YIN YANG PHENOMENA AND LANDSCAPE MORPHOLOGY

Comparative Study of Yin-Yang Phenomenon in Western and Chinese Landscape Architecture

Thesis Submitted for The Degree of Doctor of Philosophy in Landscape Architecture

By

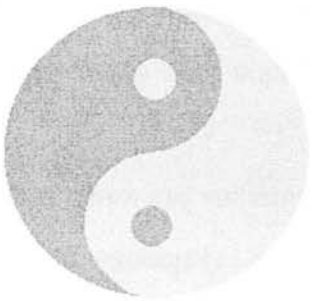
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2003

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Yin Yang Phenomena and Landscape Morphology

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Edinburgh 2003

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Acknowledgements

When I was young, one of my dreams was to study in Europe, especially in the beautiful land of the United Kingdom.

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I am privileged to those who have given me valuable help to improve my proficiency of the English and complete my thesis, especially Dr. George Rawson.

Also, I thank my wife Wang Qinlan, I can hardly imagine realizing my dream without her overall support in the past five years.

Preface

When this study was begun in 1998, Chinese feng shui had already become quite popular in occidental society, an indication that traditional Chinese landscape culture had already begun to fuse with western landscape approaches on an extensive scale. This gave me the confidence to conduct the following complex study on the basis of traditional Chinese philosophy, using the essence of feng shui – yin yang theory. I consider that yin yang theory, as a philosophy, has a great potential for the future, and also believe that the current situation is witnessing the beginning of a new era for landscape architectural development in the world.

In producing a valuable piece of academic research, the overriding principle is to avoid repeating any former achievement in the same field of study. To be confident of this point, however, is no easy task, as this requires the researcher to be aware of the extent of the frontiers of the field of research which have been set by previous workers, and of the whole research situation and achievements in his domain.

Nobody has previously applied yin yang theory as a methodology in a comparative study of western and eastern landscape. So this is considered to be a worthwhile project.

Chinese traditional landscape culture was based on yin yang / fengshui theory, both of which have attracted and continue to attract a great deal of interest. Since it came into dialogue with western culture in the twentieth century, there is little doubt that the traditional Chinese landscape culture has undergone a revival and will make a wide impact on global landscape in the future, fulfilling an increasingly important role. This work thus belongs to a significant new development in this field of study.

Wu Ping
Edinburgh College of Art
October, 2003

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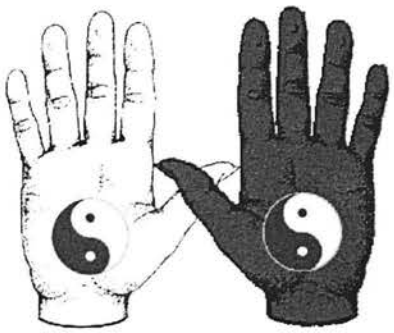
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ABSTRACT

The aim of this research is to undertake a comparative study of yin yang phenomena in western and Chinese landscape morphology. With the intention of achieving this aim the research proposes the hypothesis: Chinese landscape belonged to yin, and western landscape belonged to yang before the twentieth century, From this new perspective it will be possible to answer an important question arising from an argument that rages in the field of Chinese landscape study and in Chinese society generally: why western landscape culture invaded the Chinese landscape in the last century while the opposite did not occur.

To forward this objective, the research – basing its methodology on yin yang principles – compares aspects of the landscape architecture of the west and that of China. It proposes that the development of Chinese landscape morphology was dominated by western influence in the twentieth century as a direct result of yin yang intercourse movement. To do this it suggests that one side (western) landscape architecture was primarily in yang status and the other side (Chinese) was mainly in yin status before the twentieth century.

The thesis, arguing this case, is in three parts. The first part, looking at the Chinese Great Wall and cave dwelling, demonstrates how yin tendencies dominated Chinese landscape. The second part considers western – Graeco-Roman and Christian – landscape architecture; demonstrating how they were dominated by the yang tendency. The third part examines two palace-gardens, Chengde and Versailles, as case studies corresponding with each individual section, taking these two gardens as

miniature representations of the whole of Chinese and western landscape architecture in the eighteenth century, as a means of comparison.

As the Great Wall, the historical dividing line between two different cultures, is the central core of this study, the thesis concentrates on the ancient Hua Xia (Han) culture. and accordingly the author uses the words 'Hua Xia (华夏)' – the name of the ancient Han people of the central China plain (See footnote VI in Introduction). Because the modern idea of China / the Chinese incorporates other nations, such as the Mongols, Tibetans, and the inhabitants of Xinjiang who mainly live outside the Great Wall and have a different cultural background.

Below is a diagram elucidating the structure of the thesis and its contents.

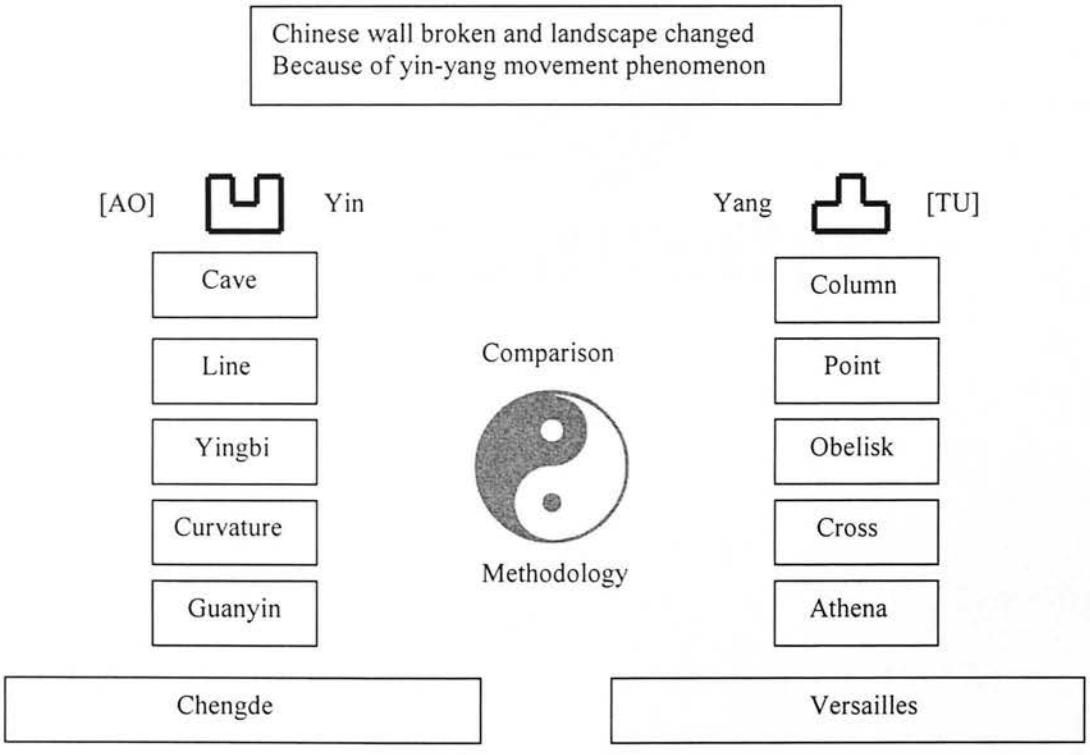
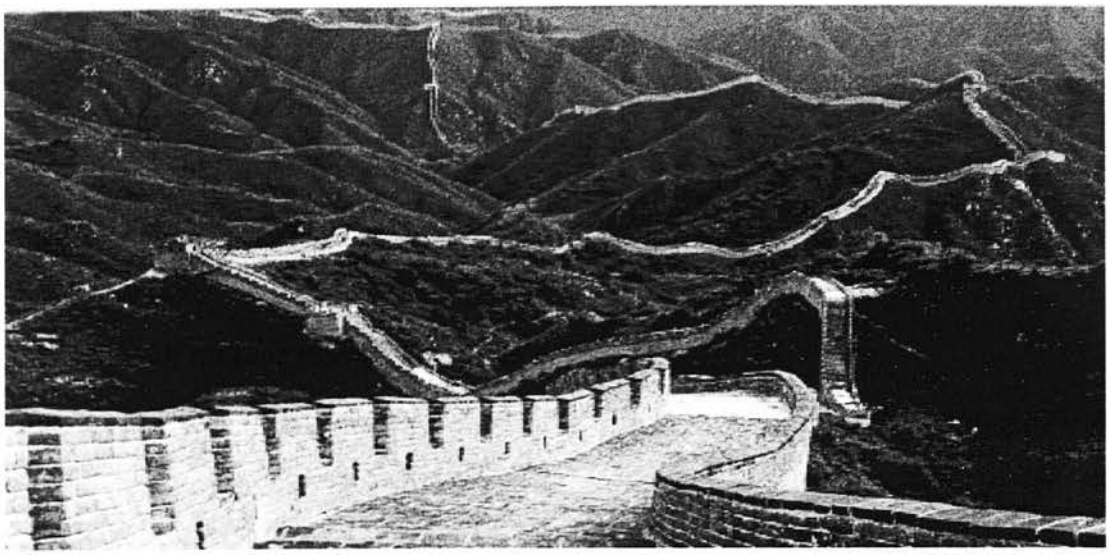


Table 1: The structure of the thesis

INTRODUCTION



1. THE LANDSCAPE CHANGES BEHIND THE GREAT WALL



1.1 From wall builder to wall destroyer

The Great Wall of China is one of the biggest constructions and the most magnificent landscape architecture in the world. The fame of the Great Wall is widely known not only in China but all over the world. The Chinese, as a result, have earned the reputation as the world's most enthusiastic wall builders.[i] As the main function of a wall is for defence, it could be said that China is the largest 'defensive' nation in the world.

This chapter reviews the history of Sino-landscape development, including the great changes behind the Great Wall during the 20th century, and looks at walls of every description, especially coming to focus on the City wall of Beijing – the capital of several dynasties in history, because the phenomenon of changes of Beijing City wall have typical signification in Chinese natural and political landscape.

Old Beijing City wall was built more than 600 years. If the walls had been completely conserved, they would have held significance not just for China but also for the rest of the world. A voice from the western world can be read in an encyclopaedia: [ii]

> *"In accordance with traditional Chinese town planning, Beijing was designed along a north-south central axis; this line represented the imperial authority and it ran through many key government offices, buildings, imperial residences, and main gates. After the Communist revolution in 1949, most walls of the old city were demolished and replaced with thoroughfares."*

In 1900 the Beijing City walls were partly demolished by the artillery of foreign troops, but still remained intact. After 1950 the Chinese themselves gradually dismantled

almost whole parts of the walls (only few tower-gates remained) and the landscape of the whole old city was completely altered. Compare Figures 2 & 3 below:

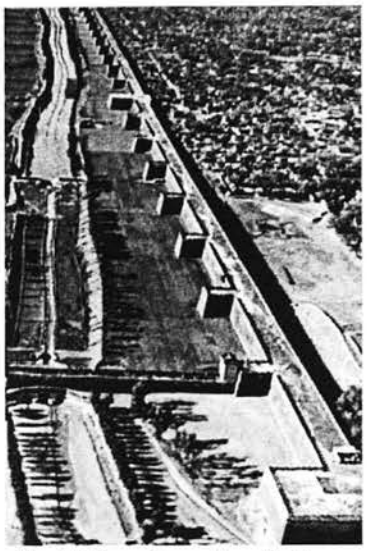


Fig 2: The city walls of old Beijing. 1920.



Fig 3: A view of the same location, 2000.

In the early 1950s when the new Chinese government was making the decision to institute large-scale changes in the capital, Liang Si-cheng (1901-1972),[iii] one of the few well known architects at that time in China, tried to dissuade the government from destroying the old city. He argued that Beijing was uniquely representative of the prime period of oriental town planning, urban design and landscape architecture (especially as this unique urban pattern created its own very distinctive culture - Beijing culture), and was significant not just for China but also for the rest of the world. However, the boundless ocean of Russian influence drowned his voice; the original city landscape is as some Beijing citizens described: *become a missing landscape*.[iv]

At the end of last century, a 'new' Beijing landscape, several times larger than before and with innumerable huge cubic constructions, appeared in its place. What Beijing calls 'new', is actually just an unsuccessful imitation of western urban planning concepts. And ironically the most stridently critical voices came from the inaugurators of the model copied – the western world. [v]

Thanks to modern popular opinion, with its regard (for) to conservation of cultural differences, this huge loss to the legacy of human culture is at last recognised. Unfortunately similar extensive changes occurred not only in the field of landscape but in almost all areas of Chinese society up to the end of the last century.

Thus, the Chinese – actually the Hua Xia (华夏) nation[vi]- the nation predisposed to building walls, and who had built the longest wall and countless mini-walls (the shortest in the world) before the 20th century, completely contrary to their tradition, had started demolishing the wall they had built to protect the heart of their empire: Beijing City wall. The question therefore arises: what was the reason for the Chinese destroying their own traditions? To answer this question, it is first necessary to be clear how the idea of landscape had been changed in the Chinese mind.

1.2 The landscape aesthetics conception changing

During the second half of 20th century, for most of the new generation of Chinese, the ideal world and way of life were westernised, including concepts of western landscape aesthetics. What the Chinese called the *Yang Lou* (洋楼)– occidental style villas or skyscrapers – have become the most admired architectural types, and are rising not only in the natural landscape but also in people's 'inner landscape'. It seems the people have totally forgotten or do not appreciate their history; many of their ancestors had lived in low places and behind walls since ancient times, and their remote ancestors were actually cave dwellers.

Assuming that there is a 'resource of landscape intelligence' comprising landscape artists, theorists, landscape planners, architects, landscape investors and others in Chinese society, which implies that Chinese landscape exists as a field of study, Chinese landscape painting is and has always been a significant component of this 'resource'. It embodies all the elements of the Chinese landscape throughout history, and goes far beyond the field of landscape, for it is a mirror of Chinese society as a whole. And it is thus a good way through which Chinese landscape can be examined.

The change that has occurred since beginning of 20th century is evident in the comparison between a pair of Chinese landscape paintings: a modern one (figure 4) and a traditional one (figure 5). From the point of view of Chinese conventional aesthetics, the values of landscape aesthetics are completely changed in the modern landscape painting. The modernised generation of artists portray a new landscape including a steam train, chemical industries, factory buildings, laid out in straight lines which form the horizon, and chimneys with heavy smoke, which, symbolise the idea that development flourishes under socialism industrialisation. All these elements –

which represent the 'progress' of the 1970s – are, in the artist's eyes very praiseworthy things. This type of landscape was – in Mao's words – 'the newest and most beautiful picture that could be drawn on stainless paper'[vii]. With such a new way of thinking about the Chinese landscape, the wall, whether the Great Wall or the Beijing City Wall, was no longer necessary. And this point of view was actually not new: several rulers of the Qing dynasty – the descendants of nomads – had the same idea long before (see chapters 2.1and11.7).

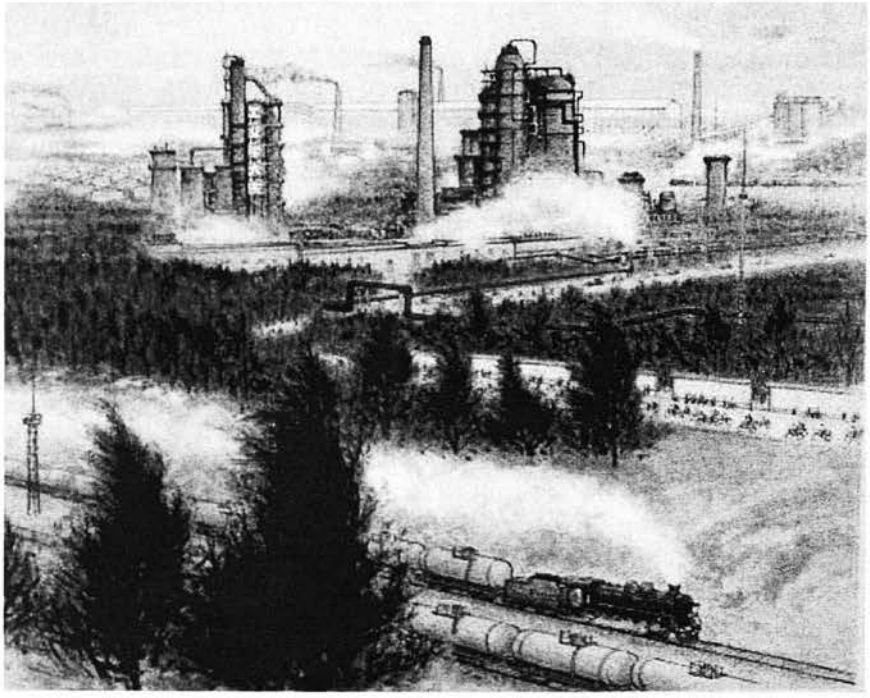


Fig 4: Kang Shan Yue, *The South Oil City*, Chinese Painting, 1973.

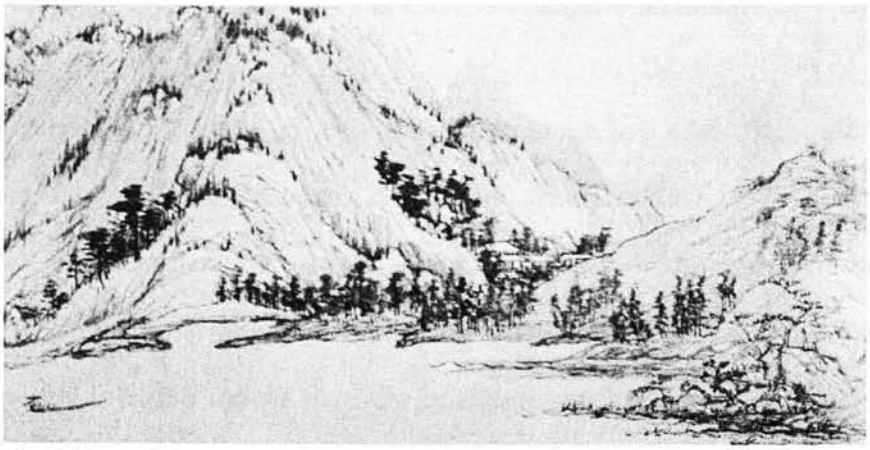


Fig 5: Huang Kang-wang, *Living in the Fu-ch'un mountains*. Detail of a hand-scroll, dating from 1347-50, Taipei, National Palace Museum.

Contrast this with a Chinese traditional painting like Figure 5 '*Living in the Fu-ch'un mountains*' – a typical Chinese scholar-artist's landscape painting – and the high aesthetic level attained by generations of Chinese landscape makers becomes abundantly clear. Chinese landscape art, a brilliant pantheon which is created by the artists of many generations, has a long history and also a series of the aesthetic principles held by scholars up to today.

However, these unsurpassed principles were terribly challenged in the second half of the 20th century. The aesthetic principle in the modern painting above looks as if it is dominated by the material value of landscape instead of its former pure spiritual value. It cannot be said that these values had no relation with western Marxism's Materialism, the principle that dominated Chinese society over the last half of the century. Whatever its origin is, this representative new painting shows that some big change had happened to the Chinese resource of landscape intelligence.

The concepts of nature and reality, in general, are closely associated for Chinese people. It should be noted that one of the important characteristics of the Chinese – actually the Hua Xia nation's philosophical thought is an esteem for principles derived from nature rather than 'human social principles'. As the Chinese maxim says '*Shun Qi Zi Ran*' (顺其自然 follow nature (reality)). During the 1980s the most popular slogan was 'Seek Truth (reality) from Facts'[viii] This predominant feature can be found in the attitude of most Chinese in their social lives. The book An *Outline of Chinese Philosophy* (Zhang Dai-nian, 1982), refers to the discipline as follows:

> *"In Chinese philosophy awareness and practice are essentially united". That is, its ideology, doctrines and living practice must be in harmony. Chinese philosophers seek truth (quaere verum) with the intention of improving the experience of living and living in a better way. 'Chinese philosophy is based on the practice of living, and the practice of living is the end-result. Practice is the beginning of awareness, as well as the end of awareness."*

The publication *The Essence of Chinese Philosophy* (Luo Guang 1990), compares Chinese with western thought and discusses the 'importance of empirical reality' (the factual) as a characteristic in Chinese philosophy:

> *"Western philosophy, because of its religious basis, acted as a guide to help in the achievement of eternal life in the afterworld. Western Catholicism and Christianity generally were concerned with good and evil, with rewards and punishments in the afterlife for actions in this life. According to this view, man's life is a journey; the ultimate aim of which is eternal life. Therefore, western philosophy, traditionally, was an otherworldly philosophy; and western culture, was essentially otherworldly. Western classical art; literature; political and social life; and social ethics are all based on the religious perspective of eternal life; although there was a split between theology and philosophy after the Renaissance, with a consequent orientation towards a concern to base philosophy on interpretation of the temporal. However, a belief in everlasting life still existed in the philosophical thought of Kant; Hegel; Heidegger, Bergson etc."*

Of the human 'social principle' and the 'natural (reality) principle', the latter was always given priority in traditional Chinese society. Compared with its ideal aesthetic which advocated peace, quiet and seclusion – that is, the living of a simple, self-contained life and purging one's mind of desires and ambitions in an agrarian society – modern industry brought ambition, enterprise and material benefits. Visually and physically, a colourful new, realistic world has presented to every Chinese in twenty century. When Chinese landscape artists faced this onset of the great enterprising landscape, they accepted it (reality), in the belief that they would be following nature (reality) again, because they were convinced that its components were the new nature (reality) of Chinese landscape: the chimney and steam train were parts of nature in their eyes.[ix] The social principles – that Chinese conventional landscape aesthetics should give way to the new stream – were not limited just to the field of landscape. At the beginning of the 20th century, some far-sighted Chinese, including the early revolutionary Sun

Yat-sen (1866-1925) [x] and his followers, realised that western culture would be the global tendency in the coming century, which the Chinese must follow if China was to flourish again, otherwise it would wither. Sun proclaimed: 'The world stream; mighty and torrential. Follow it and we will flourish: If we go against it, we will decay'.[xi]

Hence, from the point of view of these revolutionaries, the social principle – the Chinese conventional social order – should give way to a 'new natural principle', even if these old principles were still highly valued by Chinese society.

So the fundamental spiritual and culture structure of the former wall builders had already started to collapse. The consequence was that the Great Wall, and the wall of the Imperial Capital, had to be moved away by 'foolish man'[xii] to let the 'stream' through. Thus, the Chinese revolutionary movement launched itself into the 'world stream' and the Great Wall faced the destroyers not only from outside but also from inside – the Chinese side.

Here the question arises again: was the 'Great Wall' (Chinese Culture), a strong construction with a solid foundation, as a dragon lying in an oriental landscape (the Chinese heart) and guarding Hua Xia nation for more than two thousand (perhaps 5000) years, really so weak to be 'broken' by the western 'stream' at the end of the 19th century in such a short period of time? It must not be forgotten that Chinese civilisation is the only survivor of the four ancient civilisations of the world. According to the voluminous history of Chinese landscape, although invaders from outside crossed the Great Wall many times; it was never really destroyed or broken. In fact this wall is not just a material wall; it is a huge spiritual dragon, which came from the caves in the loess plateau and the Yellow River Valley, hidden in the Hua Xia nation's most complicated inner world, in its spiritual shrines. Thus, to a certain extent, if the Hua Xia nation still exists, the wall also exists.

Facing such questions, calls for convincing evidence to support the above point of view that 'the Great Wall faced the destroyer also from its Chinese side'. There are two points here that must be made clear:

1. What exactly happened in Chinese landscape that introduced the western stream?
2. What was the 'real energy' that drove the western stream into China?

These are actually the key points of all the arguments in this research. In the answers to these questions lie the resolutions of many subsidiary aspects of this work.

A conventional method of analysis for finding the answer to research the questions follows the principal of cause and effect, i.e. causality. Usually people have no doubt about the concept of effect, because one is selected on the basis that it can be seen and known by public. What is more complicated is the nature of the cause relating to the effect, which, according to the 1995 *Oxford Dictionary*'s explanation is: 'that which produces an effect'.

The works of ancient Chinese philosophical wisdom *He Tu* (河图) and *Lou Shu* (洛书) (2500 BC) (see chapter 11.8) indicate that the Origin of the World (or phenomena) is movement. Yet the Cause is also energy (movement). Therefore Origin = Cause. From every small 'cause' in our everyday life to the supreme things (that of the Cosmos), all movements are driven by this energy.

In the text of ancient Chinese philosophy, the 'Book of Changes' (*I-Ching* 1500 BC), it is demonstrated that this energy exists between the two polarities in the universe: everything in our universe has this equal and opposite polarity. These two polarities are called 'Yin' and 'Yang' (see yin yang concept form in appendix I). If this philosophical principle is taken into consideration as the basis of the present research in all the fields, the fundamental nature of the research goals becomes quite clear: through analysis of the different consequences, to find out the rule of this energy and how it drives the various 'movements' in the universe.

So what was the real energy gathered in the 'western stream' in the 20th century, and how did this energy drive its current into the Chinese landscape, not only washing every corner by its own force but also modifying the Chinese 'resource of landscape intelligence' and leaving it to perpetuate this changing movement? To discover the source of this energy, as well as to unveil its natural rule, is the ultimate goal of this research.

Before the nature of this 'energy' is unveiled, what is really 'done' by this energy should be analysed. Representative events from Chinese landscape through the 20th century are used to support the assumption that this energy really follows its own law to exit and work.

1.3 The 'Energy' comes from the west

In the 19th Century before the Opium War (1840-42), although the huge, old and self-sufficient oriental empire already faced some inner troubles, the whole country still kept a certain level of 'harmony'. Behind the Great Wall, people lived by the law and behaved themselves, ploughing and weeding day by day. They knew nothing about the outside world; actually they were apparently not interested in what happened on the 'outside'. The characteristic landscape was made of countless intensive and orderly small family farms, forming several kinds of picturesque agricultural scenarios, fusing with the original rich natural landscape behind the Great Wall. The Chinese often say that '*Jia Yuan* (家园, home garden)' describes their country or home, and the Chinese character of '*Yuan* (园)' is formed by 口 which is why the Chinese have the saying '*no wall no garden*' (see chapter 2.2).



Fig 7(left): Water is raised by foot power to irrigate the millet, central China, 1903.



Fig 6 (right): Typical peaceful rural scenery, south China.

Before the Opium War, China could be seen as a huge composite garden that had enjoyed more than two hundred years of peace and harmony. It has never come to experience such tranquillity since.

For over more than two thousand years in past times, although the Great Wall was crossed many times by invaders from 'outside' and the Chinese suffered periods of atrocity and tyrannical government from their conquerors, the landscape behind it was modified slowly and only moderately. This is because the northern nomadic

conquerors, despite their sharp sabres, were unable to introduce any new form of desirable landscape culture.



Fig 8: A snowy scene of the Beijing city wall in peace time. The wall was old but was still the physical symbol, not only of Beijing, but also of the whole Chinese Empire.



Fig 9: In 1900, xenophobic conflicts between China and the outer world. Allied troops of the eight foreign powers attack the walls of Beijing with cannon.

When the Europeans opened the 'Gateway of the Great Wall' by force at the end of the 19th century, western culture followed them in. The former empire of peace and quiet – the big '*Jia Yuan*' – became a very noisy place overnight.

The westerners brought into this oldest of empires numerous fresh things and ideas that the Chinese had never heard of or seen before: Christianity, democracy, capitalism, Marxism, the constitution, the steam engine, the machine-gun, the sewing machine, the motor car, the telegram and telephone, the gramophone, Aspirin, Penicillin and so on.

The pivotal act perpetrated by foreigners against the Chinese landscape happened in August 1900, when they destroyed the 'face of Beijing' – *Zheng Yang Men* (正阳门) - which was located at the primary position on the central axis of the City (Figure 10). This highly symbolic landscape feature exerted a very strong psychological influence on the majority of the Chinese – the Han nation (95% of the population). Through this 'convincing' act against their landscape they realised how weak the Manchu emperor

was and how powerful was the western force. Hence, the dignity of the former Manchu monarchy in the country collapsed, and this moment of psychological crisis gradually came to be transformed into the huge physical energy of 'racial conflict'. Nine years later, the Chinese Han revolutionaries actively used this energy successfully to overthrow the last emperor.

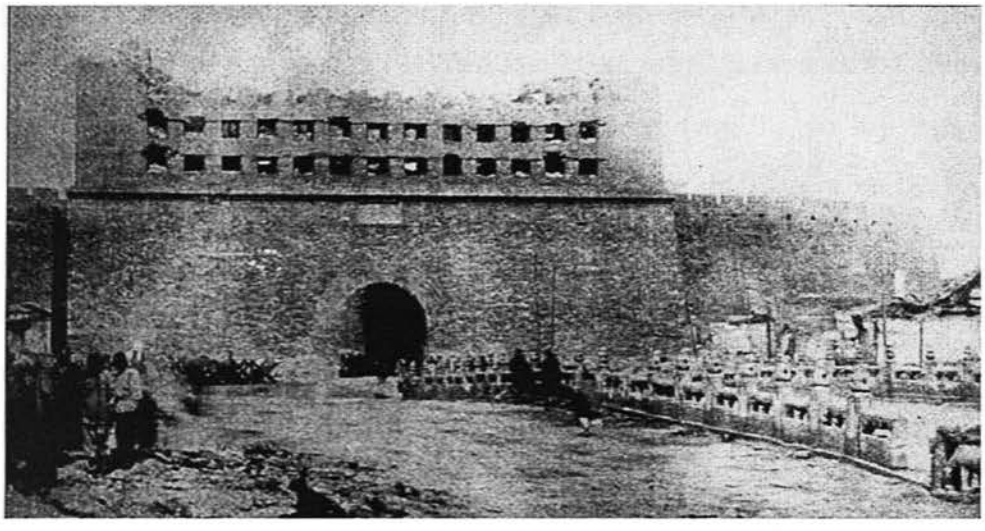


Fig 10: The embrasure tower of Zheng Yang Men on the City's central axis, which was destroyed by eight foreign allied forces' gunfire in 1900. This landscape event probably symbolised that the 'wall' in China would be withdrawn from the historical stage forever.

Probably ever since that time, the farsighted group of Chinese realised that in the face of modern western power, all the 'walls', here meaning not just material but also spiritual walls (see chapter 2.2), had been 'disabled' and were just heaps of stones.
From that moment, the Great Wall, along with other countless walls in the landscape, would face an uncertain destiny, which also meant that the Chinese landscape' faced an uncertain future. At this time, the conquerors held the 'new sword' – rifles and cannon. They also brought more powerful things than the sword: western culture, including new concepts of landscape and development strategy; they were actually more ambitious as builders than as destroyers.

1. 4 The Energy was mirrored in western landscape painting

Since the Renaissance, European ideas have spread extensively across the world. This expansion is portrayed in many aspects of the arts including landscape painting.

In this genre, two great western landscape artists' works impressively reflected this phenomenon. Claude (1604/5-1682), during the Renaissance, and Turner (1775-1851), during England's great industrial revolution, led the stream of landscape aesthetics in their times. The two representative works in figures 11 and 12 portray the atmosphere that truly mirrored the spirit of 'great enterprise' which suffused the whole western world during that time.

A close look at '*Port Scene with the Villa Medici*' (figure 11) reveals the following: It is morning, the light falls on the Roman style building; flags fly on the tops of masts against the sky, people stand in the sunlight, scanning the distant horizon where the sun rises, with great hope and confidence. The landscape carries with it the strong impression of the desirability of commercial adventure, of the confident hope of success. Simultaneously, in the East, the Chinese Empire issued the ordinance 'Close off the Seacoast' [xiii] effectively creating an exclusion zone along the entire Chinese coastline.

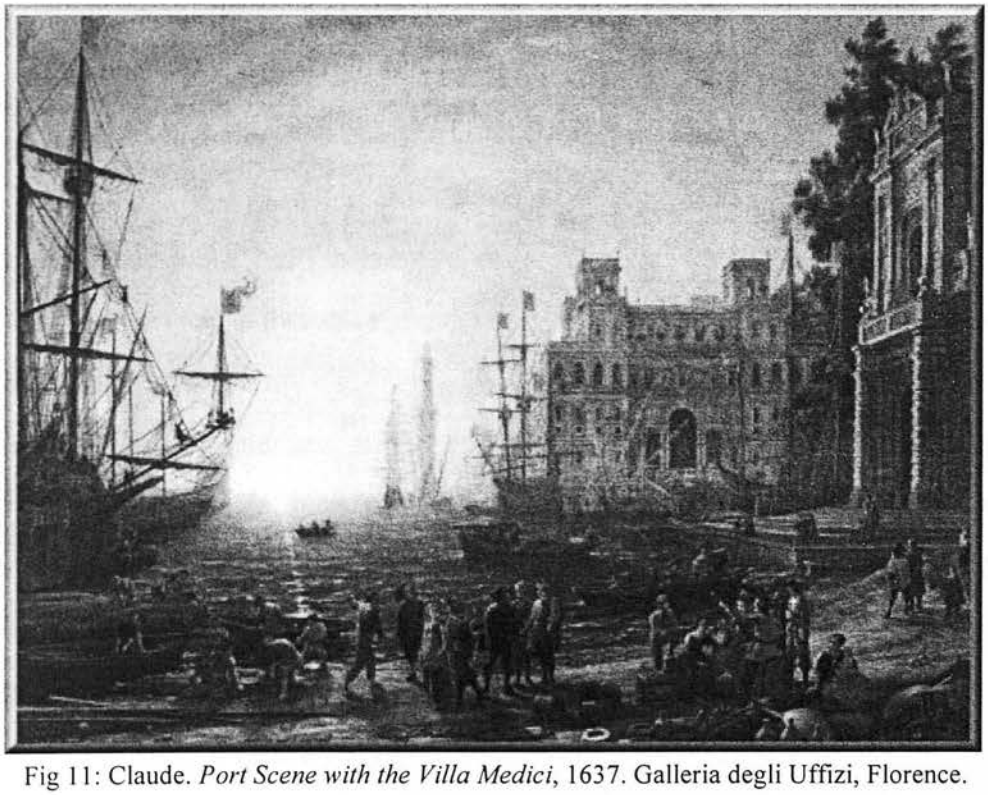


Fig 11: Claude. *Port Scene with the Villa Medici*, 1637. Galleria degli Uffizi, Florence.

The rising sun, massive ancient Greco-Roman architecture, huge fleet of cargo ships, high tower (lighthouse) with spire, together forms a magnificent landscape.

About Turner's works this has been said:

> *"The passing of the age of sail into steam-ships, iron vessels, indeed the industrial revolution, coincided with great artists like Turner and John Constable painting both the old idyllic landscape with castles, abbeys and scenes of the past age alongside steam trains, boats and industrial changes as exciting in their days as computers in our time."* –*Tate Gallery Information*[xiv]

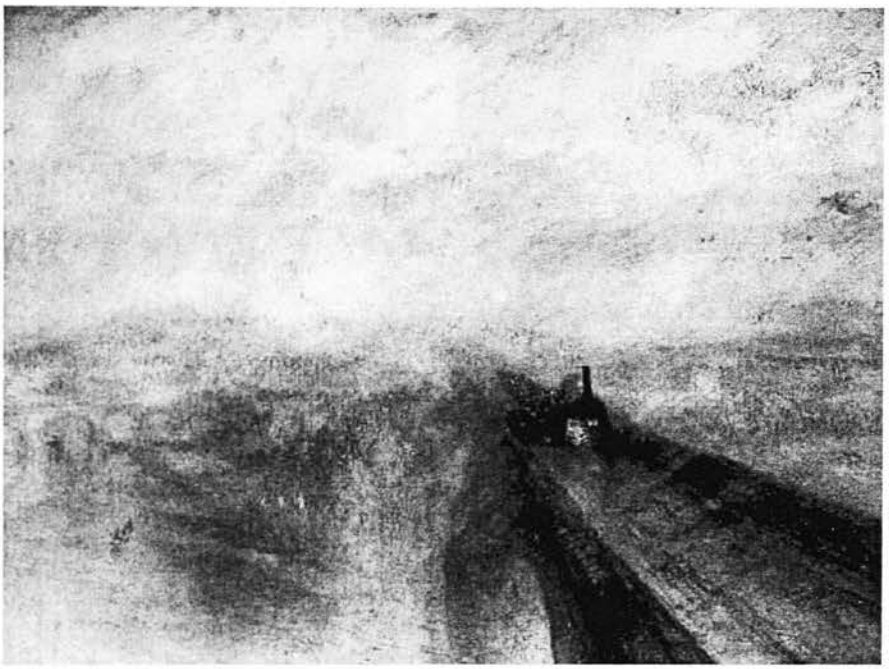


Fig 12: J.M.W Turner, *Rain, Steam, and Speed The Great Western Railway,* 1844. National Gallery, London.

Claude and Turner were both esteemed as leading artists in the west, one of the reasons being that their works give expression to a great force; they mirror powerful kinds of energy.

In the 1840s, Chinese landscape artists would have found it impossible to discover the kind of inspiration to create such work. However just three decades later, the steam trains 'broke' the Great Wall, to become emblematic forces powering through the Chinese landscape (figure13), as is well shown in the Chinese landscape painting of the 1960s (figure 4).

1.5 The overwhelming western energy

What was happening in Chinese landscape?

During the whole of the 20th century, the movement of occidental culture and ideology overwhelmed Chinese traditional culture including its concepts of landscape. This not

only destroyed the Beijing City wall and royal garden, it simultaneously brought huge rectangular concrete constructions – the skyscraper – into the Chinese landscape.

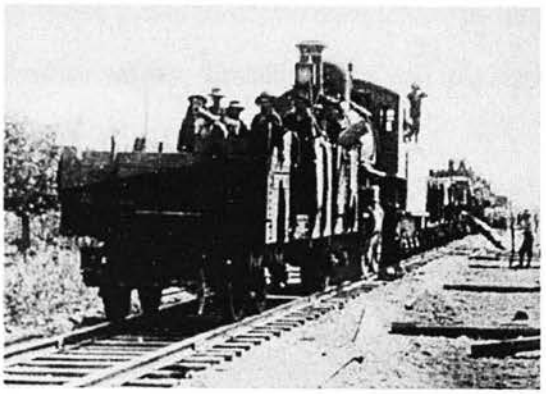


Fig 13: Foreign troops go by railway to Beijing, 1900. The Chinese had never seen such huge 'metal monsters' run in the landscape before.



Fig14: The landscape of the old Shanghai bund, 1910. The Chinese never imagined people could live in such high buildings.

Western concepts of landscape aesthetics deeply affected many Chinese scholars' attitudes in different ways. For example the metallic, mobile mechanical objects and distinctly cubic constructions, phenomena with powerful physical functions and incomparable visual effects in the landscape, formed a new landscape of principles in their minds. With these, some scholars abandoned more than two thousands years of conventional Chinese principles of architectural hierarchy and landscape culture such as feng shui. They were determined to adopt the western ideas and to establish what they called a 'new landscape pattern'. Thus, the remaining traditional landscape culture faced a more serious threat, in that the challenge came not only from the outside but also from inside, which had never happened before. The new way of portraying landscape (figure 4) which appeared in the 20th century, and presented a challenge to orthodox Chinese landscape art, typically reflected this situation.

Here it needs to be pointed out that those Chinese scholars were not unintelligent; they were the vanguard of those who realised that western landscape aesthetics would come to be valued in this old land and that the tendency of Chinese landscape would coincide with this mainstream in the future. Their opinions were formed by contemporary Chinese landscape reality and informed by what appeared on the landscape of their nation from the late 19th century. The 'metal snake'[xv] – the railway – was drilled into the soft soil and extended to the abdomen of the continent; rivers were blocked by various dams; vertical symbols such as the chimney, the church, the power-pole, and later the skyscraper,

rose above, and dominated the eastern horizontal. This completely new landscape intruded itself behind the Great Wall.

All these pictures of the new Chinese landscape show 'hard elements' imposed upon, or in other words; 'breaking into soft environments'.

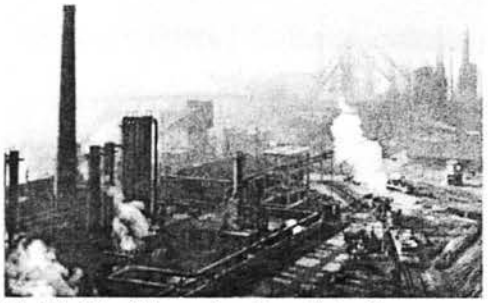


Fig15: The Ma-anshan iron &steel making factory. 1961



Fig16: The bridge of Chengdu - Kunming railway. 1970.



Fig17: The Pumping Station at Mang Shanling, Cheng Zhou, Henan. 1973.



Fig18: Hsinan Power Station, Zhe Jiang. 1971.



Fig 19: New skyscrapers in Shang Hai, 1998.

1.6 Argument 1: Why the western stream came to China

The new landscape development stimulated the Chinese 'landscape intelligence resource', and made people change their way of thinking to a great extent, or attracted

their affection towards western landscape achievements. They believed those new landscape achievements symbolised the 'social advancement' which brought to society huge material and economic benefits.[xvi]

Accompanied by much controversy, the developing direction of landscape architecture in China had tended more and more towards a 'westernised' way since the early 20th century, when traditional Chinese culture and concepts of landscape faced the most serious challenge they had ever met. Every Chinese landscape planner faced this situation as, in both urban and rural areas, the landscape was changing every day, following a tendency to change and developed on its own, as if driven by an invisible 'energy'. Nothing could stop or even delay it, because landscape architects themselves had been pushed by this 'energy' and were moving somewhere new. If anyone tried to stop some of those 'new developments', in terms of conserving traditional values they found themselves eliminated by this 'energy' from the stream – for example Liang Si cheng who, in seeking to preserve the walls of Beijing found himself in this situation. as mentioned at the start of this chapter.

Why did it happen? What 'real energy' drove this stream which broke down the Chinese wall? Here are presented three popular explanations by Chinese scholars from the perspective of culture in the last century:

- Western culture is advanced and progressive and traditional Chinese culture has decayed. The inference is: the progressive must replace that which is traditional, even if both are good. This thinking originated from the May 4th Movement of 1919[xvii], but also more popular in second half of 20th century. [xviii]
- Western culture is now main-stream in the world and Chinese culture is a branch culture (main. The inference is: the branch will be submerged by the mainstream. Many more scholars of the new generation[xix] support this point of view.[xx]
- Everything that happens in this does so world for economic (profit) reasons' i.e. Chinese landscape change phenomenon was parts of 20th century global economic development. Currently this is an opinion which is popular in Chinese society.

It should be understood that each of these opinions have a theoretical and social background, and that at a certain stage they were correct, but on the other hand they seem limited to certain kinds of western ideological method. These explanations have been introduced because they betray some shortcomings in their logic. For example we know that all things in the world are in a constant state of motion. However, these explanations put two sides into opposite positions only; they divide the relative elements in the world from and against each other, without pointing out that all these aspects actually have many interrelations with their opposites and are always interchanging, as the Greek philosopher Heraclitus (535 BC) indicated: "*Things taken together are wholes and not wholes, something is being brought together and brought apart, which is in tune and out of tune; out of all things there comes a unity, and out of a unity all things.*" [xxi]

The principle of their way of thinking is based on the 'right or wrong' paradigm, a method which comes from fundamental western ideology that has become a conventional way to think.

What is the fundamental principle of western ideology? It is difficult to answer such a huge question in the pages available. It is, however, possible to present an example, which can to a maximum degree represent western philosophical principles. The only thing that coincides with this requirement is a religious symbol – the Cross – because unquestionably Christianity was, and still is, the biggest religion and the main cultural component in occidental culture.



Fig 20: The cross.

The Cross is the central religious symbol of the Christian world as it embodies Jesus Christ, and is also esteemed as a symbol of justice and law for every Christian. If it is considered that the soul of the western landscape is the countless cathedrals and churches, which are closely surrounded by civilian residence (people), then the Cross is the centre of that soul.

The shape of the Cross quite precisely reflects the very fundamentals of western spirituality and culture. Although there are many groups or denominations in Christianity, they all, at least, share the one supreme principle: 'God is absolutely always right' i.e. 'God is infallible' and others are 'wrong'. This religious or philosophical principle is the origin of the 'right or wrong' (yes or no), method of thinking in the western world. The shape of the Cross perfectly embodies this judgement principle. Through analysis of this

symbol (see chapter 8.7), it is possible to understand why the above opinions belong to the western way of thinking.

The author also believes that the Cross is particularly important to our discussion because it was the earliest western landmark to appear in the Chinese landscape.

In 20th century history and development, besides Christianity, there were many great western thinkers whose different ideologies had a huge influence on the world. G.W.F. Hegel, K. Marx and S. Freud were some of them. Marx has been considered a 'great thinker' since the 19th century and at the top of any authoritative list of western intellectuals. Marxism today is still an officially supreme system in China and there the dominance of Marx's ideas changed everything not excluding the landscape. As he was a follower of Hegel, it would be useful to examine the three key points in Hegel's dialectics: [xxii]

1.The Law of the Unity (Interpenetration) of Opposites.

2.The Law of Transformation of Quantity into Quality.

3.The Law of the Negation of the Negation.

Hegel point out that the nature of phenomenon is because of ceaseless development of the internal conflict while the opposites transform to the contrary under certain circumstance. And the discontinuity symbolizing the gradual development, predicates the engender of new quality. The whole philosophy system of Hegel is the cause of incessant transformation of absoluteness. In his point of view, the concept of absoluteness passing through the nature phase, eventually involving to the mental stage, ultimately comes back to itself. During the cause of development, transformation unceasingly happens between different concepts. All that in the logic category, such as quality , quantity, same, difference, contradiction, negation, affirmation, negation of the negation, necessity and contingency, cause and effect are all of mutual transformation. Things penetrate and conquer each other as well as being penetrated and conquered. He was cognizant of the perpetual phenomenon of nature movement.

Thus it can be seen that even if analyzing the idea once popular in China with the western thinking mode by distinct western view, the flaw tells its own tale.

- The idea of 'flourishing (advance) and decay'.

This cannot explain why the Hua Xia nation was conquered several times, physically at first, but their culture and spiritual energy penetrated the invaders' inner beings

simultaneously, and finally the conquerors were gradually absorbed into the Hua Xia culture both spiritually and physically. Also by the late 20th century, although western landscape concepts were very fashionable in China, Chinese landscape culture, especially feng shui theory, had gradually been accepted by the occidental world.

Today, people have been realised that 'Quality of life' is the supreme criterion for measuring everything in human society. From this perspective, at least, the idea of 'advanced and behind' cannot explain that while people living in skyscrapers had been identified as suffering from 'sick building syndrome',[xxiii] cave dwellers still insisted that the cave is a better place for living than any other space. Also, an international medical authority has identified that cave dwellers have an average longer life expectancy than other types of dweller (see chapters 5.4-6). Another example, when questioned the transportation we are familiar with, the motorcar or the ox wagon, which is more advanced? – such clear idea is generally in people's mind – here author gives the answer that it depends on the situation; if there is no fuel, the car is certainly not advanced compared to the ox wagon with the 'fuel ' of grass everywhere. Also, if the total cost of these two modes of transport is compared, including their environmental impact, it is even more open to argument which is exactly 'advanced'.

- The idea of the 'mainstream and branch'.

This seems quite a reasonable explanation, but cannot explain what is called 'mainstream' – actually a very vague concept. There are doubts as to what 'Western' culture actually is. For example, the Nile civilisation was a fundamental cultural source, which, connected by Mediterranean, contributed massively to Greco–Roman civilisation and converged with the culture of Asia Minor to extend eventually to the European continent. It was also directly studied and appropriated by Europeans at the time of the Roman Empire and in the late 18th century. Without the inheritance of ancient Mediterranean civilisation as a foundation, people would not know how the modern western world and its culture came to be structured. It is thus probably reasonable to accept the view that western culture is a descendant of ancient Mediterranean culture. Thus, the inference will be that the Europeans were launched into this 'original mainstream' several centuries earlier than the Chinese. Going further, however, more doubtful points emerge: How is it possible to decide what is the mainstream and which is the branch? What is the standard criterion? From whose point of view is it decided?

- The idea of 'economic (profit) reasons'

Currently there is an opinion which is popular in Chinese society that states: 'Everything that happens in this does so world for economic (profit) reasons'. This opinion is also used by some people to explain the phenomenon of Chinese landscape change. It is a very powerful explanation and the argument of the opposite opinion becomes extremely weak. That is why the well known proverb in Chinese history is always useful – *'Men will die for wealth, as birds for food'*.

Economic study is an extensive subject, too broad for limited space. Here, a simple diagram will demonstrate a fundamental phenomenon. If asked: 'what is more important than money for human beings?' The author suggests that the answer is their basic motivation-- subsistence.

People know the purpose of wealth is for subsistence, yet behind the wealth, human being's first requirement for survival is food and sex, as shown in the diagrams table 2:

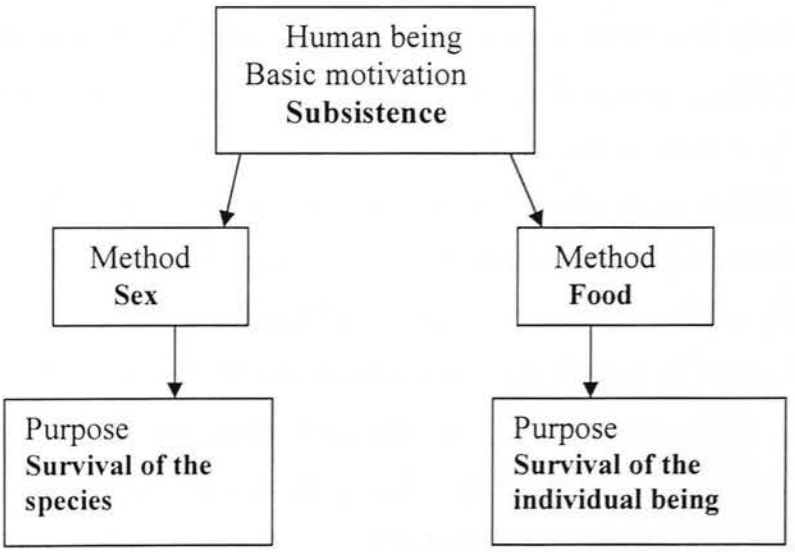


Table 2: Motivation Subsistence – food and sex.

Therefore human beings, as all other creatures, have the same basic characteristic: once the individual being has a food supply, which the natural environment can normally offer – the next most important thing is reproduction of the species – sex.

This is why in the orient, two thousand years ago in China, Meng Zi (371–289 BC) said: '*Human nature – food and sex.*'[xxiv] Similarly, in 20th century Europe, an Austrian Sigmund Freud, developed a relevant new hypothesis about human instinct– the libido, *to* explain the essence of the phenomenon, which, attracted much attention all over the world. And this is just what 'Economic power' did not penetrate.

Sigmund Freud (1856-1939) is generally recognised as one of the most influential and authoritative thinkers of the 20th century. One of his important research contributions was the sexual conception of 'libido'. Here follow some of his words:

> *"Deeply associated with this view of the mind is Freud's account of the instincts or drives. The instincts, for Freud, are the principal motivating forces in the mental realm, and as such they 'energise' the mind in all of its functions. There are, he held, an indefinitely large number of such instincts, but these can be reduced to a small number of basic ones, which he grouped into two broad generic categories, Eros (the life instinct), which covers all the self-preserving and erotic instincts, and Thanatos (the death instinct), which covers all the instincts towards aggression, self-destruction, and cruelty. Thus it is a mistake to interpret Freud as asserting that all human actions spring from motivations which are sexual in their origin, since those which derive from Thanatos are not sexually motivated - indeed, Thanatos is the irrational urge to destroy the source of all sexual energy in the annihilation of the self. Having said that, it is undeniably true that Freud gave sexual drives an importance and centrality in human life, human actions, and human behaviour which was new (and to many, shocking), arguing as he does both that the sexual drives exist and can be discerned in children from birth (the theory of infantile sexuality), and that sexual energy (libido) is the single most important motivating force in adult life. However, even here a crucial qualification has to be added - Freud effectively redefined the term 'sexuality' here to make it cover any form of pleasure which is or can be derived from the body. Thus his theory of the instincts or drives is essentially that the human being is energised or driven from birth by the desire to acquire and enhance bodily pleasure."* (The Internet Encyclopaedia of Philosophy) [xxv]

Freud's innovative treatment of human actions, dreams, and indeed of cultural artefacts, as invariably possessing implicit symbolic significance, has proved to be extraordinarily fecund, and has had massive implications for a wide variety of fields. It is at least possible, via Freud's theory to; find a different way to explain the question: What is the real 'original energy' which drove the western stream to break the Chinese wall in the 20th century?

Freud had pointed out that the 'libido' is the essential energy drive in human activities. In ancient Chinese philosophy, one of the most important ideas is '*that nature and human*

are united' (—). According to this theory, the inference is that the libido is also an essential energy existing in nature. In other words, a fundamental natural motive principle is displayed in the phenomenon of sexual intercourse.

So it could be said that there is an essential energy in the world and that is much more powerful than economic power, which drove the western stream to break the Chinese wall, and changed landscape behind the wall in 20th century China – natural libido, or, as Chinese ancient sages believed – the yin yang phenomenon.

1.7 Argument 2. Why this energy drove the West to overcome the East

Although it might be conceded that 'natural libido' is the real energy which drives the world stream, this assumption still does not answer a very important key question for Chinese landscape architects: Why did the western stream come to China and why did this energy not drive the Chinese to the western world to attack European chateaux in the 20th century? Transformed to abstract philosophic concepts it can be seen that:

1. A & B (the world) is a pair of opposing forces/opposing sides (Hegel had pointed this out).
2. A & B always overcome each other (movement) (Hegel);
3. A & B (human) activity is driven by libido (Freud had pointed this out);
4. A & B (human & nature) movement occurs because of 'natural libido' (ancient Chinese sage);

Question: Why does A overcome B, not B overcome A (at a certain time)?

Hegel's dialectics cannot offer an answer at this stage, Freud's ideas only refer to the area of human society; and the limitations of the modern Chinese explanations, have been exposed through the foregoing analyses.

A convincing explanation is therefore needed, because Chinese landscape architects still do not understand how the Chinese Great Wall, such a firm wall of the Hua Xia culture, which had stood for more than 2000 (5000) years, could really be broken by a foreign energy practically overnight.

The key point is: What method of thinking can be employed to guide an analysis that might approach a convincing explanation? A further look for a new western method of thinking or principle from the colourful western ideological file brings no results.

The Chinese traditional landscape, accompanied by countless social and natural movements, suffered damage from outside and inside for what were perceived to be 'new benefits', hence greatly changing China's identity in the last century. During the past hundred years, a great variety of fresh foreign ideas, doctrines and theories drove the people to change the Chinese political and natural landscape. What happened was that benefits came hand in hand with damages; opportunities came together with forfeits; foretastes of a bright future come with auguries of environmental deterioration. Faced with all these contradictions, many Chinese landscape planners were deeply confused and almost lost direction, because they were limited by the bounds of such ideas as 'advanced and decay' ways of thinking. The consequence was that many new concepts of landscape aesthetics appeared and were added to the 'resource of landscape intelligence'. The painting of the 'new Chinese landscape in figure 4 is one of the representative works. Probably many will say 'This is not what we want', but what do we really want today? Who can confidently trust the current values not to be just a repeat of figure 4 at a different stage in different times?

Certainly one must be careful to avoid following the same disastrous road and committing the same error of environmental degradation another time.

In contrast with the new, the aesthetic concepts and way of life depicted in traditional Chinese landscape art (figure 5) still attract landscape scholars and educated persons today. Through this small copy of an ancient landscape painting we can easily feel the release of a strong life force, and some essential elements of harmonious nexus between the human and the natural.

Yes, ancient Chinese landscape history is still there and again stirs the deep inner world of the consciousness; what is required is to go back to Hua Xia history and find a method of thinking from its example. What is necessary is to base one's thinking on this very old, but still vital, civilisation, to stand on this massive platform of Chinese culture and review the changing history of Chinese landscape, to hold on to moderate world principles, to keep the Hua Xia historical and philosophical perspective, use an appropriate method of analysis and thus find the final answer.

Fortunately, the core of Chinese landscape, its inner spiritual system still remains. The ancient wisdom of the Hua Xia has left us many valuable thoughts such as that 'the human and the natural are united', the phenomenon of '*Ch'i* movement', the idea of *Xue*

and others. Many generations of Chinese landscape designers and architects have included feng shui practitioners from whose theory and practice countless examples are studied for reference.

Which way to go?

Ancient Hua Xia principles present an orientation: Go back to the cave, this is the place where we came from.

Today Chinese culture is the only surviving one of the four ancient civilisations, that made up the Hua Xia civilisation, which evolved behind the Great Wall over the millennia. One of the most important components of this culture and its unique achievement in the field of landscape is feng shui theory. Feng shui theory (堪舆 *KanYu*), mainly involves the yin yang doctrine; the Eight Diagrams（八卦 *Ba Gua*) and the Five elements（五行 *Wu Xing*): it is associated with the Taoism, the *I Ching*, Confucianism, the *Zhong-Yong* (中庸) concept and so on. In past times in China, feng shui and associated ideas were the Hua Xia nation's exclusive culture. The yin yang doctrine was a fundamental element of ideology and philosophy and is regarded as the essence of Chinese traditional culture. This all came from the caves of the loess plateau which are interlaced with countless sloping valleys in the centre of China, behind the Great Wall.

The Hua Xia nation was conquered a few times but the culture of these caves was never conquered. Thus, the yin yang doctrine could be the moderate worldview selected as the principle guide for analysis, and offering a route for analysis.

1.8 Energy comes from Yin Yang movement

The yin yang doctrine is part of fundamental structure of the ancient Hua Xia culture, The author believes that any scholar in this field of study, particularly looking at Hua Xia culture or traditional feng shui culture, will find it impossible to ignore yin yang theory.

The yin yang idea is the core principle of *I Ching*. In the 3rd century BC in China, it formed the basis of an entire school of cosmology（阴阳学派), of which the main representative was Tsou Yen (350-270BC)[xxvi]. The significance of yin yang through the centuries has permeated every aspect of Chinese thought, influencing astrology, divination, medicine, art and government. It is a well-known doctrine globally in the field of philosophy and social study. In contemporary publication *The Primary Explore of Yin*

Yang (Ji You, 1995), the author states that "the yin yang philosophy is the guide for human to understand the nature of cosmos, and it is sole doctrine in the world which has never been challenged."[xxvii] The yin yang idea, essentially, sees all the things as existing in a state of polar conflict and that these poles are mutually dependent upon each other for their existence.

The essentials of the yin yang theory are as following: the universe is regulated by a single principle, the Tao (Dao 道), or Ultimate Truth. This principle divided the universe into two opposite poles. They oppose each other and also depend on each other as well in their actions. All the phenomena one perceives in the universe can be simplified as one of the opposite forces: yin and yang. The yin and yang control movements in the universe through the five material elements, or *Wu Xing*, which both generate one and overcome one another circularly.

One of the most important concepts of yin yang is that all elements in nature can be signified either as masculine or feminine, yang being male and yin being female. This therefore involves sexual divide. Yin yang considers that meaning in nature is far beyond the idea of mere masculine and feminine as understood in human terms: what is called 'intercourse' can happen between a pair of stones or something we believe does not 'live'. Gender, the basic essential for survival of the human species, not only exists in human or other creatures, but also exists in wider nature.

If people use a yin yang perspective to view the world, they can immediately distinguish the nature of everything. The analogy in human society being able to identify a person as a man or a woman on the street, whatever clothes he /she is wearing.

With reference to human gender, the great English dramatist and poet, William Shakespeare, has to be mentioned too. His well-known drama 'Romeo and Juliet', epitomises the idea of human love. The core of the story emphasises how human love can overcome all other 'energies' such as anger, prejudice and hatred. What we claim here is that this story can attract the youth of every generation because of how it esteems the energy of love – the love between the two sexes – as a supreme force, evoking the most fundamental human emotion. Freud believed this emotion is driven by the energy of libido. Shakespeare put this pair of young people on centre stage, and relegated the many conflicts to the background of the plot, in contrast with the great

energy – between Romeo and Juliet. What the situation on the stage shows to audiences could be analogised by yin yang intercourse phenomena in the natural landscape.

Generally audiences accept the plot of this play: if a pair of healthy young persons meets together like Romeo and Juliet, what is going to happen is that:

1. They will attract each other in the first phase;
2. Then they will move into the state of being in love, the second phase;
3. Sexual activity will spontaneously happen between them in the third phase.

Shakespeare chose such a plot because he believed the Romeo and Juliet phenomenon accords with fundamental human nature.

Based on the premise that Romeo's and Juliet's action will be sexual intercourse, there are two logical activities (phenomena) which should happen between this young pair:

- Romeo must court Juliet directly, taking the initiative.
- Juliet must be attractive to Romeo, so her input is indirect, i.e. passive.

What is the exact criterion to judge the initiative or passive action between Romeo and Juliet? It is the most important property in the stage landscape – Juliet's balcony.

This famous balcony, which is always the main part of Juliet's house in the stage



Fig 21: Romeo and Juliet, The balcony symbolises the border between female and male. Romeo crosses the border and thus Romeo takes the initiative.

Fig 22: Romeo and Juliet, the border between two sexes. Beings on both sides want to cross it, but the male has to initiate action. Sherman Theatre, Cardiff, 1995 design: Claire Lyth,



landscape, and symbolises the archetypal situation of young females, is well accepted by audiences around the world (see figures 23.1-7). The idea of 'Juliet's balcony' was not designed by Shakespeare or the following generations of stage designers: it actually came from the common understanding of audiences. It is a deep requirement of human consciousness, which, to a certain extent, shares the same principle as the wall but has one more function – the functions 'attract and display'.

According to relevant historical records, no audience could make any opposite inference to that of conventional human logic and psychology: other results are unconventional. This is because the cosmos has a great order, and all beings, including humans, are participants within this great order. In Chinese ancient wisdom this great order is called the Tao. There now follows a selection of Romeo and Juliet pictures (figure 23) from different times they show how drama and film makers, whether past or present, all adhere to this fundamental principle: when Romeo and Juliet attract each other Romeo always takes initiative action.

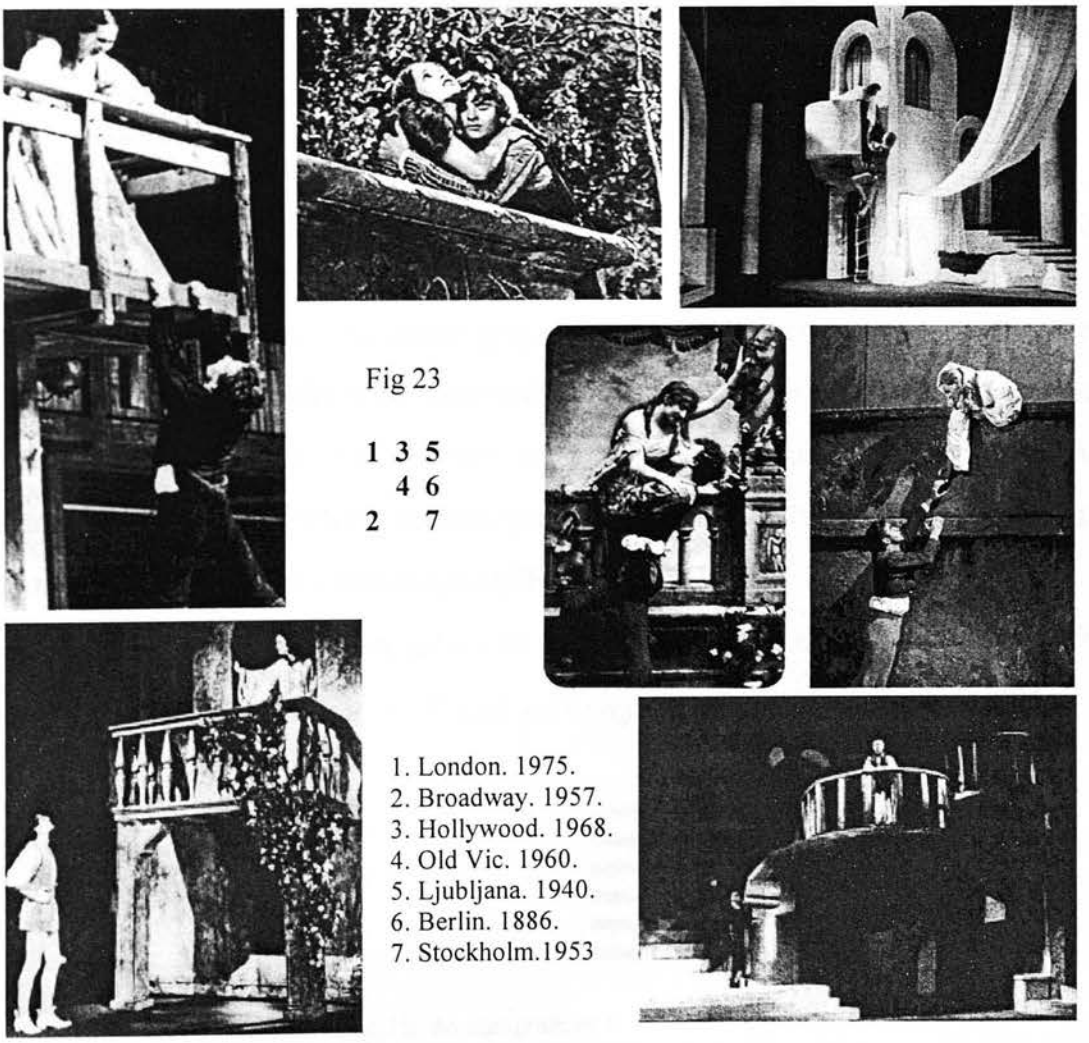


Fig 23

1 3 5
4 6
2 7

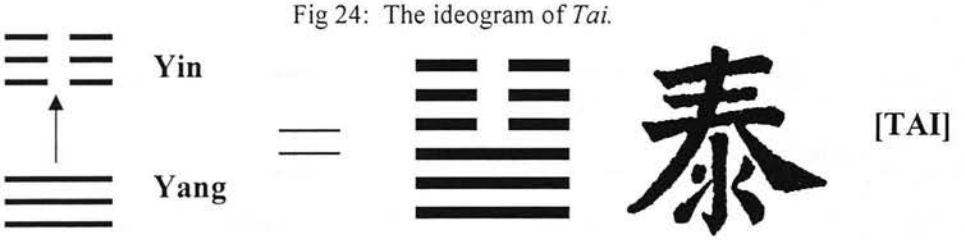
1. London. 1975.
2. Broadway. 1957.
3. Hollywood. 1968.
4. Old Vic. 1960.
5. Ljubljana. 1940.
6. Berlin. 1886.
7. Stockholm.1953

Such a phenomenon indicates that the audience can be expected to respond favourably to this situation and follow this great order consciously.

According to this invariable phenomenon, Romeo, the male, takes the initiative. This causes the audience to feel excitement and pleasure and therefore obtains psychological satisfaction. Why is this situation attractive to every generation? Here we have a 'fresh' answer that a Chinese oracle gave in ancient times: *Tai* (泰). The circumstances of these images all accord with the situation of *Tai* – one of the 64 hexagrams in *I Ching*.

The Chinese word *Tai* means: Great, eminent, abundant, prosperous; peaceful, fertile; reaching everywhere, permeating, diffuse, communicative; smooth, slippery; extreme, extravagant and prodigious. Mount Tai was where great sacrifices were made that connected heaven and earth. The ideogram portrays a person in water, connected to the flow of the *Tao*.

Fig 24: The ideogram of *Tai*.



- The Image of *Tai* is that: *Qian* (乾) (yang) flourishing approaches *Kun* (坤) (yin), *Kun* welcomes *Qian*.
- The judgement of *Tai*: The small (yin) comes out, the great (yang) approaches; Heaven and earth unite thus everything in nature invites intercourse i.e. Great harmony. The upside has intercourse with the downside, i.e. the king has harmonious relations with the secretary. Inside yang and outside yin; inside hard and outside soft; inside great and outside trifling.

If the circumstance appears in an opposite relationship, this is called *Ni Dao* (逆道).[xxviii]

In *I Ching*, this situation belongs to *Pi*, and will bring calamity in certain periods.



Fig 25: the ideogram of Pi

- The image of *Pi*: Kun (yin) flourishing approaches Qian (yang), Qian departs.
- The Judgement of *Pi*: The great departs; the small approaches. Heaven and earth do not unite – Standstill.

The concepts of *Tai* and *Pi* in Chinese culture both have very rich meanings which must depend on each specific situation. To think of them stereotypically, is to abuse them.

Studied through the lens of Chinese ancient wisdom the phenomenon of Romeo and Juliet can be seen to follow the great natural order of Tao (Dao).

The following analysis will, taking further evidence from nature, strongly support the following idea: Romeo, masculine (yang) will always take the initiative and cross the balustrade of the balcony (wall).

1.9 I & II

This is exemplified by the example of the numbers 1 & 2, in Chinese yin yang conception they are represented by a pair of symbols (also see chapter 5.4):

I	=	⚊	i.e.	⚊ (yang yao)	i.e.	Male
II	=	⚌	i.e.	⚋ (yin yao)	i.e.	Female
Arabic numeral		Chinese numeral				

'I' belongs to 'odd' i.e yang, absolutely always in the first position and taking the initiative; 'II' belongs to 'even' i.e yin, always in the second position and passive. The opposite is backward movement, and this phenomenon is not found in nature yet. The following illustration shows how 'I' proceeds in sequence to create 'II' natural movement:

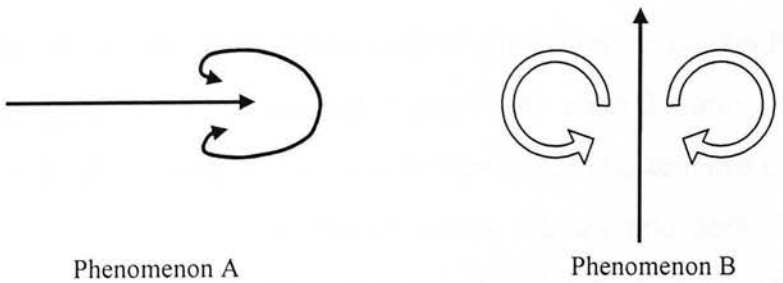


Fig 26: Without the initiative of 'I' , 'II' will not exist.

Ancient Chinese sages realised this natural order two thousand years ago. The idea can be found in *'Dao De Jing'* (道德经 *Classic of Tao Aesthetic and Virtues*, [xxix]chapter 42) where it is written:

"The Tao is the One. From the One come yin and yang;
From these two come creative energy. From energy come ten thousand things: the forms of all creation. All life embodies the yin and embraces the yang. Through their union harmony is achieved."

In *I Ching*, *Xi Ci Shang* (系词上) it was stated:

Sky 1, (+)
Earth 2; (-)
Sky 3, (+)
Earth 4; (-)
Sky 5, (+)
Earth 6; (-)
Sky 7, (+)
Earth 8; (-)
Sky 9, (+)
Earth 10. (-)

Several important yin yang schools made contribution to yin yang theory development. Zheng Xuan (Han Dynasty) elucidated that sky and earth numbers in *Xi Ci* actually is *Wu Xing* (Five Elements) numbers. Sky and earth each has five numbers: 1,2,3,4,5 and 6,7,8,9,10. The former is *Sheng* (生 birth) numbers; the latter is *Cheng* (成 form) numbers. Both groups of these five numbers correspond to the sequence of *Wu Xing*: Water, fire, wood, metal, and soil. These numbers also represent the Ch'i of sky and earth (see chapter 11.2). The sky odd numbers are yang and the earth even numbers are yin. If only have odd numbers without even numbers i.e. only have yang without yin together; that nature can not be create. So *Wu Xing*'s 'birth' numbers have to associate with 'form' numbers i.e. earth 6 with sky 1, sky 7 with earth 2, earth 8 with sky 3, sky 9 with earth 4 and earth 10 with sky 5. That is what *Xi Ci* indicated: five couples within five thrones. With these yin yang numbers couples, the sky and earth Ch'i could create everything. From this 'strange' opinion, people can feel that yin yang theory has a very profound meaning.

Also in *I Ching*; *Xi Ci Shang* has such written:

" Yi [Change] has Tai Ji,
it begat the Two forms;

the Two forms begat the Four Phenomena;
the Four Phenomena begat the Eight diagrams;
the Eight diagrams decided fortunate or ominous destiny;
and fortune and ominous destiny formed the enterprise."

This sequence of attributes assigns the five odd numerals to the sky, and the five even numerals to the earth. According to the big bang theory,[xxx] the earth was created by the 'sky' (in that case meaning the cosmos). Even here **I** (including odd numerals) is always in the first position. And *I Ching* considers the sky i.e. heaven as yang, the earth as yin. It is a most important principle here that the relationship between yang and yin or I & II is not just one kind of conflict: they depend on each other and have intercourse with each other as well. The situation is shown in the following diagrams and such phenomenon can be found in everywhere in nature.

Fig 27: Yin Yang intercourse

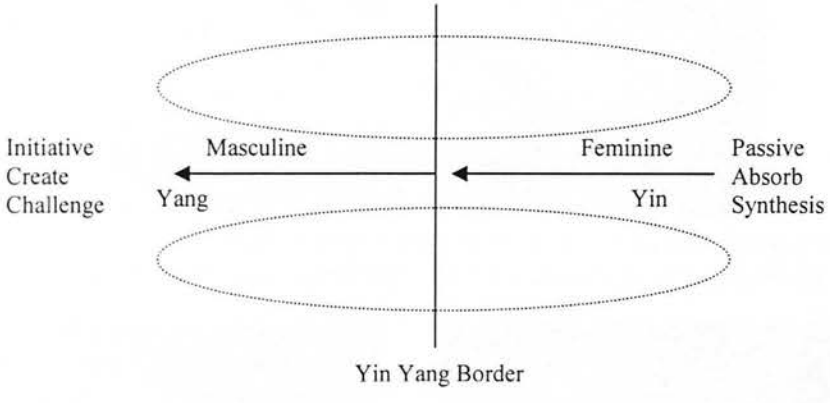
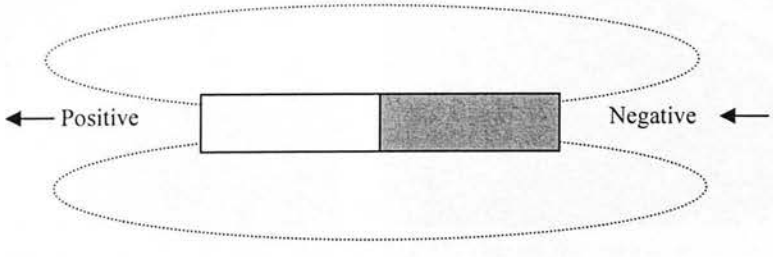


Fig 28: Magnetic Field



If attention is paid to all the movements in the natural environment, the phenomenon can be found everywhere in the natural landscape. The following pictures demonstrate this:

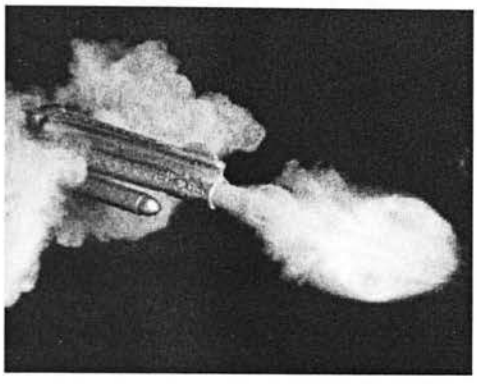


Fig29: The gunshot creates the air stream shows 'I' creating 'II', H. Edgerton. 1963.

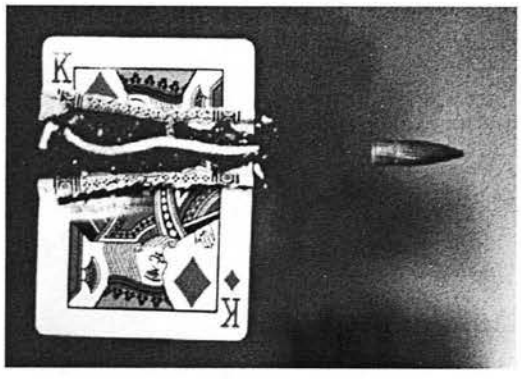


Fig 30: the bullet cutting the card quickly. 'I' creating 'II', H. Edgerton. 1964.

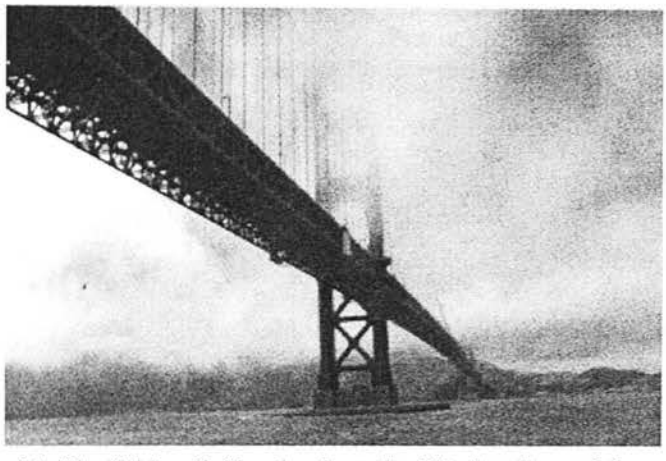


Fig 31: The Bridge divides the sky to be 'II' visually, and through the bridge tower, the original 'one' tower is separated to be 'II' physically.



Fig 32: The road 'I' divides the desert into two 'II' parts and the desert cuts across the road so that it, in turn, becomes 'II'.

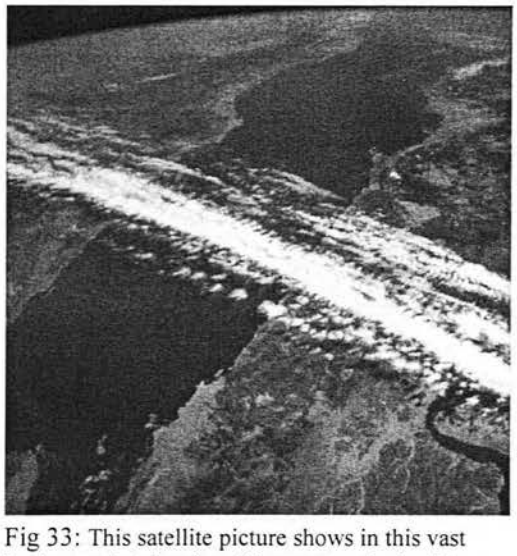


Fig 33: This satellite picture shows in this vast landscape that the river 'I' separates the land to become 'II', and the river is divided visually by another 'I', the cloud. 1996.

We can imagine in all these pictures, that once the 'I' elements have disappeared the 'II' will not exist. The 'II' in figures 29 and 37 just appear for very limited times.



Fig 34: the paths of gnus in the steppe of the Serengeti. Tanzania. 'I' (animal) must appear first, and then create 'II' (divided land).



Fig 35: A road through the jungle in Brazil. The 'I' (stream) has created 'II' (forest).



Fig 36: the 'I' (skiing team), divided the space being 'II'.



Fig 37: Nuclear explosion, 1956. The mushroom cloud shows the 'I' and 'II' relation aspects.



Fig 38: 'I' waterfall 'separates' the rock to be 'II'.

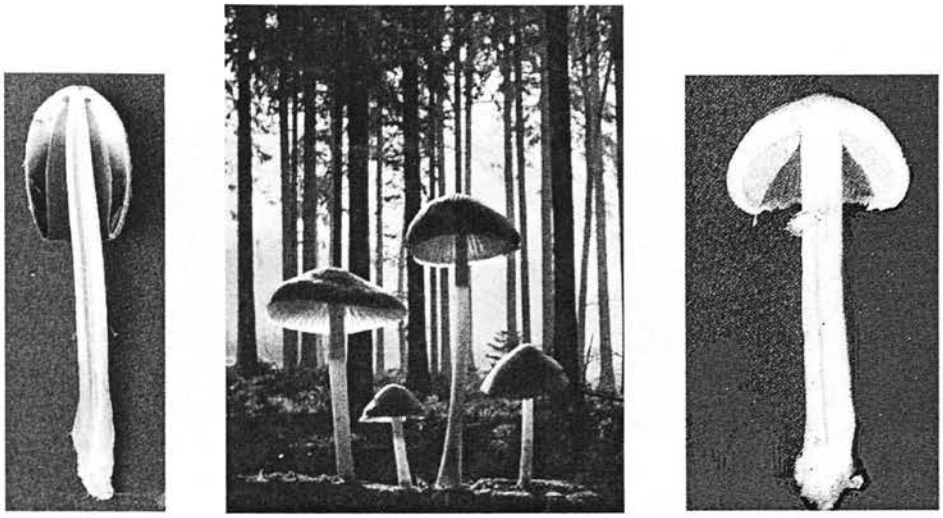


Fig 39: Fungus is the species blurred between the plant and animal kingdoms. Thus it has characteristics of both, This group of mushroom pictures shows that 'I' and 'II' are associated together which the aspects represent the natural movement law. Obviously the 'I' is in the initiative and 'II' in the passive situation.



Fig 40: The tree has a very typical natural appearance The law of growth is from 'I' to 'II'.

Fig 41: The leaf follows the order of growth from 'I' to 'II'.

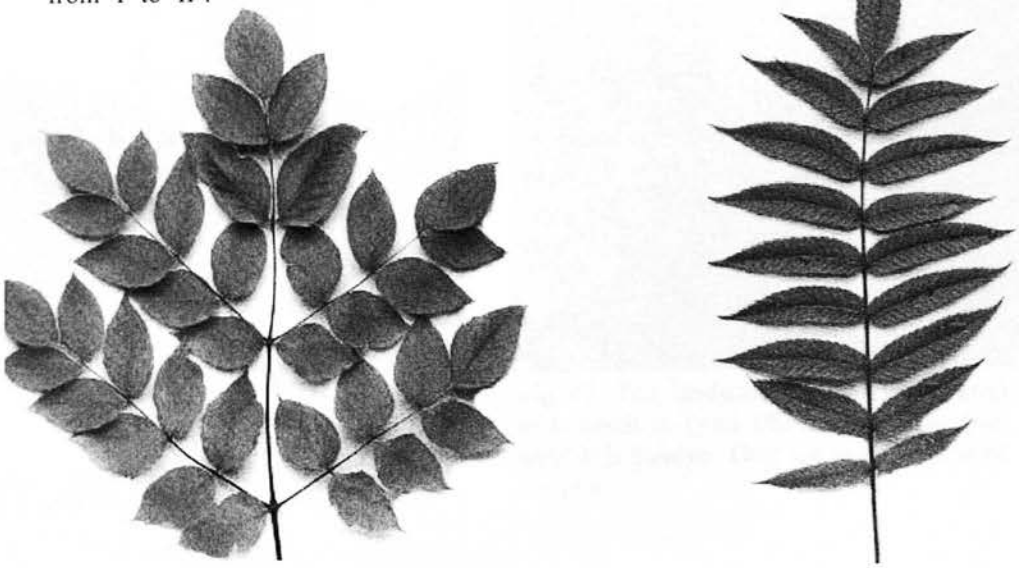




Fig 42:Hay meadows of the Dales. When 'I' is made, then 'II' appears in the landscape. UK.



Fig 43: The Giant's Causeway, nature formed 'I' first; then 'II' appeared spontaneously. UK.



Fig 44: A glacial valley, UK. Without water, but 'I' still exists. If it fills, the 'II' will disappear.



Fig 45: The Berlin wall on the horizon. 1980. This 'I' created 'II' in the urban, the natural and the political landscape.



Fig 46: The Greek column is the earliest powerful masculine object which formed the magnificent built landscape. The column and the 'I' shared the same concept in people's minds.

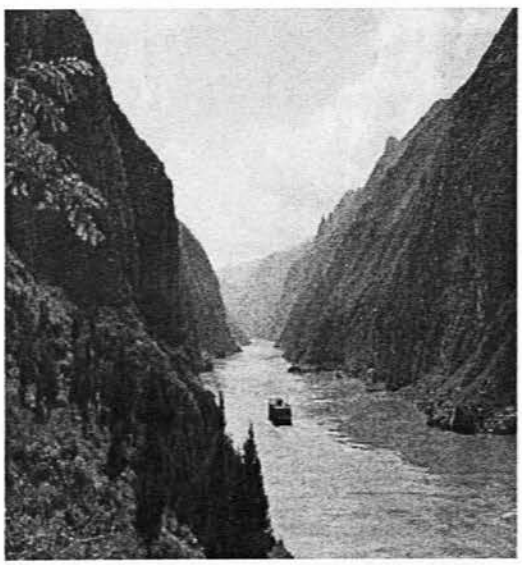


Fig 47: The landscape of the river (yang) and mountain (yin) China. 'I' is 'initiative' and 'II' is passive. They are in a situation of harmony.

These images illustrate how, in nature, all aspects of movement, whether driven by natural energy or artificial energy, follow a law which goes:

a. '**I** 'and '**II**' form all things.

b. '**I**' always takes the initiative to have intercourse with '**II**'.

c. '**II**' always appears later and always in a passive mode, simultaneously offering the power sources and space to the '**I**' for existence in the next stage, not the reverse.

These examples demonstrate how great natural orders correlate to one of the essential ideas of the yin yang theory: that is, when yin and yang intercourse movement occurs during the phase of conflict, yang is always in the state of attacking and yin is always passively in the state of defence.

The three images show the universally occurring natural phenomenon between the yin and yang (masculine and feminine), in which the yang status elements always take the initiative.



Fig 48: Rubens 1577-1640.
Rape of the Daughters of Leucippus.
1618 Oil on panel,
Alte Pinakothek, Munich

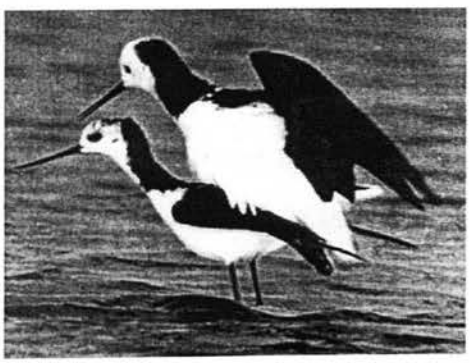


Fig 49: During the mating act, the male bird has to take the initiative.

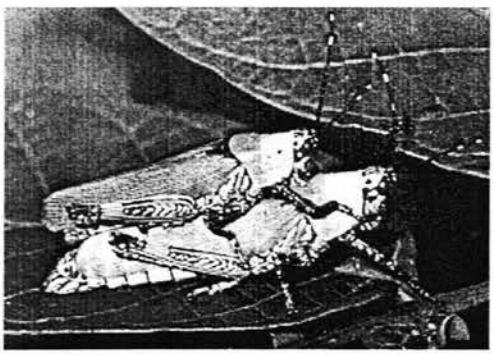


Fig 50: The male grasshopper during the mating action in the initiative position.

Thus, returning to the example from Shakespeare; As a great writer, he certainly understood and followed this great order – which the Chinese call *Dao* – by causing Romeo to climb the balcony and not requiring Juliet to come to him.



Fig 51: F. M. Brown. *Romeo and Juliet*, Watercolour, 1867.Whitworth Art Gallery, University of Manchester.



Fig 52: *Long Feng Ji Xiang* (dragon and phoenix play together fortune sample).

The Romeo & Juliet situation is in concord with the Chinese idea of Long (dragon) and Feng (phoenix) play together is a fortune thing. The dragon represent male and the phoenix represent female.

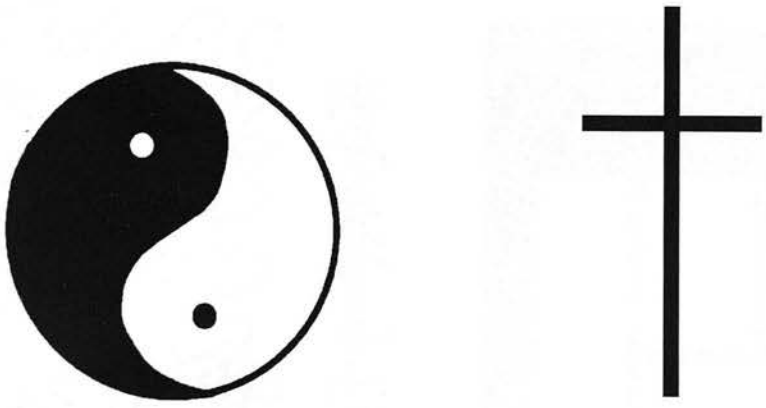
1.9 Conclusion to Chapter 1:
The hypothesis: Chinese landscape morphology before the 20th Century was in a yin status while the western had a yang status

In all the contexts and images above the reader has been guided into an imaginary space, where the western stream, driven by 'natural libido', broke the Chinese wall. The idea of '**I**' (initiating) and '**II**' (passive) was introduced for this is what enables yin yang intercourse movement to occur. It is now suggested that the west was yang and China was yin before the 20th century. Now the question arises: Why did landscape in the west belong to yang and in China belong to yin at that time?

This is the question on which the hypothesis of this research is based and all the arguments and analyses are developed around this point. If opens the way for a

comparative study between the west and east in the field of landscape architecture using yin yang theory, a project which has never been attempted before.

Before approaching the hypothesis, it would be useful to compare the following two symbols from West and East.



The Yin Yang Symbol

The Cross

Fig 53: The YinYang symbol and Cross

The author suggests that these two symbols are undoubtedly the most important symbols to each respective society. They represent China on the one hand and western religion and culture on the other. They both have powerful visual energy, because they embody fundamental principles of human society.

From their different shapes the visual impressions immediately evoke many different elements stored in the human brain. The Cross: straight; hard; still; just; rational; axial; cold; serene; strict; serious; form; man; force; '**I**' ...

The Yin-Yang symbol: curvaceous; soft; clever; moveable; warm; happy; relaxed; flexible; meaning; women; yield; '**II**' ...

There are important differences between these two spiritual symbols, besides their visual function: the Cross can, through having had a physical function, by its 'body' be apocalyptic; also because its structure is fundamental to most shapes of construction, this means it has yang status (see chapter 8.8).

The yin yang symbol itself has hardly any comparable physical function. As we know, although its shape seems like a bowl, it is not physically a bowl, It represents a kind of 'harmony movement', which means it has yin status (see chapter 8.9).

If this pair of symbols is put into the landscape and allowed 'free action', it is possible to foresee something emerging like these patterns:

The Yin Yang symbol trace



Fig 54: Taoist magic diagram, the Blessed Union of Yin & Yang. Early 2nd AD.

The Cross trace

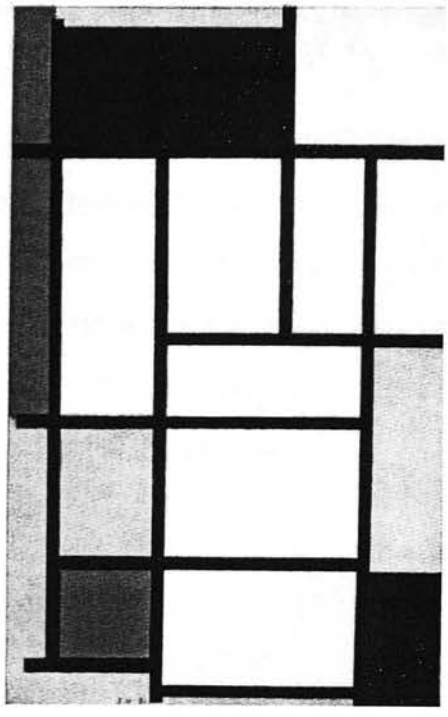


Fig 55: Mondrian, '*Composition*', oil painting, 1910, Museum of Modern Art Bulletin.

These contrasting pictures each have very important cultural and social backgrounds, reflecting completely different philosophical viewpoints. Each of this pair of images, the Cross and the yin yang symbol, gives us a quite different visual feeling and psychological suggestion.

From the Cross's link to Mondrian' art and the yin yang symbol's link to Taoist magic diagramming with its associated elements, it is possible to infer that: If conflict occurs between this pair of symbols and each relevant element, the consequence will be that the attacker and the first victor must be the 'Cross group', while the 'yin yang symbol group' will be in a defensive position and be damaged in the first conflict. An observation of the characteristics in Chinese and Western landscape development before the 20th century, in other words before the Chinese Wall was broken, shows how characteristics based on these symbols can be found in the western and Chinese landscapes (figure 314,326).

Now the hypothesis can be posed: the Chinese wall was crossed and broken by western force, and traditional aspects of Chinese landscape were overwhelmed by the western stream in the 20th century, because Chinese landscape culture belonged to a 'female' – a yin status culture – and western landscape culture belonged to a 'masculine' – a yang status culture. In other words Chinese landscape was Juliet and western landscape was Romeo before the 20th century.

This research examines nine aspects and two prominent examples of Chinese and western landscape, together with other relevant phenomena, in order to present convincing evidence to show that Chinese landscape belonged to yin status and western landscape belonged to yang status and to demonstrate that the 'natural sexual energy', which drove the western stream, broke the Chinese wall and brought great change to the Chinese landscape behind the Great Wall in the 20th century.

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[i] *Great Wall*. China Scenery Dictionary. ShangHai. Ci Hai Publishing House. (1988).

[ii] 'Beijing (City, China)' Microsoft® Encarta® Online Encyclopaedia [2001]

[iii] Liang Sicheng (1901.4.20 ~ 1972.1.9), Modern Chinese architect and architecture educator. Graduated from Tsinghua College in 1923.Received MS from the University of Pennsylvania, USA in 1927 and honorary Ph.D. in literature from Princeton University in 1947. He participated enthusiastically in Beijing's urban construction projects, which include the design of national emblem of the People's Republic of China, the Monument to the People's Heroes and 10 grand buildings in Beijing. He was dean of the Architecture Department of Tsinghua University, where many excellent architects have been trained. He became Member of the Chinese Academy of Sciences in 1955.
China Encyclopaedia Electronic Edition (1999). Beijing. China Encyclopaedia Publishing House.

[iv] *The Old House. Beijijng Si He Yuan.*Li yu xiang. (editers).
China. Zhi Jiang Fine Art Press. (1995). Preface.

[v] 1.View. *Beijing: world architecture pivot. The Architectural Review*. London. (August 1999) p15.
2.Peter Davey.*Courtly Life. The Architectural Review*. London (Februay 2000). p73.

[vi] Hua Xia (华夏) – (Zhu Xia) The name of ancient Han People or central China (plain). 'Hua' means flourish; glory, 'Xia' means people in (China) central plain. After the Spring and Autumn Period (Warring States Period) 770 – 476 BC called Zhu Xia. Ancient Hua Xia people call other nation was 'Man Yi' (蛮夷) means Barbarian.
According to legend, about 5,000 years ago, primitive tribes that inhabited the middle and upper reaches of the Yellow River were unified to form two powerful tribes under the Yellow Emperor (Huang Di) and Fiery Emperor (Yan Di). The Hua Xia Tribe comprised of both the Huangdi and Yandi tribes. In due course, the influence of the Hua Xia Group, at the height of its power, extended to the Yangtze and the Hanshui river valleys. After years of warfare, they conquered tribes under the leadership of Chi You in South China. Part of the defeated tribe was incorporated into tribes under the Yellow and Fiery emperors, which marked the beginning of the Chinese nation and the predecessor of the Han people. About 4,000 years ago, farming communities developed along the lower part of the Yellow River and Chinese civilization grew from these farming communities. This is how the term "descendants of the Yellow and Fiery emperors (Yan Huang Zi Sun)" or "descendants of the Hua Xia (Hua Xia Zi Sun)" were established. Detail see *Hua Xia* (华夏) *Ci Hai*. Shang Hai Ci Shu Pubulishing House. (1989).p139.

[vii] Mao Ze Dong *Introduce a Cooperate Community* [介绍一个合作社]. 15/4/1958 Vo4, *Selected Works of Mao Ze Tong*. (1965).

[viii] Editorial '*Seek truth from facts*' [实践是检验真理的唯一标准] China, *Guang Min Daily* (May 11,1978). Also see: Discussion on the problem of criterion of truth. China Encyclopaedia Electronic Edition (1999). Beijing. China Encyclopedia Publishing House.

[ix] *Zang Ke jia collected works*. '*I love New Beijing*'. (1954). Beijing Ren Min Wen Xue publishing house. (1956). Shan Dong Wen Yi Press. (1985) Vol.2. p311.

[x] Sun Yat-sen (Sun Zhong Shan) (1866-1925) has been called the father of China. Chinese Nationalist Leader. Sun Yat-sen has been called the father of modern China. His doctrines, encapsulated in his 'Three Principles of the People' (nationalism, democracy, and the people's livelihood) have been accepted by both the Kuomintang (Nationalist Party) and the Communist Party. China Encyclopaedia Electronic Edition (1999). Beijing. China Encyclopedia Publishing House.

[xi] 'World stream' *Selected Works of Sun Zhong Shan*. People Press (1983). p.1, Vol,1.

[xii] '*The Foolish man Move Mountain*' [公移山] is a Chinese ancient folk story. As well as an important work of Mao tse-tong in 1940. *Selected Works of Mao Ze Tong*. (1965). Vo3.

[xiii] In order to defence against the possible counterattack from former Ming dynasty's remnant force (from Taiwan), during 1661-1683, Qing Empire issued the ordinance ' Seacoast Close' [封海令], proclaiming from sea line 25 kilometres to be a 'non-people area'. All the residents in these areas must withdraw. China Encyclopaedia Electronic Edition (1999).

[xiv] *Tate Gallery Information*. London Tate Gallery (2000).

[xv] Boxer Uprising (1900).The Columbia Encyclopaedia, Sixth Edition. Columbia University Press (2001)

[xvi] *Zang Ke jia collected works*. (1956). Shan Dong Wen Yi Press. (1985). Vol. 2.

[xvii] The May Fourth Movement (五四运动), first mass movement in modern Chinese history. On the 4th of May, 1919. The Movement began a patriotic outburst of new urban intellectuals against foreign imperialists and warlords . Intellectuals identified the political establishment with China's failure in the modern era, and hundreds of new periodicals published attacks on Chinese traditions, turning to foreign ideas and ideologies. *The Columbia Encyclopaedia*, Sixth Edition. Columbia University Press (2001)

[xviii] *Study world advance science and technology.* China *People's Daily* (10/6/1988).

[xix] Usually means the people did not experience the Cultural Revolution, born after 1970s.

[xx] *Culture and Marketing,* (9/8/1996). *China Culture Daily.*

[xxi] Aristotle, de mundo 5, 396b20.G.S.Kirk, J.E.Raven. M.Schofield .*The Pre-Socratic Philosophers*. A Critical History with a Selection of Texts, Second Edition, Cambridge University Press. (1995). Fragment 10.

[xxii] (1)*Dialect, Dialectic, dialectical materialism* – Vol. 4. The New Encyclopaedia Britannica (2002). p63.

(2)*Dialect materialism* – The Oxford Companion to Philosophy. (Ed: Ted Honderich). Oxford University Press. pp 198-199

[xxiii] Cherrill Hicks *Are You a Victim of Sick Building Syndrome? Sick building syndrome* NHS Direct Online Health Encyclopaedia. http://www.nhsdirect.nhs.uk [2001]

Speech in the Nude for the Right to a Third Skin. Hartmann Gallery, Munich, (1967). *The Hundertwasser architecture.* London Taschen.(1997). pp 54 -66.

[xxiv] *Mengzi, Gao Zi Shang* 4. [告子. 上] (Huong Ye etc. ed) *Lun Yu, Mengzi yin de*, Shanghai Guo Ji Publishing House. p.42.

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[xxvi] Tsou Yen (邹衍) (-350 to –270BC). Chinese philosopher of the ancient state of Ch'i. and leading exponent of the yin yang school . Vol2. The New Encyclopaedia Britannica (2002). p17.

[xxvii] Ji You. *The Primary Explore of Yin Yang* [阴阳初探]. China Hua Qiao Publishing House. (1996). Pp7-9.

[xxviii] *Ni,* i.e. athwart; contradictorily; defy; disobey. Ni Tao i.e. disobeys Tao, means against the natural order. High Rink Chinese Dictionary 2001. Kingsoft XD2002.

[xxix] *Dao De Jing* (道德经 *Classic of Tao Aesthetic and Virtues*), the author of *Dao De Jing* which is attributed to Lao-zi. Who lived during the sixth century BC in the state of Chu in China. Dao De Jing, along with the Zhuangzi is one of the core texts of the Chinese way of thinking known as "Daoism". China Encyclopaedia Electronic Edition (1999). Beijing. China Encyclopedia Publishing House.

[xxx] Cosmology: *The Big-Bang Theory*. The Columbia Encyclopedia, Sixth Edition. Columbia University Press (2001).

PART I



2. A SYMBOL OF THE YIN YANG BORDER —THE GREAT WALL

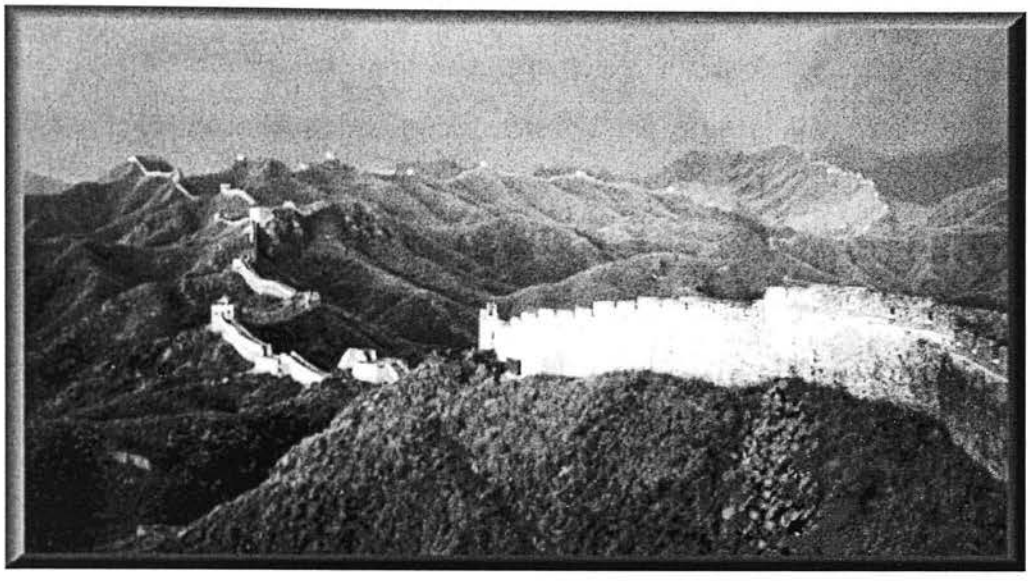


Fig 56: From a wide angle view of the Great Wall, it really is like a huge Chinese dragon, a zigzag line on the northern mountains of China.

2.1. A huge dragon in the landscape — the Great Wall

For those who study Chinese landscape architecture, there is no doubt that the 'supreme construction' in the Chinese landscape is the Great Wall. The fame of the Great Wall is already widely known not only in China but also across the world. The Great Wall is the traditional Hua Xia culture's 'physical symbol', as well as a material expression of its ideology.

Unlike previous papers on the topic, this research comes from a Chinese yin yang perspective and aims to present and support a completely different point of view: that the Great Wall was a yin yang border between two worlds.

The panorama of the Great Wall resembles a huge dragon, meandering tortuously over the peaks of mountains, valleys, rivers, sea and deserts and marking the northern border of the former Hua Xia region, protecting the Hua Xia nation.

The Great Wall is the biggest defensive construction and offers perhaps the most magnificent landscape architectural scenery in the world.

The Chinese revere the *Long* (龙 dragon) as a supreme creature, sacred, inviolable, and also as a deity of the shield. The entire Hua Xia nation worshipped the dragon. The Chinese Kings or Emperors usually declared they were 'the sons of the real dragon'[i], and the Chinese people believed themselves also to be



Fig 57-a: Chinese Long i.e. dragon

descendants of the dragon. In ancient Hua Xia legend, the dragon is the king of the sea, who controls the weather and rules the rivers, the lakes and the sea. Also in legend, the most popular pair of adversaries is the dragon and tiger (the king of mountain and forest). The tiger is a real creature but the dragon is an imaginary creature from the sea. The imaginary and the sea belong to yin, by such criteria, the dragon belongs to yin.[ii]

The Great Wall embodied Hua Xia national identity, which is symbolized as a huge dragon.

An interesting opinion from overseas in the field of Chinese-history is that: "The history of ancient China is the story of two dynamic and disparate cultures – the Chinese and the barbarian. The enduring symbol of their cultural differences is the Great Wall, to shield the defenceless farmlands of the North China plain from barbarian incursions".[iii]

The truth is, though, that the Great Wall is actually a series of walls built and rebuilt by different dynasties over 1,000 years. Although they often served the same purpose, these walls reflected the worlds — both natural and cultural — in which they were erected. They evolved into something far greater – a boon to trade and prosperity and ultimately a symbol of Chinese ingenuity and will. For all the Wall's seeming timelessness, an engineering feat rarely matched in the twenty-two centuries since its construction began, it is an emblem of China's evolution, and its remains are one of the great marvels of the world. Therefore the Hua Xia nation was known as 'the nation most predisposed to building walls in the world'.

Traced to its source: after the Zhou dynasty began to split up into warring states in the fifth century BC, succeeding kingdoms on the frontier began to build walls along their northern boundaries as a defence against barbarian attack. The oldest section of the Great Wall was begun in 221BC, not long after China was unified into an empire from a loose configuration of feudal states. The first Chinese emperor, Qin Shi Huang (秦始皇),[iv] restored the ruins of older walls and linked them with a new construction to create a massive fortification, a few thousands miles long, intended to protect China's northern frontiers against attack by marauding nomads.

During a period of more than two thousand years, and despite the Great Wall, invaders from outside crossed it many times and the population suffered from the conquerors'

atrocious tyranny. Nonetheless, construction work on the Great Wall continued intermittently until the end of the Ming dynasty (1600 AD).

The following question remains to be answered: why was the Hua Xia nation interested in building such a wall?

'*It looks magnificent, but why did the Chinese, such clever people, have such a strange idea and exhaust the nation's resources building such a huge, seemingly useless feat of engineering?*'[v] This is a representative question from many foreign tourists when they actually climb the Great Wall.

It is not only modern tourists who pose this question, some non-Hua Xia emperors of the Qing Dynasty, such as Emperor Kuagxi questioned whether there was any real advantage in building a Great Wall and he said: *'The Great Wall is a dream, useless, like ornaments'*. The Qing emperors took this view because they were descended from nomadic ancestors who had found it easy to cross the Great Wall, then to conquer the Hua Xia nation and become the rulers of the entire Chinese empire for nearly three hundred years.

Truly the Great Wall was crossed by invaders from outside many times and its military defensive function proved far less effective than its builders expected. Below is a chronological table showing the number of times the northern barbarian (Hu) nations ruled as dynasties in China from the Qin dynasty 209BC up to 1911, 2120 years since the Great Wall construction was begun:

Dynasty	Reign	years
Five Hu (16 kingdoms) and later North dynasty	316 – 518	265 years
The Five Dynasties at least two were Hu (i.e. barbarian)	907 – 960	217 years
Liao Dynasties	916 – 1125	104 years
Jin Dynasties	1127 – 1234	54 years
Yuan Dynasties	1234 – 1368	134 years
Qing Dynasties	1644 – 1911	267 years
Barbarians ruled for a total of 991 years.		

Since the Great Wall appeared on the Chinese landscape over two thousands years ago, for nearly a thousand of those years the Hua Xia nation was ruled by northern barbarians. From this point of view, the Great Wall seems really like a 'huge ornament'. However, if one opens the 1793 atlas of the Chinese (Great Qing) Empire, from the period of the Emperor Qian Long, which he sent in response to a request from George III of Britain (see chapter 11.17), one can see that the frontier of the Chinese territory has extended beyond the Great Wall as far as Siberia. When the last Manchu Emperor was overthrown early in the twentieth century and China was returned to the control of the Hua Xia nation (Han), the vast area outside the Great Wall; luxuriant grassland, great mountains and long rivers, was included in China's territory; and the former conquerors with their shining spears and armoured horses had completely disappeared.

This reflected one factor that they were probably incapable of understanding: They crossed the Wall as a physical artefact, but failed to cross the 'spiritual Great Wall' – the yin yang border – between the different cultures of the nomads and the Hua Xia nation. For this lack of insight the non-Hua Xia nation, to a certain extent, not only failed to conquer the wall but also fell into a dangerous yin status 'huge cave' which existed behind the wall. The Chengde Imperial Summer Resort provides good evidence as to why: after nearly three centuries, their nation, territory, culture, and languages, in a word the Manchu nation's 'identity', all but disappeared. From such a point of view, the Great Wall was seemingly never conquered and was not an 'ornament'.

Nevertheless, many parts of the Great Wall were located on the peaks of mountains or on the edges of precipices which were far away from the strategic centre, and it would be impossible for enemies to reach such places even if they were not surmounted by defensive constructions. From this point of view, the Great Wall can again be seen as a 'huge ornament', and the Hua Xai people as 'the nation most predisposed to building walls'.

Was the Hua Xia nation really so naïve, as to spend two thousand years wearing out its population and draining its treasury to build nothing more than a 'huge ornament'. The answer certainly is negative. There have been numerous sad stories – a typical one is

the well-known legend of '*Meng Jiang Niu* (孟姜女)[vi] – vividly describing how much suffering was experienced by Great Wall builders.Why did this phenomenon happen? This study proposes an answer: That this is the natural outcome of the process of yin yang law.

One of the Hua Xia nation's philosophical ideas of landscape culture is demonstrated in the Great Wall phenomenon which is: the border. Just as when today people build walls for their gardens or yards, they know that these walls are just 'ornamentation', but the significance of their existence is that they are necessary to the society as: boundaries. Such boundaries possess a psychological function for the people on both sides of them that are far greater than their physical function. (See chapter 3). By dividing one territory from another they give people a sense of identity, especially to the wealthy owner: the idea of boundary reflects the wishes of the owner. So for the people living inside a huge '*Yuan*', on the abundant north China plain, the Hua Xia nation faced with a continual barbarian threat built a psychological boundary – a yin yang border.

2.2 The psychological function of the Great Wall

In chapter 5, the author analyses the source of the Hua Xia nation's yin status culture – the cave culture. People inherited some fundamental environmental traits from their cave dwelling ancestors, such as hiding, defence, protection etc. When the Hua Xia nation developed into an agricultural society, faced with challenges from their natural environment their responses were continually influenced by this yin status awareness. Therefore a unique landscape culture phenomenon was created: walls - from the Great Wall to innumerable mini walls – the *Ying Bi* - appeared in Chinese landscape history, and Chinese 'wall culture' came about. This, might be why some scholars consider that the Hua Xia nation was 'the nation most predisposed to building walls in the world'. There is no doubt that the Great Wall is the oldest and longest single wall in the world landscape, and there have been a great number of papers written about it. However in these researches, whether as a part of Eastern or Western academic studies, there are few discussions that refer to the psychological function of the Great Wall in Chinese history.[vii]

Today, architecture's psychological influence on the environment is a highly important topic of landscape architectural study. The significance for reviewing the Great Wall's psychological influence on Chinese landscape history is of more than archaeological value. The Great Wall symbolised the Hua Xia nation's life and thinking and mirrored their deep relationship with the wall as a generic concept. For example in the Chinese national anthem are these words:

> *Stand up! People who don't want be slaves;*
> *Use our flesh and blood to build a new Great Wall!*
> *In the Chinese nation in most dangerous times,*
> *The last roar is compelled from everybody.*
>
> *—The National Anthem of the People's Republic of China*

These words of the anthem show that once the Hua Xia nation is faced with dangers, an automatic response is to build a wall.

Why does the wall occupy such an important place in the Hua Xia people's thinking?

From the yin yang perspective, the wall and Hua Xia culture share the same principle — yin.

The main function of a wall is for defence and obstruction, and both belong to the yin status function. But the wall for the Hua Xia nation has more specific meanings which involve the psychological consciousness of the people behind this wall.

From the Hua Xia nation's viewpoint, the various functions of the wall could be embodied by these representative words below:



Fig 58: the function of wall

In the Chinese dictionary, many idioms can be found which relate to the Wall: '*Zhong Zhi Cheng Cheng*' (众志成城 When people are unified with a single will, they are as strong as city walls) '*Gang Tei Chang Cheng*' (钢铁长城 The ironclad great wall) '*Cheng Xia Zhi Meng*' (城下之盟 a treaty signed under coercion) '*Di Xia Chang Cheng*' (地下长城 Underground Great Wall) and many more.

In the Oxford English – Chinese dictionary, the word 'landscape architecture' is translated as '*Zao Yuan Shu*' (造园术 literally, garden building method).

To build a *Yuan,* i.e a garden, the wall is the very first fundamental element; '*without a wall the garden does not exist*' is a principle among the Chinese. The structure of the Chinese character *Yuan* visually shows this principle:



Fig 59
The Chinese character **YUAN** (Garden), without the surrounding wall there is no garden.

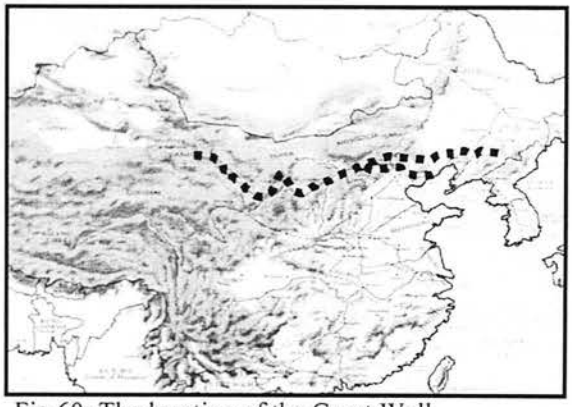


Fig 60: The location of the Great Wall.

The '*Yuan*' idea occupies a very important position in Chinese culture, the deep reason being that the Hua Xia nation was one of the earliest agricultural nations to establish a sedentary society.

To reiterate, a fundamental human characteristic is that any person, once they become wealthy owners, will use every possible means to defend themselves against competitors or other potential threats; they will seek to protect their rightful life resources. For the Hua Xia nation, the best way to defend themselves was to build a wall.

In the process of becoming an agricultural nation, the Hua Xia had realised one simple truth from the earliest times: Life depends on food; food comes from the plant; the plant comes from the earth; therefore the earth is the point of origin, the most valuable element. Consequently the land must be protected and the first and best way is to build a wall. So 'no wall no garden' can be said to typify the thinking of this agricultural

nation. The Hua Xia nation valued the wall, not only because they were farmers but also because of their unique cultural background as cave dwellers.

Another idea which influenced the Hua Xia enthusiasm for wall building was their view of the abundant north China plain as a big garden – *Yuan*. Any area beyond it was *Man Yi* land（蛮夷之地 rough land with foreigners)[viii].

So that a Great Wall appeared to divide two areas: inside *yuan* and outside *yuan*; was a certainty in history.

2. 3 The Yin Yang Border

According to yin yang theory, when yin and yang form and meet each other, yang must invade yin, and when yin yang start to interact, the yin will gradually fuse with the yang and together they will rise to a new stage – a harmony i.e. a new yin situation. This phenomenon is also clarified in the law of yin yang: that the yang is always temporary and the yin is permanent. In respect of the historical situation on the two sides of the Great Wall, the inference is:

- The northern barbarian always attacked the south – China – and so had a yang status;
- The Hua Xia nation always built barriers in order to defend itself, and so had a yin status, and thus
- The Great Wall was a yin yang border; and
- The Great Wall itself has yin status.



Fig 60: The border of a Agriculture and Nomadism

The illustrations above and below further demonstrate how the Great Wall protected the yin — the Hua Xia civilisation — and defended against the yang — the barbarians' attack. So from a yin yang point of view, the Great Wall is a yin status construction and is also a **symbol of the yin yang border.**



Fig 61:
From a yin yang perspective of the Great Wall, a unique approach to landscape aesthetics is provided; the Great Wall is seen as a 'yin yang border', a 'border between male and female'.

2.4. Inside the Wall



Fig 62: The rich lands of the Yangtze basin could support an intensive agriculture; small, carefully banked rice-fields are built up on each side of a lake. This Qing dynasty landscape painting shows that people in central China had a peaceful, stable and harmonious life.

The Hua Xia nation is one of the earliest nations with an agricultural civilisation, as it is described in the Encyclopaedia Britannica:

> *"...the mountainous regions of central and western China, together with the adjacent lowlands, constituted the earliest and largest independent centre of the world's agriculture. From earliest times, land use has been divided into two major regions by the Tsinling Mountains, with wheat predominant in the northern realm and rice in the south. At different periods and places, subsidiary crops have included soybean, kaoliang (grain sorghum), millet, corn, barley, sweet potatoes, peanuts, fruits, and vegetables. Cotton, tobacco, sugarcane, tea, and sericulture (silkworms) have been the important cash crops. Archaeological information is comparatively scanty. It does not reveal when and how the first farmers settled down to cultivate food crops. Written records, available from about 1750 BC, are more conclusive.*

Apparently the 'millet from heaven' rained over the North China Plain in the central region of the Yellow River Valley, which is regarded as the birthplace of agriculture-based civilisation in China. From there it spread throughout the country, but it failed to penetrate the northern grassland and plateaus. The Great Wall may be taken to demarcate the approximate frontier between the two basically different ways of life – the agrarian to the south and the pastoral nomadic of the steppes and deserts on the other side." [ix]



Fig 63a,b: The landscape with Chinese farmers sowing and harvesting their crops.

The history of ancient China to some extent is the story of dynamic and disparate cultures – the Hua Xia nation and the barbarians. The enduring symbol of their cultural differences is the Great Wall, to shield the defenceless farmlands of the north China plain from barbarian incursions.

The real rift between the two nations was cultural, fostered by the wind and by the powerful waters of the Yellow River, which had made the North China Plain highly fertile. Intensive cultivation produced an agricultural surplus, which permitted the growth of a sophisticated culture. But equally important is the fact that the Hua Xia nation descended from cave dwellers. Their philosophical principles were dominated by a yin status culture (see chapter 5.4). This is the real reason why the Hua Xia nation naturally made the choice to develop into an agricultural civilisation and not into a

nomadic one. Figures 64a,b, two typical Hua Xia landscape paintings show vividly and accurately people sowing and harvesting in their fields. Through them we can experience the peaceful, stable, harmonious existence of an agricultural nation, their yin status lives within a big '*Yuan*'.

2. 5. Outside the Wall

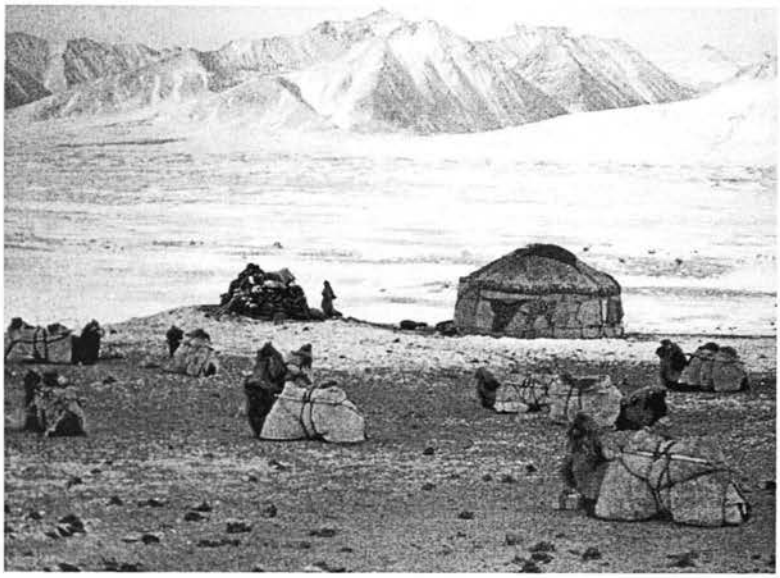


Fig 64: The mobile home – the Yurt – the nomads' typical manner of dwelling. The barbarians' powerful cavalry grew up alongside these Yurts. In contrast with the cave dwelling, (-) the Yurt dwelling has a definite affiliation with the Yang status (+).

To the north, geography prevented the same sort of development. Rainfall in the region is irregular and sparse: the rivers are pitiful streams compared with the Yellow River and the Yangtze; oases exist, but they are isolated from each other by vast stretches of desert. With the exception of a few areas, the shortage of water prevents intensive agriculture in the HuaXia manner.

The northern barbarian tribes were nomadic nations, because the grazing needs of their livestock and hunting meant that they had to keep moving, in all seasons, on the vast grassland. This characteristic required their manner of life to be very simple and rugged. Their character, formed by struggle with a hard environment and the harsh northern climate, was naturally fierce and tough, as were their bodies. This was a highly yang status situation. Compared with meek southern Hua Xia peasants on the other side of the Great Wall, their condition belonged to yang.

The steppe nomads savoured the rich produce of the North China plain inside the Great Wall, however, they were contemptuous of the southern Hua Xia peasants, who were tied to their plot of yellow earth. But every so often the riches and the fruitfulness

of the plain tempted a tribe away from its nomadic frugality. The great differences between the two cultures often led to conflict. When the nomads could not take what they wanted by trading, they would steal and plunder from the Hua Xia people, and fierce cavalry onslaughts would descend upon the Hua Xia nation's abundant plain, until they conquered the Hua Xia nation, became masters of the big *Yuan*: that is yang invaded yin. Yin yang interaction brings about a merging of the yin and the yang accompanied by conflict.

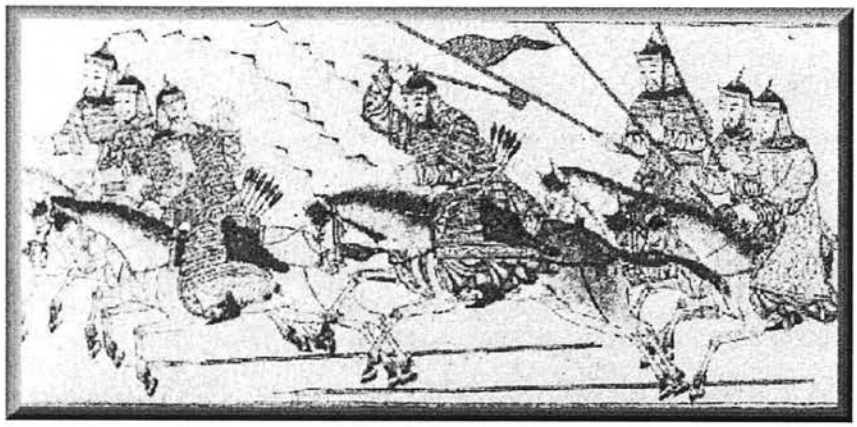


Fig 65: Intent on plunder and conquest, barbarian tribes and other nomads from the northern highlands have attacked the Hua Xia region throughout almost all of the Chinese history.

Khitan (the first emperor of Liao, on the throne 907-916), Wanyian Aquoda (the first emperor of Jin, on the throne 1115 -1117); Genghis Khan and Khubilai Khan (both emperors of Yuan, on the throne 1206-1228 and 1260 -1264); and Huang Taiji (the first emperor of the Qing Empire, on the throne 1627-1636)[x] were all northern barbarians: nomads or descended from nomads. All these powerful conquerors in Chinese history originated from mobile dwellings on the grassland – the Yurt (mobile – yang, see figure 65). They had all once – in the time of their ascendancy – marched across the Great Wall.

