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Inauthenticity of Home, Insecurity at Heart

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Con alivio, con humillación, con terror, comprendió que el también era una apariencia, quo otro estaba soñándolo¹

Jorge Luis Borges, La Ruinas circulares

Escaping from the City

The semi-autobiographical novel by Satō Haruo² *Den'en no yūtsu, aruiwa yameru sōbi* (*Gloom of the Countryside, or the Sick Rose*), first published in Taishō VIII³ (1919), sets as its central figure a *kare* (“he”) who decides, one day, to quit the city for settling in the countryside, not far away. The author of the postface in 1951 edition, Mayumi Kazuo, notes that the experience narrated, is, down to the detail, that of Satō himself, at the time he wrote this text:

Taishō III – He gives up his studies at Keiō University.

Taishō IV – December. He sets up house with E.Y., an obscure actress.

Taishō V, April – With “one woman, two dogs, one cat, an artist’s gear reduced to paint tubes,

ten books, and two kimonos”, he moves to a hamlet named Kurogane, Nakazato village, Tsuzuki county, Kanagawa prefecture.

There, after much groping and wandering, he starts writing *Yameru sôbi* (*The Sick Rose*), a part of *Den'en no yûtsu* (*Gloom of the Countryside*).⁴

The text published by Satô in 1919 results, as a matter of fact, from the fusion of two originally distinct short stories:

In sum, almost three years were necessary for piecing together, suspending, rewriting this work, which nowadays has become half classical as *Den'en no yûtsu*, in its presently diffused form.⁵

...a labour during which it seems that two referential fields were in contention, one appealing to Europe through William Blake's (1757–1827) poem *The Sick Rose* – a title which is literally translated in the subtitle of Satô's work – the other to China, through diverse quotations or allusions.

More than the quotations, it is the allusions which will interest us here. Through them indeed, all the author's work and, beyond, the experience he made when he left the city for the countryside, appear as an allegory of the life of Tao Yuanming (365–427), the “poet of the fields” (*den'en no shijin*, Chin. *tianyuan shiren*) who chose to return to his native rural place and work the land with his hands rather than carry on with an administrative career in the city. In the history of East Asia, Tao Yuanming is an archetypal figure, not only because he inaugurated the genre of “rural literature” (*den'en bungaku*) or “field poetry” (Chin. *tianyuanshi*), but because his very life illustrated the return to the land, or to nature, of literati who refused to serve as officials and chose retirement, or even anchoritism (*inton*, Chin. *yindun*).

It is evident that the *kare* of *Den'en no yûtsu* is haunted by this model, which shows through in the very title of the work. I shall here examine the manifestations of this obsession, by elucidating their ecumenal⁶ (onto-geographical) constituents rather than their literary means. What is at stake here is grasping, through *kare*'s experience, the sense of a phenomenon of another scale, which is the evolution of the relation between city and country in modern Japan, its meaning in terms of sustainability (or, rather, *unsustainability*), and its incidence on the feeling of security, or insecurity, which this relation may foster in the heart of the Japanese.

Suburban Rose

In Japan as elsewhere suburbs (*kôgai*), in the present sense, are entailed by the mechanisation of transport, which made it possible

to separate home and work by wide distances, and induced, correlatively, an indefinite outward sprawl of cities. However, this evolution would not have taken place if it had not been underlain by a certain turn of mind, the diverse motifs of which can be analysed at various depths and time scales. In this respect, *kare's* motivations provide a laboratory, since they reveal indirectly the introspection which Satô Haruo made of his own motivations; a split between reality and fiction which, as will be seen, is reminiscent of certain aspects of the work of Tao Yuanming himself.

Den'en no yûtsu, first, pertains to a literary vein which was initiated by Kunikida Doppo (1871–1908) with *Musashino* (1901), a work composed with a series of accounts of strolls he had made in the surroundings of Tokyo, and which had considerable repercussions. As a matter of fact, *Musashino* instituted the periurban countryside as an ideal landscape at the very moment when the capital, overflowing beyond the frame which it had kept since the Edo era, was beginning to expand into suburbs.⁷ This artialisisation,⁸ transforming the countryside into a desirable abode, brought forth the concrete motifs of this movement. To be sure, the Edo era did not ignore the pleasures of outings in the country; and in Japan touring about famous sightseeings (*meisho*) is part of a long tradition.⁹ However, as Higuchi Tadahiko¹⁰ has shown, hiking to the *meisho* belonged to a topique in which it was not the countryside itself which was attractive, but only certain places, at certain moments associated with certain aesthetic themes (snow, cherry flowers, fireflies, etc.). That was what people went to see, within Edo or on its outskirts, whereas the countryside in general passed unnoticed, so to say. On the other hand, in the wake of *Musashino*, a real infatuation for rural landscapes developed. What Higuchi calls “a new vision of the suburbs” (*atarashii kôgai-kan*)¹¹ was born, making them appear as an ideal environment, combining the advantages of the city and those of the country. Indeed, as Kunikida went into raptures over, “Is there anywhere else a place in which nature and life are brought so close together?”¹²

