

The Garden Path

Kanreki

October/November 2023



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HAIKU

That dappled sunlight
 that speaks of coming autumn
 speaks volumes today

— Peter Kendall

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“We are deeply grateful for the impact that you can and have made and are indebted to your contributions to this vital work.”

Dear Members,

At the beginning of the year, I noted that in Japan, a 60th birthday is called *kanreki*. It is a significant milestone in Japanese culture as it marks a full cycle of the zodiac calendar. Year 60 is seen as the beginning of a new chapter filled with hope and possibilities. Typically, those who are being honored wear red—what auspicious timing for us here at Portland Japanese Garden, as our landscape will soon see the fiery crimsons of fall!

2023 has truly been a wonderful year—as I look back on what we have achieved together this year, I am moved by the sheer quantity and rich diversity of individuals, groups, and multiple generations of families who have contributed to our past and are helping build our future. We have done so much together, and the world is noticing.

One recent example of the Garden’s impact being recognized can be found in an article published by Forbes. A journalist who visited at the end of summer was informed on how our organization overcame racist assaults, protests, and vandalism to become a beloved public garden and cherished cultural organization. Chadd Scott writes:

“...Conclude your visit [to Portland, Oregon] amongst the towering Douglas firs surrounding the Portland Japanese Garden. There you will find serenity and proof this city can overcome the greatest of challenges. Upon its founding in 1963, less than a generation removed from Imperial Japan’s attack on Pearl Harbor, hate

groups protested the construction site, shouting racial slurs and vandalizing the property. Today, it is a beloved community resource welcoming hundreds of thousands of visitors annually. Things change. Portland is banking on that fact.”

In the coming month, we will be asking you to make a year-end contribution to the Garden that will allow us to continue to be a community respite that also brings civic pride for the City of Portland. For 60 years, our treasured space has demonstrated the power of nature and culture to transform us and the communities we touch. We are deeply grateful for the impact that you can and have made and are indebted to your contributions to this vital work.

And now, it’s time to walk the Garden—our autumn colors are coming in, after all.

With gratitude,

Steve Bloom
 Chief Executive Officer

Member News & Events

New and Returning Member Benefits!

Portland Japanese Garden is pleased to offer new benefits to its more than 25,000 members beginning this month.

Bamboo Sushi, the world's first certified sustainable sushi restaurant, will offer a 15% discount on in-dining orders to Portland Japanese Garden members at any of their locations. Simply show your physical member card to have the discount applied to your order. This discount does not apply to to-go orders, happy hour, or alcoholic beverages.

Torii Mor Winery is extending an exclusive wine club to members of Portland Japanese Garden. Members can choose the club that suits their taste and enjoy exclusive benefits including curated events. To join, go to japanesegarden.org/torii-mor

Lan Su Chinese Garden, one of Portland's most treasured spaces, will open their doors to Portland Japanese Garden members throughout the entire month of November. Advanced registration for reciprocal access is required. Information on how to access free member tickets online will be shared in our weekly e-newsletter.



A member tour of Japan from years past. Portland Japanese Garden

Member Tour: Japan, Land of Living Traditions

Members are invited to join the Garden's tour to Japan next year! For 11 days in May 2024, this intimate tour group of 16 will be accompanied by an English-speaking Japanese guide and will explore sites in the cities of Tokyo, Kanazawa, and Kyoto. This journey includes a special focus on the beautiful and historic gardens, temples, and shrines. Registration will open exclusively for members this winter. For more details about the itinerary and how to register, visit japanesegarden.org/member-tour-Japan

Winter Hours Return Starting November 1st

With the transition of the seasons and daylight getting shorter, our hours will be adjusted. Beginning November 1st, our hours will be from 10am-3:30pm Wednesday through Monday, with the Garden closed on Tuesdays. Guests will have until 4:30pm to remain in the Garden after last admission at 3:30pm. Member hours will remain from 8am-10am, every day except Tuesday when the Garden is closed.



