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Movement and Stillness in Ming

Writings on Gardens

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In modern scholarship on Chinese gardens, the most important discussion on motion and the experience of gardens is a series of five essays by Professor Chen Congzhou published as a collection under the title of *Shuo yuan* in 1983. Published in English in 1984 and two years later in Japanese, his collection enjoyed wide circulation outside China. In *Shuo yuan*, part 1 (1978), the late Professor Chen introduced a set of key terms that recur throughout this study: *jing* (stasis, stillness, or quietness), *dong* (motion or movement), *jingguan* (viewing in repose or viewing in stillness), and *dongguan* (viewing in motion). He writes:

In gardens there is a distinction between viewing in repose (*jingguan*) and viewing in motion (*dongguan*). This must be the first and foremost consideration in the design of gardens. Viewing in repose means that visitors are offered many vantage points where they might linger; viewing in motion means that there should be fairly long touring routes. Considering these two [notions] together, in smaller gardens viewing in repose should be dominant; viewing in motion is subsidiary in them. Courtyard gardens are chiefly devoted to viewing in repose. In larger gardens, viewing in motion is predominant; viewing in repose is subsidiary in them. The former [i.e., a smaller garden, viewing in repose] is like the Garden of the Master of Nets in Suzhou; the latter [i.e., a larger garden, viewing in motion] is approximated by the Garden of the Unsuccessful Politician.¹

This well-known passage is the most succinct statement of the notions of viewing in repose and viewing in motion in modern Chinese. A casual reading first reveals that a key distinction between two correlative notions is announced as the foremost consideration in garden design; secondly, these notions are aligned with a number of different design elements

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¹ Chen Congzhou, *Shuo yuan/ On Chinese Gardens* (Shanghai: Tongji daxue chubanshe, 1984), Chinese text, pt. 1. Translations are my own unless otherwise indicated.

(vantage points and touring routes) and with the relative sizes of sites (larger gardens and smaller ones); and third, that two famous Suzhou gardens (one relatively large and the other relatively small) are offered as examples.

Elsewhere in Professor Chen's work, one finds a further elaboration on motion in *Shuo yuan*, part 5 (1982):

In the first part of *Shuo yuan*, I explained the notions of viewing in motion and viewing in repose. I had not exhausted what I had in mind and propose to discuss them further now. The characters *dong* (motion) and *jing* (stillness/repose) are basically understood correlatively (*xiang dui er yan*). Where there is motion there must be stillness; where there is stillness there must be motion; and in garden scenery, stillness is lodged in motion and motion arises from stillness. The multiplicity of their transformations and the subtle wonder of the scenery created emerge inexhaustibly layer after layer. This is what is called penetrating the transformations (*tong qi bian*); the patterns of the world are accomplished thereby. For example, as one sits in repose in a pavilion, the hanging clouds and flowing waters, birds flying and flowers falling, are all [in] motion. Among passing boats and people walking, rocks and trees are in repose. Still water is in repose, and the fish in it are moving. As stillness and motion interweave, they naturally create fine [aesthetic] interest. Thus scenery emerges as one observes motion while in repose and stillness while in motion.²

The terms in which the experience of garden design are couched by Professor Chen seem readily assimilable to Western understanding. Even though one would not expect the mutuality of motion and stillness discussed in this passage to be treated in Western discourse in the same way, the particulars of garden experience (hanging clouds, flowing waters, etc.) seem very much like a phenomenological account of motion in Western gardens. Like most readers of Professor Chen's work, I had thought that his remarks were relatively straightforward and self-evident. But the more I considered them overall, the more puzzling I found them. I argue that to the extent that Professor Chen's remarks might appear self-evident, they might actually constitute an obstacle to a deeper understanding of motion and Chinese gardens.

Three strategic imperatives form the background of this discussion: (1) articulating the assumptions and inferences on which the self-evidence of Professor Chen's remarks may depend. Considering that *dongguan* and *jingguan* are the foremost considerations in garden design, why did Professor Chen devote fewer than a thousand words to them in more than fifty years of scholarship? Articulating assumptions and inferences is one way of enlarging the considerations that Professor Chen had raised in a compact way; (2) highlighting Western sources that instantiate inappropriate or irrelevant assumptions that one should not impute to the cultural horizons of Chinese discourse; and (3) correlating inves-

² Ibid., Chinese text, 89.

tigations of garden history and comparative philosophy. In what follows I draw especially on the recent work of the comparative philosopher Wu Kuang-ming.

Discovering Layers of Meaning

The traditional terms that Professor Chen invokes—*dong* and *jing*—are prominent in a range of traditional Chinese discourses. There are three historical strata of usage involved. First, in classical philosophy, the Daoist masters Laozi and Zhuangzi developed the notion of *jing* (quietness, stillness) as the natural disposition of sages.³ In military strategy, for example, movement and stillness of armies are discussed in terms of timeliness of activation and the propensity of situational forces. *Dong* and *jing* are polar terms that require each other for their definition and derive from the basic understanding of alternations in terms of *yin* and *yang*. *Yin* is becoming *yang*, and vice versa; similarly motion (*dong*) and stillness (*jing*) are mutually implicated.

Second, from the Song period (960–1270) onward, in Neo-Confucian philosophy, responding to what was then considered the gradual decline of Chinese culture, Zhou Dunyi (1017–1073), Cheng Yi (1033–1107), Cheng Hao (1032–1085), and others reiterated the importance of *jing* as a sagely disposition, but countered what they perceived to be a quietistic attitude in Daoism and Buddhism that might be contrary to social action by pointing to a sense of *ding* or settledness in both *jing* and *dong*.⁴ This settledness does not mean a lack of movement or “a stolid imperturbability or fixation on a set destination but as maintaining a clear direction, an unswerving orientation in conduct.”⁵ This became the immediate context of discussions of gardens and buildings in the Song and Ming periods with buildings called *Jing Zhai* (Studio of Stillness), *Le Jing Zhai* (Studio of Happiness in Stillness), and such.

The personal literary collections in the Imperial Library (*Si ku quan shu*) amount to more than 3,300 essays on buildings and gardens from the Ming period alone. Scanning their selections, I found three buildings each named *Jingguan* (Viewing in Repose).⁶ The essays that discuss these buildings all refer to the philosophical context. Indeed, *jingguan* is discussed as very much a matter of self-cultivation, of the fusion of subject and object rather than as a matter of the making of scenic compositions. Although I have not read all the relevant essays in the Imperial Library, it appears that *jingguan* is not a common term in them; nor have I been able to locate any usage of *dongguan* in these holdings.

