

The Succession of a Traditional Landscape Style in Yanjing Eight Scenery

Xin Geng* · Junhua Zhang** · Makoto Akasaka** · Yoji Aoki***

*Graduate School of Horticulture, Chiba University

**Chiba University Faculty of Horticulture

***National Institute for Environmental Studies

ABSTRACT

The Eight Scenery, as a traditional landscape to today, gradually caught the concern of landscape scholars, as well became the mutual cultural wealth of South Korea, China and Japan even of the whole Asia. The Yanjing Eight Scenery firstly originated from the Jin dynasty is an important representation of Eight Scenery culture in Scenic Spots and Historical Sites of China. The transition process of Yanjing Eight Scenery is examined in this thesis, and the cause of such change is also analyzed. Moreover, the landscape content of Yanjing Eight Scenery is classified in detail, and the succession of the landscape architecture of the Yanjing Eight Scenery style under the traditional culture is analyzed from the aspects of rebuilding pavilion, landscape arrangement, building, and new landscape architecture rebuilt followed the religious, the plant landscape and the traditional culture based on the classification. Beijing regional culture has influenced Yanjing Eight Scenery by its classification, the landscape evaluation, and the analysis of the landscape feature, in addition, this paper searches for the model to research the Eight Scenery culture in each country of Asia.

Key Words: Yanjing Eight Scenery, Transition, History, Classification, Characteristic

I. Introduction

1. The Concept of Eight Scenery

Eight Scenery literally means eight landscapes or historic and scenic sites in a certain region. Both names and connotations of Eight Scenery can be found in the unique Chinese culture that people of longing for a reclusive life and the harmony between the nature and mankind.

The entry of Eight Scenery is found in *Ci hai* (Word-ocean Dictionary) republished in 32nd year of the Republic of China, *Zhong wen da ci dian* (Encyclopaedic Dictionary of the Chinese Language) published by the Research Institute of Chinese Culture and the Academy of Chinese Culture in Taiwan, and *Ci yuan* (Dictionary of Chinese Etymology) revised in 1964. The three dictionaries have not much difference in defining Eight Scenery, all referring to *Mengxi Bitan* (Dream Stream Essays) by Shen Kuo and *Ji yuan ji suo ji* (Feelings Placed on Ji Garden) by Zhao Jishi. *Ci yuan* (revised edition)

has the following entry: "Volume 17 of *Mengxi Bitan* by Shen Kuo in the Song Dynasty—Calligraphy and Painting: A financial ministry councillor called Songdi is adept at painting, especially landscape painting from the angle of eye level. His satisfactory works include Ping sha lu yan (Wild Geese Descending to Sandbar), Yuan pu gui fan (Returning Sails off Distant Shore), Shan shi qing lan (Mountain Village after Storm), Jiang tian mu xue (River Sky in Evening Snow), Dong ting qiu yue (Autumn Moon over Lake Dongting), Xiao xiang ye yu (Night Rain over Xiaoxiang River), Yan shi wan zhong (Evening Bell from a Distant Temple) and Yu cun xi zhao (Fishing Village in Sunset Glow), which are thus called Eight Scenery'. Later on most scenic sites are divided into 'Eight Scenery'.

The Eight Sight is defined as a kind of culture of collective appellation now, which is formed by expressing figures, events, customs, objects, etc. of the same or similar category at a certain time, within a certain scope and under a certain condition in a way of popularity, generalisation, art

and accuracy using collective names in numeral forms. Summarising and abstracting scenic sites into Eight Scenery(including Ten Sights, Twelve Sights, Twenty-four Sights, Thirty-six Sights, Seventy-two Sights, etc.) through culture of collective appellation is called 'Eight Scenery Phenomenon', which effectively and clearly defines scope and number of Eight Scenery¹⁾.

There are three types of Eight Scenery-Shosho Eight Scenery(The type continue the initial Eight Scenery-Shosho Eight Scenery), the modified type(part of the Component compliant with the Shosho Eight Scenery), and the independent type(The type composed by the famous scenic spots). In China the third one is increasing over time.

