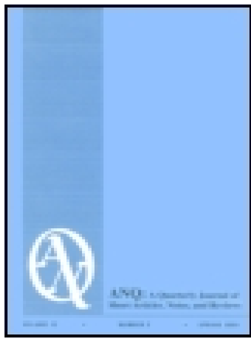

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Walking on Walking: A Coded Ku in Gary Snyder's *Mountains and Rivers Without End*

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Since the publication of *Mountains and Rivers Without End* (hereafter *MRWE*) in its final form in 1996, an increasing number of critics have become fascinated with this modernist long poem that took Gary Snyder (1930–) forty years to complete.[1] Trying to make sense of the thematic structure of endlessness or the spatiotemporality embedded within the text, some critics have pointed to the key phrase or focal image of "walking on walking," which plays a vital role in projecting a motif of traveling or moving, that is, that all travelers, including the narrator-poet, people, animals, mountains, and waters, are walking endlessly on a journey (Hunt, "Singing the Dyads" 20; Murphy 187; Kern 126–27; Paparazzo 109; Martin 179). Yet "[c]onstituting a sort of motto or leitmotif for the book" (Kern 126), the phrase "walking on walking" still leaves space for an analysis of its function as a ku,[2] the definition and poetic role of which are explained very briefly in an interview between Snyder and Ekbert Faas in the late 1970s (Faas 135–36). This article aims to decode "walking on walking" as a core ku of the long poem *MRWE* on the levels of visual, ecological, and scientific interpretation. Like a strange attractor, this core ku attracts all beings to walk on the orbit of mountains and rivers; likewise, it works as a thematic structural framework of the book. Through this core ku, the possibility of the union of some shared motifs on ecopoetry and ekphrasis may be established in *MRWE*, which helps the poet to produce a long ekphrastic ecopoem, or, differently conceived, a scrolling eco-tome.

Etymologically, "ku" is the pronunciation of the Chinese written character 句, literally "sentence," but as a Japanese term, it refers to "phrase." "It is the /ku/ in the word 'haiku' which literally means 'colloquial phrases' or in the 'Zenrinkushu [*sic*]'"[3] (Tan, *Han Shan* 264). The Japanese anthology of *Zenrin Kushu*, first compiled by the Japanese monk Tōyō Eichō (1426–1504), and subsequently enlarged by Ijūshi (n.d.), is a collection containing "about six thousand Zen words, phrases, and verses" (Shigematsu 34) used for Zen students' regular curriculum on *koan* practice, which are derived from "Buddhist *sūtras*, records of the Patriarchs, Taoist texts, Confucian canon, prose and poetry of numerous authors" (Heine and Wright 187). Snyder's "Foreword" (Shigematsu 9–24) to the English selection of *A Zen Forest: Sayings of the Masters* (1981), to some extent, explains the influence of *Zenrin Kushu* on an idiosyncratic combination of both Chinese and Japanese culture in his literary production. It may be the sourcebook that inspired Snyder to employ the technical term "ku" as one of his creative poetic strategies. He explains that a ku means "an image, a focal image," "a little phrase," "a key phrase in a sense"; and a ku with "a content point" is like "the meat of the poem," "that's what you make the body," whereas a ku predominantly with "a structure point" functions as "the bones of the poem" that "shows you what the whole structure of it is" (Faas 135–36). The openness and uncertainty of Snyder's notion of "ku" as "an image" is very similar to Ezra Pound's definition of "image," that is, "An 'Image' is that which presents an intellectual and emotional complex in an instant of time" (Jones 130). Like the body structure, the plural form "bones" demonstrates the complexity and interpenetration of a ku structure.