Third, with Professor Chen, there exists a distinct shift in the focus of concern from

³ Zhang Dainian, *Zhongguo zhexue dagang* (Beijing: Zhongguo shehui kexue chubanshe, 1982), 438.

⁴ *Ibid.*, 439 f.

⁵ Peter D. Hershock, *Liberating Intimacy: Enlightenment and Social Virtuosity in Ch’an Buddhism* (Albany: State University of New York Press, 1996), 100.

⁶ Wang Ao (12 Sept. 1450–14 April 1506), “Jing Guan Lou ji” (Record of the Storied Pavilion for Viewing in Stillness), in *idem*, *Zhen ze ji, Ying yin Wen Yuan Ge Si ku quan shu* (Taipei: Taiwan Shangwu yinshuguan, 1983–1986), vol. 1256, 291. Wang Bo (provincial graduate of 1538), “Jing Guan Tang ji” (Record of the Hall for Viewing in Stillness), in *idem*, *Lu Zhai ji, Ying yin Wen Yuan Ge Si ku quan shu*, vol. 1186, 75. Sang Yue (fl. 1465), “Jing Guan Ting ji” in *Ming wen hai*, ed., Huang Zongxi, *Ying yin Wen Yuan Ge Si ku quan shu*, vol. 1456, 643.

self-cultivation in literati discourse to garden design and the experience of gardens in a contemporary setting. On the one hand, he echoes the traditional correlative understanding of *dong* and *jing*; they are understood as giving rise to each other and being interwoven in experience. But *dong* and *jing*, as the terms of an inner psychomachy in the process of self-cultivation, have been kept out of the frame of discussion. Drawing on the traditional correlation of *dong* and *jing*, Professor Chen worked analogically to fashion a new key term *dongguan* as the counterpart of *jingguan*. *Jingguan* had in earlier discourse referred to a particular contemplative state in encountering scenery and the affairs of the world in general, or, more accurately, to the particular character of regard that is paid to things. In the new context of Professor Chen's work, as viewing in repose, it came to characterize a manner of encountering garden scenery from a fixed vantage point.

Taking Bearings

Two preliminary observations may be interposed here, one methodological and the other cross-cultural. When I set out to write about the sense of motion and Ming gardens, I turned to Professor Chen's remarks because they were a logical starting point for the interpretation of Ming sources. However, the remarks on *dongguan* and *jingguan* that I have adduced are not so much a historian's explications of two traditional notions but are more akin to contemporary extensions of traditional terms. Professor Chen's remarks are creative in that they extend a traditional understanding of motion/stasis in the domain of garden design. Instead of holding *Shuo yuan* as a secondary source that can offer assistance for interpreting primary sources from the Ming period, I sensed a blurring of the distinction between primary and secondary sources. The explication of Professor Chen's remarks would occur in tandem with the exploration of traditional sources; they would be mutually illuminating.

Second, Professor Chen invokes a traditional frame of reference that he assumes his readers would share and so adduces terms without highlighting their cultural specificity. Among modern scholars of Chinese gardens, he was unique in his attempt to instantiate and perform traditional manners of discourse. His writings are widely appreciated for their literary quality and are read as often as belle-lettristic pieces as for their substantive content. Tone and rhythm dominate in maintaining a sense of coherence in his writings, while logical and historical argumentation recede. *Shuo yuan* addresses a general literate readership and informally discusses different fields of Chinese artistic and cultural endeavor. This informality has tended to encourage casual readings in which the cultural specificity of the text is most at risk. This risk might be increased in the contexts of translation and assimilation to Western horizons of tourism and of architecture and landscape architecture. Two Western books on Chinese gardens serve to highlight some divergences.

Misreadings

In *Scholar Gardens of China*, R. Stewart Johnston cites Professor Chen's discussion on viewing in motion and viewing in repose in apparent agreement, but Johnston discusses

“design concepts and techniques [in terms of] the placing of objects, the organization of space, [and] the organization of movement.”⁷ Here we can see a profound shift of perspective. Whereas Professor Chen highlights a sensibility of movement as the primary consideration, Johnston names “the siting of [built] objects” as the first objective in Chinese garden design.⁸ Whereas Professor Chen’s sensibility of movement is contextualized by an awareness of the relative sizing of particular sites, Johnston de-emphasizes the sense of relative sizing by pursuing a comparative analysis of movement in six Suzhou gardens with plans of different scales.

Professor Chen’s discussion of motion/stillness as eventful correlation—“sitting in a pavilion, passing clouds and flowing waters, birds in flight and flowers falling”—contrasts with Johnston’s formalistic view of gardens as objects and space, in which movement is organized according to an a priori plan. Whereas people and all manner of natural phenomena are caught up in Professor Chen’s account of motion/stillness, Johnston’s understanding of movement is centered on objectified human bodies in space. The third and last objective of garden design in Johnston’s account, “the organization of movement [entails] pathway routes throughout the garden, laying down and ordering the patterns of movement which linked and penetrated every part and which acted as the structural spine of the garden.”⁹ The static formation of the garden in plan seems to order the movements of human inhabitation. This one-way causal determination of movement contrasts readily with Professor Chen’s mutuality of motion/stillness.

Florence Lee Powell’s *In the Chinese Garden* offers readers “photographic tours” of two Suzhou gardens. This was the first Western attempt to present a sequence of photographs to evoke the experience of moving through a Suzhou garden. Powell leads readers through a darkened passage where a wall opening offers a view of the central part of the garden. She points out, “The Chinese enjoy their gardens sitting down and have pavilions conveniently placed.”¹⁰

Powell has made three assumptions in her photographic narrative. First, movement through the garden is a movement through empty space. Spaces of movement and of repose are separate; movements of the human body through these spaces are highlighted, and other movements are not considered. This contrasts with the interweaving of motion and stillness in human and natural phenomena in Professor Chen’s work.

Second, Powell’s meanings of scenic elements are static and codified as symbolism: for instance, rocks and mountains represent the *yang* and are correlated with man and good, while water represents the *yin* and is aligned with woman and trouble. This level of interpretation is absent in Professor Chen’s work.

⁷ Johnston, *Scholar Gardens of China: A Study and Analysis of the Spatial Design of the Chinese Private Garden* (Cambridge: Cambridge University Press, 1991), 74–93.

⁸ *Ibid.*, 74.

