



ON CHINESE GARDENS

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TONGJI UNIVERSITY PRESS

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On Chinese Gardens

Part One

Chinese garden design has a long history and has developed a distinctive character of its own. Scholars have analysed and discussed it from a variety of perspectives and stated their views. I should like to offer some observations on gardens with which I am familiar, and will call my essay **On Chinese Gardens**.

Chinese gardens may be divided into two kinds: those for "in-position viewing" i.e. lingering observation from fixed angles, and those for "in-motion viewing" i.e. moving observation from changing angles. This must be the first and foremost consideration before constructing a garden. The former means that there are more visual points of interest to appreciate from fixed angles, while the latter demands a longer "touring" vista. In small-scale gardens, the former type should be predominant and the latter secondary and the reverse should be the case in large-scale gardens. An example of the former type is Wangshi Yuan, and of the latter Zhuozheng Yuan. In Wangshi Yuan, you will discover many buildings in which you would love to sit and linger awhile. You can make a tour of the pond, you can stand by the balustrade and count the swimming fish, or you can seat yourself in the pavilion to wait for the moon and greet the breeze. Outside the veranda the shadows of flowers move along the walls, and looking out through a window there are ridges and peaks like those in a painting. The serenity of the scene is enchanting. In Zhuozheng Yuan, paths wind around a pond, and long corridors draw the visitors ahead. The pond looks like a miniature West Lake, where "gaily-decorated pleasure boats glide to and fro under the bridge at midday and visitors can catch glimpses of scented garments." The view changes with every step. This is what is meant by a design for observation from changing angles. First comes the conception, then the design and then the construction. Adequate attention must be paid to the character and area of the garden. The potted landscape (bonzai) garden currently being built in Shanghai is a suitable example of a garden mainly for viewing from fixed angles.

Chinese gardens, with their buildings, landscaping and different kinds of flowers and trees, are integrated works of art, lyrical and picturesque. The overall appearance, though man-made, should appear to be formed by nature. What is the actual relationship between hills and waters in a garden? Briefly, when imitating natural landscapes, parts of a particular scene should be chosen rather than taking an entire scene in miniature (extremely well done in the imitation of the White

Lotus Pool on the Tiger Hill in Suzhou in Wangshi Yuan), and the principles of disposition should follow those of paintings. Hills are valued for their veins and waters for their sources, and if these are properly set out, the whole garden will come to life. In describing the relationship between hills and waters I have used these words, "The waters follow the hills, and the hills are brought to life by the waters," and "streams meander because of the hills, and paths follow the terrain." I've derived a great deal of inspiration from real mountains and rivers. Zhang Nanyuan, a late Ming-early Qing rockery designer, advocated using flat terraces, mild slopes and small hills and mounds to make the garden closely resemble the natural world. If we can grasp this principle and do not stray too far from nature then this ideal state, the perfect harmony of waters and rocks, will emerge.

Trees are planted in Chinese gardens not only for their foliage but also for their aesthetic appeal. A corner of flowers and trees outside a window presents a scene of truncated branches. A couple of aged trees and a clump of secluded bamboos are modelled on paintings of "withered trees, bamboos, and rocks". The emphasis is placed on their aspect and not on their type. As with potted landscapes, each scene can be taken as a work of art. The maples and willows of Zhuozheng Yuan and the ancient cypresses of Wangshi Yuan are outstanding sights in these gardens. The beauty of the gardens would certainly be lessened by removing these ancient trees. In the past there were numerous lacebark pines in Liu Yuan, pines and plums in Yi Yuan, and bamboos at the Canglang Pavilion, and each had its own distinctive character. But in recent years this has not been paid proper attention to (here we should take heed), and different species have all been mixed together, with the result that the individual character of these gardens has been much reduced. Guo Xi of the Song Dynasty said it well, "With hills think of the streams as their veins, the grass as their hair, and the mists and clouds as their expressions." If this is true of grass, it is even more so of trees. I have always felt that a garden should reflect the distinctive character of a particular area, and that local trees retain their vitality and grow more quickly, becoming dense growth in a few years. This type of garden differs from botanical gardens, because it lays emphasis on the view and not on the quantity or outlandishness of the plants. "A garden excels because of its scenery and scenery varies with different gardens." This is of course also true of flowers. Each Chinese garden has a style of its own, seeking difference in similarity and similarity in difference. Classical gardens devoted much time to creating a style in which pavilions, terraces, and storeyed buildings as well as hills, rocks, and ponds would look different in wind or with flowers, in snow or in moonlight and would always seem new and fresh.

