

Early Style of Chinese Gardens and Ancient Gardens in Japan

TANAKA Tan

Professor, Institute for Research in Humanities, Kyôto University, JAPAN

1. Origin of Chinese gardens and a paradise of perpetual youth and longevity

While the origin of yuan-you gardens (large-scale natural gardens) in China can be traced back to the seasonal ritual hunting hosted by emperors, the origin of actual artificial landscape gardening can be clearly seen at the detached palaces of the First Emperor of Qin and Emperor Wu of Han. There is a description about the Lanchigong garden in the Chronicles of Qin in the year 31 (226 B.C.) in *Qinshihuang Benji* (the Basic Annals of the First Emperor of Qin) in the *Shiji Zheng Yi* (Annotation to the Records of the Grand Historian). The garden was located in the area today known as Xianyang:

“The First Emperor of Qin built the capital of Chang’an. He carried in the water of the Wei River to build a pond. He also built artificial hills modeling after Penglai and Yingzhou. He carved a whale (200 zhang long) out of stone.”(Note 1)

This is the very garden where the First Emperor of Qin, who continued to seek perpetual youth and longevity, tried to create the ideal world that lasts forever into the afterlife. This garden is the first one to appear in the literature where the holy mountain, that was said to be home to immortal mountain wizards in the East Sea, was replicated in the garden pond. This garden is obviously the original form of what came to be known as rock garden in later ages. They were built unmistakably with the rammed-earth construction method, as the description in the original text shows.

The Shanglin Park, which was expanded and improved by Emperor Wu of the Former Han dynasty on the former site of a garden of the Qin dynasty, is the first yuan-you garden with full-scale artificial landscape construction known in

the literature. The following description is found in the Fengchanshu chapter of *Shiji*, the Records of the Grand Historian, about the Jianzhang Palace:

“Thus the Jianzhang Palace was built. The scale was so huge, and the front hall was taller than the Weiyang Palace.... A terrace of about 20 zhang high was provided on the pond, and this pond was named the T'ai-yi Pond. The pond had islands molded after Penglai, Fāngzhàng, Yingzhou, and Huliang, which were intended to imitate turtles and fish in the sea.”(Note 2)

It is clearly known that these holy mountains were built as central islands in the pond. As is widely known, Emperor Wu was also firmly believed in the existence of immortal mountain wizards. In the second year of Yuanding (115 B.C.), he built Bailiangtai tower based on a piece of advice by sorcerers, Shao Weng and Gongsun Qing that “immortals are fond of living in high towers,” erected a huge bronze statue on the tower, received holy dews from the heaven with a cup likened to a palm of a mountain wizard, mixed the dews with powders of precious stones and took them as drugs of mountain wizards for perpetual youth and longevity. As soon as Bailiangtai tower was burned down in the first year of Taichu (104 B.C.), he built another towers called Shenmingtai and Jingganlou at the Jianzhang Palace, which clearly testifies to Emperor Wu’s yearning for an abode of immortals. It should be noted, however, that the layout of central islands at the garden ponds modeled after the paradise of immortal mountain wizards of the East Sea (initiated by the First Emperor of Qin and perfected by Emperor Wu of Han) corresponds to the origin of Chinese gardens. The arrangement of early gardens (which should be called garden ponds of mountain wizards) continued to be employed at yuan-you gardens built by

emperors, though in varying forms, from the Hualin-yuan garden in Luoyang built during the Northern Wei dynasty, the Xi-Yuan garden in Luoyang built during the Sui dynasty, to the T'ai-yi Pond of the Da-ming Palace in Chang-an built during the Tang dynasty.(Note 3) The T'ai-yi Pond of the Da-ming Palace, where partial excavation surveys have been conducted in recent years, has retained its traces to date in the form of a pit, while the Penglai mountain, the central island, has retained its traces in the form of a swelling on the ground.

The following description in "Luoyang qielan ji" regarding the Hualin-yuan garden in Luoyang built during the Northern Wei dynasty gives an illustration:

There is a large pond in the Hualin-yuan garden, which was the Tianyuanchi pond in the Han dynasty (the Wei dynasty is correct). The pond is also home to the Jiuhuatai terrace of Emperor Wendi [of the Cao Wei dynasty]. On it, the First Emperor built Qingliangdian hall. The second Emperor built the Penglai mountain in the pond. There was Xianrenguan hall on the mountain, and Diaotaidian hall up on the mountain, both of which were constructed in the Hongnige style and accessible by mountain wizards by walking in the air. On the purification day on early May and on days of snake and dragon in the Chinese zodiac calendar in autumn, the emperor and others went on board a pair of boats, one with a carved head of dragon and the other with that of a water bird and had fun on the pond.(Note 4)

The following description about the Hongnige style is found in a geographical book called *Shuijingzhu*:

As visitors go up and down the tower, they had to go out to and come into the "stairs of rainbow," which just looks like lapwings jumping into the water or pheasants flying into the sky.(Note 5)

Here, rainbow was often used as a metaphor for a bridge. This description certainly shows that the towers of the Xianrenguan hall and Diaotaidian hall on the Penglai mountain of the central island in the pond were connected by Kongzhonglang built high in the sky. This construction style

is imaginable, based on such examples as Xiahuayan Temple Bojjajiaocang (Shanxi Datong, the Liao dynasty in the 7th year of Zhongxi [984]), Erxianguan Dadiandaozhang(Shanxi Gaoping, and the Northern Song dynasty in the 4th year of Shaosheng [1097]), as well as the style depicted in the wall paintings of the cave of Dun Huang.(Note 6) Originally, this type of tower built in the air did not represent a model strictly categorized in Buddhism or Taoism, as described properly as "Tiangonglouge Fodaozhang" in an official architectural book, *Ying Zao Fa Shi* Joinery System edited in the 3rd year of Yuanfu (1100) during the Northern Song dynasty. Indeed, this type of tower in the air is exactly the embodiment of the paradisiacal architectural world of where immortal mountain wizards live.

2. Early style of natural landscape gardens

Early gardens in China during the Qin and Han dynasties originated as emperors' yuan-you gardens as described above. Initially, the main components were extensive water surfaces (garden ponds) and streams. In "Xijingzaji," the following description is found about the Tuyuan garden built by Emperor Liangxiao Liuwu in Chang-an during the Former Han dynasty:

Emperor Liangxiao enjoyed building palaces and yuan-you gardens. He built Yaohua Palace, and then built the Tuyuan garden. The garden had replicated Bailingshan mountain where Fucun Stone, Luoyuan Rock, and Qilongxiu were located. There was a pond of geese, and in and along the pond were crane-shaped sandbar and lapwing-shaped beach. Many Taoist temples were located close to each other, extending for many kilometers. There was everything in the garden, from exotic fruit trees and other trees to rare birds and animals. In the garden, the emperor enjoyed hunting and fishing every day with courtiers and guests.(Note 7)

As far as can be inferred from the name, the Tuyuan garden seems to have had major landscape components of massive rocks, valleys, and caves modeled after natural untrodden regions, with pebble beaches modeled on cranes and water

birds at the garden pond. The following description is found in "Sanfuhuangtu":

Yuan guanghan, a wealthy person in Mouling, had a fortune , ... and built a garden measuring 4 li in the east-west direction and 5 li in the north-south direction in Bei Shan. The river flow was blocked to carry the water into the garden. Artificial hills, which were made by piling up stones, measured about 10 zhang in height, and ranged over the distance of several kilometers. White parrots, purple mandarin ducks, yaks, and blue beasts with a protruding horn were kept, with rare animals and birds placed among them. Sandbar was built with a pile of sand, and billows were created by disturbing water flows. Water birds of rivers and sea were raised for breeding, and the forests and pond were filled with chicks. All kinds of rare trees or plants were cultivated here. All the buildings were connected to each other. Multistoried towers and long walkways were so extensive that one could not walk through in a day.(Note 8)

According to a series of biographies in "the Houhanshu," Liangji of the Later Han dynasty, who was known as a garden-building enthusiast:

"... also built a huge garden. He gathered soil to build artificial hills. Modeled after Erxiaoshan (a mountain in Luoning), nine hills were located over the distance of 10 li. Steep hills and valleys looked as if they had been naturally created. Well tamed rare animals were jumping around.(Note 9)

These gardens built during the very early days show that they fulfilled the basic elements of Chinese gardens, with artificial hills (built with soil and stone), ponds, and shores created. Descriptions in the original texts also exhibit the basic rules of landscape gardening, i.e., imitating and reproducing nature: "pebble beaches are created with a pile of sand, while billows are created by disturbing water flows", and "they just look natural."(Note 10) After the Weijin-NanbeiChao period, the emphasis of landscape seems to have shifted from garden ponds to artificial hills. While the landscape modeled after natural environment served as a major component

of landscape gardening, this is very different from the Chinese garden style which can be observed today at relics of the Ming and Qing dynasties located in the Jiangnan area including Suzhou and Wuxi.