2. Development of Eight Scenery Culture

Generally speaking, Eight Scenery culture originated in the period of Wei, Jin and Southern and Northern Dynasties, came into being in Sui and Tang Dynasties, became mature in Song and Yuan Dynasties, further developed in Ming and Qing Dynasties and continue to influence the present. It has even been introduced and spread to Korean Peninsula, Japan and Southeast Asian countries and regions. Formation and development of Eight Scenery culture, conforming to the historical process of development of garden landscaping culture, involve a good many cultural contents and have created a fairly stable internationalised oriental cultural phenomenon during the continuation of history, spanning several dynasties diachronically and influencing many countries synchronically. We can discover the landscape feature from Eight scenery in South Korea, China and Japan.

II. A Classic of Eight Scenery Culture - Yanjing Eight Scenery

1. Historical Evolution of Yanjing Eight Scenery

There is much debate over origination time, evolutionary process and origin of the name of Yanjing Eight Scenery, among which the following two explanations are dominating:

One explanation, Mingchang Theory, basing on Old Incidents in Mingchang Period, first appeared in The Poetry Preface to the Picture of Beijing Eight Scenery by a Hanlin Academician named Hu Guang in 12th year of the Yongle reign of Ming Dynasty(1414) who pointed out that 'local

chronicles said that Yanshan Eight Scenery was firstly recorded in Old Incidents in Mingchang Period, poems of which composed by scholar-bureaucrats of the former dynasty now and then were often found in books'. Mingchang is the title of Jin Zhangzong's reign that lasted from 1190 to 1195, 220 years after which this explanation was brought forward. Until then there had already been twice dynastic changes from Jin Dynasty to Yuan Dynasty then to Ming Dynasty.

The other one, Zhongtong Theory, insists that Yanjing Eight Scenery originated after Zhongtong period, which was first seen in Criticism of Poem of Yanshan Eight Scenery by a man of letters called Chen Li born in Southern Song Dynasty and died in Yuan Dynasty. The article was written during 1295 to 1327, saying, 'When and by whom was the name of Yanshan Eight Scenery established? Seen from names of Qiongdao and Taiye, it probably started after the reign period titled Zhongtong'. The second explanation is about 100 years earlier than the first one⁴⁾.

There are seven Eight Scenery in general that are recorded in poems and essays of various dynasties and Beijing local chronicles. They are Shenjing Eight Scenery, Yannan Eight Scenery, Yanshan Eight Scenery, Beijing Eight Scenery (or Beijing Ten Sights), Jingshi Eight Scenery, Yantai Eight Scenery and Yanjing Eight Scenery, among which Yanshan Eight Scenery and Yanjing Eight Scenery are most celebrated. Each name of scenery of Yanjing Eight scenery also changed, the name changed by dynasties and the reasons why they are changed was illustrated in Table 1. That is linked with a lot of elements of landscape(Table 1).

2. Landscape Composition and Features of Yanjing Eight Scenery

1) Classification of Landscape

Considering from the composition of Yanjing Eight Scenery, it is the independent spots type. The scenery in independent scenic spots type has its own characteristics but stick to the culture of the city. Considering distributions of Eight Scenery, Yanjing Eight Scenery are all historical sites, constituted by eight independent scenic spots. The following is a preliminary classification according to the widely-used names of Eight Scenery inscribed by Qianlong.

A classification based on landscapes involved in names of Eight Scenery is as follows:

