PLACE-MAKING IN TRADITIONAL CHINA

by

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ABSTRACT

The following study aims at developing a critical reflection on the making of outdoor public places in traditional Chinese cities. Since traditional Chinese culture is distinguished by a unique ideology of nature and a family-oriented society, an understanding of place-making in that particular context should serve more than intellectual curiosity in the contemporary world. Least of all, it will shed some light on the creation of viable places in our time -- a time when there is a growing anxiety over our increasing estrangement from nature and the unravelling of our communal fabric. Above all, the present inquiry does not concern itself with establishing a comprehensive profile of a particular environmental prototype at any level. Instead, the ultimate intent is to derive through the process some fundamental clues to the general art of place-making in traditional China.

Considering the scarcity of physical evidence that has survived the ages and the limited repository of scholarly discourse on the subject of building in general, a variety of pictorial images are explored here as a unique depository of historic places. The initial impressions gained from a reading of the pictorial references are then checked against and further developed with other non-pictorial materials.

Altogether, five categories of elements of places have been abstracted from a variety of recorded settings. These include, (1) the open structure; (2) the intermediate entry court; (3) trees and pai-fangs; (4) transportable props and associational artifacts; and (5) events and personages. Through a trio-procession, which involve the temporal procession, the cosmic procession, and the spatial procession, the individual elements are transformed into outdoor places shared by the city residents.

During the course of the study, it has become clear that any reading of traditional Chinese cities would be seriously undermined and deprived, if only the spatial dimensions were explored. Instead of focusing on planning and designing a physical entity alone, Chinese cities have traditionally evolved through the multi-dimensional procession which entails an active awareness of the temporal rhythm, an innate aspiration for the cosmic reach, and a persistent quest for the timely spatial extension. The resultant periodical claim, dual reality, and temporarily overlapped territory have facilitated the ultimate fulfillment of the outdoor life shared by the city residents in traditional China -- particularly in terms of reach, diversity, and flexibility.
I. INTRODUCTION

"The elite, official architecture of the empire and the scholar-gentry class has a severe axial geometry and a powerful connection to the cosmos through its orientation to the cardinal points. It is characterized by high walls that sharply defines its boundaries within which are set buildings and courtyards."

— Tunney Lee

What has been depicted succinctly in the preceding passage is the typical image that has come to be embedded in the prevalent conception of a Chinese city. By clarifying that these characteristics are particularly evident in the elite and official architecture, Prof. Lee is making an important distinction which corresponds with our continuously advancing understanding of the Chinese city and architecture.

Spurred on by a growing concern for historical preservation in the last decade, field surveys and historical research have gained a new momentum in both mainland China and Taiwan. In addition, voluminous studies undertaken prior to or during the cultural revolution became widely available for the first time in the politically more relaxed aftermath. Most of the works are documentary in nature and necessarily one-dimensional in the related socio-economic analysis or cultural
interpretation. Nevertheless, they do contribute to a much needed reservoir of physical evidence. The indigenous efforts coupled with the ever progressing sinological studies abroad have yielded a wealth of information regarding local conventions and regional distinctions hitherto unrealized or underestimated.

No longer is the tradition perceived as a monologue perpetuated by a highly centralized imperial rule. We have instead come to appreciate a tradition that is at once unified and versatile, constant and yet accommodating in its continuous discourse with time and place throughout Chinese history. As a result, our knowledge of the complex functioning of the courtyard unit as a generic architectural theme of the man-made landscape across the subcontinent has been enriched and refined. Nevertheless, another subject of intrigue has continued to galvanize scholarly pursuit: the absence of Chinese counterpart(s) to the ubiquitous town squares and commons of the European cities. The ceremonial square in the imperial capital of Peking stands out as a unique exception, rather than a common denominator.
Meanwhile, the exploration of place versus space as the essence of a more responsive and rewarding environment has come to the attention of both the professional and the academians. The previous claim of a universal validity as exemplified in the International Style has given way to a recognition of limits and deviations related to the socioeconomic and cultural factors. Aside from satisfying the physical requirements of human activities and functions, a responsive place also embodies an emotional and an intellectual dimension. Most significantly, a place is in essence the function of individual and collective memory, image and vision through time.

Since traditional Chinese culture is distinguished by a unique ideology of nature and a family-oriented society, a critical reflection of place-making in that particular context should serve more than intellectual curiosity in the contemporary society. Least of all, it will shed some light on the creation of viable places in our time -- a time when there is a growing anxiety over our increasing estrangement from nature and the unravelling of our communal fabric.
II. OBJECTIVES

An auspicious snow scene depicted in a full circle - another iconic symbol of fullness and completeness. (Sung)

The following study will aim at a critical reflection on the making of outdoor public places in traditional Chinese cities. "Place" here will be defined as the sum of its inherent nature and characteristics, functions and attributes. "Outdoor public places" in turn denotes places where city residents
congregate to engage in extensive social interaction during the course of their everyday life throughout the year.

"Traditional Chinese cities" in the present context referres to cities in the Confucianistic empire predating the Chinese-Japanese Treaty of Shimonoseki in 1895. As Skinner has pointed out, the Treaty marked a turning point in urban development in China. Henceforth, the development of modern mechanized industry and the initiation of railroad construction in the four strategically located treaty ports signified the beginning of the end of the hitherto agrarian society.

The definition of "city" within the Chinese framework is a particularly intricate task. In his study of the transformation of Nanking (formerly Chinling), Mote argues for an urban-rural continuum or "an organic unity of rural and urban", as opposed to a clear dichotomy of city-country. He further suggests that, "Cities [as] important concentrations of Chinese life, related to the whole of China's national existence in ways that differed from our expectations about the premodern city elsewhere."
A similar line of thoughts is reflected in Skinner’s observation that "the basic cultural cleavages in China were those of class and occupation ... and of region..., not those between cities and their hinterland."

For the purpose of analyzing Chinese cities, the Stanford scholar first identified a consortium of "central places", i.e. settlements which provide significant politico-administrative, cultural, social and economic functions for both their own population and a hinterland. He then painstakingly structured a hierarchical network of 39,000 urban and non-urban "central places" based on a cross-function of their levels in the economic hierarchies and their administrative status. After exhausting a host of definitions for "urban", which ranged from the most exclusive one - central places with a population of 4,000 or more, to the most inclusive one - all places except those non-administrative intermediate and standard marketown with a population below 2,000, he concluded that only 6% of the total population was urbanized by 1893.

In order not to encumber the relatively short inquiry at hand and to focus on the major
concern, the general definition of city given by Rosenau in her book IDEAL CITY will be adopted here. As "important communities and center of population which represent traits similar to or derived from the civitas," cities in the ensuing text will include places ranging from the standard market town to the imperial capital.

On the one hand, the present study will concentrate on places located inside or immediately outside the city confines. On the other hand, the underlining analysis will be developed in the context of a boarder urban-rural entity that is united physically and organizationally.

Above all, the present inquiry does not aim to establish a comprehensive profile of a particular environmental prototype at any level, e.g. sunny places by the river, city streets, or a network of urban open space. Instead, the ultimate intent is to derive through the process some critical clues to the art of place-making in traditional China as a whole.
No other kind of relic or text from the past can offer such a direct testimony about the world which surrounds other people at other time. In this respect, images are more precise and richer than literature.

-- John Berger (10)
For the purpose of the present study, iconographic evidences have been selected out of two categories of references. The primary category includes tomb and temple murals, decorative new-year prints, woodblock illustrations in literary texts and local gazetteers, genre paintings, measured paintings (ch'ieh hwa), and landscape paintings. The secondary category includes historic photographs and contemporary surveys. Any subsequent claim on validity of the inquiry is necessarily conditioned by the choice of major reference materials and the methods that have been devised accordingly. Aside from taking advantages of the inherent characteristics of images, the decision to resort to pictorial evidences has been prompted by a set extraordinary circumstances which is uniquely Chinese.

Historically the easily inflammable wood was used as the major building materials, while a singular lack of aspiration for permanence in physical terms prevailed. As a result, few of the tangible evidences of historical China before Tang has survived. Of the limited historical traces that have remained, most belonged to the latter part of dynastic China.
In addition, Chinese literature on the art and the science of building at any level is scanty, especially considering the extraordinary time span involved.

The earliest known writings on architectural layout, SAN-LI-TU (Illustrations of the Three Rituals), was dated from the Later Han period (2nd century). The general rules laid down in the classic were preserved until Ching (17th-19th centuries). Throughout the ages, it was used mainly to sustain scholarly interests in interpreting the rubrics in the ancient liturgical and ceremonial text.<11>

As recounted by Needham, the majority of the limited professional writings on the subject are technical manuals, including the famed Sung manuscript, YIN-TSAO-FAH-SHIH (Treatise on Architectural Methods), of 1097.<12> In his study of the morphology of Chinese cities, Mote echoed the view of many others by pointing out the difficulty in securing "repositories" of the design concepts as well as the "sources" of design ideas or models, not to mention the biggest puzzle of all, the "who".<13>

In addition to the professional manuals,
Needham has identified two other categories of literature as valuable quarry for architectural history.\(^{14}\) Firstly, there is the tradition of literary description of cities, palaces, and temples in prose or poetry. Secondly, there is the tradition of local gazettes which recorded successive recensions on local history and topography by archaeologists and local antiquarians. Included in the first category are two distinctive literary genres: rhapsodical odes on the succession of capitals from the second-century Later Han onward, and the reminiscent accounts of cities initiated by the loss of the Sung capital city Pienching (today’s Kaifeng) to the Chin Tartans in the twelfth century.

Nevertheless, as Needham has reminded us, to interpret the texts correctly, iconographic evidences is most essential. The necessity is all the more poignant in view of the lack of physical evidences that have survived the ages. Each of the media chosen here is, in fact, a unique and invaluable depository of places that once existed in the historic China. Further information regarding the respective reference materials can be found in
the latter sections of the thesis, which includes a brief overview of Chinese iconography and of the image-makers and their media. The majority of both the primary and secondary pictorial references have been selected from reproductions in the collection of Yen-Ching Library at Harvard University, which is one of the best in relation to Asian studies outside China. The remainder has come from the collection of Rotch Library at MIT. Special thanks are due to Prof. Gary Hack, Mr. Paul Sun, and Ming-Chung Huang for the prolonged use of their materials.

No specific efforts have been engaged in obtaining firsthand knowledge of the original works, other than previous visits to the National Palace Museum in Taipei, the Metropolitan Museum in New York, the British Museum in London, the Boston Museum of Fine Arts, and the Fogg Museum. The intent here is to enable a broad exposure to the voluminous works that have now become dispersed throughout the world. The present study does not focus on an analytical study of individual art work or artist, which would have demanded a comprehensive in-depth knowledge of Chinese art history and iconography. Instead, the
intent here is to obtain some initial clues to
the unique character of places in history
through a general reading of images that have
been retained in various media.

During the initial survey, samples were
selected in terms of physical attributes,
activities and personages associated with the
places depicted. Tentative findings based on
the preliminary pictorial readings are then
further examined against other non-pictorial
references. Included among these are the two
inclusive accounts of city life in the capital
of Northern Sung, Pienching, and Yangchow, the
salt trade center at the Lower Yangtze region,
respectively. The first book, TUNG-CHING-MENG-
HWA-LUH (Dreams of the Glory of the Eastern
Capital) was written twenty years after its
fall to the Chin Tartun in 1127. The second
one, YANG-CHOW-HWA-FANG-LU (The Pleasure boats
of Yangchow) was written in 1797, at the peak
of its prosperity during Ching dynasty. Of the
samples studied, only the most illustrative
ones will be presented in the following text.
Information on original title of work, author,
year and source, will be noted for further
reference.
In his argument for a regional differentiation in the study of Chinese architecture, Pao-Teh Han has suggested that the prevalent version and interpretation of traditional Chinese architecture and planning was largely shaped by the pioneering architectural historians under the leadership of Lian Ssu-Cheng and Lin Wei-Yin during the early decades of the century. At the time, their evaluation and preferences were heavily influenced by the contemporaneous aesthetics and criteria endorsed by modern architecture with its emphasis on simplicity and structural integrity. As a result, architectural tradition in northern China, which comes closer to reflect those particular set of ideals than that in the south of the Yangtze River was identified as the primary representative of Chinese architecture. Being the supreme embodiment of the same tradition, Peking thus becomes the epitome of all Chinese cities.

Furthermore, the superiority customarily accorded to the northern region also might have played a role here. After all,
North China was where Chinese culture first blossomed and has since remained for a large part of the dynastic China the dominant political center. In reality, since the medieval urban revolution which began in the second half of the eighth century, South China has evolved as the embryo of Chinese culture supported by an ever-expanding urban economics. In fact, Skinner has noted that by the end of the imperial China, the lower Yangtze region in fact led the rest of the country in urban development, while North China in general remained the least urbanized of the nine geographical regions. <17>

The present study recognizes, in principle, the validity of a regional approach which acknowledges the geophysiographical differences that exist in the vast subcontinent. Among the media selected for the present study, the development of landscape painting reached a critical juncture with the southward gravitation of the empire since the Southern Sung dynasty. The landscape south of the Yangtze River has impacted the paintings not only in contents but also in tone and composition. <18> Stopping short of a comprehensive regional studies, emphasis will
be put on identifying attributes that seem to uniquely characterized the outdoor places shared by residents in Chinese cities in general. Significant geographical delimitation will be noted, when necessary.

HISTORIOGRAPHICAL DIFFERENTIATION

No elaborate historiographical differentiation will be attempted in the overall context of a traditional Chinese society. The decision has been based on the fact that while enough differences existed to warrant a meaningful differentiation, sufficient similarities have also survived to result in a civilization renowned not so much for its antiquity but for its continuity and consistency. When viewed against the modern stage of development, the agrarian society that once existed under a centralized imperial rule and dominated by Confucianism of various shades does appear to constitute a singular and coherent historical context.

