"Berkeley School" Genius: Musings on a *Feng-shui* Perspective

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ABSTRACT

Exotic *feng-shui* practices are an increasingly popular form of applied geography in Anglo-America today. Hardly scientific, *feng-shui* is, however, systematic, complex, and profound in the context of its own cosmology and symbolism. In this article, I muse on the provenance of "Berkeley School" genius at the UC Berkeley site in relation to its "power of place," using a simplified *feng-shui* model. My examples introduce and elaborate on the propitious synchronicities found at the site perhaps responsible for the flowering of three prestigious "Berkeley Schools" of creative endeavor following WWI: Carl Sauer's Berkeley School of Cultural Geography; Alfred Kroeber's Berkeley School of Cultural Anthropology; and John Haley's Berkeley School of American Scene Landscape Painting. I muse over some auspicious peculiarities in the common ground at the UC Berkeley site from which these three landscape schools emerge. A general *feng-shui* cosmological model describes how creative arrays of primal natural forces might converge at the campus site, creating a cosmic force field that generates and shapes the successful thoughts, visions, and creative output of certain of the site's inhabitants. The founding fathers of these three Berkeley Schools, although unbeknownst to them, are perhaps beneficiaries of UC Berkeley's excellent *feng-shui* site. The model provides a provocative alternative understanding of forces responsible for the longevity and continuing vitality of the "Berkeley School" tradition of cultural geography.

Introduction

The precepts of occult *feng-shui* location theories and practices developed by and for traditional East Asian agricultural societies still appeal to millions of people throughout the world. *Feng-shui* precepts are contrary to the precepts of reason and sound principles of location theory developed by and for industrial societies in a scientific age. *Feng-shui* surveying for propitious places has recently been experiencing a renaissance in East Asia, where it originated, reversing a trend nearly a century old, when it was suppressed and neglected. Meanwhile, it continues to rapidly diffuse into

the Americas and Europe and is now warmly received where once it was ridiculed. The appeal and temptations of the occult seem universal among human populations everywhere who seek to discover hidden knowledge and predict the future, utilizing whatever the means and media at their disposal —including *feng-shui*.

A *Feng-shui* Briefing

Feng-shui surveying is a systematic, interpretive art. It is not an explanatory science. As a surveying/diagnosing technique, its procedures and instruments correspond to a cosmology where synchronicity rather than causality determine human spatial relationships involving propitious locations and outcomes. A concise and widely accepted definition for *feng-shui* is: "The art of adapting the residence of the living and the dead so as to co-operate and harmonize with the local currents of the cosmic breath" (Chatley 1917).

"Residence" is broadly interpreted for the purposes of this article to mean any occupied human habitat, at whatever scale; for example, a region, a city, and a campus. *Feng-shui* applies its theories and practices to all varieties of residential, commercial, industrial, educational, and recreational layouts and structures. Not only establishments but also all human enterprises broadly interpreted as "occupied spaces" can benefit by advantaging *feng-shui* knowledge of site and situation.

Feng-shui is arguably the oldest scholarly geographic tradition in the world. There is an enormous literature on its world-view and practices written in East Asian languages. Prior to President Richard Nixon's visit to China in 1972, there was only a scattering of *feng-shui* knowledge available anywhere that was readily accessible to readers of English. This began to change within a decade as scholarly and especially non-scholarly English-language publications on the topic of *feng-shui* (occasionally called "Chinese geomancy" and "geomancy") began to appear.

The diffusion of *feng-shui* knowledge from Asia to the outside world, at first mainly through Hong Kong, as a distinct popular culture movement after 1972, exploded with the Steven Skinner's landmark publication *The Living Earth Manual of Feng-shui* (1982). Skinner, a graduate of the University of Sydney, began his professional career as a lecturer in geography. He later became the founder of a lucrative postmodern or New Age *feng-shui* industry in the United States that is now highly competitive and factional-

ized, and generally beset with personality conflicts and contentious issues of validity and authenticity.

