



Shoyoen Sister City Garden
& Jurian Ceremonial Tea House
Points of Interest

逍遙園 壽里庵



歴史 Rekishi

History

The history of the Dubbo – Minokamo Sister City Garden “Shoyoen” began in 1998 when Dubbo City Council adopted a concept master plan for the staged development of a regional botanic garden in Elizabeth Park. Not long after, Mayor Kawai was briefed on the plan by the then Mayor of Dubbo, Anthony McGrane. OAM. In 1999 Mayor Kawai, Dr Yamada and others from Minokamo visited Dubbo to help celebrate Dubbo’s 150th anniversary. Mayor Kawai indicated that Minokamo would like to assist in the planning and development of the garden.

Students at the Kamo Agricultural and Forestry High School, Landscape Design Section, under the guidance of Koketsu-sensei, developed the designs for the garden. In September 2001 the plans were adopted by Dubbo City Council. In December 2001, the then Mayor of

Dubbo, Councillor Allan Smith and the Director of Parks and Landcare Services, Mr Ken Rogers visited Minokamo.

On the 18th March 2002 excavation work began. A series of visits by specialists from Minokamo followed; Mr Toshiyuki Hasebe a Shinto Priest conducted a ground breaking ceremony on the site, Koketsu-sensei and two of his students worked on the garden for 10 days, Yoshiki Itazu and his tradesmen constructed the fully imported tea house, Mrs Tomiko Baba provided instruction on the tea ceremony and six professional gardeners worked for 9 days. Mr Yoshizumi Fujiyoshi and Mr Masashi Kimura visited many times assisting with detail and administration during the course of the project.

The garden was opened with a celebration on the 23 November 2002.



Opening Day Proclamation

On the 23rd of November 2002, the 153rd anniversary of the founding of Dubbo and 13 years since the establishment of Sister City relations between Minokamo and Dubbo, we witnessed the official opening of the Shoyoen Minokamo – Dubbo Sister City Garden in Dubbo.

“We the Council and Citizens of Dubbo on this occasion proclaim our heartfelt thanks and gratitude to the Council and Citizens of Minokamo for this wonderful living gift.

It shall be our very special honour to nurture and care for this garden as a special reminder of the friendship and understanding that has developed and will continue to grow between our two cities and our two countries.”

“As each cherry blossom opens in the springtime,
so shall our friendship and understanding grow.”



逍遥園 Shoyoen

This is the name of the Garden. 'Shoyoen' means 'strolling and refreshing garden'