When they ruled China, the people of the Hua Xia nation were treated as pariahs. During Yuan dynasty reign by four class races law, the Han and Nan people (汉、南) i.e. Hua Xai people were divided as third class and last class, causing much suffering and unrest. Mongol rulers made their own laws: the Han and Nan people were not allowed fought back even when the Mongols committed crimes against them.[xi] Meanwhile the Mongols continued their wars against neighbouring countries and during their rule appeared as powerful despots, but they retained their position in China for a mere a hundred years then disappeared. Subsequently, although later barbarian

barbarian descendants, the Manchu conquerors, ruled more intelligently, they dreamed of trying to 'change' the Hua Xia nation's identity. The Manchu rulers even forced all Hua Xia men to change their hair-style, to have pigtails after the Manchu manner. They issued the order, 'No plait, No head!' and they did this successfully. [xi] But simultaneously they had started to build the wall (yin) to protect (yin) themselves.

The Hua Xia nation had a rich yin status civilization but had to suffer from their culture's beneficiaries who were also their physical conquerors. However, the historical consequence of this demonstrated that such a phenomenon only lasted for a certain period, when yang elements invaded, before being absorbed by yin elements i.e. the Hua Xia Culture. That is why, in order to retain the identity and traditions of the Manchu nomads, as well as part of a conciliatory strategy, the Emperor Kangxi organised the spacious hunting games called *Mu Lan Qui Xian* (牧兰秋闲) with Mongolian nobles, and built the Chengde Summer Resort. Kangxi did not forget to include a small area of grassland in the garden layout and peculiarly ordered a few tents to be placed in it (see figure 465-2).



Fig 66: The Mongolian highlands: The nomad peoples here have a valiant and chivalrous disposition and simple manner of living.

The one most important thing that non-Hua Xia regimes were unaware of was that: the Hua Xia yin status culture could not changed by force. Physical strength is always created and controlled by spiritual power. Thus, the non-Hua Xia conquerors finally disappeared, one by one, and fell into the 'huge cave' behind the Great Wall, and the descendants of cave dwellers — the Hua Xia nations — and their culture continued.

This is according to the yin yang principle: *when yin and yang meet, yang takes the initiative action and yin is passive; yin will gradually absorb yang and finally dominate the whole situation, extreme yang situations will become yin and vice versa.*

2. 6. Protection of Yin Against Yang: the Wall's Ultimate Significance

There are two 'inevitabilities' on each side of the Great Wall from the above analysis:

1. Agriculture requires the people to maintain stability – yin.
2. The grazing needs of their livestock required the nomads to keep their mobility – yang.

The Hua Xia nation, being an agricultural nation, had to be geared to a stable situation and therefore a series of relevant elements were involved: experience of settlement, techniques of building and husbandry, knowledge of climate and of irrigation, techniques of cultivation and so on. Each of these are component parts of the highly stable system required for an agricultural – yin status - civilisation. As the people naturally needed stability to evolve and maintain agricultural knowledge, their sensitive environmental consciousness – which was inherited from the Hua Xia nation's ancestors' cave dwelling experience – further developed over many generations. In other words, the Hua Xia nation gradually became physically 'weaker and more sensitive' than the nomads, reinforcing its yin status situation. thus, the Hua Xia culture actually was in a yin status, that is female cultural condition. According to yin yang theory: *the yang must invade the yin, but yin never invades yang.*

The Great Wall, the most tangible mark of a cultural boundary to be found anywhere in the world, was also a symbolic barrier in the Hua Xia nation's inner world sharing the principle with Juliet's balcony (see chapter 1.8). It has been pointed out above that the Great Wall was basically an 'ornament', in fact Juliet's balcony was an 'ornament' also. They were both symbolic barriers between yin and yang, male and female. Yin yang theory indicates that '*both yin and yang depend on each other. Neither yin nor yang can exist or develop on its own*'.

The Great Wall embodied the Hua Xia national characteristics, and is well symbolized as a huge dragon.

The significance of this dragon coiled inside the the Hua Xia people's mental landscape, protects their yin status ideology rather than the meandering and tortuous Chinese landscape itself. Therefore the author considers that the function of this wall to protect the yin world is of ultimate significance.

2.7 Dragon and Cave

DONG

洞

Chinese character 'Dong' means cave.

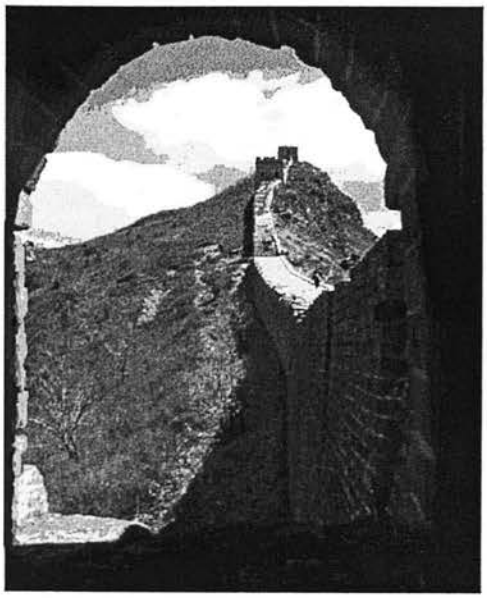


Fig 67: The 'Dragon out of the cave'. The Great Wall scenery, Her bei. 1995.

QIANG

墙

Chinese character 'Qiang' means wall.

The supreme significance of the Great Wall lies in its huge size and its dominance in the landscape from the mountain ridges on which sections are built. But it means much more. People usually describe it with words such as: 'magnificent' and 'huge-dragon'...but such a massive achievement shares a common principle with another very small, very hidden thing, the cave in the Chinese landscape, because the idea of the Great Wall originally came from the cave.

The aspects of the Great Wall and the cave dwelling are distinctly different, but, according to yin yang criteria, they both have yin status, sharing a fundamental landscape principle, also the wall's yin yang qualities are the same as many elements associated with the cave, such as hiding; secret; darkness; shielding; yin etc.

Only cave dwellers, when they face danger, will mention the reliable safety factors which can only be found in the cave, or the cave's different descendent of a later generation – the wall. That means that only the Hua Xia nation could have created such a major defensive construction system as the Great Wall. The Great Wall could only have derived from the cave. It is an extension of cave consciousness.

The wall and the cave: one is inside and the other is outside; they are both yin elements as different aspects in the landscape.

The wall and the cave share another important characteristic in the landscape, that is

as sources of mystery. One produces mystery by proscribing; obstruction, inhibition etc the other through darkness; hiding etc. Both approaches were important in traditional Chinese landscape aesthetics.

Because of their cave dwelling history the cave had an important position in Hua Xia national consciousness from ancient times. Thus one of humanity's most important aspirations: the carrying on of the ancestral line – through marriage and the wedding ceremony – is associated with the cave: '*Dong Fang Hua Zhu*' (洞房花烛 literally: the candle light within the cave) means 'wedding celebration'. *Dong Fu* (洞府 The abode of fairies and immortals in mythology). Here are more examples, usually related to the wisdom of the sage, such as: *Dong Jian* (洞见 see very clearly); *Dong Cha* (洞察 watch from the cave); *Dong Xi* (洞悉 hear things through the cave); *Dong Xiao* (洞晓 know things through the cave) and some well know maxims: *Dong Zhu Qi Jian* (洞烛(察)其奸 see through a trick); *Dong Ruo Guan Huo* (洞若观火 as clearly as a blazing fire); *Dong Zhong ken Xiu* (洞中肯綮 have a keen insight into matters) etc. The use of cave words in the above indicates that the Hua Xia people tended to relate important things to the cave or to view external things from inside the 'cave'. That is from the secret or the mystical point of view; belonging to a yin attitude or activity.

Also the words *Dong Tian* (洞天), derived from Taoism; mean the place where the deities live. Suggesting the location of paradise within the cave.

The idea of the cave in Chinese legend was also important, for example the very well known classical novel '*Record of a Journey to the West*' (Wu Chengen 16th century) describes the monkey king's home: '*...scrambled up the mountain alongside the stream. Reaching its source, they found a great waterfall. What they saw was –*

A column of rising white rainbows,
A thousand fathoms of dancing waves –
Which the sea wind buffets but cannot sever,
On which the river moon shines and reposes,
Its cold breach divides the green ranges;
Its cold breath divides the green range;
Its tributaries moisten the blue-green hillsides.

This torrential body, its name a cascade,

Appears truly like a hanging curtain.

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What an amazing landscape and how wonderful a place. The cave landscape as portrayed in the story, perfectly describes the ideal Chinese fengshui model.

Also in many well know Chinese traditional landscapes, most of the locations are associated with caves, as well as having legends attached to them. To a certain extent, the landscape's possession or lack of a cave, as a criterion of its status as ideal scenery, has been accepted as traditional common sense by the Chinese. A few are mentioned below.

Yu Wang Dong (系舟山. 禹王洞 （仙人洞） Yu King cave or Deity cave) is located on Xi Zho mountain. Da Yu King (2140BC) [xii] was a legendary king of the Xia dynasty, he led his people in building an irrigation canal system against floods and made great early contributions to agriculture. The Hua Xia nation esteems him as a historical hero. The mountain's name 'Xi Zhuo' (系舟） came from Yu King having tied up his boat here. The cave retains a comfortable temperature whatever the time of year.

Yun Mo Dong (云摩洞) is located on an 800 meter high Mountain, whose reputation is associated with the clouds often passing close to the entrance of the cave in summer. The cave faces the sun: facing the yang with its back to the yin. There is a stream in the cave at all times of the year. It is a quite an ideal feng shui place. Neolithic Period human remains were found in the cave by an archaeological survey. Gong Sunsheng, the gentleman in a very well know Ming dynasty book *Shui Hu Chuan*, (All Men are Brothers, Shi Naian 1296-1370AD) is recorded as having studied Taoism there.

Hua Yang Dong (褒阐山. 华阳洞), the well know author Wang Anshi（王安石） wrote '*Record of a Journey To The Bao Chan Mountain* (游褒禅山记)' making this location famous. Here there is a deep cave, 1600 meters , with many net –like branches. There is also a river within the cave system where people can go boating (see relevant image 149 in chapter 5). This situation coincides with the idea of *Xue* (see chapter 5.5and chapter 11.3.4).

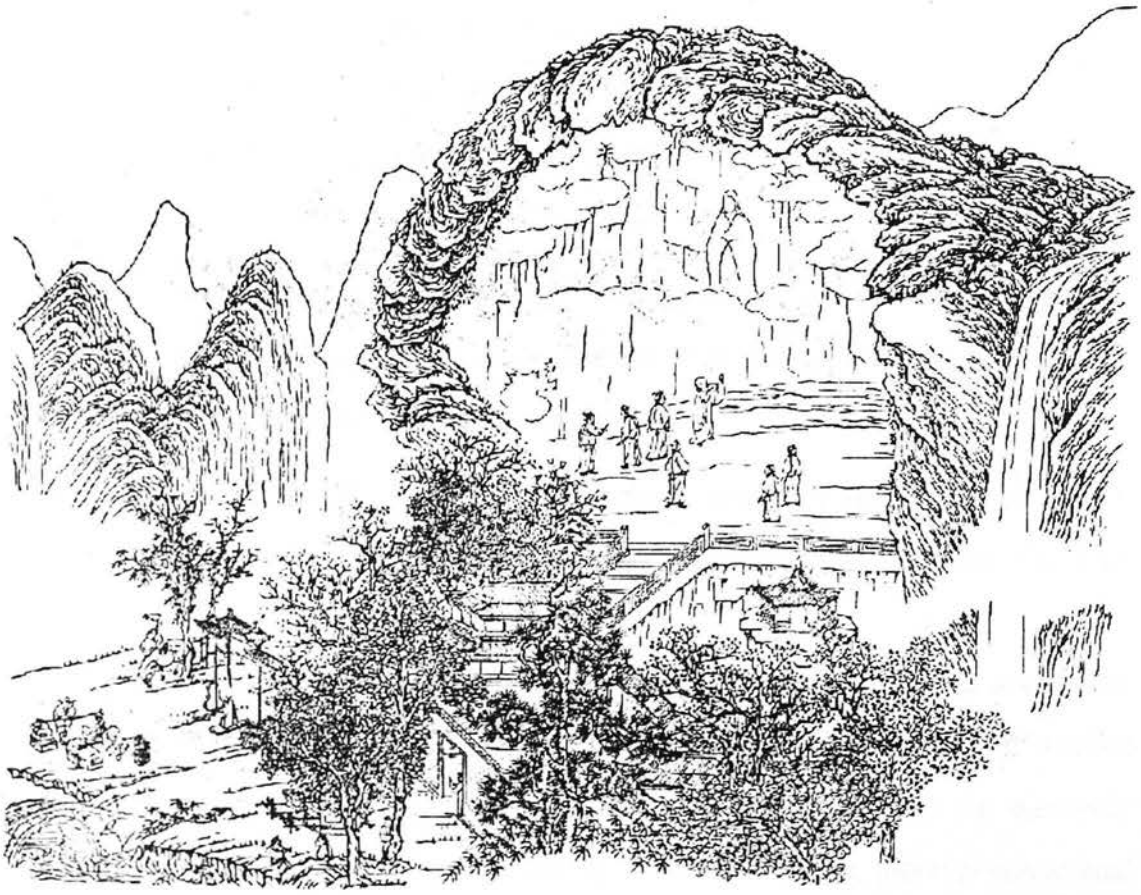


Fig 68: *Fei Yun Lan Sheng* (the fairyland). Bai Miao, Landscape Qing dynasty. This painting illustrates some people (officers) visiting a huge cave; today what we call a water-eroded cave, and the goddess Kuan-yin (statue or painting) inside. There were artificial constructions at the entrance, showing this cave scenery has been known for a long time and identified that Chinese keep their cave culture never been intermitted. Fig 69: *Shan Zhao Ti Ming* (Three instructs). Few houses hide on the hill, there is statue or man in the cave, according to the title of the draw; three other men wrote some words on the rock for the memorial.



The people and their descendants who have had a cave dwelling background, even after they have left the cave, when encountering danger, spontaneously, make one of two decisions, they either dig a cave, or build a wall. Such phenomena were duplicated throughout Chinese landscape history.

The cave and the wall, to the Hua Xia people; were two magic weapons. From ancient times to the present day, the 'cave culture' and the 'wall culture' were and are the two massive ideological platforms of the Hua Xia nation.

With this cultural orientation throughout their history, when the Hua Xia nation faced danger and challenges they always endured humiliation at first, but won the final victory.

This also proves that the yin status culture is a great life force in China. Hua Xia culture is not, as some current opinion believes, in decline, as are the three other ancient civilisations.[xiii] Ideas of suppleness, humility, softness etc.: these are the elements which have a strong life force in nature. During the past millennia, these philosophical viewpoints were esteemed by the Hua Xia nation and were practised in everyday life, so they were already strong factors in the nation's psychological outlook and represented the real Hua Xia culture.

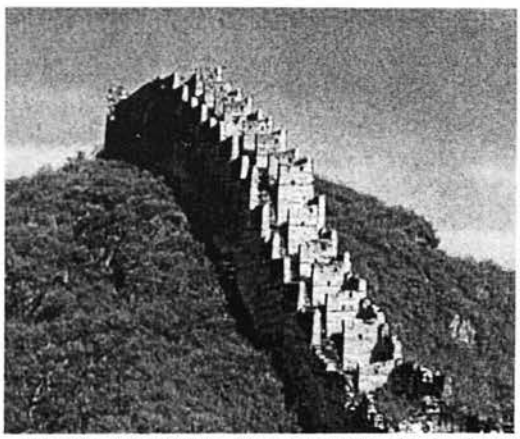




Fig 70: (right) The Cave dwelling in the loess plateau area. Shaanxi. Fig 71: (left) the Great Wall in Hebei. There is a large mountainous area where the Great Wall passes the caves closely, but most of the wall in that area has been badly damaged.

The origin of all of these yin status philosophical ideas can be traced back to the one place, the cradle of Hua Xia civilisation — the loess plateau, and ultimately to the cave. That is the *Xue*, the place of origin of the yin status, and is the main influence on the Chinese natural and social landscape, both in history and in modern times. According

to yin yang theory, the yin always belongs to the ultimate. That is the real secret of why the ancient Hua Xia civilisation is the only survival of the four ancient civilisations of the world.

The similarity between the Great Wall and the cave is that they both belong to different levels of the yin state; that the wall can be said to have one or two more yang elements when contrasted with the cave. The difference between them is that the Great Wall was built on the ground, and could be physically crossed and broken by the former northern barbarians, or a foreign force. However, the cave is part of the earth and logically it can only be broken into, but cannot be crossed or damaged. So in the Hua Xia nation's psyche, caves represent an ideal form of defence. The cave, particularly the pit-cave, which is almost a pure yin construction in the landscape, provides a steady stream of yin status energy to people, both psychologically and physically. As the Great Wall was built by people that came from the cave dwelling so, in some senses, the Great Wall came from the cave, that is: the dragon came from the cave.

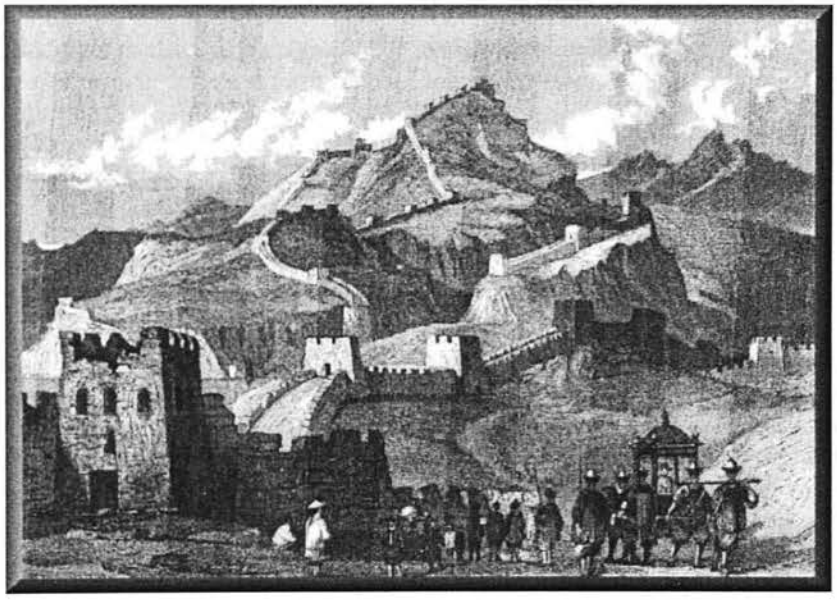


Fig 72: The illustration of Great Wall, 1885, the Great Wall was almost derelict in Qing dynasty. Since it had last been rebuilt in Ming dynasty, it endured in Hua Xia nation's heart and minds.

2.8 Conclusion to Chapter 2

The Great Wall belongs to Yin; Yin status (harmony) always controls the final situation. However, since history moved into the twentieth century, there has been a new development. Traditional Chinese landscape aesthetics – mainly represented by the cave philosophy – has been faced with the powerful challenge of the Greek spirit, the core of Western landscape aesthetics.

The subterranean cave in the Chinese landscape and the vertical Greek column – a yang element - more and more of which have been erected on the ground since the first encounter of the two at the beginning of the twentieth century - have been in a process of vehement interaction during the past twenty or more years. That is, yin and yang have entered upon a greater scale of intercourse in the Chinese landscape and this will lead to an unprecedented situation of yin yang harmony.

Many visitors might acquire the impression that: the Great Wall emerged from the Chinese landscape as a cultural symbol of the Hua Xia people's unity as a nation. However, they might not be aware that, in addition to the Great Wall as a 'super symbol' – a huge *Long* line in the northern mountain area, there are uncounted mini-walls set up in front of royal palaces and ordinary people's residences. These *Ying Bi* or screen walls serve the major function of psychological borders between the people inside the country, behind the Great Wall. The *Ying Bi* is dealt with in greater depth in the following chapter.

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[i] (1)The high-rank Chinese dictionary '*Long*', Kingsoft XDict.(2002).

[ii] About the yin yang attribute of the dragon different sources have different criteria. Here according to the conventional idea dragon and tiger conflict. The dragon is a legendary creature so belongs to yin. Reference yin yang conception form in collateral page original source from *Tai Ji Zhi Guang,* (lin Qin Quan) Beijing. Inform Publishing House. (1999).

[iii] *The Forbidden City.* The Reader's Digest Association Limited (1972). p.37.

[iv] Qin Shi Huang Di – Chinese first Emperor. 246-210 BC. China Encyclopaedia, Electronic Edition (1999).

[v] Dr. Affonso, Zuin.1998-2002 PhD. Landscape architecture school, Edinburgh College of Art. *The seminar of the May 2000 China tour.* (2000)

[vi] '*Meng Jiang Niu*' (孟姜女)There is a traditional story about Meng Jiangnü. Shortly after she and her husband were married he was conscripted to work on the wall. Meng Jiangnü worried that he would suffer from the cold in the north and began to make a padded cotton jacket. After it was sewn she began the long walk from her home in the south to the site of the Great Wall. When she got there and finally found the other men from her village, she was told that her husband had died. She went to the wall and began keening and mourning with such pathos that 20 li of the wall collapsed and in the pit at the centre, she found the body of her husband. Meng Jiangnü threw herself into the sea to join her husband. Her suicide personalises the losses due to the Great Wall. *Chinese Folk Story Selections.* People Publish Press. (1960).

[vii] The Great Wall, *The Forbidden City.* The Reader's Digest Association Limited. (1972).

[viii] *The Birth of Hua Xia Civilization* , China History Press.(1980). p.31.

[ix] Encyclopaedia Britannica Electronic Edition. (1999).

[x] (cited vi).

[xi] *Yuan Dynasty Law*. China Encyclopedia Electronic Edition. (1999).

[xii] The Order of Hair Cut (*Ti Fa Ling*), 1644, China Encyclopaedia Electronic Edition. (1999).

[xiii] Yu, Chinese legendary king, 2140BC, he led the people in building an irrigation canal system against floods. Encyclopaedia Britannica Electronic Edition. (1999).

[xiv] 1. The Two Rivers Civilization (Ancient Mesopotamian 3500/3200 – 539 BC) 2. The Nile River Civilizations (Ancient Egyptian 3100 – 525BC). 3.The Indian River Civilizations (2500 – 1600BC) 4.Yellow River Civilizations (2070BC – Continued). China Encyclopedia Electronic Edition. (1999). H.W F. Saggs: *Civilizations before Greece and Rome*. Yale University Press. 1989.P21-41.

PART I



3. THE 'SWORD' AND 'SHIELD'



Fig 73: *Ying Bi* – the screen wall of nine dragons is located in the city proper of Datong, listed as a historic site under Shanxi provincial protection. Completed in 1392 in the Ming Dynasty, it is 45.5 meters long, 8 meters high and 2.02 meters thick. Glazed all over with a clustered base and glazed brackets and ridge tiles, it looks spectacular and imposing with its nine dragons in flying postures. It is the most completely preserved, the oldest and the largest of its kind extant in China today.

3.1 Ying Bi –The shield icon in Chinese landscape

China not only has a uniquely huge wall – the Great Wall – but the mini- wall – the *Ying Bi* (影壁 screen wall) – is a feature unique to its culture.

The *Ying Bi* is found mainly in the north of China, but is similar to what people in south China would call the light screen wall – *Zhao Bi* (照壁). From the royal palace to common homes, the *Ying Bi* can be found everywhere.

According to archaeological findings, the earliest *Ying Bi* appeared in the Zhou dynasty (10th century BC) in north China, much earlier than the Great Wall.[i] The *Ying Bi* usually stands inside or outside on the gate path of the yard separated from other parts of the building. Its general function is to prevent the people from outside seeing the situation inside the courtyard. Its stands on its own and is not part of the building.

There are several folktales about the origin and function of the screen wall in the north. In the published photo collection '*The Old House*'[ii] the following information can be found:

> *"In ancient times the Ying Bi were called 'XiaoQiang'(萧墙), which now appears in the proverb 'Disaster comes out of the XiaoQiang'. Screens originate from the ancient times when people thought their homes were frequented by ghosts. They thought it acceptable for their ancestral ghosts to come home for food, whereas disaster would take place when any deserted or wild ghosts sneaked into their houses. They could not shut ghosts out of the gate, for they could squeeze themselves in through the crack of a gate. With a screen wall,*

wild ghosts would find their shadows on it when they entered the courtyard and be scared away. Of course, the screen wall also involves another function – blocking off the sight of outsiders. Even if the gate is wide open, no one from outside can see the inside; moreover, a screen also adds grandeur to the house like painting clouds to set off the moon."

The same principle that is defence and protection can be found in various folktales about *Ying Bi*. It has a yin status attribute.

There is little archaeological information referring to the origin of *Ying Bi* in China, but if the ancestry of the Hua Xia nation comes from the cave dwellers, it is reasonable to believe the hypothesis that the original idea of the *Ying Bi* came from the objects used to block the entrance of the cave dwelling.

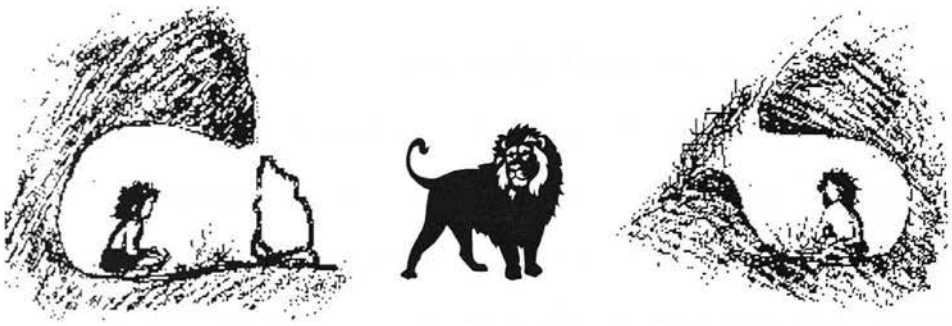


Fig 74: Blocks to the cave dwelling. There could be considered the origin of the *ying bi*.

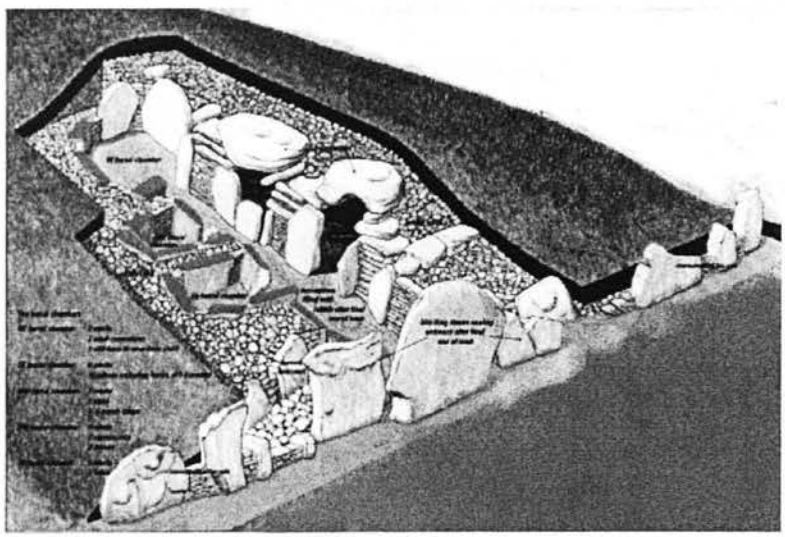


Fig 75: The West Kent long barrow. This is not a cave dwelling, and not in China, but this illustration offers a visible image, that cave dwellers also need something to block the cave entrance for safety and warmth.

Blocking objects developed in two ways: one was the familiar physical block in everyday life – the door. This functioned for both physical and psychological blocking

but blocking objects of the Hua Xia nation – the *Ying Bi* – only fulfilled the latter (psychological) function.

The *Ying Bi* — symbol of protection — has come to hold an important position in Chinese landscape architecture. It supports the view that the yin status cave consciousness is not only reflected in feng shui doctrine, but is also embodied by the *Ying Bi*, with which the people manifest the principle of protection.

Today it is clear that with the *Ying Bi,* as with the Great Wall, the psychological function is more important than its physical function; its use is to give the psychological suggestion of security to the people behind it. There is no evidence elsewhere in landscape to show that other nations have a history of such reverence for the wall, so paying respect to the 'wall' is probably another unique phenomenon in Chinese landscape.

Because of the central China plain topographic factor, the Hua Xia nation had a very long history of domination by the *Da Yi Tong* (大一统) social system (tight control by one central government), at least in central China. The Great Wall and the Great Canal[iii] are two representative examples on this land. People living under a huge central control system could do nothing personally against this system. Spontaneously, people needed something that could offer psychological protection for their own privacy within such huge *Yuan* (see figures 81). The *Ying Bi* became so important in landscape architecture because it satisfied this deeply held need.

Even where circumstances could not allow people to build the *Ying Bi*, for example in urban areas where there was often no place to build the *Ying Bi*, they still did 'build' it on one of the walls of the house, or even on the back wall of the house across the street (see figure 80.1-5). The *Ying Bi* indicates a deep level connection with the yin status consciousness of the Hua Xia nation, that is the idea of precaution, protection, defence and so on.

The following drawing (figure 76) illustrates that, as with the Great Wall, the main function of the *Ying Bi* is psychological, and that it reflects the Chinese yin status in representing notions of defence and precaution.

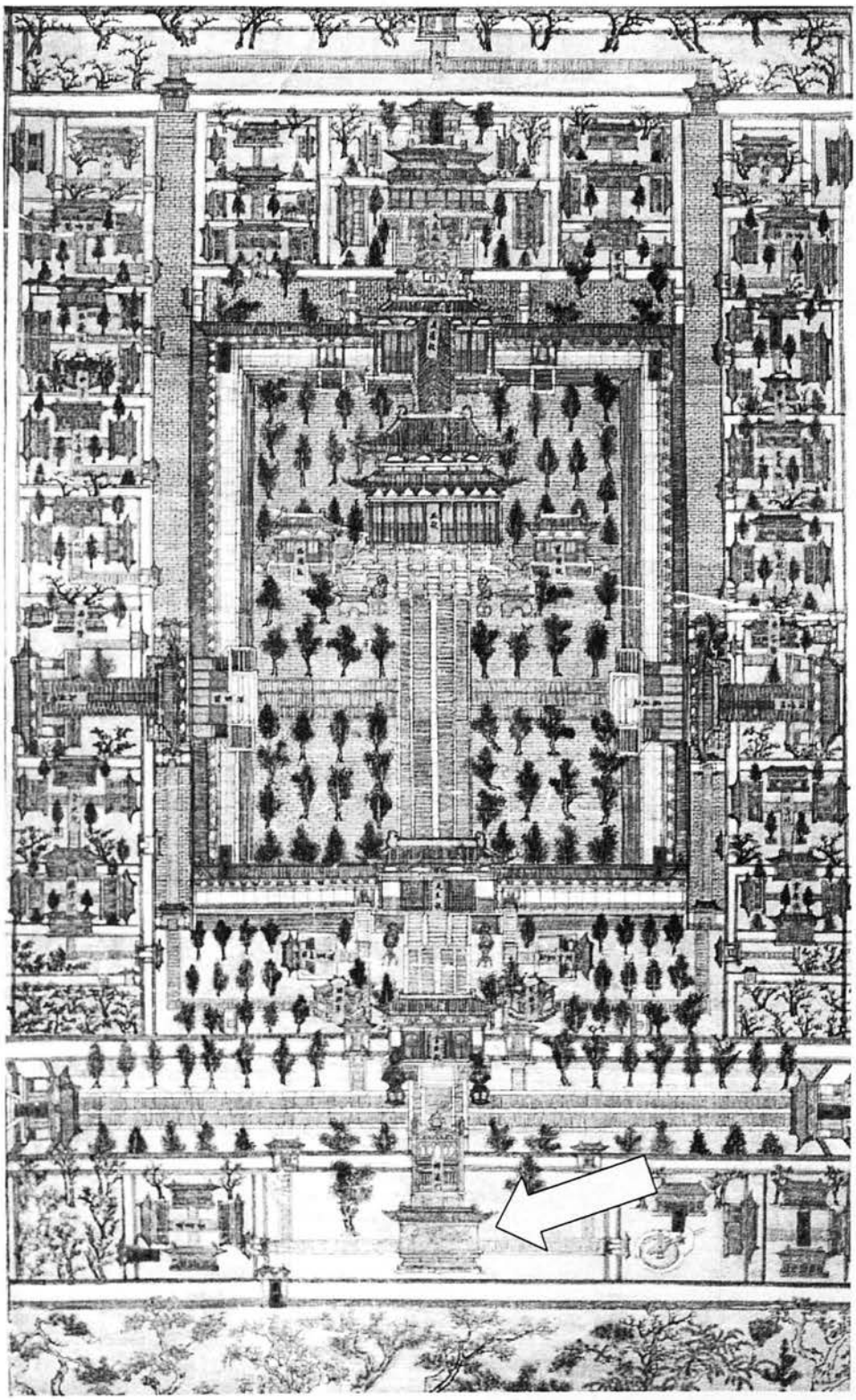


Fig 76: The layout of Chong-Shan Monastery in the Ming Dynasty. The *Ying Bi* (highlighted by the arrow) is in front of the group of buildings, in the foremost

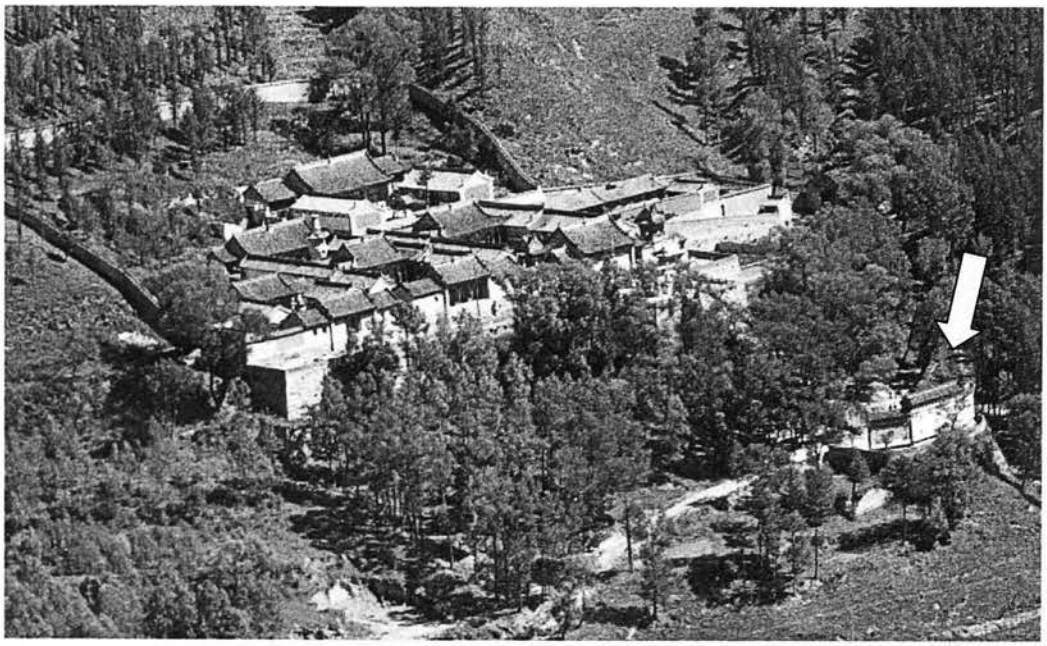


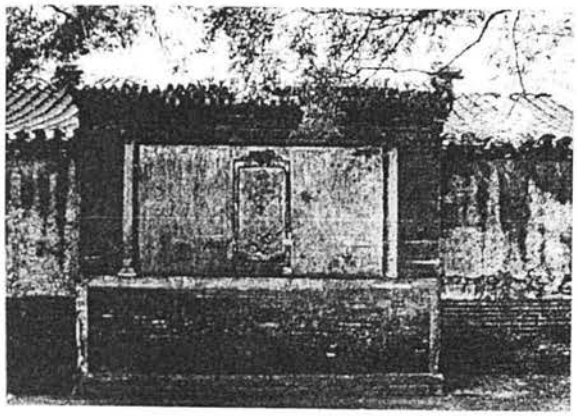
Fig 77: The Landscape of Longquan (Dragon Spring) Monastery in Mt.Wutai. The *Ying Bi* is in front of the group of buildings. It is set in the primary position.



Fig 78: The *Ying Bi* in the Forbidden City, 17th century.



Fig 79: The *Ying Bi* in Shannxi, before the 1900s, the right hand arch is the entrance to the cave yard.





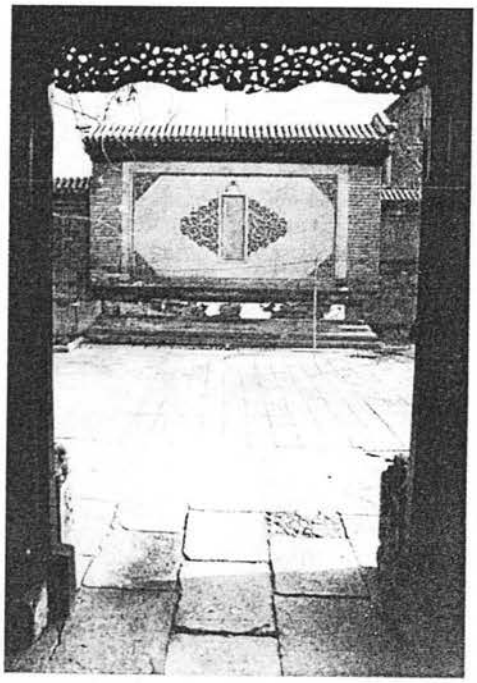


Fig 80: Different *Ying Bi*
1: the across-the-street *Ying Bi*
2: the *Ying Bi*
3: the wooden *ying bi*
4: the '*Zhao Bi*'
5: the '*Zhao Bi*'

1	**2**
3	
4	**5**

Quite a few northern quadrangle courtyards are not so spacious. In this case, people would take advantage of the gable of the house, which is made into the shape of a Ying Bi. Such a Ying Bi excels in saving space and cost. If possible, people would have a screen set up across the street against the gate, called Zhao Bi, or 'across-the-street Ying Bi'. Ying Bi here has already completely lost any 'physical function' and become a symbolic object. This phenomenon shows how deeply the yin status consciousness is rooted in Chinese culture.



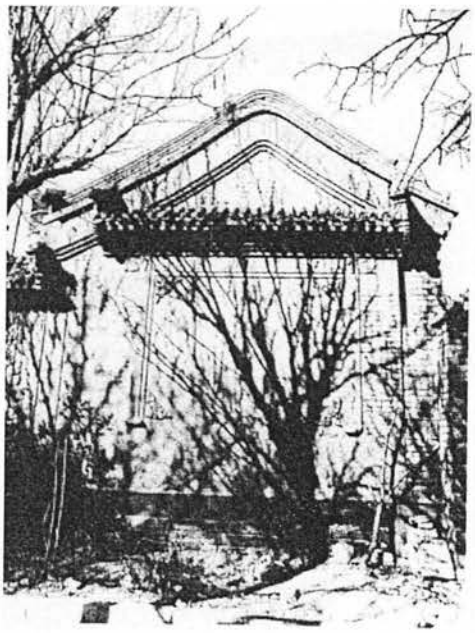
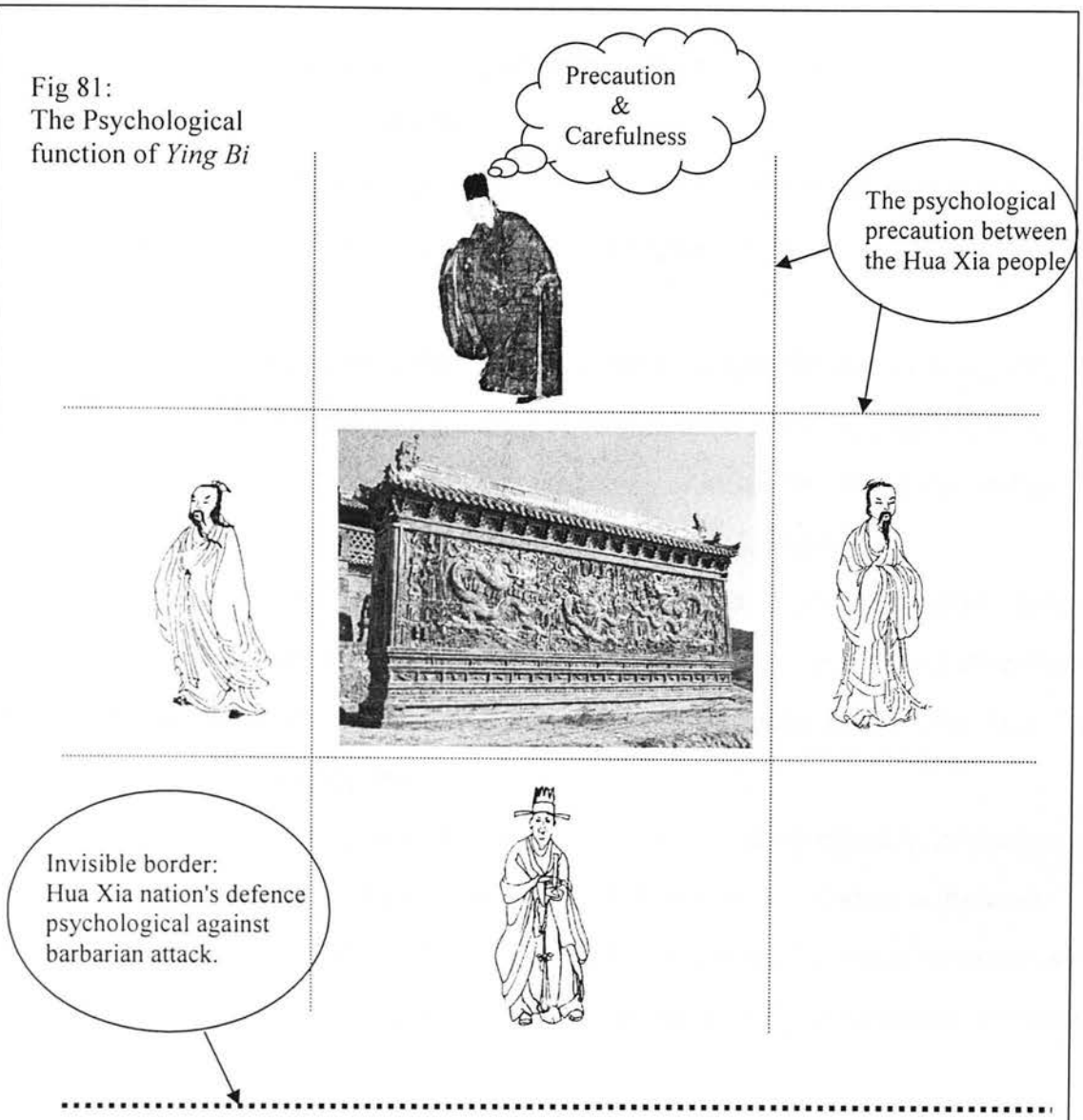


Fig 81:
The Psychological function of *Ying Bi*





The Barbarian

The *Ying Bi* also offers unique value to the environment:

- It is an example of a single construction which perfectly and simultaneously combines function and aesthetics.
- It is a perfect combination of the abstract and the concrete: it is a wall but not completely a wall, it is a sculpture but not completely a sculpture, and it could be both of them or neither.
- Unlike the usual monument, the *Ying Bi* is without a specific memorial meaning; it only symbolises a meaning or principle. A *Ying Bi* does not usually display words or carved patterns to commemorate certain people or incidents. All the decoration on it symbolises a more subjective, deeper meaning – precautions.

The *Ying Bi* is unique to Chinese landscape and the Hua Xia nation paid great respect to it. The most important reason why the Chinese pay respect to the *Ying Bi* is that it embodies the yin status, which, to a profound degree, accords with the Hua Xia nation's yin status consciousness.

The criterion by which the *Ying Bi* is accorded yin status as an object in landscape is not only from its function but also by comparison with equivalent objects in the west.

In the western landscape, there is only one equivalent object that could compare with *Ying Bi*: that is the Egyptian obelisk – a very opposite, very yang status, symbolic monument.

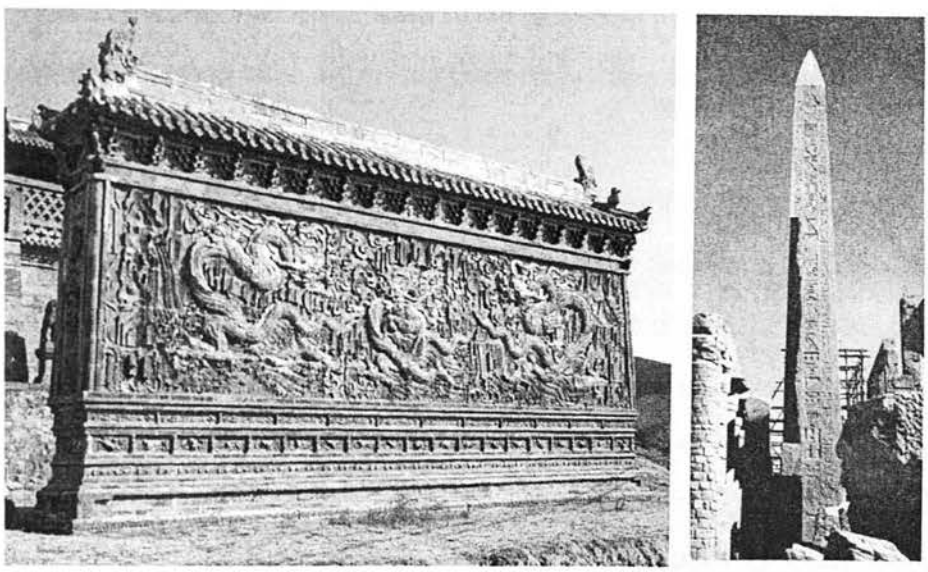
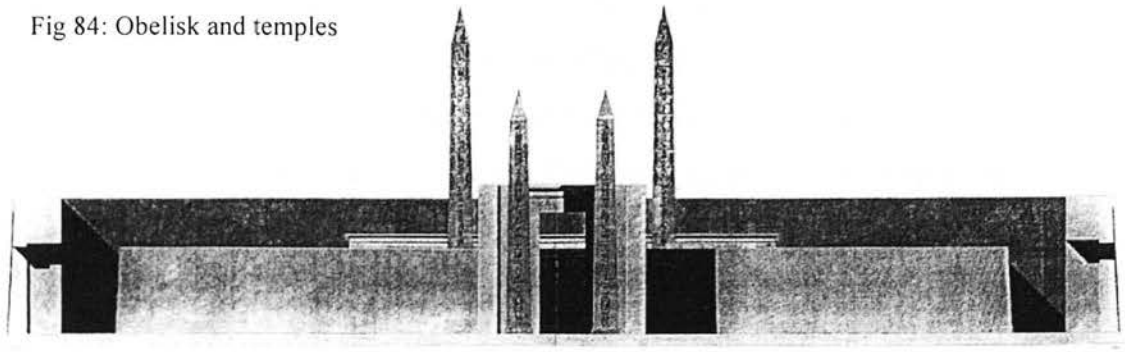


Fig 82: (Left) The three dragons *Ying Bi* in ShanXi, 1730, China.
Fig 83: (Right) The obelisk in Egypt, about 1800 BC.

Fig 84: Obelisk and temples



"Obelisk: tapered monolithic pillar, originally erected in pairs at the entrances of ancient Egyptian temples. The Egyptian obelisk was carved from a single piece of stone; it was designed to be wider at its square or rectangular base than at its pyramidal top, which was often covered with an alloy of gold and silver called electrum. All four sides of the obelisk's shaft are embellished with hieroglyphs that characteristically include religious dedications, usually to the Sun god, and commemorations of the lives of rulers. While obelisks are known to have been erected as early as the 4th dynasty (c. 2613-2494 BC), no examples from that era have survived." (Encyclopaedia Britannica 1995)

3. 2 The Obelisk - An Extreme Yang Totem

The first recorded examples of obelisks date from around 2600 BC, but none from this period have survived. By around 2400 BC obelisks were still very small, seldom more than 3.5 metres high. Around 1900 BC, the obelisk of Sesotris was erected in Heliopolis. This is the world's oldest surviving obelisk. The ancient Egyptians believed that the spirit of their Sun God 'Ra' dwelt within each obelisk. Therefore, each adherent to the Egyptian religion was committed to worshipping this spirit of Ra. They were to 'face the obelisk' at least once a day, but preferably three times daily.

The Obelisk research in the west since 17 century and some research had been a certain influence to such field study. In book *Ancient Symbol Worship: The Influence of the Phallic Idea in the Religions of Antiquity* (C. Staniland Wake, Hodder M. Westropp.1875) wrote about the ancient Egyptian's idea of and their obelisk and God: [iv]

> *"The peculiar titles given to these pillar-deities, and their association with the sun, led to their original phallic character being somewhat overlooked, and, instead of being the Father-Gods of human kind, they became Powerful Gods, Lords of Heaven. This was not the special attribute taken by other sun-gods. I have already stated that Hermes, and his related deities, were "gods of the country," personifying the idea of general natural fecundity. Among the chief*

gods of this description were the Phoenician Sebazius, the Greek Bacchus-Dionysos, the Roman Priapus, and the Egyptian Khem. All these deities agree also in being sun-gods, and as such they were symbolized by animals which were noted either for their fecundity or for their salaciousness. The chief animals thus chosen were the bull and the goat (with which the ram was afterward confounded[104]), and this doubtless because they were already sacred. The sun appears to have been preceded by the moon, as an object of worship, but the Moon-God was probably only representative of the primeval Saturn,who finally became the Sun-God El or Il of the Syrians and the Semites, and the Ra of the Babylonians. The latter was also the title of the Sun-God of Egypt, who was symbolized by the ***obelisk,*** *and who, although his name was added to that of other Egyptian Gods, appears to have been the tutelary deity of the stranger-kings of the 18th dynasty, whom Pleyte, however, declares to have been Set (Sutech)."*

Chapter: the Hebrew Identified with Ethnic Religons

"When considering the sacred bull of antiquity, the symbol of the fecundating force in nature, I referred to Osiris the national sun-god of the Egyptians, as distinguished from the Semitic Seth (Set), who was identified with the detested Shepherd race. The association of Osiris with Khem shows his phallic character, and, in fact, Plutarch asserts that he was everywhere represented with the phallus exposed. The phallic idea enters, moreover, into the character of all the chief Egyptian deities. Bunsen says: "The mythological system obviously proceeded from 'the concealed god,' Ammon, to the creating god. The latter appears first of all as the generative power of nature in the phallic god Khem, who is afterwards merged in Ammon-ra. Then sprung up the idea of the creative power in Kneph. He forms the divine limbs of Osiris (the primeval Soul) in contradiction to Ptah, who, as the strictly demiurgic principle, forms the visible world. Neith is the creative principle, as nature represented under a feminine form. Finally, her son Ra, Helios, appears as the last of the series, in the character of father and nourisher of terrestrial things. It is he whom an ancient monument represents as the demiurgic principle, creating the mundane egg." The name of Ammon has led to the notion that he was the embodiment of the idea of wisdom. He certainly was distinguished by having the human form, but his hieroglyphical symbol of the ***obelisk,*** *and his connection with Khem, show his true nature. He undoubtedly represented the primitive idea of a generative god,*

probably at a time when this notion of fecundity had not yet been extended to nature as distinguished from man, and thus he would form a point of contact between the later Egyptian sun-gods and the pillar-gods of the Semites and Phoenicians. To the Egyptians, as to these other peoples, the sun became the great source of deity. His fecundating warmth or his fiery destroying heat were, however, not the only attributes deified. These were the most important, but the Egyptians, especially, made gods out of many of the solar characters; although the association of the idea of "intellect" with Ammon-ra must have been of late date, if the original nature of Ammon be what I have suggested.As man, however, began to read nature aright, and as his moral and intellectual faculties were developed, it was necessary that the solar deities themselves should become invested with co-relative attributes, or that other gods should be formed to embody them. The perception of light, as distinct from heat, was a fertile source of such attributes."

Chapter: *The Sun-gods of Antiquity*

After the glory of Egypt declined, at around the beginning of the first century AD, many obelisks were removed from Egypt by the Romans and transported to Rome, where many still stand. Twenty-one Egyptian obelisks have been erected in European countries and the America from the total of twenty-seven discovered. Most of them were set up in very important places, and some cities erected imitations of obelisks themselves (See figures 88-94).

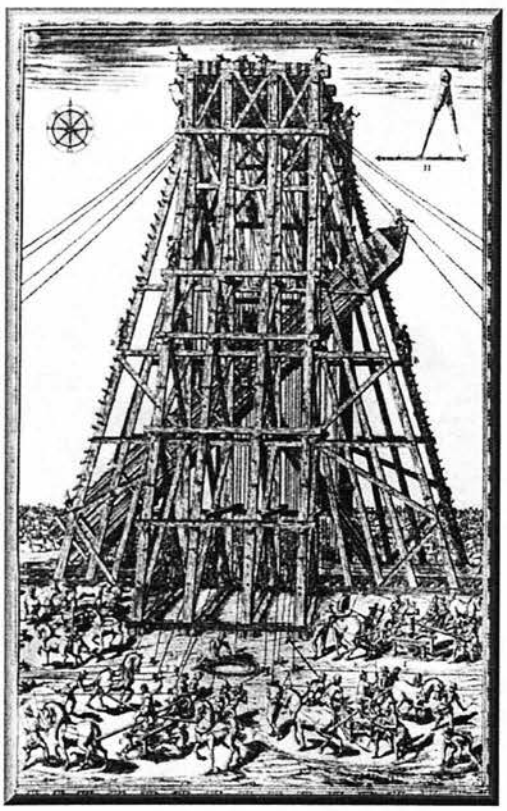


Fig 85: Engraving from Domenico Fontana, Delle Trasportazione Dell' Obelisco Vaticano,1590. Europeans relocated obelisks not only for material but also psychological reasons.

Today there are original and imitation obelisks located in many important places, shaping the landscape in most western countries. The reasons why obelisks appeared in these places might be complex, or might have the same relation to society as *Ying Bi* in Chinese society: that the obelisk to a profound

degree accorded with western people's yang status consciousness. At the very least this cultural phenomenon shows that the obelisk was considered an 'important symbol' by the religious authorities and political rulers in the



Fig 86: Capitals of Christendom. Arnold Toynbee.

Figure 85 Landscape analyse:

This ordered scenery painting clearly shows European's living environment in 15th century, the obelisk; Cathedral and church; religion and disciples; fortress and Armey formed the political and natural landscape. Obelisks occupied a particularly important position in many places. This painting shows the obelisks were very influential element and directly related with people's lives in ancient Europe.

western world over a considerable period. Simultaneously this imported phenomenon in landscape architecture had a strong visual and psychological influence on European people.

From the aesthetic perspective the obelisk has a unique shape: it is consistent to the highest degree with the idea of 'force and attack'. It looks like a sharp sword. By yin yang criteria, it is has an extreme yang status.

If the history of western landscape architecture is considered, there are many examples to show that the obelisk has played a very important role, and may even be seen as its soul. From the eastern perspective, if anything in landscape can reflect western consciousness, the obelisk is probably the most representative symbolic object. People in the western world give the obelisk such high esteem, they certainly have some kind of psychological identification with it. The best known example is the Washington Monument. This imitation 'super obelisk' reflects what people call 'The American spirit'[v]. In other words, the way of thinking and behaviour of people in the USA could be represented by this monument. In the European heart of the Roman Catholic church – the Vatican – an original Egyptian obelisk was set up in the centre of St Peter's Piazza.



Fig 87: St. Peter's, Vedute di Roma. Piranesi. 1775. Ashmolean Museum, Oxford. The obelisk that was brought from Egypt and erected at the Vatican, St. Peter's Piazza.



Fig 88: The Washington Monument, imitation, built between 1848-85.



Fig 89: Obelisk in London, original, erected in 1878.



Fig 90: Wellington Monument, imitation, 1817- 92 built.





Fig 91: Obelisk in Chicago Exposition, 1884.

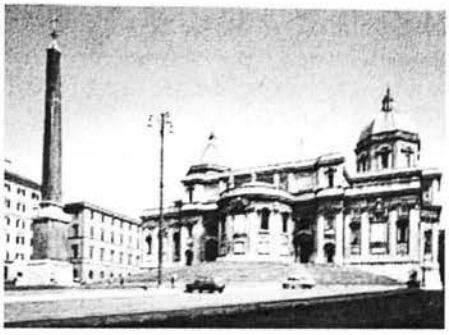


Fig 92: Obelisk in Rome, original.



Fig 93: Obelisk in Edinburgh, imitation.



Fig 94: Obelisk in Paris, original.

"The obelisk tells us about the forces of the cosmos and what part we play in it is never ending dream. It is great needle link to the sun light and mysterious energy. It always brings my people and I greater confidence to face this unknown world."

Professor Helen, H(1998) [vi]

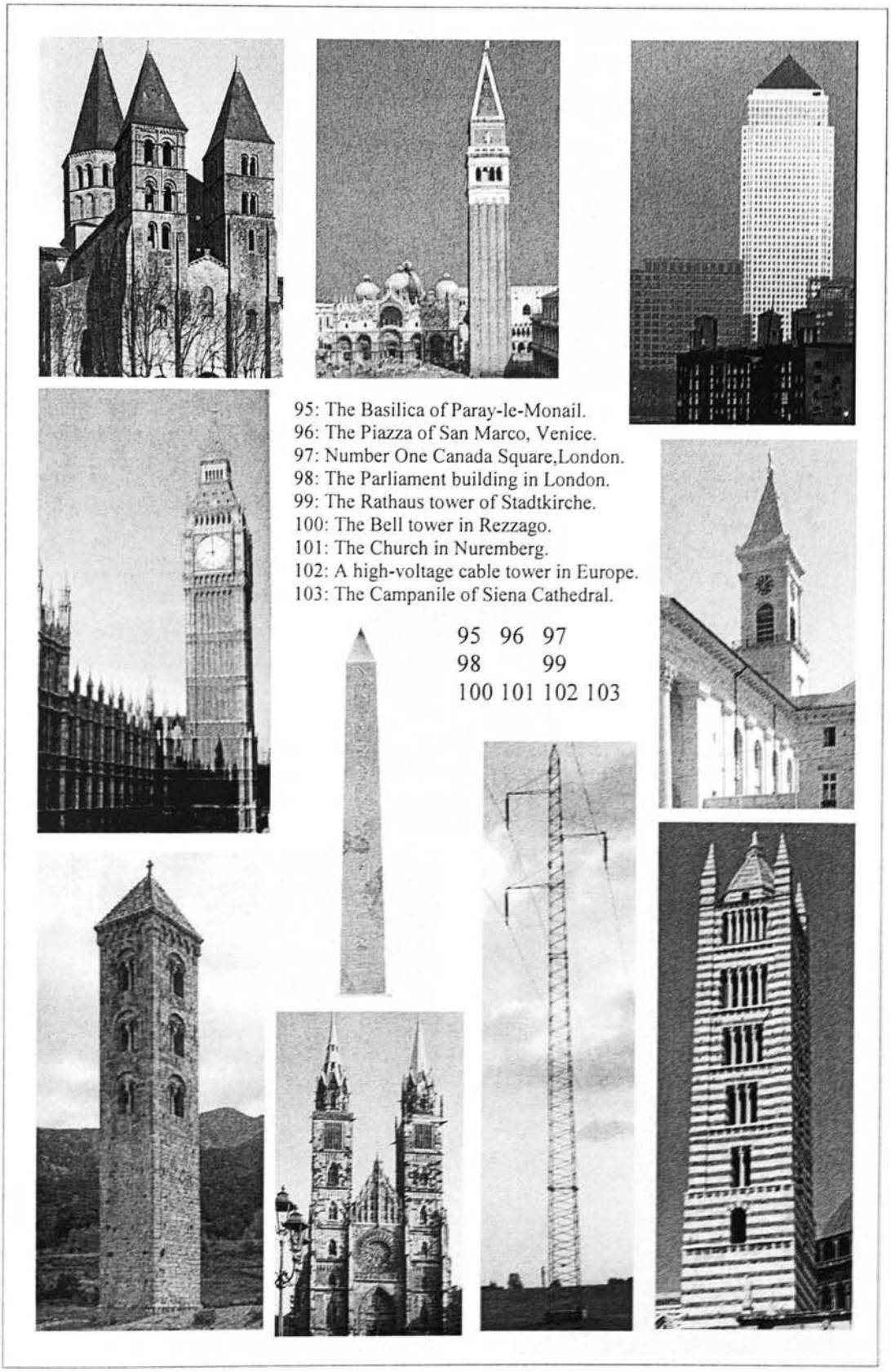
Here are just a few images of obelisks which have appeared in the western landscape. There are a great many differently sized imitation obelisks set up in many European countries and North America. This means that the obelisk is definitely not an individual phenomenon in the occidental landscape.

This European poem projects a most fearful vision of the obelisk for western people:

"*The Obelisk of Kartoon*
blasts
into the outersphere
a terrific fire
propelling
and pushing
and pulsating
the high techno, super lightweight,
superduper ultra alloy, outerspace metal
mocalvinium,
flaming,
hurtling
its weightless
astronauts, faces
pressed
against their visors which are
pressed
against the quadruple thickness,
built to last
in the vacuum of space portals
flashing
terrific grins, no gravity, hell bent." – C.Burgamy[vii]

The obelisk not only appeared in the western landscape it also seeped into and emerged from people's daily lives, to become part of the consciousness of the western world.

Derivatives of the Obelisk are found throughout in the western natural and social landscape.



Figures 95-103: This group of typical European architectural images demonstrates their constructional similarity with the obelisk. And none of these buildings were built before the obelisk was brought to Europe.



Fig 104: The obelisk figure on Roman coins in 213 AD.

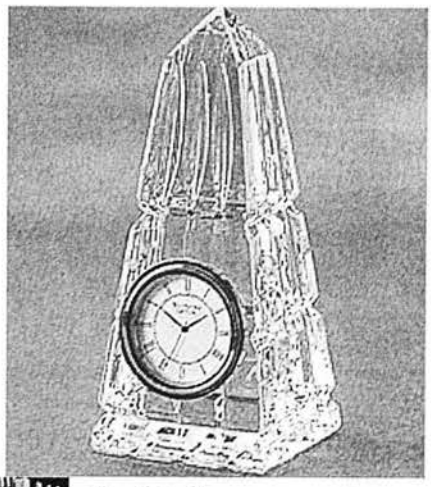


Fig 105: European artware - crystal obelisk clock.



Fig 106: Flower treillage obelisk

Fig 107: This obelisk, built in 1884, commemorates David Rittenhouse (1732-1796), the "American Newton".

Fig108: The monument of the first nuclear test point, USA.





"People could imagine a genuinely hermetic obelisk inscribed with magical writing about direct experience of non-ordinary consciousness. Also it is formed with extremely sharp shape but looks holy, yes, this is my fevered shape."

Compare the shape and the symbolic content of these two constructions. Their formal characteristics reveal their yin or yang attributes.

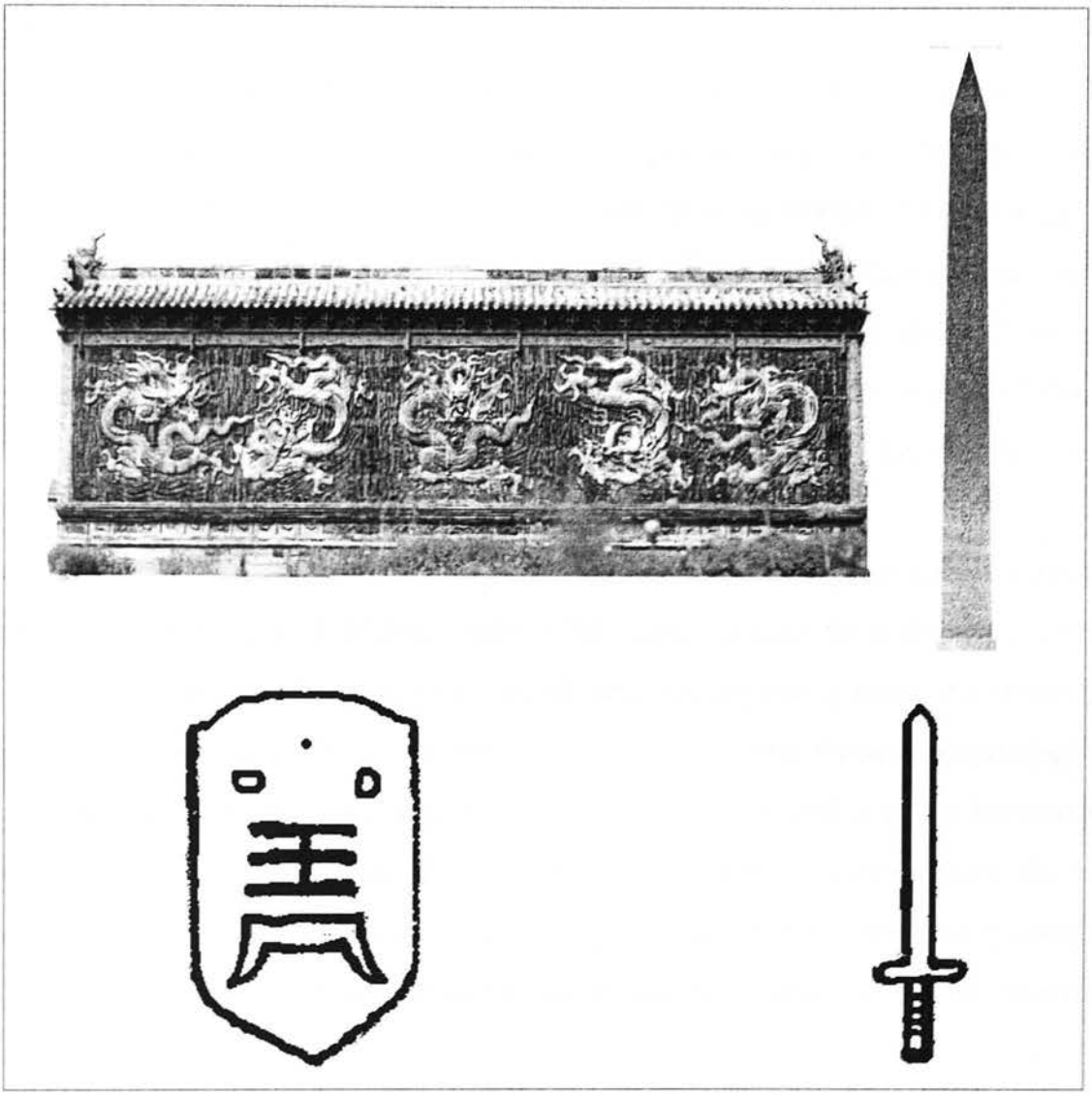


Fig 109: Contrast the two ancient symbolic constructions in landscape – the *Ying Bi* and the obelisk, Obviously their completely different shape suggest the shield and the sword. Naturally each will have a different psychological influence on the people.

The shape of the obelisk resembles that of a sharp sword. By yin yang criteria, it has an extreme yang status. A contrast between the elements of the two objects shows:

Ying Bi	**Obelisk**
• The symbolic content: Precaution (-)	• The symbolic content: Sun God (+)
• The Shape: Shield, Horizontal (-)	• The Shape: Sword, Vertical (+)
• The implication: defence, relax (-)	• The implication: Attack, Challenge (+)
Curve (-)	Rising and strict (+)
Yin	Yang

3.3 Conclusion to charter 3

The above comparison clearly shows the yin or yang attributes of the *Ying Bi* and the obelisk.

The obelisk and the *Ying Bi* both have a strong cultural or religious background in western and eastern landscapes respectively. Both are objects in the landscape representative of western or Chinese people with their completely different ways of thinking, aesthetic interests and cultural values. Therefore, through the yin yang attribute analysis of this pair of objects, further evidence can be demonstrated to support the assumption that, from the Taoist perspective, the reason Chinese landscape architecture was influenced by western aesthetics in the last century, is the inevitability that yang must invade yin.

The obelisk had such an important position in occidental thinking, because the shape reflected some deep consciousness traits of the western people, for example the power of rising, the vertical (direct, concise), the link with God (cosmos), force, the challenge and achievement and so on. Europeans found all of these potential psychological requirements were embodied perfectly by the shape of the obelisk in the landscape. These psychological elements were largely constrained by Chinese culture. So the obelisk, the needle, once discovered by Europe, brought with it a powerful inspiration and affected the nature of later occidental landscape architecture. In fact its discovery was apocalyptic.

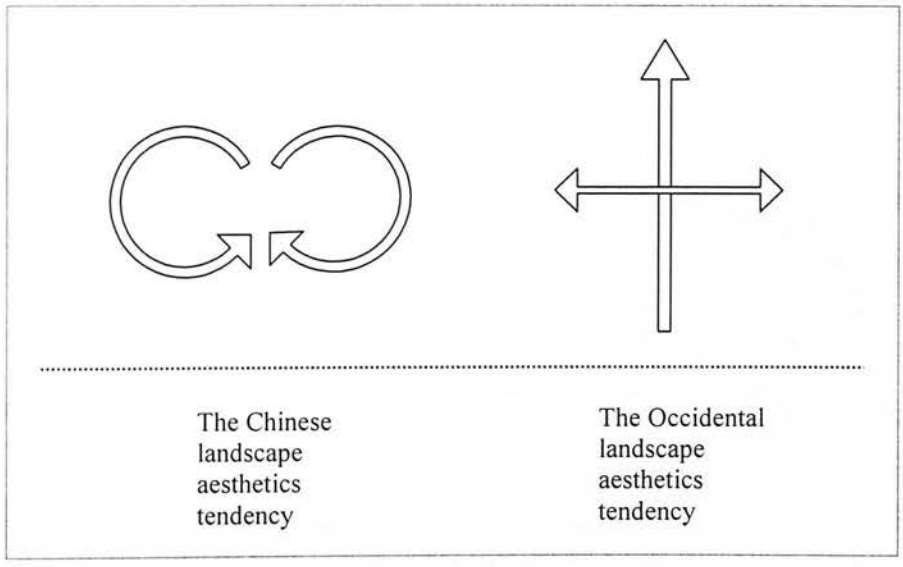


Fig 110: The Chinese and occidental landscape aesthetics tendency

[i] Screen wall & remnant dwelling of Chuo. China encyclopaedia electrnic edition. Beijing. China Encyclopedia Publishing House. (1999).

[ii] Li yu xiang, Wang qi jun (editors). *The Old House. Beijing Si He Yuan.* China Zhi Jiang Fine Art Press. (1999).

[iii] The Grand Canal (大运河) of China is the world's oldest and longest canal, the building of the canal began in 486 B.C. during the Wu Dynasty. being 1,800 kilometers long. The canal connects the present cities of Beijing in the north and Hangzhou in the south, pass Hebei; Shandong; Jiangsu; Zhejiang provinces, which served as dynastic capitals in the past, and contains 24 locks and 60 bridges. Since most of China's major rivers flow from west to east, the fact that the Grand Canal runs north and south provides it as an important connector between the Yangtze River valley and the Yellow River valley, and other minor river systems. It is being restored as a water-diversion conduit. It was extended during the Qi Dynasty, and later by Emperor Yangdi of Sui Dynasty during six years of furious construction from 605-610 AD. China encyclopaedia. Electrnic edition. Beijing. China Encyclopaedia Publishing House. (1999).

[iv] Hodder M. Westropp & C. Staniland Wake. (1875) *Ancient Symbol Worship: The Influence of the Phallic Idea in the Religions of Antiquity.* R A Kessinger Publishing Co.(1940).Book Tree,THE. 2 edition (1999).

[v] John F. Kennedy. (Thirty-Fifth President of Unite States, 1961-1963) *American Spirit.* Speech. November 18, 1961
http://www.education-india.net/inspirationals/jfkspirit.php [2003]

[vi] Helen Huang. Professor of department of theatre, university of Maryland. Lecture in 11/oct/1998.

[vii] http://www.whirledheadquarters.com/ObeliskofKartoon.htm.

PART I



4. THE POINT AND LINE



Fig 111: Hadrian's Wall, a continuous Roman defensive barrier guarding the province of Britain from barbarian invaders. The wall extends from coast to coast for 73 miles (118 km) from Wallsend (Segedunum) on the River Tyne in the east to Bowness on the Solway Firth in the west -*Larousse Encyclopaedia of Ancient & Medieval history* (2000).

4.1 Hadrian's Wall in Europe

From a first glance, walls seem to be everywhere in the European landscape, but from the Chinese perspective the 'independent walls', which one built on the same principles as the longest one, the Great Wall, and the shorter ones, the *Ying Bi,* are very rare.

The only example of an ancient 'independent wall' in Europe is Hadrian's Wall in northern England, built by the Romans in the 2nd century AD. The wall extended from coast to coast across the width of northern Britain; it ran for 73 miles (118 km). Hadrian's Wall was a continuous Roman defensive barrier that guarded the north western frontier of the province of Britain from northern barbarian incursions. [i]

If one could stand on the Great Wall and view Hadrian's Wall, although it is a very small relative, it is a real 'blood sister' in terms of its principles of construction, a true 'independent' wall which is still part of the British landscape today. While the Great Wall is regarded as a national symbol by the Hua Xia nation, the English people seem not to have given Hadrian's Wall much attention until it became part of the tourist industry in the last two decades. However, in the past, the ruins of other defensive buildings such as castles – even if only a few stone walls were left standing, were esteemed as important remains, and have attracted attention and interest ever since the Romantic movement of late 18th and 19th centuries.

4.2 Abstract and Definite

People seem less enthusiastic to approach Hadrian's Wall than castles, perhaps on account of its specific historical background. If Hadrian's Wall is considered from the point of view of landscape psychology, the author suggests that because of its independent nature and 'abstract' character, it was a 'stranger' to the local people from the time when the Roman Empire disappeared from Britain until the experts realised its archaeological value. Actually, all independent walls, not only Hadrian's Wall, embody 'abstract' qualities. The wall, if it is separated from other the parts of building, becomes an independent wall. It immediately becomes an 'abstract object', with only vague social attributes. It becomes just a construction to block, bar, protect, defend, create a border etc. It belongs to the notion of 'line', and these functions apply to either side, as this illustration shows.

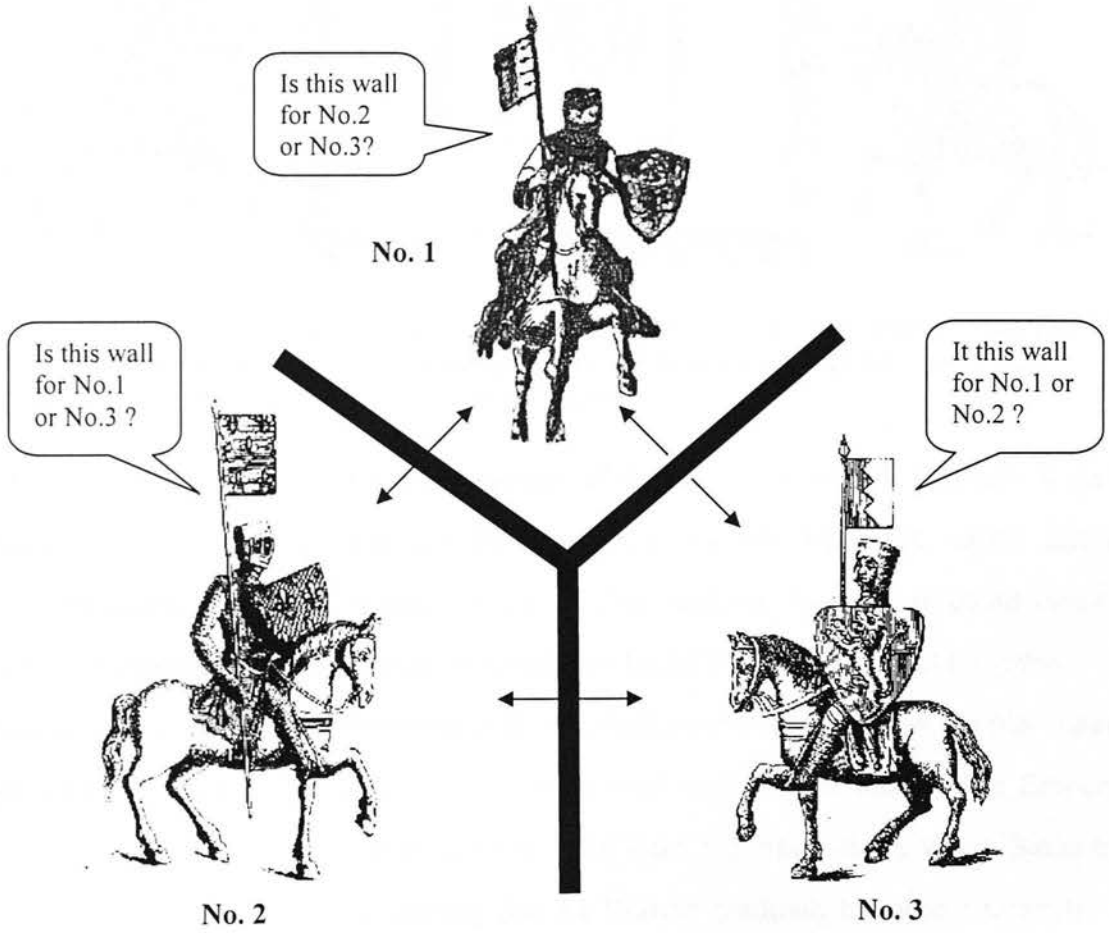


Fig 112: The individual wall's function could be for either of the two sides or any other. Its essential feature is the 'line'. Its elements relate to the Even (-) Hidden (-) and be Vague and Separation (-). The attribute is yin.

So the wall could be considered as protector on the one side and as obstruction on the other. In other words, the wall could benefit or make trouble to either one. This means that a separating wall represents nobody but itself in peoples' consciousness.

Based on the Great Wall and *Ying Bi* criterion of the meaning of the wall, if a wall is constructed as part of a building, that wall has lost its identity as a pure 'wall' since it exists primarily as a piece of stone or brick construction. Its attributive character is as part of some other thing.

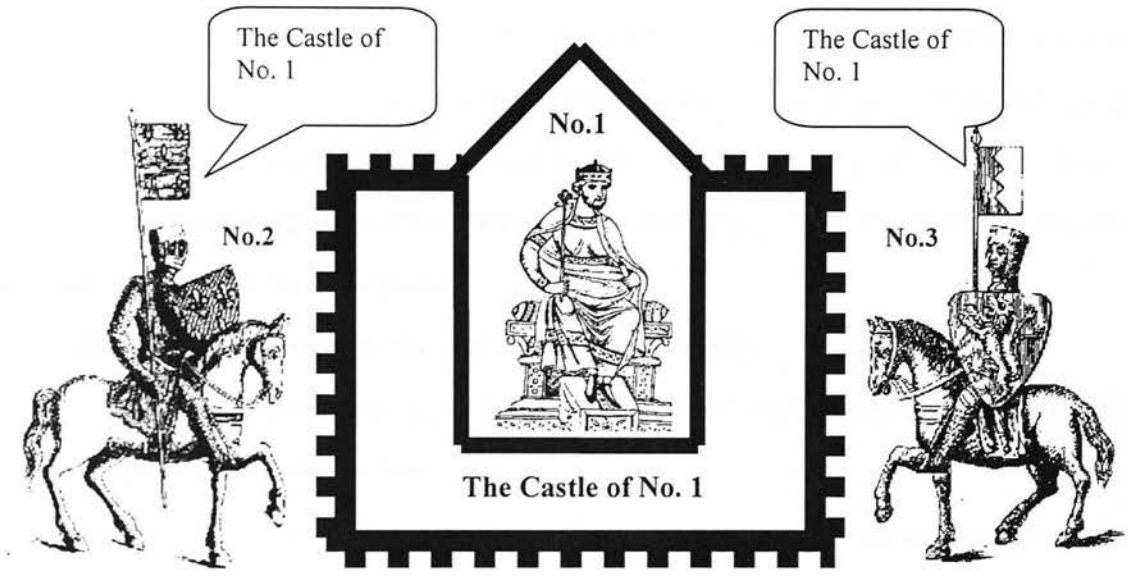


Fig 113: If the wall is part of some construction, it means it has a definite function and has become a part of a 'point', with references to the elements of gathering (+), real (+),odd (+), apparent (+) etc. Its attribute is yang.

The Great Wall is esteemed as a symbol of the Hua Xia nation, because it as a devoted partner and a protector that accompanied the Hua Xia nation almost throughout the whole of Chinese history. Furthermore, no conquerors could really – from a philosophical and historical perspective – be said to have crossed this Wall.

Hadrian's Wall was never esteemed in such a light by the local English people, mainly because the idea of building the wall came from the Roman ruler – the Emperor Hadrian – for the protection of his empire – the Roman Empire in the West. Since the Empire disintegrated in the 5th century AD, the Roman gradually became a foreigner to the English. The most important thing was, if the entire history of the English nation is examined, it can be seen to be completely different from the Hua Xia nation with its 'defensive culture'. The English have a 'culture of expansion' (see Turner's landscape

painting in figure 12) and had established an unprecedented colonial empire – the British Empire (from late sixteenth century to 1931),[ii] which had unparalleled influence in the history of world development up to the early twentieth century. It was even stated that '*the sun never set on the British Empire*' [iii] Such a concept of 'no sunset' implies no darkness, i.e. no yin, forming a perpetual yang situation, a circumstance which offends the view that neither yin nor yang could exist and develop on its own, the fundamental yin yang principle.

So from the perspective of English national characteristics or cultural background, the wall did not 'belong' to this nation until very modern times. Thus, the Great Wall's real little sister, Hadrian's Wall, represented nothing of the English character, quietly lying in the north of England and looking enviously at the great respect given to the mysterious prehistoric remains such as Stonehenge, now enjoying a high reputation in the world as well as in the south of England.

Through the above analyses two key conceptions emerge:

- The similarity between Hadrian's Wall and the Great Wall is that they were both frontiers of great empires; and
- The difference is that the Great Wall as a yin yang border manifested the culture of its nation, while Hadrian's Wall did not.

The Great Wall therefore respects a gigantic mythological dragon which has occupied centre stage in the conception of Chinese landscape aesthetics and has a dominant yin status. On the other hand Europeans regarded the thousands of castles as of specific symbolic significance in each region. This is an aesthetic conception of landscape which has a strongly yang status.

Through the above analyses, although Hadrian's Wall is probably the only 'pure wall' in Europe, for the British nation it is only a memorial to a certain historical period, and is just one of the remains amongst numerous historical heritage sites in Britain, which occupies very limited space in the minds of the British people. So here the implication is: There is therefore a limited 'wall-consciousness' in the European mind.

The function of the wall, as analysed in chapter 2 and 3, was mainly for defence and belongs to the yin status. Thus, from this perspective, the Europeans had no consciousness of the Hua Xia' criterion of the 'defensive'.

4.3 The Wall and the Castle

It is impossible to study European landscape history without referring to the castle. For the European, the concept of wall and castle were almost the same thing.

What is a castle? The *Shorter Oxford English Dictionary* (1991) has this definition: 'a large building or group of buildings protected by fortifications'.

Whereas most walls of ancient towns and cities have already been destroyed, the thousands of castles formed by different walls have become very important 'symbols of wall art' in Europe, just as the Great Wall is the supreme symbol of wall art in China.

Judging by the criteria of the 'pure wall', those castle 'walls' should be called 'parts of the castle or construction', because those 'walls' are not real 'independent walls', like the Great Wall of China, the Chinese *Ying Bi* or Hadrian's Wall. These castle walls when were they built, had already lost their independence with the first stone and were subservient to that other powerful construction – the castle.

The castle had an extensive and deep influence on the European consciousness. Next to the religious symbolic construction – the church – it is a very important feature of the European landscape. Travellers in Europe can see many and diverse castles, including derelict ones; some of which consist only of a few ruined walls. But for the people in each locality, these remains embody a rich historical heritage of which they are proud – usually introducing it to visitors with great relish. An outstanding example is Edinburgh Castle in Scotland.

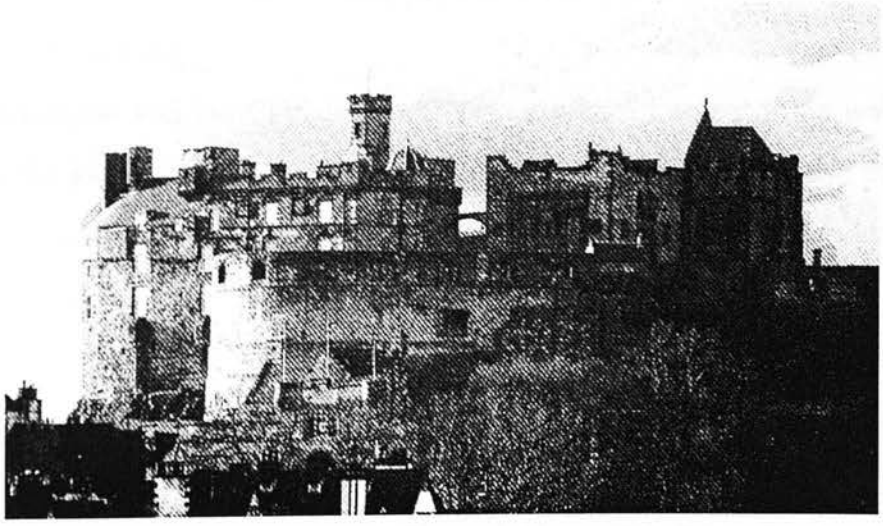


Fig 114: Edinburgh Castle at sunset. The castle is a symbol of Scotland both visually and psychologically for the Scottish people.

Like many other castles in Europe, Edinburgh castle was built for regional strategic purposes.

It is located on a huge individual volcanic rock and stands out prominently in the Scottish natural and social landscape. Edinburgh Castle is almost a symbol of Scotland both for locals and visitors. Its 'symbolic influence' can be felt in this Scottish poem[iv]

"There are armed men and cannon
in the citadel overhead;
you may see the troops marshalled
on the high parade;
and at night after the early winter evenfall,
and in the morning before the laggard winter dawn,
the wind carries abroad over Edinburgh
the sound of drums and bugles."

Chris Tabraham 1878

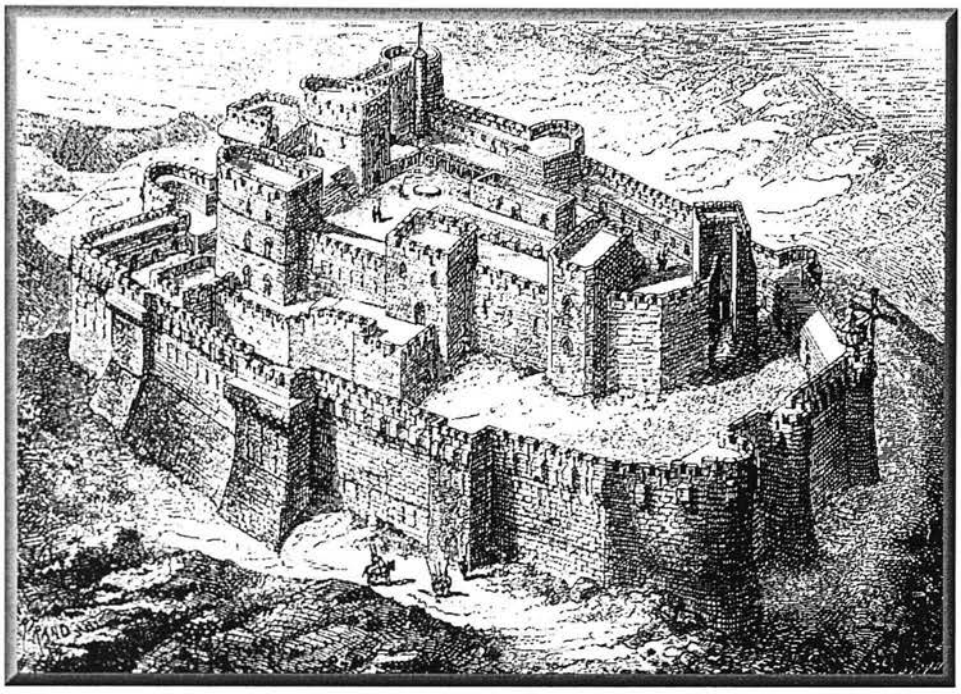
Tourists might find similar descriptions being applied to other castles elsewhere in Europe.

Because of the castle's common link with local history, the concept of 'castle as the symbol of the local region' is very common among Europeans.

The castle is usually a single unit, the construction of which consists of walls, and most castles are distinctive buildings, located in a prominent position and visually easy to identify in the landscape.

The western castle and the Chinese Great Wall are both formed of the walls and at least share the same purpose, that of defence. But the difference between them is, as has been pointed out, that the Great Wall is a completely independent wall construction, which, by architectural criteria, could be defined as a 'pure wall', whereas the wall of the castle, although it plays a key defensive role, is not an individual thing forming the whole body of the castle, and is 'ignored' in the people's consciousness. If described in a Chinese way, for Europeans, there was only the castle, not the walls.

4.4 The point and line



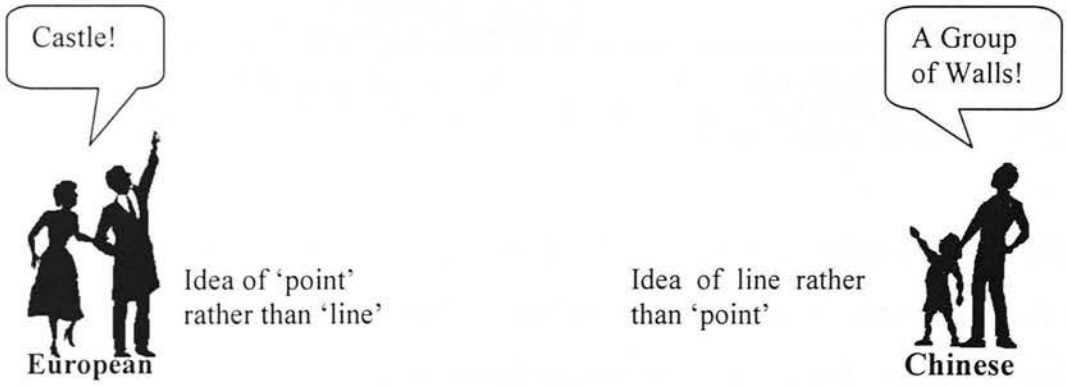


Fig 115: The different concepts about wall between European and Chinese

If the thousands of castles in Europe are viewed from the air and contrasted with the huge line of the Chinese Great Wall, the obvious visual impression is that the castles are reducible to 'points'.

The contrast applies not only to castles but also to the walls of towns and cities, such as the old city of Rome, and some of these city walls still remain in the western landscape. The York City Wall in England, the Londonderry City Wall in Northern Ireland, and the Avila city wall in Spain, for example, still exist and could be considered as 'points'.

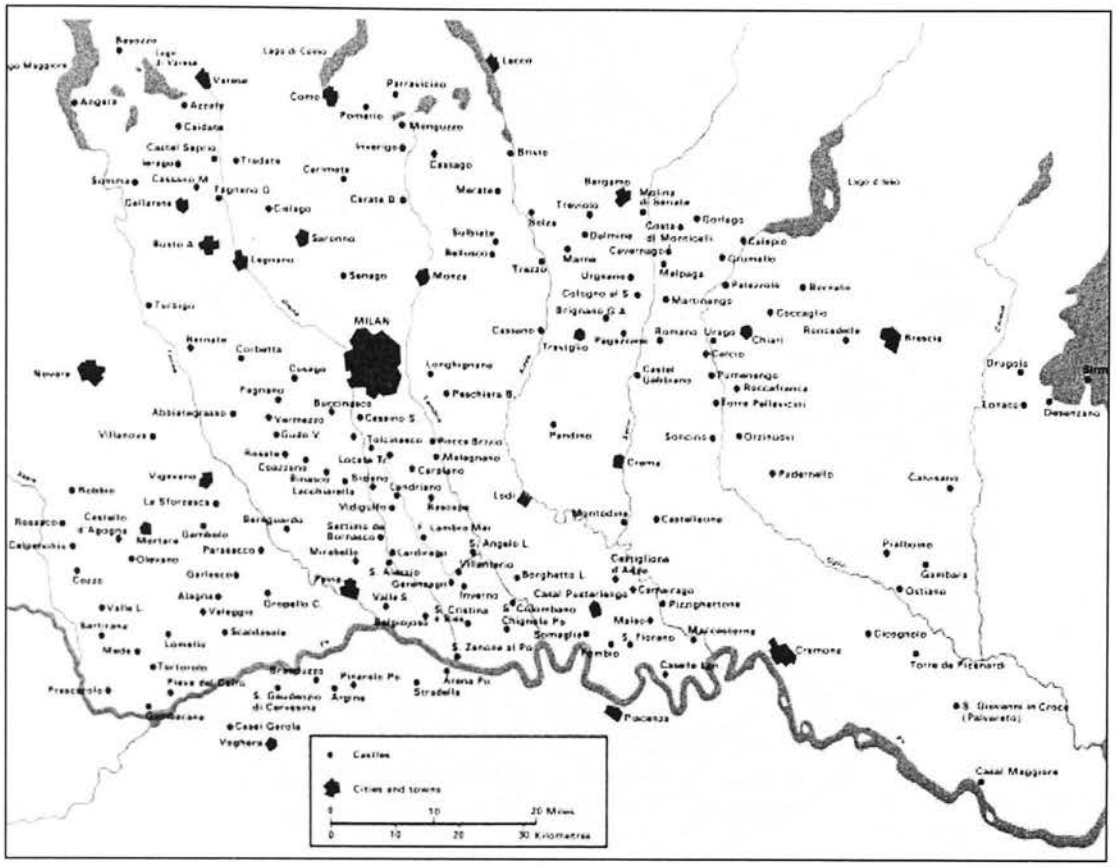


Fig 116: The distribution of the principal castles in part of Lombardy within a 30-mile radius of Milan. There are 170 marked here but many other less important ones existed or still exist.
Source: *Castles of Europe*

Because of the great quantity of castles as constructions of walls in the western landscape, the European concept of the wall in the landscape is associated with the castle, which means that the wall in the European mind is a 'point'. For the Chinese, the concept of the pure wall - the Great Wall and the *Ying Bi* – both from a 'macroscopic' and a 'microscopic' point of view, represent in people's consciousness the pattern of how the wall in the landscape should be. One reason is that, in China, there are very few individual castles, so people have almost no idea about what a castle is, and the concept of castle is, instead, that of *Zhai* (寨) or town. Because China was a large empire and ruled by the *Da Yi Tong* political system for more than two millennia, the individual castle lost its meaning.

Thus the inference is: The wall of the castle means a wall to protect the 'point'. So the major meaning of the wall, for Europeans, is 'point' rather than the Chinese concept of wall, which is 'line'.

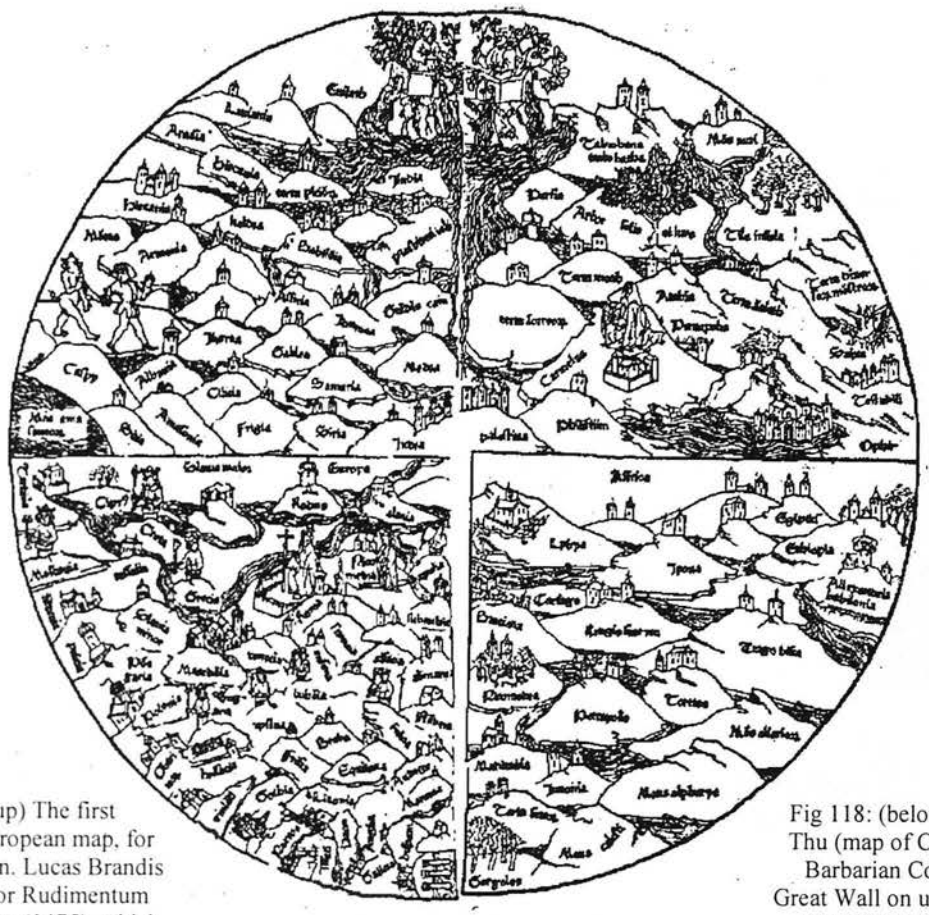


Fig 117: (up) The first printed European map, for comparison. Lucas Brandis woodcut for Rudimentum Novitiorum. (1475). which shows the European map-maker emphasized the individual landscape architectural elements: the 'point'.

Fig 118: (below)The Hua I Thu (map of China and the Barbarian Countries), the Great Wall on up of map (ca 1040). Pei Lin Museum at Sian. Contrast with 107, the Chinese map-maker emphasized the united elements – Great Wall and river, the 'line'.



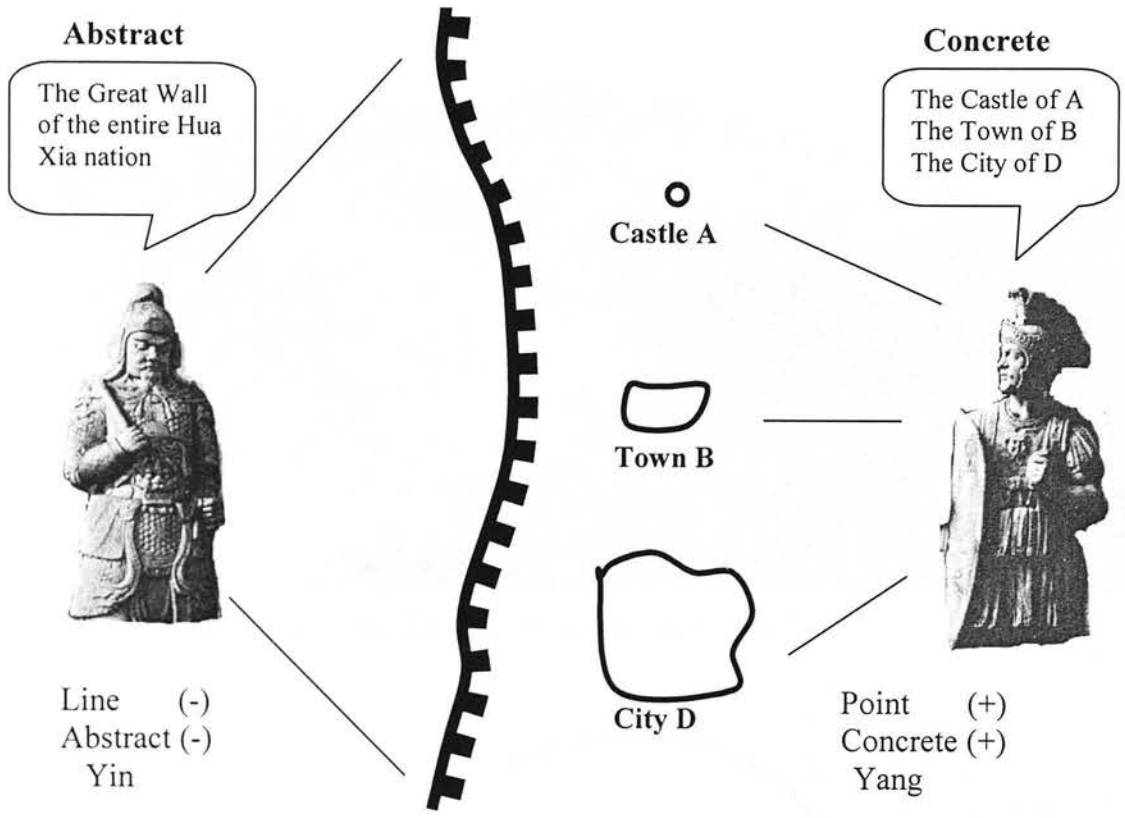


Fig 119: Point and line

From the Great Wall's perspective, these western castles or fortresses are all 'points' and these are the main source of defence in the European consciousness and in its landscape. The idea of 'point' in landscape has been deeply rooted in European people's mind and the resulting common sense is dominated by 'castle' or 'point'. This has developed to a very high degree, as witnessed in the variety castles or fortresses designed and built. One remarkable layout is the pentagon pattern, with very strong yang characteristic. Figures 138 illustrated this most exceptional landscape feature. Such a layout is even apparent in Europe's most representative royal palace–garden – that of Versailles (see figures 352 in chapter 10).

The earliest city wall in Europe, it is believed, was the old city wall of Rome, but the city at that time was an extended castle, and the wall was part of the city, without independent character. The wall of the city acted as a big protective circle; an enlarged 'point'

There are many other town or city walls built to protect the people 'inside'. They can all be characterised as 'points' (see figures 120 -135).

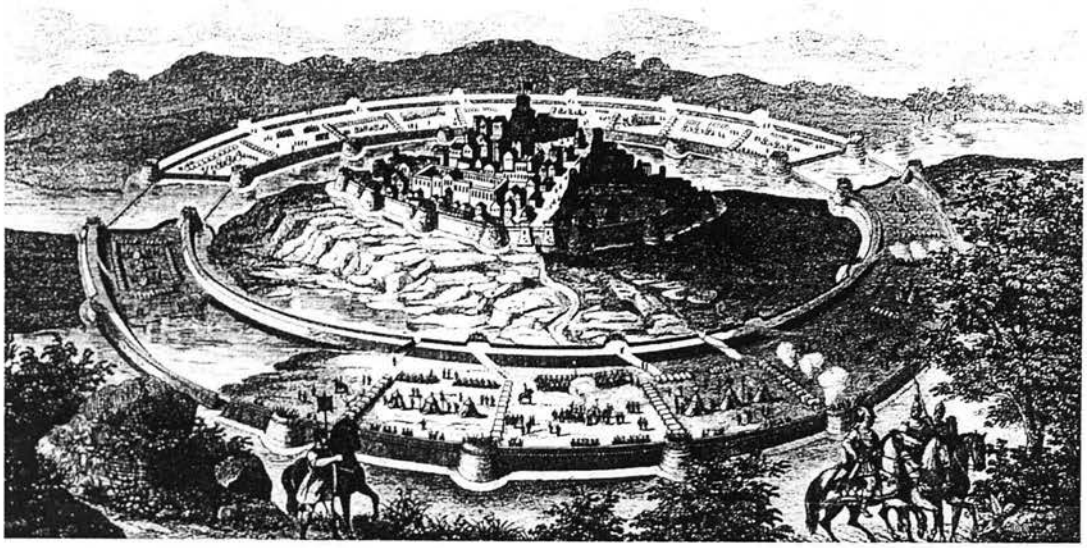
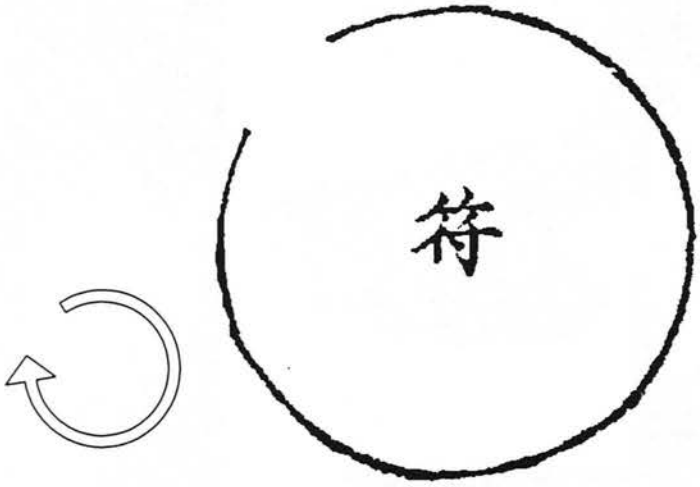


Fig 120: The illustration of European wheel pattern of fortress layout.



121: The 'Diagram of the Talisman' (*Fu*), (11th c., Sung period. Tao-tsang)

If any line goes to meet itself at its starting point, it is going to form a new point. And its function will change from working for the 'side' to the 'point' i.e. yang status.



Fig 122: The ramparts of Avila, a town of great strategic importance in medieval Castile. It is actually a big 'point'.

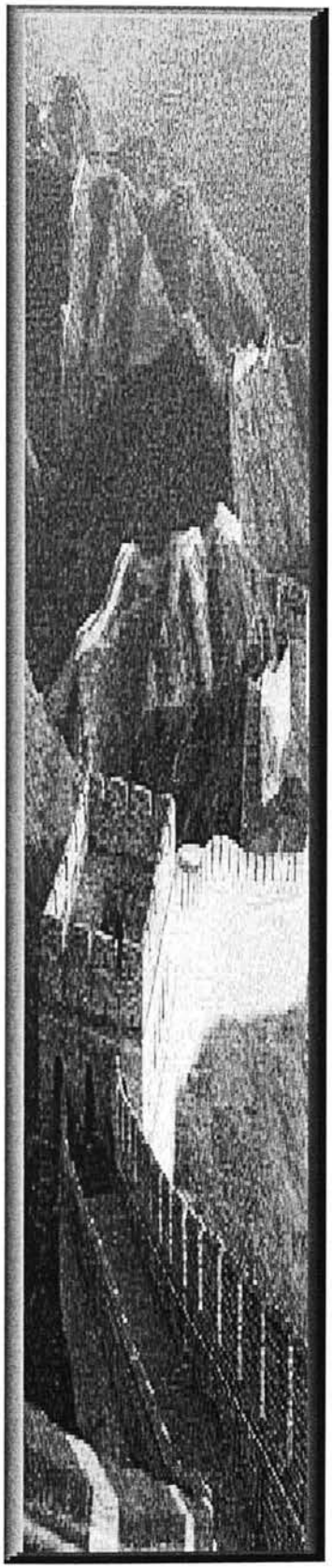


Fig 123: Chinese Great Wall



Fig 124: Nenschwanstein Castle, Germany.

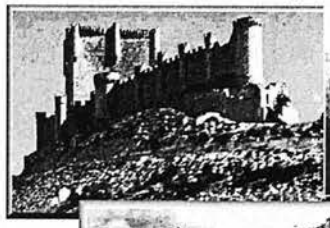


Fig125: Penafiel fortress. Spain. 1300.



Fig126: Almodovar el Rio, Spain, 14th century.



Fig 127: The castle of Puilaurens, France, 12th century

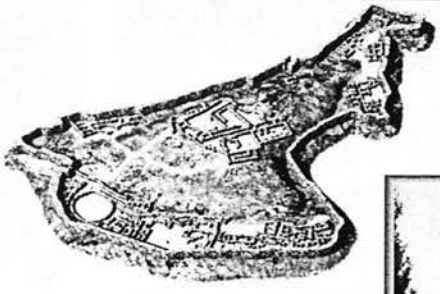


Fig 128: Archaeological reconstruction of Mycenae, Greece, 14th century BC.





Fig 129: Chateau de Combourg, France, 11th century.



Fig 130: Bodiam Castle, England, 1386.

Fig 131: Dunluce Castle, Northern Ireland, 12th century.

Group figures123-131: The idea of point and line. When contrasting Great Wall and Europeans castle, then the yin yang phenomenon applying the landscape morphology is:

Super line - yin **VS** **Group points – yang**
Since 476 BC.



Fig 132: Reconstruction of the city of Rome, 4th century AD.



Fig 133: '*Jerusalem besieged*', 15th century manuscript. British Museum. Mansell.



Fig134: Medieval fortified city of Carcassonne, with citadel and concentric fortification (largely 13th century)



Fig 135: The land wall of ancient Constantinople. It continued along the sea line and finally met up with its starting point. Even without the parts along the coast, this wall, in association with the landform, can still be identified as a 'point'.

4.5 The Point – gathering and releasing of energy



Fig 136: the German army medal.

The idea of 'point' with such notes in explanation American Traditional English Dictionary (2000):

"A sharp or tapered end: *the point of a knife; the point of the antenna.* From Latin *punctum*, from neuter past participle of pungere [to prick]. And partly from Old French point [prick, mark, moment]"

The philosophical and physical analyses both consider the idea of point also as the place for all elements to gather within or to be and also released from. This concept coincides with yin yang theory; the principle *everything in the world has two polarities* (points) (see figure 29). The point represents 'gathering' as well as embodying the expansive tendency exemplified by a radiating pattern.

The point elements applied to ancient European landscape architecture – today called the European castle culture – do not only include enclaves within a round form. The point construction was developed in variety of types of layout that appeared in the landscape. The most typical layouts were star patterns based on the pentagon, hexagon and octagon. In figures 136 – 143, a multiple of angles applied to such fortress layout depicts a very 'sharp' force radiating out to all directions.

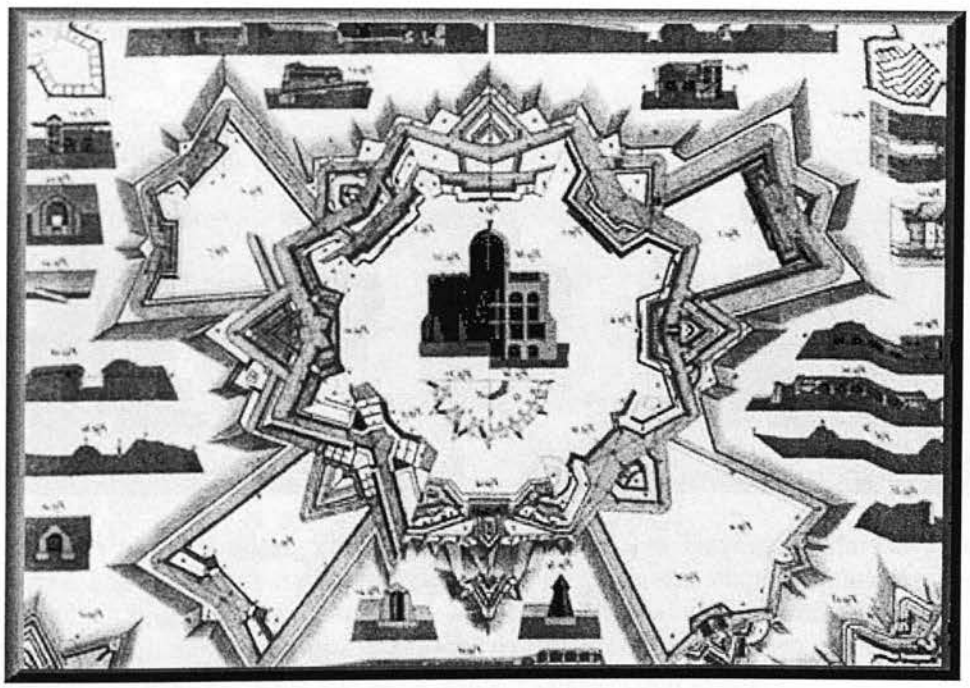


Fig 137: The polygonal pattern of fortress layout. Such design never fund on either military or civil construction application in China.

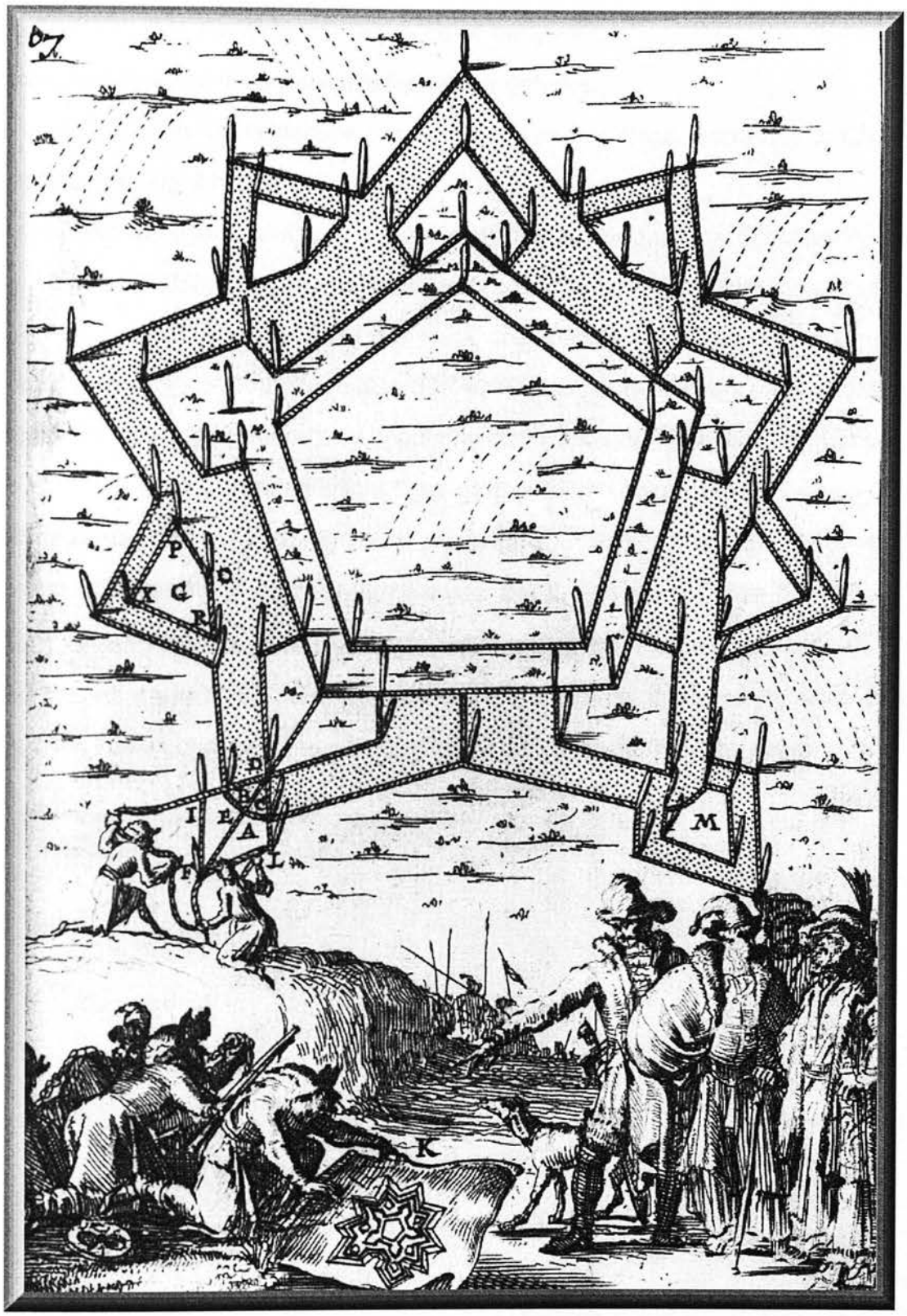


Fig 138: Laying out the design for new fortress. Mallet, Les Travaux de Mars ou I' Art de Guerre, 1684. This illustration shows the concept of the star shape (pentagon; sharp angles) which Europeans has long close related to military aims /constructions. In contemporary China (Qin Empire) there was no evidence found that the star shape had been applied in any landscape including military construction layout.

This phenomenon of the 'point landscape' actually represents a kind of law of natural development. It is the clear consequence of early military engineering in the nature, because such layout is very suitable for military defence.

When the point in the landscape has developed to this stage, according to Chinese feng shui thinking, it has come to embody an aggressive factor.

The earliest orthogonal shape to appear in the landscape was the Egyptian Pyramid (figure 366,367,368); the Jewish nation esteems the hexagonal star (made of two triangles) as their supreme symbolic mark; the triangle appeared in the Christian religion as the Eye of God (figure 363, 365,404b). It is not clear when and why the five angled star shape become a very popular symbolic icon on the occidental world, but the author considers that this might have emerged from studies of the human body. Leonardo da Vinci's sketch '*Study of proportions, Vitruvian Man*' below shows the relation of the outstretched body to the centre point – the idea of '*Dan-Tian*' (丹田)[v] – from Chinese medicine; Eastern people believes that the Ch'i comes from here and also gathers back to this point. That means that this point is the centre store of the energy in human body as same as everything's yin yang polarity in the nature.

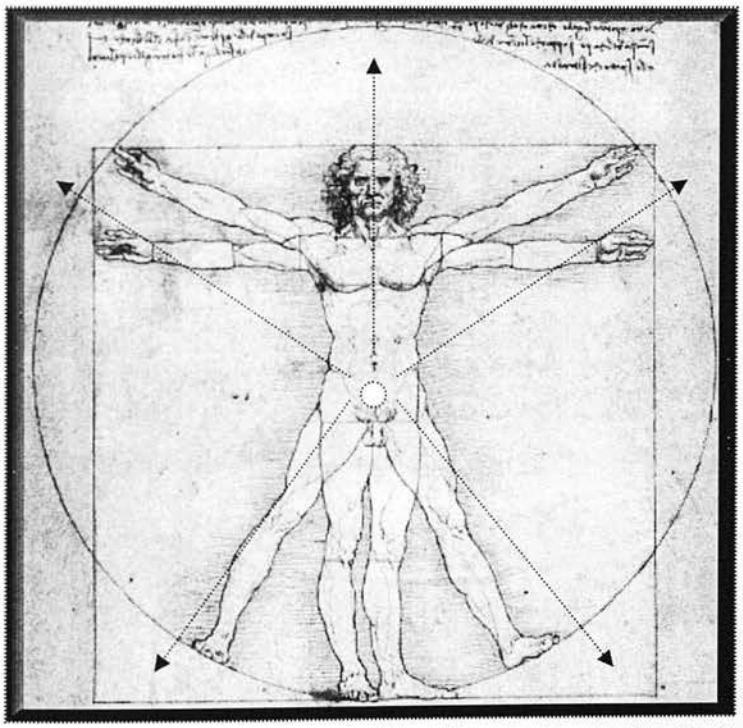
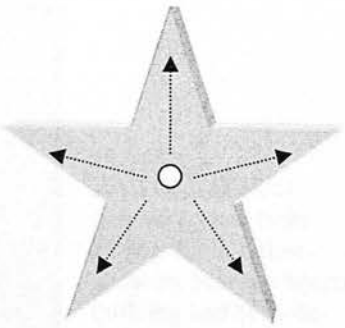


Fig 139: *Vitruvian Man* (Leonardo da Vinci c. 1492) Study of human proportions.

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The pentagonal star shape looks as thought it accord with the human body. The author has added the point mark on the body shows the idea of *Dan-Tian* (pubic region) from traditional Chinese medicine. Which regard as 'centre store' of the *Ch'i.* Also contrast with figure 165, the *Xue* is point on female body.

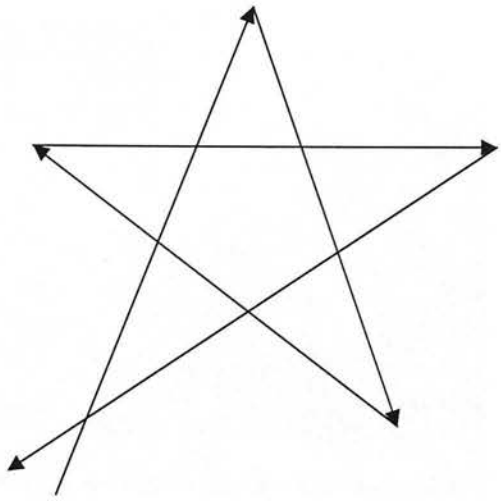


Fig 140: Taoist talisman 'five angled star cutting'. This embodies fiery and forthright with power energy of *Chong Sha* function to destroy the illness i.e. evil Chi.

In China, sharp angles patterns did not appear in public and were not finally accepted by Chinese authorities until late in the 1920s.[vi] The reason perhaps because of Chinese feng shui considers such layout aspects belong to a *Xiong* (凶 fierce) pattern i.e. fierce element, with a strong force, the Taoist talisman also holds that the sharp angle can release a kind of strong energy that could destroy the things when it comes into contact with them. Sharp forms do not belong to traditional *Ji Xiang* (吉祥 lucky and propitious) patterns that that majority of Chinese people favour in their daily lives.