Validity and authority/authenticity issues raised over quality claims made by *feng-shui* surveyors (traditionally called "Earth Doctors") for specifically selected sites are forever difficult to resolve. *Feng-shui* has a comprehensive interpretive *model* appropriate to its prevailing cosmology that guides its general practices and outcomes, but no testable scientific *theory* to validate its knowledge claims. Western scientific society is thus skeptical of the efficacy of *feng-shui* theories and practices to perform as advertised; to discover propitious sites in general or in the specific. Since its theories and practices are systematic and consistent only within the constraints of its agreed-upon model, its efficacy cannot be comprehended, much less refuted, outside of its model and symbolic systems and structures.

Scholarly *feng-shui* research and publication by academic geographers also noticeably increased (for example, Lai 1974; Nemeth 1987, 1995, 1998, 2001; and Yoon 1974, 2006) after 1972. None of these efforts individually or as a body of published research seem to have had any discernible impact on research trends in American academic geography. One reason for their neglect is that these *feng-shui* researches by geographers not only were few and far between but they focused primarily on distant, overseas case studies rather than more proximate Anglo-American case studies. Indeed, academic geographers have given almost no thought to discussing the possibility and prospect of *feng-shui* applications to cases close at hand. This I will attempt here, as I introduce an application from California's San Francisco Bay regions.

Synchronous Emergence of Three "Berkeley Schools"

"Synchronicity," a working hypothesis advanced by Carl Jung in his famous foreword to the Chinese classic *I Ching*, "takes the coincidence of events in space and time as meaning something more than mere chance" (1967, p. xxiv). Synchronicity in the emergence of several world-renowned "Berkeley Schools" at the University of California Berkeley campus during the Interwar Period of the early 20th century seems rather unique, and thus remarkable and worthy of interpretation. Three of these Berkeley schools overlap in ways significant to the history of cultural geographic thought. These are:

(1) The Berkeley School of Cultural Geography, founded by Carl Sauer (1899–1975);

(2) The Berkeley School of Cultural Anthropology, largely developed under the leadership of Alfred Kroeber (1876–1960); and
(3) The Berkeley School of American Scene Painting, founded by the artist John Haley (1905–1991).

The first two of these Berkeley Schools overlapped in ways already familiar to students of cultural geography who have some knowledge of the history of geographic thought. Sauer and Kroeber were colleagues at Berkeley who, each in his own way, explored, contemplated, and described organic relationships between nature, landscape morphology, and culture. Both acquired powerful reputations, first at and then beyond the Berkeley campus milieu. Each nurtured cult followings and institutionalized and entrenched their ideas at Berkeley as distinctive, recognized schools.

Sauer founded Cultural Geography at Berkeley. Similarly, Kroeber founded Cultural Anthropology at Berkeley. While doing so, they were both inspired and captivated by the particular historical and archeological diversity and depth of West Coast cultural landscapes and peoples. Both men conducted frequent local field studies with their students to experience the richness of a complex web of local nature and culture. Sauer conceptualized his ideas into "cultural landscape morphology," while Kroeber conceptualized his ideas into "cultural-historical particularism." Sauer focused on changing patterns in place; Kroeber focused on changing patterns of culture in place.

Coincidentally, across the Berkeley campus, the artist John Haley was advancing a unique style of watercolor painting, inspired by local cultural landscapes, thereby founding what was soon to become more widely recognized as the Berkeley School of American Scene Painting. Specifically, Haley is credited with building one of the strongest art departments in the country at the University of California at Berkeley.

Sauer, Kroeber, and Haley, all "founding fathers" of their respective Berkeley schools, had several interesting biographical items in common. All were all second-generation Americans of Germanic descent. Each was attracted to the Berkeley campus from their distant childhood homes in the Midwest and East. Kroeber joined the UCB faculty in 1901; Sauer in 1923. Haley studied at length in Munich before arriving at Berkeley in 1930 (Westphal 1991, p. 179). All three remained at Berkeley during their entire professional careers.

