

Original Paper

MA,
the *Musubi Teien*
and
the Living Stone

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(Accepted Dec. 18, 2007)

Key words: *musubi* [結び], *iwakura* [岩倉], *MA* [間], *himorogi* [神籬],
ishi no kowan ni shitagahite [石の乞はんに従ひて]

Abstract

In 2003, the author/artist undertook to design and build a private, traditional Japanese garden in the United States. This essay outlines that process and references the literary sources which contributed to the structure, symbolism and aesthetics incorporated into the *Musubi Teien* [結び庭園], the Garden of *Musubi*.

Introduction:

The “*Musubi Teien*” [1], which was begun in 2003, is a private garden in the state of Indiana, U.S.A. Its design is based upon classic elements of Japanese aesthetics which have their earliest description in the 11th century “*Sakuteiki*” [2] [作庭記], the oldest treatise in Japan which addresses the making of a garden as an art form. The most recent translation of this publication (2001), as well as other sources which will be cited, informs this artist/researcher as the formal structure of the *Musubi Teien* is laid out with respect to selected elements of traditional Japanese garden design; the relationship of the garden to the residence; the geology of the area; current climate conditions and the cardinal directions.

Additionally, one finds in the literature, exhortations urging the creator of a garden to use local materials and plantings as well as to embed aspects of the designer’s *fuzei* [風情], individuality, into the ethos of the garden. A garden in the United States, structured according to the Japanese tradition, should not, nevertheless, look as though it had been transplanted whole from Kyoto. The challenge, then, for this American artist, is to be informed as to the elements of Japanese garden design, incorporate those with which the designer resonates and to respectfully make the translation of those structures and principles into materials available at the Indiana site. This writing traces that process.

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Origins:

“... *ishi* [3] *wo taten koto*...”
 [石を立てんこと]
 “... matters on setting stone...”
 or,
 “... the art of setting stones..”

This subtitle for the *Sakuteiki* equates the artful placing of stones with the very act of making a garden [4] and emphasizes the stone as the primary element in garden design. Of course, stones function as structural elements for buildings, embankments and walls; as stabilizers for island shores; for visual effects when placed in water and their permanence lends a constancy to the structure of the garden through the changes of season. But much more importantly, stones function as powerful spiritual forces which structure the garden symbolically and that symbolism is fundamentally informed by the rituals, taboos and mythologies of early *shintō* [5] [神道], practiced for more than 3000 years on the archipelago. In that tradition, rocks and stones are sacred and follow patterns of symbolic associations found in cultures all over the world: tall, upright stones are the *axis mundi* which is also symbolized by the tree and the mountain. These also symbolize the Sacred Male Principle, by whatever name, while rounded, spherical stones refer to the Sacred Feminine. Stones also affect the geomantic dynamic of the entire site.

Musubi [結び]

The term ‘*musubi*’ [6] is highly embedded with meaning for this artist who has used the symbol in imagery for decades [7]. Prosaic definitions for *musubi* include ‘knot’ [8]; and ‘to unite in a sacred union’. But of greatest interest is the function of the word in the *shintō* worldview: *musubi* takes on a meaning similar to the word ‘creativity’ or ‘creative flux’.

In 1991, this researcher was a Fulbright Senior Research Scholar to Japan, beginning a study in the cross-cultural psychology of creativity, which led to an interview with a noted writer on the subject, NISHITAKATSUJI Nobusada, Chief Priest of the Dazaifu Tenmangū near Fukuoka, who is 38th in a direct line of descent from SUGAWARA Michizane (845–903), a scholar and poet who is the resident *kami-sama* of the shrine and who has been given the posthumous name of *Tenjin-san*, the *kami* of scholarship.

Nishitakatsuji *san* speaks of a *musubi* which flows through everything and is, indeed, a source for all things [9]. It is recognized in the power and beauty of a great stone, a mountain or a waterfall. It is expressed through virtuous persons - those who live in the truth of *musubi* as it is manifest in the highest values found in human relationships. Persons who form human ties in pure devotion participate in the flow of creativity and continue to grow toward their final destiny. There is a necessary ‘dark side’ to this phenomenon, as well. *Musubi* unfolds in a natural cycle of crises begetting life-giving reconciliation, which is, in turn, destroyed by forces which demand new harmonizing responses. This is the transformational paradox, the regenerating cycles of the living *musubi* [10].

Himorogi [神籬]

Shintō tradition maintains a specific reverence for the ground, *tsuchi*, itself, and gardens typically have expanses of surface where little or nothing is growing, as the ground needs to breathe. Since pre-literate times, long before the advent of permanent architectural monuments, potent spots in the landscape have been discerned to be the abode of *kami-sama* [11] [神様]. Some of these locations, even today, are still

temporary but many are identified and preserved so that the *kami* might come and go freely. A *himorogi*, holy place, is identified by being marked at four corners by 6' – 8' standing, cut stalks of green bamboo or sacred sakaki tree. From the corners, the perimeter is laced about with woven rice straw rope, *shimenawa*, and a wand of sakaki leaves is placed over the central spot, *yorishiro* [依代], where the *kami* dwell. As rituals and *himorogi* are ephemeral, natural rock formations, hills, trees or bodies of water nearby maintain the identity and location of these natural 'altars' and became, themselves, sacred by that connection. Any space or object which is surrounded, and therefore 'set apart' by a *shimenawa* is sacred to the *kami*.

According to the Japanese architect Arata ISOZAKI, these ancient conventions, which still define the character of ephemeral space in Japan, also strongly influence the design of architectural spaces. So too, the white sand and natural stones placed in the sacred space to symbolize the numinous forces, led to the creation of the dry gardens, *karesansui* [12] which are famously characteristic of the later Zen gardens [13], as Buddhism filtered into Japan from the 6th century onward and became enmeshed with the *shintō* tradition.

