



主编·王廷信

艺术之融昶

艺术学视阈下的
中西方园林景观比较研究

郑德东 著

东南大学出版社

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THE INTEGRATION OF ARTS: COMPARATIVE STUDY
BETWEEN EASTERN AND WESTERN LANDSCAPE GARDEN
DESIGN IN THE VIEW OF ARTISTICS

郑德东 著



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总序

人类自觉或不自觉地创造艺术,当有数万年的历史了。

数万年来,艺术与人类同在,成为人类生命当中不可或缺的一个组成部分,也酿为人类文化的重要形式。

数千年来,中外有关艺术的研究著作汗牛充栋。这些著作均为一代代学人感受艺术、品评艺术、思考艺术规律的结晶。时代发展到今天,艺术的创造、接受、传播以及艺术史的梳理、艺术理论的探索仍然需要学人孜孜以求。

东南大学位于六朝官苑旧址,校园内的六朝松见证着南京的历史,也见证着东南大学的历史。东南大学艺术学院位于六朝松下,自两江师范学堂监督李瑞清先生起,这里就有无数学人研究艺术、创作艺术、培养艺术新人。时至今日,这里依然薪火相传,艺声不断。为了表达东大学人对于艺术的思考,总结新一代学人的研究成果,我们决定出版“六朝松艺术文库”。

这套文库以艺术学二级学科成果为主导,兼及艺术学其他二级学科的学术成果。自20世纪90年代二级学科艺术学从制度上创设于东南大学以来,我国已有近60家大学开设该学科。但这个学科还是一个年轻的学科,仍然需要几代人的努力。尤其是鉴于二级学科艺术学与美学、门类艺术学之间既有区别又有关联的关系,本文库在选题上并未局限于二级学科艺术学范围内。

本文库的作者均为东南大学艺术学院的教师,他们当中有20世纪80年代出生的青年学者,也有年过花甲的老教授,所以有的选题较为成熟,有的尚且稚嫩。但大家都分别从某个角度、某个方面探讨艺术的基本规律,力求独得之见。

本文库的出版将持续较长的时间,分别在不同的出版社陆续推出,欢迎各界学人批评指正。

东南大学艺术学院
2009年6月

序一

拿到德东的书稿,随书传来的是年轻的学者对艺术研究的澎湃热情。此书是基于德东在博士期间撰写的博士论文几经修订完成,其中包含了他博士期间作为东南大学艺术学院与柏林艺术大学 GTG 研究所联合培养过程中的研究成果的凝练,同时也加入了在东南大学艺术学院任教后的一些新的研究成果。我曾作为他博士论文答辩委员会成员参与了他的整个答辩过程,尤记得当初德东充满激情的汇报与富有争辩特点的答辩过程。德东的博士论文选取自己熟悉的景观艺术领域,通过对中西方艺术的纵横比较,深入研究营园格局背后的艺术大环境与民族文化之间的关系,打破园林景观与门类艺术之间的隔阂,获得了在场专家的好评。

本书主要通过园林艺术的文化缘起、艺术观念的分支发展、门类艺术的融合贯通、艺术批评与景观园林艺术发展的动态平衡关系、中西方景观园林艺术彼此互相融合五方面加以论述,将民俗、神话、文化、宏观艺术思想、艺术批评、诗歌、绘画、雕塑等诸多相关内容有机整合,分层次、多角度地论述了中西方景观差异化形成的原因和结果,并引入“阴影补偿理论”贯穿全文,增强了论文的创新色彩。

德东在多年的资料整理中发现,中西方景观艺术的营园问题的研究大多仍停留在从自身的艺术模式上寻求问题答案。通过艺术学理论的钻研,他从其他艺术门类和整体的艺术背景中找到导致园林艺术差异化的根本原因,取得了良好的效果。

德东在文章中指出:“艺术之光耀眼地投射在五颜六色的彩云上,您看地面上那些斑斓的影啊,它们因为彼此叠加融汇而显得变幻莫测,形成了园林艺术的种种美轮美奂——无论是曾经出现过的,还是未来将要形成的,把握这一切的变化与差异,都从那层层浮动的彩云开始……”