The achievements of Sauer and Kroeber are well known to cultural geographers, so I will move directly here to introducing John Haley's Berkeley

School. Following this, my paper proceeds to attempt to forge the provocative *feng-shui* link that connects the synchronic successes of all three of these landscape enthusiasts—Haley, Sauer, and Kroeber—with the power of place at Berkeley.

John Haley's "Berkeley School"

Within a decade of his arrival on the Berkeley campus, John Haley was already famous for his watercolors of local landscape. His paintings are most noted for their richly colored and uniquely styled "historical perspective" on Bay Area scenes. His Berkeley School of American Scene Painting, also known as the Northern California Landscape School, was part of a nationwide artistic and literary movement called "Regionalism."

Haley's Berkeley School became widely recognized as such in 1937, when an art critic for the *San Francisco Chronicle* wrote: "'The . . . master of this Berkeley school, which delights in old and slightly naïve aspects of the local scene, is John Haley . . ." (Frankenstein, quoted in Westphal 1991, p. 180). One reason that John Haley and his students were so deliberately attentive to "naïve aspects of [their] local scene" was that they had purposefully thrown off the yoke of what was then perceived to be an oppressive Continental cultural influence on New World native creativity in the arts: for example, an influential essay written in 1929 by the famous art critic Thomas Craven was titled "The Curse of French Culture" (Wilson 1991, p. 166). He urged: "Go back, my friends, to our own people, and develop the rich materials of your own land . . . ."

Thus empowered, Berkeley School watercolorists freed themselves temporarily to indulge in new artistic experiences. For example, they became sensitive to feeling the pulse of a local landscape, whatever its form. Members of Haley's Berkeley School earnestly exploited the inspiration of their locality to capture its "local color" in highly idiosyncratic ways.

Naïveté and Power of Place

The Berkeley schools of Haley and Sauer have some obvious similarities. For example, the Berkeley School of Cultural Geography, as it is still practiced, can be characterized by the attention it gives to "naïve aspects of the local scene." Positive aspects of "naiveté," or attention to the naïve as a field method, are apparently little understood by those who have not given a close reading to Sauer's *Morphology of Landscape* (1925). His monograph reveals that Sauer was less concerned with method in his cultural geography than

he was with the quality of the learning experience and the excellence of its outcome. Rather than promoting systematic and regimented fieldwork, at Berkeley he taught that "spiritual experiences of strange situations is necessary for the cultivation of insight (Newcomb 1976, pp. 26–7).

It is in *Morphology* that Sauer emphasizes that "geography is a naïvely given section of reality" (1925, p. 21). Sauer recommends deliberately going into the field without a working hypothesis, which means the cultural landscape geographer is a deliberate naïf. The naïf experience in the field embraces the local—most often the rural, in Sauer's own experience—and savors the peace and solitude there.

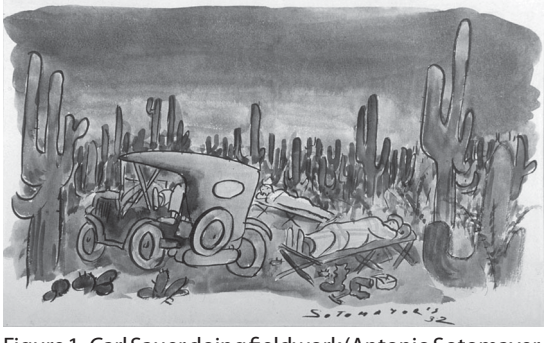

Figure 1. Carl Sauer doing fieldwork (Antonio Sotomayer, 1932).