The Western imagery – inherited from Rousseau, Thoreau, Tolstoï – certainly played a part in this discovery of the countryside, conveyed by literature together with so many things which were, at the time, introduced from the West. *Kare*, as a matter of fact, will appear in the last pages as if possessed by a “voice”, which exclaims: *Oo, sôbi, nanji yameri!* This is nothing else than William Blake's verse *O rose, thou art sick. Yet kare* himself does not recognise this voice, nor the verse in question. This verse haunts his lettered unconscious, and it spurts out – more than ten times in the last five pages, which also are a last day – because, in fact, *kare* has discovered on that same day that the most beautiful rose in his garden was eaten by a worm. For all that, talking with his wife about that rose in the morning, he quite consciously quotes a Chinese poem:

Hey, didn't you notice ? This morning, a fairly good flower has come out. My flower. [...]

Yes, I saw it. The one in blooming up there in the middle?

Right. That one, "solitary blooming at the heart of the garden".¹³

All this because, in fact, *kare* is making this experience through a literary model, here manifested by the quotation of a verse from Chu Guangxi (706–763).¹⁴ Conscious and deliberate, this reference evinces his good temper and self-assurance, retrieved after the long train of gloomy days of an endless *tsuyu* (monsoon rain). That morning, indeed, the sky had become serene again, and *kare* had not yet discovered that his rose was sick... But the *tsuyubare* (respite of the monsoon rain) was fleeting; and for the most part, it is without his knowing it that *kare* is haunted by his model. If, however, it is a verse coming from Europe which translates this possession, and which, with the subtitle, motivates one of the two initial short stories which composed *Den'en no yûtsu*, it is to Tao Yuanming that the general motif of the work refers.

Premonition

It goes without saying that, in the reality lived by *kare*, the interferences of two referential fields – one tending to Western modernity, the other to mediaeval China – symbolise the insecurity (*fu*) of the Japanese identity, historically groping for its own way between these two models. These torments are kindled by the exemplarity of *kare*'s character, whose whole existence, in this story, is caught within an allegory (a word composed with *allos*: other, and *agoreuô*: speak in public). Not only in the sense that, deliberately, a literary reference would give more depth to that which *kare* himself would intend to say or do; nor even in the sense that, toward the end, it is somebody else's voice which speaks in his place

He wants to light the lamp and strikes a match. At the very moment his hand is lit up,

O rose, thou art sick !

Forgetting to bring the match to the wick of the lamp, he listens to that voice. The thin stalk of the match burns out, briefly becomes a red string, and drearily disappears just after. The blackened head of the match, solitary, goes down to the mat. Hasn't the air in this house become too gloomy, too wet, too rotten, for the fire to light up even a lamp ? He strikes one more match.

O rose, thou art sick !

How many matches he strikes, how many.

O rose, thou art sick !

That voice, where on earth does it come from ? Might it be a revelation from Heaven ? Might it be a prophecy ? Anyway, the words pursue him. However far away, however far away (*Doko made de mo, doko made de mo*)...¹⁵

but because, from the beginning, he lives his own life within that allegory. In sum, his life is nothing more than a story said already by someone else,¹⁶ who has lived this life before him, and who is haunting¹⁷ his own home.

This house, now, appeared in front of him (*Sono ie ga, ima, kare no me no mae e arawarete kita*).¹⁸

These are the first words of the story. A few lines further evoke *kare's* walk toward this house, guided by a countrywoman and followed by his wife and his two dogs, under a scorching sun. Then,

I have a feeling that it will be a good house.
Yes, so do I.

He walked, his eyes set on that thatched roof. He even thought that, if it was that house, he had already seen it long before, maybe in a dream, maybe in a vision, or maybe through the window of a train running at full speed...¹⁹

Kare will not be able to explain himself that feeling of *déjà-vu*; but the reader, gradually, as the allusions go by, will guess that this story is an *ersatz* of the life of Tao Yuanming, reproduced in this country through the medium of literature. An indication is given further on, when *kare*, who has kept rehearsing, several pages long, the reasons which made him choose to live in the country, at last arrives in front of the house :

This house, now, indeed appeared in front of him (*Sono ie ga, ima, kare no me no mae ni arawarete kita no de aru*).²⁰

Without crossing the earthen bridge, absorbed in his thoughts, he gazed at it for a long time, that house which made one feel like humming The three paths have run wild.²¹

These "three paths [which] have run wild" (*san kei kô ni tsuite*, Chin. *san jing jiu huang*) come from Tao Yuanming's famous poem *Gui qu lai xi* (*Let's come back!*),²² which chants the poet's coming back home to his native countryside. They symbolise loyalty,²³ which for Tao Yuanming signifies authenticity toward his roots and, above all, toward his own "spontaneous character" (*zhixing ziran*).²⁴ But as for *kare*, he will not be happy for a long time in that house. The rest of the story describes his progressive disillusionment,

his incapacity to set about his work, although he had thought he would find there the ideal conditions for writing, and the surge of strange obsessions, which will eventually make his stay in that house unbearable.