德东是一位富有诗性气质的年轻人,他写诗、画画、做陶艺、做设计、练太极,习惯把生活与工作融为一体。我很欣赏他的格调。一位热爱生活、热爱艺术的人就应该是这样的。本书是他初出茅庐之作,希望他能以此为起点,顺利奔向他的理想之国。

是为序。

王廷信

2014年4月10日 于九龙湖畔

马年已至,摆在案头的是我在东南大学招收的第一个博士研究生德东的书稿。回想2007年出现在我面前的那个热情洋溢的小伙子,如今已学业有成,在东南大学任教4年有余。时光如白驹过隙,一不留神已数年过去。德东自小随在西安美院任教的舅舅学习中国画和书法,对中国传统艺术有颇为深刻的理解。大学毕业后,先后于东华大学、景德镇陶瓷学院、东南大学、柏林艺术大学研究建筑、雕塑,最后归于景观设计和艺术学理论的研究。此书的主要框架是他在读博士期间形成的,后在第二导师——我认识近20年的老朋友德国柏林艺术大学格鲁宁教授的指导下加以完善并定型。

德东是一个肯吃苦、耐得住寂寞的学生,同时又富于幻想、具有极强的浪漫主义情结。2009年8月,我在意大利博洛尼亚开完第二届国际景观与城市园艺大会后,顺道前往柏林探视。那时的他在欧洲过着清苦的生活,袜子破着洞,衣服是最便宜的1欧一件的T恤衫,体重只有一百零几斤,脸上却洋溢着富足的笑容。他每月替研究所翻译资料所赚得的收入大都被用在了考察和买书上面。一双脚、一个破包,他就这样走遍了大部分欧洲国家。回国的時候,除了几大箱书和各式各样珍贵的景观资料之外,几乎没有别的东西,让我想起了从前我在美国访学的日子,回来时也是大箱小箱的书籍,这在当今社会的学生身上已经是极少见的精神了。我和他聊了未来的研究方向,认可了他决定立足于中西景观园林艺术的元素比较,进行宏观艺术学研究。他锁定当时欧洲景观界比较流行的诸多“文化树”相关理论,并以此为切入点,恰巧为目前探讨全球化背景下传统地域文化景观存在的隔离与“孤岛效应”等主要矛盾提供了一定的帮助。此类研究通过深刻解读中西方景观园林艺术的营造、布局上的差异,无疑将有利于探讨“趋同化”“均质化”现象以及各地原来鲜明的地域性特色景观逐渐消失的内外部原因。他的研究为当今景观问题的解决提供了基础性研究和思路的拓展。

此次德东给我的书稿的核心思想便是在那时就已经奠定的。可以看出,德东在书稿的撰写过程中煞费苦心,相比他的博士论文在引证、论述方面都有了较大的提高,又进行了大量的补充,新增的内容如社会母体与设计生命周期等章节都是目前研究的热点。研究方法上,运用平行比较法、跨学科研究法、文献研究法、描述性研究法、实证研究法等,较之前显得成熟许多。由于在读博士期间参

与我的多项景观设计和规划项目,及至工作后他也牢记我对学生要求的从事景观艺术应“手脑并重”,一直坚持冲在景观设计一线,保持理论与景观设计实践并进,所以他的书稿具有较强的实践指导性,并不是纸上谈兵的文字游戏。作为德东的第一本专著,可以看出他用了许多心力,但无疑仍有一些尚待充实改进的部分。例如他提出的“阴影说”,很有创意,虽已基本形成,但需进一步充实。

期待我的学生在马年有新的腾飞,未来的日子里有更好的研究成果面世!