Normally, the content or subject of a ku can be a *koan*, an epigram, a proverb, a saying, or poetic lines with two structures involved: superficial and deep. The former has superficial connotations,

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whereas the latter contains philosophical ideas or religious teachings. This conjoined, dual structure maximizes the tensions between its constituent parts. Snyder frequently places more emphasis on the deep structure of interconnectedness when an image preconceived hits his mind. Hence, to understand the implication of a ku, both the poet and the reader must have extensive, eclectic knowledge. In his interview, Snyder enumerated some kus, such as “double mirror waver,” “the network womb,” “Goodwill,” and “the blue sky.” For example, the phrase “double mirror waver” (*MRWE* 38) is taken from the poem “Bubbs Creek Haircut,” and as a structure-point ku, its meaning is twofold: seemingly, it is a description of the narrator-poet’s “experience in a barber’s shop, involving seeing his image reflected to infinity within two mirrors facing each other” (Tan, *Han Shan* 10); but it is also “a key image in *Avatamsaka* philosophy,” indicating “[m]ultiple reflections in multiple mirrors, that’s what the universe is like” (Faas 135). Like sediments, the implied meanings of a ku should be dug out from the depth beneath its superficial texture in order to show its beauty and truth. Prior to the publication of *MRWE*, Snyder acknowledged that “each of the 25 sections would center around a *ku* or key phrase” (Faas 135). In other words, each poem, even every stanza or fragment, has its own ku related to the whole structure. There exist variant kus around a core ku that make all beings keep going endlessly in a balanced way; accordingly, such kus are structurally interpenetrated and thematically interrelated.

According to Snyder’s definition, the recurring italicized phrase “walking on walking” can be taken as a ku. It appears in three poems: “Endless Streams and Mountains” (the opening poem, Part I: 9), “The Mountain Spirit” (Part IV: 143, 145–46), and “Finding the Space in the Heart” (the closing poem, Part IV: 154). Comparing the different uses of the phrase, readers will find that the typographical arrangement of the italicized lines is slightly different in the refrain: “*Walking on walking*, /*under foot* / /*earth turns*. / *Streams and mountains never stay the same*.” The white space (here marked with / /) between the words “*under foot*” and “*earth turns*” signifies that “[i]n the flux of impermanence and geological change, one form is always moving into the other, endlessly *walking on walking*” (Paparazzo 116). The powerful stillness of the white space between the lines, “*under foot* / /*earth turns*. / *Streams and mountains never stay the same*,” stimulates readers to visualize, even revisualize all beings walking on the turning earth, which, in turn, makes “streams and mountains never stay the same.” Interestingly, no punctuation mark appears after the line “*under foot* / /*earth turns*” in “The Mountain Spirit” and “Finding the Space in the Heart.” This deliberate arrangement might be seen as a visual picture of the turning earth without end; the line moves without impediment of any punctuation mark. To project the momentary direction of walking, the three indented lines are also arranged slightly differently when the line “*under foot* / /*earth turns*” is introduced, as if they were moving from the left, to the middle, and then back to the left of the canvas, whose journey completes a circle, a symbol of endlessness.

The identification of the core ku “walking on walking” underpins my reading of *MRWE* as a scrolling eco-tome. It proves that under the umbrella of this ku, all lesser kus are self-similar images of walking, which self-organize a thematic, structural mechanism to solve the problematic structure of endlessness, and hence to achieve a spatiotemporal effect within the text. According to Patrick D. Murphy, “walking on walking” refers to “human beings walking on the land that is itself always in motion”; “‘*walking*’ is a process of continuous change”; “walking can be one form of meditation, one type of ritual, […] one part of the spiritual path toward enlightenment” (Murphy 187). Although this viewpoint is pertinent and acceptable, it should be recognized that such an interpretation of “walking on walking” is imprinted with an anthropocentric attitude due to its declaration of human beings as the sole entities walking on the land. The exclusion of nonhuman beings virtually contradicts the basic tenet of ecological ethics, for “*homo sapiens*” is a “plain member and citizen” of nature (Leopold 173). A new ecological-scientific approach is, therefore, needed to dismantle the framework of the logic of domination, that is, human beings’ dominion over nature.

In order to challenge this anthropocentric viewpoint, I resort to linguistics to analyze the gerundive nominal “walking.” In linguistics, the term “nominal” is used as a substitute for “noun,” and “nominalization” is a “productive process of word formation through which words of all word

classes can be used as nouns" (Bussmann 327). In a grammatical description, the nominal group or noun phrase "walking on walking" can be reduced to the underlying formulation:

> The Agent is/are walking on circumstances where the Patient is/are walking.

