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The Relation of Gary Snyder's View on Language
And Understanding of the Wild
—Reading *The Practice of the Wild*—

MATSUBARA Rumi

Introduction

This paper will examine the process by which Gary Snyder (1930-) reached his view that “the wild” part of all beings is the root source of language. First, the definition of wilderness and the term “the wild” recognized by Snyder will be examined, followed by a discussion of his views on the origin of language in relation. In addition, I’ll focus on Snyder’s analysis regarding the myth “the Woman Who Married a Bear” in the essay *The Practice of the Wild*, to help clarify his belief that all languages share a common thread stemming from this so-called wild aspect of nature and life.

The basic aim of Gary Snyder in the essay *The Practice of the Wild* (1990), was his declaration of the importance to change the view of preservation of the wilderness centered for human beings into that of one benefitting all creatures great and small. This eco-centered view has been developing for about four decades under the auspices of eco-criticism in literature. This dates to a period in 1961 that Snyder suggests is the beginning of rapid and mechanized deforestation when the new U.S. Forest Service leadership cozied up to the logging industry, and the older conservation-oriented personnel were washed out in waves through the sixties and seventies.¹ This is also an era when the U.S.F.S. implicitly switched their core belief from one that promoted rigid conservation of the environment to a more resource management oriented strategy that increased tree harvesting to provide more lumber and wood products for industry. The change effectively twisted the agency’s previous environment first philosophy, into a policy favoring the needs of humankind over maintaining a pristine wilderness. One of the reasons Snyder insists on the necessity of preserving nature is that in his view wilderness is the place human insights flow from, and it is there that we incorporate language reflecting virtue. To obtain a virtuous existence is of crucial importance for human survival, and the acquisition owes greatly to the practice of being a “good worker” in daily life, according to Snyder. He insists new insights can be gained in each moment of reflection during such practice.

Chapter I

Gary Snyder(1930-) and *The Practice of the Wild*

The preface of *The Practice of the Wild* rewritten in May, 2010, reinforces Snyder’s continuing

efforts to preserve wilderness and include more expanded meanings of the term “the wild.” He wrote this preface after the publication of 10 collections of poetry and 4 prose, which is Snyder’s main publication so far. In other words he rewrote this preface after the publication of poetry of *No Nature* (1992), prose of *A Place in Space* (1995), a long poetry of *Mountains and Rivers without End* (1996), *The Gary Snyder Reader: Prose, Poetry, and Translations* (1999) and short prose of *Danger on Peaks* (2004). These extensive publications clearly define some of his inspirations and motivations for reworking the new preface. To be “defender of the wild” as mentioned in the preface, he encourages us to see the world, with the exception of a tiny bit of human intervention, as ultimately a wild place. This is a cornerstone belief in which he suggests that to see the world clearly the practice of “a deliberate sustained and conscious effort” is needed. This leads “to be more finely tuned to ourselves and to the way the actual existing world is,” he points out. In this rewritten preface, Snyder maintains that the result of this practice is appreciation for the wild place as a source of deep intelligence. “It is that side of our being which guides our breath and our digestion, and when observed and appreciated is a source of deep intelligence,” he writes. Through this conscious practice, human beings are gradually refined to be truly intelligent, Snyder asserts.

Classifying his attitude as that of being a defender, Snyder says, “I became not only a mountaineer and a seasonal worker in forestry— including doing some logging.” Here Snyder clearly mentions his conscious decision to make a living while being immersed in the environment, all the while valuing the deep, natural intelligence he finds surrounding his daily activities. During this time he promoted a philosophy that was neither in rebellion against the U.S.F.S., nor one that called for an austere, hermit lifestyle. In contrast, he appears to have sought nothing more than the importance of recognizing that wilderness is a place where deep intelligence lies.

