

# A Comparative Study on Chinese and Western Classical Garden Arts

## UNE ETUDE COMPARATIVE ENTRE LES ARTS CLASSIQUES DES JARDINS CHINOIS ET EUROPEENS

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**Abstract:** The differences and identities of the arts of classical gardens between China and the West are compared in this paper. Due to the differences in natural conditions, historical origins, social environments, cultural backgrounds and religious factors, the gardens in China and the West developed in a diametrically opposite way from the very beginning. The former has been seeking natural beauty, and the later was in pursuit of artificial beauty. Even so, there are many identities, such as the identity of mankind, social identity and material identity, of the gardens between China and the West, which are confirmed by the authors according to the historical facts of exchange between the two. And now, facing the common problems of environment, they both are headed in the same direction towards the natural and ecological gardens, but by different routes.

**Kew words:** Chinese and Western garden arts, differences and similarities, general trend of garden making

**Résumé:** Vous trouverez par ce présent les différences et les identités des arts des jardins chinois et européens. En raison des différences dans les conditions naturelles, des origines historiques, des environnements sociaux, des contextes culturels et des facteurs religieux, les arts des jardins chinois et européens ont connu du développement de manières absolument différentes dès le tout début. Le précédent cherche à la beauté naturelle et le dernier poursuit une beauté artificielle. Cependant, ils possèdent beaucoup comme identités des arts des jardins chinois et européens telles que celle de l'être humain, sociale et matérielle qui ont été confirmées par les auteurs en fonction des échanges de facteurs historiques entre les deux. Pour le présent, face aux problèmes communs environnementaux, ils s'orientent tous les deux dans la même direction des jardins naturels et écologiques, mais par de différents trajets.

**Mots clés:** Arts des jardins chinois et européens, différences et similitudes, tendance générale de jardinage

### 1. INTRODUCTION

Present day's world is characterized by a growing interdependence among the nations. The implementation of a nation's policies and the exploration of the solutions to the unceasing problems are beyond a nation's **boundary**. Under the push of revolution in science and technology, the world is operating as a whole and each part is inseparably united. Therefore, it is necessary to apply a comparative approach to annotate social phenomena, to study related problems and to seek satisfactory answers. **In viewing of this**, the comparative study on Chinese and Western

cultures has become a hot subject. Though few people have had a touch of the comparison between Chinese and Western garden arts, which is an organic part of comparative study on Chinese and Western cultures, the research is quite significant. It can not only broaden our vision, but also stimulate the gardeners to understand the overall situation of garden making in China objectively, to use others' strong points for reference to overcome our short points, and to enable the arts of garden making in China catch up with other countries' and develop in a healthy way. Furthermore, the comparative study on Chinese and Western garden arts is conducive to our understanding of the essentials of garden arts, to our exploration into the general

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principles of garden arts and to the change of situation that theory lags behind practice in garden arts. The study can also be a guide to garden making in China and furthermore be an attempt to contribute to the prosperity and development for the cause of garden making in the world. Seeing that, the comparative study on Chinese and Western garden arts has a profound significance in theory and practice.

## 2. THE DIFFERENCES OF GARDEN STYLES BETWEEN CHINA AND WEST

The main garden styles through the history of garden making in the world are listed in table 1.

Table 1 shows that before the 18th century, the

Table 1.A Survey of Main Garden Styles in the World

1. Pre-styled School←Ancient-Egypt & Western Asia, India & Greek
2. Water-Basins-Dominant School
2.1 Indo-Saracenic Style (Mogul Empire)
2.2 Patio-Fountain Style←Spanish Saracen
3. Geometric Compartment School
3.1 Classic Formal Style←Old Rome
3.2 Formal Style in Middle Age←Europe in Middle Age
3.3 Terrace-Dominant Architectural Style←Italian Formal (in Renaissance)
3.4 Plane Geometrical Style←French Formal (in Renaissance)
3.5 Canal- Dominant Style←Nederland
3.6 Pragmatic Geometrical Style←English Formal
3.7 Late German Normal Style← Late German Formal
4. Natural School
4.1 Landscape Style in Naturalism←English Landscape Style in the 18~19 <sup>th</sup> c.
4.2 Landscape Style in Symbolism←Chinese & Japanese
5. Pro-styled School (those late than the 19 <sup>th</sup> c.)
5.0 Structural Style & German Formal
6. Compound School←European Countries late than the later half of the 19 <sup>th</sup> c. as well as the USA

In summary, the above-mentioned two styles mainly differ in that the former emphasizes geometrical and artificial beauty while the latter, natural beauty (table 2).