We Chinese people have a particular approach to art appreciation—for instance,

with flowers and trees the emphasis must be placed on their posture, in music on the melody, in painting and calligraphy on the brushwork and conception. All require painstaking work in order to produce pieces that you will never get tired of looking at and listening to, and that will bear rigorous examination and make a pleasing impression. Exploration of our national styles will greatly inspire us.

There are two types of garden scenery: that which offers a panoramic vista and that for viewing at close range, and in handling this, we should deal with each case differently. Storeyed-buildings, forbidding rocks and winding streams all reflect this principle. "A small red pavilion stands by a small red bridge, thousands of cicadas sing in the tall willows, by the red pavilion." "In the shadow of green willows, by the side of the Crabapple Pavilion, at the tips of pink apricots." These lines not only describe registers of scenery, producing a sense of space and sound, but also lead the observers' vision upward to the tall willows and along to the tips of apricot branches. Our gardeners should cultivate this scholars' sensibility. "A hill with hidden winding paths and a hundred steps conquered at a slow pace", talks about viewing scenery at a close range while passing by. Therefore, we should not take any hasty action, but should design the roofs of buildings, the base of a rockery, the ingress and egress of waters, and the tips of trees carefully. To set a pavilion in the hills or to place rocks jutting out into the water are methods of drawing the vision from both higher and lower angles.

Why is it that China's scenic places and classical gardens attract countless visitors and one can view them over a hundred times without ever being satiated? No doubt the beauty of the scenery is an important reason, but culture and history are other key factors. I've already mentioned that objects of cultural interest and historic sites enrich scenic spots and gardens, and produce even greater pleasure and broader associations in visitors, who will not then come merely to sightsee, eat and take a cup of tea. When cultural objects are combined with scenic places or gardens, the preservation of the former can be ensured, and the latter can be enriched and variegated. They complement one another, and are unified rather than dissonant. In this way a socialist Chinese garden which reflects both ancient and modern culture can be achieved.

The Chinese garden is wonderful for its implicitness, for the way in which a hill or rock can evoke contemplation. An upright peak is a piece of abstract sculpture. The Beautiful Woman Peak requires careful observation before one can see the resemblance. This is also true of the Nine Lions Mountain. The front and back beam frames of the Mandarin Duck Hall are shaped differently, but somebody has to drop a hint before you suddenly realize that it contains an image of an affectionate couple. There are, however, well-intentioned people who, afraid that visitors might not understand what is presented before them, place large man-made fish in ponds

or clay pandas in front of a Panda Hall like large advertisements. This is the antithesis of implicitness, destroying the spirit of Chinese gardens and ruining the scenery. Fish should fleetingly appear and disappear, and a Panda Hall will seem even more intriguing amidst clumps of bamboo. Then the visitors will appear to be entering a wonderland and their interest will be aroused. In the past, certain gardens, such as the Han Bi Mountain Villa, the Plum Garden, and Wangshi Yuan, were all just what their names implied; their special features were lacebark pines, plum blossoms and waters respectively. A still better example is provided by the famed Ten Sceneries of the West Lake at Hangzhou. The inscribed tablets placed on pavilions, houses and terraces offer suggestions on how to enjoy the scenery. Go, for example, to the pavilion named the Lotus-scented Winds on Four Sides. The place induces a contemplative mood, and though there may not in reality be any breeze, you still feel as though there was wind everywhere. You will be overcome with admiration, and walk back and forth reading the absorbing couplets and beautiful calligraphy. At Zheng Banqiao's study in "Another Peak Nunnery" at the summit of Mount Jiao, there are numerous flowering trees and three small rooms. When visitors read the couplet on the door "A tasteful room need not be large and fragrant flowers need not be many", they will feel at peace, see the particular appeal of the scenery and will all praise it. The horizontal inscriptions are on brick or stone tablets and the couplets are carved on wooden panels, bamboo slats, wooden screens, or on slabs of marble. These are more effective in provoking contemplation than more detailed images, since Chinese gardens are like artistic compositions; their quality is enhanced more by suggested lines and by abstract marble forms than by concrete images. Paper, which is easily damaged, is generally not used. Therefore, on the doors and walls of buildings, couplets are inscribed on brick, stone, bamboo, or wooden panels depending on local conditions. In the halls and studies of a residence, the calligraphies and paintings intensify the effect of light and sound and produce a feeling of clarity and serenity. At one time there were standard sizes of *xuan* paper* and the sizes of mounts for calligraphy and painting were standardized according to the dimensions of buildings.