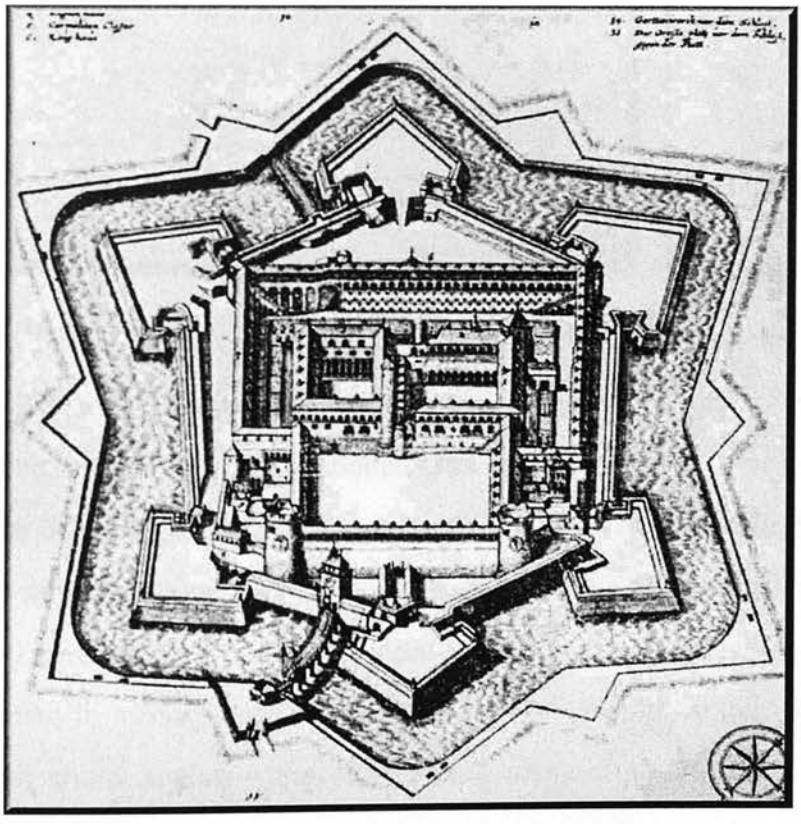
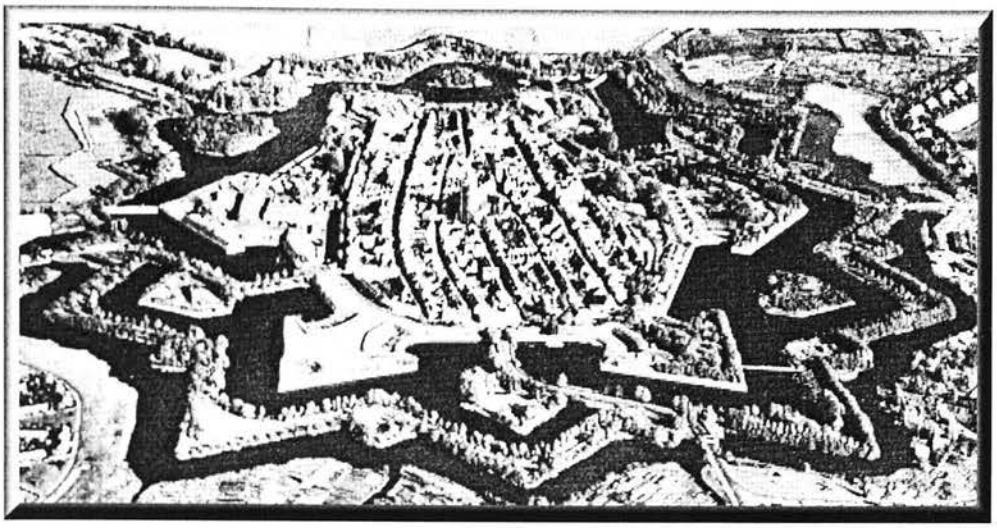


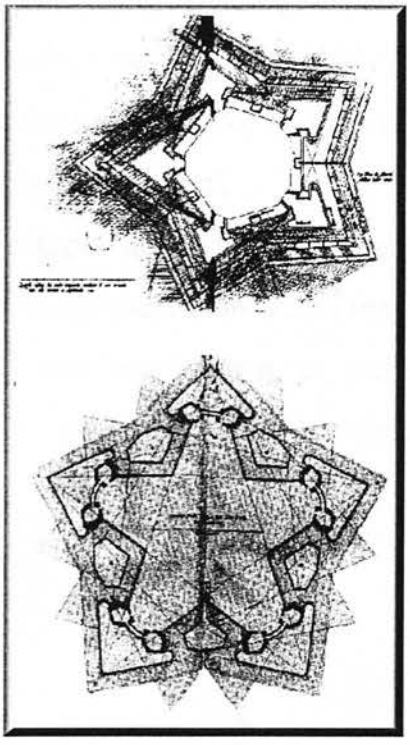
Fig 141: The elder Merian's view from Topographia Italiae showing how the Sforza building had become outdated for defensive purposes against artillery and were now protected by massive sharp-angled bastions. Castello, Milan. Italy,17th century.

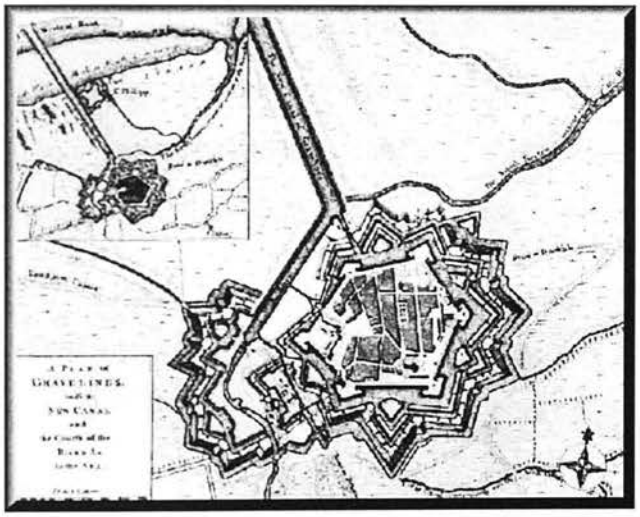


142: Aerial view of the bastion according to the New Dutch System.

Fig 143a: (right above) the pentagonal showing arcs of fire; *de Marchi.* (right below) the outline of a fortress; after *Caleasso Alghisi.*

Fig 143b: 1761 plan and location of Gravelines, a coastal fortress-town in the disputed territory between France and the Netherland.





Because of their deep rooted culture and philosophical background, when faced with the kinds of supernatural function like the sharp angle force, the Hua Xia nation maintain that the proper response is to avoid or escape from those fierce elements as much as possible, and for this purpose they even evolved a unique theory of feng shui. The ancient Europeans had much fewer concerns about such phenomena in everyday life. However, they did strive to perfect such formal typologies in order to apply their function to military engineering. Figures 124-126 shows that European engineers did adapt sharp angles – the yang status element in practice - to very high stage in expertise.

4.6 Conclusion to chapter 4

The above analyses offer the following proposals: from the 'point' on the ancient European atlas, through the variety of star shaped constructions in the traditional European landscape reality, down to the people who are belong to the culture from which those star shapes developed, there is a link.

At first, people built hundreds of thousands castles for the instinct of 'human survival', like Hua Xia nation's ancestor found on the loess plateau (see chapter 5.2), so the energy was gathered in those certain 'star points'. And people lived within those 'star points'. Their way of thinking was influenced by such an environment and their mind gradually came to adopt the forces embodied by the 'stars types'. Norberg–Schulz[vii] in his work *'Intentions in Architecture'* (1965), addressing the question: How does architecture (the environment) influence us? stressed this point of view: **It is a truism to say that environment influences us and determines our 'mood'.**

Such graphical images as the pentagon, hexagon or octagon appeared in Europe and lately became popular in the whole occidental world although (not in China until the 20th century). They influenced people's everyday life, and even much of modern architecture, like the modern super fortress of the world – the Pentagon in Washington



Fig 144: The castle as a symbol of domination and power: the Alsatian fortress of Fleckenstein, of various dates and shown here in a highly idealized form. It was blown to pieces in 1670. From Merian the elder, Topographia Alsatiae.

– support this conclusion. It is that energy, released from these 'star points' (yang) that was oriented towards to Far East, intent into the huge *Xue* (yin), where it met the long line bar – the Great Wall. Certainly the line has broken. The modern technology and the star shape angle are quite efficient, as for the mobile tower exhibited in figure 145, the ancestor of modern military tank; people can feel its powerful energy - yang energy – radiating from this tower. Three centuries later, the huge energy from the West impacted the East with long-lasting penetration and changed the world landscape.

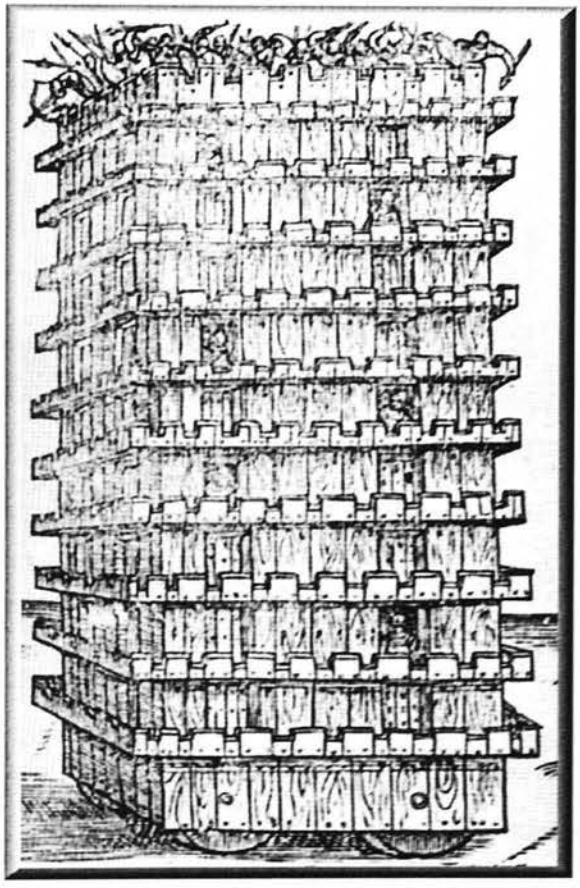


Fig 145: Mobile Roman Tower illustrated in a sixteenth century edition of *Vegetius*.

Analysis: Compare with still things, the mobile belongs yang.

This Roman military mobile tower shows Europeans ideological level of mechanical application. This mobile military construction reflected the early Europeans idea of space design that contemporary Chinese (Ming Dynasty) had never thought in this way. And such idea was influenced by European's early navigation experience.

According to yin yang theory – yang must invade yin – this contrasting landscape suggests some sort of pretends that predicted what the late destiny of Chinese wall would be. In other words, this is the fundamental element which formed early western, and also a major stream in late 20 century's world which broke China Great Wall.

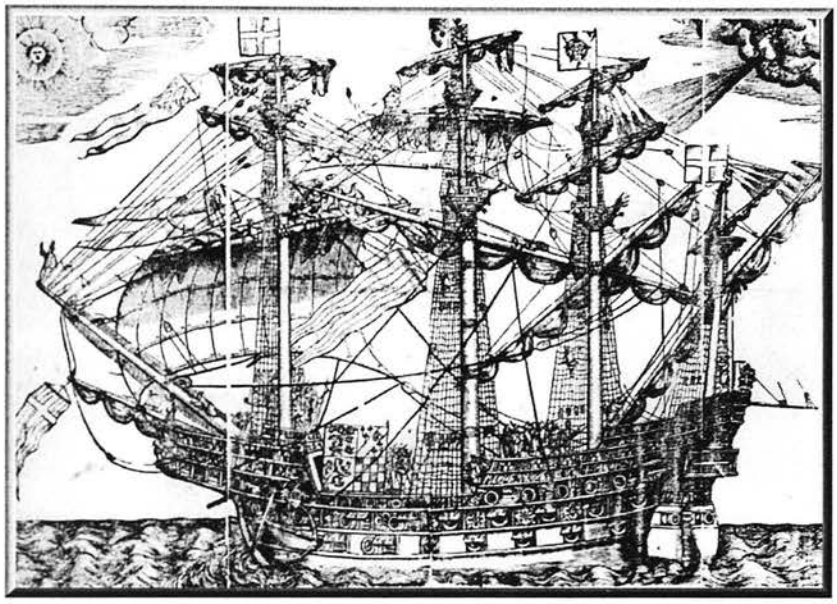


Fig 146: The Ark Royal, flagship of Elizabeth's fleet. The Mobile military warship 1588, (construction) was familiarized to the Europeans.
Author suggest the Mobile Roman Military Tower was inspired from War Ship.
Mobile = Yang.

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[i] Hadrian's Wall was built mainly by soldiers of the three legions of Britain, but it was manned by the second line auxiliary troops. Its purpose was to control movement across the frontier and to counter low-intensity threats. There was no intention of fighting from the wall top; the units based on the wall were trained and equipped to encounter the enemy in the open. Many sections of the wall, including its structures, are still visible today. Encyclopaedia Britannica Electronic Edition.[1999]

[ii] Commonwealth, [Table] also called COMMONWEALTH OF NATIONS, formerly (1931-46) BRITISH COMMONWEALTH OF NATIONS, a free association of sovereign states comprising Great Britain and a number of its former dependencies who have chosen to maintain ties of friendship and practical cooperation and who acknowledge the British monarch as symbolic head of their association. Encyclopaedia Britannica Electronic Edition [1999].

[iii] *The Empire on which the sun never set.* By Queen Victoria's Diamond Jubilee in 1897, she was the ruler of an Empire on which the sun literally never set, with colonies in every continent. http://www.pro.gov.uk/virtualmuseum/maingalleries/pdf/britain.pdf [2003].

[iv] The Information Book of Castle of Edinburgh. (2000).

[v] Dantian (丹田) elixir field; pubic region – Chinese high rank dictionary. Kingsoft XDict. (2002).

[vi] The national flag of Republic China until 1949. Currently still officially national flag in Taiwan.

[vii] Norberg – Schulz. (1926-). Norwegian architect and architectural theorist. *Intention in Architecture.* Universitetsforlaget .Allen.and Unwin Ltd. (1965) p.22.

PART I



5. ORIGIN OF YIN - THE CAVE DWELLING



Fig 147: The loess plateau, an area of 43.000sq. km, in the centre of China. It is regarded as the cradle of the Hua Xia civilisation i.e. Yellow River Civilization. The Hua Xia ancient tribes cave dwellings were dug in here at very beginning.

5.1 Cave — the origin of all

It was surprising, even after thousands of years, that in China, in the times of 'struggle and revolution', today deemed 'crazy years' both officially and popularly, a national undertaking was carried out in the Chinese landscape, not just in the north but in the almost whole country, between the late 1960s and the end of the 1970s. This might be overlooked because its results today, unlike the well known feature in the tourist landscape of the Great Wall, are hidden beneath the earth and most of them are already damaged or their original identity has been changed. They are underground fortifications – caves.

How such yin status thinking – 'hidden i.e. security' – could still be so prevalent. How was the whole country dominated by two completely opposing concepts: as '*Proletarians must liberate the whole people*'[i] and '*Burrow deeply*'?[ii] The answer can be found in the legacy of the cave dwelling in the loess plateau.

The origin of Chinese civilisation being found in the caves of the loess plateau, cave philosophy was at the root of the Chinese consciousness. It is the source of the subtle thinking of: '*Shen Cang Ruo Xu*' (深藏弱虚 be not given to boasting or showing off); '*Yi Yi Dai Lao*' (以逸待劳 Wait at one's ease for the fatigued enemy); '*Yi De Bao Yuan*' (以德报怨 kiss the hand that smote it); '*Mian Li Cang Zhen*' (棉里藏针 a ruthless

character behind a gentle appearance is like a needle hidden in silk floss); '*Yi Rou Ke Gang*' (以柔克刚 conquer hard things with soft means); '*Ni Lia Shun Shou*' (逆来顺受 grin and bear it); '*Ren Ru Fu Zhong*' (忍辱负重 endure humiliation in order to carry out an important mission); '*Wei Qu Qiu Quan*' (委曲求全 compromise out of consideration for the general interest); *Di Shui Chuan Shi*' (滴水穿石 dripping water can wear through a stone) '*An Du Chen Cang*' (暗渡陈仓 do one thing under cover of another)[iii] etc. there was a strong belief in the idea of 'hiding'. Hua Xia nation believed the idea of '*Yin Rou*' (阴柔 yin and soft) when they facing warfare, even maintaining that: '*To subjugate the enemy's army without doing battle is the highest of excellence* (故善用兵者, 屈人之兵而非战也, 拔人之城而非攻也).'[iv]

Hua Xia nation's psyche and social behavior were dominated by above Chinese idiom and ideas quite effectively over thousands years. The sources of these ideas, originally all came from the cave. If someone really wants to HuaXia culture, the caves in loess plateau must be visit.

5.2 The peculiars landform

Conventional opinion believes that the loess plateau, the central region of the Yellow River valley, was the cradle of the Hua Xia civilization i.e. Yellow River Civilization (see figure 155 -157).[v]

The loess plateau in the Yellow River basin extends for an area of 43,000 sq. km lying mainly in Shanxi, Shaanxi, and Gansu. Locally the loess is more than 100 metres thick, mantling hillsides and forming the loess plateau and tablelands. The loess accumulated primarily during times that were colder and drier than at present and most of it was originated from desert areas to the west. The loess strata contain many colourful buried soils or paleosols that formed during periods which were both warmer and wetter than today. Thus, on stable tablelands with minimal erosion, it provides an exceptional climatic and chronological record that extends back 2.4 million years to the late Pliocene period.[vi]

Although the loess plateau was the origin of Chinese civilisation, this is not the main topic of this research. However, the area played an important role in the formation of

traditional Chinese landscape aesthetics through the development of the cave and semi-pit dwellings, which are also the beginning of Chinese civil engineering.

For the most part, the loess plateau is heavily cut into by gullies due to erosion, and its features are generally referred to as '*Qian Gou Wan He*' (千沟万壑 thousands of hills and ten fold more gullies). Transportation is so difficult in such a terrain that it simply cannot facilitate the emergence of a viable society. Because of its arid climate, its agricultural productivity is at best marginal, even for a primitive society. Why then did a superior dynastic society spring from here four thousand years ago; or, in other words, what was the reason for the formation and origin of the Hua Xia culture?

Among the various hypotheses and explanations a quite attractive and reasonable interpretation sees the origins of Hua Xia culture to have been derived from the landform of loess plateau itself.

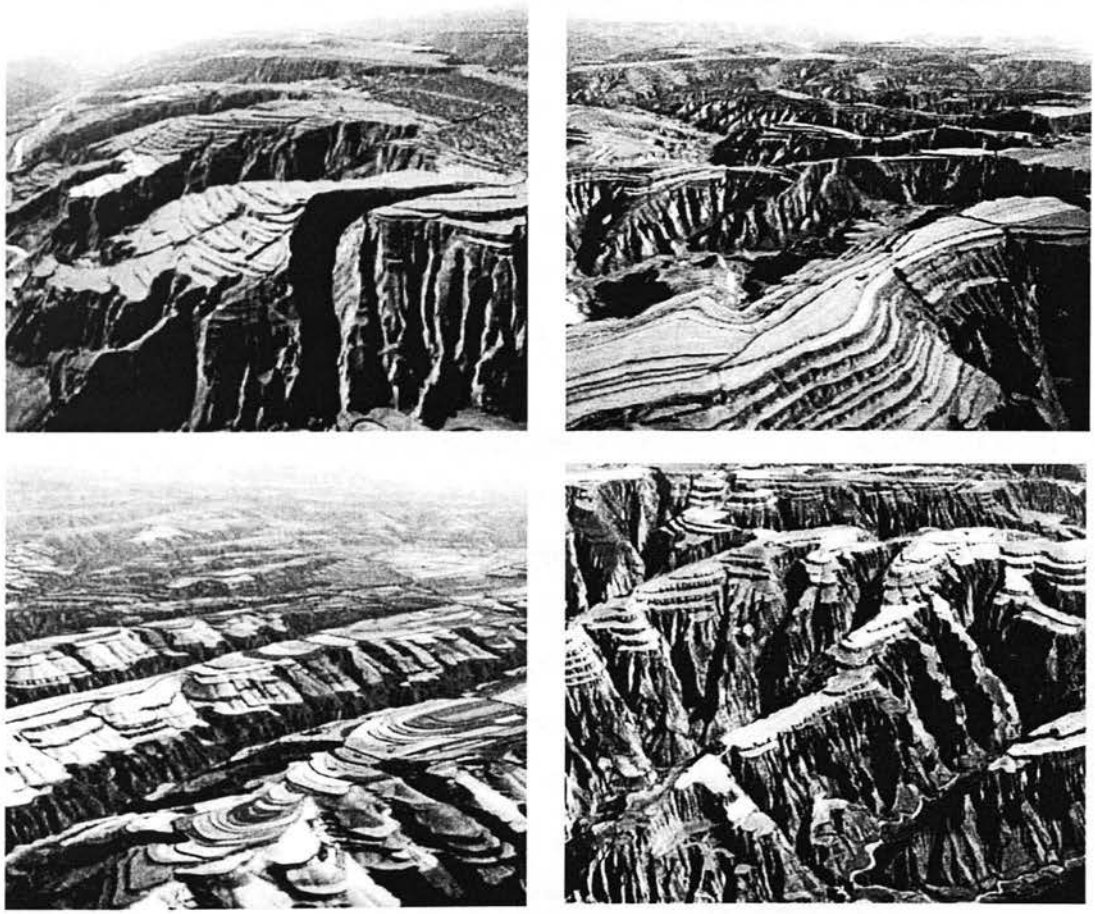


Fig 148 a,b.c,d: The loess tableland in Shaanxi, Gansu, and western part of Shanxi. The landform is composed of tableland with gullies. From the security perspective, the picturesque landforms are like many natural castles, easy for defence but difficult to attack. That is why many ancient tribes chose this region, rather than the abundant plains area as a place to live.
The one of the peculiar landform feature of loess plateau is '*Qian Gou Wan He*' (千沟万壑).

5.2 Security: the reason why the ancient tribes made their home in the loess plateau

'*Yellow River – Cradle of the Chinese Civilization*' (George Leung,1998)[vii] expresses this opinion:

> *"With rising food surplus, more and more tribes could prosper through plundering, by pillaging villages after harvest, rather than participating in productive activities (somewhat like the Vikings in the West). I believe Huang Di headed one such marauding tribe, for his tribe did not remain at a single site but wandered all over the present North China plain.*
>
> *Huang Di*[viii] *came originally from Shandong, and all of the famous tribal battles that he allegedly fought were located in the present North China plain which at the time was part of Yellow River's flood plain. This shows that the wealth over the plain was abundant. We now attribute Huang Di's grave to be somewhere in the loess plateau at a site not far from Xi'an, over a thousand kilometers from all of his victorious battles. Why did he come here, and why was he willing to abandon the abundant plain to settle in a hilly region?*
>
> *The answer lies in the landform of the tai yuan. The steep slopes on the two sides of a tai yuan provided its inhabitants favorable defensive advantages. It was almost impossible for enemies to attack from the slopes because the terrain there would be hostile to the delivery of logistics. Frontal attacks were limited to the two ends of the tai yuan, which could easily be defended at the narrow necks.*
>
> *Huang Di, after occupying one such favorable tai-yuan site, decided to settle down and abandoned the marauder's way of life. Because of the favorable security afforded by the terrain, the political structure established by Huang Di was allowed to prosper for numerous generations of successors, and eventually blossomed into the flower of the early Chinese civilization.*
>
> *Other tribal systems rooted in the North China plain, and elsewhere, were not endowed with the element of longevity. Even though some brilliant leaders there would bring their tribes to high glory, their achievements could not be preserved for over a generation, and their political inventions, however magnificent they might be, scattered into the wind - together with their remains - never to be seen again."*

Here, George Leung's very important point of view is that, in primaeval tribal society, when people faced the need to locate their settlements, security was the first factor to be considered before any others. Ancient people selected the relatively poor land with favourable defensive advantages rather than the abundant but insecure plains, because of the basic need to secure survival. Thus large numbers of tribes assembled on the tablelands and the primeval Hua Xia civilisation emerged as a result of the interaction between them.

The following illustration shows the inevitability of the choice of the ancient Hua Xia nation in settling in the loess plateau region, following the opinion presented by Leung. The consequence was that, as more and more tribes settled on the loess plateau, they faced new problems. This also leads to one of the main topics of this research – how human beings relate to landscape.

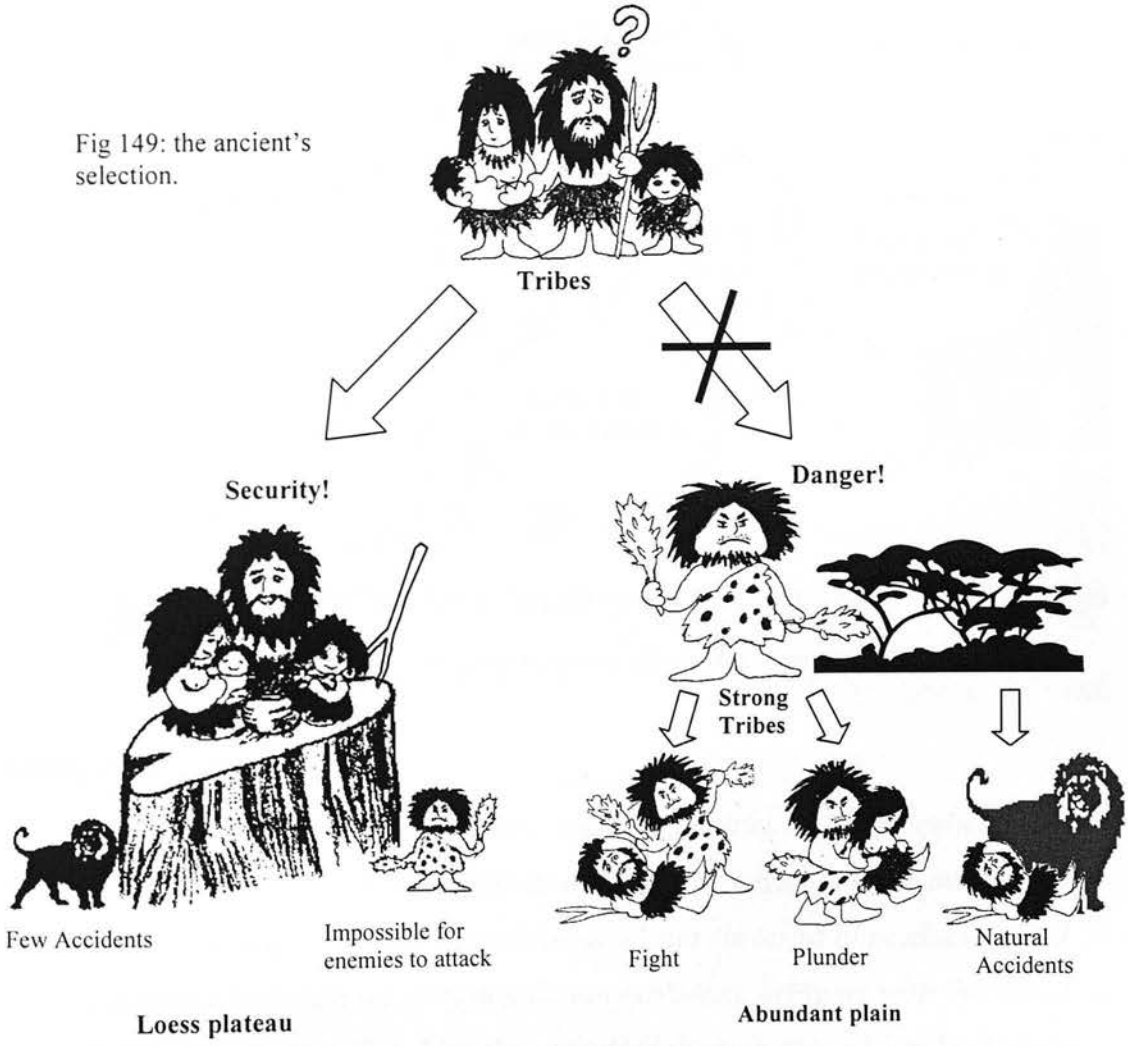


Fig 149: the ancient's selection.

When people settled in the region they soon discovered that it was comparatively easy to make dwellings by digging caves in the loess,[ix] and that the caves were more stable and comfortable for human living than any other place. Also the great expanses of tableland allowed almost all the population to have a dwelling without competition. Therefore, they avoided the causes of conflict which often happen between tribes - even within each tribe: the race to occupy rare natural places of habitation such as stone caves in other regions during that period.

Thus, the one important phenomenon, the most important component of the ancient Hua Xia civilisation, the cave dwelling emerged on this tableland. It represents the earliest characteristic of Chinese habitation culture, of which the obvious attribute is yin status. Figure 150 shows the circular relationship between each phenomenon and element.

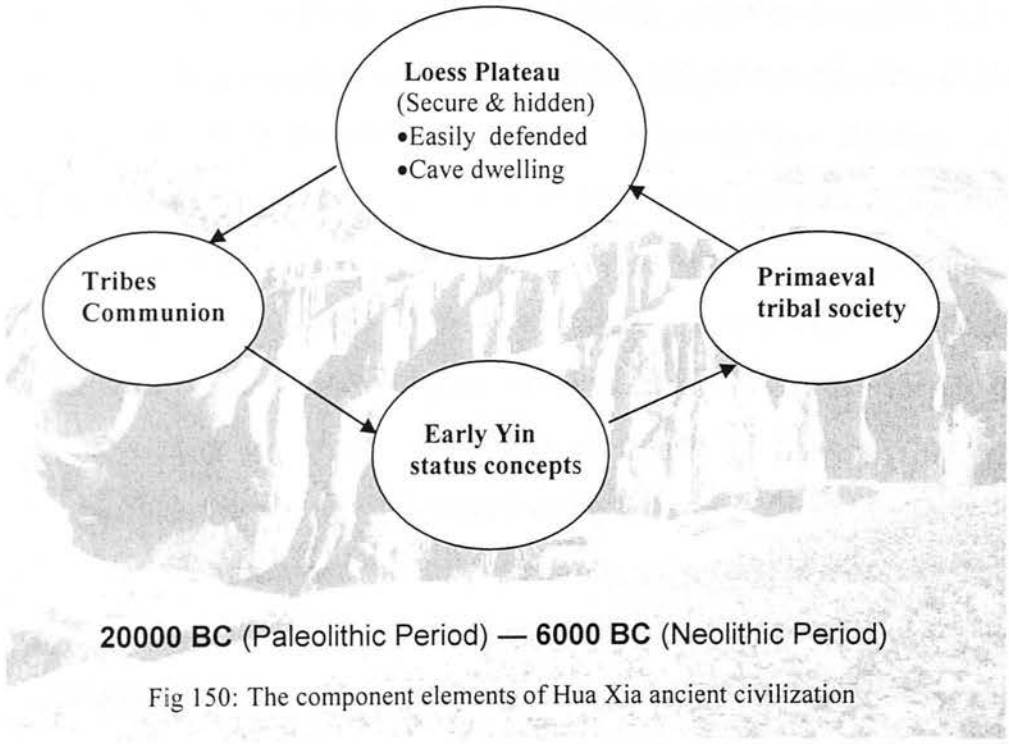


Fig 150: The component elements of Hua Xia ancient civilization

Leung continues:

> *"With time, walled cities were built, and communities no longer relied on the tai yuan for protection. Descendants of Huang Di began to move away from the loess plateau to occupy more favorable sites (in terms of production and transportation), as a result of population explosion, bringing with them their superior political skills, which they acquired through several hundred years*

of uninterrupted practice. They gave birth to a glorious civilization on the face of the earth."

Here it is necessary to add that the yin status ideology was transferred with the people from the loess tableland to the north China plain.

It should also be pointed out that there was another important type of habitation on the verge of the loess plateau, the semi-pit dwellings found in the remains of *Banpo* (半坡) village. Archaeological evidence shows that they existed some 6,000 years ago, marking the earliest instance of '*AO*' layouts in the Chinese landscape.

Almost three thousands years later, up to the seventeenth century BC, ancient Greek tribes in a different corner of the world gradually came to locate their residential areas on the top of the mountains. Of these, archaeology has identified the ruins of Tiryns (figure 241) and the ruins of Phaistos (figure 245), both built in the eighteen century BC. These are thought to be the earliest main residential places on mountain peaks in Europe. The author proposes that the ancient Greeks selected the mountain peaks to be residential places was for the same reason as in ancient Hua Xia – security.

However, the ancient Greeks did not have such a fortunate situation as the ancient Hua Xia tribes; they could not find a loess plateau in the Aegean peninsula which was as easy to dig caves into as the Chinese loess plateau, and even the mountain landforms there did not lend themselves so well to defence. The Greeks need to build fortresses and castles for normal living and of course functioning as defence simultaneously. Thus, the earliest castles appeared in Europe.

So the difference results between the ancient Hua Xia nation and Greeks was that the Hua Xia people originated the cave living experience and knowledge in the loess plateau tableland. This experience later became the foundation of the Hua Xia civilisation. The essential of this principle is *AO*. The Greeks built their earliest construction on the mountains; this experience formed the foundation for the later Europeans castle culture. The essential of this principle is *TU* (see figure 131b).

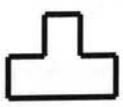
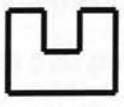
[TU]  = Yang [AO]  = Yin

Fig 151: These two Chinese characters, still in use today, show the different typologies between Tu and Ao.



Fig 152: A cave dwelling in north Shaanxi. 1997.

5.4 A unique landscape phenomenon: the cave dwelling in the loess plateau

One distinctive feature of the rural landscape in central China is the cave dwelling. Archaeological information shows that many ancient nations have a history of living in caves, but none of them is similar to the Chinese, among whom a large population still continues the practice. This can be explained by the simple fact that people in cave dwelling areas prefer this form of habitation. They have even built pit caves in some flat areas. Some, even today, take the view that the cave dwelling is the ideal form of habitat for human beings.[x]

China's traditional cave dwellings are all found in the loess plateau region,[xi] in the area around the upper and middle valley of the Yellow River, which covers 600,000 square kilometres and has a population of 4,000,000.[xii]

Generally, cave dwellings, which have thick, solid, roofs, are never cold in winter or hot in summer, their natural insulation protecting them against such extremes. And since they can be built of materials within easy reach, they don't occupy farmland, and save on construction material. With all these advantages, they have attracted the attention of architects throughout the world, not to mention environmentalists who are impressed by their ecological soundness. A recent survey shows that people living in these caves enjoy a longer life-span than those living in normal houses.[xiii]



Fig 153: Interior of a cave dwelling in northern Shaanxi. 1986.

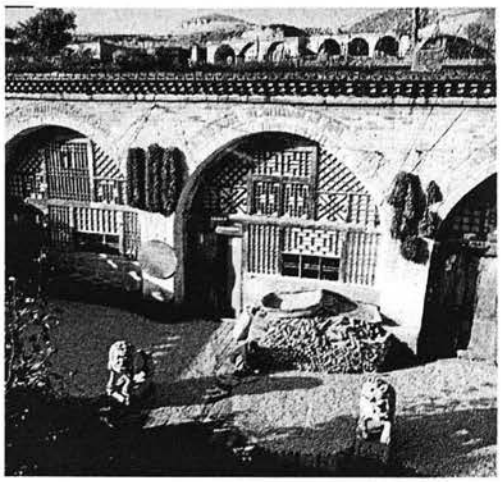


Fig 154: A cave dwelling, Shaanxi, China, 1986.

The Shaanxi author, Qin Huanxing, has the following description of the interior and exterior of a cave, after a visit to one ordinary archetypal cave dwelling in 1998: [xiv]

> *"The cave in which we were going to be spending the night was about 7 meters long, 3.3 high and the same wide. Thanks to the door and a window built right up to the roof, it was bright inside. In full view of the window was the warm Kang, three meters long and two wide, connected to the stove. Next to the stove against the east wall was a row of tables covered with bowls, ladles, plates, pots and other cooking utensils. Facing the door was a cupboard holding an alarm clock, a mirror, a tea set, vases, winebowls and pots. On both sides were trunk stands, on which were placed wooden trunks for clothes. Along the west wall stood a washstand, three jars of pickled cabbages and carrots, a water vat and a vat of pig feed next to a neat pile of pumpkins, and a sewing machine.*
>
> *When our host was showing us around the yard, to my amazement I caught sight of two jujube trees and an electric pole standing right on the two-meter-thick roof of one of the caves. Seeing my reaction, he explained to me that caves built of stone could withstand heavy pressure. So long as there was no leak in the roof, the heavier the pressure was, the more solid the cave would be. He pointed to the stone roller on the roof and said, 'Two or three years from now when the surface becomes more weathered, we'll have to shovel it off and spread new earth over it. And we will also have to roll over it until it becomes really solid."*

From the above description it can be seen that cave dwellers seem to have naturally developed two kinds of 'harmonious relationship': one between the traditional and the

modern; the other between human beings and the earth. They have a close living relationship with the loess: the earth, in their consciousness, is like a consanguineous companion. For them, the earth is not only the source of life, but also the best protector from natural disaster. This is why there are many descriptions of how people 'love the earth' in the traditional and contemporary Shaanxi literature. Cave dwellings were, and still are, a very important part of the human life-style in the loess tableland, and cave dwelling, the loess plateau and the cradle of Chinese civilisation are a trinity in Chinese ideology.



Fig 155: The loess plateau region



Fig 156: The cave dwelling area



Fig 157: The 'cradle' of Hua Xia (yellow river) civilisation.

Outsiders often find it difficult to understand the intensity of cave dwellers' passion for their homes, their readiness to declare that they would not trade their cave for any apartment or 'spacious' modern home anywhere, even in a big city. One of the cave dwellers, Ma Jin-xi, stated his unwavering loyalty to the cave frankly saying that: "I'd rather stay at home in my cave than in those modern buildings in Beijing!"[xv] There are many reasons to believe that he spoke the truth, and that there is a very strong voice behind him.

Why, then, do these people have such a 'deep love' for the cave dwelling? Is it just because it provides a 'longer life-span' or a comfortable place to live?

When the modern life-style associated with urban areas heavily influences people in rural areas, causing them to 'improve' their homes in imitation of urban styles, the cave dwellers, especially the younger generation, still defend their manner of living and refuse every possible opportunity to 'improve anything'.

What exactly attracts such a big population still to maintain the cave dwelling?

A reasonable explanation is that the cave dwelling, which has been such a strong life-force and is still popular in central China, actually satisfies people in both physical and psychological ways by being 'stable and secure'.

What does it mean that the cave dwelling is 'stable and secure'? Why do cave dwellers have such a feeling? There could be two reasons: one is material and other is spiritual. Here are some voices from the cave dwellers: "*Living in a cave... I feel greatly stable living in this cave; we are living inside the earth, a hundred percent secure. We have no need to worry that the 'Lao Tian Ye' (老天爷 God) may destroy it, like other people worry about their 'built-house' when there is a big wind or rainy day. Even if something happens, we just dig another one in the same place to be maintained for the next hundred years for my grandchild, that's all* (Ma Xiang Liang, Cave dweller, Shaanxi).[xvi] "*No one really wants to occupy it (cave) and no one can take it away, it is just the loess, just the land. No one envies that.*" (Wang zhi chun, Cave dweller, Shaanxi) [xvii]

These voices - from inside the cave, are simple and honest. They tell of the following benefits, compared with other normal dwellers, that cave dwellers enjoy:

Cave dwelling	Normal dwelling
Minimum costs for living space	Costs 50 percent or more of income
Very slight risks of damage	Natural or man-made damage
Minimum property ownership risks	Societal turbulence, revolution ...

Table 3: Cave dwelling and normal dwelling benefit comparison

Living in modern society, people understand the significance and value of these benefits.

These voices also indicate that once human beings really had a harmonious relationship with the earth, not just to plunder her but as good friends, as cave dwellers. They suggest that human beings could enjoy greater benefits from the earth which cannot be quantified in figures.

5.5 The junction of the two worlds yin and yang

The ancestors of the Hua Xia nation thought that the human being really lived in two worlds, the yang world and the yin world. We are now living 'above ground' - in the yang world; the 'yin world' generally means 'under the ground'. So people's birth and death were believed to signify coming into the 'yang world' and going back to the 'yin-world'. People regarded the 'yin world' as 'home', a place of peace where they stayed longer; the yang world is 'way', inconstant and fleeting.[xviii] According to Taoism, there is a 'door or gateway' between the two worlds for people to come and go. This place is also considered a yin-yang junction or yin-yang border ('gateway' on the yin side). The feng shui masters usually calls it *Xue*.

Not every cave dweller thinks so deeply about their caves, but they all appear to have a strong consciousness that only they, the cave dwellers, live in this 'gateway' or at least much closer to the 'gateway' than do other people. In principle, the cave and the tomb have a strong similarity; in whatever consciousness of many nations' burial chamber or the tomb means the end of life.

Through their long experience of living in caves, the cave dwellers have gradually developed an unusual psychology resulting from their existing 'across' yin and yang; in two realms in everyday life. They naturally know the yang - outside daily activity - and equally they naturally keep the yin – in the cave (home). This specific experience has brought about a kind of 'psychological stability' or 'psychological harmony'. This psychological harmony was an important spiritual source for the formation of the Hua Xia nation's early philosophical thinking, as well as Taoist theory. The following diagram illustrates this balance:

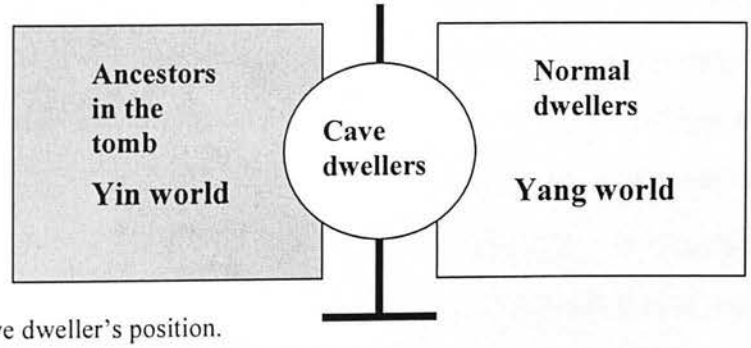


Fig 158: Cave dweller's position.

In describing this situation in Taoist epistemology, the *Dao De Jing*, Taoism's most representative collection of teachings, has the following to say:

"Know the strength of man,
But keep a woman's care!
Be the stream of the universe!
Being the stream of the universe,
Ever true and unswerving,
Become as a little child once more.
Know the white,
But keep the black!
Be an example to the world!
Being an example to the world,
Ever true and unwavering,
Return to the infinite.
Know honor,
Yet keep humility.
Be the valley of the universe!
Being the valley of the universe,
Ever true and resourceful,
Return to the state of the un-carved block.
When the block is carved, it becomes useful.
When the sage uses it, he becomes the ruler.
Thus, "A great tailor cuts little." Dao De jing 28

These principles reflect the Taoist epistemology of the 'suitable position' of humanity between the two worlds of yin and yang. Actually it is a philosophy of conduct. This philosophical approach had already deeply permeated the mainstream of Chinese thinking up to the twentieth century. Even between 1950 and 1970, this approach could still be interchanged with other extreme ideologies which emerged in China.

The origins of this typical Chinese philosophy came from the Hua Xia nation's cave dwelling experience, because only the cave dwellers could have held on to such feelings in both physical and psychological dimensions. As expressed in the idiom '*Chu Sheng Ru Si*' (出生入死 come out to live and go back to die), by yin yang criteria cave dwellers are already in this situation physically; their living place is located at the yin yang junction, even on the yin side.

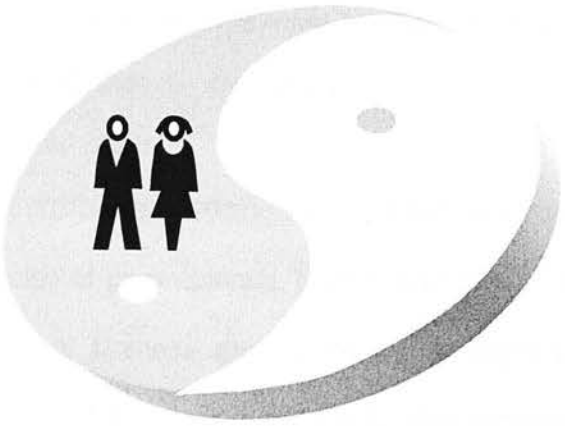


Fig 159: *Know the yang, but keep the yin.*
An important Taoist philosophical principle.

Under the earth, people feel that they have nothing left to lose. Nothing can be really taken from the earth. All life – yang world life – starts from here and when life ends we all have to return here. Earth is always the final destination for the yang life – the tomb. So the cave gives people the belief that:

> *"Human beings came from the earth; their life depends on the Ch'i. When the Ch'i is finished, then their life ends. They must return to the earth; back to their origin - the Tao."*
>
> *Guan Shi DiLi Zhi Meng* (管氏地理指蒙)[xix]

Here is the ultimate value in psychological terms, but this is just part of its value. The concept of 'earth love' had another significant meaning for the Hua Xia nation, since the earth is considered as 'mamma' or 'femaleness', which according to yin yang theory, is an attribute that belongs to the yin status.

Without the yin yang doctrine as a guide, there would not have been the ancient conception of Chinese feng shui.

The yin yang concept came from the *I Ching*, its fundamental component being a pair of the opposing symbolic marks - the linear signs:

———	— —
Yang Yao	**Yin Yao**

According to some scholars the origin of this pair of symbols was created by the Hua Xia ancestors to respectfully represent the male and female sexual organs.[xx] Mr. Guo Mo-ruo (1892-1978)[xxi] infers that '–' represents the male sexual organ and '– –' represents the female sexual organ.[xxii]

In *I Ching*, the different permutations arising from this pair are known as *Gua* (卦), The basic *Gua* has eight groups of permutations, the top pair of *Gua* are *Qian* (乾 heaven) and *Kun* (坤 earth), *Kun* in Chinese means female, in eight trigrams representing 'mother'. Thus, according to the definition in *I Ching*, earth equals female, or in other words 'the earth is mother'.

This concept is associated with the ancient Hua Xia nation's 'worship of femaleness' and also with the well known Taoist idea that 'humanity and nature are unitary', which is a fundamental concept of Chinese feng shui.

In *Shui Jing Zhu* (水经注 Commentary on the Waterways Classic 466-527 AD) there is the following metaphor:

> *"Rocks are the bones of the mountain (land),*
> *Earth is the flesh of the mountain,*
> *Plants and trees are the skin and fur of the mountain,*
> *Streams are the arteries and veins of the mountain,*
> *All of them are linked up by the arteries and veins."*

This description vividly reflects the ancient Hua Xia people's concept of the land and the human (female) body being analogous.

5.6 Xue

The meaning of the word 'cave' in Chinese could be included in the word *Xue* (figure 160). *Xue* is a significant component of feng shui, meaning something like 'heart'. In *Shui Jing Zhu*, *Xue* means the 'acu-point' of the mountain/land.

The basic aspect of the cave is concavity and, according to the yin yang view, the concave belongs to yin.

If the cave dwelling situation is compared with feng shui theory, many philosophical relationships can be found between them. Some researchers believe that Chinese feng shui originated from the cave dwellings in the loess plateau. Dr. Hong-Key Yoon,[xxiii] in his thesis *Eratosthene-Sphragide* (1968), bases his hypothesis on four arguments: the

condition of the landform; the soil condition; the idea of the Chinese five elements and five colours; and the *Xue* (cave or acu-point).

Feng shui is a traditional Chinese practice used to harmonise people with their environment. Basically, the principle of feng shui tells people how to make a good choice of living place, which will 'protect and provide' for human beings. Based on the Chinese idea that 'humanity and nature are unitary', the ideal feng shui place – could be suggest as the vagina-womb in the female body (*Xue*). As some feng shui masters insinuate, the search for *Xue* actually means seeking the analogous female sexual organ in nature. Specifically this involves the aspects shared between the cave dwelling and the sexual parts of the female body.

Aspects of the cave and the female sexual organ have a somewhat similar meaning. By yin yang criteria, they both belong to yin. From prolonged cave dwelling on the loess plateaux, the ancient Hua Xia nation gained rich experience and developed deep feelings for the subtle natural relationship between the form and atmosphere of the cave dwellings and the function of the female sexual organ. This kind of 'relative thinking' was the beginning of the concept of feng shui. The idea of 'humanity and nature being unitary' emerged from the Hua Xia nation over a long period of time and activity in the natural environment, and was summarized by some sages later as is indicated in this quotation from the *Dao de jing* :

> *"The valley spirit never dies;*
> *It is the woman, primal mother.*
> *Her gateway is the root of heaven and earth.*
> *It is like a veil barely seen.*
> *Use it; it will never fail."* –*Dao de jing* section 6

Lao Zi's writing also offers evidence for the belief that the Hua Xia nation's worship of femaleness (yin) had already reached a highly developed stage.

What methods were taken by ancient people to seek the *Xue* in nature? How was femaleness analogised with landscape morphology? In *Qing Nang Hai Jiao Jing* (青囊海角经 250 AD) there is a representative description:

> *"Ten thousands li mountains, come from their forebears, through their parents, make the form and give birth. View the form then find the Xue. Know*

who are the father and the mother. The sky door must be open, the mountain and water come, the ground door must be closed, the mountain and water turn around. The hole located at the centre, not the sides. Water comes from the sky door and goes by the ground door, the hole at the convex, the low in the high; the convex in the hole, the high in the low; the shape like a palm...."

XUE 

Fig 160:The Chinese word Xue also means 'cave', acu-point, vagina etc. The word itself relates closely to the ideal feng shui place.

The following two ancient illustrations show the position of the *Xue* in the ideal *feng shui* pattern.

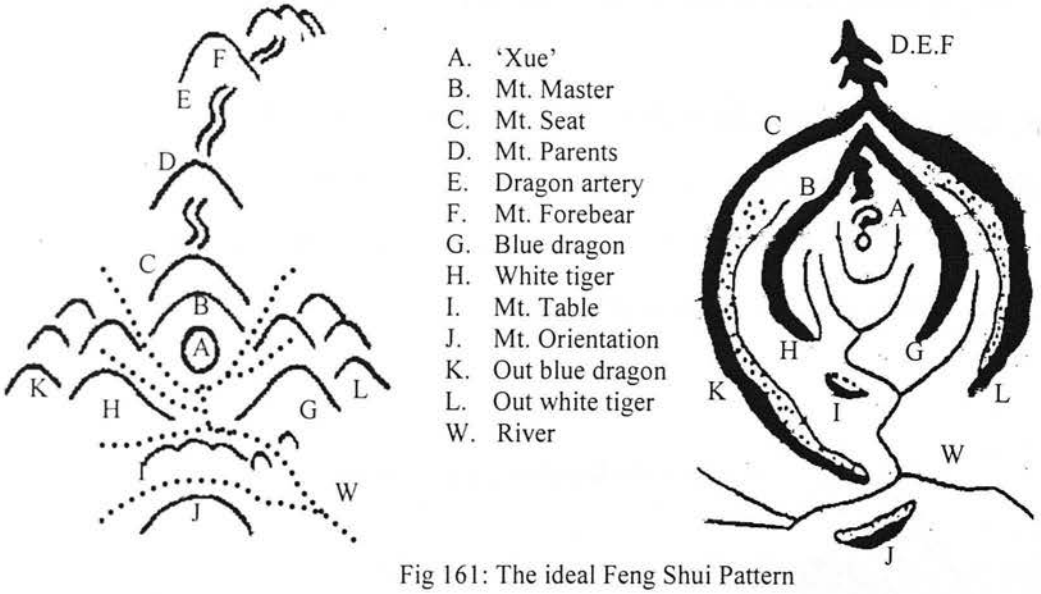


Fig 161: The ideal Feng Shui Pattern

The French artist, Niki de Saint Phalle (1930-2002)[xxiv], in her unusual action artwork 'Hon' (Stockholm 1966, figures 163,164), presented a situation which coincides with the idea of the cave dwelling as the woman's vagina – a fundamental feng shui concept that Chinese scholars were often too embarrassed to claim directly. This action artwork evoked a huge reaction[xxv] from its audience who felt strongly that they were passing in and out of two completely 'different worlds', namely the two worlds of yin and yang. They might not have known that, in China, 4,000,000 people walk in and out of such a yin yang door everyday.

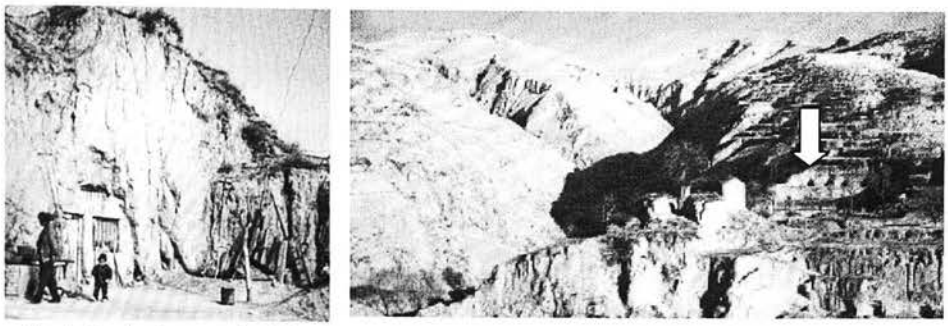


Fig 162.a,b: the cave dwelling in north Shaanxi, the arrow point indicates a cave location.

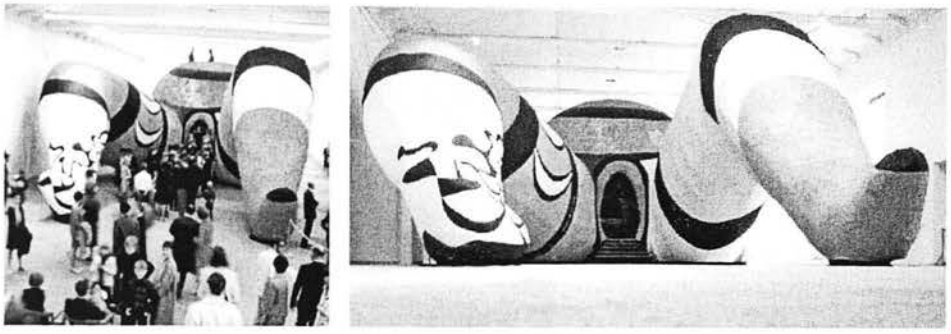
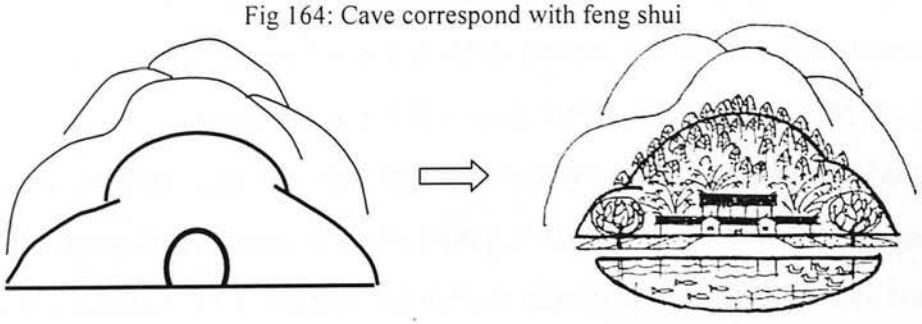


Fig 163. a ,b: 'Hon' (she), Niki de Saint Phalle, art installation Moderna Museet, Stockholm (1966).

By contrasting these images with the following illustration of the ideal feng shui place; the significance of the cave dwelling can be realized, and the answer to the question of what is the attraction of the cave dwelling can also be found: it is its yin status. Yin-yang theory believes that one if the important characteristics of yin status is that of **absorption.** (Figures 27, 28)

Fig 164: Cave correspond with feng shui



Cave dwelling

Ideal feng shui place

The cave dweller Wang xianan (1929 –), talking with the author in 1996, related a quite vivid and representative opinion: '*the earth is like my mamma; I live within mother's body, more stable and secure than anywhere... outside we need to face unknown situations (dangers) and challenges all the time.*' [xxvi]

The question arises as to why these cave dwellers feel that living in the cave is most 'stable and safe' or like 'living in mother's body'. The element of 'security' is once more involved. The Hua Xia people thought the *Xue* in nature was the same as the womb-vagina in female body.

Figure 165 shows the *Xue* is located in the very centre of the female body. Like the central axis of the wheel, this undergoes minimum motion and maximum stability.

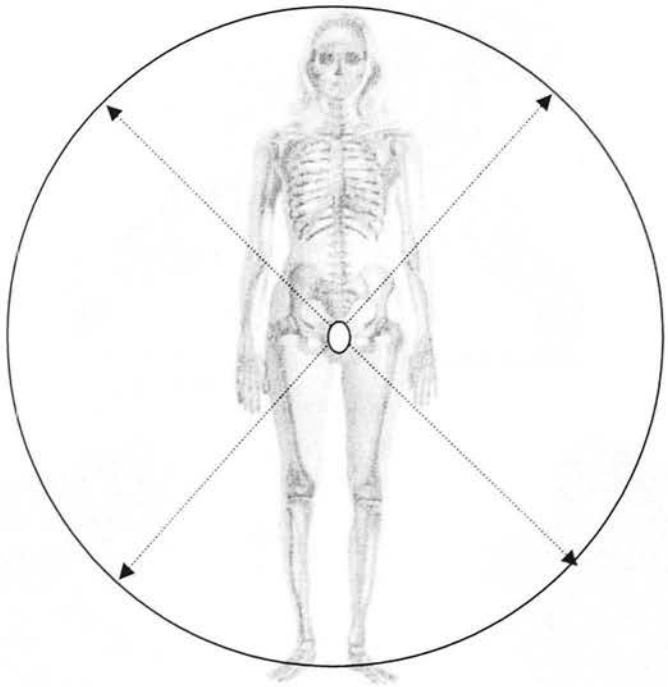


Fig 165: The *Xue* - centre point of the female body.

This part also is the most secure point in the body; there are two protective layers at its rear. The first is the pelvis, acting like a bowl to protect the womb and allow enough space for expansion. The second is the buttocks, which are thickly fleshy, to defend against varied impacts and to help retain a moderate temperature in the womb. Regarding the front of the body, and according to Darwinism, humans and apes are similar, having evolved by a process of natural selection from a common ancestor. Thus, the front of human body, during the time before our ancestors began to walk on two legs, like those of the great apes, faced the ground. The womb-vagina, at the base of the skeleton, is fully protected by the entire body, (figure 166) and when apes needed to face to the front, like humans, their arms and thighs naturally acts as two pairs of strong shields, giving the *Xue* complete protection. Thus, no matter whether human or animal, the *Xue* in female bodies not only enjoys the best nourishment, but is

also kept in a safe and stable situation at all times by the body's instinctive action. There is a natural force, which directs this instinctive action, because the *Xue* is the place where life begins, and the place for the nurturing of the next generation. The safety of this place has a direct influence on the survival of the species.

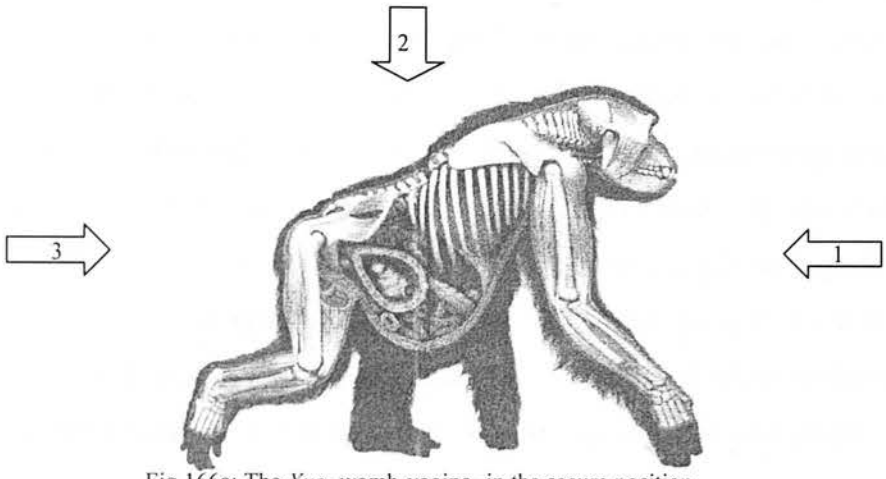
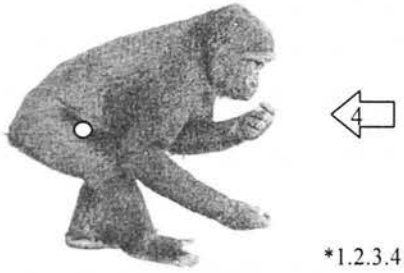


Fig 166a: The *Xue*- womb-vagina- in the secure position, protected by the ape's body.



*1.2.3.4: Dangers

Fig 166b: When the apes face danger, her instinctive reaction is to protect the '*Xue*' in her body as far as possible.



Fig 166c: When the ape is resting the *Xue* is at the centre of the body, fully protected by it.

The ancient Hua Xia nation believed that this natural force had the same function in both the human body and in nature, if the *Xue* in nature could be located.

Thus, with long experience of living under the earth, in other words, in 'mother's body', the cave dwellers developed the consciousness that the cave was a stable and safe location. It should, however, be pointed out that living in a cave is not exactly the same as living in the *Xue*, because it is not possible that all caves can be located in the *Xue* position. Even so, compared with other forms of habitat, cave dwellings enjoy a situation that is closest to that of the *Xue*.

Another example of an artist making comparisons between the human body and the landscape can be found in the work of the well-known nineteenth century French artist,

Gustave Courbet (1819 -1877). In his book, *Landscape & Memory* (pp372-374), Simon Schama, 1995), describes Courbet's landscape painting as 'anthropomorphic' and observes that:

> *"All this becomes more compelling when set against Courbet's passion for anthropomorphic landscape. In the 1860s he painted a series of views of water-caves, all sited in his native region of the Franche-Comte. At the center of each is a dark opening from which the waters of the river Loue or the Puits Noir flow back and forth. And it doesn't take a feverishly Freudian imagination to see them as vaginal orifices in the face of the rock, especially when, at about the same time, Courbet also produced at least one explicit painting of female pudenda, for the Turkish collector of erotica Khalil Bey. The artist gave it the title of The Origin of the World. And if we are indeed meant to think of the water-caves of the Franche-Comte as a site of native origins - geological and prehistoric - it may be said that Courbet was indeed returning very far upstream.*
>
> *Is this where we have arrived, then, in the middle of the industrial-imperial century, back in the Renaissance river grottoes, the dimly glowing fons et origo, where the secret of creation was promised in a fusion of wisdom and love? Only instead of the woman in the cave, Courbet has offered us the cave within the woman."*

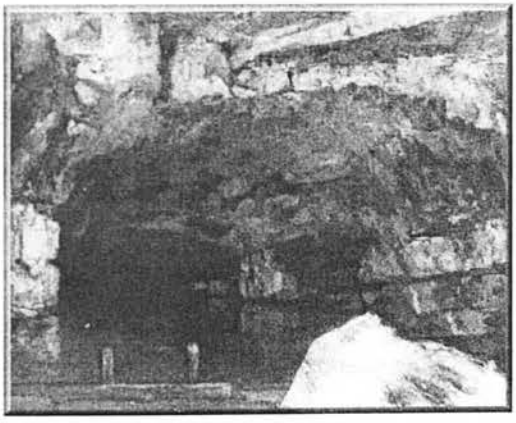


Fig 167: Gustave Courbet, The Source of the Loue, 1863.



Fig 168: Gustave Courbet, The Origin of the World, 1866.

Thus, two well-known French artists have explicitly demonstrated the idea of the *Xue* in Chinese feng shui, a relationship which even many senior feng shui practitioners regard as being too 'earthy' to claim directly. This was one of the reasons why the real feng shui elites passed their secret teachings to the next generation by word of mouth, as was also the case with much of Chinese medicine.



Fig 169: The cave dwelling is a very hidden habitation which melts into the natural landscape of the loess plateau, central China. These early caves are at the center of the image, 1997, Shaanxi, China.

5.7 Hidden - Yin

Because of the particularly yin status phenomenon of the Hua Xia nation's living for such a long period of time in caves in the loess plateau, the area came to be seen as the cradle of Chinese civilization. The consequence was that yin status culture dominated the development of the entire Chinese civilization in the following millennia. This culture was deeply embedded in Chinese consciousness and up to the 20th century still influenced almost every field of society and the everyday life of the people. For example the ideas of defence, protection, hiding, avoiding conflict, and of '*Yin Rou*' (阴柔)[xxvii] were esteemed as fundamental components in traditional Chinese philosophy. As well as literature and poetry, music and painting were included in landscape aesthetics and thus emerged in landscape morphology.

A core aesthetic of the Chinese classical garden is that secrecy leads to tranquillity. This yin principle comes directly from the concept of the hidden cave dwelling. 20th Century visitors to these gardens are strongly affected by this yin principle without being aware that it is the secrecy that gives the gardens such a powerful aesthetic.

In landscape morphology, the cave has a completely yin status and the pit cave has the highest such status as an element in the landscape.



Fig 170: This photo shows how when people approach some cave dwelling villages or even stand on the roofs of dwellings, they may still see nothing of them. (Shaanxi, China 1993).

The cave is a construction which is inside the earth. This is especially so in the case of the pit cave. It is completely merged with nature and hardly visible when viewed from a distance. When people approach some cave dwelling villages or even stand on the roofs of the dwellings, they may see nothing of them (figure 170). Here, the meaning of 'hidden' becomes clear. Figure 153 shows the cave's 'sister' – the pit cave. The following yin yang componential analysis shows that yin status takes precedence in this type of dwelling:

[AO]  = Yin

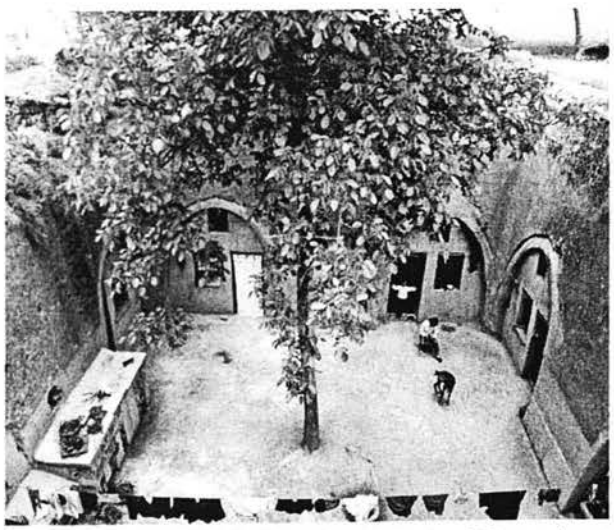
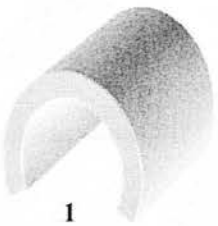
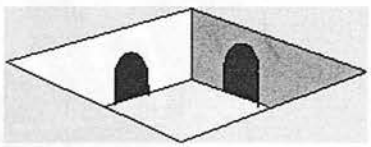


Fig 171: A pit cave dwelling in the north of Shaanxi, 1995, which is 'doubly hidden'.

Low (-)
Concave (-)
Curved (-)
Hidden (-)
Soft (-)
Inside (-)
Square (+)



1



11
Double hidden

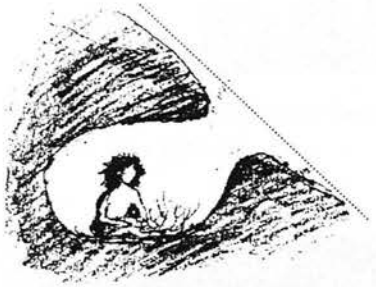
5.8 Yin expansion — from the cave to the nest

When the people migrated from the loess plateau to the north China plain, an important opportunity existed for the yin status culture, including its concept of landscape to develop in central China. As the inhabited area expanded, the landform for habitation gradually became flatter. The manner of cave dwelling changed step by step in the process. The consequence was that the form of habitation was naturally modified from the cave dwelling to that of the nest dwelling.

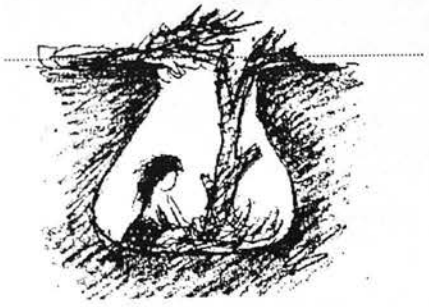
The early yin status civilisation extended its influence over the entire Yellow River Valley, coming to dominate its cultural development and finally becoming mainstream in the whole Hua Xia nation. Chinese feng shui exemplifies this: the original feng shui concept having been formed by cave dwelling in the loess plateau region, expanded and developed when cave dwellers transferred to other regions and eventually it became an important principle in the Chinese landscape. This hypothesis is based on an important archaeological discovery – the ruins of Banpo village. The following group of drawings illustrates the process of this change:[xxviii]



172 -1. Horizontal cave in loess plateau.



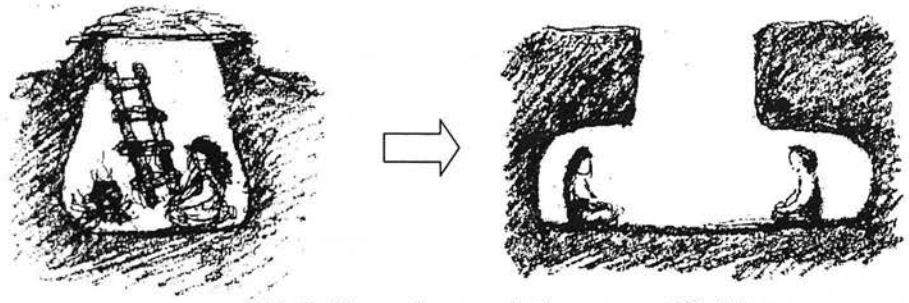
172 -2. Interim cave in same hill



172 -3. Pocket cave with simple cover in flat area.



172 -4. Pocket cave with mobile cover in flat area.



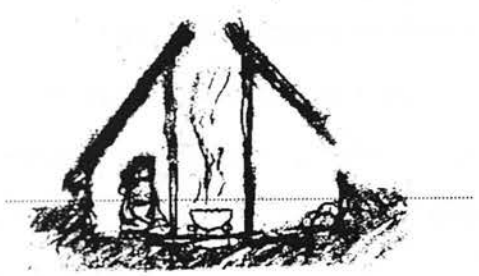
172 -5. The pocket cave in flat area modified in two ways – the pit cave dwelling and the semi pit dwelling.



172 -6.Semi-pit dwelling on flat land.



172 -7. Semi-pit dwelling with mud wall and primary support.



172 -8. Semi-pit dwelling with simple structure and ventilated hole.



172 -9. Primitive ground dwelling with roof window.



Fig 173: Reconstruction of the semi-pit dwelling in Banpo village. ShaanXi.

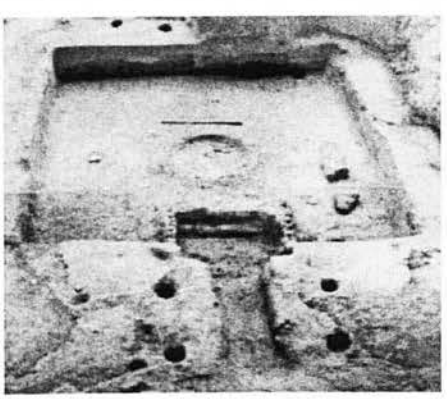


Fig 174: The original of the semi-pit dwelling in Banpo. ShaanXi.

Illustrations 172 -1-9 show each stage from the cave dwelling to the predecessor of the modern house in typology – the nest dwelling in flat areas.

The experience of cave dwelling and its *yin* status were maintained and fused into the new manner of living. They were compounded with new elements in new circumstances, and thus became much stronger contained to influenced the evolution of the Chinese landscape.

The 172 group pictures also illustrate the way that living space gradually ascended from within the earth to rest on the surface. This phenomenon can be explained by two main reasons:

- The requirements of human convenience – these being important psychological and physical instincts of human beings. The pocket cave eventually becomes quite inconvenient for dwellers to enter and leave in the course of everyday life; and
- The environmental reason – the pocket cave is not advantageous in the rainy season, when it is especially 'uncomfortable' for people who previously lived in horizontal caves.

Therefore, pocket caves came to be modified in two ways:

Upwards: modified to the semi pit dwelling, or what is called the 'nest' dwelling, a major step towards the development of the modern house typology (illustrations 172 – 6-9).

Sideways: by digging horizontal chambers to extend inside the pocket caves (illustrations 172 - 5).

In flat areas, the semi pit dwelling was the main development of habitation. As people's 'living space' gradually came to be above the surface of the land, they realised that the very comfortable and safe environment of the cave, never cold in winter nor hot in summer had vanished. On the surface, they were exposed facing potential dangers that might come from any direction now that they had turned their attention to the wider environment, and selected the dwelling environment that was best for them; one that was similar to that of the 'big cave'. In such above-ground dwellings, their *yin* nature demanded more space, to enable them to build the same security that they remembered from the cave.

This sensitive consciousness came from previous rich experience and consequent attitudes relating to concepts of comfort in the living environment, providing people with

a criterion for selecting their ideal location. Some experts believe that this experience and the attitude it engendered derived from feng shui.

5.9 The European nest



Fig 175a: the European Palaeolithic nest dwelling, on the ground surface, without any concave pit. Pincevent, France

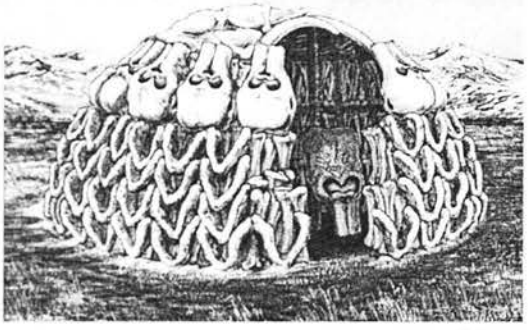


Fig 175b: the Palaeolithic mammoth bones dwelling in Mazhirch, Ukraine. Without any trace of Concave digging

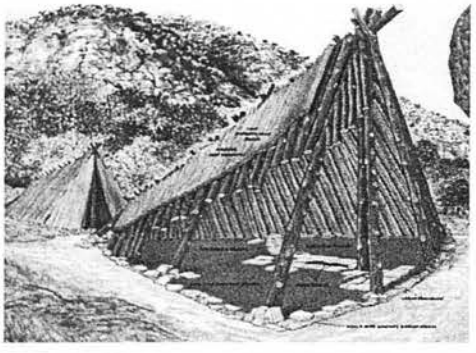


Fig 175c: Lepenski vir. The village on the Danube. C.6000 BC. This woodden nest dwelling was built at same period time as Banpo also without a pit.

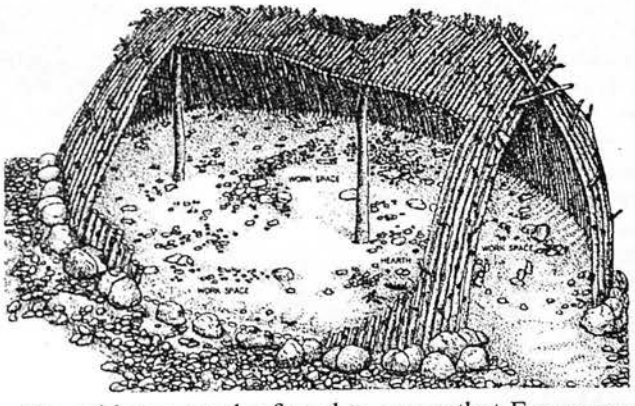


Fig 175d: Terra Amata (France), prehistoric hut, ca. 400,000 BC. reconstruction drawing.

No evidence can be found to prove that Europeans had the same concept of habitat as the Chinese when the latter built their dwellings with concave pit excavations.

There is little evidence that the Europeans had the same background or attitudes when they built their dwellings, as they probably had no experience of the benefits of living within the earth. There was little experience of cave dwelling in Europe (with the exception of such places as southern France). The above group of illustrations (figures 175 a,b,c,d) demonstrate ancient European nest dwellings that show no trace of concave excavations and offer evidence to support the hypothesis that the real starting point of the differences between the Chinese and Western approaches to landscape can be traced back to the loess plateau.

Today it is possible to realise that what is significant about these experiences and feelings – which came from a unique historical phenomenon – is the great size of the population that lived over a long period in caves on the loess plateaux, and that produced a unique culture (a yin condition culture which incorporating its own peculiar environmental theory — feng shui). In the following millennia the Hua Xia people were to judge environmental quality by the criteria of feng shui. That is the impetus for the yin status concepts that would flourish in Chinese landscape design. The ruins of Banpo village offer strong evidence to support these assumptions.

5.9 Banpo – another ancient yin status habitation



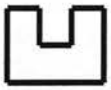


Fig 176: *Banpo Neolithic Village.* Illustration.

Banpo Neolithic Village ...45 houses, 6 pottery kilns, 200 storage pits, 250 adults' tombs and children's burial jars, 10,000 tools and utensils were unearthed. The distinct culture of these villagers was known as Yangshao culture. The most interesting aspect of this is that Yangshao culture was highly matrifocal. There are more female tombs and graves here than male, and the women's graves contain more objects and valuables than their male counterparts do.

Banpo museum information

The Banpo semi-pit dwelling is a related example of what archaeologists believe was the early stage of development from the cave dwelling. [xxix]

Banpo is a village that existed some 6,000 years ago. It was discovered on fringe of the loess plateau region near Xian (西安), in the Yellow River Valley. Artifacts that have been unearthed from the Banpo site are all that remains of this prehistoric clan-based community. The village site occupied a physical area of 50,000 square meters, and consisted primarily of a residential section.

The Banpo men worked together. They dug a trench around the entire complex both for protection and for drainage, 5 - 6 metres deep and wide, with a wooden bridge across the trench, for people to attend activities outside the village. There was a large meeting hall and central storage building in the centre of the village.

The landscape-setting pattern of Banpo was, like many other pre-historic ruins, located at the border between a valley and swamp chosen for its convenient for water supply; as usual the village faced the water and had its back to a hill. Much evidence today shows that large numbers of modern towns and villages have covered or are situated near to Neolithic clan-based ruins. That means that the ancient people's places of settlement were very well chosen. By today's feng shui criteria, these locations belong to the category of the 'ideal place'.

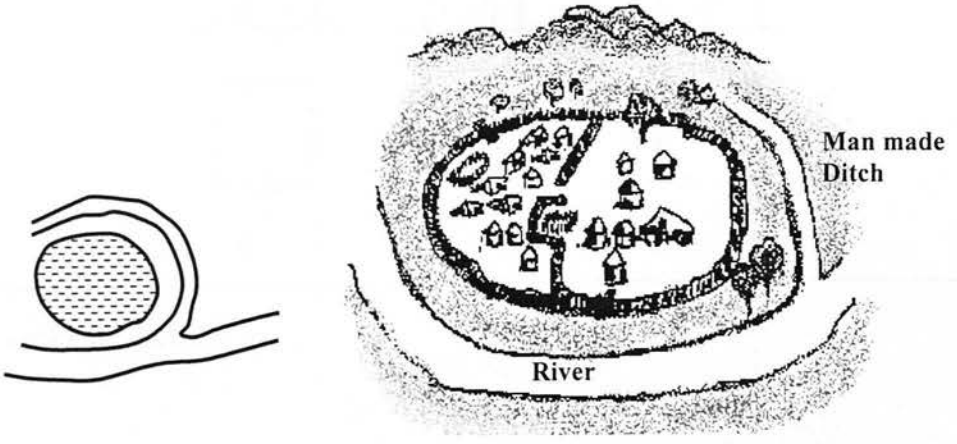
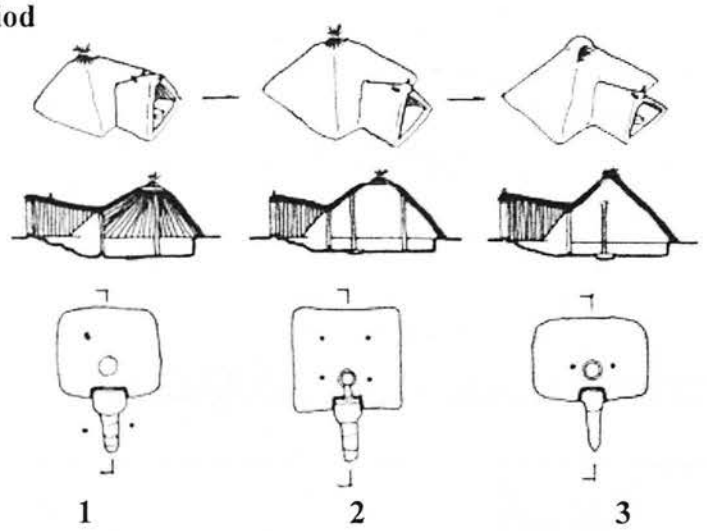


Fig 177: The Bampo village location and layout were close to the ideal feng shui

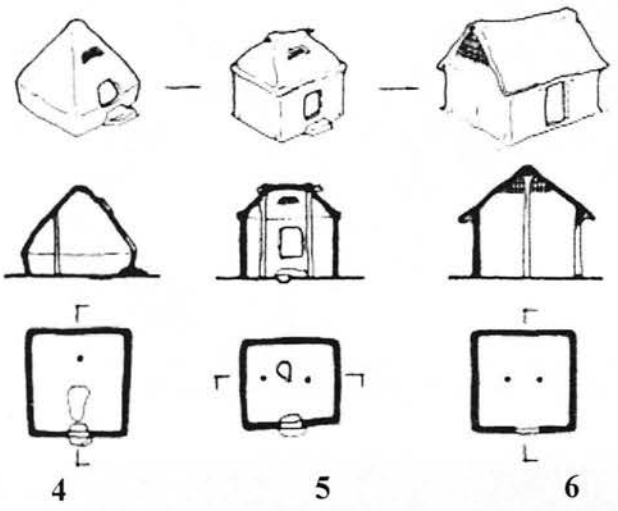
The Banpo ruin provides evidence, that when the ancient Hua Xia people moved to new regions away from their original cave dwellings; they took with them their *yin* status way of life and ideology. Because the previous experience of living within the earth had let the people enjoy many advantages, naturally they would continue using

this knowledge to help them deal with the new life. The semi-pit dwelling, with its clear yin status characteristics, offered a new way for the Hua Xia nation to expand its living space, and a yin status civilisation flourished simultaneously.

Early period



Middle period



Later period

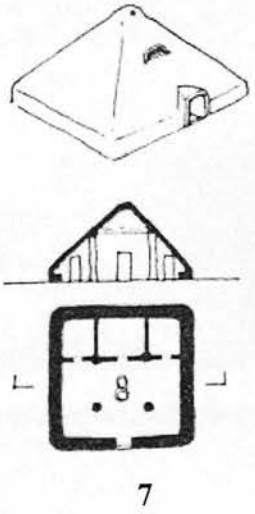


Fig 178: These schematic diagrams show various stages of development of primitive dwellings at Banpo, which offer strong evidence to support illustrations 172 – 6 - 9.

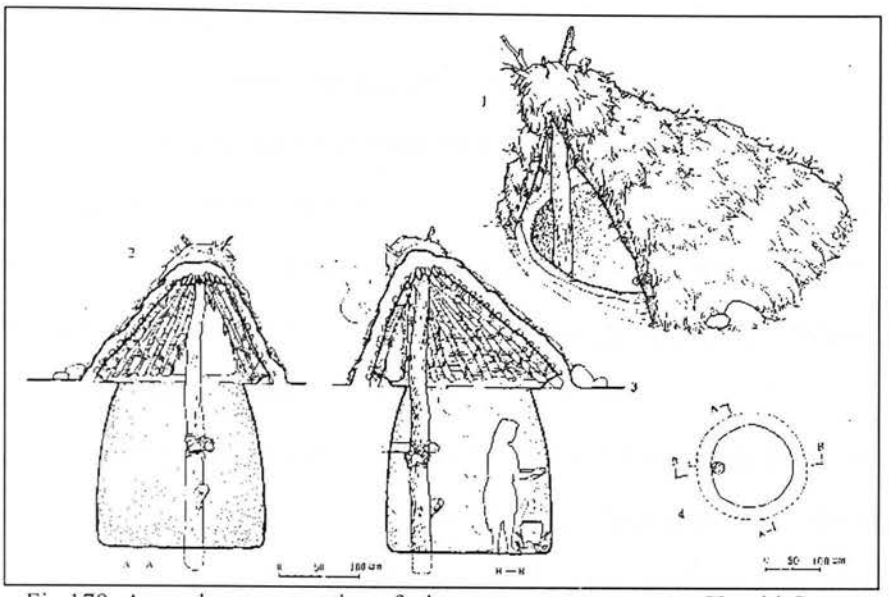


Fig 179: A rough reconstruction of a bag cave at tangquangou, Yanshi County.

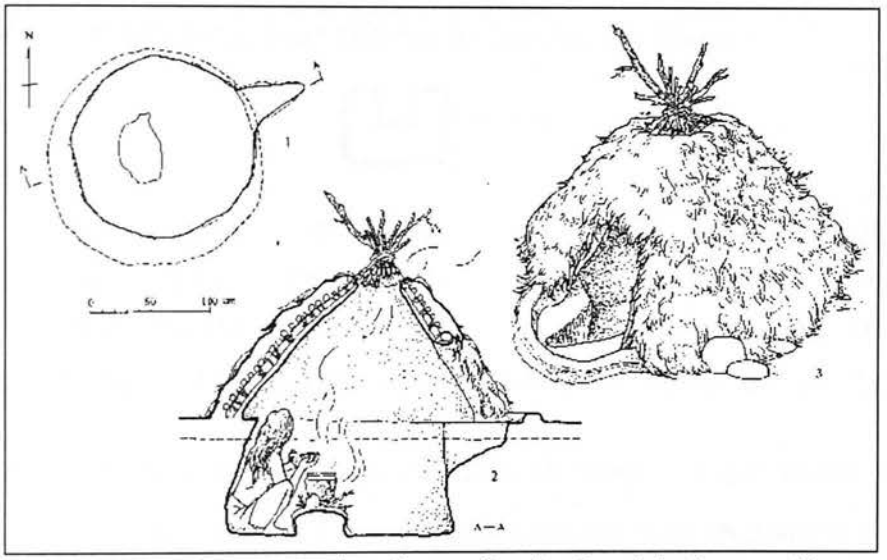


Fig 180: A rough reconstruction of a cave found at Sunqitain, Loyang , Henan.

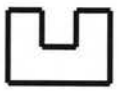


Fig 181: Ruin of a quadrangular house, Banpo,Shaanxi, China 3600 B.C.

5.10 Conclusion to chapter 5:

The point here is that the loess plateau and cave dwellings - also can be fund in rest of world. However these two aspects merged together in such big scale and such big population living there even created a cave culture, unquestionably that are unique phenomenon on the world. The Hau Xia nation's primary characteristic was formed and grew to maturity here. It is the origin and foundation stone of the Chinese civilisation, the one unique yin status culture in the world.

The semi-pit dwelling was the earliest aspect the *AO* layout appearance in Chinese landscape, which inherited the nature of the cave and extended cave consciousness to the rest of area with a different landform where caves could not be excavated. *AO* belongs to a fundamental yin status element in yin yang theory, as well as a being a typical hieroglyph which has been retained in Chinese characters.



隐	低	沟	内	蔽	暗	槽	洼	降
(yin)	(di)	(gou)	(nei)	(bi)	(an)	(cao)	(wa)	(jiang)
Hide	Low	Ravine	Inside	Avoid	Dark	Trough	Low-lying	Drop

Chinese characters *AO* with some related words (idea of yin), also see figure 58.

Key words: The cave dwelling and pit cave dwelling are yin status features in landscape morphology. They are the origin of Chinese feng shui and the foundation stone of Chinese landscape aesthetics.

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[i] Karl Marx. (1818-1883). *Manifesto of the Communist Party.* China Encyclopedia Electronic Edition. (1999)

[ii] 深挖洞, 广积粮, 不称霸. (Dig burrowing deeply, Make extensive provision, Don't become Hegemony) Mao Zedong , People daily 1970.5.

[iii] All these quotation are quote from the High Rank Chinese Dictionary. Kinsoft XD 2002.

[iv] Sun Tzi (about 300 BC.) *The art of war.* Chapter Three. Planning Attacks. Modern translate edition. Beijing Wen Wu Publish House. (1975).

[v] *Ci Yuan.* (词源. 修订本). Beijing Commercial Print. (1987).Vol 4.

[vi] *China Northwest Clime and Geography.* China Encyclopedia, Electronic Edition (1999).

[vii] George Leung, *Do you know why it is called the Cradle of Chinese Civilization?* Electronics Edition (1998). George Leung, Professor of Geography, University of Massachusetts, Dartmouth, main research for the Yellow River valley and history of Chinese Geography. Current issue: *Yellow River - the cradle of Chinese civilization. Yellow River and its Watershed. Let the Yellow River flow clear: sediment control in the middle basin.* http://www.cis.umassd.edu/~gleung/index.html [2002]

[viii] Huang-di (Ti), third of ancient China's mythological emperors, a culture hero and patron saint of Taoism. Reputed to have been born about 2704 BC and to have begun his rule as emperor in 2697 BC. See Encyclopaedia Britannica (1998) -Huang Di.

[ix] The archaeological evidence shows that the Neolithic cave dwelling - semi-pit cave dwelling all gathered on upper and middle reaches of Yellow River valley. Extensively, rich and thick loess covers this area, which is mainly Malan loess. This is easy to dig and can be kept for long time without subsidence. When the matriarchal clan's community turned to agriculture, a permanent settlement lifestyle was required. Thus the cave dwelling in the loess tableland gradually became the main dwelling form and developed in the following millennia. China Encyclopaedia Electronic Edition. (1999).

[x] Overview of the 8th International Conference of Xi'An 1999 The 8th ACUUS International Conference 'Agenda and Prospect of the Underground Space for the Turn of the Century' has been organized by Xi'An University of Architecture and Technology (China), in collaboration with the Architecture Society of Cave Dwelling & Immature soil of A.S.C. The Conference was also under the high patronage of UNESCO. The Information Source from Xi An University Library.

'Cave Dwelling in Central China' in '*The Development of Asian Inhabitation*' – UNESCO (1998).

[xi] The very first cave dwelling in loess plateau region was the horizontal cave. The stage terrace and gully terrain was an ideal landform for the dug cave, the flat cave, not requiring any other higher architectonic skill was easy to make. The cave maintains the loess original structure thus it is stable and secure, and because the cave dwellings have thick solid roofs, they keep out wind and rain, and also are never cold in winter or hot in summer (China Encyclopedia, Electronic Edition 1999).

[xii] Qiu Huanxing, *A Cultural tour across China.* Cave Dwellers of Shaanxi Province. "Traditional cave dwellings are found all over the provinces and autonomous regions of the upper and middle valleys of the Yellow River, which cover 600,000 square kilometers and have a population of 40,000,000."

Folk Customs of China. Beijing. Foreign Language Press (1997).p46.

[xiii] Laurence G, Liu, (1989). Chapter v. Houses. *Chinese Architecture.* Academy Editions. p.179.

[xiv] Qiu Huanxing, A Cultural tour across China. Chapter: Cave Dwellers of Shaanxi Province of *Folk Customs of China.* p47.

[xv] The author on the spot interview (1994). Ma jin-xi, the cave dweller in Kauko village, SuiDe county, Shaanxi.

[xvi] The Author on the spot interview record (1994). Ma Xiang Liang, cave dweller in Xiangshi Ying village, SuiDe county, Shaanxi.

[xvii] cited xii

[xviii] Lin Qing Quan. (1996).*Tai Ji Zhi Gruang.* China Inform Publishing House. Vo.1.p32.

[xix] *Guan Shi Geography Zhi Meng. Guan Zi* (original). about 400-200 BC. Wang Qi Heng (editor) *Research of Feng Shui Theory* Tian Jin University Press (1992). p91.

[xx] Hong Yu Yi, Yong Lou Din. (1996). *Geomancy and the Selection of Architecture Placement in Ancient China.* He Bei sciences press. (1996).p29.

[xxi] (1).Guo Moruo (1892-1978).Chinese well knows writer; dramatist; historian; palaeographer and archeologist. China Encyclopedia, Electronic Edition (1999).

[xxii] Zhu Bon-lun. (Chief editor) *The Fundamental Teaching of Yi Study.* (1999). Bejing. Jiu Zhou press. (2003). p31.

[xxiii] Dr Hong-Key Yoon, Associate Professor in Department of Geography, University of Auckland.

[xxiv] *Niki de Saint Phalle: the tarot garden* (edited by Anna Mazzanti) Milan. Charta (1998)

[xxv] In 1966, her Hon ("she" in Swedish) enjoyed a huge success; this recumbent giantess, 28 metres long by 9 metres wide, housed a bar and a video cinema accessed by the public via an entrance located between her legs. She was created (with the help of Tinguely) for Stockholm's Moderna Museet, whose director, Pontus Holten, has supported the artist's work for years. Label France, Magazine. 46-april, (06-15-2002).

[xxvi] Wang xianan, Cave dweller, Shaanxi Yulin, shang xing xiang. Author interview in 1996.

[xxvii] Chinese – English Dictionary

[xxviii] Hong yu yi. Yong lu ding.(1994). *Geomancy and the Selection of Architecture Placement in Ancient China.,* He Bei Publishing Press. (1996) Chapter 1.*The Origin of Chinese feng shui.* p.8.

[xxix] Pan-p'o-ts'un, Pinyin Banpo, one of the most important sites yielding remains of the Painted Pottery, or Yang-shao, culture of late Neolithic China. Located in the northwestern Chinese province of Shaansi, the ruin was excavated by Chinese Academy of Sciences in 1953 and 1955. The large Neolithic settlement was situated on a low river terrace and contained multi shaped clay huts, with floor levels often below the ground. Each hut had an earthen pillar in the middle to support a thatched roof, which was reinforced with clay. All dwellings contained several fireplaces and a number of storage areas (Encyclopedia Britannica Electronic Edition 1999).

PART II



6. THE YANG SOURCE – ANCIENT GREECE



Fig 182: The column in the ruins of Delphi

"The historian, of course, will inform us that all Western civilisation has Greece for its mother and nurse, and that unless we know something about her our knowledge of the past must be built upon sand."

J.C Stobart. *The Glory That Was Greece* (1911)[i]

6.1 The Greek column in the landscape

If people ask what was the most evident aspect of change in world landscape architecture during the twentieth century, the answer would probably be that it has grown taller. In academic terms, the vertical has been the dominant tendency in the world's recent landscape architectural development. The world's peoples, especially in the East, when they encountered the benefits of high-rise buildings, could not have realised that the legitimacy of this tendency towards tallness in world landscape was based on two fundamental landscape elements both from the West, from the Mediterranean coastline. One is the Graeco-Roman style construction of which the central object is the Greek column; The other is the ecclesiastical architecture of European Christianity, the symbolic elements of which are the spire and the cross.

Generally, the most impressive feature to visitors of the landscapes around ancient Greek ruins is not the buildings but the columns. Browse any publications about ancient Greek culture or walk among Greek ruins, the appreciation of the Greek sculpture and the most attractive and characteristic feature in the ancient landscape is the column.

Why does the Greek column so attract people? What is the real glamour of these 'stones'? In general people might think that this is because, in most Greek ruins, only

the columns remain. Indeed, it is true that most Graeco-Roman ruins mainly consist of columns upon a stone base; almost all the temples' roofs and other elements have disintegrated or collapsed over the millennia. After long acquaintance with these partial ruins, Europeans from the time of the Renaissance gradually came to understand how to enjoy their 'incomplete beauty' (see figures 197,198 in chapter 6.5). For them, the dilapidated columnar ruins within their surroundings form a sort of picturesque landscape feature and have an aesthetic value. This value, initially recognised by European artists, was transmitted to society at large through their art works and gradually achieved public acknowledgement. Hence the columns, as well as other dilapidated Graeco-Roman ruins in Europe, completely changed the original attributive character, were esteemed as attractive independent objects in people's consciousness – like abstract sculptures – with their own particular dilapidated aesthetic value. Such aesthetic interests can be found in many different generations of European artists' landscape paintings.

From a Chinese yin yang perspective, the column – as in the free-standing vertical feature – is the visual equivalent of a totem symbolising masculine power in many pre-historical cultures. It quite probably evokes the human sexual consciousness; in Sigmund Freud's words, the libido.

That means that when the column, found amongst ancient ruins, lost its original function of supporting the entablature or the roof beams, its former identity in people's minds changed as well. It does not mean 'column' anymore. In the ruins, the columns that actually formed a part of an erstwhile building are transformed into being individual things; from embodying both yin and yang they change to yang: they become a masculine thing, analogous to the Chengde Sledgehammer Rock (see chapter 11.6 and 11.7). According to yin yang analysis, this is the real answer to the question of the Greek column's attraction.

6.2 The column and the vertical

The vertical is the fundamental aspect of the column. The earliest idea of the vertical came from ancient Egyptian architecture, a principle embodied in the Great Pyramids and the obelisks. With regard to the vertical principle and its relationship with ancient

Egyptian culture, Professor S. Giedion makes extensive comments in his book *The Beginnings of Architecture* (1964)[ii] as follows:

- *"The origin of verticality is deeply anchored in mythopoeic thinking. It is the most obvious symbol pointing from earth to heaven – from earthly existence to the abode of the gods."*
- *"The supremacy of the vertical is by no means always connected with an emphasis upon or a striving after height. It is a universal organizing principle. Ever since the acknowledgment of its superiority over all other directions, it has reigned supreme throughout all periods up to the present day."*
- *"Verticality as a co-ordinating principle is not confined to the early high civilisations. It had its roots in the antecedent Neolithic world, even when no direct contact is traceable between different cultures. ...Certain primitive peoples still hold to the prehistoric multidirectional lines and planes, and others accept the supremacy of the vertical."*
- *"The vertical is the line of movement, movement downward and movement upward. Directed downward: a lead plummet, the force of gravity, sunbeams. Directed upward: a connecting link with the cosmos."*
- *"Besides art, modern science has also widened our horizons. We begin to sense the relativity of the vertical-horizontal, to realise that our relation to the vertical is not self-evident nor the only possible way to portray order. It exists neither in the spatial multi-directionality of the cosmos nor in primeval art. It is a special case, like Euclidean geometry, which stands in very close relationship to it."*
- *"The selection of one dominant direction is foreign to both prehistoric and primitive man. Prehistoric man did not divide the world into components, though certain elements became prominent that were never renounced throughout primeval art: multi-significance and transparency, an absence of concern for past and future, and freedom of disposition within a setting of apparent chaos."*
- *"Before the advent of recorded history, a far-reaching change occurred in the development of vision: instead of all directions being equal, the vertical became dominant. This was nothing less than an optical revolution."*

Chapter: The vertical and mythopoeia thinking

The above words form the rational analysis of the vertical principle, and Giedion's attitude basically reflects occidental scholars' opinions of verticality, which is mainly to give to the vertical a positive evaluation. However, these attitudes were inspired by his research into Egyptian architecture, not directly related to Greece.

Ancient Egyptian ruins also have huge columns but they did not received the same popular exposure in Europe as did Greek columns, because they were subordinate to an even more extreme yang status object – the obelisk (see chapter 3.2).

The Great pyramid and the obelisk indicated that ancient Egypt strongly recognised the potential of the vertical as an organising principle from the earliest times. The obelisks are highly regarded in the western world, but the one most popular feature in the 'antique' landscape was the Greek columns. These played to a much larger extent the main role of application in occidental architecture especially during and after the fifteenth century European Renaissance, when the Graeco-Roman culture was rediscovered and promoted. The Greek column's influence eventually exceeded all other vertical objects to become the virtual symbol of 'verticality' in both the social and natural landscape.

The diagram below shows how the aesthetics of European landscape architecture was involved with the vertical in two streams:



Fig 183: Vertical extension

The idea of the vertical, through both the obelisk and the Greek column and later in Christianity, evolved greatly in the European landscape from medieval times. The European landscape came to be dominated by the vertical until the end of the last century.

It is difficult to assess which is the more important and which is secondary between Graeco-Roman and Christian culture in the development of Europe. It is also difficult to estimate the visual and psychological impact made by the scores of obelisks, Greek columns and the cathedrals spires in the European landscape. In regards to their moderate commonness as landscape features compared to the origin of the Hua Xia culture, the cave dwelling, if these elements are considered in terms of their historical longevity, the influence of the Greek column in China in the last century, especially retains its privileged position as the primary symbol representing vertical elements from the western landscape. This does not, however, mean that the other two vertical features are less important.

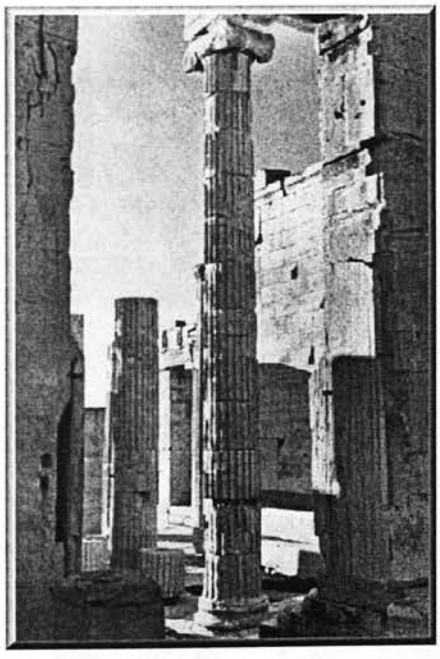


Fig 184: The Ionic column the Erechtheion. Central passage seen through main doorway of Propylaea, north wing in backround. Athens, Greece.

Fig 185: The pit cave dwelling in Shaanxi, China.



The two fundamental landscape architectural aspects in the West and China, the Greek column and the Chinese cave dwelling.

6.3 The Greek column and Greek culture

When people study ancient Greek culture, they soon discover the Greek column as occupying the most important position in Greek architecture; one might even consider it as the core of Greek architecture.

The Greek column shared the same principle of shape with another popular contemporaneous phenomenon – the phallic monument. They both have a strong masculine feature. Phallus worship was very popular in ancient Greece.[iii]

The Greek column, considered as the supreme feature of Greek architecture in this research, embodied three characteristics:

1. Compared with the Chinese cave dwelling – the supreme yin status feature in the landscape – the Greek column presents a stronger yang status, almost on a par with the Egyptian obelisk;
2. The pattern of the Greek column itself was a component in a perfect yin yang element proportion and embodied the supreme yin-yang principle of complete artwork and architecture of Greece. In this regard, it has an advantage over the obelisk; and
3. Because the Greek column was so abundant an object in the 'antique' landscape which occupied the western public's visual imagination, it acquired a great reputation. Thus, it became the most representative symbol in western landscape architecture.

In a word, from the yin yang perspective, the Greek column could be seen to represent everything in western landscape architecture. It could be considered as a totem of western culture.



Fig 186: Parthenon. Southeast Portico, looking eastward. The column here has already changed its original identity and became an individual thing.

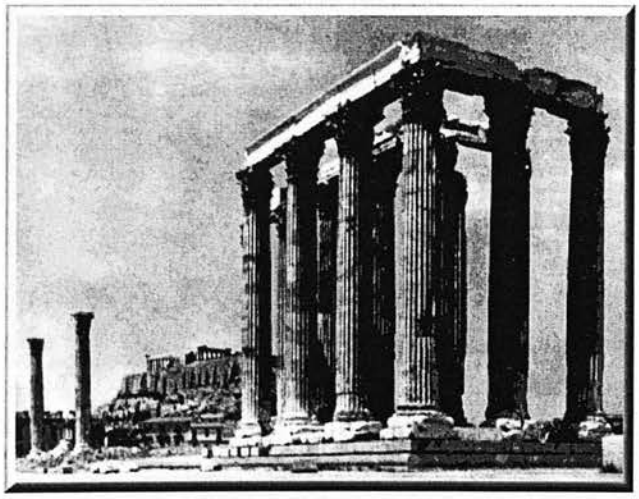


Fig 187: Acropolis, South-East side, with the Olympieum in the foreground. Most classical ruins mainly consist of columns. As long-time features of the Europeans' visual realm, the column's 'legitimacy' came to be acknowledged by the European public.

6.4 Phallus Worship

Worship of the phallus as a symbol of creative energy has played an essential role within virtually every world culture. Strong traditions of phallic art are evident throughout Egypt, Greece, India and later Northern Europe. A wide range of art, myths, and cultural customs have been central to phallic symbolism. However, there has never been a people like the ancient Greeks, who set up phallus sculptures of a huge size in public places. For example, grand festivals to celebrate the god Dionysus were held in urban as well as rural areas and included 'women carrying the phallus parading across Greece' (see figure188). [iv]

The Chinese name for a phallus is the *Yang Ju* (阳具). Phallus worship in ancient Greece was so popular, that it is evident that this society was one which worshipped the status of yang. Landscape architecture was of course influenced by it and established use of the column, the most important characteristic of Greek architecture, demonstrates this.

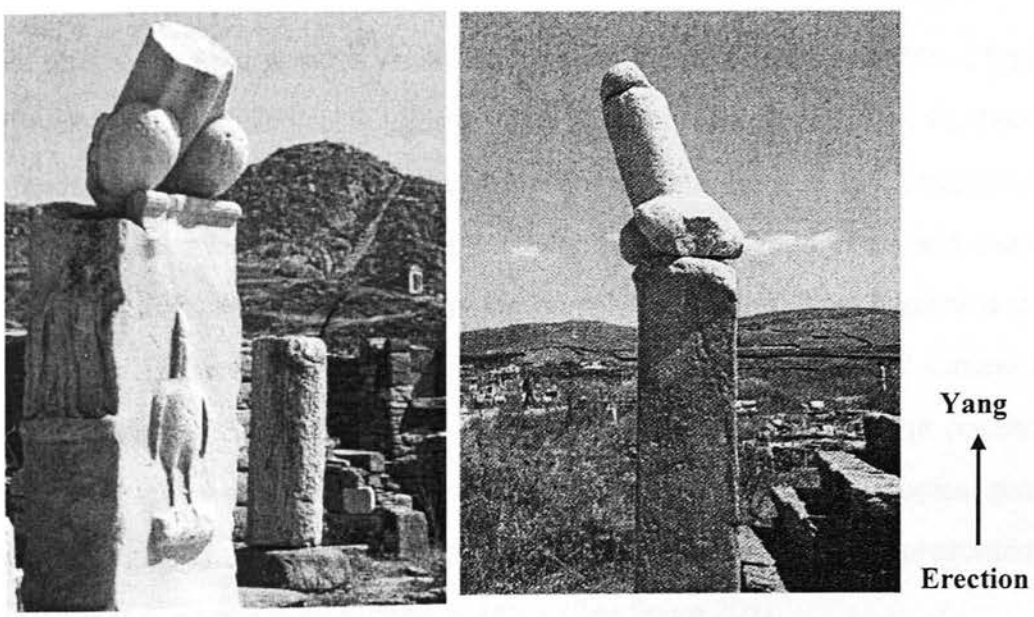


Fig 188a: Phallus given as a votive offering to Dionysus to celebrate a victory, Delos. Late 4th century BC.
Fig 188b: Delos. A pedestal surmounted by the stump of a gigantic phallus, from one side of the northeast corner of the sanctuary of Apollo. The phallus, symbol of fertility, played an important part in the mystic rites of Dionysus, god of the forces of nature.

The phallic erection is the supreme expression of masculinity. In Chinese this is also called *Yang Ju* (阳举), which means 'yang in an excited state'. The column mirrors the vertical principle, coinciding with the phallus in an erect state. Actually, the vertical

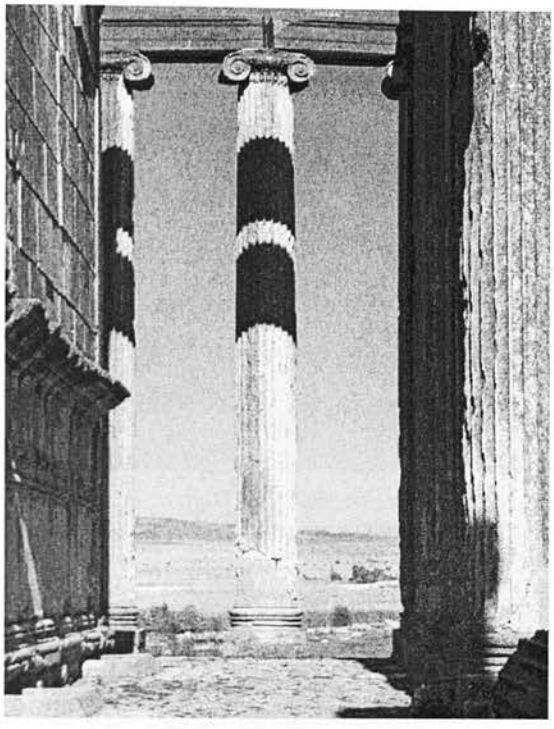
column always incites a subconscious reference to yang. In many nations which practised phallus worship, the idol was usually a vertical pillar; the Greek column standing on ruins embodied this role.



Fig 189: The Temple of Athena Polias at Priene, built by Pytheos, 4th century BC.

When people sense a positive visual feeling from the vertical objects this is because they evoke the psychological suggestion of a show of masculine power. Furthermore, this landscape feature coincides neatly with the main stream of the Graeco-Roman spirit, the classical heroic spirit which is characterised by permanence and challenge (figure 257). Such characteristics permeate Homer's epic poetry from beginning to end, and classical columns have helped people to imagine such scenes of around 2400 years ago: the politicians standing on a high platform in front of the huge columns, at sunset, looking towards the far horizon, preparing their ambitious strategies, guarded by warriors holding swords and pikes. Such superb landscapes were presented in a great number of paintings by European artists (See figure 201).

Because stone columns with their surrounding ruins survived in Europe and the former region of the Graeco-Roman empire, the ancient Graeco-Roman yang spirit was embodied in these symbolic totems that offered spiritual and cultural inspiration to the later European Renaissance, then extended to the whole occidental world as a architectural typology based on sculpted friezes, metopes and porticos.



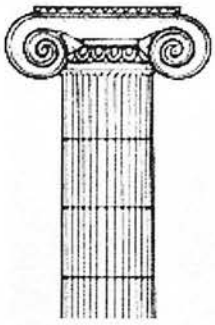


Fig 190: The porch of the Temple of Zeus. Aizanoi, Turkey,117-138 AD.

The Ionic style is thinner and more elegant. Its capital is decorated with a scroll-like design (a volute). This style was found in eastern Greece and the islands. The shape corresponds with the **I** to **II** yin yang concept.

Both the column's shape and its necessary verticality correspond with the human male sexual organ during erection. To a certain degree the column symbolises masculine power, could be evokes people's sexual consciousness and therefore *produces* the yang status energy, and even forms a yang status environment. The column also makes another important contribution to the European psyche, helping people, in a visual way, to make sense of the concept of sequential order. This was one of the fundamentals in European culture.

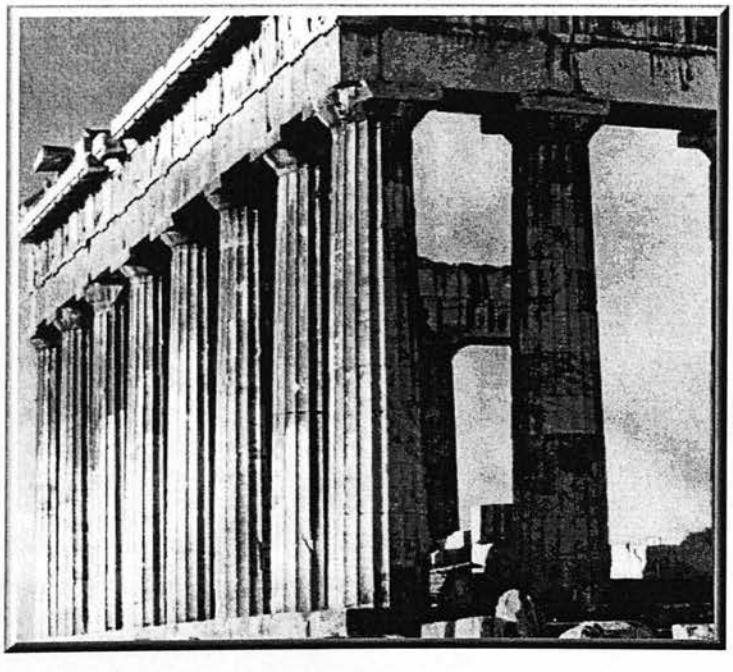


Fig 191: Parthenon. North-East corner. A group of columns forms a sequence.

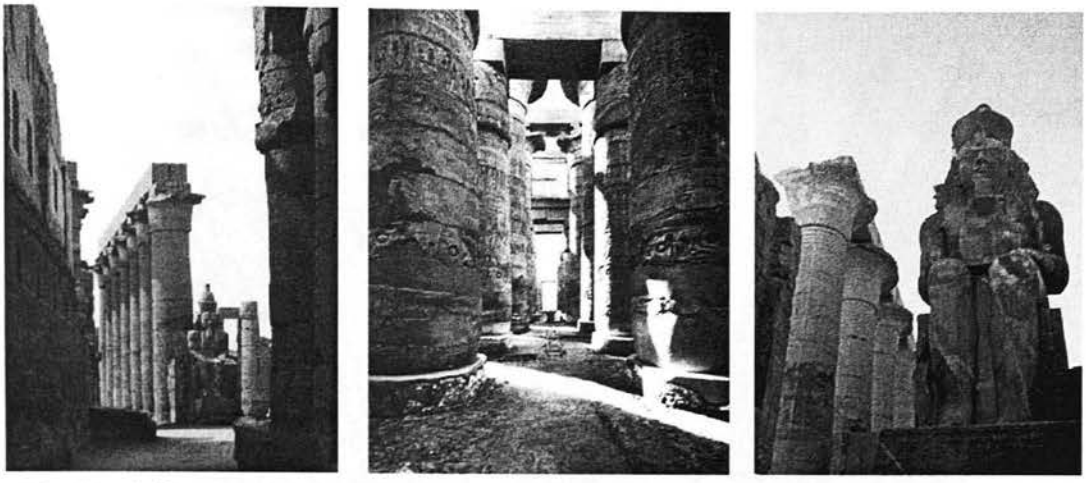


Fig 192a (left) and c (right): Temple of Luxor, the hypostyle hall, with the pylon of Rameses II in the background. The Egyptians built the earliest temples with columns in a sequence, the real aesthetic origin of its use in European cathedrals. B (middle): Temple of Amom.

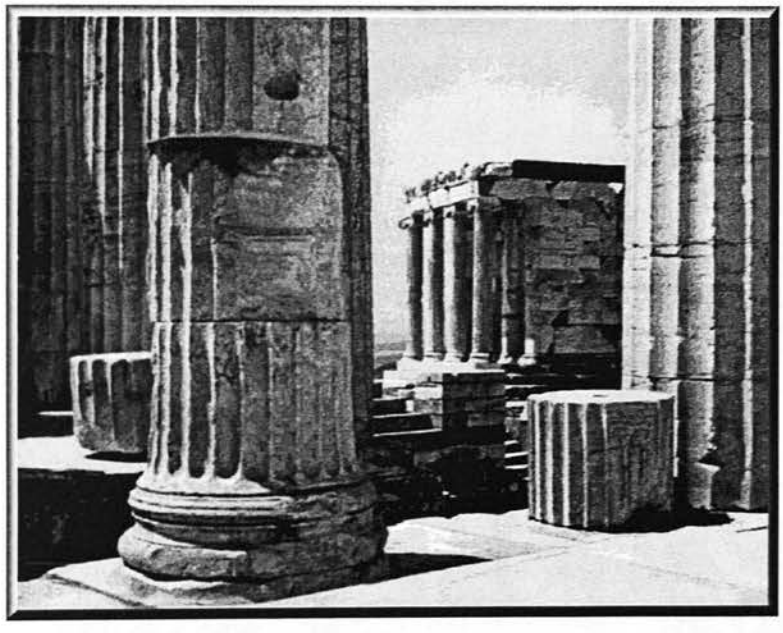


Fig 193: The huge columns occupying the space of the temple, form a massive yang status environment.

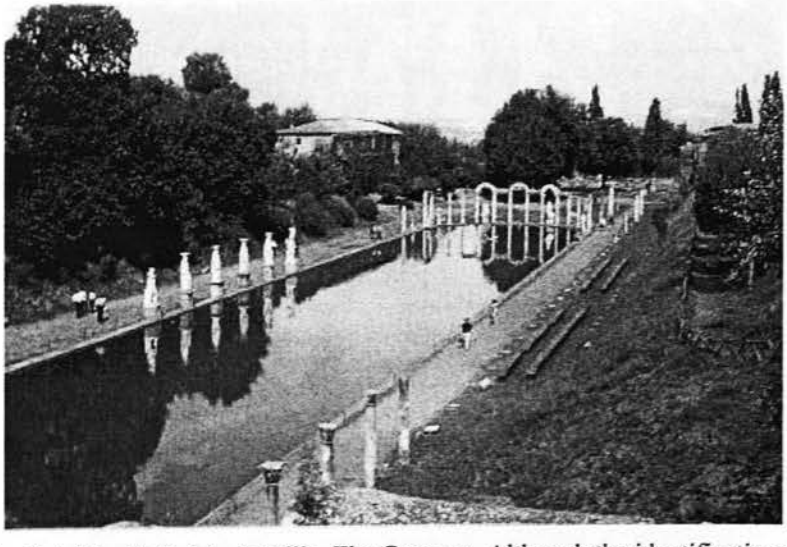


Fig 194: Tivoli. Hadrian's Villa. The Canopus. Although the identification of the place is hypothetical, it has a long and narrow avenue with a pool in the centre surrounded by arches, columns and caryatids.

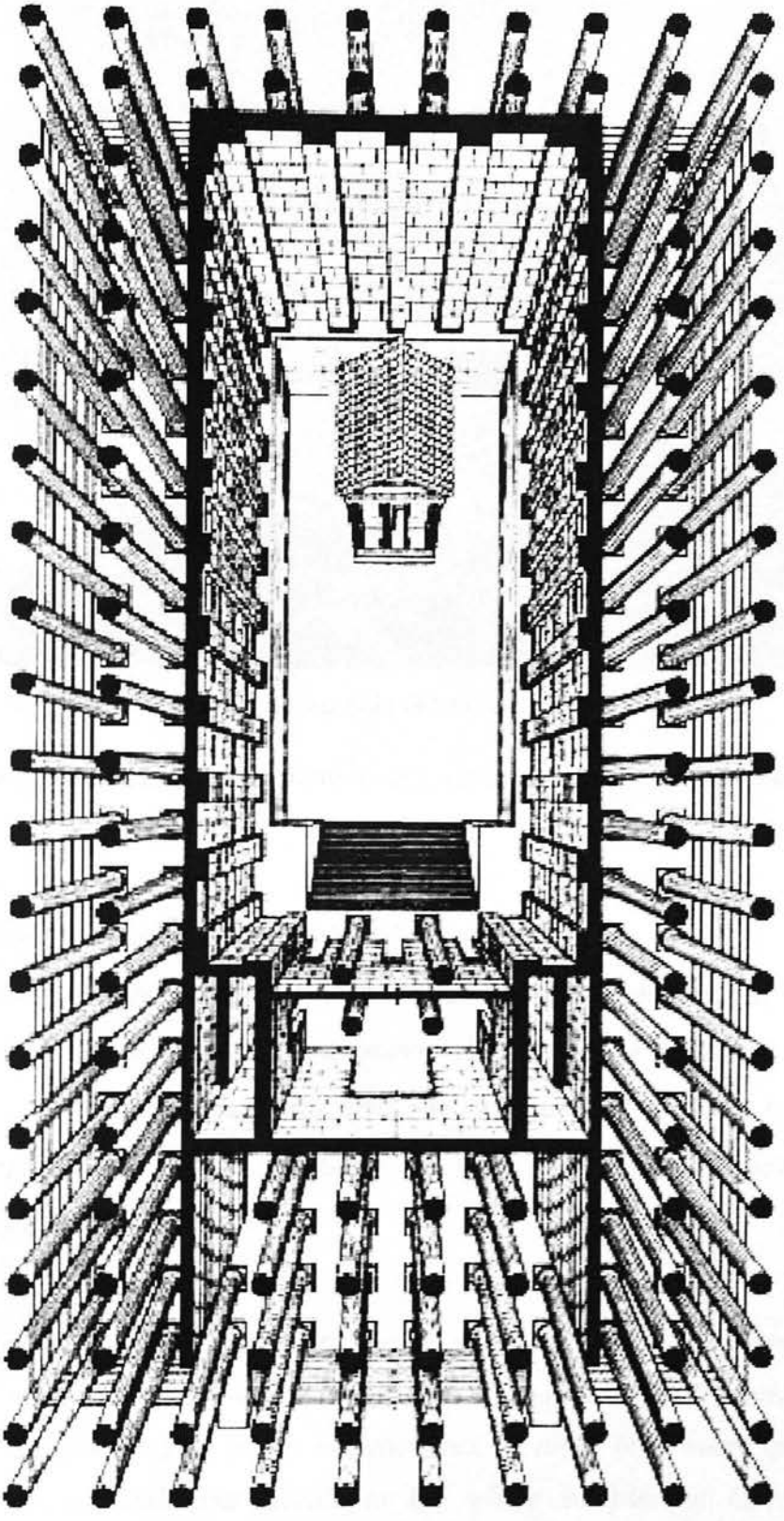


Fig 195: The cut-away plan, of the Temple of Apollo, Didyma, from this perspective, we can fell a strong force coming towards us (towards the sky), This situation = a strong yang force.



Fig 196: The Parthenon, Athens, built 447-433 BC.

"The monuments of ancient Greece have a vital place in the history of architecture."

Henri Sterlin

6.5 The foundation stone of European culture

It is incontestable that Ancient Greek civilisation had a great impact on later European culture especially Greek architecture (temples) and sculpture (deities). Naturally, occidental landscape architecture was also deeply influenced and the majority of occidental scholars agree with this opinion. Peter Green in his book *A Concise History of Ancient Greece* (1973) writes [v]

> *"The Greek have influenced western society more, and more fundamentally, than any other nation know to history. Not even Judaism has exerted so perennial and vitalizing an impact on later ages, let alone in so many sphere: reaching beyond faith and morals to the whole complex of literature, philosophy, science and aesthetics. Greek ideas, Greek art and architecture, even (to a surprising extent) Greek language, are all with us today. So is the Greek idea of democracy, having undergone various odd sea changes, and more often – now as then – honoured in the breach than the observance.*

Numberless banks, colleges and town halls still display formal devices (columns, dentils, pediments) first employ by the Greeks. (Architects who are tired of being reminded that such features lack a true context may take comfort from the fact that Greek stone temples were themselves artificial to a degree, being faithfully imitated from a functional structure in wood.) The legacy and fermentation of Greek culture, in fact, long outlasted the real history of ancient Greece."

Also in '*Taschen's World Architecture*' (volume – Greece[vi]), the introduction '*Greek architecture – a source of aesthetics'* included the words:

"The Greek orders – as systems which codify forms – have played paramount role in the stylistic expression of the western architecture. ... from the sixteenth century on, the distinctive features that best identify buildings – based on the Doric, Ionic and Corinthian orders – from the very vocabulary of the art of building.

There can be no doubt that Greece and her temples had a far-reaching influence on Rome, where the system of order was borrowed, but endowed with an accent that was more decorative than structural in effect. Subsequently, as a result of the considerable boost given to it by the building activities of the Rome Empire, ancient architecture continued to have a discreet influence on the medieval world, before really coming back into its own with the achievements of the Renaissance and the Baroque and Neo-classical periods."

The above opinions give a very positive indication to scholars from non-western background that research involving the history of western landscape architecture can safely follow the pattern of development from Greece via Rome to Europe, as a recognised and tested route.