The Split of the House

That feeling of *déjà-vu* which, from the start, settles in *kare's* mind, had already been felt by other people before him; for example Bai Letian (or Bo Juyi, 772–846) in front of Mount Lu, a central mountain in the world of *kare's* motivations, especially as for the model of his habitation:

When [I] saw [Mount Lu] in the autumn of eleventh year of the Yuanhe era [816], I loved it like the native place which one finds back after a long voyage, and I wanted never to leave it. This how I built a cottage near the monastery, facing the mountain. It was finished in the spring of the following year: a hall of three bays, two columns, two rooms, four windows, an orientation and a dimension relevant to my tastes as to my means. The door, to the North, allows for the wind to temperate the heat of summer; the canopy, to the South, is high enough for the sun to come in during the cold season. The wood of the beams is just hewn without paint, the walls are just built without whitewash, the windows are paper-pasted, with bamboo blinds and rough canvas curtains. This simplicity suits me. [...] Soon my thoughts are absorbed by the landscape, I feel myself melting in the harmony which surrounds me. [...] I see only one explanation, it is that I live here.²⁵

Yet if, like much later *kare* in front of his house, Bai Letian, in front of the Lu-shan, is caught within a system of literary references which, at once, make this landscape familiar to him, he not only has built his thatched cottage (*caotang*), but he precisely has made of it a paradigm, which defined the type of inhabitation idealised by *kare*. Long after Bai Letian, indeed, this literary paradigm was adopted and codified by the Japanese tradition of the *sukiya* taste, extolling rusticity to the level of a refined art, particularly so in tea-arbours (*chashitsu*).

Now, hiding its true descent, this model looks as if it had directly stemmed from peasant houses in Japan itself:

[At the Taian²⁶] the cob is apparent on the surface of the walls. This can be seen, if one goes to the country, in cowsheds, stables and the like. For a humanly inhabited space, such a thing would ordinarily not come to the mind, but one can here detect Rikyû's aesthetic genius, which was to discern its interest. [...] It is the aesthetics about which Rikyû said: "Making something aesthetically interesting

(*omoshiroi*) with aesthetically uninteresting (*omoshirokunai*) material".²⁷

This is indeed what *kare* thought, convinced, as he was, that he was to move into an authentic peasant's home; but the reader learns later that in fact, this house had been built a few years before by a rich retired man who intended to spend his old age there with a young mistress he had brought back from the city (and who, by the way, fled afterwards with a lover):

He had had the annex (*hanare zashiki*) taken down and rebuilt on a piece of land just beneath his home. There was a four *ken* long verandah (*en*), oriented so as to receive the winter sun from morning to evening. Once passed through the three-*jô* vestibule (*genkan*), there was a six-*jô* parlour (*chanoma*) in which he had a hearth (*irori*) sunken.²⁸ The alcove post (*tokobashira*) made of black persimmon wood, and the transom (*ranma*) of the main room (*zashiki*), with its paper slides (*shôji*) wrought with hemp leaf motifs, were so delicate that they set the people in the village all gazing at the house. The carpenter, stroking the second-hand pillars, praised them as if they were his own: here are pillars of our wood, the best among the best! Not a single knar offending the eye ! ... And in lieu of those unfloored (*doma*) kitchens of peasant houses, vast like sanctuaries with their soot-blackened beams and ridges, in that house, the kitchen had a board floor, and the woman could there move along with her white socks (*tabi*) and train-dragging kimonos.²⁹

But as the house had afterwards been rented to a poor farmer, all that luxury became hardly recognisable, and the garden ran wild.³⁰ *Kare*, for some time, will work at clearing it, but this toil will soon bother him...

The Split of the Hill

Kare, nevertheless, has cleared the view in a certain direction:

There was a hill.

When one looked from the verandah of the house, the branches of the pine and those of the cherry tree, extending toward each other, intertwined and formed a vaulted space, and the arch-like curve formed by the leaves and branches of the two trees was subtended by the straight line of the top of the hedge. That produced, so to say, a green frame. It was a picture frame. And in the depths of this space, to some distance, one could see that hill.

This hill, when did he discover it for the first time ? Anyhow, it attracted his sight. And he loved it extremely. In these

times, these days and days of dreary rain, when, looking away from the agonies of life, he directed to the outside his eyes, windows of his depressed heart, each time, that which was reflected in his eyes was that hill.

That hill, especially when he looked at it through the vaulted frame formed by the leaves and branches of the trees of his garden, attracted him spontaneously, like another world. It was just at a good distance, more fantasmatic than reality, more real than a fantasm, and moreover, according to the texture of the rain, he felt it now drawing nearer, now receding far away. Or sometimes it was indistinct, as if he was looking at it through a frosted glass.³¹

Therefore, *kare* spends much time gazing at this other world (*bettenchi*), framed like an image. He finds there a sort of matricial bosom: "That hill, somewhere, gave an impression like that of a woman's flank..."³²

What are you staring at like that ? asked his wife.