Jim Garrison

Member-Only Hours & Tours

In addition to regular member-only hours from 8-10am every day the Garden is open, Portland Japanese Garden members can enjoy seeing the Garden during extended evening hours. This is available for all membership levels. We also provide exclusive extended hours for our photographer members. Additionally, we offer garden tours exclusively for members on the first Saturday of every month.

To learn more about membership benefits, including those for our photographer members, go to japanesegarden.org/membership

Takahiro Iwasaki: Nature of Perception Now Open

Portland Japanese Garden is proud to have debuted a new art exhibition in its Pavilion and Calvin and Mayho Tanabe Galleries, *Takahiro Iwasaki: Nature of Perception*, now showing through December 4th. Japan Institute Artist-in-Residence Takahiro Iwasaki is a Hiroshima-based artist who gained worldwide recognition when he represented Japan at the 2017 Venice Biennale, a renowned contemporary art and architectural exposition often described as the Olympics of the art world. Iwasaki's architectural model of a historic Japanese gate has been transformed into an immersive installation, where his sculpture is suspended off the floor with an inverted duplicate model assembled underneath.

More about Iwasaki and his time spent in Portland can be read on page 10.

For all the latest details on Garden events, including dates and times, go to japanesegarden.org/events and for reminders and updates, sign up for our weekly e-newsletter at japanesegarden.org/newsletter

Extended Member Hours

Open to all membership levels.

October 13 / 4:30 - 6:00pm
October 27 / 4:30 - 6:00pm

Extended Photographer Member Hours

For photographer-level memberships only.

October 19 / 4:30 - 6:00pm
October 23 / 4:30 - 6:00pm
November 2 / 4:30 - 6:00pm



Tectonic Model (Paul Anderer, Kurosawa's Rashomon) by Takahiro Iwasaki, 2023. Jonathan Ley



The Antique Gate surrounded by welcoming fall colors. 📷 William Sutton

The Return of Autumn's Brilliance

Portland Japanese Garden Gets Ready for Golds and Crimson of Fall

In Japan, the transition of seasons is revered for its impermanence. The fleeting nature of Japanese maples reaching peak color only heightens the anticipation of fall. In a part of the world better known for its year-round greenery, once a year, the Pacific Northwest comes to life with exquisite tone and texture. Throughout this season, Portland Japanese Garden is active as the lush, full, and matured trees from the summer transform into their autumn splendor, revealing brilliant shades of red and gold. When fall hits Portland Japanese Garden, it is absolutely stunning.

To help you prepare for this highly anticipated time of year, we have a few suggestions on how to spend your time here.

“The Tree”

On the northern end of the Strolling Pond Garden is a humble maple tree that has captured the attention of so many photographers that it is believed to be one of the most photographed trees in the world. Beautiful in every season, but particularly vibrant in autumn, “The Tree” has inspired people to drive great lengths to visit. In 2018, Oregon Public Broadcasting interviewed a guest to Portland Japanese Garden named Walter Santos. Santos traveled overnight from his home of San Diego to capture it on camera. “[I drove] 16 hours straight,” he shared. “I saw on the website the colors were going, and I’m a photographer so whenever that happens, I’m there.”

We highly recommend that members arrive during their exclusive morning hours from 8–10am to get in before the crowds arrive! And don’t forget to consider becoming a photographer member, which also offers special opportunities throughout the year to capture the landscape after the Garden closes to the public.

Warm Up with Tea from the Umami Café

With a design reminiscent of Kyoto’s Kiyomizu-dera temple, the Umami Café floats over the hillside and provides views of the area’s natural beauty in autumn. Tea is provided by the acclaimed Tokyo-based Jugetsudo tea company, while light snacks come from our partnership with Japanese food company, Ajinomoto as well as several local Japanese confectioneries, such as Yume Confections and Behind the Museum Café. Between its tea and miso soup, the Umami Café is the perfect place to take away the chill after walking the Garden’s landscape.

