

枯山水の起源について

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On the origin of Karesansui

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京都西芳寺の枯山水石組は、夢窓国師の作庭とされ、最古の枯山水として知られている。この枯滝のほか、天龍寺庭園の枯滝も夢窓国師の作とされ、両者を比較すると、これらは作者の感覚、技量に大きなひらきがあり、同一人物の作とはいいがたい。さらに『西芳寺縁起』や『蔭涼軒日録』その他の文献には、西芳寺枯滝の記事はみられない。しかし、江戸時代に出版された『築山庭造伝』には西芳寺庭園が絵入りで記載され、枯滝について「この庭ばかりは染殿地蔵の作」との解説すらある。文献、実物の調査から、この枯滝石組は『蔭涼軒日録』が記されていた時代には存在せず、したがって、夢窓国師の作ではなく、江戸時代か、その少し前に組まれたと考察できる。このことから、大仙院や龍安寺庭園など枯山水庭園の起源は西芳寺の枯滝ではなく、別な理由によると考えられる。

Introduction

The garden at Koinzan, Saihoji-Temple is the most famous among many gardens in Kyoto. Saihoji is also known as Kokedera, moss temple, because of the moss covered garden. Tradition said that this temple was built by Gyogi during the Tempyo era under the reign of Emperor Tenmu and was resided by the priest called Musokokusi who was invited by Hidechika Fujiwara in April, 1339, the second year of the Ryakuo era. The garden was thought to be made or reconstructed by Musokokusi. Description on the garden appears only after 1340.

Stones are arranged on a mountain side of Koinzan. This stone arrangement is called Karesansui and regarded as Karetaki. It is an accepted theory that this stone arrangement was made by Musokokusi and Karesansui garden, such as those at Daisenin, Daitokuji, and at Ryoanji, are derived from this karetaki.

Theory of Karesansui Garden at Koinzan

Dr. Mori wrote in “Nihon no Teien (Gardens in Japan)” as follows and highly appraised

the stone arrangement.

“Contrary to Kogane-ike (Golden pond) located at the center of the garden, there is a famous stone arrangement of Karesansui style made by utilizing the slope at the back of the garden. Among the stones, there were structures, such as Shito-an, etc. A passage to ascend from Kojo-Kan seems to have consisted of stepping stones, only a part of which remains now. The stone arrangement constituting the upper part of the garden is really wonderful. By looking at the strong and sturdy stone arrangement around Ryuensui and Zazenishi from the ruins of Shitoan, you can feel the formative spirits of Musokokushi full of vigor. According to “Inryokennichiroku” and other documents, Shogun Yoshimasa loved the garden at Saiho-ji and visited there every season. He got aboard at the pond, roamed about the structures around the pond but rarely ascended the hill and appreciated the stone arrangement at the back of the garden. Though the garden structure was copied as Tozanden, the stone arrangement was never reproduced, which possibly suggested that there was no such expert to be able to arrange stones so well.”

Dr. Yoshinaga wrote in “Gardens in Japan” (Shibundo) as follows. “A group of stone arrangement on the slope east of Shitoan is called Karasenzui. Setting aside from whether the stone arrangement is the so-called Karesansui or not, this stone arrangement seems as if it was made by scattering many stones on the slope and is not so refined as those in gardens at Jisho-ji (Ginkaku) and Katsura-rikyu. The stone arrangement, however, looks so forceful to the people who appreciate it. This could be made only by an eminent priest such as Musokokushi who reached the soul of Zen. The same is true to a group of the stone arrangement south to Shitoan and that west to Koganeike.”

Dr. Nishimura praised the stone arrangement in his book entitled “Niwa to Chasitsu (Gardens and Tea-Ceremony Rooms)” as follows. “The stone arrangement on the slope of Koin-zan and Karesansui around Kenbakuzan are unparalleled in the world and Musokokushi’s stout spirit is still existing.”