However, a note should be made about the Chinese cities that took shape during the Warring States periods and those during the medieval urban revolution. The Warring States periods, which spanned from the fifth century
to the third century B.C., witnessed the disintegration of the slave-economy. A new generation of cities took form, as a land-owning social cast emerged with the feudalist society. The next generation of cities evolved during the medieval urban revolution, which began in the second half of the eighth century towards the end of the Tang dynasty and culminated in the thirteenth century during the Sung dynasty.\(^{19}\) It was a period that witnessed key institutional changes and a more relaxed and expanded market systems and urban growth. Most significant of all, in terms of urban form, the revolution saw the disintegration of the rigid city-block system featuring tightly controlled and inward-oriented neighborhood units. Emerging in its place were the commercial suburbs and streets which were there to stay.

Since few of the pictorial evidences before the Tang dynasty exist today, and that three of the primary media selected for the present study, literary illustrations, new-year prints and genre paintings did not flourish until the Sung dynasty, most of the places reviewed here belong to the latter generation of Chinese cities. Given the background of urban
development in China, the delimitation presents less a problem than it may appear on the outset.

While the momentum of extensive urbanization that was first seeded during the medieval revolution fluctuated in the ensuing stages, as suggested by Skinner, the basic structure of the physical city remained on the same course. In fact, the increasing appeals of dramas and popular novels with illustrations, of the decorative new-year prints and the secularly oriented genre paintings bore direct evidences of a Chinese bourgeois emerging out of the growing dynamics of an urban economics hitherto nonexistent.

For reference, the pictorial development in relation to the urban development in China is sketched out in the timeline at the end of the present chapter. Also the chronological chart of Chinese history compiled by Michael Sullivan can be found in Appendix 2.

STRUCTURE

In order to provide a general framework for reading the various pictorial evidence, the ensuing study will begin with a brief
introduction on the major media selected for the current reference. It will deal briefly with the historical background and the relevancy to the present task.

Next the study will proceed on two stages of analysis before reaching the final conclusion. The analysis will first begin with an overview of elements of places that will be organized into five categories. Instead of a comprehensive inventory of disparate elements, the emphasis will be placed on those bearing a unique impact on the making of open places for city residents in traditional China. The elements will have been abstracted from their original place compositions. They will be studied in terms of their major characteristics and function in the making of places.

Secondly, the analysis will turn to focus on the trio-procession through which these individual elements are structured and experienced as places. The trio-procession is consisted of the temporal procession, the cosmic procession, and the spatial procession. Working in unison, the trio-procession impacted not only the structure of places but
also the physical images and perceptions of them.

The final conclusion will sum up the unique elements of place and the tri-procession through which they transformed into viable places for the outdoor life of the city residents. These will be reviewed in light of the contemporaneous developmental context. To highlight the possibilities and potentials, a brief discussion of the Locheng Common will be included as a unique, though not necessarily typical manifestation of the attributes that distinguished place making in traditional China.
IV. ABOUT THE PICTORIAL REFERENCES

An evening view of Chinling with a full moon rising above the city wall. The city residents were enjoying an evening out at various locales inside the city, which is dominated by the romantic Chin-Huai River. The are taking a walk down the Long Street (Chang-Chiah) at the foreground, or chatting in the temple yard next to it. Over the Long Bridge (Chang-Chiao) or by the river bank, they stop to relax under the moonlight, bringing along with them the box containing various delicacies. At the far end, a woman resident accompanied by her servant with a lantern in hand is passing by another temple, the Yuan-Yang-Ssu -- yuan-yang being the symbol of a couple in love.

(Chin Cheng-Fo: Ming)
A serial account of life on the river. While some fishermen were busy at work, others, including scholars and kids, are chatting and relaxing on the boats afloat, or under the trees.

(Tai Chien; Ming)

attributed to Chinese iconography by various scholars in the field can be found in Appendix 1. The attributes are divided into those related to the basic attitude and approach, and those related to the technique.

THE CHINESE SCROLLS

The Chinese artistic attitude is characterized by an emphasis on ideographic expression and intelligible presentation. Through the use of parallel perspective, multiple focuses, and high station points, it has found an effective pictorial format in the unique Chinese scrolls. As the scrolls unfold either literally or vertically, both the painters and the viewers enter a journey in the dual realm of time and space.

One may join in the literati's sojourn to the scenic mountain resort, Hu-Chiao outside
Souchow as it is depicted in the vertical scroll of the Ming period (15th - 17th century). Or one may flow down the river and get a glimpse of the contemporaneous village life as it unfolds in the "Fishermen on the River."

THE MEDIA and THE ARTISTS
In addressing the fundamental issues that have arisen from his historical studies of Chinese paintings, Loehr has referred to Arnold Hauser's observation that the art works classified as second- or third-class often play a more decisive role in the history of art or literature. The reason being, artists of the second rank are often more faithful and more adequate representative of their age than the great masters whose artistic aims tend to be more personal and spontaneous. Accordingly, in addition to murals, illustrations,
New-Year prints by the artisans, landscape paintings, genre paintings and measured paintings executed by the academian painters have been included alongside those produced by the literati painters as the primary source of reference. Most significantly, popular literary illustrations, New-Year prints, the genre paintings and a rich repertoire of auspicious iconography emerged during Sung in the midst of medieval urban transformation. As Loehr has noted, it was also a time marked by a growing consciousness of the secular, the real world. <22> Upon closer inspection, it comes to light how these assorted images complement those presented by the literati, both in style and in contents. An understanding of a larger whole thus became possible.
Aside from the famous murals in religious grottos like Tunhuang, murals with a variety of themes historically commanded a major part of the artisans' and the early court painters' attention. Fresco paintings were needed to decorate both imperial and official grounds. Typically, they displayed historic or ethical themes which are often euphonious in tone. A second source of demand came from the growing use of decorative murals as a means to attract congregations to the rapidly expanding city temples. A third source of demand arose
from the customary practice of sumptuous burrial. The practice was based on the belief in a continuum of the present and the afterlife, which was manifested in the murals depicting scenes from both realms of life. Increasingly, the temple murals depicted Buddhist narrations admist genre scenes which might or might not be related to the original scripture. The development eventually led to murals similar to the ones found in the 12th-century Yen-Shang-Ssu, which depicted the life of Buddha Sakyamuni admist contemporaneous street scenes. (24) The trend echoed a realistic orientation already evident in some early Sung tomb artists who might have attempted to reinforce their quest by exploring the combined potentials of sculpture and painting. As Maeda has pointed out, the realistic spirit reflected the taste of a rising bourgeoisie urban class. (25)
Scenes around the arched bridge Hung-Chiao. Crowds line up the sides of the bridge to watch the boats inching by and to join in the cheerful bantering with the boathands at work. Temporary stands and sheds take their place on the bridge as well as near the two ends of it, each of which is marked by a pair of decorative columns.

(Chang Tse-Tuan; 1118, Sung)

During the increasingly urbanized Sung dynasty, genre paintings and measured paintings were also nurtured. The genre paintings centered on the contemporaneous customs and daily life of people across a wide social stratum. With the use of ruler, compass and square, the measured painting -- also translated as ruled-line painting, on accurate and meticulous depiction of the man-made landscape: architecture in the natural environs first, and later the artifact itself. One of the most renowned as well as the earliest genre paintings is the Ching-Ming-Shang-Ho-Tuh (Spring Festival Along the River Pien) mentioned briefly earlier.

The original painting -- an exuberant depiction of the streetlife along the river in the capital city of Pienching during Ching-Ming
Hung-Chiao, six-hundred year later, as conceived by the Ching academian painters. Uniformed sheds have lined up the sides of the bridge, and vendors mingle with the passerbys in the middle passageway. While the entry point of Hung-Chiao is still the favorite spot for viewing and trade, gone are the decorative markers.

(1776, Ching)

Festival, was the work of a Northern Sung literati-official, Chang Tse-tuan, who fell out of the favor of the court and had to subsist on his skill as a painter. Soon after its completion, Pienching was lost to the invading Chin Tartun (1127). The painting and its many copies thus became the source of consolation in a time of defeat and humiliation for the court and the people of the Southern Sung dynasty, which had relocated its capital southward to Linan. To date, at least eighteen modified -- or updated -- copies are known to have been made during the succeeding ages. The various modifications are united by a similar typography and the overall structure of the painting. Through the ages, both the title and the style of painting have come to symbolize the richness and dynamics associated with city life at times of prosperity.
The spring cow
ushering in a new
cycle of 12 months
that radiate from
the ultimate symbol
of the cosmos, the
eight diagrams.

(The Ching)

The New-Year-prints were produced by the
artisans and went on sale during the festive
time of Chinese Lunar year celebration. The
decorative prints may be linked to the
traditional practice of posting portraits of
guardian spirits on the doors during the
seasonal festival. Since the Sung dynasty, the
wood-engraved prints encompassed an
increasingly expanded repertoire, ranging from
folklores, portraits to everyday scenes. As
their choice of the overall background, they
often preferred urban streets to the natural
landscape. (27) The development of the
vernacular New-Year prints reached a climax
before mechanical printing was introduced into
the treaty ports in the aftermath of the
Chinese defeat by the British in the Opium
War.
Wood-engravings as illustrations for various technical texts had been extensively used with the invention of woodblock printing during the Sui-Tang period. However it was not until the Sung dynasty did illustration for literary text or aphorism began to gain ground. With the growing appeal of popular novels, dramas and theatre, the literary illustrations reached its golden age during the Ming dynasty (late 14th - mid 17th century). <28>

In addition, there were woodblock prints in local gazetteers which were basically picture-maps superimposed on conventional landscape painting. <29> Compared to the invariably auspicious connotation of the New-Year prints, the illustrations offer a wider insight into the various settings of everyday life.
V. AN OVERVIEW OF THE ELEMENTS OF PLACES

A gateway structure. The basic composition is clearly presented. Behind it a phoenix -- a symbol of eternal life, is perched atop a willow tree -- another symbol of youth and life.

(St. Hang: Rubbing from a tomb tile)

The following overview does not aim at a comprehensive inventory of elements. Rather it intends to underline only those elements that seem to bear a unique impact on open places once enjoyed by the city residents in traditional China.

The elements have been organized into five general categories:

1. the open structure;
2. the intermediate entry-yard;
3. the trees and the paifang;
4. transportable props and associational artifacts;
5. events and personages.
An overhead view of palatial courtyards. A sumptuous feast is being laid out in the open court. In addition to a pavilion raised on a terrace next to it, other surrounding rooms are equipped with various open panels. Trees are planted inside the courtyard as well as along the walls.

(Tang)
A secluded place for discussions on the classics. An orderly courtyard compound enclosed by walls and unit-halls with lattice partitions. Interior scenes are partially revealed. The trail leading up to the country retreat is overlooked by a single full grown tree.

(Ching)

The open structure consists of two basic components: the courtyard and the column-and-bay unit with optional partition. With a variety of combinations, the two set the tone for an everyday environment that is essentially open to the outdoor.

In the prevalent layout of a courtyard compound, a central courtyard is typically enclosed by a series of bay units with operable partitions in the form of door- or window-panels. Behind the gateway of the
Behind the open gates, a pair of trees flank the paved accessway leading up to the open reception hall. Surrounded by the rushing waves painted on a set of free standing screen that encloses the setting, the hostess awaits. (An illustration for the popular novel Story of the Western Chamber; Chiu Ying; mid-16th century, Ming)

Greeting the New Year. Behind the open gates and the mirror wall, cordial greetings are taking place inside the courtyard and the main hall. Like the entrance gates, the reception hall is flanked by a pair of printed portraits depicting various guardian spirits. Meanwhile, food is seen being prepared in the rear building. Outside the stepped up gateway, guests are arriving or leaving, while a servant is receiving a customary greeting card that has just been delivered to the door. (Li Sung[?]; Sung.)

Prevalent courtyard houses, the various courtyards become an extension of the surrounding rooms. In fact, the role for the two is actually reversed, with the courtyard performing as the interior room, the center of activities, which is surrounded by an outer layer of rooms as the enclosing walls.
A family courtyard in the evening. Behind the open gates and the mirror wall, domestic chores are being carried out in and around the court. Under the half moon, the family dog looks on as a traveller passes by with a lantern in hand.

(1596, Ming)

The entrance to the popular restaurant Ching-chun-Lou (meaning in celebration of Spring). The gateway structure leading into the open courtyard is decorated with a pair of couplet, displaying the day's program of theatrical performances. More information can be found on one side of the entrance wall. A fortune teller has set up shop on the other side. Behind the counter right off the entrance, both the courtyard and the surrounding verandah are overflowed with patrons. (Ching)

As the Ming writer Wen Chen-heng has recommended, the verandah surrounding the court should be large enough to accommodate a set of dining table and seats. In addition to doubling as dining room, it is also a favorite family workshop and sitting room. The front entry court in particular compliments and supports the main hall opposite the gateway on a variety of social occasions. The most common ones include...
The many uses of courtyards. Different courtyards are in use as a grain shop, a wedding setting, and a stable and camel station.

(Ming)
An evening study amidst the melody of the flute. Through the open window of the study came the string of music from below.

(Cheng Ming; Ming)

The visual encounter between a beauty in her secluded chamber and her destined suiter outside the wall.

(Ming-Ching)

receptions, entertainment, feasting, and different ceremonial proceedings. In the case of a temple, a commercial or civic facility, the front court naturally becomes an integral part of the establishment.

The basic structures are further supplemented by the use of wood as the major building material, sensitive siting, and appropriate elevation. As a result, the sensory interaction between the indoor and the outdoor was greatly enhanced, visually, audibly, and kinesthetically. Balcony seats as well as roof
Viewers are observing the street scene from the doorway as well as from behind the open window of the upper stories of the nearby buildings.

(Dealing Chun-Yang selling straw-woven shoes; mural in the Taoist temple, Yung-Leuh Kung, Shennai.)

From the elaborate Ching-Shang-Keuk (Delightful Viewing), that rises up from behind the governmental compound abutting the shops. The city officials are enjoying the street scene down below.

(anon. copy)

terrace provide ready access to the street life outside the walls. For many Pienching residents, the first waking moments of the day was filled with the rhythmic sound made from the iron plques and wooden fish carried by the Buddhist monks, who began their rounds in the city at dawn, everyday. And summer came to life with the flower vendors’ melodious notes that wound through the streets with summer breeze. 

In short, much of the domestic environments of the city residents were characterized by multiple interactions with the outdoors. Furthermore, the same open structure and use of siting and height were also adopted by
Yu-Yuan. A theatrical performance has attracted a circle of audience to an open space semi-enclosed by buildings and the water.