Get Some Early Holiday Shopping Done

Located in the Cultural Village, the Garden Gift Shop offers a unique mix of hand-selected items from Japan, including several items available nowhere else in the United States. Browse our meaningful and unique merchandise and take a piece of Portland Japanese Garden home. It’s the perfect place to begin shopping for your loved ones as the holiday season quickly approaches.

Plan Your Visit

While factors like temperature, light, and water all affect the onset and duration of the Garden’s autumn aesthetics, one can expect to start to see the transformation throughout the month of October. To help members and guests plan their visit, the Garden has set up its fall color tracker, which can be found at japanesegarden.org/fall-2023



“The Tree,” one of the most photographed trees in the world. 📷 Richard Welander



The Strolling Pond Garden basking in autumn colors. 📷 Wayne Williams



Portland Japanese Garden's original designer, Professor Takuma Tono, supervises the construction of the Flat Garden.
 📷 William "Robbie" Robinson

“Many Portlanders Will Get the Right Idea and Value of Japanese Culture Through This Garden”

Letters from Portland Japanese Garden's Original Designer Demonstrate Cultural Diplomacy was Foundational Element

When Portland Japanese Garden's landscape was being planned, its original designer, Takuma Tono, determined that it should feature different garden styles that beckon back to different points in his native country's history. While it was a departure from the norm, it was a brilliant decision that has helped inform millions of visitors on the nuances of Japanese garden design. That Tono would design the Garden this way comports entirely with a man who was a passionate educator.

Takuma Tono was born in Osaka, Japan in 1891. Having earned a master's degree in agriculture from Hokkaido University in Japan and a master's degree in landscape design from Cornell University in New York, Tono was in his 70s when he was retained by the Japanese Garden Society of Oregon to transform the old site of an abandoned zoo into the space we know today. He was already known to many garden aficionados for his work at Brooklyn Botanic Garden - his recreation there of Kyoto's renowned Ryoanji stone garden had earned a writeup in *The New Yorker*. Tono was also a respected professor at Tokyo Agricultural University. By the time he connected with the Garden's first leaders he was already an established educator to college students and interested Westerners alike. In him, we see the earliest efforts of Portland Japanese Garden to be a place of cultural diplomacy, a term that has many definitions but generally be taken as a means of establishing peace and friendship through the mutual exchange of the arts, values, beliefs, customs, and more.

In one of his earliest pieces of correspondence with the Garden's first leaders in 1961, Tono thoughtfully explained the four garden styles he initially conceived of for Portland (the fifth, a Moss Garden that later became the Natural Garden, would be planned further into the process in 1967). He also shared information the raked gravel garden of Ryoanji, understanding that his clients may be unfamiliar with a garden that featured no living plants other than incidental moss. “To compare the garden of Ryoanji with traditional gardens in the West would be like comparing an abstract painting with traditional art—or contemporary symphonic music with the old well-known symphonies,” his document noted. “Whatever interpretation may be given...its beauty is said to be in the eye of the perceiver; its meaning is in the soul of the viewer.”

Tono also helped set the standard for authenticity that has garnered praise from several visiting Japanese dignitaries in the years Portland Japanese Garden has been open. This meant pushing back on ideas that would have jeopardized the organization's perception with Japanese individuals. “There is no shrine planned for the Garden,” Tono wrote before criticizing the placement of a shrine in another Japanese garden in the U.S. “Perhaps that is ok for Americans, but it looks funny to us.” He also discouraged the installation of a statute of Buddha. “It is not customary to have a Buddha in the garden,” he wrote after having seen a statue that had been donated to the organization. “I saw the Buddha...that is very good for inside use and is very valuable. Myself, I'd rather it was not used in the garden...I'm glad that [Original Board Member Thomas Kerr] changed his mind.”

It's safe to say that Tono's cultural diplomacy was met with enthusiasm in Portland. “I received your letter today, and of course, was so glad to have news of your safe arrival at your daughter's home,” the Garden's first Executive Secretary, Rubye Hildebrand, wrote to him in 1968. “I can imagine how glad they were to see you. Incidentally, have you any idea how sad we were to see you go? I, who am not given to tears, had a nice little ‘cry’ when I saw [Portland Japanese Garden's first Garden Director, Kinya Hira (1964-69)] drive you away. Isn't it strange, when one meets so many people, that you can be so affected by just one particular person?”