As he describes the details of his working life in the sixth chapter, “Ancient Forest of the Far West,” these descriptions are in essence a road map of how to modestly coexist with the forest. Later in the chapter he is reflective regarding an experience with a two-man saw, envisioning the beginning of a brutal period of deforestation spurred by the replacement of donkey and ox teams, by narrow-gauge trains and Diesel engines. As the clear-cutting of once ancient forest stands on the west coast began, Snyder feared a wave of capitalism could soon destroy the natural world he saw as being so important to human evolution. Despite his concerns, however, Snyder’s way of striking a warning bell to the ages did not take on hysterical tones, but rather a steady and enthusiastic echo that continues to resonate through the mountains, forests, valleys, villages and cities today.

Chapter II

Snyder’s understanding of the Wild

Snyder’s definition of the wild is not clearly described in this essay even though he titled it as

The Practice of the Wild. He only illustrates his conception of the wild with other adjective expressions, or through comparison phrases. He always tosses the definition to the readers to understand it.

For example, he explains “the wild” using eight phrases connected to terms such as “of animals—free agents, each with its own endowments, living within natural systems, of plants—self-propagating, self-maintaining, flourishing in accord with innate qualities, of land—a place where the original and potential vegetation and fauna are intact and in full interaction and the landforms are entirely the result of nonhuman forces. Pristine.”

These phrases respond to eight examples of the term “wild” from the Oxford English Dictionary. Snyder demonstrates his own definitions here as he shows a new approach to categorizing “the wild.” Also, he describes the wild through sentences such as: “The word wild is like a gray fox trotting off through the forest, ducking behind bushes, going in and out of sight. (···), which swings us around to Thoreau’s ‘awful ferity’ shared by virtuous people and lovers,” and Snyder also continues to provide other examples from the different angle, going on to explain that at the first glance it is “the wild”, which seems like “wyld” into the farther woods next glance. From the following mentioned, the “wyld” recedes via Old Norse “villr” and Old Teutonic “wiltijaz” into a faint pre-Teutonic “ghweltijos.” But it is still, wild and maybe wooded (wald), and it lurks back there with possible connections to “will”, to Latin “silva (forest, sauvage)”, and to the Indo-European root “ghwer,” base of Latin “ferus (feral, fierce).” Then, it goes back to Thoreau’s age and those people shape it as “awful ferity.” This section is shown just before the above eight genitive prepositions of.

Snyder’s ever changing linguistic illustration of his conception of what is meant by wild suggests to us that “the wild,” itself, is not describable, but still imaginable. These several sentences by Snyder also hint to his own complicated understanding of “the wild.” What readers of his essay are being guided to do, is only to imagine its substance. It is a mere reckoning of this abstract belief in the presence of “the wild” that Snyder seems to intend.

Like the above, Snyder’s “the wild” traverses the currency of time from the ancient, to modern times. It does not seem like existence in the third-dimension. That is to say Snyder’s intention here is that he challenges the notion of what is wild in a way that no philosopher or linguist has done before.

In the same way Snyder activates English and Eurocentric words to read into the meaning of the term “the wild,” he also continues with a comparison to “Dao” from Chinese Daoism. “Dao” means the way which is close to “Great Nature: eluding analysis, beyond categories, self-organizing, self-information, playful, surprising, impermanent, insubstantial, independent, complete, orderly, unmediated, freely manifesting, self-authenticating, self-willed, complex, quite simple, empty, real, sacred.” Then he adds terms from Buddhism, such as “forming” and “firming” which is, according to Snyder, not far from the Buddhist term “Dharma.” Such an enumeration of words stimulates the

imagination and enhances the feeling of universality underpinning the term “the wild,” which exists throughout Eastern and Western civilization, according to Snyder.

Additionally, Snyder goes on to explain that in his view, this wild manifestation of life itself, can also exist in something as basically human as a house or other dwelling. It is this seeming paradox that Snyder chooses to emphasize as the final example of the term “the wild” as it follows:

And when the children are safe in bed, at one of the great holidays like the Fourth of July, New Year's, or Halloween, we can bring out some spirits and turn on the music, and the men and women who are still among the living can get loose and really wild. So, that's the final meaning of “wild”—the esoteric meaning, the deepest and most scary. Those who are ready for it will come to it. Please do not repeat this to the uninitiated.

