The Secret Life of Sharawadgi by Ciaran Murray

Built on contradictions
It is 'built on contradictions: it's an art museum on an industrial structure. It's a community space running a mile and a half through several neighbourhoods. It's a botanical garden suspended over city streets'.

This is New York's High Line, the former elevated railway which has been transformed into 'an icon of contemporary landscape architecture'. It supplies a series of shifting vistas as it alternates between coppices, clearings and clusters of wildflowers. At the same time, 'the High Line…never takes you away from New York… You can hear horns honking. You can see traffic and taxis'. 'Unlike Central Park, it's an immersion in the city, not an escape from it' [see Note 1 on page 28].

On the team chosen to reinvent the derelict line was the Dutch plantsman Piet Oudolf. His past work suggesting to the restorers an idealised version of the natural landscape they had come to love there: plants pushing up between the gravel ballast of the tracks, (Figure 1) 'almost…like nature trying to claw back the manmade structure and reclaim it… Piet composed grasses and perennials in naturalistic ways' [2].

His achievements are at the heart of an exhibition in the Schunk Museum, Heerlen – 'In Search of Sharawadgi: Landscape Works with Piet Oudolf and LOLA' – of which the catalogue declares: 'The planned eruptions of wild plants in the High Line Park wake us up from our feverish dream of symmetry… The…term sharawadgi has become synonymous with a style of landscape design or architecture that avoids rigid lines and symmetry to make the landscape appear organic and naturalistic' [3].

Sharawadgi as setting free
The word 'sharawadgi' was reported by Sir William Temple, British ambassador to the Netherlands, who had had occasion to meet people who had visited the gardens of Kyoto, while they were serving on the island which was the Dutch enclave in Japan. Their naturalism, 'without any order…that shall be…easily observed', was particularly striking at a time in which European gardens were overwhelmingly symmetrical – 'our walks and our trees ranged so as to answer one another' – and mathematical – 'at exact distances' [4].

Figure 1: High Line: The track as plantation (photo Rick Darke)

The principle became rooted in England after this account was paraphrased by Joseph Addison, a close friend of Temple's secretary Jonathan Swift. And, since Addison was an ardent advocate of the system of parliamentary rule established under the Dutch King William III, the naturalistic layout was associated with a comparable decentralisation in politics, both being characterised as expressions of liberty, in contrast to the geometrical vistas of despotic France, monumentally expressed by Louis XIV at Versailles [5], as the exhibition catalogue notes [6].

The genius of Addison, then, was that he transplanted the aesthetic of the Japanese garden, not through simplistic imitation, but in terms of his own, English, surroundings: 'Why may not a whole estate be thrown into a kind of garden…?

A marsh overgrown with willows, or a mountain shaded with oaks, are not only more beautiful, but more beneficial, than when they lie bare and unadorned. Fields of corn make a pleasant prospect, and if the walks were a little taken care of that lie between them, if the natural embroidery of the meadows were helped and improved by some small additions of art, and the several rows of hedges set off by trees and flowers, that the soil was capable of receiving, a man might make a pretty landskip of his own possessions' [7].

Throughout the eighteenth century, in consequence, sharawadgi, as classically formulated by Capability Brown, expressed itself in a sea of grass, punctuated by clusters of trees and given focus by a body of water, which reached to the walls of the house [8]: within which, by contrast, an elaborate symmetry

reigned; the two united by the belief that, while the latter recreated the bodily surroundings of republican Rome, sharawadgi represented its libertarian spirit [9].