⁹ *Ibid.*

¹⁰ Florence Lee Powell, *In the Chinese Garden: A Photographic Tour of the Complete Chinese Garden, with Text Explaining Its Symbolism, as Seen in the Liu Yuan (The Liu Garden) and the Shi Tzu Lin (The Forest of Lions), Two Famous Chinese Gardens in the City of Soochow, Kiangsu Province, China* (New York: John Day, 1943), 30.

Third, the viewer takes pleasure in what he sees: Powell calls attention to a reflection “framed by the leaning and supported old camphor tree with its soft green foliage [that] offers joyous relief from the severity of winter.”¹¹ Missing are the poetic allusions and sentiments that Professor Chen would insist are the evocative counterpart of scenery.

“Replenishing the Empty”

Contemporary landscape architects would not be surprised that the world in which they operate is not simply a visible world. Ecological processes, for instance, are not always immediately perceivable. Yet in much of Chinese garden history, we are still under the spell of a perceptual faith in the authority of photographic presence. But there are telling signs in modern scholarship that the time is ripe for challenging the idea that one can simply enjoy a Chinese garden by walking through its empty spaces and structures to discover the scenery it presents in full view. The notions of “the empty and the full” (*xu-shi*) and “replenishing the empty” (*buxu*) in Chinese discussions are helpful for challenging this idea.

Xu, empty, is in traditional terms correlative to *shi, full*. In Professor Chen’s discussion of *dongguan* and *jingguan*, the polar relationship of the full and the empty is highlighted:

If a garden has no water, no clouds, no shadows, no sounds, no radiance at dawn, no setting sun at dusk, there is nothing with which one can speak of natural interest (*tianqu*). The empty is what the full relies upon.¹²

Professor Chen refers above to both Chinese painting and garden design. Water and clouds are often shown in paintings as blank areas nevertheless charged with *qi*, while shadows, sounds, and changing light in gardens are considered insubstantial, hence empty. In this traditional understanding of *xu*, the empty might refer to clouds and sounds and such. It is not just an inert blank, the “voids” that contrast with “solids” in modern architectural understanding. This is one reason to be cautious in invoking the notion of empty space in conceiving of movement in Chinese gardens and in reading Professor Chen too literally.

In his study of the aesthetics of Chinese gardens, Jin Xuezhi discusses the notion of *buxu*, “replenishing the empty.”¹³ He explains that the “empty” can be temporal and cites Ming literatus Zhong Xing¹⁴ (13 August 1574–4 August 1624):

‘Generally, in viewing garden dwellings, winter and autumn [scenes] are hard to make fine’ . . . even though one visits at a particular season, one can provide for the *qi* of the four seasons by imagining it.¹⁵

¹¹ *Ibid.*, 32–33.

¹² Chen Congzhou, *Shuo yuan*, Chinese text, 89–90.

¹³ Jin Xuezhi, *Zhongguo yuanlin meixue*, rev. ed. (Beijing: Zhongguo jianzhu gongye chubanshe, 2000), 412–14.

¹⁴ See the *Dictionary of Ming Biography*, ed. L. Carrington Goodrich (New York: Columbia University Press, 1976), 408–9.

¹⁵ Jin Xuezhi, *Zhongguo yuanlin meixue*, 413. Zhong Xing’s text, “Mei hua shu ji” (Record of the Plum Blossom Villa), can be found in Chen Zhi, ed., *Zhongguo gudai mingyuan ji xuanzhu* (Hefei: Anhui kexue jishu chubanshe, 1983), 215–19. “Being replete with the *qi* of the four seasons” is also a literary value; see Jin Xuezhi, *Zhongguo yuanlin meixue*, 413.

In the Qing dynasty, the Qianlong emperor echoed this understanding in his poem, “Accumulated Snow on the Southern Mountain”:

This scene is only suited to poetic imagination
For contemplation one has to wait until deep winter.¹⁶

Here the appreciation of gardens is clearly shown to involve an imaginative engagement with what is not physically around. But replenishing the empty is not an entirely imaginative act in a way that is exclusive of visual perception. Indeed, enjoying what is around in a garden is as much a matter of skill and understanding as imagining what is not around.

Great Views and Mere Views

This is brought out in sharp relief in a discussion that explains the difference between mere views and great views in “Guan Shui Zuan ji” (Record of the Pavilion for Viewing the Water) by Shao Bao (1460–1 August 1527). Shao occupied a number of official posts, including that of minister of rites and was an adherent of the Neo-Confucian school of the Cheng Brothers and Zhu Xi.¹⁷ The Pavilion for Viewing the Water was actually his boat, which Shao called a pavilion. Shao reports a conversation he has with a guest at his pavilion who asks:

‘Is what you call viewing a looking at the depth of the water in order to wade through it, a looking at the direction of the current in order to cross it, or a looking at the clarity or muddiness of the water in order to wash yourself in it?’¹⁸

The words “to wash yourself” are an allusion to a passage in *Mencius* (“When the *cang lang* waves are clear, I can wash my hat strings in them; when the *cang lang* waves are muddy, I can wash my feet in them.”)¹⁹ This refers to timely action: taking office in times of righteous government and dipping one’s feet in water while living in reclusion during periods of corrupt administration.²⁰ The guest was mindful of viewing the water as a discerning of the timeliness of action.

But Shao rejects any construal of “viewing the water” involving a homocentric point of view:

‘These are all looking from the vantage point of humans and not a great view, for a great view would contemplate Heaven from the vantage point of Heaven. It

¹⁶ Jin Xuezhong, *Zhongguo yuanlin meixue*, 413.

¹⁷ See *Dictionary of Ming Biography*, 1:619; and *Mingren zhuanji zhiliao suoyin*, ed. Guoli zhongyang tushuguan (Beijing: Zhonghua shuju, 1987), 288. For details on Shao’s activities as an educator, see J. Meskill, *Academies in Ming China: A Historical Essay* (Tucson: University of Arizona Press, 1982), 32–33, 36–38, 73–75.

¹⁸ Shao Bao, *Rong Chun Tang qian ji, Ying yin Wen Yuan Ge Si ku quan shu*, vol. 1256, p. 291. All quotations from this text hereafter can be found on this page.

¹⁹ See D. C. Lau, *Mencius* (Harmondsworth: Penguin, 1970), 121.

²⁰ See Xu Yinong, “Interplay of Image and Fact: The Pavilion of Surging Waves, Suzhou,” *Studies in the History of Gardens and Designed Landscapes* 19 nos. 3/4 (1999): 293.

would focus on the flow of the water, the waves of the water, and the swell of the water, and only then would the Way be brought into view. For the flow of the water can be used to show its body; the waves can be used to show its original [force], and the swells can be used to show its patterning. Are these not all great views of the world?’