Here, the gerundive nominal "walking" itself implies that all beings ("the Agent"), both animate and inanimate, are entering a boundary or moving on a territory. Since human beings are only a small subset of all animated beings, "walking" cannot merely mean "human beings walking on the land," as Murphy argues. Similarly, "the Patient" in the above formulation refers to the walking reference frame, such as the turning earth, the sliding boat, moving rocks, flowing water, walking mind, and passing time. "Circumstances" indicate any direction of walking toward both "the external and internal landscape" (Snyder, *The Real Work* 5), which, in conjunction, constitutes a full landscape. The former refers to the real field or places, whereas the latter signifies the spiritual world or soulscape. Snyder acknowledges his awareness of a "very close correspondence between the external and internal landscape" (*The Real Work* 5), contending that he would like to move freely between these two worlds. He hopes, however, to occupy "the warm humane mammal family niche, the archetypal and mythic niche, and the transparent intuitive direct perception niche" (Faas 131) in his poetry.

The hidden subject of the ku "walking on walking" determines that nonhuman beings cannot be excluded from the list of the Agent. The analysis of the nominalized phrase "walking on walking" helps readers to realize that this ku actually hides the information of both the Agent and the Patient, which makes no distinction between the subject and the object, thus reducing the central significance of anthropocentrism within the text. In this sense, "walking on walking," as both a vehicle and a motif of traveling, does not merely refer to the narrator-poet's or human beings' viewing all scenes by walking on endless landscapes that are part of the earth, which in its turn is perpetually in motion; rather, he also refers to all inanimate and animate beings' walking within the frame of all moving references. As Snyder observes, "[f]ellow travelers in the scroll are the Chinese pilgrim Hsuan Tsang, bears, an elderly farm woman, wild sheep, the female Buddha Tārā, woodrats, Coyote, Raven, macaque monkeys, the poet Su Shih, the Ghost Dance prophet Wovoka, and many others" (Snyder, quoted in Hunt, "Singing the Dyads" 20).[4] Through "walking on walking," all beings enter the landscape and voice their own songs.

With my above reading in mind, it is possible to group the thirty-nine poems of *MRWE* into three main walking modes: (1) cultural, (2) spiritual, and (3) physical, though some poems might fall into more than one category, due to different kus from different stanzas, fragments, or multiple motifs within one poem (Tan, "'Ku' and Its Poetic Role" 209–10). Cultural walking can be defined as a kind of visionary walking within Chinese landscape painting, Japanese Noh performance, Indian and Japanese ecstatic dance, and American Indian lore. Some of Snyder's poems (such as *Endless Streams and Mountains, Old Bones, Boat of a Million Years, The Hump-backed Flute Player, Old Woodrat's Stinky House, Earrings Dangling and Miles of Desert*, and *The Dance*) belong to this kind of walking. Spiritual walking refers to a metaphorical walking in the mind, or with Tibetan mandalas, which is in accordance with Murphy's statement of "walking" as "meditation," "ritual," or "the spiritual path toward enlightenment" (187). Take some of these poems, for example: "Bubbs Creek Haircut," "The Blue Sky," "With This Flesh," "The Circumambulation of Mt. Tamalpais," "An Offering for Tārā," "We Wash Our Bowls in This Water," and "The Mountain Spirit," all of which are related to Buddhist teachings. Physical walking includes the body walking in real topographical places (the body of nature) or in the erotic universe (the body of flesh) with one's body. Here, "body," in a broad meaning, includes the bodies of people, objects, or elements, such as a man's body, the animal's body, the bird's body, and the bodies of mountains, waters, rocks, lava, flowers, and plants. Poems such as "Night Highway 99," "Three Worlds, Three Realms, Six Roads," "The Market," "Journeys," "Mā," "Covers the Ground," "Walking the New York Bedrock," "Cross-Legg'd," and "Finding the Space in the Heart" embrace the motif of human beings' walking. For nonhuman beings' walking, poems such as "Jackrabbit," "The Black-tailed Hare," "The Canyon

