CATHOLIC CONNECTIONS TO JAPANESE GARDENS THROUGH TEA

INSIGHTS FROM A CAMPUS GARDEN INITIATIVE AT HOLY CROSS COLLEGE

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"Colleges can only highly serve us when they aim not to drill but to create, when they gather from afar every ray of various genius to their hospitable halls, and, by the concentrated fires, set the hearts of their youth on flame."
– Ralph Waldo Emerson

"The whole world is our house."
– Diego Laynez, S.J.[1]

Twenty-one years ago, I approached a few like-minded colleagues at the College of the Holy Cross, a Jesuit liberal arts college in Worcester, Massachusetts, about their possible interest in building a Japanese garden on campus. A garden had been on my mind from when I had taught for a term at Carleton College early in my career, and there I saw what a campus garden might be, while imagining how an all-season building associated with it could expand its use.

At Holy Cross the initial number of interested faculty and staff grew into a Steering Committee, drawing individuals from fields such as history and religion, art and philosophy, including a biologist who studied the genetics of Japanese tree species. Seeing the group's enthusiasm, the Dean then encouraged our developing a proposal for the college president and the administration.

In 2004, our steering committee applied for and was awarded a grant by the National Endowment for the Humanities[2] to begin to develop awareness of Japanese gardens in the campus community, among faculty, students, and staff. Funding for a semester-long lecture series brought experts from Japan, the US, and Europe to campus, with speakers covering Japan's cultural background, history, and garden traditions. We also had day-long workshops on tea ceremony.

Enthusiasm mounted. We were delighted that a few months later, the president authorized and funded garden designer Marc Keane to work with us to determine a site and clarify its central elements. I had met Keane in searching for speakers for our NEH campus lecture series, and his creative, authoritative presentation began a professional friendship that made his choice natural. Our Steering Committee discussions led us to imagine both a dry garden and a *roji* garden/tea house, as well as a building for classes and activities. Over a three-day visit with our Steering Committee, he toured the 174-acre campus that extends in a large swath up a hilltop that rises from the Blackstone River. The campus landscape we examined varied from less-travelled woods near the eastern and southern edges, to open spaces between buildings. A site fairly close to the oldest buildings on campus

emerged as his, and our, choice. (It is presented in Part III below.)

Once Keane presented his design proposal in campus meetings to a widening circle of faculty, administrators, and fund-raising professionals, we heard a recurring question: "But why would a Catholic college want to build a Japanese garden?" It is an obvious issue that needed multiple answers, beyond what to us was the obvious reply of the garden's beauty, artistry, and connection to the strong international and Asian studies curriculum at Holy Cross.

The Steering Committee moved to invite representatives of wider college constituencies, such as the Chaplain's office and the Counseling Center. At Keene's suggestion, I also had students in my classes on Zen Buddhism work on exploring the Catholic-Jesuit ties to Japan. What we found was a major connection that provided one powerful answer to why Catholic-Jesuit Holy Cross should indeed build such a garden. This article describes this connection, as well as what we learned through the process of developing our campus garden proposal. In fact, Japanese gardens are one of the most apt symbols of the Catholic tradition's engagement with Asia, especially the Jesuits' legacy in Japan. This little-known connection between Japanese gardens and the West begins with a Portuguese youth who boarded a ship heading to Japan in 1575 (figure 1).

CATHOLICS AND JAPANESE GARDENS: JESUITS IN JAPAN

Born in Portugal, João Rodrigues (1561-1633) traveled to Japan at the age of fourteen, where he completed his admission to the Jesuit order. Through his thirty years in Japan, Rodrigues became a fluent speaker of Japanese who experienced many aspects of life there. This won him the friendship of nobles, merchants, and rulers, including the powerful shoguns Toyotomi Hideyoshi (1537-1598) and Tokugawa Ieyasu (1543-1616). Due to his language facility and cultural adroitness, Rodrigues took an active role in diplomatic exchanges and in facilitating trade between China and Europe with Japan. He was the most influential European in Japan until all Christians were expelled in 1614. Although not a polished writer, his natural curiosity, accumulated knowledge, and affection for many things Japanese is clear in his letters and other writings.