MA [間]

Arata Isozaki is possibly the most respected spokesman on a much discussed quality in Japanese aesthetics: the concept of MA [間] [14]. MA originates with the site where *kami* exist and as they are both/neither coming and/nor going, they exhibit a character of movement that unites the two concepts of space and time. The character of MA shares some similarities with the concept of 'negative space', as taught in western schools of art, but the western concept does not carry embedded associations with the spiritual. To keep this concept in mind in order to recognize it as well as create it is a joy because the presence of MA in a garden, invisible as it is, offers the illusive ethos of a priordial 'sacred space' and is a distinguishing characteristic of the Japanese garden.

Time, in early *shintō*, was not seen as linear and that spiritual tradition provided no image of an afterlife. It was thought that time and space were rather more like an hour-glass, with death causing only a reversal of the flow, to be repeated ad infinitum. The 'real' and the 'not real' are mirrors of each other, and the compositional device of 'mirroring' is important in garden design.

The formal approach to garden-making came from China and Korea into Japan from the 6th century onward, along with other aspects of mainland culture, art, letters and spiritual traditions. As with the early development of gardens in Japan, in ancient China there was no occupation called 'garden designer'. Gardens were designed and built by scholar/artists - highly cultivated individuals - and the private gardens strongly reflected their individuality. A step through the moon gate of a Chinese garden put the visitor in touch with painting, poetry, calligraphy, architecture and philosophy. A Chinese garden is in a state of constant change and is seen as 'never finished'. The Japanese share with the Chinese a profound love of nature and her cycles, and the designs of Heian period gardens celebrate the four seasons.

During the Heian Period (794–1185), the deeper aesthetics of a Japanese garden design depended on the stone to serve as an allegory for a Buddhist fable, as symbols for potent themes from the sutras and as geomantic markers assuring the beneficial regard of the prevailing spirits. Whereas the early *shintō* 'altars', in the landscape of shamanic practice, were focussed on the sacred now, the arriving Buddhist philosophy offered horrifying glimpses into various dedicated hells, *jigoku* [15], the promised lot of those who die, having failed to repent of certain excesses. Contemplation on the character of one's life, and a future existence, finds a sacred ethos in those gardens designed for meditation [16]. They are evolved from a foundation of aesthetics based in *shintō* with admixtures of Buddhist iconography and philosophy. But most importantly, the Japanese garden evolved as an art form in which the aesthetic experience is

based in revered elements of the natural world which have been extracted and distilled into vignettes that present the garden as saturated with meaning. These are narrative landscapes, for those who can read the symbolism.

Styles:

In the literature, one finds various names, categories and styles of Japanese gardens which may vary according to the writer. But, overall, this researcher finds the following categories useful: *karayō* or Chinese style gardens; small gardens, usually with pond and sometimes observed from a boat on the pond; the *karesansui* or dry landscape garden [17] viewed from the perimeter or from a vantage point in architecture; and the *tsubo niwa* [18], a small garden usually enclosed by elements of domestic architecture, also distinctive in the Japanese traditions.

Within these larger categories of formal approaches, the *Sakuteiki* organizes the natural elements of a garden into stylized forms, *yō*. Water features may be in Ocean Style; Broad River Style; Mountain Torrent Style and Wetland Style. Islands located in the garden may be distilled directly from famous natural settings into the Mountain Isle; Meadow Isle; Forest Isle or Rocky Shore Isle.

But the Cloud type of island design; the Mist type and Tide Land type all require the interpretive approach of the artist, as clouds, mist and tides cannot be controlled. There are eleven styles of waterfalls - all presenting studied ways that water might fall - and the garden stream is similarly outlined in terms of geomantic implications, various qualities of flowing water as well as the character of sounds made. In whatever 'style' they may be found, a few features remain a constant vocabulary for garden designers through time: stones, diverse plantings, wellsprings, ponds, islands, streams, bridges and waterfalls [19].

Karesansui [枯山水]

But that distinctively Japanese evolution in garden design, the *karesansui* of the Muromachi Period (1333–1573) [20], articulated in whatever sub-style, stands out as a tradition of design that aims at a stillness, a peace and timelessness organized around a manipulation of scale relationships and an austerity which tamper with the perception of space, either contracting or expanding it. Typically, the *karesansui* itself is not to be entered by the visitor - it is viewed from arranged points on the perimeter or from the *engawa*, exterior elevated walkway, of a temple or residence. Residents may have favored viewpoints from various points inside the architecture. It is also in the *karesansui*, absent of water and with minimal plantings, that the highly embedded significance of the stone becomes the central aspect of the aesthetic experience. Much is written in the *Sakuteiki* in terms of technical issues as well as the symbolism and geomantic properties of the stone.