In Chinese gardens there is a relationship between the winding and the straight. The winding exists within the straight and vice versa, and they should appear to co-exist naturally and with ease. Painters have said that when depicting a tree they ought never to make a line that is not curved. This is considered one of the basic techniques of painting. Winding bridges, paths, and corridors were originally intended to facilitate communication between places. The garden is landscaped on all sides and if the designer plans curving paths instead of straight

* A high quality paper made in Xuancheng.

ones the visitors will be surrounded by pleasant scenery. The route will seem longer and more interesting. Thus it can be seen that curving lines are derived from straight ones and that their design should follow certain rules. Some zig-zagging bridges are constructed with nine curves but are not close to the surfaces of the pond (in general, garden bridges ought to be lower than the pond's banks in order to evoke a feeling of being above the waves). They can seem awkward and make visitors feel uneasy while walking across. This is because of an inadequate understanding of theory (the old zigzag bridge in the Yu Yuan of Shanghai was a bad example of this).

When the location has been settled, thought must be given to the terrain and to the main characteristics of the garden in order to achieve the desired effects. Yuanming Yuan in Beijing is set against a lake and the Western Hills. It is laid out in relation to the lake and to the Western Hills, and has become "a garden of ten thousand gardens". Jichang Yuan in Wuxi is set in foothills. Designed to face the mountains, it incorporates them into its scenery. Wangshi Yuan is designed around a pool. Although there are no natural waters in Dianchun Yi, at its southwest corner is a cool fountain which links together all of the waterways in the whole garden and gives it life. However, the newly-built eastern part of the garden violates the original design. Moreover, the absence of water has brought the scenery to a stalemate. This is the result of inadequate analysis and careful consideration at the outset.

Ideal gardens are like superb lines of verse. They are so designed as to make "few" seem to surpass "many" and to evoke a sense of infinity, the way a plucked note reverberates between beam frames (large-scale gardens are apt to be overlooked at points in the way that lengthy songs and slow tunes are difficult to sing in one breath). What I have said about "gardens outside gardens" and "scenery outside scenery" means just this. "Scenery outside gardens" depends on "borrowing", and "scenery outside scenery" on "time". The shadows of flowers, trees, clouds and waters, the sound of wind and water, the singing of birds and the fragrance of flowers, all join visible and invisible settings into a symphony. And these are all closely linked to poetic sentiment and artistic conception.

It is difficult to feel compact in a spacious garden and spacious in a small garden of only a few *mu*. When a garden is compactly laid out, it does not induce a feeling of spaciousness in visitors and they thus do not tire of walking in it. Neither do they feel cramped and they can take everything in. Therefore, gardens with views for both "in-position" and "in-motion" viewing can make the area seem to contract or expand. They appear to have been drawn with bold brushes and a careful finish (to use the language of painters) and so written that open spaces seem so broad that horses could gallop in them and narrow places so narrow that