Rodrigues' account of Japan, entitled *Historia*, remains an invaluable historical source, covering his informed

FIGURE 1: Two Jesuit priests visit an Osaka merchant residence. Early 17th century folding screen. *Used with permission, Alamy Stock Photo.*

and sympathetic impressions of nearly every aspect of Japanese life. His wide travels and interpersonal encounters allowed him to highlight the contrasts between two fundamentally different civilizations.[3]

One area of fruitful confluence was the culture of tea (figure 2) and tea gardens, topics to which he devotes all or parts of four chapters. Rodrigues' passionate descriptions and praise show how the *roji* gardens, tea houses, and ritual tea drinking became a rich and significant meeting place between Japanese and Jesuit missionaries, many from Portugal.[4] If as Jesuit tradition holds, "God can be found in all things," Rodrigues pointed to the possibility of finding extraordinary fellowship and divine grace in a Japanese teahouse. His early reports and discussions with Jesuit superiors during their visits to Japan alerted them to this area of cultural richness and the value of connecting with it. His enthusiasm, in fact, displeased some of his colleagues: in 1612, Francisco Pires in a letter noted with disdain that Rodrigues had taken over rooms in the Jesuit residence in Nagasaki, converting them into a suite for *chanoyu* with its own steps and entrance.[5] Despite such rare resistance, Rodrigues remained an exemplar of the Jesuit order in Japan and representative of the Society's collective understanding of Asia, a perception produced by an individual and profoundly personal cultural immersion that ultimately served to enlighten and excite the West in the seventeenth century.

The first volume of the *Historia* concludes with detailed information on tea drinking and its rich culture. Rodrigues was clearly a tea enthusiast. He talks at length about the cultivation of the tea plant, then little known in Europe, and endorses the healthy properties of the beverage, noting how it improves digestion, resists kidney stones, stimulates the mind, calms the passions, and reduces fever. He patiently walks the reader through the tea ritual from the arrival of the guests and their stages of procession through the garden paths, to the details of serving foods and the thick powdered tea.

FIGURE 2: Baptismal bowl: tea cups in this same design were also made by Christian converts who were tea practitioners. In collection of Cleveland Museum of Art.

Rodrigues' description of *chadō* (the way of tea) highlights it as a simple gathering of friends in a small rustic shelter to drink tea quietly while savoring the beauty of their surroundings. His narrative repeatedly returns to the special connection between tea culture and the Zen school of Buddhism. His Japanese friends pointed out how the humble and minimalistic materials in tea mirrored the reality of living as a Zen monk; he learned that Buddhist teachings about finding the ultimate reality through silence is reflected in the *wabi chadō* customs that reduce spoken communications to a minimum. Rodrigues praises the cultural effects of tea practice: "The purpose of the art of *cha*, then, is courtesy, good breeding, modesty, and moderation in exterior actions, peace and quiet of body and soul, exterior modesty, without any pride, arrogance, fleeing from all exterior ostentation, pomp, display, and splendor of social life.[6]

In Rodrigues' telling, this custom of tea was largely inspired by Ashikaga Yoshimasa (1436-1490), the

builder of Ginkakuji in Kyoto, who laid down the rules for such gatherings and established a certain canon of taste. Rodrigues also stresses the activity of Zen monks in this practice and their sincerity in connecting religious practice to everyday life.

In small tea buildings separated by gardens from the places of normal life, all sorts of people – even warriors – escaped the pressures of social and political life for a few hours to reflect on philosophical matters, enjoy nature, savor moments of calm silence in extended periods of shared contemplation. He noted that everything employed in the tea gathering is studiously made to appear as natural as possible. A core principle is that a humble setting stimulates a sense of one's immediate natural surroundings and the spiritual potential of any moment when hearts are open and minds are still.

The Jesuits came to appreciate that to become an accomplished tea master demanded discipline and training. As Rodrigues writes of the ideal tea master: "He must be of a resolute, firm spirit and withdrawn from trifles and a multitude of things…He must possess great discernment and an eye for proportion in the appearance of things…He must also have knowledge of the natural proportions of both natural and artificial things, and by long experience he should understand their hidden qualities."[7]

Especially prominent in Rodrigues' appreciation of Japanese culture was the Buddhist-inspired feelings of *wabi* and *sabi*. These terms suggest a detached, solitary existential completeness, authentically natural. Paradoxically, these aesthetic goals may be experienced in the special kind of social gathering that is tea. They also inform approaches to gardening, flower arranging, ink painting, and music.