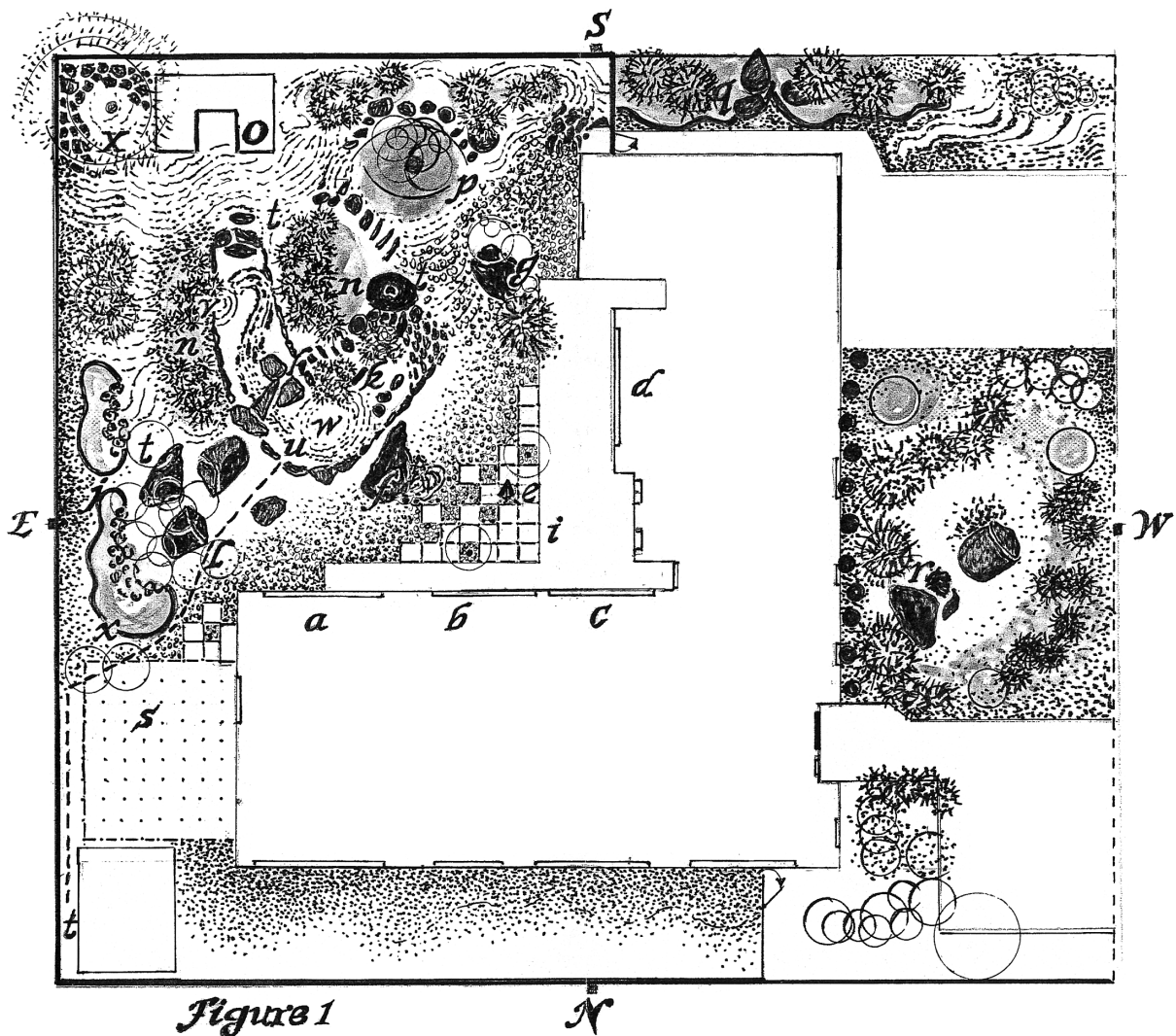
Geomancy:

Geomantic thought was imported from China in preliterate times and *feng shui*, *fusui* in Japanese, even as practiced today, is a mixture of different schools of thought. Three aspects of the geomantic traditions are mentioned in the *Sakuteiki* as pertinent to gardens and the translators use the Chinese terms to discuss them: the Theory of Mutual Opposites: *Yin Yang*; Theory of Changes: *Yi*; and the Theory of Five Phases: *Wuxing* [21]. These theories were applied to garden design concerning the placement of stones and plants as well as the movement of water. This student of the geomantic philosophies does not resonate with *Wuxing* at all, finding the whole system arbitrary. However, this designer is able to absorb the characters

of *yin* and *yang* and to some extent, that of the energy, *yi*, and incorporate them into the structure of the *Musubi Teien*.

The *Sakuteiki* mentions several times that the preferred direction for the flow of water is from the north to the south. North and south are *yin* and *yang*, respectively, and as north is a water direction, and south a fire direction, water should flow toward fire, for good balance and harmony. In Heian gardens, water most often entered from the north, or the east, and flowed clockwise, exiting on the west or southwest. A serious study of the character of waterflow on the Indiana site was called for as first order of business.

After clearing away all grass and old growth from the property, it was most important to address the *feng shui* as it relates to the geology of the site. The architecture is a single story home, on a slab, with a shallow-pitched roof and deep overhanging eaves (see Fig.1). It is 'L'-shaped, with the outside of the 'L' paralleling the north and west borders of the site. The structure sits in the N-W corner with the inside of the 'L' facing the south and east with large expanses of glass from which the garden may be viewed from several points within. The facade faces west, with the West Garden separating the house from the public thoroughfare. The *Musubi Teien* is located inside the 'L' of the structure and is private, with a 6' high fence surrounding the property on the south, east and north borders. It is the same beige/putty color as the house for visual unity. The garden can be entered from several points in the house or from two gates -one on the northwest and the other on the south central.



The site has an average elevation of 3' from the north to the south borders, advantageous in terms of viewing the garden from the house. But there is only a shallow layer of topsoil which varies in depth from a low of 12" to a depth of 48", as it lays on top of a huge layer of limestone, the defining characteristic of the local geology. This deep limestone layer covers most of East Central Indiana, as well as other parts of this and surrounding states. It was left by the receding waters of the last Ice Age (13,000 BCE-4,000 BCE). Rainwater falling on the property and moving downhill from further elevation to the south, flows from south to north and can run off too fast, leaving the site too dry most of the time. Groundwater is always present in a broad, shallow, underground river on top of the limestone slab, flowing in the same direction. Because the topsoil is so shallow and shot full of limestone shards, with little ability to retain moisture, the design of the surface of the site called for contouring as well as the digging of several 'dry wells' (Fig.1t), of various depths, filled with river rock, so that rainwater is channeled away from the house and held back in the dry wells, available for the support of diverse plantings. Even so, the current global climate changes dictate that this *teien-shi* [22] search for drought tolerant plants in the wild as well as from nurseries.