For many years, there were few excavation surveys for gardens in China. In recent years, however, there have been reports from excavation surveys, though still limited in number. At the relics of Nanyue Kingdom that is presumed to have been built during the Qin and Han periods in Guangzhou, Guangdong, the expansive water surface of the garden pond was the major element. Together with the relics of a palace presumed to have been built in the Ganlan (raised flooring) type structure with its veranda extending onto the pond supported by a foundation platform, relics of a garden were also discovered. The garden was built in a style which was very similar to the landscape gardening method of the Japanese ancient gardens where meandering streams were arranged.(Note 11) Strangely enough, this discovery has been ignored in Japanese academic circles on landscape gardening history. This discovery deserves more attention, because it demonstrates the correctness of a hypothesis that the early style of Chinese gardens would have been remarkably similar to that of ancient gardens in Japan, as I predicted about 20 years ago.(Note 12)

In recent years, excavation surveys have been conducted at the ruins of Ligong Shangyanggong palace built during the Tang dynasty in the outskirts of Luoyang. These surveys led to the discovery, though limited in scope, of relics of a garden pond with round stone-paved pebble beaches, as well as artificial hills which seemed to have been built in the pond. Relics of a corridor were also found, stretching from the south shore of the long and narrow garden pond (extending in an east-west direction) to the tiled foundation, with an observation tower (which had a wooden foundation and veranda supported by a foundation platform extending outwards) between them in the pond. Greater importance should be attached to these discoveries.(Note 13) On the south shore of the T'ai-yi Pond of the Da-ming Palace in Chang-an, relics of a long corridor of Ganlan (raised

flooring) type structure and a large corridor structure were discovered, which deserve renewed attention in connection with the palace garden after all.(Note 14) In fact, it is possible to presume that the palace garden would have been built in an arrangement just like the one existing at the Summer Palace built during the Qing dynasty in the western suburbs of Beijing. This is based on the depiction of a long corridor arranged along the south shore of the garden pond named dragon-shaped pond on a stone carving drawn during the Sung dynasty. (The motif of the stone carving, which was preserved at Xi'an Forest of Stone Tablet Museum (Museum of Shaanxi Province) is the Xingqing Imperial palace at the Tang Chang'an Castle.) I had already pointed out this fact earlier.(Note 15)

In early gardens, emphasis was placed on garden ponds and water surfaces both at palace gardens and Buddhist temples. Bai JuYi, a poet who lived during the Tang dynasty, built a garden at his residence in Lüdaoli in Luoyang where he lived from the 4th year of Changqing (824). The following description is found in his *Chishangpian*:

The site is 17 square li, with the building accounting for 1/3, water 1/5, and bamboo trees 1/9. Islands, trees, bridges, and roads were sparsely located throughout the site.(Note 16)

Bai JuYi also wrote that there were three islands in the garden, and the western coasts of the islands were connected by flat bridge, and their central parts were connected by an arch bridge. In the same paper given above, I inferred back in 1990 that water surfaces were a major element, unlike the example of the existing Jiangnan garden.(Note 17) A few years later, as had been expected, the former residence of Bai JuYi was excavated at a north-western location within Lüdaofang, and the ruins, which is believed to be a pond referred to as Nanyuan (to which water was carried in from Yiqu to the Siheyuan or quadrangle building positioned along the north-south axis as well as the west and north sides of the building) in poetry and prose, was confirmed. Beyond any doubt, this discovery proved the correctness of the inference.(Note 18)

In Guanjing Bianxiangtu of wall paintings of the cave

of Dun Huang, the garden of a Buddhist temple has a water surface covering the whole precinct. Just like the Itsukushima Shrine building, the pond bristles with wooden struts, with the Ganlan style stage-like floor raised from the water surface.(Note 19) The pond-centered temple layout at Yuantong Temple which exists in southern Kunming became known around the globe due to my personal work, i.e., collection, recording, and historical investigation of Chuangxiuji written during the Yuan dynasty that is still preserved locally.(Note 20) Although the existing architectural relics are derived from buildings that were rebuilt during the Ming dynasty, the layout accompanied by a pond may be traced right back to the Tang dynasty. Indeed, Yuantong Temple is one of the few exemplifications which attest to the existence of garden pond temples of this kind. Now that the remains of Emperor Nanyue's Palace Garden in Guangzhou, the remains of the T'ai-yi Pond at the Da-ming Palace in Chang-an built during the Tang dynasty, and the remains of Shangyanggong palace in Luoyang have been discovered, it is necessary to further pursue such a viewpoint with a broader perspective and research methods.

3. Elements of early gardens in China that are reflected in ancient gardens of Japan

As discussed earlier, Chinese gardens retain an irritatingly limited number of relics in inverse proportion to an insurmountable volume of literature and historical materials. To the contrary, ancient gardens in Japan have undergone a far greater number of excavation surveys, and offer plenty of information about landscape gardening methods. It is highly noteworthy that styles already lost in the context of Chinese gardens can be observed here and there.

For example, artificial hills (referred to as “假山” in China) were already an integral component in early gardens e.g., the rammed-earth construction of the Lanchigong garden in Xianyang built during the Qin dynasty, stone hills of Emperor Liangxiao's Tuyuan garden built during the Former Han dynasty, and earth-piled hills of the Yuanyuan garden in Liangji built during the Later Han dynasty, which were

discussed at the beginning. While artificial hills cannot be confirmed at ancient relics in China, the relics of artificial hills excavated at the remains of the Tô-in Garden, Nara Palace, Heijô-kyû in Japan can be probably seen as an embodiment of the early style in ancient China. It is no coincidence that some common factors were found with the stone arrangement partially discovered on the southern shore of the T'ai-yi Pond near the Penglai mountain at the Da-ming Palace.

Landscape design that is closely related with artificial hills includes strange rocks and bizarre stones such as Taihu-Rocks (referred to as Lifeng or Tezhi Shifeng in Chinese gardens) erected as art objects. It seems that, in general, this kind of landscape design has been seen as a symbol of Chinese gardens without much verification of historical facts. Its historical background should be known more accurately. The design was first employed at Hualin-yuan in Liang built during the Southern dynasties. With a long tradition, the popularity of Shipi (enthusiastic stone collectors) peaked during the time of Niu Seng Ru, Li DeYu, or Bai JuYi during the Tang dynasty. Construction of Genyu by Hui Zong during the Northern Song dynasty added greater excitement to this development, which led to further specialization. Shifeng up to the Northern Song dynasty were characterized by extremely simple and rough shapes.(Note 21) Strangely shaped Lifeng with many small cavities, as seen in Taihu-Rocks, represent a tradition which came to be established much later in the Ming and Qing dynasties. In this context, the standing stone erected in Ôizumi ga Ike of the garden at Môtsû-ji temple in Hiraizumi, Iwate Prefecture, naturally belongs to the category of stone artificial hills. At the same time, the standing stone can be seen as a representation of the early style of Lifeng. Lifeng are also closely related with tray landscapes and miniature landscapes. Together with iron trees preserved at Môtsû-ji, an artificial hill built with old trees (a cultural heritage in Shôsôin) shows the primitive form of tray landscapes. These miniatures also indicate early forms of landscape design elements.

