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Here and There in Yuan Ye

Stanislaus Fung

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Modern Chinese discussions on landscape architecture have largely taken on terms of Western origin. ‘Borrowing views’ is an idea first articulated in *Yuan ye*, the 17th-century Chinese treatise on garden design, which in modern Chinese writings, can be easily placed under the rubric of *sheji* (design), understood in terms of the causal agency of a designer, in a way cognate with modern Western usage. All factors of circumstance would then be construed as contextual constraints to which the designer responds. In this understanding, the notions of ‘designer’ and ‘design’ are commonly aligned with a strict subject-object dichotomy. In what follows, I try to call attention to the danger of slipping into a reading of the Chinese tradition that maintains a strict subject-object dichotomy in the construal of ‘design’. We encounter this danger when terms in classical Chinese texts are glossed in modern Chinese (which often transforms Western concepts into vaguer notions through a process of deterritorialisation and reterritorialisation), and when Chinese texts are discussed in Western languages. This danger is heightened in contemporary discussions of architecture and landscape architecture, by neglecting

to differentiate between Chinese terms and Western terms that may be rendered equivalent through conventional translation.

Modern terms and understandings articulated in modern Chinese texts commonly conform neither to classical Chinese usage and understandings, nor to Western usages and understandings. Some of these modern Chinese terms are actually classical terms that have been given a new sense. Modern Chinese scholars may inadvertently betray Chinese tradition (e.g. by thinking of borrowing views in terms of subject-object dichotomy) and Western conventions (e.g. by Chen Congzhou's usage of photography to be discussed below). The conceptual stakes involved in Modern Chinese texts subsuming "borrowing views" under *sheji* ('design'), may be articulated by recourse to critical elements of Western discourse (e.g. Heidegger and Berque).

In approaching Chinese landscape architecture, I would resist the call to identify a single designing agency be it a designer, a tradition, or landscapes elsewhere. In the logic of correlativity that I try to articulate in the paper, none of these elements of process are endowed with causal priority. What I want to guard against is an understanding of creativity either in terms of the intention of a garden designer, or in terms of the natural 'dictates' of the landscape.

Since writing the essay that appears below, I have found a way of reading the drift of the *Yuan ye* text by considering various sections line by line. It appears that in lieu of statements of principles, *Yuan ye* engages the reader in a peripatetic thinking informed by a larger order of texts that re-organised Chinese cultural memory. "Borrowing views" is not a set of design principles but refers to an embodied, meandering thinking. *Yuan ye* offers not a statement of principles but provokes a kind of readerly shuttling.

The 17th-century Chinese treatise on garden design, *Yuan ye*, is well-known as the first Chinese text that articulated the notion of "borrowing views" (*jie jing*). In the first chapter of the treatise, "borrowing" is one of the four key terms explaining the importance of the master designer. The discussion of this key term indicates its relevance to the question of "the immediate garden" and its relationship to a "larger landscape":

"Borrowing" means: even though every garden distinguishes between inside and outside, in obtaining views it matters not whether they are far or near. A clear mountain peak rising up with elegance, a purple-green abode soaring into the sky – everything within one's limit of vision – blocking out the commonplace, adopting the admirable, not distinguishing between cultivated and uncultivated land, making all into a misty scene: this is what is called being "skilful and suitable."¹

In the final chapter of the treatise, focussed on borrowing views, we are told that it is the most important consideration in

garden design.² In modern scholarship on Chinese gardens, borrowing views is commonly understood as the establishment of fixed relations between vantage point and some scenic element. On this understanding, borrowing would be one way in which the intentions of the designer result in a visible outcome. Some Chinese commentators discuss borrowing views in terms of “spatial expansion,” in terms reminiscent of modernist descriptions of the extensive use of glass curtain walls.