On the night of holidays, when children sleep, parents bring out some drinks and start to listen to music. Then, the men and women who have done their good works experience “the esoteric wild,” according to Snyder. He recommends experiencing it, which comes only from the good practice. This “wild” is not something describable, still something people can feel. “This, *thusness*, is the nature of the nature of nature. The wild in wild,”² Snyder opines.

The Wildness, according to Snyder, could not be shown using only a textbook definition, but surely exists everywhere on the world. In the last chapter of *The Practice of the Wild*, he says that the wildness is in wilderness and human beings and that it is everywhere, as follows: “The wild is not to be made subject or object in this manner: to be approached it must be admitted from within, as a quality intrinsic to who we are,” Snyder points out. He said the wild is neither subjective nor objective, and that the only way to approach understanding is from within. Snyder further suggested that the best approach to finding the essence of “the wild” is to be more finely tuned to ourselves and to the way the actual existing world is.

Here considering the understanding of the terms “wilderness” and “the wild,” Snyder mentions it in the chapter I of “The Etiquette of Freedom,” titled ‘Wildness’, NY and Tokyo is “natural”, but not “wild.” In NY and Tokyo, “the wild” is not fully expressed, as follows: Wilderness is a place where the wild potential is fully expressed, a diversity of living and nonliving beings flourishing according to their own sorts of order.

Wilderness, as Snyder gives a clear definition, is the place where the living and nonliving are flourishing with one another, but do not shape anything. Moreover, the place changes in size, sometimes dwindling, but never disappearing completely: Wilderness may temporarily dwindle, but wildness won't go away. A ghost wilderness hovers around the entire planet: the millions of tiny seeds of the original vegetation are hiding in the mud on the foot of an Arctic tern, in the dry desert sands, or in the wind.

Therefore, wilderness is something surreal, even though it is defined as a physical place. It hovers around like a ghost, or passes through a tunnel to the fourth dimension. It spreads all over the earth. Then, as Snyder says, "Each place is its own place, forever (eventually) wild," and so the term "wild" in wilderness enables the wilderness itself to be phantasmagorical.

Chapter III

Snyder's View on Language

Snyder's view on language is shown in the quotation, "I have tried to teach others how to meditate and enter into the wild areas of the mind. As I suggest in one of these essays, even language can be seen as a wild system." As the quotation implies, the wild area is directly related to language, according to Snyder. The way he realizes it, is through the process of exploring, and conversations with linguists, Ron Scollon and his wife. In the third chapter, "Tawny Grammar" of *The Practice of the Wild*, Snyder wrote his idea about language quoting from his conversation with the Scollon. "So I took up my idea with him—that language belongs to our biological nature and writing is just moose-tracks in the snow. (...) I said, 'does language not in some sense belong to biology?' " Then, Ron Scollon's response was as follows, "(...) in biology species never converge, they only diverge. All languages belong to the same species and can interbreed, hence they can converge. Interlanguage dynamics will not just be competitive, but also familial and ecological. There is no sort of evolutionary improvement to be inferred from language history either: all languages work equally well and each has its own elegances." Then Snyder kept asking more questions. "Well—so evolutionary principles don't apply. What about ecological forces? Human beings are still a wild species (our breeding has never been controlled for the purpose of any specific yield), and would you agree that language is also wild? The basic structures are not domesticated or cultivated. They belong to the wild side of the mind." Ron Scollon went on to agree, but added that in his opinion, "if language is a single species there must be some other creatures in your mind-wilderness it interacts with, because wilderness is a system." He then asked the question, "if language is Pleistocene bison, what's the lion?" However, for his part Snyder was unable to let the challenge go untested, offering the following retort. "Ha! If language is an herbivore, it's not at the top of the chain," he said. "One might say 'poetry' is the lion because poetry clearly eats and intensifies natural speech. But given that almost all of our thinking is colored by language, and poetry is a subject of language use, that can't be it. I'd say it was the unconditioned mind-in-the-moment that eats, transforms, goes beyond, language. Art, or creative play, sometimes does this by going directly to the freshness and uniqueness of the moment, and to direct unmediated experience." This conversation was not completed at that time, so Snyder's quest on languages had to continue.