## 3. THE COMPARISON OF HISTORICAL ORIGINS

The gardens, Chinese or West, are man-made

garden style dominating the Western European continent was Geometrical style, though there once were various others. In the layout of a garden, Geometrical style emphasized on the axial symmetry of geometrical patterns--even flowers and plants are regularly trimmed into geometrical symmetry. The style laid emphasis on artificial beauty or geometrical beauty, rather than natural beauty.

The arts of Chinese classic gardens, also the fruit of the accumulation of Chinese culture and arts, differs sharply from traditional Geometrical style and is characterized by freedom, change and winding. It originates from nature, but goes beyond nature. It integrates perfectly artificial beauty with natural beauty, forming the unique characteristic of a natural landscape garden, demonstrating fully Chinese people's profound understanding and appreciation of natural beauty.

surroundings designed to better our living conditions. But it is worthwhile to explore the reason why they develop **to opposite through different routes**. To trace back the origins of both styles might give us a clue to the answer. The embryonic form of Chinese gardens, called Yu, was to enclose a region to breed animals for the emperors and nobles to recreate in hunting. The Yu, dating back to Shang and Zhou periods, was rather simple in layout. There were mainly natural scenery and wild plants and animals except for some man-built earth platforms and fish ponds. The green plants and natural landscape defied any necessity of artificial

beautification. In viewing of this, Chinese gardens were to entertain the people from the very beginning.

**Table 2 Major Differences between Chinese and Western Classical Gardens**

	Chinese	Western
Styles	Natural	Formal
Beginning	Hunting park	Farm garden
Marrow	Poetic imagery of garden	Order and control
Philosophic basis	Lao-tse Philosophy	Rationalism
Aesthetic ideal	Natural beauty	Geometrical beauty
Concept of time & space expressed by garden	Boundless	Bound
Major religions influencing garden making	Buddhism, Taoism	Christianity, Islam
Special landscape	Garden rockeries	Garden sculptures
	Garden inscribed tablets	
	Garden buildings of Chinese traditional style	Garden buildings of Western traditional style <sup>①</sup>
	Natural-style water system layout in garden	Fountains, geometrical ponds
	Symbolic planting arrangements	Trimmed plants in garden
	Local natural scenery, such as topographic features, flora and fauna, etc.	

The reason of the regular layout of Western gardens was that their original purpose was for agriculture. For instance, French gardens developed from orchards and vegetable beds. Their arrangement was a rectangular flat ground, which was divided--by irrigation canals--into various squares in which the fruit trees, vegetables, flowers and herbs were planted. Shrubs or hedges were planted around the edge, forming a simple garden. The archaeological discovery of ancient Egyptian tomb pictures of 14th century B.C. further proved this. The pictures displayed the layout of a noble's residence and garden. Walls were built around the residence and a tower gate was built at the entrance. Serving as an axis, an alley led to the residence. On both sides of the alley, rows of date palms, palm trees and fig trees were planted. A pavilion and a geometrical pond were symmetrically arranged with fish, water birds and lotus in the pond. The alley in front of the house was covered with arch-like grape trellis. The low walls

divided the courtyard to 8 blocks of different sizes. This kind of geometrical style of axial symmetry continues to be employed in Western classic gardens.

The historical origins might be one of the reasons for the differences in garden arts between China and the West. Nevertheless, as a kind of social ideology, the arts of garden making, like other kinds of arts, are deeply influenced by social and cultural background.

#### **4. THE COMPARISON OF IDEOLOGY IN GARDEN MAKING**

The advocacy of natural beauty in the Chinese ideology of garden making originated in Lao and Zhuang philosophy, which upheld the conformity to nature and significantly led to the evolution of national features of Chinese classic arts. Under the influence of Lao and

Zhuang ideology, Chinese feudal intelligence and scholarly officials pursued nature, agreement, peace and simplicity in their philosophy of life. Their philosophy of life, in turn, decided their aesthetics, which was characterized by peace and simplicity with a tinge of romance. Few scholarly officials during that period pursued high position and great wealth. Many of them, however, reveled in landscape and some even lived a secluded life in remote mountains. They went back to nature intending to find comfort and resonance and to compensate for social aesthetic feelings that society cannot satisfy. Therefore the natural feelings of aesthetics prevailed in the days afterwards. This kind of social custom stimulated the artists to display grandeur beauty of nature in their creation of artistic work. The expression in literature was landscape and idyllic poetry and, in fine arts, the figure paintings glorifying secluded life. Landscape paintings added a surrounding for those figures; mainly embodiments of hermits, making the subject stand out. Though first as a supporting role in the figure paintings, landscape evolved into an independent, influential style of painting through the Wei and Jin periods. Artists thereupon reveled more in beautiful nature.