(19th century, Ching)

Other non-residential facilities in the city. On the street level, stores and shops are not only open to view but also extended outward physically. The terraces, wine shops raised on stilts, storied, and pavilion-like restaurants, like the arched bridges became popular vantage points for the bustling street scenes, below and yonder.

As a result, the city residents were situated in a network of indoor and outdoor settings that are continuously interweaved through both the public and the private domains.

(Ching)
The return of the Han princess Lady Wen-chih from her forced exile by marriage to the west. A curious crowd have gathered around the gate upon her arrival at home. Behind the mirror wall, Lady Wen-Chih is greeted by her family on the step of the main receiving hall. Meanwhile, her luggages are being carried into a building off the side of the entry court.

(Early 12th century; Sung)

The courtyard complex embodies a hierarchical series of interior courtyards, ranging from the entry court at front to the secluded yards for private contemplation at the back. And the critical transition between the private and the public is accommodated in the entry court.

Often times, in the more stately residences and institutional compounds, the entry court is further divided by a free-standing sectional wall, the chao-pi (mirror/reflection wall). Between the gateway and the mirror wall an outer zone is thus created, behind the wall stands the inner zone.

Intrusion on the private activities that went on in the inner zone behind the mirror wall is
In front of and behind the mirror wall. In front of the mirror wall, a vendor is selling his wares to a couple of matrons. Behind the wall, several sing-song girls are playing balls with their male companions or attendants.

(Ming)

mitigated and controlled by the intermediate wall, even when the gates are left open. The curious onlookers on the street like the vendors simply cannot penetrate beyond the outer zone fronting the street.

A second type of transitional area is brought about by a different placement of the mirror wall -- also called ying-pi (shadow wall), which may be seen as a variation of the mirror wall, is placed across the street/river from the entry to a prominent institution or princely residence. A more symbolic than functional meeting ground between the private and the public then emerges, which may also be perceived as an extension of the entry court that lies behind the gateway. Aside from the
geomantic considerations, the ying-pi also serves as an important backdrop to the important ceremonial functions routinely practised.

The street entry-court may sometimes be bordered by fire-preventing walls spanning across the street with openings allowing through traffic. As a result the sense of transition was reinforced by the entry/exit at both ends of the semi-enclosed street area. A third type of entry court is created by recessing the gateway from the street/river. The ying-pi in this case may be placed either
The gateway structure leading into an official compound. From the street, one is to enter through an open gateway-house first, and then pass through a small open court before he finally reaches the main entrance. In front of the gateway structure, a pair of stone lions are standing guard.

(Ming)

Various layouts of entry court along the river in cities near the lake Tai-Hu region.

An entry court into the Tiger Hill compound outside Souchow. The mirror wall is situated across the river from the recessed entry court.

(Contemporary survey)

between the transit way and the court, or across the transit way and facing the court. The latter placement literally merges the recessed entry court with the public domain. The former placement accentuates the division between the two, while still allowing a free interaction between them. Still at other times, the entry court may be extended by creating a perceptible distance between a freestanding gateway structure and the gateway house. The basic principle is applied to the impressive palatial accessway and to the porch-like entry to a popular restaurant.
The Gateway and the mirror wall of the official park. Behind the open gate, a full-fledged military drill is in process, while a small crowd has been attracted outside the wall near the open the gateway.

(Ming)

Accessway to the royal park Chin-Ming-Ch'ih. The orderly procession begins from the pai-fang at a distance away from the royal park, continues through the gateway, and finally comes to face with the imposing mirror wall that shields the Chin-Ming-Ch'ih from direct visual intrusion.

(Ching)

Entry courts behind the street walls might actually function as miniature commons. Those overlapped with public paths invariably lay claim to them, either nominally with the ying-pi and other embellishments, or physically when various ceremonies pagentries were staged. Whatever form it may assume, the entry court behind or in front of the property walls mediates as well as accentuates the transition from the public life on the street to the private functions inside the walled compound.
V/3. THE TREES AND PAI-FANGS

Standing in isolation or in groups, trees are the most utilized and favored place making tools. Aside from the obvious benefits of shades, well-grown trees with knotted trunks or twist branches also provided a piece of natural furniture to lean back on or to lean against.

In addition, their statuesque or massive presence serves as a natural place marker, an effective note in the open landscape. Depending on their spatial relation to the...
An acrobatic show has found its stage at a busy corner by the river, which is anchored between two groups of trees. A circle of audience is formed, some of them are perching on the trees. (Ming)

An open tea shack is set up amongst a group of trees by the river, and serviced from the nearby shop. One patron is leaning against a tree trunk while conversing amicably with his companion. (Ching)

entire setting, trees may also provide the necessary backing or enclosure to various activities. Moreover, as symbolic connotations have been bestowed upon various species, they have come to be deeply entrenched in the everyday life of the city residents, both physically and perceptually. They were the willows -- symbol of life -- that lined the promenade; they were the hibiscus that transcribed the city of Chengtu in the summer months. <34>

In addition to the pleasing greenery, the multiple roles that can be assumed by trees have endeared them to generations of Chinese.
Matrons plucking plums in playful rounds. (Hu Chiu, Ching)

The Sung emperor Kao-tsung receives greeting under another upright pine from the villagers upon his return visit to his native place. (13th century, Sung)

A travelling doctor has set up his clinic under the shade of a well grown tree adjacent to the footpath bridge. (Li Sung, Sung)
An outdoor concert is held between a pair of shady trees by the river. Audience take up their seat on the fishing boat as well as under the shade. (Ming)

One of the many depictions of literary gathering based on the famed eighteen Tang scholars. (Sung)

Among a bamboo grove two scholars are chatting, while a servant stands in readiness. (Sung)
A temporary pai-fang made of pine branches is used for the "Common Celebration of a Peaceful Spring." It has been decorated with lanterns and scriptures signifying "A Peaceful Spring". (Ching)

In much the same way trees accentuate and enclose, so do Pai-fang. Throughout the ages, it has emerged as probably one of the most prominent fixtures identified with the Chinese landscape. While its beginning can be traced back to the marker of the ancient postal station 〈35〉, pai-fang later developed into one of the most versatile place making instruments.
In its most familiar stance, pai-fang sets off an important entry or an accessway, which may lead to the palatial gardens, the Yamen (local government building), the residence of a prominent literati official, and etc. Moreover, pai-fang also function in their own right as the marker of places, the enclosure of territories, and the critical backdrop of events and settings.

The generic unit of pai-fang is simply composed of a cross beam spanning over a pair
Pai-fangs enclosing three sides of a temporary common, while the fourth side is complete by a temporary theatre raised on pillars. To welcome spring, lanterns and other emblems decorate the pai-fangs. Entertaining shows are performed both on stage and in front of it. The place is secured in the mountain grove overgrown with pines. 

(Wu Pin; Ming)

of supporting columns. The basic unit can be expended laterally as easily as it can achieve different degrees of prominence by the use and control of materials and scales. Through the use of decorative motifs, colors and scriptures, different meanings can be easily attached. Consequently, not only are they relatively economic and easy to install, even in the most elaborate form, they are also basically adaptable to a variety of settings. Whether they are erected on the city streets or on the open hillside, pai-fangs seem to be equally at home and in command.
In short, pai-fangs answer well to the needs of a society rich with festivals and celebrations spread around a variety of settings. Most significantly, they enable the Chinese to create not only singular places but also the pulsating processions and orchestrated paths. In other words, they answer to the need of a society with a strong emphasis on ritual, propriety and the use of procession. Through rhythmic and measured movements, the city residents in China experienced both order and drama.
Proceeding with the nearby unbroken chain of festivals and celebration, the various events and occasions plotted their way through a variety of surrounds, from the city street to the hill tops and from spring to winter. Meanwhile, vendors and hawkers made their daily or periodical trips to the main city street, the dock area, the bridge and the popular suburban markets near the citygate.

Along the way, easily transportable and
Scroll hanging from the tree provide the basic background and signage for a fortune teller. (Ming)

Another fortune teller raises his awning against the sidewalk of a domestic dwelling. (Ching)

A scroll supported by hands frames the background for an on-street religious ceremony while various stalls and stands scatter around the bridge Hung-chiao. (Ming)

Adaptable props became the indispensable fixture in the temporary or instant places.

Among these are the different furniture pieces which set up the stage for a literati gathering and for a roadside acrobatic show alike. Stalls, sheds and tents are made up of a variety of supports, roofing and awnings. Assemblage stages in various forms and of
An outdoor theatre centered around the temporary stage by the river. (Ching)

A mobile food stand. (Ching)

The travelling toy vendors. (Su Han-Chen; Sung)

Moving furniture down the river. (Ming)

A simple stage set made up of typical furniture pieces. (Ming)

Various materials are among the most widely used. To create the sense of enclosure or a focal point necessary for various outdoor gathering, building walls and movable screens have come to serve as the basic substitute for a surrounding wall.
A leisurely gathering of the scholars under the shade of a firmlana tree. (Sung)

A freestanding screen depicted with knotty pine set the backdrop for the scholar-official. (Tang Yin, Ming)

A around a statuesque pine, the legendary 18 Tang scholars are enjoying a literary gathering equipped with a sizable storage of painting scrolls. (Sung)
The boat as the ultimate mobile place

A studio on the move accompanies the literati on his sojourn down the river, complete with his desk and stationary.

(Ming)

Anchoring their boat temporarily by two well grown trees near the shore, two officials are granting audience to a riverside acrobatic show.

(Ming)

Not to be overlooked here is the one truly mobile place: a boat floating. As stage, viewing gallery, pleasure house, or private study, they turn the river into the most popular public park.

(Ching)
ASSOCIATIONAL ARTIFACTS

73. The decorative skeleton work attached to the facade of the major restaurant located just inside the city gate.

(Chang Tse-Tuan; Sung)

A set of inscribed pai-fang framing the facade of an incense shop.

(Ching)

The associational artifacts are often the finishing touches that complete the various settings. They play an important role in a landscape largely characterized by a singular building type. <36> Aside from the
The character "Longevity" combined with portraits of the eight immortals.

(Ching)

The dragon boats used in various water festivals.

(Ming)

A building topped with a pagoda-like roof looming behind the "western" theatre in the foreground, while its arched entrance is adorned with traditional couples.

(The Western Theatre; Woodblock print: Ching)

various association, the various artifacts serve a practical purpose in defining the many buildings and structures that line up the city streets and dotted the countrysides. Usually they connote certain symbolism through conventionalized devices.

The artifacts range from the paintings, decorative prints, the scriptures, the
A painted fan for a fan shop. (Ching)

Street signages in Peking. (Ching)

Roles of signages line up a covered street in Canton, where stationary store congregate. (Ching)

A typical setting of literati’s studio.” Behind the platform seat stands the screen depicted with landscape. In front of the bed, incense burners, tea pots and a flower vase has been set inside transportable movers. (Sung)
The distinctive angular streetscape of Souchow is recreated in miniature form in the rear garden of the Summer Palace in Peking. (Ching; contemporary survey)

signages, the architectural motifs, to the symbolic accessories for various occasions, including appropriate colors and icons. Also entailed here are sets of assorted items customarily associated with disparate festivals. Typically, these include seasonal food and diets, plants and flowers, crafts and accessories, icons and scriptures, and even the associated aroma, songs, and theatrical repertoire. Collectively, they give that special flavor to a place, which relates to the time and speak of the occasions.
Events of various scales and nature made up the substance of public happenings in and around the city. Moving along the path of the lunar year, the city residents interact, celebrate, rejoice, mourn and remember through three categories of events.

The first of these are the seasonal festivals and the periodical religious functions, civic affairs, markets and etc. While they are the stabilizing anchors in the annual flow of
The colorful entourage of Madame Sung complete with a retinue of courtly ladies and cedants elaborately designed with pagoda-like top. (Tang)

A wedding procession. (Ching)

The colorful events, they also sustain a continuous exchange between expectation and fulfillment.

The second category consists of the familiar and yet special events that inject dosages of excitement and color into the everyday life. Included among these are the carriage entourages of the local dignatariats, the wedding processions, the military drills, the travelling troupes, the revelation of the results of the civic examinations, and the like.
The Emperor Chien-lung and his entourage are moving through a town.

(Giuseppe Castiglione; 18th century, Ching)

After the results of the civic examination have been posted under a simple shed, a crowd gather around.

(Chiu Ying; Ming)

The third category includes the surprises, the extraordinary occasions such as a visit by the sovereign, high court-officials, or special religious ceremonies. These are the once, or twice, in a lifetime experiences that one continuously relives and passes on to the daughters and granddaughters — the seeds of local legends and lores.
PLACES as well as events are activated and sustained by a variety of personages. In general, these can be organized into four groups.
The first group includes the numerous travelling and the local performers and theatrical troupes; the farmers turned part-time performers who participate in the celebrations during the off-season from the fields. They are the indispensable central figures of various outdoor gathering, including the actors and actress, the story tellers, the acrobats, the marionette masters, and etc. With minimal tools, they may become the center of attentions by their mere presence.

The second group consists of street entrepreneurs like the numerous vendors, hawkers of different goods and trades, and the sedan carriers. Included also are the
A mobile tea stand near one end of the bridge which serves both housewives and the professional street agent: the tea fetcher.

(Sung)

Independent professionals like the fortune tellers, the literati-painters, the monks, and the like, who set up stands along the streets.

The third group includes the various street agents, i.e. people who provided miscellaneous service to the city households, such as the tea fetchers (ti-hu-jen), the water fetchers (t’a-shui-jen), and the time-keepers (pao-hsiao-jen). Some, like the water fetchers, divided their services geographically. Others like the tea-fetchers were actually in charge of the informal communication network in a neighborhood. <37>
The fourth and the last group consists of the domestic helpers who attended to every needs of their masters. They were the ones always present on the scene, carrying the necessary props, preparing tea in the woods, or shielding the master from the sun.

In short, this retinue of personages constitutes the backbone of the city life. And through their daily routines, their presence becomes a unique element in the overall cityscape.
To sum up, the elements of places discussed above reflect most distinctively the climatical context of China. For most of the Chinese cities that stretch from the Northern China to the Lower Yangtze Region and further south, there is the chronical need for ventilation and summer breeze; for shelter from the summer sun and for protection from the downpours in both spring and summer.