One way of indicating the results of “borrowing” would be the spatial analysis of gardens using orthogonal plans and sections to indicate the determinate relation of vantage point and scenic element or view. It is surprising to find that, despite the tremendous boom in recent scholarship on Chinese gardens, there is in fact no sustained analysis of this kind. For instance, in Peng Yigang’s well-known *Zhongguo gudian yuanlin fenxi* (*The Analysis of Classical Chinese Gardens*, 1986), there is no section devoted to “borrowing views.” Instead, a few relevant considerations are scattered under sections devoted to topics such as “Introvert spaces and extrovert spaces,” and “Looking out and being looked at.” The kiosk called “With Whom Shall I Sit,” facing a body of water in the Garden of the Unsuccessful Politician in Suzhou, has three wall openings framing views of nearby buildings, and the kiosk is itself seen from the covered walkway across the water. The design of the whole ensemble shows careful consideration of “looking out and being looked at” (Figure 1).



苏州拙政园
“与谁同坐”亭

Figure 1

As a part of his discussion of spatial layering and sequencing, Pang makes a brief reference to borrowing views and to what is probably the best known example of it: the famous long covered walkway on the northern edge of the lake in the Summer Palace (Yi Ho Yuan) in Beijing, which frames a view of the hills to the west of the Palace (Figure 2).

Ever since the 1930s, Chinese gardens have been imaged in standard orthogonal drawings, but it seems that borrowing views has largely eluded analytical capture in Western modes of architectural drawing. This is something of a puzzle: if borrowing views were simply a matter of the alignment of vantage point and scenic element, it should be readily imaged in plans and sections. My chief purpose in this essay is to argue that borrowing views is indeed something more than the geometric alignments of vantage points and scenic elements.

There are two larger issues which motivate the following series of reflections on borrowing views:

1. The establishment of Western disciplines of architecture and landscape architecture in modern China involves a process in which Chinese primary sources and concepts are fitted into Western moulds and frameworks of understanding. The introduction of orthogonal drawings and photography, two prominent Western architectural means of representation, to the study of Chinese gardens in the 1920s and 30s is part of a sea-change in the larger Chinese landscape of academic and professional work. The response that I would promote is not an ethnic cleansing, sorting out the Chinese from the rest, but a conceptual realignment. Instead of assuming that the Chinese and Western materials form part of a seamless universal discussion, or that Western analytic techniques can be “applied” to the study of Chinese materials unproblematically, I would try to sound out the ways in which Chinese and Western concerns can be relevant and helpful to each other.

Figure 2



2. In his recent works, Augustin Berque points out that dualist thinking in Western architectural thought (subject/object, nature/culture, body/mind) is intimately connected with some of the most significant problems of the contemporary world. Unlike the Anglo-European tradition, Berque argues, the Chinese tradition has developed within a non-dualist cosmology and has not entertained “the subject/object opposition.”³ Herein lies the exemplarity of China for going “beyond the modern landscape.” Berque’s work helps us pin-point a double problem for the reading of *Yuan ye*. On the one hand, there is the inappropriate imposition of dualistic and Eurocentric frames of reference on the interpretation of the Chinese treatise. On the other hand, there is the need to keep in sight the exemplarity of the Chinese treatise as a text that does not involve the opposition of subject and object. The immediate question is therefore: if the fixed alignment of viewing subject and scenic objects, and the understanding of a landscape as something ordained by the imposing will of a designer both involve strong overtones of the dualistic opposition of subject and object, can an alternative framework be used to study borrowing views?

Ambient Worlds

Some examples of Martin Heidegger come to mind. In *Being and Time*, he makes a distinction between the ambient world (*Umwelt*) and “space” (*der Raum*). He argues that near and far should not be confused with measurable distance in geometric space. An easily accessible road may not be such a long haul as a shorter but more difficult route. Two farmhouses separated by fields may be in closer touch than adjacent townhouses. Heidegger criticises modernity as a process of de-worlding (*Entweltlichung*), in which “the presence of things in mind is replaced by their objective remoteness,”⁴ “de-stance” (*Ent-fernung*) becomes a measurable distance, and the ambient world itself gives way to an objective environment. In the meditative, mindful, non-calculative encounter with things in the world, Heidegger insists that what is important is nearness and presence, not the magnitude of measurable distances: “The objective distances of objectively present things do not coincide with the remoteness and nearness of what is at hand within the world. The former may be exactly known, but this knowledge is blind.”⁵ In Heidegger, spatial presence “looms a priori as a dynamic, particularised region of interwoven nears and fars, which precedes the ‘absolute’ space posited by Newtonian science, the static geometry of points and lines.”⁶