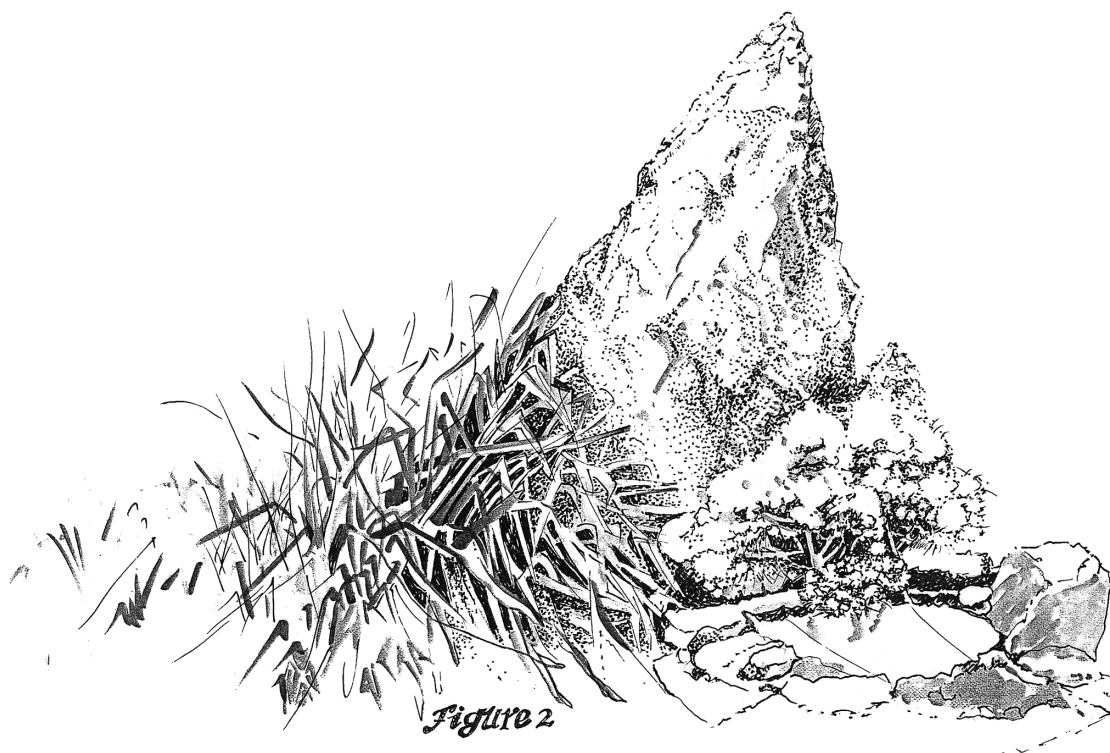
The above fixed facts with regard to the direction of water flow, in terms of *feng shui*, are problematic, as water on this site cannot naturally be made to flow uphill from the north. The reader finds, further, in the *Sakuteiki*, that the westerly flow of water cleanses the garden, washing off evil toward the West White Tiger. The east is the site of the Blue Dragon [23] and if there is no water there, the *feng shui* can be balanced by the planting of 9 willows (Fig.1x) [24].

About 12' from the two *ryūjima* (Fig.1j), which symbolize the Blue Dragon [25], this *teien-shi* will arrange for a waterfall in the masonry of the east wall of the pond (Fig.1v), with the water flowing in a southwesterly direction before falling into the deep pool to the north, at a lower elevation, in the center of the garden (Fig.1w). This will be a closed system, driven by an electric pump. The pond has 48" of depth to the high water line, the deepest point in the garden and is sufficient for the overwintering of fish, frogs, snails and aquatic plants.

The south-north flow of the waters is intractable, in a practical sense, so one aspect of the remedy is symbolic, as discussed below. That directional flow was not only risky *feng shui*, but the downhill rush also threatened to flood the north wing of the house during Indiana's heavy thunderstorms which can drop 8" to 10" of rain in two or three hours. An underground French Drain (dotted line, Fig.1u) was installed to drain off excess water from the pond and areas near the house into a large dry well in the northeast corner of the site (Fig.1t). Areas of the elevation were horizontally contoured at several levels so that moving surface water was diverted away from the house and toward dry wells situated near plantings (Figs.1t).

Tsuru [鶴]

Further, as a talisman, there is a great stone, *iwakura* [26], standing upright, *tatsu beki ishi*, on a power point [27] in front of the 'L' shaped inner space of the garden as it meets the house (Fig.1f). The *Sakuteiki* advises that no stone of more than ninety centimeters be set upright near a building. This stone, *Tsuru*, crane (Fig.2), is about 140 centimeters tall and inclined away from the house, toward the south, the source of the threatening waters. It's symbolic mate, the *Kame*, turtle [28], is a pink granite stone of good size, laying down, *fusu beki ishi*, with a black spot where an eye might be. It sits adjacent to the inner west wing of the house, within sight of *Tsuru* (Fig.1g).



Tsuru was discovered by an excavator [29] working in the south of the state and brought to the site, along with 6 other great stones [30], *iwasaka* [31], and placed in situ by a front-loader using a boom and strong straps. These great stones were put in place before any other work was to commence on the house or garden.

The *Tsuru* [32] is magnificent in its presentation, inner dynamic, and personal history. It is a 'glacial lead stone' which had been rolled and tumbled under great pressure by the glacier that pushed down from Canada at the start of the last Ice Age, and which covered 2/3rds of the state of Indiana. Other stones and crystal are embedded in its surface and the stone, when one walks around it (clockwise, please), it presents a subtle inner twisting at its center, as though a crane is turning to take flight. Heian period taboos advise that a stone that has been horizontal in the natural state must not be set upright. As this stone survived eons of tumbling, the upright position, declaring its power, is much deserved.

But this *teien-shi* recognized that the *Tsuru* was far too powerful for its place, far too *yang*, even given its positive symbolism as a talisman for good luck, happiness and long life [33]. A small pond with active water, *yin*, (using a pump) was installed at its western base and two small, soft-neededled Yews, also *yin*, inclined to the north, were planted between the pond and the *Tsuru*. The water mirrors the *Tsuru*, as do the pyramidal Yews, softly absorbing power. A further 'mirroring' of Siberian Iris was planted at the eastern base, in a triangular-shaped extension, which repeats the height and silhouette of the standing *Tsuru*, allowing further diffusion, while the chaos of lines made by the leaves of the Iris reflect the great stresses which created this *iwakura* (Fig.2).

Manabu [学ぶ]

The *Sakuteiki* presents strong taboos regarding the placement of stones, given their size, shape, color and relationship to each other, but this *teien-shi* respectfully gives ear to guidance from the stones themselves:

“... *ishi no kowan ni shitagahite*...”
 [石の乞はんに従ひて]
 “... follow the request of the stone...”
 or,
 “... listen to the stone...”