The Jesuits in Japan soon came to encourage the practice of tea because it involved neither "superstitious" belief, homage to non-Christian images, nor sectarian religious rites.[8] It was viewed positively and adopted as part of the missionary effort to attract Japanese by respecting and adopting both language and other cultural observances. Most notable and refined among Jesuits seeking to make the mission in Japan successful was Alessandro Valignano (1539-1606).[9] In 1581, he wrote *Advertimentos e Aviso's acerca dos Costunes e Catangues de Jappa*. This seven chapters Jesuit handbook details the customs and etiquette that Jesuits in Japan should adopt to impress the cultural elite.[10]

In his handbook and letters, Valignano emphasized tea ceremony. He specified that Jesuit residences should have a tea room joined with a parlor (*zashiki*) served by a special entrance (*genkan*); he also ordered that the tea areas be kept in good order, ready for guests, and that the Jesuits hire a *dojuku* ("caretaker/ receptionist") to serve these precincts.[11] The tea structures must not be used for purposes other tea ritual. Valignano clearly saw meetings with Japanese in the spaces of tea ceremony to be ideal for attracting potential converts as well as for bridging the sometimes-troubled divide between convert Japanese Jesuits and their European counterparts.

Thus, tea ritual allowed Christians, both European and Japanese converts, to take part in an aristocratic cultural activity without any sense of compromising their religious faith.[12] In fact, a number of Japanese converts, all known to Rodrigues, were renowned for their gardens and tea expertise.[13] Tea houses and gardens constituted a key meeting place for Japanese Buddhists and Catholics.[14] Given the extensive attention Rodrigues gives to intricate details of tea gardens,[15] structures, and rituals, there is no doubt that Jesuits participated in tea ceremonies and understood the critical role of the setting. As Rodrigues relates regarding the tea masters' attention to the tea hut and garden preamble to it:

> So, they spare no pains in the construction of the place they give cha to their guests; this is a special building, with a path or entrance leading to it and with various other things suitable to the purpose of this custom. In general, this purpose is the quiet and restful contemplation of the things of nature in the wilderness and desert… in the form of rude huts made quite naturally with rough wood and bark from the forest, as if they had been formed by nature or in the usual style of those people who dwell in woods or wilderness… They may thus

> contemplate the path, the woods through which they enter, and everything artlessly formed there by nature with proportions and grace…
>
> Further on there is a grove of trees, partly natural as if they were growing there already, partly transplanted thither with great skill; they choose trees which have the best shapes and branches, and the most natural and elegant simplicity. Such trees are chiefly pines interspersed with others in such a way that there does not seem to be any artificiality about them, and they seem to have grown there naturally and haphazardly. A long narrow path runs through the middle of this woods, and it is paved with stepping stones over which the guest passes.[16]

The Jesuits in Japan recognized the strong aesthetic appeal of the gardens they visited, and in their descriptions one can detect a feeling of spiritual inspiration. It is hard not to admire their enthusiastic openness to an entirely new and, for them, completely original garden form. For example, Luis Frois (1532-1597) wrote a long section of a letter in 1565 about the grounds surrounding the noted Kyoto monastery Daitokuji:

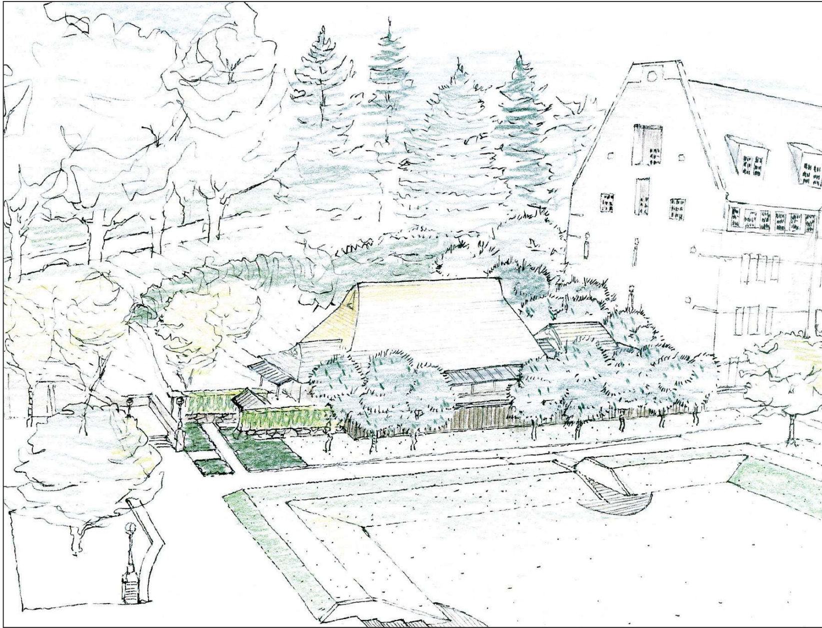
> Along one side is a garden which you see as you enter the corridor. This garden has nothing more than a kind of artificially constructed mountains of stones, which are especially sought for this purpose and brought from afar. On top of these rocks there are many different kinds of little trees, and [there are] paths and bridges, a span and a half wide, that lead up to them. In some places the ground is covered with coarse white sand, and in other places with small black stones, while some large rocks, a cubit and a half high, stand out here and there. At the foot of these rocks there are a thousand sorts of roses and flowers, so intermingled and arranged according to season that all the year round there are always some of them fresh and blooming… let it suffice to say, dear brothers, that they possess all this only for their happiness and renown in this life… nobody can see them for the first time without feeling within himself great admiration.[17]