What we can take from Heidegger’s reflections are some basic means for articulating nuanced distinctions in the experience of the world. They hint at the peculiar “blindness” of orthogonal drawings that capture the objective distances of Chinese gardens

and sensitise us towards the interweaving of the far and the near as a matter of the presence of things in mind. The point of invoking Heidegger here is not to suggest that his work on questions of being-in-the-world can be simply and directly applied to the study of Chinese materials because it is universally valid. (As David L. Hall and Roger T. Ames points out, “the Chinese existential verb, *you* (being) overlaps with the sense of ‘having’ rather than the copula, and, therefore, *you* (to be) means ‘to be present,’ or ‘to be around,’ while *wu* (not to be) means ‘not to be present,’ or ‘not to be around.’”⁷ It would be difficult to find Heidegger’s *angst* in the face of the negation of being in traditional Chinese writings.) Rather, the question is one of situational appropriateness. Modern Chinese scholars have brought Western notions of objective measurable space close to the domain of Chinese garden history. The use of orthogonal drawings in the study of Chinese gardens has become a matter of habit and appears to have been inadequate for the study of borrowing views. In this context, Heidegger’s critique of modernity can help re-sensitise ourselves to the issues involved. What is at hand – the passages of *Yuan ye* on borrowing views – can be re-articulated by bringing something apparently remote and unrelated – some elements of Heidegger’s thinking – near to the arena of thinking. What is borrowed from Heidegger by bringing it close to the Chinese text is still “other.” Two bodies of thinking have a momentary touching or contact, without one subsuming the other, or both joining in unanimity. In this sense, the task of explicating the ambient world of borrowing views involves a re-consideration of the ambient world of contemporary scholarship.

Poetic Encounters⁸

In a major theoretical study of Chinese garden design, Zhang Jiaji has argued that “*Jie jing* [borrowing views] is definitely not merely a means of spatial composition, but is an important way of thinking in the artistic creation of gardens.”⁹ Zhang elaborates his point by discussing instances of borrowing views in Chinese poetry, and eventually relates them to the relationship between *qing* (sentiment) and *jing* (scenery). In a separate discussion, Chen Congzhou makes the same connection, but with an illuminating turn: “Like in the lines ‘As I pluck chrysanthemums beneath the eastern fence/I distantly see the southern mountain.’¹⁰ The wonder of these lines resides in the word ‘seeing’ as it is between intention and accident, an extremely natural and elegant sentiment.”¹¹ The classical dictionaries, in fact, speak of *jian* (to see, seeing) in terms of another character homophonous with it and which means “to render present”: “seeing” as “presencing.”¹² Now, it is certainly appropriate that the practice of borrowing views be discussed with regard to examples of classical poetry, but Chen’s remark on this “seeing” as between intention and accident would

suggest that borrowing views is not to be simply considered the work of a conscious intentional designer understood readily by an equally conscious and intentional visitor. Whereas Zhang's point about "borrowing" as not merely spatial alignment is related to the irrelevance of the notion of "objective site," Chen's remark is related to the irrelevance of the notion of the active intentional subject.