Regarding *yarimizu* stream, descriptions are found in *Sakuteiki* (the book of gardening), a textbook on the secrets

of landscape gardening compiled by Tachibana no Toshitsuna in the Heian period. Excavation surveys led to the discovery of stream relics taking advantage of natural topography that fully matched the descriptions about Ôizumi ga Ike at Môtsû-ji in Hiraizumi, which further clarified the specific form. It should be noted, however, that the history of *yarimizu* stream can be traced right back to an historical event of Meandering Stream Banquet held by Wang Xi Zhi at Lanting during the Chin dynasty.(Note 22) This event is also described in *Luoyang qielan ji* (as quoted above) as a garden party where the emperor and others went aboard a pair of boats, one with a carved head of dragon and the other with that of a water bird at the Hualin-yuan garden. The Hualin-yuan garden also had a pond named Liushangchi which was said to have been built by Emperor Weiming during the Three Kingdom Period.(Note 23) Incidentally, the above boating ceremony was also conducted in the gardens of the phoenix hall of Byôdô-in Temple and garden at Môtsû-ji temple. It can be inferred that meandering stream served at least as the equipment for reproducing the natural landscape in earlier days, as can be seen from an S-shaped (curving) garden pond designed to control elaborately the stream gradient excavated at the Heijo Palace garden site. It is also of interest to note that Xi Yuan in the outskirts of Luoyang (that is said to have been built by Emperor Yang in the first year of Daye (605) during the Sui dynasty) had Longlingu channel which was designed to run through 16 buildings,(Note 24) which shows the early form of Meandering Stream Banquet held in natural landscape settings. It should be noted that Dulianggong, a detached palace built in the same year by Emperor Yang, had a building named Liubei hall literally meaning "floating cup hall," which indicates the fact that buildings designed exclusively for this ceremony were already built in those days.(Note 25) Poseokjeong in Gyeongju, South Korea, retains Liubeiqu channel, while in China, remains of Liubeiqu channel can be seen in Kaifeng Henan, and existing relics include Liubeiqu channel in Qishangting at Ningshougong Garden in the Forbidden City, Beijing. *Ying Zao Fa Shi* Stonework system, an architecture book in the

Northern Song dynasty, gives descriptions of two types of Liubeiqu: “Fengzi” and “Guozi.” There is no doubt that construction of Liubei hall designed exclusively for Meandering Stream Banquet became a custom in earlier days.(Note 26)

As stated previously, the landscape design of ancient garden relics in Japan, in which a water surface served as a major component, as exemplified by Ôizumi ga Ike at Môtsû-ji, as well as other remains such as Shiramizu-Amidadô Garden, Shômÿô-ji Garden, and Nikaidaidô in Kamakura (the appellation of generally accepted “Jôdo garden” is the source of misunderstanding(Note 27)) exactly represents the early style of Chinese gardens. As well, the stone-paved method for the pebble beaches is more similar than anything else to landscape design during the Han dynasty, as stated earlier. *Yarimizu* stream discussed above and the waterfall at the remains of Kanjizaiô-in garden are early examples of “slithering cascade” among pond types illustrated in *Sakuteiki*.(Note 28)

It is important to note that *Sakuteiki* contains quite a few descriptions which are considered to have been influenced directly by the Chinese landscape gardening method.(Note 29) A typical example is a description about the unlucky direction (northeast). Intrusion of evils can be prevented if triad stone arrangement known as Amida Sanzonseki is provided. A tree “木” in the center of a gate “門” would make a Chinese character of “閑,” which means a house would be deserted with few visitors. A tree “木” in the center of a garden would make a Chinese character of “困,” which means the fortunes of the family would be on the wane. These descriptions clearly show that *Sakuteiki* was influenced by specialized book of sorcerous art in the feng shui and relevant fields in China. In *Sakuteiki*, there is a passage which begins with the *Zhaijing (Siting Classic)* says. Existing *Yellow Emperor's Siting Classic* does not have a relationship with this passage because this feng shui book was compiled during the Qing dynasty. Nevertheless, it is noteworthy that there are some feng shui books which are said to have been compiled during the Western Jin, Southern,

and Sung dynasties. Descriptions in *Suishu Jingjizhi*, *Tangshu I-wen chih*, *Jiutangshu Lücaizhuan* reveal that books which were titled *Zhaijing (Siting Classic)* or are presumed to have borne very similar titles were present (but have been lost). It is presumed that the description in *Sakuteiki* is a quotation from these lost books or similar classics.(Note 30) In other words, the fact that landscape gardening elements that conform to the descriptions in *Sakuteiki* have been handed down to date is a theme which must be studied beyond the fields of Japanese garden history, Buddhism history, or political history.(Note 31) Thus, the early style of ancient gardens in China which is lost today, can only be known through verification of many landscape gardening methods. It is safe to say that this represents the real value of garden remains such as the garden at Môtsû-ji temple.

Note

- 1) 『史記』秦始皇本紀31年12月。張守節『史記正義』「秦記云。始皇都長安。引渭水為池。築為蓬、瀛。刻石為鯨。長二百丈」。
- 2) 『史記』封禪書「於是作建章宮。度為千門萬戶。前殿度高未央。……漸臺高二十餘丈。命曰太液池。中有蓬萊、方丈、瀛洲、壺梁。像海中神山龜魚之屬」。
- 3) 田中淡1990a、1997。
- 4) 『洛陽伽藍記』卷1城內「華林園中有大海。即漢(魏)天淵池。池中猶文帝九華臺。高祖於臺上造清涼殿。世宗在海內作蓬萊山。山上有僊人館。上有釣臺殿。並作虹蜺閣。乘虛來往。至於三月禊日、季秋巳辰。皇帝駕龍舟鷁首。遊於其上」。
- 5) 『水經注』穀水「遊觀者升降阿閣。出入虹陛。望之狀鳧沒鸞拳矣」。
- 6) 田中淡1988、1990b、1990c、1992。
- 7) 『西京雜記』卷2「梁孝王好營宮室苑囿之樂。作曜華之宮。築兔園。園內有百靈山。山有膚寸石、落猿巖、棲龍岫。又有鴈池。池間有鶴洲、鳧渚。其諸宮觀相連。延亘數十里。奇果異樹。瑰禽怪獸畢備。王日與宮人賓客弋釣其中」。
- 8) 『三輔黃圖』卷4「茂陵富民袁廣漢。藏鏹鉅萬。家僮八九百人。於北[邕]山下築園。東西四里。南北五里。激

流水於注其中。構石為山。高十餘丈。連延數里。養白鸚鵡、紫鴛鴦、犛牛、青兕。奇獸珍禽。委積其間。積沙委洲渚。激水為波濤。致江鷗海鶴孕雛產殼。延滿林池。奇樹異草。靡不培植」。

- 9) 『後漢書』列傳24梁冀傳「冀乃大起第舍。……又広開園囿。採土築山。十里九坂。以像二嶠。深林絶澗。有若自然。奇禽馴獸。飛走其間」。
- 10) 田中淡1998a、2002a、2002b。
- 11) 楊鴻勛2001。
- 12) 田中淡1990a、1997。
- 13) 中国社会科学院考古研究所洛陽唐城隊1998。
- 14) 中国社会科学院考古研究所等2003a、2003b、2004。
- 15) 田中淡1998b。
- 16) 白居易「池上篇」序(『旧唐書』卷166白居易傳)「即白氏叟樂天退老之地。地方十七畝。屋宇三之一。水五之一。竹九之一。而島樹橋道間之」。
- 17) 田中淡1990a、1997。
- 18) 中国社会科学院考古研究所洛陽唐城隊1994。
- 19) 蕭默1989。
- 20) 田中淡1983a、1995。
- 21) 田中淡1990、1997、1994。
- 22) TANAKA 1992。
- 23) 田中淡等2003。
- 24) 田中淡1978、1989。
- 25) 田中淡等2003。
- 26) TANAKA 1992。
- 27) 森蘊1962。田中淡1988。
- 28) TANAKA 1992。
- 29) 森蘊1986。
- 30) 田中淡1983b。
- 31) LEDDEROSE 1983。