Naïve aspects of the local scene and visible evidence of cultural transformation of the landscape studied by Sauer's students include both rural and urban artifacts: barn types, fences, agricultural fields, farm implements, platform rafts, blowguns, gas stations, manhole covers, neon signs, traffic islands, vacant lots, and so on. "New" cultural geographers scorn this sort of naïve attention to detail as empiricist and trivial. However, a naïve approach can sometimes "open up" a cultural landscape to expanded investigations in unexpected and profound ways.

To seek to experience elements of a cultural landscape at close hand is not to make a fetish of the cultural artifact, but to arrive at the beginning of the experience of more profound discovery. Landscape features studied by Berkeley School cultural geographers were never intended to be ends in themselves, but always to be approached as "gateways" to deeper understandings about the "inner workings of culture" (Nemeth 1998). Judging from numerous examples in J. B. Jackson's *Landscape* magazine over the many years of its publication, landscape geographers characteristically engaged their objects of interest intently, *intimately,* and therein discovered not only the genetic in the generic, but also the humane, the humorous, the tragic,

and the absurd relations between humans and nature particular to a place and its peoples.

In sum, naïveté in the field increases sensitivity to power of place. Alfred Lord Tennyson in *Ulysses* (1842) expresses the infinite charm and endless excitement of a naïf encountering and experiencing naïve aspect of the local scene: "I am a part of all that I have met; Yet all experience is an arch where-thro' Gleams that untravl'd world whose margin fades Forever and forever when I move." To help visualize this "archway" to experience as a naïve approach to cultural landscape study, I accompany Tennyson's poem here with one of John Haley's inviting Bay Area watercolors, titled "Richmond-San Rafael Ferry Arch."

Figure 2. "Richmond-San Raphael Ferry Arch" (John Haley, c. 1935). (In Westphal and Dominik 1991, p. 165.)

"Berkeley School" Genius: Site and Situation

Exotic *feng-shui* practices over the past few decades in Anglo-America, and especially along the Pacific Coast from Vancouver to San Diego, have been an increasingly popular culture form of "applied geography" (Brown 2004). A *feng-shui* model could be used to argue that there is, and always was, something magnetic about the San Francisco Bay Area as human habitat, and that an irresistible, attractive force emanates from local power of place where the notion of a "moving experience" has both spiritual and physical meaning. As Eric Burdon sang in 1967, "Walls move, minds do too, on a warm San Franciscan night." The Hayward fault underlies the Berkeley campus, and throughout the Bay Area earthquakes are a constant reminder that the land is "alive." Notoriously free-thinking Bay Area inhabitants are thus constantly reminded of the power of nature. Although not particularly risk-averse, Bay Area residents are characteristically more contemplatively self-aware than other metro-populations about their contingent relations with nature and habitat, where power of place is concerned. Berkeley students riding the Hayward fault seem especially spiritually inclined to be "at One with Nature;" at this writing many of them are vigorously united

against their campus administration's plan to remove a grove of oak trees for expansion of athletic facilities (Anonymous 2007).

The Berkeley place-related literature is diverse and extensive (Wollenberg 2002). The portion of the literature that can be related to spirit of place seems sizeable in relation to the total. Two examples, in particular, are worth mentioning as most proximate to the *feng-shui* topic of this paper. Both are esoteric, but aimed at different readers. Violich (1995) is an academic writing about Berkeley as a case study in place making, and from the perspective of environmental phenomenology. His article briefly explores the "deep experience" that contributes to a sense of community in Berkeley. The UC Berkeley campus is a focal point of centripetal place-making forces. However, he does not introduce the *feng-shui* model. His analysis, however much systematic, lacks the comprehensive cosmological model that characterizes the *feng-shui* knowledge system.

The other example from the literature is Gates (2003), who discusses the Berkeley topography of spirit and place from a holistic Buddhist perspective. Buddhist cosmology is profoundly different from (though not unrelated to) the Neo-Confucian cosmology from which the *feng-shui* model derives. The differences between the two systems of knowledge are too complex to elaborate in this article, except to point out that it is not an internal contradiction in Neo-Confucian cosmology that allows Buddhist monks to be among the most expert of the *feng-shui* practitioners, both now and in the past.