The prevalence of landscape paintings gave rise to landscape gardens and theoretical literature in garden making. Due to the lack of professional gardeners, painters designed many landscape gardens, and theory of landscape paintings became the guideline for the design of gardens. The design of landscape complied with the principle, "To model after nature, to recreate through artistic sublimation." The principle entailed that garden making should take natural beauty as the model, but not make a mechanical copy of it. It was a recreational process distilling natural beauty. The artistic recreation was subject to the artists' own feelings, but it was recreation of natural beauty and was not based on "ration". This kind of natural mentality of aesthetics in garden-making ideology in China manifested to be the union of human beings and nature, and furthermore the standing aloof in psyche and spirit. The geometrical aesthetics that West upheld contrasted sharply to Chinese aesthetic ideology and found no place in the classic paintings and gardens in China.

The aesthetic ideology and philosophic foundation for the geometrical style of the West can be traced back to ancient Greece. The best example was Pythagoras school in the 6th century B.C. Most of the people of the school were mathematicians, so they regarded numbers as the basic elements of all things in the world. They held that it was the principle of numbers that dominated all of the phenomena in the cosmos. They therefore observed arts from the angle of numbers, voicing that artistic beauty emerged from the harmony of numbers. The beauty of arts, be it any kind, came from the harmony and proportion of numbers. Thus the scholars of the school inferred the famous "Golden Section Rule." The geometrical aesthetics under the guide of the principle of numbers still played an important role, even

though the literary theory and aesthetic ideology developed later on, with a tinge of religion, during the Middle Ages when Christianity was dominant in Europe. St. Augustine (350-430), "father of church" as recorded in history, was an important representative of Christian ideology in Europe during the Middle Ages as well as an official literary man. His literary theory and aesthetic ideology was obviously theological. In one aspect, he inherited Pythagoras school's idea that "beauty existed in harmony, union" while in another, he held that harmony and union were the creation of God. St. Thomas 阿奎那 (1225-1274) was culminated in scientific research in Middle Ages. He once served the Pope and the emperor as their theological and political advisor. His books, "*The Comprehensive of Theology*" and "*The Comprehensive of Anti-paganism*", were regarded as the encyclopedias for the Catholic Church. His philosophy, as called "Thomasism", was declared official philosophy for the Catholic Church by the Roman Pope at the end of the 19th century. He researched into the beauty from an object's shape. He believed that everything appeared to be good and beautiful in its proper form, holding that "purity and balance can unite into beauty". He voiced that 3 conditions were required in constituting beauty: completion and perfection, appropriacy and harmony, brilliance and color. 14-16th Century's Renaissance in Europe witnessed a trend to advocate and model after the literature and arts of ancient Greece and Rome. With the development of natural science in 16-17th century in Europe, materialist empiricism with Bacon and Hobbes as representatives and rationalism with Descartes as the representative came into being. Descartes' rationalism was prevailing at that time. The ideal of rationalism was that geometry and mathematics were the golden rules for every subject in every field of science. Likewise, Hobbes made a point that the substance of rationalism was calculation, and so geometry was the dominant science. Similarly, the development of aesthetics was based on "rationalism" under the government of this kind of social ideology. According to Descartes, a set of dependable, systematic artistic regulations and criteria should be established. The norms, or purely geometrical architecture and mathematical relations, should be strictly formulated. They were rational and not based on experience, feelings or customs. The classical ideology, prevailing in Europe --especially in France--in 17th century, found its philosophical foundation in Descartes' rationalism. The ideology stressed that arts, like mathematics, should be regulated clearly. The arts were to serve a paramount monarchy. The culmination of geometrical aesthetics in literary and artistic thought demonstrated itself in architecture and garden making to be proportion, axial symmetry and the relation of principal buildings to subordinate ones. The epitome of classicism was the Versailles Palace in France. Seeing that, this kind of mathematical or geometrical aesthetics had for a long time been dominating the literary and artistic world in Europe. The trace of the influence by this kind of aesthetics could be recognized not only in

architecture, sculpture, painting and music, but also in garden making. The aesthetic ideology of "rationalism" has profoundly influenced the evolution of geometrical style in garden making.