周武忠

2014年3月31日于上海朴园小墅

序三

Gert Groening

Preface

to

“The Integration of Arts: Comparative Study between Eastern and
Western Landscape Garden in the View of Art”

by

Zheng Dedong

For me as a European it has been extremely thrilling to come to China, with a group of professional visitors for the first time in 1983. We knew about China as a big and faraway nation. But then, what else did we know? Beijing, Shanghai, and Hong Kong, and may be a few other places, appeared in the news every now and then. From lectures in garden history we learned there had been a “Chinoiserie”, a somewhat twisted reference to gardens in China, in the 18th century or so, in European gardens. However, in 1983, for me the 18th century was long ago, first hand twentieth century reports and knowledge about China were very scarce in Germany. This held true especially for all matters related to 19th and 20th centuries garden culture and open space development.

Flying in via Pakistan and across the Himalayas all over the vast western territories of China, along the Yangtse River into the increasingly populated areas of the Chinese East left me almost breathless for the huge differences at which I had a first glimpse through the aircraft window. After touch down in Beijing began a time of amazement and astonishment for what I saw and was shown to me by our Chinese hosts on our tour from Beijing to Xi'an, to

Luoyang, to Wuxi, Suzhou, Guilin, Guangzhou, and finally to Hong Kong. Sure, our Chinese guides time and again repeated: “To see something one time is better than to hear about it one hundred times.” Maybe Dr. Zheng Dedong followed this idea as a joint Ph. D. student of Southeast University in Nanjing and the Berlin University of the Arts, when he spent a year in 2008 and 2009 in Berlin, Germany, also visiting other countries in Europe, such as The Netherlands, Poland, The United Kingdom, Italy, France, and Spain, to broaden his knowledge. True as that may be, the enormous cultural variety I encountered during my travels in China and on visits to some of its gardens left with me a deep longing to learn more in terms of scholarly evidence about what we had seen. This, however, was almost impossible, as no scholarly literature was available in German or English. With me this longing lasted and has only very partially been met by publications in recent decades. ① Scholarship related to garden culture and open space development in 19th and 20th centuries in China and its exchange with Europe has remained seriously underdeveloped. This need not be so and I see a growing interest. ② A few examples will suffice to support my view that many fields for scholarly research remain to be ploughed in terms of mutual influence of Chinese and European garden culture and open space development in 19th and 20th centuries. As always when one cuts through time in centuries, it is obvious that none of the meaningful events follows such timing. However, there are events which are close to it. For example, in 1792 and 1793 the King of Great Britain undertook an embassy to the emperor of China which significantly improved knowledge about China in Europe. ③ For research in terms of mutual influence between China and Europe

① See for example Stein, Rolf 1990: *The World in Miniature, Container Gardens and Dwellings in Far Eastern Religious Thought*, Stanford, California; parts of this book date back to articles published by Stein in 1943 and 1957. See also Clunas, Craig 1996: *Fruitful Sites, Garden Culture in Ming Dynasty China*, London, UK.

② See Gert Gröning, Stefanie Henneke. 2009. *Hwa Gye (화계) und Da Guan Yuan (大观园) — Beiträge zur koreanischen und chinesischen Gartenkultur*. Universität der Künste Berlin, Berlin.

③ A German translation by Johann Christian Hütter “Reise der englischen Gesandtschaft an den Kaiser von China, in den Jahren 1792 und 1793. Aus den Briefen des Grafen von Macartney, des Ritters Gower und anderer Herren zusammengetragen von Sir George Staunton, Baronet, Sekretäre bey der chinesischen Gesandtschaft” was published in two volumes in Zurich, Switzerland, in 1798 and 1799.

in the course of the 19th and 20th centuries I suggest to start from here.