Hmm. It is that hill. It is that hill, but...

What's the matter with it ?

Nothing... Isn't it beautiful ? I can't find the words (*Nan to mo ienai*)³³...

This *nan to mo ienai* is the most direct allusion – in fact, it is almost a quotation – referring to a certain poem of Tao Yuanming's, *Drinking wine (Yin jiu) V*:

| | |
|--|---|
| <i>Jie lu zai renjing</i> | I have plaited my hut in the human realm |
| <i>Er wu che ma xuan</i> | But no racket of carts and horses |
| <i>Wen jun he neng er</i> | You ask: how can it be possible ? |
| <i>Xin yuan di zi pian</i> | When the heart is far away the earth itself is remote |
| <i>Cai ju dong li xia</i> | I pick a chrysanthemum at the foot of the Eastern hedge |
| <i>You ran jian Nan shan</i> | At leisure afar I see the Southern Mount |
| <i>Shan qi ri xi jia</i> | The breath of the mountain at sunset is auspicious |
| <i>Fei niao xiang yu huan</i> | Flying birds together return |
| <i>Ci zhong you zhen yi</i> | In this is authenticity |
| <i>Yu bian yi wang yan</i> ³⁴ | I want to say it but I have forgotten the words |

From that point, indeed, the clues abound, and it becomes evident that the hill is Mount Lu. Over there, *kare* observes some thatched roofs (*kusa yane*);³⁵ now, Mount Lu is not only that mountain which

evokes Bai Letian's famous verse: *Lu-shan caotang ye yu du*, "Alone by a rainy night in my thatched hut at Mount Lu", and in view of which Tao Yuanming had "plaited" his own. The expression *jie lu*, "to plait one's hut", has become since then a commonplace in "recluse literature", a vein which was later to flourish in Japan. To it belong such figures as Saigyô (1118–1190), Kamo no Chômei (1155–1216), Yoshida Kenkô (1283–1350), who exerted a considerable influence on Japanese aesthetics. To Saigyô's descendancy, in particular, can be referred more or less directly the poetic genres of *renga*, then *haikai*, stone gardens, flower arrangement (*kadô*) and the art of tea (*sadô*), without which one could not understand some determinant traits of Japanese culture.³⁶ This is indeed more than only literature. The very word *Lu*, in "Mount Lu", is written with a sinogram which means "a thatched hut".³⁷ And just like this "Mount of the Hut", the Lu-shan, is also, in the Taoist tradition, renowned as a *dong tian fu di*, a fairyland with caves (*dong*) reaching to the heaven (*tian*), *kare's* hill "made him think of a fairyland".³⁸ If, however, like in the 7th verse of Tao Yuanming's poem the cosmic breath (*qi*) of Mount Lu rises in the sunset, from the thatched roofs on *kare's* hill similarly rises the smoke of the evening meal, and if, like in the 8th verse,³⁹ *kare* sees birds flying in the dusk, in his case, these are not auspicious birds: "Over the woods of the hill, there was a flock of crows".⁴⁰ Nevertheless, like Tao Yuanming reaches a feeling of cosmic authenticity (*zhen yi*, 9th verse)⁴¹, *kare* too, gazing at his hill, reaches a "transcendental feeling (*chôetsuteki na kokoromochi*)".⁴²

...Piteous transcendency, in fact; for, after this sunset, *kare* sinks into the blues, haunted by evermore disquieting visions. For sure, he will see his hill again, and even, in the last evening, almost like into the Lu-shan at last eternity would have changed it, were it not that his rose now is worm-eaten, and the hill, meanwhile, has become malefic:

That hill, today, attracted his eye even more strongly.

"Am I not going to end by hanging myself, up there ? Up there, there is something beckoning to me." [...]

His phantasm suddenly makes him raise his hand. Just as if he was going to throw some invisible *obi* at some invisible branch,⁴³ now, on the top of that hill...

"O rose, thou art sick!".⁴⁴

Inauthentic Return

Drinking wine V remains one of the *kanshi* (poems in Chinese) most appreciated by the Japanese,⁴⁵ and Tao Yuanming is known first as "the poet of the fields"; but it is with a tale in prose that he has most impressed the memory of Eastern people: *Tao hua yuan ji*, the story of the spring of peach flowers; so much so that the country

which he describes in this tale has become a common name in Japanese: *tôgenkyô*, which the *Kôjien* defines as follows: “Another world (*bettenchi*), secluded from this mundane world (*zoku seken wo hanareta*)”. It is the story of a fisherman who, going upstream a river, reaches a strange place, planted with peach trees in bloom. Through a cave, he comes out into a magnificently cultivated plain, where peasants live in peace: five hundred years before, they had taken refuge there, and are unaware of what happened since then in the outside world. After a while, the fisherman returns to the world; and neither he nor anybody else has ever been able to find back this ideal country.

