I am delighted to have been given this opportunity to speak at Oxford, a city that I regard as representative of British climate and landscape that fostered so many wonderful poets and artists.

I teach at the Graduate School of Asia-Pacific Studies at Waseda University in Tokyo; specifically on the topics concerning the environment in Asia and sustainable development. Meanwhile, I also serve as a visiting editor of the one of the major newspapers in Japan, the Mainichi Newspaper. Waseda University is known as the place that first introduced Shakespeare in Japan, in 1886 by the famous writer and scholar Tsubouchi Shoyo. Later in this talk, I would like to show a slide of the Tsubouchi Memorial Theatre Museum, which was built to replicate the house in which Shakespeare was born.

Professor Kada has just discussed the changes to agricultural landscapes in Japan from the perspective of agricultural economics. The subject of his talk was rural landscapes, which combines the scenery of “agricultural production” and “farmers’
life.” Rural landscapes, thus, integrate production and life that naturally depend on the specifics of the land. Professor Kada succinctly outlined the process of losing such scenery in Japan because of the rapid urbanization and industrial development of the modernization process, and the structural causes.

In order for us to carry out sustainable living, there are three necessary environmental requirements. First, we need a “natural environment” that maintains clean air, water, and soil, and enables the healthy growth of agricultural crops. Second, since human beings engage in collective living, we need a “human environment,” created by interpersonal relationships at the local level that can foster community and industry. Third, we need a “cultural environment” which results from the integration and engendering of the first two. The conflicts resulting from the first two environments, moreover, can lead to negative effects on the “cultural environment.”

In his lecture, Professor Kada stressed that value judgements in Japanese society have changed, re-evaluating the public function of agriculture and this is a notable tendency in society, indicating a paradigm shift. This re-evaluation not only reflects upon the negative influences of rapid economic developments focused on monetary exchange value, but also upon the acknowledgement of value in the relationship that agriculture as a public property brings about in a larger scope.

It can also be said that in response to the qualitative changes that occurred in the three types of environments that I outlined above, ecological desires of the Japanese have become stronger and clearer. The Japanese have praised seasonal beauty through the poetry of *waka* and *haiku*, while exercising organic circular agriculture for over two
thousands years in the wet-rice production, and have long enjoyed harmonious living with the surrounding copious nature. Having co-existed with the traditional rural landscape shaped by wet-rice production as the native landscape, the Japanese can very well understand the words by British author Lawrence Durrell that “human beings are expressions of landscape, rather than those of DNA.” Okuno Takao, esteemed Japanese literary critic stated in his book Native Landscapes in Literature that “people shape their spirit and aesthetic sense through the experience of native landscapes from their childhood. Native landscapes are psychological spaces of human development.”

From Henry David Thoreau’s Walden or Life in the Woods to Rachel Carson’s Silent Spring, American naturalist writings have been widely popular in Japan as well. In fact, a few years ago, an illustrated edition of Walden became a best seller in Japan. Professor Kada explained, qualitatively and quantitatively, the various and profound physical and spiritual meanings of landscapes from the perspective of agricultural economics. The views he presented is now accepted widely in Japanese society, and have been integrated into the policy making process. Reflecting on the theory of social development from developmental economics, Professor Kada’s view can be qualified as endogenous development, rather than exogenous development. Further, it is a view that has been suggested from and supported by the agricultural societies of developing countries throughout areas under the Asian monsoon climate.

Professor Kada discussed the changes in rural landscapes. Since this is such a rare opportunity, I would like to introduce to you and discuss the traditional urban landscape fostered in the historical town of Kyoto for the last thousand years.
Whereas Professor Kada’s view stems from agricultural economics, my perspective is from environmental sociology. My talk is titled “Water landscapes in Kyoto- wisdom cherished over one thousand years.”

Augustin Berque, a cultural geographer and a Japanese enthusiast, said “landscape is a wonderful revealer of climate.” To speak of water landscapes in Kyoto, therefore, simultaneously speaks of the foundational aspects of the Japanese climate and culture.

In December, 1997, the third congress of the United Nations Framework Convention on Climate Change was held in Kyoto. For this occasion, journalists from around the world came to Kyoto with various expectations of this historical city. On different occasions, journalists and NGO workers from various countries asked me, “I hear that the traditional Japanese view of nature continues to live in Kyoto, but where can I see it?” At that time, I was the chairman of the Japanese Forum for Environmental Journalists, thus it was my job to respond to these questions. My answer was to take them on a half-day picnic to the northern suburb of Kyoto. Today, I am going to take you through that picnic using slides.