In 1834 the German state of Bavaria referred to the exemplary state constitution of China. China was described as a country "which is governed by the most absolutist governor... who is so much used to the precise observation of existing laws and morals, and is so remote from voluntary, personal interventions, that this country which by the way is so much different in every respect from all other countries, is more a country of legal freedom than of voluntariness".^① Perhaps someone in Bavaria knew the line from a famous Chinese poem by Fan Chungyen (989-1052) about the construction of the Yueyanglou: "Be the first in worrying about the world's troubles, and be the last in enjoying its pleasures." So much respect credited to China was not ubiquitous in Europe. Rather other Europeans had already started to forcefully open China for trade. In the very same year 1834, from which my Bavarian reference dates, China was forced to allow trade with other countries to a limited extent, first in Guangzhou, Guangdong province. So, if Guangzhou has been a place for mutual influence between Europe and China in early 19th century what do we know about it in terms of 19th and 20th centuries garden culture and open space development? I am afraid we know nothing. And this is just one city in a country of more than one billion inhabitants, and there are many more cities, and many more provinces in China of which we Europeans know nothing or almost nothing.

From 1816 onwards the British East India Company had deliberately expanded opium export to China and thus turned many Chinese into opium addicts as well as corrupted many state officials through bribes.^② After the imperial commissioner Lin Zexu (1785-1850) had forced the destruction of British opium supplies in Guangdong and made the British retreat, England in

① Anonymous 1834: Ueber die Hindernisse der Landwirthschaft im Allgemeinen und besonders in Bayern. In: Wochenblatt des landwirthschaftlichen Vereins in Bayern, XXV, 13, pp. 194-208, here p. 208.

② The British East India Company was in existence from 1600 to 1874. It had been founded by Queen Elizabeth I for the trade with East Asia. After the East India Act, issued by the British Government in 1784, Great Britain factually became the governing power in India.

1839 provoked the opium war which ended with the Treaty of Nanjing in 1842. Ever since the Nanjing treaty has been considered “unequal” in China, this treaty ruled the loss of the trade monopoly of Chinese merchants, the cession of Hong Kong, and its return to China in 1997. In terms of the field for mutual 19th and 20th century research in garden culture and open space development for the School of Design (SoD) at Southeast University Nanjing and the Berlin University of the Arts, I suggest the return of Hong Kong to China to mark the end for this period of research. It would set mutual research efforts in a 200 years time frame. For my involvement in the outstanding publication “The Integration of Arts: Comparative Study between Eastern and Western Landscape Garden in the View of Art” by Dr. Zheng Dedong, it is of special meaning that I happened to meet Professor Zhou Wu-zhong from Nanjing for the first time on the occasion of the International Horticultural Congress in Brussels, Belgium, in 1998.

The Treaty of Nanjing brought new opportunities for plant imports from China. For example botanist Robert Fortune (1813–1880) collected plants near Hong Kong and Guangzhou and had them shipped to England. ①It appears Jean-Marie Delavay (1834–1895) was the only Jesuit missionary in China who evaluated the plants which he mostly collected in northwest Yunnan for their use in gardens. ②As I know from personal experience in early 21st century the propagation of *Rhododendron delavayi* for use in public parks and private gardens has become a major branch of the nursery business in Yunnan. Were there any examples of the use of these plants as design elements in Chinese gardens? To look in Europe what happened to these plant introductions from China with respect to their use in gardens and parks over a period of 200 years could become a stimulating segment of research in garden culture and open

① To India he introduced camellia as a tea plant and to Europe he introduced *Anemone japonica*, *Jasminum nudiflorum*, *Weigela rosea*, *Dicentra spectabilis*, *Forsythia viridissima*, *Prunus triloba*, *Primula japonica*, *Cryptomeria japonica*, *Deutzia scabra*, *Sciadopitys verticillata*, rhododendrons, azaleas, tree peonies and chrysanthemums; see Hadfield, Miles 1985: A History of British Gardening, Harmondsworth, Middlesex, UK, p. 327.