The guest does not understand why the aspects of water that Shao focuses on are great views, while those he has proposed are not. He concedes that “to wade, cross, and wash oneself are all [the doings of] humans.” But he retorts, “Depth, flow, relative clarity of the water, why would these not be the work of Heaven but [the doings of] humans?” Shao replies:

‘Heaven and humans are common in the Way and differ in their functioning . . . the flow of a body, the waves issuing from a source, the patterning of a swell are not mere views but are all grand views of the world. . . . The Way fills Heaven and Earth, only that it might not be manifest. If it were manifest, would not everything that one sees be flows, waves, and patterns, and would not every situation be a wading, crossing, or an ablution?’

In Shao’s account, a great view is not distinguished as a kind of scenic phenomenon but as a horizon of understanding that sees the flows and patterning of water as all part of the transformations of the Way. We humans are caught up in and carried along by this cosmic flux. The character *xuan*, translated here as “pavilion,” has the radical “carriage”—the pavilion is etymologically a vehicle. Thus both boat and pavilion are “vehicles that carry people along the Way.” Seeing the water in this manner metaphorically brings out the broader understanding that everything that one sees are “flows, waves, and patterns.” Thus, every situation is a kind of wading, crossing, or ablution, and what has been displaced is the horizon of perception dominated by a homocentric concern with the consequence of the water for human activity. The great views of the water are obtained when one has adjusted his horizon of understanding, which is not fixed but changeability itself, and pays a special regard to water.

Engaging with Water

To probe further into the implications of such a shift of horizons of understanding, I turn to a later text, “Shuang Lai Ting ji” (Record of the Pavilion of Vigorous Sounds).²¹ Its author Yuan Zhongdao (1570–1623) was a famous literary figure and director of the Bureau of Appointments in the Southern Ministry of Personnel. Among his works is a text on Chan Buddhism. In his essay, Yuan describes his encounter with a spring that turns into a waterfall. At the base of this waterfall are rocks where he would often sit. Whereas the

²¹ Yuan Zhongdao, “Shuang Lai Ting ji,” in idem, *Ke Xue Zhai ji*, 3 vols. (Shanghai: Shanghai guji chubanshe, 1989), 2: 654–56. On Yuan Zhongdao, see *Dictionary of Ming Biography*, vol. 2: 1638, and *Mingren zhuanji zhiliao suoyin*, 423.

Pavilion for Viewing the Water had emphasized looking at flow and patterning of water, here Yuan's experience of the flowing waters of Jade Spring is primarily aural. He recounts the experience as a meditative process leading from inner disarray to inner stillness.

When I first went there, my *qi* was fickle and my mind (*yi*) was full of clamor. My ears and the spring could not penetrate each other deeply. The wind among branches of trees and the birds of the valley could still disturb me. Then I closed my eyes and practiced breathing, retracting my gaze, turning back my hearing, refusing the ten thousand affinities, and losing myself and sense of others, and then the transformative dispositions of the waterfall emerged in a hundred ways.²²

Here the term *qi* denotes the dynamic or inherent and unceasing vitality in a processual world. It can be likened to Spinoza's *conatus*, that which "makes an entity a particular entity and becomes its vitality."²³ Meditative practice focusing on *qi* is related to Daoism and later Confucian traditions where the quality of *qi* links the quality of human life and the life of the world. As Peter Herschok puts it, "The harmony of all things is not provided for by substance, form, a divine being, or even the laws of 'nature,' but by changeability."²⁴ In contrast with Maurice Merleau-Ponty's phenomenology of perception, the engagement of the author with the waterfall does not yield a multisensory awareness of the body-subject; to the contrary, it proceeds from a closing-off of sight, hearing, sense of self and others. It proceeds from a breathing practice. Yuan's meditative breathing is a tuning that at first attends to the "transformations" of the waterfall.

At first it sounded like mournful pines and fracturing jade; then it sounded like a string plucked with a metal plectrum; then it sounded like sudden thunder and terrifying trembles that rock the rivers and mountains. Thus, as my spirit became more still/quiet, the waterfall became louder. The loudness of the waterfall entered my ear and infused my heart, making it reverent and dispassionate, cleansing my lungs and bowels and washing away all dust and grime, rinsing away my memory of personal circumstance and uniting life and death. Thus the louder the waterfall, the more quiet/still my spirit became.²⁵

The progressively louder sounds he describes correspond to different levels of meditative practice. Wu Kuang-ming writes that the ways in which humans enter reciprocity are construed in terms of the flow of *qi*. The expansive flow of *qi* is

shen, usually translated as 'spirit' . . . the spreading dynamism of the spirit and *qi* are both a thing and an act. On the one hand, neither *shen* nor *qi* can be pinned down as a thing, an It. They are pure movement, going-through and change things. . . . On

²² Yuan Zhongdao, "Shuang Lai Ting ji," 655.

²³ Wu Kuang-ming, *On Chinese Body Thinking: A Cultural Hermeneutic* (Leiden, The Netherlands: Brill, 1997), 156. Wherever appropriate, I have made consistent the transliteration of terms by converting those in Wade-Giles to pinyin.

²⁴ Herschok, *Liberating Intimacy*, 150–51.

²⁵ Yuan Zhongdao, "Shuang Lai Ting ji," 655.

the other hand, *shen* and *qi* are things, for they can be named and confronted as they are, recognized as different from, say, a stone.²⁶

Human life and the life of the world are a function of the balances and interfusions of *qi*, and so the in-flowing of the spring that Yuan describes is to be understood as opening himself to the free circulation of the energies of the spring. But the efficacy of this interfusion is mutual, and so Yuan writes:

As for what the spring obtained from me: I cleared up the obstructions along its course, removed the wild grasses along its banks, and dredged the sands and mud at its bottom. I prohibited people from washing their feet in it and also cattle and horses from trampling into it.²⁷

The benefits that Yuan himself obtained in the encounter are thus summarized:

I used to be afflicted with burning anxieties. Roots would grow in front of me and creepers behind me. My teachers and friends could not exhort me, and talismans could not cleanse me. Yet as I encountered this cold, cold spring, the limitless brambles [inside me vanished] like thin melting ice under the sun in Spring or the sheaths covering the joints of the bamboo being pulled off by autumnal winds. In this regard, the merits of the spring are certainly not insignificant.²⁸

Both person and spring achieve an improved flow by removing impediments as they engaged with one another. Yet engagement cannot be satisfied by a fleeting encounter or even a moment of aesthetic bliss. Yuan explains that he wanted to be with this spring constantly, but the searing sun and heavy rain prompted him to stay away on occasion and he would feel at a loss. He then decided to construct a pavilion:

I made a plan with the mountain monks to bind together water-mallows (*mao*) and make a pavilion on the spring. I placed windows on all four sides of the pavilion so that one could sit or lie down in it. When the pavilion was completed, I sighed and said, 'The harsh sun will not be able to drive me away, and the fierce rain will not be able to expel me. I would come here in the company with the bright moon and then would not leave even for sleeping and dreaming. Now I have really obtained this spring!'²⁹

Thus design intervention is undertaken after the experience of the spring. It is not an a priori plan that ushers into existence a new experience or functionality. Design is understood as an improvisation responding to an ongoing concourse of person and spring. The harmony (*he*) of person and spring can be elucidated in terms of the definition of *he* as *xiang ying*, mutual responsiveness, in the *Shuo wen*, the earliest dictionary of classical Chi-

²⁶ Wu, *On Chinese Body Thinking*, 155.