The gardens often moved these Catholic observers to what might perhaps be seen as a "natural numinous" experience. As another visiting priest Gaspar Vilela, S.J. (1526-1572) observed in a letter, these gardens "inspire the spectator to contemplation."[18]

The Catholic conversion of the masters in the two great tea family lineages[19] further suggests the naturalness of the proposed cross-cultural convergence at Holy Cross in a campus tea garden. Such a place connects with Jesuit history and opens up a modern cultural space for spiritual contemplation and interreligious understanding. For the Holy Cross Japanese Garden Committee, uncovering this history of Jesuits boldly and respectfully connecting with Japanese Buddhists through tea was a powerful discovery. It allowed us to align the initiative with the college's mission statement that articulates "an invitation for all to join in dialogue … among people from diverse … religious traditions," and "seek that which requires us to transcend ourselves and challenges us to seek that which might constitute our common humanity."[20] It is hard to imagine a more suitable garden and architectural space where the central ideals of one of the great religious traditions of Asia can be so readily experienced. Other reasons for the campus garden would also emerge once we had a specific design to consider.

THE HOLY CROSS GARDEN DESIGN

Marc Keane's plan (figure 3) sites the teahouse and gardens next to a hillside close to a major classroom building and a dormitory, just beneath the college's main road entrance. The design is centered on a large *zashiki*, a multi-purpose fourteen *tatami* room with bathrooms and a shared *mizuya* (tea storage closet) on one side. In the architectural layout (figure 4), from the complex's gated entrance on the left, a path leads up to the multipurpose *zashiki* or to a gateway to the *roji*, the fenced inner garden. Placed there are a waiting shelter, water basin, and final



