

LA170 reserch paper

Gardens of borrowed scenery in Kamakura, Japan

Kenjiro Kito 22494096

1. Introduction

Purpose of the paper

This paper deals with Japanese gardens in Kyoto and Kamakura from 13th century to 16th century. Muso Soseki, who made some of the most important gardens of the era in Kyoto, was originally from Kamakura. The gardens in Kyoto are well known around the world while gardens in Kamakura are not fully evaluated. But some of the gardens in Kamakura are older examples of the Zen garden which have their own style. The purpose of the paper is to specify the characteristics of Kamakura garden design and examine its influence in later garden style.

The paper will compare gardens in both cities. I will concentrate on comparing the use of Shakkei, borrowed scenery, the technique of incorporating background landscapes into the composition of a garden, and the natural characteristics of the sites. Because of the differences in topographic and climatic features there are significant differences in the Kamakura and Kyoto styles.

Definition and Overview of the paper

Karesansui is a Japanese garden style which represents the abstracted natural landscape by mainly by rock compositions. This style is closely related to borrowed scenery. There are earlier karesansui style in 13th century and later karesansui style in 15th century and 16th century. The earlier style is built on a hillside, and a typical example is Saihoji, Kyoto, designed by Soseki Muso. The latter style is built on a flatland using mountains far away for Shakkei. Many karesansui gardens in Kyoto have this style. Kamakura gardens are closely related to the earlier karesansui style. Moreover, some of the Kamakura gardens use mountains very far away like Mt. Fuji for Shakkei while the gardens themselves are almost fused with adjacent landscape. This dynamic relation with a natural landscape is one of the characteristics of Kamakura gardens. It makes a significant difference between Kamakura gardens and later karesansui gardens in Kyoto. On the other hand, there are interesting similarities between Kamakura gardens and Kyoto gardens in the later period like Japanese tea gardens and the Shugaku-in garden.

First, the paper analyzes the background of Kamakura gardens to understand the intention of the garden construction. Secondly, after a general introduction of gardens, the paper describes borrowed scenery gardens in Kyoto and Kamakura and indicates the difference in their style and significance. Finally, the paper discusses the influence of the Kamakura garden in later periods and today.

2. History, natural characteristics and cultural background of Kamakura

Samurai culture in Kamakura: Yoritomo's administration

Kamakura was the capital city of Japan in the Kamakura period, from the 12th century to the 14th century. Like Edo (Tokyo from 17th to 19th century) it was governed by soldiers (Samurai). The huge earliest Zen temples called Kamakura Gozan (five mountains), authorities' houses and temples that house authorities' family graves were built one after another. Meanwhile, because of its natural topography, surrounded by mountains and open to the bay, many prestigious gardens were built around Kamakura's temples and houses. There had already been a long Japanese garden tradition in Kyoto at the time. Yoritomo Minamoto, the first general of Kamakura had intended to integrate the aristocratic/dynastic culture in Kyoto and the Samurai/farmer culture in Kamakura. Mirei Shigemori mentioned this point in his book.

"In order to rebuild Todai-ji, symbol of the dynasty culture in Nara, and to establish a new government in Kamakura, Yoritomo seems to have attempted to integrate Samurai and dynasty. At that time, even during wars, gardens designed in the dynasty style were still prevalent. Yoritomo held traditional dynasty style events in Kamakura: cherry blossom viewing and boat play which was originally held at the pond gardens in Kyoto, but here they played at Yuigahama, Kamakura Bay, to mimic the traditional style. On the other hand, they enjoyed bucolic entertainment like vegetable gardening which aristocrats in Kyoto never did. Yoritomo knew being bucolic was meaningful to the Samurai who honored austerity and simplicity. Also, he already recognized that Samurais came from a farming background. He searched for a new creation to embody his new idea and built a simple stone garden, Ishitsubo with a view of rice fields. This was absolutely a Samurai-style attitude. " (Sigemori and others p4-p5)

From the beginning, the concept of gardening in Kamakura had been different from that of Kyoto. As I will mention later, especially the farming background and agricultural tradition are peculiar to Kamakura.