It is a natural environment that nurtures, if not demands, open structure and outdoor
activities. For centuries, the land also has supported a sedentary agricultural society and a conservative autocratic state, which has perpetuated the roles assumed by these various elements in the making of places through Chinese history. Both the natural and the man-made environment has left their imprints on the very nature and characteristics of the elements discussed above.
VI. THE TRIO-PROCESSION

Saying good-bye in an autumn day at the ferry station just outside the city gate. Nearby stands the pavilion equipped with rail-seating.

Two stretches of meandering walls loom atop the mountains in the near distance, while one is reminiscent about time past in an open storied pavilion standing up on a little hill.

Through a unique trio-procession, the disparate elements were activated and transformed into unique outdoor places enjoyed by the city residents.

In reality, the trio-procession functioned in unity as places came to be perceived, imaged, and used. However, for the clarity of discussion, the procession will be studied in three individual sections. Each will focus on one of the three aspects of the procession, but not in false isolation from the other two.
VI/1. THE TEMPORAL PROCESSION

The temporal rhythm;
The periodical claim.

Three days before the arrival of winter, drum beats, and imitated crow's calls would be heard on the quarter, on the hour in the Ta-Ching-Tien (The Hall of Grand Celebration) ....

-- Chap. 10 (38)

A snow-covered tavern stands on a low platform by the river. Inside the courtyard, two guests are exchanging greetings in front of the steps leading up to the hall building. Next to the tavern, a water-pump building has been erected. Not far away from it a boat is anchored at a simple dock.

winter celebration that once captivated the residents of the Northern Sung capital, Fienching. Before the celebration reached its climax at the imperial altar in the open
Kite-flying during the time of Ching-Ming.

(Ching)

A visit to the ancestral burial grounds during the Ching-Ming festival. In front of the burial mount, ceremonial homage is paid, a feast is shared and the grounds are cleansed as well as the mind and heart.

(Ching)

A favorite hiking place during Double-Nine Festival just outside one of the city gates of Peking.

(Ching)

countryside, horns would have been blown in orchestrated waves and more drum beats would have been paced to the tempo of the advancing season. Then came the final moment at the open altar. Amongst hundreds-of-thousands of solemn celebrants, silence fell -- except for the wispy breeze and the tinkling of decorative trinklets. There, the master of ceremony commanded the final tribute to the great cosmos.

A short while later, on the sixteenth day of the first lunar month, the official New-Year celebration came to an end when a small lantern made of sheer red gauze was seen
twirling high above in the evening sky. Next, as the whipps hit the air, light went out instantly of the massive mount decorated with hundreds and thousands of festive lanterns.

At each of these two instances, a coordinated drama of sound and rhythm was created out of the monotone of time that pressed on, forever steadily.

And as the year went by, the world moved along, nothing would stand still -- neither the mountain, nor the climber. With the coming of spring, the mountain became the place for outing; came summer, it loomed ahead as a sight worth relishing. And one might climb it with autumn on the side, or dwell in it in the depth of wintertime. <39>

As Ching-Ming festival rolled around with March, the hillside of suburban Pienching was transformed into a marketplace. Finally the harsh winter was overcome, and the season came to full bloom amidst fresh greenery. It was the time and place to celebrate life and fertility; <40> it was the time to celebrate posterity with the blessing of the deceased, but not departed, ancestors.

Elaborate paper pavilions and storied
buildings were erected along the roadside, and
earthen figures lined up the lakeshore. Nearby
the country exotics went on sale. Under the
blossoming trees, or inside the gardens and
orchards, parties were held with dancers and
actresses. <41>

For three days, the two worlds were merged
into one; and the past, the present and the
future rejoiced together. And for three days
in March, the hillside was claimed by
Pienching folks as the city’s marketplace. At
the end, when the last sedants had left for
the city, draped in willow branches and wild
flowers, the hillside would quietly reclaim
itself, till another year, another spring.

Similarly, the mountains in autumn would be
clamed and later reclaimed themselves with
the coming and passing of the Double-Nine
festival. It would be a time to relish the
various species of chrysanthemum which
overflowed the city. It would also be the time
for hiking, while the longevity of life which
is blessed with protection from harm was
celebrated. <42>

Like various streets and areas near the city
gates and other important institutions in
Pienching, life upon the waterways also reflected distinctly the fluctuating rhythm of the seasons. This was especially true for cities located in Southern China. A notable example can be found in Yangchow -- the center of salt-trading in the prosperous Lower Yangtze region. By assuming a series of periodical functions, the waterways in Yangchow brought both color and diversity to the city.

In spring, summer and autumn, seasonal flower markets were held on the rivers. Each was distinguished by different in-season flowers: plum and peach markets in spring, peony, paeonia and lotus markets in summer, and osmanthus and hibiscus in fall. In addition, periodical boat-markets were held to coincide with the festivals celebrated during the months of January, March, May, June, July, and September. Among these, the Dragon Boat festival which lasted a little over two weeks in May marked a highpoint with its display of recreational competitions and sports. <43>

During the various periodical festivals and market days, the ordinarily relaxed flows of leisurely water-excursions would be jutted to
Various encounters and settings associated with the different waterbody, ranging from out in the open water to a secluded corner underneath the overhanging cliff and trees.

(Ming)
a whirl of river boats justling for rooms and positions. Meanwhile, the river would transformed into a water plaza bustling with sale-boats pitching for a variety of services and goods, such as the sing-song performance, catering, wine, water-pipe, and etc. On the shoreline near the Hsi-Chuan Terrace and the Temple of Kuan Ti, performances of popular drama competed with each other for the most pleasure-boat patrons. At night, decorated light boats became aglow with hundreds of lanterns while they glided through the water, reflecting those adorned the shore.
The water plaza during the Dragon Boat Festival
(Wu Tai-Yuan of Suzhou: 1891, Ching)

While the larger flow of festivities and periodical markets checked the tempo of the year, the daily rhythm was also composed of different time pieces. Aside from the early morning markets which marked the beginning of the day in Pienching, there were the many bustling evening markets around the city that marked the end of the day. As the wood structures were especially susceptible to fire, strict control on evening illumination was imposed on the residents of Pienching. Early in the evening, lights were forbidden in the private residences of the city, which further accentuated the glowing and lively evening markets. Aside from the famous dumplings of the night market near the city bridge Chow-Chiaothe, the evening illumination
A market on the bridge and a barber shop nearby. (Ching - contemporary)

A trade street crowded with hawkers and shoppers in one of the southern cities that support the rebellious movement of the Tai-Ping-Tien-Kuo during Ching reign. (The peaceful, heaven-like kingdom) (contemporary recreation; 1951)

An evening market at Peikuan with restaurants, food stores, and a peddler just entering the scene. Above the distant city wall, the quarter moon shines alongside the star constellation. In the foreground, male patrons and kids are strolling around. From behind the window of one of the shops, a woman looks on. (Ming)

of Ma-Hang-Chieh has in fact become legendary to the residents of the Sung capital. It was so well-lit that it was the only place in the capital not to be plagued by mosquitoes and the like. (46)

In short, both the day and the year proceeded with periodical claims of various territories by different activities. As a result, "time" emerged as a succession of audible, visible, touchable, and distinguishable events and things that could be identified with specific places. Time became places, and places embodied time.
The evening of the Moon Festival in August, is associated with the bridge Pu-Chi-Chiao outside Souchow. Under the full moon, residents are strolling across the bridge and near the water front at one end of the bridge. Next to it lies the spreading ground of the temple.

(Ching)

The ten scenic areas around the West Lake outside of the city of Hangchow. Themes of each area is complemented by the given names. Some connote specific seasonal distinctions, some the daily variations, and others relate to the climatnical changes.

(Ching)
VI/2. THE COSMIC PROCESSION

The real and the perceived;
The dual reality.

天上 (heaven above)  
人間 (man in-between)  
地下 (earth below)

Against a moon-shaped entry in a garden, a family portrait is taken. Behind the family, who are seated in a semi-circle, a vertical scroll framed by a pair of couplets fills up a major part of the circular opening, which in turn is framed by a pair of giant potted plants. Both the literary contents of the couplets and the impromptu screen complete the background for the occasion.

Tien-shang (Heaven above), ti-hsia (earth below), and jen-chien (man in-between), each of these three Chinese terminologies defines one of the three realms that make up the world as a whole in the Chinese view. According to the concept of a universal triad consisting of heaven, earth and man, heaven is the life giver, earth the form provider, and man the
In front of a screen, a scholar is reclining on a platform seat. On the screen a nearly identical setting is depicted. As a result, a revealing double image is created. The reality echoes the imaged. (Yuan)

"Double Happiness" descending from heaven, carried on the wings of the swallows. They are greeted at the frontsteps by family and neighbors alike. (Ching)

mediator. The terminology for each realm also connotes a specific spatial allocation in the vertical continuum, which stems from the earth below, journeys through the secular world of man in-between, and finally connects with heaven above.

In a culture that is characterized by an artistic orientation and a poetic aptitude, the three realms constitute a unique sphere of living, ideologically and
The fairies arriving physically. The well-known Chinese practice of applying astronomy and geomancy to city building concerns not only building layout and design but also the process and timing of its planning, construction and use.

In Chinese, the word astronomy, tien-wen, literally means the text of heaven, while geomancy, f'eng shuei, denotes wind and water. By reading them with the mind’s eye and practising them accordingly, the Chinese fulfilled their destiny as the mediator among the three generic elements that make up the universe. The mind’s eye accompanies them before, during and after the realization of their physical dwelling in the human realm between heaven and earth. The word in-
Inside the Peach Garden, Confucius is holding a session in front of a freestanding screen. The 5th-century B.C. sage has been held as the ultimate teacher of the people and the sovereigns alike, while the fabled utopia has come to be rooted in the Chinese consciousness since the 5th century A.D. In the mind's eyes, the two are united. (Ming)

A marionet show attracted passers-by. It is performed on a stage framed by a set of symbolic entrance facade. The stage itself is set up inside an open but sheltered hall. (Ming)

between, "門" (chien), is composed by enclosing the sun inside and under a pair doors.
The scholar under the trees have come to be immortalized with the seven sages who first entered the historic stage of China in the 5th century. Like the two depicted here, they set the example for an idealistic recluse who indulges himself in the pure pursuit of reasoning under the trees, in the woods, forever far and away from the turbulence of the time and the secular word.

An extreme manifestation of the ideal can be found in the plan of Peking developed by Liu Po-Wen, an astrologist, in which the essential features correspond to the parts of human body. The more common manifestations of the Chinese cosmology were the southern orientation and a layout that corresponded with the four coordinates of the cosmos. Aside from the underlying spatial and
organizational principles, a variety of testimonies existed. Standing guard in the neighborhood as well as out on the open fields were the t‘u-t‘i-miao -- the sacred edifice presided by the guardian spirit of a given locale. In addition to the numerous Buddhist and Taoist temples, the city residents were also constantly in touch with their ancestors who took up a permanent residence in the family altar, the ancestor hall, and in the heart of their posterity.

Significantly the very conception of Chinese garden was related to the Taoist paradise. As Soper has noted, the earliest Chinese gardens, the princely parks of Han were a combination of the magical imitation of the Taoist fairy land and a royal preserve for hunting. While the original Taoist connotation paled through the ages, the garden emerged as the symbol of the ideal duality of man and nature.

The cosmic connection was further expended by a host of timeless ideological and iconographic associations that had come to be entrenched in the Chinese thoughts. The ideological associations were most commonly expressed in the scripture of various forms that adorned the doorways and the walls. More
Pai-Tze-Tuh, symbolizing the ultimate blessing of fertility and posterity. Throughout the ages, a hundred children have been depicted in a variety of settings. Here they are placed in a wooded garden, engaging in the familiar literati pursuits: painting and appreciating paintings.

In the case of the iconographic associations, many of them could be traced back to a historical origin, while others represented conventionalized images of various social and ethical ideals. Through successive moralization and dramatization, the historical connotation of the former group became diminished and substituted by a quality of timelessness.
The fairy cranes, bearers of good tidings and symbol of longevity, soar into the sky from the roof ridge and the flying eaves. (Sung)

Aside from becoming a part in the everyday environment of the city residents in the form of paintings and prints, the iconographic images at times were literally transformed into reality. During the restoration-minded Ming dynasty, the iconic meeting of the seven sages in the bamboo
The three gods governing arts, arms, and wealth respectively meet together in front of an elaborately adorned pai-fang like structure. (Ch'ing)

Appreciating the lanterns in a private garden. In front of a temporary pai-fang like structure decorated with pine needles and the seasonal emblems, a miniature outdoor concert is in session. Nearby children are playing with festive lanterns in hands. (Sung)

A series of decorated pai-fangs line the street on the night of the first full moon of the new year. Under one of these, a theatre troupe is attracting throngs of spectators. Similar Taoist emblems is seen displayed behind the open partition of a storied building. (Ming)
groves had become so compelling in the people's consciousness, that actual re-enactment was staged. Through the re-enactment, the third-century poets and musicians walked through time, out of their usual habitat in the picture frames, and right into the life of the city residents.

More frequently the ideological and the iconographical associations were merged in the popular theatres. History and collective fantasy thus became a part of the immediate reality. In Sung Pienching, a variety of popular theatres were available to their enthusiastic audience from early morning till late into the night. At times, the theatre and the habitat became one. During the January Lantern Festival, an entire street or neighborhood would be linked together by a strip of serialized story or drama which was gradually unfolded on the illustrated lanterns that lined the street one by one.

Complementing the three festivals celebrating the living, three others would pay homage to the deceased. And when evening fell in Sung Pienching, many of the woman patrons would invariably find themselves
attracted to the local tea houses adorned with various "fairy" caves and bridges. <57> Centuries later, out on the waterfront of Ching Yangchow, the minds soared high with the paper kites into the clear blue sky and seemed to tap the very edge of the world. But as the moon rose above in the seventh month of each year, the time would come for delivering all those homeless, wondering souls. The mind then took a different turn with the litted lotus lanterns, and flowed down the river into the endless darkness of the night.