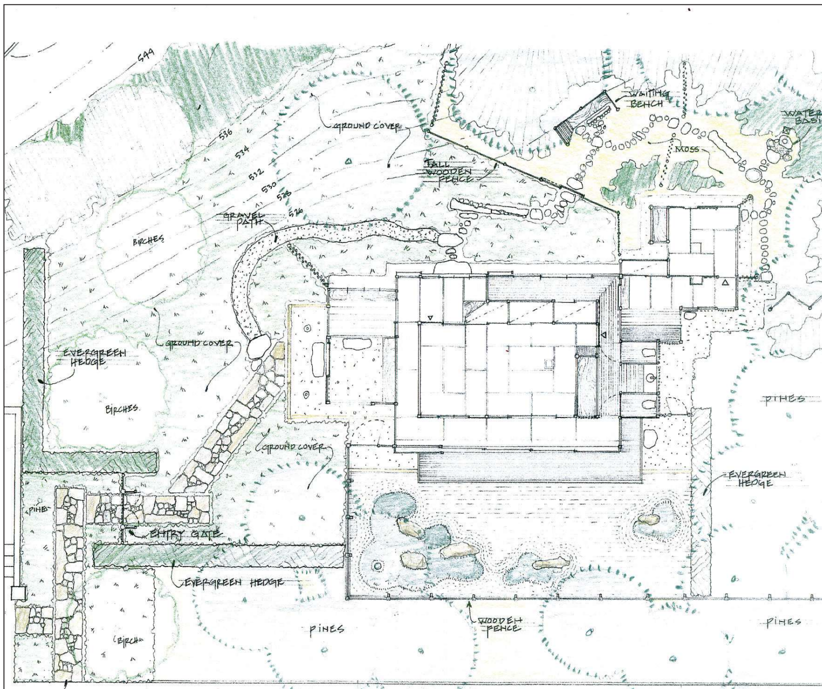
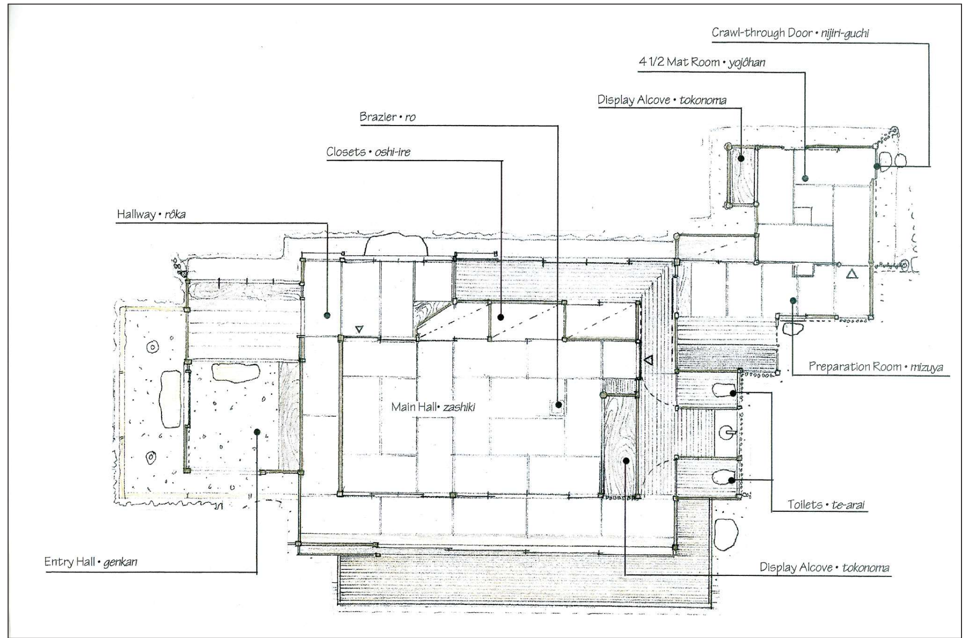
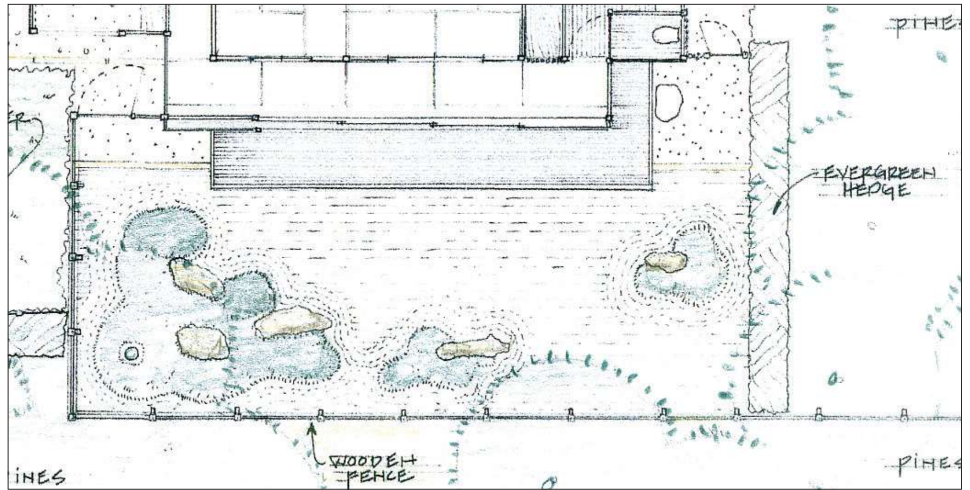


FIGURE 3: Perspective Overview of the Campus Garden area.

FIGURE 4: Master Plan for the site.

FIGURE 5: Tea Garden and Teahouse area.