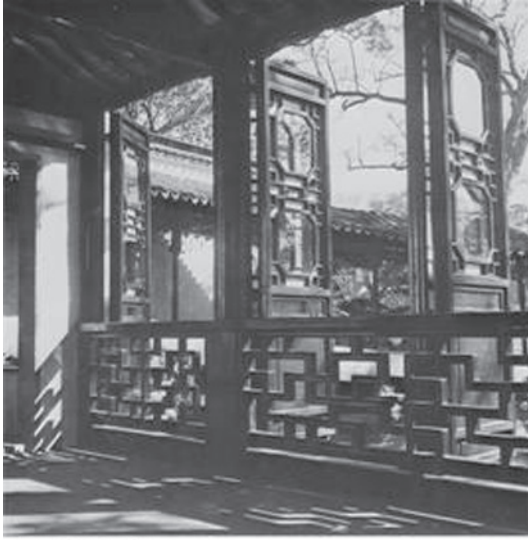
An excellent textual example of borrowing views cited by Zhang can now be used to elaborate the notion of "seeing." Referring to *Di jing jing wu lue* (*A Short Account of the Scenery of the Imperial Capital*, printed edition of 1635), Zhang highlights a passage concerning the new garden of the Duke of the State of Ying on land which the Duke first saw in 1633: "That which the garden pavilion fronted onto is a bridge. Various people crossing the bridge would enter my ken. They join me in mutual regard."¹³ Now, students of Western architecture would be familiar with the relationship of viewing subject and pictured object as a prominent theme in discussions of the mathematization of space by perspective. It is well-known that this subject-object relationship involves a one-way vision, subject looks at object. This contrasts with the two-way vision that Zhang highlights, which relates garden to urban life and which, he says, "definitely extended and enriched borrowing views as a way of thinking and as an element of life."¹⁴ According to Zhang, this passage "articulated the spiritual essence of borrowing views."¹⁵ Zhang's explication can be extended by linking it to Wang Yi's *Yuanlin yu Zhongguo wenhua* (*Gardens and Chinese Culture*), who has called attention to the famous lines of Li Bai, "For looking at each other without getting tired –/ Just me and Jingting Mountain"¹⁶ as well as other instances in which mutual regard is not just between viewing subjects, as Zhang's example might suggest, but in one sense, between person and landscape elements as well.¹⁷

Both Zhang and Chen would agree that borrowing views is an encounter of landscape and person, conceived of as the reciprocal relationship between sentiment and scenery, *qing* and *jing*. In a famous discussion of this relationship, Wang Fuzhi (1619–1692) says, "Sentiment is the activity between *yin* and *yang*; and things are the product of heaven and earth. When this activity between *yin* and *yang* takes place in one's heart-mind, the products of heaven and earth will respond from the outside. Whatever thing there is outside, there can be a corresponding sentiment; whatever sentiment there is in one's heart, there must be a corresponding thing."¹⁸ This passage suggests that sentiment and scenery are polar terms, related as *yin* is to *yang*. The traditional conception of the successful relation of sentiment and scenery as co-arising (*qing jing xiang sheng*) or fusion (*qing jing xiang rong*)¹⁹ is precisely indicative of the absence of a subject/object opposition in poetic encounters between persons and landscapes that Zhang and Chen consider instances of borrowing views.

It is possible to obtain an idea of the conjunction of scenery and sentiment in Chen Congzhou's study of Suzhou gardens, originally published in 1956. Here Chen juxtaposes photographs of gardens with lines from Song dynasty song lyrics. Here, I will consider some of his juxtapositions, mostly on the Garden of the Unsuccessful Politician. Under a photograph of another corridor (Figure 3), Professor Chen placed the couplet, "On a long day when all is silent in the deep courtyard, I rose in search of the shadow of flowers along the winding corridor."²⁰ The absence of flowers here in this image occasions an association with the poetic line, and the combination of text and image establishes a dialogue that goes beyond the realistic framework of the image. In a similar instance, Chen offers a photograph showing sunlight entering a room (Figure 4) and, under it, gives the couplet "The courtyard deserted, the moon rises over the steps - shadows of the balustrade all over the ground."²¹ Here, the actual daytime scene leads us to imagine a nocturnal moment. Under a photograph showing neither swallows nor bamboo blinds (Figure 5), Chen placed a couplet about the edible "Chinese" apricot (*xing*), "Among shadows of apricot blossoms, painted blinds hang low as the swallows return."²² Here the addition of the couplet adds a seasonal particularity that the decontextualisation common in photography can often omit. As a last example, we can return to the "Little Rainbow" bridge that Peng Yigang discussed in terms of spatial layering. Under a photograph of this bridge (Figure 6), Chen placed the following lines: "Walking with one's reflection along the brook, the sky appears under the clear brook. / In the sky above are passing clouds; one seems to be in the passing clouds."²³ Here the notion of empty objective