This is Kurama Temple, which was founded in 770 AD by Buddhist monks, 38 years after the Battle of Tours, the decisive battle for the fate of Europe. It is situated in the depths of a forest, containing both softwood and hardwood trees. (Slide Overall picture of the Kurama temple and the entrance gate)
It is located about twelve kilometers from the center of Kyoto, at 570 meters above sea level, halfway up Mount Kurama.

The central area of the forest is protected as a precinct forest of the temple, and the surrounding area is tightly preserved as a national forest. The area serves as a peaceful place for wild animals and plants. Furthermore, the riverheads of both the Kurama river and the Kibune river are located in this forest - these two rivers then merge into the Kamo river, a mother river which has cultivated the cultures of Shintoism and Buddhism in Kyoto. The forest of Kurama, thus, is understood as a sacred area from which the life-supporting water for the citizens of Kyoto springs. Many Japanese tourists who visit this place drink the water and feel their minds cleansed, closing their eyes and praying with their hands folded together, thereby paying respect to the reverence of the gods.

The forest has been designated as an alimentary forest of water and as a wildlife sanctuary, and the temple as well as the local and the federal government have been implementing thorough protective policies in this area. (Slide Shimenawa and
The riverheads are regarded as the divine living space of gods, and the shimenawa rope, made of rice straw and Japanese paper, both of which symbolize the divine in Shintoism, mark this area as sacred. The shimenawa rope serves to notify the people of the world where humans should not enter. Within the grounds of Kurama temple is a small pond called *Hojoike*. (Slide Hojoike)

Buddhism understands that human beings are bound to consume the lives of other sentient beings. At this pond, the *Hojo* ritual is performed every year in which a live fish is symbolically let loose into the pond. While this ritual is an ecological practice that aims to reproduce the ecosystem by not eradicating completely the seeds of organisms, it is also a religious practice of Buddhism that understands that natural elements such as mountains, rivers, plants, and trees also have souls and the potential for enlightenment.

Let us continue on the mountain path. Because of the igneous rocks in the soil, the tree roots crawl on the surface of the earth, leading to the climactic forest (Slide the path of tree roots)
In this forest, approximately over one thousand kinds of plants are thriving, and over one hundred kinds of birds live. Of course, there are many bears, deer, giant flying squirrels, foxes, and squirrels as well.

The Kurama temple named the area surrounding this mountain as “Mount Kurama Natural Science Botanical Field” and provides explanatory maps of the environment while establishing a natural science museum within the precinct, serving as an unparalleled place for nature education for the children of Kyoto. The water springs that flow out from the forest on both sides of the mountain paths are called *ikitugi no mizu* in Japanese, meaning life supplying water. (Slide, *ikitugi no mizu*)

Drinking this water soothes the thirst of both the local residents and urban tourists, allowing them to feel directly the value of water.

People have built a small structure to pray to the gods for the eternal
continuation of the natural cycle, and a small candle is lit to symbolically represent these appeals.

Up to this point, I have introduced “sceneries,” explainable through scientific and physical properties. Situated in such “sceneries,” Kurama temple has developed a unique philosophy, crystallized by the phrase “worship of heavens [sonten shinko].” According to their pamphlet, “the concept of ‘heavens’ refers to the life of heavens that gives birth to everything in this world, the energy of the heavens, and its principle.” This philosophical approach “respects nature, thanks nature, lives with nature, and listens to the teachings of nature, and finds the same form of life that sustains you in nature. Plants, birds, insects, germs, and rocks, they all offer themselves to each other, support each other, and assimilate and eradicate each other. This is the cycle of life we mean by the worship of heavens. We, too, are a part of this enormous cycle of nature.”

Using Augutin Berque’s definitions, in which “climate” is defined as the relationship towards space and nature in the specific society, “environment” as the physical and factual dimensions of this climate, and “landscape” as the sensible and symbolic dimensions of the climate, the teaching of the “worship of heavens” at the Kurama temple can be thought of as the religious theory of landscape based on the scientific understanding of the environment. I would like to call attention to the fact that the scientific and religious approaches are expressed in the concept of the “worship of heavens” and that this concept is laid at the foundational level of Japanese culture. Moreover, I would also like to stress that the sensitivity and recognition expressed in the phrase the “worship of heavens” continues to be shared in the minds of Japanese people.
to this day. It is for this reason that Kurama temple has been chosen as a “protected area for historical climate” by the Japanese government.