Dr. Shigemori wrote in his “Nihon Teien-shi Zukan (Pictorial Book of Japanese Gardens —The Kamakura and Yoshino Era)”. “Though Karesansui was thought in the past not to be made before the Muromachi era, it had actually been constructed much earlier like the stone arrangement at Koin-zan. The Karesansui gardens are under the influence of Hokusoga (pictures painted during the Hokusoga era in China) which was brought in our country with Zen buddism and was possibly introduced in the Kamakura era. These Karesansui gardens in those days were constructed utilizing hill side and combined with the lower Kameshima of Karesansui style.”

Common features in the above mentioned theories are ;

1. The stone arrangement was made by Musokokushi.
2. It was made during the Muromachi era or even earlier.
3. It is Karesansui or Karetaki.
4. It is an eminent stone arrangement.

These are regarded as an established theory of an academic society. The author, however, can not agree with these points and would like to present the following views.

1. It was not made by Musokokushi.
2. It was made during the Edo era.
3. As the definition of Karesansui is not clear, it can not be defined as Karesansui or Karetaki.
4. It aimed at expressing a dynamic feeling.

The author will explain his views on the stone arrangement in the following section.

The visual investigation.

Both the stone arrangement at Koin-zan, Saiho-ji, and that at Sogen-ike, Tenryu-ji, were made by Musokokushi according to the established theories. The stone arrangement in and around Sogen-ike at Tenryu-ji is beautiful. The shape of the stones standing out of the pond and their composition are extraordinary. The stone arrangement at Koin-zan, Saiho-ji, however, doesn't look like being made by the same person.

The rhymed stones arranged by cleverly treating space at Sogen-ike, Tenryu-ji, are quite different from those at Koin-zan, Saiho-ji, which are placed insensibly. If the stone arrangement at Sogen-ike, Tenryu-ji, was made by Musokokushi, that at Koin-zan, Saiho-ji, could not be, by sensuous difference, the work of the same Musokokushi.

Dr. Nishimura wrote in his "Gardens and Tea Ceremony Rooms" as follows. "Ryumon-no-taki near Sogen-ike, Tenryu-ji, was made by Musokokushi in his last years and could be regarded as the peak attained by developing the stone arrangement on the slope of Koin-zan, Saiho-ji. The stone arrangement around the Karetaki is really a wonder on earth." To the author's opinion, however, the person who arranged stones at Koin-zan, Saiho-ji, could not develop an ability to make such an admirable arrangement at Sogen-ike in a decade or so.

The literary investigations.

They consider that the stone arrangement at Koin-zan, Saiho-ji, was made by Musokokushi on the analogy of that the garden was made by him. However, there are no literatures citing that the stone arrangement was the work of Musokokushi. In "Kokushi-

nenpu”, “Saiho-ji-ki”, “Inryokennichiroku” and “Kanbun-nikki”, an appearance of the garden is described in detail but there are no descriptions on the stone arrangement at Koin-zan.

According to “Kokushi-nenpu”, Musokokushi constructed a cottage named Shukuen-Tei on the top of Koin-zan and a gate named Kojo-kan at the entrance to ascend Koin-zan. On the half way to a cottage, he also made a hut named Shito-an. Referring to the pictures in “Tsukiyamateizo-den”, both Kojo-kan and Shito-an seem to be constructed at the same places where Kojo-kan and Kaizan-do are now. Karesansui stone arrangement was drawn east to Shito-an where it is now. Though “Kokushi-nenpu” described a Kojo-kan and Shukuen-Tei, there was not even a single word on Karesansui east to Shito-an.

According to “Inryokennichiroku”, he ascended to Shukuen-Tei and rested there. Again no description on Karesansui stone arrangement.

According to “Kyokanikko-shu”, the garden at Jisho-ji (Ginkaku-ji) was made after Saiho-ji garden, on the top of which a cottage had been constructed and on the slope of which a hut had been made. Nothing was described on Karesansui next to Shito-an.