Figure 3





苏州园林在咫尺之间(仰和俯下景)
咫尺画九月上海·天地艺术中心

Figure 4

and impersonal space that can be divided gives way to a poetic experience of sky, water and reflections.

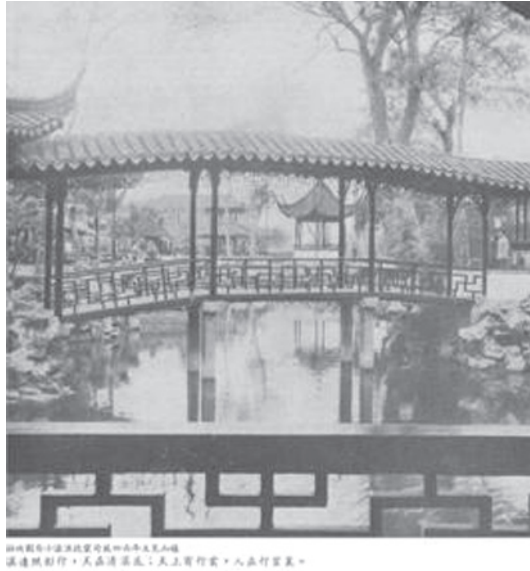
There are two levels of consideration here that we can relate to Heidegger's work. The first level of consideration revolves around issues of modern technologies of imaging. In his well-known essay on 'The Thing', Heidegger calls attention to various modern tendencies to abolish distance. "Distant sites of the most ancient cultures," he says, "are shown on film as if they stood this very moment amidst today's street traffic ... The peak of this abolition



苏州园林在咫尺之间(仰和俯下景)
咫尺画九月上海·天地艺术中心

Figure 5

Figure 6



of every possibility of remoteness is reached by television.”²⁴ Yet this abolition of distance has not brought nearness: “What is least remote from us in point of distance, by virtue of its picture on film or its sound on radio, can remain far from us.”²⁵ The use of photography in the study of Chinese garden can be seen to be part of a modern regime of visuality, here criticised by Heidegger. Photographs bring immediate visibility to the gardens but their sense has remained elusive and remote. By contrast, Professor Chen’s use of poetry interweaves the historically remote (and the visually inaccessible) with the visual immediacy offered by photographs. It shows how “the presence of things in mind” helps make the scenery of gardens.

The second level of consideration revolves around issues of particularity. The sensibility exercised by Chen Congzhou is not abstracted and formularised, but is embodied in many particular juxtapositions of text and image. By force of repeated juxtapositions, the reader obtains a general sense of what is at stake in his practice.

The implied viewing subject in Chen’s practice is not a universal subject, a person reduced to an abstracted optical apparatus. The Chinese person who “encounters” and “borrows” is not just anyone, but particular individuals, specifically acculturised, or “talented,” as in the following words of Chen Jiru (1558–1639): “In severe instances, when one’s enthusiasm is exhausted, one’s talent [*ca*] would be exhausted; when one’s talent is no more, the elegance of the landscape also ceases to exist.”²⁶ These words suggest to us that borrowing views is indeed not something guaranteed by the intentional alignment of vantage point and scenic