The City of Berkeley lies upon hills facing at a distance the narrow straits that enter San Francisco Bay from the Pacific Ocean. These straits are known around the world as the "Golden Gate." Berkeley, located opposite the Gate, seems fortuitously situated, central to the Bay Area region. This physical centrality, even in pre-colonial times, has had mystical significance as the *omphalos* for Bay Area space. Consider, for example, the coincidental positioning of a compass rose at or near what is now Berkeley on one of the earliest Spanish exploration maps of San Francisco Bay, the Ayala Map, which has been called "the first adequate map of San Francisco Bay" (in Galvin 1971, p. 99).

The homes of residents of upland Berkeley, today and in the past, have always commanded the whole glorious sweep of bay and shore. Boosters have long marveled at—and profited from exploiting—the view across San Francisco Bay from Berkeley (Keeler 1902, pp. 83–5), which features Mount Tamalpais in the distance, rearing its "finely chiseled profile" to the right of the Gate. Sauer, Kroeber, and Haley selected offices facing the Golden Gate.

Figure 3. The Ayala Map of San Francisco Bay, circa 1775. The map's compass rose coincides with Grizzly Peak and the site of the UC Berkeley campus.

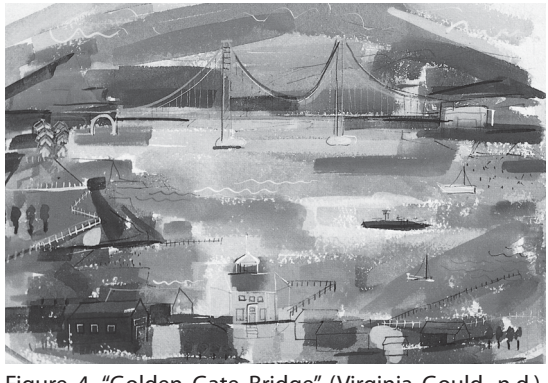

Figure 4. "Golden Gate Bridge" (Virginia Gould, n.d.). A westward-facing panorama, as viewed from the UC Berkeley campus. (In Westphal and Dominik 1991, p. 170.)

To the left of the Gate, the City of San Francisco spreads itself across its famous hills. Figure 4 is a glimpse of that scene, as captured in watercolor by Virginia Gould.

The present site for the UC Berkeley campus was selected and then first occupied in 1873, where a beautiful canyon ascends from the bayside plain into the Berkeley Hills (Keeler 1902, p. 84). As depicted in a watercolor by Berkeley School artist Mine Okubé, these hills dramatically rise up in back of the campus site to the crest of Grizzly Peak, with Mt. Diablo at higher elevations beyond (Figure 5).

The City of Berkeley extends today around the campus on three sides, a tight community in the auspicious shape of a horseshoe.

Archeological evidence, and particularly the massive shell mound at the mouth of Strawberry Creek in what is now the City of Berkeley, indicates that the creek side on the present-day campus site was settled perhaps as early as 5,000 years ago. Strawberry Creek has its source high in the Berkeley Hills, and its two major forks join on the present site of the UC Berkeley campus to form a bowl-

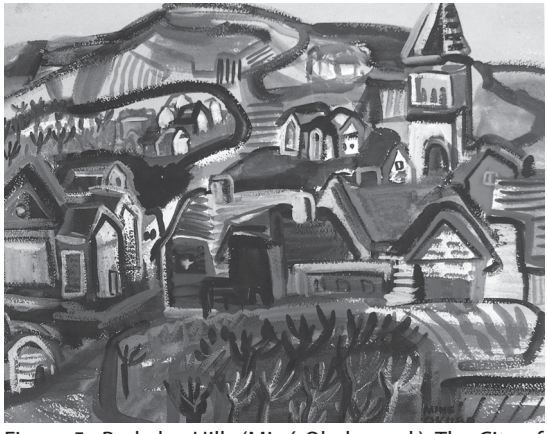

Figure 5. Berkeley Hills (Miné Okubo, n.d.). The City of Berkeley rises to the UC Berkeley campus and beyond to Grizzly Peak. (In Westphal and Dominik 1991, p. 173.)