Passing the Kurama temple to the west, we come to Kibune shrine which worships the gods of water. (Slide Kibune shrine and water gods)

It was erected in 677AD, and is a shrine that has been visited by Emperors to worship the gods of water.

Historically, on sunny days, the shrine offered the sculpture of the black horse and prayed for rain, while when hard rain continued, it offered the sculpture of the white horse, and the Emperor himself prayed for the return of the sun. The colour of white symbolizes white clouds floating in the blue sky, whereas the colour of black symbolizes dark stormy clouds. (Slide sculptures of white horse and black horse)

This is a landscape that holds the agricultural societies within the Asian monsoon
climate, where it was said that whoever controls water governs the nation.

Inside the precinct of the shrine, water springs out from all directions, and Evian water cannot even come close to its quality and taste. Near the entrance of the shrine, various shops extend their patios out over the Kibune river, from which people enjoy wonderful dishes of river fish, such as ayu. (Slide food served on the patio of the riverbed)

The water of Kibune river remains as cold as ice even during the peak of summer, and fireflies fly to and fro in the peaceful mountains. Many contemporary Japanese people regard the cool air here as the most refined and enjoyable pleasure of the summer. Of course, it is presumed that one cay pay for the extravagant charge that comes with it. I hear that Professor Kada is a regular here.

The tea ceremony, another expression of Japanese culture, was also cultivated by this clean water. Although today most Kyoto residents are equipped with tap water, it used to be that each family of Kyoto had a well at home and enjoyed the tea ceremony with this pure spring water. Which gives a little historical background to a contemporary citizen’s movement calling for the use of spring water to make tea. There are various sounds that water can make: a dripping sound at the riverhead, the gushing sound at a small fall, just to give some examples. In Kyoto, a game called “the ear game” has been
implemented into music education. It is a game that integrates the melody and the beat that water makes into the process of making music. In one attempt, against the background of water sounds that both the Kibune river and the Kurama river make, an ancient Chinese percussion instrument called *henshou* is being played. The tradition and wisdom of Japanese culture fostered over 2000 years, one that sees the eternal breath of the heavens in the living nature and co-exists with it harmoniously, is found here carried on, among the contemporary setting and life of Kyoto.

Before I finish the talk, I would like to give one more example of water scenery in Kyoto, one that is paradoxical to the phrase “water landscape.” Before that, allow me to show the images of Alhambra Palace built by the Moors in Grenada, Spain. This is a view of “the court of the myrtles (patio de los arrayanes)” also known as “the court of the fountain.” When the people of the desert dream of a paradise on earth, this place probably embodies all the elements of their ideals: strong sunlight softened by the sensitive and elegant curving lines of the architecture, flowers and trees send out fragrances that together with the sound of the fountain echo throughout the court, and the central pond reflecting the red and the purple of the flowers quietly.

As a contrast, this is a view of the rock garden at *Ryoanji* temple in Kyoto, one of the most popular gardens in Japan. It is built approximately around the same time as the Alhambra Palace. Within the area that measures thirty four meters at the longest and sixteen at the shortest, three groups of rocks are situated in groups of seven, five and three. The ground is covered by rough grain white sand. And the front and the side of the garden is marked by the oil covered clay walls. This garden embodies the
gardening technique based on Zen philosophy fostered in the rainy Japanese archipelago, one that tries to convey the eternal existence of water by eliminating water from the scene. (Slide Rock garden at Ryoanji temple)

However, when we go to the back of the temple, there is another garden that includes running water as one of the elements. There are four Chinese letters inscribed on the rock that receives the water. It reads “ware tada taruwo shiru” meaning, I only am aware that I am content. That is to say, I am “controlling my desires, satisfied with the flow of time and letting myself go, like the flow of water.” (Slide stone water basin)

These words have been remembered by the desire-driven contemporary people in order to reflect back on themselves and to realize the vanity of their life style, driven by material consumption.

Last but not least, Waseda University has a museum, where Shakespeare’s works are displayed. (Slide, Tsubouchi Memorial Museum of Theatre)