This suggests that a conclusion drawn from a yin yang analysis of ancient Greek landscape architecture could be seen as applying to the whole of Europe. Author agrees with Peter Levi write in his book *Atlas of the Greek World* (1983): '...Europe is the result and Greece is the key'.[vii]

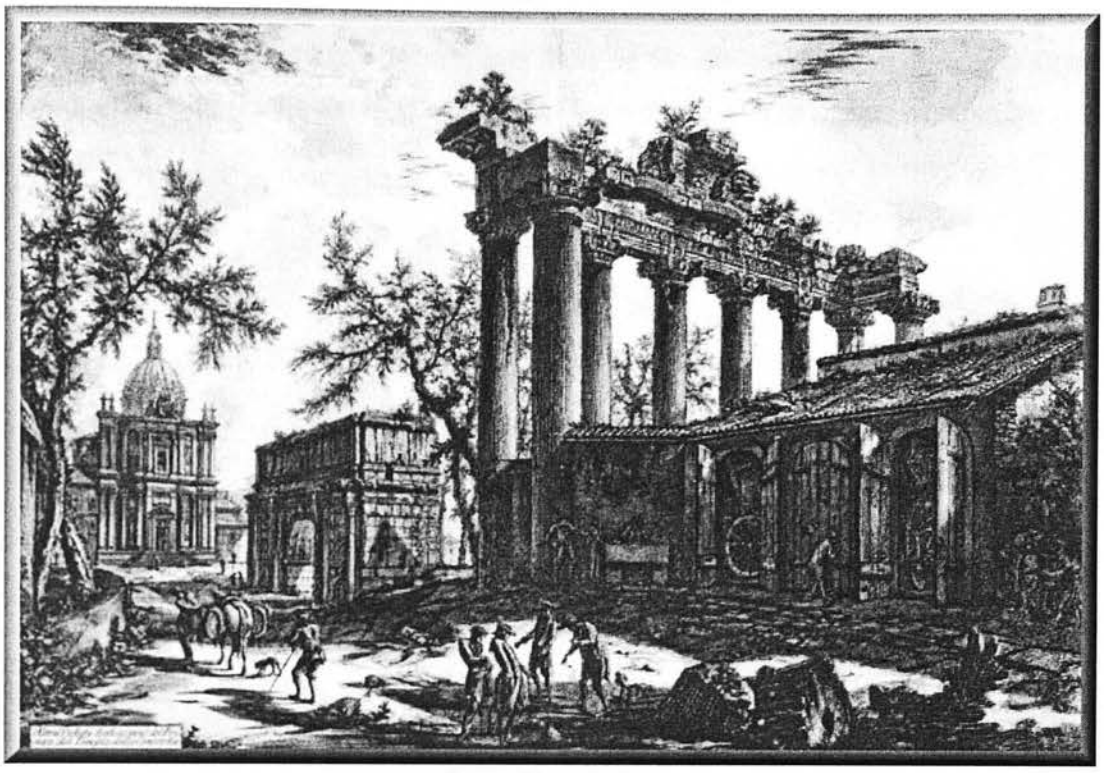


Fig 197: G. B. Piranesi, *The Temple of Saturn and Arch of Septimius Severus in the Forum*, Engraving, 1774. Piranesi was an important and Italian illustrator and architect. Many of His well knows architectural publications had widely influence in Europe. Many of his representative landscape architecture paintings shows the ancient Graeco-Roman ruins have had sharing a spaces with later Europeans daily life, reflected the Europeans have had close relation with Graeco-Roman culture.



Fig 198: G. B. Piranesi, The Temple of Vespasian, Engraving, 1756. The ancient Graeco-Roman ruins had sharing the space with modern buildings; shows the European had enjoyed ancient ruins – 'Incomplete Beauty' for long time ago. Such aesthetics opinion didn't accepted by Chinese public up to later of 20th century.

6.6 Deity worship and a deified landscape architecture

"...it is of greater importance in the evolution of Greek architecture that the Greeks devised shrines to house their gods and goddesses and for the needs of their particular ceremonies..." *The Architecture of Ancient Greece*[viii]

YANG

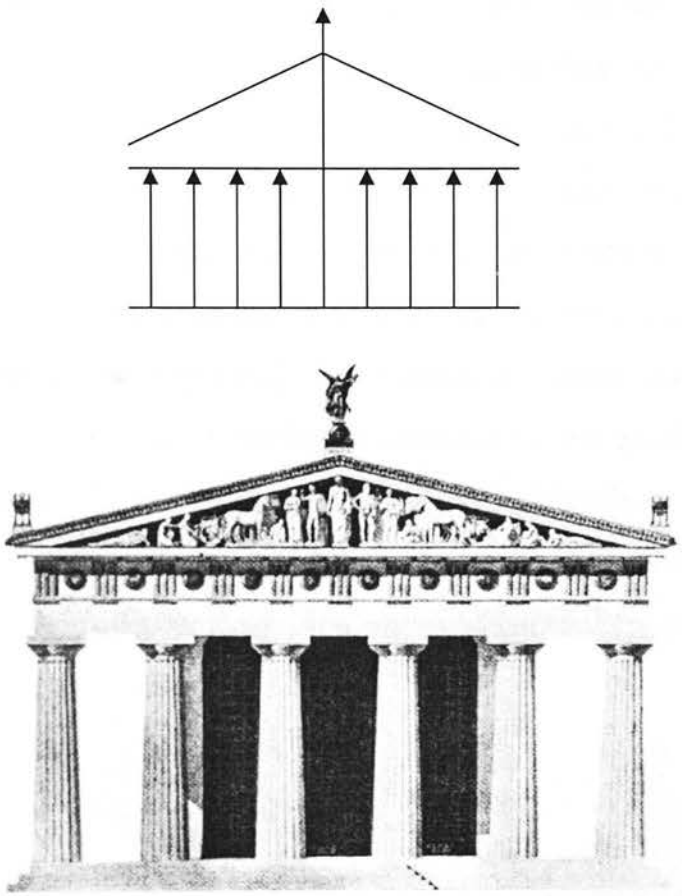


Fig 199a: Façade of the Temple of Zeus, Olympia.
(Restoration by J.K. Smith)

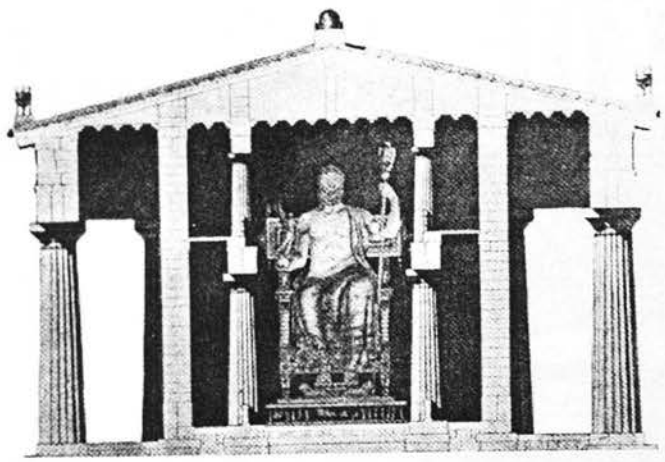


Fig 199b: Section of the Temple of Zeus
(Restoration by J.K. Smith)

To some extent, the ancient Greek religion was a source of creative activities and social cohesion in society. There were various deities who were major objects of worship and people built temples for these gods in places they believed to be best suited for their worship. The consequence was that the deities' statues, together with many classical temples as important local landmark buildings, became prominent in the Greek landscape thus the gods and goddesses were actually the 'souls' of the landscape architecture. In other words, the Greek deities were the real 'yang source' in landscape. For example some of the temples or altars were usually named for certain deities, such as the Great Altar of Zeus, the Temple of Apollo etc., and many of the temples and altars had a great number of masculine deities as their icons. This formed a synthesis in the building of spiritual and objective elements, according to yin yang criteria, spontaneously creating a strong yang status. Therefore, the temples were very yang status objects – totems – in the Greek landscape for the people. This yang status Greek culture was extensively imitated in the later western world.

In figures 197 and 198, illustrating a reconstruction of the restored temple of Zeus, the pattern of the façade has strongly yang status elements. These were extensively copied by occidental architects in later millennia.

The Great Altar of Zeus (figure 199) also has strongly yang elements and its pattern has been copied in many occidental public places. The upper part of the altar is an Ionic colonnade. Beneath it and beside the stair runs the frieze showing the battle of gods and giants.

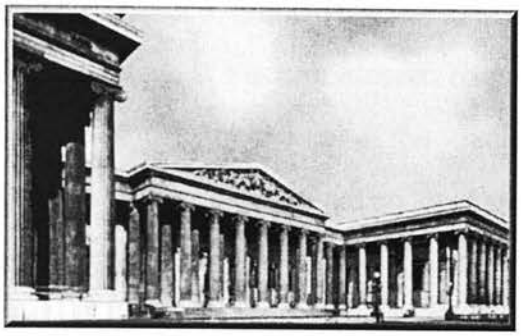
In these two typical yang status temples, architecture and sculpture is united into a structure standing in the landscape. When the people worshiped the deity, the architecture naturally became part of the worship process: it was usually known as a



Fig 200: The north wing of the Great Altar of Zeus at Pergamon. 180BC.

holy place. Inevitably the environment was involved, and became 'sacred' to the people. So here the inference is: Because the Greek deities have yang status that status is transferred to the building which in turn becomes associated with the landscape. Thus this is the 'soul' of the landscape. Another very important yang status element is the pattern of the temple, which visually dominates the landscape.

When the Greek culture, including its architecture and the worship of its deities, was extended further into the European continent, yang status consciousness and criteria were also accepted by Europeans.

a.   b.

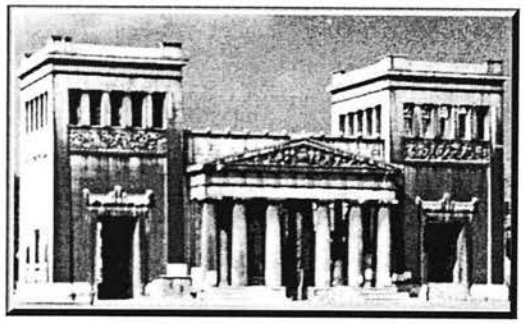
c.   d.

Fig 201a: The British Museum, 1823- 47, London. Fig 201b: Schauspielhaus, 1818 - 1821, Berlin.
Fig 201c: Altes Museum, 1824 - 1828, Berlin. Fig 201d: Arc De Triomphe de L'étoile, 1806 – 1836, Paris.

For most Europeans the way of thinking about how landscape architecture should develop was dominated by the yang status aesthetic principles derived from Egyptian and Greek aesthetic principles. Therefore one could make this inference: The mainstream of European landscape architecture followed a yang status development.

The yin yang analysis in chapter 6.7 shows that Greek deities and their related architecture primarily present a yang status.

Various statues of Greek deities can be found standing along the roofline of public buildings (figures 200-b,c) and even on the mantelpieces of family fireplaces in the western world. Furthermore, it is common to find the façade of a Greek temple in many European cities or even towns. From most eastern travellers' viewpoints, three aspects

of European urban and rural landscape could be considered as representative of a distinct 'European style'; the church, the castle, and the *peripteros* (the Greek peripteral colonnade).

Through many generations – from ancient Rome until early into the twentieth century – there was a continuing architectural tendency to imitate the Greek style in all European countries. The yang status Greek style eventually became the yang status European style.

Landscape artists are usually considered as pioneers of commonly held aesthetic viewpoints. Claude (1600-1682) is one of the most important French renaissance landscape artists of the seventeenth century. He is regarded as one of the founders of landscape art also the creator of the 'ideal landscape' in European art history. [ix]

Claude Lorrain constructed his poetical scenes using typical Greek style architecture in a series of celebrated landscape paintings. He showed a high regard for ancient Greek ruins, this respect reflecting the mainstream of European aesthetic taste and showing how the ancient Greek world was favoured at that time.

In one of Claude's very last paintings, *Landscape with Dido and Aeneas*[x] (1675-6) the legendary Graeco-Roman lovers are seen in the harbour of Carthage, the typical Greek temple, columns and triumphal arch were placed in the main position in the back ground of the picture, forming a dignified, elegant landscape, contrasting with the people's spiritual characteristics.



Fig 202: Claude, *Landscape with Dido and Aeneas*, oil painting. 1676.

Such eulogistic Graeco-Roman style landscape paintings can be found in each generation of European art history from the Renaissance until the late of the nineteenth century.[xi]

Through Claude's painting we know the Graeco-Roman landscape aesthetics to be the fundamental structure of the European landscape architectural consciousness at least during the time of the Renaissance.

The Greek pattern, with its implicit yang status aspects in landscape, coincided with European peoples' deep consciousness and origin characteristics in the same way as the Chinese regarded the Great Wall, the largest yin status construction in the world.

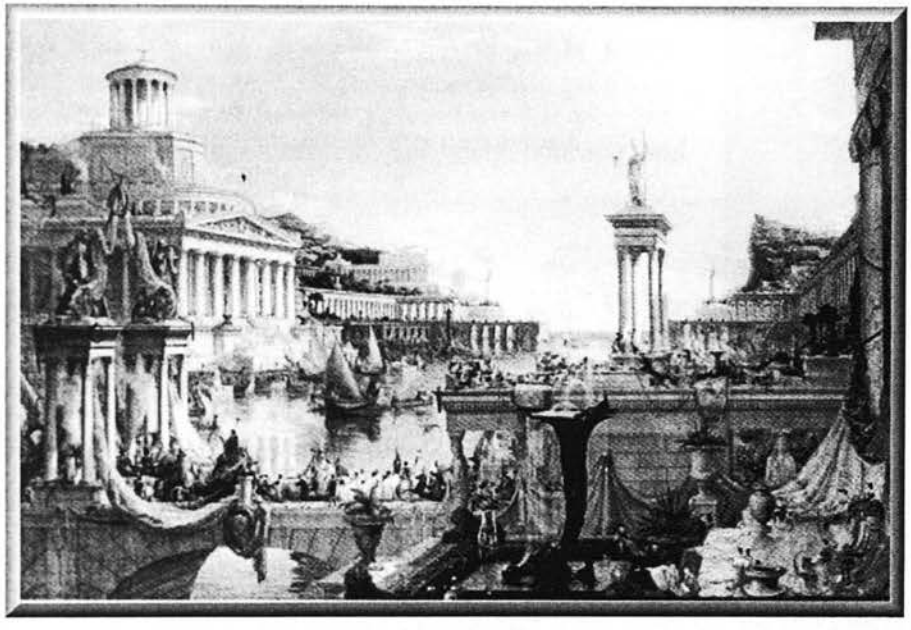


Fig 203:Thomas Cole, *The Course of Empire, Consummation*, oil painting. c1836.

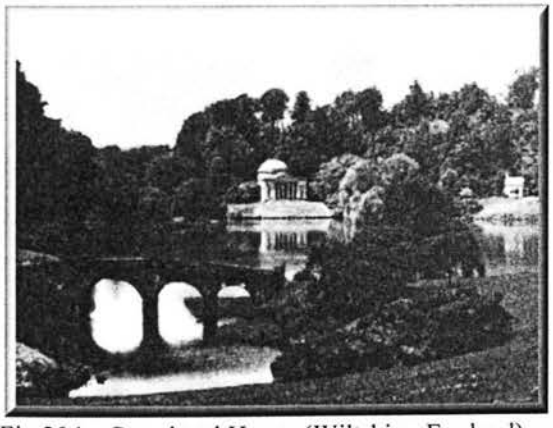


Fig 204a: Stourhead House (Wiltshire, England), the gardens; mid-eighteenth century, a pantheon in the landscape.

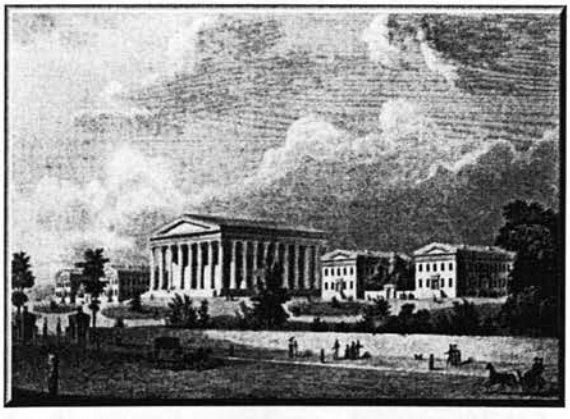


Fig 204b: *Philadelphia, Girard College for Orphans*, 1833-47. Engraving by A,W,Graham. Greek style buildings in the landscape.

6.7 Masculine deity worship (= yang)

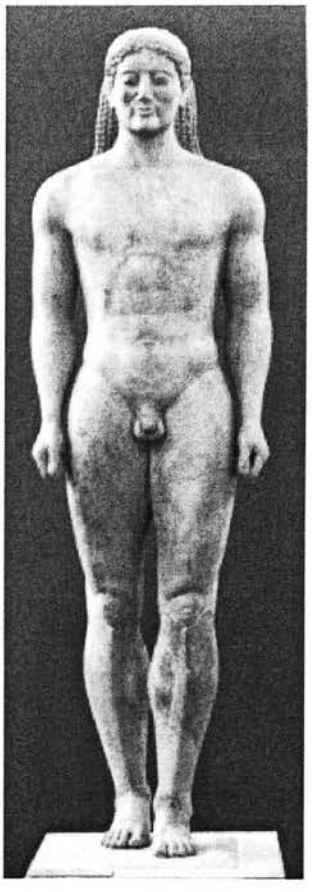


Fig 205: Kroisos. 540-515 BC

The custom of the Greek people to revere the nude body, especially the masculine body, in public was widespread from the start and continued for long period. Abundant antique art works demonstrate that ancient Greece was the earliest area where this took place. Huge numbers of such nude sculptures have been found throughout Greece. They look vigorous and graceful, presenting strong masculine power. Worship of the masculine was a common practice amongst all classes of people.

From figures 205-207, the characteristics of these Greek gods are:

- Vigorous, challenging, confident, soldierly courage and posture (+,+,+,+);
- Perfect health and strong body (+,+,+);
- Strongly masculine powers (+);
- Strong vitality (+); and
- Nudity and obviously exposed sexual organs (+, +).

With at least ten kinds of yang elements, we can define these statues as presenting pure yang status. Each deity has his own high yang score when measured against yin yang criteria. An analysis of the case of Zeus, the chief deity of the pantheon supports this (figure 207).

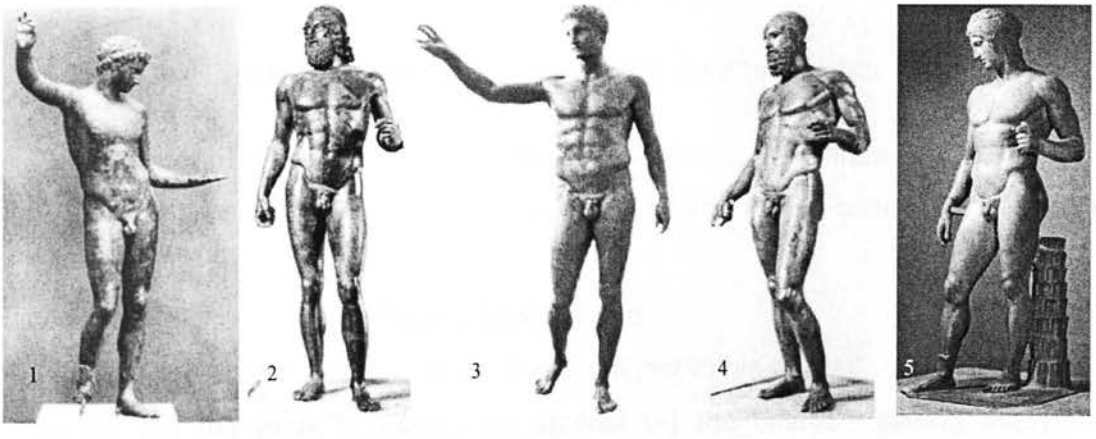


Fig 206: Five ancient Greek male deities, 1. Marathon Ephebe 340BC, 2. Warrior, Classical period, 3.Ephebe 4th c. BC, 4.Warrior Classical period, 5. Ares Borghese.

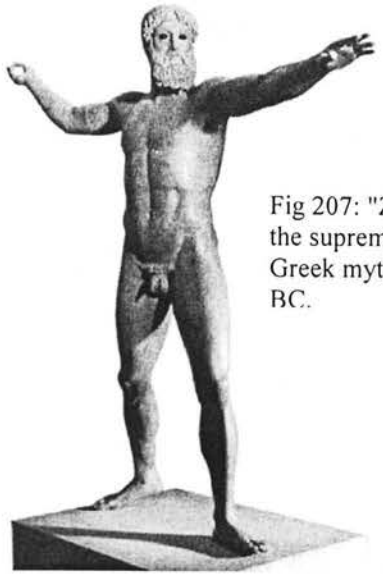
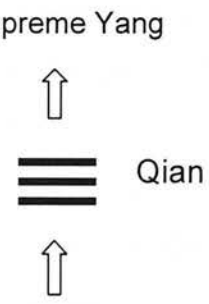


Fig 207: "Zeus" statue, the supreme deity in Greek mythology. 460 BC.



Zeus —

- Ruler of heaven
- Father and protector of both gods and men
- Sender of lightning, rain and winds

"Zeus, in the ancient Greek religion was the chief deity of a pantheon of many gods; he was a sky and weather god who was later known as the Roman god Jupiter. Zeus was regarded as the sender of thunder and lightning, rain and wind, and his traditional weapon was the thunderbolt. He was called the father (i.e., the ruler and protector) of both gods and men. As ruler of heaven Zeus led the gods to victory against the Giants (the offspring of Gaea and Tartarus) and successfully crushed several revolts against him by his fellow gods. According to the Greek poet Homer, heaven was located on the summit of Olympus, the highest mountain in Greece and the logical home for a weather god. The other members of the pantheon resided there with Zeus and were subject to his will. From his exalted position atop mount Olympus Zeus was thought to omnisciently observe the affairs of men, seeing everything, governing all, and rewarding good conduct and punishing evil. Besides dispensing justice, Zeus was the protector of cities, the home, property, strangers, guests and supplicants."

Online Encyclopaedia Britannica (2000)

In the above text, there are many yang status words used to describe Zeus:

- Title, 'sender of thunder (+,+) and lightning (+), rain (-), and winds (+)','father (+)(i.e., the ruler (+) and protector (-) of both gods and men' 'Ruler (+) of heaven(+);
- Weapon, 'Thunderbolt (+);
- Location, 'highest (+) mountain in Greece'; and
- Situation, 'other members of the pantheon subject to his will (+)';
- Action, 'led the gods to victory (+) against (+) the Giants', 'seeing everything, governing all (+)', and rewarding (-) good conduct and punishing (+) evil'. 'Dispensing justice (+)', 'omnisciently observe (+) the affairs of men', 'the protector

(-) of cities, the home, property, strangers, guests, and supplicants'. (his strong masculine characteristics and the sexual aspect are not included yet)

According to the above analysis, there are 16 positive (yang) elements and 4 negative (yin) ones. Thus Zeus, the chief deity of the pantheon, is representative of the yang status. Also Zeus was named as 'ruler of heaven' and 'father of gods'; in Chinese *Ba Gua*, these two components belong to '*Qian*' that is supreme yang.

In ancient Greece, other Greek sculptures of deities also presented a very yang status, even goddesses.

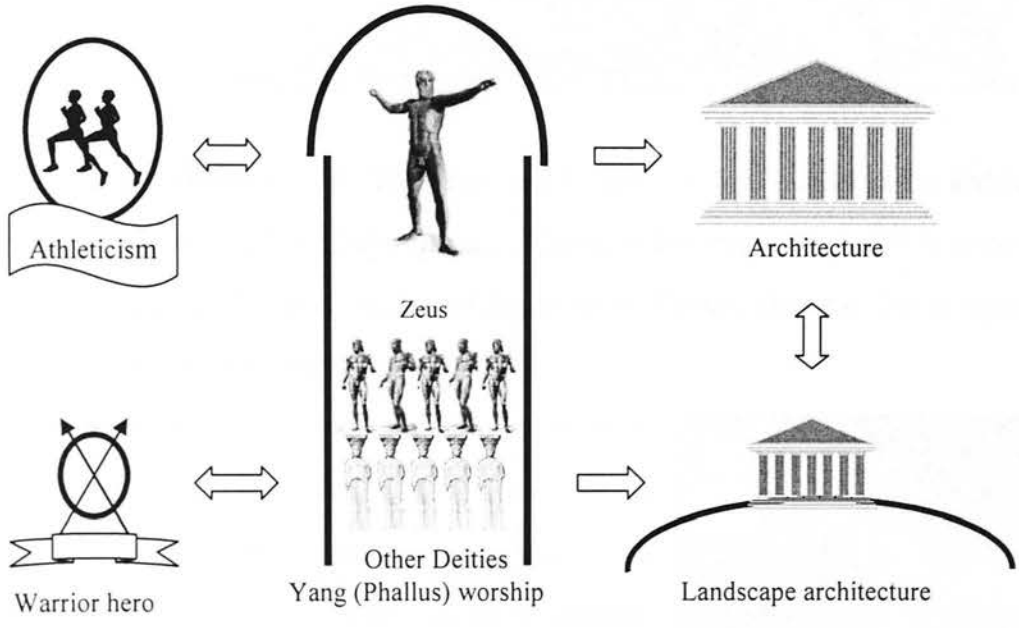


Fig 208: The relationship between the yang status worship and social phenomena in ancient Greece.

6.8 The Worship of athleticism

> *"The Olympic Games, a great athletic contest, began in 776 BC. The Olympics marked a rise of the Greek culture, and the beginning of the Archaic Period of Greece. During this time period, foreign culture held a great influence over Greek ideas. Artwork began to focus on human figures and of mythology. The culture soared even higher into the Classical Period, approximately 500 BC. This was the highest point of Greek creativity especially in the areas of philosophy, art, and literature."*
>
> *The history ancient Greece*[xii]

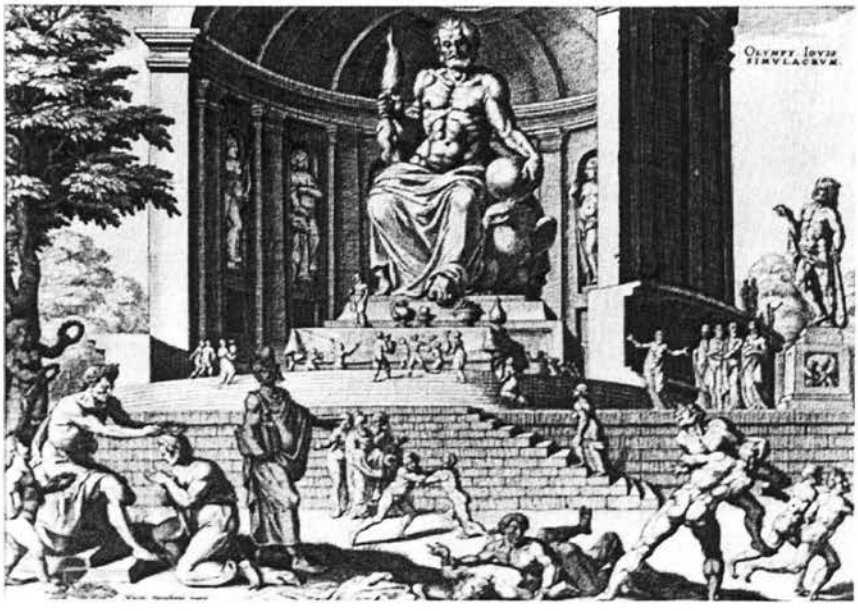


Fig 209: *The statue of Zeus at Olympia.* It was one of the Seven Wonders of the ancient world. Illustration by Maarten van Heemskerck, 16th century.

Maarten van Heemskerck (1498-1574) drew the illustration (figure 209) in the sixteenth century. As visualised by him, the wrestling figures in the foreground are a reminder Olympia had been that this was the site of the ancient Olympic Games. The landscape in this painting evokes a powerful masculine feeling.

The Greeks invented athletic contests and held them in honour of their gods. Their many games were staged every two or four years. The most famous games were those at Olympia, a town in south western Greece. These took place every four years. The ancient Olympics seem to have begun in the early 700s BC, in honour of Zeus. No women were allowed to watch the games. Pottery dating from around 550 BC shows men taking part in the games, naked or wearing only a thong. From a yin yang perspective, the physical power involved in such competition and movements definitely had yang status. [xiii]



Fig 210: Ancient replica of Diskobolos of Myron

If, in the ancient Olympic Games, all the athletes were nude and no women were allowed, it is easy to imagine that these athletic contests were totally characterised as involving the display of men's muscular prowess and physical powers, presenting a fully masculine status.

6.9 Worship of the Warlike Hero

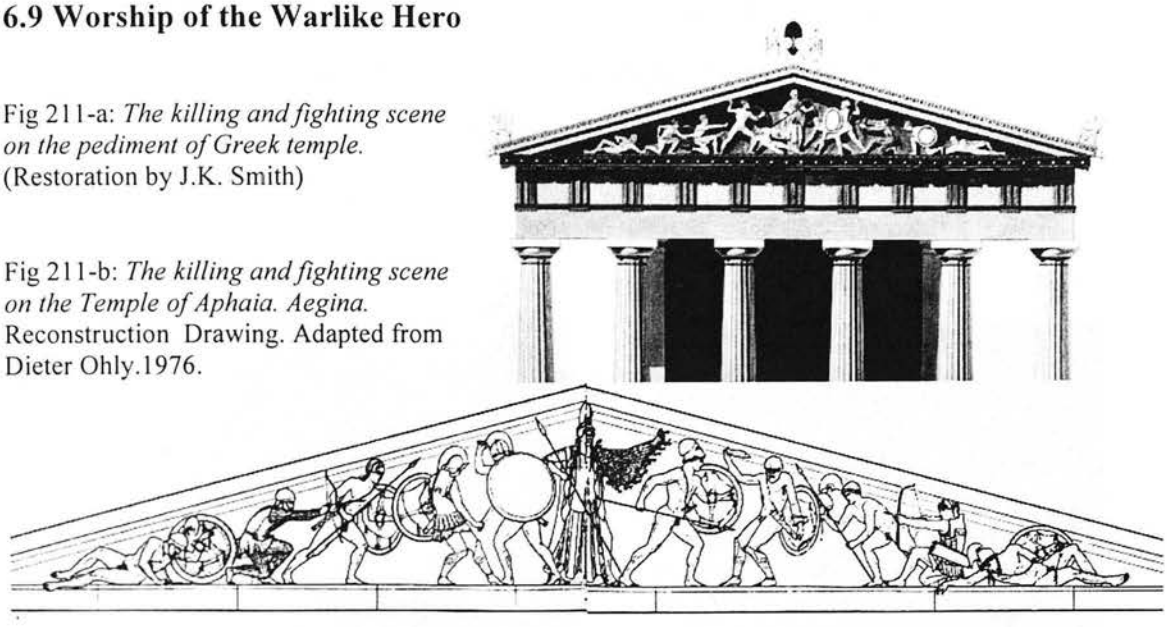


Fig 211-a: *The killing and fighting scene on the pediment of Greek temple.* (Restoration by J.K. Smith)

Fig 211-b: *The killing and fighting scene on the Temple of Aphaia. Aegina.* Reconstruction Drawing. Adapted from Dieter Ohly.1976.

War and the hero were both very important elements in Greek mythology, literature, history and legend. The Trojan War (12th or 13th century BC), the Persian war (500-449 BC), the Peloponnesian War (431-449 BC), and the conquests of Alexander the Great (336-323 BC) are examples. Altars with images and statues of warlike heroes appeared almost everywhere in the Greece of antiquity. It was extremely common amongst whole nations to pay tribute to these.



Fig 212: warrior from the pediment of the Temple of Aphaea, Aegina. 500 BC.

More than sixty percent of ancient Greek art relates to warriors and fighting scenes. Many warrior sculptures and reliefs on the pediments of buildings located in public places, forming very masculine elements, appeared in the landscape. This environmental atmosphere releases feelings of excitement and tension, a strong yang status response. This indicates that one of the main pleasures of the ancient Greek public was the enjoyment of viewing courageous combat, even killing. At that time, war and fighting were regarded as challenges to human prowess and represented a man's bravery in action. This phenomenon, appearing as a kind of landscape architecture, had an extensive influence on later European art. Thus the building of memorials to warriors, war or battlefields became an official and common practice in European landscape architecture. Uncounted monuments in this tradition

exist in the European landscape. In Rome there are many antique public constructions reflecting this Greek mode. For example the whole of the relief sculpture on the Marcus Aurelius Column (figure 213a) relates to military activity, including the execution of captives, and several other bloody and cruel scenes (see figure 213b).

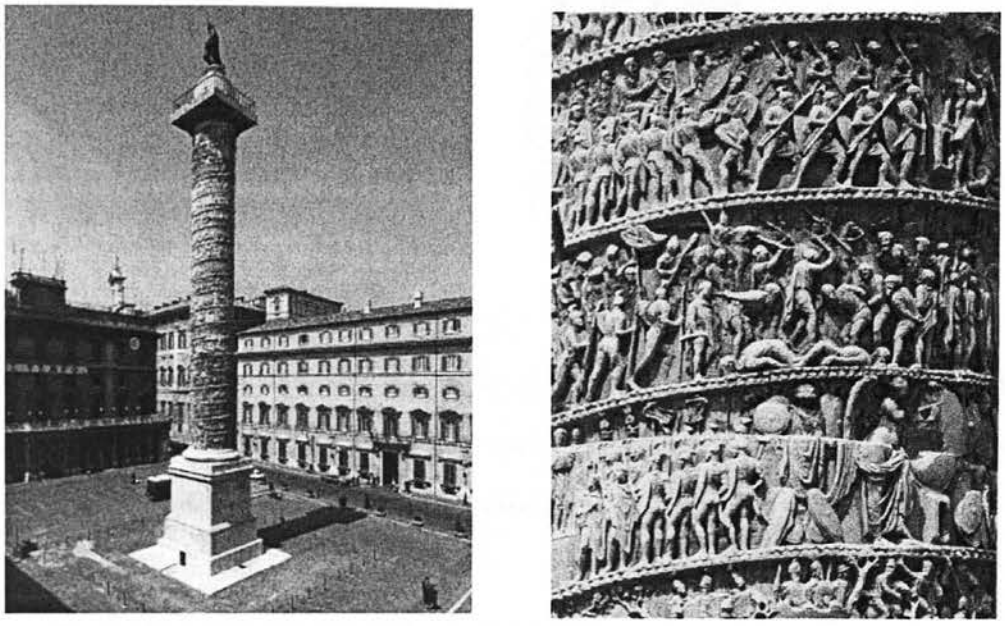


Fig 213a: Marcus Aurelius's Column and detail, Rome, 139 AD. Fig213b: The detail part.

It is impossible to find similar examples in Chinese landscape architecture history because such columns, with their cruel reliefs, belong to extremely ominous objects, destroying the harmony of the environment. They go against the important feng shui principle, completely disrupting the yin yang balance.

In feng shui theory, objects depicting the acts of killing, bloodshed, fighting etc. all belong to ominous things. They release ominous energies and functions and thus influence other things in their proximity. People are definitely influenced by these, both psychologically and physically. In other words, constructions such as Marcus Aurelius's Column will have a bad influence on the people living around them.

This overt yang status construction in the landscape can stimulate peoples' latent energy; mainly through its visible presence but even the object itself, according to the feng shui point of view, releases potential energy as well, arousing barbarous attitudes such as hate, force, damage, invasive tendencies etc., in people's minds.



Fig 214: Depiction of killing on a drinking –vessel, Ferrara Museum.



Fig 215: Greek vase with fighting scene.

The ancient Greeks demonstrated their warlike hero worship not only on big sculptural monuments in public places but also in the art ware they used in their daily life. In figures 214 and 215, killing scenes are painted on articles of everyday use, showing that the Greeks enjoyed the portrayal of cruelty and slaughter which reflected their aggressive consciousness – a strongly yang status consciousness – which was one of the main ideas dominating the ancient Greek psyche.



Fig 216: Relief from the theatre at Corinth depicting a battle between the Greeks and Romans, second century AD



Fig 217: The Amazonomachy of Bassae, British Museum.

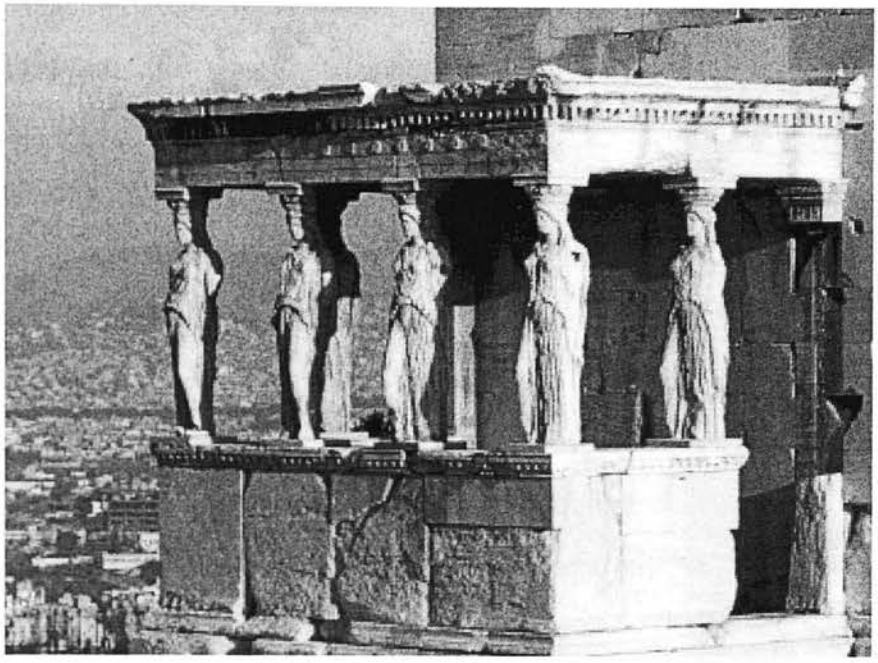


Fig 218: The Caryatids of the Erechtheion, Acropolis in Athens (421-406 BC)

Statues of young females take the place of columns. Set off by the background - the city of Athens – at their feet. This landscape gives us a grand feeling of breadth and its image is also very popular in the west. In the Chinese idiom, they would be described as *'Ding Tian li Di'* (顶天立地 gigantic statues), which means they present a virile hero status i.e. yang.

6.10 Virilescence, the Erechtheion and Caryatid statues

Although in ancient Greek society females were treated as inferior to males, in religion females were portrayed as powerful goddesses, who enjoyed glorification and worship. This situation could be explained by the fact that people did keep a kind of yin-yang balance during that time. In ancient Greek architecture there are many statues of goddesses, some of which even occupied a very conspicuous position: the Parthenon for the worship of Athena at Athens, the temple of Aphrodite at Knidos etc. From an eastern aesthetic viewpoint, most goddess sculpture erected as an integral part of a building is viewed as 'virilescence', although sculptors created their bodies with female features. For example the Caryatids on the Acropolis in Athens (see figure 218), represent women in architecture in the landscape and a most popular image in the west, would be regarded in the east as 'men' rather than 'women'. The yin yang measures apply as follows:

Stand on High (+), Rise (+), Apparent position (+), White (+), Hard (+), Straight (+), Possessing male power (+) Woman's body (-), Even number (-).

According to this yin yang analysis the result is 7(+) vs 2 (-) = 5 (+) = Yang, showing that although there are six statues of women in this ensemble, its attribute still belongs to yang. If the group of statues is further analysed in the context of the temple as a whole, the results show only three percent of yin factors in the visible space in contrast with yang space (see the following diagrammatic analysis figure 220).



Fig 219: Caryatid from the south porch of the Erechtheion, Acropolis in Athens (421-406 BC).

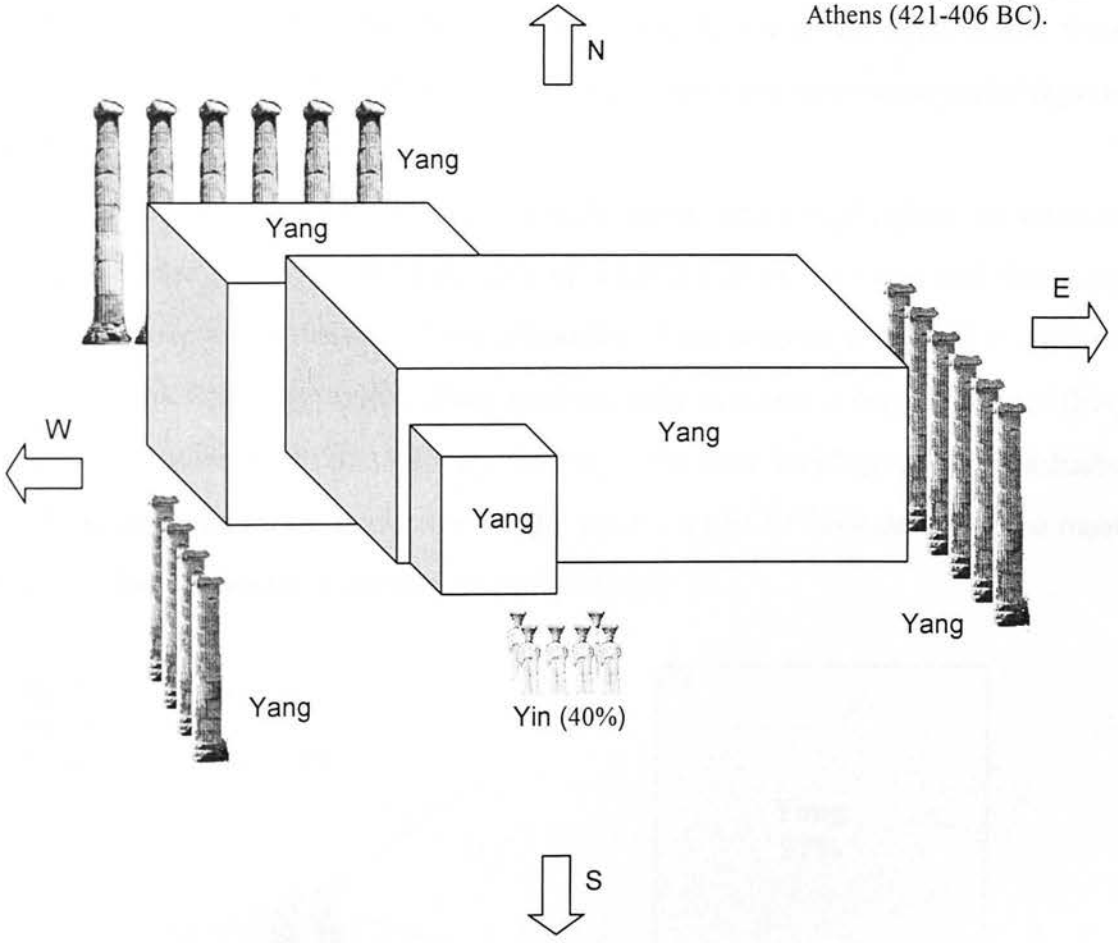


Fig 220: Diagrammatic yin yang analysis of Erechtheion

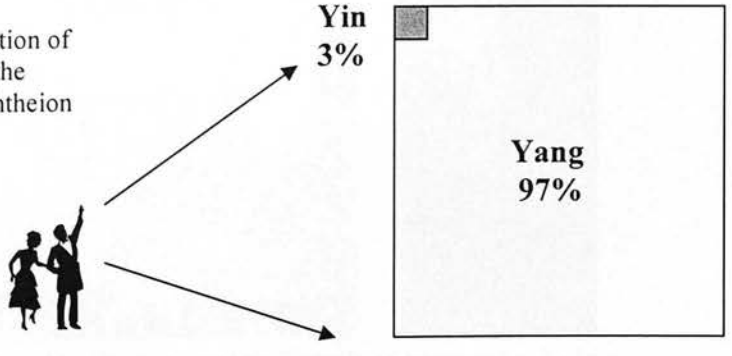


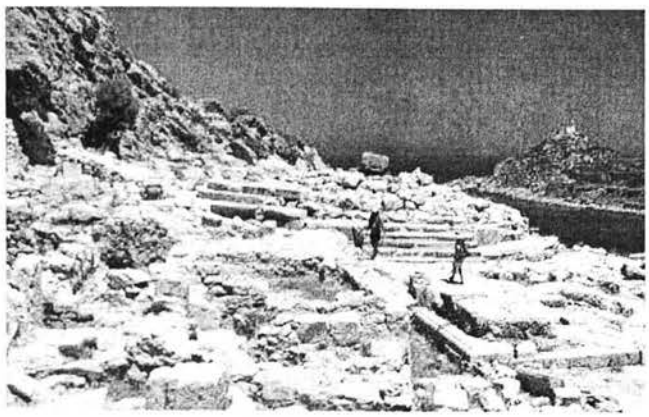
Fig 221: The landscape of the Erechtheion. Huge geometrical element occupied main visual space. So this landscape belongs to yang status.

The distant view of the Erechtheion in a wide-open landscape, contrasts the female statues against the strong yang elements presented by the whole construction. Even from the best angle of observation, the Caryatids take up a very small percentage of the view.

The Erechtheion is formed from three differently sized cubic constructions. Its attribute is yang. Besides the Caryatids which take up a small part of one huge wall, there are big columns occupying the other three elevations of the building orientated in different directions. The Caryatids' space (20sq. metres), only occupies a very small part (3%) of the whole visible area (about 600sq. metres) of the main building. So yin is actually heavily suppressed in this landscape image, even if it can be considered as the most 'female' in the occidental landscape architectural view.

Fig 222: The visual ration of yin yang as a total of the landscape of the Erechtheion





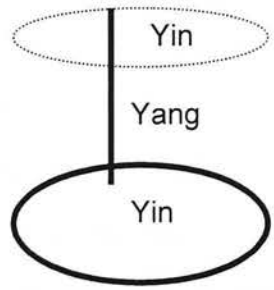


Fig 223: The ruin of temple of Aphrodite at Knidos. 4th BC.

6.11 The 'female' construction in landscape

'Neither yin nor yang could exist or develop on its own'. (See charpters1.9 and 5.4) This yin yang principle is also reflected in the ancient Greek landscape's layout. The temple of Aphrodite at Knidos preserved some of the earlier traditions: it was open to the sky and was circular with pillars replacing the trees of the sacred grove. Within the circle was a statue of the goddess with children, crouching as if peering into a pool.

There were many different imitations of this temple later in Europe, even in Russia. It forms a very popular conventional object in a park, also on the roof of a building in almost every urban landscape where the rotunda became one of the representative European architectural formulae.

Various clues indicate that the goddess's temples were not roofed structures. They were open to the sky in order that the moon, her chief symbol, could be viewed. Some were in the form of an open area within a sacred grove. The Temple of Aphrodite at Knidos and the Tholos Temple at Delphi are the only two ruins today which can be

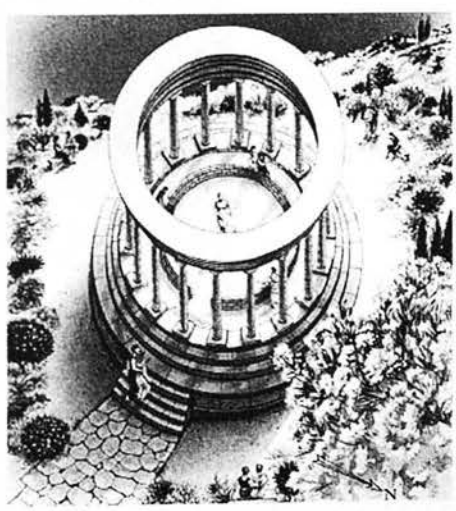




Fig 224a: The Illustration of the Temple of Aphrodite at Knidos.
Fig 224b: The Statue of Aphrodite.



Fig 225: The Tholos temple, built in the early 4th century BC.

identified as having been circular buildings during ancient Greek times. Circular and curvilinear aspects belong to yin. In the circular temple the yin and yang elements nearly reach a perfect balance and that might be the reason why the shape of the Tholos temple was extensively favoured by architects later in the western world. However, these temples still display strong yang attributes as indicated by a yin-yang analysis:

The Tholos Temple in Delphi:

- Apparent (+)
- High location (+)
- Column (+,-)
- hard (marble) (+) *
- Circular (-)

4(+) Vs 2(-) = 2 (+) = *Yang*

*Compare with Chinese cave dwelling dug in the soft loess.

The Temple of Aphrodite:

- Apparent (+)
- High location (+)
- Column (+, -)
- Hard (marble) (+)*
- Circular (-)
- Females (open roof) (-)
- woman statue (-)

4(+) Vs 4(-) = Balance.



Fig 226: Model of the Delphi Tholos Temple.

Of the two 'female' Tholos temples in the landscape, one has a primarily yang status while the other is in balance. The result of the yin yang analysis accords well with the use of their design in the later European landscape. The Delphi Tholos temple was copied everywhere because of its primarily yang status. The temple of Aphrodite has almost no individual copy but was largely united with other architectural aspects – such as the Parthenon pattern (open roof and female statue) –

to develop a new architectural type which became one of the most representative constructions in the European landscape (figures 227-235).



227: All Souls' Church, London.
228: St Pauls' Cathedral, London.
229: The Cathedral in Berlin.
230: The Rotonda, Stowe, England.
231: Pavlovsk Palace, Russia.
232: Rill at the Rothschild's Garden, England.
233: Capitol Hill, USA.
234: Temple to Friendship, St Petersburg, Russia.
235: St. Isaac's Cathedral by night, St Petersburg, Russia.



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6.12 The Seven Wonders

It would be a major error to overlook the Seven Wonders of the Ancient World in the search for a yang source from ancient Greek landscape architecture, because the Seven Wonders embodied the yang status in landscape to a supreme level.

The Seven Wonders were considered as the pre-eminent architectural and sculptural achievements of the ancient Mediterranean and Middle East, and therefore constituted what were considered to be the most magnificent landscape architecture examples to be seen during that time. The Greeks built five of them. Yin-yang analysis shows these five constructions all presented very yang states.



Fig 236: The Colossus of Rhodes.

A. The Colossus of Rhodes

"This colossal statue of the sun god Helios that stood in the ancient Greek city of Rhodes was one of the Seven Wonders of the World. The sculptor Chares of Lyndus (another city on the island) created the statue, which commemorated the raising of Demetrius I Poliorcetes' long siege (305 BC) of Rhodes. Made of bronze and reinforced with iron, it was weighted with stones. The Colossus was said to be 70 cubits (32 metres) high and stood beside Mandrákion harbour, perhaps shielding its eyes with one hand, as a representation in a relief suggests. It is technically impossible that the statue could have straddled the

harbour entrance, and the popular belief that it did so dates only from the Middle Ages. The statue, which took 12 years to build (c. 294-282 BC), was toppled by an earthquake about 225/226 BC. The fallen Colossus was left in place until AD 654, when Arabian forces raided Rhodes and had the statue broken up and the bronze sold for scrap. Supposedly, the fragments totalled more than 900 camel loads." *Online Encyclopaedia Britannia (2000)*

The Colossus

- Sun god (+)
- 105 Feet high (+)
- Big (+), Male (+)
- Hard, *made of metal* (+)
- Hold fire (+)
- Obvious (+)
- Stand Still *compare with sea wave* (-)

Total 7 (+) Vs 1(-) = 6(+) =Yang

Pharos of Alexandria

- High (+)
- Light and Fire *Helios* (+,+)
- Rises (+)
- Hard, *built of marble and stone* (+)
- Vertical (+)
- Obvious (+)
- Still, *compare with sea wave* (-)

Total 7(+) Vs 1(-) = 6(+) = Yang



Fig 237: The lighthouse of Alexandria.

B. The Pharos of Alexandria

"This was the most famous lighthouse in antiquity. It was a technological triumph and is the archetype of all lighthouses since. Built by Sostratus of Cnidus for Ptolemy II of Egypt in about 280 BC on the island of Pharos in the harbour of Alexandria, it is said to have been more than 350 feet (110 m) high. The lighthouse was built in three stages, all sloping slightly inward; the lowest was square, the next octagonal, and the top cylindrical. A broad spiral ramp led to the top, where a fire burned at night." *Online Encyclopaedia Britannia* (2000)

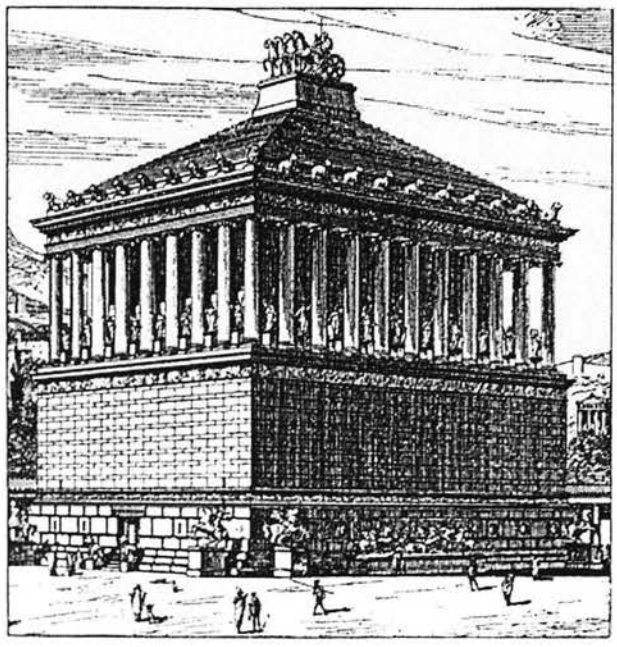


Fig238: Illustration of the tomb of Mausolus. Adler's Restoration.

C. The tomb of Mausolus

"The monument was the tomb of Mausolus, the tyrant of Caria in southwestern Asia Minor, and was built between about 353 and 351 BC by Mausolus' sister and widow, Artemisia. The architect was Pythius (or Pytheos), and the sculptures that adorned the building were the work of four leading Greek artists: Scopas, Bryaxis, Leochares, and Timotheus. According to the description of the Roman author Pliny the Elder (ad 23-79), the monument was almost square, with a total periphery of 411 feet (125 m). It was bounded by 36 columns, and the top formed a 24-step pyramid surmounted by a four-horse marble chariot. Fragments of the mausoleum's sculpture that are preserved in the British Museum include a frieze of battling Greeks and Amazons and a statue 10 feet (3m) long, probably of Mausolus. The mausoleum was probably destroyed by an earthquake between the 11th and the 15th century AD, and the stones were reused in local buildings."

Online Encyclopaedia Britannica (2000)

The tomb of Mausolus *yin yang* analysis:

- Square and Cubic (+)
- Big (+)
- High (+)
- Rise (+)
- Vertical and Straight (+)
- Column (+)
- Hard *built by marble* (+)
- Obvious (+)
- Monument for 'Soul and Virtual' (-,-)

8(+) Vs 2(-) = 6(+) = Yang



Fig 239: Illustration of the Artemesium.

D. The Artemesium, Ephesus

"The great temple was built by Croesus, king of Lydia, in about 550 BC and was rebuilt after being burned by a madman named Herostratus in 356 BC. The Artemesium was famous not only for its great size (over 350 by 180 feet [about 110 by 55 m]) but also for the magnificent works of art that adorned it. The temple was destroyed by invading Goths in AD 262 and was never rebuilt."

Online Encyclopaedia Britannica (2000)

"Built on the River Selinus, the building was made completely of marble except for a tile-covered wooden roof. It had 127 (some sources say 117 or 128) columns that were 20 meters high with Ionic capitals. One source says that the dimensions were 55 x 115 meters; another says the temple was 80 x 130 meters. Marble steps surrounded the temple leading to a terrace. The temple was decorated with bronze statues and other art works created by Pheidias, Polycleitus, Kresilas, Phradmon, and Praxiteles."

Online Catholic Encyclopaedia (2000)

The Artemesium *yin yang* analysis:

Big (+)	Square (+)
Obvious (+)	Vertical and Straight (+)
Column (+)	Even (-)
Hard *built of marble and decorated in metal* (+)	6 (+) Vs 1 (-) =Yang

The Seven Wonders had an important influence on later western landscape architecture. Many examples today show that this influence is still very powerful.

Yang

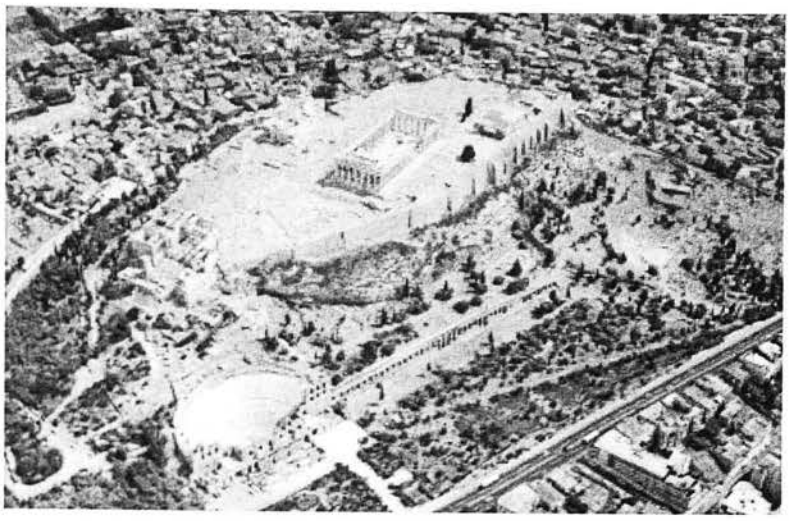


Fig 240: The Acropolis, Athens, 5th century BC. Its chief architectural monument, the Parthenon, is located on the top and in the most prominent place among the building group.

"Many of Athens' bequests to the world are expressed in and around the Acropolis, the natural centre of Athens. Rising some 500 feet above sea level, with springs near the base and a single approach, the Acropolis was an obvious choice of citadel and sanctuary from earliest times. That it could be something more is evidenced in the Parthenon, one of the brightest jewels in mankind's, let alone Athens' history."

Online Encyclopaedia Britannica (2000)

6.13 The Worship of Prominence

Prominence was an important factor in ancient Greek landscape architecture. The Greeks were accustomed to placing their greatest works of architecture in the most prominent positions available: every acropolis they built stands on a peak that possesses a certain importance. This reasoning is logical: in order to revere deities to the utmost, it is only natural to worship them from the best possible location. The aerial images on (figures 240-250), all show that several ancient cities included an acropolis which was built on a highly visible, highly prominent, yet extremely exposed site – the Acropolis of Athens and the temple at Lindos typically demonstrate this tendency. This is in total antithesis to the Chinese feng shui concept, in which it is intrinsic that the most important sites are those in a well-protected (concave) position. Sunium, at the southern-most tip of Attica (figure 249), is a prime example of this startling disparity. According to feng shui this building is built in the worst possible place, exposed to the severities of wind and weather.

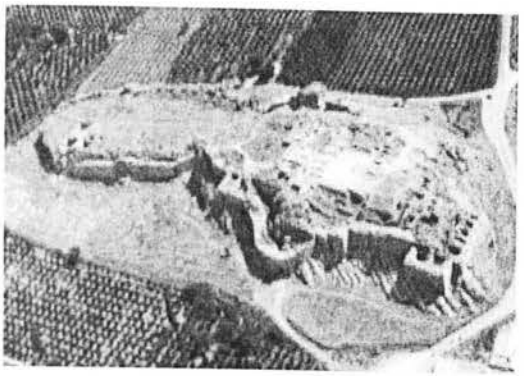


Fig 241: The ruins of Tiryns, 18th century BC

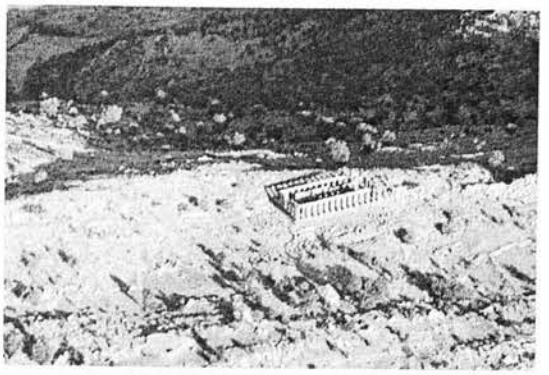


Fig 242: the Temple of Vasse, Mt. Kotilion, 4th century BC



Fig 243: The ruins of Mycenae, 11th century BC



Fig 244: The ruins of Phyle, 4th century BC



Fig 245: The ruins of Phaistos, 18th century BC

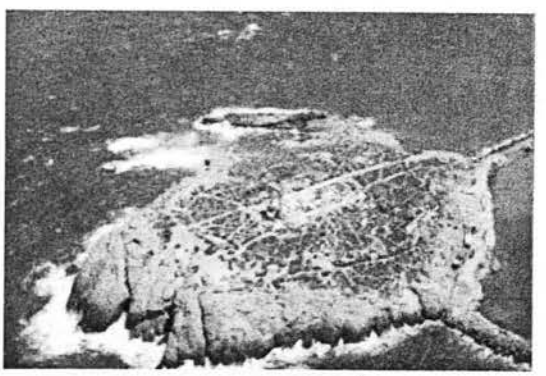


Fig 246: The ruins of Naxos, 4th century BC

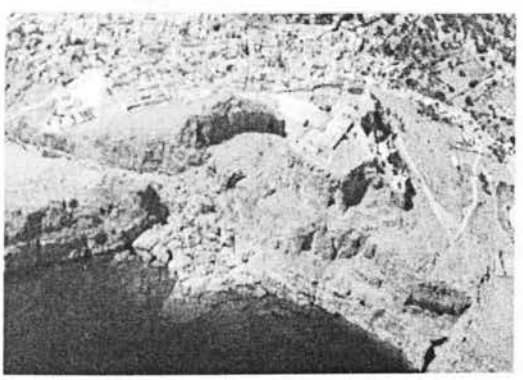




Fig 247, 248: The striking Acropolis, Lindos: north side and south side, 3th century BC.



Fig 249: Aerial view of the temple of Poseidon at Sunium, southeast tip of Attica, 5th century BC. Cape Sunium projects abruptly, nearly 200 ft high, into the blue Aegean in a setting of famous charm. Homer speaks of the site as the 'holy promontory of Athens'.

All images 240-250 show that this was definitely not an isolated phenomenon, but that the Greeks usually selected a convex landform on which to build their holy and important constructions. They all present *yang* states (+,+,+) and idea of such landform selection in certain stage sharing same principle with Chinese pictograph '*Tu*' (凸) and '*AO*' (凹) (figures 204,251).

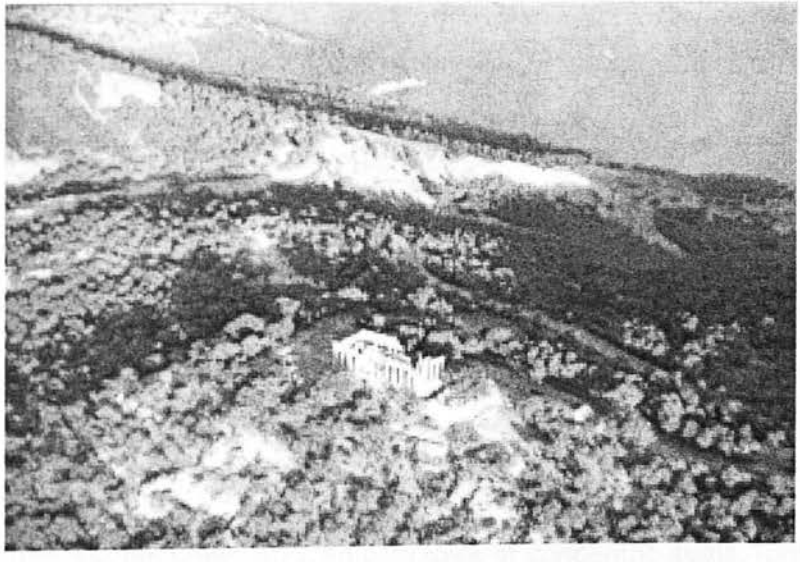


Fig 250: The Aphaia Temple, Aegina, on a hilltop over-looking the sea, dating from at least the seventh century BC. This temple was reconstructed in around 490BC.

6.14 The Greek theatre – yin creating yang

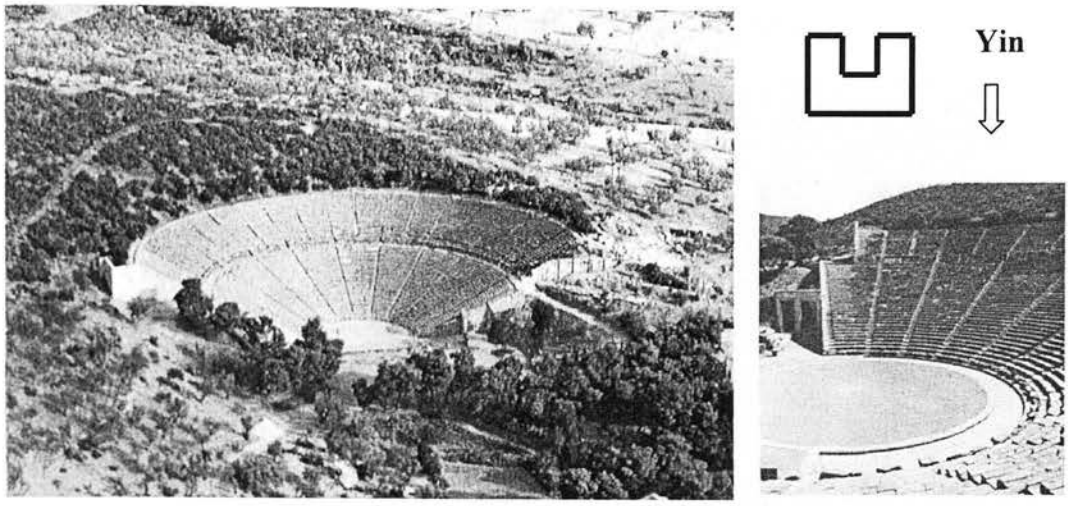


Fig 251a,b: Bird's-eye view of the Epidauros Theatre. On the hill slope, the huge shell-like basin shape, lower than all other things, and forming a huge concave space, presents yin status to a certain degree. Right: the paths' shape designed as straight and concave - yin and yang associated- create harmony.

"Exactly how the theatre came into being is not known. While it is indisputable that the traditions born in ancient Athens have dominated Western theatre and the theories of Western drama up to the present, it is impossible to state with certainty what the theatre was like even a few years before the appearance of Aeschylus' earliest extant play, Persians (472 BC). Legend attributes the invention of the dithyramb, the lyrical ancestor of tragedy, to the poet Arion of Lesbos in the 7th or 6th century BC, but it was not until the creation of the Great (or City) Dionysia in Athens in 534 that tragic drama established itself. The Dionysiac festivals were held in honour of Dionysus, a god concerned with fertility, wine, and prophecy. Dionysiac celebrations, held in the spring, were traditionally occasions for frenzy, sexual license, and ecstatic behaviour welcoming the return of fertility to the land after the winter (reflected dramatically in the Bacchants by Euripides). The Great Dionysia was a more formal affair, with its competition in tragedy, but its religious purpose is often cited as a pointer to the origin of drama itself."

Online Encyclopaedia Britannica (2000)

There are few real yin status aspects in ancient Greek landscape architecture. The author believes that the Greek theatre – the earliest theatre in the world – is the only example. From whichever perspective these theatres are observed they appear as shell-like bowls set into a hill, usually located within a basin, the whole theatre conforming with the landform, arrayed with rows of concentric seats, forming a concave and curved shape, the layout in harmony with the characteristics of the environment

and naturally integral to the artistic landscape. In complete contrast to the temples they embody yin status elements. The following is a yin-yang analysis:

Curve (-)
Concave (-)
Fall (-)
Hidden (-)
Straight path (+,-)
Hard *Stone* (+)
Total 5 (-) vs 2 (+) = 3 (-) = Yin.
Adding the *proskenia*, the stage building in front of the theatre, gives an additional minimum of 2 yang elements
Apparent (+)
Cubic (+)
Straight (+)
= yin yang balance.



Fig 252: Theatre of Megalopolis, was built 4th BC.

The antique Greek theatres introduced some yin status into their landscapes, hence slightly improving the Greek strong yang status landscape architecture aspects. Does this mean that the ancient Greeks had an appreciation of yin elements? The answer is still negative because the function of theatres is the production of plays. Plays are activities = yang (+, +) and, if compared with the real yin status landscape aspect, cave dwellings in the loess plateau, all the Greek theatre yin yang attributes should be identified as yang. The ancient Greek theatre is the earliest open theatre in the world. People built the theatre for entertainment and, apart from the space itself, there are two other indispensable elements – actors and audience.



Fig 253: Mask of the ancient Greek drama with strong masculine characteristics.

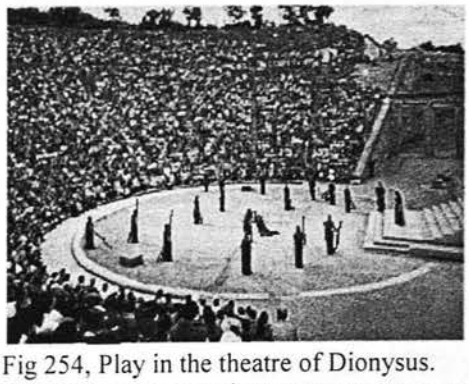


Fig 254, Play in the theatre of Dionysus. The theatre as an environment creates yang energy.



Fig 255: Mask of the ancient Greek drama displaying strong emotion i.e. yang

The purpose of the actors is to try to evoke the audience's emotions, requiring them to release large amounts of energy in order to lead the audience to release their own

energy while watching the play. Regarding the ancient Greek audience, let's see what recognizes from Aristophanes:

> *"There's nothing like wings to get fun out of things; when you're bored with a play long and tragic you can fly from your seat to get something to eat and be back in the benches like magic."* [xiv]

And 'the theatre at Athens as an immense roughly semicircular auditorium seating 14,000 people, surrounding rather more than half of 60 ft'[xv], in book of Public and Performance in the Greek Theatre (Peter D Arnott, 1989) have such description:[xvi]

> *"They were 'talkative and unruly, although drama, for the Greek, was part of a religious festival ... In early days of the theatre, when the seats were still of wood and not yet of stone, a favourite way of showing disapproval was for the audience to drum their heels against the benches. The effect of this, in a theatre with a numerous stories of audiences disrupting performances by shouting, jeering, throwing fruit, and worse. 'The players could see the audience, the audience could see the players, and – just as important –the audience could see one another (play). That we see operating in the theatre the same factors produce a pattern of performance that not the modern pattern."*

Through the above depiction of the atmosphere in the theatre during a performance, it is clear that high emotions were involved whether on the part of the players or the audiences and no matter whether the show was good or not they were dominated by this dynamic emotional situation. Consequently the energy produced from this environment was strong yang energy.

So the ancient Greek theatre was an early locus for the production of yang status energy.

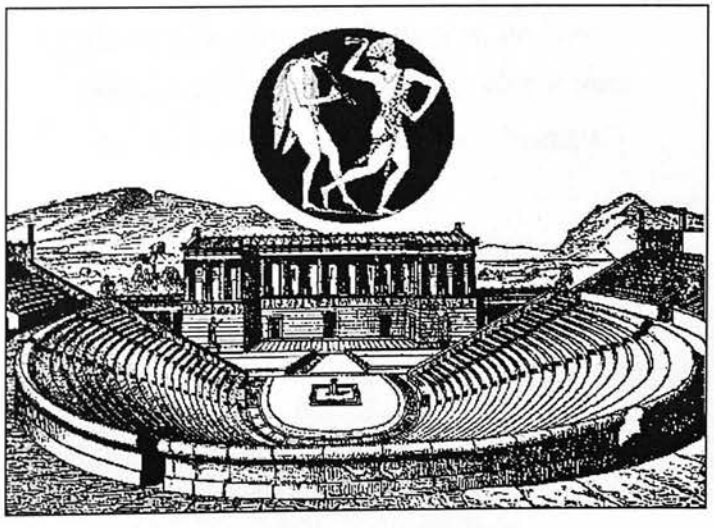


Fig 256: The original layout of the Greek theatre. Yin yang elements were almost equivalent.

6.15 Conclusion to chapter 6

An overview of ancient Greek landscape architecture aspects shows how they were all dominated by strong yang elements, even taking into consideration all of its 'female' features.



Fig 257: The Spartan warrior.

Through a yin yang analysis of the ancient Greek landscape, with the Hua Xia 'cave culture' in mind, the landscape architecture across the whole former region of the Roman Empire was mainly represented by 'TU' = yang. The ancient Aegean archipelago later became the pivot, which radiated the principles of contemporary landscape architecture to the European continent. So the author considers that ancient Greece can share the position of being the yang source with ancient Egypt.

To end this section it would be appropriate to quote some words about the Greek imagination from Homer's epic – *The Iliad*:

"Then, running round the shield-rim, triple-ply,
He pictured on it earth, heaven, and sea,
unwearied sun, moon waxing, all the stars
that heaven bears for garland: Pleiades,
Hyades, Orion in his might,
the Great Bear, too, that some have called the
Wain, pivoting there, attentive to Orion and
Unbathed ever in the Ocean stream."

The Iliad pp 34-36

[i] J.C Stobart. *The Glory That Was Greece, A survey of Hellence Culture and Civilisation.* London Sidwick & Jackson. Third Edition (1933). Introduction.p1.

[ii] S. Giedion. born in Switzerland in (1894 -) studied art history in Zurich and Berlin, Ph.D. Professor of Harvard University. The vertical and mythopoeia thinking, *The Beginnings of Architecture.* London. Oxford University Press. (1964). p 440.

[iii] Johan Mattelaer MD. *The phallus in Art and Culture.* (Le phallus dans l'art et la culture (1997)). Edited by the Historical Committee of the European Association of Urology. Netherlands, Prism Pr Ltd; (Dr Johan Mattelaer: Chairman of the Historical Committee of the European Association of Urology. Department of Urology, A.Z. Groeninge, Campus St. Maarten).

[iv] Brandy Williams. *The Woman's Phallus: Possession and Power in the Worship of Dionysus* Reprinted in *Think! The Best in Pagan Thought*, Volume 3 Issue 2, Beltaine (1998).

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[vi] Greece volume of Taschen's World Architecture. Taschen (1977). p.7.

[vii] Peter Levi. *Atlas of the Greek World*, Oxford press. (1980)p.10.

[viii] William Bell Dinsmoor. (1950). *The Architecture of Ancient Greec.* B.T Batsford limited (1950). p. xvi introduction

[ix] Lagerlef, margaretha Rossholm.(1990) *Ideal landscape.*Yale University Press (1990). p78-94

[x] Dido also called ELISSA, in Greek legend, the reputed founder of Carthage, daughter of the Tyrian king Mutto (or Belus), and wife of Sychaeus (or Acerbas). Britannica Encyclopaedia Electrical edition. (1999).

[xi] Malcolm Andrews *Landscape and Western Tradition.* Oxford University Press (1999). p160.

[xii] Archibald, (1969).*Discovering The World of The Ancient Greeks* (1991). p13.

[xiii] When the Physical Vs Psychological; the physical belongs yang and psychological belongs to yin. See the yinyang form in appendix pages.

[xiv] Quote from *An introduction to the Greek Theater.* (Peter D. Arnott.) St. Martin's Press (1959). p56.

[xv] T.B. L Webster *Greek Theatre Production.* London. Methuen and Co Ltd. (1956)p4.

[xvi] Peter D Arnott. *Public and Performance in the Greek Theatre* London. Routledge Press. (1989).pp5-6.

PART II



7. COMPARING THE YIN IN ANCIENT GREECE AND CHINA



Fig 258: Farnese Athena (Roman copy) Naples.



Fig 259: Athena from Pergamon, Berlin.



Fig 260: Nike from Samothrace, Paris.

7.1 Virilescence, the double role of femaleness in ancient Greece

'*Neither yin or yang could exist or develop on its own*' – I Ching

The one challenge to this study is, if it is assumed that the ancient Greek landscape culture was in origin of yang status and dominated later European landscape tendencies, how does this explain the phenomenon of Greek goddess worship, as seen in the many female icons regarded as the souls of the many temples which dominated Greek landscape architecture development?

Yin yang theory tells us that in any natural and man-made phenomena, both yin and yang will be found. Greek culture certainly was no exception.

Seemingly there were plenty of goddesses which were objects of worship in the temples or on public view, sharing adoration with the male deities. From the perspective of western aesthetics, a state of harmony between male and female in the Greek pantheon might appear to have been reached.

Here the problem is, if the core elements – i.e. the deities – were already in harmony (in yin yang balance) the yang sources, which drove Greek landscape architecture, would already be weakened and unable to 'invade' other cultures. This does not coincide with the reality of what has happened.

So there is no doubt that the 'soul' of Greek landscape architecture retained a strong yang status. The question is: How could the Greek people, when they worshipped goddesses, keep their culture and still present a strong yang status simultaneously? However, if this 'Greek harmony' is measured from a Chinese yin yang perspective, the results are telling.

In this research, through yin yang analysis and comparison, the answer is that the phenomenon of the Greek goddess is an example of Virilescence, or possessing of the characteristics of the Hermaphrodite.

The reason Chinese yin yang theory was able to maintain its strong vitality; is that it has an important philosophic principle: The elements are always in motion - in a state of change. Any element's yin yang attribute depends on certain contrasts at certain times. These yin yang attributes will change when circumstances change.

From the conventional Chinese view of aesthetics these 'souls' of Greek landscape architecture – whether male or female deities – therefore all present a very strong *yang* status.

In ancient Greek religion, females were portrayed as powerful goddesses, and enjoyed glory and worship. In Greek architecture, many statues of goddesses associated with the altars and temples are encountered, some of them even occupying a very conspicuous position: the Parthenon for worship of Athena; the Temple of Aphrodite with her statues at Knidos etc. This does not mean that ancient Greek society considered that masculine and feminine should be at the same level. The evidence indicates that Greek women actually enjoyed very little freedom in either private or public life. Roger Just in his book *Women in Athenian Law and Life* (1989) wrote:

> *"In narrowly oligarchic, aristocratic, or monarchic states, women who belonged to the elite have often wielded considerable power, even if illegitimately; on the other hand, since the bulk of the population, whether male or female, possessed no political rights, politics was not something which in general distinguished men from women. But in Athenian democracy there were no thrones from behind which women could rule, while the access that every adult Athenian male had to the offices and honours of the state sharply distinguished the citizen's life from that of his wife or daughter."* [i]

And another description from research issues of State University of Minnesota:

> *"Ironically the power of women, and the jokes often made about them or their intelligence have proven, that though house life was restricting, they did wield some power. Namely, in Aristophanes' "Lysistrata" the obvious power of women is through using or withholding their biological capabilities. Beyond the mundane scope however the question must be asked, if women were of so low status in Athens and across Greece, then why were the goddesses worshiped (strong female figures themselves) and so embedded into Greek lives? One theory holds that Greek women held much more power than once thought, in that if the husband did something the women didn't like "domestic retribution" could occur. Similarly women held extremely high posts in the ritual events of Athens, it is not beyond speculation that women were not totally subjugated based on their reproductive capabilities, but held an important ritual or sacred purpose, without which the religious life and perhaps the culture of Athens would suffer."*
>
> *Ancient Greek Civilizations* [ii]

The above descriptions clearly state that ancient Greek society was actually male dominated and this phenomenon was also inherited by the later Graeco–Roman period. In Chinese Confucian tradition, females were also treated as inferior to males as a method of maintaining social stability, which moved and operated in a positive way i.e. yang status.

The inference is that although a number goddesses were prominent in Greek culture, for whatever reason, unlike those portrayed in the strong yang effigies commissioned by the government (community), Greek women were faced with a very different reality in their everyday lives. In fact, ancient Greek society was the earliest one in the world to build an 'artificial social landscape' where the restraints placed on women were obscured by the large number of goddess statues in the public sphere.

However, if ancient Greek culture is characterised by its worship of the masculine, how can these magnificent female statues, which represented a yin status public worship, be explained?

To answer this question, two points should be cleared up:

1. Is 'female' always equivalent to yin?
2. Is Greek goddess worship really feminine?

According to basic yin yang theory, in contrast with the male, the female has yin status. But most of the time it depends on the particular circumstances. Its role can interchange with yang status elements in some situations. The list below presents this interchange at a very basic stage –

yin	yang
Female	Male
Small male	Big female
Male in defence	Female in attack
Male at rest	Female in movement
Male in a low position	Female in high position
Male in hiding	Female in prominent

Table 4: yin status interchanges comparison.

If the circumstances of the female and male are as presented in this list, that means they have both exchanged their yin yang position at that moment. Thus, the question is answered: the female has yin status in relative terms, but not in absolute terms.

Following the above analysis, the answer to the second question is easily arrived at. The ancient Greeks did believe their goddess statues were females; although they also believed that the goddess icons should be different from women in reality. Using Chinese yin-yang theory to assess these Greek goddesses, their femininity becomes questionable.

First it is necessary to present an example to see what goddesses Chinese people worship; then it will be possible to measure the differences from the perspectives of both the west and the east to understand from the Chinese perspective why the Greek goddess is not representative of the yin status.

Information on the one of most popular Chinese goddesses Kuan-yin tells us that: she originally was a male deity from the cradle of the Buddhism – India. Compared with other original Hua Xia goddesses such as *Wang Mu Niang Niang* (王母娘娘 Queen Mother of the West)[iii], she is an unmarried female with more common status, she is highly respected and has huge influence among the majority of the Chinese people. And her statues are almost everywhere in Chinese landscape.

7.2 Contrast between the Kuan-yin and Athena Parthenos

7.2.1 Kuan-yin（观音）– Goddess of Mercy

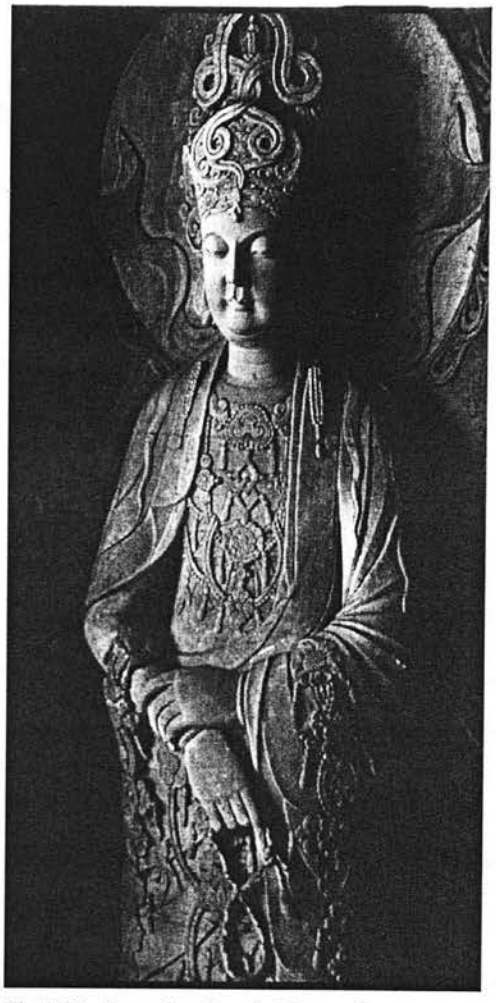


Fig 262: Counting Beads Kuan-yin statue. From her face she lappears to be in meditation, 10th century Da Zu, Si-chan.

The two goddesses of Kuan-yin + Athena Parthenos have been selected because each is a most important female deity and, at the same level, representative of her cultural background. Each was regarded as one of the few supreme goddesses with regard to the extent of authority and influence in her own area. Kuan-yin, in particular, might be the only deity who changed sex in Chinese history. In other words she is the female icon who completely reflects the Hua Xia culture's powerful energy for transforming *yang* status elements to yin status. Athena was the goddess who was worshipped in the most representative temple in the Greek landscape, the Parthenon. Also the city of Athens is named after her. The two goddesses offer a complete contrast.

Kuan-yin is known to have a Buddhist background. Originally she came from Indian Buddhism and was a male deity (figure 263). Some other Chinese goddesses such as Mazu (妈祖), have analogous characteristics, but none of them, had such an extensive influence in China as Kuan-yin. Also, her influence on Taoism from the eighth to tenth century in China means that this icon was already beyond the scope of any particular religion or area and was regarded as the supreme goddess of the entire Hua Xia nation. It can be said that Kuan-yin, as a goddess, was created by the Chinese.

The reason as to why the gender of Kuan-yin was gradually switched to female when he entered Chinese society was probably, due to the Chinese belief that a goddess embodies elements such as compassion and mercy, more suitably than male deities. This historical phenomenon has produced a perennial debate among scholars, Chun-

fang Yu in her recent book, *Kuan-yin: The Chinese Transformation of Avalokite´svara* (2000) [iv] analyses this in depth. She believes that Chinese Buddhists adopted the deity around the third century as Kuan-yin. The name Kuan-yin is the Chinese translation of Avalokite´svara, which in Sanskrit means 'He who perceives the sounds of the world' While Kuan-yin originally was also male, '*very gradually, Kuan-yin became more androgynous*,' Yu wrote. '*From the 10th century, she became more feminine. In the Ming dynasty (1368-1644) she becomes a goddess*'.

Chun-fang Yu argues that '*to understand Kuan-yin's transformation into a female deity, one must understand the cultures of monastic Buddhism and Confucianism, both of which are patriarchal and geared toward male elites and their education. And Kuan-yin's gender switch, it was in response to the needs of both men and women worshippers 'for a more tender, emotional side to Confucianism and Buddhism.*' Yu deems, "*Kuan-yin had become not only completely Chinese but also the most beloved 'Goddess of Mercy,' a nickname coined by the Jesuit missionaries who were much impressed by the similarities between her iconography and that of the Madonna.*"

In China today, the worship of Kuan-yin is one of the most popular adoration in China. But how and why did Kuan-yin become so popular? Some scholars include Yu believes that '*Kuan-yin's popularity stems from the fact that she is regarded as the universal savior by all Chinese, male and female, monastic and lay, the elites and the masses.*'

The author agrees this common sense: was inevitability that Kuan-yin's gender transformation was happened in China and then uncounted goddess Kuan-yin statues emerged in Chinese landscape history, it because of this was the will of the Chinese people. Like the *Lotus Sutra* says that no matter who invokes her name or for whatever trouble they seek her help, she will grant your wishes. Furthermore, there is no requirement for a particular moral fiber, and devotees need not meditate or follow a special diet, Kuan-yin can give unconditional love to everyone.

From landscape field study perspective, female goddess Kuan-yin + cave + *Xue* + Ch'i + water + *Ao*, these landscape elements together are embraced by wall formed uncounted *Yuan* – within 'motherland' (see figure 477). That was Hua Xia nation traditional dream landscape.

According to the China Encyclopaedia, Kuan-yin's background was as follows:

"Kuan-yin, Chinese Buddhism evolved a feminine bodhisattva, or Buddha-to-be, she far outstripped the male bodhisattvas in popularity in pre-revolutionary China, this semi divine being was honoured in virtually every home...She was the most powerful being in the entire Chinese pantheon. It was said that Kuan-yin was so concerned for humanity that, upon receiving enlightenment, she chose to retain human form rather than transcend it as pure energy. And so she would stay until every single living creature attained enlightenment. Her name translates "She who hears the weeping world". Kuan-yin sat on her paradise island Pu To Shan answering every prayer addressed to her. The mere utterance of her name in prayer was said to assure salvation from physical and spiritual harm. Even better was the observance of Kuan-yin's own testimony of peace and mercy. Her most devout worshipers ate no flesh and lived entirely without doing violence to other beings. (Sometimes it was said that Kuan-yin originally lived on earth as Miao Shan, a young woman of unearthly virtue. Although her father wished her to marry, Miao Shan decided to visit a monastery, which, contrary to her expectations, was a hotbed of vice. Her father, hearing of her presence in the convent and suspecting the worst, burned it to the ground. A rainbow carried her to heaven where her innocent death earned her transmutation into the divine world.) On the other hand, it was sometimes said that the bodhisattva emerged directly from the light of Amitabha Buddha's eye. As this story is also told of the male Indian bodhisattva Avalokita, some scholars believe that Kuan-yin represents a merger of that compassionate figure with the Tibetan star-goddess Tara. In either case, the feminine Kuan-yin has for centuries been the chief symbol of human compassion in the Orient. Her statues show her dressed in flowing garments and often hung with golden necklaces, attended by the dragon-girl Lung Nu and the male child Shan Ts'ai. Often she holds willows or jewels; she makes symbolic gestures of generosity and the banishment of fear and hardship. Usually a virgin goddess, she is in China occasionally connected with physical love, which can indeed be an expression of love and compassion such as Kuan-yin encourages. She also appears as a temple guardian, with a thousand arms or a thousand eyes, always alert and on guard. Such statues were designed as guides to meditation, but the most effective meditation was the constant repetition of Kuan-yin's name. That continual inner reminder of Kuan-yin's peace

and generosity brought such qualities into every aspect of her worshipper's life. Kuan-yin is the great celestial Bodhisattva of Compassion in the Buddhist tradition.

A bodhisattva is a person who delays her full enlightenment in order to aid in the liberation of all beings. Kuan-yin preceded the Ascended Master Saint Germain as Chohan (Lord) of the Seventh Ray of Freedom, Transmutation, Mercy and Justice and she is one of seven Ascended Masters who serve on the Karmic Board, a council of justice that mediates the karma of earth's evolutions – dispensing opportunity, mercy and the true and righteous judgments of Prime Creator to each life stream on earth."



Fig 263: Kuan-yin, the figure before its sex change.Tenth-century painting on silk, British Museum, London.



Fig 264: Kuan-yin in white, with peaceful landscape. Ink in silk. Mu-ch'i (1181-1239 AD).

This background information, shows that Kuan-yin's characteristic is always meditation (figure 264) and concern for the weeping world and that her attitude is always peace and mercy. She is compassionate to all beings. That is why in China, her most devout worshippers ate no flesh and lived entirely without doing violence to other beings.



Fig 265: The Goddess Kuan-yin, enthroned on a lotus rising from the waters. She was the Chinese form of the Bodhisattva Avalokitesvara who, by the Tang dynasty, had become a female goddess of mercy and bringer of children, identified with an ancient Chinese mother–century scroll painting, Wellcome Medical Museum.

The Chinese not only re-created the female Kuan-yin herself but also created the 'ideal environment' were she lived. Figures 264 and 265 show the ancient Chinese artists' view of the typical landscape which fitted the Kuan-yin legend. The two pictures both show a peaceful atmosphere, Kuan-yin seated on a lotus rising from the water, looks like an ordinary woman in our family backyard. There is bamboo with some small pieces of rock, birds flying around her and some angels playing near her. This

landscape looks much like southern Chinese gardens. This kind of scenery was very popular in China and coincides with common Chinese ideas about landscape.

From the point of view of this research, the most significant characteristic of Kuan-yin is stillness and calm. She exerts her will through ideas rather than by direct action, in order to release suffering people from misery. Chinese people call this phenomenon *Pu Za Xian Ling* (菩萨显灵 the bodhisattva release) something akin to the western religious miracle of theophany. She is a very peaceful guardian who wishes to protect everyone, and she never uses force. There is no historical evidence to indicate that Kuan-yin, unlike Athena, had any warlike record. The Da-Cu sculpture of Kuan-yin very exactly reflects the still and calm character of this typical Eastern deity (see figures 262 and 283).

Kuan-yin always keeps still and uses calm gestures to fulfil her functions and exert her influence. This is yin status action, and provides convincing evidence to prove that Kuan-yin is really in the yin way – remaining still and calm to release her influence. Another excellent example which might be presented is the most popular variation of this Goddess – Kuan-yin of the thousand hands and eyes.

In some Asian countries including China, Kuan-yin is characterised in this way (some examples have forty-two hands): each hand has an eye; with her eyes she sees the countless living beings, and with her hands she reaches out to help them:

> *"A thousand eyes observe;*
> *A thousand ears hear all;*
> *A thousand hands help and support*
> *Living beings everywhere."*
>
> *Chinese folk story* [v]

Here Kuan-yin has a very powerful psychological function. Nobody can hide private secrets from this goddess, whether in front or behind; close or far from her.

Chinese people did believe that Kuan-yin was everywhere. Anytime in their lives, when people found themselves in an extremely precarious situation and when something good happens or someone helps them out, they believe that this might have been the hand of Kuan-yin.

Heng Yin, a former Bhikshuni worshipper, said '*When I was with the Master, the absolute fallback position when anybody had any serious problem was to recite Kuan-yin's name. If you're frightened, you'll calm down. If you're sick, you can be healed... you have to be really careful. You never know whom you're dealing with. Even if it is someone you don't like, that person might be here to teach you a lesson for your spiritual growth – and it could be Kuan-yin Bodhisattva.*' [vi]

This is very representative of ordinary Chinese people's understanding of the Kuan-yin's function.

The Goddess has one thousand hands and one thousand eyes and each hand has a special power of protection (figure 266). If an analogy is drawn between Kuan-yin's thousand hands with eyes and the thousands of video cameras of the British CCTV monitoring system, it illustrates her ability to view the public from a hidden place and from a still environment, her ability to view movement and activities in the world in secret. The inference can be broken down as follows:

Kuan-yin = centre of the monitoring system.

Kuan-yin's thousand hands with thousand eyes = the thousands upon thousands of monitors.

So the effect on society is –

1. People believe (wish) that Kuan-yin is everywhere, at all times in their lives, protecting and loving them. Therefore (psychologically) they feel safe and happy and at the same time care about their behaviour. Thus, order in society is maintained.
2. People believe that their activities are watched by as CCTV. Therefore they must be careful about their behaviour (crime, exceeding the speed -limit etc.) and therefore, the quality of the security in the environment is improved spontaneously. Thus, order in society is maintained.

In both cases the consequences are:

From Still (-) observe Movement (+)

From Hidden (-) observe the Apparent (+) = **Yin status function**

The above analysis shows Kuan-yin to be a genuinely yin status goddess.



Fig 266: The thousand hands and thousand eyes and ears of Kuan-yin. She has great psychological power through her omnipresence in people's lives.

There is enough reason to believe that Kuan-yin embodies almost all human longings and was created to be all that a Goddess should be; therefore to the Chinese she is an ideal female deity.

Whether Chinese Goddesses were originally really female or not is therefore not so significant, because Kang-yin was first and foremost a male deity from India. Another mythical figure, the *Wang Mu niang niang* was a creature, half beast, half human, from West Jade Mountain. After they came into Hua Xia society they were both changed and became beautiful female. This phenomenon offers strong evidence to identify the Hua Xia culture as a yin status culture, which also has the great yin status power of fusion, and can transform elements into their opposite – so yang has changed its attributes and become yin.

7.2.2'Illness beauty'（病态美）

During the Hua Xia nation's long history, the social activity of women was always limited to a certain extent, their position being similar to that of women in ancient Greek society where females were treated as inferior to males. The reason for this inferior

status of women in traditional Chinese society is not only social but also ideological. From the yin yang perspective it was necessary to maintain yin. So any tendency leading females towards an opposing development was discouraged because that would decrease yin, with the resulting loss of yin yang harmony. As a consequence the order of the society, which the Chinese call *Gang* (纲),[vii] will be destroyed and society will fall into chaos. So Chinese women were required to stay at home, look after families, show filial piety and respect parents-in-law. The Chinese regard these as the 'Three Obediences and Four Virtues'.[viii]

But the difference between the ancient Greek and Hua Xia nations is that mainstream standards of Chinese morality and aesthetics never let the idea of the female stray beyond the yin status limit, whether it was applied to mortals or immortals.

In order to maintain this 'protect yin' principle, many generations of the Hua Xia women paid with the suffering of their bodies, for example the very unique social custom of self-disablement or self-damage – foot-binding. No other nation's limitation on female activity could reach such a 'yin level'.



Fig 267: Chinese women with 'Golden lilies' Foot-binding, 1905.

And this was still 'not enough' for the higher ranks of society, including Hua Xia literati. Thus, 'Illness beauty' and 'delicate beauty' were the special and perhaps unique aesthetic criteria for Hua Xia females. The most well-known example, Lin dai-yiu, the first female role in Chinese classical literature, in '*The Dream of the Red Chamber* (红楼梦)'[ix], was a typical 'illness beauty' woman.

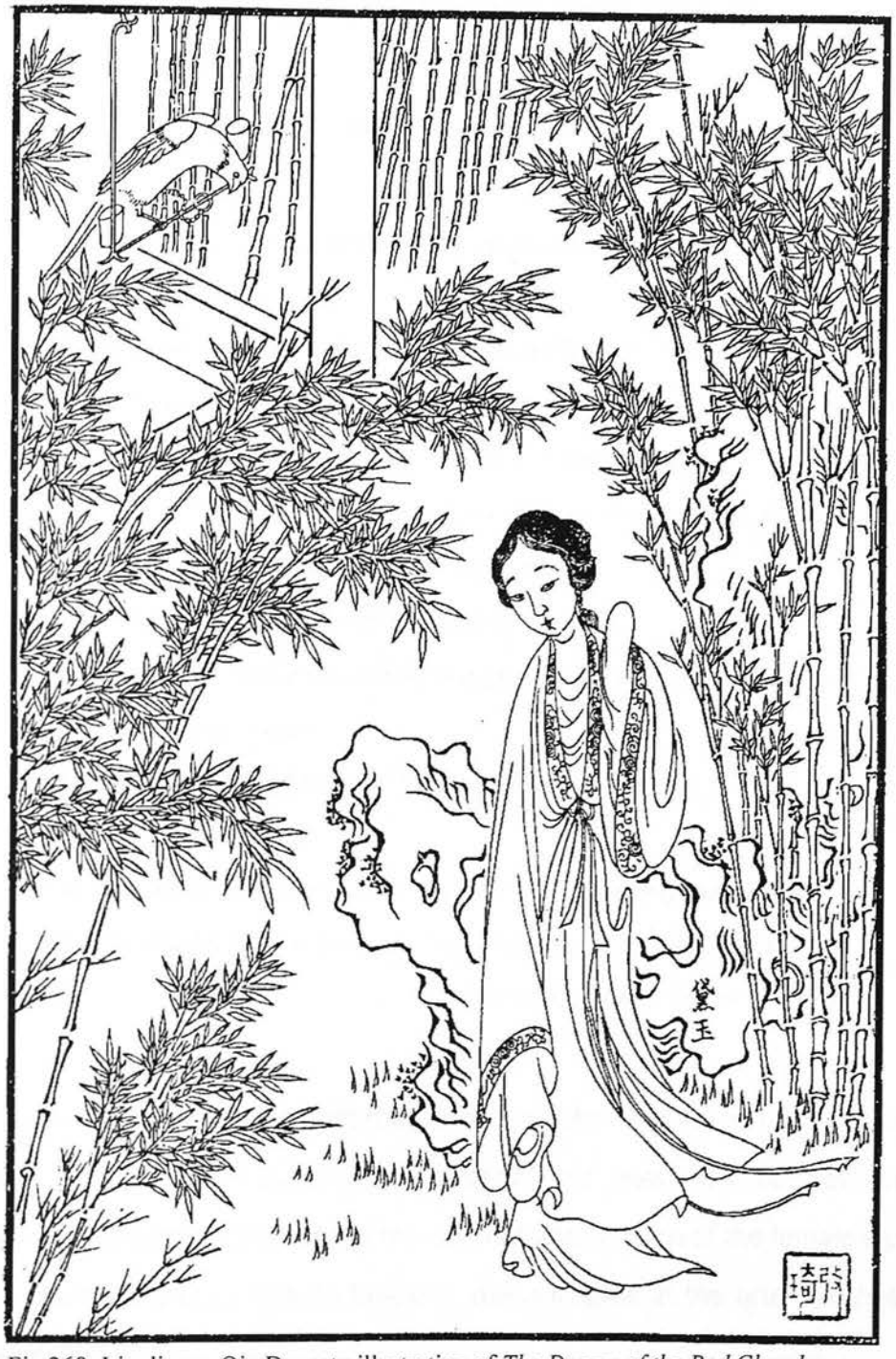


Fig 268: Lin dia yu, Qin Dynasty illustration of *The Dream of the Red Chamber.*

The above original illustration portrays the young girl's appearance, very thin and weak, in the Chinese idiom *Ruo Bu Jin Feng*, (弱不禁风 literally: too weak to stand a gust of wind). The text describes her as being accompanied by melancholy and moodiness, medicines, illness and insomnia, singing sentimental verse in isolation etc. but such characteristics were extensively welcomed by literati and educated women even until today (excepting during exceptional political times), and formed a role model of femininity.

This phenomenon reflected the yin status consciousness which had deep roots in the Hua Xia nation's culture.

This is some poetry from the novel about her:

"Her mist-wreathed brows at first seemed to frown,
yet were not frowning;
Her passionate eyes at first seemed to smile,
yet were not merry.
Habit had given a melancholy cast to her tender face;
Nature had bestowed a sickly constitution on her delicate frame.
Often the eyes swam with glistening tears;
Often the breath came in gentle gasps.
In stillness she made one think of a graceful flower
reflected in the water;
In motion she called to mind tender willow shoots
caressed by the wind.
She had more chambers in her heart than the martyred Bi Gan; [x]
And suffered a tithe more pain in it than the beautiful Xi Shi." [xi]

'The Dream of the Red Chamber ' Chapter 3

It must be pointed out, however, that the same characteristics emerged in some female characters in western literature, art or religion, but these did not represent the mainstream of western society, where the conventional opinion of the female's position, based on classical Greaco-Roman heroism, was revealed in the arts, aesthetics and social behaviour.

So there is no doubt that Hua Xia females stayed at the 'supreme level' of the yin for more than a thousand years. Their suffering produced some deep yin status qualities such as 'endurance', 'obedience' etc. which were inherited by each new generation through the great grandmother, grandmother and mother, and influenced not only females but also males. This phenomenon formed part of the foundation of Hua Xia culture as well as being an important characteristic of the Hua Xia nation's way of thinking.

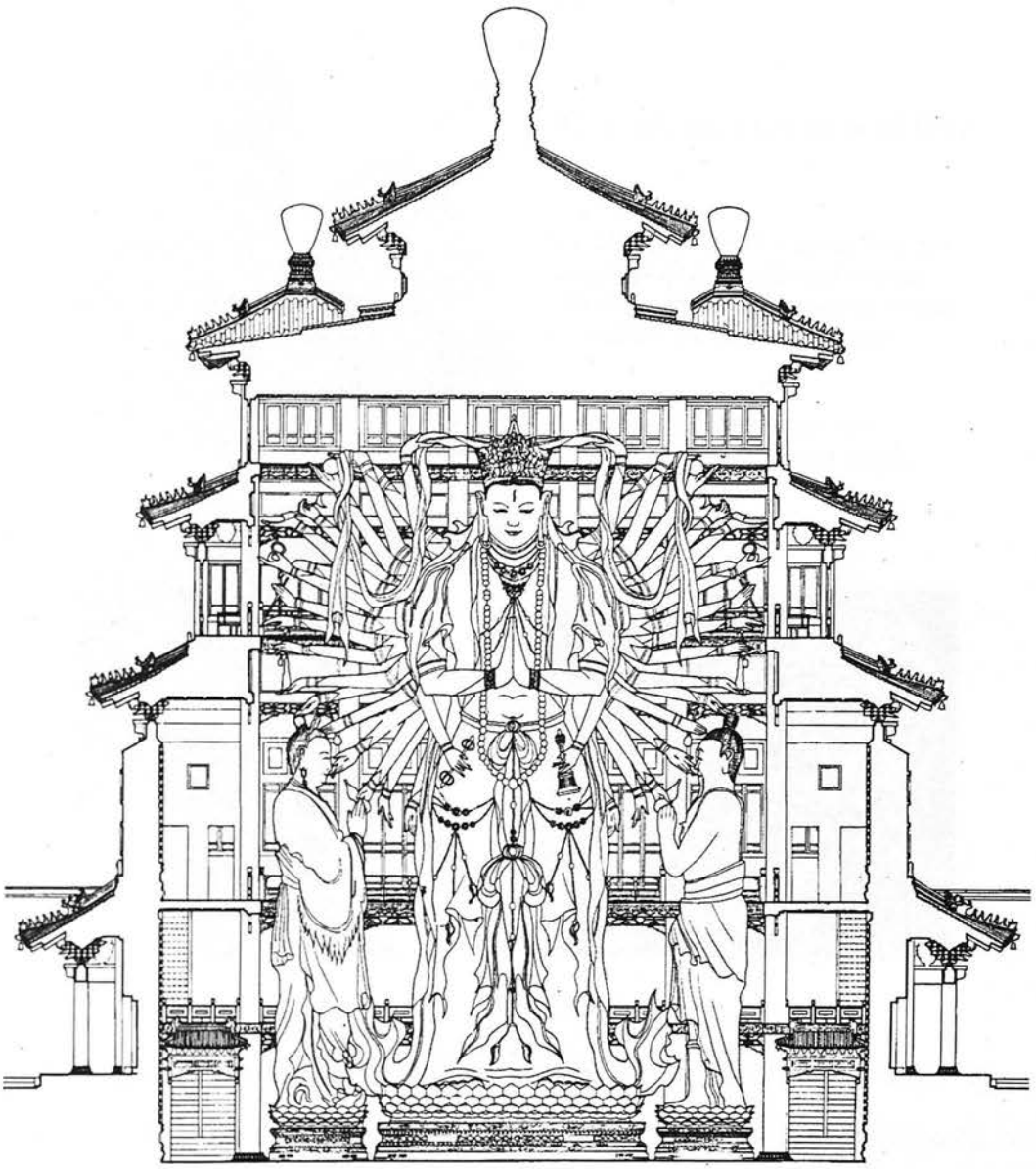


Fig 269: The biggest thousand hands and thousand eyes Kuan-yin in the world in *Da Cheng* Chamber in *Pu Ning* temple at Chengde Imperial Summer Resort. This temple located at the central north of the lake area of the garden, is symbolic of the emperor's kindness and of Kuan-yin's, favour to all people everywhere at all times. (see chapter 12)

Through the foregoing yin yang analysis, the Chinese understanding of the ideal female goddess – the yin status icon, which also reflects the Hua Xia nation's criteria of what is the ideal female, the real yin status creature - is now clear. It is now necessary to contrast this with the Greeks' most important and the most representative goddess – Athena Parthenos. The significance of this comparison will prove, according to yin yang theory, that this Greek goddess did not actually represent yin status, but yang status.



7.2.3 Athena – Goddess of War

Fig 270: The warrior Athena from the temple of Aegina. Although archaic this statue already suggests the Athena of classical art, Munich Museum.

Fig 271: Shield of Athena (the 'Strangford Shield', Roman copy) from Athens. Original Amazonomachy, London



It is unthinkable to study European landscape architecture history while ignoring Greece, and once Greek landscape architecture is referred to, it is unthinkable not to consider the Acropolis in Athens. The Parthenon, the most magnificent construction and regarded as most representative building in the Greek landscape, was built on the Acropolis to honour Athena, also because it honoured Athens itself to build it. They both shared the name of the goddess Athena. Therefore there is enough reason believe that, to a certain extent; Athena is the 'soul' of Greek landscape architecture. In other words, Athena is the 'half origin' of the yang status landscape morphology of the western world. Athena, however, is a female deity and should represent the yin status. The inference here is, if we solve the Athena yin yang attribute problem, in any other interpretations concerning the yin yang status of Greek and European thinking will fall into place.

According to the New Larousse Encyclopaedia of Mythology (part):

"Her Character and Functions. Although certain scholars have seen in Athena a personification of moisture, analogous to the Hindu Sarasvati, it seems more probable that she was in origin a storm – and lightning-goddess. Hence her normal attribute, the aegis -which in primitive times signified the stormy night – and her epithet as a goddess of the 'brilliant eyes'. She would thus be analogous to the Vedic goddess Vach. But Athena very quickly lost this meteorological character.

Her functions were many: she was venerated among the great divinities in her quality of warrior-goddess, as goddess of the arts of peace and as goddess of prudent intelligence.

To Athena the warrior – her oldest manifestation – belong the epithets Promachos ('who fights in the foremost ranks') and Alalcomeneis ('who repulses the enemy'). She was the protectress of towns and the guardian of acropolises.

The pacific Athena protected various industries. She was pre–eminently the Ergane. or working woman, and was the patron of architects and sculptors, as well as of spinners and weavers. She also protected horses (Hippia) and oxen (Boarmia). The olive tree owed to her its fruit. Her wisdom, which earned her the epithet Pronoia (the Foreseeing), made her the counsellor-goddess (Boulaia) and the goddess of the Assembly (Agoraia). Athena's emblem was the owl.

Representations. The oldest representations of Athena were the palladia. Originally the palladia were stones which were said to have fallen from the sky and to which protective power was attributed. Later these stones were replaced by statues in wood (xoana) which had the same celestial origin. In them the goddess was depicted with her body sheathed in tight draperies, and in her hands she held a shield and spear. The most celebrated statue of the warrior Athena was that of the Parthenon, the work of Phidias. The goddess, standing, wore a long chiton; her head was helmeted, her breast covered with the aegis, her right hand rested against a spear and in her left hand she held a winged victory.

The Birth of Athena. When Zeus swallowed his wife Metis she had been about to give birth to a child. Shortly afterwards Zeus was tortured by an intolerable headache. To cure him Hephaestus - some said Prometheus – split open his skull with a bronze axe and from the gaping wound, shouting a triumphant cry of victory , sprang Athena -'fully armed and brandishing a sharp javelin'. At the sight all the immortals were struck with astonishment and filled with awe. 'Great

Olympus was profoundly shaken by the dash and impetuosity of the bright-eyed goddess. The earth echoed with a terrible sound, the sea trembled and its dark waves rose. ..,

Athena, the Warrior Goddess. The manner in which Athena made her first appearance revealed her warlike proclivities. And, indeed, she delighted above all in battle. We have seen her taking part in the war against the giants, killing Pallas and hurling her chariot against Enceladus whom she finally crushed under the island of Sicily. We find her again, equally belligerent and ardent, in the battles which raged beneath the ramparts of Troy. Not satisfied with stimulating the ardour of the Greeks – whom she favoured - she entered the skirmish herself. She put on her head a helmet of gold with jutting crest 'vast enough to cover the foot-soldiers of a hundred towns'. Over her shoulder she slung the aegis which she had fashioned, according to some, from the skin of the giant Pallas or which – as was more generally held – was made from the hide of the goat Amaltheia. Zeus had used it for the first time during the war with the Titans and afterwards presented it to his daughter. It was a sort of cuirass or breastplate, fringed and bordered with snakes and bearing in the centre the horrifying head of the Gorgon. Thus armed, Athena mounted on to the chariot of Diomedes, seized the whip and reins herself, and flung the horses against Ares, whom she stretched on the ground with a blow of her spear.

The memory of Athena's warlike prowess was perpetuated in Libya in annual festivals during which girls, divided into two camps, would stage a furious battle with sticks and stones.

Athena, Protectress of Heroes. Herself a warrior, Athena protected the brave and valorous. When Hercules, a victim of Hera's hostility, undertook his arduous labours Athena stood at his side to help and comfort him. It was she who gave him the brazen cymbals whose sound frightened the birds of Lake Stymphalus. It was she who escorted him when he brought Cerberus from the underworld. Finally it was she who, after his death, welcomed him on the threshold of Olympus. And so, when Hercules won the golden apples of the Hesperides, he offered them in homage to this tutelary goddess.

Finally she protected Odysseus successfully against all the perils which assailed him on his return from Troy, and in the guise of the sage Mentor she guided young Telemachus during his efforts to find his father again.

Although Athena's activities were chiefly concerned with useful work (she was not averse to artistic creation. Certain traditions originating in Boeotia attributed to her the invention of the flute. They said that the goddess had thought of blowing into a stag's horn, pierced with holes, in order to imitate the plaintive whistling sound made by the Gorgon when Perseus cut its throat. But in Athens it was said that Athena had not persevered with her musical efforts because the Olympians had laughed at her when she blew out her cheeks and pursed her lips. So she had contemptuously tossed the flute aside and pronounced a curse against any person who picked it up. The satyr Marsyas, who dared to take possession of the instrument, was cruelly punished for his imprudence.

Athena extended her protection not only to individuals but also to entire cities. She was symbolised by the Palladia or statues of herself which had, it was claimed, fallen from heaven. The possession of a palladium was a pledge of security. Athens guarded one jealously in the Erechtheum. When Danaus fled from Egypt he was careful not to forget his palladium which he carried to Lindus in the isle of Rhodes. The most celebrated palladium was that of Troy which Zeus had presented to King Dardanus."

Information resource – New Larousse Encyclopaedia of Mythology [xii]



Fig 272: Athena overpowering the giant Enceladus. Both a warrior-goddess of the arts of peace and of learning, Athena is shown here taking part in the battle of gods and giants. Her emblem, the screech-owl, appears above her left arm. Detail from a Greek amphora.

7.2.4 A virilescent goddess

The above information depicts the many-sided characteristics of Athena; she was a very active female deity, with a powerful force of arms. She had many different attributes with which she could satisfy the various worship requirements of the Greeks and therefore gain wide acceptance in Greece. Her colourful background offers a rich source of elements which help in measuring the yin yang score of this goddess. Here are some yang status elements from her background –

1. At birth; she 'sprang from Zeus's head':

Zeus is the chief deity of the pantheon, who belongs to *Qian* with sixteen yang vs four yin elements (see chapter 6.7). The circumstance of Athena's birth was actually a variant of Zeus, which means that when Athena was born she spontaneously inherited twelve yang status elements. She originated in an extremely high yang status control centre, Zeus' head, and because Zeus is the supreme male deity, one yang element must be added to her, excluding the fact that she is female. She thus has a total of twelve yang elements associated with her already.

2. She emerged, 'fully armed and brandishing a sharp javelin'

This shows she was completely a warrior. Being a warrior means fighting wars and involves elements of force (+), fire (+), struggle (+), etc.

3. She was 'shouting a triumphant cry of victory when she emerged'

This situation characterises her as an impulsive goddess (+, +).

4. Her 'warlike proclivities' and the claim that she 'delighted above all in battle' likens her to the tiger and wolf (+,+,+,+).
5. Her taking part in the war against the giants (shield), killing Pallas and hurling her chariot against Enceladus (+,+,+).
6. She seized the whip and reins herself, and flung the horses against Ares (+, +,+).
7. Her head was helmeted, her breast covered with the aegis, her right hand rested against a spear and in her left hand she held a winged victory. So her normal figure looks un-female and very 'hard' and male (+,+).
8. She was symbolised by the *Palladia* or statues fallen from heaven which protected the brave and valorous and many other things (+,–).

According to the above yin yang analysis, Athena appears to actually have a stronger yang status than any male deity in either Greece or China. Let us look at her portrayal in the Athena statue in the Athens Parthenon.

The Athenians wanted the Parthenon to house a giant statue of gold and ivory: a forty foot high statue of Athena Pantheons consisting of a frame made of wood, metal, clay, and plaster. Athena's clothing was of gold-plate, made removable in case of emergency. Her face, hands, and feet were of ivory; her eyes of precious jewels. She stood wearing a foot-length dress and a helmet, a crowned symbol of victory in her right hand and a spear in her left. A shield at her feet portrayed a battle scene (see figure 276).

So for whatever reason, Athena could not be considered as a standard Greek female who was able to reflect the real nature and situation of Greek women. From the Chinese yin yang perspective, the conclusion could be that Athena was a virilescent goddess. In other words, the people of Athens built a most magnificent temple in the Greek landscape and erected the biggest statue of Athena in this temple, to worship her, establishing her as the soul of the landscape architecture of the Acropolis, which is regarded as the most representative landscape architecture of ancient Greece.

However, this goddess, who had such a great influence in subsequent European culture, was, to all intents and purposes, a masculine deity.



Fig 273: The Parthenon was built on the Acropolis to honour Athena, but mostly because it honoured Athens itself to build it. Took pride of place on the sacred plateau of Athena, was the temple's towering occupant. It is shows here 19th centrury reconstruction.



Fig 274: 'Varvakeion Athena' Ancient small-scale version of the Athena Parthenos of Pheidias. National Museum, Athens.

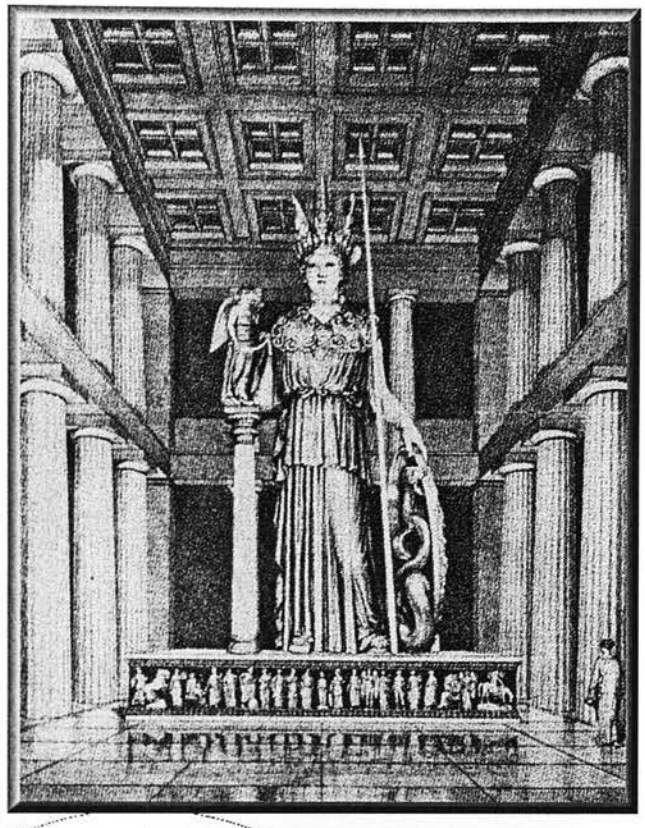


Fig 275: The Parthenon's interior with statue of Athena Pantheons, face with ivory and gold around a wooden core. Reconstruction by C.Praschniker.



Fig 276: Reconstruction of the shield of the Athena Parthenos by Evelyn Harrison.



Fig 277-a (left) Shield of Athena (Roman copy), from Patras, original Amazonomachy.



Fig 277-b: (right) A detail of the 'Strangford shield' (fig 271) showing the supposed portraits of Pheidias and Perikles.

It must be pointed out that 'Athena worship' was not an isolated phenomenon. She was not alone, as there are several other female deities who resembled her in the Greek pantheon. In the images below of sculptures of the Amazons from the Graeco-Roman period it can be seen that this type of goddess figure had many different variations, but they all shared one principle – virilescence.



Fig 278,279: The Amazon statues, (Roman Copy)

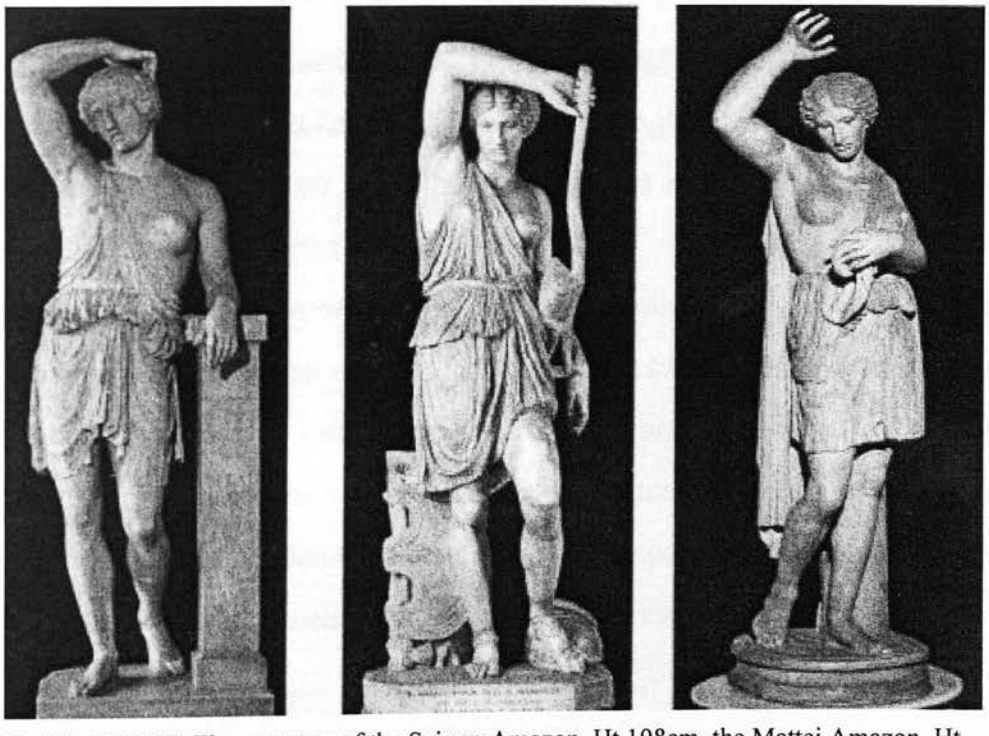


Fig 280,281,282: Three statues of the Sciarra Amazon, Ht.198cm. the Mattei Amazon, Ht 197cm. the Sosikles Amazon, Ht 202cm. (Roman copies) Original c 430 AD. Rome.

7. 3 Conclusion to chapter 7

The Greek goddess was regarded by European conventional aesthetic criteria as the ideal female model. Its influence in the occidental world was and still is profound and lasting.

From the conventional Chinese aesthetic view, although these statues display some female features, such as female breasts, this does not weaken in any way the effect of their robust body with its powerful masculine posture which releases a strong yang status energy. One more important element also gives them virilescence, they embody the spiritual characteristic of overt eruptive action. This directly opposes many yin status principles.

Normally statues or portraits of Kuan-yin (as well as most other Chinese female deities) were without emphatic female features to catch the eye. Compared to western female deities, the breasts portrayed were usually hardly evident. In spite of this they still release very strong feminine energy – yin status energy. The key point to explain this phenomenon is that the soul of the Kuan-yin figure is – stillness and acceptance. Her energy works by 'non-action' (无为). These are the principle elements of the yin status conception, and explain why Kuan-yin conveys such strong feminine characteristics. On the other hand, if the Greek goddesses were without breasts, there is no doubt that they (figures 280-282) would be identified as very strongly male.

Here it should be emphasised again that female is not always the same as yin status, but yin status certainly includes the feminine.

The background information on the two goddesses offers a very rich resource for yin yang analysis, and because each of them is undoubtedly considered as the most representative goddess in their respective religions and societies, they embody the aspirations of broad sections of the cultures that produced them. In other words, they are each the main roots of feminine elements in their societies, the source of yin status energy. The yin yang contrasts between the two goddesses can be summarised as:



Fig 283: The Pearl Kuan yin statue in *Da Zu* Grottos. Sichuan.



Fig 284: Athena statue (Roman copy)

- Birth from mother,
- Always meditating, eyes always semi-open,
- Dress cultured and beautiful
- Holds fresh soft willow as her emblem; symbolises peace and femininity,
- Face turned towards the weeping world. Attitude always peace and mercy,
- Has compassion for all beings,
- Still and calm gesture,
- Never uses force,
- Fulfils her function in a still way.

Yin

- Sprang from Zeus's head,
- Shouting a triumphant cry of victory when she emerged,
- Head helmeted; breast covered with the aegis; holds spear and in left hand holds a winged victory,
- Emblem is screech-owl,
- Fully armed and brandishing a sharp javelin,
- Had warlike proclivities and 'delighted above all in battle',
- Taking part in the war against the giants, killing Pallas and hurling her chariot against Enceladus.

Yang

Contrasting the Chinese with the Greek goddess, the latter is clearly much stronger and more physically powerful than the former.

So a comparison between this pair of goddesses from the West and the East, helps in clarifying the degree of yin energy in each case. It also helps an understanding as to how this energy, both psychologically and physically influenced the development of landscape morphology, in both the West and China.

From the yin yang perspective, the answer to the second question is a negative, i.e. the ancient Greek goddess icon – especially Athena – is not really feminine.

Here quote the Ji You 32 words (Chinese) yin yang principle make conclusion is:

Yin is yang in the yin（阴为阴中阳），

Yang is yin in the yang（阳为阳中阴）；

Yin includes yang, and yang includes yin（阴中有阳，阳中有阴）.

Yang vs yang appear real yang（以阳压阳见真阳），

Yin vs yin appear real yin（以阴压阴见真阴）. [xiii]

Compared with Chinese icons of worship, using yin status criteria, ancient Greek culture lacked any real yin status icons of worship.