The *Tao hua yuan ji* has long been considered as an instance of the genre – abundant under the Six Dynasties – of fantastic tales, called *shou shen ji* (“notes on the search of spirits”), a first collection of which was composed under the Jin by Gan Bao (317–420). It was even believed at a time that Tao Yuanming himself was the author of a second collection, the *Shou shen hou ji*. Later, following Wang Anshi (1022–1086), emerged the opinion that Tao Yuanming’s tale, with its description of a peaceful, egalitarian and governmentless society, was above all a social utopia, fiction being at the time the only way to express a political criticism without risking death. It is this interpretation which recently was adopted and deepened by Ikkai Tomoyoshi’s study *Tô Enmei (Tao Yuanming)*.⁴⁶ This study underlines that, in many of his works, the poet voluntarily played on the ambiguity between realism and fiction, so as not only to cloud the issues, but to split ironically his own character. For example, *Master Five-Willow’s story (Wu-Liu xiansheng zhuan)* tells in the third person about a character who seems to be Tao Yuanming himself; so much so that posterity nicknamed him “Master Five-Willows”, and that one can find today a “Temple of the Five Willows” (Wu Liu ci) on the presumed spot of his cottage, facing Mount Lu. In some respects, one may consider *kare*, in his turn, as Satô Haruo’s own “Master Five-Willows”...

Now, the poor *kare* totally lacks such irony. He is dispossessed from reality by literary images, the origin of which is already split between reality and fiction. These images have nevertheless a power of bewitchment which owes nothing to irony; on the contrary, they carry a deep motivation, irrigated by a mythological stream which spans millenia: the “semantic basin”⁴⁷ within which is located the relationship between town and country. As for China, Oomuro Mikio has shown⁴⁸ that the *Story of the spring of peach flowers* takes place in a descent, the origin of which is the myth of the “Great Identity” (*Datong*), equivalent to the myth of the Golden Age in Europe and to its continuation in the Arcadian pastoral. Oomuro surmises that the myth of *Datong* perpetuates the memory of the matriarchal communities which one commonly sees in the neolithic societies of the Yangshao epoch. He links, thus, this myth

to a “maternal principle” to which, contrary to Confucianism, would belong to Taoism.

Rather than *kare's* pains, what will interest us here is a phenomenon of another range: the motivations which, pushing urbanites to idealise the countryside, are presently entailing vast changes in the settlement patterns of affluent societies. A remarkable aspect of this trend is that the countryside, there, is perceived under the sign of authenticity, contrary to the supposed vanity of urban life. People will talk for example about the “natural reunion of Man and the country”.⁴⁹ Now, it is well known that the country in question is an “invented country”,⁵⁰ a product of the representations of an urban society rather than a properly rural reality; so much so that the landscape, there, is more important than agriculture, or even opposed to it. It is less known that this countryside which is essentially experienced as a landscape,⁵¹ by people possessing an urban culture, was born with the very idea of landscape, in China under the Six Dynasties, from the brush of poets like Tao Yuanming and Xie Lingyun.⁵² It is a product of lettered culture, that of hermitism (*yindun*), a representation which rejected the city but originated in the city, not in the country.⁵³

On this account already, the “authenticity” which should be that of choosing to live in the country rather than in the city deserves to be analyzed. In such respect, Tao Yuanming’s work is exemplary, since the torments and reversals which he expresses were those of his proper life. Experience, and even ordeal, underlie the certitude which verse nine illustrates in *Drinking Wine V: Ci zhong you zhen yi*, “In this is authenticity”. This authenticity, or “true intention” (*zhen yi*), beyond words, combines in a cosmic junction the landscape with the the poet’s life choice. On the other hand, in Satô Haruo’s story, it is an unconscious built with words which dictates *kare's* life; and, like his rose that was worm-eaten, this inauthenticity gnaws away at his very being.

But if it is true that representations always take part in the construction of human reality – that is, if reality always partakes of the predicativity of a certain world⁵⁴ – what then is authenticity? Tao Yuanming’s *zhen yi* puts us on the way. This locution comes from Taoism, in which *zhen* is a central concept.⁵⁵ As is illustrated by the parable of the enclosure of chestnut trees of Diaoling (*Diaoling zhi fan*) in the *Zhuangzi*,⁵⁶ the matter is about finding a just balance in the interrelation of things, putting human behaviour in its right place within a cosmic order. This is what is expressed, in *Drinking wine V*, by the concord between the course of the sun, the breath of the mountain, the return of the birds (a metaphor of the poet’s return to the country), the gesture of picking a flower (in which the poet naturally sees the mountain), and the overall feeling of peace and security which results thereof.

On the contrary, *kare's* insecurity means: inauthenticity.