Figure 6. Berkeley hills watershed map, in the vicinity of the Strawberry Creek *feng-shui* site (black dot) on the UC Berkeley campus.

shaped sanctuary in a tranquil eucalyptus grove, and from there it gently descends, increasingly via hidden culverts, westward past the Berkeley campus Campanila (Sauter Tower) and beyond to base level in San Francisco Bay (Figure 6).

The *Feng-shui* Model for Berkeley's Power of Place

The arresting panorama from atop Berkeley's Sauter Tower (The Campanila) is a privileged point-of-view midway along an imaginary axis westward from the heights of Mount Diablo, past Grizzly Peak, through the UC Berkeley campus and the City of Berkeley along Strawberry Creek, and then across to and beyond the Bay entrance at the Golden Gate at Mount Tamalpais. "Legends [of local indigenous peoples] say Mount Tamalpais is a reclining maiden awaiting her lover [Mount Diablo] to join her" (Swan 1994, p. 127). This legend can be interpreted to have presaged a mystical birth for UC Berkeley at its present site, but there are other mystical possibilities and models about the provenance of Berkeley greatness involving destiny, and one of these brings to bear the *feng- shui* perspective on Berkeley's power of place.

An interesting and unusual story told about the shell mound at the mouth of Strawberry Creek is that—even at 20 feet high and 240 feet in circumference—it has "no dramatic horizon" in its mass to indicate major migrations, conquests, and even cataclysmic events (of which we might expect many; like the evidence of destructive earthquakes, for example). When Kroeber reflected on the remarkable tranquility implied in this shell mound record, he wrote: "It is clear that we are here confronted by a historical fact of extraordinary importance" (Margolin 1978, p. 60). Even hardened scientists in the face of the Strawberry Creek shell-mound evidence speak mystically of the "sanctity" of the area (Carter 1999, p. 8).

Cultural anthropologists describe the Berkeley campus site in historical perspective as a "*deeply* inhabited" environment of wood and grassland. Before the beginnings of European settlement, it was home to the Huchiun-Ohlone Native-American peoples, and to grizzly bear and elk. The Huchiun-Ohlone were hunter-gatherers and fished the waters of Strawberry Creek with nets for steelhead salmon and other native fish species. For them, habitat was a blessing of abundance in a spiritually charged environment. According to one anthropologist, they "lived in a world perhaps something like a Van Gogh painting, shimmering and alive with movement and energy in ever changing patterns" (Margolin 1978, p. 142). It should be recalled here that "patterns of culture" became the unique focus of study for the School of Anthropology at Berkeley, there inspired in its founder Alfred Kroeber, who spent hundreds of hours sifting through the ancient shell mounds and contemplating their significance.

One of the major tenets of *feng-shui* theory is that individual humans have inherent tendencies to move toward certain places. *Feng-shui* advocates claim that the right combination of forces can take you where you want to go, and they are predisposed by their beliefs to "go with that flow." In suggesting that Carl Sauer and the others were "destined' to found their successful Berkeley Schools, there is a delicious irony in the case of Sauer. His *Morphology of Landscape* monograph was a manifesto *against* the theory of "environmental determinism," and *feng-shui* is, of course, an archetype of environmental determinist thinking in the long history of geographic thought. As to what counts most in governing human achievement, *feng-shui* cosmology seems to rank determining forces and factors in the following order: destiny, luck, *feng-shui*, virtue, and education.