② See Hadfield 1985, p. 404.

space development. ① Jesuit missionaries who had been active in 18th century China became active again in 19th century and collected plants which were cultivated in botanical gardens in Europe and from there made their way into nobility gardens and those of the gradually emerging grand bourgeoisie. Bianca Maria Rinaldi from the University of Camerino, Italy, has had a look at some of this in her book about “The ‘Chinese Garden in Good Taste’, Jesuits and Europe’s Knowledge of Chinese Flora and Art of the Garden in the 17th and 18th Centuries” which was published as volume 7 in the book series of the Centre for Garden Art and Landscape Architecture (CGL) at Leibniz University Hannover in 2006. ② Did any European garden design elements emerge in Chinese gardens, such as certain building features which showed up in Chinese houses? For example a European style door with a window and Venetian blinds as in the Yuxiulou, the house of the owner of Heyuan, in Yangzhou, Jiangsu

① See e. g. Carl Johann Maximowicz (1827–1891), Jean-Pierre Armand David (1826–1900) and others. Maximowicz was from the botanical garden in Saint Petersburg in Russia. He traveled to China several times between 1851 and 1869 and came back with reports about the flora in these countries; see Hogg, Thomas 1863; Correspondence, Extracts from Letter of Mr. Thomas Hogg, dated Kanagawa, Japan, Oct. 23, 1862. In: *The Horticulturist*, XVIII, pp. 67–68, here p. 68. For garden designers his name is preserved in species like *Betula maximowicziana* and *Kalopanax pictum maximowiczii*. Maximowicz had studied with the German traveller and botanist Alexander von Bunge (1803–1890) who since 1830 had been closely connected to a Russian clerical mission in Beijing and who developed a special interest in Chinese botany. One of the pine trees, *Pinus bungeana*, carries his name. For example, *Incarvillea delavayi*, a perennial widely known in China, Tibet and Turkestan, and widely cultivated in Europe also, not only connects to 18th century Pierre-Noël D’Incarville but also to Jean-Marie Delavay (1834–1895) a 19th-century Jesuit in China. Paul Guillaume Farges (1844–1912) traveled in northeastern Szechuan between 1892 and 1903. His name is commemorated in *Decaisnea fargesii*, a rare shrub in German gardens, as it is not hardy enough for the cold winters here.

② She recently added another book about gardens in China which includes early 21st century examples, see Rinaldi, Bianca Maria 2011: *Der Chinesische Garten*, Basel.

province. In spite of several acts of European barbarism^①, China started a thirty years program "Learning from the West and from the foreigners" for most of the rest of the 19th century, between 1860 and 1890 roughly. My questions for mutual research in this respect are: Would all this go without any reports about garden culture in Europe? Were there any reflections on gardens in Europe within the movement "Learning from the West and from the foreigners"?^② Who wrote them? Where are they? Did any of the Westerners who then worked in China write about gardens and parks in China?^③ On a recent visit to the Bardini Garden in Florence, Italy, which had been remodeled in late 19th century I "discovered" a Chinese dragon, a Bixi. Dr. Zheng Dedong is an expert

① In Shanghai, the extraterritorial areas of the European nations were located just north of the old Chinese city which included 16th century Yuyuan. The Yuyuan was built between 1559 and 1577 by Pan Yunduan, a high ranking Ming dynasty official. In the course of the 19th century the Yuyuan saw several uprisings against the European colonial powers. Would neither Chinese nor Europeans have had any thoughts about this garden during those years which wait to become unearthed in archives in China and Europe? After the second opium war broke out in 1865 England and France exploited the ongoing weakness of the Chinese central government to enforce in the Tientsin treaty of 1858 the accreditation of envoys at the imperial court in Beijing, free travel for merchants and missionaries, and the opening of more harbors to foreign trade. As the Chinese government was reluctant to ratify this treaty British and French troops invaded China in October 1860 and destroyed the unique gardens and palaces at the Yuanmingyuan, to the north of Beijing. This included the small section of the European gardens in Yuanmingyuan which had been laid out by the French botanist Pierre-Noël (Nicholas) D'Incarville (1706-1757) who had spent most of his time between 1740 and 1756 in Beijing and which Giuseppe Castiglione (1688-1766) had drawn.

