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THE JAPANESE VIEW OF NATURE

By Anne Wood Lipner

Anne Wood Lipner was a garden guide and worked at the Seattle Asian Art Museum.

What was the world like for the people who created early Japanese gardens? How did they view their world? To understand the ambiance of a Japanese garden it is helpful to have some appreciation for the setting-physical and societal-into which these gardens were placed, as well as some understanding of the beliefs that shaped the garden-makers. After all, ours is an authentic Japanese garden, conceived by a Japanese garden master who had created over 1000 other gardens.

Let us begin with the geography and topography of Japan. Japan is an island nation. Actually, it is a nation of many islands: four main ones and some 1,000 smaller ones stretching in a crescent shape north to south some 1,860 miles from tip to tip. It lies by itself, but is separated from the Asian mainland by fewer than 75 miles at its closest point. Ranges of tall, volcanic mountains (the Japan Alps) run nearly the length of the country. In fact, nearly three quarters of the land is forested and steeply mountainous and not suitable for settlement. Rivers are short and fast, dropping steeply and creating deep, rocky canyons.

Most of the country has four clearly differentiated seasons. The areas around the present-day capital of Tokyo, formerly called Edo, and around the former capitals of Nara, Kyoto (formerly Heian-kyo) and Kamakura have hot, humid summers, and cold, dry winters that may see a few light snows. Typhoons occur with regularity, and the threat of an earthquake is ever present. The best seasons are spring (the season of the "new green" and cherry blossoms) and the fall, the season ofred maples, momiji, and chrysanthemums.

A people who inhabit a land such as this must develop a strong respect for the power of nature, and indeed, Shinto, "the Way of the Gods," the ancient belief system of Japan, holds that natural phenomena-the sun, the moon, waterfalls, trees, humans, animals, flowers, rocks, even sand, may be inhabited by kami, Shinto gods. In ancient usage, whatever seemed strikingly impressive, excellent or awe inspiring might be called kami. Shinto has been called the religion of 5,000 gods.

From its beginnings, Shinto has been concerned with existence in this world, with everyday life. It has no notion of the afterlife. The kami are associated with life as a vital, creative force. Shinto considers natural disasters (and human misdeeds as well) to be occurrences from without, something that must be handled by rites, such as purification.

Although the roots of Shinto go back to the distant past, it had no organized form until the sixth century when it was faced with competition from the newly imported religion, Buddhism. As understanding of Buddhism increased among the intellectuals and aristocracy around the imperial court, attempts were made to make Buddhism the national religion of Japan.

However, the role of the emperor in Japanese society was closely tied to Shinto rituals, and a religion like Buddhism that stressed the existence of an absolute being threatened the foundations of the Japanese State.

The solution was to transform Shinto into a structure and philosophy that would sustain it as the national religion. Buddhism and Shinto continued as two parallel religions in Japan with the people utilizing elements of each, for example, using Buddhist rites for burial, and Shinto practices in their daily lives.

According to Shinto mythology, the emperor is descended from Amaterasu, the Sun Goddess, who ruled over the high plain of heaven and became the preeminent kami or god. The recently-retired Emperor Akihito, is said to be the 125th in an unbroken line of imperial rulers. Through the centuries, even in periods of control and rule by military leaders like Hideyoshi, the enduring power of the emperor has derived from this association with the Sun Goddess.

The shrine at Ise, Japan's most important Shinto monument, houses the Sun Goddess's image in the form of a mirror, the most precious object of the imperial regalia. Dating from the seventh century the shrine, sited in a lovely forest, is built of unpainted cypress and is completely free of any decoration. It represents the spirit of Japan before the introduction of Buddhism. Since antiquity, every twenty years, the Shrine at Ise has been taken down and rebuilt on an adjacent site exactly as originally constructed. The most recent rebuilding occurred in 1993. Although no one knows the reason for this custom, the practice is entirely consistent with the Japanese view that the essential oneness of nature is undisturbed by its constant change and transformation.

Nature is not seen as something enduring or fixed. Instead, it is something fleeting merely to be glimpsed. A landscape painting may show a mountain covered in snow or partly shrouded in mist. As we walk down the garden path our landscape changes: mie-gakure-hide and reveal-something appears and then disappears and is replaced by something else.

Japan's famous seventeenth century haiku poet, Basho, referred to nature as *zoka*, roughly meaning "creation and transformation," symbolized by snow, moon, and flowers-"*setsu, getsu, ka*" Snow represents the changing of the seasons and the passage of time; the moon represents the cosmos, the universe; and flowers are a symbol of the temporary and fleeting existence of living things in time and space.