"With three or five steps, the world comes to pass. With six or seven people, an army are amassed." so summed up a pair of couplets that once framed a stage. <58> With the mind's eye, the city residents roamed freely along the continuum spanning from the earth below to the heaven above. Here one is reminded by H. Cock that, "History is defined by time, the cosmic circle suggests eternity. To be fully human we need to be in touch with both." <59> He continues on that both the factual world and the fantasy world are part of the reality, and it is "in man himself, that the two aspects of total reality are united." <60>
Flying high on a carp or gliding away with a dragon, man reaches and becomes one with the untouchable.

(Li Tsai: Ming)

As the seasons changed leaves one after another, the lines between history, fantasy and reality were continuously criss-crossed by the city residents. While theatre merged with reality, life embodied drama. While occupying a physical habitat between heaven and earth, and characterized by a propensity for various shades of historical association, the residents nevertheless dwelt in the cosmos. Consequently, what existed in the immediately present physical reality was constantly complemented, inspired, and enriched by the other dimensions of the cosmic triad.
VI/3. THE SPATIAL PROCESSION

The city-and-country continuum;
The overlapped territory.

After the decorative lanterns have been retrieved with the ending of the First-Moon festival, residents of Pienching hurried outside the city to 't'an-chuan (探春), or pay a visit (t' an) to spring.

-- Chap. 6 <61>
Spring mountain comes to life around the open halls raised on piers in the river and the flat bridge on multi-arches. At midway of the mountain trail the tea houses and wine shops stand ready to welcome the patrons on their way up to the scenic temple grounds looming ahead.

(Sung)
The dragon boat regatta during the annual opening of the royal park Chin-Ming-Ch’ih under the Sung reign was recreated.

(Wang Chen-Peng; 1323, Yuan)

On March First, about a-month-and-half after the spring excursion had begun, the palatial lakeside park of Chin-Ming-Ch’ih and the royal garden of Chiung-Lin-Yuan inside the capital city would be added to the public agenda until their closing on the eighth of April. Inside the royal garden, rare species would be in full bloom and many a pavilions awaited the
visitors. Meanwhile, across the Broad Street from the garden, palatial Chin-Ming-Ch’ih was turned into a lakeside marketplace.

Temporary stalls and sheds were allowed into the lakeside park and set up under the verandah around the many pavilions on the grounds. Delicacies, wine and assorted wares and goods were put on sale, in addition to gambling and a variety of entertainment and shows. Along the lake front, temporary viewing stands were provided for the colorful maritime maneuver, theatrical performance and acrobatic shows. Further down the lake, toward the less built-up west shores, fishing was permitted upon purchasing a permit from the park management, Ch’ih-Yuan-Tsao. The catches could go on the market immediately and prepared right by the water. Boats of various sizes could be rented by the commoners for a range of prices. Next to the rental boats, the elegant house boats are afloat.

So for a few short weeks in spring every year, the palatial lakeside park and the royal garden that lied behind the Board Street leading down from the Shun-Tien-Gate would open their gates to both the common folks and the illustrious ones. But more frequently the
thresholds of the city gates were crossed.

Traditionally, some of the official recreation grounds were established in the suburb. \( ^{63} \) They were the places where initial receptions and final farewells would take place -- in keeping with the traditional high regard on propriety and hospitality. In addition, the spatial procession from city to countryside was further facilitated by a network of public recreation parks, privately own gardens, temple grounds that stretched across both sides of the city wall, as well as the suburban markets and bridges.
SUBURBAN MARKETS AND BRIDGES

As Mote and Skinner have noted that following the medieval urban evolution which began in the second half of the eighth century, dispersed allocation of shops and markets became the standard practice as opposed to the confined market district that prevailed earlier. In the process, suburban markets outside the city gate evolved as an important economic feature. In fact, as Skinner has pointed out, certain suburbs became contained within the business nucleus of the nearby
One of the major reasons for its emergence in the city's economic life was related to its location at a critical interface between the city and country hindland. Another one was related to its easy access to major interurban transport routes. Consequently, the suburban citygate market was often preferred over other city sites. Until the mid-18th century, inns and theatres were not allowed in the Inner City of Peking, hence the exurbent development of the southern suburb which was eventually enclosed by the extended city walls.

The presence of river necessarily called for the building of bridges. Very often they became the nucleus of these suburban markets. Raised high above the water to facilitate the passage of the numerous vessels, bridges like the Hung-Chaio of Pienching became a natural vantage points in addition to their roles as strategic traffic path. It was over and around the two ends of the bridge that public squares were developed. In a pair of New-Year prints, the Wain-Nien-Chiao market outside the city gate of Souchow were depicted. The poem in one
Two views of the Wai-Nien-Chiao market outside Souchow. A pair of pai-fangs mark the two ends of the bridge, which is raised high on piers to accommodate sail boats with tall masts. Consequently it became a natural vantage point for the lively scene on and around the river and the market.

(Ching)

of the prints praised the glittering goods and dynamic trade which led the surrounding area; also the bridge itself actually became a sort of viewing terrace.

While the suburban markets, like the bridge, that stood nearby, provided an obvious and direct link between the city and the country, the network of temple compounds and gardens provided additional critical impetus and opportunity.
From atop the broad city wall viewers survey the stalls and shippers on both side of the wall. (Ming)

A pair of woodblock prints titled "360 trades" are casted around the city gate of Souchow. (Ching)
Beginning in the third century, Taoist temple began to numerate. At the height of the Buddhist movement of the Tang dynasty, 44,000 temples were said to have existed at one time. And illustrative murals were extensively used as a means to attract congregations to the increasing numbers of city temple grounds. In fact, the cloisters of the temples could be viewed as the very first public art galleries in China. Many of the temples were particularly well-known for horticulture. In the poem "Pai Mu-Tan", the famous Tang poet Pai Chu-Yi praised the beauty of the white hibiscus hidden away in the grounds of a city temple. And later, the Ch'an-Chih-Ssu outside
Yangchow actually operated a flower mart near the Kai-Ming Bridge outside the city gate. In addition, many of the courtyards of the temple compounds became the setting for periodical marketplace, festive fairs, and social and recreation center, such as the Hsiang-Kuo-Hsu of Pienching. The temple, which spread over more than sixty courtyard compound, regularly opened five times a month in addition to the seasonal festivals and celebrations.

Nevertheless, up until early Ming dynasty, most of the temple compounds depended on and were thus controlled by the aristocrats or the courts. As Han Pao-Teh has noted, since Ming times, the temple compounds began to increasingly rely on the donations from the local congregation. They also began to be socialized to the extent that a clear distinction between the Taoist and the Buddhist beliefs become blurred. To maximize their income from donations, not only were deities of different beliefs came to be housed together within the same compound, the very layout of the temple ground also began to change so as to accommodate the needs of the pilgrims and congregations.
A stately Buddhist temple rises amid clearing mountain peaks. Down below by the river, patrons of the tea houses and wine shops raised on tilts are enjoying both a rest and a view.

(Lee Cheng; Sung)
An outdoor gathering of the Lotus Society which centers around the lotus pond, lotus being the symbol of purity. (Chiu Ying; Ming)

Inside and around the courtyard of a temple just outside the city crowds gather. (Ming)

The front porch of a temple in Hong Kong. (Ching)

the various religious association based on the city temples actually shared the civic responsibility of policing the neighborhood, as well as regulating and managing the environment of the nearby vicinity. (72) Aside from assuming an increasingly social role in the local neighborhood by many of the city temples, those in the suburbs continued to be the favorite sites for spring outing, hiking in the autumn, as well as periodical retreat and pilgrimage.
The annual spring opening of the royal grounds in Pienching symbolized the orthodox doctrine of a benevolent government before it was gradually replaced by the autocratic rule of the monarchy since Ming dynasty.

The doctrine basically proclaimed that the sovereign ruled with the mandate from heaven which would be contingent upon his benevolent government of his subject. Above, a ruler was only a care-taker, and not an owner, of the domain bestowed upon him. Consequently, tien-tze, the son of heaven, should endeavor to comply with the popular wishes of his people.

The natural bounties of the land, and all that
lied under the sky should be shared by all, in principle.

In many of the imperial and provincial capitals, parks and recreation areas like open land and surface water were provided by the court for the local gentry and court officials. One of the gardens favored by the Pienching residents for spring visits, Tung-Leuh-Yuan, was in fact created by the Sung emperor Hui-tsung. It was said that during one of his disguised visits to the city, the Emperor was annoyed by how a rich retiree and his cronies monopolized the enjoyment of a scenic site. Later he created a garden for the city and deliberately named it "Tung-Leuh", meaning i.e. the garden for all to enjoy. In provincial cities, recreation parks were commonly provided for the local gentry and the officials. During the Ming empire, the Wan-Sui Mountain to the north of the Forbidden City was gradually turned into a mountain-outing for the residents of Peking.

The underlying ideal of sharing and shared alike had other remifications. One of these being the unique attitude toward garden access
Huchiu, the mountain retreat outside the city Souchow. Patrons are arriving by boat and greeted by a gateway structure raised on terrace. Following the uphill trail they will eventually join the other visitors in the courtyard on top of the hill, or admire the scenery from the verandah perched along the edge of the cliff.

(Chien Ku; Ming)
Dwellings with open entryways in the Lung-Mien Mountains. Three scholars are seen standing under a tree, sitting at a mountain gorge by a waterfall, and inside a cave opening titled Chi-Yun-Shih (Dwelling among the clouds) (Li Kung-Lin; Ming)

and ownership. Just as the art of Chinese garden design is essentially the art of view-borrowing (75), the appreciation and the enjoyment of it is similarly derived. According to the Ming master Chi Ch’eng, where the garden differentiates between the inside and the outside, views should be obtained, without regard to the distance, by borrowing from afar, from up close, from above, from below, as well as according to the time and the season. As noted by Shao Yung in his praise of the gardens in the city Loyang, “No garden gates are closed ... and no permission to visit is necessary from the owner.” (76)
An open hall/pavilion enclosed by a ring of semi-open fence with an open entry. (Wang Huei; Ching)

A mountain dwelling by the river. A pair trees marks the opening in the circular wall, behind which the open view extends into the interior. Outside the wall a scholar is on his way of a mountain outing and conversing with a farmer leaning on his hoe. (Chien Ku; Ming)

In his comment on the five basic sites for gardens, Chi Cheng recommended the suburban sites not only for its ease of access from the city residence, but also for their open reception of visitors. And in his discussion of the gardens directly abutting the living quarters, Chi suggested that entry gate to the garden should be provided to welcome visitors.

In practice, a separate access to the garden was often provided right off the entry court without intruding upon the domestic quarters. At times the garden was equipped with a back entrance or a second front
gateway, through which the spring visitors would come during the seasonal opening of the gardens.

A less stringent control was applied to some gardens in the suburbs and the countrysides. Many of these gardens were in fact designed with an open entryway and a nominal enclosure. Two sets of walls partially rim in the Wang River in the garden Wang-Chuan-Yuan conceived by the pioneering landscape painters and poet of the Tang dynasty, Wang Wei. The word " wang " (wang) also signifies the rim and felly of a wheel.

Anecdotes about both unappreciative, ill-mannered visitors and indignant hosts are recounted in relation to the art of appreciating gardens. Among the literati in particular the ideal of garden-sharing prevailed. But similar attitude was also adopted by members of the growing merchants class. The merchant Chang Chang-shen, built the suburban Ping-Wu-Pavilion garden after his neighbor had refused to lend him a small garden to entertain some guests. Upon the completion of his new garden, Chang defiantly extended an open invitation to all his fellow residents to share it with him. Whereas
Enclosing walls with open entry points on the three sides surround the garden conceived by the Tang poet Wang Wei, Wang-Chuan-Yuan.

(Stone rubbing from a copy of Wang Wei's painting Wang-Chuan-T'u; 15th century, Ming)

(Attributed to Chao Meng-Fu; late 13th to 14th century, Yuan)

Open entrance to one of the scenic area Yuan-K'U in the mountain resort Chuan-Fu. (Ching)
Chang's motivation for sharing his garden was unique, the practice of sharing the private gardens was common. <78>

An example of large scale private funding for a garden mainly geared toward public use can be found in the Hsiao-Hsiang-Yuan outside Ching Yangchow. <79> The local salt merchants donated the funds for planting ten-thousand plum trees over ten-(Chinese) acre of land in the previously barren Mount Ping. Since the planting would served the dual purpose of aesthetic enjoyment as well as benefitting the poor, it was not objected by the court. Moreover, the new mountain garden was honored with a name bestowed upon it by the emperor.

Substantial private provisions for public gardens similar to the project undertaken by the salt merchants in Yangchow were most likely an exception rather than a common practice. However, it bore direct testimony to the increasingly elevated status and expended roles assumed by the merchant class in the city. Yangchow was also the adopted city of the eight avant garde painters who attempted to cater to the taste of merchant class by exploring novelty and non-conventionality as the artistic aim. <80>
In principle, the Yangchow landscape project nevertheless seemed to be an adaptation of the traditional ideal which resulted in the sharing of private territory. Obviously, the basically paternalistic practice of seasonal opening of the royal grounds to the public had its limit, as did the discriminative sharing of private gardens mainly amongst the literati. Nevertheless, they did add to the overall resources available to the city residents. When synchronized like the Ching-Ming opening of private gardens and royal parks in the auspicious season of spring, the total effect, both spatially and perceptually, was dramatically compounded. When combined together, the suburban markets, bridges, the multi-functional temple grounds, the
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Literati in an idyllic setting along a rippling stream. Besides admiring the scenery on the zigzag bridge and painting in the airy studio, wine cups are let afloat down the river.

Conditional sharing of royal and private grounds further enhanced the continuous spatial procession spanned between the city and the countryside.
Sharing the dragon boat festivity in May. Spectators enjoy a vantage view from the high terraces the open verandah, the shady trees that line up the shore. Alongside the fleet of elegant dragon boats, common residents join in the water parade in their simple silver boats.

(Ching)

Spring outing at Mount Chin-Hsing. Visitors are relaxing by the window over the water. Some have just arrived by cedans or horses in front of the temple. Nearby over the bridge, two visitors are seated on the ground. Further away, two cedan-riders are on their way up to another temple ground. (Lu Chih; Mid 16th, Ming)

Here one is particularly reminded of the impact and significance of the traditional preference for city sites. In his studies of the morphology of Chinese cities, Mote has identified six categories of cities, each
denoting a specific site relation to the river or other water body. The more obvious reasons for this particular site agricultural irrigation, efficiency and economy of water transport, and defence. In addition, the traditional practice of geomancy also have long established the ideal city site being one backed by mountains and fronted by a flowing waterway.