No less inauthentic is our present way of life, in which the longing for the country and for nature results in urbanising the former and disrupting the latter.⁵⁷ Authenticity in this respect would consist in reducing the gap between our representations, our behaviour and the course of nature, by acknowledging the *urban* reality of our civilisation.⁵⁸ It is in Athens, not in Arcadia, that was born the myth of Arcadia!⁵⁹

This is to say that, in today's world more than ever, and in direct contrariety to the reigning ideology of the individual consumption of individual goods – e.g. individually owned four-wheel-drive SUVs⁶⁰ for escaping individually to individual thatched cottages – *enhancing the social overhead capital of the city is the clue to sustainability and, therefore, to human security*. This is the very choice which might enable us to say again, in the XXIst century, *ci zhong you zhen yi*: in this is authenticity.

Notes

1. “With relief, with humiliation, with terror, he understood that he too was an appearance, that somebody else was dreaming him.”
2. In the present text, Chinese and Japanese names are written in their normal order: patronymic (surname) first, given name second. (To avoid possible confusion, Chinese, Japanese and European surnames are capitalised in these endnotes – Ed).
3. Taishō, in the Japanese official era system, corresponds to the reign of emperor Taishō (1912–1926). In modern Japan, this era system is concurrently used with the Christian era system, but in many texts (as below in the quotation from Miyami) it is used alone.
4. MIYAMI Kazuo, postface to SATŌ Haruo's *Den'en no yūtsu, aruiwa yameru sōbi*, Tokyo, Shinchō Bunko, 1951 (1919), p. 174–175. This edition is used for the following quotations.
5. *Ibid.*, p. 176.
6. *Ecumenal*: relative to the ecumene, i.e. to the relationship of the human with the land; from the Greek *oikoumenê* (*gê*), inhabited earth. See Augustin BERQUE, *Être humains sur la Terre. Principes d'éthique de l'écoumène*, Paris, Gallimard, 1996 (*Chikyū to sonzai no tetsugaku*, Tokyo, Chikuma, 1996) and *Écoumène. Introduction à l'étude des milieux humains*, Paris, Belin, 2000 (*Fūdogaku josetsu. Bunka wo futatabi shizen ni, shizen wo futatabi bunka ni*, Tokyo, Chikuma Shobō, 2002).
7. See HIGUCHI Tadahiko, *Kōgai no fūkei. Edo kara Tōkyō e*, Tokyo, Kyōiku Shuppan, 2000.
8. Determination of perception by art. On this concept, see Alain ROGER, *Nus et paysages. Essai sur la fonction de l'art*, Paris, Aubier, 1978.

9. See Jacqueline PIGEOT, *Michiyukibun. Poétique de l'itinéraire dans le Japon ancien*, Paris, Larose, 1982; CHIHÔ-SHI KENKYÛ KYÔGIKAI HEN, *Toshi.kinkô no shinkô to yusan. kankô*, Tokyo, Yûzankaku, 1999; and more generally Augustin BERQUE, *Le Sauvage et l'artifice. Les Japonais devant la nature*, Paris, Gallimard, 1986 (*Fûdo no Nihon. Shizen to bunka no tsûtai*, Tokyo, Chikuma Shobô, 1988).
10. *Op cit* in note 7.
11. *Op cit* p. 47.
12. *Seikatsu to shizen ga kono yô ni missetsu shite iru tokoro ga doko ni aru ka*, a sentence which is reproduced on the cover of the Iwanami Bunko edition (Tokyo, 1939, 76th reimpression, 2000) of *Musashino*.
13. *Op cit* p. 155.
14. *Kare* pronounces this verse *ikkei hitori hiidete teishin ni ataru*, Japanese reading of the Chinese *yi jing du xiu dang ting xin*.
15. *Op. cit.*, p. 166. These are the last words of the book.
16. I have presented this interpretation in “Le poème dit par un autre poète”, *Po&sie*, 100 (2002), p. 286–291. One may also think, of course, of Maupassant’s *Le Horla* and Stevenson’s *Dr Jekyll and Mr Hyde*.
17. This verb, through the French *hanter*, comes from the Germanic root *haim*, which also gave the German *Heim* and the English *home*, and may be connected with the Sanskrit *kshêma*, security ; all from the Indo-European root *kei-*, lie (hence also the Greek *keimai*, lie, and *koimêtêrion*, dormitory, cemetery).
18. *Op. cit.*, p. 5.
19. *Op. cit.*, p. 6.
20. *Op. cit.*, p. 9.
21. *Op. cit.*, p. 17.
22. Reproduced and commented on in MATSUEDA Shigeo and WADA Takeshi, *Tô Enmei zenshû*, Tokyo, Iwanami Shoten, vol. II, p. 138–149. This verse is on p. 144.
23. By alluding to a public servant who lived at the time of Wang Mang’s usurpation (9–25 AD), and who preferred to retire to the country rather than serving him.
24. As Tao Yuanming himself writes in the introduction of his poem (p. 140 in Matsueda & Wada’s edition).
25. BAI Letian, *Lu-shan caotang-ji*, retranslated from Martine VALLETTE-HEMERY, *Les Paradis naturels. Jardins chinois en prose*, Arles, Philippe Picquier, 2001, p. 26–27. Another description of this “mountain cottage” (*sankyo sôdô*, Chin. *shanju caotang*) may be found in Bai Letian (Bo Juyi)’s following poem: *Xiang Lu feng* [“Mount Cassolette”, i.e. one of the peaks of Mount Lu] *xia xin bu shanju caotang chu cheng*, “Chosen anew, my mountain cottage at Mount Lu is completed”,