As quoted before, Dr. Mori thought “Though the garden structure was copied as Tozan-den, the stone arrangement was never reproduced, which possibly suggested that there was no such expert to be able to arrange stones so well.” Dr. Mori might think no technicians were available in those days for there was no comment on the Karesansui in “Kyokanikko-shu”. To the author’s opinion, this Karesansui stone arrangement does not require any high grade technique and there are better stone arrangements in other gardens in Kyoto, such as that in Jisho-ji. The reason why no literatures on the stone arrangement are available today is probably because the stone arrangement was not made yet at the time or people thought it did not worth glancing at. If the stone arrangement at Koin-zan was made by Musokokushi and unique in expressing a waterfall without water, there should have been some description on it and it should have been copied at Tozan-den. If this is such an excellent and unique stone arrangement as today’s garden history appreciates, all the more.

In “Tsukiyamateizo-den”, the garden at Saiho-ji was sketched, the picture of the stone arrangement at Koin-zan was noted down as the work of Somedonojizo and that of other part of the garden being noted down as the work of Musokokushi. Dr. Nishimura wrote in “Niwa to Chashitsu” as follows. “The legends saying that the stone arrangement at Koin-zan was made by Somedonojizo circulated during the Edo era. The court noble or priests of Shingon sect, who claimed the Shijo School as a separate school from the Musokokushi School, more or less neglected Musokokushi and circulated the legends.” It

is hard for the author to conclude that the only one line of description in “Tsukiyamateizo-den” expressed a quarrel between two schools of gardeners. Anyway the description in “Tsukiyamateizo-den” was the first on the stone arrangement at Koin-zan.

Saiho-ji suffered from flood many times and we can hardly think of what the garden used to be. Some gardener possibly repaired the way to Shukuen-Tei and arranged stones which had been washed away by the flood. The garden was, however, famous even in China and Korea as the work of an eminent priest called Musokokushi, and therefore the name of unknown gardener could not be noted. This is probably why the author of “Tsukiyamateizo-den” described the stone arrangement as the work of Somedonojizo. Anyhow the stone arrangement was first described in the Edo era and not earlier, which strongly suggests that the stone arrangement was made about this time.

The original investigation.

Looking at the stone arrangement at Koin-zan, earth near the root of the stones on this side was washed away only by 20cm, while the stone arrangement below around the pond was ruined by flood so that we could not think of the former appearance. If the stone arrangement at Koin-zan was made by Musokokushi in the Muromachi era, it should have been ruined at the same extent as that around the pond. On the contrary, the stone arrangement is kept in good condition. No marks of flood or washout were observed. No tumbled or submerged stones. Therefore the stone arrangement at Koin-zan is supposed to have been made much later than that around the pond.

Conclusion.

The author studied by whom and when the stone arrangement at Koin-zan, Saiho-ji, was constructed by visual, literary and original investigations.

By visual investigation, the stone arrangement at Koin-zan, Saiho-ji, could not be attributed to the same person who constructed that at Tenryu-ji from difference in ability and sense. If the stone arrangement at Tenryu-ji was made by Musokokushi, that at Saiho-ji could not be attributed to him.

The literatures cited on the garden at Saiho-ji, such as “Musokokushi nenpu”, “Saiho-ji-ki” and “Inryokennichiroku”, did not describe a word on the stone arrangement at Koin-zan. In “Tsukiyamateizo-den”, a statement saying that the stone arrangement was made by Somedono-jizo appeared. Judging from this, the author concluded that the stone arrangement did not exist in the Muromachi era and had been constructed before “Tsukiyamateizo-den” was written. In spite of suffering from several floods, the stone arrangement was hardly ruined, which also supports the idea that the stone arrangement

was relatively new and made later than the Muromachi era, possibly in the Edo era by some unknown gardener.

Dr. Mori wrote in “Heian-jidai Teien no Kenkyu (Studies on the Gardens in the Heian Era)” as follows. “According to an accepted theory today, Karesansui was created by Musokokushi, completed and dominated in the Muromachi era. The gardens at Saiho-ji, Ryoan-ji and Daitoku-ji are its representatives.”

The author, however, believe that the stone arrangement at Saiho-ji was quite different from Karesansui gardens at Ryoan-ji and Daitoku-ji, and wonder whether the stone arrangement displays Karesansui or not.

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