element which anyone can recognise and appreciate. The chapter on borrowing views in *Yuan ye* gives us an apparently rambling series of remarks, aggregations of scenes, settings and events common in the literary tradition. The discussion appeals directly to the acculturised reader of the Chinese tradition, evoking the encounter of sentiment and scenery. There is no statement here to the effect that what is encountered has been prefigured and pre-determined in the mind of the designer, equivalent to what Repton might call “pre-existing causes in the human mind.”²⁷ This in fact accords with the general disregard for a designer’s intentions in the appreciation of Chinese gardens in the whole tradition of “records of famous gardens.” Considered in this light, borrowing views is not something that is wholly determined by an autonomous designer’s intentions in arranging a passive landscape. In borrowing views, the designer’s intentions and scenery are co-arising, and the garden with borrowed views enjoins visitors to new occasions of co-presencing and approaches their experience half-way in further conjunctions of sentiment and scenery.

The final chapter of *Yuan ye* is most explicit about the fact that borrowing views is not just a matter of spatial alignments, but a matter of timing and events as well: “One must consider the four times”: that is to say, the four seasons and dawn, day, dusk, evening.²⁸ In this regard, it is important to recall the following characterisation of the Chinese tradition by David L. Hall and Roger T. Ames:

The Chinese tradition does not have the separation between time and entities that would allow for either time without entities, or entities without time. There is no possibility of either an empty temporal corridor or an eternal anything (in the sense of being timeless). What encourages us within the classical Western tradition to separate time and space is our inclination inherited from the Greeks to see things in the world as fixed in their formal aspect, and thus, bounded and limited. If ... we observe them in the light of their ceaseless transformation, we are able to temporalise them and perceive them as “events” rather than “things,” where each phenomenon is some current or impulse within a temporal flow.²⁹

Returning to the chapter on borrowing views in *Yuan ye*, we can note how the evocative narrative presents us with what Hall and Ames might call “events” rather than fixed views of spatial alignments available in various times of the day or year:

Extending to the utmost one’s gaze upon a lofty field, distant peaks form an encircling screen. Halls are open so that congenial air wafts over oneself, while before the door Spring waters flow into a marsh. Amidst enchanting reds and beautiful purples, one

delightedly encounters immortals among the flowers ... Sweep the paths and protect the young orchids so that secluded rooms may share in their fragrance. Roll up the bamboo blinds and invite the swallows to occasionally cut the light breeze ... One's interests would be in accord with the pure and the remote, and one can find pleasure amongst hills and ravines. Suddenly thoughts beyond the dusty world come and one seems to be walking in a painting. From the shadows of the forest first come the oriole's song; in the bend of a mountain, one suddenly hears the farmer's singing. A breeze arises in the shade of trees, and the atmosphere enters the time of the Emperor Xi.³⁰

These events are narrated without subsuming them into categories of particular times or seasons so that they can be read as particular entities in a "temporal corridor." They are also the stuff transmitted in the literary corpus. In summary then, the "borrowing of views" involves sentiment and scenery – sentiment and scenery are not "subjective" and "objective," but correlative. The person who notices borrowing is not a universal subject; the moment when borrowing is noticed is not just happenstance or undetermined. Rather, the borrowing of views is discussed in *Yuan ye* as eventful encounter and depends on the notion of tradition, here conceived not as a tradition of stylised or designed objects but as embodied practices of daily living – "rolling up bamboo blinds," "listening to the oriole's song," etc. – recorded, catalogued, (a "gleaned list"?³¹) and handed down in the literary corpus of China.³²

Concluding Remarks

By way of conclusion, I would like to turn to the final passage of the chapter on borrowing views in *Yuan ye*:

Now the borrowing of views is the most important factor in gardens; such are borrowing from afar, borrowing from nearby, borrowing from above, borrowing from below, and borrowing in response to the seasons. Yet attracted by the nature of things, as one's eyes perceive, one's heart anticipates, just as [in painting and calligraphy] the idea precedes the brush, and only then can one depict exhaustively.³³