Since Sauer, Kroeber, and Haley were all highly educated in the Western enlightenment tradition but had no apparent special knowledge of *feng-*

shui planning, their arrival to the Berkeley campus and their tremendous accomplishments can be attributed, from the *feng-shui* perspective, mainly to destiny and luck. Their virtue also may have factored into their successes, but to digress in that direction is risky and beyond the scope of this paper.

The auspiciousness of a *feng-shui* site is not an *absolute* quality benefiting *all* site inhabitants in similar ways. Rather, auspiciousness is a relative condition, and especially at the scale of the individual human inhabitant. While the Berkeley campus site very well may have been the genius locus of the successes of Sauer, Kroeber, and Haley in their time, the model holds that disparities may exist in the fortunes of the inhabitants at the same site that can be related to disparities in significant details of their natal astrology, or disparities in their virtue, and so on (Nemeth 1987, 1995). Such inequities can only begin to be understood by learning the complex internal logic of the *feng-shui* system in its own symbolic language. It is therefore difficult and time-consuming to master *feng-shui* knowledge. However, a highly skilled *feng-shui* master becomes through training a part of the complex natural force field that converges without effort at a propitious *feng-shui* site.

Anecdotal Evidence in Support of the Model

It is convenient and appropriate to note here that the world-renowned *feng-shui* Grandmaster, Dr. Yun Lin of the Black Hat Sect of Tantric Buddhism, was himself drawn to the City of Berkeley by its power of place. By his own confession, he was drawn to the site "naturally" from distant Taiwan. In 1986 he chose to establish his temple and training facility adjacent to the UC Berkeley campus. This training complex is located on Russell Street and runs parallel to nearby Strawberry Creek.

The popular New Age guru James Swan interviewed Grandmaster Yun Lin at his Berkeley home and headquarters. He wrote in detail his experience: "As I pass through the iron gate and proceed up the steep brick stairs, I notice that the place feels very peaceful. In the yard there is a sense of orderliness, but not of control. The first hint that something special is about to happen is the front door, which is bright red" (Swan 1991, p. 202). Grandmaster Yun Lin, when asked about his temple site, responded: "Please understand that this house is sited in a good place. As you drove up the street, you rose up from San Francisco Bay. A dragon lives along this street. His tail is down by the water. His head is right here on top of this hill. Being at the head of the dragon helps our chi come up, which aids our spiritual connection . . . "

(Lin, in Swan 1991, p. 210). This passage might seem ludicrous to skeptics of the efficacy of *feng-shui* system and its symbolism.

It so happens that Dr. Yoon Hong-key, a Berkeley-educated geography professor presently at the University of Auckland in New Zealand, studied under Carl Sauer, Clarence Glacken, and Wolfram Eberhard during the early 1970s. He completed his dissertation on the topic of *feng-shui*, which was subsequently published in Taipei (Yoon 1976). Dr. Yoon and I met several years ago as participants in an international *feng-shui* conference held in South Korea (Nemeth 2001). I asked Dr. Yoon in a correspondence a few years later if, during his student days, he had ever diagnosed the Berkeley site according to a *feng-shui* model. He replied: "Obviously [the] Berkeley campus location is auspicious in terms of [*feng-shui*]" (Yoon 2003).

Figure 7 is a diagram of the ideal *feng-shui* site, offering a plan view of the major symbolic factors in a propitious *feng-shui* landscape.

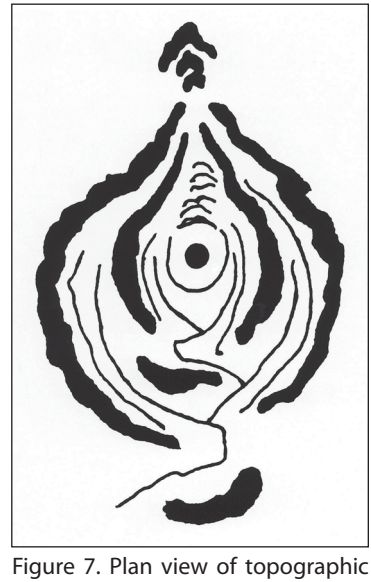

Figure 7. Plan view of topographic features surrounding an ideal *feng-shui* site.