even a needle could not be inserted (to use the language of calligraphers). Therefore, in the Summer Palace in Beijing there is the broad expanse of misty Kunming Lake as well as Xiequ Yuan hidden deep in the hills. We can thus realize why things should be so. In garden design there are rules but no fixed formulas and what is important is the inventive application of these rules. The "use of the setting" (adaptation to local conditions, and borrowing scenery), as Ji Cheng said, is the rule. Even Yuan Ye* has no formulas. Making a distinction between large and small gardens, between in-position and in-motion viewing, country and city gardens, is known as doing what is "appropriate". Chinese paintings of orchids or bamboos may seem rather simple, but each artist has a style of his own. With selected scenes from classical Chinese operas, which are always a delight to watch, each actor performs differently, each with originality. The theory of garden design is the same. Should a student take only one classical model, it would be as though one used only **The Mustard Seed Garden Manual** in painting and "eight-legged essays" in writing. Wangshi Yuan in Suzhou, recognized as the finest example of the small-scale garden, is an instance of "small and fine, and few surpassing many". The design principle of contrast and interdependence of artificial rock formations and buildings is quite simple (All of the Suzhou gardens have fundamentally adopted this method. The new eastern section of Wangshi Yuan goes against this principle and is unsuccessful artistically). No boat-like structures, no large bridges or large hills, the right number of buildings, all done on a small scale — this is the pattern of a small garden. In Shizilin (the Lion Grove) a large boat structure was added, with improper proportions between boat and water. This was not "appropriately" set. There is a poem on rehabilitating Wen Yuan by the Qing scholar Wang Chuntian, which says, "To change garden fences, and repair stone banisters — improving a garden is more difficult than correcting a poem. We should be able to chant every word properly and with feeling, even a small pavilion and small terrace can provide much food for thought." Even today, garden designers are moved reading this poem.

Garden dimensions are relative, not absolute. Without "large" there is no "small", and vice versa. The more sparsely a garden is laid out, the more spacious it feels and the more changes there are, thus creating a sense of boundless space within a limited area. "Small gardens encircled by large gardens" is based on this principle ("San Tan Yin Yue, i.e. Three Pools Mirroring the Moon, in the West Lake, is an example of a large lake encircling small ones). There are many such examples, and this principle has been adopted by most garden makers. Mas-

* An authoritative work on garden design written in the 17th century.

terpieces, such as the Loquat Garden and the Flowering Crabapple Castles of Zhuozheng Yuan and the Xiequ Yuan at the Summer Palace have all reached a very high artistic level. If at the entrance to a garden you find it big, flat, and poorly set out, you will not feel like walking through it. If a landscape has its own special features and beauty and grace, then visitors will not be content to go once but will want to make further visits. Is it not a good thing that visitors are not satisfied with seeing a garden once but yearn to visit it many times? I feel sad at the thought of many scenic places which, in order to enable visitors to take in everything at a glance, provide them with more room and to accommodate day or even half-day visits, have had some of their walls removed to make themselves seem more spacious, although in fact they seem deserted and plain. This has been the result at the "Autumn Moon on the Calm Lake" and the "Xi Ling Seal-cutting Society" gardens at the West Lake. The Ge Mountain Range has been dwarfed by the construction of the Xi Ling Guest House. The Thin West Lake of Yangzhou is wonderfully named because of the word "thin", and it shows foresight that there will be no tall buildings beside it. Originally, this scenic area was a group of private gardens. Its best feature is that all of the gardens give onto the water and have a distinctive style, separately constructed but harmoniously blending with towers in neighbouring courtyards and pink apricots hanging over walls mirrored in the water like paintings. Although "thin", the landscape is serene and graceful. It does not look shabby in the least. However one blemish in an otherwise perfect creation is that the garden is not compact enough. And there are too few major buildings. When it is restored, its original character should be preserved. Now that Zhuozheng Yuan is merged with the East Garden, the original area seems more cramped in spite of its enlargement and the East Garden is too big to sustain visitors' interest and so they treat it as a passageway. Obviously, to separate them was beneficial to both and to merge them a gain to neither.