発音：ショウヨウエン

意味：そぞろ歩いて癒してくれる庭園



壽里庵 Jurian

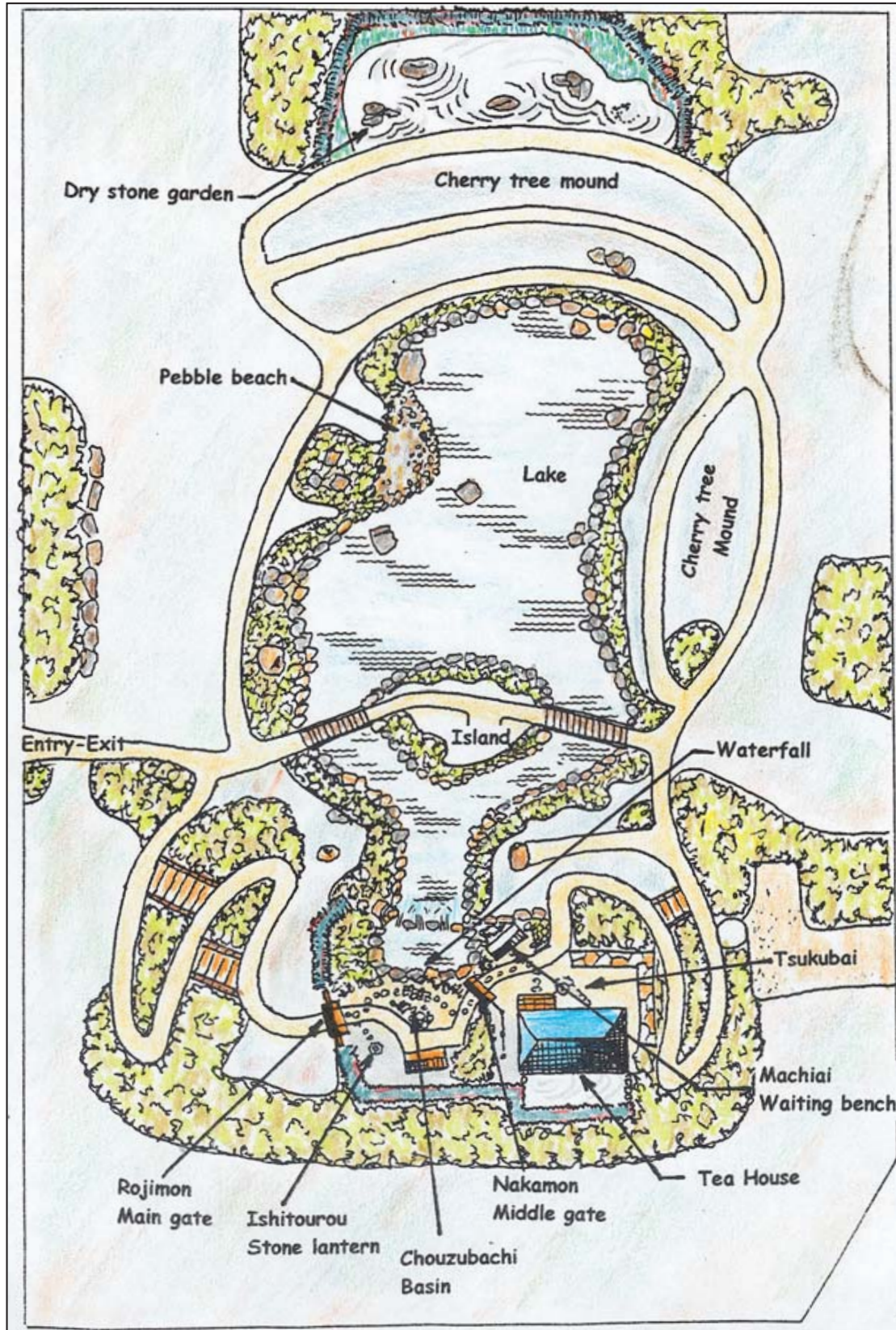
This is the name of the Tea House. 'Jurian' means 'happiness and long life house'.

Jurian is also the name of the Japanese person who 200 years ago first translated William Shakespeare's works into Japanese.

発音：ジュリアン

意味：幸せと長寿の家

Shoyoen in Dubbo



Elements of the Japanese Garden

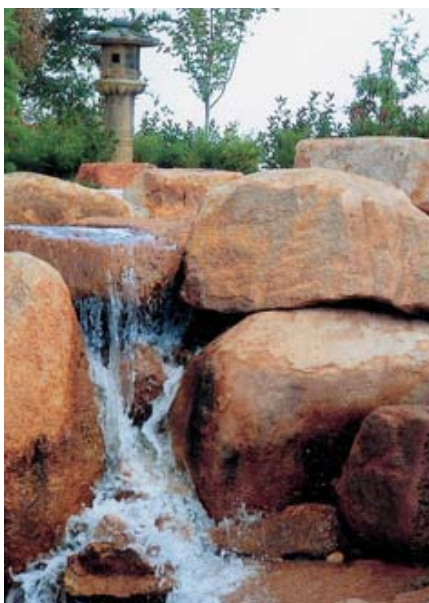
The pond or ike (池) is a fundamental element in Japanese gardens. As a body of water it represents a sea, lake, pond or river in nature. This is why they are not geometrical in appearance. In order to preserve the natural shapes, man-made ponds are asymmetrical and the bank of the pond is usually bordered by stones.

The passage of water from the waterfall or stream to the pond symbolises human existence: birth, growth and death. The sound and the appearance of the water changes throughout this course, from being a boisterous rushing of waves to a serene silence.

Within the ike reside what are known as “living flowers”, coloured carp or koi (鯉). They appeared in Japan many centuries ago and the Japanese have crossbred them for

more than 100 years producing koi of high value.