This diagram (which is actually a topographical sketch of "energized" earth surface space, as perceived through the *feng-shui* cosmological filter) emphasizes significant positive terrain features. These surround the propitious habitat site (a black circle at the center of the map). Negative terrain features (e.g., valleys and stream courses) are left blank. Thin lines coursing through negative space indicate directions of water flow. Comparing Figure 6 (stream courses in the Berkeley Hills) with Figure 7 (the ideal site and situation diagram) reveals auspiciousness at the convergence of the two forks of Strawberry Creek in the eucalyptus grove on the Berkeley university campus. Architectural history of the UC Berkeley campus begins with the first two building projects on campus, North Hall and South Hall (constructed 1873). These were located on the *feng-shui* model's compass axis trending along these cardinal directions. The original entrance of South Hall faced west to the Golden Gate. An auspicious beginning at an auspicious place, it seems.

Figure 8. Greeting card painting of the profile of an ideal *feng-shui* site (author unknown, n.d.).

Figure 8 provides a vivid and instructive profile image for the ideal site configurations captured in plan view as Figure 7.

From left to right in the profile image, the ardent viewer might imagine The Milky Way condensing and consolidating into Mount Diablo and Grizzly Peak, thence descending to embrace left and right the propitious, bowl-like site of the UC Berkeley campus, forming there a Well of Inspiration accessible to humankind. Imagine and visualize the Vital Mists of "Heaven's Breath" gathering and hovering at this Well, from which they were released to rise up around the base of the "Tower of Light"—the Campanila, in this case—which marks their upward conduit from Earthly Dragon Pools located deep below. This is my poor attempt to capture some of the symbolism in the esoteric rhetoric of *feng-shui* geography as it applies to the Berkeley campus site.

The profile image reveals also how propitiousness and power of place relate to manifest as a pleasing visual aesthetic. "Beauty," from a *feng-shui* perspective, as translated from East Asian languages, manifests as a "sincere" landscape inhabited by a "virtuous" people, and is the outcome of their search for "propriety." Perceived beauty of landscape that coincides with propitious *feng-shui* placement, sincerity, virtue, and propriety may have once been a human universal, but it is now nearly a lost vision due to the obfuscating impacts of industrial economic growth, concomitant with humankind's alienation from nature. That pleasant, inspiring vision can perhaps be salvaged, and with what remains comes hope for human redemption. Recent studies on the science of beauty argue, "beauty is the most powerful and subversive force capable of motivating humans to achieve something larger than themselves" (Sui citing Etcoff 2004, p. 66). Adopting a *feng-shui* aesthetic also offers a humane approach to the reconciliation of humans and nature that is not necessarily incongruent with continued technological advance in an Information Age. For example, one computer

scientist has argued that "beauty should serve as both means and ends in computing efforts" (Gelernter, cited in Sui 2004, p. 16).

Conclusions

Carl Sauer retired in 1957 and died in 1975. Though Geography at Berkeley rapidly changed after his official retirement, Sauer had by then achieved greatness and an enduring legacy through his Berkeley-based endeavors. He offered his last seminar at Berkeley in 1964. At that time, in the twilight of his life, his working office "was located on the top floor of the Earth Sciences Building, a panoramic view of the San Francisco Bay area spread out before him" (Parsons 1987, p. 154). This paper waxes poetic as it concludes by musing on the near, but distant, origins of the genius locus of Sauer, Kroeber, and Haley's inspired thoughts at the height of their careers, and their satisfaction when contemplating that vast panorama from that site: "I climb the high ridge and view the Four Quarters. Blue Dragon to the east, White Tiger to the west, Somber Warrior to the north, Vermillion Bird to the south. All perfect and complete as a painted scroll (Pak In-no, trans. Lee 1963, p. 257).

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