Table 1. Evolution of names and locations of Yanjing Eight Scenery

Present name (The main Scenery)	Evolution of name		Reason of identification and change of name	Evolution of location	Reason of selection and change of location
	Dynasty	Name changes in every dynasty (The description of the place of name changes)			
太液秋波 Taiye Qiubo The wave of the lake	Jin Yuan Ming Qing (Kangxi) Qing (Qianlong)	Taiye qiu feng(The wind) Taiye qiu bo(The wave) Taiyeqingbo(The wave) Taiyeqingbo(The wave) Taiye qiu feng(The wind)	Dynastic change	Tongle Park of Middle Capital of Jin White Lotus Pool (today's Beihai and Zhonghai) Zhongnanhai	City change
瓊島春陰 Qiongdao Chunyin (The shade of the plants in spring)	Jin Yuan Ming Qing (Kangxi) Qing (Qianlong)	Qiongdao chun yin(plants shade) Qiongdao chun yin(plants shade) Qiongdao chun yun(The cloud) Qiongdao chun yun(The cloud) Qiongdao chun yin(plants shade)	Composed poems	Qionghua Island	Landscapes Geomancy
金台夕照 Jintai Xizhao (The sunset)	Jin Yuan Ming Qing (Kangxi) Qing (Qianlong)	Daolingxizhao(Sunset from Daoling) Daolingxizhao(Sunset from Daoling) Daolingxizhao(Sunset from Daoling) Daolingxizhao(Sunset from Daoling) Jin tai xi zhao(Sunset from Jintai)	Location change Dynastic change	Unidentified	Landscape Image
蓊門煙樹 Jimen Yanshu (Leaves the same as the smoke)	Jin Yuan Ming Qing (Kangxi) Qing (Qianlong)	Jimenfeiyu(The rain) Jimenfeiyu(The rain) Jimen yan shu(The tree) Jimen yan shu(The tree) Jimen yan shu(The tree)	Dynastic change Legendary story landscape change	Sheng'en Temple of Middle Capital of Jin (today's southern area) Jiqu (Northern area)	Landscape change due to moving of objects
西山晴雪 Xishan Qingxue (The snow in sunny)	Jin Yuan Ming Qing (Kangxi) Qing (Qianlong)	Xishan ji xue(The snow) Xishan ji xue(The Scenery after snow) Xishan ji xue(The Scenery after snow) Xishan ji xue(The Scenery after snow) Xishan qing xue	Dynastic change Legendary story	Western Hills	Landscape
玉泉趵突 Yuquan Baotu (sudden jump in spring water)	Jin Yuan Ming Qing (Kangxi) Qing (Qianlong)	Yuquan chui hong(The Rainbow from the spring) Yuquan chui hong(The Rainbow) Yuquan chui hong(The Rainbow) Yuquanliuhong(The Rainbow) Yuquan bao tu(sudden jump in spring water)	Landscape change Spot Perambulation Composed poems	Jade Spring Hill	Landscape
盧溝曉月 Lugou Xiaoyue (The moon before dawning)	Jin Yuan Ming Qing (Kangxi) Qing (Qianlong)	Lugou xiao yue Lugou xiao yue Lugou xiao yue Lugou xiao yue Lugou xiao yue	Landscape Image Legendary story	The Lugou Bridge	Landscape image
居庸疊翠 Juyong Diecui (The green in mountain)	Jin Yuan Ming Qing (Kangxi) Qing (Qianlong)	Juyong die cui Juyong die cui Juyong die cui Juyong die cui Juyong die cui	Geomorphologic characteristics Landscape features	Juyong Pass	Landscape features

Scenic sites representing hills, peaks, ridgelines, terraces, cliffs, etc.: Jintai xi zhao, Juyong die cui, Xishan qing xue.

Scenic sites named after water, rivers, brooks, lakes, pools, waterfalls, etc.: Taiye qiu bo.

Scenic sites named after holes, caves, springs, wells, etc.: Yuquan bao tu.

Scenic sites named after flowers, trees and plants: Jimen yan shu.

Scenic sites named after construction works: Lugou xiao yue.

Scenic sites named after Buddhist/Taoist culture or Buddhist/Taois temples: Qiongdao chun yin.

Table 2. Evaluation Form of Landscape Contents of Yanjing Eight Scenery

Contents Scenic sites	Stele	Hills and waters	Construction works	Religion	Plants	Image	Inheritance and development	Landscape relating with function
Taiye qiu bo	yes	★	☆	-	☆	-	-	☆
Qiongdao chun yin	yes	★	★	★	★	-	-	☆
Jin tai xi zhao	Just found	-	☆	-	-	★	☆	☆
Jimen yan shu	rebuilt	☆	☆	-	★	☆	☆	-
Xishan qing xue	yes	★	☆	☆	★	★	-	-
Yuquan bao tu	yes	★	☆	☆	☆	☆	☆	☆
Lugou xiao yue	yes	-	★	☆	☆	★	☆	☆
Juyong die cui	rebuilt	★	★	☆	★	☆	☆	☆

★ : Most primary ☆ : Less primary - : None or secondary

Each scenic site, although destroyed and changed to some extent in history, has in itself images of objective landscapes, mental feelings and historical associations due to ceaseless protection and restoration.

2) A Summary of Visible Representation of Yanjing Eight Scenery

From above analysis and discussion of names of Eight Scenery, it is clear to see that the distinguished value of Eight Scenery is that landscape of each scenic spots goes much beyond what its name suggests. Thus, naming of Yanjing Eight Scenery is a cultural landscape system containing profound landscape contents, which can be learned in general and evaluated simply with the help of the following table coming before a detailed description. We can see that though every name of Scenery is only describe one element of landscape but in fact it is also contain another elements, and its the degrees of the importance are different from investigation(Table 2).