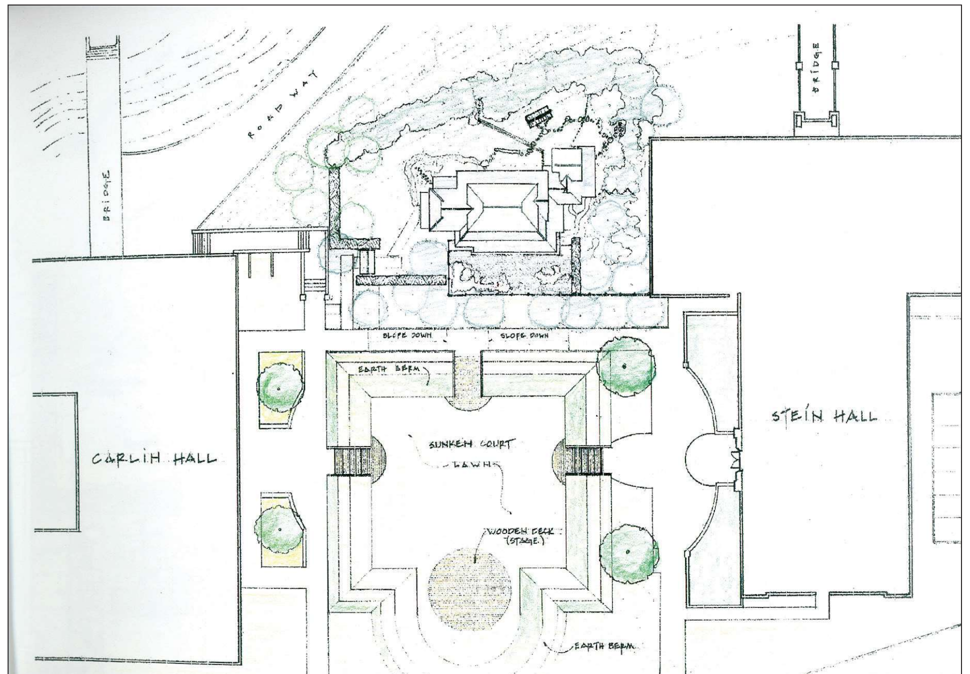


FIGURE 6: *Zashiki* building details.

FIGURE 7: *Karesansui* (dry rock) garden.

FIGURE 8: Site Plan for the redesigned courtyard.

pathway to the low entrance to a four and a half-mat teahouse (figure 5). The *mizuya* also connects the teahouse to the larger building.

The *zashiki* building is designed for a variety of purposes, with closets to store items (meditation cushions, seiza benches, folding chairs, individual tables) used for meditation and yoga classes, seminars, musical performances, and art, as well as tea demonstrations (figure 6). Facades, floors, ceilings, foundations will be made of traditional materials yet with modern technology (e.g. insulation, radiant floor heating, concrete tiles) deployed so the building can be used during cold winter months. A smooth initial path and a wheelchair lift to the room level were added to comply with the Americans with Disabilities Act.

Facing north, the *zashiki* room is surrounded by a veranda so that, with the shoji doors open, the large, dry landscape garden (*karesansui*) will dominate the view. Enclosed by a high wall, the garden will consist of a raked gravel bed with large stones organized in moss-covered "islands." Keane's design (figure 7) includes a viewing veranda extending toward the dry garden.

Keane also felt it important to redesign the large courtyard, immediately proximate to the garden, to harmonize with the walled enclosure. After looking at the current layout and drawing on conversations with students and faculty, he added a berm-sided rectangular sunken courtyard with a stage at one end that can be used for performances. The berm embankments (intermittently hardened with concrete rows) will create a natural amphitheater (figure 8).

THE PROJECT PROCEEDS: A LONG, WINDING GARDEN PATH

The next step in the process was increasing the Steering Committee to include members of the Environmental Studies program, the Finance and Planning Committee, and a representative from Student Government. The President directed us to include further a representative of the Campus Space consultants, the College lawyer, and the Director of Grounds. The key meeting was with the college's fund-raising department ("Advancement Office"). That director and various officers met with us to learn how the imagined garden and building would work, and applied their fund-raising formulas to reach a cost estimate. This is a domain with many rules and principles mostly unknown to faculty. The Development professionals calculated a Japanese Garden endowment account to provide funds for programs, utility costs, annual repairs, and a monthly visit by Japanese garden/building experts who would prune trees, repair mats, and maintain the space. The college's rules also require that funds be raised to cover a deposit for the buildings' "replacement cost" that would grow to allow a new structure in one hundred years. The price tag for what we considered to be a modest garden complex in 2005 ended up totaling $4.2 million.

Our Steering Committee was delighted when the President submitted the proposal to the college trustees who approved the project design and projected cost. We were soon deflated, however, when we learned that the $4.2 million had to be raised independent of the college's prioritized advancement campaigns and other goals identified for long-term fulfillment. Nonetheless, we were still buoyed by the enthusiasm of the Director of Development for our Teahouse/Garden initiative: he had been to Japan, visited several Japanese gardens in the United States, and loved them unabashedly. He had to work at his first priority of meeting college campaign goals, but was very optimistic about our success. A seasoned professional, he understood our proposal's originality, its potential appeal to certain donors, and its aptness for Holy Cross. Accustomed to success at raising far greater sums, he felt very confident that he could sell the concept, find a donor, and do so in the near future. He felt that the donor(s) would not be the type of person(s) interested in making a gift to the usual projects at Holy Cross.