[i] Roger Just. *Women in Athenian Law and Life*. London. Routledge. (1989) p.22.
[ii] *Ancient Greek Civilizations*.
http://emuseum.mnsu.edu/prehistory/aegean/culture/womenofathens.html[2002]
[iii] The Queen Mother of the West. China Encyclopaedia Electronic Edition. (1999).
[iv] 1. *Kuan-yin: The Chinese Transformation of Avalokite'svara*. Columbia University Press. (2000). Author: Professor Chun-fang Yu, PhD. Chair of the Department of Religion, Rutgers University.
2.Amy Vames. *The goddess of mercy How Kuan-yin became a Chinese deity.* FOCUS. A publication for university faculty and staff. Rutgers, The State University of New Jersey (October 12, 2001).
[v] Kuan yin ling guang. *Chinese folk story*. (1962). Beijing. People literature press.
[vi] *Kuanyin The Bodhisattva of Kindness, Compassion, Joy and Giving* (Formerly Bhikshuni Heng Yin An interview with Loni Lorraine Baur) Redwood Valley, CA. Sojourn Magazine. Volume 2: Issue 2 .Spring 98. (1998).
[vii] 1. 纲 Gang- headrope of a fishing net. 2.outline. High Rank Chinese dictionary. Kingsoft XDict 2002. Confucianism has the three cardinal guides (ruler guides subject, father guides son and husband guides wife) and five constant virtues (benevolence; righteousness, propriety, wisdom and fidelity) as specified in the feudal ethical code.
[viii] 三从四 , The three obedience were to obey her father before marriage, her husband when married, and her sons in widowhood; and the four virtues of women in ancient China were morality, proper speech, modest manner and diligent work; these were the spiritual fetters of wifely submission and virtue imposed on women in feudal society – China Encyclopaedia Electronic Edition (1999).
[ix] *The Dream of The Red Chamber*. Author. Cao Xue Qin. (1764). An outstanding novel author in the Qing dynasty who had written the famous novel Hong Loumeng. It was unfortunate that he never finished his novel before his death. The novel has 120 chapters in total, and he was responsible for 80. Hong Loumeng is one of the 4 great novels of ancient China.
[x] Bi Han (比干 – Bi Gan) was prime minister of the Shang Dynasty, 1711-1066 BC. The ancestor of the Lin Family and an official loyal to his sovereign of the Emperor. High Rank Chinese dictionary. Kingsoft XDict 2002.
[xi] Xi Shi (西) – 4 century BC. One of the four famous beauties in ancient China. Height Rank Chinese dictionary. Kingsoft XDict 2002.
[xii], Athene, New Larousse Encyclopaedia of Mythology, New edition. Eleventh Impression (1975). The Hamlyn Publishing Group Limited. (1968). p107-109.
[xiii] Ji You. (1995). *The Primary Explore of Yin Yang.* Beijing. Hua Qiao publishing house. (1995). p3.

PART II



8. VERTICAL AND HORIZONTAL

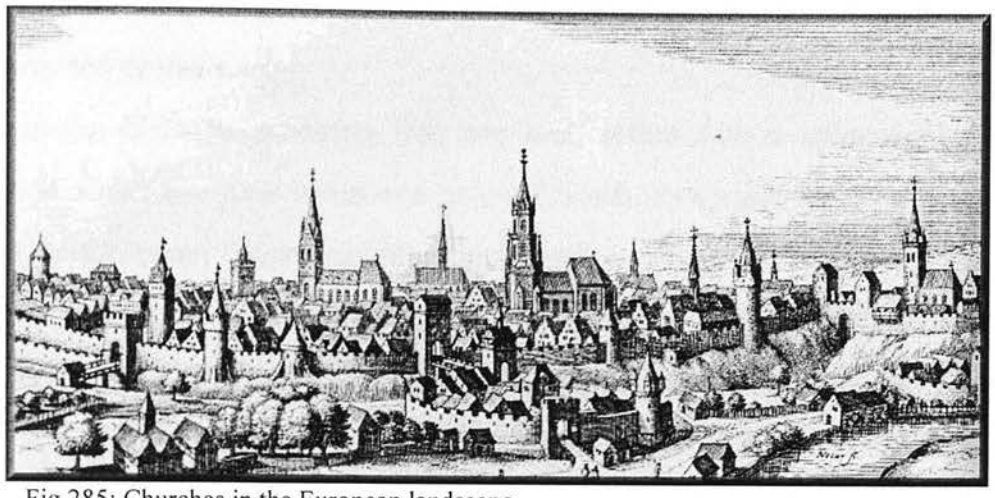


Fig 285: Churches in the European landscape.

8.1 The Landscape of Christianity

"We come from scattered lives to this sanctuary

to seek our unity in the Spirit

to seek the grace of the Lord Jesus Christ

to seek the peace of God the Father.

God's people have gathered

let us worship him together." [i]

Today, Europe's beautiful landscapes welcome more and more tourists from China. The predominant spectacular features that stand out in the European landscape, and those of most interest to the Chinese, are the buildings with spires throughout urban and rural areas – that is the Christian churches and cathedrals. The Chinese are greatly impressed by these magnificent works of architecture, first because China only has a very limited number of churches, so most people will have had no opportunity to see them before; second, because such a building morphology is held in traditional Chinese opinion to symbolise 'the enrichment of oneself to the detriment of others'. In other words they represent a morphology formerly not welcomed in China but ubiquitous and endemic in Europe. According to the Zhang Hui Min's research (1993), from a feng shui perspective, the building with the spire can produce a sharp-pointed *Ch'i*, damaging the soft and smooth, i.e. harmonious, *Ch'i* field'[ii]. Probably, if such

'heresies' had been voiced in medieval Europe, the speakers would have been seized and punished severely.

There is no evidence indicating that any architecture with a spire existed in the European urban and rural landscape before Christianity spread across the continent. After 313 AD, when Christianity was legalised,[iii] and into medieval times, Christian churches and cathedrals appeared on the European horizon and changed the landscape, as the Chinese idiom says, like 'bamboo shoots after a spring rain'. To some extent it might be possible to say that Christianity created Europe's new landscape.

Plantagenet Somerset Fry in his publication *Great Cathedrals* wrote:

> *"In the Middle Ages, Christianity filled people's lives and the Church was the most important building in any community in Europe. Today we are still astonished at the remarkable buildings our ancestors raised to the glory of God, which remain for us to admire and perhaps to learn from. The greatest of these were the cathedrals from western Scotland and Ireland to central Russia, from northern Norway to Sicily and Athens. Many of them were gigantic tours de force of uncomplicated masons, who created what they believed to be microcosms of Heaven, or symbols of the mystical body of God's only son, Jesus Christ. Today they still dominate the landscape (like Segovia in Spain), the skyline (Ely in England) and city (Prague in Czechoslovakia). Even when they are small, they impress with their sacred aura and their lovely architecture. How much more vast, spatial and awe-inspiring so many of them must have seemed to medieval people, when they were so often the largest buildings anywhere in the country."* [iv]

After the Graeco–Roman period, when Europe entered the Middle Ages, the landscape features of the west and of China started to accelerate in different directions. The basic reason was that the Europeans had begun to desire to ascend to heaven (figure 289), but the Hua Xia people believe that they will meet *Jiu Quan Zhi Xia* (九泉之下 down in the Nine springs)[v] – in the nether regions after the end of mortal life.

Taking a completely different view from the Chinese Taoist philosophical principle of retiring from the world, 'very early in Christian history it was decided that a bishop's cathedral church should be in a town or city within the boundaries of his see.'[vi] Thus, in

the east, Chinese Taoist temples were usually located in deep mountainside valleys, but in the west the Christian cathedrals or churches were usually in a central position in the city. The consequence was that almost all European urban landscapes started 'rising' from the time of the Middle Ages. From a yin yang point of view, this is a landscape that signifies movement and expanding energy. This energy was activated by the religious symbol of Christianity – the Cross.

8.2 The Cross



Fig 286: Three kinds of Cross

Cross forms were used as symbols, religious or otherwise, long before the Christian era, but it is not always clear whether they were simply marks of identification or possession or were significant for belief and worship. Two pre-Christian cross forms have had some vogue in Christian usage. The ancient Egyptian hieroglyphic symbol of life – the *ankh*, a *Tau* Cross surmounted by a loop and known as *crux ansata* – was adopted and extensively used on Coptic Christian monuments. In Egyptian mythology the *crux ansata* cross was a symbol of life, immortality and health. It was held by the gods and goddesses. It also represented the union of Isis and Osiris.

Fra. Thomas D. Worrel in '*Brief Study of the Rose Cross Symbol* 'writes –

> *"The cross is a symbol that is about as universal and ancient as any symbol that has emerged out of man's psyche. The cross symbolizes the meeting at right angles of horizontals and perpendiculars. Forces going in quite opposite*

directions but meeting at a central point, a common ground. It can symbolize the union of opposites and the dualism in nature. It can be the outstretched archetypal man with the infinite possibilities of growth being immortal. It represents eternal life. The cross can symbolize the descent of spirit into matter. It is the intersection of the level of time with the eternity of the spirit.

The cross is the axis of the cycle of the year whose spokes are the equinoxes and solstices. It is the crossroads where the four directions meet. In a Christian sense the cross signifies acceptance of sacrifice, suffering, and death as well as immortality. There is a legend that the cross of Christ was made out of wood from the tree of knowledge, the cause of the fall, making it the instrument of redemption." [vii]

The principal symbol of the Christian religion, recalling the crucifixion of Jesus Christ and the redeeming benefits of his passion and death, the cross is thus a sign both of Christ himself and of the faith of Christians. In ceremonial usage, making the sign of the cross may be, according to this context, an act of profession of faith, a prayer, a dedication or a benediction.



Fig 287: Albrecht Dürer (1471-1499).Christ on the Cross with the virgin and St. John.
For the Christian, there is an endless spiritual world behind the Cross.

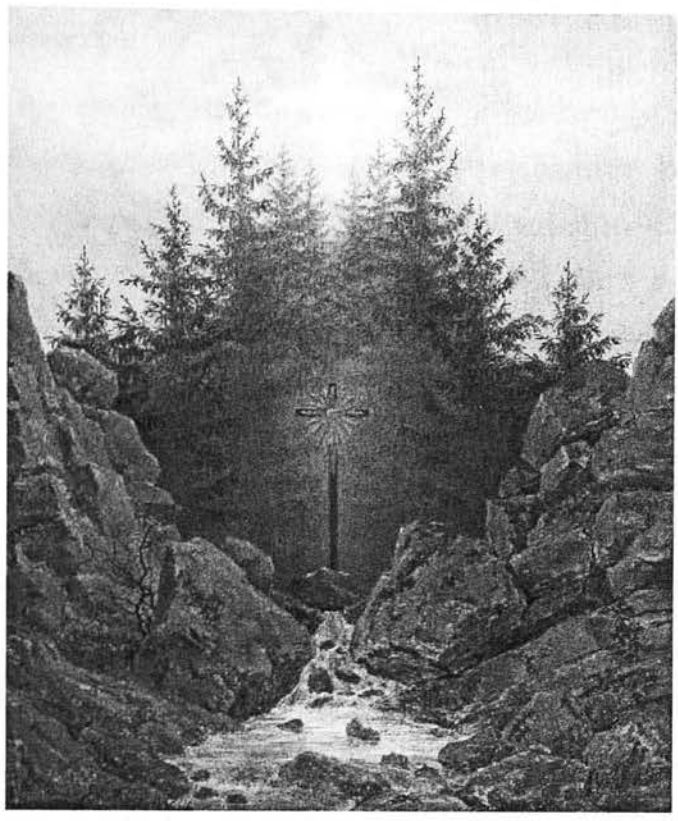


Fig 288: Friedrich, *The Cross in the Forest*, c.1820, Staatsgallerie, Stuttgart.

8.3 The symbols of the Christian world

On Sunday morning, upon walking into a cathedral or church in Europe, one might hear such words –

> *"Let all the earth acclaim God.*
> *Sing to the glory of his name.*
> *Come and see what God has done,*
> *let the sound of his praise be heard.*
> *Blessed is God*
> *who has not withdrawn from us*
> *his love and care."*[viii]

The voice of the prayer's invocation is sincere and peaceful. At that moment, the people forget about money, wealth, greed and technical prowess; they concentrate their attention in praying to the Cross, i.e. God, the great potential force (energy) behind this solemn ceremony. This great force (God) is awakened and gathered by the Cross.

About the historical background of the Cross, the following extract comes from the Encyclopaedia Britannica:

> *"Before the time of the Emperor Constantine in the 4th century, Christians were extremely reticent about portraying the cross because too open a display of it might expose them to ridicule or danger. After Constantine converted to Christianity, he abolished crucifixion as a death penalty and promoted, as symbols of the Christian faith, both the cross and the chi-rho monogram of the name of Christ. These symbols became immensely popular in Christian art and funerary monuments from c. 350."*

Also the Cross is a sign of the gesture for the Christianity, which is one of the most important gestures to the Christian in the church and daily life. European called it 'The sign of the cross,' or 'The sign of Christ.'

In the book of Rose Cross, *A Rosicrucian Insight into Contemporary Inner Development the Rose Cross* (Manitara, Olivier. 1999), the table of content listed as follow (selected) which people from non-Christian society couldn't imagine that this symbol contained such rich meaning for the Christianity:

- The Rule of the Order
- The Universal Reform
- The Secrets of the Rose + Cross
- Horizontality and Verticality
- The Fire of Ideal Beauty
- Idealistic and Mystical Art
- The Awakening of Logical Understanding,
- The Instructors and Guides of the Holy Brotherhood-Sisterhood.
- The Obstacle of Blind Faith
- The Model of Man
- The Great Reality of Man
- The Light of the True Man
- The Faithful Guardians of the Divine Mysteries
- The New Can Only be Created by the Youngest
- The Great Inspiration and Guide of the Modern Rose Cross
- Tradition and Present Reality

- The Exercise of the Dew and the Crucible
- The Etheric Body of Christian Rose+ Cross
- The Aura and the Will of Christian Rose+Cross
- The Rose+Gros is the Mediator Between Christ and Humanity
- Keep the Keys of heaven and Earth.
- The Rose Cross Exercise: God, the Great All
- The Law of love and the Circle of Light of the Cosmic tradition
- The Technique of the Open Sky and great meditation of the Self
- The Appearance of Christ in the Etheric of Man
- Man Carries within Him the Future of the Cosmos
- The Vision of the Pyramid of Light of Shamballa
- The Living Teaching of the Rose Cross
- Low of the Cosmic Economy
- The Path of True Happiness

From the above information, it is clear that the Cross had a close relationship with European people; its influence was deeply and extensively felt and even affected people's everyday lives. The cross as a symbol of religion was deeply branded in each devout Christian's mind and, besides its spiritual connotations, the shape of the Cross – the vertical and horizontal – also spontaneously influenced European people's aesthetic consciousness, and landscape architecture was certainly affected.

People's attitudes and actions are influenced and dominated by different philosophies and religions. If these religions or thoughts have a symbol (such as the Cross and the yin yang symbol) which exactly embody and reflect the core spirits of such religions, the spirits will, through the shape of the symbol, have a physical impact in the world, including the landscape.

Innumerable examples from European and Chinese landscape architecture provide evidence for the assumption – that developmental tendencies in landscape architecture were actually dominated by peoples' different religions and ways of thinking.

In the shape of the Cross, formed by vertical and horizontal elements, the vertical takes priority, like an axis. Here the vertical for Christians has a specifically spiritual meaning – the way to heaven.

The Cross had an important influence on European landscape architecture development in at least two ways:

1. Psychologically, the Cross is the soul of Christian architecture and is an original element of the high vertical (spire), the most important feature in many cathedrals, which suggests people' aspirations of the way to heaven. Therefore Christian society psychologically regards the vertical as representing Justice and Holiness (figure 290).

2. Visually, with strong psychological support, the shape of the Cross and church embody the vertical principle, and provide the source of a perpendicular European aesthetic which has dominated, and been taken for granted in, mainstream landscape architecture. Figure 289 illustrates the representative meaning of the vertical axes of the Cross in the Christian creed, this is the way to eternal life – heaven. In *I Ching*, Heaven i.e. *Qian* belongs yang.

The Cross represents the path to eternal life; it offers strong psychological and moral energy to every Christian in defence against various heresies and superstitions, directing and strengthening them in following the way to paradise with God. The great achievement of this religion in the west is that every Christian is clear that it is the only way he or she can overcome original sin and reach heaven.

The Cross was always placed at the highest place against the sky in the European landscape from the first Abbey Church[ix] (1088, Cluny) to the building of the 300m Eiffel Tower (1887-89, Paris). No one had the courage to change this supreme principle. Even the French absolute monarch, the Sun King, Louis XIV, when he built his magnificent palace-garden at Versailles, placed the Cross at the highest point of the whole Versailles area (figure 403). Thus the Cross was given a supreme position by Europeans, not only in their religious teachings but also in the landscape. No other religious symbol in the world was esteemed as of such importance as the Cross; raised above the people through the centuries, orienting their gaze into the sky, indicating that God looked down upon them from heaven and blessed them at all times.

According to current statistics an average of more than 83% of the occidental population maintains a Christian religion[x]. Thus, the inference is that the Cross has been the supreme spiritual icon in the occidental world from medieval times until today and that, to some extent, the shape of the Cross symbolises western spiritual aspects.



Fig 289: *The Path of Eternal Life*. Antoine Sucquet, Via Vitae Eternae, Iconibus Illustration, Antwerp, Martin Nutius, 1620.
According to *I Ching*, Heaven, i.e. Qian is yang (+) and the straight path here the shaft of the Cross belongs to yang (+ , +).

8.4 The Cross changes the landscape

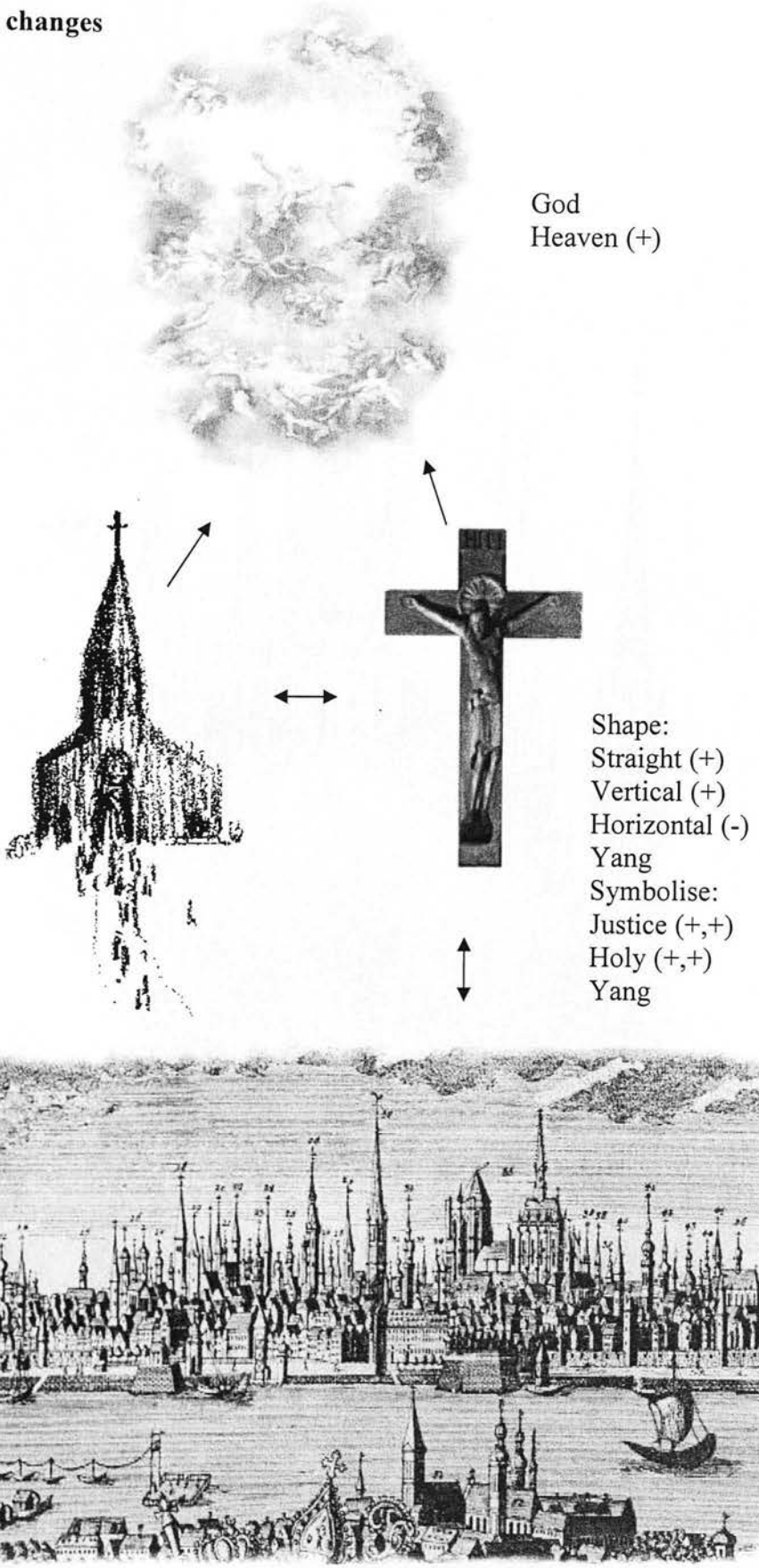


Fig 290: Because of the Christians' belief that the Cross could help them to find their way to heaven, Europeans placed the Cross on the highest places in the landscape, on the spires of their churches and at the apex of their cathedrals.



Fig 291a:Bettini's Monte Sancto di Dio,1477. An early copper engraving.

Paradise



Fig 291b: The Way to Heaven.
Before the 20th century, the Chinese found it unbelievable that Europeans could build such enormous and fierce-looking constructions with the intention of 'going to heaven'. On the other hand, Europeans also feel that it was ridiculous that Chinese could have built a Great Wall on the peak of the wilderness mountains across thousands of miles for the sole purpose of 'psychological security'. It is a fact of landscape history that the Church 'broke through' the Great Wall (figure10) in the nineteenth century into the 'Cave +*Yuan*'. According to yin yang theory this is the phenomenon of yang invading yin.

8.5 The Holy world in landscape art

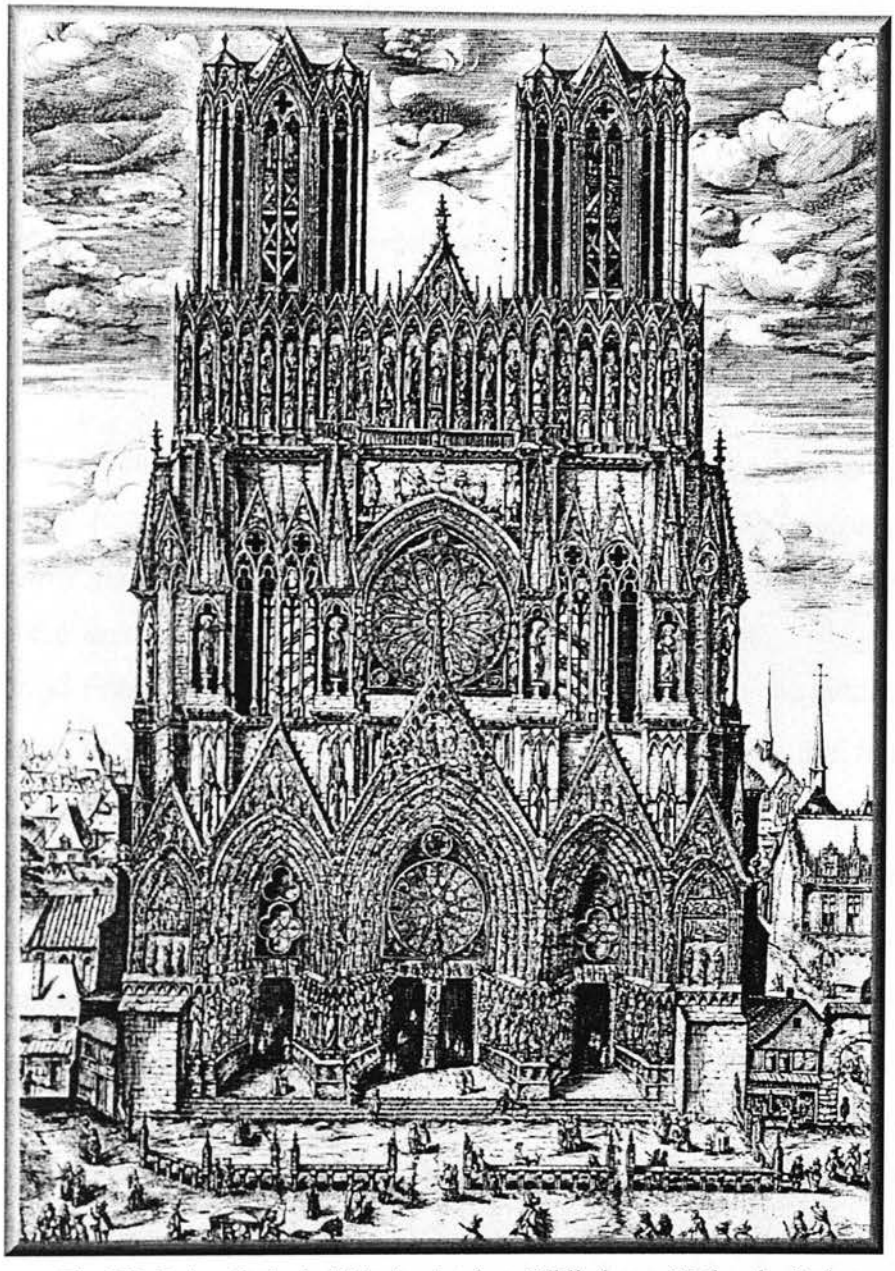


Fig 292: Reims Cathedral, block print from Bibliotheque Nationale, Paris.

If Chinese traditional artistic criteria are used to measure the above landscape work (figure 292), it is difficult to identify any shared aesthetic principles. In the illustration of Reims Cathedral, the western artist depicts the huge cathedral as a 'giant' set amongst a group of 'dwarves'- the residential area - reflecting a kind of 'dignified' and extremely hierarchical state. By any Chinese point of view, this landscape atmosphere shows the 'giant' to be a massively 'unfriendly' form, the 'skin' of which is imposing and 'crocodilian'. On the other hand, western people do not understand why the Chinese esteem the dragon, regarding dragons as ferocious legendary monsters.

Demonstrating an opposite attitude to the Chinese perspective, a feature of ecclesiastical architecture, such as the Gothic cathedral, in European Christians' minds is that it was a 'style which strove to reach up to Heaven'. [xi]

Plantagenet Somerset Fry wrote -

> *"...signified by soaring heights, floating space and a unique combination of stretching and balancing of materials and forms. Wall gave way to buttresses, vertical spaces to be filled with stained glass to symbolise the Light of God, 'ever changing as it passes through images of events in the life of Christ and his saints'.*
>
> *Shafts shot upwards from column capitals into vaults that seemed to defy the laws of gravity. Western fronts, were covered with decorative sculpture, and flanked by massive, thrusting towers and spires rising to unprecedented height. Stone was used and shaped in a multitude of exciting new ways..."* [xii]

Caspar David Friedrich (1774 -1840) a well-known German romantic landscape artist, in his series of religiously-inspired works, paid huge respect to the forms of the Cathedral and Cross. For him, these represented the supreme holy places in the world. His town council commissioned several designs from Frederich and his brother Christian. The surviving, painstaking drawings (figure 301) show how seriously the painter approached his work. He explained his intentions to the council in a letter:

> *"A building meant to honour God must, in my opinion, be ordered as simply as possible. Those entering must be able to take in everything in a single glance, but this one glance must, wherever possible, lift up the heart and mind and incline them to humble themselves before Him who sees man's innermost self. He at least who enters God's house with a pure heart must not have his frame of mind disturbed by inharmonious design and formless excesses of decoration. In a building where people gather to humble themselves before God, who is no respecter of individuals, surely all distinction of rank should cease; the rich man should feel here, if nowhere else, that he is no greater than the poor man, and poor man should receive visible consolation that we are all equal in the sight of God."*

Caspar David Friedrich and other Christians believed that they received enlightenment from God through cathedrals and that ultimately through this symbol of ascension they

would themselves pass on to paradise. If someone dared to dishonour this place, this was absolutely unacceptable to other Christians.

These different ideologies coming from different religio-political backgrounds can be considered as the source of the energy involved in the cultural conflicts between the West and China during the 19th century.

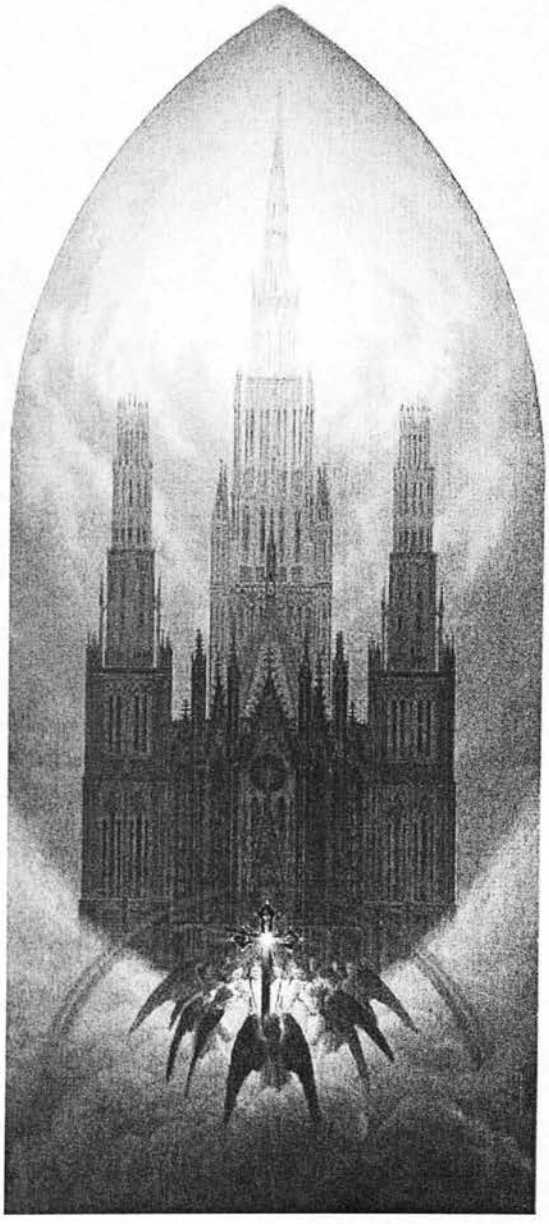


Fig 293: C.D.Friedrich, *The Cathedral*, c, 1818 Georg Schafer Collection.

In the painting above, Friedrich portrays the holy atmosphere around the cathedral and its link with God. The Cross is set in the prominent position which suggests it is the most important feature of the cathedral. The painting also suggests that the cathedral is a direct route to paradise, and that it is impossible to have any other holy place because of this. It displays an exclusive tendency, belonging to yang status.

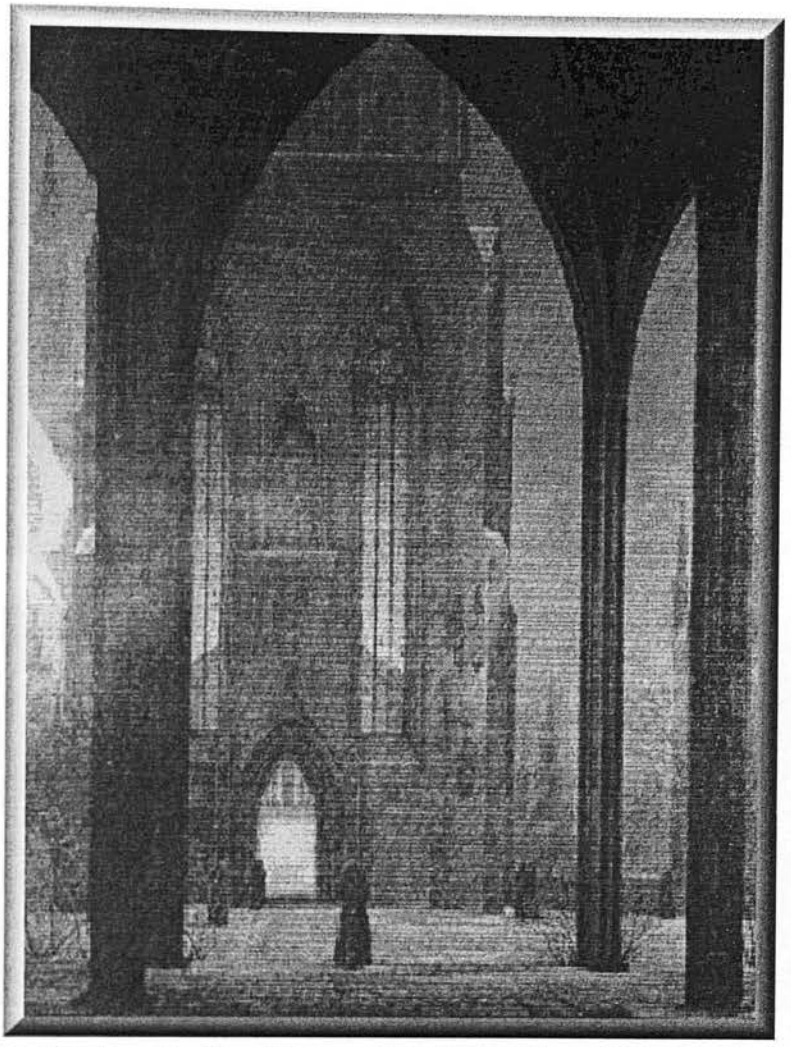


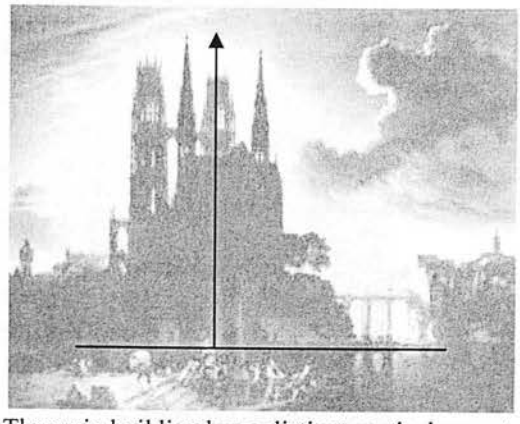
Fig 294: Ernst Ferdinand Oehme: *Cathedral in Winter,* 1821, Oil painting Kunstsammlungen, Neue Meister, Dresden.

The paintings in figures 293 and 294 each have a powerful feature: the arch; the pointed arch with high vertical elements, which orientate people's sights up to an apex, towards the sky. Both artists also made a strong feature of the architectural atmosphere, contrasting it with the smallness of the human figures, reflecting western landscape art's respect for vertical and monumental aesthetic elements.

The church appeared in art works much earlier than normal landscape painting arrived in Europe in the 15th century[xiii]. By contrast, many Chinese landscape painting artists like put artificial features such as buildings, merged or hid 'within' the natural landscape (figures 459, 461). Thus the cathedral and church in European landscape painting were noticeably portrayed at the very beginning, and later became the main feature of many well know landscape works.



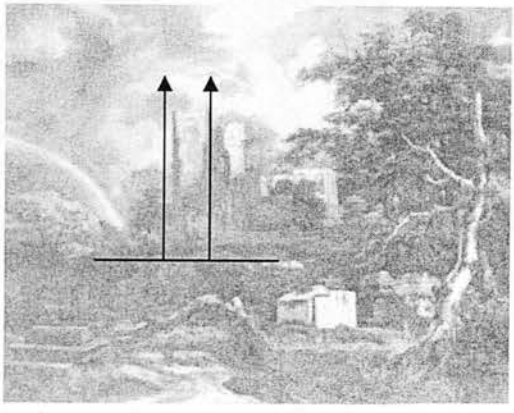
Fig 295: *Gothic church by the water* 1813, K. Friedrich Schinkel (1781-1841) National Gallery, Berlin.



The main building has a distinct vertical aspect rising up from the horizon, it demonstrates a powerful upward movement indication.



Fig 296: *Jewish Cemetery* 1653-5, J Van Ruisdael (1628-1692)



Three verticals dominate the view. The main ruins rise vertically from the horizon of the terrace, pointing skyward.

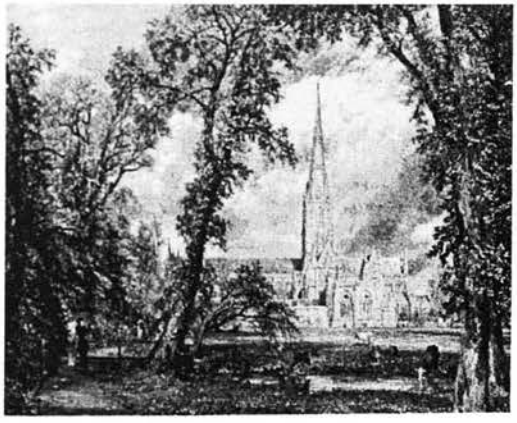
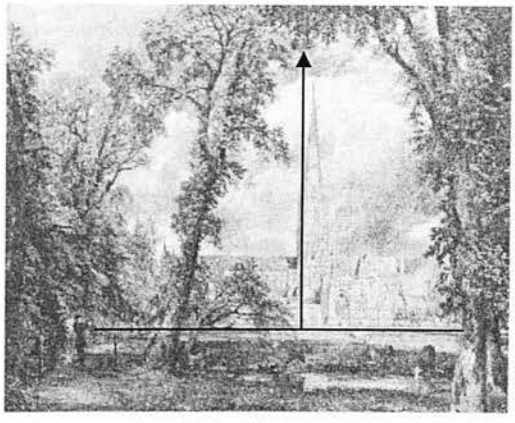


Fig 297: *Salisbury Cathedral from the Meadows,* 1831, John Constable (1776-1837) National Gallery, London.



A horizon with several verticals, the main vertical leads the eye up towards the sky.

These well known landscape paintings portraying cathedrals and ruins release a vertical elevation power; but the real source of this power is at the apex of the Cathedral – the Cross.

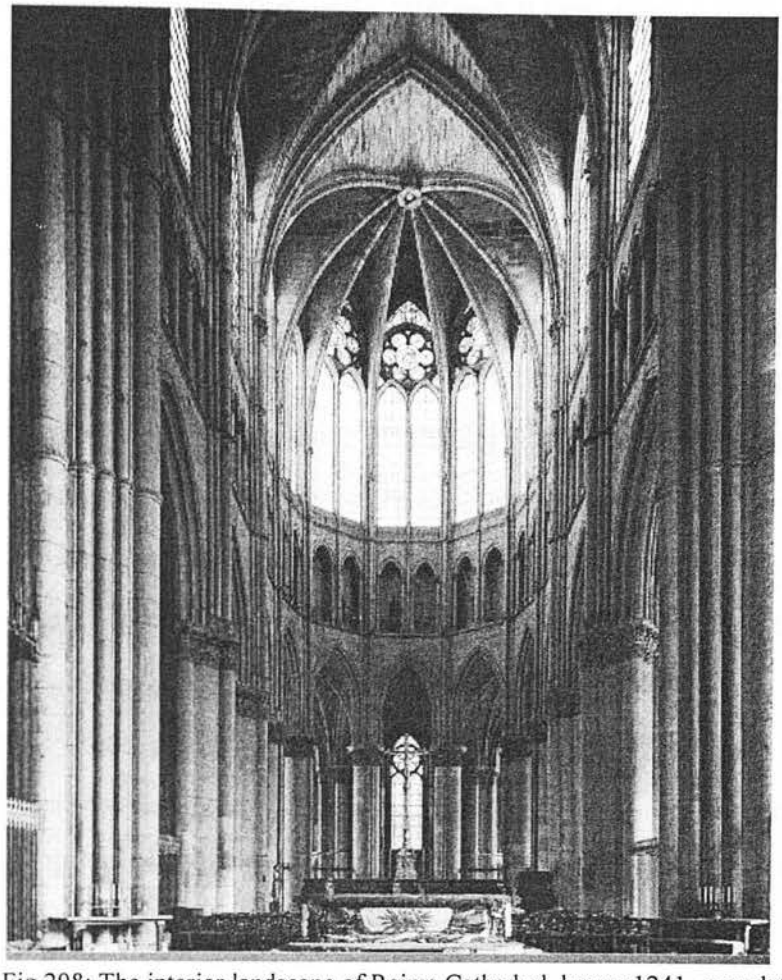


Fig 298: The interior landscape of Reims Cathedral, begun 1241, completed c,1457, France. The magnificent vertical sequence emphasises God's hallowed power.

8.6 The Sacred sequence

Most of the cathedral's inner landscape presents an impressive visual feeling and the most prominent feature of this landscape is the array of high vertical columns forming the great central linear space. Actually the inner space is formed mainly by three straight linear elements; vertical, axis, and horizontal (figure 298,299). These are the fundamental elements of the sequence because they relate to the core of Christian teaching and consequently help to make it a holy place for Christians, as portrayed in Caspar David Friedrich's painting.

Here the inference is: Because the cathedral's inner space is mainly composed of straight linear elements and presents a strongly ascensional tendency, the form of every Christian sacred place exhibits the same elements: the straight element; and the rising, both belonging to the yang status.

According to the author's experience, when people first step into the nave, their sight is almost immediately oriented through the vertical sequence avenue to the focal Cross (figures 298, 300). Compared to the great high columns forming this huge, holy and solemn space, people appear small and might feel humble. When they steadily walk past each column, one by one and step by step approaching the Cross, they are being educated and being made to understand that if they really want to follow the Cross/Jesus - the way to paradise - they must recognise this great sequence and accept the law (order) of this sequence. It is actually like each step of a stairway to the eternal world. People need to climb this holy stairway step by step to reach paradise, which requires a customary activity and attitude, i.e. a respect for the sequence. This standard activity and attitude is a fundamental measure of Christian morality, infringing or violating the sequence is equivalent to transgression of morality.

Compared with Chinese yin yang and Five Elements (see section 8.9), the 'trace' of this Christian principle presents a 'straight' feature. Take, for example, the Ten Commandments, a fundamental code of laws and standard of morality for the Christian and Jew (figure 299).[xiv] From commandments 1 to 10, each law in the sequence is associated with the next and they support one another without conflict. They all share the same principle; they guide Christians on their way to God and protect them from falling into error. If a Christian breaks one of these commandments he/she is prevented from moving beyond this point towards heaven, but once the person has atoned for the transgression, he/she can continue to the next stage in their progress. So for Christians, they only need to follow God's injunctions and keep going, as in figure 289, a process which coincides closely with the sequential structure of the cathedral's interior space, a way of thinking which presents a 'linear' pattern.

Suppose someone were able to build an imaginary ethical space based on the Ten Commandments and were able to pass every stage, the action, or movement, of passing (through) would be a straight linear progress. The diagram below helps to illustrate this process, although it does not mean to suggest that the cathedral or church's inner sequence structure really symbolises the Ten Commandments:

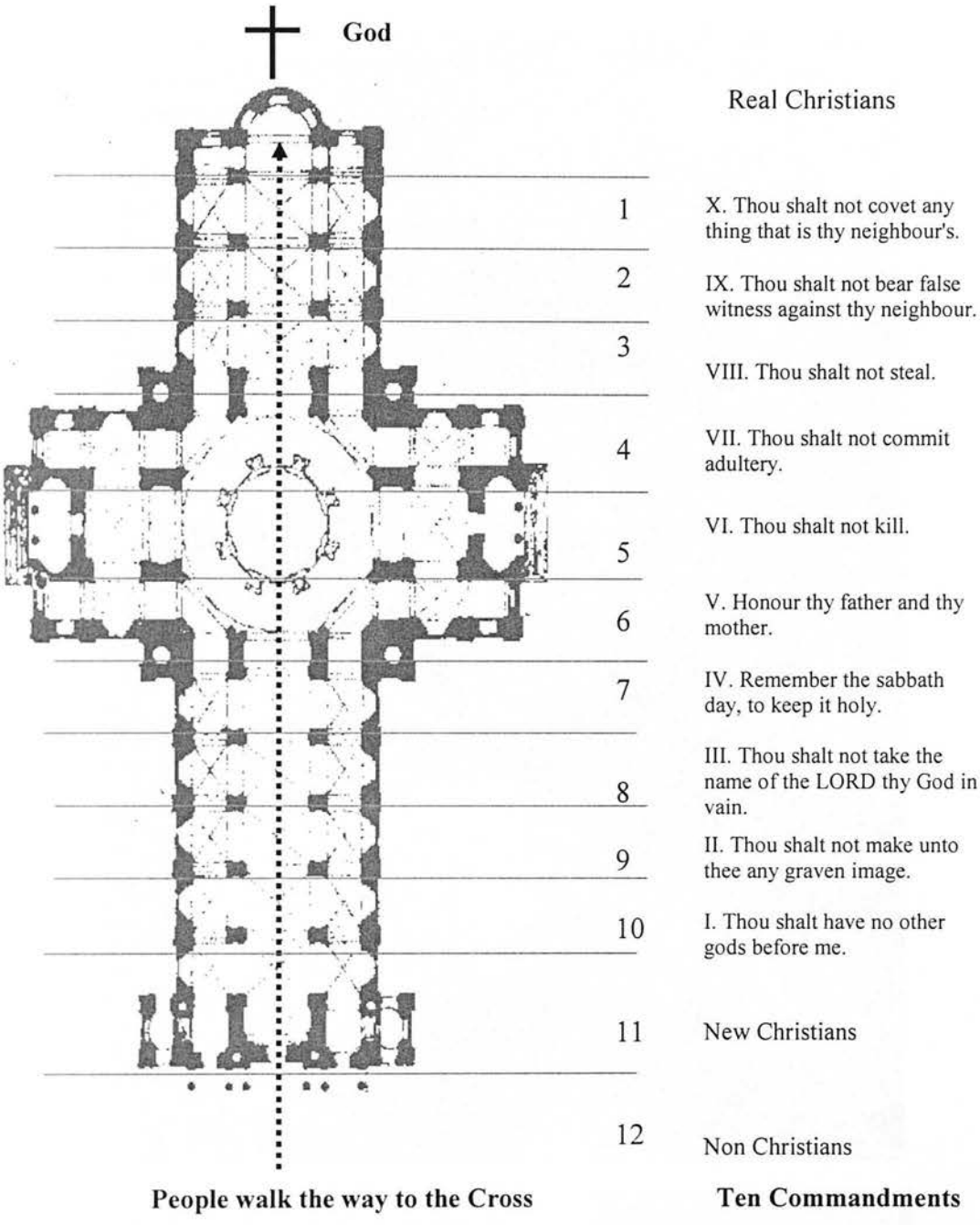


Fig 299: Christopher Wren, St. Paul's Cathdral after the Great Fire of London 1666: the more conventional Warrant Design, 1675.

This diagram shows how people in the cathedral follow a holy sequence to God/ the Cross. It is impossible to miss out or bypass any stage; this is one of the reasons why Christianity has such a strong life-force. This inner landscape mirrors the Christian's fundamental system of morality as a unidirectional stairway structure, because almost all the traditional cathedrals' inner spaces reflect this 'order force'. According to yin yang criteria, this space – like the sacred space in each Christian's heart - belongs to the yang status.



Fig 300: The inner landscape of St. Peter's Basilica, Rome, containing more than two thousand ecclesiastical dignitaries from all over the world during the final session of Vatican II, the ecumenical council held in December, 1965.
The Cross is located above the central arch, and the Crucifix upon the central altar at the spiritual centre of the cathedral. Thus the cathedral possesses a yang status atmosphere.

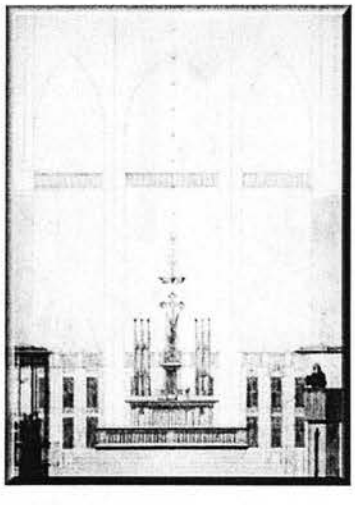


Fig 301: The Cross and Altar, C. D. Fredrich's design for the Marienkirche, Stralsund, 1817, Germanisches National Museum, Nuremberg.

8.7 The Supremacy of the Cross

The shape of the Cross contains both the vertical and horizontal. Therefore, a very important element, symmetry, is intrinsically involved. According to the Christian tradition, the holy Cross coincides with the principle that the angle between the vertical line and the horizontal line must be ninety degrees (a 'right' angle). Other patterns are unacceptable. Thus, if people want to adhere to the recognised Cross shape, they must abide by this principle.

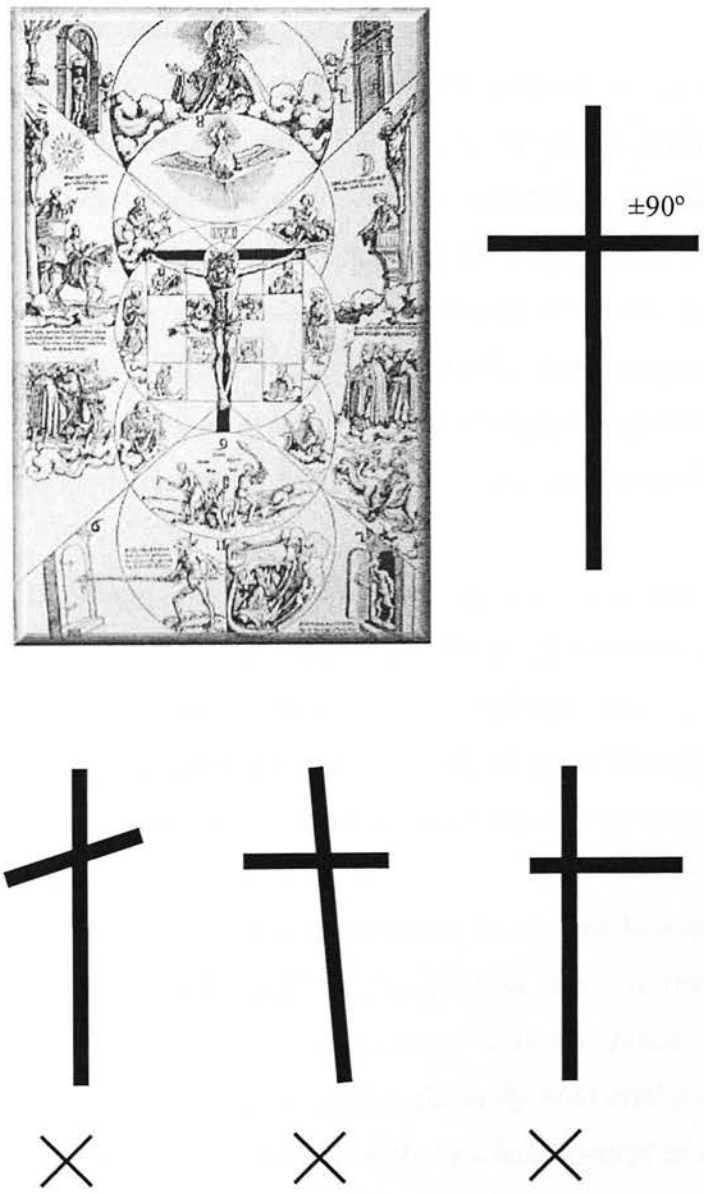
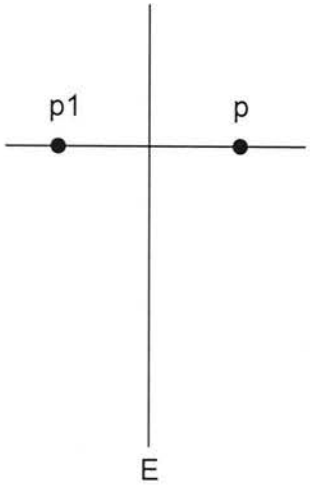


Fig 302: The 'standard' Cross

It is universally understood as a natural law that the vertical cannot exist outside bilateral symmetry (figure 303). This consciousness is part of human nature formed in mankind by long practice in everyday life, probably starting from childhood play with wooden building blocks. In geometry, such identification is known as axial bilateral symmetry, as Professor S. Giedion writes:

> *"Symmetry is bound up with axiality; one is not conceivable without the other. Two figures are symmetrically in relation to central axis when point by point they are organized in relation to it, and when the lines linking corresponding points stand at right angles to it.*
>
> *A form is symmetrical when its two halves, right and left of the axis, would cover one another if folded together. This is called bilateral symmetry. Each half is the mirror of the other. The mirror image hesitatingly started to become an essential law of sculpture and architecture at the dawn of history.*
>
> *Today, science has given wider scope to the notion of symmetry than ever before. It is applied as a classifying principle to the world of phenomena. A crystallographer has described symmetry as 'the regulator of knowledge. By this we mean that man recognizes and perceives the word through the clue of symmetry'.*
>
> *In mathematics, in botany, in zoology, in crystallography, in atomic structure – thus both in organic fields – symmetry is accept as an organizing principle. Physical chemists have distinguished fourteen different types of symmetry, mathematics even more. Mathematics has made the strongest use of the concept of symmetry, since they have studied that wide area of 'groupings' that are a kind of mathematic symmetry...*
>
> *Bilateral symmetry is the form most interesting to the mathematician. Weyl traces 'the strict bilateral or heraldic symmetry' from Sumer to the Greek and Christian periods. This mirror-image symmetry was the latest form to be developed and was relatively seldom used in the early high civilizations. Yet it has become in our minds almost identical with the whole concept of symmetry.*
>
> *Translatory or shifting symmetry results from a rhythmic repetition of form, and is by far the oldest type; we shall show that it goes back to prehistory. It arises from the horizontal shifting of a given form, as in linear ornamentation, when the motif repeats again and again. For present purposes it seems better to use*

the term 'sequence.' This is the most important means of compositional order. From the very beginning, Weyl recognized the nature of symmetry as a balancing relationship. 'Ebenmass is a good German equivalent for the Greek symmetry; for like this it carries also the connotation of 'middle measure'... the image of the balance provides a natural link to the second sense in which the word symmetry is used in modern times: bilateral symmetry, the symmetry of left and right, which is ... a strictly geometric and, in contrast to the vague notion of symmetry discussed before, an absolutely precise concept'." [xv]



Axial or bilateral symmetry arises from the use of the vertical as an organizing principle. Every object has a mirror reflection on either side of an imaginary axis. 'Reflection in E [the axis] is that mapping of space upon itself, p1 → p, that carries the arbitrary point p into this its mirror image p1 with respect to E. (Wey l)

Fig 303: Axial or bilateral symmetry characterise of Cross.

Through the above information it is clear that the shape of the Cross is a geometrical symmetrical phenomenon which relates both to physical function and to an internal relation formed inevitably within the cosmos, so there is enough reason to believe that the Cross is a perfect symbol of symmetry i.e. justice.

At the beginning of this chapter it was mentioned that the earliest Cross was found in reliefs from an Egyptian temple and the most ancient of the ancient rules of geometry, including *axial or bilateral symmetry*, were discovered by the Egyptians. This is a fundamental, universal, natural law.

8.8 The Cross' physical application

The Cross also symbolises the supremacy of the vertical and horizontal axes in three-dimensional space. It is the line of movement, which penetrates all natural phenomena, so it belongs to one of the supreme virtual models not only for Christianity but also for all human society. That means that even if no religion was involved, the shape of the Cross itself would intuitively represent the some preessential natural law.

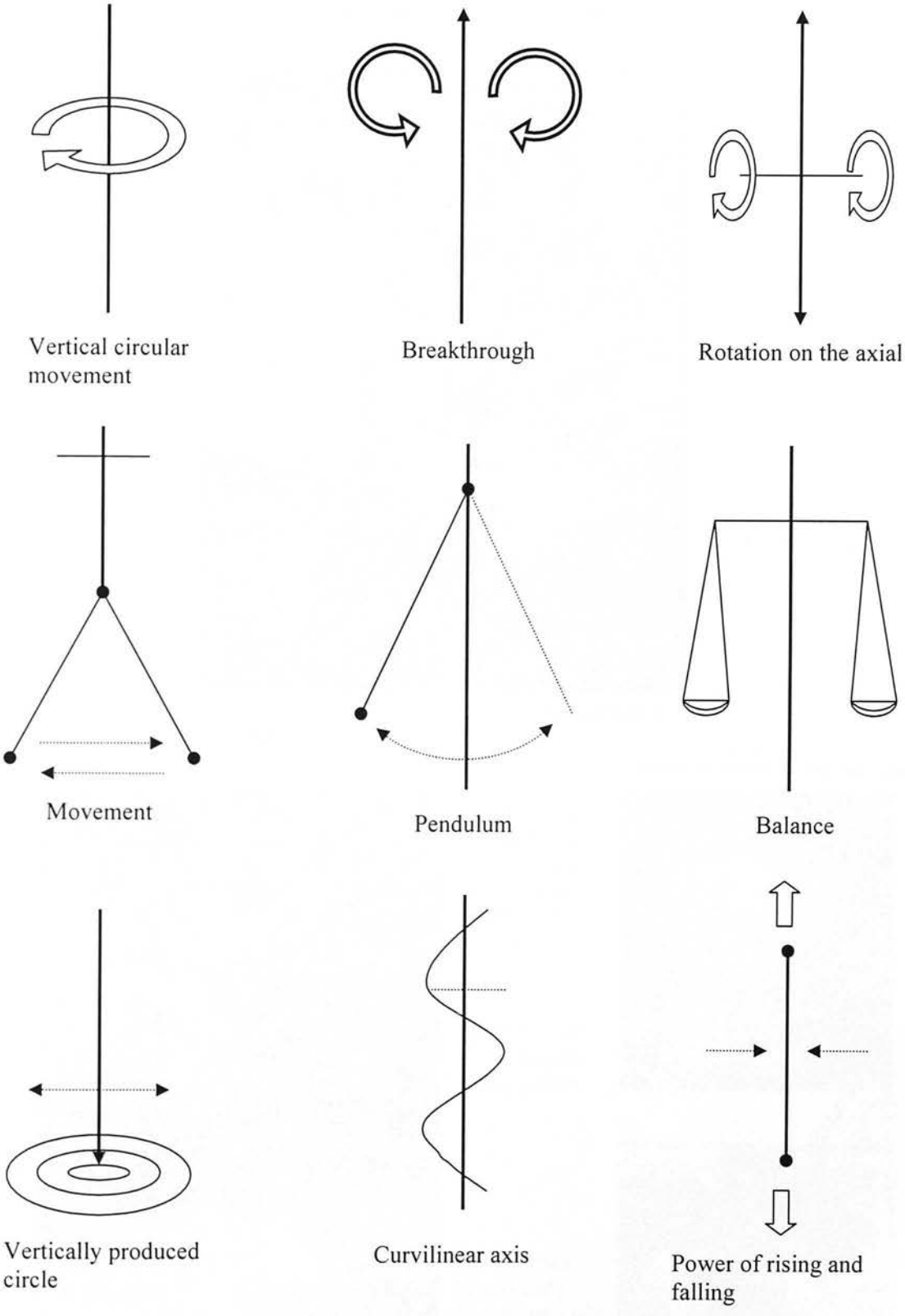


Fig 304: The Cross plays the role of 'justice' in the physical realm, and is also a fundamental element in the phenomena of axial or bilateral symmetry, translatory or shifting symmetry and rotational symmetry etc. all the movements/energy present in these phenomena are yang status and would support any religious connotation.

The Cross- symmetry function corresponds with idea of legal Justice in human society

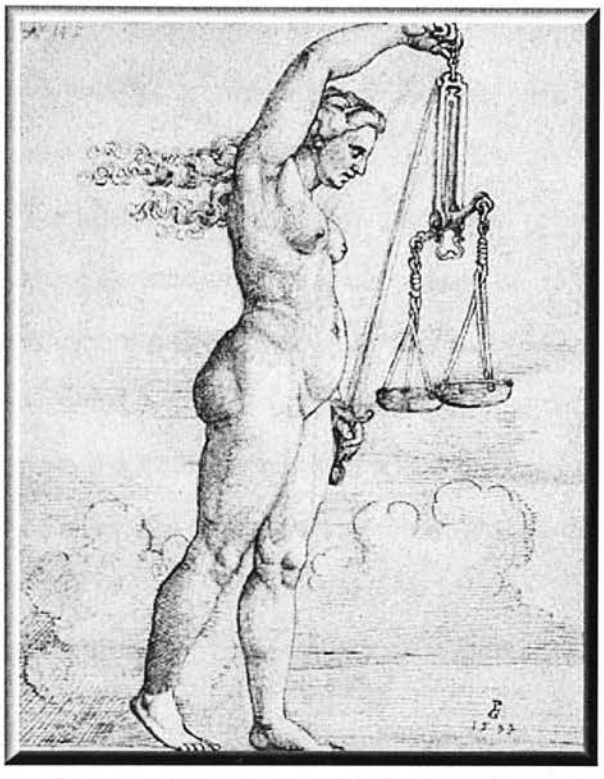


Fig 305: Georg Pencz German, 1553, Pen and brown ink over black chalk.



Fig 306: (left) Justice delayed is justice denied statue, Federal Court, Eastern Virginia.



Fig 307: (right above) Justitia statue, Dublin.



Fig308: (right below) Lady Justice and Lady of Mercy. Glynn Acree.

This natural law, with its physical components embodied in the Cross, also supports the religio-psychological connotation of the Cross. In other words, Christian society made an instinctive choice in regarding the Cross as the symbol of its religion.

Because the Cross embodies a multiplicity of factors, so it is a much more powerful symbol than many others. The Cross is known to be 'Christianity' and if seen just once, is never forgotten because of its being an extremely concise, as well as a highly precise, symbolic structure; furthermore it can easily be found everywhere. Whether you are a Christian or not, the Cross will be in your sight every day, anytime; in a word – any structure includes the Cross. Because the Cross represents natural laws, its principle can symbolise the union of opposites and the dualism of nature. Thus, it can be easily accepted as a symbol of justice, solemnity, and so on, by most people.

As the Cross plays the role of 'justice' in natural science and technology (see group figure 304), people could easily transfer this idea to build similar criteria in the spiritual realm.

All of the above provides strong evidence, from the religious point of view, as well as from a psychological and visual physical perspective, to explain the adoption of the Cross in the western world as a supreme symbol. In other words the Cross is a spiritual and physical integrator.



Fig 309: The Cross is everywhere in our life.

8.9 The 'Circle track idea' in Taoist doctrine

The Chinese have a completely different symbol, the Taoist yin yang symbol, which corresponds to the yin yang movement in nature.

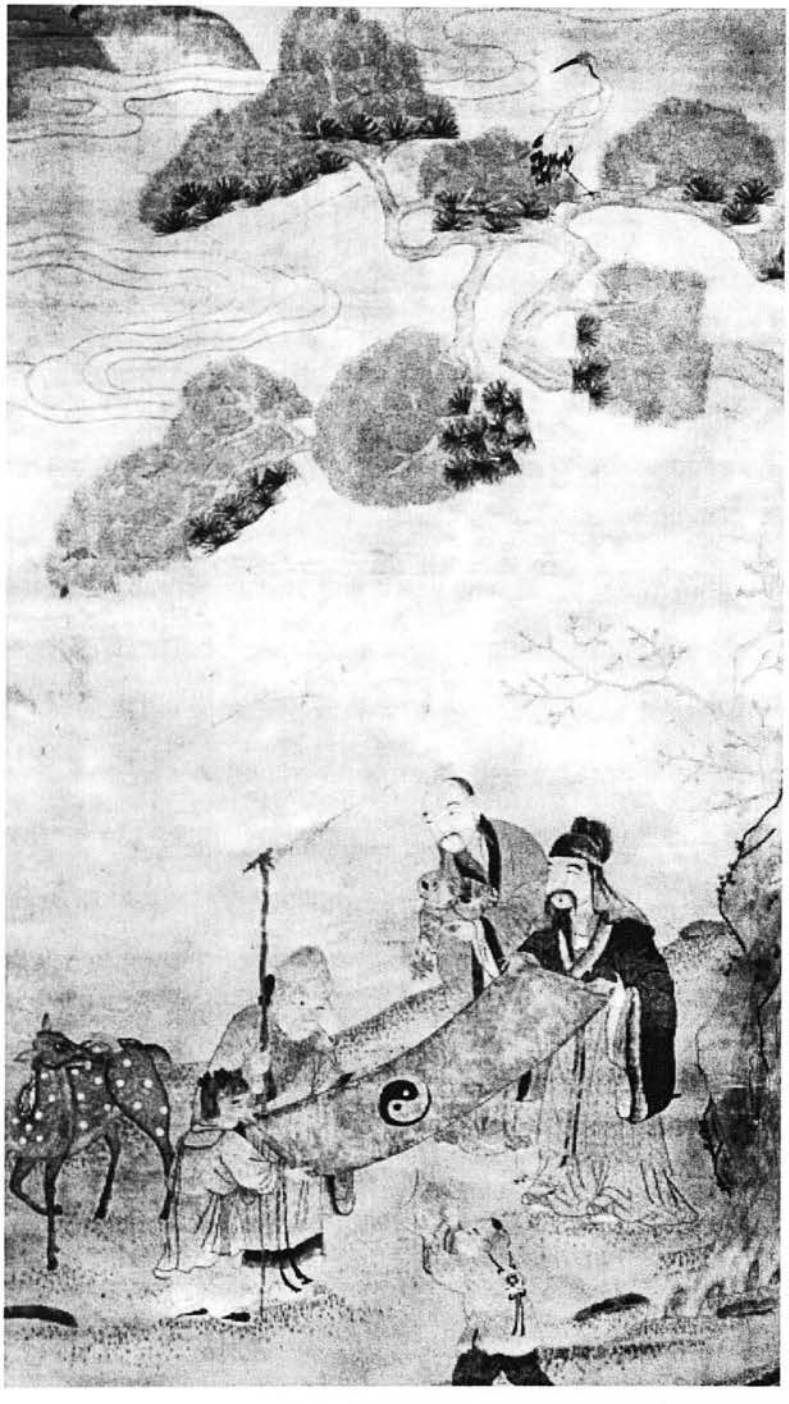
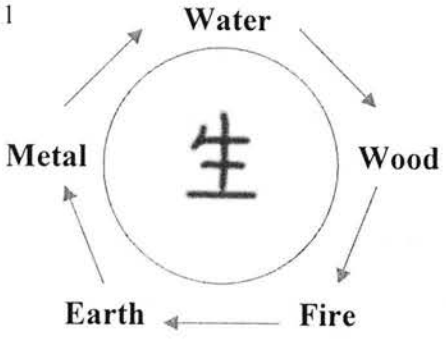
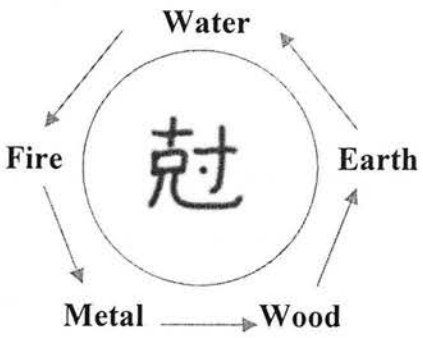


Fig 310: In this ancient Chinese painting a sage proudly shows the yin yang symbol to his family (or a friends' family). The yin yang symbol was regarded as a valuable thing and was kept in secrecy for a long period of time. The scenery in this painting: the bird *Xian He* (crane) in China esteemed as a symbol of good fortune; and the pine tree, symbolising long life, help to suggest that the yin yang symbol will bring people good luck.

Fig 311



Five elements creative cycle



Five elements destructive cycle

According to the 'Five Elements' theory, fundamental to Taoist philosophical thinking, people never distinguish between what is 'wrong' or 'right', because any one of the elements in the cosmos can be favourable or harmful to another element simultaneously and vice versa. Thus, the problem of how to maintain the harmony – yin yang balance – spontaneously becomes the supreme principle of value for society. For the Chinese the idea of 'survival of the fittest' came from this principle.

Does this mean that Chinese culture lacks any criteria for moral judgment?

Chinese criteria for moral judgment were based on the idea of the *Tao*, deeply involved in yin yang doctrine. This principle is that everything must follow the direction of yin yang movement. People's measure of morality depends on the degree to which they respect and contribute to this process. The sequence is 1 in front while 2 follows behind, Yang in front and Yin following. The sage Confucius (511-479 BC) also emphasised that everyone must abide by this sequence, and indicated this sequence as a *Gang* (纲 law and legal system)[xvi] for the human society.

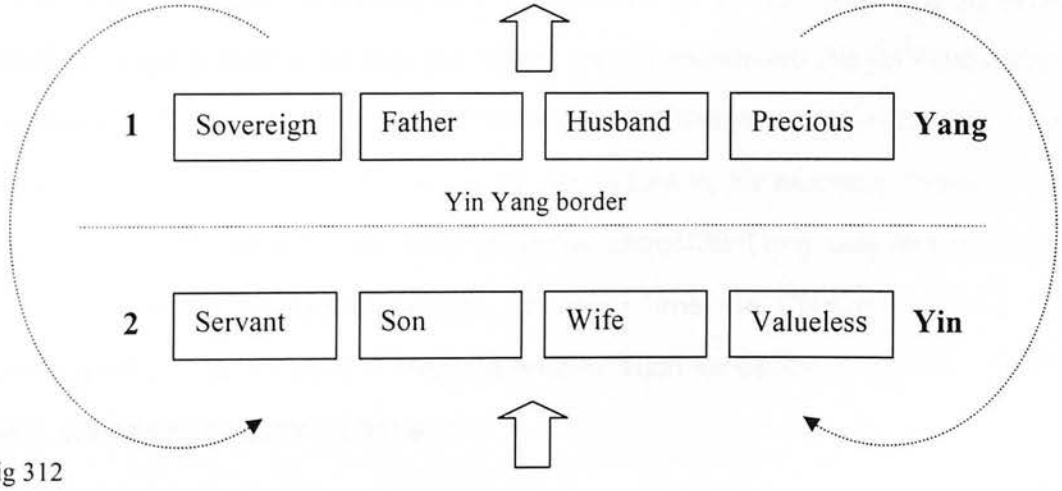
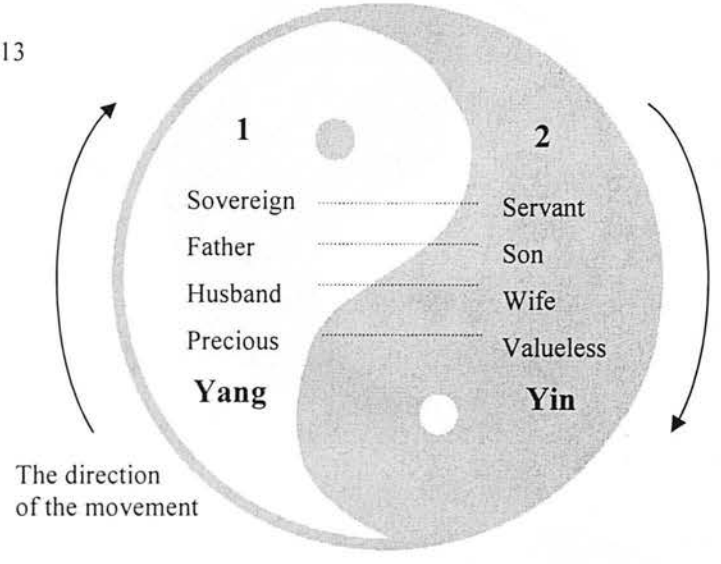


Fig 312

Everything has its own particular position, and everything must stick to this position; follow this sequence - i.e. follow nature – and everything will be in harmony. For the human this means to follow the *Tao* or *Great Cosmic Order*, i.e. it means that each person must keep to this moral flow. Anyone intending to go against this sequence, to disrupt it partially, or to change the movement's direction, will bring disorder in society. In other words these people have behaved immorally.

Fig 313



The logical structure of this doctrinal system is in the form of a circular sequence, thus it belongs to yin status.

In Lao Tzi' *Dao de Jing* (see chapter 11.12) and afterward Confucius work *Lun Yu* (论语 500 BC) both strongly emphasises the need for people to follow the *Tao*.[xvii] Such a thought fully coincides with the fundamental yin yang principle. This philosophy had a huge influence in Hua Xia history and still dominates the Chinese way of thinking. Guided by these precepts the Hua Xia nation always maintained the yin yang pattern in its dealings with nature during the past millennia and this way of thinking still provides enlightenment as to how to act in concord with nature in, for example, today's popular idea of *sustainable development*. This yin status 'concordant ring' was retained until the second half of the nineteenth century, at which time the Chinese saw the Cross appearing within the horizons of their old empire, such as Beijing Xi Shi Kou cathedral (1887), Qingdao cathedral (1934) etc.

The Chinese yin yang symbol shows the two polarities interconnected in a mutual movement which suggests that everything in the universe is comprised of complementary equals. All the opposite elements truly depend on each other, so this principle, without exclusive tendency (see figures 28, 29) therefore belongs to the yin status.

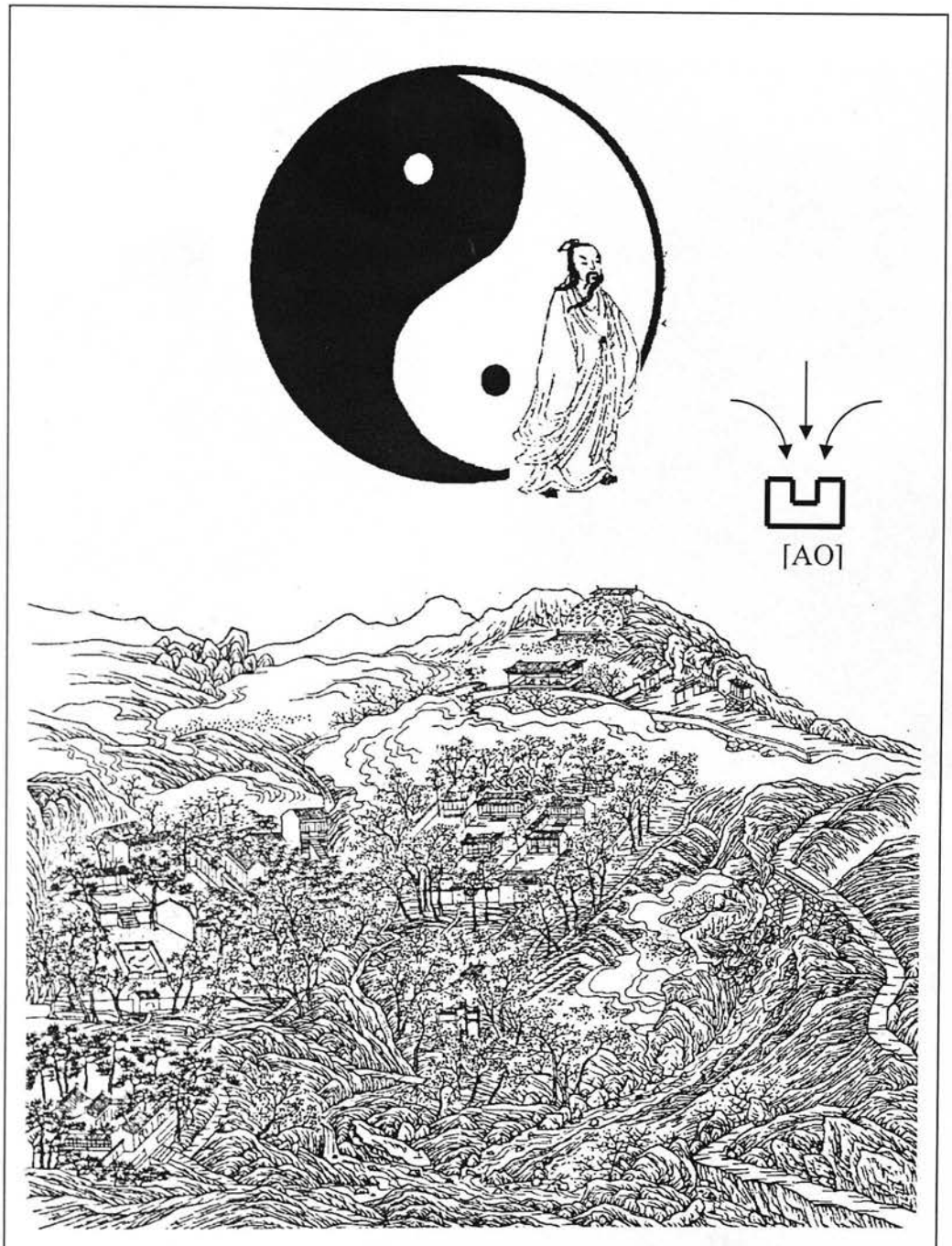
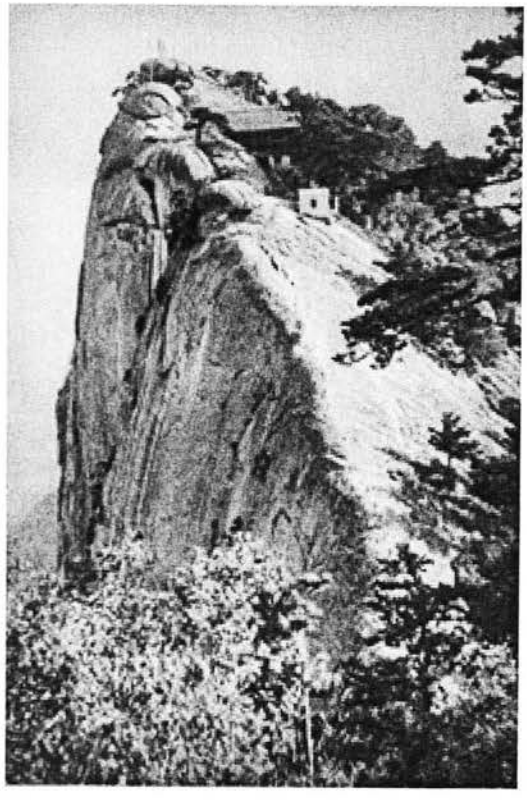


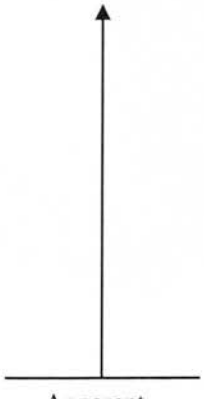
Fig 314: Taoists believe that humanity and nature are united; humanity is just a part of nature, so man-made architecture should be in harmony with the environment, and even resemble parts of nature. So Hua Xia landscape aesthetics esteem the 'AO' (concave).



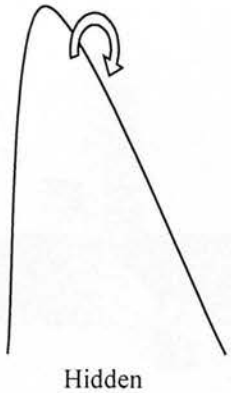
Fig 315a: Cologne Cathedral, begun in 1248, mostly completed 1842-1880. The two huge graceful spires of openwork tracery soar to a height of 157 metres.

Fig 315b: Mt. Hua, Shaanxi, China. Although on the peak of the hill, the temples are still hidden in rock, pine and cypress trees forming a unity with nature.





Apparent
Vertical
Yang



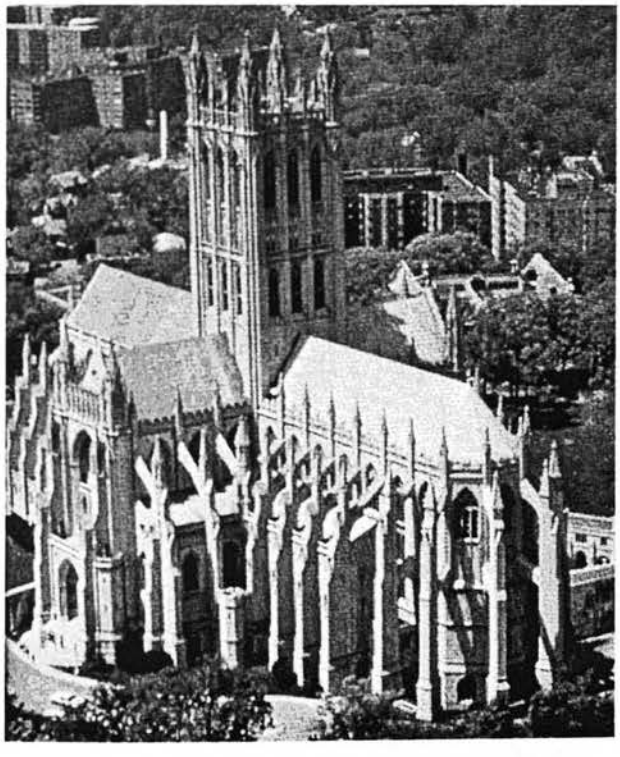
Hidden
Curved
Yin

Although Taoism and Christianity both have religious architecture relating to the concept of elevation, they have completely different psychical and landscape aesthetics carrying very different meanings.



Fig 316: *Song Chan Xin Shi* (Meet the friend in deep mountain through the pines pathway) landscape, Bai Miao, Landscape, Qing dynasty. This painting shows people retiring from the world on the peak of a hill; bearing no ill will against anybody, enjoying the peace and quietness. It could be linked with the idea of *Chan* (also see chapter 11.11), it was completely different from the aspects in the western landscape idea of high.

8.10 The Cross's power in landscape



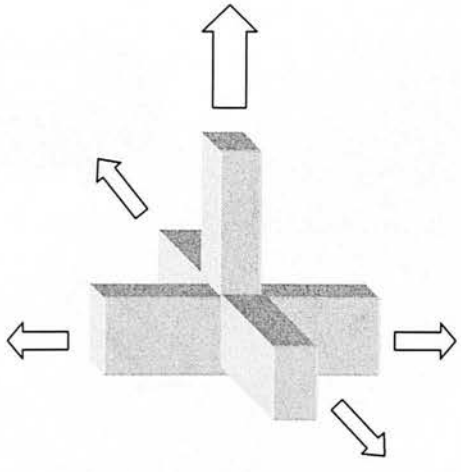
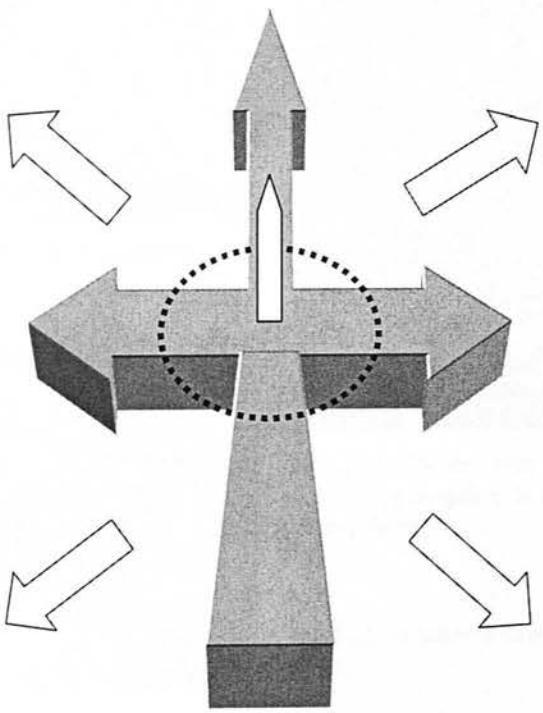


Fig 317: The huge Cathedral of St Peter & St Paul, Washington. The Cross occupies three-dimensional space with a powerful vertical.
This conventional cathedral distributes the 3D Cross image into the environment.



Fig 318: The Vatican, Rome, the heart of the catholic world. The superb piazza of Bernini in front of St Peter's, from the top of the eastern façade. The landscape shows the Cross straight axes 'oriented' by the obelisk, extending to the distance.



318b: This is the most powerful pattern in world landscape. It is of extreme yang status.

8.11 The new generation holy place



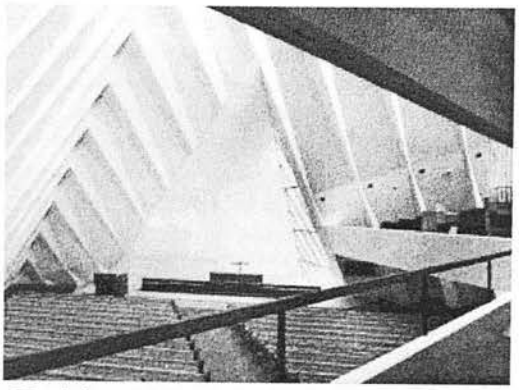


Fig 319a: A Ruusuvuori, the Triangle Church in Hyvinkaa, 1961. Fig 319b: The interior design presents a different sequence.



Fig 320: Kirche St Andreas, Reulingen, Germany. 1969.

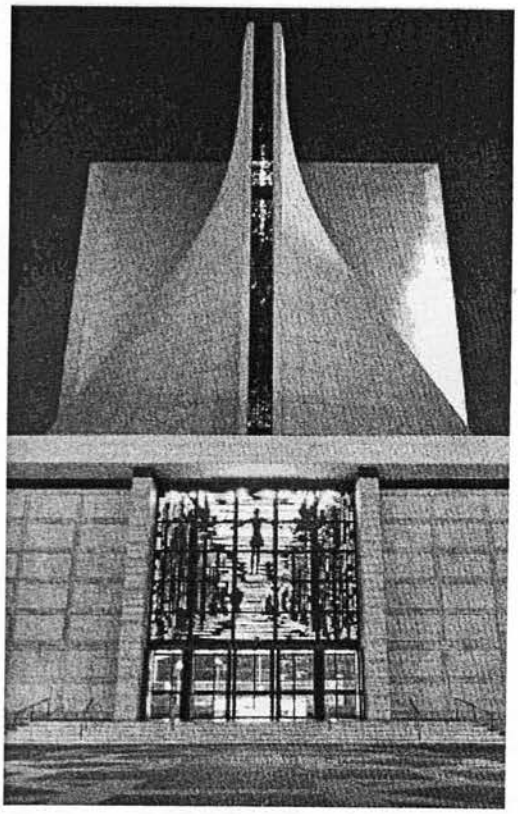
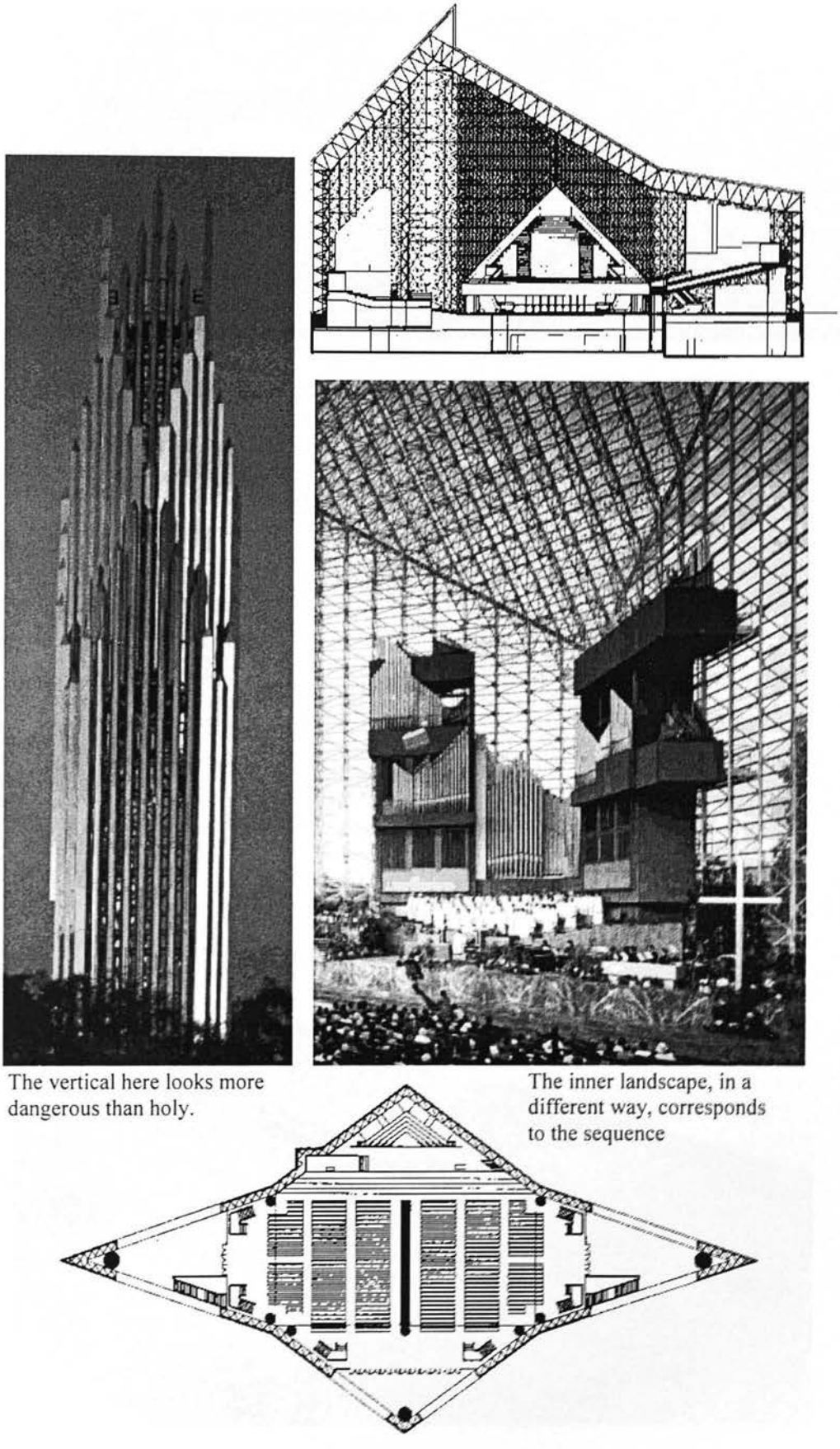


Fig 321: The entrance to St Mary's Cathedral of the Assumption, San Francisco. Photo by Tony Stone.



Fig 322: St Mary's Church Switzerland, 1965.

All the churches shown in figures 319-322 date from the last fifty years. They are all attempts to break away for the rigid formality of traditional 'church' architecture, to remove many of the excessive details. Nonetheless, they all show a Cross/God nature that is, if anything, ever more explicitly yang.



The vertical here looks more dangerous than holy.

The inner landscape, in a different way, corresponds to the sequence

Fig 323: The Crystal Cathedral, California 1980. 1. Section; 2.Ground floor plan; 3.View of interior, 4. View of tower. The whole construction layout looks like many sharp metal weapons.

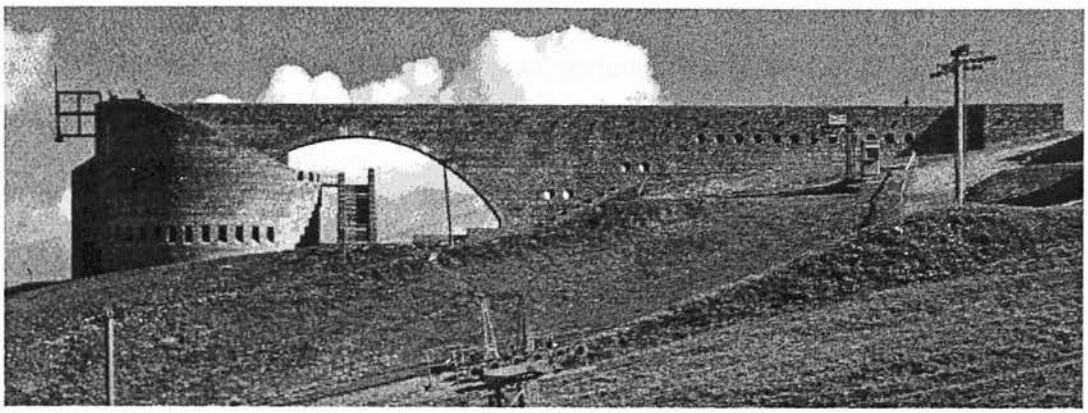
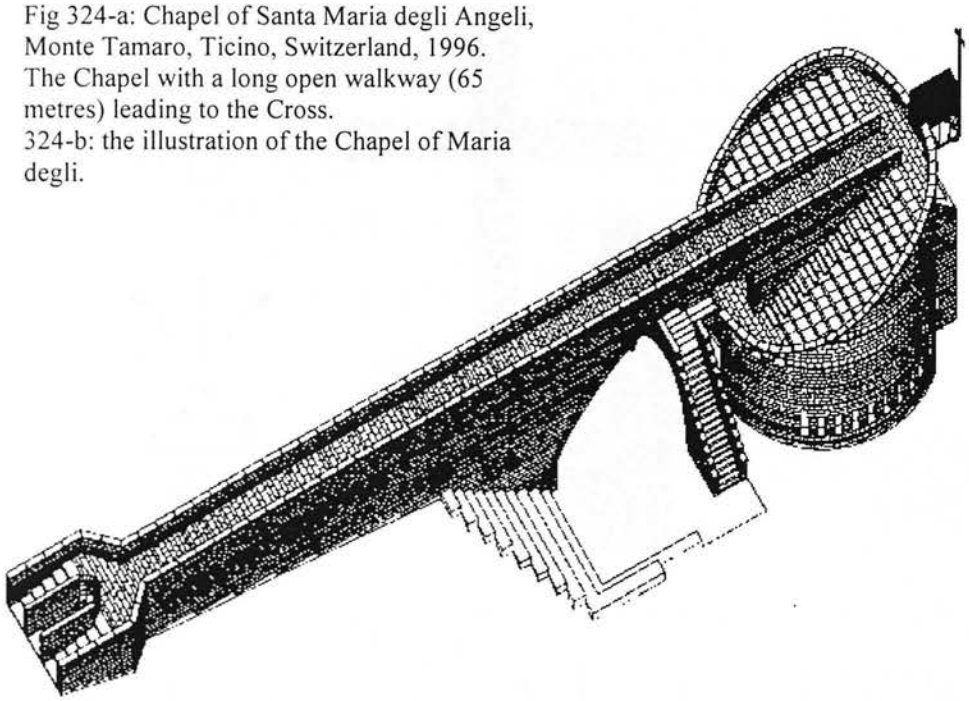


Fig 324-a: Chapel of Santa Maria degli Angeli, Monte Tamaro, Ticino, Switzerland, 1996. The Chapel with a long open walkway (65 metres) leading to the Cross.
324-b: the illustration of the Chapel of Maria degli.



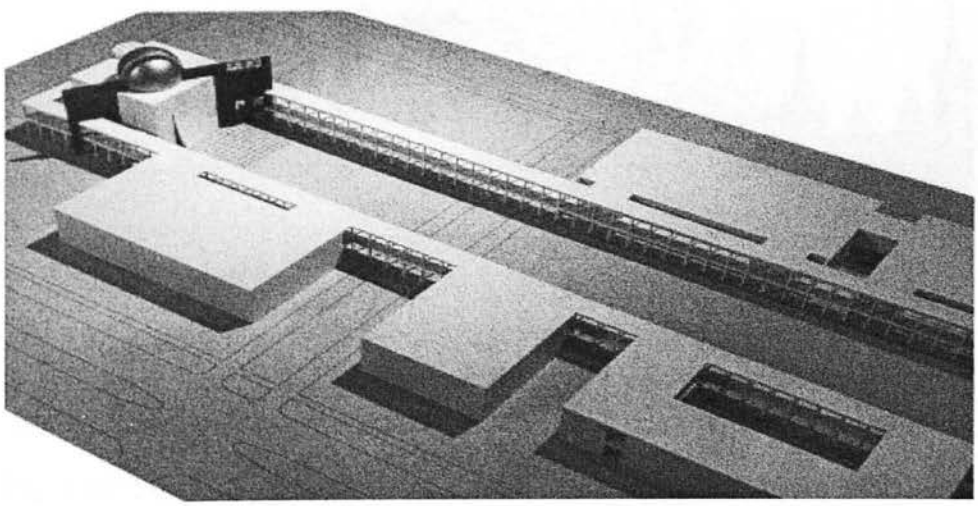


Fig 325: The model of the St Basil's Chapel, St Thomas University, Texas, 1997, is an interesting intervention which links two earlier (1950) buildings. This design layout includes the vertical sequence with a walkway in the central open space.

The Cross possesses the character of 'justice' in both the symbolical and the physical realms. It also has exclusive and expansive features. As a symbol of Christianity, the main religion in the occidental world, it oriented landscape tendencies in the direction of extreme upward movement on the vertical and the straight line on the horizontal plane. It belongs to the yang status.

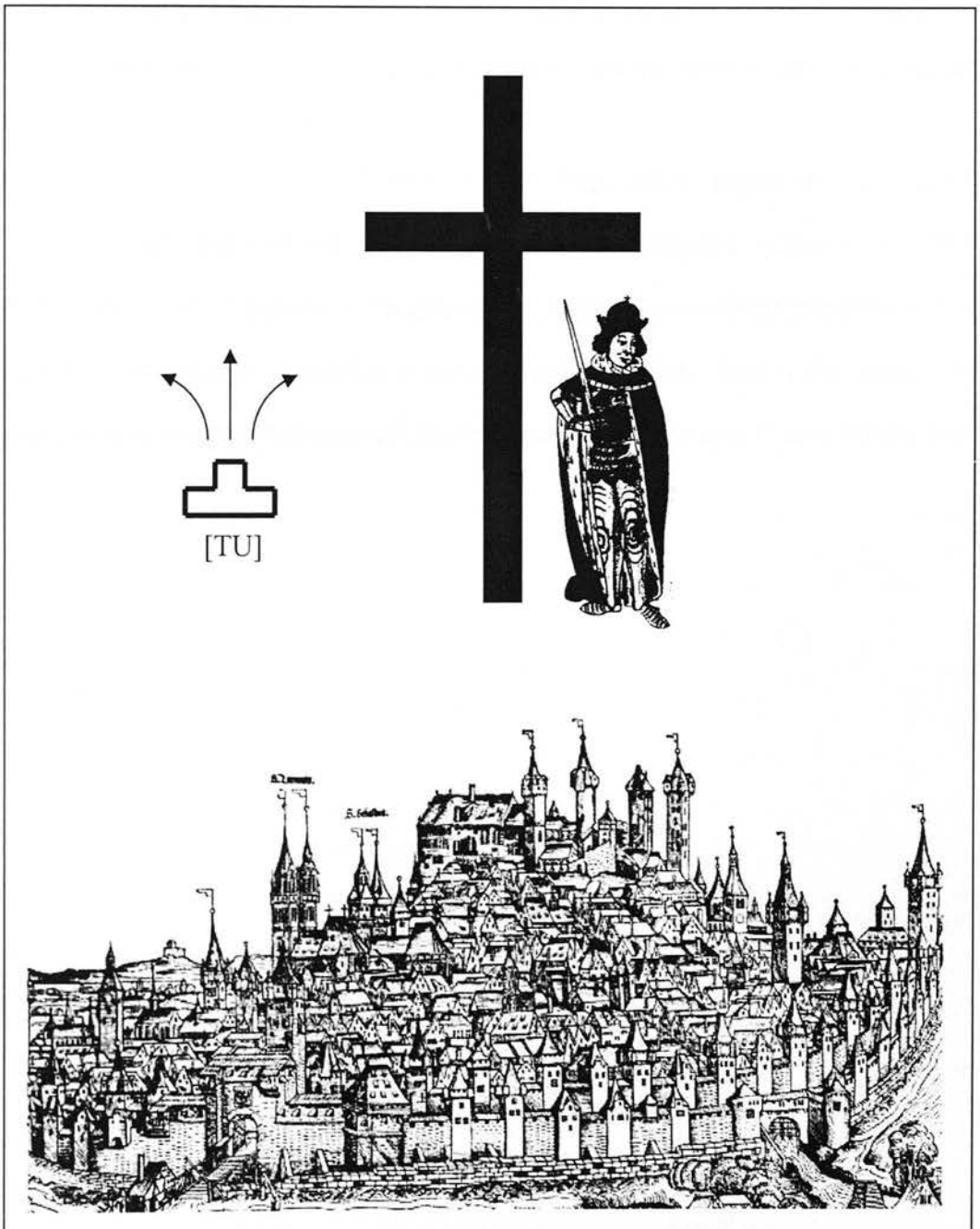


Fig 326: The European landscape was dominated by various Christian buildings, with protuberant (convex) features. From the Chinese yin yang perspective, such 'TU' landscape aspects are of high yang status.

The Cross had a strong spiritual and moral influence on the occidental architectural landscape which imbued practitioners with great confidence in extending vertical and horizontal space, and gave them a sense of high moral purpose in their progressive creation of vertical and straight linear features in the landscape.

8.12 Conclusion to Chapter 8

Any a shape, once it merged with a religion – like cross combine with Christianity – this shape, in those people who believe such religion, will become a 'ideal and legitimate shape' in their consciousness.

The landscapes produced by different peoples have been largely derived from their different religious and cultural orientations. The two different religions i.e. different psychical intentions of culture – Christianity and Taoism – underpinned the divergent tendencies of landscape aesthetics in the west and in China. That is the reason for the very different landscape features which emerged in Europe and China before the 20th century.

[i] Church of Scotland, Book of Common Order of the Church of Scotland. Edinburgh. Saint Andrews Press. (1994) p 11.
[ii] Zhang Hui Min. (1993). *Chinese feng shui application study*. People's China Press. p.283.
[iii] 313AC. The Milan Edict of a proclamation that permanently established religious toleration for Christianity within the Roman Empire. *The Great Cathedrals,* the Hamlyn Publishing Group Limited, 1982. Encyclopaedia Britannica Electronic Edition (1999).
[iv] *The Great Cathedrals,* the Hamlyn Publishing Group Limited. (1982). p.6.
[v] *Jiu Quan* (九泉 Nine springs) also *Huang Quan* (Yellow spring) – very deep under earth, also means grave. High rank Chinese dictionary, Kingsorft XD 2002.
[vi]. Zhang Hui Min. (1993). *Chinese feng shui application study*. p.6.
[vii] Fra.Thomas D. Worrel, VII'A *Brief Study of the Rose Cross Symbol.* http://www.geocities.com/Athens/2092/paper3.htm [2002]
Manitara, Olivier *The Rose + Cross : A Rosicrucian Insight Into Contemporary Inner Development* Brotherhood-Sisterhood Press.
The obstacle of Blind Faith

[viii] Church of Scotland, Book of Common Order of the Church of Scotland. Edinburgh. Saint Andrews Press. (1994). p21.
[ix] Heinle, Erwin. (1989) *Tower, A History Survey*. Butterworth Architecture Press.(1989).The main illustration.
[x] Almost two billion Christians live on every continent. They comprise the majority of people living in the United States and Canada (86%), Latin America (92%), Europe (76%) and Australia (85%). Christianity is also the most prevalent faith in Africa (48%). Christianity is a dominant force on every continent but Asia (9%). Most of the world's population is in Asia, so only one-third of the world's population is Christian. Patrick Johnstone and Jason Mandryk. *Operation World.* 21st century Edition Paternoster Publishing.
[xi] Ann Mitchell. *Cathedrals of Europe - Great Buildings of the Would.* Introduction. Middlesex. Hamlyn Group Limited. (1968). p9.
[xii] Fry.Plantagenet Somerset. (1968). *The Great Cathedrals.* The Hamlyn Publishing Group Limited. (1982). p.12.
[xiii] The first 'pure' landscapes of Western painting. *Altdorfer, Albrecht (b. c.1480, Regensburg, d. 1538, Regensburg).* German painter. One of the first landscapes in the history of European painting. "*Landscape with a Footbridge*" c.1518-20; Oil on vellum and wood, 42.1 x 35.5 cm; National Gallery, London. Imfomtion of London National Gallery.
[xiv] *The Ten Commandments and Evolution.* Encyclopaedia Britannica Electronic Edition. [1999]
[xv] S. Giedion. *The Beginnings of Architecture.* London, Oxford University Press. (1964). p.440.
[xvi] Confucius. 孔子 (c. 551-479 b.c.) Chinese philosopher whose Analects contain a collection of his sayings and dialogues compiled by disciples after his death. Gang - Law and legal system, key link;guiding principle. The sage Confucius maintain the three cardinal guides (ruler guides subject, father guides son and husband guides wife) and the five constant virtues (benevolence;righteousness, propriety, wisdom and fidelity) as specified in the feudal ethical code. The Chinese High Rank Dictionary, Kingsoft XDict 2002.
[xvii] (1)*Lun Yu,* (论语) Analects of Confucius. Wrote in the Warring States Period. Had many editions from Han dynasty." See *Lun Yu Comments* (Yang Bo Jun) .China. Zhong Hua Shu Jiu (1980) and *Lun Yu, Mong Zi Yin De* [孟子引得]. Shang Hai Gu Ji Publishing House. (1982). pp1-42.
(2) "*When the state is with Tao, be bold in speech and be bold in action. When the state is without the Tao, be bold in action and be humble in speech." Hsien Asked*, Chapter 14. *Lun Yu* Hong Kong Confucius Publishing Co Ltd.

PART III



9 VERSAILLES AND CHENGDE

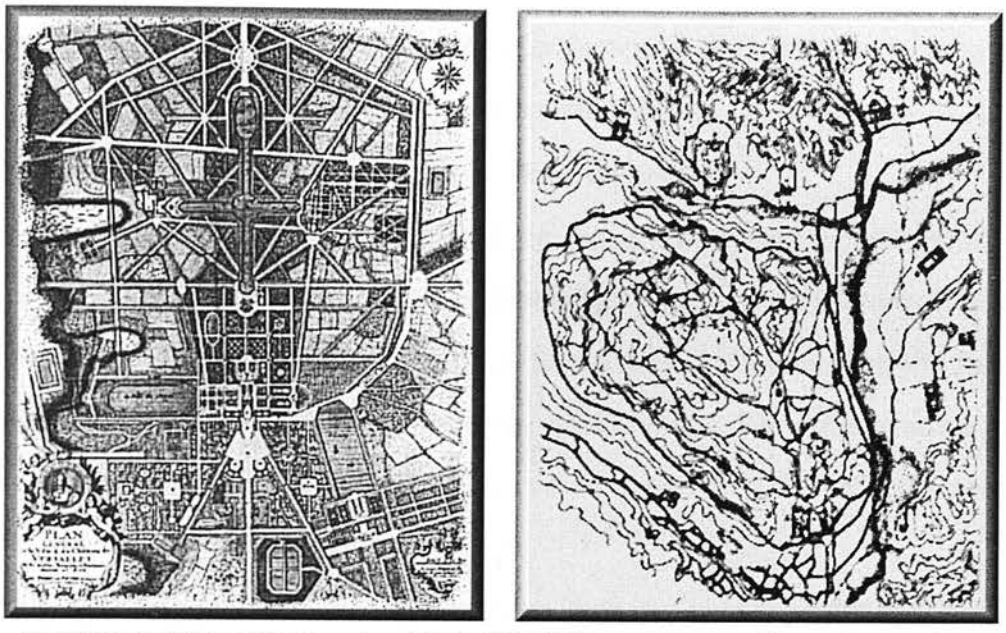


Fig 327a: (left)Versailles layout and 327b:(Right) Chengde layout. Contrast to see the figures 55 and 56, people can comprehend that the two different gardens layout reflected the European and Chinese each culture and landscape aesthetics background.

9.1 Chengde (Jehol) and Versailles

In chapter 2 already point out that English idea of 'landscape architecture' is translated as *Zao Yuan Shu* (造园术) in Chinese. In Chinese eyes, Chengde Imperial Summer Resort absolutely is a huge *Yuan*, because it with wall surrounds obviously. And according to Pierre Patel' painting *Birds View of Versailles Landscape* (1668. oil painting), shows in Versailles was also had a completely surrounding wall. So the Versailles should be identifying as a *Yuan* by such Chinese criteria.

What follows is a comparison of yin and yang phenomena in China and Europe using the Chengde Imperial Summer Resort and Versailles in France as models.

In both palace gardens, there is an assemblage of major scenic spots and landscape elements made possible by their powerful patrons, an emperor and a king, who arranged and ordered almost everything according to their personal will.

The two gardens are contemporary and are the most representative landscape layout models in the east and west. The different functions of these two gardens and the interactions of the representative landscape elements within each of them create two vastly different environments. As the two palace gardens were built according to their rulers' desires, many personal preferences appeared in their layout. The author believes, it is no coincidence that both gardens, as the most representative landscape

architecture models in Europe and China, offer certain comparative details which corroborate the argument that the designed landscape in the west was in yang status, and in China was in yin status, before the twentieth century.

9.2 The different gardens and destinies of their owners

Both palace gardens can be considered as microcosms evincing the totalities of western and Chinese eighteenth century landscape features, particularly if looked at from the yin yang perspective that humanity and nature are united, and the feng shui principle that human destiny is influenced by environment. The author thus suggests that some interesting historical conclusions can be drawn from the relationships of the layout of the palace gardens and their owners.

The Chengde Imperial Summer Resort was built by two powerful and ambitious Manchu emperors, Kangxi and Qianlong, between 1703 and 1780 in the mountains of Jehol. It is considered as a miniature of the Chinese Qing Empire as well as a representative model of contemporaneous Chinese landscape architecture.

- The two emperors had the longest reigns in Chinese history: Kangxi the second emperor of the Qing dynasty: sixty-one years (1662–1722). Qianlong: sixty years (1736–1796) plus four years as overlord, making a total of sixty-four years.
- They also had the longest life spans: Kangxi 1654–1722, sixty-nine years (only five out of 600 emperors or kings are recorded to have lived as long); and Qianlong 1711–1799, eighty-nine years. This is the highest emperors' age record in Chinese history.

They reigned long and lived long, a circumstance, recorded in *Chinese Emperors history* as having 'never happened before in Chinese history'.[i] Both were enthusiastic builders of the Chengde Summer Resort where they stayed each year from May until October. Also the other interesting thing was the Emperor Yongzheng who reigned between Kangxi and Qianlong was only thirteen years on the throne (1723–1735). He neither went to Jehol nor showed any interest in the resort.

The contemporary French ruler, the King Louis XIV (1661–1715), also built a magnificent royal residence – Versailles, the biggest palace-garden in Europe. This palace was the official residence of the Kings of France from 1682 until 1790 and Louis lived there for most of his reign. Two things characterised his lifetime – construction

and warfare, such that when he was on his deathbed, 'he expressed regret about the pain caused others by his overwhelming passion for building and war'[ii], activities which

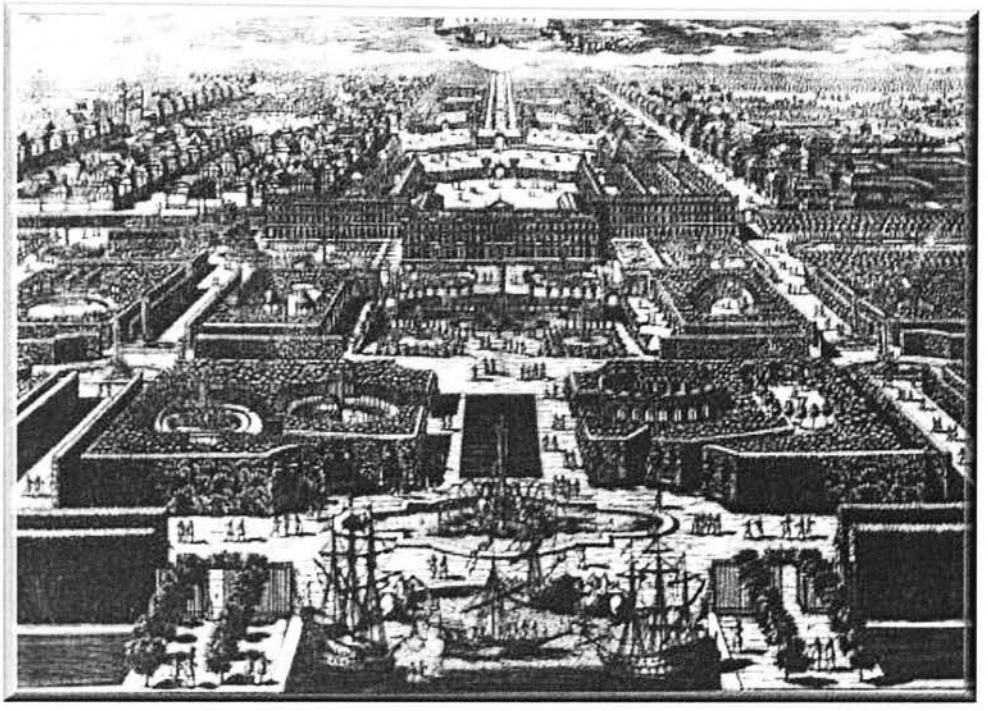


Fig 328: Bird's-eye view of Versailles from the canal axis with details of the bouquets.



Fig 329: Bird's-eye view of the Chengde Imperial Summer Resort. Painted in the Qing Dynasty.

would later contribute to the French Revolution. Another master of Versailles, Louis XVI, would even lose his head during the Revolution.

Were these unusual historical phenomena just a coincidence or the result of the Chinese common belief that good fengshui could bring good fortune?

The Chinese belief that *humanity and nature are united* sees a close relationship between the environment and human destiny. Yin yang harmony in the landscape will benefit people's lives and vice versa. Do such ideas also apply to the western world? For example, when people walk into the landscape of Versailles, does the magnificent palace and extensive visual space cause them to feel surrounded by a great yang status heroic atmosphere, giving them a sense of great power and the ability to face any challenge? Like the author, most visitors have only a limited time to spend in the garden, but still sense this power. How did the garden effect Louis XIV? He spent most his lifetime there and he was an absolute monarch who ruled the country through a powerful army. It is also a historical fact that, in the second half of the nineteenth century, French troops went into the Chinese imperial garden twice (with other western forces) and ended by destroying the *Yuan Ming Yuan* (圆明园), the most beautiful garden in the East. All of this raises interesting questions about the energy source – the yin yang phenomena – of these two gardens.

Western scholars have presented some academic studies comparing the two royal gardens. Professor Philippe Foret, in his research work *Mapping Chengde* – the first scholarly publication in English – made a comparison between the Chengde Summer Resort and Versailles, with reference to the two garden's owners' thinking:

> *"Conceived as a political tool to further state formation, the garden architecture of Chengde was comparable to the contemporary mechanisms that European monarchs developed in their palace gardens. There is, however, no stronger connection beyond formal similarity. In 1704, Louis XIV fixed the rigid order of the visit of the royal gardens by writing the Maniere de montrer les jardins dt;" Versailles, which detailed a mandatory circuit he himself designed to display the gardens groves, and fountains of Versailles. The circuit in the gardens consisted of twenty-five successive stopping points defined to admire the French king's landscape vistas.*
>
> *The similarities between Bishu shanzhuang and Versailles are numerous enough to merit analysis: the marking of a circuit in the gardens, numbering of landscape vistas (thirty-six by Kangxi and twenty-five by Louis XIV, if we*

exclude Trianon and La Menagerie), definition of axes of landscape transition, use of the gardens to celebrate conquests and impress ambassadors, geometric expression of cosmic metaphors, personal investment by the aging monarchs in their gardens, geographical scale of the projects each located in a deserted area near but outside the capital, and finally the ample use of paintings and engravings to popularize both landscape enterprises tend to complement Kangxi and Louis XIV's own writings on their gardens.

Kangxi's Vista 3: 'Follow the pleasant path to the north, then turn a little to the east, pass by the foot of small hills red lotuses filling a pond, green trees along a dike, a large villa facing the south, with long wings that meet: this is Wushu qingliang vista. Strong mountains appear in the morning, a cool breeze passes over water: it is truly cool and nice.'

Louis XIV's Vista 25: 'Go then to the Pyramid and stop there for a while, and then walk up to the castle on the marble steps that are between the Esguiseur and the shy Venus, from the highest step turn back to see the northern terrace, statues, vases, crowns, the Pyramid and the visible part in Neptune, and then leave the garden through the same gate by which you came in." [iii]

Such a comparison uses a common international aesthetic language; it is accurate but does not provide enough to reveal the real essentials of the two garden- palaces when compared with one another.

9.3 I & II



Fig 330: In Versailles, standing in any of the principle sites, people will see 'II' and feel themselves to be in 'I' position.

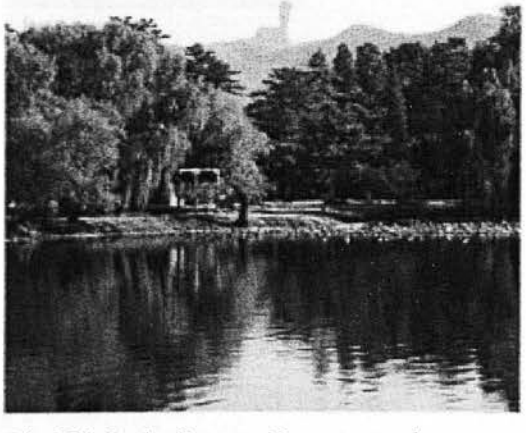


Fig 331: In the Summer Resort, people can see the Sledgehammer Rock, i.e. 'I' from everywhere in the garden and feel themselves in the 'II' position.

Comparing the two gardens one great and obvious distinction is: in Versailles, the visitors always find themselves standing in the 'I' position, while in the Chengde Resort, they will find themselves always standing in the 'II' position:

9.3.1 Viewing 'II' from 'I'

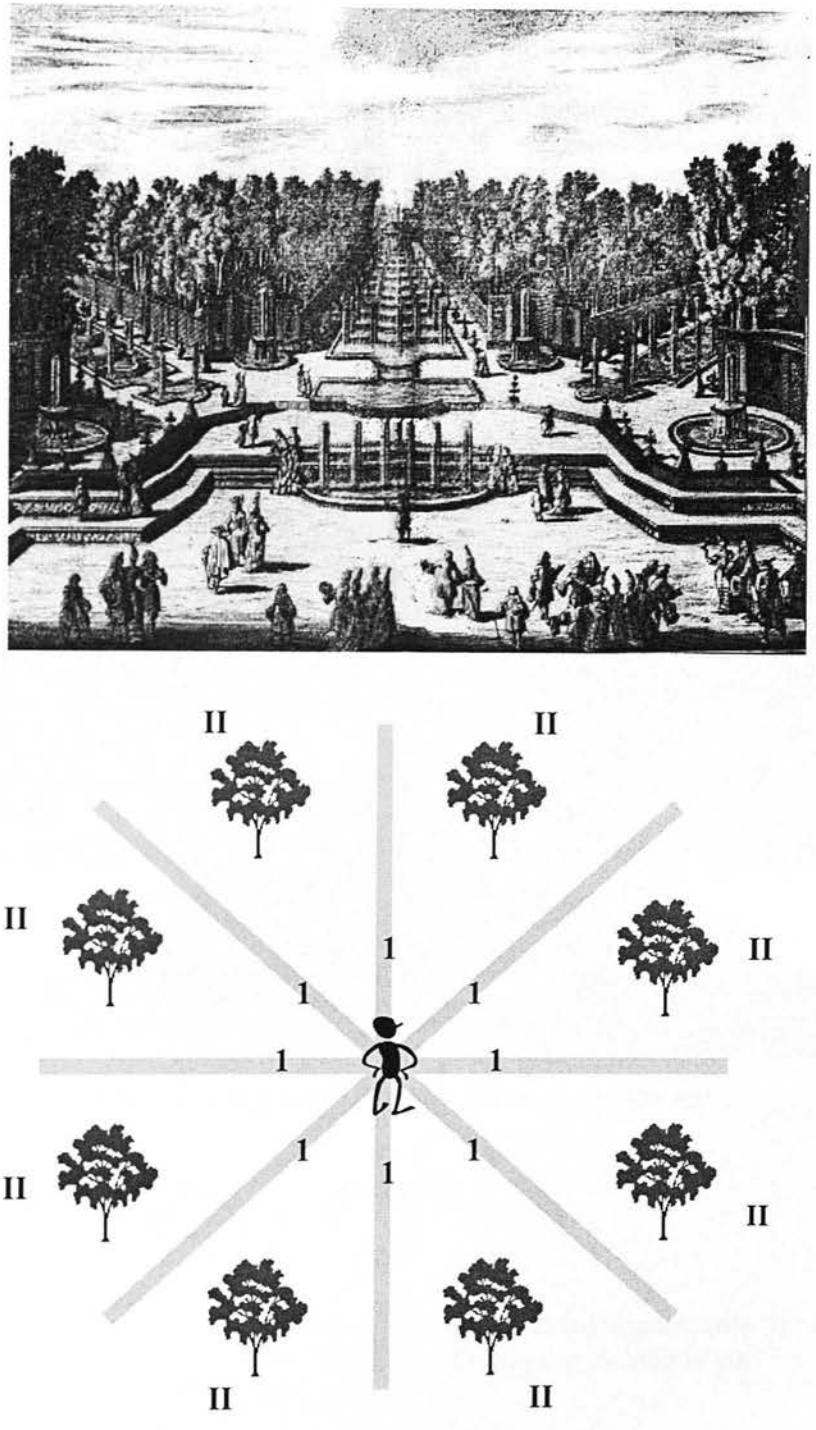


Fig 332a,b: A bosquet at Versailles. (Théâtre d'Eau)
Visual analysis 1: Principally, for people in Versailles standing at any position; the landscape appears to be separated into two parts (II) by the axes and roads (I).

The Versailles palace garden layout, with its many axes, uses nature to enhance a fictitious political legitimacy.

For people walking on these axes, observing the scenery from any angle, the aspect for them is divided into '**II**' (the two = even = yin) (see figures 333-336). By contrast, in the Chengde Summer Resort, people will always remain in the position of '**II**' and always be 'divided' by a huge single icon, the Sledgehammer Rock (see figures 337, 338).

They might not realise it but they have already unconsciously entered the yang and yin visual functional environment field. This visual phenomenon can directly influence human emotion.

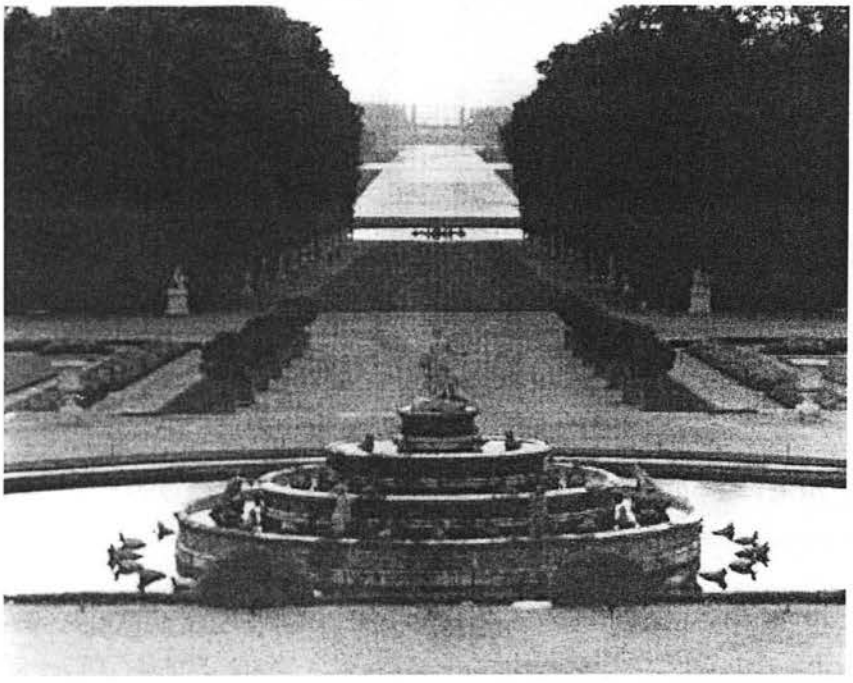
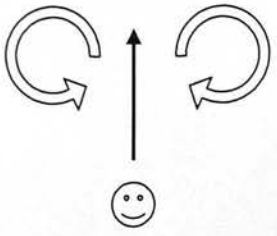


Fig 333: The Latona and Apollo fountains, linked by the tapis vert.