Wren," "Arctic Midnight Twilight," "Under the Hills Near the Morava River," "Haida Gwai North Coast," "Naikoon Beach," "The Bear Mother," "Macaques in the Sky," and "Raven's Beak River" are concerned with animals' or birds' walking; while others, including "Endless Streams and Mountains," "Instructions," "Night Songs of the Los Angeles Basin," "The Flowing," "New Moon Tongue," "Earth Verse," and "Afloat," deal with inanimate beings' walking, like flowing water, sliding boats, running oil, moving rocks, flying leaves, falling seeds, and the turning earth. Of course, the above grouping is rather simple, due to different kinds of walking described in a poem. The Agent of both cultural and spiritual walking refers to human beings' walking, whereas the Agent of physical walking encompasses both animate and inanimate beings' walking on the geological land, in the erotic universe, in the wilderness, or through myth. All kinds of walking embodied in *MRWE* are in accordance with Snyder's final goal as a poet, which is for his poetic work to remain "on the mythopoetic level of understanding the interface of society, ecology and language" (Snyder, *The Gary Snyder Reader* 322).

The gerundive nominal group "walking on walking" itself represents a dynamic process. While walking, all the scenes on the land are drawn into the viewer's eyes, like "things in motion, motion in things" (Fenollosa and Pound 82). When asked about the endlessness of *MRWE*, Snyder states that "[l]andscapes are endless in their own degree, but I knew my time with this poem would eventually end" (*MRWE* 160). Then we may ask one question: How to deal with this poetic book "without end"? Previous studies show that the narrative strategies of Chinese landscape handscroll and Japanese Noh play are employed to create such an endless spatiotemporal structure. Logically, such conclusions are partially right in that the size of a handscroll has its own four ends, though viewed from top to bottom, from right to left, from one spot to all directions, or vice versa. Similarly, the plot of a Noh play follows the linear structure of *jo-ha-kyu* (literally, "beginning-developing-ending"), so it will eventually come to its end, as a poem does.

Some numbers are also thought to possess symbolic meanings of endlessness, when interpreted within the context of Chinese culture, such as the number "four" (four parts) symbolizing a natural cycle, and the number "ten" (ten poems for each part, but nine poems plus one epigram for the first part) standing for perfection. We may take a risk by associating Snyder's thirty-nine poems plus one epigram with his forty-year literary exploration and great effort within four seasons all the year around. Like the forty chapters of *Avatamsaka Sutra*, these forty poems are cogitative and profound, mirroring his ethos cultivated by mountains and rivers. Sixty-six years had passed, when this long poem was finally completed in 1996. In Chinese culture, at this life stage, one might have the ability "*for the reception of truth*"[5] (Legge 146–47), which encourages us to ponder Snyder's own appraisal of *MRWE* "as a sort of sūtra—an extended poetic, philosophic, and mythic narrative of the female Buddha Tārā" (*MRWE* 160). Tārā is actually the generic name for a set of female Buddhas with self-similar quality, like Green Tārā (enlightened activity), Red Tārā (good things), Blue Tārā (anger), Black Tārā (power), and White Tārā (compassion). Different icons and narratives of Tārā in a sutra are similar to different pictures or scenes in a painting. When the poet allows such stilled icons to enter the sutra, they are reactivated and start to narrate their own stories within the poetic form. "Once the shift from natural-sign picture to picture-as-code has occurred, it is a short step to a configuration of words that would turn themselves into a form that is the self-enclosed equivalent of an emblem, in effect a verbal emblem" (Krieger 22). In this sense, according to Murray Krieger's notion of ekphrasis as the poet's marriage of the visual emblem and the verbal emblem within the verbal art (22), *MRWE* can be seen as a long scrolling eco-tome.