In the later recollection of Snyder on this conversation, he tries to summarize. "To speak of an 'ecology of language' might start with recognizing the common coexistence of levels, codes, slangs, dialects, whole languages, and languages even of different families—in one speaker." Snyder's exploration produced the idea of "ecology of language," which explains the possibility of coexistence of languages. Then, he pointed out the case of local dialects that are rooted in nature. "All are rooted in nature; but their vines and creeps reach worldwide," he said. Here Snyder suggests the potentiality in language with which languages can prevail all over the globe because their bases are the same nature. This same ground is universal, and internal in all existence. Wilderness is the system to become a base of languages, according to Ron Scollon. This seems Snyder's temporary solution.

At that time, the questions did not reach clear solutions, so this conversation with Ron had remained unsolved to Snyder until in the latest preface of *The Practice of the Wild* when he reached the idea. Thinking back to his intention to write this essay as a suggestion to lead the practice of the wild, saying "I have tried to teach others how to meditate and enter into the wild areas of the mind. As I suggest in one of these essays, even language can be seen as a wild system." He adds, "(This) leads to be more finely tuned to ourselves and to the way the actual existing world is," in order to reach the wild area of the mind where languages evolve. For Snyder, practicing the wild leads human beings to the place where the affluence of language lurked.

Snyder explains more about language as a wild system in the following: "It would be mistake to think that human beings got 'smarter' at some point and invented first language and then society. Language and culture emerge from our biological-social natural existence, animals that we were/are. Language is a mind-body system that co-evolved with our needs and nerves."

Language was not created by human beings as an intellectual musing among animals, but it is a system of "mind-body" developed through the needs and nerves of the animals in question. This is similar to the idea that unfolded during his conversation with Ron Scollon. Then, as follows, Snyder explains the condition of the mind as it responds to the surrounding phenomena: "To be wild, in this case, is to response the surroundings phenomena, and the response happens anytime when our minds are calm, the time when we are concentrating on something, or the time when we retrospect the past. This ability is for all mammals besides human beings," he indicates.

Then, he explains that the body is "the wild" and our bodies function not by some conscious intellect, but by a great extent of self-regulation,

Our bodies are wild. The involuntary quick turn of the head at a shout, the vertigo at looking off a precipice, the heart-in-the-throat in a moment of danger the catch of the breath, the quiet moments relaxing, staring, reflecting—all universal responses of this mammal body. They can be seen throughout the class.

The function of sensation and perception come from the deeper area or the unconsciousness, according to Snyder. Snyder adds actually it is where he calls “the wild area” and where “a bobcat” lives.

The body does not require the intercession of some conscious intellect to make it breathe, to keep the heart beating. It is to a great extent self-regulating, it is a life of its own. Sensation and perception do not exactly come from outside, and the unremitting thought and image-flow are not exactly inside. The world is our consciousness, and it surrounding us. There are more things in mind, in the imagination, than “you” can keep track of – thoughts, memories, images, angers, delights, rise unbidden. The depths of mind, the unconscious, are our inner wilderness areas, and that is where a bobcat is right now.

Snyder’s meditation goes beyond the notion of the three-dimensional world, but instead goes through the tunnel of fourth-dimension where it is called “wilderness,” and where the entrance of mental “wild” is opened, which is the intention of Snyder’s meditation. Thus, he explores the essential question as an individual and finds out more about his own existence through the “bobcat” hidden deep in the mind, as he mentions above.

Then, in a connection between the “bobcat” and all creatures, languages are aroused from the house and the field, not at school.