Most of Tono's correspondence did not possess the more high-minded principles of cultural diplomacy. Instead, his letters back and forth with his fellow Garden leaders mostly covered practical matters, things like scheduling transpacific flights and procuring cost estimates for garden materials, sometimes even asking if they still had his work boots in storage. However, his passion for sharing the gift of an authentic Japanese garden to the unacquainted would reveal itself. “In Portland, I wish everything to be truly Japanese, authentic, and refined,” he wrote to former Board President F. Warren Munro in 1967. “Many Portlanders will get the right idea and value of Japanese culture through the medium of this Garden and its architecture,” he wrote two years earlier to Board President Thaddeus Bruno. As Portland Japanese Garden now celebrates 60 years, one can see he was right.

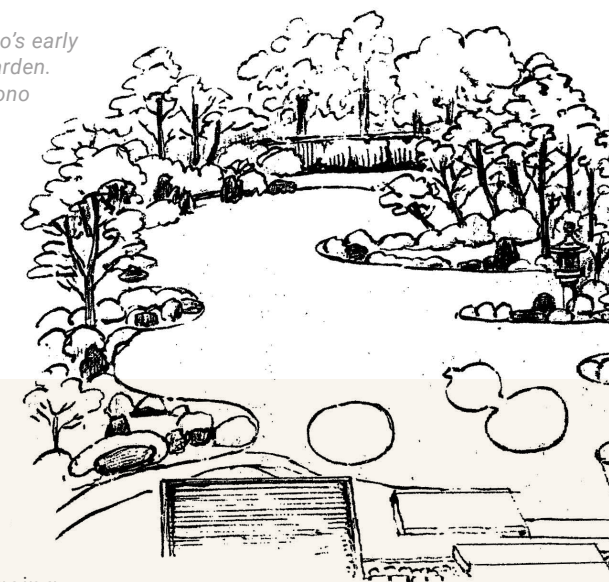
The full article, as well as writing from Professor Tono about Japanese gardens, can be read at japanesegarden.org/thoughts-from-tono

Note: While Professor Tono did speak and write in English, his busy schedule often prevented him from editing his letters for grammar and spelling. He once wrote, “...you may find some trouble with my words. Please use your nice imagination.” In that spirit, we have edited his writing for clarity.



Yours very truly,
 P.T. Tono *P. T. Tono*

One of Professor Tono's early sketches of the Flat Garden.
 📷 Takuma Tono



60th Anniversary Special Story

As part of our 60th anniversary, we'll be highlighting a different element of our history in every issue of The Garden Path in 2023! You can find all of these stories by going to japanesegarden.org/60years



Takahiro Iwasaki, Japan Institute Artist-in-Residence. 📷 Nina Johnson

New Perspectives Found in Reflection

Japan Institute Artist-in-Residence Takahiro Iwasaki on His New Exhibition

Takahiro Iwasaki admits that when he was first invited to Portland Japanese Garden in 2018 for a research trip ahead of becoming our Artist-in-Residence, he was not expecting much, having only encountered loose interpretations of Japanese landscape design and architectural principles outside of Japan. Yet, Iwasaki recalls setting foot through the Garden's Antique Gate and feeling transported straight back to Japan. As an artist who finds inspiration in *bonsai* and *ikebana* philosophies, he was pleasantly surprised by the Garden's authenticity and respect for nature. The Hiroshima-based artist also found kinship in the organization's mission of *Inspiring Harmony and Peace*, a mindset intimately familiar to him and his hometown. Following the 1945 atomic bombing of Hiroshima, the prefecture capital rebuilt itself as a city of peace. This encouraged Iwasaki to contemplate ways his art could build bridges of understanding that lead to a more peaceful world.

