature...harming the self"

Marilyn Tsuchiya, 2019