The translators of the original *Sakuteiki* make reference to the ‘request of the stone’ at least six times. The *Nihon Shoki* [34], records that in ancient times, since the Age of the Gods, all of nature was thought to be animate, including stones, so their leadings merit consideration in the design of a garden [35]. Elements to be incorporated into garden design are discerned and arranged in a process called *manabu* or *manabi* - study, learn, discern [36] - an essentially shamanic activity. *Teien-shi* are instructed to first set an important stone and all others should be set following the request of the first stone [37].

Reiseki [靈迹(跡)]

A mannered person wishing to view a garden will first stop at the ‘Reverance Rock’ [38], *reiseki*, to observe the entire garden from this optimum viewpoint and to worship the Buddhas of the Three Worlds (birth, death and rebirth). The *teien-shi*, in the process of building or maintaining a garden, may visit the *reiseki* to respectfully address the garden, asking its requests, but also to become ‘centered’ as the spirit in which one performs a task is much more important than getting it done. One must do nothing to introduce any imbalance, disturbance or discord into the atmosphere [39].

The *reiseki* (Fig.1e) in the *Musubi Teien* is located in a field of 24” square paving tiles that are laid out checkerboard style in order to establish a transition from the man-made areas of the house with its geometry, to the natural world of the garden, which is absent of straight lines (Fig.1i). From there, one may stroll in either a clockwise or counterclockwise system of paths around the garden, discovering a series of vignettes which are not otherwise visible before returning to the *reiseki*. This point in the garden offers another experience of *MA*. If one stands at the *reiseki* and looks uphill toward the tall pine (Fig.1x) in the southeast corner, and, grasping the visual distance of that space, then walks up to the pine tree and looks back, that same length of space stretches to appear much deeper when viewed downhill from the tree to the *reiseki*: *MA*.

Chashitsu [茶室]

Because of the importance of that southerly, elevated location, there will be a tea house, *chashitsu* (Fig.1o), just to the side of the pine in the southeast corner. It will be made of contemporary materials and the entrance, *nijiriguchi*, will face the east and be approached by a path making a clockwise arc under and behind the pine tree (Fig.1x), slightly hidden and private.

Another point in the aesthetics of the garden becomes apparent when viewing from those above two points. The view toward the *chashitsu* from the house is austere in terms of the absence of color. Only the natural colors of the ground, stone and greenery are presented. To the extent that natural greenery can run a range of hues from white to green to deep burgundies and mauves, those are also visible. But there are no true yellows, oranges nor reds in any but the most minute amounts, such as ground covers. The emphasis is on natural shape, positive and negative, as well as textures and the natural movement of plants. Scale relationships articulate the space, as do shadows as the sun moves throughout the day.

But the view from the *chashitsu* back toward the house has points of surprise: a white-blooming Hy-

drangea behind the *kagami ishi* (Fig.1l); a spray of miniature red crabapples in the pair of small trees, close to the house, flanking the *reiseki*; blue Bell-flowers tucked behind the blue granite Oroboros Stone and the light purple spikes of the Hostas under the stand of old Lilac near the house.

The only other blooming plant in the garden is one *Someiyoshino*, cherry tree, which graces the elevation just south of a trio of stones, the *sanzon butsu no ishi* (Fig.1l).

Plantings:

The important plants, for visual stability, along with the stones, are the evergreens. Most of them are placed ‘in conversation’ with the stones and other elements of the design, extending the surface character, or commenting on the inner dynamic of stones or *shima*. Unable to support the lush mosses of Japan, the Indiana site has substituted low-growing, native ground covers that are maintenance-free and drought-resistant. Two are domesticated: Myrtle, which has tiny purple flowers at several points in the year and the hardy succulent, Sedum, with tiny yellow flowers in the spring. But this *teien-shi* delights in two transplanted wild varieties that have adapted to the garden with vigor and can live amid hot river rock and stone paths with little water. One is a miniature Morning Glory, *Asagao*, with a white bloom no larger than a 10 yen coin and the other is a non-blooming plant with a very tiny leaf - no larger than a grain of rice - and growing flat to the ground, densely, like a mat, in a circular pattern. This delicate-looking growth appears to be dedicated to the eradication of every straight line in the checkerboard tiles during the summer months. Nobody knows it by any other name than ‘weed’, *zasso*.

Kokoro [心]

The *Musubi Teien*, combining elements of a small stroll garden and the *karesansui*, is organized around the kanji, *kokoro* (Fig.3), which is rendered in both the positive and the negative. The ‘fishhook’ stroke of *kokoro* [40] is dug out, moving toward the north and west from the south elevation from the southeast quadrant. It forms the pond and supports the waterfall on the eastern wall of the calligraph (Fig.1v). The two calligraphic strokes to the west of the ‘fishhook’ as well as the one to the east are all realized in the positive - islands, *shima*, - earthen mounds (Figs1n,p), supporting plantings which suggest that their form results from activity within the *shima*. The far western *shima*, the highest point in the garden is surmounted by a dominant Weeping Beech Tree (Fig.1p). The other two *shima*, east and west of the pond, support evergreens which have been cut into repeated round shapes that are visually quite active in the air above the pond. Between the waterfall (Fig.1v) and the deep pond (Fig.1w), there will be an *ishibashi*, stone bridge (Figs.1,2) and to the west of the deep pond will be two small *kamejima*, turtle islands, and one *tsurujima*, crane island (Fig.1k).

On the northern (downhill) edge of the middle *shima*, close to the center of the garden, is placed a blue granite rock (Fig.1n), the Uroboros Stone [41], which displays a light pink crystal embedment of the archetypal symbol of the snake biting its tail, the pan-cultural symbol for eternal rebirth. It mirrors the circular pathways of this meditative garden and is in accord with the Buddhist philosophy outlined in the essay, “The Great Round and the *Kumano Kanshin Jukkai Mandara*”, 2000 [42]. The formal layout of the mandala also links this garden with the imagery on “The Mitchell Family Quilt”, 1984 [43], which bears a stunning similarity in composition to the Kumano scroll described in the 2000 essay. In spite of all this auspicious background detail, a problem was presented. The *Sakuteiki* forbids the placing of a blue stone in the middle of a garden and advises that the potentially bad effects are controlled by placing white stones along with it - which has been done.