There are three important koi varieties: the Kohaku, the Taisho-Sanshoku and the Showa-Sanshoku. The Kohaku is a white koi with red markings. The white should be clear and pure, and the red markings should have clear sharp edges. Kohaku are one of the first recorded nishikigoi (coloured carp). This is the parent breed of the Taisho-Sanshoku variety. The Taisho-Sanshoku variety is also a white koi but with red and black markings. The black markings should be dot like and not overly dominant. There should be no black on the head, however the pectoral fins may have black stripes. Showa-Sanshoku are black koi with white markings. The black should go down to the belly and the base of the pectoral fins should also be black.



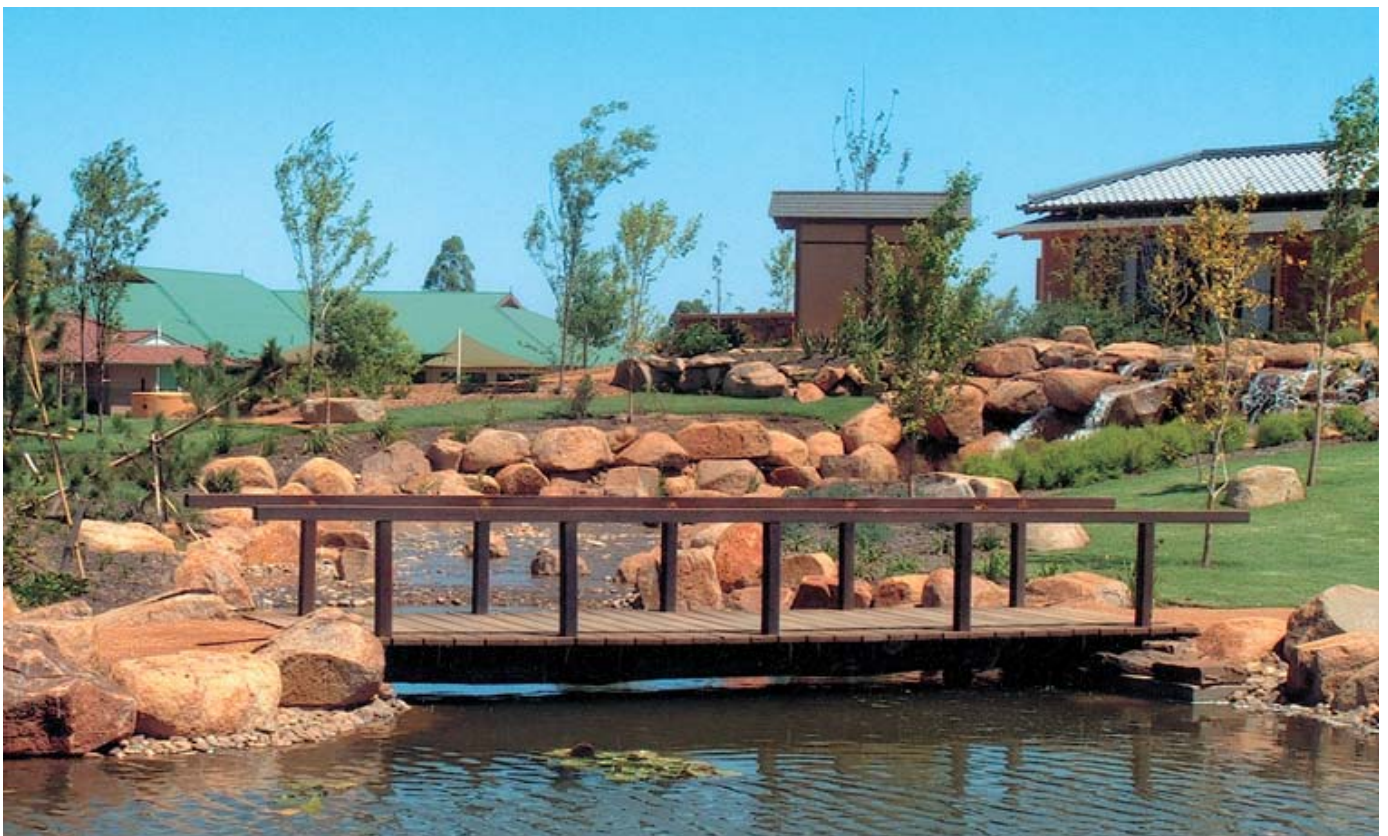
赤橋 Aka Bashi

Red Bridges

Japanese gardens have existed in the West for about 100 years and for the first half of the last century, there were plenty of wealthy Westerners who installed “Oriental” gardens on their estates. At the time, the West was just starting to learn about Asian cultures, so perhaps to Westerners, all things Asian looked alike. In any case, the estate owners wanted “Oriental” gardens. It didn’t matter if the gardens were a mix of Chinese, Japanese or Korean styles, as long as they were Oriental-looking. The results were often a hotch-potch of different Asian cultures, with Japanese landscaping mixed in with gold-trimmed Chinese pagodas and eight armed Buddha statues from Thailand. Clearly a distasteful mess, but the estate owners were happy and many of their

gardens still exist today and are open to the public.

One of the myths still being perpetuated by those misguided hybrid gardens is that wooden bridges in Japanese Gardens should be ornate and painted bright red. In reality, bright red bridges are Chinese and not a Japanese trademark. While red bridges do exist in Japan, traditional Japanese aesthetics honour more natural and understated tones. To say that gaudy red bridges do not exist in some ancient gardens in Japan would be incorrect. But it is even more incorrect to imply that bright red structures belong in tasteful Japanese Gardens. Wooden bridges in Japanese Gardens should be simple, functional, and naturally coloured.



茶の湯 Chanoyu

Tea Ceremony

The tea ceremony, or chanoyu, is an aesthetic pastime unique to Japan that features the serving and drinking of matcha, a powdered green tea. Chanoyu involves more than merely enjoying a cup of tea in a stylised manner. The ceremony was developed under the influence of Zen Buddhism, the aim of which is, in simple terms, to purify the soul by becoming one with nature.

The true spirit of the tea ceremony has been described by such terms as calmness, rusticity, gracefulness and the “aestheticism of austere simplicity and refined poverty”. The strict cannons of chanoyu etiquette, which at first glance may appear to be burdensome and meticulous, are in fact carefully calculated to achieve the highest possible economy of movement.