The Japanese do not view nature in opposition to man, as something to be tamed or conquered, as we in the West often do, but rather they consider that nature exists on the same levd as man, a level marked by mutual response or love. Man is intended to live in close communion with nature, and Japanese culture in its many forms is an expression of a desire for "oneness with nature," but both nature and man are temporary phenomena, changing, in a never-ending cycle of creation and transformation.

Consider the following poem, written by the Japanese Buddhist monk, Myoe (1173-1232):

Kumo o idete	Winter moon
Ware ni tomonau	Emerging from the clouds
Fuyu no tsuki	To keep me company
Kaze yami ni shimu	What matters the· piercing wind?
Yuki ya tsum etai	What matters the icy snow?

Or this one…

Kuma mo naku	My heart shines
Sumeru kokoro no	Its pure brilliance
Kagayakeba	Knowing no bounds
Waga hikari to ya	The moon will no doubt think
Tsuki omou kana	The light its own.

These are but two examples of poems that suggest the Japanese view of man's relationship to nature.

The Japanese view of nature includes three fundamental elements:

- Nature is Temporary: The Japanese are said to be unusually sensitive to the impermanence of nature, and Japanese art forms, whether poems, landscape painting, or Japanese gardens, reflect this sensitivity;
- An Element of Harmony: The Japanese believe that nature, despite its violence, contains an element of harmony or order. This is not a grand order or structure, but is particular. In every natural landscape, in rocks, in ponds, in trees, there is a living god;
- Mutual Love: Nature exists on the same level as man; both are temporary phenomena living in communion with one another.

Given this view of nature, it is not surprising that Japanese gardens seem different from Western gardens. The garden and its natural features contain cosmic truths-it is enduring, yet fleeting. Moreover, it is not man who creates the garden, but nature. Man merely lends a helping hand.

So now I hope you can see our garden with fresh eyes, where all the natural elements-the trees, the waterfall, the carefully placed rocks are sacred, and where the kami inhabit even the koi that swim in the pond.

THE MOMOYAMA PERIOD

By Terry Weston

Terry Weston translates from of Chinese and Japanese, and teaches Asian history at Bellevue Community College.

In Japanese schools, the three feudal unifiers of Japan are identified with the metaphor of making mochi, pounded glutinous rice cakes. Oda Nobunaga (1534-1582) pounded the rice; Toyotomi Hideyoshi (1536-1598) made the mochi; and Tokugawa Ieyasu (1542-1616) ate it.

Portuguese ships reached the Japanese island of Tanegashima in 1548, a small island off the southern tip of KyJshy. Their arrival heralded the arrival of other Iberian and Dutch missionaries, merchants, and military personnel. Lesser, and later the greater, feudal lords, daimyo, converted to Christianity and Nagasaki became the center of "Dutch" learning, trade, and even passed to Jesuit control for a while. The intolerance and rivalries of the proselytizing Christians, native Buddhists, and fear of loss of political control for Christians more loyal to a faraway pope led to persecutions and eventual quashing of Christianity as Tokugawa Ieyasu's policy of seclusion was enforced. Nonetheless, a craze for things European catalyzed Japanese vocabulary, arts, and technology. Velvet, bread as pan, glass, the use of gold or gilt on screens and porcelain are examples. And the gun: the word tanegashima commemorates the island place of introduction and was the first word for gun in Japanese.

Hideyoshi was a peasant retainer for Oda Nobunaga. He worked as an ashigaru or "light foot" because he and others of his ilk were under supplied with shields and armor they would launch their missiles, and run away as fast as they could. Hideyoshi also shrewdly climbed the military ranks by warming Nobunaga's shoes under his arms. He survived the assassination of Nobunaga and succeeded in his own right as kampaku, or military regent. While Nobunaga had consolidated his power in Kyoto, ending the Ashikaga shogunate, Hideyoshi added Nobunaga's home lands around Nagoya, subdued Shikoku, KyJshy, KantO (Tokyo area), eastern and northern Honshy, including Sendai . He also stratified the classes, disarming all peasants.

Not content with conquests only at home, in 1592 and 1597 Hideyoshi attacked Korea. With a small but firearmed force, _his army quickly overran Korea but withdrew in the face of massive Chinese armies. The Koreans remember this devastating attack, but in Japan, Korean ceramicists, printers, and artisans, brought back by the retreating army, mostly symbolize his ventures. When Hideyoshi died in 1598, his army withdrew precipitously.