3. The Detail of Landscape in Yanjing Eight Scenery

1) Inscribed Steles

Inscribed steles in Yanjing Eight Scenery are closely related to landscapes and cultural contents embodied inside. In past years, some steles were destroyed or disappeared while some were rebuilt either carefully or cursorily. To learn what is behind inscribed steles in Yanjing Eight Scenery will be the best reference for how to establish a symbol for landscapes that were just found and regions where Eight Scenery are to

be identified(Table 3).

2) Major Landscape Features in Yanjing Eight Scenery

The Yanjing Eight scenery includes almost all of China's northern landscape features as shown in the form.

Arrangement of hills and waters of Yanjing Eight scenery has a far-reaching influence on development of Chinese gardens, with constructions and embodying cultural connotation of China fairylands. Because it's in the capital of China from establishment it also represents characteristics of a large-scale royal garden with quality of a natural scenic area(Table 4).

III. Conclusion

1. Eight Scenery is the earlier landscape system in China. Its development has either continued the Chinese landscape culture or landscape characteristics.
2. Yanjing Eight Scenery have contained Beijing region landscape characteristics and the imperial botanical garden characteristics. It links with scenery skeleton in Beijing.
3. The organization of Yanjing Eight scenery in Beijing not only continue the general characteristics of landscape in north China, but also bears the local particularity influenced by traditional culture elements in Beijing. From Yanjing Eight scenery we can investigate the landscape features from Eight Scenery. This type of landscape system is so deeply influenced not only in Chinese landscape culture but also many other Countries in Asia. So we worked out the research system from Yanjing Eight Scenery research.

Table 3. Features of Steles






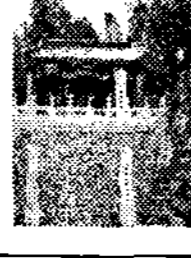


Name of the stele	Picture of the stele	Present situation	The role of the steles in landscape
Stele of Lugou xiao yue		Parts of the Pavilion has been destroyed	1) Records on repairing and inspecting Yongding River and the Lugou Bridge 2) Auspicious animals guarding the river while some being legendary stories 3) Entry-exit signs of the bridge. ^{3,7)}
The stele of Qiongdao chun yin		According to original condition to repair	1) The stele was selected following traditional geomancy in China. 2) Combine with the landscape and Express the meaning of the Qiongdao chun yin
The stele pavilion of Taiye qiu bo		Reservations and be repaired	1) An important visual focus in Zhonghai lake 2) A best place to viewing and admiring the Lake. 3) The architectural form is very unique
The stele of Xishan qing xue		Only stele reservations	1) Scenic spot to enjoy the beautiful views of Western Hills 2) Links upward and downward landscapes 3) A place for climbers to have a rest. ⁵⁾
Steles of Jimen yan shu		Lays the ancient stele in the new position	1) A new representative scene of Beijing 2) Landmarks of Jimen Bridge.
Steles of YuQuan bao tu		Successfully restored with old steles	1) Recreating the landscape of 'the Rainbow Floating over the Jade Spring'. 2) Records on the reasons of the name change 3) A part of the landscape.
The present stele of Juyong die cui		Reconstructs completely	1) As a sign of the scenic site.
The stone stele of JinTaiXiZhao		Only the foundation has been discovered	2) Be expected by both rebuilt and protect