Chanoyu has played an important role in the artistic life of the Japanese people. As an aesthetic pursuit, the tea ceremony involves the appreciation of the room in which it is held, the garden attached to the room, the utensils used in serving the tea and the décor of the setting, such as the hanging scroll or a flower arrangement. Japanese architecture, landscape gardening, ceramics and flower arranging all owe a great deal to the tea ceremony.

It was the spirit of chanoyu, representing the beauty of studied simplicity and harmony with nature, that moulded the basis of these traditional forms of Japanese culture.

Tea is not about ritual for its own sake, and it is not about religion. It is about living and taking time to share what is truly important.



彼山水 Karesansui

The Rock Garden

This is by far the most distinctive type of Japanese garden, and a great deal of symbolism lies behind it. Although they contain no living materials, such as plants or trees or water, these gardens are designed to represent the mountain ranges and other natural scenery in Japan.

The literal translation of karesansui, “not using water” is deceptive as the concept of water is extremely important in the dry garden. Sand or fine gravel is raked into special patterns representing waves, while a large piece of stone or mound of earth conjures up the image of a mountain or an island.

Karesansui gardens today may include living materials such as plants and trees, but in a limited and controlled way.

Ancient gardens of this type, which were designed by Buddhist monks to suggest the ideals of Zen Buddhism can still be seen in Japan.

Zen emphasises the concept of simplicity in the sense of stripping away the surface layers to reveal the essential truth beneath, as is evident in the simple beauty of the dry garden.

This is probably the reason for the rising popularity of the dry garden today, when the pressures of life make it even more important to appreciate and enjoy the feelings of peace and tranquillity which emerge from this type of garden.



桜 Sakura

Cherry Tree..In French..Cerisier

The cherry blossom (桜 sakura) is the unofficial national flower of Japan. It has been celebrated for many centuries and has become an important element in many art forms. In Japan there are a few hundred species of cherry tree which are usually found in parks and promenades. The great majority of them bloom in spring and only for a couple of days.

Due to the large north-south geographical spread of Japan the cherry blossoms at different times throughout the country. In Okinawa they start blooming as early as January, reach Tokyo usually in April and finally bloom in Hokkaido in May.