The prevalent site context basically nurtured the possibility of a city-water-mountain continuum. The many temple grounds and gardens which extended on both sides of the city walls provided a basic network for the spatial procession that continuously criss-crossed between the city and the countryside throughout the year. Through a trio-procession that continuously criss-crossed among the temporal, the cosmic and the spatial dimensions, periodical claim was made along with the realization of a dual reality and many overlapped territories. In the process, continuous interaction with the greater cosmos, with nature at large, and with the tract of time was achieved by generations of city residents in their common pursuit of outdoor enjoyment.
The preceding exposition on the art of place-making in traditional China has begun with succinct visual clues collected through a preliminary overview of assorted pictorial images. Questions remain, especially in regard to the "representativeness" of the selected sample images. One category of questions relate to the previously discussed issues concerning sample distributions along either
the vertical timeline or across the horizontal geographical plane. To mitigate the problem, the sample base is intentionally broaden. This is done from several angles: the social status and professional rankings of the image makers, the artistic media, the styles and associated subject matters. While no specific criteria are applied to the preliminary sample selection, the reverse is done. Aided by other non-pictorial resources, those selected are used to provide the initial framework for understanding the art of place-making in traditional China.

Another point of concern relates to the very nature of the pictorial images. Typically they represent various mixtures of realistic observation, conventionalized image, and ideographic or artistic expressions. It suffices here to note that collectively they represent places either lived, or imaged, or both. And the reality of place is no less than the sum of the two. Above all, the inherent beauty in many of the places depicted by these non-professional planners and designers is both unerving and reassuring.
In celebration of the bountiful year. Decorative lanterns and emblems are everywhere. They adorn the many open structures along the paved accessway and the trees alike. With baskets of flowers arranged to seasonal themes, women folks also join in the festive rounds in the maze of walled-in courts and open stalls. (Ching)

While the selection and processing of sample images falls short of satisfying the standard
methodological scrutiny, collectively they do prove to be effective for the chosen task. Through a repeated process of initial selection and subsequent grouping, re-grouping or elimination, the images provide potent and tantalizing clues to the giant puzzle at hand. With relatively few yet forceful strokes, they not only sketch out the contour of the realm to explored, but also suggest the road map to follow.

Given the scope and the nature of the problems involved, the foregoing exercise is schematic and tentative at best. Where it lacks in thoroughness, it hopes to make up by providing a basic and yet comprehensive groundwork for developing a refined insight into the making of traditional Chinese cities and places.
The ideal agricultural society which enjoys abundance harvested from farming and weaving.

(Ching)

As noted before, both the elements and the trio-procession reflect the temperate climatic context which basically favored aerial structures and outdoor activities. Additionally, the elements and the procession
both reflect and perpetuate the reciprocal ideological and pragmatical choices molded by that presided over a sedentary agricultural society. Among these are the close correlation with the movements of seasons; the multiple reliance on a variety of waterbodies; the physical affinity with the land and the mountains; the emphasis on ethical propriety and formal rituals; and the constant inference to the greater cosmos govern by the triad of Heaven, Man and Earth. Among the most relevant outcomes derived from the socio-political context are the vertical social mobility and the acute awareness of an incessant but orderly cycle of changes, of the transient.
A boathand huddles on his boat as he waits to take his passenger home.
Up on the cliff at the end of a stretch of steps, the scholar enjoys an evening view under the full moon. (Ming)

Both were echoed by the reciprocal motion that continued through the trio-procession.

The social and political access was made available through the open "political and educational institution" of the national civil service exam. (82) The hierarchical series of esames were held periodically at corresponding levels of administrative centers.

In essence, the examine system turned out to be the ultimate corrective "social equalizer" against any prolonged accumulation of prestige, power or wealth. (83)
Retired scholars enjoy a literary meeting in an open hall at their native place. In the courtyard, tea and food are being prepared on three tables placed around a pair of trees next to the hall.

(He Cheng; Yuan)

Meanwhile, the strong identity with and attachment to the native places was juxtaposed with the established political practice against rewarding magisterial appointments to the natives, which persisted into Ch'ing, the last dynasty of the imperial China. As a result, not only was there a vertical social mobility through time, there was also a horizontal geographical movement sustained by a fluid and mobile literati class. As aspiring students at their rural native places, as attendants in various levels of examinations held at different locales, as periodical city sojourners in pursuit of a civil career, and as sophisticated urbanites periodically or permanently retired to their countryside homeland, they constituted an active cultural network that linked across city walls.
Some of the other forms of extensive movements included the forced relocation of city populations based on political and military consideration. During the Ming dynasty (14th-17th century), the massive rotating conscription of local artisans and builders for three-to-five-month service at the capital was instigated. Eventually, with the advancement of urban economics and regional trades, the mobile literati were joined by a fast expanding legion of merchants, tradesmen, and professional sojourners.

The phenomenon of urban sojourning actually began to expand and accelerated notably around the latter part of the Ming dynasty. In fact the transitional period between Ming and Ching—the last two ruling houses of the dynastic China, was a period marked by a discernable shift in both economical and political spheres. It was a time when capitalist development paralleled with social changes. Furthermore, as C.Y. Tang has pointed out, the development of Chinese thought also went through a stage of profound changes at the end of Ming.

In terms of developments in the urban scene, they included substantial growth of commerce.
and handicrafts, proliferation of native place associations, and the increasing popularity of vernacular literature. (90) The period also saw the beginning of the monetization of the political administration (91), while the retrenchment of central government from the basic level administrative due to fiscal concerns continued its course, which was initiated at mid-Tang. (92) The enactment of the single whip taxation system during the latter part of the Ming dynasty enabled the compulsory statutory obligations to the state be commuted by payment in dollars. As a result, a class of skilled workers became free for hire. (93) The gradual emancipation of the artisan class proceeded from Ming through Ch'ing, during which time the autonomous workshop and corporations flourished. (94) Meanwhile, the local gentry class including the merchants became increasingly involved in the construction and maintenance of public works, the provision of public services, and the maintenance of public order. (95) And the important secular trends that began in mid-Ming was continued through high Ch'ing. (96)
Significantly, it was during this critical period of transition in Chinese history that Locheng began a major developmental stage of its own. According to the limited literature at hand, the hill town in the southern region of Szechuan reached its major turning point around the mid-17th century. At that time, the Manchurian Ch'ing overtook the Ming government, the last of the Han imperial
house in the line. A large number of immigrants from the adjacent provinces were forced into relocation to Locheng, possibly as a measure of political punishment for the uprisings that took place previously in the region. Eventually, the town, which was originally a periodical markets for cow trading developed into the trade center for the area that fell within a diameter of forty (Chinese) miles. In addition to the major temple Ling-Kuan-Miao, Locheng also accommodated a Muslim temple and a Taoist temple Yu-Wang-Miao which doubled as the huei-kuan (native place associations) for sojourners and emigrants from the nearby Hupei Province.

In mid-19th century, the hill town with an population of 2,000 went through a major reconstruction and resulted in the Locheng that stands today, or what is left of it. Mostly uniquely, the town center was comprised of a boat-shape common. It measured about twenty-meter wide in its mid-section, from there it gradually tapered down toward both ends. Two continuous rows of five-meter wide arcades flanked the common. Connected to the arcades and extended from behind them were
Two rolls of 5-meter wide arcades flank the common and provide flexible extension during periodical festivities and celebrations.

courtyard compounds which accommodated shop spaces at the front. At the lower end of the common, near the entry point a fire-fighting well was provided, while the temple of the town, Ling-Kuan-Miao occupied the other end. In between, about half way through the gradually stepped up common stood the pai-fang. Behind it and facing the Ling-Kuan-Miao stood the stage, which was raised on two-meter high pillars.

As the town’s major and ceremonial accessway, it literally led "up" to the Ling-Kuan-Ssu by
The common and the arcades as one outdoor theatre centered around the stage elevated on 2 meter high columns. The elevated stepps spaced at a ten-meter interval, with a rise about one to two steps. During the periodical marketdays, the common became the trade center, while temporary stalls were set up along the arcade. At times of the frequent and regularly scheduled fairs and celebrations, the space below the stage became the barber shops, the common between the stage and the Ling-Kuan-Mial served as an outdoor theatre with gradually elevated
seats. The viewing sections were also expended into the surrounding arcades. The outdoor theatre was equipped by benches brought by the enthusiastic audience, some of which were long enough to seat members of an entire family.

In short, the spatial layout enabled the common to perform multiple functions throughout the year. As the year unfolded, the common alternated or doubled its many roles, while the residents proceeded with a succession of arduous trading and festive celebration.

VII/3. CONTEMPORARY IMPLICATION

It is true that based on present available information and knowledge, the Locheng Common should be characterized as being an exceptional rather than a typical embodiment of the elements and the trio-processions examined in the foregoing text. It does appear to be unique in terms of both its outward configuration and the degree and scope of civic commitment implicit in its execution. Clearly, the true significance and evaluation of the Common cannot be reached without further studies in other relevant
physical manifestation of changes in the contemporaneous political and the economical realms.

Nevertheless, the modest yet distinct Locheng common has been highlighted here not for a false claim on representativeness, but for the potentials and possibilities it represents as an indigenous adaptation to the changing times. The modern transition that began in the 16th century imperial China has since gone through many a different stages. Much of the overall context which was potent and valid in the time past has since been altered drastically if not totally refabricated in either Mainland China or Taiwan. Moreover, like so many other countries caught up in the fervent search for a modern identity based on technological advancement, the planning, design and building of modern Chinese cities fell into disarray, including the gradual destruction of the Locheng Common itself.

Much remained unsolved -- as expected -- regarding the actual process and involvements that culminated in the unique public common. However, a review of the common at this point may at least serve as a reassuring reminder of the path that has been travelled by the common
A temporary street stage raised high on pillars during the Ching-Ming festive season. Viewers come not only from the street below but also from the adjacent private residences. The enchanted audience are found standing on benches, or leaning against the top of the walls.

(Ming)

outdoor places in Chinese cities, i.e. the civic, economical or cultural centers. With the arcades transplanted from the adjacent region of Hu-Kuang with the immigrants and the sojourners, the common reflected to varying degree the elements and the trio-procession that characterized the outdoor places shared by many a city residents before its time.

Abstracted from various settings depicted in the pictorial images, the characteristic elements include the basic open structure; the intermediate entry court; the trees and pai-fangs; the transportable props and symbolic artifacts; and the various events and personages involved. While the open structure
once facilitated constant interaction between the indoor and the outdoor, an intermediate entry court enabled the orderly and controlled transition between the public and the private domains. Meanwhile, the trees and pai-fangs not only marked, backed, and enclosed various settings, but also structured and rhythmized the many prevalent ritual processions. These are further supplemented, colored, and signified by the many symbolic artifacts and readily transportable props. Finally, the seasonal parade of events and personage instilled life and substance into the spatial framework resulted therein.

Above all, the unique potentials in the disparate elements was developed and explored to the fullest through a trio-procession which involved an active awareness of the temporal rhythm, an innate aspiration for the cosmic reach, and a persistent quest for timely spatial extension. In turn, the resultant repertoire of outdoor places facilitated, expanded, and enriched the outdoor life shared by the city residents in traditional China. Constant interaction with nature, with the greater cosmos and with other residents thus became an integral part of their outdoor
encounters as the year unfolded.

It seems clear at this point that a recognition of the city-country continuum gives access to but one -- albeit a critical one -- dimension of traditional Chinese cities. In other words, any reading of cities in traditional China would be seriously undermined or deprived if only the spatial dimension was explored. Contrary to the design and planning of European cities which seemed to center on the creation of a static physical entity, the full dimensions of Chinese cities and the places which they nurished have to be accessed from the trio-procession identified above.

Through a continuously evolving process sustained by the reciprocal trio-procession, the disparate elements were transformed into outdoor places characterized by the periodical claim, the dual reality, and the temporarily overlapped territory. To sum up, the outdoor places once shared by the Chinese are particularly revealing as a complex mixture of reach, diversity, and flexibility -- physically, sensorily, and perceptually.

Admittedly, the conditions that gave rise to
these attributes differ now from those of the traditional Chinese society. Nevertheless, the same emphases on reach, diversity, and flexibility nevertheless answer to the divergent needs of a contemporary city faced with an increasingly pluralistic constituency. Here one is also reminded of Richard Sennet's assertion that city planners should not shrink from exploring the complexity of their craft - at least to the degree reflective of the increasingly complex technological resources now at our disposal. (98) Already, in one of his last discourse on the arts of city design, Kevin Lynch inspired us with suggestions of possible additional avenues into the under-explored or inappropriately defined realm of city design. Included among his six suggestions were image designs, event designs, and serial designs. (99)

This modest attempt at a critical reflection on the art of place-making in traditional China corresponds with the common quest for a better city planning and design. Rather than being an aggregate of machines for livings and mechanical open spaces, a city should enable its residents to explore the full dimension of life. And it is in the outdoor places where
enriching and fulfilling contacts and interactions may be effectively carried out in more than one direction.

It seems appropriate here to end the short excursion into an epoch that is increasingly removed from the present one with another quote from John Berger,

"At this stage of world history, there are truths which can only be uncovered or, as Heidegger would say, unconcealed in the folds between culture and epochs." 100
APPENDIX (1)

ABOUT CHINESE ICONOGRAPHY

In Berger's discussion on understanding reality through pictorial images, he has cautioned us that every image embodies a way of seeing in its creation, and "our perception or appreciation of an image depends also upon our own way of seeing." (1)

In this regard, Prof. George Rowley's book, PRINCIPLES OF CHINESE PAINTINGS, is particularly revealing, since it is a professed "attempt to formulate the Chinese cultural traits and to analyze their expression in pictorial principles." (2)

On the other hand, one is reminded by Cahill not to "follow the too-common practice of trying to find ... in Chinese paintings as a whole, a singleness of purpose and method that it never had.... With other area of art and literaray theory an dstudies of chinese social and intellectual history now offering excellent eamples of a dialectical approach, we have at least been forced into awareness of the dynamics of Chinese painting history and have begun to construct it on a pattern of multiple options and opposing trends." (3) Thus the following summary will limit itself to those few aspects that seem to be particularly relevant to the pictorial evidence used in hte present context of study. And by no means will this necessarily limited effort claim to stand for a complete understanding of Chinese iconography as a whole.