Hideyoshi built the flamboyant Osaka castle, around which the port city flourished. In 1594 he built a great palace for himself at Momoyama, Peach Mountain, a little south of Kyoto, from which derives the name for the Momoyama Period.

Momoyama is thus a term for a cultural period and not a reign period. It spans roughly 1585-1604. The only genuine castle surviving from this period is HimeijH5, south of Osaka and Kobe. The roof lines curve upward like the southern Chinese fishtail silhouette; at the eaves or front, the roof lines curve in a gracious

line. The foundations were built of stacked stones in a triangular, very strong wall with thick bottoms tapering to the wooden base of the upper structures. The term has come to reflect Hideyoshi's ostentation with ornamentation and flamboyance with tea and the opposite, the simple and rustic in setting the tea ceremony epitomized by Sen no Rikyu, whose death Hideyoshi commanded in 1591. The lasting influence of this tea master is described by Mary Elizabeth Berry in her biography Hideyoshi.

Sen no Rikyu is best known as the master who codified the rubrics of the tea ceremony and defined a training schedule for serious practitioners of the art. As a connoisseur and designer of tea implements and tea houses, he also had a decisive influence upon the aesthetics of the ceremony. Reacting against the gilded tradition of his society, he effected a revolution in taste. Suitable provocation (for his death sentence) has never been uncovered.

In gardens, there are two characteristics called forth by the term "Momoyama." One is the creation of a compressed world, with a variety of landscapes, so that as one strolls about, varied views open to the beholder. The other is the inclusion of a tea garden, chaniwa or roji (dewy path) within the garden, and that, the tea garden be a refuge, simple, small, and intentional. The stroll garden, kaiyyshiki may also include a karesansui or dry landscape garden. The stroll garden is of sufficient size to encompass gardens within the garden, perhaps even to embrace the tension of the Momoyama period between the garden as artful, simple refuge and as an opulent, impressive showpiece.

JAPAN'S GEOGRAPHY AND ITS INFLUENCE ON GARDENS

by Bill Biddle

Bill was a dedicated volunteer and garden guide. He served as president of Arboretum Foundation Unit 86 from 1997-98. He was a poet who often read haiku and renga to visitors during his tours of the garden.

The four main islands of Japan-Hokkaido, Honshu, Shikoku, and Kyushu-in their latitude, climate, and major geographical characteristics are similar to the East Coast of the United States. Hokkaido is like Maine-cold winters; heavy snowfall; warm summers; wet springs and falls; high mountains and indented coastlines. Kyushu is like Georgia-cool, wet winters; ·hot, humid summers with hurricane-like typhoons in the fall; low, forested mountains in the interior. The climates of Washington, D.C. and Tokyo, Honshu are similar.

Most people in Japan live in big cities like Tokyo, Kyoto, Osaka, and Yokohama. The population of 123 million people makes it the seventh largest nation in the world, yet its geographic size is similar to California. The population is ethnically and culturally homogeneous, with only about two percent non-Japanese. Rice farming is extensive, particularly in the southern two-thirds of Japan.

Because of the abundant rainfall and seasonal temperature changes, Japanese gardens display a wide variety of plants and have distinct, four-season characteristics. Cherry blossom time in the spring, and fall colors are visual delights. A pine tree with winter snow in a Japanese landscape has a speCial character. Because Japan receives ample precipitation from prevailing Siberian winds, the Japanese winter provided a good base for the 1998 Winter Olympics in Nagano. Snow Country is one of the titles of Nobel Prize winning novelist Yasunari Kawabata.

To the east of Japan is the Japan Current, somewhat similar to our Gulf Stream; to the west across the Sea of Japan are China and Korea in the south and Russia in the north. The four main islands of Japan are dotted with active and inactive volcanoes, Mt Fuji being the most famous. Earthquakes and volcanic eruptions have always been major features of the geography of Japan. Over 1000 earthquakes a year are recorded. Tokyo was devastated in 1923. Our sister city, Kobe, experienced an earthquake of 6.9 magnitude on January 16, 1995 in which 5,502 people died. One advantage of the seismic activity is that every prefecture enjoys hot springs, many of which provide delightful resorts.

Asian Philosophy and the Japanese Garden

by Mark Storey

Mark Storey has been a professor of philosophy at Bellevue Community College since 1990. He has volunteered at the Seattle Japanese Garden as a gardener and speaker.