From 'I' looking towards 'II';
From yang looking at yin.

For people in Versailles, their position is like that of the 'face' in the above diagram, always in the unique single state with the scenery dividing into two parts. The reason for this phenomenon is that the whole garden has taken the axis as its planning

principle. The essential of the axis means odd, namely **I**. So when people walk on the axis that means that they (he/she) have already joined the '**I**'. Meanwhile, all other elements to them have logically become the '**II**', and accord with the visual-landscape from their perspective.

Thus, the inference is that any person who comes into the Versailles landscape automatically becomes part of the axes namely '**I**' = yang, with the consequence that their emotional outlook will be influenced by the surrounding yang status environment, and the hidden yang elements in their consciousness will be activated to be a part of their emotional viewpoint and will eventually influence their behaviour.



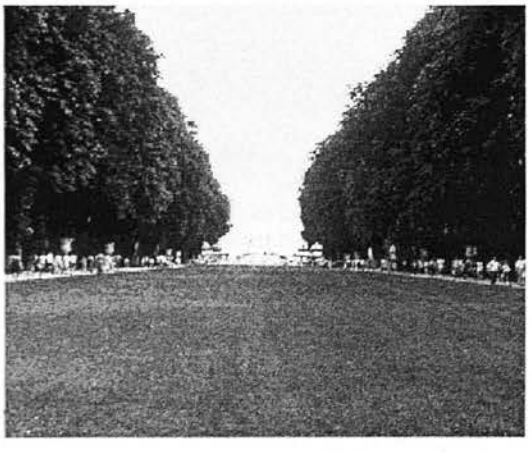
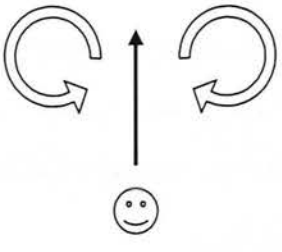


Fig 334 above: The Chateau's use of *allees* of trees.

Fig 335 right: *Tapis Vert*, green lawn framed by trees.

Fig 336 below: View down axis – use of topiary and statues to give rhythm to a wide circulation space.



Three typical Versailles sceneries strongly suggest: we are the 'I', looking through the 'II' i.e. yang invading the yin.



9.3.2 Viewing I from II



Fig 337: View of the Sledgehammer Rock from the forest in the Summer Resort.

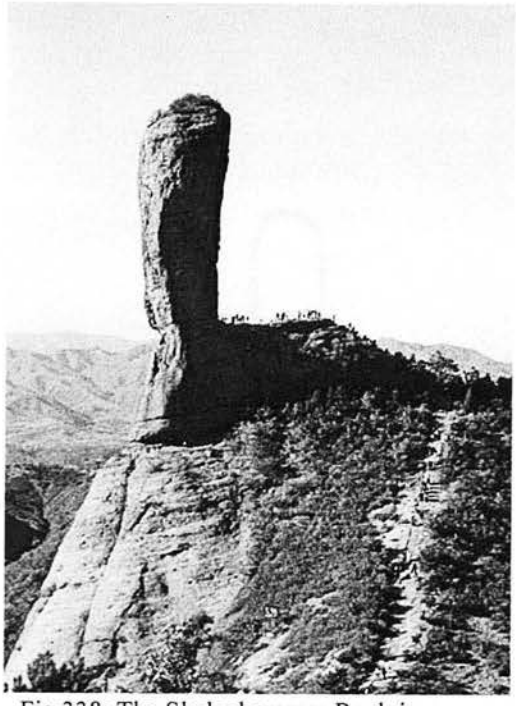


Fig 338: The Sledgehammer Rock in Chengde.

According to most visitors, the most attractive feature in the Chengde landscape is the Sledgehammer Rock. This huge rock is the symbol, or landmark, of Chengde, and because of its presence, the landscape of Chengde offers visitors a series of picturesque vistas. In complete opposition to the layout of Versailles, where the visitor standing in the position of the **I** viewing the **II,** in Chengde, people, from most viewpoints of the palace-garden, will find themselves in the position of the **II** viewing the **I** – the Sledgehammer Rock.

When compared with any other similar geological topography in the world, such as the 'Totem Pole' at Monument Valley in America, this being part of a group and surrounded by a barren and desolate landscape, the Chengde Sledgehammer Rock scenery can be portrayed as standing head and shoulders above others of its type. The huge rock is isolated and erect on the fringe of the hills surrounded by trees and grass, in a lush environment, with copious springs and streams (figure 338). It looks down on the entire Jehol basin, including the whole Imperial Summer Resort. People in this area are overshadowed by the powerful masculine visual symbolism which radiates from this

natural wonder 'He' always reminds people never to forget the ancient Taoist maxim: *Know the yang but keep the yin.*

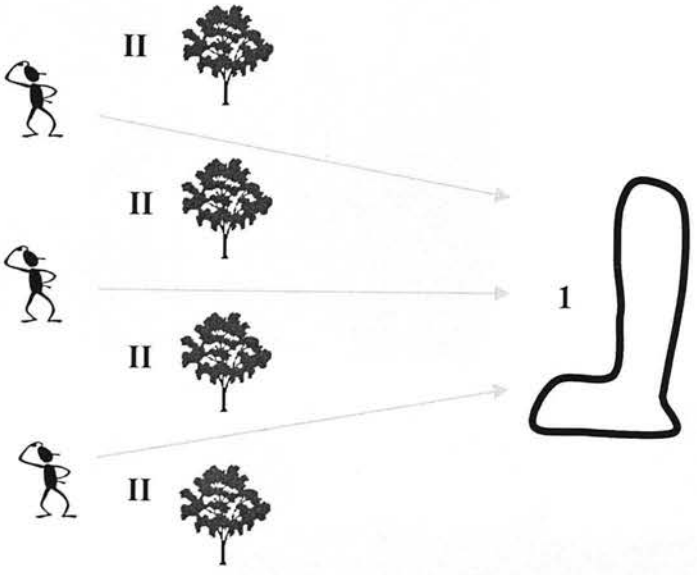


Fig 339: Visual analysis 2: In the Chengde Summer Resort visitors standing in any position can see the Sledgehammer Rock i.e. 'I', and feel themselves in the position of 'II' position.

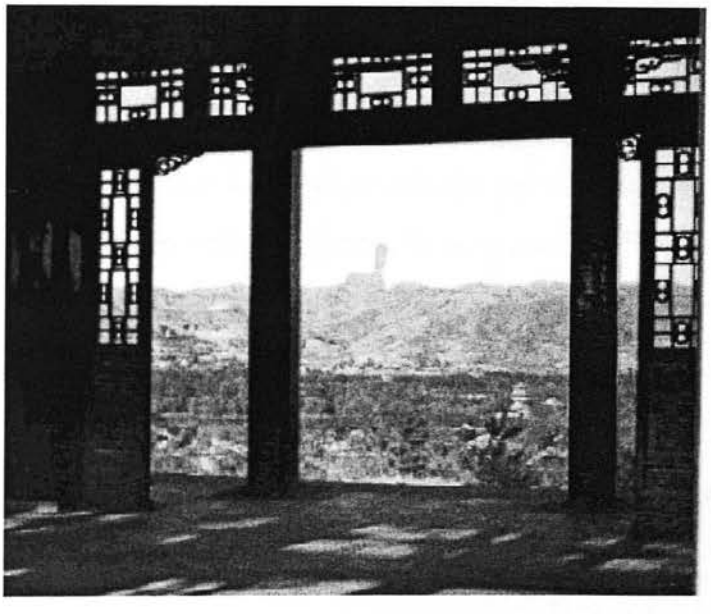
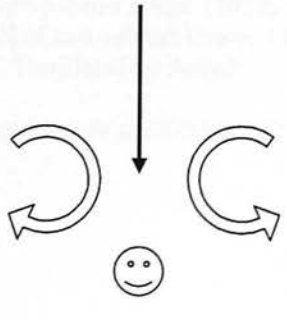


Fig 340: View of the Sledgehammer Rock from the pavilion, the scenery places the viewer in the position of 'II' looking at 'I'.

We are in the 'II' position, 'II' = even (-41) = yin, The Sledgehammer Rock is in the 'I' position = odd (+41) = yang
This landscape suggests that we are in the feminine position i.e. passive and the Sledgehammer Rock symbolises the masculine, i.e. initiative, force.





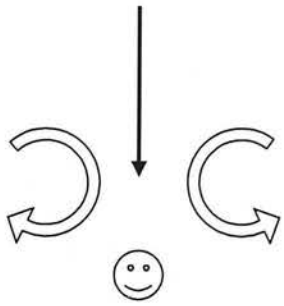


Fig 341:View from the lake of the Sledgehammer Rock, viewing I from II; viewing yang from yin.



Fig 342: View from Pu Ning temple to SledgehammerRock: same visual suggestion as fig 339.

9.4 Conclusion to charter 9

People view Versailles as a male looking towards the female i.e. from yang to yin; they view the Chengde Summer Resort as a female looking towards the male, namely yin to yang. The author considers this point to be the key that opens the door to the study of the two palace-gardens and allows us to delve into their natures. The whole analysis from this point onwards is based on this point of view.

Let the analysis enter first as a man into Versailles and later, as a woman, enter the Chengde Summer Resort.

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[i] (1)Yang jianyu, *Chinese Kings and Emperors Record.* ShangHai Culture publish house. (1989). 927. Qing Dynasty. (2) Zou Yuan Chu *Chinese Emperors Record.* Beijing. HaiChao publish house. (1989).

[ii] Le Roy Ladurie, Emmanuel. *Saint-Simon and the Court of Louis XIV.* Translated by Arthur Goldhammer. University of Chicago Press. (2001).p387.

[iii] Fhilippe Foret. *Mapping Chengde.* (1999) University of Hawaii' Press. Honolulu. (2000).pp.121-122.

PART III



10 VERSAILLES

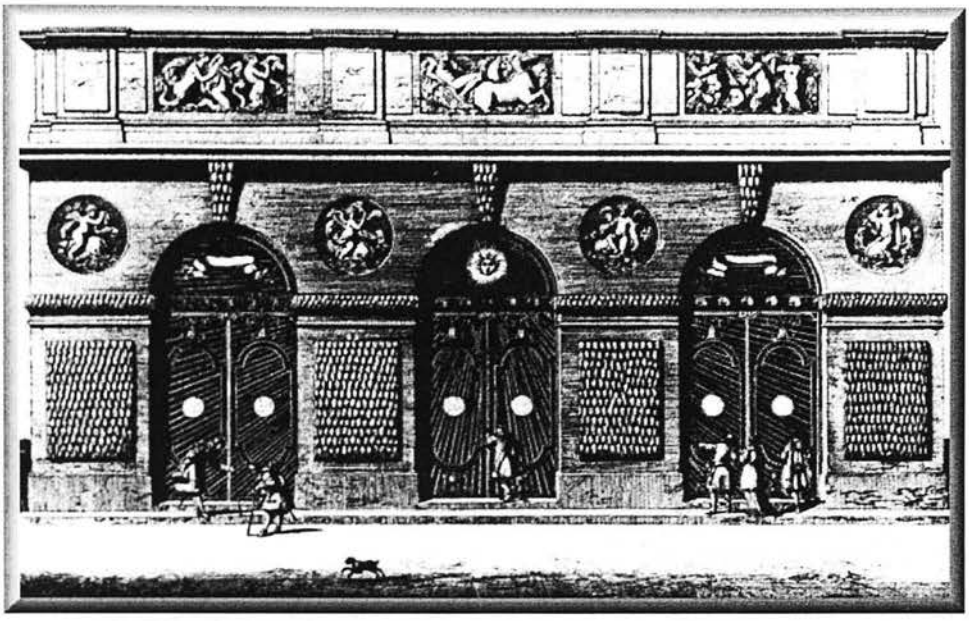


Fig 343: Grotto of Tethys, Versailles. Façade. Engraving by Jean Le Pautre. 1672.
The decoration's image of Sun king (+) on the centre of middle gate, the brilliant light decoration through wall passed sides gates.

10.1 "Here the man had tried to master nature"

When Louis XIV decided to build a chateau at Versailles to house the French court, hardly anyone was pleased. Duke Saint –Simon[i] spoke for most of the courtiers when he wrote in his diary: 'Versailles, the saddest and most barren of place, with no view, no wood, no water and no soil; for it is nothing but marshes and shifting sand.' And such acid comments can be countered by the claim that – as introduction of book *Great Palace* (Sacheverell, 1964, p42) – 'Versailles represents a great victory of man over nature.'[ii] that was completely opposite with Chinese way to seek an ideal feng shui place first then make decision whether the engineering go on, like emperor Kungxi did for his Chengde Summer Resort.

"*Here the man had tried to master nature. in its own indirect way nature took its revenge upon man – indeed, could not this death – blow to the French monarchy be nature's retaliation upon the men who had tried to subdue her and to turn what was once a swampy hunting ground covered with bushes into some of the most magnificent place garden that the world has never seen*?" (Sacheverell)[iii] It is no doubted that whole generations kings and emperors in Chinese history politically were all absolute monarchies like Louis XIV or even more atrocious, but non either of them were built the palace just according self's will against Hau Xia feng shui traditional rule.

Author believes the decision was made by Louis XIV's to build Versailles, which reflected he himself challenge character, also represented seventeen century the prelude of Europe rising.

"*Though obviously Versailles was intended for living, the ambience is now, and probably always was, more suggestive of grandiose public buildings, such as the House of Parliament in London or the Capitol in Washington, than a private home, however magnificent.*" [iv]

History seems selected the certain place, hitherto unknown, as appropriate settings for memorable events and scenes of splendour and shame.

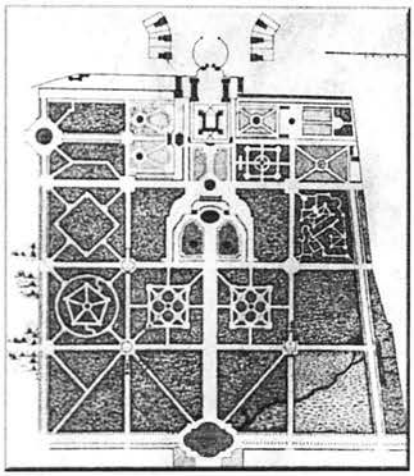


Fig 344a: Early plan of the *petit parc* at Versailles.

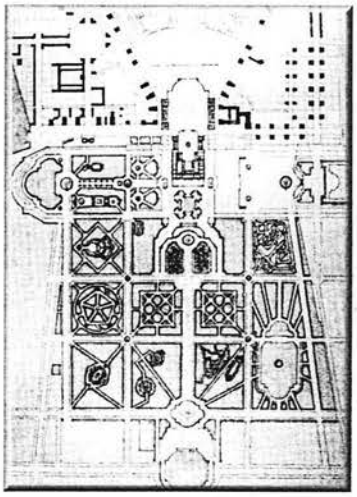


Fig 344b: Plan of the chateau, gardens and town of Versailles: detail. Drawing, inscribed '1680'.

10.2 Viewing Versailles through yin yang eyes

Before studying Versailles, the author was concerned about two potential problems:

Firstly, a review of landscape research history shows that, in doing research in a non-native landscape culture, it is almost impossible to avoid the appearance of unfamiliar naivety. Gardens and the other landscape architecture aspects of different regions, whether in the west or the east, are psychical creations of their native peoples and the most difficult thing in the world is trying to know other people's psyches.

Secondly, there already exists a large quantity of detailed research on Versailles, suggesting that the scope for research on the subject was now quite limited. In fact it is almost pointless for a new generation of scholars, especially eastern scholars, merely to follow previous study methods. Despite these difficulties, the author considers selecting Versailles as an example to demonstrate how different regions' landscapes have different yin yang phenomena, and how Versailles in particular embodies almost all contemporaneous European landscape artistic achievements, and because the

evidence could identify the landscape of Versailles as belonging to the yang state. In other words: Versailles is a 'male' landscape and essentially embodies the mainstream landscape aspects of its period in Europe. Fortunately, no one has viewed Versailles from a yin yang perspective before.

Ian Dunlop, in 'Royal Palaces of France' (1985, p.173) declares: "*The Versailles of Louis XIV was the architectural expression of his own conception of Monarchy*".[v] This is an important opinion for landscape architectural history in its view that Versailles represented Louis XIV himself: that the garden embodied the 'soul' of the French king; that to study the garden is, in effect, to study the inner psychical world of Louis XIV himself. On the other hand, as king, and supreme ruler of the French nation, Louis' will, in Chinese traditional opinion, was also the French nation's will.

From the author's point of view, Versailles represents both Louis XIV's personal tastes and the tendency of contemporary French mainstream landscape aesthetics. According to the yin yang criteria, the aesthetic tendency, embodied in Versailles, presents a strong yang state which could awaken masculine energy in human beings and provide inspiration.



Fig 345: The equestrian statue of the Louis XIV in the front countyard of the palace.

When visitors approach the chateau palace of Versailles, they gradually become aware of a huge sculpture given pride of place in the centre of the front courtyard; this is a statue of Louis XIV on horseback.

From the angle of figure 345, the French Sun King looks like a general, commanding his ancient Greek army (the Greek façade behind him) with the symbol of Christianity (the Cross on the Royal Chapel behind) in support marching towards the sun (to the Orient, perhaps China?). The whole landscape presents a kind of military atmosphere, reflecting strong yang energy. When the author stood in this landscape, he felt something really amazing, the realisation that this statue and its surrounding scenery had influenced what would happen in Beijing. It was French troops who had really broken the 'Chinese wall' in later of nineteenth century, and penetrated into Beijing's Forbidden City, parading their military power in front of the Qing Emperor's court, and who had twice joined in the destruction of Beijing's *Yuan Ming Yuan*, the biggest garden-palace in the world, with an French-Anglo force in 1860 and as part of an allied force from eight countries in 1900.

Why had the French joined in such an aggressive action to destroy such great beauty in the far eastern corner of the world? The Qing Empire and France had no serious historical conflicts of interest, especially before 1860. Was the murder of a French missionary in the interior of China really the reason, as they claimed, forcing them to take positive measures to protecting Christian interests, or was there a darker purpose connected with the opium trade? What, in fact, was the real cause behind the French decision to join such an extreme action? This is a question which has always been a big mystery for the Chinese garden scholar.

The answer might possibly be found in the landscape behind Louis XIV's powerful statue, in his great palace–garden, because the same people, the French, created this magnificent European landscape which became a source of admiration for future generations. The author believes that Versailles embodies the psyches of Louis XIV and also of the French nation. The layout of Versailles' had not come from Louis XIV's inspiration alone, however. As the French king was a great collector, every wonderful feature in Versailles had been created by different experts and most of the layout components had been inherited from other cultural and social regions. Contrast the landscape of Versailles' front courtyard with the main gate of the Chengde Summer Resort (figure 478), the former shows strong yang status, while the latter, with its huge *Ying Bi* in front of the main entrance, obviously belongs to yin.

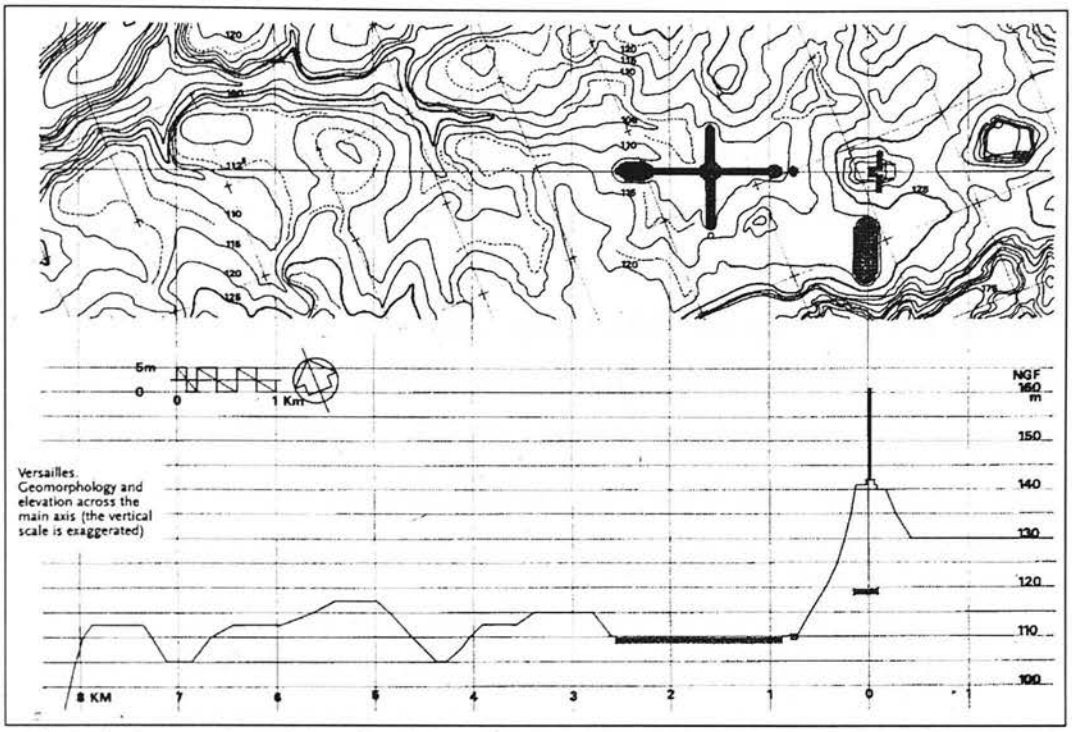


Fig 346: Geomantic and elevational plan of Versailles. The highest point is the palace location.

10.3 Versailles – powerful 'male'

If feng shui (yin yang) criteria are used to analyse the nature of the French Versailles, a non-Chinese cultural achievement in landscape design, the whole of its landscape aspects can be summed up in a word - yang (status). At the beginning of this section the concept of 'I' and 'II' in the visual region of Versailles was referred to. People walking in the Versailles landscape always feel themselves to be standing on 'I' and viewing other things as separated into 'II'; namely standing in the yang position observing the yin. This is in complete opposition to the Taoist viewpoint of 'knowing the yang, but keeping the yin' (section 5.4) and is thus not in concord with feng shui's ideal principles. For example, an assessment of the Versailles' layout from the point of view of feng shui criteria would contradict the conceptions of people in the west in the seventeenth and eighteenth centuries that Versailles was a wonderful place and that living there would result in great contentment.

Feng shui would consider this place as unliveable in because its layout, having lost the yin yang harmony and being unable to gather the Ch'i, belonged to a poor geomantic place. Contrast the Jehol landform with that of Versailles, shown in figure 346, to see that the latter is far from the ideal feng shui pattern. However, this palace was esteemed as a model and had an important influence on the occidental landscape.

Dunlop in his book *Versailles* (1956) wrote:

> *Most particular was this influence felt upon the Rhine, among the small Catholic state on the French frontier whose ruling families were often connected by marriage with the Royal House of France. The historic capital of the Palatinate, Cologne and Treves were abandoned, and at Mannheim, Bonn and Coblenz electoral palaces arose upon foundations almost as extensive as those of Versailles. French architects were in demand, and where they were not to be had, French models were copied, so that each Residenz had its Trianon, its Grotte de Thétis, its Bassin d'Apollon after manner of its prototype. Robert de Cotte, first Architect to the Elector of Cologne, and a palace for the Prince de Tours et Taxis in Frankfort, while in Strasbourg his Episcopal palace for the Cardinal de Rohan was to bring a knowledge of the Grand Style to the uttermost confines of France.* [vi]



Fig 347: The layout of central Washington was designed in 1791 by Pierre L'Enfant (1755-1825) A French artist and engineer.

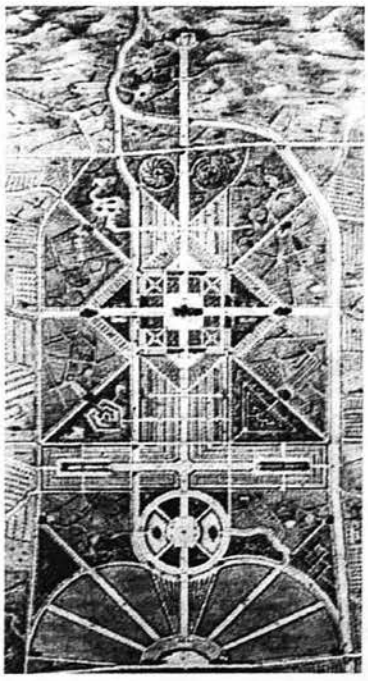


Fig 348: Design for 'A holiday retreat for Napoleon' at the Villa *Albergati di Zola Predosa'* Bologna, Drawing by Antonio Basoli 1805.

Versailles was the first image of the modern nation-state at continental scale. Its plan thus became not only the model for the gardens, never very satisfactorily carried out, that were built by princelings of Europe, soon to pass away, but also for Washington, the ceremonial centre of the first emergent republic of modern times, the very soul of American political aspiration, and the most wholly classical of modern capitals. The best of modern urbanism everywhere derives from Versailles.[vii]

Why should such a poor geomantic example become the pattern for so many other gardens and palaces? It was because this kind of landscape plan embodies a yang energy release system, which can evoke the potential yang consciousness normally hidden in the human mind, orienting yang state consciousness by means of visual signs displayed in the landscape though a landscape 'tube', the axis, this one feather alone bring people a great sensation of spiritual liberation, coinciding with the human masculine nature, particularly involving a sense of power (see: section 11.7).

Almost all visitors to Versailles', including the Chinese, would agree that this palace garden is a magnificent and impressive great estate and that Versailles is one of the most influential landscape architecture projects in the west. Its landscape aspects reflect the European Renaissance humanist spirit, through the wishes of the King. As a powerful ruler he could change the appearance of the natural environment. That is why, when the people view the axis through the windows of the Hall of Mirrors, their sight sweeps up to the northwest horizon. Such a landscape is able to activate everyone's imagination, enabling them to share the perception of the French king, experiencing themselves as a ruler of the world, sharing his confidence and sense of power, and understanding why Louis XIV believed it was his task to make France great by personal attention to detail and why he declared – *L'État c'est Moi* (*I am the state*)[viii], with such a powerful voice.

So whether Versailles is experienced by walking around it or seen from above, 'he' (the garden) will lets you feel not only that 'he' is a great male but that the viewer also, whether male or female, is a great man (male) as well, i.e. yang + yang.

In contrast with the Chengde Summer Resort near Beijing, the psychical essence of Versailles shows evidence of the human desire for excess, the complete opposite to the Taoist '*human and natural are united*', destroying the balanced relationship between the human and natural.

The author also agrees with the root of Chandra Mukerji's (*Territorial ambitions and the gardens of Versailles* (1997) pp285-289) argument that the layout of Versailles' was influenced by 'military culture' and that it is possible to find many 'military themes in garden features'. His point of view clearly suggests that it is useful to look at the

Versailles landscape through militaristic lenses and that this is the key that unlock the intentions of whole space of Versailles.

So the design of Versailles was based on very distinct cultural criteria from the very beginning, revealing its royal originator's ideologies of what the functions of the garden–palace should be. It displays the ego orientation of a great warrior, intending to build a garden based on the concept of a military stronghold.

'Since the sun was the emblem of Louis XIV and poets fuse the sun and Apollo, everything at Versailles was related to that Greek god'
- Félibien



Fig 349: The Sun King's emblem, a Versailles motif.
The Sun = Yang

10.4 Sun King and his garden

Jupiter applauding Louis, ceases the thunderbolts.
And now the world feels the presence of a new Jupiter.[ix]

Compared to the brilliant period of the European Renaissance, whose achievement is well-known throughout the world, seventeenth century European history seems a less lustrous era to most Chinese scholars, Louis XIV appeared in this century and as the self-proclaimed 'Sun King'[x] radiated a dazzling light in the domain of artistic construction projects and warfare. According to the different published editions of *Europe in the Seventeenth Century* (David Ogg (1925); David Maland (1966); D.H pennington (1970)) the following information provides a background to Louis XIV reign:

> *"Historians often described this period of European history as a century of war. There were wars of conquest and liberation, civil wars and (so-called) wars of religion which dramatically changed the relationships between countries. These wars produced the decline of Spain, which was replaced by France as the major continental power. Sweden emerged as the great power of the Baltic region. Two revolutions in England produced a unique form of government, and the creation of the United Provinces introduced into Europe an energetic and powerful center of trade as well as a major cultural center."*[xi]

Such a time called for a powerful ruler and Louis XIV answered the challenge. Appropriately the garden of Versailles also appeared during this period.

It is not surprising that the Chinese would hear the voice that boasted of its owner – '*I am the state*', but it is more surprising that such a voice could be heard in Europe after the fall of the Roman Empire. With regard to the absolute monarch, the Sun King, Louis XIV, the description from Saint-Simon's (Duke de) *Memoirs* "*Louis de Rouvroy duc do*" which relates that Louis XIV on his deathbed expressed regret about the pain caused others by his overwhelming passion for building and war:

> *"Mignon, you are going to be a great King. Do not imitate my love of building or in my love of warfare; on the contrary, try to live at peacefully with your neighbours. Render to God all that you owe him; recognize your duty toward him; see that he is honoured by your subjects. Always follow good counsellors; try to comfort your people, which it grieves me that was unable to do ..."* [xii]

What does it mean by Louis XIV's "love building and war"?

During Louis XIV's reign, warfare was almost endless[xiii]. About Louis XIV and warfare, Chandra Mukerji in his book *Territorial ambitions and the gardens of Versailles* writes:

> *"Noble military virtues were all the more important during the reign of Louis XIV because of earlier political threats to both the crown and nobles of the sword. Political instability had periodically threatened the power of the French crown even before Louis XIII's time....*
>
> *The young Louis XIV was no great young general, like Alexander, come to restore France and build a French empire (although he dreamed of the latter and Le Brun depicted him that way). But he nonetheless built a powerful army that underscored the military character of French elite culture and could address French geopolitical interests. Louis XIV's memoirs are filled with discussions of political intrigue, warfare, and the aggrandizement of French power and territory. He did indeed want to make France the seat of the next Holy Roman Empire, inheritor of the Habsburg Empire. So having a taste, if not a flair, for war was both important to the king's schemes and the effectiveness of this regime."* [xiv]

Figures 351a.b portray contemporary strongholds erected during the time Versailles was built. These military landscapes were inseparable from the whole Louis XIV's

reign. Some Versailles research comes to conclude that the planning of Versailles was to a great degree involved with military culture from the beginning. Many parts of the Versailles layout such as the wall system can be linked to a military tendency. Chandra especially emphasises this view in his work, he continues writes:

"The militarism at Versailles in the late seventeenth century is easy to overlook because the chateau built there by Louis XIV was much less fortified than its predecessor. The early chateau had a moat, high walls and turret-shaped corners, all suggesting it could be used as a military stronghold. The grand residence built by Louis XIV, in contrast, was broad and open with large windows looking directly out onto an unprotected terrace. The moat that had surrounded the early chateau was filled in and replaced with terraces and fountains. The interior was made surprisingly visible and accessible to the garden, and the nearby parterres themselves were made enough like carpets or floral fabrics to blur the distinction between interior and exterior. Even the land of the estate was made more open to please the young king. Stone walls that had enclosed the park during the period of Louis XIII were partially razed as the estate expanded, sometimes being replaced by or transformed into decorative fences. Medieval forms gave way to baroque and classical ones. All this seemed to signal that the medieval period of fortress-houses for the nobility was over. And it was. Nonetheless, the military referents were still there not in the residence but in the garden, and not in the commonly recognizable feudal forms.

The military heritage of Ancient Rome was the new source of inspiration for seventeenth-century French architecture. The ideal city tradition not only provided models of fortress design and urban battlement systems that influenced French military architecture and gardening, but also established a basis for redesigning residential architecture. Where cities had exterior battlements, individual houses could be more open because they did not need their own protective walls. With the land around the chateau at Versailles now filled with military references and elements of military engineering, the chateau could be pierced with great glass doors, exuding a kind of smug optimism about the safety of the inhabitants. The military engineering of the gardens at Versailles significantly predated the remodelling of the chateau, enveloping this favourite royal residence safely in reminders of French power."

The above information and the illustrations portray (figure 350) in outline, the relationship between Louis XIV and military affairs. The King, by the end of his reign, through his endless wars, and the building of Versailles and other palaces, had swallowed enormous amounts of France's tax revenues. This, together with his persecution of the Huguenots left a troubled and impoverished country. His centralised rule and lavish expenditure sowed the seeds of the Revolution in the next century. By the criterion of yin yang theory war belongs to the yang state.



Fig 350: The taking of Mons by the King, showing the aristocrats surveying the battleground Le Ville Avril, 1671.

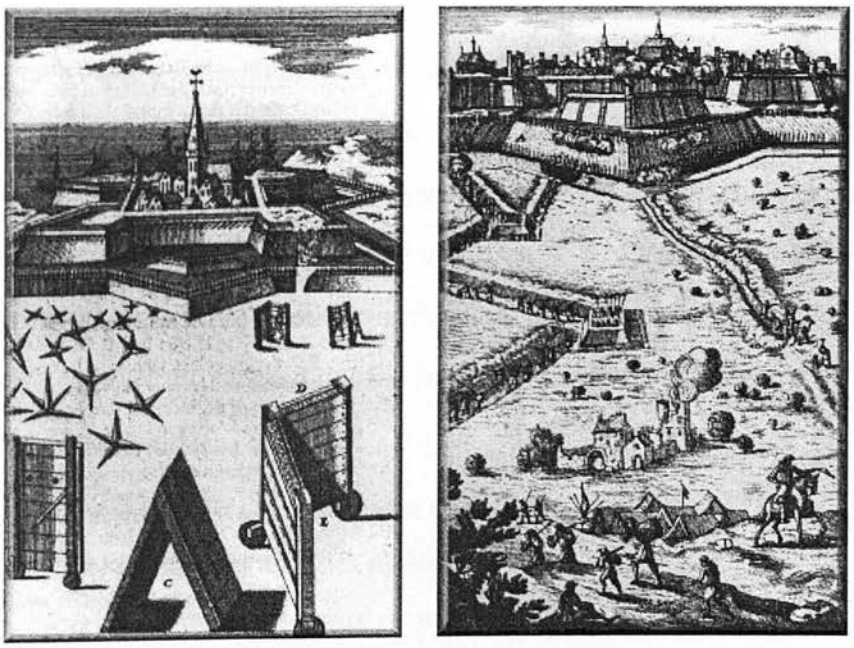


Fig 351a: Left, movable blinds and the control of vision in warfare. 351b: right, Trench-building and an attack on fortresses, Mallet, les Travaux de Mars, 1684.

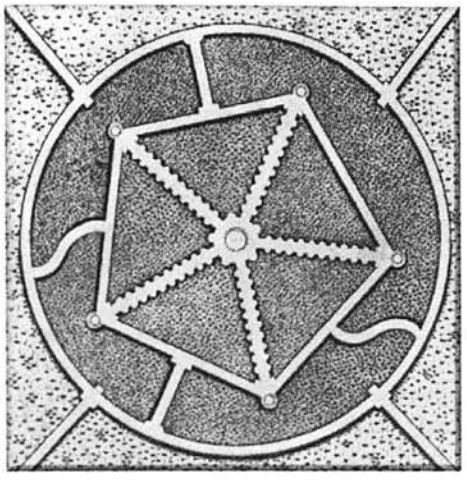


Fig 352: The Etoile with a pentagon shape, Versailles.

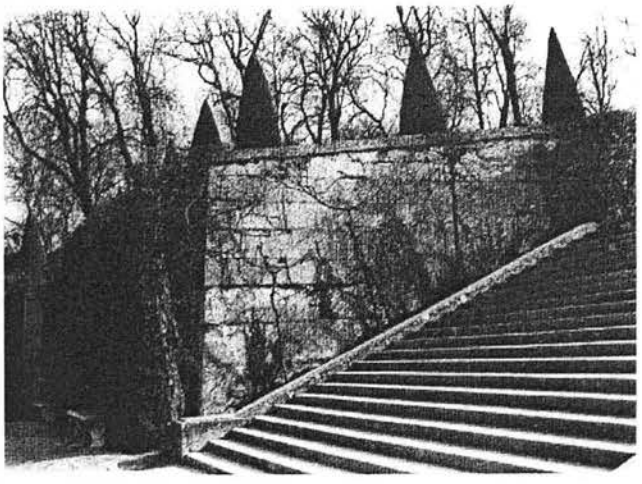


Fig 353: The Bastion-type wall with topiary 'guards' along the top. Chandra considers such structural features to be inherited from military fortresses.

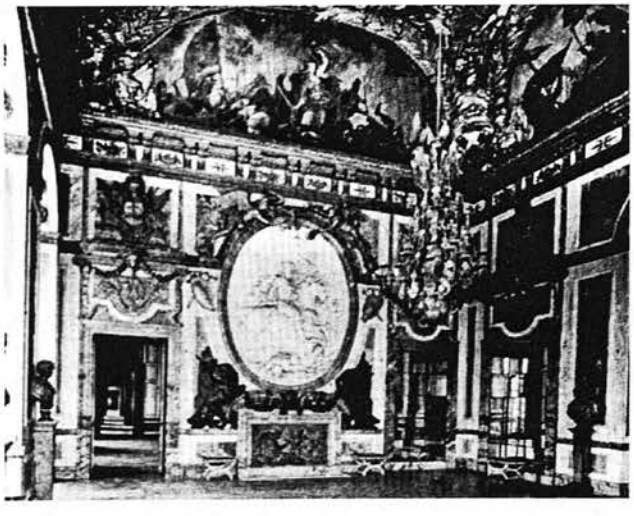


Fig 354: The War Chamber, is dominated by a huge marble sculpture of a triumphant Louis XIV slaying the enemies of France – a theme that is taken up again in the ceiling paintings. The glint and flash of cold steel in interior decoration is a taboo in feng shui. According to its precepts this can bring disaster upon the master of the house.

Why was this King's whole lifetime involved in warfare? Besides his involvement in complicated European political disputes; here author gives an assumption from landscape architecture research perspective: is it possibly partly related to his other favourite pastime: construction, mentioned in the Saint-Simon's extract above?

Many books have related that apart from his wars, the other thing which Louis XIV was enthusiastic about was the biggest garden palace in Europe – Versailles.

10.5 The Versailles landscape layout

"From the terrace one sees a very pleasing allee,
Where royal grandeur is again displayed.
It is in its extent a symbol or witeness,
Its length is so great, it reaches so far,

That it appears without limit, and it is impossible
To discover its imperceptible end by eyesight.
The strongest eye cannot range everywhere
Nor carry its glance from one end to the other."

Poem of ca.1675. on the new Versailles.[xv]

The Palace of Versailles was the official residence of the Kings of France from 1682 until 1790. It was originally a hunting lodge, built by Louis XIII at the village of Versailles outside Paris in 1624 but was expanded by Louis XIV, beginning in 1669. It became the base on which was constructed one of the most costly and extravagant buildings in the world (figures 355,358). The French classical architecture was complemented by extensive gardens. It was meant to be a home for Louis XIV, the Sun King. The men in charge of the project were Louis Le Vau, architect; Charles Le Brun, painter and decorator; and Andre Le Notre, landscape architect. About 37,000 acres of land were cleared to make room for tree-lined terraces and walks and thousands of flowering plants. There were 1,400 fountains and 400 pieces of new sculpture. In 1676 another architect, Jules Hardouin-Mansart, was put in charge of redesigning and enlarging the building. Starting with Le Vau's plans, Hardouin-Mansart added a second story and built the magnificent Hall of Mirrors and the north and south wings.[xvi]

The layout of Versailles was basically made up of five graphical elements: the axis; the cross, the triangle, the square, and the Y-shape, as can be seen from the plan (figure 359,360).

In yin yang theory, these five geometric shapes belong to a very yang status and, in principle; their use in the landscape should be avoided at all costs, especially in the absence of corresponding, opposing yin elements.

Such layout principles were all associated with the Sun King Louis XIV"s concept of himself: *'I am the state'*, and he wanted his palace to be in a position which was symbolic as at the centre of the world. "Also all the sculptors, painters, and the tapestry-makers, architectures, engravers, and the other artisans, following the King's order are all under his *Le Brun's* direction the success and consequence of which one sees every day"[xvii] Consequently in the layout of Versailles, as shown in figure 357, the King's palace is seventy percent in reality and thirty percent by implication at the

central position and one hundred percent at the highest point of the topography of the whole area.

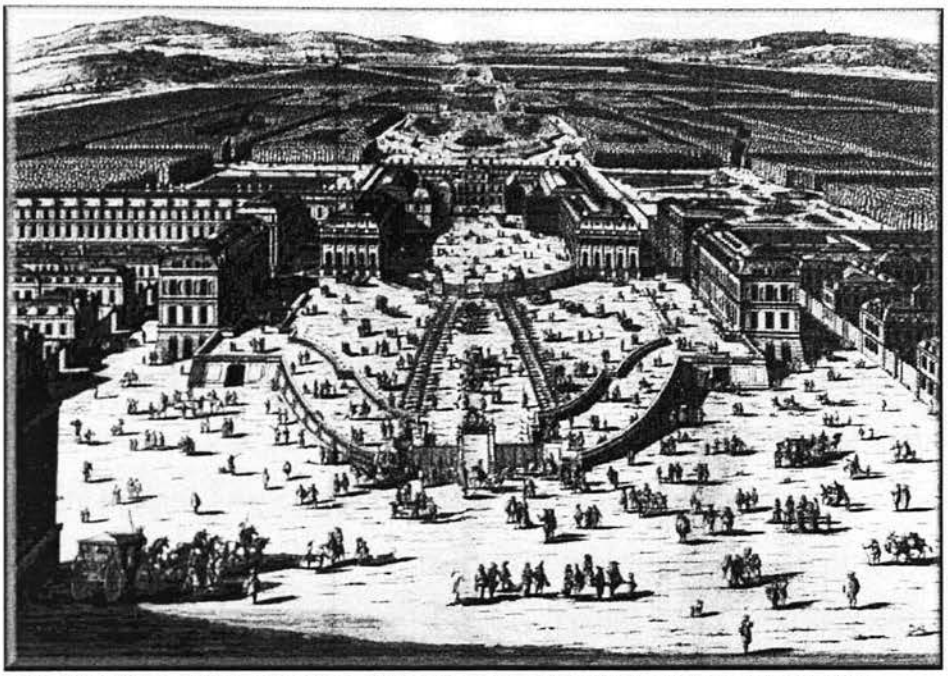


Fig 355: The military presence at the entrance of the chateau is matched by the imposed order on the landscape behind it Vue du Chateau et du Jardin de Versailles.

The important questions then are: What did the idea of the central plan mean to western people during the seventeenth century, particularly to this powerful king? From where had his centralised model come?

Before addressing either question, it would be useful to look at an extremely important phenomenon - the triangle, one of the five fundamental geometrical shapes in Versailles plan. This shape can hardly be found in ancient China in urban or garden landscape design. For example, it is absent from the most representative palace layout, that of Beijing Forbidden City (see figures 382 and 384). This is because feng shui regards the triangle as belonging to pure yang status, and that it can damage the yin yang harmony in the landscape. However, on the contrary, the triangle had been widely accepted by the occidental



Fig 356: Piazza del Popolo, Rome, three radiating avenues and a central obelisk. These were to be the source of much future garden design. Map by Sixtus V, 1585-1603.

world and applied both to garden and urban design, from the ancient Roman city to Versailles in the seventeenth century and to the nineteenth century city of Washington (figures 347.356). Obelisks, both original and imitations, can be found everywhere in the European landscape as in the example in figures 348, where three avenues radiate from a central obelisk. The author considers the concept of this triangular shape to have originated from one of the seven wonders of the ancient world, the huge edifice of the Great Pyramid in Egypt. The ancient Romans were so impressed by the Great Pyramid that they actually brought the obelisk to Europe, and built a triangle (pyramid) pattern and erected an Egyptian Obelisk at the apex of the 'pyramid'. Louis XIV inherited this idea of the designed triangle and introduced it into the landscape of Versailles, but built the king's palace at the apex instead of the obelisk.

As Sun King and absolute monarch, Louis XIV had believed he had to occupy the centre of the world. ; The three elements relevant to the Pyramid in his mind, the three radiating avenues, central axis, and Cross, certainly were greatest layout and only suitable for his palace garden.

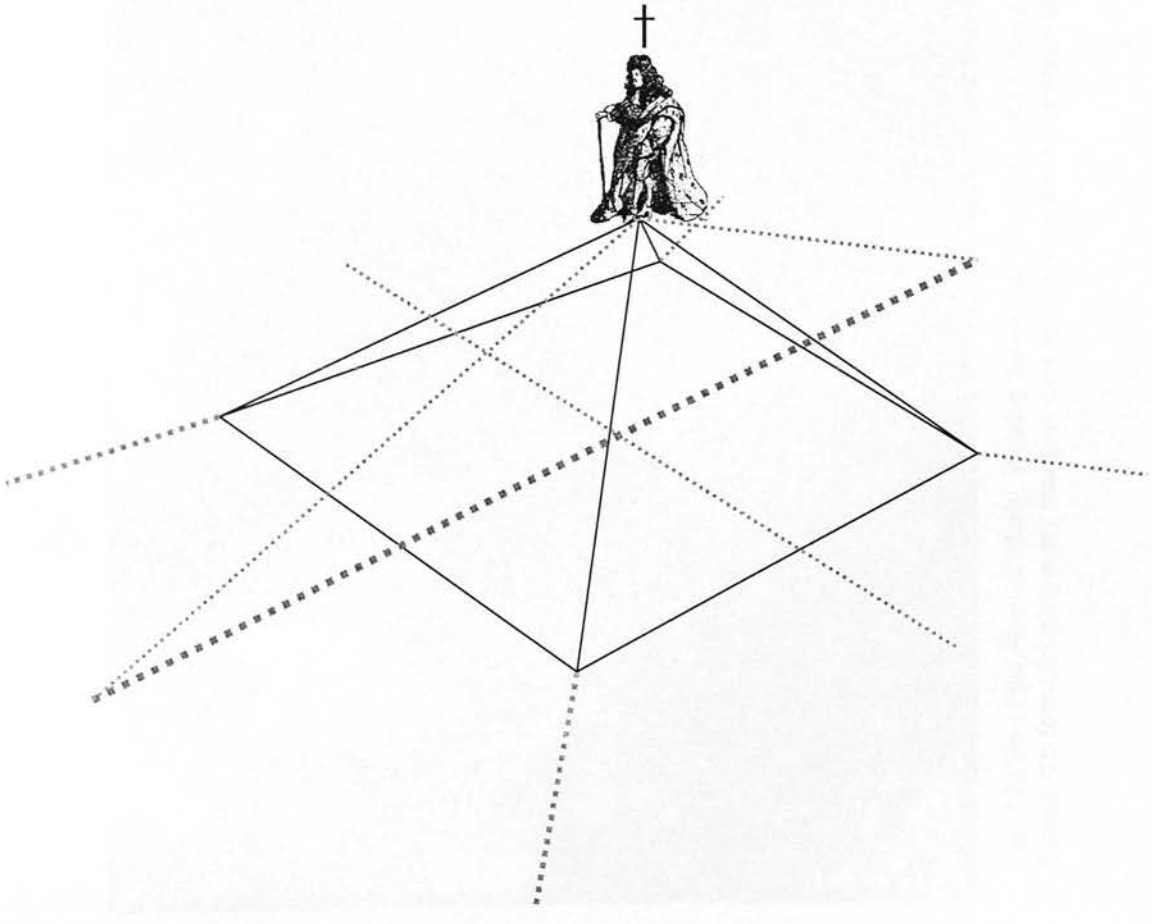


Fig 357: Louis XIV's position in Versailles. Contrast to see fig 367.

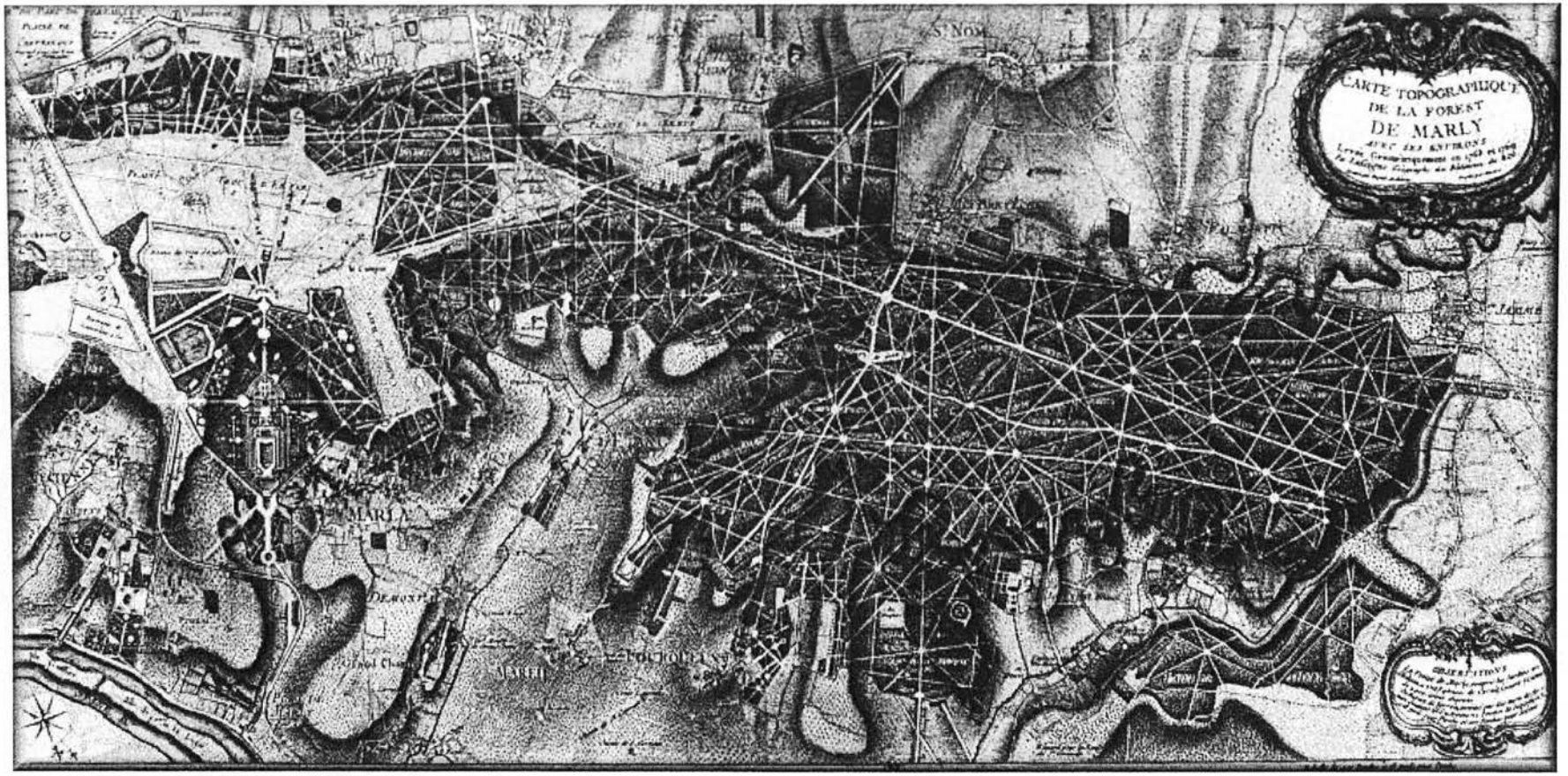


Fig 358:Plan of the forest of Marly, abutting the park of Versailles and the King's residence at Marly. The plan clearly shows the lines of roadways cutting through the forest forming many triangles, Leseigne, Geographe des batimens du Roi, 1768-69.

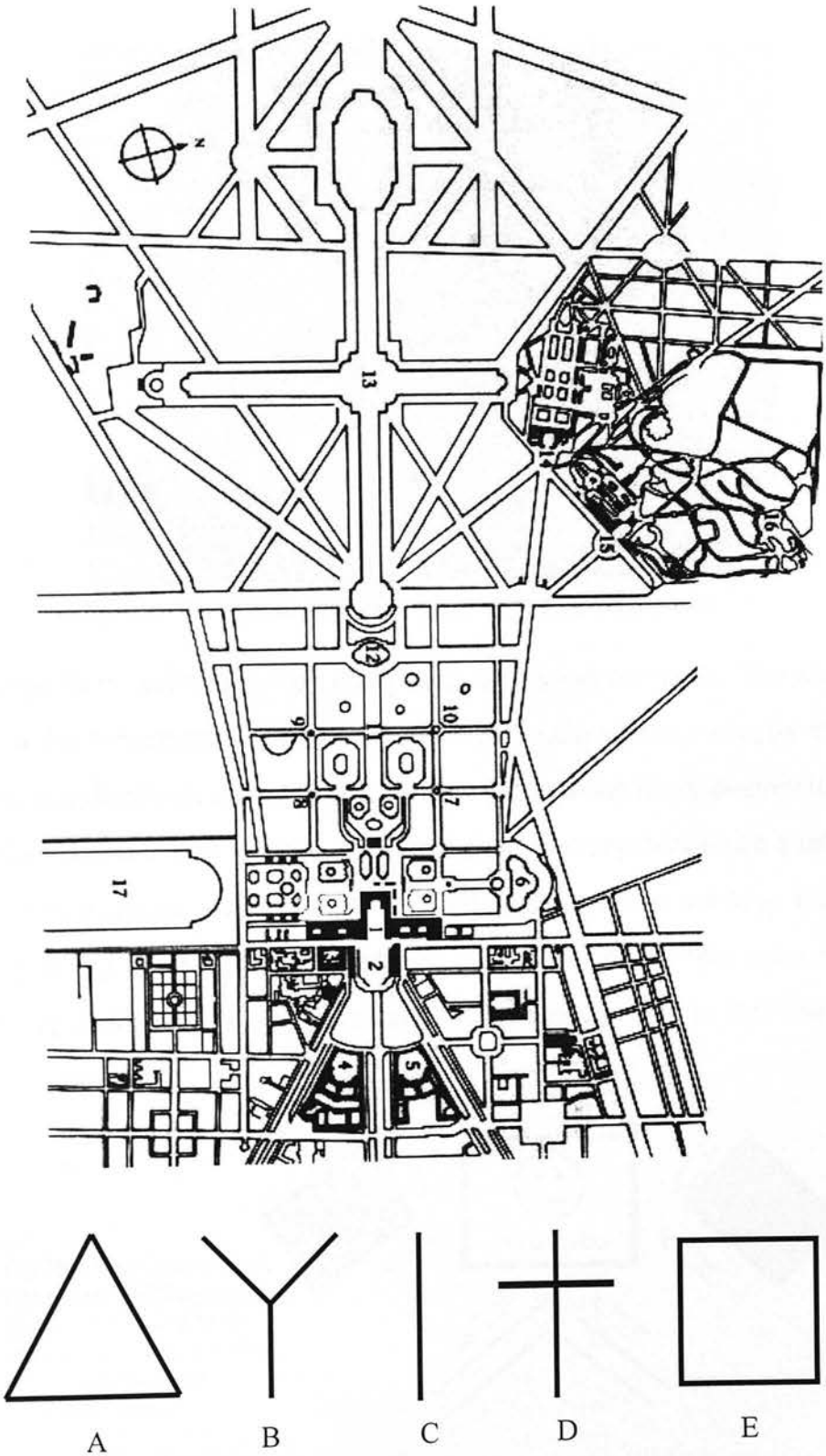


Fig 359: Schematic plan of Versailles and of the five geometrical forms that can be found in its layout.

10.6 The Triangles and Pyramid

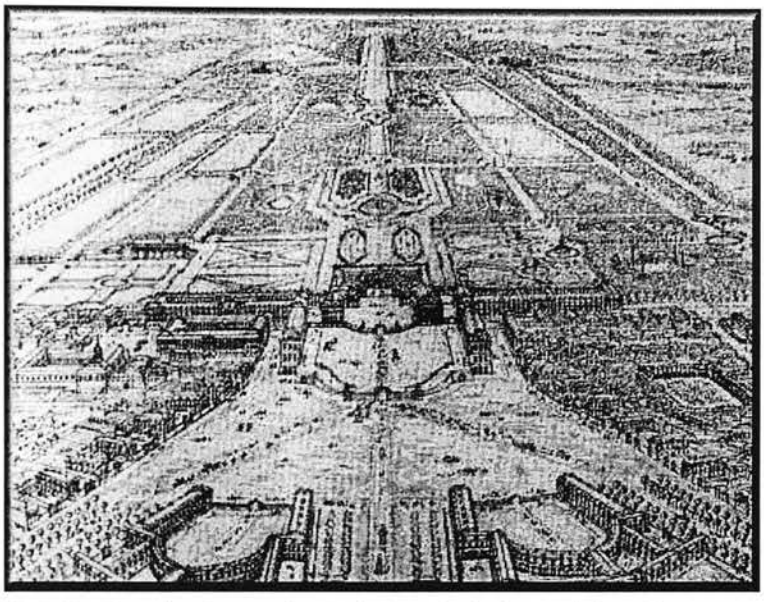


Fig 360: There is a huge triangle facing the in front of the palace.

The triangle is an extreme shape possessing only yang elements. The shape of the triangle is the fundamental characteristic of most sharp weapon shapes such as the arrow, always displaying an aggressive tendency and which badly destroy the principle of *Mei Ge*. That is why this shape is considered to embody dangerous qualities and is avoided in landscapes designed according to feng shui. One of the feng shui taboos is a building facing another building's angle at a street corner. So this pattern with over-strong yang elements (lost yin yang balance) was never fund in Chinese traditional landscape layout.

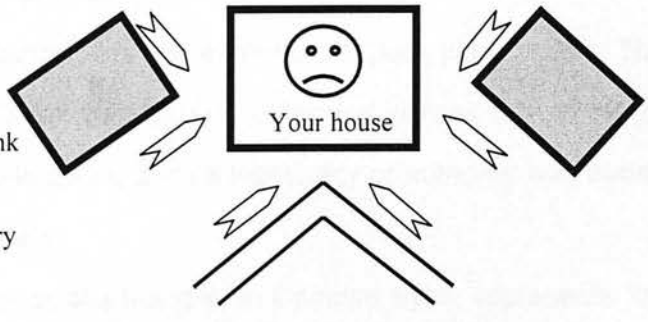


Fig 361: The Chinese think this is very bad feng shui pattern. According to yin yang opinion, this is a very sharp yang force with vicious elements.

However, in Europe, the triangle shape is esteemed as a holy symbol, great and powerful. The earliest triangular elements appeared in European landscape and in ancient Greek temples and in urban layouts in the era of the Roman Empire. But the

original idea of the triangle was inherited from the ancient Egyptian Great Pyramid, and was passed down to Europeans through the Graeco-Roman period.

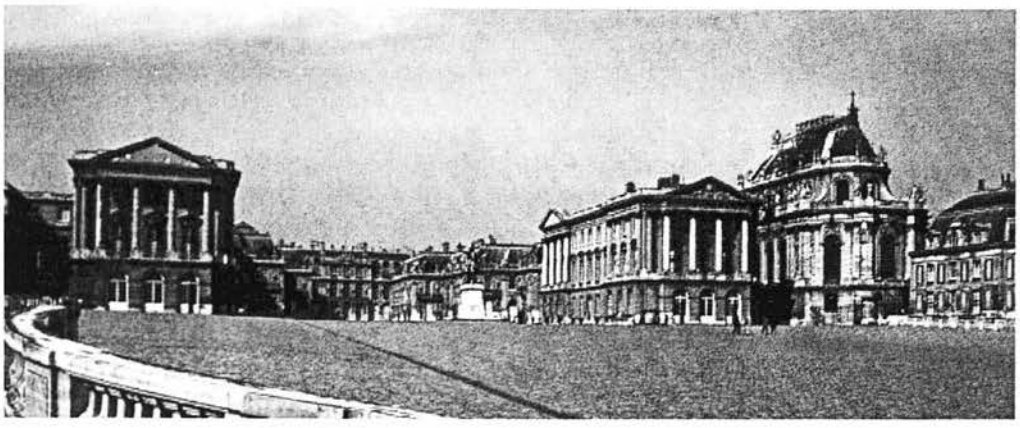


Fig 362: Two protruding Greek façades in the front courtyard of Versailles (rebuilt early 18th century); two triangles supported by Greek columns. The Chapel Royal is the highest building in the whole Versailles area. The cross on its roof is thus esteemed as the supreme symbol in the whole of the Palace.

The *Cour des Marbre* – leads from the entrance to the king's apartment. From this centre, two vast wings of two triangles (pediments) supported by Greek Corinthian style columns stretch out. It is possible to imagine that this landscape aspect embodies three symbolic messages:

1. If it is imagined that the king's palace like the Sphinx, the two buildings are analogous to its two front legs.
2. They are like two guards, protecting the king's palace (actually the king's guards were accommodated in the building on the left)
3. They are two 'formations of troops' directed by Louis XIV's (statue at centre), advancing towards the sun (see also figures 362).

By this time the west had assimilated the triangle, the pure yang shape. This had, in association with classical Greek architecture extended across the whole occidental landscape in the previous millennium, and its legitimacy or authority was already widely recognised by the western world.

There is no doubt that although the triangle, in Chinese eyes, represents 'danger', in western people's eyes, it embodies the holy almost as much as the supreme symbol – the Cross – through the idea of the Trinity, the union of the three divine persons (the Father, the Son, and the Holy Spirit, in one 'triune' godhead). Because of the importance of the triangle to the Christian world, this means that for western people,

two yang shapes – the cross, and triangle has great importance. That was the one reason western people gave the triangle such a privileged position both in three-dimensional visual space in the landscape, as at Versailles, and in the psychological space of their inner world.

The idea of the triangle in Europe has a close relationship with the Egyptian Pyramid in symbols painted in Catholic cathedrals, called 'eyes of God'. Officially the eye is said to be the "eye of God" and to signify divine guidance or providence, the symbol having its origins in renaissance art.[xviii]



Fig 363: The image of the 'Eye of God' on the US dollar bill.



Fig 364: The Virgin and Child with Adoring Angels, 1830, Charles Leboeuf-Nanteul. Paris.



Fig 365: God the Father on the Terrestrial Globe upheld by the Evangelists (God is holding triangle) 1591 -1593. Glrolamo Campagna.

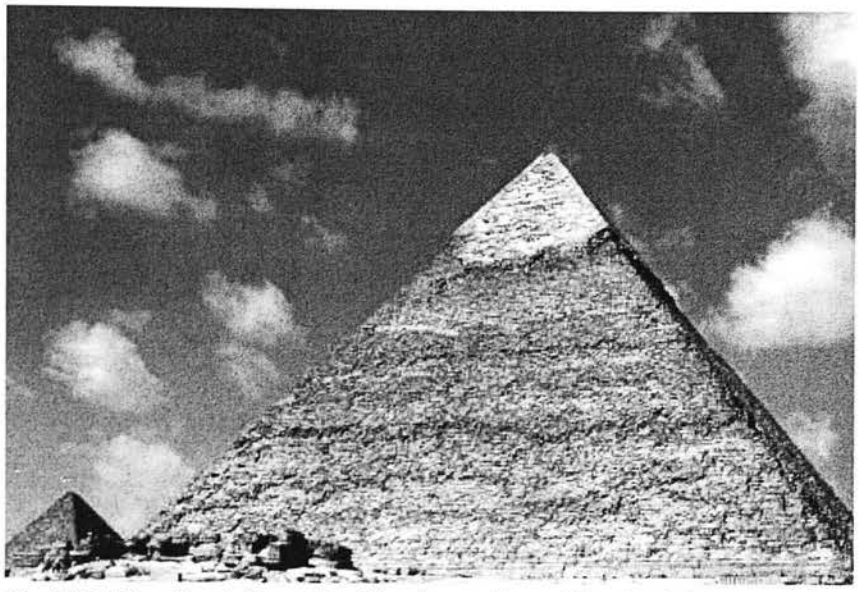
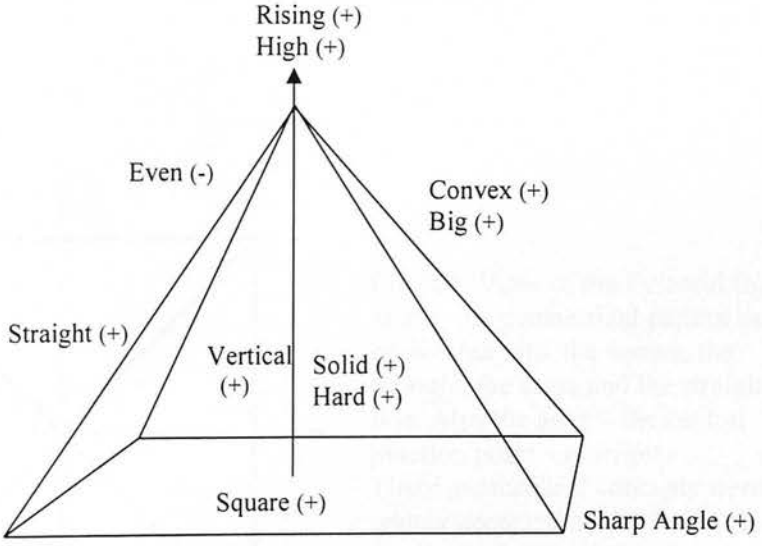


Fig 366: The Great Pyramid, Giza, has a huge 3D visual impact giving an impression of vast extension of space drawing people to stand on its apex. Anyone standing in front of this super-edifice cannot fail to be impressed.

General opinion holds that ancient Egypt provided a great source of inspiration in all forms of media to the west over the past two hundred years, ever since Napoleon invaded Egypt in 1798, and that this influence still endures today. But some historians believe that the influence began when the Macedonian conqueror, Alexander the Great, entered Egypt.[xix] The evidence shows that during the Graeco-Roman period (332 BC – 395 AD), the Greeks had already used some Egyptian architectural patterns. According to Tehuti Egypt Research information, the 'Doric' fluted style columns are of purely Egyptian design, and were used in Egypt at least 2000 years before Greece ever adopted them.[xx] Examples of this column design still stand in Saqqara and other places throughout Egypt. Many fundamental elements of geometry, such as theorems of the vertical, triangle, axis and cube, considered as visual aesthetic principles and applied in the European field of landscape architecture, all came from or were developed from ancient Egypt studies. For example the Great Pyramid, the last remaining monument of the seven ancient wonders, is incontestably a supreme super-edifice, even in today's world. It covers over 13 acres and being of solid masonry, is also the heaviest building in the world. It can be said to have provided many important ideas in many areas, from mathematics to geology, geometry to architectonics, even astronomy to western academia.

If the Great Pyramid was built over 80,000 years ago, as Blavatsky (1831-1891)[xxi] suggests (it is generally believed to have been built in c. 2575-2465 BC[xxii]), it is unquestionably the earliest yang status construction in human history. Because of its spectacular visual impact, when people stand in front of this huge ancient 'triangular' wonder, they see a huge three-dimensional visual image (figure 366); their sight is oriented from the base to the apex where it gradually focuses and their imagination is carried beyond this to the heavens. The shape of the triangle can influence visitors, with its impression of the pyramid shape, formed in their consciousness, for ever. Sixteen hundred years ago the European conquerors certainly had no reason not to respect such a super-edifice. This visual and imaginary process contained unprecedented significance, which indicated to people's understanding from its the foundations to its apex a cosmic sequence, offering a perfect hierarchical model which exactly mirrors the great variety of relationship between the different classes of human society, evolving a common philosophical idea.

Fig 367: The Great Pyramid yin-yang analysis



Total 10 (+) vs 1 (-) = Yang
A yin-yang assessment discovers no yin elements in this construction

The followed illustration (figure 368) from S. Giedions book, *The Beginning of Architecture* shows how the Pyramid can be conceptually extended:

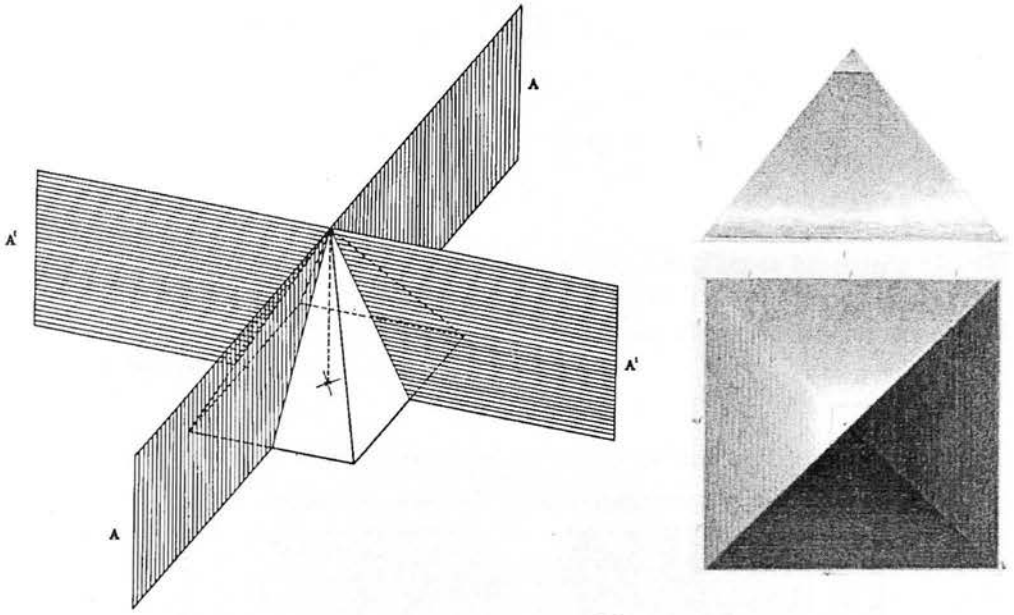


Fig 368: Pyramid and Median Planes: The axis of a pyramid can be extended to form median planes cut through its apex. One pair of such planes can be cut diagonally through the corners. Another pair (AA-Al Al) is cut at right angles to the base, on the direct east-west and north-south orientation of the pyramid

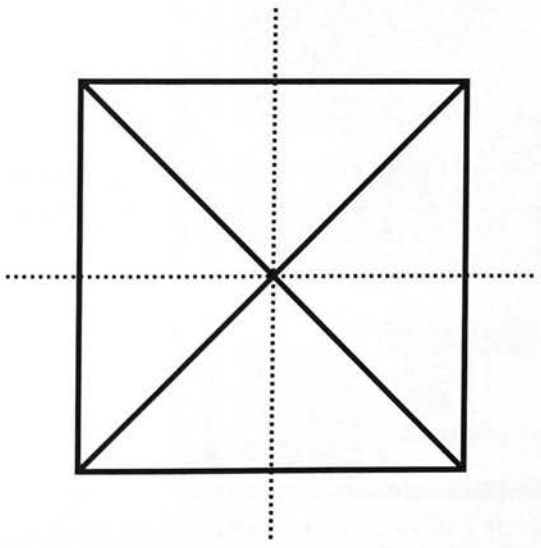


Fig 369: View of the Pyramid from above, the geometrical pattern can be divided into the square, the triangle, the cross and the straight line. Also the apex – the central junction point – emerges.
These geometrical concepts were widely accepted by the European academia and applied in many different domains.
Versailles was one example.

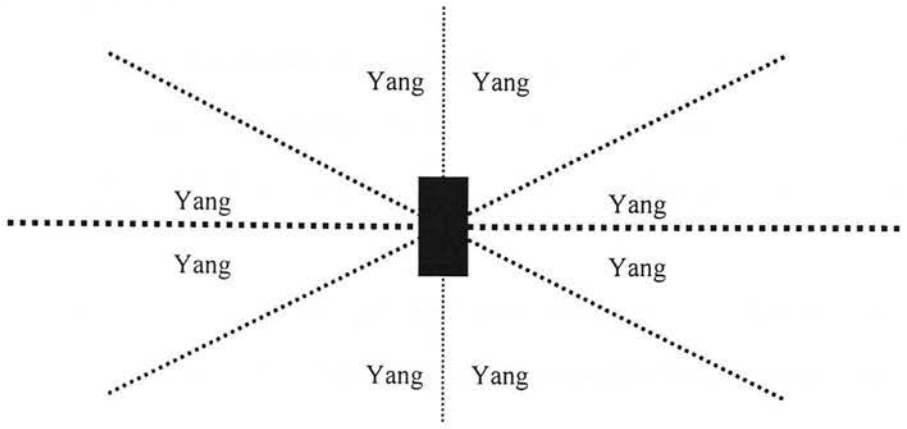


Fig 370: Louis XIV declared himself to be the Sun King, hence his palace justifiably should be located at the centre of the world. This concept coincides with the position of a man standing on the apex of the Great Pyramid (refer also to figures 367,368).

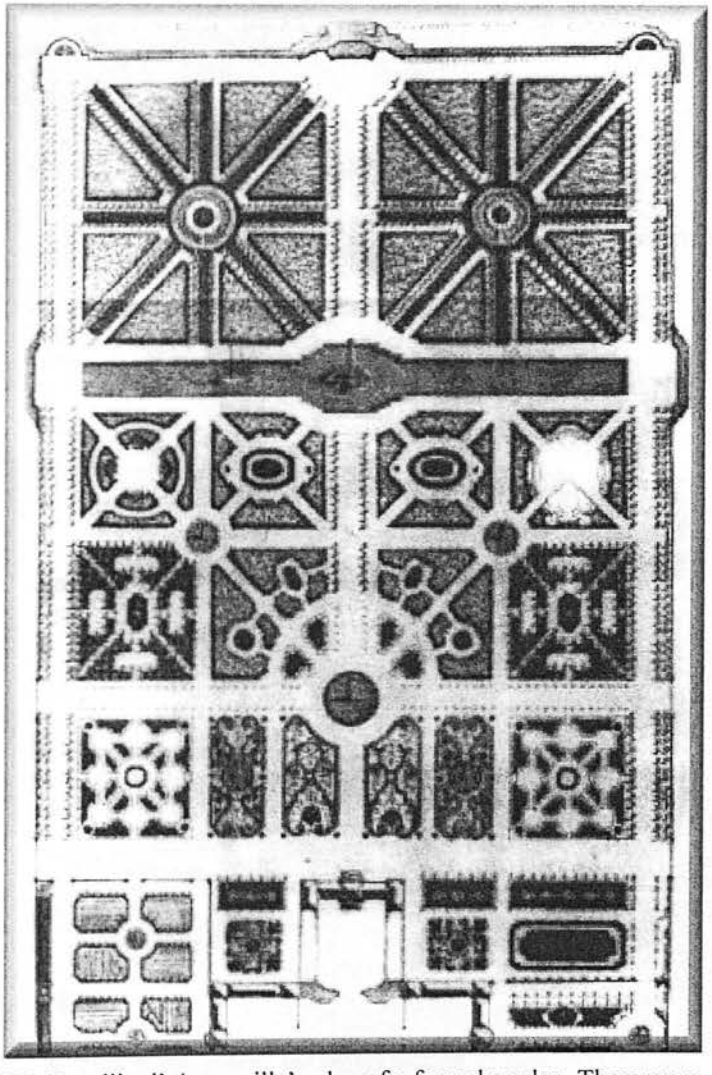
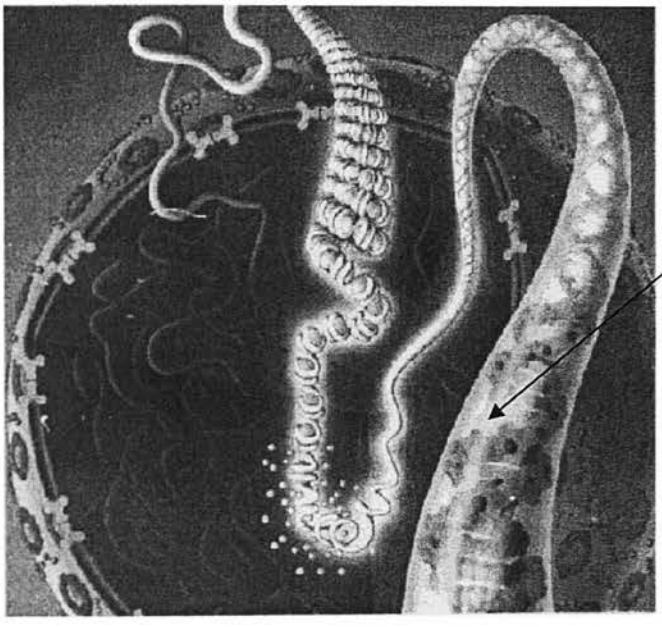


Fig 371: Dezallierd' Argenville's plan of a formal garden, There were many space triangles in the design. Elements can also be considered to mirror the plan of the Pyramid and suggest the eyes of God.

10. 7 The straight line

The layout of Versailles is mainly developed from the straight line. The straight line is a central element in people's everyday life, also it is an elementary structural component of DNA, as is the curve. The straight line is essential to human nature, which mirrors the human will.

The images below show the straight elements related to the human body and the natural environment, particularly how they correspond with the yin yang idea.



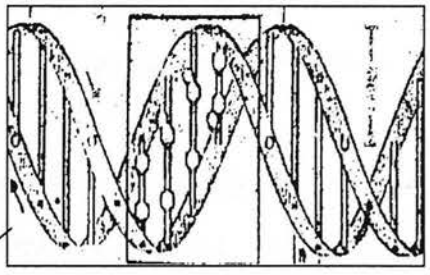


Fig 372: Being's cell and DNA, the straight element is one component of the structure.

1 Straight = yang

2 Curve = yin

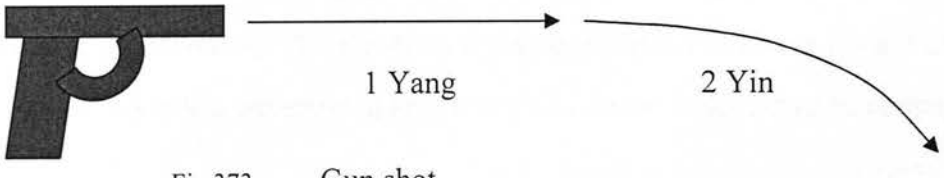


Fig 373.a Gun shot

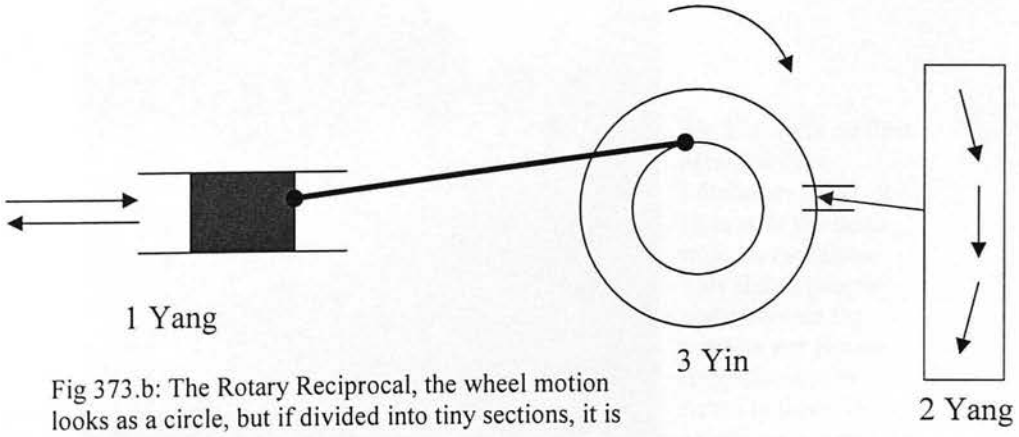


Fig 373.b: The Rotary Reciprocal, the wheel motion looks as a circle, but if divided into tiny sections, it is a straight line.

Ancient Hua Xia culture considered the straight line as a fundamental element in landscape layout, but that it should always correspond with curved elements in order to achieve concord (fusion) with the curve. To arrange a straight line in a landscape there must be a certain limit, as in the DNA structure, otherwise it might produce negative functions, damaging to the environment and human life. This concept has been embodied in Chengde and other Chinese garden layouts.

In general, any powerful movement will follow a straight direction, as in the examples in figure 373.a, the bullet must move in a straight line when it carrying power in certain distance, in other words the straight direction is the only way for the power release, namely in yang status. Here the inference is that the straight line in Versailles can release powerful energy.

There is also an important phenomenon related to the straight line link in human behaviour and landscape – the path, and particularly the shortcut. This is a close companion always to human (and animal) activity associated with the landscape environment. Shortcuts are always very close to a straight line. People tend to create shortcuts anytime and everywhere; because *Shi Ban Gong Bei* (事半功倍 get twice the result with half the effort) is one of the important human instincts. Also the straight line is consistent with human psychology and its respect for speed (namely save time means save lifetime). In its geographical meaning, the straight line is the best choice for arriving at a destination. So, because the straight line mirrors an aspect of human nature, this is one of the essential reasons why this shape is attractive to people.



Fig 374: Path on East Meadow Park, Edinburgh, 2002. It links with the main walk on two sides. This shows people always create the shortcut not just on computer screen. Actually this related people's everyday life.

On the other hand, the ancient Hua Xia nation believes that the straight element can also enhance the degree and power of energy produced. Straight elements have a much more powerful penetrative function than any other shapes. To some extent the straight line symbolises 'force'.

In the twentieth century landscape, the most striking example of a straight element is the airport runway. The aeroplane's need to rise and descend carries with it a huge power of inertia. When objects travel at high speed without tractive force (according to the Law of Inertia[xxiii]), only the straight line can withstand and contain their phenomenal inertia. When the aircraft starts to ascend, the straight line supports the object and enhances its inertia, when the aircraft lands, the straight line help the object to release its inertia, otherwise an accident would happen. Thus the runway is a most important mechanical factor in the operation of high speed aircraft.



According to yin yang criteria: straight i.e. yang and move i.e. yang. The runway is a structure which corresponds to and is associated with the passage of high speed objects; it is a strong yang status place.

Fig 375: Santa Ana International Airport runway, USA

The airport runway is one of the important modern examples in which people have realised the physical function of the straight element in modern landscape architecture, but they might not have realised that straight elements also can produce a powerful force which cannot be directly experienced physically. Chinese feng shui believes that

this force can transform to the negative function and destroy the yin yang harmony in the environment.

Taoism considers that the straight elements have a strong propensity to cause damage function – *Chong Sha*, (冲煞 literally translated as charge, assault or dash onward, and evil spirit or spoiling energy). One of the important components of Taoism is the Taoist magic talisman and there are a large number of the straight line talismans in Taoist classical works. In order to evaluate the Versailles landscape layout in terms of the use of the straight line as viewed by traditional Chinese criteria, it is helpful first to look at some concepts of the straight patterns of river and tree from feng shui:[xxiv]

- If the stream flows straight towards you, you will be ill and decay.
- Straight wood like a lance causes a calamity to strike;
- If straight wood charges the door, the family will disappear; and
- The force coming in straight brings psychological insecurity and will cause poverty in a few years.

The above opinions reflect the evaluation of straight elements in landscape according to feng shui. Does this mean that the straight element is completely negative? The answer is: it depends where and how it is used. The straight shape itself belongs to very yang status elements. It can be used to oppose evil yang energy, for example, the Chinese *Mi Zong Chi Gong* (密宗气功)[xxv] uses straight elements to destroy illness and the same principle can be applied in feng shui practice. The straight shape itself belongs to the yang element, its functional evaluation depends on how it is arranged in a landscape layout.

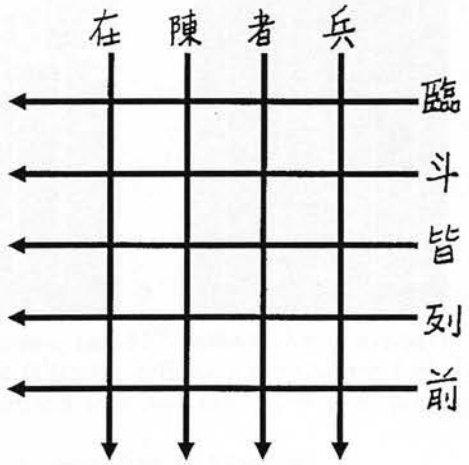


Fig 376: Mi Zong Ch'i Gong *Nine Words Cutting* (also see *Five Angles Star Cutting* (figure 124), these are fiery and forthright with powerful energy of *Chong Sha* function destroy illness i.e. evil Chi.

10.8 Straight line calligraphy talismans

In the Han Dynasty (2nd century AD), straight line calligraphic talismans were used in Taoist magic to destroy evil. In other words the Hua Xia nation had considered that a kind of association existed between the static pattern and dynamic function. They believed that the 'firm' power embodied in the straight element could destroy something, namely the *Chong Sha* function. Laszlo Legeza translate this idea from *Tao Zang* (道藏) in his English publication *Tao Magic*: [xxvi]

> *"The magic power of talismans derived, as we have seen, from the fact that, according to Taoist belief, they were permanently inhabited by spirits. Thus men were able to communicate directly with spirits by means of these talismans without the participation of a medium. The talismans themselves acted as mediums, and were to be treated with the greatest respect, veneration, and secrecy. The interdependence of the Taoist spirit world with the material world made the use of talismans much more significant than it would be to western spiritualists, since spirits were believed to play a commanding role throughout the whole universe, and not merely in a realm of ghosts and supernatural beings. Moreover, talismans constituted the basic essentials for individual Taoist religious practice and worship, as well as for communal rites."*

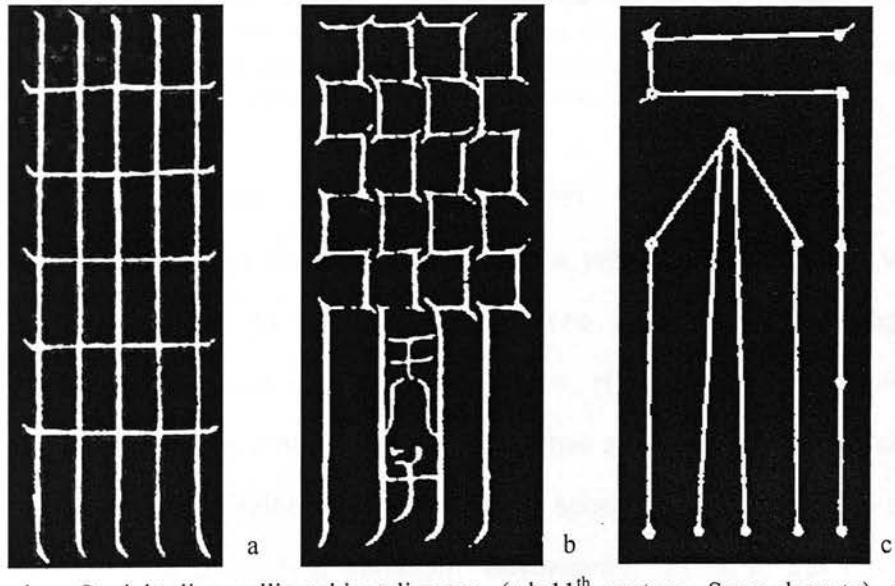


Fig 377-a,b,c: Straight line calligraphic talismans. (a,b:11th century, Sung dynasty). (c: Jin Dynasty). These three straight line calligraphic talismans reflecting the sharpness of the yang element, and carpentry technique. Shows the ancient Hua Xia people's way of thinking about how straight elements functioned in human life.
Author suggest review figure 5 in introduction, '*Composition*' by Mondrian.

In Versailles, to enhance his political legitimacy, Louise XIV wanted to present himself as the Sun King, the centre of the world; so there are two features involved in the palace layout:

- The palace is located at the highest point in the whole of the Versailles area (figure 346); and
- The central axis, and some other different yang status geometric shapes, are ordered directly through the central axis of the palace (figure 378).

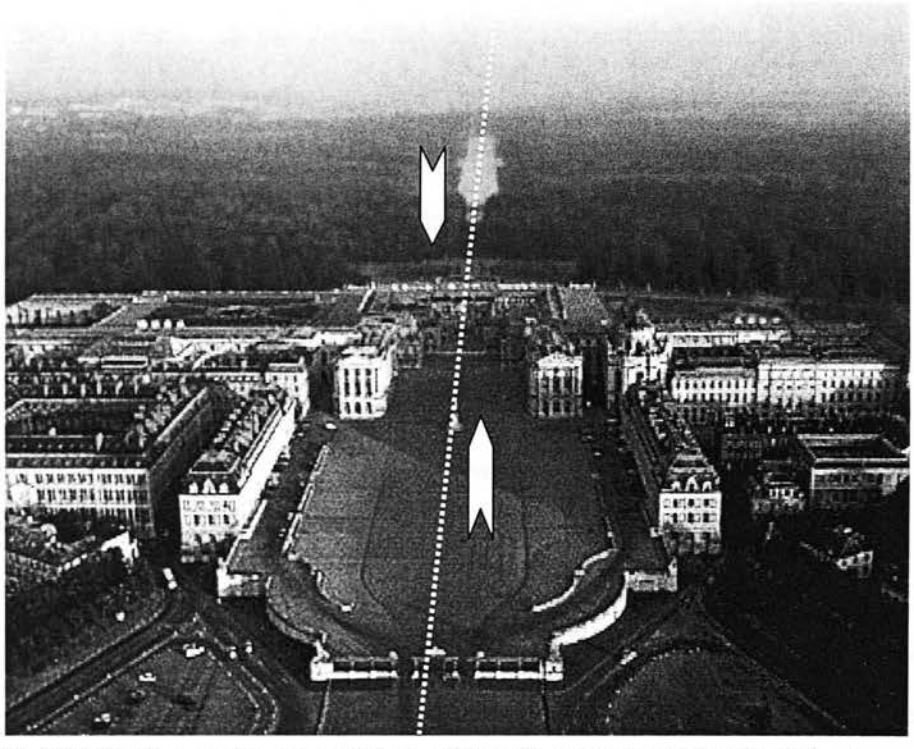


Fig 378: Bird's-eye view of the Palace of Versailles. It is located at the highest point in the whole area, and the central axis runs through the palace, the in coming force flowing directly through the King's Bedchamber. This is unacceptable by feng shui opinion.

According to yin yang concepts: high = yang, low = yin.

The King's Palace's location occupies the supreme yang situation in the Versailles area. The position can be considered as *Qian* (see *I Ching, Qian* hexagram), in concord with the greatest rule – the King's position. However, the King's Palace is located at such a high place that it cannot avoid some serious problems. Fist of all, it cannot gather the Ch'i; the Palace faces vast open spaces at both the front and back and, the *I Ching*, says of such a situation: '*adversaries surround back and belly*'. Because the King's palace is at the highest point of the whole area, it does in fact only contain the isolated yang status, without any yin element to balance it. This situation is unsustainable.

With regard to the second feature of the King's Palace, i.e. the straight force of the central axis and triangles, these are ordered directly through the palace, running directly through the King's bedchamber. This layout is a taboo for feng shui, the palace and its surroundings being rendered naked in face of the straight in coming force, i.e. *Chong Sha*. The yin yang balance is seriously destroyed by this strong yang force.

Furthermore, to compare the layout of Versailles to Taoist talismans, Louise XIV could be said to have lived in a huge straight line calligraphic talisman. This means that he not only located himself in strong yang status environment, but that it also held within it a fierce and malicious energy creation field. If, from the Taoist point of view, only a few inches of paper containing a calligraphic talisman could introduce a certain degree of physical power, it is difficult to estimate the huge amount of unsuspected power that the 37,000 acres of land at Versailles could produce.

Chinese feng shui theory insists that the ideal residential place should be located with its '*back to the mountain and face to the water*' (figure 437,438), but the Versailles Palace is located at the highest point of the whole area and both sides face a huge open space and even face axes at the front and rear main entrance, that neither gather the Ch'i nor coincide with the conventional Chinese model of a royal palace. Nevertheless, such a Chinese model would have been unacceptable to the French king and his engineers in seventeenth century Europe, meaning that Loius XIV could not have planned Versailles without its central axis. This was not just an axis but a mirror of the humanistic spirit that had been evoked in the European continent following the Renaissance. The energy, this 'European stream', had risen from the inner psyche of human beings in the west to challenge the world. Nothing could stop this great energy.

Having analysed the straight element's negative or destructive function, some western scholars might suspect that, if the Chinese regard the straight element as possessing so many negative functions, how is it possible to explain the longest straight line in the world is urban landscape, the city central axis in Beijing which was laid out more than six hundred years ago? The following section tackles this question, explaining that the axis in the east has a different reason because the Chinese have different beliefs and cultural backgrounds.

10.9 Different central axes in China

> *"The ancient kings, selecting the center of world to establish kingdom, selecting the center of kingdom to build court, selecting the center of court to temple."* – Chapter Cautious situation. *Liu Shi Chun Qiu.* (239BC)

Zhi Zhong He (至中和)[xxvii] [mean and harmony]: '*When heaven and earth in the right position then everything can form*' is important feng shui' principle '*Shang Zhong Zheng*' (尚中正), i.e. 'esteems the balance and correctitude' is one of the *ZhuoYi* (周易) convictions, another of its important principles being the idea of '*Shi Zhong*' (适中 right time and right position), which corresponds with the *I Ching's* eighth hexagram, as in the following example:

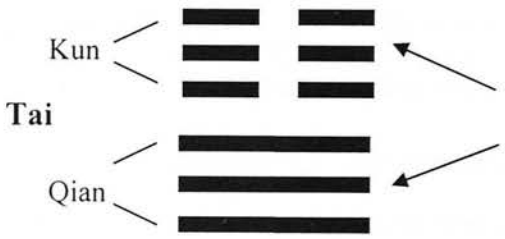


Fig 379
The No.2 & No 5 *Yao* in middle are considered as the best positions to deal with everything.
(Detail reference *I Ching*)

This is the origin of the meaning of 'centre' to the Chinese, which was why the Hua Xia nation maintained a reverence for centredness associated with the grade system for thousands of years. This principle was used in the ancient Chinese system of town planning which can be traced back to the Chuo Dynasty (1066 – 771B.C). The ancient diagram below shows the principle:

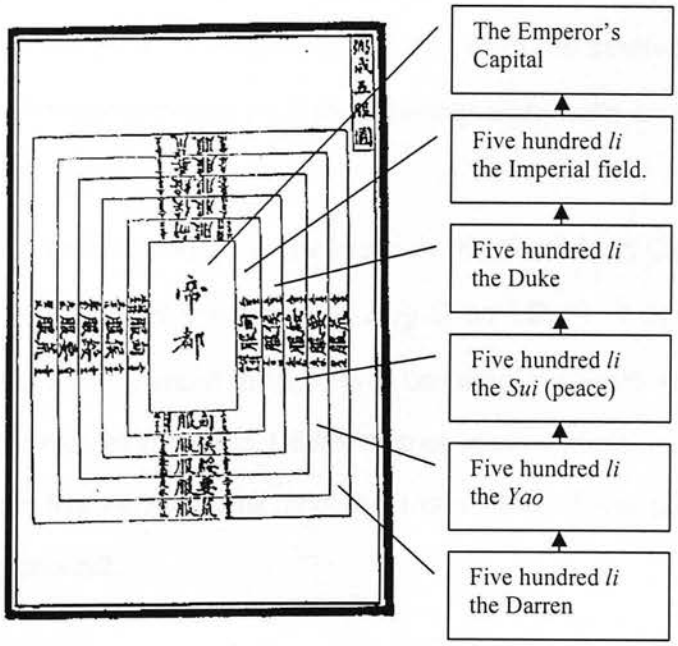


Fig 380: *Five Fu Tu* Copy from '*Shu Jing Tu Shuo*' Close to the centre means high grade and far from the centre means humble.

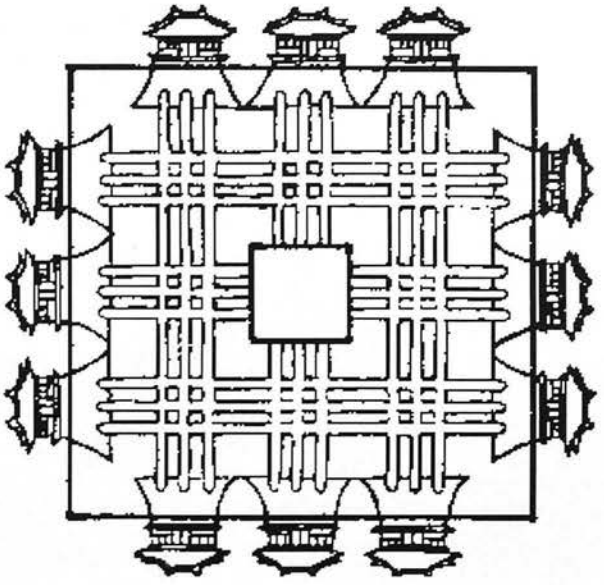


Fig 381: Canonical plan of the royal Zhou capital (Wangcheng) in '*San Li Tu Ji zhu*' part 1, vol. 4. Which embodies the important philosophical idea – Chinese idiom '*Si Ping Ba Wen*' literally 'Very steady and well-balanced' (yin).

Because of this reverence for centredness, central axes appeared in Chinese landscape from the earliest times. Hence the Chinese are very familiar with the idea of central axes.

Here the question arises: If, according to the yin yang criteria, the axis is a very yang status element in the landscape and if the Chinese had high regard for landscapes with central axes, does this contradict the hypothesis that the Chinese landscape belonged to the yin status before the twentieth century? An examination of what really happened in Chinese landscape design can be made by looking at the Beijing City is central axis. This axis from south to north is eight kilometres long, starting from the south-end *Yong Din Men* Gate (永定门) and travelling through a total of twenty-eight halls and gates to the north-end, the *Zhong luo* (钟楼).

The picturesque aspect in this landscape is on the north of the Forbidden City, where there is a hill located on the axis, called Prospect Hill, *Jing Shan* (景山). It was built up by soils dug from the Forbidden City moat in the Yong Le reign (1403-25 AD) in the Ming dynasty. The hill is 88.7 metres high and 1.5 kilometres in circumference.[xxviii] The axis through the pavilion on the central peak and the main halls of the palace are contained and embraced by this hill.



Fig 382: The central axis of Beijing and the Forbidden City. The artificial Prospect Hill, *Jing Shan,* on the north behind the Forbidden City, 'blocked' as well as changed the level of the north part of the axis, coinciding well with feng shui principles..

Two rivers, called the Golden River form a curve in front of the *Tian An Men* (天安门) and *Tia Ho Men* gate (太和门), and the whole layout of the palace coincides with the ideal feng shui principle '*mountain embrace and water around*'. Each gate and hill on the axis blocks the momentum effect of the straight line. So this the longest central urban axis in the world, has its straight character blocked and modified through Chinese construction.

Furthermore, central axes in the Chinese landscape have their unique meanings. In the Chinese character for China, *Zhong (Hua) Guo*, the first word *Zhong* means central, see figure 383:



Zhong means centre or balance.The hieroglyphic *Zhong* character gives the clear visual image, meaning balance. The 'axis' through the rectangle symbolises keeping the balance between the yin (right) and yang (left) worlds. It represents the yin yang border.

The huge central axis through the Forbidden City forms a big *Zhong* in the landscape, even the Emperor's thrones, The Imperial Court is located on the axis (fig 474), suggesting that the world should always be kept in yin yang balance i.e. harmony.

Fig 383: Zhong

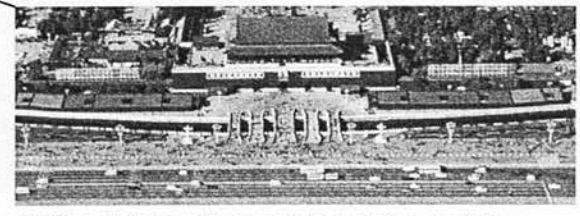


1: the Prospect Hill, the pavilion at the top is located on the central axis.





2: The Golden River embraces *Tai He Men*



3: The *Golden River* embraces *Tian An Men.*

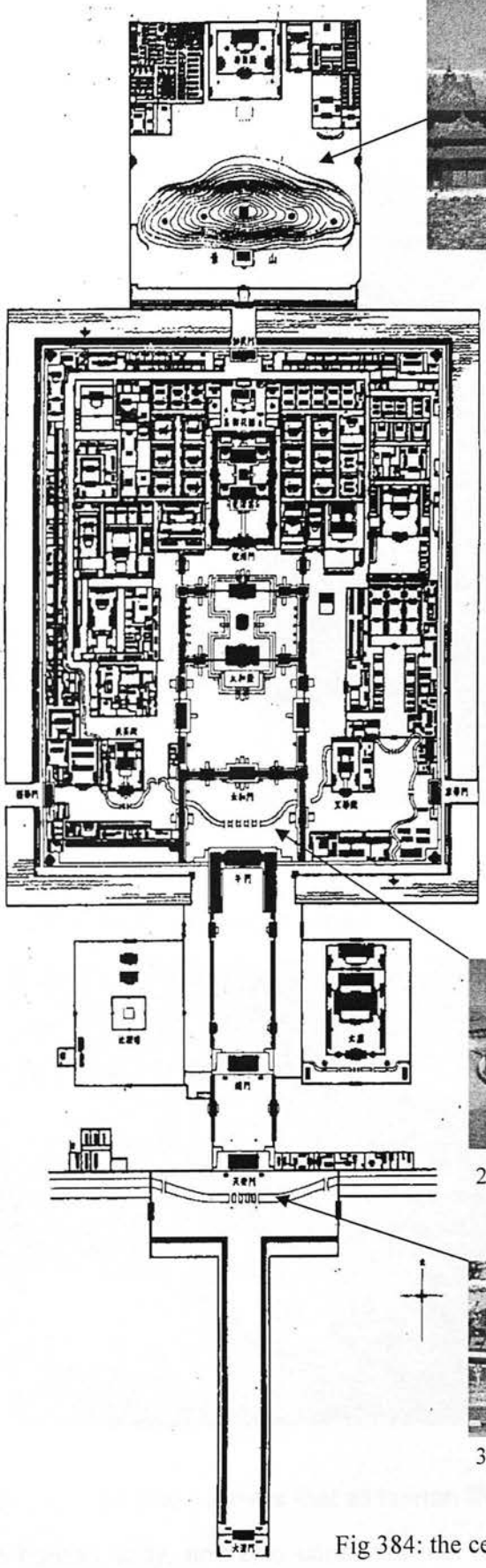


Fig 384: the central axis in Beijing

10.10 The Y shape layout

The one most impressive feature in the layout of Versailles is the Y shape (Patte d'oie). According to Chinese yin yang theory, the Y shape belongs to an extremely yang state.

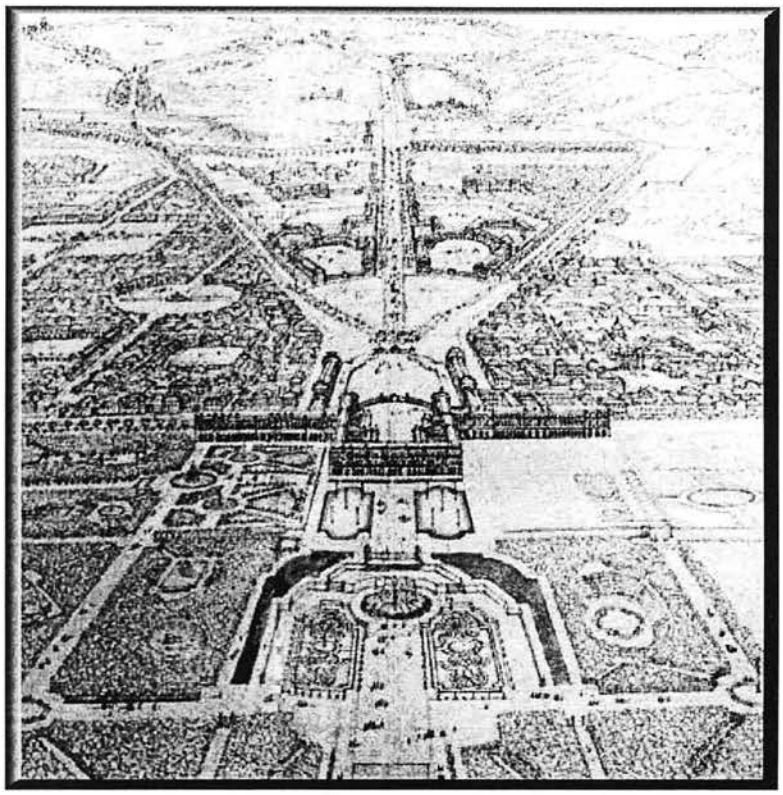
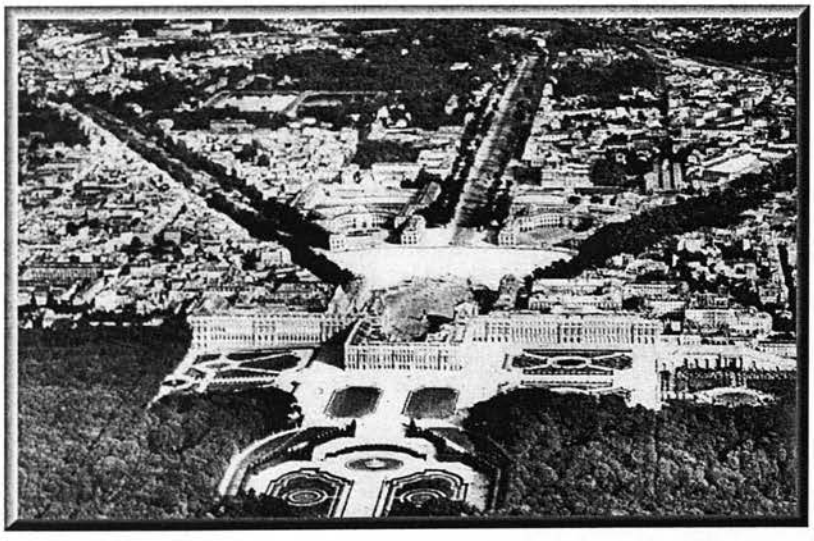
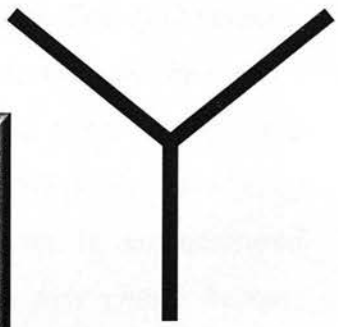


Fig 385-a: Lievin Cruyl, bird's-eye view of the palace of Versailles seen from the west. Drawing, 1684.

Fig 385-b: aerial view photo of Versailles.





Chinese medicine believes that all human illnesses are caused by irregular (evil) Ch'i in the human body, and also considers that all positive energies which can combat and finally disperse this evil Ch'i, are regular (good) Ch'i. Modern western medicine calls

this 'immunity'. The acquired immunity system consists of antibodies, and the structure of the antibody vaccine lymph B cell is a Y shape:

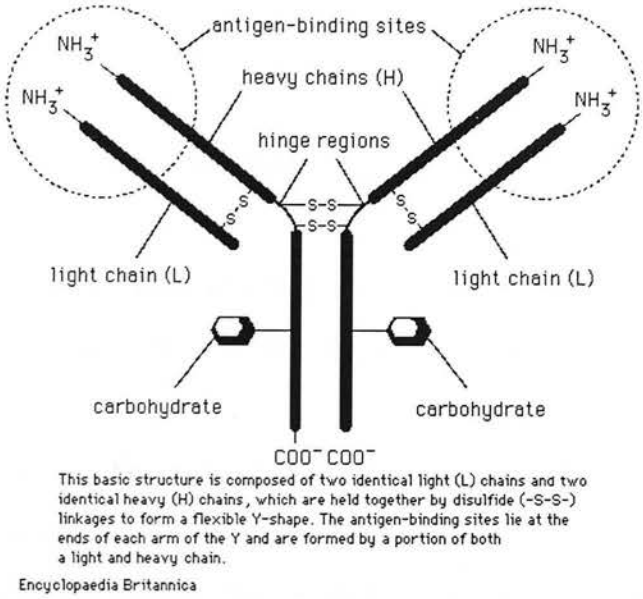


Fig 386: The basic four-chain unit of a human immunoglobulin molecule.

This basic structure is composed of two identical light (L) chains and two identical heavy (H) chains, which are held together by disulfide (-S-S-) linkages to form a flexible Y-shape. The antigen-binding sites lie at the ends of each arm of the Y and are formed by a portion of both a light and heavy chain.

Encyclopaedia Britannica

Here is a quotation from the *Encyclopaedia Britannica* about the antibodies and B-cell antigen receptors:

> *"Immunoglobulins (abbreviated Ig) all have the same basic molecular structure, consisting of four polypeptide chains (i.e., chains of amino acids linked together by chemical bonds known as peptide bonds). Two of the chains, which are identical in any given immunoglobulin molecule, are heavy (H) chains; the other two are identical light (L) chains. The terms "heavy" and "light" simply mean larger and smaller, but they were used in early studies of immunoglobulin structure and have stuck. Each chain is manufactured separately and is coded for by different genes, but the four chains become joined in the final immunoglobulin molecule to form a flexible Y-shape as illustrated diagrammatically* (in figure 386). *A human* immunoglobulin *molecule showing the domains present in the light (L) and heavy (H) chains."*

This information offers evidence that the most basic antibodies in our human body – the B-cell antigen receptors are Y-shaped, and that they combat invading viruses. In other words, they are a fundamental weapon used by the body to fight against illness. Chinese medicine refers to this fight as '*Qu Xie*'(驱邪)i.e. 'the getting rid of evils'. The weapon, and the conflict, both belong to yang states.

Today people know that the Y chromosome representing the masculine comes from men, and that it is a determinant element (with TDF) for each new generation's gender selection. This is absolutely yang status. Thus, there are two Y elements involved the human body, both belonging to yang status elements.

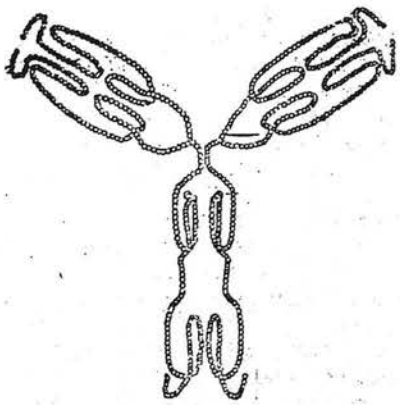


Fig 387: The structure of the antibody B-cell.

In the Jin Dynasty (2nd century AD), the Hua Xia nation had realised the function of the Y shape, using it in straight line talismans to get rid of evils (bad Ch'i).

To return to Versailles, when the tourist faces the huge Y-shape, according to the Taoist principle of *humanity and nature are united*, they will have a sympathetic response in their sub-consciousness. The Y element gene in everyone's body is suddenly activated by the huge sympathetic Y in the landscape, and immediately experiences a sensation of their own 'greatness'. That is the real reason why most people, especially male visitors to Versailles, tend to feel excited. So the inference is that the Y shape could also stimulate in Louis XIV a similar natural physical response, influencing his mood, driving his decisions.

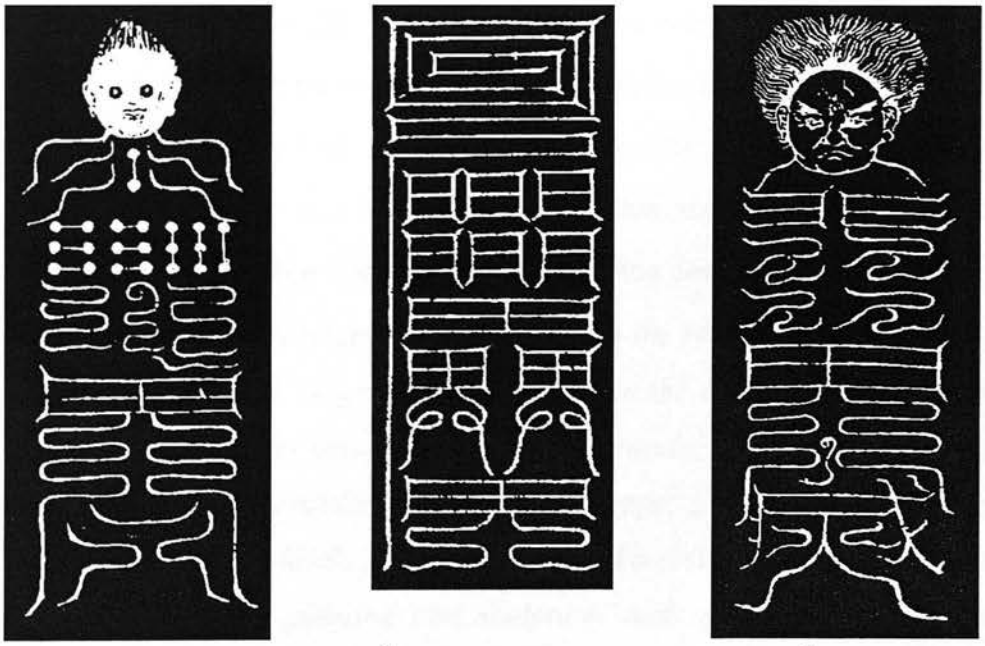


Fig 388-a,b,c: Master of direction. 13th century Taoist talisman (a,c). The 11th century Taoist talisman (b). Acording to Zhang Hui Min research, each square unit was formed with the element '\' & '/' on the corners. That corresponds with the Y shape and has the same function – yang energy – which can conflict with ill Ch'i.

10.11 Greek God – the source of Versailles Yang energy



Fig 389: David, 1501-1504. by Michelangelo

Felibien André, the French architect and historiographer, wrote his famous statement about Versailles in 1671, when the exterior of the Enveloppe Palace was nearly complete: *'Since the sun was the emblem of Louis XIV and poets fuse the sun and Apollo, everything at Versailles was related to that Greek god'.* [xxix]

The above was written in a guide of 1674 which was hastily produced to celebrate the completion of the Enveloppe. Felibien's statement boldly announced one of the principal novelties of the new building, that it had an elaborate programme of images. That Louis XIV had such an idea was not strange, as he was the heir of Renaissance humanism, of the ancient Graeco-Roman culture that was highly respected by the whole of European aristocratic society.

European Renaissance humanism is the connecting link between ancient Graeco–Roman and sixteenth seventeenth century European art, architecture and landscape architecture (including Versailles), which the humanist concept influenced up to modern times in Europe. During a long period (the Dark Ages, 476-1000 and the Middle Ages, roughly the 11th–14th century AD), humanity had been constrained. According to yin yang principles this situation belongs to an extremely yin state and could be identified as a *Pi Gua* (see section 1.8), following these epochs the desire energy within humanity was reactivated. As a result the yang status started to increase with the arrival of the Renaissance. The Encyclopaedia Britannica describes it as follows:

> *"The concept of the Renaissance, whose goal was the rebirth or re-creation of ancient classical culture, originated in Florence in the early 15th century and thence spread throughout most of the Italian peninsula; by the end of the16th century the new style pervaded almost all of Europe, gradually replacing the Gothic style of the late Middle Ages. It encouraged a revival of naturalism, seen in Italian 15th-century painting and sculpture, and of classical forms and ornament in architecture, such as the column and round arch, the tunnel vault, and the dome."*

The core of the Renaissance is humanist liberation, in Frederick Edwards' point of view, "Renaissance Humanism is the spirit of learning that developed at the end of the Middle Ages with the revival of classical letters and a renewed confidence in the ability of human beings to determine for themselves truth and falsehood".[xxx]

The phenomenon of the Renaissance was ready to appear in Europe, and coincides with yin yang's three laws and the rhythm of yin yang movement, which contends that the dark time will be gone and welcomes a great bright situation i.e. *Tai* (see section 1.8). In *I Ching* this circumstance is called '*out of the depth of misfortune comes bliss*'.[xxxi]

This is the reason why there were a number of similar layouts found in late occidental urban design and landscape architecture.

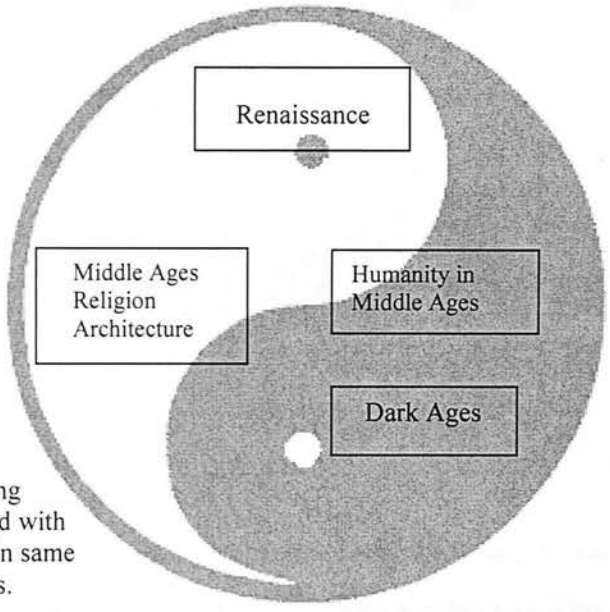


Fig 390: The yin yang situations correspond with four circumstances in same and different periods.

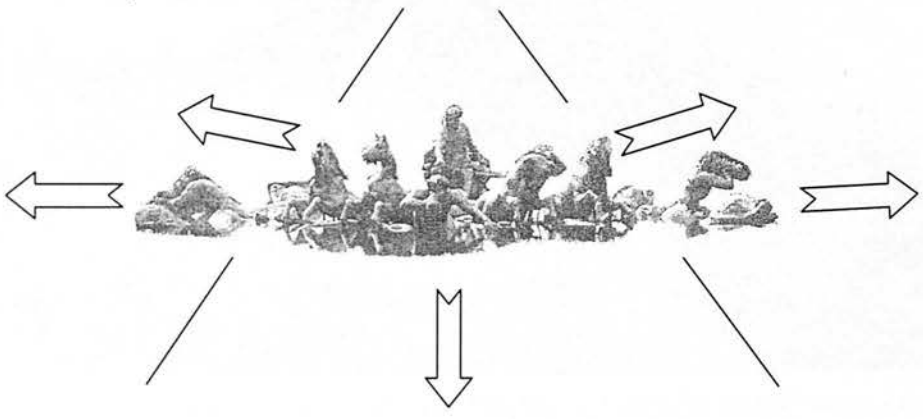
10. 12 The Greek deities in Versailles

Greek (Roman) style statues play a very important role in the Versailles landscape. On the vista of the Grand Canal, statues of Greek deities' are placed in a row on both sides of the bank. This gives visitors the impression that they have returned to the Graeco-Roman period (Graeco-Roman sculpture has been examined in chapter 6). From the perspective of Chinese aesthetics as explained previously, most of them, including the female deities, look very powerful, challenging and confident, and can be identified with yang status characteristics.

The Basin of Apollo and the Latona fountains, two fountains associated with Greek mythologies and statuary, form the psychological focus of the whole garden.



Fig 391: Jean-Baptist Tubi: Apollo Rising from the sea. The Basin of Apollo fountains, 1668-70.



Along the main axis of the gardens, in front of the Grand Canal, is the Basin of the Apollo fountain. Apollo faces the palace driving his galloping horses with an irresistible on coming force that imbues the landscape with a strong dynamic atmosphere. This magnificent sculpture occupies a very important position on the main axis. It is a central object of the Grand Canal landscape, presenting a powerful, yang status, visual effect. About this feature Chandra writes: [xxxii]

> *"The most important set of figures addressing military themes in the petit parc were the Latona and Apollo fountains, set along the Allee Royale running from the chateau down the hill to the canal. In their final setting, these two great works faced each other across the long expanse of the tapis vert. This ensemble spoke eloquently to the military might and ambitions of*

the king and state. The central statue of the Latona fountain showed a delicate and beautiful young mother with her children (one of which was Apollo as a baby) surrounded and attacked by quite horrifying figures of angry peasants, frogs, and lizards. This daunting construction was one of the earliest garden features, and in spite of the many reworking of the park, it was never toppled. It was an image of vulnerability that was balanced in the Apollo fountain by an image of complete and utter adequacy. Apollo, in his fountain, was already a young man, thoroughly competent not only to take care of himself but to carry responsibility. He was set in his chariot, drawing the sun from the underworld into the sky. The counterpoint of the two fountains, contrasting youthful vulnerability and adult potency, provided an interesting comment on the Sun King's coming of age."

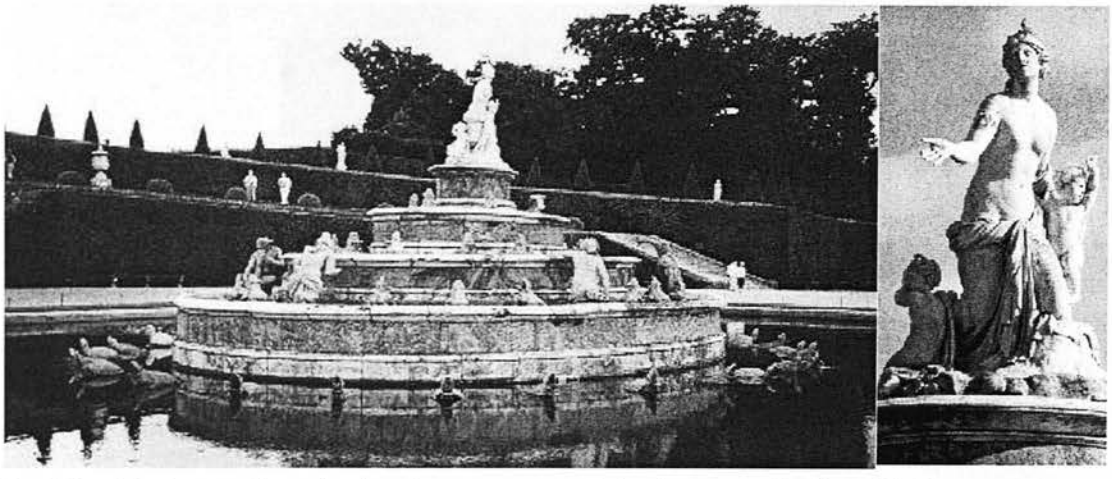


Fig 392-a: The Latona fountain, showing peasants attacking the young family and being turned into frogs. Balthazar and Gaspard Marsy, 1668-70. 392-b: The detail of the Latona statue.

To most eastern tourists, the complicated classical Greek myth relating to these two statues should convey the idea of male and female. In the Chinese visitor's eyes, there is a handsome young man (the husband) in the chariot and driving the horses, galloping towards a pretty young woman (Latona) with a lovely boy (his wife and children) standing beyond a wave and calling to him for rescue. This is a highly charged situation, which can be appreciated by all nationalities. From a yin yang perspective it indicates yin yang going towards meeting and intercourse.

Could the fact that this landscape was created in the centre of Versailles indicate that the western designer was considering something similar to the yin yang balance here? The answer is negative, and from the feng shui view point the location of the Latona

statue presents a serious problem. The Latona statue, symbolises a female with children, namely weak and small calling for help. The whole area which contains them contrasts strongly with the two prominent but relatively very small scale yin elements (compare the Kuan-yin in Chengde see chapter 11.16) – women and children. Hence the yang status atmosphere around them is not decreased but on the contrary is increased. This increase of yang energy can be either positive or negative in different ways: most of the male visitors to the garden will have had their ambitions activated by the Versailles' interiors and its magnificent landscape.