²⁷ Yuan Zhongdao, "Shuang Lai Ting ji," 655.

²⁸ Ibid.

²⁹ Ibid.

nese.³⁰ The ongoing, negotiative nature of the responsiveness stands in clear contrast to European understandings of harmony in terms of fixed ratios. This mutual responsiveness is repeatedly underlined in Yuan's account of the spring. The ideal of universal agreement in Indo-European philosophy sometimes leads to a negative sense of discord. In the light of harmony as ongoing care, discord is simply an occasion to be responsive. The construction of Yuan's pavilion in response to the rain and sun can be taken as an improvised responsive measure in an ongoing process of the evaluation of person and spring.

Movement and Stillness

Now we are better prepared to assess the traditional frame of reference that Professor Chen assumed his readers would share with him when he described the motion of clouds and birds in a landscape observed from a pavilion, and the stillness of rocks and trees when walking or passing in a boat among them. Far from providing a simple discussion of relative displacement, he was pointing to another level of mutuality between motion and stillness.

Let us turn back again to two of the Ming texts. Shao's discussion of water involves two orders of movement: (1) At the level of the name of the boat-pavilion, there is an equivocation of movement and stillness. Calling a boat a pavilion crosses the line of common sense that divides the mobile boat from the immobile pavilion. The result is a double disruption: the boat-called-pavilion seems to acquire extra steadiness, while the pavilion acquires more wobbliness. (2) The movements of the boat-pavilion are relative to the movements of the water that carries it. It is possible to think about the relative movement of water and of the boat-pavilion in terms of empirical frames of reference (provided by a shoreline, for instance), but we should not lose sight of the interpenetration of movement and stillness suggested by the boat-as-pavilion. If the boat-pavilion were to be construed purely as a moving object against a shoreline, the whole point of naming the boat a pavilion would be occluded.

This double interpenetration of movement and stillness obviates a naïve sense of spatiality that might be entailed by an empiricist referentiality. Both boat and pavilion are functioning as vehicles relative to humans; what is highlighted is not their entification as "objects of use" for human transportation, but their ongoing efficacy relative to humans for "viewing the water." Naming the boat a pavilion was inviting a construal that the built structures are vehicles carrying humans along the flux of the world. Shao writes that it was after he had "successfully begged to be discharged from office" that he began touring in his boat. Thus the arena of advancement and setbacks in Shao's official career gave way to the stillness of retirement, but this turns out to be a home-living with a double movement of "viewing the water." We see below that this may be related to both an understanding of stillness penetrated by movement and also a critique of the unscrupulous pursuit of the upward movement of official advancement. Participating in the great flows of the transfor-

³⁰ Hershock, *Liberating Intimacy*, 79. See also David L. Hall and Roger T. Ames, *Thinking from the Han* (Albany: State University of New York Press, 1998), 180 ff.

mations of the world is contrasted with the scheming, overweening, self-important climbers in officialdom.

Yuan's account is filled with a whole series of movements and stillnesses: he came to the spring; his *qi* was initially fickle, the movement of winds and the sounds of birds disturbed him; as he listened to the spring, his spirit was stilled, the loudness of the spring entered his ears and infused his heart, and he felt cleansed. The loudness of the spring is correlated with his inner quietness/stillness. Meanwhile, there have been moves around the spring. He had been busy around the spring, trying to improve the flow of the spring. The construction of the pavilion allowed a place of repose in front of the roaring waterfall and warded off the driving rain and the searing sun. It is clear that movement and stillness are intermixed in Yuan's account of vigorous sounds. He does not simply delight in the roaring motion and sounds of the waterfall. Thus stillness is achieved by engaging with the motion of the Way; motions along the water in the boat/pavilion, or the move from a fickle to a rested heart, contribute to stillness.

Scholarship as Movement

A social dimension emerges in Yuan's discussion. It is clear that he was collaborating with the mountain (Buddhist) monks because he declares that not everyone is capable of listening to the sound of the spring:

[K]ings, dukes, and great men of the world are not able to listen to it and also lack the leisure in which to listen to it. It is only reserved for lofty persons and untrammelled scholars to use for cultivating their spirit (*xing ling*).

Certain people have to be kept from washing their feet; the animals that might trample on the spring are also disciplined.

A comparable social dimension is found in "Jian Shan Tang ji" (Record of the Hall for Viewing the Mountains) by Fang Xiaoru (1357–25 July 1402), a statesman and Neo-Confucian scholar who was the most distinguished disciple of Song Lian (4 November 1310–12 June 1381).³¹ Fang Xiaoru writes about a man named Liang who built the Hall for Viewing the Mountains on an especially fine mountain among the many of the Dongting area. The bulk of the essay is in the words of Liang and deals with the hall, whose setting is described as follows:

Liang said, 'Examining the area to its west for 400 or so wu [*wu* is a half-step], one finds small mountains that are tall without being overbearing, crowded together without marshes/moors. Looking to the left and to the right, I delighted in it.'³²

³¹ Fang Xiaoru, "Jian Shan Tang ji," in idem, *Xun Zhi Zhai ji*, Sibü congkan ed., 17.47b–49a. On Fang Xiaoru, see *Dictionary of Ming Biography*, 1: 426–33; *Mingren zhuanji zhiliao suoyin*, 12; *Indiana Companion to Traditional Chinese Literature*, ed. and comp. W. H. Nienhauser Jr. (Bloomington: Indiana University Press, 1986), 1: 375–76.

³² Fang Xiaoru, "Jian Shan Tang ji," 17.47b.