② Yan Fu (1853-1921), was a famous 19th century translator of Western books into Chinese; see also Ssu-yü Teng and John K. Fairbank 1979; *China's Response to the West: A Documentary Survey 1839-1923*, Cambridge, Massachusetts. For early 21st century see e. g. Shimin Liu 2006; *Developing China's future managers; learning from the West?* In: *Education and Training*, 48, 1, pp. 6-14.

③ For example I wonder if staff from Siemens Brothers in London and Siemens & Halske in Berlin who saw huge business opportunities for telegraph lines in China in late 19th century had more than telegraph lines in their minds and enjoyed visits to the gardens in China also; see Miellmann, Peter 1984; *Deutsch-chinesische Handelsbeziehungen am Beispiel der Elektroindustrie 1870-1949*, Frankfurt am Main; in 1872 Siemens Brothers in London wrote to Siemens & Halske in Berlin: "Die elektrischen Uhren betreffs derer wir bei Ihnen anfragten sind für China bestimmt... Es scheint, daß jetzt... die Chinesen selber anfangen, sich mit den Erfindungen der Europäer vertraut zu machen und sie dann auch gebrauchen. Unsere Zeiger-Apparate und verschiedene andere Sachen, die wir probeweise unserem Agenten in China zugesandt haben, haben bereits allgemein Beifall gefunden; und sollten die Chinesen anfangen, selbst Telegraphenlinien anlegen zu wollen, ist es von ungeheurer Wichtigkeit, von Anfang an das Terrain besetzt gehalten zu haben... Wie große Aussichten das enorme Reich bietet, wenn einmal der Anfang gemacht wurde, liegt auf der Hand".

on Bixis. I would like to continue him with his research. How was the connection from Florence to China? Who had an interest in it? Who are the Chinese who shared their garden knowledge with the 19th century Italians? The Englishman Reginald Farrer (1880-1920) who converted to buddhism collected plants in China and Birma from 1914 until his death in 1920. ① Farrer was instrumental for the design of rock gardens within gardens in England and elsewhere in Great Britain. In 1919 he published the book "The English Rock Garden". He may have seen the famous rockery in the Daming Monastery Park in Yangzhou which Professor Zhou Wuzhong explained to me on the occasion of my visit to Nanjing some years ago. What are the connections between the European interest in rock gardens and the perception of rockeries in gardens in China? This brings me to 20th century aspects of garden culture and open space development, and many more questions for mutual research come up. For example, were the plants "discovered" by Europeans in China of any interest in Chinese gardens? How "new" were these plants to Chinese scholars? How did co-operation for plant identification between Europeans and Chinese work?

The chaotic situation in early 20th century China ② did not prevent the German garden architect and dendrologist Camillo Schneider (1876-1951) to visit West China in 1913. He had come to collect plants for the Späth nursery in Berlin, then probably the largest worldwide. For that Schneider had been in

① *Potentilla farrer* became a frequently used shrub in private gardens and public parks in Europe in the course of the 20th century.

② On 10th October 1911, fairly precisely 100 years ago, the Hsinhai revolution, started against the imperial government in China. It ended on 29th December 1911 with the proclamation of Sun Yat-sen (1866-1926) as provisional president for the establishment of the Republic of China in Nanjing. Only two months later in 1912 Sun Yat Sen stepped back from office and civil war began to sweep China, wide areas of which became occupied by Japan on top of all of this until the end of World War II. Sun Yat-sen was born in 1866 to a land owning farmer family near Guangdong. From 1879 to 1882 he had attended an Anglican boy school in Honolulu, Hawaii, and there got in contact with western, especially Christian influence. In 1892 he graduated with a diploma from a medical school in Hong Kong and continued to work as a doctor in this city. Soon he engaged in activities which ultimately led to the toppling of the imperial Qing dynasty. An attempt in 1895 proved a failure. He then left China and on worldwide travel looked for support of his ideas by Chinese abroad. During his travels he read the works of Karl Marx (1818-1883) and of the American economist Henry George (1839-1897) which deeply influenced him. In 1905 he founded a revolutionary association in Japan and simultaneously developed his political ideas, based upon the three principles of nationalism, democracy, and livelihood security of the Chinese.