With these thoughts in mind, Iwasaki returned to his Hiroshima studio and set out to create one of his signature *Reflection Models*, sculptures that pay homage to Japan's historic architecture and reference the reverential "mirror pond" tradition in Japanese landscape design. Each *Reflection Model* takes months of dedicated effort to construct, since it is not just one model but two, built to be suspended in air. In September, Iwasaki shipped his long-awaited sculpture from Japan and returned to Portland to debut *Reflection Model (Rashomon)*. His three-week residency was spent creating an expansive sculptural installation for the Calvin and Mayho Tanabe Gallery that represents his understanding of the geography, infrastructure, and local industries that have given a home to Portland Japanese Garden.

Unlike Iwasaki's other *Reflection Models*, which are based on shrines and temples still in existence today, *Rashomon* references the classic 1950 Akira Kurosawa film of the same name. To Iwasaki, the lasting impact of that image of Kurosawa's gate represents the initial portal that invited post-war populations to develop a genuine interest in Japanese culture. Within the film, the gate serves as an ominous backdrop to a story of lies and deceit. Yet, Iwasaki believes the film offers a more optimistic ending. In the final scenes, as the torrential rain fades away from the battered gate, the viewer is left imagining a horizon dotted with placid puddles. Puddles that Iwasaki knows from experience, capture the inverted reflection of the gate. A reflection that hints at a new perspective, a sense of hope about the future on the other side.



Reflection Model (Rashomon) by Takahiro Iwasaki, 2023. 📷 Jonathan Ley

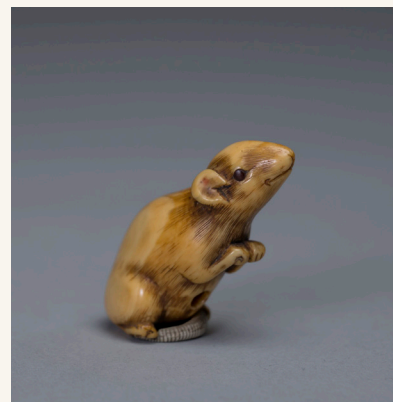
Portland Japanese Garden Arlene Schnitzer Curator of Culture, Art, and Education Aki Nakanishi (left) with Iwasaki on the Zig Zag Bridge near the Heavenly Falls. 📷 Nina Johnson



NETSUKE EXHIBITION TO DEBUT IN DECEMBER

In the world of *netsuke*, form and function meet to produce wonder and joy. Small enough to fit in the palm of a hand, these miniature carvings invite one to experience Japanese culture from the nation's vibrant Edo period (1603–1868). Netsuke (pronounced nets-keh) were personal fashion accessories worn on the sash of a man's kimono and reflect the ingenuity of their craftspeople, featuring designs filled with spirit, astounding detail, and entertaining style.

On December 16th, an exhibition featuring Portland Japanese Garden's extensive netsuke holdings from The Netsuke Collection of James R. Coonan, Denise C. Bates, and Lurline C. Menzies and The Marian Plumb Miller Collection will explore diverse stories that inspired netsuke forms, ranging from gods, heroes, and fantastical creatures to symbolic animals from the natural world.



Japanese ivory netsuke, late 18th century from The Netsuke Collection of James R. Coonan, Denise C. Bates and Lurline C. Menzies. 📷 Nina Johnson



Hugo Torii, Garden Curator, discussing the proper layout of a nobedan, a form of stone paving often seen in tea gardens. © Jonathan Ley

The Relationship Between Doing and Becoming International Japanese Garden Training Center Welcomes Learners for 2023 Waza to Kokoro Seminar

The International Japanese Garden Training Center, one of Japan Institute’s three programmatic centers, teaches traditional skills and techniques for creating and fostering Japanese gardens. The Training Center’s flagship program is *Waza to Kokoro: Hands and Heart*, a seminar that educates professionals in Japanese principles of landscape design, construction, and gardening. This expertly tailored offering in a highly specialized field helps ensure that future generations of gardeners can help keep the art of Japanese gardening alive and thriving in the years to come.