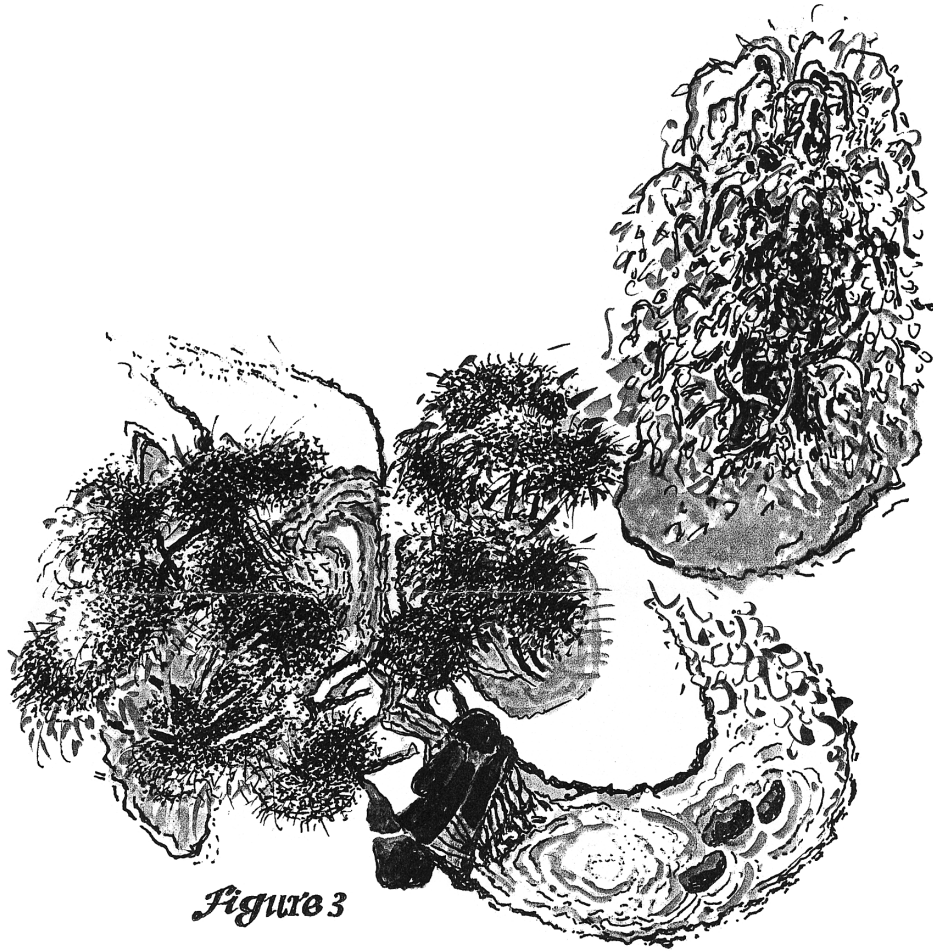


Figure 3

Iwasaka [磐境]

Five more great stones have been placed in the *Musubi Teien*, two in the West garden, a minor *tsuru* and *kame* (Fig.1r), and a trio in the northeast quadrant which carry multiple identities and functions. A tall stone set with one smaller stone on each side is regarded as a Buddhist Trinity (Fig.1l), *sanzon bosatsu* [44], and is interpreted as a Buddha with *bodhisattva*, or *bosatsu* in attendance on each side. The stone grouping itself is called *sanzon butsu no ishi* and as the *Sakuteiki* advises that a triad must not face the main residence directly, this grouping is set askance to the northwest. During Heian times, the central figure was read as the guardian-warrior *Fudō Myōō*, with two youths, *Seitakya* and *Konkyara* at the side. In other periods, the central figure was variously seen as the *Amida Nyorai* as well as the *Shaka Nyorai*. The trio could also be seen as the Christian Trinity or simply, the eternal trio of Father, Mother and Child. A large, flat stone, *ishi mae*, might be placed a respectful distance in front of the triad on which a visitor might pause to pay respects.

The members of the triad carry other associations and properties, as well. The pair of reclining *iwasaka* can represent the opposing dualities of the universe: in Chinese: *Yin-Yang*; in Korean: *Um-Yang*; in Japanese: *In-Yō*. Conversely, they can be seen in terms of the Japanese expression of deep compatibility, *Ah-Unh*. The actual space between persons or objects with *Ah-Unh* may be described as *MA* and the space between these two stones is strong with this quality. Twin rocks also evoke the pan-cultural symbolism of the 'primordial twins' [45] as well as the image of the eternal feminine. Whereas the *iwakura* might

represent a place to pray to ancestral gods, the *iwasaka* offer a place to pray for or about one's progeny. The tall stone of the *sanzon butsu no ishi* also functions as a *kagami ishi*, mirror stone, repeating the contour of *Tsuru* which helps to visually embed *Tsuru* more comfortably in the landscape.

Over the landscape of a garden, stones may articulate an array of micro environments in a variety of scales: the *ara iso*, rocky seashore; *suhama*, cove beach; *numa ike*, bog; *yama*, mountain and the *shima*, islands. Additionally, the device of *shakkei*, borrowing scenery from outside the borders of the garden, extends the visual scope of the site. For about half the year, a six-story high conifer appears and adds its dense silhouette to the *Musubi Teien*. Located about 100 meters farther uphill and south from the southeast corner of the garden, it is perfectly pyramidal in shape, symbolizing the 'mountain'. Visible only in the winter, when all the leaves of the deciduous trees are fallen, its scale and mass stand guard over the sleeping garden.