Complicated landform of valleys

The differences in the topographic features and climatic features in Kamakura and Kyoto have had a significant influence on garden styles in each city. Kyoto is located on flat land surrounded by mountains. Many of gardens are on flat land in urbanized areas, using mountains far away for borrowed scenery and water from the mountains for garden ponds. On the other hand, Kamakura is surrounded by mountains and opens to the bay for a defensive purpose. This had significant influence on the garden style(Fig.1,2).

“Since Kamakura has extremely unique topographic features, its urban structure and gardens built there have become quite particular to the area. The most characteristic topographic feature is being surrounded by mountains on three sides and open to the bay on one side. Mountains have very steep slopes of about a hundred-meter high and valleys among mountains are lifted up higher from the ground level. The topography completely encloses the city from outside. That is the reason why traffic gates called Kiritoshi were built by cutting down the ridgelines to connect Kamakura and the outside(Fig3). Kiritoshis became the bases for defense and administrators’ houses, and temples that house their family graves were built there. As a result, many prestigious gardens were built adjacent to Kiritoshis. Kiritoshis are so-called approach ways to these gardens. Kamakura has topography where mountains and valleys are intersected complicatedly. From the arial photo, you can see valleys forming many folds that are appropriate for temple sites. In the Kamakura period, almost all of temples and big houses were built in these valleys. The topographic features influenced the gardens built there. In a valley surrounded by ridgelines, mountains become the backgrounds of a garden automatically. The borrowed scenery technique was born necessarily from the topographic feature.”(Miyamoto, *kamakura* p23, p25, p28)

As I will mention later, not only simple borrowed scenery of background mountains, but also various techniques using the characteristics of the surrounding environment were invented due to the topographic features in Kamakura.

Zen Buddhism

Japanese garden styles have been significantly influenced by Zen Buddhism doctrines since the Kamakura period. According to Kakuzo Okakura, Zen signifies meditation. It claims that through concentrated meditation supreme self-realization may be attained (Okakura p187). The difference in garden styles in different periods in Japan seems to reflect the perceptions of Zen Buddhism. Since respect for nature itself is a part of Zen practice, Earlier Zen temples in Kamakura period incorporated natural elements like ponds in their gardens. The examples in Kyoto are Saiho-ji, Tenryu-ji, Nanzenji, Myoshin-ji. The examples in Kamakura are Kencho-ji, Zuisen-ji, Enkaku-ji. As I will mention in detail later, after the Kamakura period in Kyoto, Zen Buddhism became more focused on academic and philosophical aspects. This corresponds to the abstract style of the time in Kyoto gardens. In the 15th century, however, Zen influences in gardens in the Kamakura period and gardens in a later era became fused into the tea garden style. This new style demonstrated the idea of Wabi (the beauty to be found in sparseness and simplicity).

Conclusion of Chapter 2

I have mentioned Yoritomo's ideal of austerity and simplicity which relates to agricultural tradition, Kamakura's natural characteristics and the influence of Zen Buddhism. Influences of these historical, natural and cultural factors can be seen in borrowed scenery technics in Kamakura gardens. After briefly introducing borrowed scenery gardens in Kamakura and Kyoto, I will discuss the influences.

3.Kamakura gardens of Borrowed Scenery

Since the gardens I show here were built very long ago, it is uncertain who really designed some of them. I am more interested in the relationship between the social, natural and spatial characteristics of the gardens. For this reason, I refer only to the general backgrounds of gardens and include their possible designers in chapter 3 and chapter 4. Then I focus more on the gardens' design characteristics related to their historical, natural and cultural factors in chapter 5.

Zuisen-ji (Fig.5-7)

In 1327, one of the influential Samurai of Kamakura Shogunate, Doun Nikaido, invited Soseki Muso, a prestigious Zen monk to establish Zuisen-ji. Later, the temple prospered with Emperor Godaigo and General Motouji Ashikaga's Support. After Motouji died, he was buried in Zuisen-ji. After that, the temple housed Ashikaga family graves and was at the height of its prosperity until 1439 when Ashikaga was defeated at a war and committed suicide.