Language is learned in the house and in the fields, not at school. Without having ever been taught formal grammar we utter syntactically correct sentences, one after another, for all the waking hours of the years of our life. Without conscious device we constantly reach into the vast word-hoards in the depths of the wild unconscious. We cannot as individuals or even as a species take credit for this power.

According to Snyder’s reference to how language arises, he expands an explanation of the notion that language is gained not in schools, but at home or in the fields. As such, even language usage adapted from daily life and consisting of grammatically correct sentences, is still owned by our wild, subconscious brain. “We cannot as an individual or even as a species take credit for this power,” writes Snyder. Here his definitive outlook relating to language is fully admitted. Language is attained from the abyss of the “wild” and hidden dimensions of the human mind. Then, here his most crucial assertion in this essay, that in the wilderness that should be protected for good, the source of unconsciousness spreads, and that the affluence of language will reduce if the wilderness where “bobcat” lives shrinks.

It came from someplace else: from the way clouds divide and mingle (and the arms of energy that coil first back and then forward), from the way the many flowerlets of a composite blossom divide and redivide, from the gleaming calligraphy of the ancient riverbeds under present riverbeds of the Yukon River streaming out the Yukon flats, from the wind in the pine needles, from the chuckles of grouse in the ceanothus bushes.

Additionally, he mentions that “the power, virtue, remains on the side of the wild”, which is why people should preserve the wilderness to continue evolving language from.

In this essay, *The Practice of the Wild*, Snyder refers to H. D. Thoreau several times, and one of the examples is that Snyder borrows his idea of the source of virtue. “(language) this vast, savage, howling mother of ours, Nature, lying all around, with such beauty, and affection for her children, as the leopard; and yet we are so early weaned from her breast to society.”

As the sentence, “We are so early weaned from her breast to society,” we are too early to be away from the “vast”, “savage”, “howling,” the wild mother. We do not gain enough to satisfy the natural virtue that includes the affluent source of all language. In response to Thoreau’s sentence, Snyder became a “forager,”³ and he keeps tossing the questions to us asking whether we can live with the natural surroundings. Also, Snyder uses the same words as Thoreau does. It is “Gramatica parda” in Spanish, “Tawny Grammar” in English⁴, which Snyder uses for the title of the third chapter, also he entitled one of the essays in the chapter, “Mother Leopard”.

This term “vast”, “savage”, “howling” of Snyder seem to come from “mother leopard”, and grammar is not only for language itself but for all human conditions such as culture and civilization. He explains this “mother-wit” hides in the darkness of forests such as a “mossy little forest creek” or in “desert cobble”. The wit we need to survive in society lies in the “tawny” forests. Without this wit, we can neither build true culture nor civilization coexisting with the world, he warns.

Thus, Snyder dwells on the relationship between language and “the wild” and he suggests the assignment for us is to preserve “the wild” more than wilderness in order to keep the affluence of language. Snyder’s view of language is possibly found in the field of phenomenology. One of the eminent phenomenologists, Merleau-Ponty preceded in focusing on the area of “des matrices d’idées”⁵ in *La Prose du Monde* (1969). In this work, Merleau-Ponty suggests the same idea as Thoreau, mentioning that we should not wean so early from “mother-wit.” Snyder also warned that people are rooted in to “reach” “wild unconscious”. As Merleau-Ponty lived in the same times as Lévi-Strauss who Snyder mentions in *The Practice of the Wild*, we can imagine those two philosophers shared the similar idea about the deep inside of human nature. According to Merleau-Ponty, the phenomenon of language is named as “spontanéité” and the function is called as “l’intentionnalité corporelle”, which is the function that languages connect one another through without their meanings. When spontaneity of language functions at a remote place, another receives

the meanings without any change of the meaning nor any ripping of the consciousness of the language. This spontaneity eloquently works and balance the relationship with the world. This function to balance with the world is similar as that Thoreau and Snyder explain as grammar. These are, in other words, Merleau-Ponty's matrix and Snyder's "the wild area." More to say, it seems similar to the unconscious Sigmund Freud explains. The fact that the controversy between Merleau-Ponty and Sartre in the field of philosophy, from the 1930's and 50's had been originated in Thoreau is quite interesting.