The Japanese people celebrate this time of the year with flower viewing (お花見 ohanami). Huge crowds gather each spring to sit under the trees and enjoy the cherry blossoms. It is said that if you sit beneath the cherry blossoms, with your picnic, sipping your wine and a cherry blossom falls from the tree into your glass, you will

have much good luck. The cherry blossom has at least for Westerners become synonymous with Japanese Gardens.

The Cherry tree has a special significance for Dubbo. The man who built the first store in Dubbo and is credited with the founding of Dubbo was Jean Emile Serisier. Serisier was born in France in 1819 and arrived in Dubbo in 1846. It is interesting that the French spelling 'cerisier' means cherry tree. This is why the Dubbo Coat of Arms bears a cherry tree.

Sakura Sakura, Cherry Blossom Song
Sakura sakura.....noyamamo satomo
Miwatasu kagiri Kasumi-ka asahi-ni niou
Sakura...Sakura...Hanazakari.

English translation.
Cherry blossoms, cherry blossoms. On
mountains, in villages. As far as you can see.
They look like fog clouds. They are fragrant
in the morning sun. Cherry blossoms,
cherry blossoms. In full bloom.



茶小屋 Chakoya

Tea Hut

It was during the Azuchi-Momoyama period that the tea house, with its surrounding tea garden, (茶庭 chaniwa) was introduced to Japan.

It was also during Hideyoshi Toyotomi's rule that the decorative simplicity of stepping-stones, stone lanterns and water basins were introduced.

Most Japanese homes and all tea rooms have a small alcove (床の間 tokonoma) where artwork, flowers, bonsai, scrolls and other special items can be displayed. In a tea room, this area is used to display flowers, a scroll and occasionally tea utensils. The tokonoma's display area consists of the back wall, the floor and a special post, which is incorporated into one small side wall of the tokonoma. In Japanese that special post is called a (床柱 tokobashira).

About 400 years ago, the Japanese tea culture was dramatically changed by the introduction of aesthetic ideas revolving around the concept of "refined poverty." Tea rooms, which had until then been large and formal, developed into much smaller rustic spaces that were located in small tea houses erected in tea gardens.

Tokonoma construction also evolved and the style of using the perfect lacquered posts gradually changed to one where simple natural tree trunks were sometimes used as decorative posts. In effect, the tokonoma was no longer ornamental and highly finished, but became a very simple, plain, natural element suited to the rustic mood that was and still is, prevalent in "Tea".



手水鉢 Chouzubachi

Hands Water

A large, carved, stone water basin fed by a constant trickle of water usually located near a gate (mon) for the purpose of refreshing visitors to the garden. The chouzubachi differs from the tsukubai's mizubachi in overall size and height and unlike the tsukubai setting, usually does not require the visitor to stoop. However, the purpose of applying water to the hands or forehead is spiritual as well as physiological, a symbolic gesture of a secular world left behind and for this reason the chouzubachi is furnished with a bamboo dipper:

It is often an integral part of the formal design of the entry (roji) and here its origins are utilitarian – a basin in which to wash the hands. The first two kanji represent “hands water”. It has now come to symbolise the act of purification or

spiritual ablution in the tea garden (chaniwa). This water basin with the four faces of Buddha originally comes from recycling of waste, the first one of these was a part of a five or thirteen-storied pagoda. The tea lovers appreciated the simple and serene appearance of the old stone piece and they decided to recycle it and use it as a water basin. On the surface of each face, pictures of ‘Shakyamuni Buddha’, ‘the healing Yakushi Buddha’, and ‘the Amida Buddha’ were carved.

Because these Buddha are considered in the highest respect, it is rude to have them sitting on the ground. Therefore, their images were slightly scrubbed out to show that in using this basin, no disrespect is intended.



蹲 Tsukubai

Hand Washing Setting

The Tsukubai is an arrangement for the guest to wash the hands before the entering the room to enjoy the tea ceremony. The main element of the tsukubai is the water basin (水鉢 mizubachi) brimming with water. Two stones are placed in the right and left front of the mizubachi. One is for placing a hot water pail on during winter; the other is for a light such as a candle.

