



Fig. 10. (continued).

of a dense forest preserving a bower.

Poem #857: The goal of our journey for a golden flower is just around the corner. The patterns realized with Poem #857 (OGAWA and YAMAMOTO, 1990), which is composed of 32 lines with seven characters per line (Fig. 10(a)), are exhibited in Figs. 10 (b) and (c). The color scheme of the former is taken after the blue flower in *Henry of Ofterdingen* by Novalis (1772–1801). Here one can find a number of multifoliate patterns constellating around the center; the outermost quatrefoil is bounded by a roundish contour. Furthermore the central flowerings would indeed preserve a feature in common with a medallion in a Persian carpet (MISUGI and SASAKI, 1998). The present mandala could be regarded as one of the best examples of an organic whole twilled with the spiral mapping, where a certain golden mean would be achieved between statics and dynamics. Finally the long years of effort achieved fruition!

Mandala as a Jewel among Stones

Seeking for a Chinese poem which may possibly yield a beautiful spirally mapped mandala could be compared to the work of mining engineers who labor to strike a vein. The subsequent drawing process of the mandala seems analogous to the effort of jewelers searching for a more brilliant cut. To conclude each of the mandalas presented in this paper