Originally, Chinese wooden structures had their individuality and their limitations; palaces, halls and pavilions each had their own style and layout. They were all built according to specific proportions. If the proportions were off, then the structure would be nondescript. If the plane was not adequate, buildings could be joined together, the way Islamic mosques are connected by corridors. In the eastern part of Zhuozheng Yuan, a pavilion has been enlarged, but it now looks neither like a gazebo nor a pavilion. It is an unpleasant sight and visitors have raised many complaints about it. The Five Pavilion Bridge and the White Pagoda of the Thin West Lake are both imitations of the Great Bridge, the Five Dragon Pavilion and the White Pagoda in Beihai Park in Beijing. Owing to insufficient space, bridge and pavilions are merged, and the White Pagoda is also correspondingly

reduced in scale in order to integrate with the lake and set off its special characteristics. It would be impossible not to call the Thin West Lake a fine work of art. It has been very adequately executed. Without careful scrutiny, it can hardly be recognized as a miniature of Beihai's scenery.

One should see no base with distant mountains, no roots in distant forests, and no hulls of distant ships (only their sails should be visible) — this is a principle of painting, and also a principle of garden design. From any point in the garden, a different picture should be presented. The scenery is graduated and has depth. "Leaning on a balustrade, I often look lingeringly over the water. To prevent anything obscuring the mountains, no walls are built around", if these principles — to conceal what should be concealed, to screen what should be screened, to widen openings, separate what should be separated, divide what should be divided, and so on — are applied, then only parts and not the whole can be seen. There will seem to be pictures outside pictures, and a foot will seem like a thousand *li*. All this lingers pleasantly in the mind. In concrete terms, pavilions should be erected at a place a little down from the top of the mountain, trees should not be planted on the mountain peak, a mountain may show its foot or its top but not both, and likewise a large tree may show its top or its roots but not both, etc. Application of these principles is a matter of careful and long deliberation. Even the pruning of a tree or the removal of a stone will influence the appearance of a landscape. Making a mistake over even one branch of a tree could spoil a whole garden. The old tree behind the Magnolia Hall in Zhuozheng Yuan withered and has been replaced by a new one now, but this has destroyed the former balance. The front of the Quxi Tower in Liu Yuan has suffered the same fate. From this I can fully see that garden management is as difficult as garden design. A good gardener should not only study the history of the garden but should also familiarize himself with its artistic characteristics. He is just like a competent nurse who gives her patients all of her care and understanding. In particular, important protected cultural sites should not be rashly repaired. They must be repaired in accordance with the original form. No unauthorized changes should be made. Otherwise, not only would the style of the garden be spoiled but the site would also suffer as a consequence.

Gardens in suburbs have a more rural aspect, while gardens attached to residences are valued for their purity and freshness. The rural type is closer to nature; to be pure and fresh is to be unconventional. Li Yuan in Wuxi is an example of vulgarity and does not induce any sense of the country, while Wangshi Yuan can be considered a model of purity and freshness. Although the former is a garden of great size, there have been very few positive comments on it. The latter, though small, is constantly praised. This proves that a garden

succeeds on its quality rather than on its size. Quality is what determines artistic excellence. Not only should consideration be given to style, but care should also be exercised with regard to different fittings and furnishings. The decoration of a garden should be carried out in accordance with local conditions. The lines and contours of open buildings should be beautifully wrought and need no hanging decorations, which are easily damaged. All items of furniture, such as stone benches and tables and tiled tables, should be made in a traditional style. The windows and doors of halls and verandas should be finely decorated. Articles of furniture in rosewood, sandalwood, *nanmu* or piebald pear, should be made to match. To meet the needs of different seasons, chairs should be cane-seated in summer and cushioned in winter. Different types of furnishing should be used in sumptuous and in simple buildings. The former should be furnished with rosewood or sandalwood articles, the latter with articles of *nanmu* or piebald pear. The same is true of sophisticated and simple carvings. The furniture of a room is often referred to as its "internal organs". It cannot be denied that a garden without furniture is like a man without learning. All this is a matter of taste. In setting out the furniture of Wangshi Yuan a lot of time and energy was expended to bring it to a high level, so as to enable visitors to gain a comprehensive understanding of the art of Chinese garden design.