Traditional Japanese garden styles, and the Momoyama style in particular, owe much to the "four pillars" of East Asian philosophical and religious tradition: Shinto, Confucianism, Taoism, and Buddhism. A Momoyama-style garden is like a tree. Shinto, the philosophic and historic basis of Japanese gardens, provides its roots. Confucianism (often ignored as not so apparent) is the trunk and holds the tree up. Taoism and Buddhism, the most obvious influences, intertwine as its branches and leaves.

SHINTO

Central to Shinto is the animistic belief in kami, living spirits that dwell in natural objects like trees, water, rocks, and mountains. Natural objects that are especially large, old; or fantastic will be the home of kami warranting added respect and attention. The presence of these spirits make the natural sites sacred, and as such they become shrines. The boundary lines of each site are often marked off with a thick rope. The Japanese garden can thus be seen as a sacred place set apart from the more mundane life. The garden is, in a sense, the home of good kami, and a place where we can commune with the sacred elements of nature.

The Seattle Japanese Garden illustrates specific Shinto characteristics. Shinto priests used one shrub in particular, the Cleyera japonica or sasaki, to invite kami to enter the hallowed ground. In the SJG, two examples of this shrub are at the north end and east side of the Service Road (Station 9).

The Kasuga-style lanterns found throughout the garden also have a Shinto origin. They were originally used in Shinto shrines, but were introduced to Japanese gardens by Zen gardeners who appropriated their use in Zen gardens antedating the Momoyama period.

Shinto, although it has no formal doctrines, creeds, organized priesthood, or texts prior to the sixth century A.D., has a rich tradition of devotional practice. Important to the practice of Shinto is the concept of cleanliness and ritual purity. The tsukubai is a water basin found at the garden's entrance and in the tea garden. The basin recalls the Shinto rite of cleansing the hands and mouth when entering a sacred place. As with the Kasuga lanterns, Zen priests adopted the tsukubai and incorporated it into a Zen approach to the tea ceremony.

Japanese gardens will tend to have pathways that wind to the left and right, avoiding straight lines whenever possible. Footbridges will also often have sharp turns, zigzagging across the water. Part of the reason for this is due to the limited space in many gardens. By constantly turning left and right, the paths afford the visitor a maximally varied series of views of a relatively small space. The bridge and path layouts may also hint at

stories from Japanese literature. A third reason is that bad kami have a difficult time negotiating sharp turns. Given their tendency to "run up" upon you from behind as you walk about the garden, it is in your best interest to avoid straight lines and to change direction from time to time leaving behind the bad kami.

CONFUCIANISM

Confucius believed that through education we could each develop our potential to become full~ flourishing human beings. He was convinced that the civilizing influences of great books, a familiarity with poetry, thoughtful conversation with others, fine music, and an unquenchable thirst for knowledge would allow both peasant and prince to become fully Jen: a complete human being.

In the Momoyama garden, as in the Seattle Japanese Garden, we often find an azumaya, a shelter for conversation, poetry, music, and, ideally, the development of the Confucian virtues. The azumaya is not a place for frivolous games or lewd jokes. Here, amidst the beauty of nature, men and women can think, speak thoughtfully, learning from each other, and developing distinctly human abilities and character traits.

Poetry readings or calligraphy demonstrations in the garden all reflect the Confucian goal of becoming Jen. It is a humanistic project, lacking the religious or metaphysical elements found in Shinto, Buddhism, and Taoism. Confucius surely believed in a spirit-filled afterlife, but claimed not to know with certainty anything about it. He therefore focused his attention on the here and now, directing his energies in the development of human nature via education. To the degree the Japanese garden plays host to philosophical conversations, music, poetry, painting, and other human pursuits, it will be in debt to Confucius.

The moral virtues Confucius hoped to instill in his students came to be associated with various natural objects. For instance, in the Japanese garden the endless flow of streams signified enterprising wisdom; mountains signified the steadfastness of purpose found in benevolence; pine trees brought to mind strength and longevity; and the flexibility of bamboo was associated with resilience amidst adversity.

BUDDHISM

Buddhist influence on Japanese gardens is arguably the most visible and obvious of the four philosophic traditions discussed here. The cosmological layout of the Pure Land universe is seen in the lake and its islands; natural features in rock and water hint at Buddhist imagery; and the teahouse and its surrounding roji (tea garden) make up a microcosmic world of Zen.