Conclusion:

When all is in place, this landscape architect envisions that the main garden, the *Musubi Teien*, will be a visually stable site, easily maintained, with scant variations from season to season, aside from the utterly transforming visitation of a deep snowfall. The West Garden is also very stable, but with more subtle, seasonal blooms. There is a narrow garden, along the main walkway to the studio, on the southwest, which will contain another *sanzon butsu no ishi* grouping, as the Sakuteiki advises that such a trio in that location, guards the property against misfortune. On the north, a narrow garden exists which will contain a great variety of plants blooming in summer and dry in winter, available for *ikebana*. The north garden as well as a site directly east of the north wing of the house are out of sight of the *Musubi Teien*. On that eastern site there will be a stone-paved patio (Fig.1s) for comfortable, Western style outdoor furniture and a cooking facility. An overhead arbor will be built of the same materials as the *chashitsu* and support summer-blooming vines.

There will be nothing apparently man-made in the main garden except for the invisible electric pumps aerating and filtering the enclosed water systems. The *chashitsu* and narrow benches hugging the inner walls of the house will be the same color as the house and fence and so close to them that they visually recede, becoming part of the perimeter, in order to frame and showcase the garden. The *Musubi Teien* will be reserved for contemplation, meditation and strolling. For night visits, moon viewing as well as special occasions such as a dance or music performance, the garden will be illuminated only by fire at specific points and on those occasions, *Tsuru* will wear the *shimenawa*.

This writer is grateful for the opportunity to make a garden, a sacred space, which is, in fact, not only an art form, but a prayer form. The work is heavy and difficult for one person but this designer has needed only to hire the transportation and setting of the seven great stones as that could only be done by heavy rigging equipment. In the literature, clever devices for the movement of heavy materials and objects can be found to assist a solo gardener. The basic structure of the *Musubi Teien* is in place, but there will always be room for more excellent stones, as they may be found.

Acknowledgements:

The *Musubi Teien*, is dedicated to NAKAJIMA Keiko *san*, the first Japanese artist to befriend this student, on Okinawa, in 1963 and who has been a mentor these 45 years; to the Okinawan gardener, whom I knew only as "Papa San", who guided the design and construction of my second Japanese garden on Okinawa in 1964 [46]; to the Japanese women artists of Art SUN; and to all those Japanese faculty,

librarians, secretaries, students and administration who gave invaluable support during my nine years of research, while a professor at the Kawasaki *Iryo Fukushi Daigaku*, the Kawasaki University of Medical Professions, in Okayama, Japan.

References

1. The terms *niwa* and *teien* both mean 'garden' but *niwa* might refer to a domestic garden or the space between houses while *teien* expands to include 'park' and 'landscape'.
2. Thought to have been written in the late 11th century at a time when important cultural imports from China were being reinterpreted and recouched into a uniquely Japanese vernacular. The *Sakuteiki* is actually a pair of unsigned scrolls that did not acquire the present title until the Edo Period (1603–1868). There is the possibility that the scrolls had several contributors but research indicates that the author of the treatise is most likely TACHIBANA no Toshitsuna (1028–1092). See Takei J. and Keane, M.P. (2001), *Sakuteiki: Visions of the Japanese Garden*. Tōkyō: Tuttle Publishing, p. 5ff.
3. *ishi* [石] and *iwa* [岩] generally mean rock and stone or boulder, respectively. But as with our own use of these terms, they are used interchangeably.
4. It was later that current expressions such as *zoen*; *niwa zukkuri*; *teien-jutsu* (gardening; to make or build a garden; landscape gardening) came into use.
5. Pan-cultural scholarship in this area has established that the word *shintō* may appear in the Roman alphabet in two ways: in italics with no capital and with a macron over the 'o', when the context of the word intends to present that word as embedded in Japanese culture. When absorbed into the English language, and functioning within that culture, it will appear as: Shinto/Shintoism.
6. *Musubi*, as a noun, is translated as 'a knot; a tie'. *Musubu*, the verb form, means: to tie up, join or link together; to form a relationship; be bound together by love.
7. "For the Porpoise", #17 in a visual narrative comprised of 22 individual photo essays documenting performances done between 1966 and 76 in Mexico, Colorado, New Mexico, Pennsylvania, West Virginia, and the District of Columbia. "The Beech Tree Piece", 1976.
8. Consistent with the duality inherent in the term *musubi*, knots can be seen as a symbol for both binding and loosening; for the sacred bond as well as confinement to one's labors. Implicit in the binding is also the possibility of the breaking of attachments and rebirth. Knots symbolize both the entanglements of Fate and a cosmic bond with primal life. In the Upanishads, the heart's knot, *granthi*, must be untied to gain immortality. The Buddha taught that untying the knots of being was to gain liberation but that the knots were tied in a particular order and must be untied in the exact, reverse order.
9. The reader may recall the teachings on the nature of 'The Force' by Master Yoda to the recalcitrant Luke Skywalker and recognize that the character of 'The Force' is drawn from the concept of *musubi*.
10. See also: Nishitakatsuji N., trans. Chase, F.R. (1982). *Dazai-fu Tenman-gū*. Japan: Hakata Printing Co.
11. Not translatable. Refer to Bocking, B. (1997): *A Popular Dictionary of Shinto*. England: Curzon Press for a good understanding of the function of this term in Japanese culture. Here, context lends meaning.
12. Isozaki, A. (1987): *Space-Time in Japan*. Cooper-Hewitt, n.p.
13. Also seen in gardens of the *Jōdō Shinshū*, *Nichiren* and *Enjō* sects as well as some Shinto shrines such as the Kifune, Matsunoo and the Gokonomiya which have *karesansui*, all from the relatively modern Showa Period (1926–1989).
14. This writer respects Isozaki's cross-cultural convention of presenting the concept of *MA*, in *Romaji*, in italics and full capitalization.
15. See Wright R: *The Great Round and the Kumano Kanshin Jukkai Mandara*. Japan: *Kawasaki Journal* 6(2):99–