In Snyder's eyes, *MRWE* is "the supreme theme of art and song," an expression of his long desire to follow the principle of *kyōgen kigo* as the T'ang poet Po Chü-I instructs: "my actions in this world and any problems caused by my crazy words and extravagant language [*kyōgen kigo*] will in times to come be transformed into a clarification of the Dharma, and be but another way to spread the Buddha's teachings" (Snyder, *MRWE* 160). If a sutra is analogous to a handscroll, then this poetic sutra itself is a roll of calligraphic sutra, and its contents—Tārā's narratives or the poet's commentary—are the colophons of a painting. All the travelers, icons, plants, animals, and scenes are miniatures of a sutra

as they appear on a painting. That is why Rod Romesburg explores *MRWE* as a scroll analogy in an ekphrastic way, in terms of "rolled-up form[ing] a spiral," maintaining that "the poet immediately invites us to look for spirals as a self-similar fractal image at all scales of the work" (9). In other words, poems in a rolled-up sutra have some fractal quality of spirals, which transforms *MRWE* into a reflection of the Chinese three perfections: poetry, calligraphy, and painting into oneness within the verbal art.

If we read the poem "Night Song of the Los Angeles Basin," we may not be surprised to feel an ekphrastic effect arising from the descriptive lines: "Swirl of light strokes writhing / knot-tying light paths, // calligraphy of cars" (Snyder, *MRWE* 64). When the disorderly light strokes of cars are moving, the fractal qualities of the self-similarity of these light strokes then constitute orderly light paths, which create a sort of "calligraphy of cars." Such poetic lines construct a variant ku of the core ku "walking on walking": the first "walking" here refers to "swirl of light strokes," whereas the second "walking" indicates cars traveling on the road. As Romesburg observes, this kind of "walking" pairing is "*similar*, but not the *same*—a pattern Snyder repeats throughout, at multiple levels. This technique not only echoes the self-similar quality of fractals, but also prevents a book-ending effect in which there is a clear start and stop" (10). When *MRWE* is examined from the perspective of fractal geometry, it is meaningful to decode the spatiotemporal structure through self-similar visual images, for it can help us to better understand the poet's chaotic yet orderly enigmatic arrangement of long and short poems with different themes in this long poem.

In his interview, Snyder himself also gave us some clues to investigate the structure of endlessness. He placed all walking poems on the analogous Möbius strip. A Möbius strip is a surface with one side and one boundary, which was discovered by the German mathematicians August Ferdinand Möbius (1790–1868) and Johann Benedict Listing (1808–1882) in 1858. It possesses the mathematical property of being non-orientable. This remarkable characteristic intrigues readers' imagination and makes a poem walk in the mind in all directions, as if "[t]he world[']s like an endless/four-dimensional/Game of *Go*" (Snyder, *Riprap* 32).[6] As Snyder notes, any poem within *MRWE*, "[a]ctually something like the Möbius strip[,] moves in and out of two dimensions: it is closed but it is also open," articulating that he "would like to have the poem close in on itself but on some other level keep going" (Faas 134).

Like a strange attractor, the core ku "walking on walking" attracts all other lesser kus as its variants to the orbit of mountains and waters, as if everyone or everything is walking or moving on the Möbius strip. In physics, this strange attractor is called "Rössler attractor," a chaotic attractor proposed by the German biochemist Otto Eberhard Rössler (1940–) in 1976.[7] In three-dimensional space, "[w]hen a parameter value is varied, bifurcations may occur" (Letellier and Rössler 1721). Through walking on walking, all kinds of bifurcations present a whole picture of self-entangled dynamic beauty. In poetry, such bifurcations represent new directions, new forms, new strategies, and new narratives, which are consistent with Snyder's contention that "every poem … takes a different form and has a different strategy," and hence all poems in *MRWE* "come in various ways from various quarries, many-faceted" (Faas 132).