In ancient times night visits to gardens decorated with lanterns were great occasions, often described in poetry and literature. The actual hanging of the lanterns was a great event. Many priceless lanterns would be hung temporarily, then removed and stored away, not fixed permanently. Since lanterns are a part of the garden, their make and hang, as with screens and couplets, should be in accord with the overall design and specific character. In some gardens now there are electric lights for night visits, but this usually spoils the style of the garden. For example, the Shan Juan Cave in Yixing, full of bright, blaring, contrasting colours, now looks just like a cafeteria, and you wonder whether or not it is even a natural cave. Having the ridge corners of the pavilions in Shizilin decorated with electric lamps makes a shocking sight. Whether ancient buildings, classical gardens or places of scenic beauty, they should be handled with circumspection, and disharmonic elements should be imposed on them as rarely as possible. As regards illumination, I think lights should be hidden from view unless they are for decoration, when they can be more conspicuous. In addition, their shapes should be in harmony with the buildings. The location of lanterns should vary

depending on whether a building is open or enclosed. Ingeniously and finely made lanterns are not suitable for open corridors exposed to draughts. Like pagoda bells, they swing in the wind and are liable to be damaged. Nor should they be hung at random. More attention should be paid to electricity wires and poles, which not only spoil a garden's scenery but also block lines of vision and are a great nuisance to photographers.

The foregoing trifling statements, although they are mundane and are apt to bore readers, are nevertheless not harmful. For the improvement of our art and the flourishing of our culture, I have here set forth my humble beliefs for reference.

Translated by Mao Xinyi

On Chinese Gardens

Part Two

Another term for the making of a garden is garden composition. There is much in the word composition. Garden composition is by no means a mere matter of setting up halls and pavilions and planting trees and flowers. It involves deep contemplation and aesthetic appeal. Just read the great poet Du Fu's "Ten Poems on Accompanying Mr. Zheng Guangwen to visit General He's Mountain Forest" and "Five Poems on Revisiting He's Garden". As the poet toured the place with his friend, he composed poems, describing the scenery in the garden and the visitors in the scenery. The figures integrated well with the scenery and the scenery varied with different visitors. "The famed garden lies by the green waters, and wild bamboos rift the blue skies"; "The bamboos bending, the wind tear off the shoots, and nourished by raindrops, the plums turned red." These lines depict the scenery in the garden. "The master's interest has been aroused and the grounds are left untended. Casually, I sat down, and found myself in the midst of berries and moss." "Leaning forward to dip my brush into the inkstone on the balustrade, I put down the poems on the Chinese parasol leaves before me." Here the lines depict the visitors in the scenery. Thus we can see that there is something common between the composition of a poem and that of a garden. Only with such an artistic conception can we understand the principles of garden composition.

Wind, flowers, snow and the moon exist in the objective world. If a garden composer "has these at his beck and call" and makes an ingenious use of them, he will be able to set off the aesthetic charm of a classical garden. In the Wangshi Yuan (Garden) of Suzhou there is a pavilion, known as The Wind and the Moon Rise Together, facing west on the pond. The pavilion, with its whitewashed walls that look like screens, embraces the beauty—the quintessence—of the scenery. Thus the wind and the moon are at the disposal of the garden composer. In the case of Three Pools Mirroring the Moon in the West Lake, the pools are the finishing touches, for without the pools there would be no beauty of the scenery to speak of. This is what we call "adding the finishing touches to the scenery." As with the painted dragons on the temple wall, the dragons broke through the wall and soared right into the clouds when the artist painted pupils in their eyes as a finishing touch.* Here the same principle operates.

* A famous Chinese legend.

Sometimes "the beauty of the scenery is viewed without any mention of it". Only when an inscription is added to it, is the splendor of the scenery unveiled. In the chapter "Literary Talent Is Tested by Composing Inscriptions" (the seventeenth chapter of *Dreams of Red Mansions*), in which was described that after the completion of the construction work in Grand View Garden, inscriptions on tablets were required to be made for the various pavilions, terraces and storeyed-buildings in it, it says, "If no inscriptions on tablets are made for the several pavilions and halls in the Garden with such splendid views, even flowers, willows, hills and ponds will fail to add color to it." Hence inscriptions are designed to bring out the scenery. One has to "search for scenery" before he can compose an inscription — that is, to linger at those points of interest, observe and contemplate carefully. Jiang Taoshu of the Qing dynasty had these lines:

"I'll certainly look foolish to search for a poem.