Liang first cleaned up the site by chopping down brambles and removing refuse; then he made a perimeter wall around the area and some steps by leveling some treads; afterward, he planted a vegetable garden at a fertile spot, adding a path where there was a thoroughfare, and cut down timber and chiseled stone to make the hall. Liang said:

When the Hall was completed, I looked around at the mountains. They loom forward to offer shelter in the front, and screen off the back. Clouds seem illusory and the mist deceptive. Forests are exceedingly deep and rocks especially refined. The cries of birds and fowls, monkeys and squirrels, the transformations of cold and hot weather, dusk and dawn are received by one's ears and eyes and move one's heart and intent. There is much that can benefit humans. I thereupon named this hall "Viewing the Mountains." I asked various masters to discourse on scholarship in it and to record it for me.³³

The four elements of this setting are (1) a parity of vantage point offered by the hall with the assembled mountains in front (tall without being overbearing); (2) the distance that allows "the splendor of the assembled mountains to be taken all in a view"; (3) the acoustic presence of animal life; and (4) the movement of life in cyclical repetitive rhythm (clouds and mist, transformation of weather, and dawn and the dawn as night-turning-into-day and dusk as day-turning-into-night). Strikingly the mountains are not described much at all. Liang comments on neither the form of the mountains nor their relationship to each other. Viewing the mountain is listening to the monkeys and pursuing a timely understanding of landscape; it is neither a gaze nor a glance.

Liang then contrasts those who can see the mountains and those who cannot. The crux of the problem is desire and egocentric indulgence, and here a social dimension emerges just as he attacks rock-climbing tree huggers.

Everyone with eyes can see the mountains of the world. Yet many are hoodwinked by their desires. Those who are fortunate in not having other desires and see the mountains are plagued by seeking them too obsessively and taking them in too extensively, so that they cannot attain anything. Now woodcutters are blinded by firewood, city dwellers, butchers, and merchants see mountains every day and are as though they did not see them—they are blinded by commodities and profits. Scholar-officials are anxiously absorbed in rank and emoluments; the talented are anxiously absorbed in name and reputation, everyone scheming and enslaving their purpose to what they desire. They all have something that blinkers them and deprives them of the rectitude of their ears and eyes. They see as if they do not. Only refined persons and quiet scholar-officials leave behind external things and are not addicted to them, and so they alone can see [the mountains]. Yet many of them are excessively devoted to scenery that is rare and unusual, or refined and beyond compare. They do not reach the greatness [of the mountains]. As for those who climb trees and clamber up cliffs, exhaustively exploring the dangerous and strange,

³³ *Ibid.*, 1748a.

wearing out their shoes and clogs and tiring their bodies, and still do not feel tired of it—what they are able to get out of it is surely meager.³⁴

The greedy, grab-everything attitude of those who cannot see is contrasted with that of the skilled. What distinguishes the wise from their greedy fellows is a focused disposition that informs selectivity:

They take hold of what is crucial in order to view their mysterious wonder. They obtain one [aspect of a] thing and encompass a hundred more. Everything that they receive with their eyes they would meet in their hearts. What one's heart meets is always sufficient for one's use and one is not enslaved by it. . . . Thus the exemplary person (*junzi*) delights in it. Something like the Hall for Viewing the Mountain approximates this.³⁵

Liang moves to an analogy between viewing the mountains and the conduct of scholars. Just as there are those woodcutters, traders, and others who are blinkered and just as those nature-connoisseurs and rock-climbing tree-huggers who want to “see everything” and get little out of their runaround, Liang points out that some who try to learn from the words of the saints and sages face similar predicaments.

They do not see the authenticity of the Way because there is something that blinkers them. If there is nothing that blinkers them, they may be dazzled by the richness of rhetoric. They hanker after the excellent and encyclopedic, seeking remote splendors and failing to grasp their crux. Thus in the end they have nothing to rely upon for getting somewhere. Only those who understand what is important can seize the great middle in order to order the myriad patterns (*li*), abide in stillness in order to regulate the ten thousand transformations, understand things comprehensively and not wear out their talents, and have abundant functionality without limit. This is what is called being skillful in scholarship. Therefore, how could this Hall be merely used for the sole purpose of viewing and touring?³⁶

In effect, viewing the mountains and being devoted to scholarly learning exercise the same skill of grasping the crucial in a situation. In learning the Way, abiding in stillness is the crux of regulating the ten thousand transformations. Looking out from the Hall for Viewing the Mountains, one sees the mist and clouds, and hears the cries of monkeys and birds, and follows the dawn and the dusk. These are the transformations of the Way for those who can grasp the crux of the scene. Interestingly, stillness is said to be the crux of regulating the ten thousand transformations. The resonance of inner stillness with the enjoyment of the landscape outside parallels the concurrence of person and waterfall.

³⁴ *Ibid.*, 17.48a, b.

³⁵ *Ibid.*, 17.48b.

³⁶ *Ibid.*, 17.48b–49a.

Thus the skill of “grasping what is crucial” is what effectively distinguishes those who can see from those who see but it is as if they do not. Thus I suggest that the social groups that Fang Xiaoru and others deride need not be understood as essentialist categories. They are concrete universals generalized from contingent circumstance and inherent tendency. Yuan Zhongdao is explicit about his fickle *qi* and poor relationship with the waterfall and, from this, it can be surmised that “person [is] process [so that] those who cannot see [are really] those who cannot see right now” and the trajectory of their becoming is contextually contingent.

Remoteness and Depth

In the discussion above, it has emerged that a certain distance is involved in taking the splendors of the mountains all in one view, even though the focus does not appear to be on the fine forms of mountains but on the cries of animals and such. The name “Viewing the Mountains” is a recurring name in Chinese garden history. It refers to a famous couplet of Tao Yuanming (365–427):

Plucking a chrysanthemum under the eastern fence,
Distantly I see the Southern Mountains.³⁷

The previous line above this one reads, “When the heart is remote, the site becomes like it.”

“Xin Yuan Xuan ji” (Record of the Storied Pavilion of the Remote Heart) by Zheng Zhen,³⁸ a provincial graduate (*ju ren*) of 1372 who held the post of instructor of Guangxin, links both the theme of the remoteness of heart and viewing a landscape from a distance.