However, the view on nature at Thoreau's times is, according to F.O. Matthiessen in *American Renaissance* (1941), still a human-centered one.⁶ Snyder also explains as, "The names of Descartes, Newton, and Hobbes were a profound rejection of the organic world." Then Matthiessen's statement is here:

But before losing himself in his vaguely luminous doctrine of divine inspiration, Emerson enumerated many of the broad hints that material nature has given to the receptive mind and eye of the artist. By the time he wrote his first book he had already found verification for another phase of the organic principle—that beauty in art springs from man's response to forms in nature.

His explanation on Transcendentalists' views on arts are only the reflection from the human side on natural objects, he explains. With lined view on language to Snyder, which is gained through the understanding of "the wild", Snyder supposed that it is handed down from the modernists effloresced some decades later than Transcendentalists. Snyder himself responded to the interview to ask him of the modernism poets, Ezra Pound and T.S. Eliot, and he answered he was around the modernists poets.⁷ The concept appearing in today's society could be imagined to have been formed little by little from the early 20th century's modernists via Merleau-Ponty and Lévi-Strauss.

Chapter IV Snyder's View on Myth

About myths, in the work, *La Pensée Sauvage* (1962), Lévi-Strauss explains that the contemplation on myths is always placed between intellects and notions, and he believes it is impossible to extract the content of perceptions from the concrete situation in which things happened, and that if we depend on notions, we have to put the contemplation in parentheses. Then Lévi-Strauss insists it is important to parenthetically highlight the discussion's middle point of view⁸. He also brings out the examples of the difference between scientists and bricoleurs⁹ to insist constantly on the different matters mingled into one. Additionally, he explains myths linked into the

works of bricoleurs which are handed down as a piece of work out together of odds and ends.

Lévi-Strauss further points out the necessity to consider the reality of this complex doctrine of thought, in which object above and human beings co-exists, and whether such a relationship could truly manifest itself into one world order. He adds the explanation using the cases of arts as Merleau-Ponty did. Strauss understands the middle point of things or events, and he wrote about one of the myths taken from an article of E.S.Handya and M.Kawena Pukui (1958) in *Bureau of American Ethnology* (1943). This is about the Polynesian. Snyder also explains using the case of the Hawaiian who believes supernatural phenomena, saying "sense of unity" between spirits and human being are explained not as sympathy, empathy, abnormality, or surreal, but with terms that connote the whole. Moreover, he adds such a sense of unity is not mysticism. According to Snyder, super-natural matters are something explainable from gained knowledge. Snyder wrote in the preface of *The Practice of the Wild* as follows:

I am intrigued by the sense that culture itself has a wild edge. As Claude Lévi-Strauss remarked years ago, the arts are the wilderness areas of the imagination surviving, like national parks, in the midst of civilized minds. The abandon and delight of lovemaking is, as often sung, part of the delightful wild in us. Both sex and art! But we knew that all along. What we didn't perhaps see so clearly was that self-realization, even enlightenment, is another aspect of our wildness—a bonding of the wild in ourselves to the (wild) process of the universe.

These statements were added in the later preface of the essays in 2010. Following this rewritten preface, Snyder's idea on "the wild" seems to have been established.

Taking the myth he uses in the essays into account, the myth "The Woman Who Married a Bear" shows Snyder's reflection on Lévi-Strauss and his statements above will be more explanatory. In this myth, a girl who went into a forest came across a bear and married the bear that looked like a man. While she lived with him, she started to notice him a bear and became pregnant. After she bore two children of him, her brother killed the bear and she came back to a village. The two brothers who were curious about their sister and her children made them wear bear furs one day. Then the family turned into bears and disappeared into a forest. All this happened after the woman handed down the way of burial among bears and bear songs to human beings, which was the bear man's will.