Sharawadgi as stability

The landowners, however, who sat in parliament, which asserted liberty vis-à-vis monarchy, in practice constituted an oligarchy, and were threatened by the French revolution, which asserted liberty as egalitarian. Edmund Burke countered this with the statement: 'The *distinguishing* part of our constitution…is a liberty connected with *order*'; and his friend Humphry Repton, the successor to Capability Brown, turned the eighteenth-century synthesis inside out. Formal gardens were now, typically, to surround the house, as if in a *cordon sanitaire* to keep the wildness of the surrounding parkland at bay; while for the house he favoured Gothic architecture: which had long been assimilated to sharawadgi, with a 'bold irregularity of outline' derived from accretions over the centuries, and an alleged origin in an avenue of trees. This now conferred a sense of age-old rootedness in the land that seemed to validate aristocracy [10].

While, then, the first revolution in English landscaping established freedom in the garden and formality in the house, the second inverted this to freedom in the house and formality in the garden; and, as the nineteenth century advanced, the latter grew in elaboration, enriched by plant collectors, working world-wide and in the face of 'hideous dangers and atrocious hardships'. 'Victorian gardens', notes Tim Richardson, 'were stylistically as well as botanically acquisitive', so that the ever-growing repertory of exotic species was supplied with exotic settings, redolent of such locations as China and Japan, or displayed in the form of the carpet bedding associated with public parks [11].

Sharawadgi as synthesis

Such 'flat masses of strident colour' were the particular target of William Robinson. Robinson has been described as Irish and irascible; and both of these he undoubtedly was. In American horticulture, he declared, he found 'as much interest and novelty as a student of snakes could collect… in the land of St. Patrick'. But the full force of his vehemence was directed against that age-old antithesis of the English garden, Versailles: here he saw such soulless extravagance as to justify, in his view, the French revolution. As in England he deplored the lavish regimentation of flowers. In the words of Christopher Thacker, while he 'appreciates, admires, understands' the individual plants in these agglomerations; 'he *loathes* – italics are weak to express Robinson's detestation – the straitjackets in which they are confined'. And, in this prepossession, he 'contributed to a revolution in garden design. His influence still flourishes in the current taste for informality, with bulbs massed among grass, mixed borders of native and exotic plants, and a softer and more subtle use of colour and plant associations'. He has indeed been described as 'the conscience of modern horticulture' [12].

In this capacity, he became embroiled with Reginald Blomfield: who, in creating 'gardens with Tudor, Elizabethan, Jacobean and…Caroline inflections', 'dogmatically opposed the freer and informal style of gardening…supported by…Robinson. He strongly advocated a return to formal gardening, using architectural shape, structure and materials, with plants as decorative adjuncts' [13].

Into the resulting space stepped Gertrude Jekyll. Jekyll, it is suggested, was drawn to Robinson by his book *The Wild Garden*, 'which must have come as a breath of fresh air…, extolling the beauties of English wild flowers to a society obsessed with… palms and bamboo groves and monkey-puzzle trees'. Accordingly, the two 'became firm friends', and Jekyll a regular contributor to Robinson's journal *The Garden*. However, her principles were less exclusive: 'she argued energetically in defence of colourful bedding plants, pointing out that it was not the plants' fault that they were used in ignorant and foolish ways'. Jekyll, trained as a painter, had spent hours on end contemplating the sweeps of vivid colour in the landscape canvases of Turner; and she was to adopt similar values in her massing of flowers. So that when Blomfield asserted, as against Robinson's vision of nature as the 'perfection of harmonious beauty', that 'design was an intellectual abstraction relating to mass, void and proportion' and the 'job of the gardener… to prevent wayward plants from obscuring the plan so carefully worked out on the drawing-board', Jekyll demonstrated that 'this dichotomy of design and plantsmanship was…nonsense' [14]. Which was the basis of her affinity with Edwin Lutyens.