In Pure Land Buddhism, one of the most popular variants of Buddhism, Mt. Meru (or Mt. Shuisen) is said to be the center of the universe. It is surrounded by eight rings of mountain ranges (seven are made of gold; the outer one is made of iron) with oceans in between. Humans live on islands in the ocean between the iron and seventh gold ranges. The .island in the middle of a Momoyama garden's lake is often said to represent (among other things) Mt. Meru. The lone rock offshore between the earthen bridge and the rocky cape peninsula may be called the Mt. Meru stone. Alternatively, the "mountain region" could be said to take the honor.

Japanese garden designers would often place rocks so that a series of three small pools would form in a waterfall flowing toward the lake. One of the pools would contain a "carp stone" jutting out of the water looking like a carp trying to leap up into the next pool. At the SJG we find a small waterfall with three such pools. The upper pool also contains a rock that looks very much like a carp. It is not known if Jyki Iida had this design in mind, but it certainly fits into the tradition of garden style influenced by Buddhism. The three pools represent the steps leading to enlightenment (or Nirvana). The path is not easy and takes much effort on our part. It is a battle, if you will. The heavily scaled carp makes us think of a warrior in armor, fighting to move upstream to reach its goal. We are that warrior, and we must battle desires and ignorance to get to the top of the stream.

The Zen influences in the teahouse and roji warrant a full discussion of their own. The following are just some of the features you will notice that have their roots in Zen, the iconoclastic Buddhist sect focusing on meditation as the primary way of recognizing the enlightenment and Buddhahood we already but unknowingly have.

A daily life of meditation, whether it is sitting in zazen, while washing dishes, or when sweeping steps, is central to Zen Buddhism. Achieving an inner simplicity and quietude amidst the noise and din of ordinary life is not easy. The Zen garden within the larger Momoyama garden provides a needed retreat from the busy hubbub of the distracting world. The colors of the plants are muted in comparison to the often garish display of color and textures throughout the rest of the Momoyama garden. The colors of the teahouse walls are natural and subdued, again adding to the quiet, peaceful atmosphere conducive to meditation.

The teahouse and its garden are designed to instill a sense of humility in visitors. In many roji (but not in the Seattle Japanese Garden) there is a low swinging gate one must enter when moving from the outer roji into the inner roji. There is also a small door one must crawl through in many traditional teahouses. The process of bending down and having the gate or door slap you from behind helps to keep you humble.

Visitors to a teahouse, no matter what their position in society, are supposed to wear simple clothes and remove weapons and costly outer garments. Each is to enter the house on an equal footing. The pride and inequality so often made evident by clothing is to be stripped away. The word roji, though most often translated as "dewy path"-referring supposedly to the Shinto-like practice of sprinkling the stone pathway through the teahouse garden with water-had as its original meaning "to strip away." As visitors entered the roji and teahouse they were to strip away their outer selves, making their true selves beneath their social trappings ready for the meditative experience of the tea ceremony. The sprinkling of the stepping stones is a "stripping away" of the dirt of ordinary life, just as the removal of outer clothes at the waiting alcove (the koshikake machiai) adjacent to the teahouse strips away some of the trappings of ordinary life.

In Buddhism, in general, and in Zen Buddhism, in particular, we find a respect for the Eightfold Path as a means to enlightenment. The Eightfold Path is a guide for proper belief, speech, attitude, action, livelihood, and meditation. The seventh of the eight "paths" is Right Mindfulness. With Right Mindfulness one is aware of the present moment and is caught up in neither the thoughts and regrets of the past nor the hopes and fears of the future. By focusing on the here and now one learns to savor each moment and to be more aware of reality. The stepping stones of the roji illustrate the Zen practice of Right Mindfulness. Notice how you

have to take special care as you wall<. You cannot simply stroll forward; you must look down and pay close attention to each step. This is because each stone is placed in the ground so that you cannot walk absentmindedly. Some steps you take are longer; some are shorter. Some rocks are large; some are small. As you walk you notice every foot placement. You even begin to notice the texture under foot of each stone, whether it be smooth or rough. It is a lesson of mindfulness, of awareness of present details. It il, in other words, a meditation.

TAOISM

Taoism, like many Chinese philosophical traditions, is grounded in part on the metaphysical doctrine of yin and yang. The idea behind yin-yang is that everything in the world is made-up of two opposite and complimentary principles: yin and yang. The two principles may be manifested, respectively, in male and female, hard and soft, hot and cold, light and dark, or active and passive, but together they make up the universe. To the degree that the two principles are in balance in an object-and the "balance" need not be perfectly equal at all times-the object is healthy. The natural way of things-the Tao-is a dynamic flow, back and forth, from one principle to the next. Seasons are hot and dry for a time, but Nature returns to a state of cooler temperatures and wetter climates, the cycle continuing naturally and effortlessly.