- p. 263–264 in TANAKA Katsumi, *Haku Kyo*, Tokyo, Shûeisha, 1996. Here the cottage is said to have three rooms (*san jian*).
26. The Taian (“Shack for waiting”), built in 1582, is the oldest remaining tea-arbour attributed to Sen no Rikyû.
 27. IZUE Kan, *Sukiya no bigaku. Taian kara kinzoku no chashitsu e*, Tokyo, Kajima Shuppankai, 1996, p. 103. This commonly held argument is refuted by MIYAKAMI Shigetaka, “Chanoyu no eikyô”, p. 110–112 in *Sumai no bunka-shi. Nihonjin*, Tokyo, Misawa Hômu Kenkyûjo, 1983. For an overview of the question, see Augustin BERQUE, “Nostalgie du Lu-shan. Note sur les schèmes esthétiques de l’habitat nippon”, *Po&sie*, 100 (2002), p. 292–301.
 28. That is, verandah approx. 7.2 m long, vestibule approx 4.5 m², parlour approx. 9 m². Contrary to the *genkan*, the *jô* here is not only a surface unit, but a real *tatami*.
 29. *Op cit* p. 22–23. A woman dragging a train (*suso wo hikizutta onna*, p. 23) is here a figure of immorality, a slut.
 30. Needless to insist, all the details in the story of this house and its garden, put under the sign of inauthenticity, cynism and illusion, are the exact opposite of what Tao Yuanming’s paradigm symbolises with its garden run wild, etc.
 31. *Op cit* p. 86–87.
 32. *Sono oka wa dokoka ni onna no wakibara no kanji ni nite ita*, p. 87.
 33. *Op cit* p. 89.
 34. Poem reproduced in MATSUEDA Shigeo and WADA Takeshi, *Tô Enmei zenshû*, Tokyo, Iwanami Shoten, 1990, vol. II, p. 142–143.
 35. *Op cit* p. 88.
 36. On this cultural trend, see ISHIDA Yoshitada, *Inja no bungaku. Kumon suru bi*, Tokyo, Kôdansha, 2001 (1969).
 37. This sinogram is also read in Japanese *iori* (same meaning). The mountain’s name comes from a legend: under the Zhou dynasty (XIIth-Vth c. BC), a hermit, Kuang Zu, retired there. King Ding (r. 606-586) bad him to return and serve in his government (praying the anchorite to come back is a classical theme in Chinese literature); but when the king’s envoys reached his hut, it was empty: he had already disappeared in the mountain, transformed into an immortal, *xianren* (this is another classical theme). Therefore, the Lu-shan is also called Kuang-shan (Mount Kuang) and Kuang-lu (“Kuang’s Hut”).
 38. *Sono oka wa, kare ni wa huearii.rando* (fairy land) *no yô ni omowareta*, p. 92.
 39. *Op cit* p. 93.
 40. *Op cit* p. 91.
 41. In this “true intention”, *zhen yi*, coincides with the poet’s own choice of returning to the countryside, the natural movement of the birds returning home, and the auspicious harmony of

- the earth and sky (symbolised by the haze rising from Mount Lu in the sunset).
42. *Op cit* p. 92.
 43. An *obi* (sash), in Japan, may be used for hanging oneself, if need be.
 44. *Op cit* p. 163.
 45. This poem ranked 8th in a survey made by the journal *Sinica*, which published its results in his October 2002 issue, p. 14–15. In the ranking of poets, Tao Yuanming comes 6th, after Li Bai, Du Fu, Bo Juyi (Bai Letian), Du Mu and Wang Wei (*ibid.*).
 46. IKKAI Tomoyoshi, *Tô Enmei, kokyô no shijin*, Tokyo, Iwanami Shoten, 1997.
 47. I borrow the expression *bassin sémantique* from Gilbert DURAND, who defined it in his *Introduction à la mythodologie. Mythes et sociétés*, Paris, Albin Michel, 1996, p. 85.
 48. In his *Tôgen no musô. Chûgoku no han-gekijô toshi*, Tokyo, Sanseidô, 1984. Yet, Oomuro defined this mythological frame in a preceding book, *Gekijô toshi. Kodai Chûgoku no sekaizô*, Tokyo, Sanseidô, 1981. See in particular, in the latter, the table on p. 426. More recently, in *Getsurai gen'ei. Kindai Nihon fûkei hihyô-shi*, Tokyo, Chûkô Sôsho, 2002, the same author has shown how deeply the literati of the late Edo period were penetrated by this tradition, which made them conventionally perceive their environment as if it was those same landscapes which the poets of the Chinese classics had been looking at.
 49. As is literally expressed by the title (the content is in keeping) of a recent book by Bernard FARINELLI, *L'Homme et la campagne. Des retrouvailles naturelles*, Paris, Sang de la terre, 2001.
 50. From the title of the now-classical study of two sociologists, Michel MARIÉ and Jean VIARD, *La Campagne inventée*, Arles, Actes Sud, 1977. More recently in the same vein, see Jean-Didier URBAIN, *Paradis verts. Désirs de campagne et passions résidentielles*, Paris, Payot, 2002. Contrary to a generally accepted idea, the majority of people who buy a house in the country do not “come back” to the land of their fathers; they settle in a place which suits them. And contrary to another generally accepted idea, they do not become rural for all that; it is the country which becomes urban, or at least residential.
 51. As has shown the survey made by Bertrand HERVIEU and Jean VIARD, *Au Bonheur des campagnes*, La Tour d'Aigues, Éditions de l'Aube, 1996.
 52. Indeed, if the Roman *otium* aims at the *locus amoenus*, it does not comprise the notion of landscape properly said, so much the less a theory of landscape; whereas the latter appears in China around 440 with Zong Bing's *Introduction to landscape*