Lutyens, owing to ill-health in childhood, lacked a regular education, instead roaming the lanes of his native Surrey, obsessed by its architecture: his own early essays in which, writes Richardson, are 'steeped in the philosophy of the Arts and Crafts vernacular, with tiled roofs sweeping down in a low embrace of high gables, and leaded windows winking from half-timbered walls covered in climbing roses'. From these he went on to formulate 'his own cool, modern version of the straightforward Surrey cottage style of his youth…and then fitfully progressed towards a more romantic and formalised classicism'. As for Jekyll: "Most of her gardens were based on a…plan, with terracing, pools and the shaping of lawns and borders contributing to the formality of the layout. Within this disciplined structure, Jekyll's bold drifts of

Sharawadgi... continued

planting and ingenious use of colour would have appeared all the more rich and exuberant". As a consequence: 'What was different about the work of Lutyens and Jekyll…was the way that the garden seemed to have been designed as all of a piece with the house' [15].

Of his original encounter with Jekyll, Lutyens recalled: 'We met at a tea-table, the silver kettle and the conversation reflecting rhododendrons' [16]; and this image of blossoms echoed in metal might stand for the remarkable synthesis of nature and art that the two were to bring about. Their collaboration, wrote Lutyens' biographer, 'virtually settled that controversy, of which Sir Reginald Blomfield and William Robinson were for long the protagonists, between formal and naturalistic garden design. Miss Jekyll's naturalistic planting wedded Lutyens' geometry in a balanced union of both principles' [17].

And at this point the English garden converged with the Japanese. Günter Nitschke declares: 'The Japanese garden displays' a 'symbiosis of right angle and natural form… These two ways of perceiving beauty – as natural accident and as the perfection of man-made type – are not, to my mind, mutually exclusive. Quite the opposite: it is their *simultaneous* cultivation and conscious superimposition that best characterises the traditional Japanese perception of beauty... Each loses vibrancy if taken separately from the other. Without the contrast provided by a rectangular visual frame or rectilinear background, it would not be possible to recognise a handful of boulders, however carefully selected, as a garden' [18].

Where the first revolution in the English ensemble saw an irregular garden around a regular house, and the second phase saw a regular garden around an irregular house, the third saw regularity and irregularity conjoined in the garden itself; and this synthesis, lending itself to unlimited variety, is the basis of the masterworks which followed.

Sharawadgi as secret

Hidcote was a house on a bare hill down which flowed a stream, later to be lined by a woodland walk. But the immediate requirement was shelter from the winds, which was secured by a complex of tall hedges. These enclose a short axis down the hill, with a long one crossing it; and, in the angles between these two, a series of outdoor rooms leading into one another.

The result is eloquently described by Richardson: a 'geometrically inventive plan of interlocking circles, squares and rectangles… The…wide, empty Long Walk at a right angle to the main allée, which suddenly frees up the heart of the garden, is well timed: a shaft of pure void that seems to shoot up from the surrounding landscape'; while the 'pool garden, in which the great dark round almost completely fills the space, has always drawn admiration…for…its transcendent power': 'caught in a moment between space and time' [19]. 'Hidcote', concludes Edward Hyams, 'is a secret garden, a stillness' [20].

Sissinghurst was 'created with equal originality by the combined talents of Vita Sackville-West, the supreme artist-plantswoman, and her husband Harold Nicolson, who was able to help…give form to the planted areas and to link them together by strong axes into a satisfying design'. It was 'the life-project of two intellectuals, expressive of their world-views, of their unconventional love for each other, and of a passion for the place itself'. Their garden 'consists of a series of… outdoor "rooms", asymmetrically arranged; formal in shape but informally planted'; says Richardson, 'a succession of dreamlike episodes and intimacies'; or, as Nicolson himself phrased it, 'a series of escapes from the world, giving the impression of cumulative escape' [21].

Richardson, again, delicately conjures up the aura of the most celebrated of these 'rooms': 'The White Garden…is the essence of the dream that is Sissinghurst… It…combines deep intensity of emotion with a feeling of…ethereal suspension…, because whiteness occupies space in a unique manner… It was made for the night, perhaps even more than for the day, because it is then…that the whites come into their own, almost fluorescent in the moonlight' [22].