This balance of yin and yang provides a basis for Taoist aesthetic principles manifested in Momoyama gardens. The hard, rough rocks along the lake contrast with soft, smooth surface of the water. The eternal pine with its evergreen needles provides balance to the deciduous plum. Shady spots blend aesthetically next to sunnier locations. Shades of muted green are highlighted with small splashes of spring or autumn color.

Adherents of the philosophical school of Taoism (Tao Chia) encourage people to act in accordance with the Tao, to act in harmony with Nature, and to avoid setting up artificial and ad hoc rules for living. This is one of many influences on the pruning styles favored by those maintaining Japanese gardens. One goal in pruning trees and bushes is to allow the natural look of the plant to become evident. Great skill is needed to make a plant look natural, or to make it look like something seen in a mountain or ocean side setting.

Working with existing natural features, like the topography and stream found at the SJG site before construction began, is also part of the Taoist tradition. Rather than forcing a stream to flow where Nature never intended one to flow, the Taoist will work with natural features of the land, allowing the Tao (i.e., the natural setting) to dictate how the garden is to be designed. The result is a beautiful garden with few problems caused by artificially constructed features. By expending little energy, much is accomplished. The garden's designer, Juki Iida, "went with the flow," so to speak.

Given that humanity, like everything else, is simply part of the Tao, we are not in a privileged position, nor are we less important than that which surrounds us. People are part of the natural world, no more or less important (ultimately) than trees, animals, or rocks. In the Momoyama-style garden there is certainly a strong human element. We see paths, the teahouse, and the azumaya. Within the garden, however, humans are a natural and healthy part of a larger setting. Our presence does not stand out obtrusively, nor are we made to seem utterly small and insignificant. Think of a Sung Dynasty landscape painting. If you look closely,

you will see travelers, small temples, and rustic huts dotting the mountain scene. People are part of the natural world, but do not overshadow it. You can get the same feeling at the SJG on all but the busiest of days.

Distinct from philosophical Taoism is religious Taoism (Tao Chiao). Religious Taoism developed a rich set of stories about immortals, mythic islands floating about the ocean, and alchemy. Much of religious Taoism addressed the goal of acquiring and maintaining ch 'i, a cosmic "life force" that flows through ar:id vitalizes all living things. The martial art of T'ai chi, (Tai Jyi) for instance, uses bodily movement to channel ch 'i in your body so that you acquire more than you lose and so that you use it to its best effect. To oversimplify, the more ch'i you have the healthier you will be, the longer you will live, and the more power you will have.

One way to attain ch'i was to receive some in one form or another from the Immortals. The Immortals were god-like people who had lived superlatively on earth and had thus acquired immortal status in the afterlife . They lived on floating islands called the "Isles of the Blessed" and traveled about on the backs of flying cranes. The islands in the lake of a Momoyama garden are representation of these homes of the Immortals (besides being a Buddhist representation of Mt. Meru). If there are two islands, they will usually be referred to as Crane Island and Turtle Island. The turtle was important to Taoists in their alchemy. The practice of alchemy was not merely to transmute baser elements into gold or silver, but to produce a substance that when ingested would transmute a human into a powerful immortal. Natural substances associated with longevity such as turtles, cicadas (which are "reborn" from the ground on a regular basis), bats (which "come back to life" each night from their caves), as well as substances associated with good fortune and happiness like gold and cinnabar, were often mixed together and cooked in hopes of creating the longed for "philosopher's stone."

This overly brief discussion only scratches the surface of the many influences Shinto, Buddhism, Confucianism, and Taoism have had on Japanese garden styles. The Japanese have rarely seen difficulty in blending one tradition with another. They saw no contradiction in combining insights and aesthetic principles from India, China, and their own homeland. A Japanese could effortlessly enter a Momoyama garden and, on the same visit, pay heartfelt Shinto-grounded respect for its natural features, have an intellectually stimulating conversation with a companion in the azumaya, take an hour to meditate quietly upon a friend's gracious presentation of tea, and walk along the garden paths learning-in a non-rational, intuitive fashion-how to be one with Nature. Rarely has an art form been so intimately entwined with philosophy's rich traditions.

Bibliography & Acknowledgements

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When possible, a bibliography has been included as part of the text of the individual essay. For the rest, we offer the following page. These references are ordered alphabetically, not by topic.

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