Reference

- 1 田中淡 1983a 「昆明圓通寺の碑文と建築・池苑」、『佛教藝術』151号、毎日新聞社。
- 2 田中淡 1983b 「生と死の原理」、上田篤・多田道太郎・中岡義介編『空間の原型』、筑摩書房。
- 3 田中淡 1978 「隋朝建築家の設計と考証」、山田慶兒編『中国の科学と科学者』、京都大学人文科学研究所。
- 4 田中淡 1988 「中国建築、庭園と鳳凰堂一天宮樓閣、神仙の苑池」、『平等院大観 1 建築』、岩波書店。
- 5 田中淡 1989 『中国建築史の研究』、弘文堂。
- 6 田中淡 1990a 「中国造園史における初期的風格と江南庭園遺構」、『東方学報』京都第62冊、京都大学人文科学研究所。
- 7 田中淡 1990b 「中国建築、庭園与鳳凰堂(1)」、『古建園林技術』総第28期。
- 8 田中淡 1990c 「中国建築、庭園与鳳凰堂(2)」、『古建園林技術』総第28期。
- 9 TANAKA, Tan 1992 "Early Horticultural Treatises and Pure Land Buddhist Garden: *Sakuteiki* and Its Background in Ancient Japan and China", *Garden History-Issues, Approaches Methods*, John Dixon Hunt(ed.), Dumbarton Oaks, Washington D.C.
- 10 田中淡 1992 「敦煌壁画中の建築、庭園与日本鳳凰堂」、蕭默編『敦煌建築』、新疆新華書店、烏魯木齊。
- 11 田中淡 1994 「『園冶』の世界—明末の造園論」、『しにか』1994年2月号、大修館書店。
- 12 田中淡 1995 「昆明圓通寺的碑文與其建築及池苑」『空間雜誌』第67期、空間雜誌社、台北。
- 13 田中淡 1997 「中国早期園林風格與江南園林实例」『城市與設計』第1期、唐山出版社、台北。
- 14 田中淡 1998a 「中国園林在日本」、『文史知識』1988年第11期。
- 15 田中淡 1998b 「清代の建築と離宮・苑囿」、『世界美術大全集東洋編 9 清』、小学館。
- 16 田中淡 2001 「中国建築の知識は如何なる媒体を通じて日本に伝えられたか—工匠、模型・図面、そして書籍」『考古学の学際的研究—濱田青陵賞受賞者記念論文集I』、昭和堂。
- 17 田中淡 2002a 「中国園林在日本」、蔡毅編訳『中国伝統文化在日本』、中華書局、北京。
- 18 田中淡 2002b 「日本における中国庭園」、蔡毅編『日本における中国文化』、勉誠出版。
- 19 田中淡 2002c 『中国建築知識東傳日本の媒介』(『東北亜研究論文系列(APARP)』16)、中央研究院 亜

太研究計畫、台北。

- 20 田中淡·外村中·福田美穂共編 2003 『中国古代造園史料集成—増補哲匠録量山篇 秦漢-六朝』
- 21 LEDDEROSE, Lothar 1983 “The Earthly Paradise: Religious Elements in Chinese Landscape Art”, *Theories of the Arts in China*, Susan Bush and Christian Murck(ed.), Princeton University Press.
- 22 森蘊 1962 『寢殿造系庭園の立地的考察』(『奈良国立文化財研究所学報』第13冊)、奈良国立文化財研究所。
- 23 森蘊 1986 『作庭記』の世界』、日本放送出版協会。
- 24 楊鴻勛 2001 『宮殿考古通論』、紫禁城出版社、北京。
- 25 蕭默 1989 『敦煌建築研究』、文物出版社、北京。
- 26 中国社会科学院考古研究所洛陽唐城隊 1994 「洛陽唐都履道坊白居易故居發掘簡報」『考古』1994年第8期。
- 27 中国社会科学院考古研究所洛陽唐城隊 1998 「洛陽唐東都上陽宮園林遺址發掘簡報」『考古』1998年第2期。
- 28 中国社会科学院考古研究所·日本独立行政法人奈良文化財研究所聯合考古隊 2003a 「唐長安城太液池遺址考古新収獲」『考古』2003年第11期。
- 29 中国社会科学院考古研究所·日本独立行政法人奈良文化財研究所聯合考古隊 2003b 「唐長安城太液池遺址發掘簡報」『考古』2003年第11期。
- 30 中国社会科学院考古研究所·日本独立行政法人奈良文化財研究所聯合考古隊 2004 「西安唐太液池南岸遺址發現大型瑯院建築遺存」『考古』2004年第9期。

*Translation's Notes

Notes

- 1) Basic Annals of the First Emperor of Qin in the Records of the Grand Historian, December of the Year 31 (226 B.C.); Annotation to the Records of the Grand Historian by Zhang Shoujie: “According to the Chronicles of Qin, the First Emperor of Qin built the capital of Chang-an. He carried in the water of the Wei River to build a pond. In the pond, artificial hills modeled after Penglai and Yingzhou were created and a whale carved out of stone was placed. The pond was 200 *zhang* long.”
- 2) Fengshan Chapter of the Records of the Grand Historian: “Thus the Jianzhang Palace was built. The palace had one thousand gates and ten thousand rooms and its front hall was taller than that of the Weiyang Palace.... A terrace of about 20 *zhang* high was built on the pond, which was named T'ai-yi Pond. The pond had islands modeled after Penglai, Fangzhang, Yingzhou and Huliang, which looked like holy mountains and turtles in the sea.”
- 3) Tanaka, Tan, 1990a, 1997
- 4) Stories about Buddhist Temples in Luoyang, Chapter 1; Chengnei: “There was a large pond in the Hualin-yuan Garden, which was Tianyuanchi pond in the Han dynasty (the Wei dynasty). The pond is also home to the Jiuhuatai terrace of Emperor Wendi. On it, the First Emperor built Qingliangdian hall. The second Emperor built the Penglai mountain in the pond. Also on the mountain were Xianrenguan hall, Diaotaidian hall, and Hongnige hall, which were visited by mountain wizards by walking in the air. On the purification day in early May and on the days of the snake and the dragon in the Chinese zodiac calendar in autumn, the emperor went on board a dragon boat with the carved head of a water bird.”
- 5) Commentary on the Waterways Classic, Chapter of Kushui: “Visitors go up and down the tower through the ‘rainbow stairs,’ which look just like lapwings jumping into the water or pheasants flying into the sky.”
- 6) Tanaka, Tan, 1988, 1990b, 1990c, 1992
- 7) Miscellaneous Records of the Western Capital, Vol. 2: “Emperor Liangxiao enjoyed building palaces and gardens. He built Yaohua Palace, and then the Tuyuan garden. The garden replicated Bailingshan mountain where Fucun Stone, Luoyuan Rock, and Qilongxiu were placed. There was a pond of geese, and in and along the pond were a crane-shaped sandbar and a lapwing-shaped beach. Many buildings were located close to each other, extending for long distances. There were

numerous exotic fruits, trees, birds and animals in the garden, where the emperor often enjoyed hunting and fishing with courtiers and guests.

- 8) *Yellow Charts of the Three Regions*, Vol. 4: "Yuan Guanghan, a wealthy man in Mouling, had a fortune and employed 800 to 900 servants. He built a garden measuring 4 li in the east-west direction and 5 li in the north-south direction at the foot of Mt. Bei. The garden had rapid streams and artificial hills made by piling up stones, which measured about 10 zhang in height and ranged over many distances. Exotic birds and animals such as parrots, mandarin ducks, yaks and buffalos were kept and seen here and there. A sandbar was built with a mound of sand and water flowed rapidly. Water birds from the rivers and the sea bred and the forests and ponds were filled with chicks. All kinds of exotic trees and plants were grown here."
- 9) A series of biographies in the *Book of the Later Han*, Chapter 24; the Story of Liang Ji: "Liang built a huge residence.... He also built a large garden and gathered soil to build artificial hills. Modeled after Mt. Erxiao, nine hills extended over the distance of 10 *li*, and there were thick forests and deep valleys. The landscape looked as if it had been formed naturally. In the garden, exotic birds and animals were seen flying and running."
- 10) Tanaka, Tan, 1998a, 2002a, 2002b
- 11) Yang, Hongxun, 2001
- 12) Tanaka, Tan; 1990a, 1997
- 13) Team of Luoyang City of the Tang Dynasty, the Institute of Archaeology, Chinese Academy of Social Sciences, 1998
- 14) The Institute of Archaeology, Chinese Academy of Social Sciences, et al., 2003a, 2003b, 2004
- 15) Tanaka, Tan, 1998b
- 16) Bai Juyi, Preface to "On the Pond," (Old Tang History, Vol. 166, Story of Bai Juyi): "It was the place where Bai Juyi enjoyed his retirement. The site was 17 *mu* in area, with the building occupying 1/3, water 1/5, and bamboo trees 1/9 of the land. Islands, trees, bridges and roads

were located throughout the site."