“*Waza to Kokoro* literally means ‘hands to heart,’” explains the Training Center’s Director and Portland Japanese Garden’s Chief Curator, Sadafumi Uchiyama. “However, what the title really does is signal that the seminar explores the relationship between doing and becoming. ‘Waza’ refers to technique and skill, a fluidity of action achieved through observation and repetition. ‘Kokoro’ extends beyond just ‘heart’; it encompasses one’s inner nature. These concepts, combined with understanding *Chado* (the way of tea), are the core of learning Japanese garden arts.”

‘Waza’ refers to technique and skill, a fluidity of action achieved through observation and repetition. ‘Kokoro’ extends beyond just ‘heart’; it encompasses one’s inner nature.

SADAFUMI UCHIYAMA | DIRECTOR, INTERNATIONAL
JAPANESE GARDEN TRAINING CENTER

This year’s one-week seminar was set at the intermediate level and welcomed 12 learners from locations dotted across the United States, including Denver, Tallahassee, Grand Rapids, and Lexington. These individuals, who work as gardeners, designers, and landscape architects were instructed by internationally respected and seasoned experts, including Portland Japanese Garden’s Garden Curator, Hugo Torii, Chado sensei Jan Waldmann, Councilor and Vice-Chairman of the International Activities Committee of the Garden Society of Japan and *niwashi* (garden master) Koukai Kirishima, Keihanna Commemorative Park Head Gardener and *niwashi* Tomohiko Muto, founding board member of the Aesthetic Pruners Association, Maryann Lewis, and Uchiyama, a *niwashi* in his own right.

Day One: The Way of Tea

While the seminars of the International Japanese Garden Training Center will eventually be held at Japan Institute’s campus near Forest Park, this year saw the return of its programming across a variety of spaces in the greater Portland metro area. On day one, *Waza* naturally started at Portland Japanese Garden, where participants were welcomed by Uchiyama with a walking tour of the landscape.

Perhaps most importantly, the tour concluded with a visit to the Tea Garden, where they learned about Japanese tea ceremony from Jan Waldmann. Waldmann began the study of *chado* in 1971, while living in Japan. Over the years, she studied in both Japan and America, receiving her teaching degree from Urasenke Foundation in Kyoto, Japan, in 1989. “The traditional Japanese tea ceremony is a particular manner of preparing and drinking a bowl of tea,” Waldmann shares. “More than just making and serving tea, this tradition is based in formality. In many ways, it is a microcosm of the Japanese sense of *omotenashi*, which translates as wholehearted hospitality.”

“The four principles of tea are *wa* (harmony), *kei* (respect), *sei* (purity), and *jaku* (tranquility),” explains Uchiyama. “In exploring these qualities, the gardener can draw connections to their own work, such as attention to aesthetics, careful preparation, sensitivity to the visitor’s experience, skill achieved through repetition, and being mindful of the larger reasons for creating and fostering a garden. Through tea, one can understand much of Japanese culture and that is why we begin every day of *Waza to Kokoro* with it.”



International Japanese Garden Training Center Director and Portland Japanese Garden Chief Curator Sadafumi Uchiyama demonstrates how to shape a stone. © Jonathan Ley



Full coverage of this year’s *Waza to Kokoro* intermediate seminar will be shared in an upcoming e-newsletter. Sign up at japanesegarden.org/newsletter



To see this list online, go to japanesegarden.com/support-your-garden
For corrections, contact development@japanesegarden.org

Cumulative giving to the Annual Fund from June 1, 2022 through July 31, 2023

Global Ambassadors, our members and donors residing more than 120 miles from Portland, Oregon, are recognized with a **globe icon next to their name.**