The ending of this myth holds the abandon and delight of lovemaking, as Snyder mentions in the preface. Then this kind of hybridization is placed in the middle point as Lévi-Strauss points out. What we could read here is the possibility of the coexistence and the creation of crossbred love and arts. Also it suggests the necessity of mutual-understanding and respects between different species.

According to Lévi-Strauss, myths are works similar in creation to those of bricoleurs, but give birth to arts and therefore deepen the human mind and its connection to “the wild area”. This view of Snyder could be said to face to a delightful direction which expands to human happiness connecting to the universe.

Conclusion

The insight of Snyder is richly mired in a thick soup of philosophy, anthropology and linguistics, but many of his ideas are similar to those of Thoreau, especially Thoreau’s “Walking,” in which Thoreau instructs the reader on a new way to understand wilderness. Snyder quotes one of Thoreau’s sentences, “give me a wildness no civilization can endure.” Then Snyder responds directly to the sentence by jousting, “That’s clearly not difficult to find. It is harder to imagine a civilization that wildness can endure, yet this is just what we must try to do.” This could be viewed as Snyder’s refutation, but rather, it seems that Snyder expands Thoreau’s idea by understanding wilderness and “the wild” exist everywhere as pointed out in the above chapters. What Snyder intends to show here is a hope to expand civilization while at the same time establishing a solid relationship with the wildest side of nature as it relates to both the physical and metaphysical worlds. To find wilderness is not difficult because wilderness is everywhere, sometimes shrinking and sometimes going against the stream of time and sometimes passing through a tunnel to the fourth dimension, according to Snyder. *The Practice of the Wild* is Snyder’s prayer to build a better world order. His belief is that only through maintaining a close connection to that which is the wildest part of ourselves, and our world, can we truly continue to grow and thrive as an intellectual species. This coexistence of all living, and nonliving entities is Snyder’s hope and solution for the future.

¹ Gary Snyder. *The Practice of the Wild*, Berkeley: Counterpoint, 1990, p.142. Snyder accounts for the growing figures of deforestation by explaining that the forestry industry “usually required its contractors to do selective logging to a high standard. The allowable cut was much smaller. It went from 3.5 billion board feet in 1950 to 13.5 billion feet in 1970.”

²Ibid., p.110. Snyder quotes Dōgen’s statement, “If you doubt mountains walking you do not know your own walking,” and continues to explain that “Dōgen is not concerned with ‘sacred mountains’—or pilgrimages, or spirit allies, or wilderness as some special quality.” Then Snyder defines Dōgen’s realization as “thusness,” which is “the processes of this earth, all of existence, process, essence, action, absence.” He also explains “thusness” as “They are what we are, we are what they are.”

³ Ibid., p.20. Snyder uses the word “foragers” as an opposite to “(For a reproductive universe they substituted a model of sterile mechanism and an economy of “production. These(…))

thinkers who were as hysterical about 'chaos' as their predecessors, the witch-hunt prosecutors of only a century before, were about 'witches.' He adds, as "foragers" placing "peasants" and "artisans" in the same status, they are the ones who "have understood the play of the real world, with all its suffering, not in simple terms of 'nature red in tooth and claw' but through the celebration of the gift-exchange quality of our give-and-take." From this point forward, Snyder's clear understanding of the relationship between human beings and others seems to increase.

⁴ Henry David Thoreau. *The Writing of Henry David Thoreau*, vol.5, New York: AMS P., 1906, p.239. Thoreau writes, "There are other letters for a child to learn than those which Cadomus invented. The Spaniards have a good term to express this wild and dusky knowledge, Gramatica Parda, tawny grammar, a kind of mother-wit derived from that same leopard to which I have referred." About "that same leopard", Thoreau describes in p.237, as "Here is this vast, savage, howling mother of ours, Nature, lying all around, with such beauty, and such affection for her children, as the leopard; and yet we are so early weaned from her breast to society, to that culture which is exclusively an interaction of man on man, -- a sort of breeding in and in, which produces at most a merely English nobility, a civilization destined to have a speedy limit." Thoreau uses "leopard" as a metaphor to describe affectionate and savage sides of communication, such a double-edged character of nature.