- 17) Tanaka, Tan, 1990a, 1997
- 18) Team of Luoyang City of the Tang Dynasty, the Institute of Archaeology, Chinese Academy of Social Sciences, 1994
- 19) Xiao, Mo, 1989
- 20) Tanaka, Tan, 1983a, 1995
- 21) Tanaka, Tan, 1990, 1997, 1994
- 22) Tanaka, Tan, 1992
- 23) Tanaka, Tan, et al., 2003
- 24) Tanaka, Tan, 1978, 1989
- 25) Tanaka, Tan, et al., 2003
- 26) Tanaka, Tan, 1992
- 27) Mori, Osamu, 1962, Tanaka, Tan, 1988
- 28) Tanaka, Tan, 1992
- 29) Mori, Osamu, 1986
- 30) Tanaka, Tan, 1983b
- 31) Ledderose, Lothar, 1983

References

- 1 Tanaka, Tan. 1983a. "Inscriptions, Architecture and Pond of Yuantong Temple in Kunming." *Bukkyo Geijutsu* Vol. 151. The Mainichi Newspapers
- 2 Tanaka, Tan. 1983b. "Principles of Life and Death" in *Prototype of Space*. Ueda, Atsushi, Michitaro Tada and Yoshisuke Nakaoka (ed.), Chikumashobo
- 3 Tanaka, Tan. 1978. "A Study of Designs Undertaken by Architects of the Sui Dynasty" in *Sciences and Scientists of China*. Keiji Yamada (ed.), Institute for Research in Humanities, Kyoto University
- 4 Tanaka, Tan. 1988. "Chinese Architecture and Gardens, and the Phoenix Hall: Pavilion of the Heavenly Palace and the Pond of Mountain Wizards" in *General Introduction to Byôdô-in Temple Vol.1: Architecture*. Iwanami Shoten
- 5 Tanaka, Tan. 1989. *Study of the History of Chinese Architecture*. Koubundou Publishers
- 6 Tanaka, Tan. 1990a. "Early Style in the History of Chinese Gardens and the Late Remains of Jiangnan District" *Journal of Oriental Studies. Kyoto Vol. 62*, Institute for

- Research in Humanities, Kyoto University
- 7 Tanaka, Tan. 1990b. "Chinese Architecture and Gardens, and the Phoenix Hall (1)." *Traditional Chinese Architecture and Gardens. Vol. 28*
 - 8 Tanaka, Tan. 1990c. "Chinese Architecture and Gardens, and the Phoenix Hall (2)." *Traditional Chinese Architecture and Gardens. Vol. 28*
 - 9 Tanaka, Tan. 1992. "Early Horticultural Treatises and Pure Land Buddhist Garden: *Sakuteiki* and Its Background in Ancient Japan and China" in *Garden History - Issues, Approaches Methods*. John Dixon Hunt (ed.), Washington D.C.: Dumbarton Oaks
 - 10 Tanaka, Tan. 1992. "Architecture and gardens depicted in the wall paintings of Dunhuang and the Phoenix Hall in Japan" in *Architecture of Dunhuang*. Xiao Mo (ed.), Urumqi: Xinjiang Xinhua Shudian
 - 11 Tanaka, Tan. 1994. "The World of *Yuanye*: Gardening Theory in the Late Ming Dynasty" in *Sinica* February 1994, Taishukan Shoten
 - 12 Tanaka, Tan. 1995. "Inscriptions, Architecture and Pond of Yuantong Temple in Kunming" in *Kongjian Magazine* Vol.67, Taipei: Kongjian zashishe
 - 13 Tanaka, Tan. 1997. "Early Style in the History of Chinese Gardens and the Late Remains of Jiangnan District" in *Cities and Design Vol.1*. Taipei: Tonsan Books
 - 14 Tanaka, Tan. 1998a. "Chinese Gardens in Japan" in *Knowledge of Literature and History Vol.11*, 1988
 - 15 Tanaka, Tan. 1998b. "Architecture, Detached Palaces and Gardens of the Qing Dynasty" in *World Art Collection: Oriental Art Vol. 9: Qing Dynasty*. Shogakukan
 - 16 Tanaka, Tan. 2001. "A reflection upon how knowledge of Chinese architecture was introduced to Japan: Architects, Models, Drawings and Books" in *Interdisciplinary Research in Archaeology: A collection of papers by winners of the Hamada Seiryō Prize Vol. I*. Showado
 - 17 Tanaka, Tan. 2002a. "Chinese Gardens in Japan" in *Traditional Chinese Culture in Japan*. Cai, Yi (trans. and ed.), Beijing: Zhonghua Book Company
 - 18 Tanaka, Tan. 2002b. "Chinese Gardens in Japan." in *Chinese Culture in Japan*. Cai Yi (ed.), Bensei Publishing
 - 19 Tanaka, Tan. 2002c. "A reflection upon how knowledge of Chinese architecture was introduced to Japan" in *Northeast Asia Research Paper (APARP) 16*, Taipei: Asia-Pacific Area Research Program Academia Sinica
 - 20 Tanaka, Tan, Ataru Sotomura and Miho Fukuda (ed.),. 2003. *A collection of historical materials concerning ancient Chinese gardening: Supplement to the collected biographies of master craftsmen: Chapter of Dieshan from Qin and Han to Six Dynasties*
 - 21 Ledderose, Lothar. 1983. "The Earthly Paradise: Religious Elements in Chinese Landscape Art" in *Theories of Art in China*. Bush, Susan and Christian Murck (ed.), Princeton University Press
 - 22 Mori, Osamu. 1962. "Study of the Geographical Locations of *Shinden-style Gardens*" *Academic Bulletin of the Nara National Research Institute for Cultural Properties Vol.13*. Nara National Research Institute for Cultural Properties
 - 23 Mori, Osamu. 1986. *The World of Sakuteiki*. Nihon Hoso Shuppan Kyokai
 - 24 Yang, Hongxun. 2001. *Archaeological Studies of Chinese Palaces*. Beijing: Forbidden City Press
 - 25 Xiao, Mo, 1989. *Study of Architecture in Dunhuang*. Beijing: Cultural Relics Publishing House
 - 26 Team from Luoyang City of the Tang Dynasty, the Institute of Archaeology, Chinese Academy of Social Sciences. 1994. "Report on the excavation of Bai Juyi's residence in Ludao Quarter in Luoyang City of the Tang Dynasty" *Archaeology Vol. 8 1994*
 - 27 Team from Luoyang City of the Tang Dynasty, the Institute of Archaeology, Chinese Academy of Social Sciences. 1998. "Report on the excavation of the remains of the garden of Shangyang Palace in Luoyang, the East Capital of the Tang Dynasty" *Archaeology Vol. 2 1998*
 - 28 Joint Archaeological Research Team of the Institute of Archaeology, Chinese Academy of Social Sciences and the Nara National Research Institute for Cultural Properties. 2003a. "Archaeological Study of T'ai-yi Pond

- in the Tang Chang'an Castle" *Archaeology Vol. 11* 2003
- 29 Joint Archaeological Research Team of the Institute of Archaeology, Chinese Academy of Social Sciences and the Nara National Research Institute for Cultural Properties. 2003b. "An archaeological Study of T'ai-yi Pond in the Tang Chang'an Castle" *Archaeology Vol. 11* 2003
- 30 Joint Archaeological Research Team of the Institute of Archaeology, Chinese Academy of Social Sciences and the Nara National Research Institute for Cultural Properties. 2004 "An archaeological study of large architecture discovered on the site of the South Coast of T'ai-yi Pond in Xian" *Archaeology Vol. 9* 2004