- 116, 2000.
16. Among the writer's favorites: The Daisen-*in*; The Tofuku-*ji* and the Hōnen-*in* Temples of Kyōto.
 17. See Mizuno K (2002): *Gardens in Kyōto*. Japan: Suiko Books.
 18. A *tsubo* is the size of a tatami mat which is also the size of a unit of measurement, *jō*, used to lay out and measure floor size in traditional Japanese architecture. The standard sizes vary in Tōkyō, Kyōto and Nagoya but they average around 6'x 3'. The spaces left for the little interior gardens, *tsubo niwa*, are the size of one or multiples of *jō*.
 19. See the *Sakuteiki* (2001), op. cit. p. 18.
 20. Famous among this style of garden from the Muromachi Period are: The Ryoan-*ji*; Daisen-*in*; Ginkaku-*ji*, all in Kyōto.
 21. This system, which exists in multiple forms since preliterate times in China, organizes a *feng shui* dynamic into a circular path of five material points along a cyclic flow: Wood produces Fire; Fire produces Earth; Earth produces Metal; Metal produces Water; Water produces Wood. These five 'phases' are also correlated with cardinal directions, colors, certain emperors, even tastes (e.g., Fire is bitter, Metal is spicy).
 22. Modern term for landscape garden designer. During the Heian Period, those who became recognized as masters of garden design were called *mukashi no jōzu*, 'skilled ones of old'. Buddhist priests who made gardens during the Kamakura Period (1185–1333) are called *ishitate-sō*, 'stone-setting priests'. Later, we see the terms *uekiya* and *niwashi*. Estate staff who tended the gardens were called *komori*, 'tree guardians'.
See *Sakuteiki* (2001), op. cit., p. 31–32. See also: Keane, M.P. (1996). *Japanese Garden Design*. Charles E. Tuttle, p. 50.
 23. Two islands, *shima*, are located on the east central edge of the garden. They are constructed from the dirt excavated from digging dry wells and the French Drain and now symbolize two 'humps' of a partially submerged dragon, and so are called *ryū*, dragon, *jima*, an alternate pronunciation of *shima*. As no water emanates naturally from the east, the 'head' of the dragon, facing the north, is planted with 9 willows, as advised by Heian Period *feng shui*.
 24. *Sakuteiki*, (2001), op.cit., p. 86.
 25. The geomantic Guardian Gods, *seijūn*, of the cardinal points are: The Blue Dragon on the east; the White Tiger on the west; the Scarlet Bird on the south and the Black Tortoise on the north. Stones and/or plants of the required color are in their proper locations in the *Musubi Teien*.
Sakuteiki (2001) op. cit., p. 83.
 26. Through the medium of the sacred stone, deities might be persuaded to descend from heavenly abodes to bestow the blessings of a good harvest, good health, even entry into a good college! See *Sakuteiki* (2001), op. cit., p.4.
 27. The ability to discern a 'power point' is a skill possessed by *onyō-ji*, also pronounced *onmyō-ji*, a 'diviner' or practitioner of *feng-shui*. That skill is also found among contemporary artists worldwide. See the *Sakuteiki* (2001), op. cit., p. 33ff.
 28. The crane and the turtle, or tortoise, are ancient symbols for good fortune, happiness and long life.
 29. Bob Buckley and his wife love and collect stones themselves. It was he who found *Tsuru*, brought the stone to the site and related its personal history.
 30. There are seven great stones in the *Musubi Teien* and that number carries the symbolism of the seven emblems of the Buddha; seven heads of the *naga*; Seven Heavens; seven orders of angels; seven Egyptian symbols of eternal life; seven phases of the moon; seven branches of the shaman's cosmic tree; seven days of creation. Worldwide, seven is the symbol for dynamic wholeness; harmony; the fullness of both time and space.
 31. Another kind of sacred stone which are sometimes presented in pairs and which represent many orders of sacred dualities. In early *shintō*, they are thought to have been used as altars within a *himorogi*. *Encyclopedia*

of *Shinto*: <http://eoskokugakuin.ac.jp>.

32. *Tsuru* is close to the actual height of the Red Crested Cranes of Hokkaido which are used as the model for this symbol.
33. Additionally, geomantic tradition of the Heian Period asserts that those who violate the taboo against setting a tall stone near a building will have their households fall into disorder. *Sakuteiki*, op. cit., p. 161.
34. Often called the *Nihongi* or “*The Chronicles of Japan*” (720 A.D.), this compendium of myth, legend and history, along with a slightly earlier volume called the *Kojiki*, or the “*Records of Ancient Times*” (620 A.D.) are the first records of the oral history of the Japanese people.
35. Keane, M.P. (2002): *The Art of Setting Stones*. Berkeley: Stone Bridge Press, p. 127.
36. *Sakuteiki*, op. cit., p. 4.
37. *Sakuteiki*, op.cit., p. 179.
38. Slawson, D. (1987): *Secret Teachings of Japanese Gardens*. Kodansha: U.S.A., p. 125.
39. Slawson, D.: op. cit., p. 13.
40. Two ‘*kokoro*’ ponds have been studied closely: at the Dazaifu *Tenmangū*, on Kyushu, discussed above, and the Hōjō-*Teien* at the Hōnen-*in* Temple in Kyōto.
41. The Uroborous form using a snake is less frequently seen in Japan than elsewhere. Of the reptiles, the *ryū*, dragon, is more likely to be seen circled in that manner.
42. Wright R: *The Great Round and the Kumano Kanshin Jukkai Mandara*. Japan: *Kawasaki Journal* 6(2):99–116, 2000.
43. See Robinson, C, ed., *The Artist and the Quilt*. N.Y.: Alfred A. Knopf, pp. 94–97.
44. Today, they may be called *sanzon seki gumi*. Slawson, op. cit., p. 136.
45. The Japanese mythological twins, *Izanami* and *Izanagi*, created the archipelago by dipping a jeweled spear into the primordial waters, and the drops that fell formed the islands of Japan. Chamberlain, B.H., trans. (1981), *Kojiki: Records of Ancient Matters*. Charles Tuttle, Co., p. 19.
46. The first Japanese garden designed by this artist was a commission for a garden design to be incorporated in the central space framed by a quadrangle of structures for an elementary school in Bloomington, Indiana, done while a graduate design student at Indiana University in 1962–1963.