'We have got', declared Nicolson, 'what we wanted to get – a perfect proportion between the classic and the romantic, between the element of expectation and the element of surprise'. The classic may be seen in the fact that most of the 'narrow brick paths, encroached upon by plants and defined by yew walls, lead to some formal focus'; while the romantic is inherent in the site itself, encompassing as it does the remnants, dominated by its tower – a 'unifying presence' which 'seems to make sense of all the different axial views and walks' – of a half-ruined castle, also composed of 'the red brick which mellows to such a beautiful soft rose colour' [23]. Richardson explains: 'At Sissinghurst the main house had fallen down or been removed, leaving a sequence of unconnected buildings and portions of walls': making possible 'the unique atmosphere created by a set of spaces that do not obey the rules…, where a fragmented layout and sometimes violently contrasting moods are the modus operandi'. 'This', he concludes, 'is what makes it a greater garden, ultimately, even than Hidcote. We can never entirely know it. It bamboozles us with the illogicality of its effects and disorientations' [24].

Assimilating the satanic

Through all these shifting fashions in the garden, Temple's original preference for sharawadgi over mathematics, echoed by Addison, seems to have sunk deeply into – or, it has been suggested [25], elicited something inherent in – the English psyche; and from time to time it burst forth in unexpected and original forms. Blake adapted it to the industrial revolution: in his contrast of dark satanic mills with an originally green and pleasant land, the machine was the new Versailles [26]. Dickens pitted the living reality of a circus-girl's horse against the abstraction of a dictionary definition which, in an educational system organised as for factory production, was the only acceptable method of apprehending its existence [27]. Lawrence, once more, evoked the quivering, whinnying, panic of a mine-owner's mare as it was borne down upon by a shrieking and clattering train [28].

Yet the High Line has assimilated even this industrialised landscape, so menacing to Blake, Dickens and Lawrence. As Sissinghurst transformed the Tudor ruin, converting the depredations of time into a cycle of decay and renewal, Oudolf has absorbed industrial civilisation itself into the processes of nature. 'One of the most powerful impressions when we first stepped onto the High Line', said one of its restorers, 'was the effect of nature taking over the ruins' [29].

This was in keeping with what the visionaries who salvaged the line had seen in it: 'the spaces underneath…had a dark, gritty, industrial quality, and a lofty, church-like quality as well… There was a powerful sense of the passing of time. You could see what the High Line was built for, and feel that its moment had slipped away'[30]: like some abbatial remnant in a landscape by Friedrich [31]. And they were aware of their antecedents in that unfolding