Assuming success in the relatively near future, and wanting to arm the Development professionals with every possible argument for the project's contributions to Holy Cross, we met to fill out all the ways this teahouse-garden could benefit the campus community. The college chaplains, Jesuits faculty, and religious studies professors imagined an expansion of

inter-religious dialog; the student meditation and yoga clubs would have a dedicated space; counseling staff foresaw ways to counteract student stress—a fact of college life that has grown alarmingly since. Botanists in the Biology Department were excited by the prospect of forming interest groups among students, faculty, and staff who would care for the garden precincts.

Our Steering Committee agreed that success was based on forming a "learning community" of administrators, faculty, students, and staff who would care for the teahouse-garden complex. We reached out to the staff at the Tower Hill Garden, the region's key botanical garden. Faculty deepened ties with an Urasenke tea teacher in Boston, and had a series of lecture-demonstrations. Students in seminars researched such issues as the history of Catholic/Jesuit ties to tea ceremony and Japanese gardens, where to find raked gravel and specimen trees, and companies in the region that built Japanese gardens. Marc Keane returned to give lectures for several years.

Although we were told to be patient after making presentations to the Development Office, as word spread excitement built on campus. The Development director extended feelers to alumni from Japan, hoping for a quick successful "ask." Unfortunately, our ardent Development director unexpectedly left, and his successors were often completely indifferent to our project. The same attitude characterized the presidents, provosts, and trustees who have replaced those whose support underwrote our beginning on this journey. Although several core faculty and administrators who launched this initiative have retired, our vision of a campus garden remains. Most students who have this project described are extremely excited by its prospective presence in their lives. In keeping this proposal alive, we have the recurring need to explain why a Japanese garden and teahouse would be meaningful on the campus of any college and particularly a Catholic one.

This article has presented this abundant relevance. At Holy Cross, we are not done trying; and we hope that others might learn from our experience. To that end, this essay concludes with reasons why Japanese gardens have been meaningful additions to college campuses in the past and how they continue to resonate today.

SUMMARY OF BENEFITS FROM A CAMPUS JAPANESE GARDEN AND TEAHOUSE

1. College Mission. The mission of every college today has is to educate students about the world's societies and cultures. It is hard to imagine a more suitable space than a Japanese garden where some of the central ideals of the great religious tradition of Asia can be so readily experienced. A garden and teahouse demonstrate that the college is committed to a global education and an authentic engagement with Asia. For the twenty-seven Jesuit colleges and universities in the United States, there is an extraordinary historical connection as well.

2. Campus Resource. A garden with teahouse can host courses dealing directly with Japan and Asian religions as well as those focused on the natural world or human wellness. In the era of "climate change" and heightened ecological awareness, a Japanese garden becomes a valuable model of sustainability based on thoughtful

engagement. The building should be a home for the practice of mediation, yoga and tea.

3. College Community. The constituency of faculty, staff, and students committed to support the garden and teahouse will promote new lines of campus community. Beyond encouraging students to explore Asian Studies courses and study abroad programs, the "culture of tea" and the biophilic "love of gardens" can be positive factors in focusing campus life.

4. College Reputation. A number of top-ranked liberal arts colleges (e.g. Carleton, Smith, Wesleyan, and Amherst) have built Asian gardens on their campuses. And Japanese gardens of one sort or another grace large universities, including Yale, Duke and the University of British Columbia among many others. A fine complex sustained according to high standards of excellence will enhance a college's reputation.

5. College Community. The garden will provide a meeting place and venue for programs connecting the campus to the surrounding community.

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1. 2nd Jesuit Superior after Jesuit founder, Ignatius of Loyola (1491-1556).

2. This grant was an NEH "Focus Grant" designed for exactly our intended purpose. The Endowment no longer has this program, but there are others that would still support this academic community development cause.

3. Three studies by the Jesuit scholar Michael Cooper are invaluable for understanding this period. This Island of Japan: Joao Rodrigues' Account of 16th Century Japan (New York: Kodansha International, 1973) provides a translation of the original Portuguese book written in 1620-21, from a hand-copied manuscript dated to the mid-Eighteenth Century. His Rodrigues the Interpreter: An Early Jesuit in Japan and China (New York: Weatherhill, 1974) remains the exhaustive and authoritative biography of the missionary who lived longest in Japan (1577-1610). The annotated sourcebook They Came to Japan: An Anthology of European Reports on Japan, 1543-1640 (Berkeley: University of California Press, 1965) remains a valuable reference, and historical details are seen as authoritative by Japanese historians.

4. Prominent figures in Japanese society then imitated Portuguese customs by wearing Portuguese clothes and carrying Portuguese swords; Portuguese foods also were integrated into the Japanese diet, as were items of clothing, again indicating the depth of impact originating from their early European contacts (Janeira 1971: 3-4).