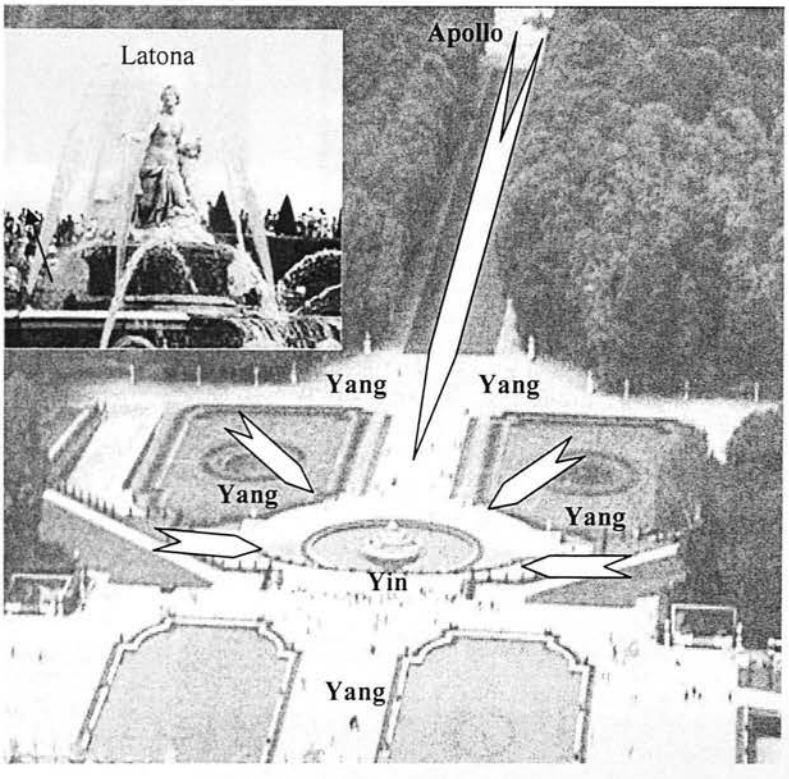


Fig 393: The square yin yang situation. This environment can increase yang energy; see also figures 394 and 395.

In this environment most people can unconsciously identify with the Sun King and, seeing this young woman with her children call for help, they will suggest to themselves that they are brave powerful men, like Perseus saving Andromeda (figure 394). Another circumstance, however, is that due to the size of the Latona statues, close to that of human size (2m tall or less), this symbol of a naked female calling for help could activate the other yang consciousness – violence or rape, like Pluto and Proserpine in figures 395 - 396. These images therefore produce an evil and violent yang energy: eighty per cent of sex offenders admitted that they acted in the way they did because they believed the targets looked 'frail' rather than attractive.



Fig 394: *Perseus and Andromeda,* Pierre Puget, formerly by the Allee Royale at Versailles. Marble sculpture.



Fig 395: *Pluto and Proserpine*, Girardon, Francois, Drawing, ca 1693-1710.

So the landscape atmosphere around the Latona statues is in a very yang status. The two kinds of yang status energy (*Perseus and Andromeda* and *Pluto and Proserpine*) continue to be produced here and such a yang energy producing field can be found elsewhere in Versailles.

Figure 396 inherits the ancient Roman landscape architectural layout, the statue *Pluto and Proserpine* set up in the centre of the colonnade, meanwhile, shows that such ardent (sexual) and violent art could be openly enjoyed by European aristocratic society at this time, an idea which was unimaginable in contemporary China, even in a royal palace.

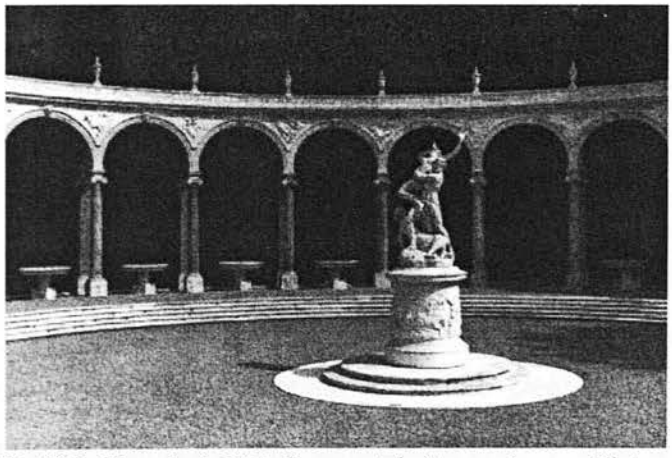


Fig 396: *Cirardon's L' Enlèvement de Proserpine par Pluton,* 1677-99. A rape statue in the center of the very Orderly Colonnade.

Whilst in the Chengde garden-palace, the scenery is devised to help in *cultivating oneself through immortality*, much of the scenery and statues at Versailles make the visitors feel physical excitement and pleasure, and can also inflame their ambitions, very different from cultivating tranquillity and striving to *know the yang but keep the yin*, which are the essential aesthetics principles of the Chinese garden.



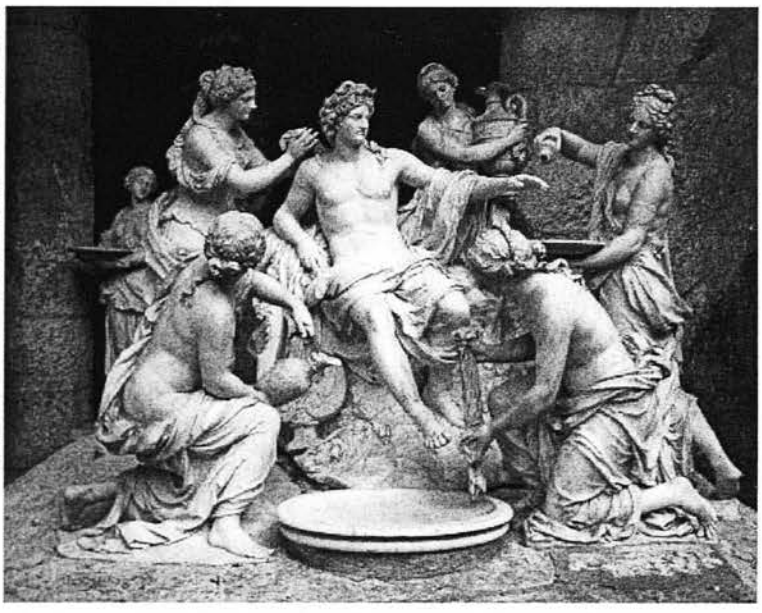


Fig 397-a: Francois Girardon, *Apollo Tended by the Nymphs*, 1666-72. Versailles.
Fig 397-b: The landscape of the Apollo bath statues.

The statue *Apollo in the bath* is another important feature in the Versailles garden. It is also one of the few relaxing places where visitors can pause for a moment from the great ambitions which have been evoked by the magnificent landscape of the huge axes, the Y shape, and the splendid palace.

However, when they approach this smaller, more mysterious, place surrounded by plants and featuring an artificial spring, they will not really be able to relax because of the group of wonderful statues which activate energy from their bodies, particularly the sexual energy that Freud termed the 'libido'. It is most probable that most male visitors have the same latent consciousness as Louis XIV, who intended to be an Apollo, enjoying dissolute pleasures. Such a potential self-indulgent consciousness is usually shapeless and vague in most male's minds, but this landscape offers clear visual imagery with many high quality details which stimulate masculine desire quickly, arising from their inner world, orienting this energy through the imagination and providing a channel for 'psychic masturbation'. Furthermore, the meaning of the energy produced here goes far beyond mere libido, it also encourages ambitions towards power and

wealth, especially if every visitor understands what is seen in this landscape, it is always united with these two factors which belong to yang status energy. So the implication is that this landscape is a yang energy activating field.

In section 7 it was already mentioned that battle monuments can be found in most public places in Europe, and feng shui considers that the objects containing references to killing, blood, fighting and so on belong to ominous phenomena and that they damage the harmonious atmosphere (Ch'i) of the environments in which they are located.

There are numerous ornaments and statues containing representations of arms, battle paintings, hunting and wild animal everywhere in Versailles both inside the palace and in the grounds, awakening and encouraging the visitors' consciousness of heroic aggression. Such is the statue of Diana[xxxiii] and that of a lion preying on an animal nearby (figure 399). According to traditional Chinese garden aesthetics, a beast of prey such as a lion, is usually only set outside a main gate as a guard and deities holding weapons are also excluded from gardens. This scenery encourages a tense and threatening atmosphere and greatly increases the yang force.



Fig 398: The great basins of water (right) are decorated with a vast number of sculptural motifs.



Fig 399: Diana, Desjardins' Le Soir, 1680.

According to yin yang theory: 'Everything in our universe relates to yin and yang, and all energy are produced between yin and yang', and the inference is that, with so many yang state objects occupying both the psychological and physical spaces in Versailles, they are bound to produce yang energy. As a result Versailles actually forms a huge

yang status polarity field, (see figure 28, 29) and gathers all other energy, and transforms it into strong yang energy and releases this energy. In other words, Versailles, practically, was a colossal generator of yang energy.



Fig 400: Antoine Coysevox, the Vase of War on the palace terrace, marble sculpture, 1684

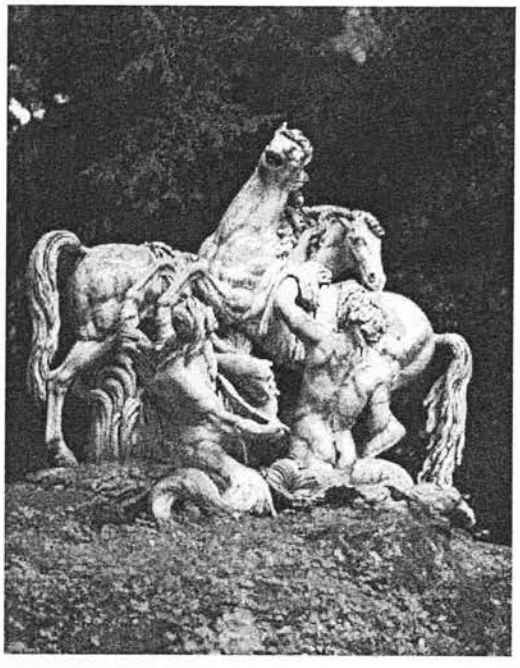


Fig 401: The Sun's horses, being groomed by Tritons. A marble group of statues by Marsy and Guerin 1778.

The vase is a typical symbolic link with ancient Graeco-Roman times and there are many huge vases in the vistas of Versailles. Those sculpted with warlike themes, as in the Marcus Aurelius's Column Memorial (see figures 213-217, chapter 6), are not good for a garden, because they will disturb the people and the status of tranquillity, disturbing the yin yang balance in micro environment.

When the author walked around the scenery, although he understood its statues as artistic works, the powerful potential force behind these ancient Greek deities, came across as reflecting the French nation, or more accurately a Pan-European culture of three hundred years ago. This culture had then reached a high degree of yang status, and once this rising powerful yang energy, together with another more rational, more organised yang energy – the Cross – had fused together, it would become an overwhelming force in the world.

The statues formed ensembles that expressed and enlarged the concepts of force and movement by either implied or direct means, demonstrating admiration for victory in

war and conquest enhanced by the simultaneous employment of artificial fountains. This landscape, in its entirety, shares the same characteristics with the nomadic nations outside the Great Wall of China – mobility and hunting. For these peoples occupying the world beyond the border, in Chinese terms outside the 'wall', confrontation, fighting, force and conquest were always esteemed as supreme values.

10.13 The Cross in Versailles

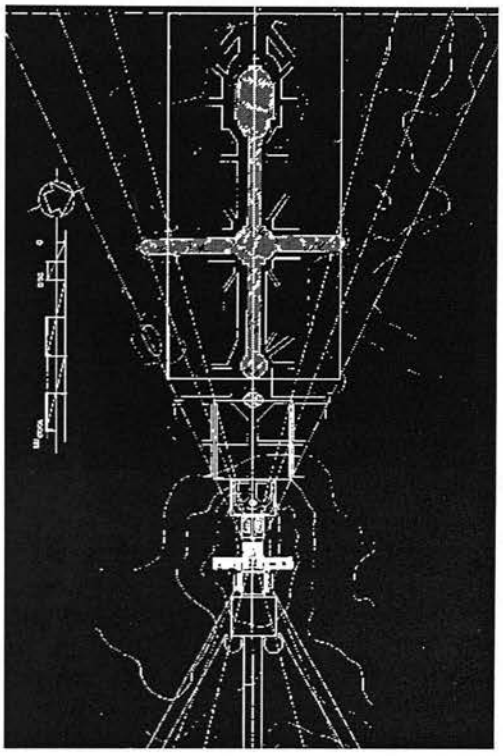


Fig 402: the plan has been prospectively distorted to create a telescopic effect. The Cross pattern appearing in Versailles layout.

In the above plan of Versailles, there is a big Cross. This is the Grand Canal. Although Louis XIV declared himself to be the Sun King and Apollo, he still worshiped God as a catholic and believed that he, as a king acquired his 'power solely and directly from' God'[xxxiv] thus the Cross, both in his 'soul' and consequently in Versailles, occupied a supreme or at least a parallel position of importance as the King's Palace.

The palace is the highest feature in the whole area; and the cross on top of Chapel is at the zenith of the whole palace complex. So the Cross, undoubtedly, is also the pinnacle of the whole of Versailles. Thus, the cross in the Versailles landscape is not only the largest but also the highest symbolic form. This phenomenon offers strong evidence that the Cross was esteemed as the supreme spiritual symbol in the contemporary western world.

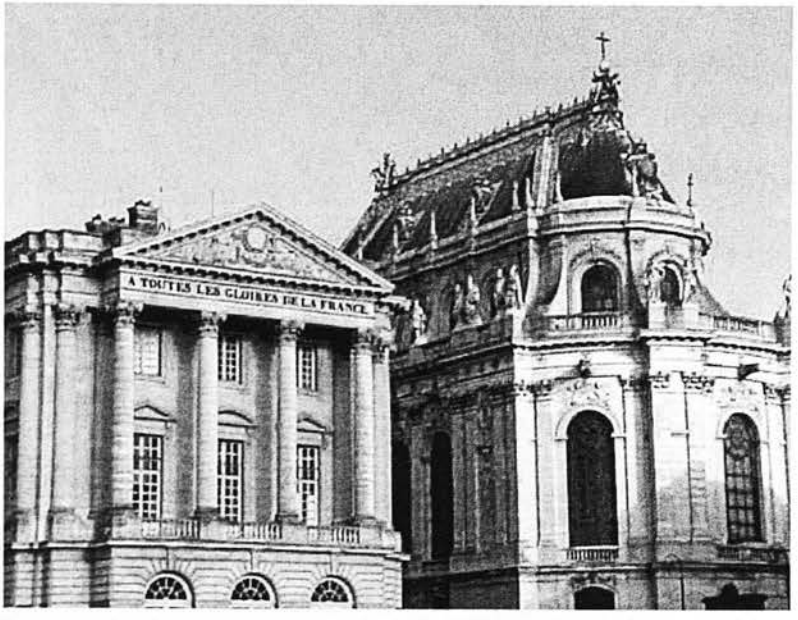
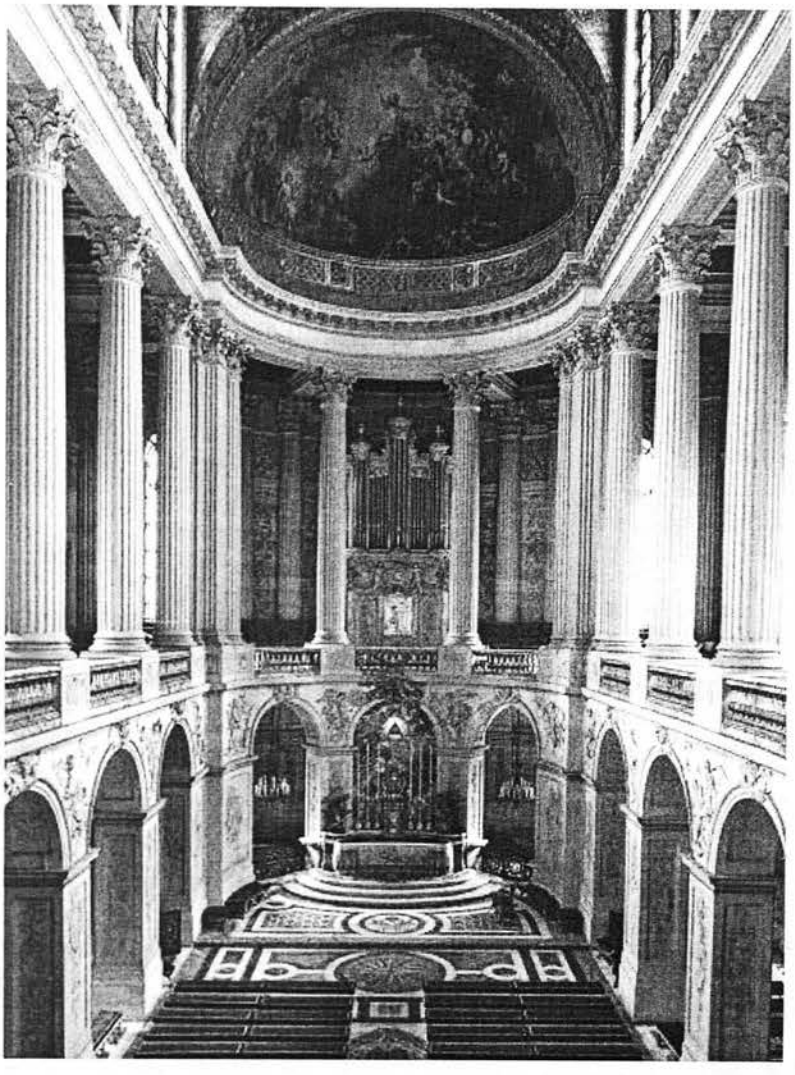


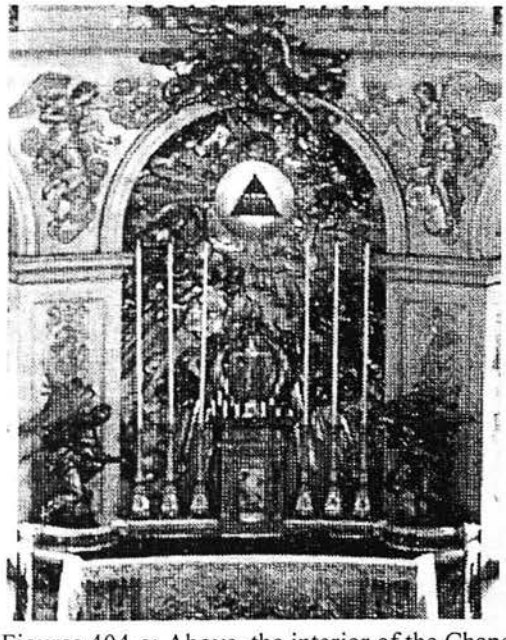
Fig 403: The Chapel Royal, the Cross on the roof is at the highest point in the whole Versailles district.

Designed by Hardonin Mansart, the Chapel Royal was built between 1699 and 1710. The chapel exalts the monarchy as high as the Deity, making it quite plain that kings acquire their power solely and directly from God, consistant with the doctrine known as 'the divine right of kings'. N-Mansart's plan distantly echoes, at least in theory, that of the Chapel of Charlemagne at Aix-la-Chapelle where Charlemagne appears as a saint in the frescoes on the vault. As even the chapel suffered from the inescapable drafts at Versailles, in Louis XIV's reign, the members of the royal family had a kind of sentry box built over their seats so they could attend the services without perishing cold.

Thus the Cross was the real heart of Versailles, both from the point of view of its designed landscape and in the minds of the human beings who lived there. The three spectacular vistas into Heaven at the centre and east end of the ceiling contain the three persons of the Trinity: Father, Son and Holy Spirit. The Ascension of Christ over the altar and the tribune was also rendered so as to suggest the illusion of an opening into celestial space. This demonstrates that Louis XIV was also conscious of the eternal world, and desired to go to Heaven at the end of his life.

In *I.Ching,* heaven i.e. Chian, belongs to yang. So the painting at the highest point in Versailles is yang status.







Figures 404-a: Above, the interior of the Chapel Royal. 404-b: Left, the altar with the eye of God, in a triangle and Cross. 404-c: Right, the central ceiling painting in the Chapel (1709-10) depicting God the Father in Paradise, This is the highest painting
in the whole Versailles district.

10.14 T he Artificial fountains

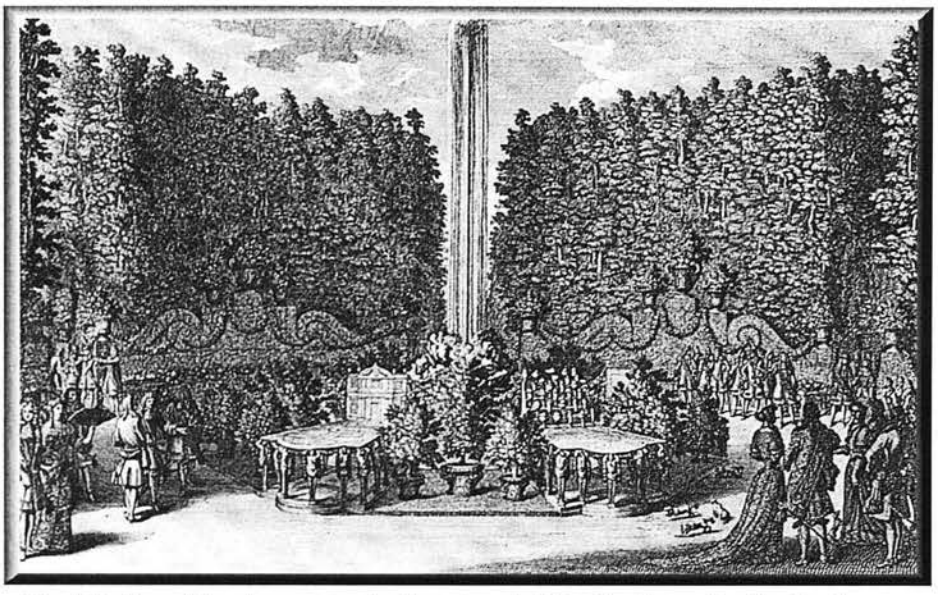


Fig 405: Versailles: banquet at the Fontaine de I'Etoile. Engraving by Perelle.

Today, the artificial fountain is a common phenomenon, but during the seventeenth century before the application of electric power, the artificial eruptive fountain was an extravagant toy and the natural eruptive fountain a far less common occurrence. The fountain squeezes the water from a relatively static state to a suddenly rapid, dynamic, state, shooting it into the air in a set (figure 35, 36). This state mirrors human, especially masculine aspirations for adventure and progress. That is why fountains bring people such intense pleasure in both the visual and psychic areas. Louis XIV's favourite landscape therefore, had to include eruptive fountains.

However, in contrast with Jehol, Versailles, originally, had a poor water supply especially to feed fountains and yet there is a massive number of man-made fountains at Versailles requiring huge quantities of water. How could they maintain this magnificent (yang) landscape in Versailles? Guy Walton wrote about the water supply in Versailles:

> *"...during the last years of the 1670s ...that questions of technology, especially those related to the bringing of water to Versailles, became almost an obsession of the king. The growth of the palace and the multiplication of the fountains and other waterworks outpaced the ability of the hydraulic engineers to provide water. Several new reservoirs were built, and the hills around the chateau must have been dotted with many windmills to drive pumps. Still it was not possible*

to keep the existing fountains playing most of the day.

At one moment Louis apparently even considered giving up Versailles altogether for another spot better supplied with waters. The business of obtaining more water for Versailles thus became synonymous with the further development of the place." [xxxv]

This information shows that the King had realised that he faced a stark reality: 'No water; No Versailles'. So Louis XIV ordered the three vast projects of the era, to divert rivers to Versailles. About these projects, Guy Walton continues:

"The decision to divert a river to Versailles was finally made when the greatest engineer of the era, Vauban, the famous builder of fortifications, showed that the diversion of a Norman river, the Eure, was possible from a point near Chartres or some forty miles away.

The project eventually failed completely, at first owing to the unlucky presence of serious illness which decimated the workers and soldiers (this was even caught, though not fatally, by both Louvois and the king himself). But it was finally military necessity that brought a quick suspension to the works late in the spring of 1688.

That such a vast project was ever undertaken is surprising, but it is even more so when it is recalled that two other enormous hydraulic undertakings were in progress at exactly the same time. The first was the famous Machine de Marly (Fig 406), called the 'machine of the river Seine' by its inventor Arnold de Ville, an engineer from Liege. This was to supply the reservoirs of Versailles with water by purely mechanical means. Work on a vast structure by the Croissy Islands in the Seine went on for six years beginning in 1681. A whole dynasty of engineers, headed by Rennequin Sualem, accompanied de Ville south from Flanders, and the machine was mostly complete by 1682. Water from the Seine was eventually raised 470 feet. After the machine was completed, another year was required to build aqueducts between Marly and Versailles.

Everyone was overwhelmed with the success of the machine, which rapidly became known as one of the wonders of the age.

During most of the 1680s, when neither of these grand projects was yet operational, still a third scheme, invented and perfected by more usual means within the context of the king's administration, was able to solve much of the

need for more water. The third system, which employed a series of canals and aqueducts to bring water from high areas near Versailles to the reservoirs of the park, was carried to perfection by Thomas Gobert and Abbe Picard. It was perhaps the least recognized major accomplishment of the era. In as little as three years all kinds of systems for the collection of water were integrated, and by 1683 the park of Versailles was already adequately supplied. The work of Gobert and Picard is more interesting from every point of view than the Marly machine, though it was, and remains, hardly known, even to experts." [xxxvi]

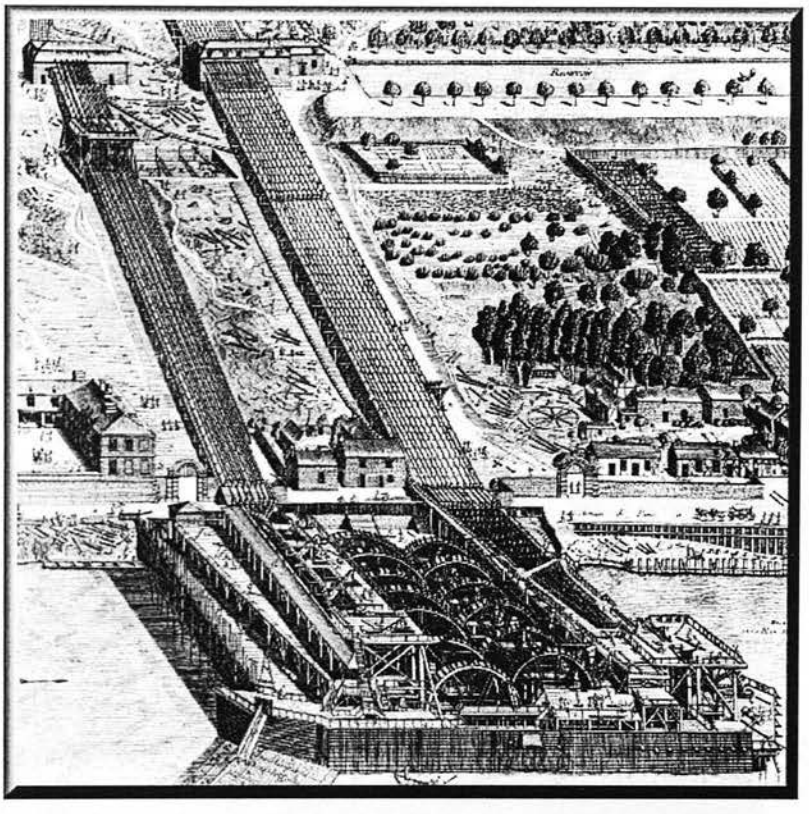


Fig 406: The Machine de Marly, fourteen huge water-wheels to raise water from the Seine for the fountains of Marly and Versailles. Engraving by Gaspard de Baillieul.1686. Such a landscape only appeared in China after 1950.

From the above description and illustration, we know that the Versailles landscape had become a possibility and its series of intoxicating fountains could be brought to life. It all depended on a huge artificial machine, utilising the highest technology of the time. In other words, nature ('God') had not created the right conditions for Versailles, so human intervention, in the person of Louise XIV, working in opposition to 'natural circumstances' had to intervene to make made the garden. So, in effect, Versailles is an example of how human beings have challenged nature. On the other hand, the Chengde Summer Resort was a happy product of nature. There, nature had arranged

almost everything to perfection – a beautiful female (plus strong male) – waiting for people to discover her if they could really recognise her.

According to information of Versailles there were in total 1,400 artificial fountains and spouts working in the gardens of Versailles. This diversity of water features forms the splendid landscape of the garden, making movement a crucial element in the visual experience. By yin yang criteria, movement is yang status. That is why feng shui considers moving water to belong to yang. The inference is that, as one of the main landscape components of Versailles is the fountain, according to yin yang theory, a further heavy yang makeweight has been added to the balance of the Versailles landscape. Furthermore, by yin yang criterion, artificial objects such as machinery and metal belong to the yang state and if these elements function as the motive force of other things, that belongs to even stronger yang state.

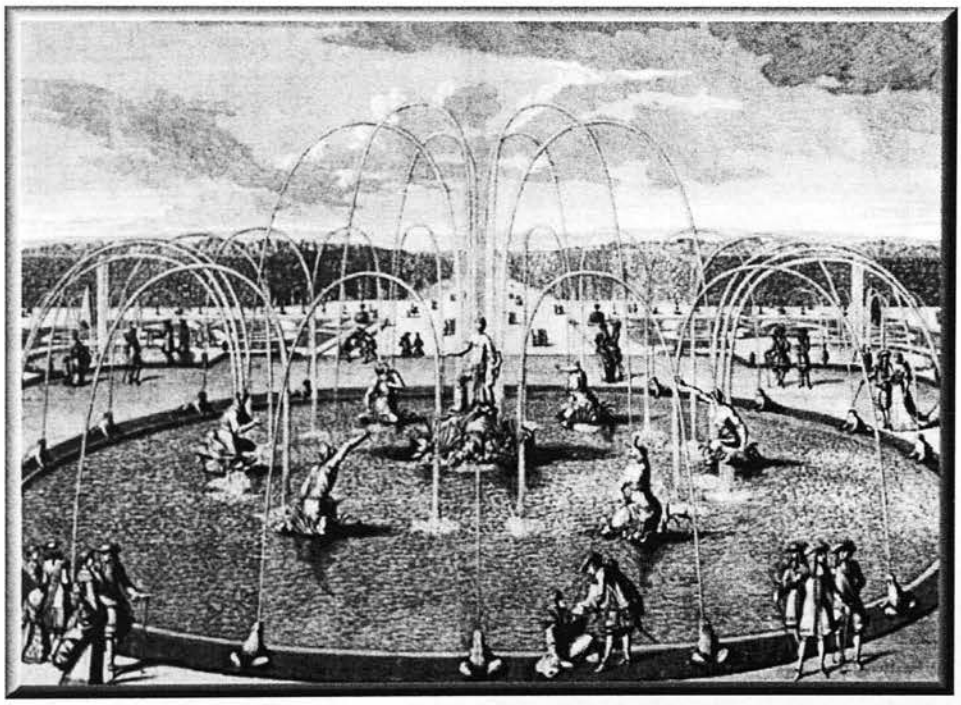


Fig 407: The Fountain of Latona. Engraving by Pierre Le Pautre after the sculptures of the Marsy brothers 1678.

The fountain scenery of the Bassin d' Encelade shows a giant struggling out of the ground, displaying a strong yang status – rising, struggling. This scenery can suggest to people's imagination that there are many ghosts under the ground at Versailles; implying that they might shake the foundation of the King's Palace and other buildings, a phenomenon absolutely unacceptable to a Chinese monarch.

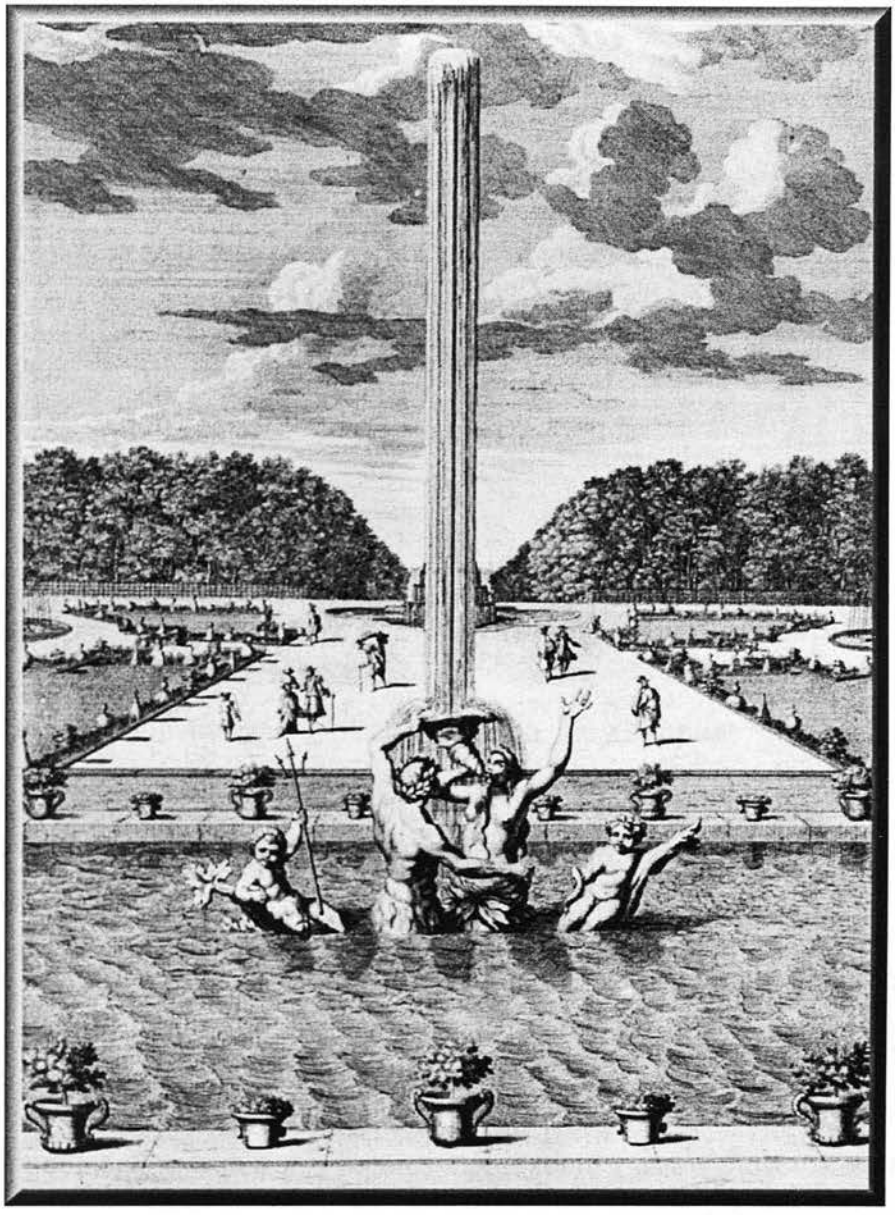


Fig 408: Gaspard Marsy Balthazar Marsy, Siren Fountain. Engraving by Pierre, 1679.

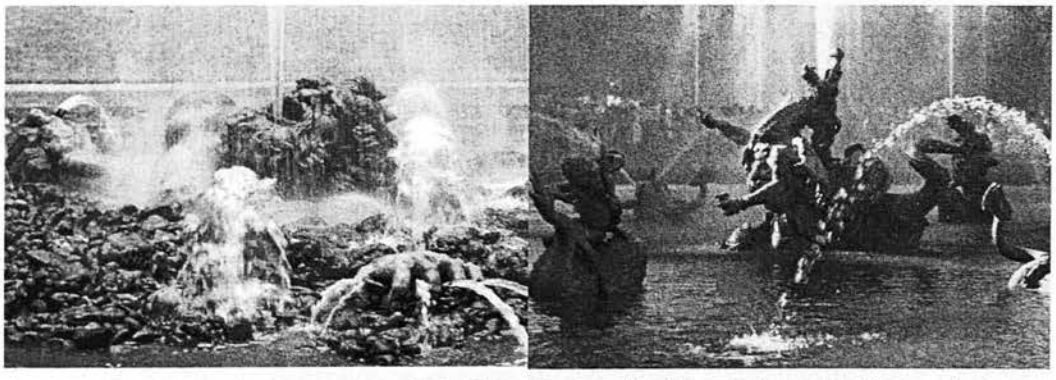


Fig 409: (left) G.Marsy, L'Encelade, 1675-77. In the Bassin d'Encelade, rocks rise out the water representing the mountains under which Jove buried the Titan whose hands and head, reminiscent of Laocoon, are emerging
Fig 410: (right) The Dragon basin

10.15 The planting and topiary

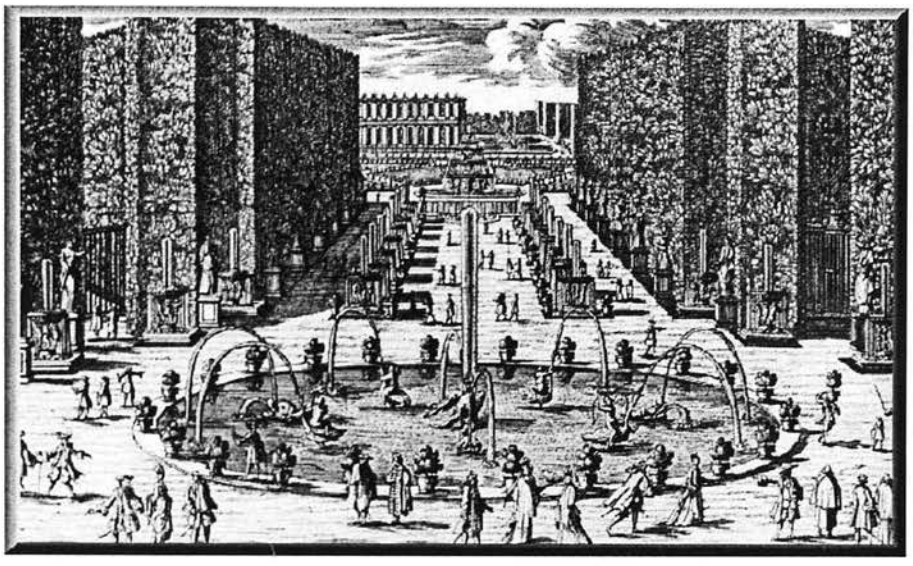


Fig 411: Wood cut of Versailles. Gaspard Marsy and Balthazar Marsy, Dragon fountain. Engraving by Pierre Aveline.

For the Chinese, topiary is a typical feature in the European garden, including at Versailles. The origins of topiary are still unclear, though some claim it came into existence some time between 38 BC and 14 AD, in the early days of the Roman Empire.[xxxvii] Early evidence of topiary was found in Pompeii. There is no doubt that Louis XIV was a leader in artistic landscapes among the European monarchy, but he had inherited this landscape form which was already enjoyed as part of the western aesthetic.

The pattern of planting was highly organised and topiary was almost mass-produced at Versailles. In figure 413, it can be seen that the plant practically lost its original natural identity, being almost used like a geometrical building material.

Why it is that topiary gives people visual pleasure? It might be because it lends itself to the linear perspective system. Encyclopaedia Britannica gives the following description:

> *"Perspective is a method of graphically depicting three-dimensional objects and spatial relationships on a two-dimensional plane or on a plane that is shallower than the original (for example, in flat relief).*
>
> *In Western art, illusions of perceptual volume and space are generally created by use of the linear perspective system, based on the observations that objects appear to the eye to shrink and parallel lines and planes to converge to infinitely distant vanishing points as they recede in space from the viewer. Parallel lines in spatial recession will appear to converge on a single*

vanishing point, called one-point perspective. Perceptual space and volume may be simulated on the picture plane by variations on this basic principle, differing according to the number and location of the vanishing points.

At the beginning of the Italian Renaissance, early in the 15th century, the mathematical laws of perspective were discovered by the architect Filippo Brunelleschi, who worked out some of the basic principles of the Romans but which had been lost. These principles were applied in painting by Masaccio (as in his "Trinity" fresco in Santa Maria Novella, Florence; c. 1427), who within a short period brought about an entirely new approach in painting.

A style was soon developed using configurations of architectural exteriors and interiors as the background for religious paintings, which thereby acquired the illusion of great spatial depth. In his seminal Della pittura(1436; On Painting), Leon Battista Alberti codified, especially for painters, much of the practical work on the subject that had been carried out by earlier artists; he formulated, for example, the idea that "vision makes a triangle, and from this it is clear that a very distant quantity seems no larger than a point." Linear perspective dominated Western painting until the end of the 19th century, when Paul Cézanne flattened the conventional Renaissance picture space."

With a historical background of symmetry and ordered landscape aesthetics, western scholars, Sir William Temple in his essay *Upon the Gardens of Epicurus* (1685), [xxxviii] have given an interesting name 'irregular beauty' to the traditional Chinese garden. They consider that the Chinese garden maintained an 'irregular' aesthetic, but they might not have been aware that this 'irregularity' actually came from a mobile perspective in Chinese garden layout and landscape painting, associated with the parts of Lao-Zhuang（老庄）idea of '*Chan*'（禅）aesthetics (see figure 457,458,459,461). So, from the Chinese perspective the western traditional garden, such as Versailles, with its linear perspective, and plants in a 'queue' is 'hairdressing' that makes every element conform with every other element in the order. Symmetry, to the Chinese seems to be 'disorder'. Here is an interesting point: who should issue the 'orders'? Western and eastern garden history offers different answers: Humans issued the orders in western garden design – as in Versailles, and humans followed the order laid down by nature in the east – as in the Chengde garden.

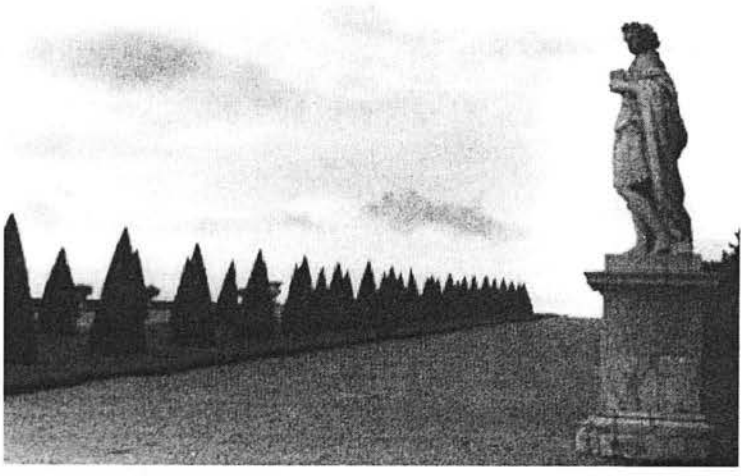


Fig 412: Topiary guards set along a path on the north parterre at Versailles.

In figure 412, the Greek statue looks like a general mustering his soldiers – the topiary tree. This is very representative of landscape in Versailles as in many occidental gardens and public places where the human figure is seen standing high over nature, suggesting that the human is the ruler of nature and not just a part of it, and is able to change the natural form of other species and their 'way of life' (figure 414). This breaks what Laozi claimed was the equivalent relationship between human and natural life. From conventional Chinese garden criteria, the scenery in figure 413 brings people a tense feeling rather than a relaxed one.

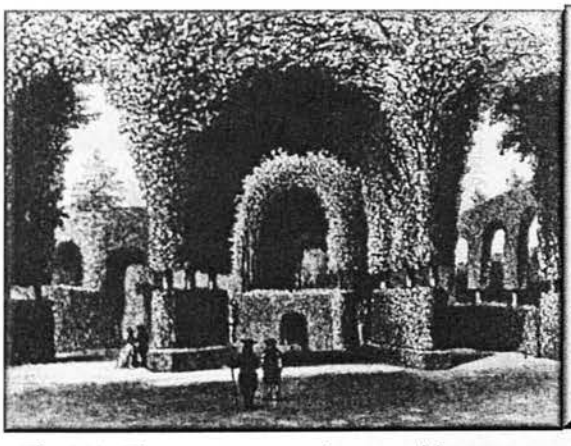


Fig 413: The green summerhouse, with trees cut into an architectural shape, Engraving by Le Notre in the park at Versailles.

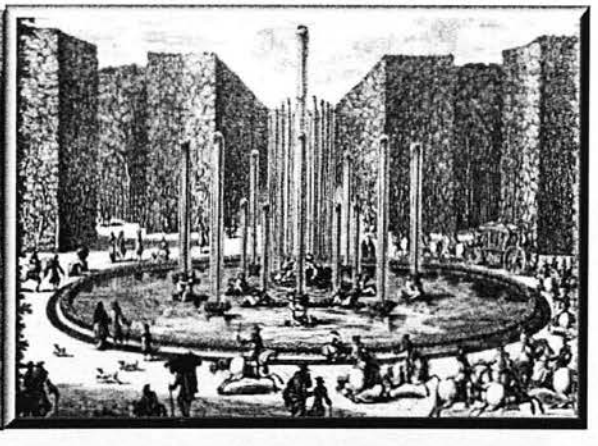


Fig 414: The Bassin de Flore, Versailles. Engraving J.Le. Pautre.

Nevertheless people in the West enjoy such landscape because it embodies a kind deferential aspect. Through these 'respectful landscapes' humans can experience the pleasure of order created through the conquest of nature, through the sensation of

being the ruler of everything. Such an approach was mainly derived from Renaissance humanism. The atmosphere formed by such psychological human landscape aspects belongs to the yang status and will also produce yang energy.

10.16 Conclusion to chapter 10.



Summary of impressions of Versailles images A:

Fig 415: Cianlorenzo Bernini and francois Girardon, equestrian statue of Louis XIV. Pièce d' Eau des Suisses, Versailles.

The essential elements of Versailles.

Impression A:
Honour
Warrior **Yang**
Force
Machine

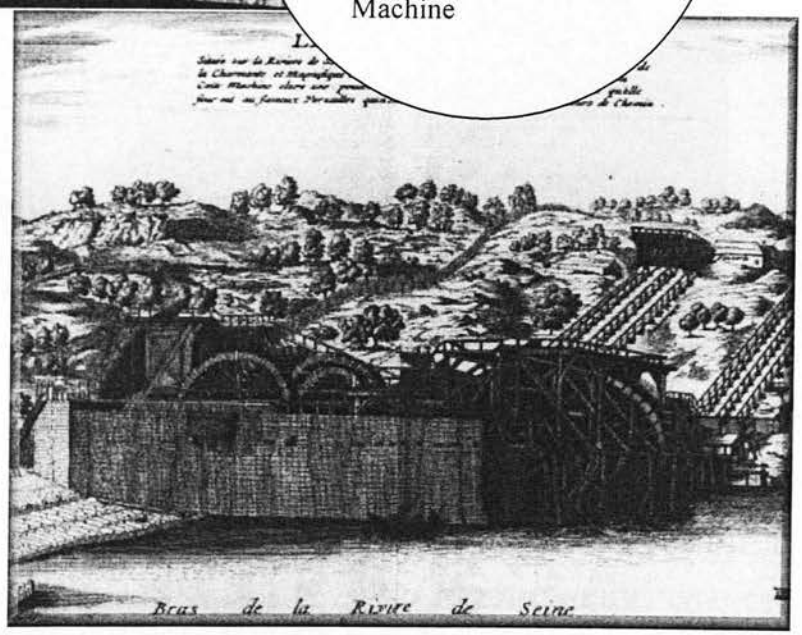


Fig 416: The 'Machine de Marly', the real 'heart' of Versailles.

Summary of impressions of Versailles images B:



Fig 417: Jean Cotelle the Younger, Appllo Slaying Pythou. Grand Trianon, Versailles.
This painting assembled the most of essential elements of Versailles and which accord with author impression of Versailles. Here add two elements: Cross and triangle.

The 415-417 assemble images of the essential landscape elements from Versailles:

- The French king Louis XIV on his war–horse, emblematic of the male and of warfare;
- The Machine de Marly – emblematic of the new industrial power, also representing progress;
- Apollo, God of the Sun, Louis XIV named himself as Sun King, namely Apollo.
- Heaven, i.e. God, *Qian*, painted on the highest ceiling in the Versailles complex. Emblematic of man's final destiny;
- The Cross – at the apex of Versailles, emblematic of the orientation of everything; and
- The Y, axes, triangles, forms emblematic of man-made structures.

These are the essential elements that make up the yang status Versailles landscape. Take away any one of these elements and Versailles loses something of its essence. So by the yin yang criteria, the whole palace-garden of Versailles definitely belongs to the yang state. It is a yang energy producing field.

The author closes with the following poem on Versailles (Author unknown):

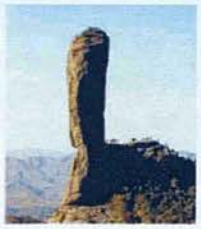
"Versailles. Epistle VIII to the King.
In that sweet Dwelling, full of noble Charms,
The Hero shines as glorious in Arms,
Thou bear'st alone the Crown's increasing weight,
And art the only Atlas of the State.
Arts thou hast cherish'd, and with Hands profuse
Rewarded and enriched the Critic Muse,
Thou ev'n to Satire dost thy Grace extend;
What Monarch was to Truth so much a Friend?"

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[iii] Cited ii.
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[v] Ian Dunlop. *Royal Palaces of France.* (1985) Hamish Hamilton,Ltd. p.173.
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[xxxviii] William Temple.1628-1699.*Upon the Gardens of Epicurus* (1685). Monk.S.H. (ed.) (1963) Five Miscellaneous Essaus by Sir William Temple. Ann Arbor. University of Michigan Press. p.30.

PART III



11. CHENGDE (Jehol)



Fig 418: The 36 scenes of the Jehol Mountain Resort in Emperor Kangxi's reign. Leng Mei, Qin Dynasty, Chinese painting.

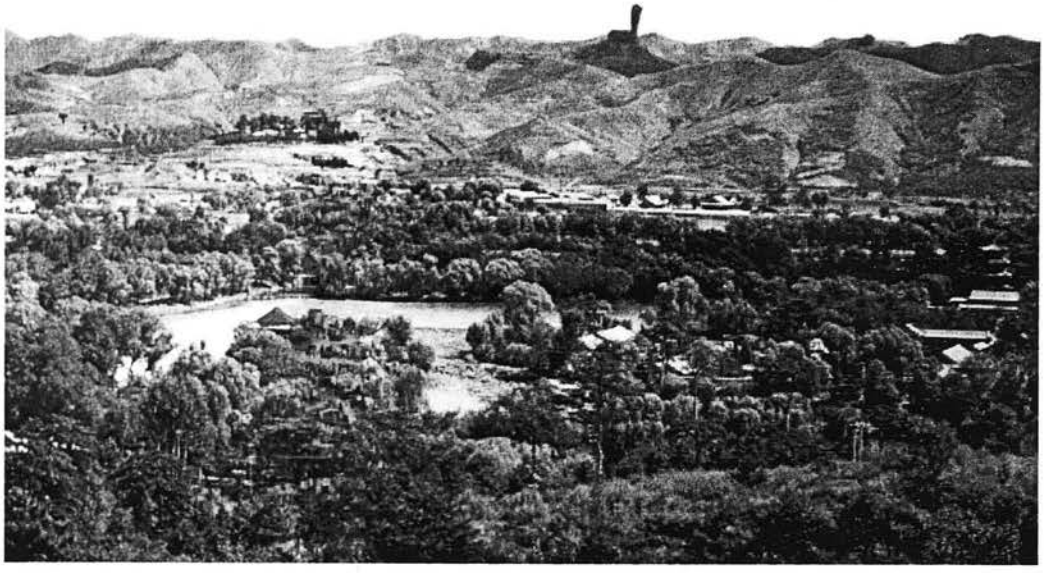


Fig 419: The terrain of the resort. In the basin of the mountain, the streams and rivers from the mountain meet, forming the Lake Area of the resort. The Sledgehammer Rock is the landmark of the whole resort landscape.

11.1 The perfect example of the application of yin yang

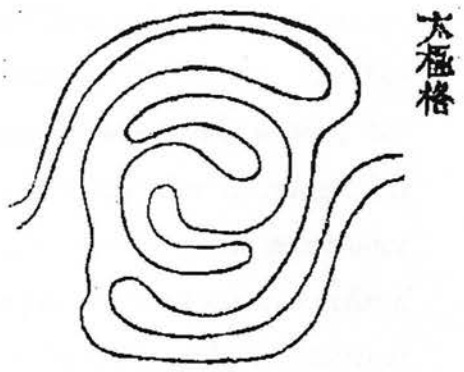


Fig 420:*Tai Ji* pattern (yin yang intercourse)

Before addressing the subject of the Chengde Imperial Summer Resort (避暑山庄), it is necessary to talk about feng shui, because the landscape of Jehol has a close relationship with it. Feng shui is not the real aim of this research. The aim, rather, is to use feng shui principles to form the base for a comparative analysis of western and eastern landscape architecture, epitomised by Versailles and the Chengde Resort respectively. This analysis is then used to show to what extent the Manchu emperors of the Qing Empire created the largest yin status garden in the world, in the world, and the French Sun king Louis XIV the largest yang status one. This is used to explain how the massive change impelled on the Chinese landscape in the 20th century by West was a phenomenon of yin and yang intercourse.

This chapter, on the Chengde Summer Resort, strongly identifies the concept of 'harmony', i.e. 'great yin' in the landscape, and argues that the representative figureheads of a formerly nomadic culture – the Emperors Kangxi and Qianlong themselves – could be drawn into this 'harmony', while attempting, by every possible means, to retain their original national characteristics such as hunting (yang).

The project of the Chengde Summer Resort, from the beginning, was to build a hunting lodge for entertainment and political gatherings with Mongolian noblemen, it was known as '*Mu Lan Qu Di*' (牧兰秋狄) or '*Mu Lan* royal hunting ground', a situation quite similar to Louis XIII's building of the hunting lodge at Versailles. However, today the idea of the hunting ground (yang), like the traditional hunting culture, has been superceded by the mainstream ideological 'Wilderness Conservation' movement, a new global cultural tendency. Simultaneously both palaces are secondary products (yin) - two great residences sharing, again today, a global reputation.

Since the later of 20th century, there have been an increasing number of feng shui research articles issued in occidental publications, some of which have currently reached in certain areas, a profound level of understanding. Here is a quotation from the Needham, Joseph *Science and Civilisation in China* (1956):

> *"From divination depending on the heavens we now pass to divination depending on the earth. it was quite natural in the Chinese cosmological system that the latter should be considered as important as the former. The far-reaching pseudo-science of geomancy (feng shui, lit. winds and waters) has received somewhat more attention from modern scholars than astrology, but still nothing like as it deserves; later we shall appreciate its great importance with relation to the discovery of the magnetic compass. It has been well defined by Chatley as 'the art of adapting the residences of the living and the dead so as to cooperate and harmonise with the local currents of the cosmic breath'. If house of the living and tombs of the dead were not properly adjusted, evil effects of most serious character would injure the inhabitants of the houses and the descendants of those whose bodies lay in tombs, while conversely good siting would favour their wealth, health and happiness. Every place had its special topographical features which modified the local influence (hsing shih) of the various chhi of Nature. the forms of hills and the direction of watercourses, being the outcome of the moulding influence of winds and the heavenly bodies, so that their aspects as seen from the locality in question had to be considered. While the choosing of sites was of prime importance, bad siting was not irremediable, as ditches and tunnels could be dug, or other measures taken, to alter the feng shui situation."* [i]

The feng shui culture was a unique yin status cultural phenomenon, which could have only been given birth to by the ancient Hua Xia nation, because of their long cave dwelling experience and their large population of cave dwellers. The history of landscape development has demonstrated that such a culture could only exist against the background of a sedentary nation's way of living. Thus it can be inferred that, if any nation really accepts feng shui culture, its identity has transferred to a sedentary state; i.e. it has already been dominated by a yin status culture. The Chengde Imperial Summer Resort is one such example; its very creation indicates that the Manchu nation had accepted Hua Xia feng shui – yin status culture. The eternal dreamscape to the Chinese feng shui is a 'feminine world'. In figure 421, the traditional Chinese landscape painting portrays this dreamscape world, in which the landscape aspects have strong feminine characteristics.



Fig 421: *The fairyland in the cloud.* ancient Chinese painting. This is a supreme feng shui dream place.

This idea came from the Chinese Taoist philosophical concepts of the unity of humanity and nature and of the eternal cycle of birth and death. We came from the inner world of the female body; so we will return there after our life is finished. This is the eternal, i.e. the ideal world. The idea even today, has important value in terms of bionomics and could be used in environmental studies concerning the relationship of humanity with nature.

Feng shui culture teaches people to understand how to enjoy the harmony of a yin status environment. To some extent this, what could be identified as 'cave culture', guide people to understand the landscape from the cave perspective (feminine status) and to consider the relationship between the environment and human. A more detailed examination of this is presented in chapter 6 (also see figure 139).

This theme touches on the key point of this chapter, an understanding of one very important aspect of feng shui, which provides that the fundamental evidence to support the hypothesis of this research: that Chinese landscape culture belongs to a yin status culture.

At its most basic level, the aim of feng shui is to gather Ch'i efficiently[ii]. So, first of all, something is needed to receive it, which is similar to using a solid thing to receive a soft thing. For example, if the Ch'i is conceived as being like water, a container is required to receive it. The images below illustrate this conception:

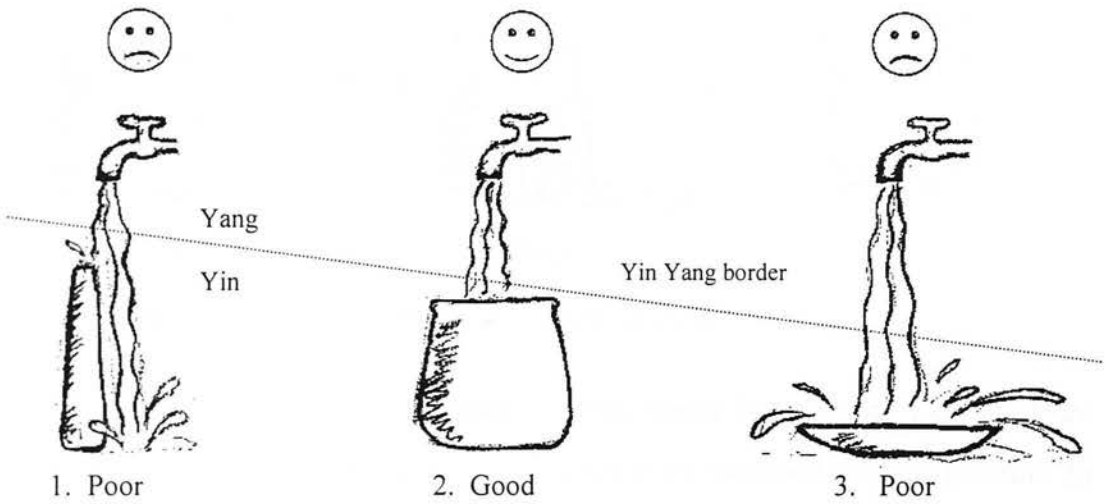


Fig 422: A. The general level feng shui test

The above examples from everyday experience help in understanding that there are two fundamental aspects which must be present in the feng shui process of receiving the Ch'i. These are philosophical elements:

- The water (Ch'i) is in the moving (attack) situation, belonging to initiative power i.e. a yang state.
- The container (feng shui model) is in a still (attacked) situation, in a passive situation i.e. a yin state.

Hence what follows first is that, if anyone uses the container to receive the water, that person is participating in the receiving process. The attribute of this action is yin status. It follows that when people have experienced this stage (A), they will upgrade to stage B spontaneously because, through stage A they have already learnt that if they want to keep the water receiving process in good working order, the only choice is A 2 (see

figure 422). Human Logic dictates that people would not revert to stage A, for they have already upgraded their understanding to a level where they can avoid B2 or B3 happening. Such a phenomenon was identified in the history of Chinese landscape design and the Emperor Kangxi and other Manchu rulers certainly were not exceptions to this.

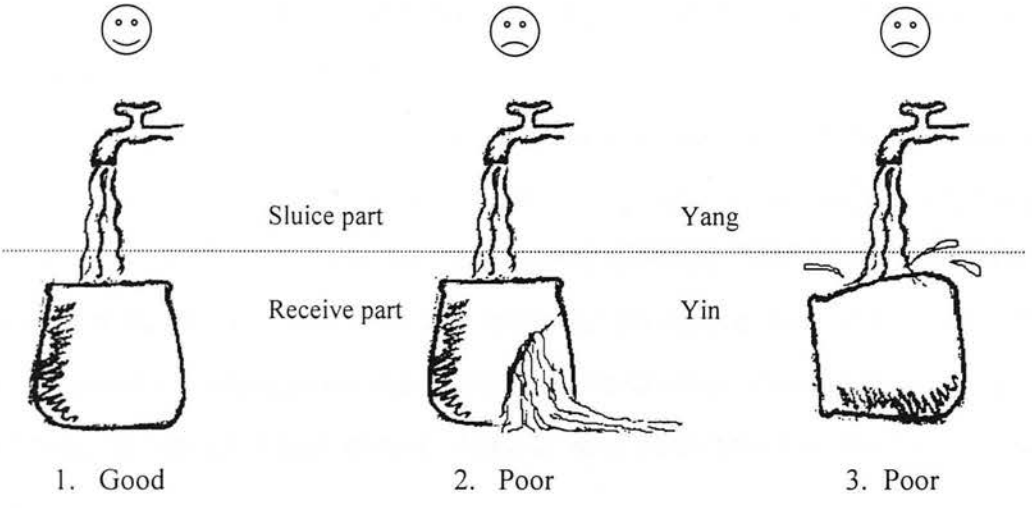


Fig 423: B. The higher level feng shui test

Transferring this situation to the landscape, if the object is to gather the Ch'i from nature, the correct 'shape' is required i.e. a solid state environment. So in order to receive the Ch'i, people need to seek or to build a good 'shape'. In general this is roughly identical to what has already been identified as an ideal feng shui. In terms of feng shui that means to seek a *Xue*. That also means to build the yin and solid state environment in order to receive the yang energy. So it could be said that the goal of feng shui is to create the yin status environment, instead of, as is normally claimed, to create harmony; it could be alternatively said that feng shui is a teaching which guides people in how to seek 'female' aspects in the landscape.

According to the yin yang theory, all the things which can be seen and touched (in a relative static state) belong to yin states, and all the things in movement situation which cannot be seen or touched – such as energy – belong to yang. In *Huang Di Nui Jing* (黄帝内经) it is indicated:

"Heaven has essence and energy,
The earth has a shape (form).

Heaven has eight laws (epochs)
The earth has five inners.
That can give the birth to everything." [iii]

Chinese medicine considers the Ch'i belongs to the yang status and clearly points out that the fundamental process in existence is: *The yang transforms itself into Ch'i, The yin transforms itself into form (body).* [iv]

Feng shui hold that the Ch'i is energy that people can feel but cannot see and, therefore, belongs to yang; the earth is a solid thing people can touch everyday and belongs to yin. In order to receive the Ch'i, people take action to seek and to build the solid state environment on the earth that facilitates yin state activity. And this yin state activity produces the experience and consciousness which is represented by feng shui, and belongs to the yin status culture. Anyone who does this accepts the yin status culture.

11.2 The Ch'i and Ch'i field

Chinese feng shui a philosophy can maintain that everything in the cosmos is created by interaction between the yin and the yang (Ch'i); it maintains that some kinds of unseen energy are good for all beings that exist in nature. Its practitioners attempt to 'tune into' this unseen energy of the earth, to locate places that would be beneficial to communities and to insure in many instances their very survival. They tap into these energies to ascertain where to place their temples, to select a place to plant their crops and to build their homes in areas that would be protected from harsh weather. People gave the name 'Ch'i' to this unseen energy. After many years of practice, they realised that places that could receive this energy followed a certain pattern. The Chinese call this formalised model the ideal feng shui place i.e. the ideal Ch'i field. They judge that the ideal Ch'i fields, which occur naturally, belong to the primary model; places improved by human intervention, in order to achieve the ideal Ch'i field, belong to the secondary model.

The idea of Ch'i in ancient Chinese academic works had rich meanings. The Ming Dynasty scholar Song ying xing (1500-1560)[v] points out in his book *Tian Gong Kai Wu* (天工开物):

"The universe between heaven and earth is the Ch'i,
Animals, plants, mines they are all the Ch'i,
Everything from the Ch'i metamorphoses into form and then
metamorphoses back to the Ch'i,
Where form is, there is the Ch'i."



Fig 424a:
Ch'i Tu

During the Warring States Period (403-221 BC), one of the most important issues to be explored by the Hua Xia intellectual class was that of the origin of the world. The Song Yi School[vi] adopted the new theory that Jing Ch'i - essence and energy - was the origin of everything: that everything in nature, both material and spiritual, has its structure defined by the Ch'i and is the result of the movements of the Ch'i. They wrote:

"The Jing Ch'i is the essence of everything,
Bi (compare and compete: yin yang) will live.
It created the five cereals of the earth,
It formed the stars in the sky.
It moves between sky and earth,
It created deities and ghosts.

In men's hearts, it makes them sages.
That is Ch'i.
As Brightness when it is in the heavens,
As Gloom when it is in the deep valley.
As Movement when it is in the sea.
As Vigour when it is in the mountain."

The Song Yi School not only considers the material world to have been formed by Ch'i, but believes that the spiritual world also originated from it, including the deities, ghosts and the soul. They believe that the relationship between the Ch'i and spirit was that the Ch'i Tao (气道) created the life-force and the life-force created the spirit and the intellect.

All subsequent feng shui theory is founded on this basic idea. From the time of *The Burial Book* (葬书 *Zang Shu*), an early feng shui book written by Guo Pu (郭朴) in about 300 AD (Jin dynasty) - the Ch'i theory had become the central idea of Chinese feng shui.

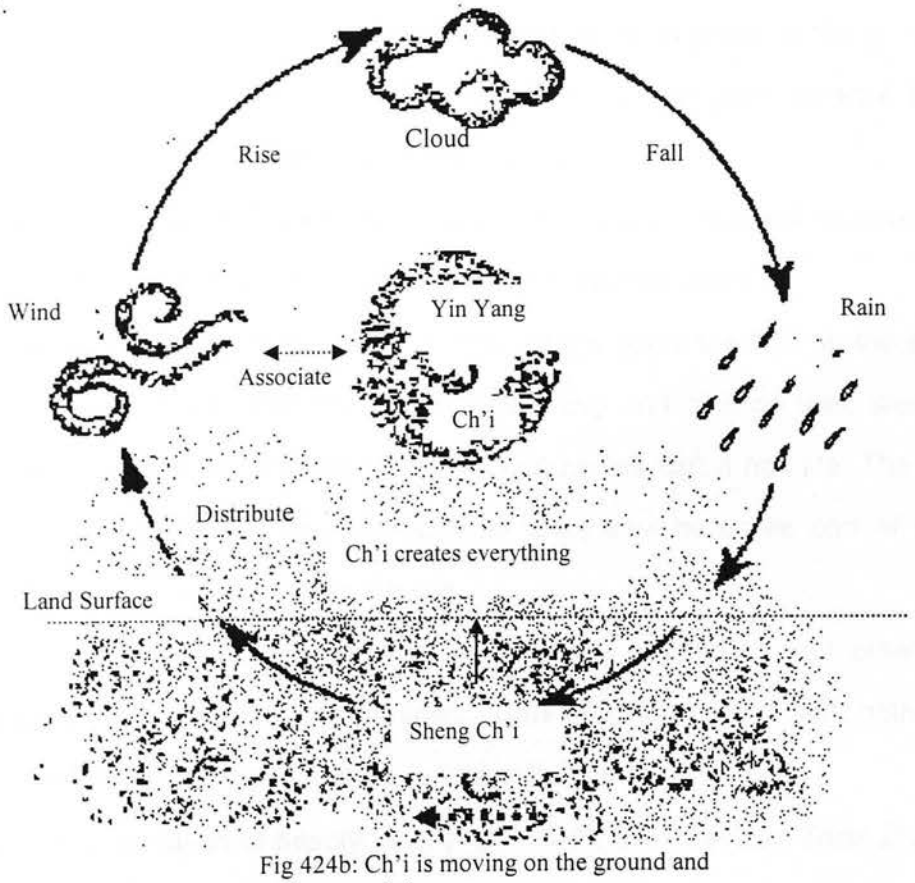


Fig 424b: Ch'i is moving on the ground and underground also.

All the criteria of feng shui practice such as 'gathering the Ch'i'; 'following the Ch'i'; 'containing the Ch'i' relate to how to deal with Ch'i; "when dealing with land ... always consider the Ch'i first; bringing the individual microscopic Ch'i into harmony with macroscopic Ch'i surrounding it. It is a bright prospect to follow the Ch'i which moves between the heavens and the earth.[vii] This is the fundamental principle of Chinese feng shui. Therefore, feng shui particularly tabooed the '*Si Ch'i*' (死气), '*Sha Ch'i*' (煞气 spoil and ferocious), '*Xei Ch'i*' (邪气 discharging) and '*Lou Ch'i*' (漏气leaking), believing that those Ch'i could bring unfortunate things, such as illness. That is why the Hua Xia ancestry considered the aim of feng shui was to gather the Ch'i.

There is no equivalent word for Ch'i in English, Ch'i is like the natural energy source that is constantly flowing all around us. We cannot see it, but we know it exists by the way it affects the landscape and physical matter.

Just as Chinese medicine regulates the yin yang balance for the human body, giving harmony back to the body's metabolism; feng shui aims to create the yin yang balance in the environment and keep everything in it in harmony, arranging and controlling the Ch'i to achieve the best conditions in the environment in order to bring maximum benefit to human beings. An important measure of the yin yang balance is how it arranges and controls the Ch'i to achieve the best conditions.

What is the relationship of Ch'i and form (earth)? The ancient Hua Xia believed that the Ch'i has no form in itself but that it brings about form and occupies it.

The stars direct the Ch'i from the sky, and the valleys guide the Ch'i on the earth. So when the Ch'i meets with different forms, it will stay and change their shapes and eventually become part of them. When anything receives Ch'i it has life. The Hua Xia ancestors also believed that when people die, their soul becomes part of the Ch'i, bringing great influence to bear on the living.

The Ch'i belongs to yang, and form belongs to yin. They depend on each other and are simultaneously in conflict with one another. Thus feng shui works with both yin and yang but mainly with the yin elements – to find or build the *Xue* (cave).

Feng shui has a formation of beauty, or *Mei Ge* (美格)(*Do Tian Bao Zhao Jing*). What *Mei Ge* requires, fundamentally, is *Ch'i Xue* (气穴), i.e. gathering of Ch'i. *Ch'i Xue* needs *Shan Huan Shui Bao* (山环水抱), i.e. *embraced by mountains and surrounded*

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by water to form a closed environment which is an ideal feng shui principle. This environment involves a perfect enclosure sealed off from the outside as shown in fig 423 (1), without any gapes. It therefore needs multiple maintains and rivers to achieve the purpose (see fig 427). Outside peripheries are called *Wai Luo Cheng* (外罗城); the inside is called *Hu Xue Sha* (护穴砂 protect Xue), and the middle *Long Hu Sha* (龙虎砂 dragon and tiger). This beauty formation of feng shui was inherited by generations of ancient Chinese architects and was applied in ancient Hua xia landscape architecture.

Thus, the fundamental layout of Chinese architecture is formed by three or four circles of buildings or walls, and enclosed to be a yard or *yuan* (see chapter 2, *yuan*). The closed spaces are partitioned by walls or *Hui Long* (回廊) i.e ambulatory (see figure 472). *Yuan* can keep inside quiet, resist wind and make shades. People can plant trees or other things and build *Shan Shui* (山水 Bonsai) in *yuan*, creating a tranquil living environment.

Such kind of formation is usually surrounded several times outward from the centre. Feng shui is called *Da Jiu* (大聚 great gathering), *Xiao Jiu* (小聚 small gathering). The Capital requires *Da Jiu* while the other cities require *Zhong Jiu* (中聚 normal gathering), and family *yuan* or yard requires *Xiao Jiu*. Gardens in South China are characteristic of *Xiao Jiu.*

The layout of old Beijing belongs to *Da Jiu*, and Chengde Palace Garden should be equivalent between *Zhong Jiu or Da Jiu*. This is an important phenomenon of feng shui culture – *Mei Ge*, embodied in Hua Xia landscape architecture.

How to apply feng shui to receive the Ch'i and the quality of the Ch'i field were the most important elements that concerned the Emperor Kangxi when building the Chengde Resort area. He was very happy with the landscape of Jehol, as he wrote in the poem: '*For nature forms the best landscape that does not allow too much human effort to alter*' (chapter 11.5). Does this mean that Jehol belongs to the top class ideal landscape feng shui model? This invites the author to analyse the landscape aspects of the Summer Resort from the feng shui perspective.

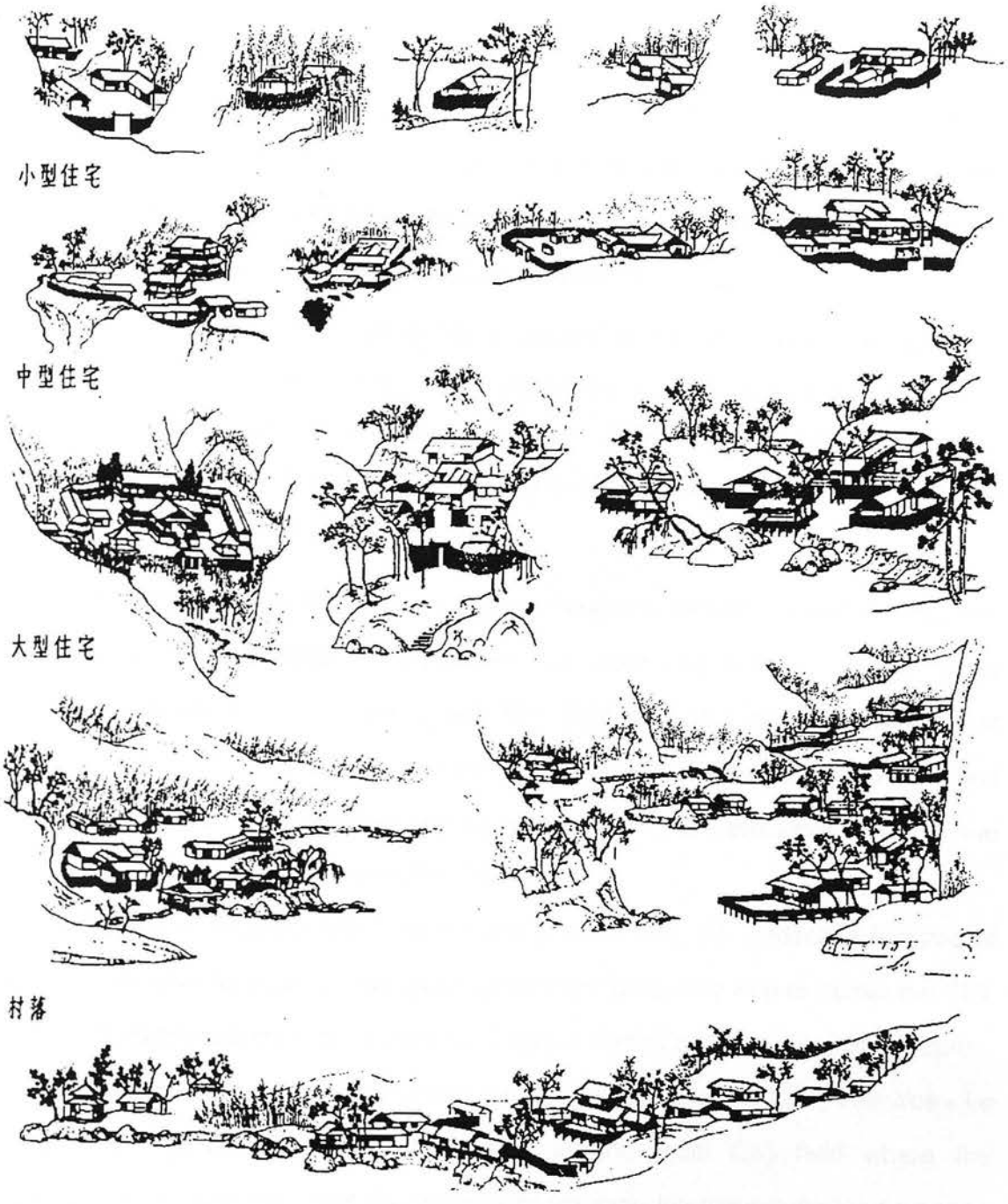


Fig 425: Wang xi mong, (song dynasty). *Qian Li Jiang Shan Tu* (Thousand *Li* Landscape), shows about *Xiao Jiu* (small gathering) and *Zhong Jiu* (normal gathering),

Theses landscape also can esteem as parts idea of *Mei Ge.* The residential places location with *Shan Huan Shui Bao*（山还水抱） landform, which are ideal feng shui place.

11.3 Jehol - the ideal landscape for gathering the Ch'i

The most important reason as to why Jehol was chosen to be the site for the Chengde Imperial Summer Resort was that it is located in an ideal feng shui environment within a region of superior graphical landforms, that accord extremely well with the pattern: The *Xue* is found at the junction of a great chain of mountains (see figures 426).

In *Yang Zhai Shi Shu* (阳宅十书) have such description: [viii]

> *"The good place for human living is located in the area where the land, mountain, and river meet together. The mountain chain in such an area is very strong, and greatly affects people's destiny. If the regional aspect is not beautiful, even if the house looks good, that is still not the ideal situation. So the landform is the most important element."*

These words clearly state that an ideal regional landform aspect is the most important consideration in the selection of a place to live. According to feng shui, not every location is suitable for human settlement. The ideal feng shui place should have at least three main natural aspects (elements) in combination; the mountain, the river, and a piece of flat land. The *Xue* can only be formed from such elements, and the *Xue* alone is the ideal place for gathering the Ch'i.

Comparing hilly topography with highland and plane areas, the landscape features of the hilly area have far more advantages for forming high quality *Xue* to gather the Ch'i. The vast landform selection of the Imperial Summer Resort accords with this principle.

Feng shui theory indicates that 'to gather the Ch'i, one needs the *Xue'*. The *Xue* - i.e the yin yang junction point, is considered as the ideal Ch'i field where the environmental setting can make the process of yin yang intercourse function well. As *Qin Wu Zi Bury Book* [ix] said:

> *"The outer form received Ch'i within it,*
> *With the Ch'i the inner begot everything.*
> *The inner and the outer are associated,*
> *That is feng shui."*

The book further explains that the inner with Ch'i = the warm space that will give birth to everything. And the Ch'i's appearance depends on the landforms. Yin yang theory concludes that such a situation is a yin yang intercourse creating phenomenon. Figure 426 below shows the feng shui ideal landform of the Ch'i field, and the idea location of the *Xue*. The analysis also relates to chapter 5.

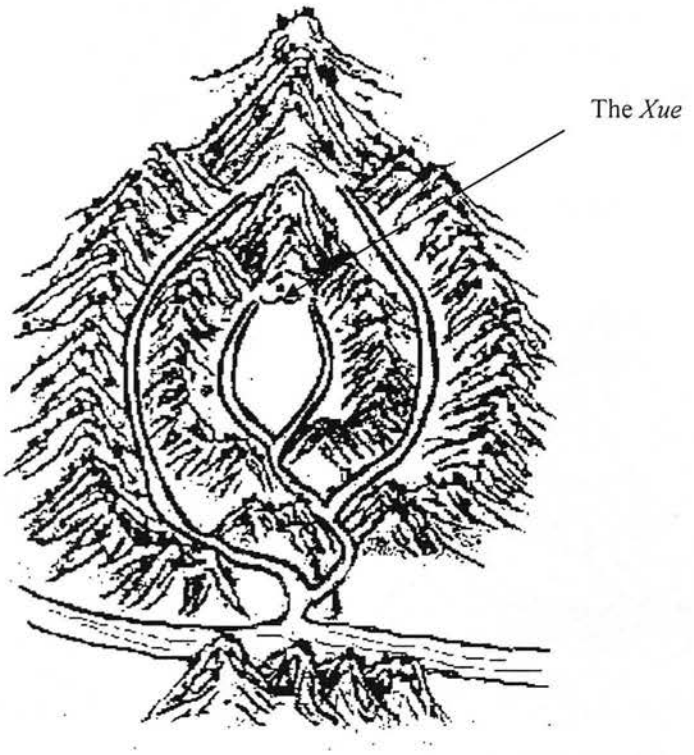
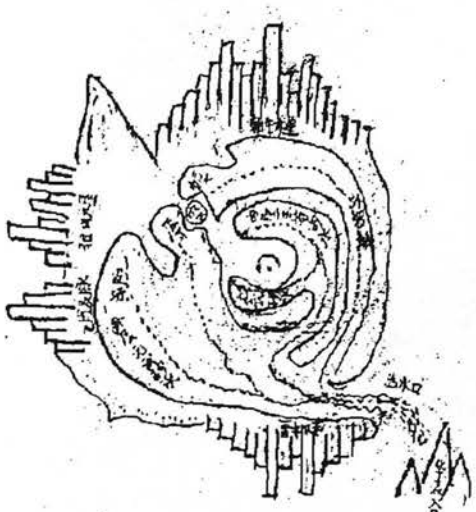


Fig 426: The ideal landform of the Ch'i field and the *Xue*.

Also figure 427 shows the four selected ideal feng shui landscape aspects, called the 'Dragon pattern'. People believed that these kinds of landform could bring enormous good fortune to their inhabitants. In these ideal feng shui landform patterns, the *Xue* is located at the centre; as well as being the heart of each landform aspect. The *Xue* here, like the container in figure 422-A2, is at the best possible yin yang junction point for receiving the Ch'i. This idea comes from the one of the fundamental feng shui sources, the *Li Xing Pai* School (理形派)[x].

So the people, when they start to deal with Chinese feng shui, either seek for natural landforms that already express yin elements, or must seek ways to alter the landform to express feminine patterns to attract the masculine Ch'i energy in order to collect and transform this in the best possible way.



1. The most preferable fire yin dragon



2. The most preferable fire yang dragon



3. The most preferable water yang dragon

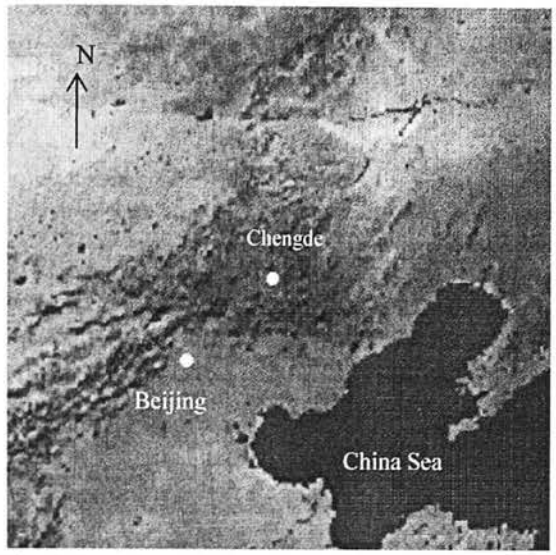


4. The most preferable water yin dragon

Fig 427: Ideal locations of the *Xue*

By contrasting figure 427 with the landform in which the Chengde Resort is located, it is easy to see that the selection of its location completely followed this traditional feng shui principle. It also clarifies the great significance of the identification of the *Xue* through the synthesis of all landforms within and around the Resort's advantageous ecological environment.

The geographical location of the Summer Resort seen in the figures below, indicates how the Emperor and the royal feng shui advisers consulted feng shui principles in both of the key aspects of landform and river locations with the result that the Resort is located at the *Xue* point in terms of the whole surrounding landscape. Therefore they could be confident that the Resort was within a great beautiful situation, i.e. one of great harmony, namely great yin.



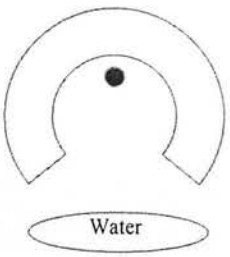




Fig 428: This satellite picture shows the location of Chengde between the Mongolian highlands and the north China plain.

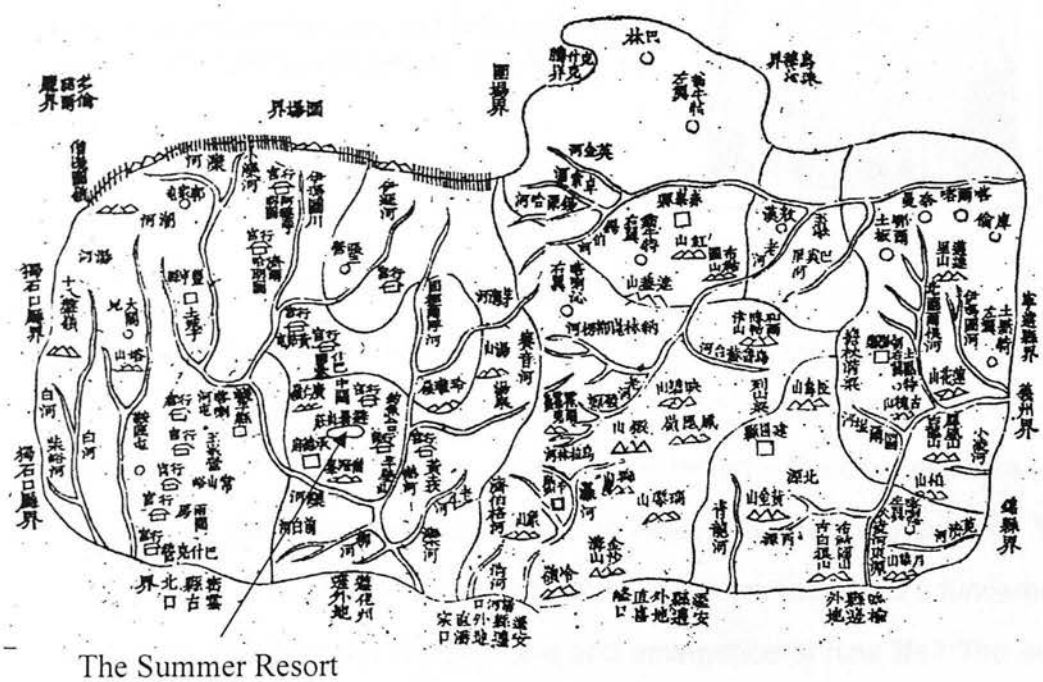


Fig 429: This ancient map shows the Resort located at the confluence of two rivers, one of the important elements for yin yang intercourse which concord with feng shui conventions.

The wider geographic location of Chengde (Jehol) accords exactly with the conventional ideal feng shui land pattern requirement, even more completely than Beijing.

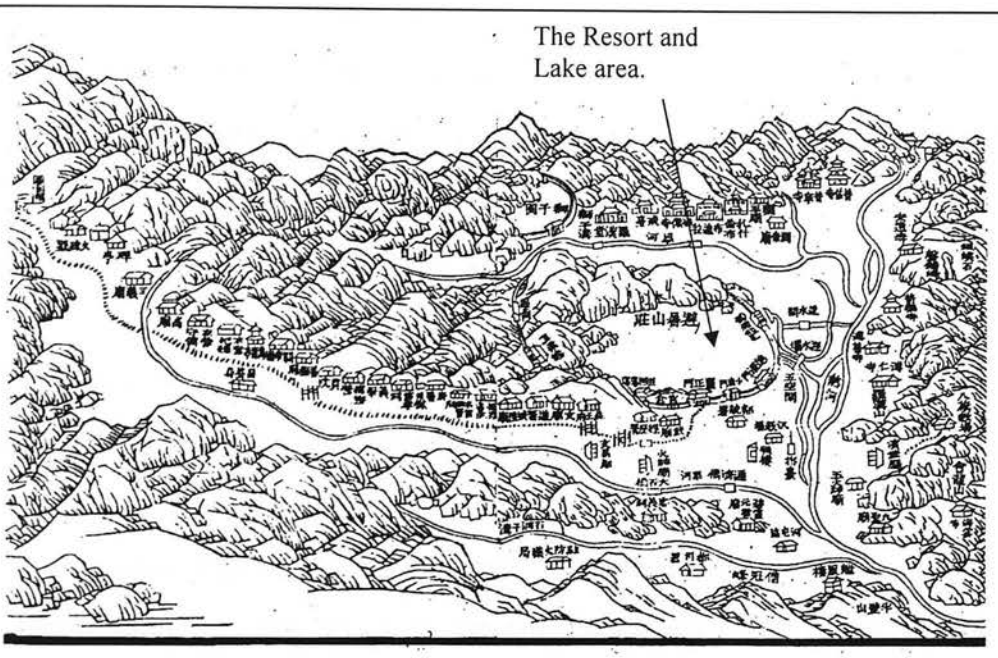


Fig 430: In this ancient map of Jehol, the landscape aspects looks like part of a woman's body as well as a womb. In feng shui such a place regarded as the *Xue*, and belongs to the supreme ideal feng shui pattern. For details see chapter 6.



11.4 The feature of 'female' landform aspects

The painting in figure 421 shows the dreamscape of the ideal landscape, the supreme realm of feng shui, which also relates to the fundamental Chinese philosophical concept of the eternal world of humans. The Hua Xia nation – the cave dwellers – see the female womb as the place that gives birth to everything. The womb is the 'best' place in the cosmos, as well as in the eternal world. What are the womb's fundamental characteristics that facilitate the development and emergence of new life? The author proposes the fallowing:

- As an ideal spatial structure to receive the sperm and contain the embryos;
- It maintains a constant, warm temperature
- It providers a rich water and oxygen supply; and
- It providers a high degree of safety

Chinese medicine believes that the *Tai Ch'i* (胎气 embryo *Ch'i*), is an important element for the birth, so the most important thing is to keep the woman's womb warm

during pregnancy, and animals are similar in this respect to humans. The most dangerous thing for the Ch'i is wind; as wind can easily disperse it. That is why Chinese medicine maintains the pregnant women should be very careful to keep the *Tai* [embryo] *Ch'i*. In order to achieve a live birth, it is necessary to keep warm and keep *Tai Ch'i* for the birth place (*Xue*) and both need to be sheltered from the cold wind.

Associated with the Taoist philosophical principle that '*humanity and nature are united*', the *Xue*, clearly, is such a place in the landscape. That is the real reason why feng shui regards the 'female' landscape pattern as the ideal place for living.

The ancient map in figure 520 clearly shows the feng shui idea of *Xue* in Chengde, as the landform aspects of the whole Resort area looks like a part of the female body. Compared with many ideal feng shui places, within the ideal vast geographical environment, the local landscape of the Chengde area belongs to the supreme model. According to this map, the Chengde landform aspect is very similar to a female womb. The whole resort is located in the womb, with the Royal residence area like a baby at the centre of the womb – *Ru Yi* Island (如意岛), surrounded by 'womb water' of *Ru Yi* lake and *Cheng* lake. This is a truly wonderful layout concept!

Faced with this quality of landscape layout, even the criticisms of the exacting Feng Shui School would be silenced, and this is completely in accord with the *Xin Shi Pai* feng shui group style.

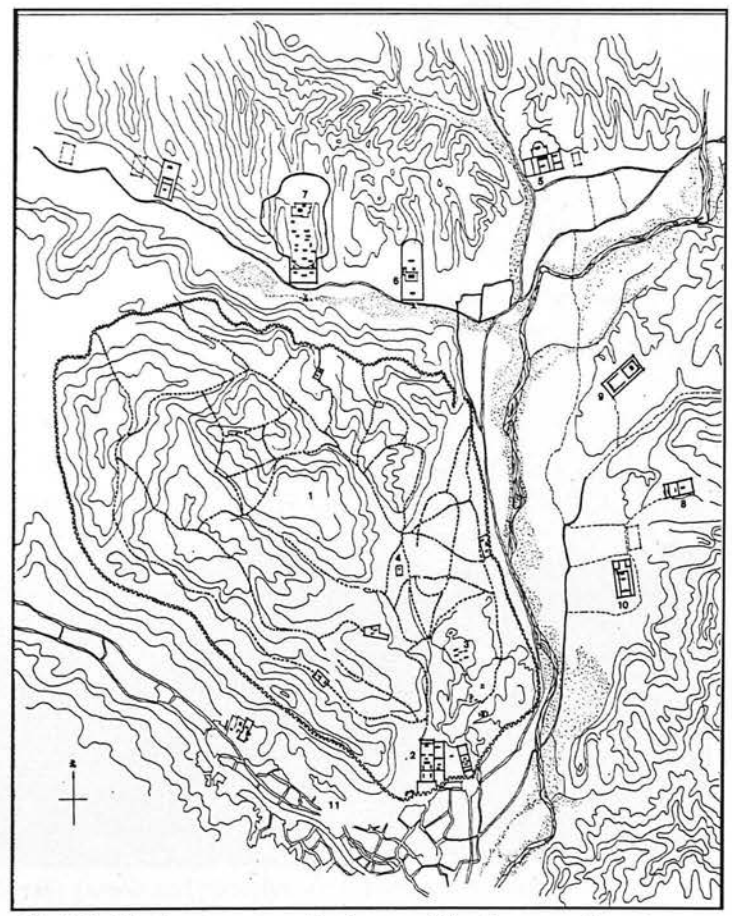


Fig 431: Modern topographical map of the Summer Resort, which identifies the ancient map as being basically accurate.

It is easy to imagine how the royal feng shui investigators believed an ideal place had been found, encouraging them to send a memorial to the throne such that, in accordance with Chinese conventions, all their achievements would be accounted as deriving from the 'great wisdom of the Emperor'. Almost all the figures in this chapter show what ideal feng shui models guided the Emperor Kangxi when he made the decision to select Chengde as his summer resort:

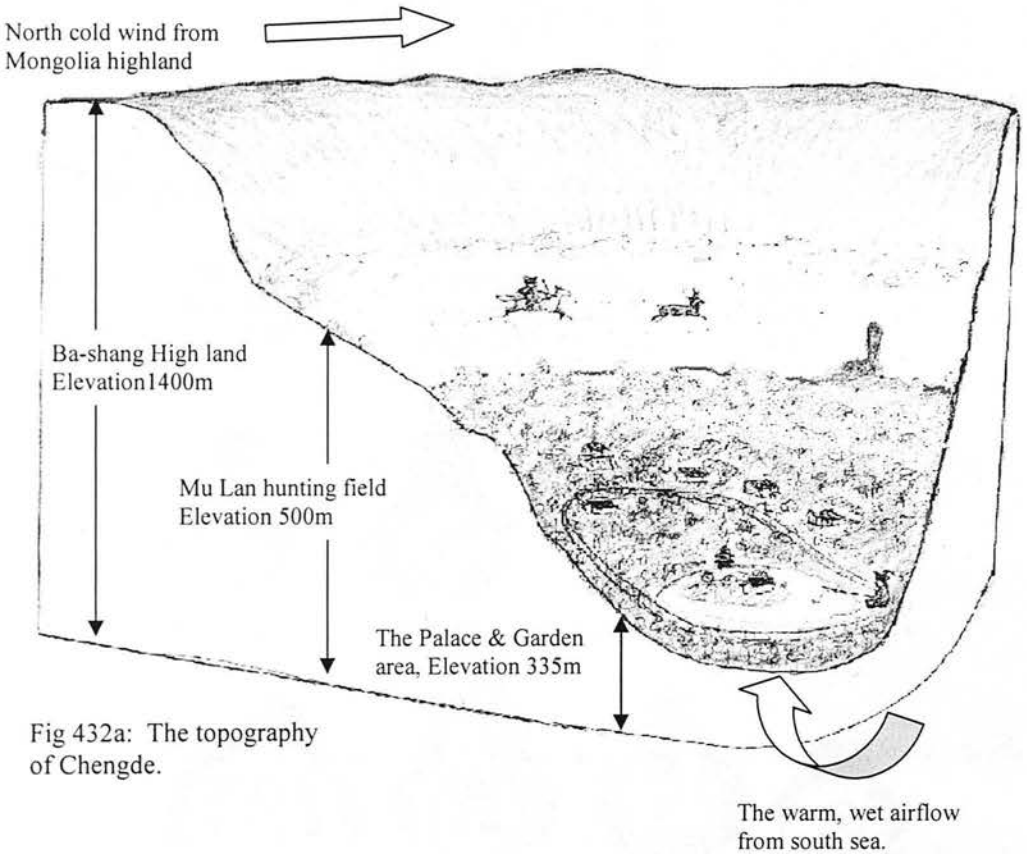


Fig 432a: The topography of Chengde.



Fig 432b: The forest's exuberant growth and plentiful water around the Summer Resort.



Fig 433: A feng shui map presenting a favorable house site with a lake front. Xu Shike, The Nature's Mystery of Mountains and Water,1580.

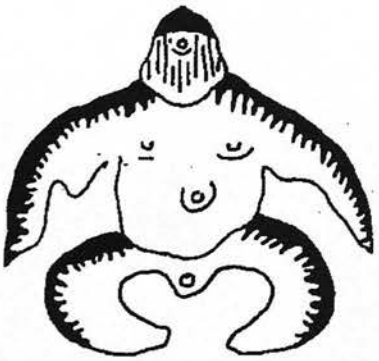


Fig 434: The Xue pattern, based on human body model, Copy from '*Six Orchards Zhen Xin zhou landscape study*'1863.



Fig 435: An ideal feng shui model for a house site. Zou Tingyou, The Mountains and Water, 1676.

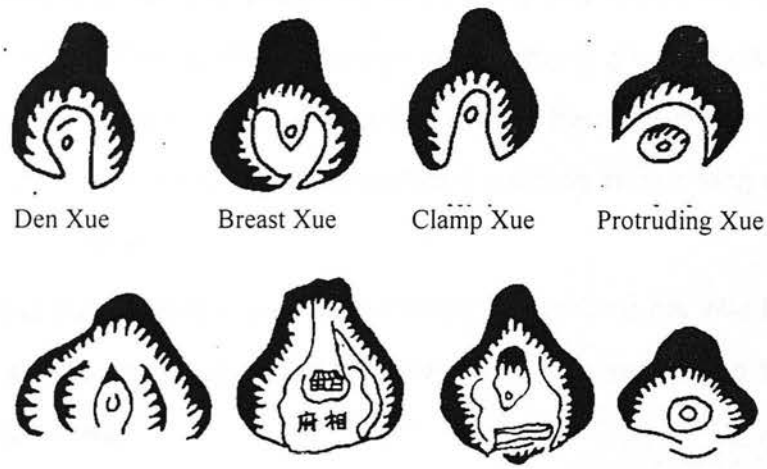


Fig 436: Some female sexual organ types of feng shui Xue, Copy from '*Six Orchards landscape study*' 1863, Qing Dynasty.

These are classical ideal feng shui *Xue* patterns; they all possess strong feminine features, their conceptual bases are all derived from Hua Xia yin yang philosophy. That the Emperor Kangxi, a descendant of a former nomadic nation, could acquire such an appreciation and ever intuition for in Hua Xia feng shui, suggests that he had already changed his cultural identity from a yang to a yin state, both in his consciousness and his actions. In other words, this man had already completed the first step of transformation from 'male' to 'female'. Such a phenomenon repeatedly occurred in Chinese history.



Fig 437: The landscape of the long scroll, Wang Ch'uan scroll (detail), copy after Wang Wei, British Museum, London.

The idea of the *Xue* was not only presented in the feng shui practitioner's simple and slightly coarse drawings but was also often portrayed in many great artists' works. The landscape painting in figure 437 suggests a portrayal of the idea of the *Xue* different from that in folk art. The more literal, representative painting shows feng shui aspects with much greater refinement.

The influential poet-painter Wang Wei (699-761AD) [xi] described his villa in the above landscape: 'why should I ever leave home?' (See figure 437) suggesting that nowhere could be better than there.

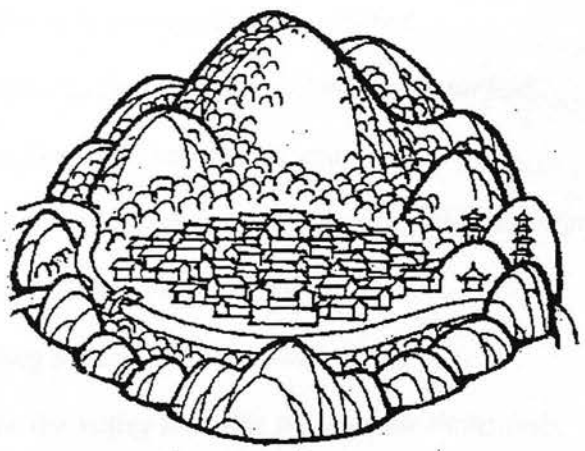


Fig 438: The formative ideal feng shui model. The Ch'i is well harnessed by this environment.

11.5 Seek the Harmony – the yin yang intercourse

Why was Chengde, unlike any other place, so favoured by the Emperor, to the extent that it eventually became a secondary royal residence and an official palace? If the reason was because of the good feng shui in Chengde, there are many ideal feng shui places in this huge empire which could have been selected. In the beginning of this chapter mention was made of the feng shui culture to some extent as a teaching, guiding the people on how to seek the 'feminine' in landscape. So does this mean the Emperor Kangxi had found and fancied a new 'woman' – the Chengde? The following poem by Kangxi *Zhi Jing Yun Di* (芝迳云堤,1703)[xii] refers to the Resort layouts:

"Out of the busy court, I seek a break,
And never have enough enjoyment of the landscape.
Away for the cooler summer in the fertile north,
I visit the village sage for the stone tablet.
Gathering on boundless Mongolian range,
Where happy families inhabited.
Luxuriant plants and grass harbor no harmful insects;
And beautiful spring water brings people health.
I, therefore, inspect the riverbank on horseback,
That twists and turns into the forest shade;
I have wilderness surveyed and measured,
And villages and trees should not be disturbed.
For nature forms the best landscape,
That does not allow too much human effort to alter.
There is the Sledgehammer Rock,
Standing alone on the mountain east;
And here in the valley are pine trees in the thousands,
That form shade upon shade.
Dewdrops glister with light from sky;

And green returns year after year.

Pleasure trips are to be accompanied by thoughts

For the labor of bricklayers and carpenters.

Then I order Zhi Jing Dike built to make use of Nature's gifts

In which good fortune must reside;

And tell my official not to waste state gold,

But to choose the simple rather than craft."

It is astonishing that such a poem could be written by the descendent of a nomadic conqueror and barbarian; that only a second generation ruler of the Great Qing Empire. could have acquired such a mastery of Hua Xia literature.

Probably, like when visitors today first arrive in Jehol (Chengde), the Sledgehammer Rock gave the Emperor Kangxi an extremely strong first impression, as it is the only landscape feature he mentions in his poem *'Standing alone on the mountain east'.*

The Kangxi Emperor already knew that Chengde belonged to a extremely ideal feng shui landform, located on the *Xue*. When he personally saw this peculiar great landscape feature, he must have been very excited. He had enough reason to rejoice in his 'discovery' because, from the feng shui perspective, he had found a perfect yang status phenomenon which had been formed by nature, as it is very necessary for the yin yang intercourse in the local landscape to approach the Great Harmony situation.

None of the feng shui researchers have referred to the subject of the yin status landscape elements in Chengde that relate to the idea of *Xue* and Ch'i, the core components of feng shui theory. However, beside the idea of Ch'i, very few feng shui studies refer to another very important aspect – the yang status object in the landscape. Along with the *Xue* and Ch'i, yang status phenomena are a very important aspect of feng shui.

At the start of this section reference was made to the visual function of the Sledgehammer Rock in the Summer Resort which could affect visitors. This is not the only feng shui function. The Emperor Kangxi and his feng shui advisers judged that this rock had a more important role in terms of the Ch'i field than just its visual impact.

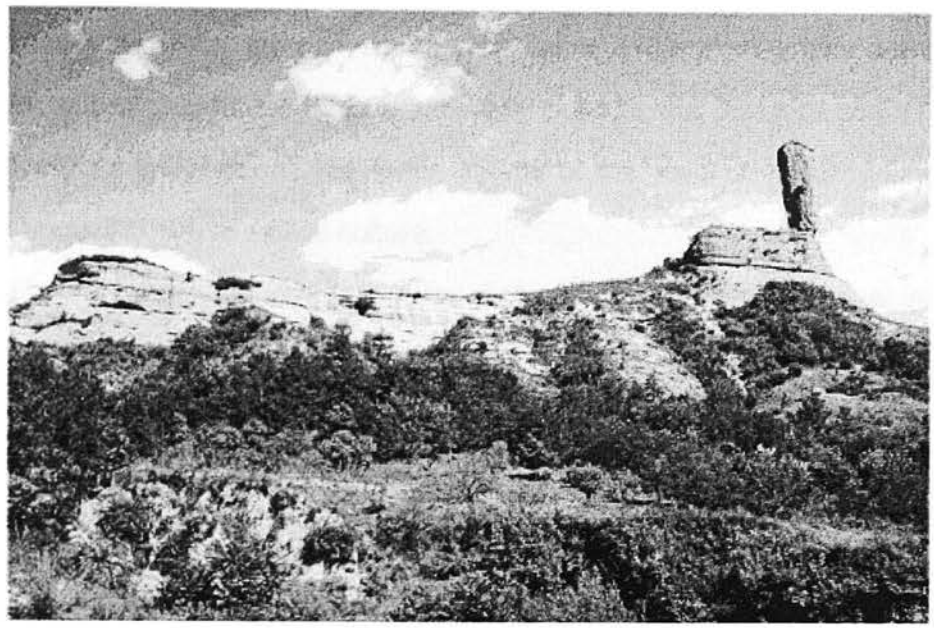


Fig 439: The Sledgehammer Rock, located on the fringe of the hills can be seen from the whole Jehol basin.

11.6 The Sledgehammer Rock – a yang status element in the Resort landscape

People can see this magnificent landscape feature across almost the whole resort area and this is one of the important reasons why Chengde was favoured by the Emperor Kangxi. Some researchers consider that the real reason the Emperor chose to build the Summer Resort here was its marvellous scenery, and that the later master of the garden-palace, Emperor Qian Long, believed the Sledgehammer Rock was a holy thing.[xiii]

At the beginning of this chapter the magnificent landscape feature of the Sledgehammer Rock was referred to as being visible from almost the whole resort area. There is no doubt that this huge and nearly perfect natural sculpture's sexual significance brings to people a very strong psychological suggestion – the masculine and erotic imagination. Every Chengde visitor feels its powerful visual impact.

If it is considered that the Resort's landform is female, a landform feature easily able to keep the Ch'i, by contrast, Sledgehammer Rock's function might be regarded as more psychological. The Rock has a powerful visual yang status function that every visitor to the Summer Resort can be influenced by directly but, according to the feng shui idea of the Ch'i field, there is also an invisible masculine function present.

Yes, it is true that this rock presents a highly explicit quality masculine visual image whose impact is greater than anywhere else: figure 440 shows clearly that the visual effect of the Sledgehammer Rock is definitely not just the result of some landscape artists' romantic imagination. The fertile source of this kind of visual feeling is to be found in ancient Chinese sexual culture.

Chinese ancient medical theory maintains that when humans have sexual intercourse, a very important requirement is that the masculine sexual organ should present an ideal state at the moment of sex. With regard to the 'ideal state' of a man's penis at the time of maximum excitation, *Yang Ju*（阳举）in *Su Nui Jing*（素女经）[xiv] describes this as: 'Four Reaches' namely Angry, Big, Hard and Hot. The shape and landform of the Sledgehammer Rock coincides completely with the above conventional Chinese criteria.

Contrasted with other analogous landscape aspects, such as the Weather Rock in east and west Mitten Buttes – monument valley Navajo Tribal Park in North America, the Chengde Sledgehammer belongs to the ideal shape for a male erection, (*Yang Ju.* see chapter 6.4). It is huge and looks plump and vigorous, and the difference from others is that it stands alone among gentle hills. It offers a powerful and high quality masculine visual affect, which pervades the whole Resort area.

11.7 The Sledgehammer Rock also produces the yin

The scenery of the Sledgehammer Rock not only offers the yang but also produces the yin: it provides a yin yang function in the landscape simultaneously. It is important to emphasise this landscape phenomenon in order to prevent readers from seeing the yin and yang as stereotypes because generally, people may be distracted by the Sledgehammer Rock's powerful masculine image and tend to ignore its 'yin face'. Here it is important to refer to an essential element of yin yang doctrine: everything has no unchanging attribute of yin and yang, for every thing its yin yang attributes depend on each other and these attributes are always changing corresponding with changing situations – and this idea is one of the elements forming the great life-force of the yin yang culture. According to the three yin yang laws, the Sledgehammer Rock can produce yin status elements and energy, a regular phenomenon of the yin yang

movements in the landscape that is quite concordant with the nature of the yin yang principle.

Because the Sledgehammer Rock has such huge size and almost perfect shape, symbolising the male's erect phallus, observable in three dimensions, it has a powerful psychological influence upon people. Hence visitors to Chengde agree that they encounter a 'super giant' hidden in the mountain but with his erect penis emerging out of the Chengde landscape. Faced with such an overtly masculine landscape feature, it is not surprising that 100% females feel they are feminine. On the other hand for males this landscape feature brings to them two different feelings. First, in the atmosphere of a landscape, according to the yin yang theory, the yin yang attributes of everything will depend on the contrasting impact on them of other landscape elements. When weak and small yang elements meet with strong and big yang elements; the former will transform to become yin.

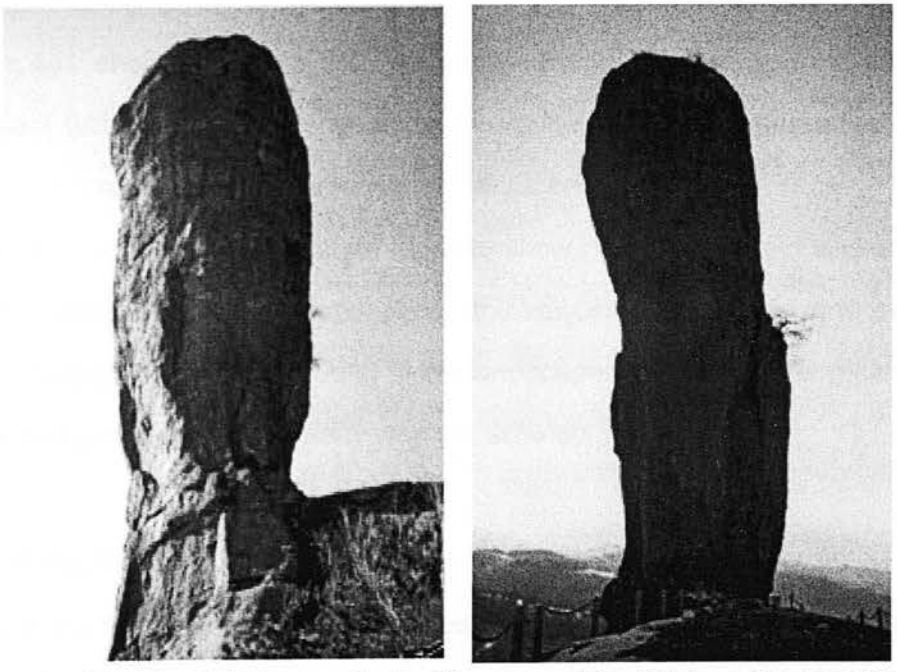


Fig 440: a.The Sledgehammer Rock offers a powerful and high quality masculine visual image to the whole resort area. b. Contrasted with such a huge masculine 'Giant', the man here looks very tiny and weak. By the yin yang criteria all these men at this moment could be considering as 'females'.

Theoretically, all males when standing in front of this tremendous 'masculine object' become 'women'. That means, all masculine elements surrounding the Sledgehammer Rock are forced into the yin status (see figures 440, 441). Secondly there is a psychological effect: all males, when they face this huge natural masculine totem,

unlike females who hold absolute worship psychology, will have two instinctive reactions – esteem and jealousy. These two senses will produce different yin and yang energies. See below:

Fig 441

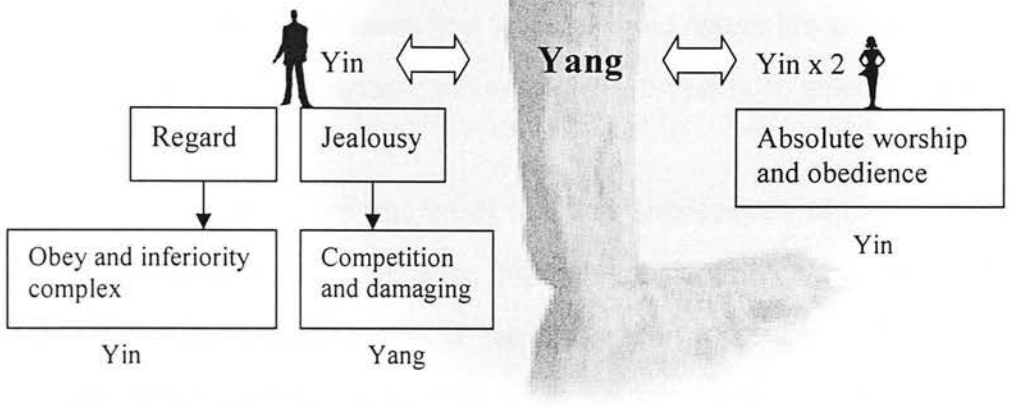


Illustration 441 shows how the Sledgehammer Rock although such a strong yang status object with a powerful yang status visual function which pervades the whole resort area, can simultaneously produce yin status energy.

This landscape yin yang phenomenon helps to show how complicated and changeable yin yang phenomena are in the landscape, and educates the people who avoid using yin yang concepts to 'label' everything in the landscape. This is the wrong idea of many beginners and a mistake which many western scholars have made.

11.8 The Sledgehammer Rock and Ch'i

Today, as a result of modern scientific research, people realise that visual impact is a very important energy, which through the human's psychological process, then transfers to become physical energy that has an influence on the human body.

Three hundred years ago the Emperor (and his consultants) would certainly have experienced the same visual feeling as today's ordinary visitors; the Sledgehammer Rock certainly had a strong impression on Kangxi when he 'discovered' this wonderful place.

However, this reason alone is not enough to explain why the Emperor believed this to be the ideal feng shui place which he would select as his secondary official residence and palace. So what other feng shui attribute possessed by this rock would make the Emperor regard Chengde as a highly 'propitious place' to build a resort?

How is it possible to know that the Sledgehammer Rock has other ways, besides its visual function, to bring to the Resort area the yang Ch'i in a local yin yang intercourse movement? In chapter 6 discusses how '*humanity and nature are united*'. This Chinese environmental philosophy principle influenced the Emperor in selecting the place for the Summer Resort.

In ancient times most nations and tribes had their expressions of totemism, and most totems presented yang status attributes. From the ancient Egyptian worship of obelisks to today's psychological admiration of the skyscraper, representing commercial value and power, some functions embodied in these totems go far beyond their visual function. From the feng shui point of view this function directly relates to the Ch'i field.

Looking at the location of the Sledgehammer Rock from the Ch'i field perspective, the place looks like a male and female couched together. The male organ is already erect; for the human being, this is the ideal time for sexual activity and, in nature, the best situation for the yin yang intercourse. Figure 442 illustrates this yin yang intercourse phenomenon in the Jehol area.

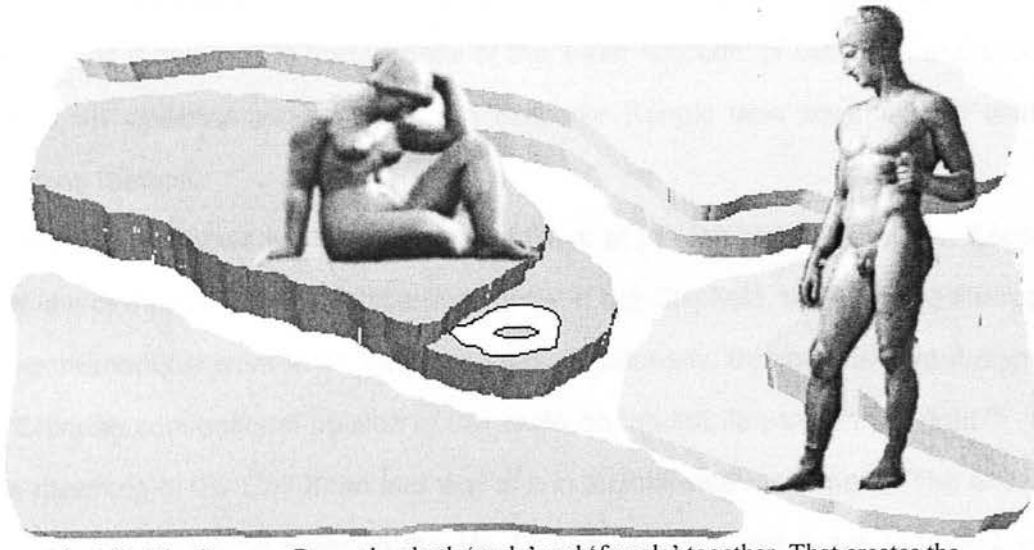


Fig 442: The Summer Resort has both 'male' and 'female' together. That creates the perfect condition for yin yang intercourse.

Because of the unique landform featuring both yin and yang aspects the place offers a perfect yin yang intercourse environment, completely shaped by natural forms and forces. Compared with this, in many other good feng shui examples, such as city of Lang Zhong（阆中）(see figures 452, 453), the layout aspect shows that people built additional artificial objects to compensate for an original landscape defect.

The Emperor Kangxi, an expert in Chinese culture as well as feng shui, spontaneously realised that this spectacular natural landscape would bring him much good fortune, because he was familiar with ideas related to this feng shui phenomenon, the source of which derives from a very ancient Hua Xia cultural origin, the *He To* and *Lou Shu*, which identify the fundamental phenomenon of the movement and rhythm of Ch'i energy in the cosmos. He also would have known that such feng shui achievements had been supported by many similar instances in the long history of Chinese geomancy.

The Emperor and his feng shui advisers believed that the Sledgehammer Rock could effect yin yang intercourse in the Resort area because they subscribed to the idea of *Ch'i Xuan*（气旋）– the Ch'i circular movement rhythm phenomenon. Although feng shui theoretical analysis is not the purpose of this research, and this study does not address the question of whether the relevant feng shui ideal is 'correct or incorrect', if the position of the Sledgehammer Rock is evaluated from the perspective of *Ch'i Xuan* and the Ch'i field it helps us to make sense of the 'other function' of this rock, and therefore enables an understanding of why the Emperor Kangxi was so delighted with this landscape feature.

The map below shows the Sledgehammer Rock at the left side of the river. According to the law of the *Ch'i Xuan* – Ch'i movement – in the Ch'i field, the yin yang intercourse can spontaneously work in its ideal situation. Additionally, this natural layout coincides with Chinese conventional opinion of the 'male on the left, female on the right'[xv]. What is the meaning of the *Ch'i Xuan* and why is it in a clockwise movement? The answer to these questions can be found in the *He Tu* and *Luo Shu* which are regarded as the origin of Hua Xia culture, also called '*He Luo* culture'（河络文化）(dating from 2500 BC. see figures 444, 445).

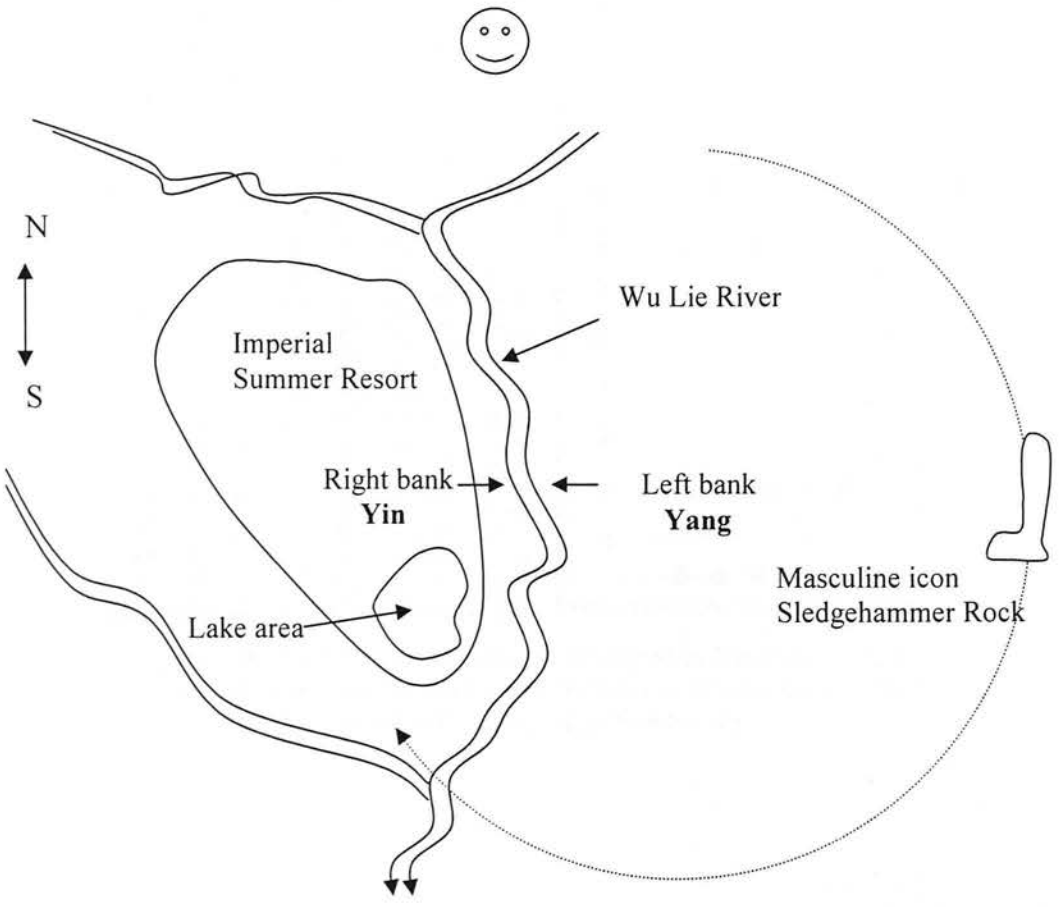
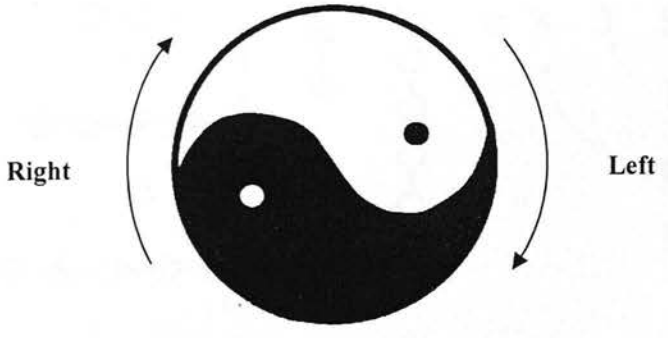


Fig 443: *Ch'i Xuan* (*Chi* movement)
Follow clockwise belongs to the yang state Ch'i field.