Fig. 1 : Tiangong Pavilion: Bojiajiaocang Hall in Huayan Temple

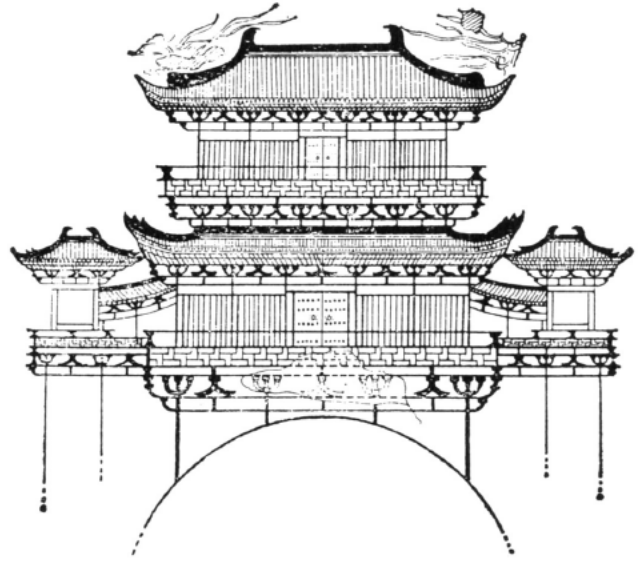


Fig. 3 : Li Pavilion depicted in the wall painting in Li Shou's tomb

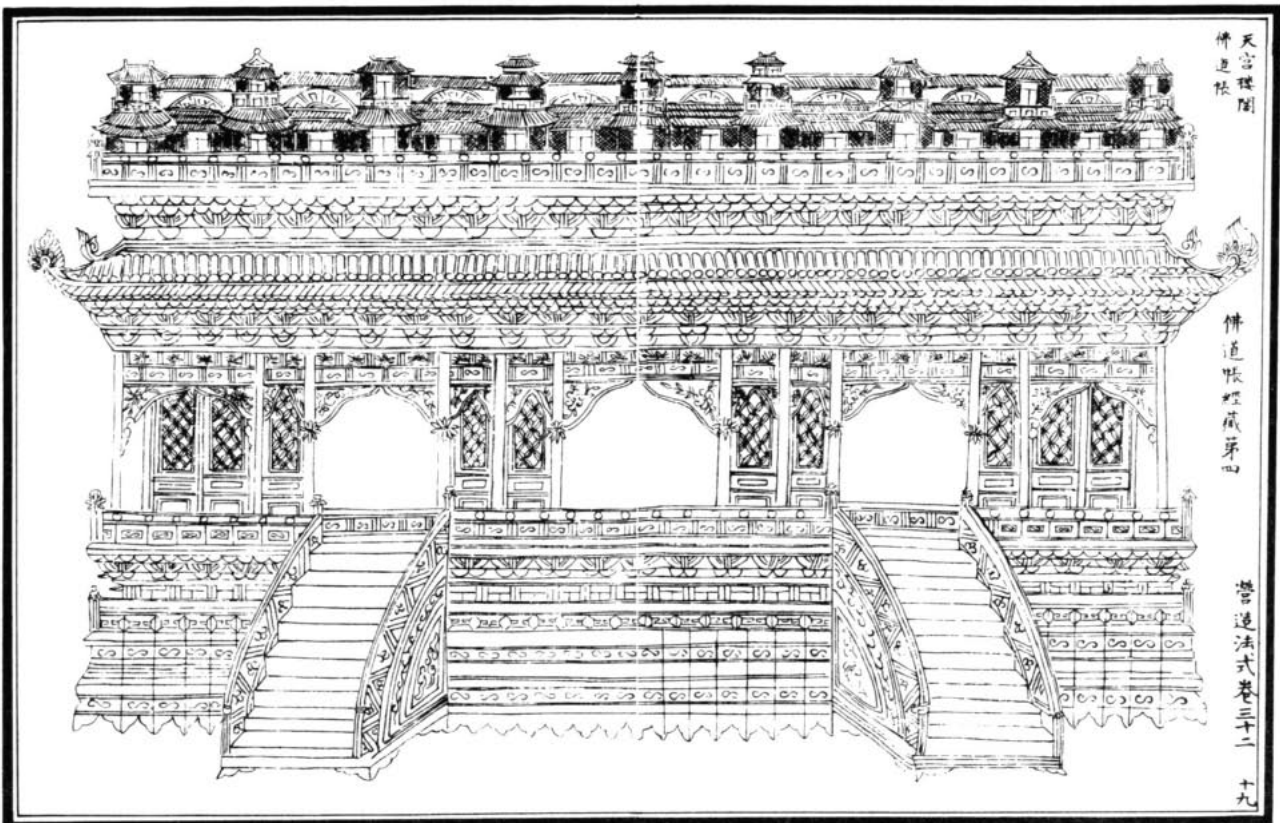


Fig. 2 : Tiangong Pavilion depicted in the *Ying Zao Fa Shi* construction manual

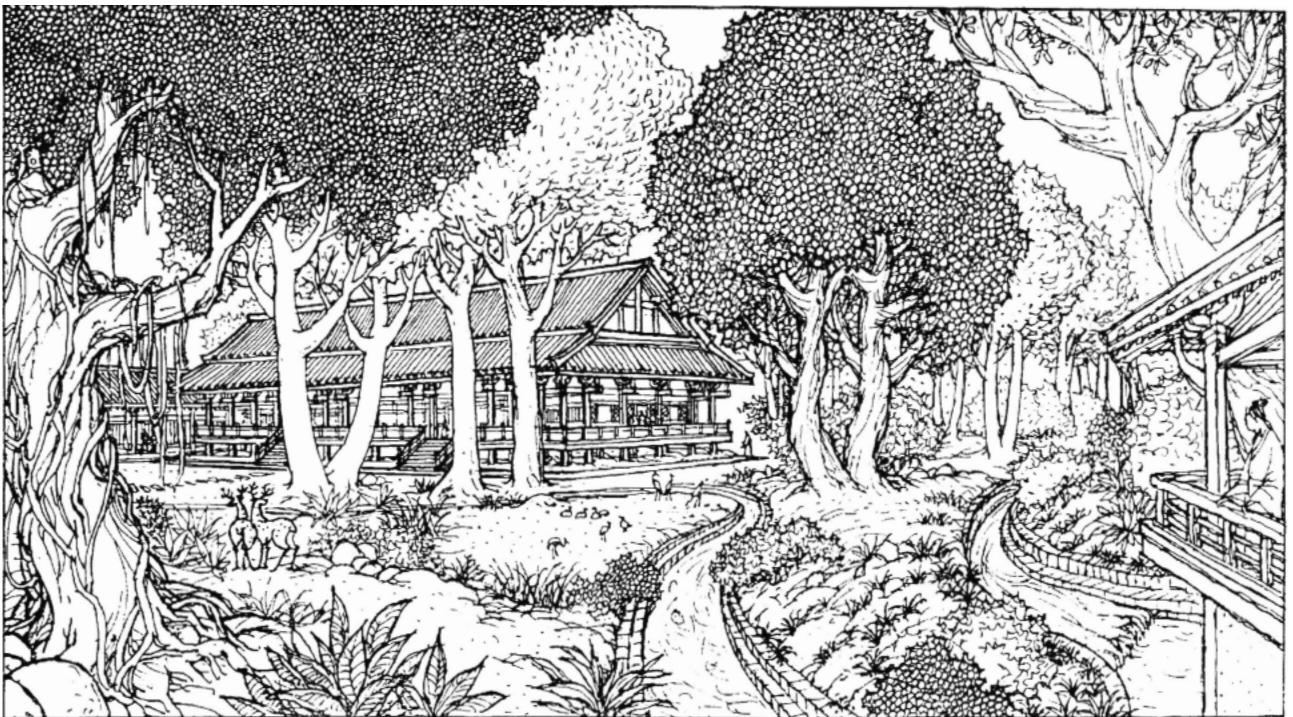
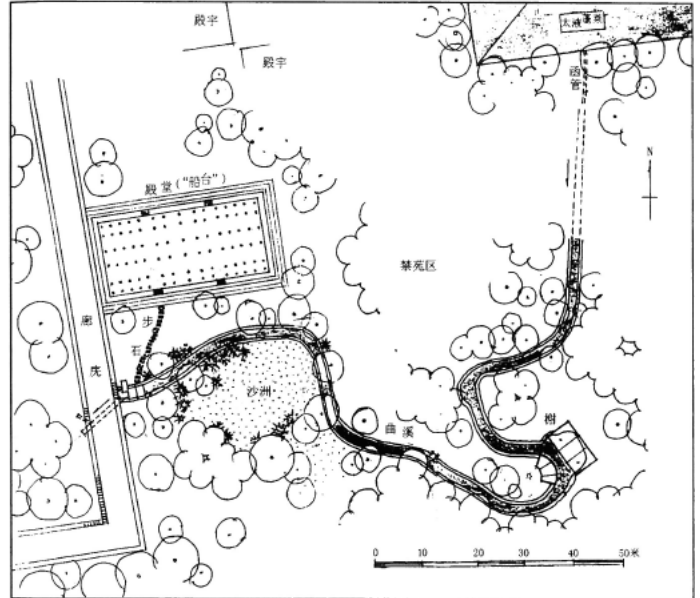