The treatise began by commenting on the *indifference* of far and near in borrowing views. At the end of the text, we find that there is *both* borrowing from afar and borrowing from nearby. The disjunction of this final passage is also puzzling. The gist, however, seems clear: borrowing views is a term applied at the moment of conceiving an impulse for the design of a garden (or a painting or a work of calligraphy) and it is marked by abstraction from possibility (borrowing from afar, nearby, above, below, etc.) ... a circumspection of heedfulness. This leads back to Heidegger:

Da-sein understands its here in terms of the over there of the surrounding world. The here does not mean the where of something objectively present, but the where of de-distancing being with . . . together with this de-distancing. In accordance with its spatiality, Da-sein is initially never here, but over there. From this over there it comes back to its here, and it does this only by interpreting its heedful being towards something in terms of what is at hand over there.³⁴

In instances like these, the task of cross-cultural thinking in landscape architecture is to sound out the resonances, multiply the differences, transform the historical and geographical remoteness of traditions into the nearness of worlds.

The Garden of the Unsuccessful Politician is the conventional translation for the Zhuo Zheng Yuan in Suzhou. The proper translation is “The Garden of Artless Administration.” The name of the Garden was established by Wang Xianchen in 1509. The initial naming of the Garden alludes to Pan Yue’s “Rhapsody on Living in Idleness” in which keeping a garden is likened to a kind of government. (See Xiao Tong, *Wen xuan, or Selections of Refined Literature*, trans. David R. Knechtges [Princeton: Princeton University Press, 1996], 3: 148–149.) This name of the Garden had not been used for two centuries (from the Kangxi period to the Tongzhi period) and it was only reinstated in 1872.

The Garden now survives in a tripartite form that dates from the Qianlong period (18th century). This has been the basic schema of the site for about half of its 500-year history. In 1872, when the original name Zhuo Zheng was reinstated, the name referred to the central part of the garden only. The western part was the Supplementary Garden of Zhang Liqian. After the renovation of 1951–52, the name referred to the central and western parts and, from 1960 onwards, this was extended to include the eastern part as well. The present-day eastern part of the garden occupies an area that had been grassland and cultivated vegetable plots for about 150 years until it was re-developed in 1959–60. Most recently, the Suzhou Bureau of Gardens proposed to add 4 covered walking galleries to it.

The Garden is not understood as an organism, an integral whole with parts that each serves an inherent function. In the many texts related to the Garden, it emerges as a network of references and playful associations that expands by a combinative operation involving dislocations, overlappings and variations. The non-organic nature of the Garden means that it can be broken without the sense that integrity has been violated. Readers can follow the detailed history of this site by consulting the following source: Suzhou Shi difangzhi bianlei weiyuanhui bangongshi & Suzhou Shi yuanlin guanliju, ed. *Zhuo Zheng Yuan zhi gao* (Suzhou: the Editors, 1986). The best general account of the role of naming

in Chinese gardens is John Makeham, 'The Confucian Role of Names in Traditional Chinese Gardens' in *Studies in the History of Gardens and Designed Landscapes* 18, 3 (Autumn 1998).