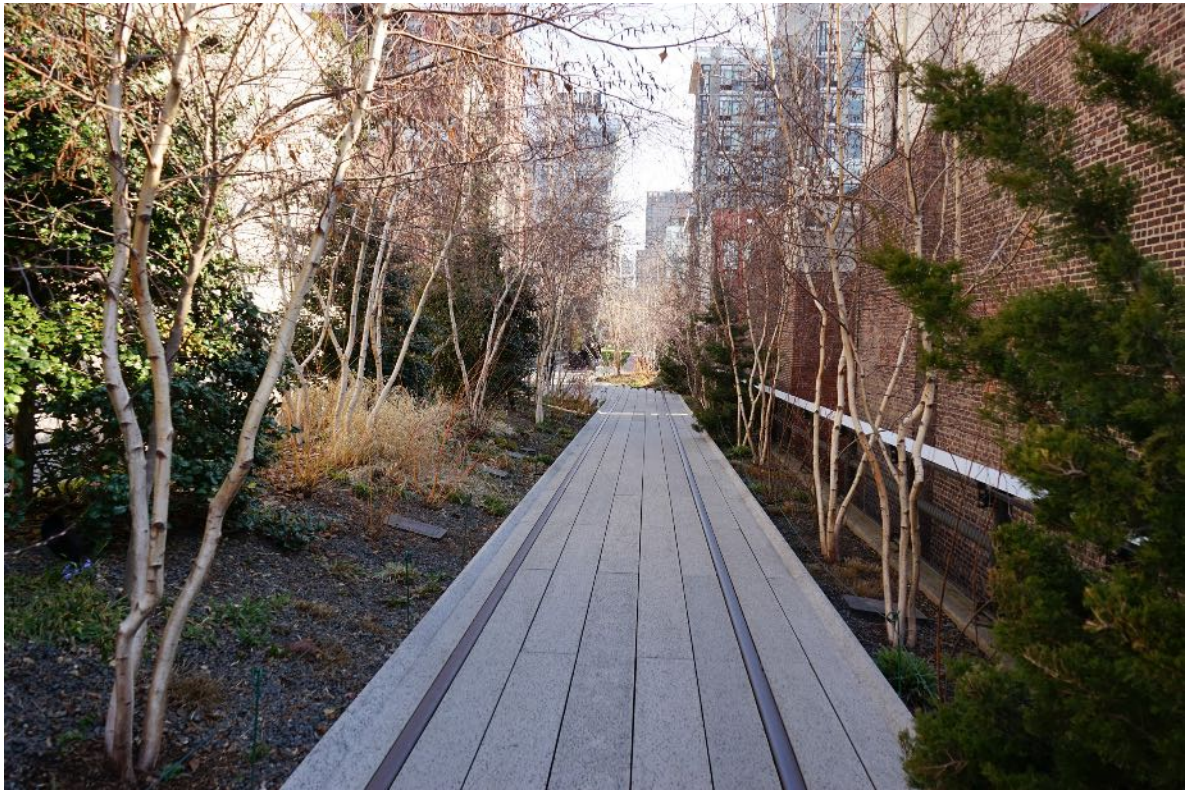

Figure 2: High Line in New York: the track as pathway (photo Piet Oudolf)

of sharawadgi which was Romanticism [32]. The High Line has indeed been seen in terms of *mono no aware*, 'the awareness of impermanence' [33], so closely anticipated in *lacrimæ rerum*, as Vergil's hero moves from the annihilation of Troy to its reincarnation in Rome [34].

This vision is enacted, as at Hidcote or Sissinghurst, in a succession of contrasting spaces. Woodland is succeeded by grassland, thicket by meadow and wildflower, punctuated by open areas that borrow views of streets with their fluctuating traffic, or the flow of the Hudson River; and all along an irregular pathway [35] (Figure 2).

Wildest of dreams

In planting the High Line, then, Piet Oudolf has encapsulated the entire history of sharawadgi. And, in the English layout named for him, he has returned to its origins. 'Oudolf', says the exhibition

Sharawadgi... continued

catalogue, 'considers the design for the Hauser & Wirth art gallery in Somerset as the commission where he had the most freedom' (Figure 3). In 'the marshy meadow around the gallery', the 'flowing beds smoothly blend into one another in a soothing rhythm of waves and curves, of textures and colours… The traditional view among gardeners is that spring should be a climax, full of growth and promise. Oudolf turned this idea around. He opted for a large share of perennials, including grasses, which are in bloom late in the season. He selected plants that look good in their final phase, and continue to express their character after they have died. At the start of winter, the colour spectrum gradually narrows to a subtle palette of brown hues'. But before that happens, the vista is of a strikingly beautiful, almost psychedelic brushwork of buff and gold, maroon and violet, scarlet and crimson and rose [36]. Here Addison's vision of 'the natural Embroidery of the Meadows', 'helpt and improved by some small Additions of Art', has found a realisation, one feels, beyond his wildest dreams.

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Notes

1. Oudolf, Piet and Rick Darke, 2017. *Gardens of the High Line: Elevating the Nature of Modern Landscapes*. Timber Press: pages 13, 41, 104-5, 129, 216.

de Kloe, Fabian, Peter Veenstra, Joep Vossebeld & Brigitta van Weeren, 2021. *Landscape Works with Piet Oudolf and LOLA: In Search of Sharawadgi*. naio10: page 133.