contact with the eminent Chinese scholar Hing Kwai Fung. Hing Kwai Fung had offered Schneider help with “an immense amount of Chinese literature bearing on botanical subject recording origin habitat and economical uses of plants which may serve as a source of information”.^①In July 2011 I have been lucky to visit, with the help from Zhao Dake, a scholar of the Kunming Botanical Garden, an area where Schneider discovered on 4th October 1914 a new *Alnus* species on the slopes of Spring Mountain, Cangshan, near Dali, Yunnan province.^②For almost five decades in 20th century, between 1930 and 1980, Marxism-Leninism became a most influential European philosophy in China. It should become shouldered by Chinese “workers, farmers, and soldiers”, as Lin Biao, the then minister of defense, wrote in his preface to the “Quotations from Chairman Mao Tse Tung” published in 1964.^③Then from 1966 to 1973 almost all international connections to China had been interrupted during “the great proletarian cultural revolution”, led by Mao Tse Tung (1893–1976). Has there been no garden culture and open space development in those decades? Recently and again with the help of Professor Zhou Wuzhong I had the opportunity to see a new park addition to the Caishiji in Maanshan, Anhui province, with a clear reference to Mao Tse Tung. There is only very scarce research available with respect to this 20th century period in China. One of the few examples I know of is a study by Zhao and Woudstra about “Dazhai, Mao Zedong’s Revolutionary

① Hing Kwai Fung, letter to Camillo Schneider of 16th June 1913, p. 1. As a foreigner Schneider could not continue his research in China after the outbreak of World War I in 1914. He managed to get out of China and in 1917 published a few articles about new Chinese trees and shrubs such as *Alnus*, *Clematis*, *Deutzia*, *Spiraea*, *Mahonia*, *Malus*, *Salix* and *Sorbus* in the American journal “Botanical Gazette”; see Schneider, Camillo Karl 1917: *Arbores Fruticesque Chinensis Novi-I*. In: *The Botanical Gazette*, 63, pp. 398–405; Schneider, Camillo Karl 1917: *Arbores Fruticesque Chinensis Novi-II*. In: *The Botanical Gazette*, 63, pp. 516–523; Schneider, Camillo Karl 1917: *Arbores Fruticesque Chinensis Novi-IV*. In: *The Botanical Gazette*, 64, pp. 137–148. It appears part III has not been published.

② In 1917 Schneider described the tree as “*Alnus* (subgenus *Cremastogyne* [Winkl.] Schn.) *Ferdinandi-Coburgii*”; see Schneider, Camillo Karl 1917: *Arbores Fruticesque Chinensis Novi-IV*. In: *The Botanical Gazette*, 64, pp. 137–148, here p. 147. Schneider also wrote about his travel in China in 1915 and 1916; see Schneider, Camillo Karl 1916: *Im fernen Westen Chinas, Reiseschilderungen*, Westermanns Monatshefte, Sonderdruck für die Dendrologische Gesellschaft zur Förderung der Gehölkunde und Gartenkunst in Österreich-Ungarn, Braunschweig. See also Schneider, Camillo 1915: *Ein Bericht des Generalsekretärs Camillo Schneider, Mitteilungen der Dendrologischen Gesellschaft zur Förderung der Gehölkunde und Gartenkunst in Österreich-Ungarn*, 10pp., Vienna, Austria.

③ Lin Biao 1967: *Vorwort, Worte des Vorsitzenden Mao Tse-Tung*, p. II, Peking.

Model Village” published in “Landscape Journal” in 2007.^① From the 1980s onwards a number of books appeared, exhibitions were mounted and accompanying catalogs about China and Europe were published which mostly referred to pre-republican China some even included aspects of garden culture.^② These books celebrated the old art of gardens in China and these gardens certainly are unique and great works of art.^③ However, neither Keswick nor Beuchert, nor the exhibition and catalog makers wanted to learn anything from the political change which had taken place in China since 1911 and more so since 1949 and the ensuing changes in garden culture and open space development.^④ In view of the complex cultural and spatial dimensions in China, present-day knowledge about 19th and 20th century changes in garden culture and open space development and their mutual relationships between Europe, Oluzhou, and China, must still be seen as extremely thin and fairly unsubstantiated. From this perspective and given that I do not have even the slightest facility in Chinese it may appear overarching to even start an attempt to reduce these huge knowledge gaps. But let us begin.