A stone lantern (石燈籠 ishitourou) is placed near the tsuku-bai for night time use. The lantern is usually the footless burying style (埋込燈籠 ikekomi-doro) so that the height can be easily adjusted. The front of the pedestal of this ishitouru bears a disguised Christian symbol. This comes from the time in the 17th century when the Shogun issued a decree that all

Catholics must leave Japan or face a horrible punishment. He was not very happy that they were preaching obedience to the priests before obedience to himself.

Another element of this tsukubai is the subterranean sounding device (水琴窟 Suikinkutsu) often translated as “water harp chamber”. When a visitor comes to the tea garden (chaniwa) they will wash their hands at the tsukubai, the water gathers in the pebbles surrounding the base and finally falls through a drain into a echo chamber made of a large ceramic pot encased in concrete and stone, producing rhythmic plopping sounds. The sound alerts the occupant of the tea house that there is a visitor arriving. The device also serves as a meditational aid, either for regulating rhythm or for focusing thought.



四つ目垣 Yotsumegaki

Four Eyed Fence

The fence or wall is an essential part of the Japanese garden. Traditionally the internal walls of the Japanese home are set with large sliding panels. These are opened to create spacious areas indoors. The outer walls have similar panels that, when opened, allow unrestricted views of the garden from the inside. The distant wall or fence is thus the only genuine barrier on the property.

The yotsumegaki (four eyed fence) is the most typical see-through fence (sukashigaki) and probably the most widely constructed bamboo fence in Japan. The structure is quite simple with only rails (dobuchi) placed horizontally and uprights (tateko) attached to them.

However because of its simplicity, the arrangement of the rails and uprights

requires fine judgement and it is unexpectedly difficult to make an attractive fence. Especially as the yotsumegaki is an essential element of a tea garden (chaniwa) it must have not only an austere elegance but also well ordered features.

The spacing of the rails is determined by the builders preference, but arranging the second and third rails from the top a little closer and making a square with the uprights produces a good balance.

The uprights are cut just above a joint (fushidome) placed with this end up and tied in place with a special knot (karage shuho) with twine which has been dyed black.



Some Plants of the Shoyoen

Key	Common name	Botanic name	Japanese name	Katakana
1	Camellia	<i>Camellia japonica</i>	Tsubaki	シバキ
2	Cherry Tree	<i>Prunus serrulata spp</i>	Sakura	サクラ
3	Perrywinkle	<i>Vinca minor</i>	Nichinichiso	ニチニチソ
4	Crepemyrtle	<i>Lagerstroemia indica</i>	Saru-suberi	サルースベリ
5	Maple	<i>Acer palmatum</i>	Momiji	モミジ
6	Iris	<i>Iris laevigata</i>	Kakitsubata	カキツバタ
7	Japanese Red Pine	<i>Pinus densifolia</i>	Akamatsu	アカマツ
8	Japanese Black Pine	<i>Pinus thunbergii</i>	Kuromatsu	クロマツ
9	Day Lilly	<i>Hemerocallis spp</i>	Kanzo	カンゾ
10	Chrysanthemum	<i>Chrysanthemum spp</i>	Kiku	キク
11	Hydrangea	<i>Hydrangea sp</i>	Ajiasi	アジサイ
12	False Cypress	<i>Chamaecyparis spp</i>	Chibohiba	チボバ
13	Bull Bay Magnolia	<i>Magnolia grandiflora</i>	Mikuren	モクレン
14	Maiden Hair Tree	<i>Ginko biloba</i>	Icho	イチ
15	Japanese Persimmon	<i>Diospyros kaki</i>	Kaki	カキ

General Information

The Shoyoen Sister City Garden is located in Elizabeth Park off Coronation Drive, East Dubbo. The garden is open from:

9-00am to 4-00pm Monday to Friday, and
10-00am to 4-00pm weekends.

The garden is closed on Christmas Day and New Years Day.
Entry to the garden is free of charge.

Weddings and other events attract a charge, and bookings may be made by contacting Dubbo City Council's Manager Recreation Services on Telephone: (02) 6881 4303.

You may wish to consider joining the Friends of the Garden volunteers.
Please contact Dubbo City Council Parks and Landcare Services on Telephone: (02) 6881 4270 for further information.