Figure 3: Oudolf Field at Hauser & Wirth Somerset (photo Jason Ingram)

David, Joshua & Robert Hammond, 2011. *High Line: The Inside Story of New York City's Park in the Sky*. Farrar, Straus & Giroux: pages 123, 125, 128.

2. The advocates of the High Line's restoration were aware of the Promenade Plantée in Paris; and though this was 'on a different kind of elevated rail structure…, made of masonry arches instead of steel', it indicated that the New York scheme 'was not a totally insane idea' (David & Hammond: 12, 14, 77). Another prototype, the Natur-Park Südgelände in Berlin, a former railyard which 'repurposes trackways as pathways and is clothed almost entirely with the spontaneous vegetation that colonised the site after its abandonment' (Oudolf & Darke: 34), was a far simpler matter; in New York: 'We…had to remove everything first. We had to get down to the concrete slab that held the gravel ballast, to make repairs and put in a new drainage system… The site preparation work was the most expensive thing about the project… First the contractors painted yellow numbers on the steel railroad tracks, tagging them according to a site survey, so we could reinstall any rail in its original location'. Again: 'We…brought a group of volunteers up to the…High Line…to harvest seeds from native plants so that we could replant them…after construction' (David & Hammond: 94-5, 100). Oudolf had previously worked on the Lurie Garden in Chicago, 'slowly emerging from decades of decline for major American cities in the former industrial "rust belt"', and laced with areas of 'urban dereliction awaiting redevelopment. A particular eyesore was adjacent to the centre of downtown – as Mayor Richard M. Daley himself noted one day as he looked out of the window of his dentist's office on Michigan Avenue. He began a campaign to clean up this messy patch of abandoned former railway land'; for which Oudolf designed what has been described as 'a stylised representation of a natural prairie', chiming with Chicago's history: 'The designer Wilhelm Miller had promoted prairie vegetation… at about the same time that Frank Lloyd Wright was leading the Prairie School of architecture' (Oudolf, Piet & Kingsbury, Noel, 2021. *Hummelo: A Journey through a Plantsman's Life*. Monacelli: 235-40).

3. de Kloe et al.: 6, 16. This volume is a work of art in itself, beautifully designed and vividly illustrated, its text set in a typeface based on woodcut lettering: angular, individual and 'akin to the spirit of sharawadgi' (187).

4. Sharawadgi has been traced to (i) *sorowaji*, 'be irregular, unequal, asymmetrical', (ii) possibly conflated with *share* and *aji*, 'nouns which might be employed of a garden showing an impressive degree of taste' (Murray, Ciaran, 1999. *Sharawadgi: The Romantic Return to Nature.* International Scholars: 33-8, 273-5); and Temple stresses (i) the irregularity of the Sino-Japanese garden and (ii) the aesthetic subtlety involved in its creation. I have no difficulty with Wybe Kuitert's assertion that *share'aji* is a term 'still used by kimono fashion critics', to do with the 'symbolism of designed patterns in the dress…, and matching it to place, time and occasion' (Kuitert, Wybe, 'How Japan inspired the English Landscape Garden: Sharawadgi!'. *Shakkei* Winter 2014/2015 21 (3) : 20-21): it could be taken as a corroboration and elaboration of point (ii).

5. Murray, Sharawadgi: 49-55, 62-4, 67-9, 72-3.

6. de Kloe et al.: 16-17. The pattern was further overdetermined by the fact that the new astronomy, a preoccupation both of Temple and Addison, had discovered decentralisation in the universe (Murray, Sharawadgi: 137-63).

7. Murray, Sharawadgi: 73.

8. Murray, Sharawadgi: 233-4.

9. Murray, Sharawadgi: 169-70.

10. Murray, Sharawadgi: 194-5, 256-7, 260-63. 'The proclamation of egalitarianism had provided the French Revolution with one of its headiest appeals' (Keegan, John, 2004. *A History of Warfare.* Pimlico:357).