The garden designed by Soseki is located on a rock mountain behind the temple's main pavilion. It had been buried by volcanic ash by the explosion of Mt. Fuji in the Edo period until it was excavated in 1969. From historical records of the time the garden was built, it has been known that a garden designed by Soseki was there. The garden is divided by two valleys and mountain slope. Two alcoves for meditation, a pond, and an island were designed by cutting the ridgeline of the rock mountain vertically. There is a small correction pond above the south valley, and a waterfall can be seen when a guest comes. A pathway stretches up the hillside from the north valley. It reaches to the view garden on top of the mountain where Henkai Ichiran ("viewing around") pavilion is located.(Miyamoto, *kamakura*122-p128)

Kencho-ji (Fig.8-10)

In 1253, Kencho-ji was established by Tokiyori Hojo, the 5th political affairs chief of the Kamakura shogunate. It is the oldest Zen temple in Japan. The first monk was Doryu Rankei who was invited from Sung. According to the temple record, a pond garden behind the main pavilion was designed by Doryu. The pond is called Sanpeki pond. Since it is drawn on a temple map made in 1331, the origin of the pond is back in the days of the establishment of the temple. The garden was repaired in the Edo period, but it seems the location of the pond has not changed since the original construction because clay from the Kamakura period was found on the bottom of the pond. Since Soseki Muso stayed at Kenchoji for one year in 1301 after a disastrous earthquake in 1292, he is thought to be a potential designer who redesigned the garden. (Miyamoto, *kamakura* p76-p92)

Since the garden is located in a valley, it uses the surrounding mountains as a scenic element of the garden.

Engaku-ji(Fig.11,12)

In 1282, Enkaku-ji was established by Tokimune Hojo, political affairs chief of the Kamakura shogunate. The first monk was Mugakusogen who was invited from Sung. In the precincts, the temple has four gates, a god pavilion, a main pavilion and 15 sub pavilions. There is a pond garden called Myoko pond around the middle of the main pathway of the precincts. Since it is drawn on a temple map made between 1334 to 1341, the origin of the pond is back in the days of the establishment of the temple. The designer is unknown. The pond is looked down upon from a small pavilion. The pond was used for Zen rituals. This is made by carving the bedrock and is 165m² in size. The pond is square with a big natural rock called Tiger head rock. These features seem to reflect Chinese Zen style. (Miyamoto, *kamakura* p104-p114)

Houkoku-ji(Fig.13-16)

In 1334, Hokoku-ji was established by Ietoki Ashikaga, grandfather of Takauji Ashikaga, the founder and first general of the Muromachi shogunate. The first monk of the temple was Tenganenko, a Mahayana Buddhist. According to the temple map drawn in 1791, it used be a huge temple comprised of 7 small temples. A bamboo garden appears on the temple map which makes the temple famous today. Since it is clearly drawn on the temple map, it must have been famous as a garden in the past. (Miyamoto, *kamakura* p254-p258) Bamboo is an

important element in Japanese gardens. Soseki Muso loved bamboo. The complicated topography of hills and valleys in Kamakura makes it desirable for bamboo growth with moist but well-drained conditions. Being located in a shallow, small valley, the bamboo garden in Hokoku-ji is a good example of the style.

4. Kyoto gardens of Borrowed Scenery

Tenryu-ji(Fig.17,18)

According to Kenji Miyamoto, "In 1339, Tenryu-ji was established by Takauji Ashikaga, the founder and first general of Muromachi shogunate. The first monk of the temple was Soseki Muso and he designed the garden." (Miyamoto, *Nihon Teien* p124)

On the other hand, Mirei Shigemori mentions that a pond garden had already been there since the late 10th century, the Heian period, long before the temple was established. Rock works were added in the Kamakura period. Normally gardens are completed in one stylistic period. But in this garden, garden styles from different periods are integrated with a spectacular natural landscape in the surrounding area. Soseki planted Cherry trees and Maple trees on a mountain behind the garden.(Sigemori and others p30-p50)

Even if Soseki was not the original designer of Tenryu-ji and other gardens, it is probable that he had a strong influence on garden management and repair during that time, and he paid attention to the surrounding mountains for the purpose of borrowed scenery.