Yin Yang intercourse

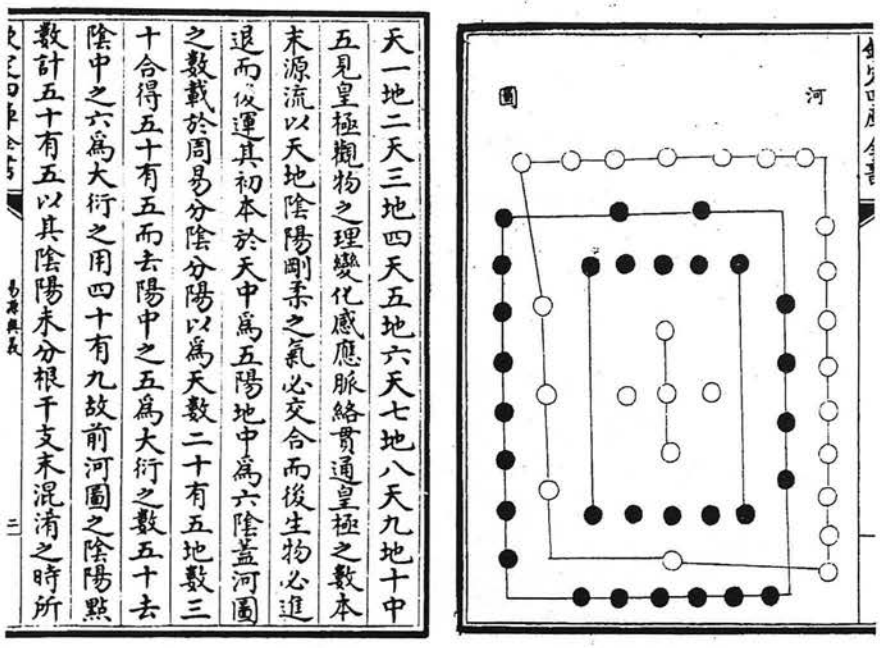


Fig 444: The He Tu, from beginning of the legendary Xia dynasty, 2500 BC. Original discovered on the inscriptions on bones or tortoise shells of the Shang dynasty 16th -11th century B.C. This a Qing dynasty copy.

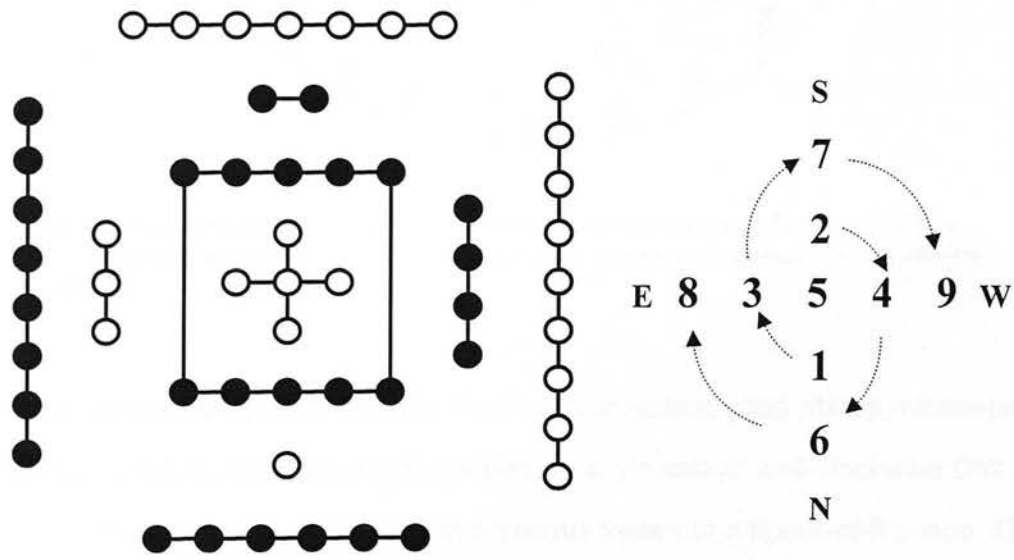


Fig 445: The He Tu indicated the existence of the Great Sequence (yin yang) phenomenon in the Cosmos. 2500 BC.

According to *Si Ku Quan Shu* (四库全书),[xvi] this cosmology came from the ancient Hua Xia observations of the cosmos. The *He Tu* shows that the Hua Xia nation, in very

ancient times, had realised that a great yin yang sequence existed in the cosmos. This yin yang sequence formed the natural law, orienting the movement of everything, including that of the Ch'i. One phenomenon of the natural law is the yang state's clockwise Ch'i movement. Later, the Taoists basing their ideas on the *He Tu*, created a map of *Ch'i Xuan* to describe the phenomenon of the movement of this system, in order for people to understand more easily.

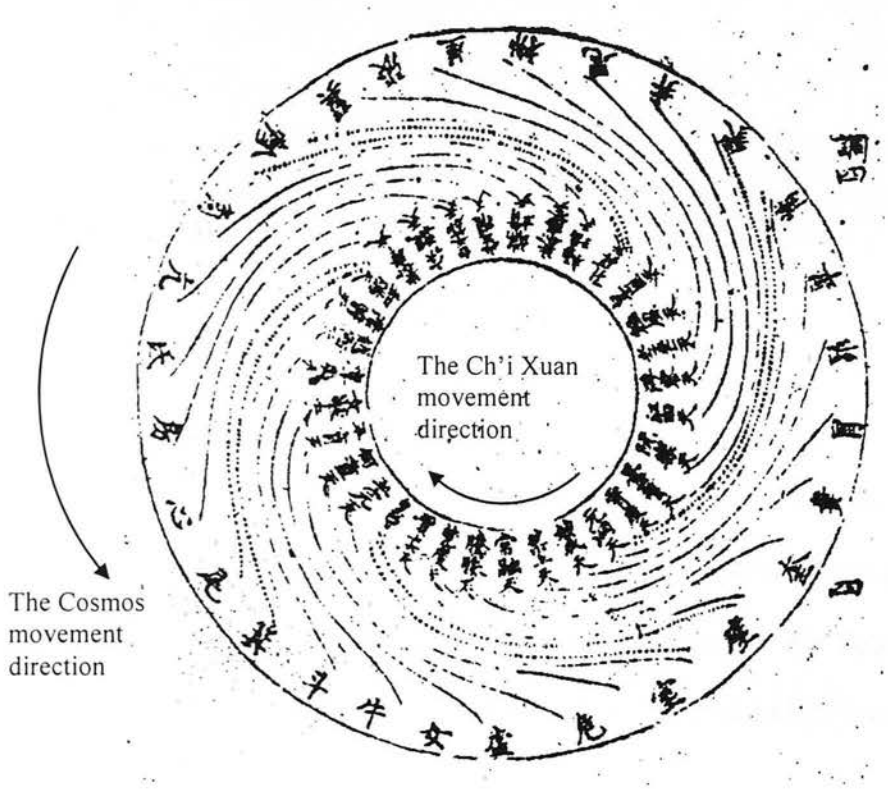


Fig 446: The Taoist map of *Xiang Su Ch'i Tu* or *Ch'i Xuan* map, people on earth follow the right turning, so the Ch'i flows left relative to the people's movements i.e. Clockwise movement.

Here it is necessary to point out that the *He Tu* indicates yang status, clockwise Ch'i movement. *Luo Shu* indicates that there also exist yin status, anti-clockwise *Ch'i Xuan*, and these two opposite direction Ch'i movements trace out a figure-of-8 shape. The *He Tu* and *Luo Shu* comprises '*He Luo* culture', an enormous academic subject for which readers may refer to a number of reference books in order to understand its meanings.[xvii]

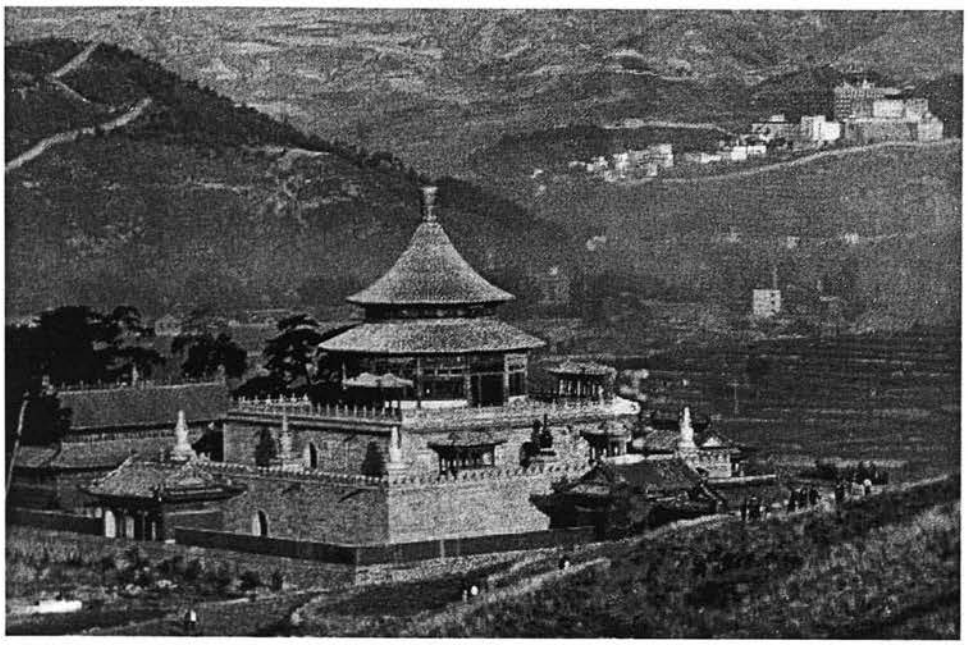


Fig 447: The *Pu Le* temple (temple of universal happiness), also called Round Pavilion. This temple located on the midpoint between the Sledgehammer Rock and Resort garden area.

11.9 The Pu Le Si: A Round Pavilion

Pu Le Si (普乐寺 temple of universal Happiness), is also called the Round Pavilion. The name of *Pu Le* (普乐) temple has an implication of 'universal happiness'. Taking the names of three temples of *Pu Ning* (普宁 Universal Peace), *An Yuan* (安远 Far-spreading Peace) and *Pu Le* together, they mean peace comes before conciliation, and conciliation before happiness.

In 1766, the 31st year of the Emperor Qianlong's reign, Pu Le Si was built on a mound in the northeast of the Resort. The magnificent building was said to be where the lamas attained the way. Inside the *Zongyindian* (宗音殿) are enshrined three Buddhas: Sakyamuni in the centre flanked by Baisajya of the Oriental Pure Land and Amitabha of the Western Paradise.

Behind the Zonyindian is a square stone terrace called *'Ducheng'* (大成), which symbolising Mount Sumeru, the highest mountain where Buddhas live and the centre of the Buddhist universe. A cone-shaped structure with a double-eaved roof, *Xuguangge*, was built after the hall of Prayer for Good Harvests in Beijing's Temple of Heaven (天坛). The *Xuguangge* (旭光阁 Hall of Brightness) on the *'Ducheng'* symbolises the centre of Mount Sumeru. On the round caisson ceiling, two exquisitely



and painted gilded dragons are playing with a ball. In the centre of the hall is a big wooden Mandala, where the Esoteric Sect of Buddha performed rites. A male Buddha and female Buddha are enshrined In the Mandala. They are called Buddhas of Joy（欢喜佛）(figure 448) as they are in the posture of intercourse.

Fig 448: the Bde-mchog-rdo-rje, who are in the posture of intercourse, hence, they are called Buddhas of joy

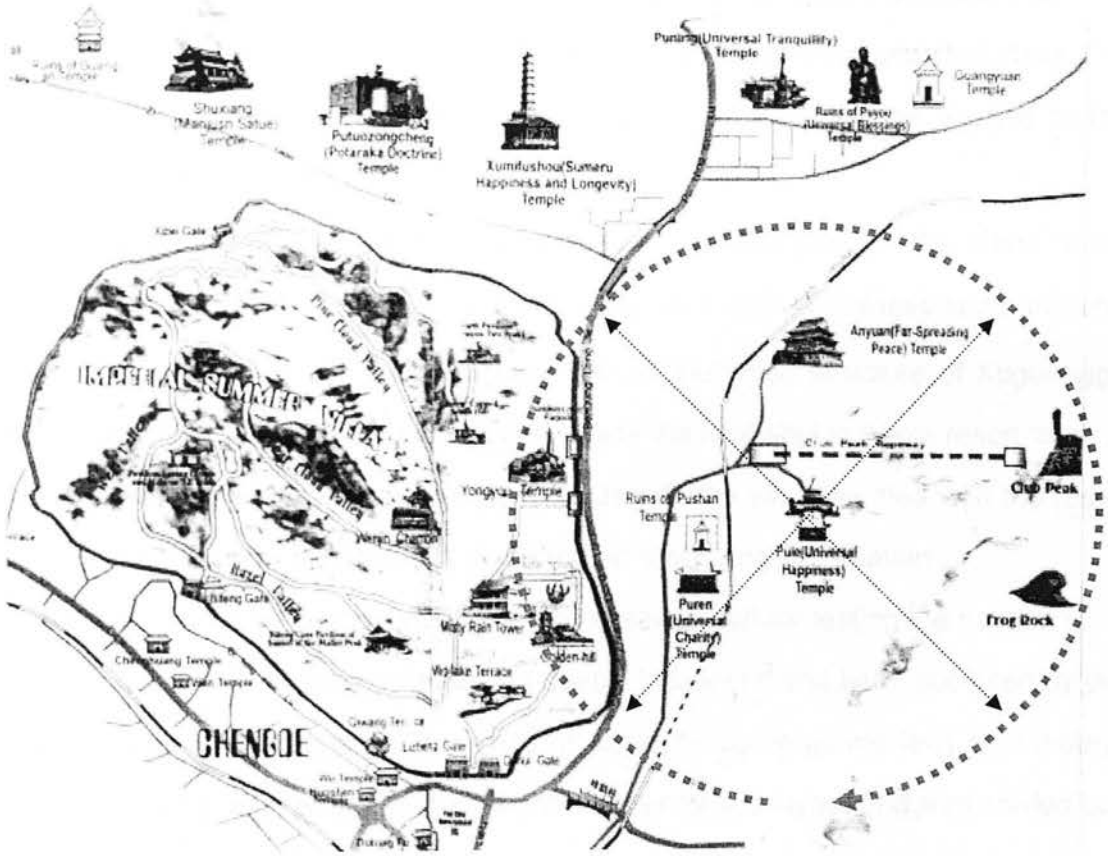


Fig 449: Map of the Resort area (Bi Shu Shan Zhuang). The Pule temple exacts located on the midpoint between the Sledgehammer Rock and the Resort garden area.

The most important feature of the *Pu Le* temple is its location. It is located almost midpoint between the Sledgehammer Rock and resort garden. According to figure 449, if we draw a circle with the temple as centre point, the radian line will be from Sledgehammer Rock to the south side of the resort. This aspect accords with the *Ch'i xuan* analyses shown in figure 443.

Because of the Pule temple was the place for worshipping Bde-mchog-rdo-rje, they are called Buddhas of Joy i.e. of sexual intercourse (figure 448). So this layout actually was considered the male and female. The *Yuan* – garden – and Sledgehammer Rock separately represent male and female, yang and yin elements of intercourse have their movement here.

It is not correct just to consider the appearance of the *Pu Le* temple as a coincidence, because there are many special considerations in its design, even in some details. For example the Buddhas of Joy are not directly just set in the position where they are supposed to be, i.e. male at the Sledgehammer Rock side and female at garden side as shown in figure 442, but they are fixed at the opposite position, symbolising the idea of yang is within yin and yin is within yang, that yin and yang depend on each other.

The *Pu Le* temple is a key element mirroring the ideas of yin-yang and *Ch'i Xuan*. The builders evidently seriously considered how these theories could be applied to the whole Resort layout at that time.

From a yin yang point of view, this building is actually the 'soul' of the whole resort area, which has the effect of *Hua Long Dian Jing*（画龙点睛 a Chinese idiom evoking 'dotting the eyeball' in painting a dragon). The cone-shaped structure of Xuguangge like an axis fixed on 'great *Ch'i Xuan* wheel', made the feng shui in whole resort 'alive'.

The layout of *Pu Le* temple so perfectly accords with the yin yang idea with the result that it becomes almost impossible to find another convincing explanation.

This temple also offers strong evidence to today's research for testing the parallel such assumption that the yin yang doctrine had deeply influenced and been accepted by the Resort's owner – the Emperor Qian Long. It explicitly highlights the feng shui theory, showing how this, as a principle, oriented the whole Resort layout and was carried out by each generation of Qing Dynasty rulers.

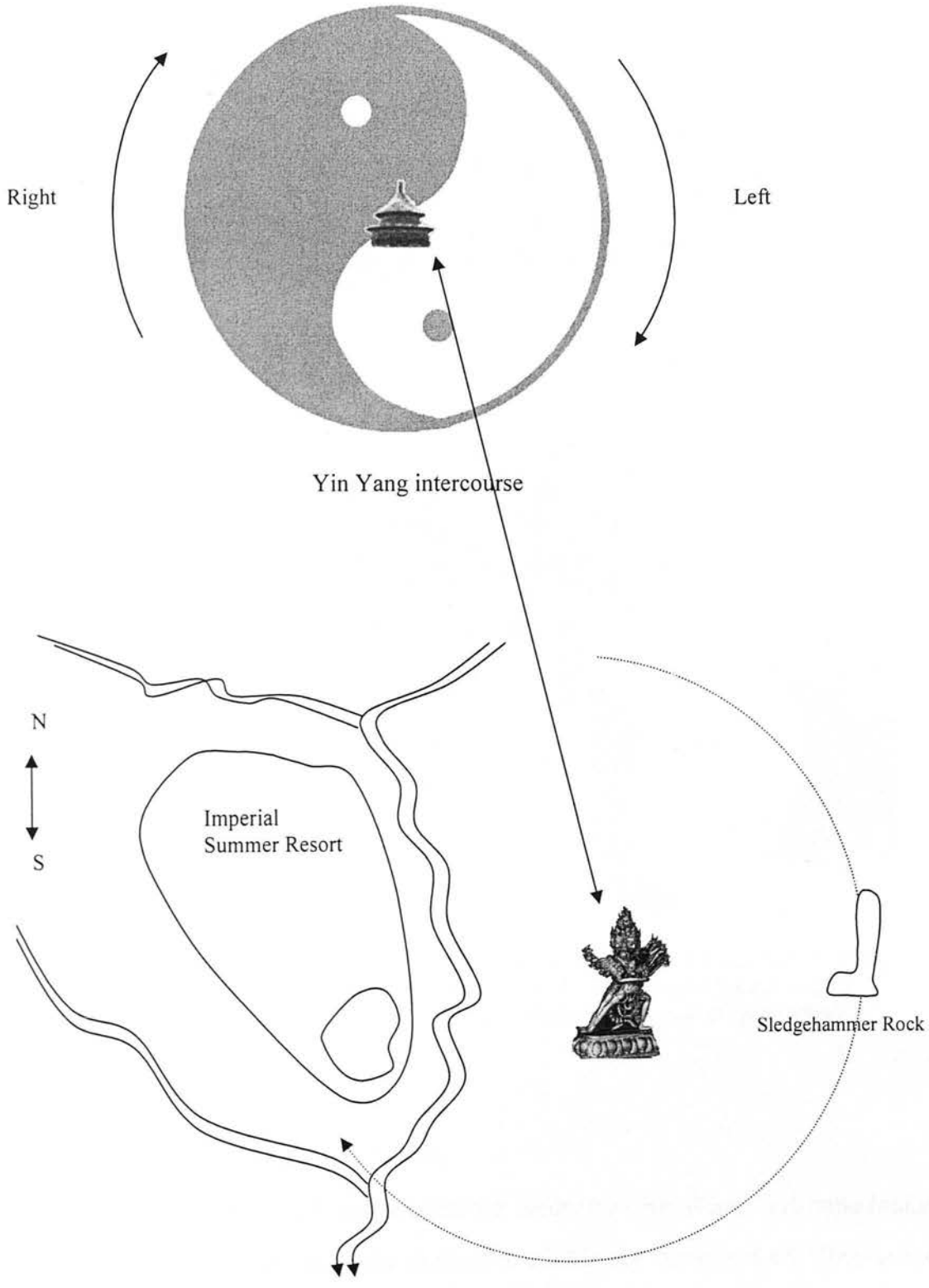


Fig 450: *Ch'i Xuan* (*Chi* movement), *Pu Le* temple and the Buddhas of Joy statue.

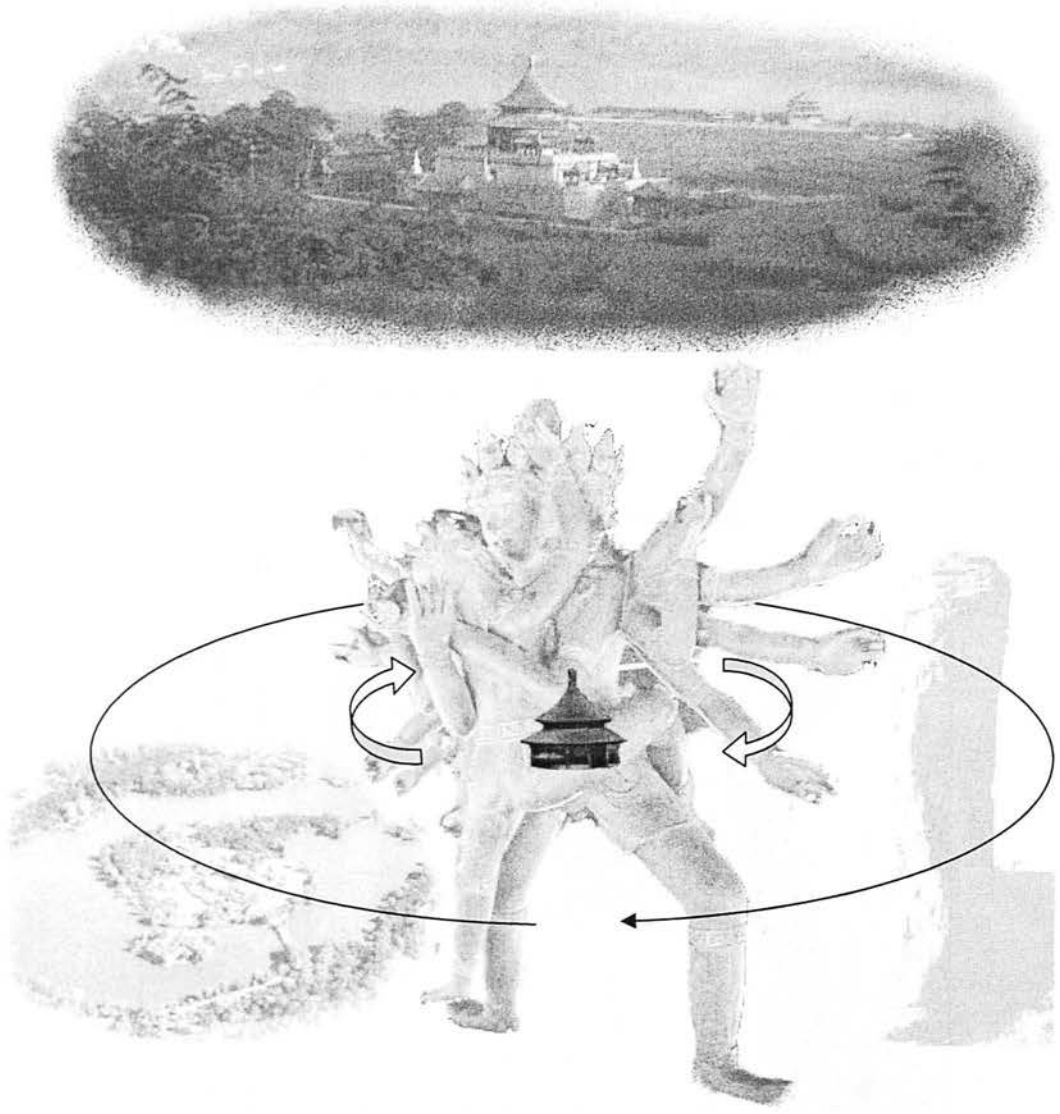


Fig 451: The idea of yin yang intercourse; *Ch'i Xuan* and Buddhas of Joy associated with the landscape of Sledgehammer Rock and palace garden in *Pu Le Si* designer's mind of Qing dynasty. The cone-shaped structure of Xuguangge symbolized the axle of 'great wheel'.

11.10 Inherit Hua Xia feng shui culture

Some western scholars might suspect that the Sledgehammer Rock landscape feature is an extreme example, not at all representative of Chinese landscape art. They would, however, be half right and half wrong. There is no doubt that the Sledgehammer Rock forms a highly unique landscape; probably not only in China but also in the world. However, this seemingly 'unique' landscape actually represents the three thousand years of Hua Xia feng shui culture, i.e Chinese culture. Although the Chinese traditional culture was a yin status culture, the author re-emphasises here: '*Neither yin or yang*

could exist or develop on its own' The map in figure 452 below is the well known ideal feng shui model city of Lang Zhong, in which the landscape aspects and town layout is very similar to the Chengde Summer Resort but the Lang Zhong (old town) was built before 330 BC, during the Warrior Kingdom period. It is surprising how similar the two places are. They are both ideal feng shui locations with *Xue* as its formative principle. This principle comes from generations of experience of settlement by the Hua Xia people. Like Jehol, Lang Zhong has pleasant micro climes with plentiful water sources. Plants grow very well there. Like Jehol, Long Zhong has been a capital of regional kingdoms; many brilliant people lived here during its history, but, there is one thing Jehol has that Lang Zhong lacks – the Sledgehammer Rock.



Fig 452: The ancient city of Lang Zhong, Si-Chuan, built from 330 BC. The map copied from *Research of Fengshui theory*.

In other words, like many other ideal feng shui places, nature has only given a beautiful 'woman' to the Lang Zhong landscape, but has forgotten to appoint a strong man to accompany her, as in Chengde.

The people in Lang Zhong realised this natural defect, so they 'imitated' the Jehol landscape and built a number of pagodas as a substitute for the Sledgehammer Rock, to compensate for the original deficiency of yang in the landscape.



Fig 453a: The pagoda on the Lang Zhong East mountain.

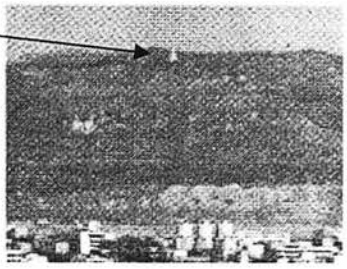


Fig 453b: The Lang Zhong Pagoda Mountain.

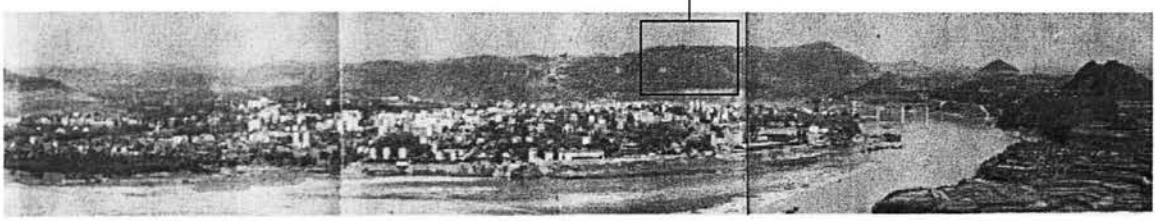


Fig 453c: The panorama of Lang Zhong city (from the west), the Pagoda mountain is on the east (left) bank of the river. The pagoda is in the same location as the Chengde Sledgehammer Rock.

The landscape of Lang Zhong, is regarded as an ideal feng shui model. Royal feng shui investigators were certainly familiar with it and held this formative model in mind when seeking similar landscapes in other regions for the Emperor. They found the Jehol landscape not only accorded with feng shui principles, but also that its possession of the feature of the Sledgehammer Rock coincided with the most exacting feng shui requirements. And the Emperor certainly had reason to rejoice that nature did a great favor to him, by bringing him such strong yang masculinity to his garden. He was already at ease with his feminine situation; he was already transformed into a 'woman'.



Fig 454: The Kuan Yin was sculptured in the Tang dynasty on the rock of the west hill which faces the town.

From the academic point of view the Resort simply inherited the landscape aesthetics of Lang Zhong,



Fig 455: *Bai Yiu Xi Nian* (The Temple in the mountain valley) Bai Miao, Landscape Qing Dynasty.

11.11 Chinese Landscape Art and Yin State Culture

If the analysis of the Jehol Summer Resort is only related to feng shui applications without reference to Chinese landscape art, that is not enough to explain the phenomenon of the Jehol Imperial Summer Resort and the Emperor Kangxi's thinking. His poetry shows him to have been a man of very deep aesthetic understanding of Chinese landscape art.

The Hua Xia people could not have expected that this Emperor, descendant of a barbarian; and only a second generation ruler of the Great Qing empire, could have reached such a high level of attainment. Was this a mere dilettanti interest or had he already realised that the Hua Xia yin status culture had an inner, permanent life-force?

If his poetry is compared with conventional Chinese literary poems, it is impossible to tell that this is not a genuine Hua Xia literary work. Other later Manchu rulers could write beautiful Chinese calligraphy and speak perfect Chinese in the court and in everyday life as well as the Emperor Kangxi. In other words, this nation had already completely accepted the Hua Xia culture, and begun to assimilate into the yin status situation. This is historically proven and, to some extent, this is why the Emperor of a minority nation could successfully rule such a huge Empire as the Hua Xia.

Although he was the descendant of barbarians, the Emperor Kangxi had attained to such a level of feng shui culture, as well as an understanding of its landscape aesthetics, that he had already, at a deep level, changed his conscious identity from yang to yin status. In other words, this man had already finished the first step in a transformation from 'male' to 'female'.

However, the Manchu ruler possessed such a way of thinking, from Emperor Kangxi until the late Qing Empire' rulers at the end of the nineteenth century, that it caused, one and half centuries later, the Chinese wall to be broken by western force.

Chinese feng shui culture and Chinese landscape art are like twins, they have a very close relationship. The idea of Chinese landscape art is comprised of traditional landscape painting, poetry and Chinese garden art, as a trinity. They all emerged as very yin status: as an art guiding people to understand how to enjoy the harmony i.e. yin status landscape. To some extent, this culture – Chinese feng shui and Chinese landscape art could be identified as 'transsexual' culture, especially changing masculine states to be feminine states. This phenomenon appeared again and again in Chinese history. The soul of the Chinese landscape art is unquestionably the Lao Zhuang Philosophy.

11.12 The Lao Zhuang Philosophy – know the yang, but keep in yin

"Empty yourself of everything (-),
Let the mind become still (-).
Ten thousand things rise and fall while the self watches their return (-),
They grow and flourish and then return to the source (-).
Returning to the source is stillness, which is the way of nature (-),
The way of nature is unchanging (-).
Knowing constancy is insight (-),
Not knowing constancy leads to disaster (-).
Knowing constancy, the mind is open (-, +),
With an open mind, you will be openhearted (+,+).
Being openhearted, you will act royally (+, +).
Being royal, you will attain the divine (+,-).
Being divine, you will be at one with the Tao (-).
Being at one with the Tao is eternal,
And though the body dies, the Tao will never pass away." –*Dao de jing.* section 1

Classical Chinese landscape art – in Chinese scholarly opinion - is defined as a synthetic art which includes gardens, landscape painting and classical poetry. They are uniquely considered as a trinity of Chinese landscape art: all of them share one philosophical idea - 'Lao-Zhuang（老庄）'. This combined the theories of Lao zi and Zhuang zi. The founder of Taoism – Lao zi (770- 476 BC) [xviii] – wrote a treatise '*Dao de jing*', which was later developed further by Zhuang zi (399–295 BC) in his treatises, collectively entitled '*Zhuang Zi*'. The two sages' philosophical ideas are regarded as the supreme principles which dominated the aesthetic tendency of Chinese landscape art until the end of the nineteenth century.

In Taoist philosophy, the Tao, which consists of the primordial complementary pair of yin and yang, is the origin of the universe. It gives birth to all things in nature, making them equal and interchangeable while representing the law and order of nature.

The Tao does not transcend reality but pervades it in a myriad of manifestations. It is the ultimate reality in which binary oppositions turn into complementary pairs such as *Xu* (虚 'empty' 'unreal' or 'nonbeing') and *Shi* (实 'full' 'the real' or 'being') that are interdependent and interchanging in a state of perpetual balance and harmony. At the core of Taoist philosophy is the doctrine of *Zi-Ran Wu-Wei* （自然无为）, which advocates that human beings should 'follow the way of nature'. Lao zi taught that all straining and striving are not only vain but also counterproductive: one should endeavour to achieve *Wu-Wei* 'non-action'. It does not means literally 'do nothing', but to discern and follow natural forces, to follow and shape the flow of events and not to pit oneself against the natural order of things. By *Wu-Wei* 'non-action' one can 'accomplish everything' Lao zi wrote such words:

> *"The softest thing in the universe (-)*
> *Overcomes the hardest thing in the universe (-).*
> *That without substance can enter where there is no room (-).*
> *Hence I know the value of inaction (+, -).*
> *Teaching without words and work without doing*
> *Are understood by very few."* – *Dao de jing*. Section 43.

There is a correspondence between nature and one's inner nature, or non-interference in the order or course of nature. It refers to a spiritual state in which one's mind is

empty of thinking or feeling and one's action is totally independent of subjective will and external agency. The following idea written by Lao zi has had a huge ideological influence as well as influencing the philosophical outlook on life of intellectuals in each dynasty. Chinese landscape artists have also taken this principle into their methodology for viewing nature and creating landscape art.

" Know the strength of the male,
But keep a female's care.
Be the stream of the universe.
Being the stream of the universe,
Ever true and unswerving,
Become as a little child once more.
Know the white,
But keep the black!
Be an example to the world!
Being an example to the world,
Ever true and unwavering,
Return to the infinite.
Know honor,
Yet keep humility.
Be the valley of the universe!
Being the valley of the universe,
Ever true and resourceful,
Return to the state of the uncarved block." – *Dao De Jing*, section 28.

Female
Black i.e. Yin
Humility

These words are regarded as a golden maxim by almost every scholar and artist - especially landscape painters, who have been inspired and directed by them in their art throughout Chinese art history.

" Man follows Earth (Kun). (1)
Earth follows heaven (Qian). (2)
Heaven follows the Tao. (3)
Tao follows what is natural." (4) - *Dao De Jing*, section 25.

From a yin yang perspective if these words are analysed they follow logical sequences as:

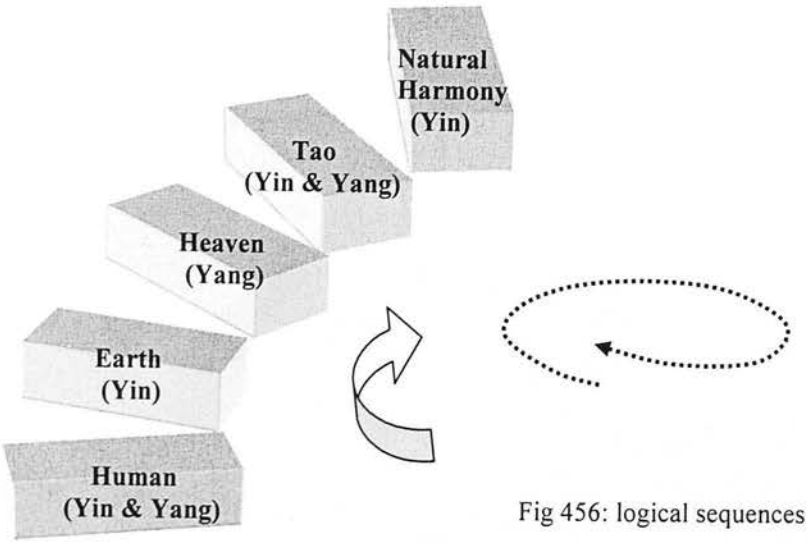


Fig 456: logical sequences

Here it is necessary to emphasize this maxim, the first step is - 'Man follows earth' which has yin status.

11.13 Zhuang zi (Zhuang Zhou) and tranquillity

> " *In tranquillity, in stillness* (-),
> *In the unconditioned, in inaction* (-),
> *We find the levels of the universe* (-),
> *The very constitution of Tao.*" '*Zhuang Zi*', XV. Self-conceit

Author believe above words is elites of Zhuang zi thought.

"Zhuang zi, (369-286 BC) Chinese important philosopher and thinker, Taoism most representative person, native of Song (Mong). According to *Shi Ji* (史记 Historical Records, Si Ma Qian,104 -91BC).[xix] Zhuang zi was held a petty official post at *Chi Yuan*, and late was a hermit in countryside. He wrote *Zhang Zi,* is in circulation today, he took the Taoist position of Lao zi and developed it further and took Lao zi's mystical leanings and perspectives and made them transcendental" [xx] lets read his writing below:

> " *The universe is very beautiful, yet it says nothing* (-).
> *The four seasons abide by a fixed law, yet they are not heard* (-).
> *All creation is based upon absolute principles, yet nothing speaks* (-).

And the true Sage, taking his stand upon the beauty of the universe,
pierces the principles of created things.
Hence the saying that perfect man does nothing (-).
The true Sage performs nothing, beyond gazing at the universe (-)."

'Zhuang Zi', XXII. Knowledge travels north

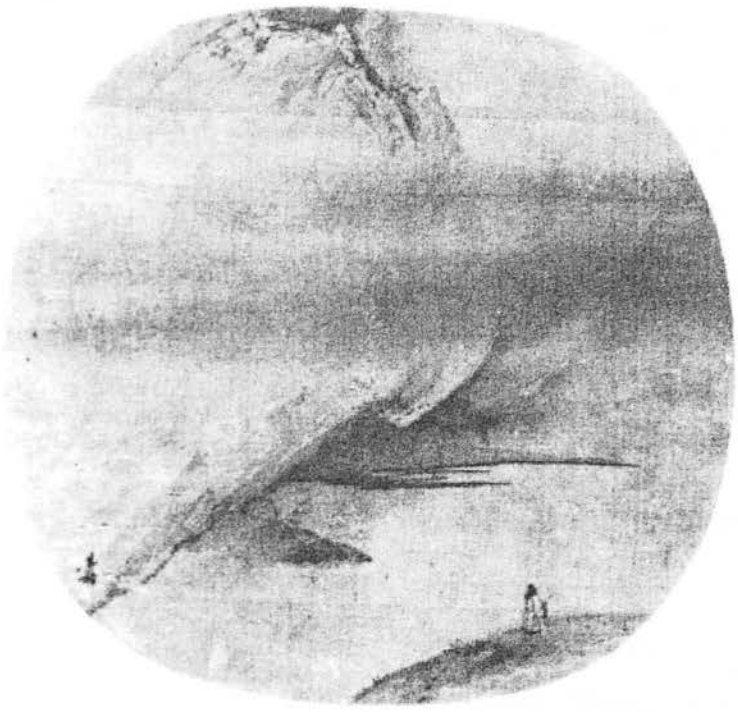


Fig 457: Liang K'ai, (active ca. 1200 AD) *Strolling on a Marshy Bank*. Southern Sung. N.Y. John M.C. collection. The atmosphere of the landscape suggest that nature is a great thing and that the human being should do nothing with it (follow nature).

His understanding of virtue – *De*(德), as Tao individualised in the nature of things, is much more developed and clearly stated. There is a greater and more exact attention to nature and the human place within it which also leads to his greater emphasis on the individual:

"The ancients, in cultivating Tao, begat knowledge out of repose. When born, this knowledge was not applied to any purpose; and so it may be said that out of knowledge they begat repose. Knowledge and repose thus mutually producing each other, harmony and order were developed. Virtue is harmony; Tao is order..." *'Zhuang Zi', XVI.* Exercise of faculties

About the relationship between the human and nature, Zhuang zi's conception was remarkably impressive and has had extensive influence among Chinese intellectuals. As an inheritor of Lao zi, Zhuang zi also believed that life is transitory and that the

pursuit of wealth and personal aggrandisement were vain follies, which distracted human beings from seeing and understanding the world and contemplating its meaning. Thus he advises that human beings should always maintain an important psychological state – tranquillity:

> *"Primeval man enjoyed perfect tranquillity throughout life. In his day, the yin and yang principle were peacefully united; spiritual beings gave no trouble; the four seasons followed in due order; nothing suffered any injury; death was unknown, but no occasion to use it. This may be called perfection of unity."*
>
> '*Zhuang Zi', XVI.* Exercise of faculties

> *"The universe is the unity of all things. If man recognises his identity with this unity, then the parts of his body mean no more to him than so much dirt, and death and life, end and beginning, disturb his tranquillity no more than the succession of day and night."*
>
> '*Zhuang Zi', XVIII.* To happy.

And *Zhuang Zi* also assesses from a unique perspective to evaluate the ultimately value of human's creation (action) to nature:

> *"When you break something up, you create things.*
> *When you create something, you destroy things.*
> *Material things have no creation or destruction.*
> *Ultimately these concepts connect as one."*
>
> '*Zhuang Zi', II.* The identity of contraries

Zhuang zi's most representative and picturesque philosophical opinion is in his development of the idea of *Wu-Wei* (Letting things take their own course)[xxi] ; he believed that *Wu-Wei* is actually the stage of 'supreme action', because this action is already operated by natural force in universe. So the Taoist philosophy can be best summed up in a quotation from Zhuang zi:

> *"The Tao of heaven operates ceaselessly; and all things are produced. The Tao of the Sage operates ceaselessly; and all within the limit of the surrounding ocean acknowledge his sway. He who recognizes the radiating virtue of the sovereign, — his actions will be to him unconscious, the actions of repose."*
>
> *"With him all will be inaction, by which all things will be accomplished.*

The repose of the Sage is not what the world calls repose. His repose is the result of his mental attitude. All creation could not disturb his equilibrium: hence his repose."

"When water is still, it is like a mirror, reflecting the beard and the eyebrows. It gives the accuracy of the water-level, and the philosopher makes it his model. And if water thus derives lucidity from stillness, how much more the faculties of the mind? The mind of the Sage being in repose becomes the mirror of the universe, the speculum of all creation."

"Repose, tranquility, stillness, inaction, — these were the levels of the universe, the ultimate perfection of Tao." *'Zhuang Zi', XIII.* The Tao of heaven

11.14 The idea of 'Chan'

Basically, the idea of *Chan* (禅) relates to a personal state or more accurately to somebody in a state of meditation. Its real meaning, however, goes beyond just literal meditation. Different schools of Chan had slightly different explanations of the principle of *Chan*, but they all identified the state of 'tranquillity' as a core component of its philosophy.

Zhuang zi maintained that the state of *Chan* should be: men's minds through tranquillity should become like a mirror and completely fuse with nature (see figure 458).

Here it is necessary to point out that although *Chan* came originally from Buddhism, Taoist philosophy exerted a great influence on the developing school of *Chan* Buddhism in China. Many of the understandings of Taoists and *Chan* Buddhists are very similar. And in the realm of landscape architecture, eventually, it



Fig 458: Ma Yuan, *Summer*. Silk. 1200 AD. Konchiin. Kyoto.

was Taoism that more perfectly embodied the psychology of *Chan*. The idea of *Chan* was an important spiritual feature for the Chinese literati, particularly referring to landscape art. Hence the conception of 'Taoscape' or 'Zenscape' emerged in early Song Dynasty Chinese landscape painting. We can appreciate this graceful status in the two works below and investigate further Emperor Kangxi's thinking when he built the Summer Resort.

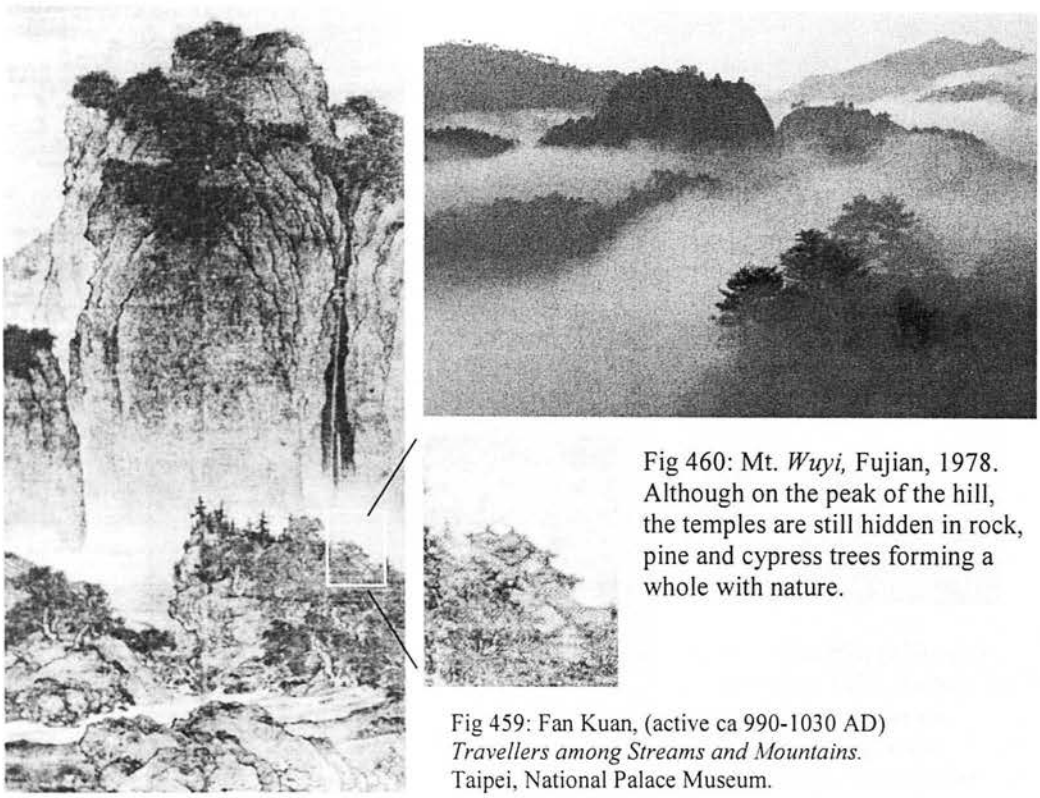


Fig 460: Mt. *Wuyi,* Fujian, 1978. Although on the peak of the hill, the temples are still hidden in rock, pine and cypress trees forming a whole with nature.

Fig 459: Fan Kuan, (active ca 990-1030 AD) *Travellers among Streams and Mountains.* Taipei, National Palace Museum.

Many ancient Taoist temples are hidden among the deep mountains, in reality as well as in landscape paintings. This demonstrates that the Chinese landscape architect was dominated by the idea of *Chan*. The 'Taoscape' or 'Zenscape' was already esteemed as a lofty aesthetic principle in Chinese landscape art.

In figures 459 and 461, two traditional Chinese landscape paintings, the manmade architecture - temples - only take a very tiny and secondary place and are also hidden in forests, the idea of hiddenness, stillness etc. (Taoist philosophical ideals) are embodied in these art works. The landscape portrayed through 'Lao Zhang thought' again fed back to nature. Many rulers and feng shui practitioners were influenced by the aesthetic principles in these exquisite art works, and ordered the layout of their

constructions in accordance with the 'Beauty of the *Yi Jing*' (*Yi Jing:* 意境) [xxii] which is portrayed in these paintings. Landscape in art and in realty thus interacted with one another, and the unique Chinese landscape art – a yin status landscape art – gradually matured. Chinese painting and Taost landscape layout influenced each other, thus creating between the 'Taoscape' and 'Zenscape' a very special Chinese landscape aesthetics. And this aesthetic fusion with Chinese fengshui theory formed the unique Chinese yin status landscape culture.

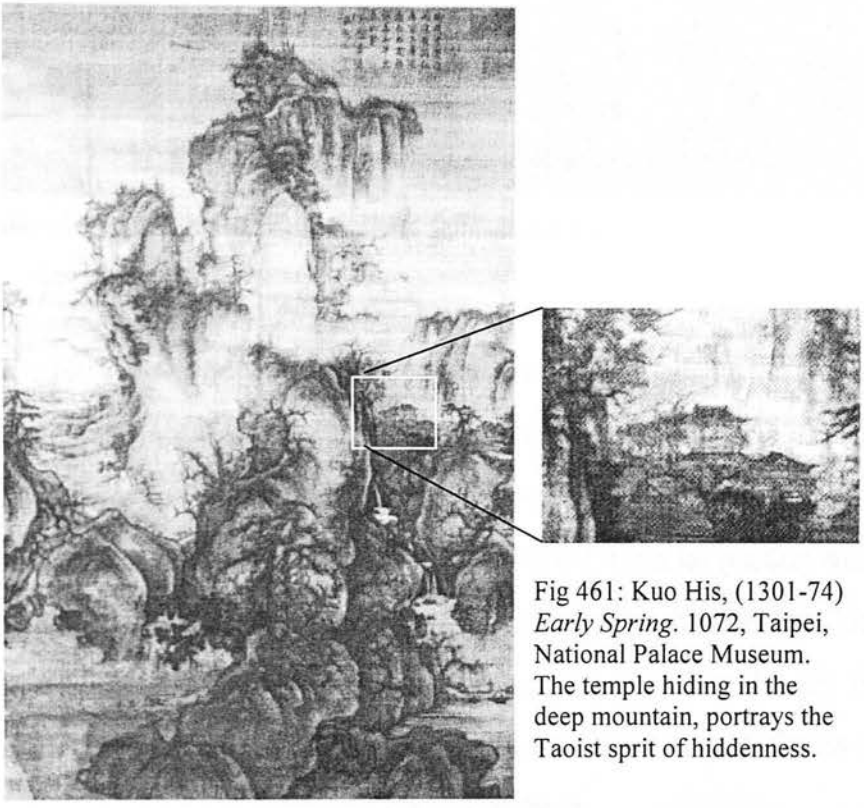


Fig 461: Kuo His, (1301-74) *Early Spring*. 1072, Taipei, National Palace Museum. The temple hiding in the deep mountain, portrays the Taoist sprit of hiddenness.



Fig 462: Sheng Shou temple in Mt Lingkong (Soul in Sky), ShanXi. The temple hiding in the '*Xue*' can be considered as a typical 'Taoscape' in reality.

The Chengde Summer Resort layout completely inherited these traditional landscape aesthetics, strictly following the fundamental Lao Zhuang philosophical principle 'Know the yang but keep the yin'. Such thinking is reflected in Kangxi's poetry and relevant writings and the Resort landscape also follows this principle.

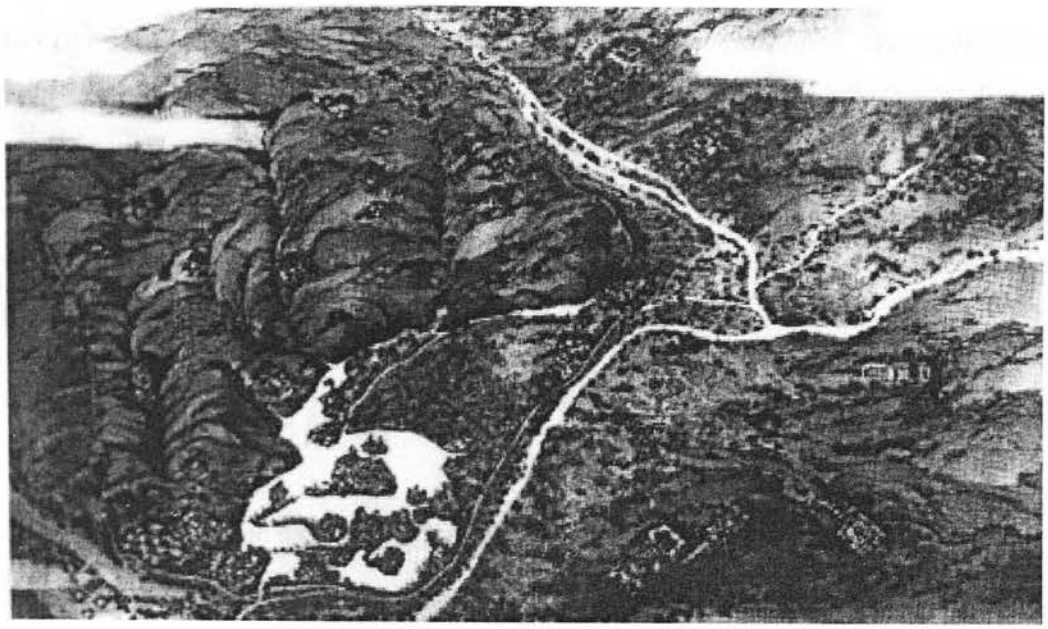


Fig 463: Illustration of landform of the Imperial Summer Resort.

11.15 Heir of the Hua Xia landscape architecture aesthetic tradition

Many scholars consider that the Imperial Summer Resort can, to a certain degree, be seen as a miniature version of the Chinese Qing Empire as well as a representative model of Chinese landscape architecture. It is the largest imperial garden existing in China. The Resort is embraced by mountains on four sides with the Wu Lie River running through its heart. Water from many hot springs flow into the Wu Lie River to keep it from freezing even in winter. This is a rare phenomenon in north China and the river is, therefore, also called the Jehol (Re He) – Hot River.

In order to avoid prejudice in discussing the general Resort landscape aspects, some information is quoted from different sources:

> *"The resort using mountainous topography in an ingenious way with well-defined areas of Landscape. It is built against mountains and by lakes. Going back to nature is the design in architecture, well consummated to the highest degree. There are four scenic areas based on topography. The palace area is on the southern bank of the lake near the city area. The land is flat and houses face good direction. Palaces are found where emperors used to attend administrative affairs. The Lake District, north of the palace, 43ha, is dotted by eight islands (big and small), which divide the district into 8 sections, well-graded and modelled after*

scenic places among waters of south China. The plain is at the foot of the mountain north of the lake, where we find Wanmuyuan (Ten Thousand Tree Orchard) and Shimadai Flatland to Run Horses during Training) it is densely wooded with a vast flat grassland. The hilly area is northwest of the villa, occupying four-fifth of the area. Various styles of architecture are found amid wooded mountains, rich in spatial composition. The mountainous topography in the northwest and water in the southeast look like the topography of China in miniature."

World Heritage Patrimonies Mondial

"The Mountain Resort has four parts according the natural condition: the lake area, the plain area and mountain area. The place area lies in the south of the resort, and used to be the place for grand ceremonies; the emperor to handle court affairs and living quarters of the imperial family. In the southeast of the resort sits the lake area. With lush southern-type fields in this place north of the Great Wall, there are lake dotted with islet and waters merging with the limitless sky, a touch of the entire layout of the resort. In the north is the plain area where there are towering old trees and boundless grassland. In the northwest are frosted mountains with deep gullies, rising and falling ridges, and temples and buildings hidden amidst pine and cypresses. Among the rocks, streams and plants, more than 120 architectural complexes were built, copies from famous landscape garden in other parts of China such as the Lion Grove in Suzhou, Jinshan Temple in Zhenjiang, Tower of Mist and Rain in Jiaxing, and Tianyige Chamber in Nigbo. This well reflects the intention of the emperor Kangxi named 36 scence sports in the resort with four Chinese characters. His grandson, Emperor Qianlong, followed suit later and named other 36 scenic sports with three Chinese characters."

The Mountain Resort and Outlying Temple [xxiii]

From the landscape layout and other achievements of the Resort, something becomes clear. This garden, both in terms of its whole fundamental landscape aesthetics and its individual scenic spots, was completely derived from the Hua Xia southern garden, which is esteemed as the paragon of Chinese landscape culture and, and which refers far beyond the field of landscape to matters of Chinese philosophy and the Hua Xia nation's identification with nature.

The Emperors Kangxi and Qianlong both made six inspection tours to the south of China (Kangxi in the years 1684, 1689, 1699, 1703, and 1707) and the exquisite southern garden made a deep impression on these two Manchu Emperors. A prime example is that Qian Long ordered the building of a vista, *Su Zhou Jie* (苏州街), which was an exact copy of a street in the southern city of Su Chou, in the Beijing Summer Palace. Actually this garden's whole layout was completely copied from the pattern of the Hang Zhou west lake landscape.



Fig 464: The hall of *Xuo Qi Tang* in the Palace-garden, destroyed in the 1930s

The disposition of space in the Resort is defined by different functional requirements, different environment conditions and the need for different spatial combinations. There are three main aspects.

- Architecture with covered walkways and a yard wall forming an enclosed or semi-open courtyard.
- Architecture with free layout, forming a flexible interior and exterior space; and
- Pavilions with additions forming the open sceneries.

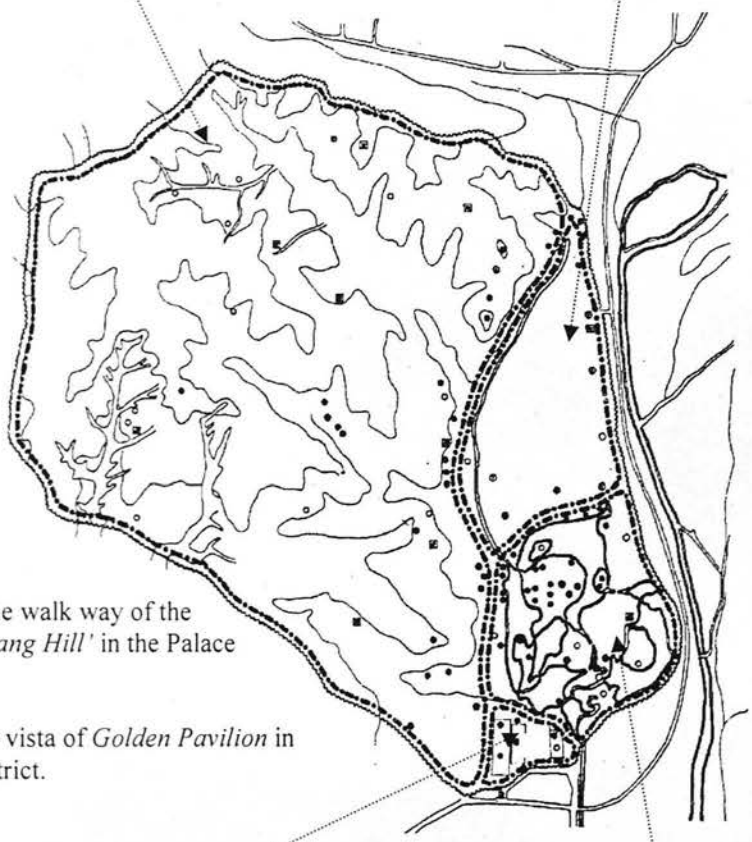
All these layout aesthetics were inherited from the traditional Chinese southern garden and Chinese landscape painting. Some patterns of the landscape architecture were directly copied from original models in the south of China. "The palace garden has become an assemblage of famous scenic spots all over the country and a combination of southern beauty and northern magnificence by mimicking the natural geographical features and the styles of buildings of different places".





1. left: The vista of *'South Mountain Snow'* in the Mountain district.
2. above: The vista of *'Mongol camp'* in the Prairie district. Which the Manchu Emperor want keep some original nomad feature in the Resort.

Fig 465



3. below: The walk way of the *'Yi Qing Kuang Hill'* in the Palace district.

4. right: The vista of *Golden Pavilion* in the Lake district.





消遙

[Xiao Yao]
(Be free and unfettered)

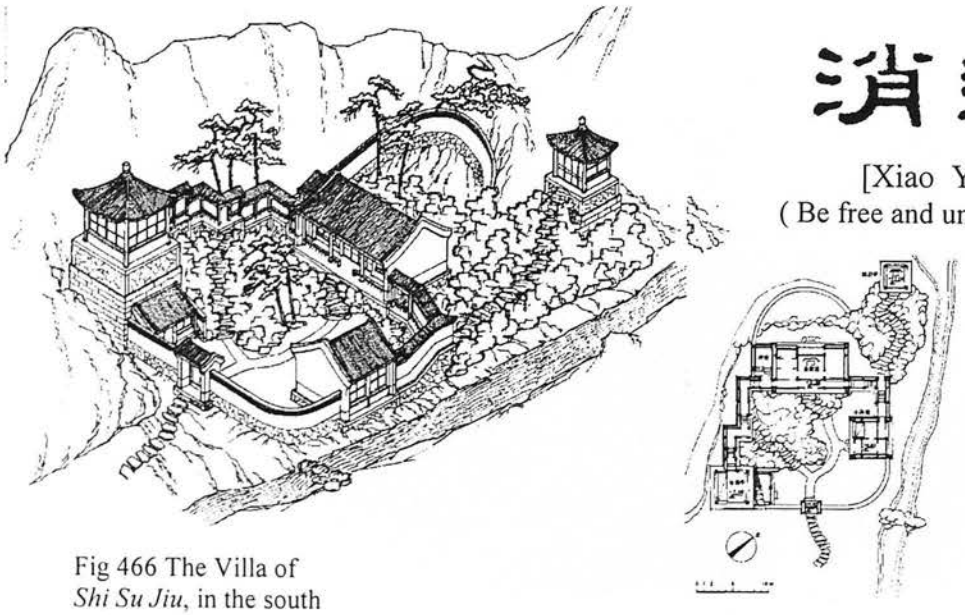


Fig 466 The Villa of *Shi Su Jiu*, in the south style, embodies the Lao Zhang thought of idea of '*Xiao Yao*' i.e. be carefree. This philosophy was very popular with each generation of Chinese literati.

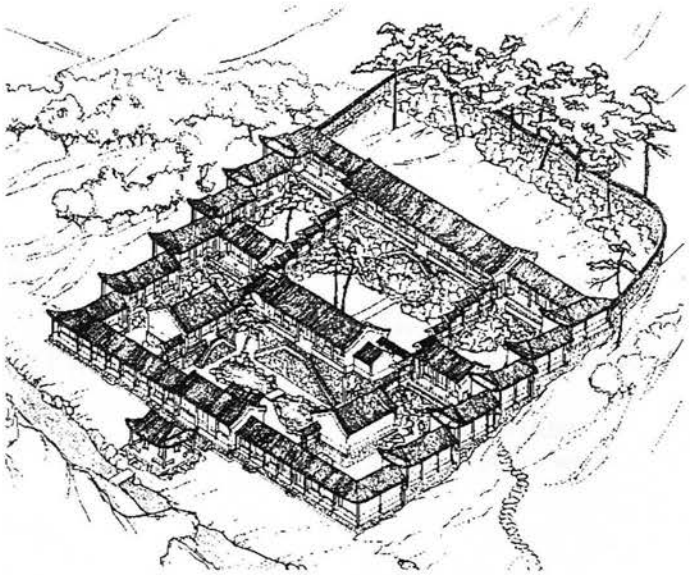


Fig 467: The *Li Hua Ban Yue* villa. Embodied the Gui Zhou local residence pattern.

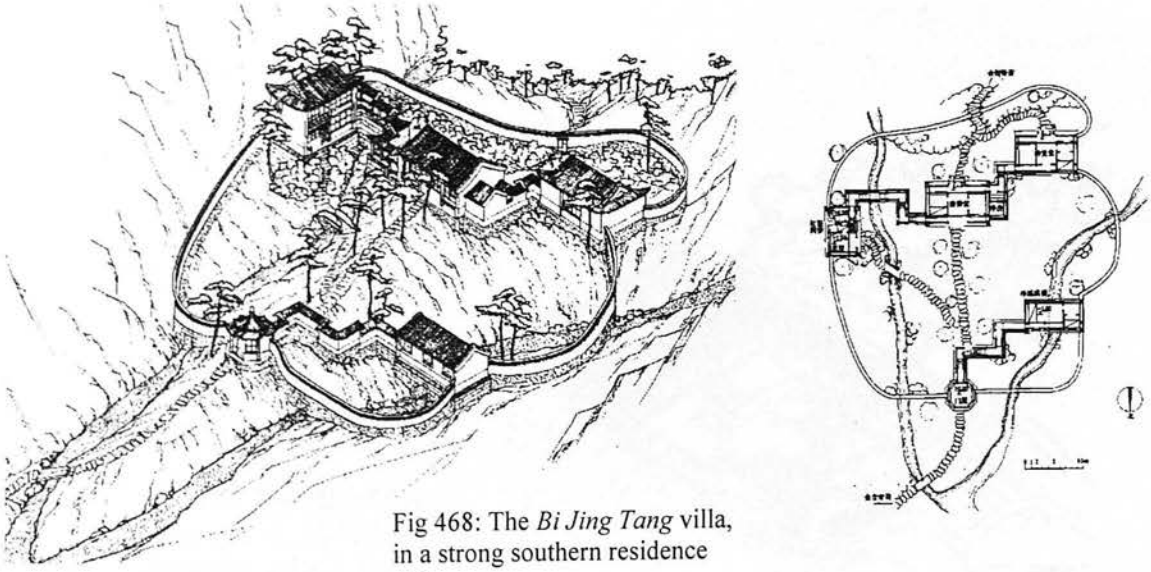


Fig 468: The *Bi Jing Tang* villa, in a strong southern residence style.

避

[Bi]
(Avoid)



Fig 469: The villa *Shan Jin Xuan* (山近轩), the architecture, simple and colourless, embodying the Lao Zhan philosophy, is typical 'Taoscape'.



Fig 470: The villa *Jing Han Tai Gu Fang*. Very simple and hiding in the natural environment, quite in concord with the Taoist hermit spirit.

無為

[Wu Wei]
None action: letting things take their own course)

隱

[Yin]
(Hiding and profound)

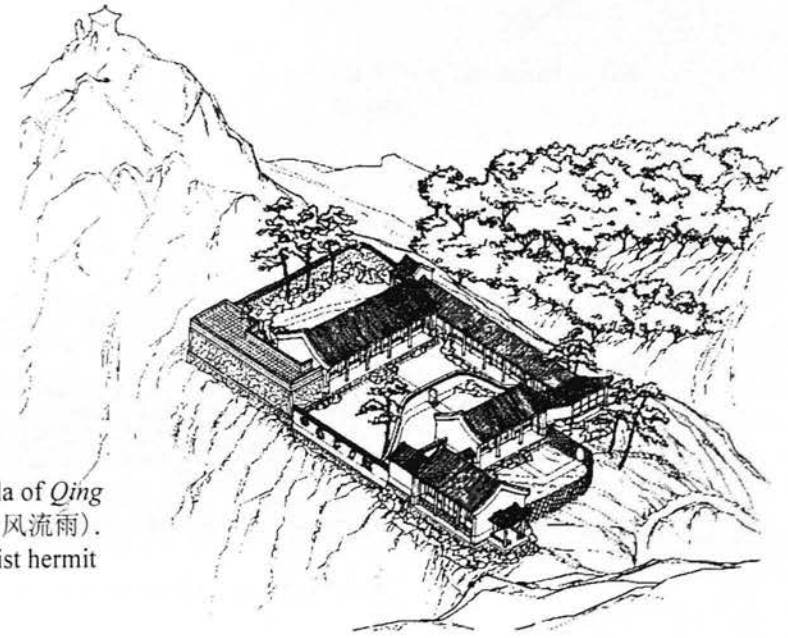


Fig 471: The villa of *Qing Feng Liu Yu* (清风流雨). Embodies a Taoist hermit spirit.



藏

[Cang]
(Hiding)

Fig 472: The original Chinese Garden in Su Zhou, south China. The Chengde Garden is heir to this tradition.



Fig 473-a: The *Yan Yu Lou* (烟雨搂), the name and landscape architecture imitated from the Jia Xin, Zhe Zhang, South of China.

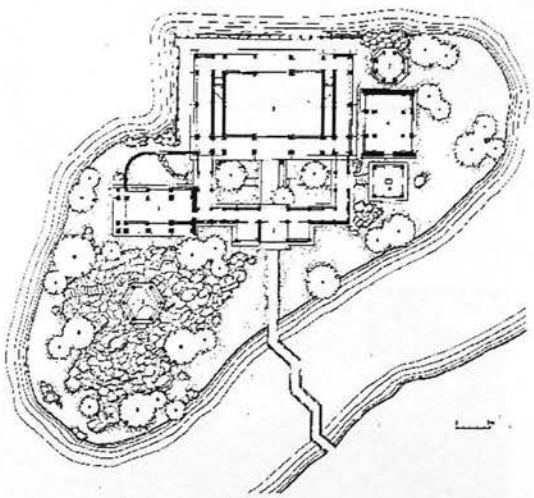


Fig 473-b: The layout of *Yan Yu Lou,*

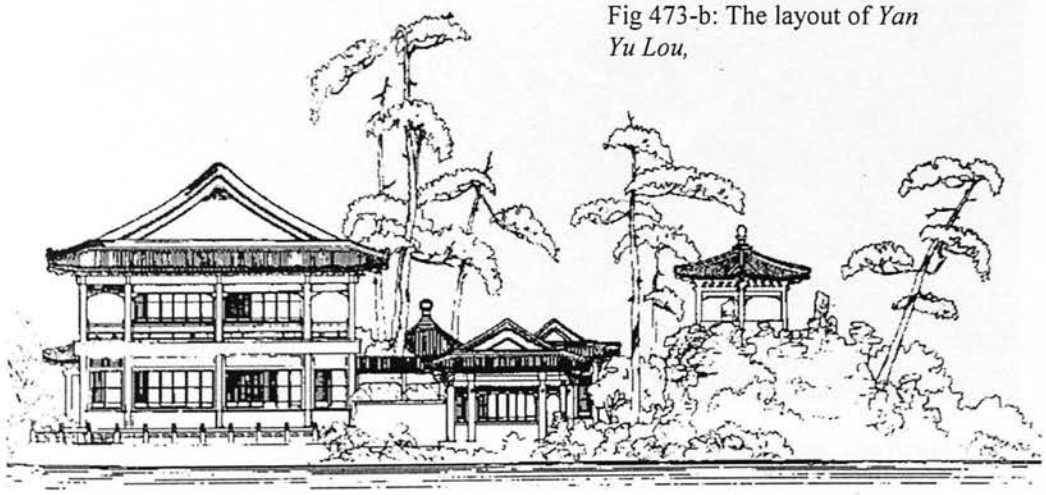


Fig 473-c: The illustration of *Yan Yu Lou,*

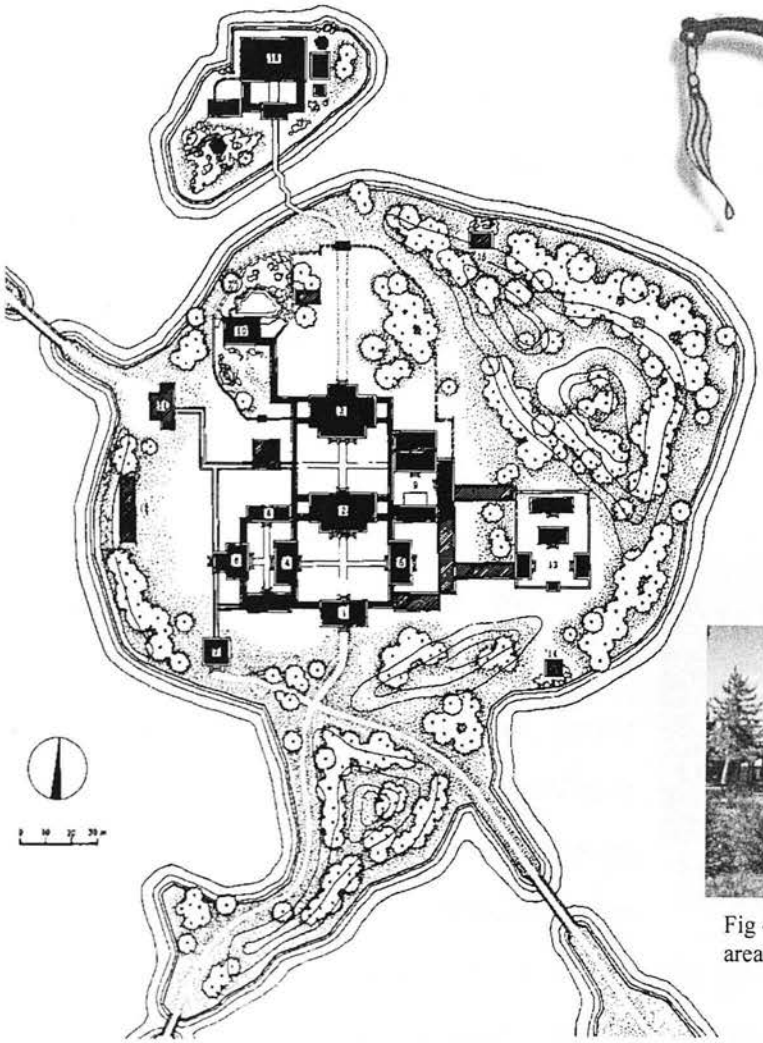




Fig 474-a: The *Ru Yi* Island, Royal resident place, the layout according to the Chinese fortune ornamental object *Ru Yi* means Good Luck.



Fig 474-b: The Royal residences area on the Ru Yi Island.



Fig 474-c: The landscape of *Ru Yi* (如　) island, and *Ru Yi* lake area. The Royal residence is built on the island. The form of the lake as a womb.

11.16 Kuan-yin – The Guardian of the Garden

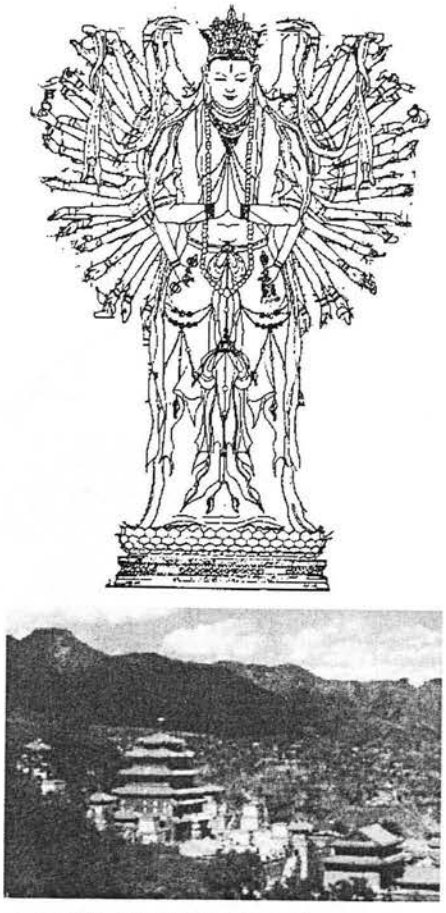


Fig 475: The Kuanyin and Pu Ning Temple.

Kuan-yin is discussed in detail in chapter 8. The Kuan-yin of a thousand hands and eyes in the *Pu Ning* Temple is the biggest one in China and is actually the guardian of the Resort. It is typical in Chinese thinking to make the deity a part of the environmental elements associated with human society. The building of the temple, one of the *Wai Ba Miao* (外八庙 Outside Eight Temples) commenced in 1755. The eight temples are very important landscape features of the great Summer Resort area, each of them having a different political and minority background, mainly built in Qian Long's reign. The name of *Pu Ning* in Chinese means 'Universal Tranquillity', because this temple was intended as the memorial of the Empire's victory against an ethnic minority separatist rebellion. Completely different from a contemporary western war memorial, the *Pu Ning* temple, rather than doing anything to flaunt victory, contains the biggest goddess of mercy – Kuan-yin – the most yin status female.

Figure 476 shows that, from the location of the *Pu Ning* Temple people can directly see the royal residence area – the Lake District – and this is the only temple on the north hill from which this view can be obtained. This means that Kuan-yin's yin status function, including her function of mercy, could be directly received by the royal family at all times.

According to conventional Chinese thinking, the Emperor is a son of heaven and the dragon sent to China by them; all the nations belong to him and all people's destinies are determined through his situation. If he is protected by Kuan-yin, that means that all the nations are protected by her as well. Thus the inference is: The thousand hands and eyes of Kuan-yin in Jehol actually protect all the Chinese, i.e she is the guardian of the whole of the Chinese nations. This phenomenon belongs to yin and is fully

analysed in chapter 7.2. In Chinese feng shui theory, 'front' usually means toward the south and the north side of the subject usually means 'back', which suggests a human's body set facing south. If a subject stands to his/her front, i.e. embrace, that person is in his/her protection.

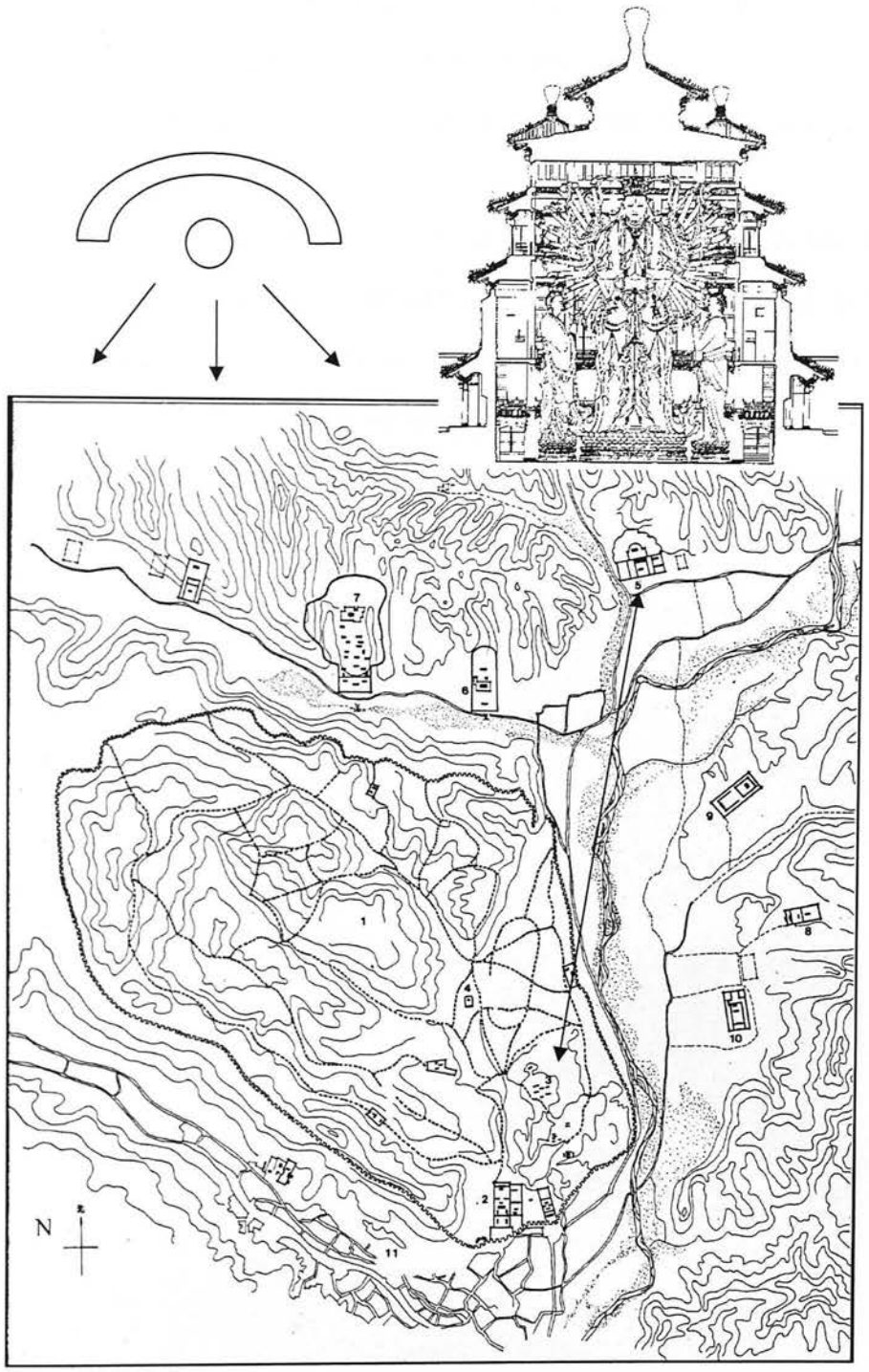


Fig 476: Pu Ning Temple is the only temple in the north hill with a direct view from the royal residence in the lake area. Thousands-hands and eyes Kuan-yin in the Pu Ning Temple is the biggest one in China. Kuan-yin here actually is the Guardian of the Royal Garden. It is typical Chinese thinking to make the deity one of the environmental elements associated with human society.

So viewing the landscape of the Jehol Summer Resort from an artistic and symbolic perspective, two great females can be discerned in the landscape. One is in hiding and one is always in meditation. One is contained within the earth, as mother earth embodied by the Jehol landform, providing her body heat to ensure that everything grows well here; the other one is the great Chinese goddess, standing behind the Resort on the north hill, surveying the whole Johol area, releasing mercy and showing loving care and, by her thousand eyes and hands, giving protection to the emperor and through him to the whole empire.

During their time in power, particularly during Kangxi's reign, the Empire increased in wealth and, for much of the time, enjoyed peace and prosperity. The population recorded in the Ming dynasty as 70,000,000, increased to 360,000,000 and the Empire occupied the most extensive territory in its history.[xxiv]

The emperors and their families stayed for more than five months each year within this 'female' environment. The Emperor's many ministers did not live inside the garden but nearby.

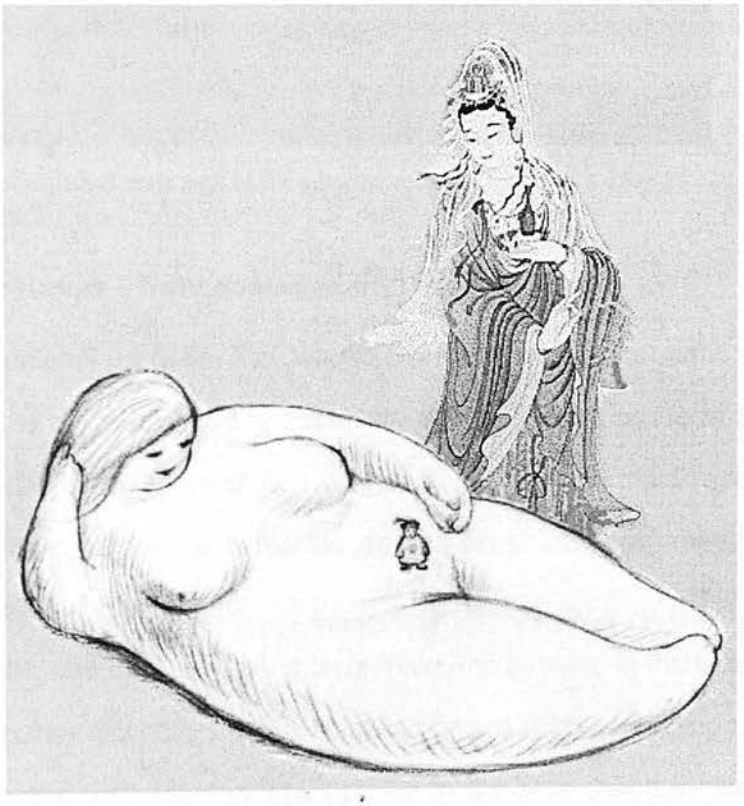


Fig 477: The Emperor in his Jehol Garden. Sharing the same principle as the cave dwellers in loess plateau - living within mamma's body.

There is no doubt that if someone lived in such a warm and comfortable 'female' environment, like a baby in mamma's bosom, it is difficult to imagine that he could still continue to retain a valiant and warlike disposition, and face the challenge of a new

world. That was why the Emperor Kangxi ordered the building of the Wall of his *Yuan* – Chengde Summer Resort. He needed the wall to protect his wonderful 'women'; his most harmonious, pleasurable and comfortable garden.

This situation offers very strong evidence that the Hua Xia yin status ideology already dominated the ruler of the Chinese empire – the descendant of a former nomadic nation.

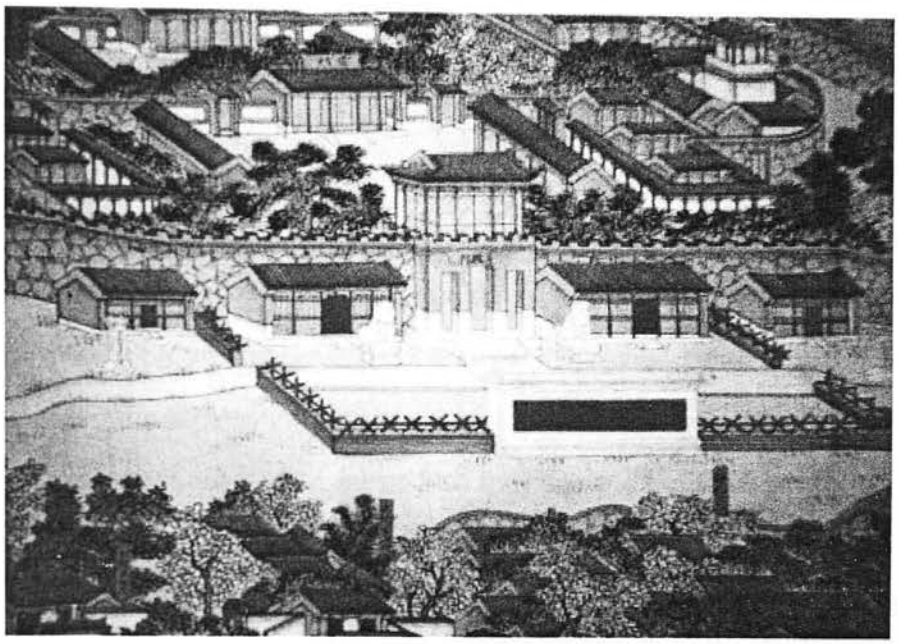


Fig 478: The front wall and main gate of the summer resort. There was a *Ying Bi* in front of the gate.

11.17 The Walls of the Resort – from nomad to wall builder

Like many Chinese traditional gardens, the Jehol Summer Resort also had a wall, so that the garden looks like a small kingdom, especially as the Resort landform is like a miniature version of north China. The wall was built in 1713, to divide the Great Resort area establishing the 'inner garden' and 'outside garden area' although, theoretically, they are both parts of the Summer Resort.

People know that the wall was the Hua Xia nation's 'favourite subject' in the landscape. It can be traced back to their ancestors in the Neolithic period (6000 BC) who used an enclosure around the home area (figures 176,177) up to the time that they started to build the longest wall – the Great Wall – erected by many generations up to the end of the Ming dynasty. And this was because of the need for walls for defence against

northern barbarian invaders, including the ancestors of the two emperors, Kangxi and Qianlong.

The Chinese concept of the wall is discussed in chapter 2. The wall belongs to the yin status and its main function was to give the people a sense of psychological safety, much more than actual security.

The wall of the Summer Resort is an important historical milestone, which symbolised the Manchu nation's fusion with Hua Xia yin status culture, the former wall destroyer then already becoming the wall builder, changing from an attacking state to a defensive state. From the yang status it transformed to the yin status. The Emperors Kangxi and Qianlong had already changed their native cultural identity. In comparing contrast the Jehol Summer Resort landscape architectural achievement with the mobile house – the Yurt (figure 64). It is clear how greatly their character has changed. Although some of this change started before they crossed the Great Wall to become rulers of the Hua Xia region, the change was also influenced by Hua Xia culture. What is interesting is that the Manchu rulers still wanted to insist that they were different from former Hau Xia rulers. The Emperor Kangxi when he viewed the landscape of the Great Wall had said: '*The former Qin Dynasty made the engineering to build the Great Wall. My Empire does favour to the Caracas and lets them defend against Shuo* (North),[xxv] *that is much more firm than the Great Wall.*'[xxvi]

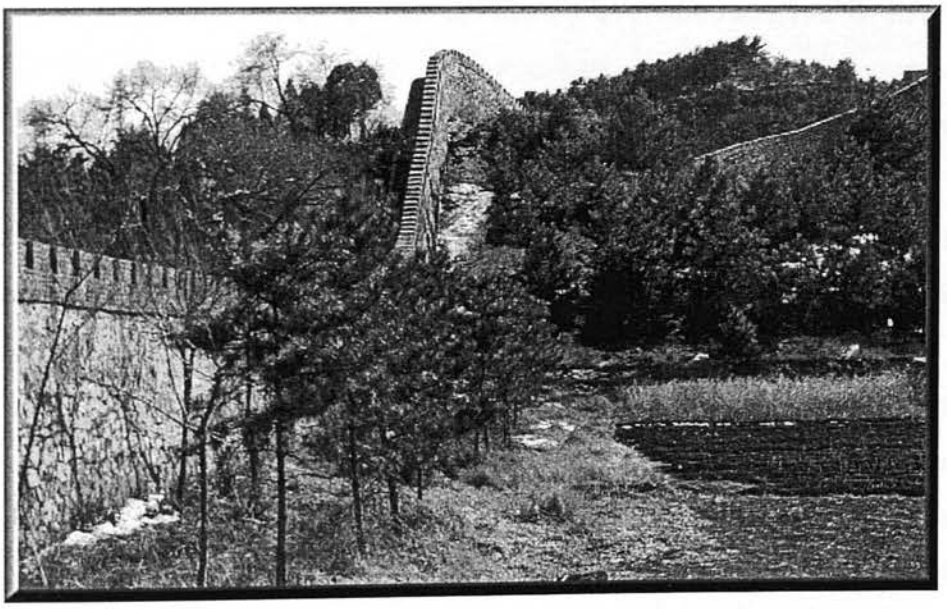


Fig 479: The wall of the Jehol Summer Resort, built in 1713. Very similar to the Great Wall.

However, almost at the same time, Kangxi had already started to build his 'mini Great Wall' around the Chengde Summer Resort, and his words actually show that he had distanced himself from the *Shuo* – the north barbarian. The idea of the Great Wall had been psychologically accepted by him; the concept of the yin yang border had been established in his consciousness, as it had been for the former Hua Xia rulers.

What effect did living in this comfortable ideal feng shui place and enjoying such a wonderful landscape have on the inhabitants? Besides the events mentioned at the beginning of this section, it is useful to quote from the letter written by Emperor Qianlong in 1793, which he sent in response to a request from George III of Britain (r. 1760-1820) for trade privileges:

> *"Swaying the wide world, I have but one aim in view, namely, to maintain a perfect governance and to fulfill the duties of the State: strange and costly objects do not interest me. ...we possess all things. I set no value on objects strange or ingenious, and have no use for your country's manufactures....*
>
> *Yesterday your Ambassador petitioned my Ministers to memorialize me regarding your trade with China, but his proposal is not consistent with our dynastic usage and cannot be entertained. Hitherto, all European nations, including your own country's barbarian merchants, have carried on their trade with our Celestial Empire at Canton. Such has been the procedure for many years, although our Celestial Empire possesses all things in prolific abundance and lacks no product within its own borders. There was therefore no need to import the manufactures of outside barbarians in exchange for our own produce. But as the tea, silk and porcelain which the Celestial Empire produces, are absolute necessities to European nations and to yourselves, we have permitted, as a signal mark of favor, that foreign hongs [merchant firms] should be established at Canton, so that your wants might be supplied and your country thus participate in our beneficence.*
>
> *But your Ambassador has now put forward new requests which completely fail to recognize the Throne's principle to "treat strangers from afar with indulgence," and to exercise a pacifying control over barbarian tribes, the world over. Moreover, our dynasty, swaying the myriad races of the globe, extends the same benevolence towards all. Your England is not the only nation trading at Canton. If other nations, following your bad example, wrongfully*

importune my ear with further impossible requests, how will it be possible for me to treat them with easy indulgence? Nevertheless, I do not forget the lonely remoteness of your island, cut off from the world by intervening wastes of sea, nor do I overlook your excusable ignorance of the usages of our Celestial Empire. I have consequently commanded my Ministers to enlighten your Ambassador on the subject, and have ordered the departure of the mission. But I have doubts that, after your Envoy's return he may fail to acquaint you with my view in detail or that he may be lacking in lucidity, so that I shall now proceed . . . to issue my mandate on each question separately. In this way you will, I trust, comprehend my meaning...." [xxvii]

This was the answer given by the Manchu emperor and second master of the Summer Resort, Qianlong, when he interviewed the British ambassador Lord George Macartney, the first official diplomat from the western world, in the *Ru Yi* Island in the Chengde garden-palace. Such a defensive way of thinking, belonging to the typical yin status ideology, led the Qing Empire for the first time to lose the chance to join the coming world stream.

'*As a Manchu conqueror seated on the throne of China*'[xxviii], possessing and enjoying such beautiful 'women' – Chinese culture and a feng shui dreamscape – Qianlong certainly detested this 'new barbarian' who had come to interrupt him, He had learned this terminology from the Hua Xia nation which had used it to describe his ancestors, although he was privately interested in Macartney's 'strange and ingenious objects' namely western technology and culture. Furthermore, he was defensive about some strangers attempting to share his 'women' with him and the maintenance of the Manchu monarchy was, of course, his overriding purpose. He failed, however, to realise that, in rejecting these western 'manufactures' and 'ingenious objects', he was also rejecting an overwhelming world stream – the powerful yang status energy. That is why, within forty years, all was to change and eventually, by the 1840s, the Chinese Wall was broken by this energy.

Qianlong was definitely not the first Emperor to have such yin status thinking; almost all the Chinese Emperors when they built or repaired the Great Wall shared the same ideology.

11.18 Conclusion to chapter 11

The Chengde palace-garden is the perfect yin yang application' example of the Ch'i and Ch'i field. Chengde has an ideal landscape for gathering the – Ch'i and the landscape of the Chengde garden-palace is made up of 'female' landform elements.

Influenced by traditional Chinese culture, the Manchu Emperor attempted to find the harmony – the yin yang intercourse – in the landscape and had completely absorbed the Hua Xia yin status landscape architectural aesthetic tradition.

The Sledgehammer Rock – the yang status element in the Chengde landscape formed a very unique landscape which always recalls the yin-yang philosophy – *know the yang but keep the yin.* The yang energy that the Rock releases also produces yin elements.

Many aspects of the palace-garden reflected Zhuang zi's aesthetic principles – tranquility and the idea of '*Chan*'.

The Kuan-yin – the guardian of the palace-garden offered the yin status psychological function to the people in the garden-palace.

The Walls of the Chengde garden-palace identified the master of the Resort – the Manchu Emperor – separating him from his nomadic ancestors. The wall builder had completely accepted the Chinese traditional landscape idea and yin status culture.

The whole Chengde palace-garden was dominated by yin.

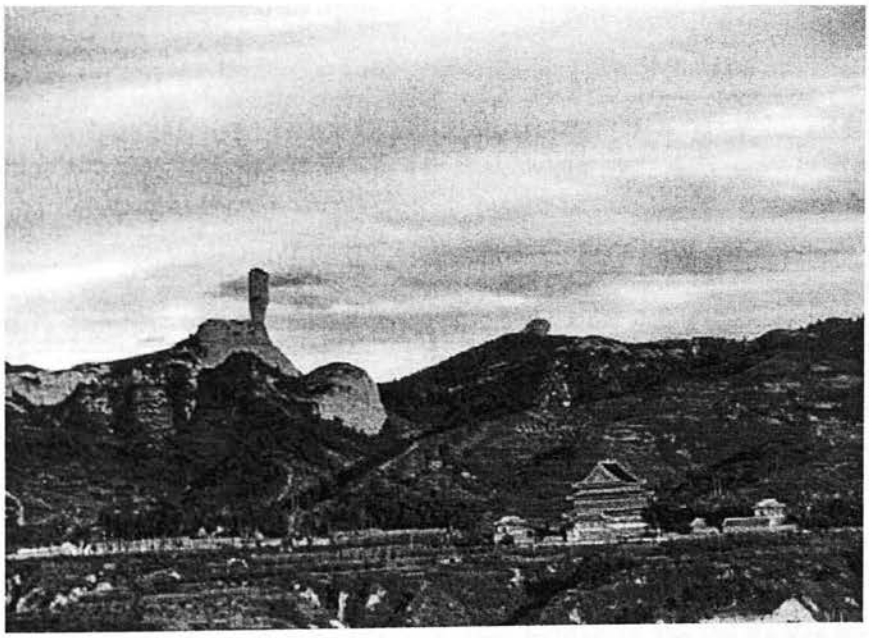


Fig 480: The Landmark of Chengde – the Sledgehammer Rock at sunset.
'He' always reminds people never to forget the Taoist philosophy:
Know the yang, but keep the yin. (Section 5.4)

[i] (6) *Geomancy*, 14. *The Pseudo-Science. Science and Civilisation in China.* Vol 2. Needhan. Cambridge University Press (1956) p359.

[ii] Hong Yu Yi, Yong Lou Din. (1996). *Geomancy and the Selection of Architecture Placement in Ancient* China. Shi Jia Chuang. He Bei Science Publish House. p148.

[iii] *Yin Yang Ying Xiang Da Lun Pian. Huang Di Nei Jing.* Modern Chinese Translation Edition, Ao Qing tian (Translated) (1995) China. Si Chuan Science Publishing House. p.9.

[iv] *Yin Yang Ying Xiang Da Lun Pian. Huang Di Nei Jing.* Modern Chinese Translation Edition, Ao Qing tian (Translated) (1995).p7.

[v] Song Ying Xing. (1500-1560). author of the well-known scientific works *Tingongkaiwu* (ingenious extraction of mineral resources). China Encyclopedia, Electronic Edition. [1999]

[vi] Hong Yu Yi, Yong Lou Din. (1996). *Geomancy and the Selection of Architecture Placement in Ancient China.* He Bei sciences press.(1996). p.148.

[vii] Hong Yu Yi, Yong Lou Din. (1996). *Geomancy and the Selection of Architecture Placement in Ancient China.*p35.

[viii] *The Ten Book of Human house* [阳宅十书 *Yang Zhai Shi Shui*] Re-quote, Qi Heng , Fan Wei. p.46. *The Feng Shui Pattern of Lang Zhong City.* (1996) Research of Feng Shui Theory. Tian Jing University Press.

[ix] Re-quote, chapter *Feng Shui ClassicalAallusion.* Shi Jen (1995) *Research of Feng Shui Theory.* Tian Jing University Press. p.11.

[x] Shi Jen.(1995).*Research of Feng Shui Theory.* pp.15,16.

[xi] Wang Wei. 699–759, China Tang dynasty well knows poet and painter. His family from Shanxi, He was an extremely versatile man, being a musician and painter as well as a poet. He wrote quatrains almost exclusively; these verses portray quiet scenes like those depicted in the few surviving paintings attributed to him. Wang Wei's delicate landscapes, famed for their depiction of water and mist, were drawn in black ink. He is considered the first master of atmosphere and the founder of Southern Chinese landscape art. Also he officially was *Shang Shu You Cheng* service at court. China Encyclopaedia Electrical Edition. (1999).

[xii] *Ancient architecture of Chengde.* (Ed by Chengde Culture relic Department.1980). China Architecture Industries Press. Introduction.

[xiii] Cheng Jin Yun. (2001).*The Mountain Resort and its Outlying Temples in Chengde.* Guangtong Tourism Press. p.87.

[xiv] *Su Nui Jing* [素女经] is the earliest book in ancient China of philosophy on sex and on sexology describing sex in terms of medicine, based upon naturalism adopted by Taosim and the ancient Chinese medicine with a view to leading a perfect sexual life. According to this book, it is important to respect life rhythm and bio-rhythm according to the rhythm of nature. Sex, with eating, is one of the two most important human desires and pleasures.

[xv] Chang hui min. (1993). *The Application Study of Chinese Feng Shui.* People's China press, Pp.33,197.

[xvi] *Si ku Quan shu Zongmu lianming Mulu*[四库全书联名目录] (Abridged Analytical Catalogue of the Books in the Siku Quanshu Imperial Encyclopaedia). Also see charpter 4, *Yi Tu Xue* (易图学), section 3: *Yi Tu Study in Song Ming times.* 1. *He Tu and Lou Shu.* The *Fundamental Course of Yi Study.* Author: Zhu Bo Lun (1999), Bejing. Jiu Zhou Publishing House. (2003). p213 -231.

[xvii] (cited xvii) pp.33-75.

[xviii] Lao zi, Regarded as the founder of Taoism, the great thinker in Hua Xia *Chun Qiu* time. with its emphasis on the Tao, the inevitable and harmonious way of the universe. Nothing certain is known of his life. The *Tao Te Jing*, the Taoist scripture, is attributed to him but apparently dates from the 3rd century BC. China Encyclopaedia Electrical Edition. (1999).

[xix] *Historical Records* [史記 *Shiji*] -The first universal history of China was the *Shiji.* Start written by Sima Tan 司馬談 (d. ca. 110 BC) Autnor: Si Maqian (145-86BC) Records of the Grand Scribe",) and completed his son Sima Qian 司馬遷 (145-86 BC), who both were court astrologers (*taishi*) 太史 during the Former Han dynasty. The office of astrologer was very important to interpreter and predict the course of government according to the stars and heavenly phenomena like sun eclipses, earthquakes, drought and so on. The theory of the Five Phases and Yin-Yang saw man as a single unit in the universe that was determined by an ever-changing flux. (1)High rank Chinese Dictionary Kingsoft XDict 2002
(2) *http://www.chinaknowledge.de/Literature/Diverse/shiji.htm*

[xx] Zhuang Zhou, Aesthetics Encyclopaedia (Ed. Li Ze Hou etc.)Beijing. She Hui Ke Xue Wen Xian Publishing House. (1990). p709.

[xxi] "Letting things take their own course". High rank Chinese Dictionary Kingsoft XDict 2002

[xxii] '*Yi Jing*'(意境) is a typical Chinese aesthetic words. Means in poem; painting; drama; garden arts etc. could bring people over the certain works into high emotional level. See: Aesthetics Encyclopaedia (Ed. Li Ze Hou etc.)Beijing. She Hui Ke Xue Wen Xian Publishing House. (1990). p 631.

[xxiii] *The Mountain Resort and Outlying Temple*. Ru Suichu (Chief Editor). China Pictorial Publishing House. (1999). p.18.

[xxiv] Population, *Ming* , *Qing* (Dynasty). China Encyclopaedia Electronic Edition. (1999).

[xxv] *Caracas*- the nation in North-West Inner Mongolia, *Shou* – North side of Great Wall, North, (2001) High rank Chinese Dictionary Kingsoft XDict 2002.

[xxvi] Chengde Wen Wu Jiu. *Ancient architecture of Chengde*. (1980). p.4. The introduction.

[xxvii] Macartney, George. *China: Macartney Embassy.* Chapter 92, pp. 259-61. Unpublished manuscript printed in Earl H. Pritchard, *The Crucial Years of Early Anglo-Chinese Relations*, New York: Octagon Books, 1936, 1970. pp. 339-340.
Qianlong: Letter to George III, 1793. Printed in E. Backhouse and J. O. P. Bland, *Annals and Memoirs of the Court of Peking,* Boston: Houghton Mifflin, 1914, pp. 322-331.

[xxviii] Joanna Waley-Cohen. The Sextants of Beijing: Global Currents in Chinese History. New York ; London : W.W. Norton (1999).

12. The Conclusion

Having, in twelve chapters, presented eight comparative pairs of yin yang elements and examples from western and Chinese landscape, in order to demonstrate that the former had predominately yang while the latter possessed mainly yin characteristics, the author believes that the reader will have been able to form his own conclusions.

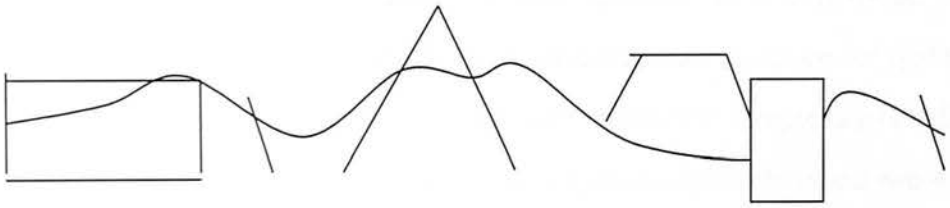
The illustration below, depicts the changes in landscape architectural morphology behind the Great Wall during the past:



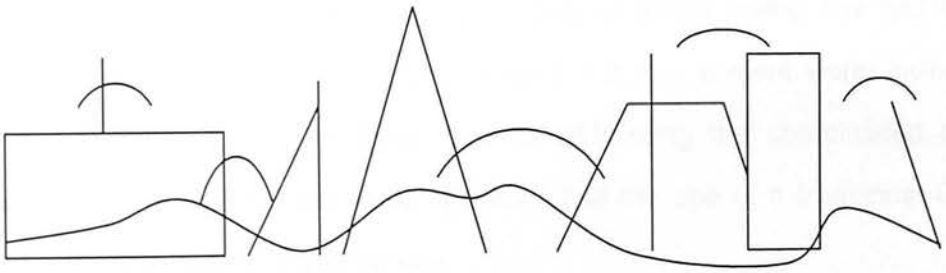
1. Ancient times



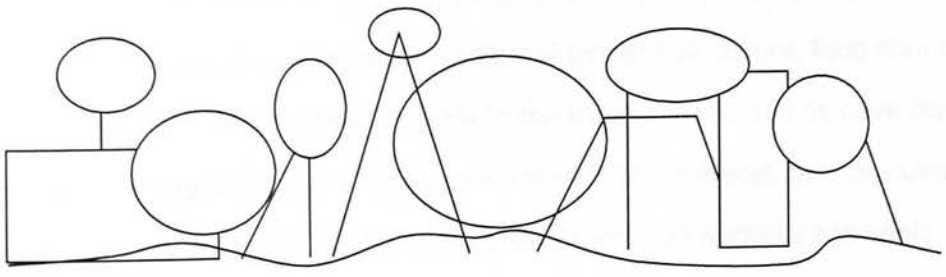
2. From 2000 BC – 19th century



3. Early 20th century



4. Late 20th century



5. After 20th century

Fig 481: The landscape morphology changing in 20th century.

A glance at the illustration (figure 481) indicates how landscape morphology has moved in an upward direction and has become 'hard'. It has moved upwards from the cave to the skyscraper and changed from a soft landscape, largely composed of mud, grass and wood, to one of concrete, metal and glass. This is the understanding of the population at large but these landscape phenomena are also a source of discussion among scholars and experts. Example 2 shows that the landscape morphology over a long time period changed very little, but altered a great deal during the nineteenth up to the early twentieth century. This period was precisely the time when the western energy – force and culture – broke through the wall of China into the Chinese landscape, in other words the time when the Chinese wall was breached.

In the introduction (chapter 1.6) the author reviewed three representative academic opinions on the reasons for such landscape change: the view that cultures flourish (advance) and decay; the view that there are mainstream and branch cultures; the theory based on economic (profit) power. These points of view dominated both the Chinese academic field and common views of landscape architecture for quite a long period. In the analysis in the introduction, the author was not completely satisfied with these opinions, believing there to be a different explanation which would more closely encompass the essential phenomena observable in Chinese landscape.

The author's view is derived from one convincing historical reality: the fact that the ancient Hua Xia civilisation is the only survival of the four ancient world civilisations; means that it has a strong life-force. So in addressing the complicated topic of Chinese landscape change, the author believes that the use of a traditional Chinese philosophical methodology is appropriate.

Where, and how, can a new landscape philosophy be found in traditional Chinese culture? One of the answers, as was suggested in the introduction, is to find an approach based on the core of Hua Xia traditional landscape culture, feng shui theory – the yin yang principle, which stretches back to the loess plateau and its cave dwellings. According to yin yang theory, all change movement in the universe can be explained by the workings of yin and yang and the progress of the five material elements as they either produce one another or overcome one another. Everything happens as a result

of the cyclical yin yang interchange movement in nature. In the history of cultures, this philosophical system maintains that there is no such thing as 'flourish and decay' 'wrong' or 'right' etc.

The assumption was made in the introduction that Chinese landscape aesthetics belonged to yin status. When the yin status landscape culture met western yang status landscape culture, it was inevitable that the Chinese landscape should undergo an initial reorientation; in other words, that was the reason why the 'Chinese wall' collapsed at first.

The evidence which has been presented throughout the thesis, proved this point convincingly: Chinese landscape culture belonged to yin and western belonged to yang before the twentieth century. The author believes this is the key point, to explain why changes occurred in twentieth century Chinese landscape. This is the first comparative study in the area of western and Chinese landscape culture, which has used such a philosophical methodology.

Here, we need review the essential yin yang principles:

Yin and yang share one root (阴阳互根)

Neither yin nor yang can exist or develop on its own (孤阴不生, 独阳不长)

Extreme yang will become yin and vice versa (重阴必阳, 重阳必阴)

When yin disappears, yang will also vanish and vice versa. (阴消阳散, 阳消阴散)

Everything has its back to yin and faces yang (万物负阴而抱阳)

So, the significance of taking the yin yang principle and applying it in a comparison of Western and Chinese landscape phenomena is that it is possible to suggest that the western and eastern cultures in their interaction with one another are actually two parts of a whole movement, as is indicated by yin yang theory. The relation between the two cultures in the twentieth century was actually one of interdependence and mutual interchange, rather than conflict.

This is a new point of view.

Here is a summary of some key points from each chapter:

1. Conventional opinion believes that the loess plateau, the central region of the Yellow River valley, was the 'cradle of Chinese civilisation'. The cave dwelling system which

appeared there belongs to yin status aspects in landscape morphology, which created the yin status cave culture and gave the yin status energy function to Chinese landscape development, as well as being the origin of the Chinese feng shui culture and the foundation stone of Chinese landscape aesthetics.

The semi-pit dwelling was the earliest aspect of the *AO, AO* belongs to a fundamental yin status element in yin yang theory,

2. The largest man-made structure in the world's landscape is the Great Wall which protected the Hua Xia yin status agricultural civilisation and defended it against yang status energy — the incursion of nomads. Hence, the Great Wall is also a manifestation of a yin yang border dividing two different cultures. The overriding significance of the Great Wall in Chinese landscape history, however, lies in its psychological influence rather than its military function as a line of defence. Actually it was a 'spiritual wall' as a guarantor of inner peace and security to the Hua Xia people.

3. The 'Chinese wall' was crossed many times by northern barbarians and also broken by western force in the twentieth century, but each time the invader disappeared but the Hua Xia culture remained, that is because there is a huge *Xue* – the cave behind the wall, which is the source of yin. According to yin yang theory, yin always controls the final outcome. So the 'Great Wall' will be reunited and continue to stand in the world landscape.

4. Compared with Hua Xia yin status landscape phenomena, ancient Graeco-Roman landscape aspects were dominated by the yang status. Landscape architectural forms across the whole area of the former Roman Empire region could be mainly characterised as '*TU*' = yang, and the ancient Aegean archipelago acted as its pivot, creating, gathering and radiating the principles of contemporary landscape architecture to the European continent. In this, Ancient Greece can be seen as sharing the role of 'yang source' with ancient Egypt. A consideration of aspects of ancient Greek landscape architecture, demonstrates that they are largely yang status, including those aspects associated with females and female goddess statues. Compared with the yin status worship icons of the ancient Hua Xia, ancient Graeco-Roman culture could be

said to have been devoid of any yin status objects of worship, therefore, these female elements actually had a double role in landscape – that of virilescence.

5. 'Point' and 'line', definite and abstract: in macroscopic perspective; the traditional European landscape culture emphasized the idea of the 'point' rather than the 'line' and Chinese landscape emphasized that of the 'line' rather than the 'point'. The 'point' belongs to yang status when it is compared with the 'line'.

6. The other main component of European landscape architecture is the large number of edifices produced by Christianity, the European landscape having been dominated by various kinds of Christian buildings from the Middle Ages. As with ancient Graeco-Roman culture, Christianity also had a preference for vertical aspects in the landscape. From the Chinese yin-yang perspective, such 'TU' landscape aspects are very yang.

7. The two religious tendencies produced different psychical orientations in the two different cultures. The Europeans hoped that their final destiny would be to ascend into Heaven while the Hua Xia people believed that they would meet 'down in the Nine springs' – in the nether regions - after the end of mortal life. Christianity and Taoism thus informed different tendencies in landscape aesthetics. That is why very different landscape features emerged in Europe and in China before the twentieth century.

8. Applying the yin yang perspective to a pair of landscape architectural settings: the Versailles palace-garden in Europe; and the Chengde Summer Resort in China, and considering these as microcosms of the tendencies of western and Chinese eighteenth century landscape architecture, the yang orientation of western and the yin of Chinese culture before the twentieth century become apparent.

Throughout the consideration of the various issues in the above summary, the author's central enquiry concerned the nature of the real cause behind the rupture of the Chinese wall and the consequent great change in Chinese landscape morphology in the twentieth century, which is represented by the yin yang sample.

Considering this research's impact on the western reader, the need to provide a comprehensive example to support the key contention that the west is a yang culture and China is yin, Versailles was selected as a representative 'male' landscape from outside the Great Wall and the Chengde palace–garden as a 'female' counterpart from behind it. These were placed alongside one another as comparative examples, to

guide western readers who, with a different background, would then easily be able to pass beyond the cultural barrier to approach the core of the thesis.

Part 3, particularly chapter 9, points out that the *I Ching* reflects yin yang phenomena in nature. Comparing the landscape aspects of the two gardens against the sixty-four *guar* of the *I Ching*, **I** & **II** i.e. – & -- i.e. yang and yin, showed how the highly abstract elements of the *I Ching* connect with actual landscape layouts. By making this connection between philosophy and nature it was possible to indicate how essential yin-yang elements apply to nature.

The history of the Great Wall – its building for defence; its destruction through invasion; its being rebuilt and completed; its being broken again and rebuilt again – reflects the association of yin-yang phenomena with landscape morphology. The changing landscape of the Great Wall corresponds with landscape morphology changes indicated in the above illustration. Such a cyclical development in landscape morphology coincides with the law of yin yang movement.

The universal and natural cycle of yin and yang – the opposing forces of change in the universe – enrich the existing discourses in landscape architecture and culture studies in many ways.

First: all phenomena change into their opposites in an eternal cycle of reversal. Second: since the one principle produces the other, all phenomena have, within them, the seeds of their opposite state: that is, sickness has the seeds of health, health contains the seeds of sickness, wealth contains the seeds of poverty etc. Third: even though an opposite may not be seen to be present, since one principle produces the other, no phenomenon is completely devoid of its opposite state. One is never really healthy since health contains the principle of its opposite, sickness. This is called 'presence in absence'.

In figure 481, example 5, according to yin yang law (see yin yang's three laws in the appendix, part 2, [*yang ji bi yin* 阳极必阴]), landscape morphology development tendencies follow cyclical movements. Such cyclical development in landscape morphology coincides with the law of yin yang cyclical change, in other words, familiarity with the yin yang interchange law brings with it an understanding of the effect of change and regulation in the landscape. The yin yang theory actually offers people a

forecasting system for analysing potential changes in the landscape. As human beings, we all know what will happen between the male and female when they meet together, as with the example of Romeo and Juliet presented in the introduction. When this pair of young people appear on the stage, the audience can anticipate, in general, what will happen. This situation corresponds with the underlying Taoist concept that '*human beings and nature are united*' and that is why the author repeatedly emphasises this point of view throughout the thesis.

Yin yang theory should enable people to remain in a dispassionate position, retaining an attitude which is consistent with 'harmony', when they are faced with the situation of making choices between what is 'right and wrong' or 'good and bad' in landscape. The theory educates people to understand that there is nothing right or wrong in nature. Human beings in this world are just one species sharing a common living space with all the other hundreds and thousands of species; we are just part of the yin yang intercourse movement in the cosmos. This provides a maximum caution to people, warning them to avoid taking extreme action when dealing with the landscape.

An ultimate certainty is: Everything in the universe has an equal and opposite polarity and they are always in a state of movement and interchange. Taoism believes that these phenomena are the Tao (great sequence, i.e. harmony). If any one of these elements is suddenly changed by some energy (yang) with a one-sided motive of producing some 'good' (pleasure) for itself that will undoubtedly, and simultaneously, bring some 'bad' (displeasure) to the other side (see *wu hsing* - five elements), it represents a movement against the Tao. Thus, when humans use their wisdom to 'improve' (yang) landscape or the environment to benefit themselves, they simultaneously harm other creatures and the yin yang harmony is temporarily disordered.

Using yin yang theory, the author has explained the changes which occurred in the twentieth century Chinese landscape, this, however, does not negate other ideas, especially modern philosophical points of view. After all, any theory has, through human practice, to perform its function.

Examining the changes in Chinese and western landscape morphology in the twentieth century from a traditional yin yang perspective is a new approach in the field of

landscape study and this is the major factor, as the author wrote in the introduction, which has encouraged him to retain his enthusiasm throughout this enquiry. To conclude, it would be apt to quote this aphorism from Huang Di, the legendary first ancestral king of the Hua Xia people

> '*Yin yang – Tao of sky and earth, the law of everything,*
> *the parents of change, origin of birth and death,*
> *the pantheon of the deities* '[i]



Fig 482: yin yang, male and female.

[i] *Yin Yang Yeng Xiang Da Pian. Huang Di Nei Jing* [阴阳应象大篇. 黄帝内经]. Si Chuan Science and Technic Press.(1995).p271.

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Appendix I



Correspondences of Yin and Yang	
Yin	**Yang**
Earth	Heaven
moon	sun
autumn, winter	spring, summer
things female	things male
cold, coolness	heat, warmth
darkness	brightness
inside, interior	outside, surface
things small and weak	things large and powerful
the lower part	the upper part
water, rain	fire
quiescence	movement
night	day
the right side	the left side
the west and north	the east and south
the front the body	the back of the body
the hours between noon and midnight	the hours between midnight and noon
exhaustion	repletion
murkiness	clarity
development	incipience
conservation	destruction
responsiveness	aggressiveness
contraction	expansion
downwards	upwards
even	odd
blood	*qi*
humility	honour
flexible	stubborn
follower	leader
forgiveness	anger
flexible	stubborn
defence	attack
concave	convex
dragon	tiger
death	birth
curve	straight

These correspondences continue add infinite
All the attributes of yin and yang must be depended on each specific oppositional situation and timing

Appendix II

Yin Yang three Phenomena

1. Stable Phenomenon

Example A: during the years 1900 - 1999, the 19 in these dates never changed.

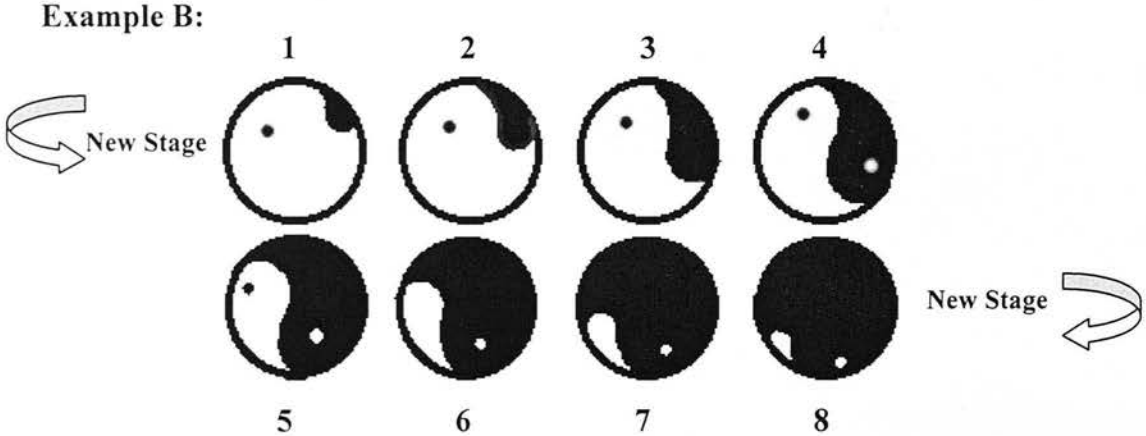
Example B: yin-yang in balance states:



2. Gradual exchange Phenomenon

Example A: during the years 1900 -1999, the 00 gradually increased to 99.

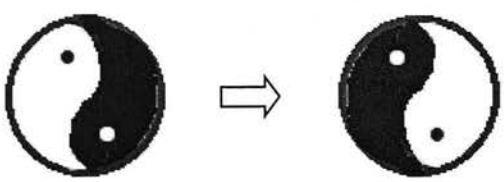
Example B:



3, Sudden exchange Phenomenon

Example A: at 12 midnight, 31/12/1999, (1000 biggest scale) 1 (yang) becomes 2 (yin) in the year 2000. (odd = yang, even = yin)

Example B:



Appendix III

Yin Yang and *I Ching*

If without *yin yang* doctrine as guide, there were no ancient thinking and culture of Chinese *feng shui.*
The recorded *yin-yang* concept came from *I Ching.*[i] No words diametrically about *yin-yang* in this book, but its fundamental component were a pair of the oppositely symbolic marks - the linear signs:

阳 爻
Yang Yao

阴 爻
Yin Yao

Yang-yao i.e. Yang, *Yin-yao* i.e.Yin and through this a pair of *yin yao* and *yang yao*'s different permutation and composing, which call - 'Gua'(卦), to summarize the phenomenon in nature and human society.

The basic 'Gua' have eight group of permutation, the ancient Hua Xia nation nometied 'Ba Gua' (八卦) the Eight trigrams:



乾
QIAN



坤
KUN



震
ZHEN



坎
KAN



艮
GEN



巽
XUN



离
LI



兑
DUE

These Eight trigrams all composed by mark of yin and yang. That clarified yin-yang is the essence of the *I Ching.*

These eight images came to have manifold meanings. They represented certain processes in nature corresponding with their inherent character. Further, they represented a family consisting of father, mother, three sons, and three daughters, not in the mythological sense in which the Greek gods peopled Olympus, but in what might be called an abstract sense, that is, they represented not objective entities but functions. And clearly, here the functions already link with the elements of yin yang concept - male and female.

A brief survey of 'Ba Gua' that form the basis of the *I Ching* yields the following classification:

Symbol	Name	Attribute	Image	Family Relationship
QINA	the Creative	strong	heaven	Father
KUN	the Receptive	devoted, yielding	earth	mother
ZHEN	the Arousing	inciting, movement	thunder	first son
KAN	the Abysmal	dangerous	water	second son
GNE	Keeping Still	resting	mountain	third son
XUN	the Gentle	penetrating	wind, wood	first daughter
LI	the Clinging	light-giving	fire	second daughter
DUE	the Joyous	joyful	lake	third daughter

In course of time, people developed the 'Gua' from eight trigrams to sixty-four hexagrams, but still named 'Ba Gua', from Hau Xia nation's viewpoint, 'Ba Gua' were conceived as images of all that happens in heaven and on earth. At the same time, they were held to be in a state of continual transition, one changing into another, just as transition from one phenomenon to another is continually taking place in the physical world.

I Ching believes yin yang is origin source of the cosmos. There is nothing different between the nature, human and animal. They are the entire creatures of *yin yang's* composites.
All the things are born by yin yang opposite and interchange movement. The state of **Change** is through the sympathetic-sexual intercourse. This idea of *I Ching* probably come from long period time comprehensive survey to the human and animal, male and female included plants sexual intercourse and born new generation, such universally phenomenon of nature.

I Ching stand by sympathetic perspective to view the changeability of moving and still phenomena, inferred that the phenomena with moving, with sympathetic is 'Propitious Gua' and have bright future. Because that accorded with the logic of nature development. This was very fundamental philosophical viewpoint to the general world things. Reflect the early Hua Xia nation's simple dialectic thinking, and philosophical conception, it's had deeply influence to philosophy and science in following thousands years.

A concept that formulates a point of view diametrically opposed to that of causality.

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[i] There are some argument about emerged time for *I-Ching*, one of the consider point out there were many stories of Shang and Zhou dynasty in *I-Ching*, it might be formed at the early of Zhou dynasty.