Fig. 4: Watercourse and sandbar in the remains of Emperor Nanyue's Palace Garden built during the Qin and Han Dynasties (Guangzhou City, Guangdong Province): Plan and reconstruction [Yang Hongxun]

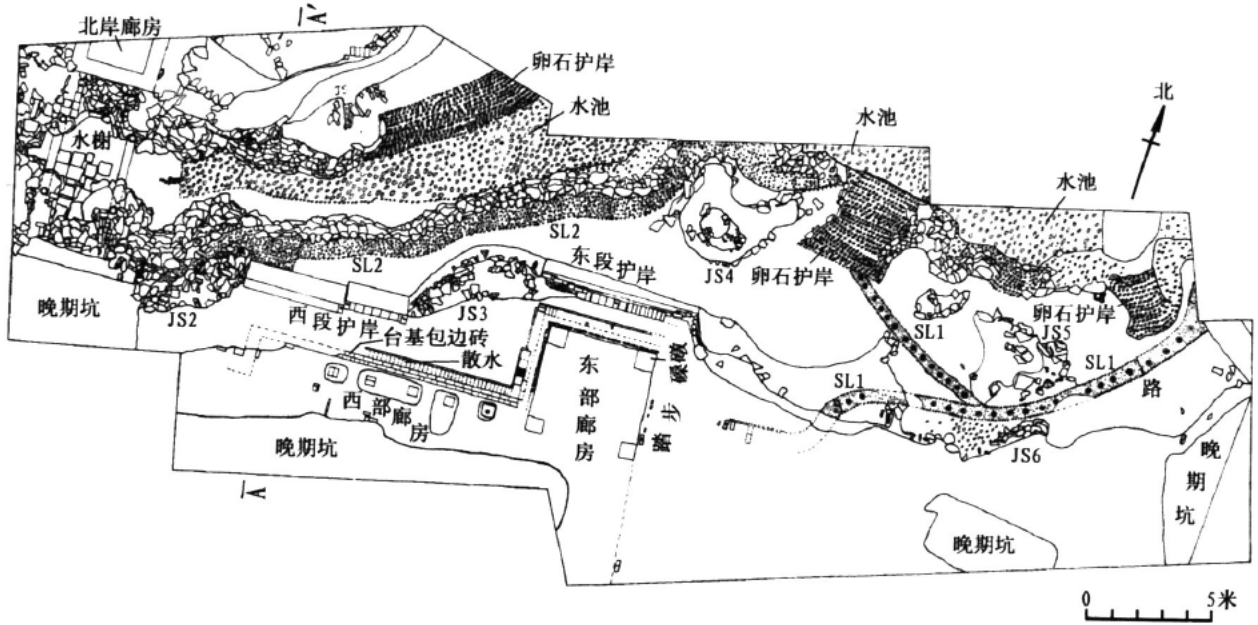


Fig. 5 : Plan of the remains of Shangyang Palace built in Luoyang during the Tang Dynasty (* due to Reference 27)

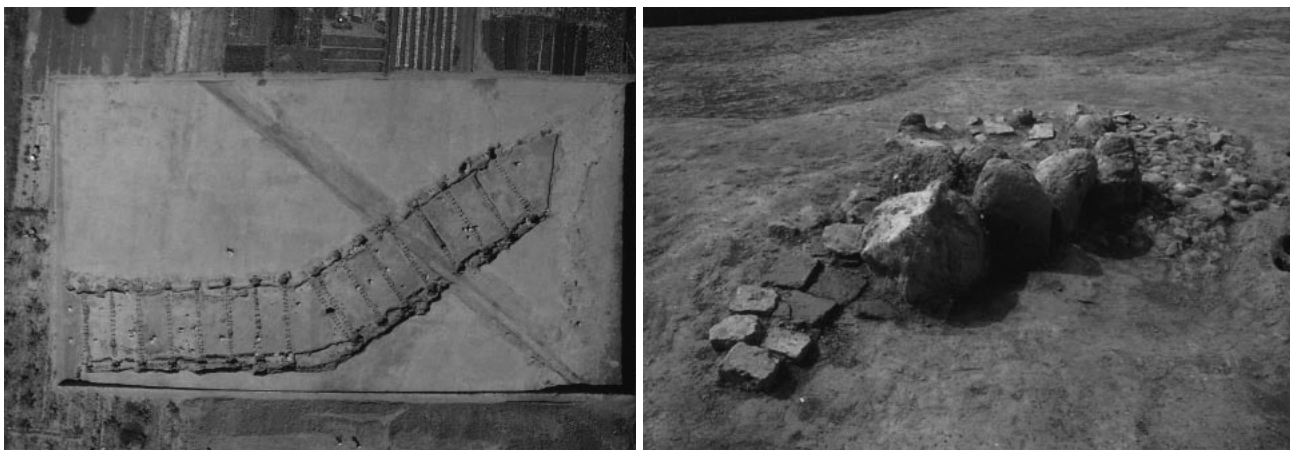


Fig. 6 : T'ai-yi Pond built at the Daming Palace during the Tang Dynasty [Left: Remains of ganlan raised flooring on the north shore; Right: Decorative stones on the south shore of Penglai Island (artificial hill)] (* due to Reference 28)

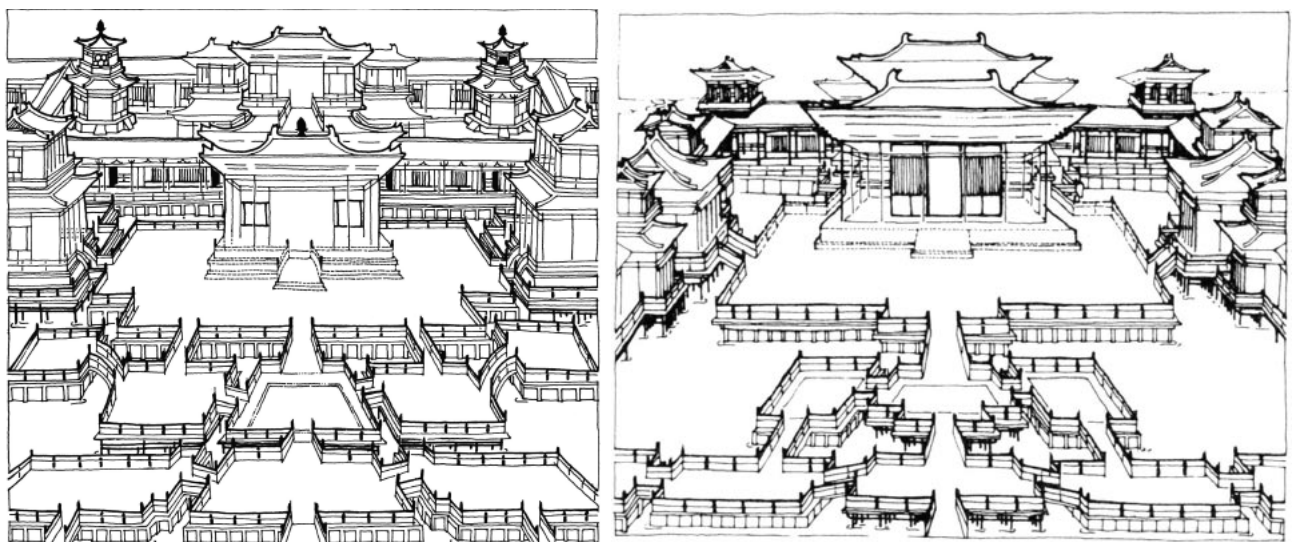


Fig. 7 : Wall paintings of Dunhuang Mogao Caves [Xiao Mo]

Left : Temple depicted in the Bhaiṣajaguru Sutra painting in the north wall of Cave No. 85
 Right : Henso-zu painting of the Meditation Sutra in Cave No. 172