Ryoan-ji (Fig.19-22)

After being established in the early 15th century by a Samurai, Katsumoto Hoshokawa, Ryoan-ji was ruined by the War of Onin in 1467. It had been almost repaired by 1488 by Masamoto, Kathumoto's son and a potential designer of the garden. The Ryoan-ji garden is thought to have been built around this time, but the actual designer is unknown. The War of Onin brought a serious economic crisis to Kyoto. By this time, a Zen practice change had occurred. The sand gardens of main pavilions, which had been used for Zen rituals become unnecessary because people began to use the interior for rituals. This change contributed to the invention of later karesansui gardens composed only of rocks and sands, originally situated in the enclosed south gardens of Zen main pavilions. Ryoan-ji garden is thought to achieve the first establishment of the later karesansui garden style. In Miyakorinsen Myousyouzue (Pictorial guidebook of Kyoto, published in 1799), the author mentions that Katsumoto did not allow the garden designer to

plant trees because he wanted to see Mt. Otokoyama for prayer. But later the pine trees outside grew up and frustrated his intention. (Sigemori and others p60-p77)

From this record, it is probable that the garden was designed with the intention of borrowed scenery.

Shinju-an East garden(Fig.23-25)

Ikkyu Zenshi, a prestigious Zen monk, established this hermitage in the mid 15th century. This belongs to Daitoku-ji, one of the biggest Zen temples. Many people who respected Ikkyu and his Zen practice visited and began Zen practice here. One of those people was Shucho, a renga and haiku poet. He made a small garden during his stay at Shinju-an in the early 16th century. This is thought to be the origin of the East garden. This is a small later karesansui garden and the size is 50m² in linear rectangular shape. Instead of fences, it has low hedges. In the past, it allowed people to see mountains and a river far away. Even today, the nearby landscape is unified with this garden and it necessarily becomes the garden's background. Compared with karesansui gardens with fences, this garden is less abstract. Instead of this, the garden has certain kind of subtleness and profoundness. (Sigemori and others p84-p88)

5. Comparison of technics of borrowed scenery

Borrowed scenery in Kamakura gardens: Gardens fused into natural landscape

Kamakura garden designers, with their elaborate understanding of the natural characteristics of sites, developed various techniques of borrowed scenery. One of the characteristics is to merge the gardens into surrounding landscape. The pond gardens in Zuisen-ji and Enkaku-ji are made by carving bedrocks instead of a composition of a pond and rocks(Fig.6, 12). Also, they have no fences. As a result, the gardens continue toward background scenery seamlessly. Today, it is hard to tell the border between natural landscape and constructed landscape.

Another characteristic is that Kamakura gardens use surrounding sceneries to dramatize garden themes. The landform of the pond garden in Kencho-ji is sloped up toward the back(Fig.9). With this landform, the garden has small hills behind the pond. The valley where the temple and the garden are located has complicated landforms with small folds(Fig.33,34). It shows slope outlines layered forward and backward. The landform features of the garden site and surrounding hillside are combined and form an integrated landscape with foreground, middle ground, and background elements which emphasize the high mountain and deep valley landscape. This effect might have been seen clearer during the Kamakura period because the

trees on the hillside were much thinner due to the high demand for firewood by sword and armor smiths.

The bamboo garden in Hokoku-ji does not seem like a borrowed scenery garden(Fig.14). But the surrounding landscape is very important not only for bamboo growth, but also for aesthetic aspects. The garden is located on a small valley and surrounded by stony slopes(Fig.16). It is good for bamboo growth with its moist but well-drained condition. Rock surfaces or dark colored soil are the background of the bamboo garden. Since these backgrounds are inconspicuous in a dark bamboo bush, the garden is perceived to expand endlessly into the distance. The texture and the color of the slope are necessary for this garden. The landform also creates a specific light condition. Surrounded by steep slopes, the sunlight can reach the garden only from above(Fig.15). This causes delicate and mysterious lights and shadows on the bamboo stems.

Zuisen-ji is not only a pond garden but also a stroller's garden having a pathway from the main pond garden to the top of the mountain behind the pond. There was a small view pavilion on top of the mountain. From there, you can see the sea and Mt. Fuji, which correspond to the pond and the island in the main garden. Here, the similar composition in different scales was realized with much larger borrowed scenery(Fig.7).

Because of the topography, the approach ways of most of the gardens in Kamakura run through valleys(Fig.4). Because of the very steep topography and moist climate, some of the approach ways look like trails in deep mountains even today(Fig.3). They make us feel like we are approaching a very sacred palace. This would also be a part of a borrowed scenery technique.