11. Hyams, Edward, 1964. *The English Garden*. Thames & Hudson: 121-2, 126-8. Richardson, Tim, 2005. *English Gardens in the Twentieth Century: from the Archives of Country Life.* Aurum: 9-10.

Figure 4: Oudolf Field, winter phase (photo Jason Ingram)

Jellicoe, Geoffrey & Susan et al., eds., 1991. *The Oxford Companion to Gardens*. Oxford University Press: s. v. England: Nineteenth Century. Hadfield, Miles, 1979. *A History of British Gardening, 3rd edn*. Penguin. Murray, 1979: 322-8. At Biddulph Grange, a 'bastion-like' topiary construction, 'to resemble the monumental entrance to a tomb', and culminating in a topiary pyramid, is entered through a masonry portal along an avenue lined by sphinxes; while, through 'a rocky tunnel, longer and darker than most garden tunnels, you arrive inside a Chinese pavilion, and look out from its crimson-painted balcony across a small, still lake, surrounded by bamboos, antique massy stones and exotic trees. Across the lake, a lacquered bridge, reflections, and beyond, high up as if in a mountain range, a weather-worn tower in the Great Wall' (Hadfield: 354. Thacker, Christopher, 1979. *The History of Gardens.* Croom Helm: 240, 245. Jellicoe & Jellicoe, s. v. Biddulph Grange). The layout at Tully, though designed by a Japanese gardener, and including a tea-house and stone lanterns, was 'devised as a symbol of man's pilgrimage through life. From the Gate of Oblivion it passes through a cavern and winds along the Path of Childhood, up the Hill of Learning, across the Bridge of Matrimony, until it finally passes out through the Gateway of Eternity' (Jellicoe & Jellicoe, s. v. Tully). For details of the increasing authenticity of the Japanese garden outside its land of origin, see numerous articles in *Shakkei*.

12. However one might qualify his responsibility for the revolution of which he is acknowledged to have been the instrument: 'by raising a verbal tidal wave of opposition to bedding, and by coining the term "wild garden" to crystallise…other gardeners' efforts, and by introducing these ideas to a very large number of readers who might not otherwise have discovered them, he was arguably more influential as a populariser than were the originators' (Bisgrove, Richard, 2008. *William Robinson: The Wild Gardener.* Frances Lincoln: 62-3, 71, 85-7, 242-7. Thacker: 248. Richardson, English Gardens: 79). Piet Oudolf is repeatedly viewed in terms of Robinson (Richardson, English Gardens: 201-2. Oudolf & Darke: 22-4. Dusoir, Rory, 2019. *Planting the Oudolf Gardens at Hauser & Wirth Somerset*. Filbert Press: 14-18. Oudolf & Kingsbury: 408).

13. Richardson, English Gardens: 93. Jellicoe & Jellicoe, s. v. Blomfield.

Sharawadgi... continued

14. Bisgrove, Richard, 1992. *The Gardens of Gertrude Jekyll*. Frances Lincoln: 10-12. Brown, Jane, 1994. *Gardens of a Golden Afternoon: The Story of a Partnership: Edwin Lutyens and Gertrude Jekyl*l. Penguin: 26.

15. Lutyens' 'romantic and formalised classicism' may be seen at Viceroy's House at Delhi: in form essentially Palladian, but with the body of the structure 'assimilating…the Moslem polychrome tradition, expressed in the contrast of the red sandstone base with white above', surmounted by a dome suggesting the Buddhist stupa (Brown: 29-30. Richardson, English Gardens: 46-7, citing Gunn, Fenja, 1991. *Lost Gardens of Gertrude Jekyll.* MacMillan. Murray, Ciaran, 2010. The Raj as Romantic Vision. *Transactions of the Asiatic Society of Japan, Fifth Serie*s, volume 2. 181-8). On the Arts and Crafts movement, see Murray, Ciaran, 2009. Disorientalism: Asian Subversions, Irish Visions. *Transactions of the Asiatic Society of Japan, Fifth Series,* Volume 1: 87-108