5. Michael Cooper, 1989, page 121.

6. Quoted in Rodrigues the Interpreter, page 310.

7. Quoted in Rodrigues the Interpreter, page 310.

8. Rodrigues points this out explicitly in This Island of Japan..., page 273.

9. An important figure in the early Jesuit missions to Asia, this Jesuit was an astute observer as well as a thoughtful, sensitive interpreter of the new worlds he encountered. His remarkable willingness to learn from his Asian hosts was atypical. For example, curiosity led him to seek in-depth understanding of many topics, including the external organization of the Zen Buddhist sect. In some ways this led him to model the Jesuit mission in Japan on the same lines. (Cooper 1965: 351)

10. This was the standard early strategy in early Jesuit missionizing: enculturate by learning languages and customs; seek to convert the political, economic, and cultural elite, hoping that mass conversions by commoners would follow. Given this directive, tea culture was the ideal meeting ground for this approach.

11. Teraoka, 88-89.

12. Some scholars have even questioned whether it was only Zen Buddhism that influenced the evolution of the major innovator of wabi cha, Sen Rikyu (1522–1591): "Based on the evidence of Christians in the immediate vicinity of Rikyū during the time of his greatest influence and activity, it can be concluded that his chanoyu was inevitably informed by both Buddhist and Christian thought, as nowhere else were the two allowed to coexist more peacefully than in the dialogical space of a tearoom. Christian influence is not nearly as pronounced as Buddhist, but [Rikyu's] friendship with Christian converts (including his wife), and the extant tea utensils bearing the sign of the cross are a definite proof that claims to Buddhist exclusiveness for the underlying philosophy of chanoyu cannot be considered true (Hioki 2013, cited in Pytlik 2013: 38). See also, Hiroo Kurano, "The Special Relevance of Sukiya Architecture for North American Japanese Gardens" in The Journal of the North America Japanese Garden Association 3 (2016), 19 - 24.

13. One convert to Christianity expert and tea disciple of Sen Rikyu was Takayama Justus (1553-1615), mentioned by several of the Catholic writers. As Rodrigues says of his finding Christian inspiration in the tea culture settings, "He was wont to say, as we several times heard from him, that he found sukiya lifestyle a great help towards virtue and recollection for those who practiced it [chado] and really understood its purpose. Thus, he used to say that in order to commend himself to God he would retire to that small [tea] house with a statue, and there according to the custom that he had formed found peace and recollection in order to commend himself to God" (Cooper 1973: 296). Instances of Catholic Mass being celebrated in tea houses of converts are also noted in the historical record (Sadler 1962 92).

14. Some converts also had tea cups inscribed with Christian markings, many with images of crosses. The Jesuit historian Fernando Gutierrez has written about this sub-culture of Christian tea practitioners, most prominently students of master Rikyu; one of them, Furuta Oribe (1544-1615), developed a more relaxed and open tea ceremony for the Japanese military elite, the daimyo (Cooper 1973: 205).

15. Rodrigues in one passage displays his deep familiarity with the aesthetic experience possible in the garden precincts, "Everything artificial, refined, and pretty must be avoided, for anything not made according to nature causes tedium and boredom in the long run. If you plant trees of the same size and shape, one in front of the other, and deliberately make them match one another, they will end up causing tedium and boredom... but a note of naturalness (for example, in a

complete tree made up of various disordered branches pointing this way and that, just as nature intended them to be) is never boring, because experience shows that there is always something new to be found therein." (in Cooper 1974: 310-311)

16. Quoted in Cooper 1973, page 107.

17. They Came to Japan, pages 343-344.

18. They Came to Japan, page 351.

19. Disciples of the Christian convert and master Furuta Oribe (1544-1615) were responsible for building famous roji gardens in Kyoto: Kobori Enshu designed the Hojo South Garden in Nanzenji and the Kohoan Jikinyuken South in Daitokuji; Katagiri Sekishu, the tea garden in Juko'in (in Teraoka 183: 68).

20. As Naoko Hioki has noted about the inter-religious results of the early Jesuit-Buddhist meeting in the wabi cha confines of the tea house and gardens, "It was the radical openness and the dynamic inclusiveness inherent in the space of tea ceremony which invited Rodrigues and other Jesuits to contemplate on the First Cause within the framework of Japanese religion and at the same time allowed Takayama and other Japanese Christians to be Japanese and Christian, advance in contemplation, and find peace and harmony in their 'double-belonging." (Hioki 2008: 20)

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