And here is a beginning. It is Dr. Zheng Dedong’s book “The Integration

① Zhao Jijun and Jan Woudstra 2007: ‘In Agriculture Learn from Dazhai’: Mao Zedong’s Revolutionary Model Village and the Battle against Nature. In: *Landscape Research*, 32, 2, pp. 171-205.

② When China opened again to Westerners in the second half of the 1970s Maggie Keswick whose father had been the president of the Chinese-English trade council and whom she had accompanied on many of his visits to Chinese gardens published in 1978 her book “The Chinese Garden”. In Germany followed “Die Gärten Chinas”, the gardens of China, by Marianne Beuchert in 1983. For exhibitions and catalogs see for example Staatliche Schlösser und Gärten (ed.) 1973: *China und Europa, Chinaverständnis und Chinamode im 17. und 18. Jahrhundert*, Ausstellung im Schloß Charlottenburg, catalog, Berlin; exhibition and catalog ‘Europa und der Kaiser von China’ 1985; ‘Palastmuseum Peking Schätze aus der verbotenen Stadt, 1985;’ *Im Schatten hoher Bäume Malerei der Ming- und Qing-Dynastien* (1368-1911); Walravens, Hartmut 1987: ‘China Illustrata’, *Das europäische Chinaverständnis im Spiegel des 16. bis 18. Jahrhunderts*, Ausstellungskataloge der Herzog August Bibliothek Nr. 55, Wolfenbüttel; Butz, Herbert 1989: *Die Südreise des Kaisers Qianlong im Jahr 1765*, Museum für Kunsthandwerk Frankfurt am Main (ed.), Frankfurt am Main; Li, June and James Cahill 1996: *Paintings of the Zhi Garden by Zhang Hong, revisiting a seventeenth-century Chinese garden*, Los Angeles County Museum of Art, Los Angeles, California. This exhibition was also shown in the Museum für Ostasiatische Kunst in Berlin, the catalog was printed in English only.

③ So did contributions published in the journal “Studies in the History of Gardens & Designed Landscapes”, see e.g. volume 31, 2011, no. 1, and Volume 25, 2005, no. 3.

④ In 1923 already Reichwein in Germany had pointed to the only seemingly “‘celestial’ order of the Chinese empire”; see Reichwein, Adolf 1923: *China und Europa*, Berlin.

of Arts; Comparative Study between Eastern and Western Landscape Garden in the View of Art". Dr Zheng Dedong opens a broad perspective into some of these issues. He starts with differences in perception and emotional differences and how they may contribute to ideal garden design. With his interest to trace the meanings of folklore, myth, and enlightening for garden design Dr Zheng Dedong delves into what to me appears a wholly unknown universe of Chinese culture. So is it with his unique approach to address issues of music and gardens as two different and mutually influencing art systems. This continues with Dr. Zheng Dedong's attempts to link poetry and garden art as well as painting and garden art. The temporal range of Dr Zhen Dedong's book covers four centuries and I am sure this will stimulate many more studies which develop these relationships with the many resources Chinese culture has to offer. European scholars who become aware of the cultural wealth embedded in European history occasionally refer to the Latin words "ars longa, vita brevis" which have been translated from original Greek. The words are the first two lines of the "Aphorisms" by the ancient physician Hippocrates (469 BC-370 BC). They indicate that life is too short to embrace all of art. I assume there is a comparable phrase for this insight in Chinese. In spite of this I wish Dr. Zheng Dedong's seminal book a wide readership and that some of the readers will continue to do research along his lines of thinking.

Gert Groening, Berlin, 16th April 2014