16. Brown: 19.

17. Bisgrove, Jekyll: 18, 137, citing Hussey, Christopher, 1984. *The Life of Sir Edwin Lutyens.* ACC Art Books.

18. Nitschke, Günter, 2007. *Japanese Gardens: Right Angle and Natural Form*. Taschen: 10-12.

19. Richardson, English Gardens: 111, 117-19.

20. Hyams: 150-55.

21. Jellicoe & Jellicoe, s. v. Sissinghurst. Richardson, Tim, 2020. *Sissinghurst: The Dream Garden*. Frances Lincoln: 10, 31, 212.

22. Richardson, Sissinghurst: 189-90. White is '"not so much a colour as the visible absence of colour", as Herman Melville put it in Moby-Dick, one of Vita's favourite novels' (200). Melville links it, indeed, with 'the heartless voids and immensities of the universe' (Moby-Dick; or The Whale, 1851, ch. 42). Such exotics as the Himalayan blue poppy had altered the entire palette available to the gardener; as well as the enclosure planted with 'white flowers and silvery foliage', Sissinghurst boasts a purple border (Richardson, English Gardens: 87, 115. Hyams: 170).

23. Richardson, English Gardens: 113-115. Richardson, Sissinghurst:175. Hyams:167.

24. Richardson, Sissinghurst: 183-4. Richardson further suggests: 'The garden's dreamlike character arose in part as a result of the strategies of physical disorientation, disintegration and deconstruction that Harold deployed in his apparently illogical ground plan. It was a working method that can be related to contemporary artistic currents, including the stream-of-consciousness device of…Virginia Woolf…, the eclectic and deconstructed form of T. S. Eliot's poetry', and so on (Sissinghurst: 12). This is hardly fanciful: Sissinghurst houses – or did when visited by the present author – the handpress on which Vita's lover Virginia Woolf and her husband printed Eliot's Waste Land. And the term 'bamboozles' may serve as a hint of how deeply the modernist movement was influenced by the wave of Japonisme associated with Ernest Fenollosa and Ezra Pound (Murray, Disorientalism: 147-68).

25. Richardson, Sissinghurst: 45-6.

26. Murray, Sharawadgi: 265-6.

27. Leavis, F. R. & Q. D., 1972. *Dickens the Novelist*. Penguin: 253-9.

28. Lodge, David, 2011. *The Art of Fiction*. Vintage: 138-41.

29. Oudolf & Darke, citing James Corner: 33, 42.

30. David & Hammond: 6, 12.

31. Koerner, Joseph Leo, 1990. *Caspar David Friedrich and the Subject of Landscape*. Reaktion: 169. The mood is caught in Blyth's version of a *haiku* by Shiki: 'Only the gate / Of the abbey is left / On the winter moor'. 門ばかり残る冬野の伽藍哉。Blyth, R. H., 1949-52. Haiku. 4 volumes. Hokuseido: 4, 284.

32. Oudolf & Darke: 28.

33. Oudolf & Darke: 309.

34. Murray, Sharawadgi: 229-30, 314-15.

35. David & Hammond: 123. Oudolf & Darke: 40, 53-4, 71-3, 86-9, 91, 95, 99-101, 122-3, 129, 144-9, 164-9, 206-7, 223, 248-9, 262-3, 282.

36. de Kloe et al.: 40-45. The 'Radić Pavilion, a giant pebble-like structure that was brought from its first location at the Serpentine Gallery in Hyde Park… now acts as a slightly off-kilter focal point… Its irregular, curvaceous form suits the Oudolf Field well' (Dusoir: 26-7).

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http://www.sharawadgi.net/