ATTITUDE AND APPROACH

While deciphering the cultural orientation as it is manifested in the "pictorial unity" of Chinese paintings, Rowley noted that the paintings aim at being intelligeable, and not visually convincing; they strive for ideographic expression, and not optical realism. (4)

Whereas western paintings are in essence a scientific representation of objects or phenomenon, Chinese paintings are an artistic presentation of them. (5) In most cases, landscape painters "recreate", rather than "represent" his personal experience in and encounter with nature through memory, and not immediate observation.
The emphasis on "informing" and "describing" may be traced back to the budding stage of Chinese visual art. Tregear shares the views of many authors on the subject that Chinese visual art from the very beginning was closely linked to a strong literary tradition. With the introduction of Buddhism into the Han empire in the first century, the literary heritage was further infused with the Buddhist narrative tradition of iconography. Throughout the succeeding ages, icons of Taoist, Buddhist, and Confucianist origins, or those reflective of their inherent ideals have become an indispensable part of Chinese pictorial tradition. What has been noted by Chang Kuang-fuh as typical characters and typical settings transcribed into Cahill's perception of compelling images. The ideographical and intelligible approach ultimately results in what Rowley has described as mentally and intellectually related forms, which in turn lead to a pictorial unity, rather than a spatial unity.

The emphasis on completeness is another characteristic of Chinese iconography. The concern with completeness ranges from the atmospheric effect, the ambience in a landscape painting, and to the all-inclusive decorative design in a measured drawing (chieh-hwa). In the course of their search for "completeness" or "wholeness", the Chinese have adopted two mutually exclusive approach with equal dexterity. On the one hand, there is the miniaturist tendency already detected by Maeda in the genre paintings of urban landscape. On the other hand, there is the orthodox aesthetic doctrine on "seeing the small from the viewpoint of the large," which was reiterated by Shen Kua in the eleventh century. The first approach is exemplified in the architectural landscape depicted with draughmanlike precision and exactitude in the measured drawings which emerged in the twelfth-century Sung. The second approach is exemplified in the literati landscape paintings which has established a stronghold in Chinese paintings since the Tang dynasty.

With the defeat suffered by the Northern Sung court at the hands of Chin Tartun and the subsequent relocation of the capital southward to Lianan, a different pictorial effect was sought. Fragmentary landscape began to occupy only a part of the picture surface -- a corner of it, or half of it. Empty space thus became an essential and active ingredient in completing the whole.

Regardless of the nature of the pictorial unity, visual distortion is actually accepted, so long as it does not violate an average viewer's sense of coherence within a
given historical period. Next we shall examine briefly on this question of so-called "distortion."

TECHNIQUE

Parallel perspective, multiple focuses, and high station points have persistently assumed predominant roles in the Chinese pictorial composition. It differs far and wide from the western pictorial convention, which until the dawn of the modern age has been dominated by the singular convergent perspective since the Renaissance. However, in her discussion of the Canterbury drawing, Rosenau has remarked on the unsystematic mixture of different representations in the oblique bird's-eye perspective which is typically medieval. In her opinion, "What is lost in abstract clarity is gained in comprehensiveness," while the primary purpose to describe or to preserve the memory of the buildings was served. <17>

It appears that a similar interests and priority in comprehensiveness has resulted in the unique pictorial conventions sustained by the Chinese artists. In order to highlight the Chinese emphasis on comprehensiveness, Needham has made a special distinction between the hovering, or "dynamic view-region" and the more prevalent use of "multiple station-points" in his discussion of the Chinese projection. <18>

The reason why the Chinese never "advance" to a convergent perspective is as much one of technical proficiency as one of basic attitude. Needham has reminded us that recent studies in regression index has suggested that there indeed may be a built-in difference in perception between peoples. And as the inverse perspective found in some Chinese paintings may yet proven to be but another side of realism. <19>

Traditionally, lateral movement and spatial depth by device are two other pictorial conventions explored by the Chinese in conjunction with the axonometric spatial composition. <20>

The first one has been attributed to the emphasis on a sequential visual movement correspondent with a narrative order. The second one entails expressing spatial depth through three basic kinds of distances
that has been identified since the Han dynasties: the height-distance, the depth-distance, and the level-distance. It involves indicating the distance through the vertical placement of objects in the picture plane; the higher the position, the further away the distance. The void of space in between suggests the interim distance. Overlapping of objects, or partial depiction is another device used to indicate the fore- and background relationship. Essentially, in terms of depth, Chinese paintings create an illusion of space based on the use of devices that are understood by the artists and the viewers alike. <21>

In general, the Chinese iconographic attitude and technique underwent critical transitions between Sung and Yuan, Ming and Ching. <22> Individualistic attitude began to be adopted along with the more traditional ones. And in late sixteenth and early seventeenth centuries, western chiaroscuro, perspective and other illusionistic technique was introduced by the Jesuit missionaries. Since then the western pictorial disciplines gradually won the It also began to be received with enthusiasm by the artisans if not by most of the pristine literati-painters. Nevertheless, the traditional approach remained largely intact until the end of the dynastic China.

THE LITERATI SCHOOL OF PAINTING AND THE ACADEMIAN PAINTING

The school of landscape painting first emerged during the turbulent Wei-Chin period (3rd century A.D.) However, the differentiation between the literati school of landscape paintings and the academian landscape paintings did not come about until after the disintegration of the Tang empire. The independent development of a stylistically distinctive literati landscape painting first took place largely outside the royal courts during the Five Dynasties.

At the same time the predecessor to the Royal Painting Academy was found in the Han-Lin-Tuh-Hwa-Yuan of the Southern Tang Dynasty. In 1104, Hwa-Hsueh, the scholarly discipline of painting, was officially incorporated into the royal examination and educational system by the Sung emperor Hui-tsung, who was an accomplished painter and calligrapher himself. Although the educational and scholarly dimension of the academy was soon aborted by the subsequent rulers, the academy itself survived till the end of the dynastic China as an organizer and supplier of paintings for royal and official consumptions. <23>
Meanwhile, the literati landscape reached its first climax of sublimity in the Sung dynasty (960-1279 A.D.). During the subsequent ages, they became increasingly geared toward innovative self-expression and the exploration of artistic means as an end in itself. Beginning in late fifteenth century, there emerged in Souchow, the center of silk production and cultural development in the rich Yangtze Delta, a particular school of landscape painting emerged. It focused on local scenery and transcended the historical, literary or religious metaphor transmitted in the orthodox literati paintings. In general, the academian paintings remained to be dictated by the royal predilection of different times. Included among these were the landscape paintings first developed independently by the literati painters, and those paintings reflective of a taste for opulence, elegance and artfulness.

In reality, the developmental paths of the artisan-paintings and those of their literati and academian counterparts continuously crisscrossed and intertwined. Whether the pictorial images came from the mural painters of Han and Tang, the genre painters of Sung, the illustrators of Ming or the New-Year-print makers of Ching, they provide us with a rare and distinct access to places in time past.
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<td><strong>Yuan Dynasty (Mongol) (1264-1368)</strong></td>
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**APPENDIX (2) (FROM H. SULLIVAN'S SYMBOLS OF ETERNITY) (1)**
FOOTNOTES

ABBREVIATIONS:
A.A. Artibus Asiae
A.O. Ars Orientalis
C.C.H.P. Chien-Chu-Tsueh-Pao (Architectural Journal); also spelled as JIANZHU XUEBAO

I. MAIN TEXT


3. Ibid., p.119.


12. Ibid., pp.80-6.


16. Ibid., pp.7-11.


22. Ibid. p.146.


31. Han, p.15.

32. Meng, Yuan-Lao, TUNG-CHING-MENG-HWA-LUH (Dreams of the Blories of the Eastern Capital), Taipei: Shih-Chieh-
Shu-Chu, 1973, p.121.

33. Ibid., p.207.


38. Ibid., p.243.


42. Meng, pp.222-224.


44. Ibid., p.197.

45. Meng, pp.120-1.

46. Meng, pp.47 & 66.


48. Rowley, p. 3.


50. Mote, p.112.


52. Soper, Alexander, "Early Chinese Landscape


54. Cahill, P.130.


57. Meng, p.71.


60. Ibid., p.70.

61. Meng, pp.183-5.

62. Ibid., pp.184-5.


64. Ibid. p.533.

65. Mote, p.103.


69. Lee, p.81.

70. Meng, p.95.

71. Han, pp.44-46.


73. Meng, p.185.
74. Wright, p.67.


76. Ibid., p.50.

77. Ibid., p.52.

78. Tung, pp.44-45.


80. Chang, p.448.


83. Ibid., p.334.


87. Ibid., p.538.


91. Watt, p.357.


93. Yuan, p.203.


96. Spence, Preface, XVII.


II. APPENDIX (1)


2. Rowley, Preface.

3. Cahill, pp.2-3.

4. Rowley, pp.54 & 75.

5. Ibid., p.62.


7. Ibid., p.70.


9. <Cahill,>


12. Rowley, p.16.


19. Ibid., p.118.


III. APPENDIX (2)

ILLUSTRATIONS

Note (1) Most of the illustrations represent sections or details of the original images.

Note (2) Present collectors of original works are noted when available. Sources of publication will be noted otherwise.

1 Shang-Lin-Rei-Hsueh (An auspicious snow scene); Sung; Palace Museum, Peking.

2 "The Immortal Peach Garden;" attributed to Cou Ch’en, Ming; The Cleveland Museum of Art.

3 "Chin-Ling-T’u-Yung" (Pictorial praise of the city Chinling); Ch’in Cheng-P’o, 1623, Ming; CHUNG-KUO-PAN-HWA-HSUAN (SELECTION OF CHINESE WOODBLOCK PRINTS)

4, 5, 6 "Fishermen on the River;" Tai Chin, Ming; Freer Gallery, Washington D.C..

7 Landscape Fresco at Tunhuang; Cave 70; 1st half of 8th century, Tang.

8 "Spring Festival along the River;" Chang Tse-Tuan, 1118, Sung; The Palace Museum, Peking.

9 "Spring Festival along the River;" Ching Academians, 1736, Ching; The National Palace Museum, Taipei.

10 "Chun-Niou-T’u" (The spring cow); 1827, Ching; TAO-HUA-WU-MU-PAN-NIEN-HW (Woodblock New-Year Prints of Tao-Hua-Wu).

11 "Shih-Kung-Chuo-Nah-Kuan-Shen" (Master Shih capturing the local hoodlum Kuan Shen); mid-18th century, Ching; YANG-LIOU-CHING-PAN-HWA (YANG-LIOU-CHING WOODBLOCK PRINTS)

12 "The gateway structure;" E. Han; Rubbing from a tomb tile.

13 "Feast in a Palace;" 10th century, Tang; C.C. Wang, N.Y.

14 "Chin-Tuo-Pieh-Kuan" (The place of retreat Chin-Tuo); Ching; CHUAN P’U.

15 Illustration for "Story of the Western Chamber;" Chiu Ying; 1522–60, Ming; Wang-go H.C. Weng, N.Y.
16 "Suei-Chao-T’u" (The New Year); Li Sung(?); Sung; The National Palace Museum, Taipei.

17 "Ching-Chun-Lou" (In celebration of spring, the tavern); 18th century, Ching; TAO-HUA-WO.

18 Illustration from "Pai-Yung-T’u-P’u" (Pictorial manuals of a hundred praises); Koo Cheng-Yi, the illustrator; 1596, Ming; the 1st book of illustrations designed specifically by the Ming painters for woodblock prints; SELECTION OF CHINESE WOODBLOCK PRINTS.

19-21 "Spring Festival along the River;" Ming; Metropolitan Museum, N.Y.

22 "Hsiao-Sheng-Yeh-Tu-T’u" (Evening study accompanied by the flute); Cheng Ming; Ching; Tienchin Art Museum.

23 Illustration for "Pi-Lien-Hsiu-Fu" (Pi-Lien, the girl, doing the embroidery work for the icon Fu); Ming & Ching; MING-CHING-TSA-CHU-HSUAN (A COLLECTION OF WOODBLOCK PRINTS FOR ASSORTED POPULAR DRAMAS OF MING AND CHING)


25 "Ching-Shang-Ke" (The pavilion, Delightful Viewing); Anon. copy; CHINA, A HISTORY IN ART.

26 "Yu-Yuan-Pa-Hsi-T’u" (The acrobatic show at Yu-Yuan); 19th century, Ching; TAO-HUA-WU.

27,28 Two views of Yu-Yuan; 1860-1910, Ching; CHINA IN OLD PHOTOGRAPHS.

29 "Wen-Chi-Kuei-Han-T’u;" early 12th century, Sung; Boston Museum of Fine Arts.

30 "Spring Festival;" Ming.

31 <The Lee residence at Tungpei Street, Souchow.>

32 "Spring Festival;" Ching.

33 "Spring Festival;" Ming.

34,35 (The different layouts of entrance squares in cities around the lake Tai-Hu region), C.C.H.P. 1979, No.1.

36 "Spring Festival;" Ming.

37 "Spring Festival;" Ching.
38 "Wen-Huei-T’u" (A literati gathering); Han Huang; 723-89, Tang; The Palace Museum, Peking.

39 "Spring Festival;" Ming.

40 "Spring Festival;" Ching.

41 "Picking Plums;" illustration for Feng-Tseuh; Wu Chiu; Ching;

42 "Greeting the Emperor in the Village;" anon.; Ming; Shanghai Museum.


44 Illustration from KU-CHIN-HWA-P’U (Ancient and Contemporary Pictorial Manual); Tang Yin; Ming.

45 "Wen-Huei-T’u" (Literati gathering); Huei-tsung; 12th century, Sung; Palace Museum, Peking.

46 "Chu-Lin-ching-Hwa" (Leisure chatting in the bamboo grove); Sung; Palace Museum, Peking.

47 "Kung-Ching-T’ai-P’ing-Chun" (A common celebration of the peaceful spring); Ching; YANG-LIOU-CHING.

48 "Spring Festival;" Ching.