As I mentioned earlier, respecting nature itself is a part of Zen practice. According to Kenji Miyamoto, there is a Soseki's famous phrase, "Our will is in nature". It is probable that Soseki made many gardens to state that the essence of transmigration of the soul is in the succession of nature.(Miyamoto, *kamakura* p88)

Soseki was a founder of many temples with prestigious gardens. What is interesting is that all of the gardens had amazing natural landscapes surrounding them. It seems that appreciating natural characteristics is a part of garden design as well as a part of Zen practice for him.

Borrowed scenery in Kyoto gardens: Abstraction of nature

Abstraction of nature is peculiar to borrowed scenery gardens in Kyoto. It makes a strong contrast with the Kamakura gardens which deal with the physical and changeful natural characteristics around the sites.

In early examples of borrowed scenery gardens in Kyoto, techniques similar to Kamakura still can be seen. In Tenryu-ji garden, Soseki tried to create an integrated landscape unifying the garden and surrounding landscape(Fig.17,18). Both of them were existing landscapes and Soseki tried a new creation through interpretation of them like he did for Zuisen-ji in Kamakura. The border of the garden is comprised of woods. He planted Cherry trees and Maple trees. These inter-relate the garden and surrounding landscape.

In the 16th century, a later style karesansui garden appeared. New ways of borrowed scenery were explored. Ryoan-ji garden has a low fence, a border between garden and outside(Fig.20). Originally, the garden borrowed the scenery of Mt. Otokoyama(Fig.22). Since it is far away from the garden, it must have appeared as a 2-dimensional picture without depth and tactile materiality. Although the garden and borrowed scenery were clearly divided, they were harmonized and fused into one composition of a garden landscape. Minimum elements, deck, stone edges and graves, sand, rocks, and the fence create horizontal layers in a shallow depth garden. The mountain is added as another element for this abstract composition of horizontal layers.

The Shinju-an garden also contrasts and fuses the scenery inside and outside(Fig.24). With its extremely small size, the landscape of a river and mountain seems predominant in this garden. But the designer made a great effort for extraordinarily well balanced and less arbitrary composition of the rocks in the garden. As a result, the contrasted scale of the small elaborate rock composition in the garden and the broad landscape outside the garden created a great space for meditation, trying to connect small things like the rock garden or a monk in the garden with the magnificent cosmos. Later on, sophistication of design techniques like rock composition, articulation of stepping stones and material choice prospered in this karesansui style. The style was deeply related to the social and religious trends of the time, especially with Zen practice. In this period, the reflection of Zen practice to the garden style seems to be different from that of Kamakura period when respect for nature itself, a part of Zen practice, was strongly reflected to the garden style. As Kakuzo Okakura mentions, abstraction of nature in the Kyoto garden style closely related to Zen practice to connect self, inner nature and cosmos.

“The followers of Zen aimed at direct communion with the inner nature of things, regarding their outward accessories only as impediments to a clear perception of Truth. It was this love of the Abstract that led the Zen to prefer paintings of the classic Buddhist School.”(Okakura p184-p185)

Finally, I refer to another pond garden in Kamakura, Kencho-ji, Kaisyun-in garden(Fig.10). Although it is small and inconspicuous, it has existed since the establishment of the temple and had an important role. Kenji Miyamoto mentions,

“The existing pond in Kaisyun-in is a control reservoir constructed by Doryu Rankei himself to protect the temple precinct from flooding. This is a precious infrastructural heritage in the Kamakura period, 13th century. The pond is situated deep in a valley, has a fountain flowing into the pond and works as a reservoir even today.” (Miyamoto, *kamakura* p101)

The location and the size of the pond remind me of a farm pond in a traditional Japanese agricultural field. Moreover, a valley, the location and the size of a temple in Kamakura is similar to those of a traditional Japanese agricultural spatial unit called a Satoyama(Fig.33-35). The Japanese Ministry of the Environment, which has been making efforts to preserve Satoyamas explains.