The property of chaotic dynamics caused by the Rössler attractor aroused Snyder's great interest, leading him to explain scientifically the dynamic beauty of nature, culture, and myth through the chaotic attractor. Suppose the core ku "walking on walking" is a Rössler attractor situated in the center—its motion will produce a flowing energy. All beings, things, and elements around, big or small, interesting or dull, bright or dark, mythical or realistic, ancient or modern, are moving all the time like parameter values. With varied parameters (or with varied themes, scenes, and places), the coefficient of walking determines the length, breadth, and depth of walking, even the vision of a walker. This leads to the poet's dynamic arrangement of words, lines, and stanzas within a poem. Walking distances are dynamic variables defining the phase space, which, consequently, make real scenes or imaginative pictures on a journey present themselves in a variety of ways. It appears that they are rotating around the Rössler attractor, which attracts all the things around to move into its

core, thus exhibiting a phenomenon of chaotic dynamics. This scene, by self-entanglement, produces its own beauty.

In the introductory part of the poem "The Dance," Snyder quotes Rössler's statement about the principle of energy: "*nature does something against its own will and, by self-entanglement, produces beauty*" (Snyder, *MRWE* 135, original in italics). This poem is not about a modern or specific dance but traces its origin to the divine dance in Japanese Shinto mythology, which "interweaves the story of Ame-no-uzume's dance with other manifestations of this cosmic dance, such as the 'dance' of geology" (Smith 38). Hence, the poetic lines, "diamond-glittered bitty snowcreek /eating the inorganic granite down" (Snyder, *MRWE* 136), suggest that dancing is another kind of walking with its own pace and movement.

As the core ku of the whole book, "walking on walking" has its own general principle of the walking strategy, rhythm, direction, and theme in order to keep all beings walking in a balanced way. The main features of the walking strategy are circular and self-informing, or, in Snyder's words, "what you do with 'without end' is that you feed it back into itself and make a circle of it" (Faas 134). Although the walking rhythm depends on the body's movement on the land, under the sea, in the sky, or in the mind, the principle is that one should keep pace with geological rhythm, work rhythm, breathing rhythm, wave rhythm, or dance rhythm while walking, moving, or dancing. The walking direction is toward the full landscape mentioned before, which is related to the walking theme. For nonhuman beings, "walking" means change or movement for food, shelter, companionship, and mating, but for human beings, the meaning of "walking" goes far beyond this. As Snyder points out, "[w]alking is the great adventure, the first meditation, a practice of heartiness and soul primary to humankind. Walking is the exact balance of spirit and humility" (Snyder, *The Practice* 19).

In this respect, the core ku "walking on walking" underpins the thematic structure of *MRWE*, which hints at Snyder's eclecticism of subcultural sources to seek a new solution to ecological balance. In addition, new discoveries in science and Snyder's personal practice in the wilderness make him believe that "[n]ature is orderly. That which appears to be chaotic in nature is only a more complex kind of order" (Snyder, *The Practice* 100). To uncover the complexity of order in mountains and rivers, the totality of nature in Chinese culture, Snyder arranges all kinds of acts and conceptions walking in a balanced way much the same as the natural balanced forces of the *yin* and the *yang*, the cosmic principle of energy. They are presented as complementary, antithetic, and interrelated: mountains versus waters, body versus mind, dreams versus reality, nature versus culture, Oriental visual arts versus American Indian spiritual trances, mythical stories versus historical facts, and the physical world versus the visionary realm. The process of "walking on walking" guarantees Snyder's advocacy and actualization of his ecological ideas, such as "the real work," "reinhabitation," and "homelessness." From the first poem to the last, as the scroll unrolls from the right to the left, "place by place unfurls" (Snyder, *MRWE* 9), then all are walking on walking in the universe, and all are seen in a web of interpenetration and interconnection.