The residence of Yu Mingben of Wu fronts onto Huaicheng. There he constructed a storied pavilion called “Remote Heart.” His friend from his hometown, Chen Zhongliang, told me, ‘Mingben and I have lived here for a long time because we love the beauty of its customs and cannot bear to leave. This storied pavilion overlooks the city from within the walls and gates [of the residence]. Ten thousand houses in rows like fish-scale are clustered together. Long streets and wide lanes crisscross the city. Carriages fill them, and horses gather on them. Garments, caps, rituals, and music, everything that is used for pleasing one’s eyes and dazzling one’s eyes are intermixed there. Looking from a distance at Mount Huai and the Hao River, the mountain ranges are continuous [with each other] and the shorelines are connected [with each other]. The splendor of kingly precincts and hot springs, palaces and gardens, the radiance of auspiciousness and fine atmosphere are lively and somber. Looking within a small area, there is a luxuriant air testifying to the

³⁷ A. R. Davis, *T’ao Yüan-ming (A.D. 365–427): His Works and Their Meaning*, 2 vols. (Cambridge: Cambridge University Press, 1983), 1:96.

³⁸ On Zheng Zhen, see *Dictionary of Ming Biography*, 436; *Mingren zhuanji zhiliao suoyin*, 787.

appropriateness of the transformational and educational [forces of Heaven and Earth].³⁹

So Yu Mingben and his friend Chen have stayed because they are attracted to local customs, that is, the repetitive and harmonious development of social life. Teeming life in a cityscape is set in a larger order of landscape, and the splendid scene is immediately attributed to the appropriate actions of those who guide the transformation and education of the life of this city. The motion of city life is viewed from a distance, but Yu and his friend participate in social exchanges according to the customs. The pattern of Yu's life is an oscillation between the remoteness of the storied pavilion and the daily engagements.

Yu Mingben's friend Chen has asked Zheng Zhen to compose a piece about the storied pavilion, and Zheng questions him,

'Mingben lives in this storied pavilion, neither leaving his desk nor passing beyond the threshold of his gate in order to make a remote heart: where would he like his heart to be?'⁴⁰

Zheng then makes a discourse on "remote heart" and quickly links it to the idea of something beyond words. The heart, he says,

is something spiritual, numinous, and unfathomable. Its body is replete and its functioning comprehensive. Coming upon the smallness of a single event or a single thing, it can comprehend the gathering of ten thousand patterns; imaging the space of an instant or a breath, it reaches well into the eight directions. It does not limit itself to the lowly and the proximate, nor does it vacillate anxiously between the shallow and the shabby. There is an order to this, and the body is thereby calm and composed. How could brushes and tongues convey it in words?⁴¹

Thus the heart is not the locus of emotions, as it is understood in Western cultures, but rather the locus of mutual understanding through which human beings may engage Heaven and Earth. Zheng gives Tao Yuanming as an example of the remote heart:

I think of the ancients such as the Recluse of Chaisang [i.e., Tao], who understands this precisely, and so his poem says, 'Setting up a thatched hut in the realm of people/as one's heart is remote the site becomes like it.' Was he someone who was swayed by external things? I imagine him 'plucking the chrysanthemum at the eastern fence' and distantly seeing the Southern Mountains, delighting in the return of the birds and thinking there was a true meaning therein. Yet desiring to argue for it, he had already forgotten the words. Thus the subtle wonder of the ten thousand transformations is already inside him as a silent communion. The air and

³⁹ Zheng Zhen, "Xin Yuan Xuan ji," in idem, *Yongyang wai shi ji, Ying yin Wen Yuan Ge Si ku quan shu*, vol. 1234, 63.

⁴⁰ Ibid.

⁴¹ Ibid.

manifestation of this heart is not something that other people can know. Only Chaisang would know it.⁴²

So Tao Yuanming writes that he has no words with which to tell us, but he does offer a clustering of written images: chrysanthemum picking, viewing the mountains, birds flying. Wu Kuang-ming argues that this cluster indicates “an absorption in the here-now so much so that one forgets oneself right there, in the very point in which one lives—beyond any specificity.”⁴³

Curiously, Zheng never answers directly as to where Yu would like his heart to be. It turns out to be a rhetorical question and the answer seems to be locationally nonspecific. If one is already in silent communion with “the subtle wonder of the ten thousand transformations,” the remoteness of one’s heart would not be a matter of quantitative distance from clamorous cities. Thus even though the storied pavilion does offer a view of the city from a distance, the writer is turning our thoughts toward a different understanding of distance. Remoteness is not a matter of empirical distance but is to be understood configuratively with the other stories of Tao Yuanming’s poem. Tao’s poem is answering a question about why he cannot hear the clamor of city life while in its midst; his explanation is to describe a situation, a concrete concentrate of details about space (southern mountains, eastern fence) and about time (birds flying home, sun in the west, i.e., dusk).

“Xin jing ji” (Record of Heart and Scene) by Fang Hui (1227–1307), though from an earlier period, helps explain what Zheng might be implicitly asking Yu Mingben to understand.⁴⁴ Fang writes that people seek after remote sites but see only the “scene” and not the “heart.”

Only Tao Yuanming is not like that. . . . I once wrote an appreciation of his poem: ‘under the eastern fence, before the southern mountain, chrysanthemums waving . . . true meaning hovers distantly. I appreciate the mountain air close to the time of the sunset; joining the flying birds, I return.’ People are not different from me . . . the heart is the scene, those who administer the scene and not their hearts, even though the scene is remote, their hearts are always nearby; those who administer their hearts and not their scenes, then even though the realm of people and tracks is nearby, their hearts are always remote.⁴⁵

Yu Mingben is admonished, ever so obliquely, not to merely enjoy the view and the customs but to realize the imperative of administering his heart. Distance is both inside and outside the person. But the admonition is itself an indication that not everyone who calls a pavilion “remote” appreciates what is at stake in the choices involved: seeing a mere view or

⁴² Ibid.

⁴³ Wu, *On Chinese Body Thinking*, 322.

⁴⁴ Fang Hui, “Xin jing ji,” in idem, *Tong jiang ji si juan, fu bu yi yi juan*, Yuandai zhenben wenji huikan (Taipei: Guoli zhongyang tushuguan, 1970), 86–89.