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Portland Japanese Garden

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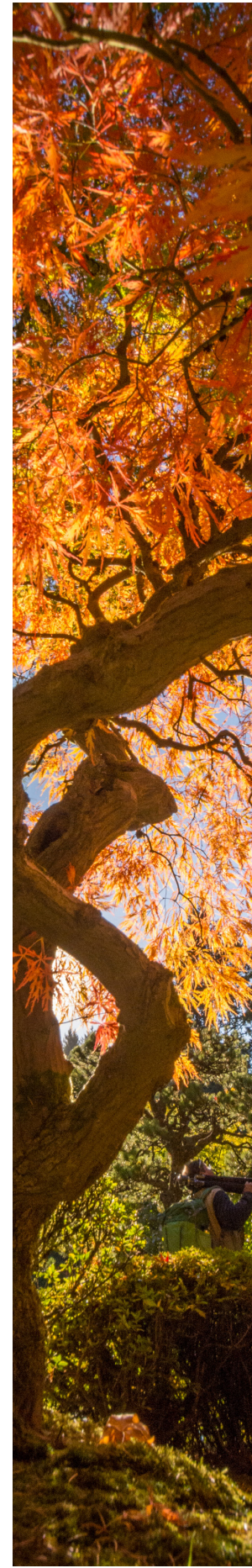
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If you would like to make a donation or have any questions about the Golden Crane Society, please contact Claire Eisenfeld, Director of Philanthropy, at (503) 542-0281 or ceisenfeld@japanesegarden.org.



Bruce Forster



Bruce Forster



📷 Tyler Quinn



📷 Hunter Chesnut



Members of the Phoenix Legacy Society have named the Garden as the ultimate beneficiary of a planned gift. We are grateful to the following people for letting us know of their plans to support the Garden in this enduring way.

If you would like to include the Garden in your estate plans, or if you have already done so and would allow us to list you as a Legacy Society Member, please contact Claire Eisenfeld, Director of Philanthropy, at (503) 542-0281 or ceisenfeld@japanesegarden.org.

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Recognizing all those who have made a gift in support of our *Path to Peace* Campaign for the Japan Institute, helping us be a leading global voice for cultural understanding, in pursuit of a more peaceful, sustainable world.

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Horticulture Group VI



Garden Volunteers Garth Massey (left) and Al Horn (right) float candles during the toro nagashi (lantern floating) portion of O-Bon in August. 📷 Portland Japanese Garden



Hugo Torii, Garden Curator of Portland Japanese Garden, gives Japan Institute Artist-in-Residence Takahiro Iwasaki a guided tour of the Garden. 📷 Portland Japanese Garden

Portland Japanese Garden Board of Trustees Member Dorie Vollum chats with Chief Curator Sadafumi Uchiyama during the Garden's Conversations with the Chief Curator event in September. 📷 Nina Johnson



Reverend Zuigaku Kodachi chants the Lotus Sutra during Portland Japanese Garden's O-Bon event in August. 📷 Portland Japanese Garden



Acclaimed spirits writer Dave Broom and Portland Japanese Garden's Arlene Schnitzer Curator of Culture, Art, and Education, Aki Nakanishi, lead a tour during In Praise of Time, an event celebrating Suntory's 100th anniversary, in partnership with Multnomah Whisk(e)y Library. 📷 Nina Johnson



Portland Japanese Garden Senior Gardener Jason Wiley provides instruction during a maple pruning workshop. 📷 Jonathan Ley



Chief Blender of Suntory Whisky, Shinji Fukuyo, leads a whisky tasting during In Praise of Time, an event celebrating Suntory's 100th anniversary, in partnership with Multnomah Whisk(e)y Library. 📷 Nina Johnson

60TH ANNIVERSARY FUN FACT | DID YOU KNOW...?

The larger of the Flat Garden's two Japanese maples, symbolic of autumn splendor, arrived at Portland Japanese Garden in November 1972, a generous donation from Mrs. Brown of Sellwood. Alongside a slightly smaller variation, these maples elegantly preserve the memory of their predecessor, the first tree planted in the Garden which had rotted. The Japanese Garden Society had reached out to the Portland community in hopes they might find a new tree that would honor the first's enchanting tangle of ornate branches. Mrs. Brown, whose first name was not reported at the time, heard of the Garden's need and, in memory of her late husband, gifted her magnificent tree to the organization. The new maple has flourished in its new home ever since.

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