49 "Spring Festival;" Ching.

50 "Celebrating the 60th Birthday of the Emperor K’ang-hsi;" a woodblock print after an original court painting by Leng Mei and others; early 18th century; The Library of Congress.

51 "Welcoming the Spring;" Wu Pin; 1620, Ching; The Cleveland Museum of Art, Cleveland, Ohio.

52 IMPERIAL CHINA

53 < >

54 IMPERIAL CHINA

55 CHINA IN OLD PHOTOGRAPHS

56 Illustration for the classic SHIH-CHING (Book of Poetry); Wu Chiu; 18th century, Ching.

57-8 "Spring Festival;" Ming.

59 "Spring Festival;" Ching.
60 "Spring Festival;" Ming.

61 "Spring Festival;" Ching.

62 "Huaw-Lang-T'u" (The toy vendor); Su Han-Chen; 12th century, Sung; TING-HSI-T’U-YU-HUAW-LANG-T’U (CHILDREN AT PLAY AND THE TOY VENDORS).

63 IMPERIAL CHINA.

64 "Spring Festival;" Ming.

65 "Spring Festival;" Ming.

66 "Wu-Yin-Ching-Hsia-T'u" (Relaxing under the shade of a tree); Sung; Palace Museum, Peking.

67 "Han Hsi-Tsai Yeh Yen T'u" (The evening revel at the residence of Han Hsi-Tsai); a copy of the original; Tang Yin; Ming.

68 "The Eighteen Scholars;" Sung; Palace Museum; Peking.

69 "Chiu-chiang-Wan-Chuo" (Evening sail along a river in the autumn); Ching; Tienchin Art Museum.

70 "Spring Festival;" Ming.

71 Illustration for "Tang-Po-Hu-Chien-Chin-Hwa-Fang-Yuan" (Tang P'o-Hu's romantic encounter on the pleasure boat); Ming and Ching; ILLUSTRATIONS FOR THE ASSORTED POPULAR DRAMAS.

72 "Spring Festival;" Sung.

73 "Spring Festival;" Ching.

74 "Shou-Tze-Pa-Hsien" (The character 'longevity' and the eight immortals); 19th century, Ching; TAO-HWA-WU.

75 <CHINA. A HISTORY IN ART>

76 "Hsi-Yang-Chu-Chang" (Western Theatre); an imitation of an 18th century western illustration; possibly the earliest one using one-point perspective in the woodblock prints produced at Tao-Hua-Wu; TAO-HUA-WU.

77 Signage for a fan shop; Ting Tze-Ching, an artisan painter of Tung-Hsien; Ching; MIN-CIEN-HWA-KUNG-SIIH-LIAO (Historic documentation on artisan painters)

78 CHINA IN OLD PHOTOGRAPHS; Peking; c 1860.

79 CHINA AND ITS PEOPLE IN EARLY PHOTOGRAPHS.
80 "A Scholar in the Studio;" CHUNG-KUO-KU-TAI-CH’A-HUA-YI-SHUH (THE ANCIENT CHINESE ART OF FLOWER ARRANGEMENT);

81, 82 The rear garden of the Summer Palace;

83 "Teng-Shih" (The lantern festival); CHING-TAI-PEIPING-FENG-SU-T’U (LOCAL CUSTOMS OF PEKING DURING CHING DYNASTY)

84 "Sung-Kuo-Fu-Jen-Chu-Hsing-T’u" (The entourage of Lady Sung); fresco at Tunghuang; Tang.

85 "Spring Festival;" Ming.

86 The travelling entourage of Emperor Chien-lung; Ching; Musee Guimet, Paris.

87 Kuan-Pang-T’u; Chiu Ying; Ming; National Palace Museum.

88 "Street scenes in the Time of Peace;" Chu Yu; 14th century, Ming. Art Institute of Chicago.

89-90 Theatrical performers; albumn leaves; Palace Museum, Peking.

91 "Spring Festival;" Ching.

92 "Spring Festival;" Sung.

93 "Ming-Yuan-Tu-Shih" (The tea garden and the gambling place); Sung; National Palace Museum.

94 "Shen-Yin-Shu-Shan-T’u" (Writing on the fan under the shade of a tree); Liang K’ai; Sung; National Palace Museum, Taipei.

95 "Jen-Wu-T’u-Chuan" (Scroll of figure painting); Chang Lu; Ming.

96 On the Road; TAng Yin; Ming; CU-CHIN-HWA-PU.

97-99 Yen-Shang-Ssu murals; Wang Kuei; Sung; Shanhsi.

100 Illustration for Tang poet Chin Shao-Yao’s "Chuan-Ching" (Scenes of spring); illustration for the poem by Tang poet Chin Shao-Yao; 1522-1619, Ming; SHIH-YU-HWA-P’U (Paintings after Tang poems)

101 Illustration for Chin Shao-You’s poem, "Kan-Chiu" (Nostalgic thoughts); SHIH-YU-HWA-P’U.
102 "Hsueh-Chien-Niou-Cheh-T’u" (Snow-covered tavern and the carts drawn by cows); Sung; Palace Museum, Peking.

103 "Chun-Feng-Teh-Yi" (Carried away by the spring breeze); Kao Tung-Hsuen; 1835-1906, Ching; CHUNG-KUO-KE-TI-NIEN-HWA-YEN-CHIU (Studies of the New-Year Prints in China).

104 "Ching-Ming-Tai-Liou" (Wearing willows during the spring festival Ching-Ming); Ching; LOCAL CUSTOMS.

105 Illustration for the poem by Su Tung-P’o "Chung-Yang" (The Double Nine); SHIH-YU-HWA-P’U.

106 Illustration for the poem by Liou Sheh-Ching "Hsia-Ching" (Scenes of summertime); SHIH-YU-HWA-P’U.

107 Illustration for the poem by Su Tze-Chan "Tuan-Wu" (The May festival); SHIH-YU-HWA-P’U.

108 Illustration for the poem by Su Tze-Chan "The Red Cliff"; SHIH-YU-HWA-P’U

109 Illustration from "Ta-Ya-Tang-Tsa-Chu" (Ta-Ya-Tang assorted plays); SELECTION.

110 Illustration for the poem by Chao Wu-Chiu "Chun-Ching" (Scenes of spring); SHIH-YU-HWA-P’U.

111 The belt buckle; 18th century; The Avery Brundage Collection.

112 "Chi-Ching-Lung-Chow-Sheng-Huei-T’u" (The auspicious celebration of the dragon boat festival); Wu Tai-Yuan; 1891, Ching; CHUNG-KUO-CHUAN-TUNG-MIN-CHIEN-NIEN-HWA (Traditional folk New Year Prints in China)

113 CHINA IN BLACK AND WHITE.

114 "Mao-Yi-Chieh" (The trade street); TAO-HWA-WU.

115 "Pei-Kuan-Yeh-Shih" (Evening market at Peikuan); 1573-1643, Ming; an illustration from HAI-NEI-CHI-KUAN collected in SELECTION.

116 "Hsi-Hu-Shih-Ching" (The ten scenes of the West Lake recreation area); Ting Ying-Tsung; 18th century, Ching; TAO-HUA-WU.

117 "Shen-Tang-P’u-Chia-Chung-Chiu-Yeh" (The evening of the autumn moon festival at the P’u-Chi Bridge, Shentang); 18th century, Ching; TAO-HUA-WU.

118 A family portrait; 1875; CHINA IN OLD PHOTOGRAPHS.
119 A scholar in repose; 14th century, Yuan; THE ANCIENT CHINESE ART OF FLOWER ARRANGEMENT.

120 "Shuang-Hsi-Lien-Men" (The arrival of the double happiness); 19th century, Ching; YANG-LIOU-CHING.

121 "Penglai-Hsien-Huei" (The fairies meeting at fairyland of Penglai); Sung; Palace Museum, Peking.

122 "Confucius and his disciples in the immortal Apricot Garden;" Anon., Ming; Kozo Yabumoto Collection, amagasaki.

123 "Kuei-Lei-T’u" (The marionet show); illustration from SAN-TSAI-T’U-HUEI (The three sennients); 1368-1643, Ming; SELECTION.

124 "Shan Tao and Wang Rong;" Anon., beginning of 15th century, Ming; decorative frieze stamped on brick from the walls of a burial chamber in the Nanking Region, Nanking Museum.

125 "Three Scholars in the Woods;" Anon.; 735, Tang; painting on the plectrum-guard of a seven-stringed zither; Schosoin, Nara.

126 Section of "Pai-Tze-T’u" (A hundred children); Ching; CHILDREN AT PLAY.

127 "Rei-Heu-T’u-Chuan" (Scroll of auspicious cranes); Emperor Huei-tsung; 12th century, Sung; Liaoning Art Museum.

128 "Wen-Suh-Tsai-Shen-Yi-Tang-Chu-Huei" (A gathering of the gods of arts, martial acument, and wealth, respectively); Ching; YANG-LIOU-CHING.

129 "Kuan-Teng-T’u" (Appreciating the lanterns); Sung; Palace Museum, Peking.

130 Illustration for the poem by Kang Po-Keh "Yuan-Hsiao" (The first night of full moon: the lantern festival); 1522-1619, Ming; SHIH-YU-HWA-P’U.

131 "Ch’in-Kao-Ch’eng-Li-T’u" (Ch’in Kao riding on the carp); Li Tsai; Ming; LWUN-HSIEN-CHUNG-KUO-LOU-TE-MING-HWA (PAINTINGS IN CHINA MAINLAND).

132 "Shan-Shuei" (Landscape); Sung; Palace Museum, Peking

133 "Chun-Shan" (Spring mountain); Sung; Palace Museum.

134,135 "The Dragon Boat Regatta;" Wang Chen-Peng; 1323, Yuan; National Palace Museum, Taipei.
136 "Hsiao-Hsiang-T’u-Chuan" (Scroll of the misty rivers); Tung Yuan; 10th century; Palace Museum, Peking.

137 "Ching-Chiang-Sung-Pieh-T’u" (Bidding farewell by the river); Shen Chou; Ming; Palace Museum, Peking.

138 "Market place;" Wang Shu-Yi; contemporary, CHINA IN BLACK AND WHITE.

139 "Ku-Su-Wain-Nien-Chiao" (The Wain-Nien Bridge at the city Souchow); Mo-Lin-Chu-Shih; 1741; Ching; the earliest among the dated works from Tao-Hua-Wu; TAO-HUA-WU.

140 "Ku-Su-Wain-Nien-Chiao;" Tao-Hsi-chu-Jen; 1744, Ching; TAO-HUA-WU.

141 "Spring Festival;" Ming.

142 "San-Pai-Liu-Shih-Wu-Hang-Chih-Yi" (360 trades-1); 1794(?), Ching; TAO-HUA-WU.

143 "San-Pai-Liu-Shih-Wu-Hang-Chih-Ur" (360 trades-2); Pao-Huei-Hsuen-Chu-Jen; Ching; TAO-HUA-WU.

144 "Ku-Su-Hsuan-Miao-Kuan" (The Taoist temple Hsuan-Miao-Kuan at the city Souchow); 19th century; Ching; TAO-HUA-WU.

145-6 (A Buddhist Temple Amid Clearing Mountain Peaks); Li Ch’eng; 940-967, Tang; Nelson-Atkins Gallery of Art, Kansas City, Mo.

147 (A gathering of the Lotus Society); Chiu Ying; Ming; C.C. Wang Collection, New York.

148 "Spring Festival;" Ming.

149 CHINA IN OLD PHOTOGRAPHS.

150 "Wen-Wang-Ai-Lien" (King Wen-Wang’s love for the lotus); YANG-LIU-CHING.

151 "Huchiu Tu" (A painting of Huchiu, the popular mountain resort outside Souchow); Chien Ku; Ming; Tienchin Art Museum.

152 (Dwelling in the Lun-Mien Mountains); Li Kung-lin; Ming; National Palace Museum, Taipei.

153 A countryside retreat; Wang Huei; Ching; Tienchin Art Museum.

154 "Shan-Chia-Shao-Shuei-T’u" (Mountain dwellers
fetching water); Chien Ku, Ming; PAINTINGS IN CHINA MAINLAND.

155 Paraphrase of the Wan Ch‘uan T‘u by Wang Wei (A.D. 698-759); attributed to Chao Meng-fu (1254-1332), Yuan; British Museum.

156 Stone rubbing; made after a copy of Wan wei’s hand scroll, 15th century, Ming; Art Museum, Princeton.

157 "Yuan Ku" (a scenic point in the countryside retreat Chuan-P‘u); Ching; CHUAN-P‘U.

158 Salt merchants, Yeh Fang-Lin & Fang Shih-Shu; 18th century including the Ma brothers, H.c. Weng, N. Y.

159 "January;" one of the monthly paintings by the Ching academy (Ching-Yuan-Hwa-Shih-Ur-Yuan-Ling-Tu); National Palace Museum, Taipei.

160 "May;" MONTHLY PAINTINGS.

161 (Spring Outing at Mt Chih-Hsing); Lu Chih (1496-1576), Ming; National Palace Museum.

162 "Suei-Chao-T‘u (The New Year); 18th century, Ching. TAO-HUA-WU.

163 "Ta-Ching-Fung--Nien" (In celebration of the bountiful New Year); Ching; Tao-Hua-Wu.

164 Keng-Chih-T‘u (Farming and weaving); Ching; Tao-Hua-Wu.

165 "Chiang-Fan-Shih-Ti T‘u" (River sail and mountain market); Sung; National Palace Museum, Taipei.

166 A boathand awaits his passenger; Ming; Ku-Chin-Hwa-P‘u.

167 Fetching a ferry; Ming; Ku-Chin-Hwa-P‘u.

168 "Kuei-Chuang-T‘u" (A literati’s return to his native place); Ho Ch‘eng; Yuan; Chilin Museum.


172 "Spring Festival;" Ming.

173 "Shi-Nung-Kung-Shang" (The literati, the farmer, the artisan and the merchants); Ching; (CHUN-KUO-CHUAN- TUNG-MIN-CHIEN-NIEN-HWA)
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ABBREVIATIONS

A.A. Artibus Asiae
A.O. Ars Orientalis
C.C.H.P. Chien-Chu-Hsueh-Pao (Architectural Journal), also spelled as JIANZHU XUEABO.

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