“Traditionally, Satoyama refers to secondary woodlands such as oak coppices, pinewoods and bamboo groves, as well as grass lands managed for thatch, fodder and compost. These secondary environments were maintained by long-term sustainable use of the vital natural resources they provided. Japan’s traditional landscape includes various other rural environments, such as arable fields and orchards, rice paddies, irrigation ponds and ditches, and the villages and farmsteads themselves. The complex rural ecosystem formed by the combination of Satoyama and these other environments is called the Satoyama Landscape.” (Ministry of the Environment, 2006)

In the Kamakura period in the Kanto area, there must have been a long tradition of Satoyama style agriculture. A small valley has been a desirable location for Satoyama since ancient times.

“The archetype of Satoyama was formed from 4th century to 3rd century BC in the Kanto area. From investigations of ruins done by Tsuji, an environmental archeologist, in small valleys and bases of alluvial fans where water is controlled easily, rice farming, construction of housing and changing vegetation started.”(Yabu p48,p51)

The location of Kamakura gardens and the location of Satoyamas are similar. Kamakura gardens, like the pond in Kaisyun-in, are connected with the surrounding natural system and the scenery. As I mentioned before, Yoritomo, the first general and the founder of Kamakura shogunate tried to integrate Samurai and dynasty. He tried to integrate the bucolic sense of farmers, the background of Samurais and the garden tradition of Kyoto. With this evidence, it is probable that the Japanese agricultural tradition is deeply reflected in the borrowed scenery and other design techniques in Kamakura gardens. Similar aesthetics can be seen in Kyoto gardens in later periods.

6. Kamakura garden's influence in Kyoto gardens in 16th and 17th century

Tea gardens

Roji is an approach garden to the tea pavilion. Since it is intended to culminate spirituality and purify soul, it is a sort of ritual space in the Japanese tea ceremony. The Japanese tea ceremony was established in 15th century. When we look at some the early examples of Roji in Kyoto tea gardens, we can see the similar quality of deep forest-like landscape of Kamakura gardens. Mirei Shigemori explains the design quality of early tea gardens.

"Designers of early examples of tea gardens intended to represent deep mountains and valleys using native spices seen in wild mountains and fields. The sense of nature seen in the representation of deep mountains and valleys." (Shigemori and others p23)

In a Kamakura garden, a "deep mountain"—defined as a densely vegetated, well-defined mountain with spiritual significance -- is represented by using the surrounding natural characteristics. On the other hand, in a tea garden, which is very small and often located in the city, a deep mountain is represented by drastic simplification, miniaturization and elaborate choice and composition of materials. The tea garden of Fushin-an is a good example(Fig.26,27). It was designed by Syoan Sen no, an apprentice of Rikyu Sen no, one of the most influential tea masters and founder of the main stream tea ceremony style in 1593. The garden was reformed by successors but still maintains the early tea garden style. Mirei Shigemori refers to the deep mountain scenery represented in Fushin-an garden.

"The Roji represents Rikyu's ideal of deep mountains and valleys. For this reason, the garden does not have rock works or ornamental stones. The ideal of Wabi (the beauty to be found in spareness and simplicity) can be understood from this simplicity. Stepping stones with rustic rural beauty were chosen. They are by no means expensive but carefully selected. They are placed with the right stone in the right place, elaborately composed and emphasize the Wabi feeling. This has been created by the successors of one of the tea master families. The significance of its history appears in the Roji garden."(1108054624pm012(Shigemori and others p67)

Shugaku-in: Interconnection of designed and un-designed landscape

As I mentioned, the elaborate understanding of natural characteristics is peculiar to Kamakura gardens. The gardens are often merged into surrounding landscapes. The gardens use surrounding sceneries to dramatize garden themes. A similar technique is seen in the Shugaku-in garden in Kyoto(Fig.28-32). And one of the highest points of Japanese garden art was achieved here. The retired emperor Gomizunoo designed the garden in 1659 for his own villa. He was essentially forced to retire by the Tokugawa shogunate. He was extremely good at

poetry, calligraphy, and flower arrangement. He had a strong cultural influence with his elegant sense and creativity. The garden is huge and consists of three separate gardens. The gardens are connected by pathways running through rice fields. Not only the huge size (55,000m²), but also a careful appreciation of the site topography and surrounding landscape is the characteristic of the garden. The following are Shugaku-in's design features related to borrowed scenery.

- View of Mt. Hiei and elements within the site like a pond and an island made by damming a stream and using the hilly topography.