⁵ Maurice Merleau-Ponty. *La Prose du Monde* Paris: Gallimard, 1969, p.123 and p.126. *The Prose of the World (La Prose du Monde)*, edited. by John Wild, James M. Edie, Hubert L.Dreyfus, William Earle, J. N. Findlay, Dagfinn Føllesdal, Marjorie Grene, Aron Gurwitsch, Emmanuel Levinas, Alphonso Lingis, Maurice Natanson, Paul Ricoeur, George Schrader, Calvin O. Schrag, Herbert Spiegelberg, Charles Taylor, Evanston: Northwestern U.P., 1973, p.87 and p.90. Merleau-Ponty suggested that when cultural products such as art and literature reach the highest level of human perfection they arise not singularly from the human mind but instead are the manifestation of "a voice of a spirit whose analogue is found in all productive philosophical or political thought." These "matrices of ideas," according to Merleau-Ponty, teach us to see and think "as no analytical work can." He surmised that spoken words, at their innate core, "have a silent life like the animals at the bottom of the ocean and come together or separate, according to the needs of their lateral or indirect signification."

⁶ F.O. Matthiessen. *American Renaissance Art and Expression in the Age of Emerson and Whitman*, Oxford University P., 1941, p. 135. Matthiessen points to Emerson's two-sided way to understand arts and nature, as "Emerson rejoiced that in the strict reliance of art upon nature, the artist works not as he will but as he must: 'We feel, in seeing a noble building, which rhymes well, as we do in hearing a perfect song, that it is spiritually organic; that is, had a necessity, in Nature, for being; was one of the possible forms in the Divine mind, and is now only discovered and executed by the artist, not arbitrarily composed by him.' As

Emerson's thought follows there its normal course into Neo-Platonism, we perceive how art is organic for him in a double sense: not merely is the appropriate form an expressive growth from the poet's intuition, but that intuition in turn is an outwelling from the universal mind." Then Matthissen continues to explain Emerson's changing attitude as an artist, mentioning that "When Emerson shifted his attention to this second sense, he quickly passed to a realm beyond technical discussion. For he maintained that since the universal mind is the sole creator of both the useful and the beautiful, the only way for the individual to partake in the creative act is by submitting himself entirely to this primal source beyond the understanding." As above mentioned, Emerson's view on nature could be examined as becoming more technical and artistic in later years: meaning his view was, in a sense, a human-centered one.

⁷ Katsunori Yamazato, *Basho wo Ikiru* (Poetics of Place Reading Gary Snyder), Tokyo: Yama to Keikokusha, 2006, p.81. Snyder comments to Yamazato's question asking if he intentionally aims to write his works rooted in a sense of place, like Wallace Stegner, and if he is conscious of the modernists writers preceding Stegner. He said he was clearly conscious to be around the modernists when he started to write about the place where he was involved.

⁸ Claude Lévi-Strauss. *La Pensée Sauvage*, Paris: Plon-Jussiard, 1961, p.28. Lévi-Strauss explains, "C'est de la même façon que les éléments de la réflexion mythique se situent toujours à mi-chemin entre des percepts et des concepts. Il serait impossible d'extraire les premiers de la situation concrète où ils sont apparus, tandis que le recours aux seconds exigerait que la pensée puisse, provisoirement au moins, mettre ses projets entre parenthèses."

⁹ Ibid., p. 26. Lévi-Strauss describes "bricoleur," as a person who make things with what is available at hand, and likens the activity to that of science. Lévi-Strauss dubs the early technology "bricolage." Then he mentions as in the chapter IV, "Et, de nos jours, le bricoleur reste celui qui œuvre de ses mains, en utilisant des moyens détournés par comparaison avec ceux de l'homme de l'art."

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