I can't very well refuse if it thrusts itself on me.

Nevertheless the poem has again found me today.

Waters and hills in bygone days reappear before my eyes."

Only when you are in such a mood can you finish off your inscription with inspiration.

In ancient times garden construction usually started with buildings. In constructing a private garden, a sophisticatedly decorated hall as a rule was built before trees and rocks were laid out. Very often attempts would be made to tear down or break up what had been put up, and much effort thrown in to rebuild the dismantled parts and improve upon them. The whole process would be repeated several times until the desired effect was achieved. Shen Yuanlu once wrote about Yi Yuan: "It is the hall that dominates the garden in its grandeur; and it is the hill that excels in appearance." In a classical garden buildings come first, while trees and rocks are only ornaments and are therefore of secondary importance. However, the approach is different now. Today the common practice is to dig ponds and pave paths before the construction of the main buildings. It often happens that huge sums of money are spent while the garden remains only half finished and the visitors can find no place to step in. A reversal in priorities and the garden becomes a bare garden. To grow more trees, quite a few landscape gardens, health resorts, scenic spots and places of historic interest have been made to look like nurseries for the old trees there were cut down and replaced by new ones and yet the superintendents flatter themselves that they are "keeping a nursery garden within a garden." This is certainly preposterous!

Apart from "searching for scenery", the garden should be so laid out as to draw visitors to its highlights. Since the collapse of Leifeng Pagoda the scenery on the Southern Hill has become bare and lifeless. The scenery becomes lively

when it is inspired with sentiments, and sentiments find their source in human beings. "Fragrant grass is not without sentiments. The setting sun whispers not a word. Wild geese are moving slowly in a line high above and across the south river. Figures can be seen leaning on the West Balcony." No balcony, no figures; no figures, no sentiments; no sentiments, no scenery. Obviously, the balcony is the key to the scenery. From this we can see the role buildings are subjected to in landscape gardens as well as in places of scenic beauty.

In former times, garden designers always conceived plans for their landscape. Only those plans that had given a great deal of thought to the local surroundings displayed much originality. Near the West Lake there was a path leading from Manjiaolong to a secluded retreat closed in by hills. Groves of sweet-scented osmanthus were to grow here so that the fragrance of the flowers permeated and stayed. Moreover, the gurgling springs, the misty mountain air helped to moisten the flowers and intensify the fragrance. No wonder visitors found it a great delight to go and enjoy the sweet-scented osmanthus there on an autumn day when they rambled about the place at a leisurely pace, intoxicated and reluctant to leave. Now I hear a highway has been opened up which sends up clouds of dust as cars speed through the broad surface. The scenery is ruined as a consequence. As for plants in small-scale gardens, those with scented blossoms should be fenced in, and banana trees should be planted at the foot of a wall or near the corners of a building as their outstretched green leaves fall easy victims to the wind, and peonies should be placed to the south of the main hall as they flourish in the sun. Therefore, attention should be directed as to whether the plants are to be exposed or sheltered.

The merit of the potted landscape (bonsai) lies in that one sees the large through the small. "Tiny trees grow sturdy and strong in the small pots. Green is seen at the reduced peaks." Ingenuity is revealed here in the layout. But now landscape in the pot has been made to appear larger and larger, just like an elephant shut in a canary cage. There are things that are indispensable to a potted landscape, namely: plants, a pot and a lattice. Potted landscapes should be viewed from fixed angles and in solitude too.

Most of our gardens in ancient times were enclosed ones with a view to creating a sense of infinite space within a limited area. Hence "spaciousness" and "flexibility" are the gists of garden designing. With flowers and trees the emphasis is placed on their posture; but with hills and rocks much importance is attached to the setting of hillocks and gullies. "Condensation" and "refinement" are characteristics of the Chinese garden which is so laid out as to invariably produce an effect of making "the few" surpass "the many". There was an antithetical couplet written on a pair of scrolls hanging on both sides of the stage of a theatre which