- View from above of the city of Kyoto

- The composition which merges the garden with the rice fields and woodland on the surrounding hills

- Circulation seamlessly continues inside and outside the garden to connect tea pavilions

As Mirei Shigemori honors the garden below, it shows designs based on a highly creative understanding of natural characteristics. In this regard, this garden resembles the Kamakura gardens.

"Shugaku-in, as Gomizunoo's ideal place of scenic beauty was designed to be merged into a huge natural landscape with tea pavilions dotted through it. The garden was realized exactly the same way he had planned in the beginning. He used to walk around small pathways in the broad rice fields to move among the tea pavilions. " "Since he intended to see farmers working in the rice fields with intimacy, he did not plan a special walkway or strong fences." "A king's garden has a strength without too much attention to details. He has achieved holistic idea of Syugaku-in garden as he liked without ending up working on detail artisanship, because his plan went far away from the trends of the tea culture of the era." "Many people see this natural landscape as an origin of Japanese garden, but that is not his intention, nor an appropriate understanding of the Japanese garden. The garden was successful because of this terrain, this idea, this landform and water and this perfectness of the plan." (Shigemori and others p77,p78,p79)

7. Conclusion: The Kamakura garden's significance in history and significance today

As I examined in chapter 6, the Kamakura gardens influenced later garden design. Some parts of the origin of the sense of beauty in Japan can go back to the Kamakura gardens. Japan has not only Kyoto style sophisticated minimalism aesthetics but also the aesthetics seen in Kamakura gardens—the close engagement with nature and its systems.

Of course Kyoto gardens are much greater in their detailed artisanship. That is why they are highly appreciated, but Kamakura gardens require different ways of appreciation. In Kamakura, the integrated experience of garden with surrounding environment and urban fabric is still maintained today. With this quality, city of Kamakura is the most popular touristic and residential place near Tokyo. This theme is one that suggests the development of new ideas of balancing the natural environment, historical heritages and urban development today.

Satoyama, the traditional agricultural style forming rural ecosystems, had been dominant all around Japan until the 1960's. But it is now disappearing. I have explained that there was a similarity between Satoyama and garden styles in the past. This demonstrates that the landscape or system of agricultural production and garden aesthetic were closely connected in the past. This is suggestive in developing new ideas for land restoration or new sustainable agriculture and the urban system in a contemporary context. In the past people connected agriculture with place making. This kind of vision is needed now.

Annotated Bibliography:

Miyamoto, Kenji. *Kamakura no Teien (Gardens in Kamakura)*. Yokohama: Kanagawa Shinbunsha, 1998.

Key source of history and style of gardens in Kamakura based on recent research

Miyamoto, Kenji. *Nihon Teien no Mikata (Guide to read Japanese gardens)*. Kyoto: Gakugei Shinbunsha, 1998.

Key source for understanding spatial compositions of Japanese gardens in each period.

Shigemori, Mirei. Shigemori, Kanto. Ohashi Haruzo. *Nihon no Teien shi taikai (Comprehensive history of Japanese Gardens)*. Tokyo: Syakaisyuppansya , 1971- 76.

Comprehensive reference of Japanese gardens in each period in all the regions of Japan.

Mirei is one of the greatest Japanese garden designer and scholar in modern era. This is a book of measured drawings of gardens in all around Japan in great precision. This is an Essential source of Plans of Japanese gardens.

Okakura, Kakuzo. *The Book of Tea*. First edition : New York: Fox Duffield & Company , 1906.
Current edition: Tokyo: Kodansya

Primary material for understanding relationship between Japanese tea garden, Zen and Japanese life.

Yabu, Shinobu. *Satochi Satoyama Bunka-ron* :Tokyo: Nosanson bunka kyokai, 2009

Primary material for understanding Satoyama and its history.

Kawahara, Taketoshi. *Meien no midokoro* :Tokyo: Tokyo nogyo daigaku syuppankai, 1983

Basic reference book of Japanese gardens

The Japanese Ministry of the Environment. Satoyama Initiative: Tokyo: Ministry of the Environment, 2006

<http://www.env.go.jp/nature/satoyama/pamph/pamph2/full.pdf>

This paper expalins general overview of Satoyama.