Notes

1. Ji Cheng *Yuan ye zhu shi*, 2nd rev. ed., ed. Chen Zhi, Beijing: Jianzhu gongye chubanshe, 1988, 47–48; Zhang Jiaji *Yuan ye quan shi* Taiyuan: Shanxi renmin chubanshe, 1993, 162.
2. Ji, *Yuan ye zhu shi* 247; Zhang, *Yuan ye quan shi*, 326.
3. Augustin Berque 'Beyond the Modern Landscape' *AA Files* no25 Summer 1993, 33.
4. Augustin Berque 'The Question of Space: From Heidegger to Watsuji' *Ecumene* 3,4, 1996, 374–375.
5. Martin Heidegger *Being and Time: A Translation of Sein und Zeit*, trans Joan Stambaugh, Albany: State University of New York Press, 1996, 98–99.
6. Howard Eiland 'The Way to Nearness: Heidegger's Interpretation of Presence' *Philosophy and Literature* 8,1, April 1984, 45.
7. David L. Hall and Roger T. Ames, 'You/wu' in *Routledge Encyclopædia of Philosophy*, 1998.
8. The following discussion incorporates material from: Stanislaus Fung and Mark Jackson, 'Dualism and Polarism: Structures of Architectural and Landscape Architectural Discourse in China and the West' *Interstices* Auckland, 4, 1996.
9. Zhang, *Zhongguo zaoyuan lun* Taiyuan: Shanxi renmin chubanshe, 1991, 130.
10. A.R. Davis *T'ao Yüan-ming: His Works and Their Meaning* Cambridge: Cambridge University Press, 1983, 1:96, 2:88–91.
11. Chen Congzhou 'Jianzhu zhong de 'jie jing' wen-ti' in idem, *Yuanlin tancong* Shanghai, 1980, 168.
12. I am indebted to John Makeham for this point.
13. Zhang *Zhongguo zaoyuan lun*, 132.
14. Ibid 133.
15. Ibid.
16. Wang Yi *Yuanlin yu Zhongguo wenhua* Shanghai: Shanghai renmin chubanshe, 1990, 287. I have followed Hans H. Frankel's translation in his *The Flowering Plum and the Palace Lady: Interpretations of Chinese Poetry* New Haven & London: Yale University Press, 1976, 30. For discussion of this poem, see Augustin Berque, 'Paysage et ontologie de l'écoumène' paper presented at the colloquium on 'Les obstacles ontologiques dan les relations interculturelles' Forêt Montmorency, Québec, 7–10 October 1996.

17. The broader implications of this point can be explored by drawing on James Elkins *The Object Stares Back: On the Nature of Seeing* San Diego: Harcourt Brace & Co., 1996.
18. Cecile Chu-chin Sun 'A Sense of Scene: Depictions of Scene as Expressions of Feeling in Chinese and English Poetry' (PhD diss., Indiana University, 1982), II-2 and II-55, n.3. Wang Siu-kit, 'Ch'ing and Ching in the Critical Writings of Wang Fu-chih' in *Chinese Approaches to Literature from Confucius to Liang Ch'i-ch'ao* ed Adele A. Rickett, Princeton: Princeton University Press, 1978, 140. I have based this translation on these two works.
19. Sun 'A Sense of Scene' II-38.
20. Chen *Suzhou yuanlin* 97.
21. Ibid 95.
22. Ibid 186.
23. Ibid 80.
24. Martin Heidegger 'The Thing' in idem, *Poetry, Language, Thought*, trans Albert Hofstadter New York: Harper & Row, 1971, 165.
25. Ibid.
26. Chen Jiru 'Woyou bian xu' in *Bing xue xi Guoxue zhenben wenku* ed. Shanghai, 1935, ser.1, no 4, 1:8.
27. Quoted in James Corner, 'A Discourse on Theory I: 'Sounding the Depths'—Origins, Theory, and Representation' *Landscape Journal* 9,2,1990, 71.
28. Zhang *Yuan ye quan shi* 325.
29. Hall & Ames 'The Cosmological Setting of Chinese Gardens' forthcoming.
30. Zhang *Yuan ye quan shi* 325. Zhang's text gives "woodcutter's singing" instead of "farmer's singing" which I take according to the original Ming printed edition in the collection of the Naikaku Bunko, Tokyo.
31. "We need a corpus, a catalog, the recitation of an empirical logos that, without transcendental reason, would be a gleaned list, random in its order or in its degree of completion." Jean-Luc Nancy, "Corpus," in *Birth to Presence* Stanford: Stanford University Press, 1993, 189.
32. There is a further set of resonances between the important of literature for the experience of Chinese gardens and Heidegger's *On the Way to Language* trans. Peter D. Hertz, New York: Harper & Row, 1971, where he discusses the identity of "nearing nearness" with language.
33. Ji *Yuan ye zhu shi* 247; Zhang *Yuan ye quan shi* 326.
34. Heidegger *Being and Time* 100.