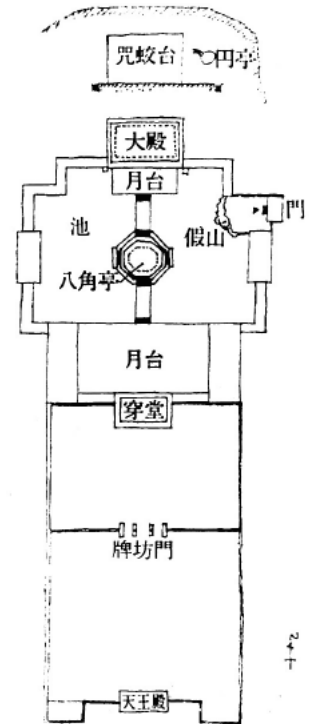
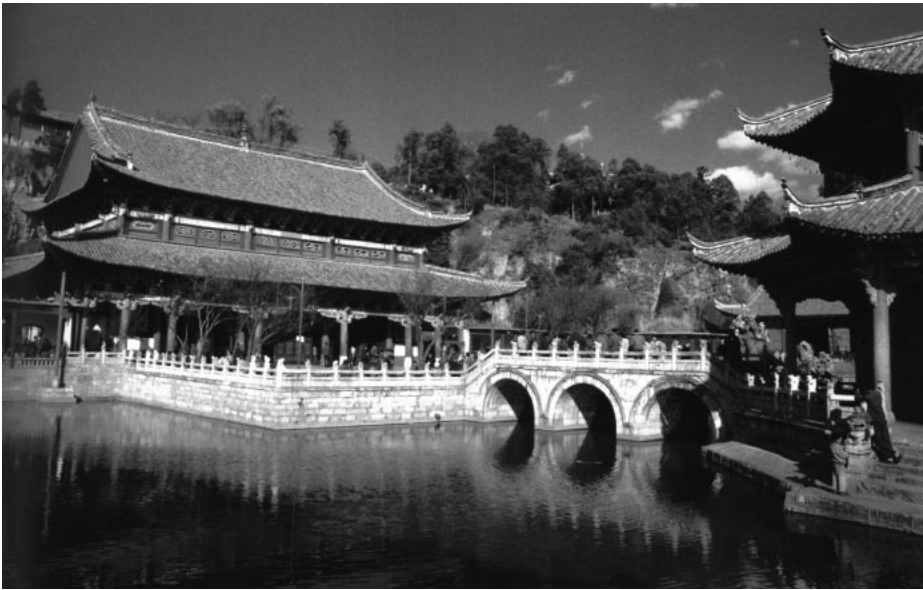


Fig. 8 : Yuantong Temple [Chenghua period of the Ming Dynasty (1465-1487)]
 Left : Pond garden with Main Hall (left) and Octagonal Pavilion (right)
 Right : Main temple layout (* due to Reference 1)

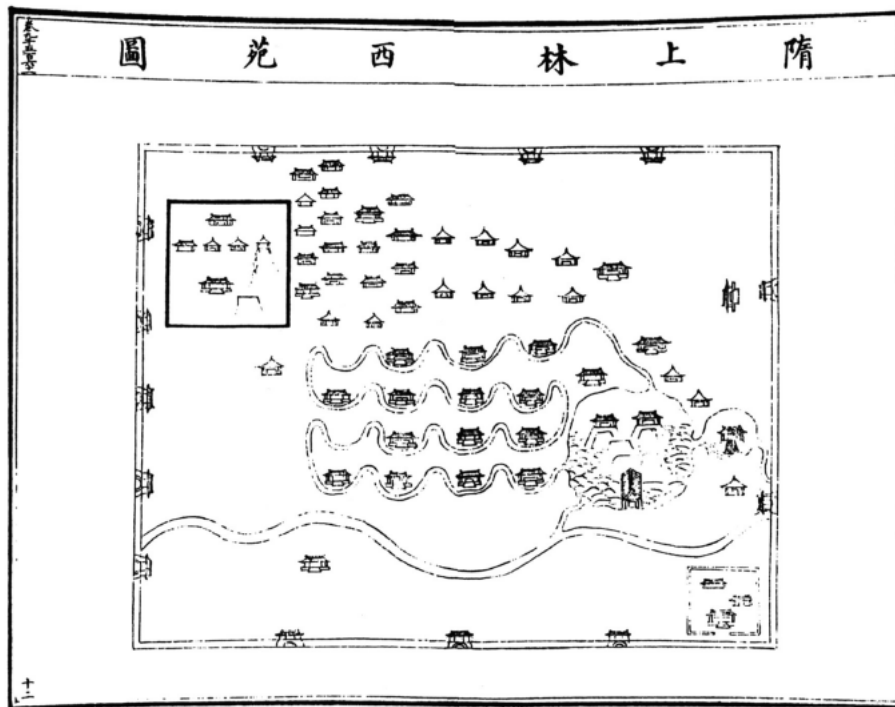


Fig. 9 : Xi-Yuan Garden built in Luoyang during the Sui Dynasty
 (*Yung-le-ta-tien* Imperial Encyclopedia)

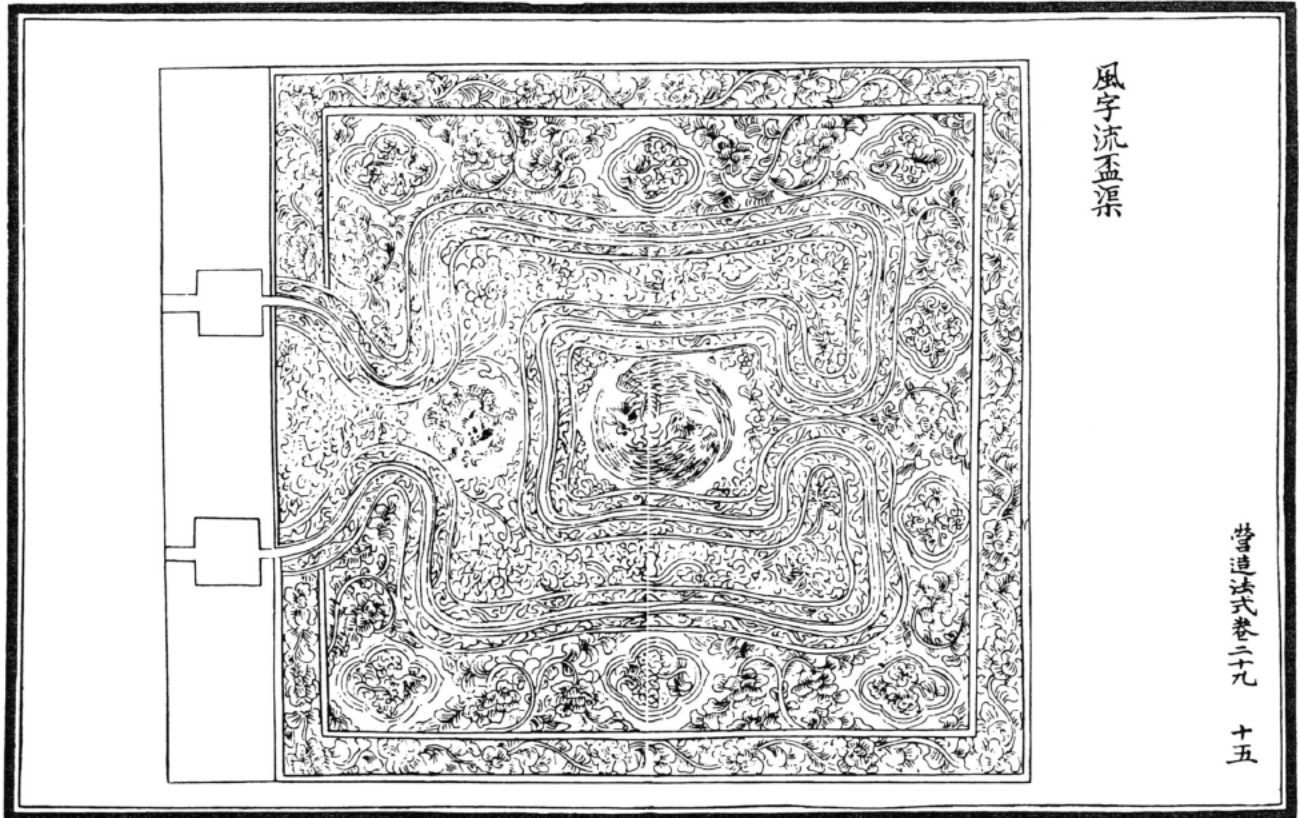


Fig. 10: Fengzi Channel depicted in the *Ying Zao Fa Shi* construction manual



Fig. 11: Poseokjeong Pavilion (Gyeongju, Korea)