- painting (Hua shanshui xu)*. In Europe, one has to wait for the Renaissance for such phenomena to occur.
53. On this question, see Augustin BERQUE “On the Chinese origins of Cyborg’s hermitage in the absolute market”, p. 26–32 in Gijs WALLIS de VRIES and Wim NIJENHUIS, eds., *The Global city and the territory. History, theory, critique*, Eindhoven University of Technology, 2001.
 54. That is, reality is *S/P*, where *S* is the logical subject (or substance) and *P* the predicate (or accident). The predicativity of worldliness (*sekaisei*) was put into light by Nishida Kitarô in *Basho* (1926, collected in *Nishida Kitarô zenshû*, Tokyo, Iwanami Shoten, 1966, vol. IV). Yet Nishida absolutises *P*, which in my eyes is only capsizing the modern paradigm, which absolutises *S*. Neither can explain the reality of human worlds, which in my eyes proceeds, as Heidegger suggests, from the “strife” (*Streit*) between *Earth* (or *S*) and *World* (or *P*). On this question, see my *Écoumène*, *Op cit* above in note 5.
 55. See OHAMA Akira, *Sôshi no tetsugaku*, Tokyo, Keisô Shobô, 1966, partic. chapter X (‘The meaning of *zhen*’).
 56. In chapter XX (‘The mountain tree’), vol. III, p. 99 *sqq.* in KANAYAMA Osamu’s edition, Tokyo, Iwanami Shoten, 1994. In this parable, Zhuangzi (Zhuang Zhou) is seen aiming at a magpie which has its eye on a mantis which has its eye on a cicada which is looking for the coolness of the shade of a tree, before he himself is pursued by the warden of the enclosure, who mistakes him for a chestnut robber; i.e. one only sees one’s direct profit, forgetting one’s place in the cosmic reciprocity of beings.
 57. This is the object of the research program *Unsustainability in human settlements*. See Augustin BERQUE, “L’Habitat insoutenable. Recherche sur l’histoire de la désurbanité”, *L’Espace géographique*, XXXI (2002), 3, p. 241–251.
 58. It has become definitely clear, for example, that in terms of ecological imprint, compact cities are more sustainable than the present sprawl. See for instance *Cahiers du CLIP (Club liaison ingénierie prospective)*, XIII (April 2001), *Habitat et développement durable*.
 59. On this subject, see Nicole LORAUX, *Né de la terre. Mythe et politique à Athènes*, Paris, Seuil, 1996. By taking in a cave, at the foot of the Acropolis, in the Vth c. B.C., the god of pastoral expanses, Pan, “Athens integrated the Arcadian [i.e. Pan] into the civic space of the autochthonic [Athenian] myth” (p. 69). The cave symbolised wildness and wilderness. Indeed, “in Arcadia, a cave is a cave, but outside Arcadia the cave shelters Pan, because it ‘signifies Arcadia’” (p. 67). In other words, symbolicity (i.e. the logic of the predicate: *S is P*) enabled the Athenians to integrate the country into the city. The problem for us is that the modern absolutisation of *S* tends to make

this impossible: we want to consume Arcadia itself, where *S is S* ("a cave is a cave"), and by doing so destroy Arcadia, because we are not Arcadians, but Athenians (urbanites): in this consumer's world of ours, like in Satô's novel, Arcadia (i.e. nature, or the Earth) can only be gnawed away by inauthenticity. What we should do instead is, like the Athenians, is to make Pan inhabit the city itself; e.g. with ecologically rich and symbolically profound *public* gardens and parks.

60. 'Sport and Utility Vehicles', a category which developed since the late seventies for getting round the 1975 regulation restricting the consumption of gas of private cars in the USA. Pretending to satisfy their buyers' love for nature, the SUV in fact was specifically invented for wasting energy, i.e. destroying nature.