⁴⁵ Ibid., 87–88.

a great view. Indeed, in another essay, a writer reports a discussion about stillness in which a man by the name of Wang had said that he appreciated the discussion but could not achieve stillness. Five years after he died, his son asked for an essay to commemorate him.⁴⁶

The sense of remoteness is also valued in painting, poetry, and landscape appreciation, and we can find here a suggestive point about winding paths in Chinese gardens. Yun Ge (1633–1690) writes in “Ou Xiang Guan hua ba” (Colophons to Painting from the Ou Xiang Guan):

Sense that is remote is valued; but it is not remote unless it is still; scenery that is deep is valued; it is not deep unless it is winding.⁴⁷

Here remoteness is correlated with stillness, but depth is correlated with winding movement. This is echoed by Li Yu (ca. 1610–1680), who wrote: “One would intentionally make a detour in order to obtain a different interest”; as well as by Ming writer Cheng Yuwen, who proclaimed: “Inside the door there is a path, and the path should be winding.”⁴⁸ A couplet now in the Beihai Park in Beijing connects the winding path to the remote heart:

The scene winds in accord with the path, poetic sentiments become remote /
Mountain with sparse trees, opens up a picture.⁴⁹

The implication here is that encountering and moving in a winding scene, penetrating a depth bodily or in imagination, evokes an inward movement as one’s poetic sentiments become remote. Inward and outward movement are correlated.

Conclusions

This discussion of the experience of motion in Ming writings on gardens developed in response to what amounts to a mismatch of vocabulary. The terms of discussion that Professor Chen has offered modern readers do not correspond directly to those in Ming sources. Searching through Ming writings did not prove to be an effective way of gathering sources that thematized the concept of motion. Therefore, I responded by focusing on a series of texts on buildings that offered vantage points for landscape experiences. By reading these sources closely and obliquely, attending both to their surface and to what seems to have been implied, I have shown how these texts are relevant to the understanding of an experience of motion, in which movement and stillness are interwoven in nuanced ways.

These Ming essays have three key rhetorical features. They are compact stories rife with the implications of the said and the unsaid. A significant use of irony sends the reader’s mind first one way and then another; something is both A and not A: A pavilion turns out to be a boat-called-pavilion; viewing the mountain is looking at clouds and listening to

⁴⁶ Luo Lun (22 Feb. 1431–19 Oct. 1478), “Le Jing Tang ji,” in idem, *Yifeng xiansheng wenji*, Ming printed edition (Library of Congress Rare Books of the National Library of Peiping, no. 2122), 6.7a–8b.

⁴⁷ Jin Xuezhì, *Zhongguo yuanlin meixue*, 385.

⁴⁸ *Ibid.*, 308.

⁴⁹ *Ibid.*

monkeys. Finally, storytelling is the main mode of discourse. The texts do not define concepts but develop notions by offering micro-narratives. Their gist emerges as one follows the story, and if the story were removed, the meaning of the discourse would evaporate.

Especially striking is the manner in which the initially abstract theme of motion and the experience of landscape design can be explained by insertion into a series of multifarious texts about the distinction between great views and mere views, grasping what is crucial in situations as the common skill exercised in mountain viewing and in scholarship, the remote heart, and so on. Starting with viewing-in-motion, the discussion takes the form of a ramification of themes. The discussion brings these themes into a neighborhood, yet these disparate themes cannot be subsumed into a single category as themes of motion. They retain their singularity.⁵⁰ A sense of the different ways in which movement and stillness are interwoven in Ming writings emerges through the ramification of themes, which is reflected in the section subheadings I have used here.

Finally, I present a final image taken from “Yu Shan zhu” (Footnotes to Allegory Mountain) by Qi Biao (1602–1645) and invite readers to imagine the richness of movement as autumn turns into winter:

A winding gallery leads from the Thatched Pavilion to Pitcher Hideaway. Looking down through the gaps between the floorboards, one finds oneself standing above flowing water. Fantastic rocks jut upwards, and alongside the paths between these rocks giant Yundang and delicate Chill Jade bamboos sigh in the autumnal breeze. A small pond of clear green water reflects the images of those passing by this way, making them appear like kingfishers playing upon the branches. My garden is long on open vistas but short of secluded spots. A place like this where one can whistle and sing is a place one can while the day away. Halfway along the gallery, a narrow path leads away towards the east and here a terrace is followed by a bridge, and the bridge in turn by an island. Red blossoms float upon the ripples and the deep green water cuts a transverse passage. But all this is not what most appeals to the mind of the Master of the garden, for when the autumnal river brings a sense of loneliness upon him, only the few Cold Fragrance hibiscus flowers found here will become, along with the distant peaks and the deep cold pond, his boon companions. It is for this reason that the ford has been named Hibiscus.⁵¹

Several kinds of movement are described above: the relative movement of the visitor against the flowing water seen through boarding underfoot, the fantastic rocks jutting upward and the bamboos in the breeze. This kind of movement is obvious. But then a sudden change of vantage point occurs: We are invited to imagine the first series of movements from what seems to be the jutting rocks, where moving people are reflected in the water. From this

⁵⁰ See John Rajchman, *The Deleuze Connections* (Cambridge, Mass: MIT Press, 2000), 53–55.

⁵¹ Duncan Campbell, “Qi Biao’s ‘Footnotes to Allegory Mountain’: Introduction and Translation,” *Studies in the History of Gardens and Designed Landscapes* 19, nos. 3/4(1999): 253–54.

position, people appear like kingfishers playing upon the branches; considered from this vantage point, human movements are just like other natural movements.

Then the order of consideration shifts to a set-up: gallery, path, terrace, bridge, island, with red blossoms floating on the water and the water itself cutting a transverse passage. Potential order of movement is contrasted with the actual flow of blossoms and water. Although impressive, it is dismissed as not being what is most appealing. Here we arrive at the level of consideration of seasonal flux: autumn turns to freezing winter. The autumnal river ushers in a sense of loneliness; the stillness of the distant peaks displaces the floating red blossoms, while the flow of water is replaced by the image of a deep cold pond. Thus the outward turn toward distant peaks, and the deep cold pond echoes an inward turn toward solitude on the part of the master of the garden.

Certainly Professor Chen's remark about "movement as the first and foremost consideration" in *Allegory Mountain* is correct. However, Qi Biaoqia warns explicitly that neither the narrow path that leads away toward the east, nor the bridge that leads from the terrace to the island, nor the motion of the red blossoms floating upon the ripples are "what appeals most to the mind of the Master of the Garden." It is rather the viewing-in-stillness of the distant peaks and the cold fragrance hibiscus whose life he shares. It is a case of "replenishing the empty." For most of the year at this site, the hibiscus cannot be seen. It appears as the season changes from autumnal splendor (an ironic twist on the idea of emptiness) to bleak winter when almost all the delightful flowers have disappeared and stillness takes over.

Thus we may achieve a better understanding of Professor Chen who writes that "as stillness and motion interweave, they naturally create fine interest." It is possible to understand how different this interest is from the delight taken in discovering sights that can be photographed and appreciated visually by tourists who, blinkered by their aesthetic desires, have not been prevented from engaging in the modern practice of garden appreciation.