Notes

1. Even prior to the final version of *MRWE*, critics noticed its progress or process and responded critically to some published sections. See some influential books or book chapters on this long poem: *A Place for Wayfaring: The Poetry and Prose of Gary Snyder* (2000) by Patrick D. Murphy; *Reading Gary Snyder's* Mountains and Rivers Without End (2000) by Eric Todd Smith; *Genesis, Structure, and Meaning in Gary Snyder's* Mountains and Rivers Without End (2004) by Anthony Hunt; and *A Sense of the Whole: Reading Gary Snyder's* Mountains and Rivers Without End (2015), edited by Mark Gonnerman. Some pertinent essays on this long poem also appeared: "'Bubbs Creek Haircut': Gary Snyder's 'Great Departure' in *Mountains and Rivers Without End*" (1980), "'The Hump-backed Flute Player': The Structure of Emptiness in Gary Snyder's *Mountains and Rivers Without End*" (1993), and "Singing the Dyads: The Chinese Landscape Scroll and Gary Snyder's *Mountains and Rivers without End*" (1999) by Anthony Hunt; "Formlessness and Form in Gary Snyder's *Mountains and Rivers Without End*" (1986) by Woon-Ping Chin Holaday; "Mountains and Rivers Are Us: Gary Snyder and the Nature of the Nature of Nature" (2000) by Robert Kern; "The Other's Voice: Cultural Imperialism and Poetic Impersonality in Gary Snyder's

Mountains and Rivers Without End" (2000) (also collected in *A Sense of the Whole*) by Tim Dean; "'Created Space': Mapping America as Poem in Gary Snyder's *Mountains and Rivers without End* and Susan Howe's *Secret History of the Dividing Line*" (2005) by Nick Selby; "Walking on Walking: Impermanence and Landscape in Gary Snyder's *Mountains and Rivers Without End*" (2006) by Barbara Paparazzo; "The Fractal Nature of Gary Snyder's *Mountains and Rivers Without End*" (2010) by Rod Romesburg; "Painting Mountains and Rivers: Gary Snyder, Dōgen, and the Elemental Sutra of the Wild" (2014) by Jason Martin Wirth; and "Mountains, Waters, Walking: Gary Snyder's Reticulate Meshwork of Trails" (2015) by Julia Martin. I only name a few here.

2. No ku item is listed in the index of books on Snyder's works, and no article treats Snyder's ku to date, except the author's one published article in Chinese and the revised PhD dissertation published in book form. See Joan Qionglin Tan's article "Ku and Its Poetic Role in Gary Snyder's *Mountains and Rivers Without End*" (2011) and the book *Han Shan, Chan Buddhism and Gary Snyder's Ecopoetic Way* (2009).
3. The quoted words come from Snyder's e-mail to the author dated October 5, 2008. There is another saying that for the first two capping-phrase texts, *Kuzōshi* was compiled at the end of the 1400s by Tōyō Eichō, while *Zenrin Kushu* was compiled by Ijūshi (Hori 72). Anyhow, the term "ku" is related to them, literally meaning "phrase."
4. The quoted statement comes from Snyder's e-mail to Anthony Hunt. See Hunt's essay, "Singing the Dyads: The Chinese Landscape Scroll and Gary Snyder's *Mountains and Rivers Without End*" 20.
5. The quotation is from *Confucian Analects* (*Book II Wei Chång*): "At fifteen, I had my mind bent on learning. At thirty, I stood firm. At forty, I had no doubt. At fifty, I knew the decrees of Heaven. At sixty, my ear was an obedient organ *for the reception of truth*. At seventy, I could follow what my heart desired, without transgressing what was right" (Legge 146–47; italics in original). Confucius's sayings might be taken as a reflection of Snyder's literary career and the process of his completion of his long poem.
6. Game of Go: this refers to "a Japanese board game for two players emphasizing the strategic positioning of pieces" (Murphy 61). "Go consist[s] of a Japanese game of unit-structure and relation similar to draughts—in England—and checkers—in the United States" (Dean, *Gary Snyder* 187).
7. A Rössler attractor is a chaotic attractor solution to a Rössler system, in which three linked differential equations, that is, $\dot{x} = -y - z$, $\dot{y} = x + ay$, $\dot{z} = b + z(x - c)$, exhibit chaotic dynamics. Here, "$(x, y, z) \in R^3$ are dynamical variables defining the phase space and $(a, b, c) \in R^3$ are parameters." "With appropriate parameter values, the trajectory thus describes a chaotic attractor." "In fact, there is not a single Rössler system but a full collection of different sets of ordinary differential equations with different topologies" (Letellier and Rössler 1721).

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