Table 4. Features of Landscape in Yanjing Eight Scenery

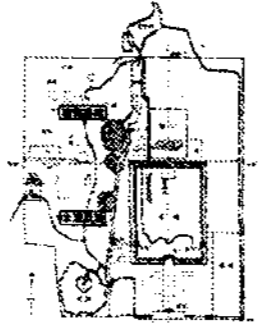
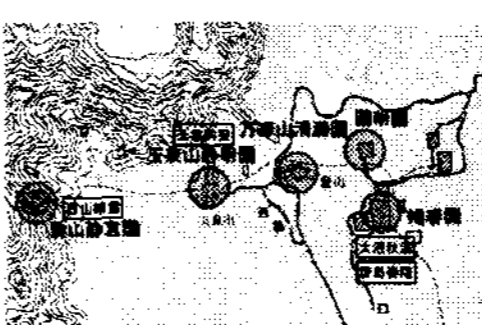
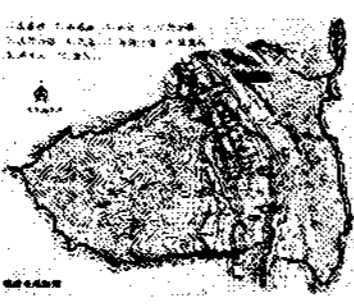
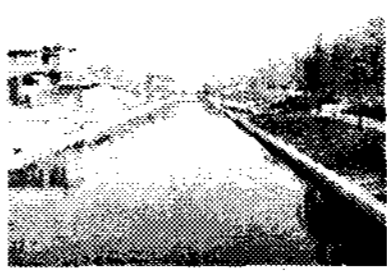




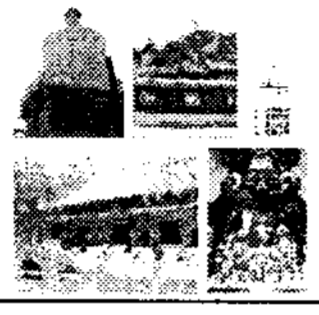
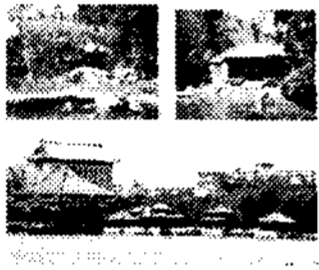

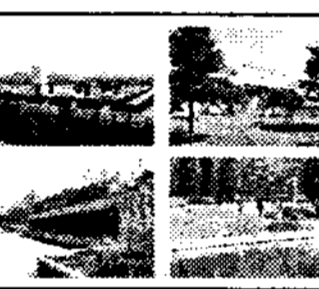
Elements	Image	Illustration	Image	Illustration
Hills and Waters Layout		A classical landscape culture called 'one lake and three hills' in Qiongdao chun yin and Taiye qiu bo'. ⁶⁾		Beijing traditional landscape pattern Three Hills and Five Gardens link with Yuquan bao tu, Xishan qing xue.
		Juyong die cui -A perfect utilisation of natural hills and waters by the ancients. ⁸⁾		Jimen Yan Shu Which Was A Scenic Site Finished Making Use Of River Dredging Works.

Table 4. Continued

Elements	Image	Illustration	Image	Illustration
Landscapes of Plants		'Chunyin' (shady spring) of 'Qiongdao chun yin' shows on the a harmonious relationship between spring and water, trees and living creatures		'Qingxue' (literally means sunny snow) in 'Xishan qing xue' not only means snow scene but also shows apricot flower blossom..
		'Yanshu' (literally means smoky trees) in Jimen yan shu shows the leaves of such a lot of trees like smoke		'Cui' (greenery) in 'Juyong die cui' represents richness of plant resources
Landscapes of Construction Works		Various religious buildings of Eight Scenery		Exquisite bridge engraving, that was built through a lot of period ⁷⁾ .
		Various house-buildings		Solid city walls of Juyong Pass
Inheritance and Development of Yanjing Eight Scenery		Severely destroyed landscape in Eight Scenery rebuilt with Landscape recollection.		

References

1. Linti, C.(2005) Chinese landscape culture, Chinese construction publishing house, Beijing, p. 497.
2. Yoji, Aoki.(2003) Preservation of landscape from the viewpoint of Eight Scenery in China, The International Landscape Architecture Symposium of China, Japan and Korea 2003, No. 2, pp. 67-71.
3. Wei, G and Jianhua, C.(2005) Yanjing Eight Scenery, XueYuan publishing house, Beijing, p. 324.
4. The research institution of Beijing history(2004) Beijing history, Beijing publishing house, Beijing, p. 368.
5. Chang, P.(2001) Xiangshan park Annals, Chinese forestry publishing house, Beijing, p. 492.
6. Yuhua, F.(2000) Beihai Jingshan park Annals, Chinese forestry publishing house, Beijing, p. 505.
7. Tao, S.(2002) Lu Gou Bridge and Wan Ping City, Culture and Artist publishing house, Beijing, p. 106.
8. Yuqing, W.(1999) The Great wall and Ju Yong pass, Chinese travel publishing house, Beijing, p. 243.