## **5. THE COMPARISON OF RELIGIOUS FACTORS**

Religions achieved a paramount position in the social ideology of all nations in feudal times. As for the countries in Europe, Christianity was dominant; for Arabian countries, Islam was prevailing and for India, China and Japan, Buddhism. Religions and garden arts differed sharply, though both belonged to social ideology. They have no affinities between each other, but they have exerted a strong influence in both arts' development. The dissemination and evolution of religions necessarily asked for the form and power of literature and arts, with inclusion of garden arts. Likewise, gardens more or less reflect mankind's religious beliefs. The interaction between gardens and religions throughout the history have given rise to temple-like courtyards in the West and monastery gardens in China. In one word, religious factors should be an important concern in the comparison of the difference between Chinese and Western gardens and in the analysis of the difference.

Buddhism and Taoism were two major religions in China, though various others did exist. The two main religions influenced garden arts respectively at a time, and gradually united after Song dynasty with Taoism's assimilation into Buddhism. This point is evident in that some extant Taoist palaces are identical with Buddhist resorts. In this sense, among all religions, which had exerted influence upon the development of garden arts, the paramount one was Buddhism. Buddhism, though never reigning supreme in politics in China, went through a drastic development after its introduction into China, especially after its union with Chinese vernacular metaphysics during the Wei and Jin periods. The practice of building temples was prevailing, and even more at the advocacy of ruling classes. Most of the temples were built with attached gardens, amounting to a much greater number than that of the total of private and royal gardens.

The doctrine of Buddhism suggests standing aloof from the earthly affairs and living in peace. For Taoism, a state of more peace, more recuperation and less desire are suggested. Furthermore, the Buddhists and Taoists were keen on the appreciation of natural beauty. Therefore, the temples were usually located in secluded and quiet places difficult of access, such as remote mountains or riversides. Hence the temple gardens usually appeared to be natural landscape ones. As for the layout of temple gardens, the hall was in the center--dotted with pavilions, towers and storied buildings. Surrounding were the vertically and

horizontally subordinated buildings. The principal buildings were beautifully shaped and splendidly colored. Though buildings in the temples were dense, they were arranged ladder-like according to the terrain of the mountains, and were assimilated into the natural surroundings. Furthermore, the buildings such as pavilions and towers were widely open, therefore, the view outside was undulating mountains, dense woods and beautiful landscape, and people wouldn't feel distressed.

The technique of the arrangement of temple gardens was different from that of common gardens. In some cases, rock and plants were combined, using the terrain, and in others, they used the principal buildings as foils, adding much pleasure of life to the architecture, making religious buildings stand out.

Religions played an important part in the social life in Europe, influencing to a great extent the evolution of garden arts.

As known to all, the development of arts of gardens and architecture depends heavily on economic basis. This is the case so far as religious gardens and architecture are concerned. In the Middle Ages in Europe, Christianity was universal and the church was the most powerful feudalist, possessing vast land and great wealth. Furthermore, the church was the most influential social organizer, ideology and culture monopolist. The church controlled the economic lifeline and had the opportunity to receive education and foster culture, thus bringing about the prosperity of the building of temples, and enhancing the development of temple gardens (appearing in about the same period as Chinese temple gardens). The temple, in its outer look, was like a small town, consisting of churches, residences for monks, hospitals, guest rooms, schools, herb medicine beds, orchards and courtyards for relaxation. There were open gardens designed in front and on the side of the church for the believers to relax before mass. Other buildings were also built with attached gardens.

As one of the three universal religions, Islam also exerted a strong influence upon the development of garden arts. After the conquest of Persia by Islam in 8th century, the design of Persian gardens had witnessed a great change. In arrangement, the plane was divided into four sections with vertical and horizontal lines, like "田" in Chinese character, and a pool was placed at the cross-point of the lines to symbolize heaven, as commonly shown in Islamic gardens. The style was introduced into Spain due to Arabian aggression, and was combined with Spanish style, resulting in typical Spanish gardens called "patio" (with a hint of Islamic gardens).

To summarize the above information, we may conclude that different religions have impressed the evolution of religious gardens with different characteristics.

## 6. THE IDENTITIES IN GARDEN ARTS OF CHINA AND WEST

Though they developed into two different systems due to natural and ideological conditions, the arts of Chinese and Western gardens are both parts of the world garden culture. The same characteristics they boast of, in other words, their identities, decide they similarly belong to garden arts.

### 6.1 the identity of mankind in Chinese and Western garden arts

According to Marxism, the essence of mankind's work, including artistic work, is mankind's free, initiative action due to in-born need. In this sense, any types of gardens, Chinese or Western, as a free expression of man's life, are characteristic of human gardens. The same intrinsic humanity manifested in the culture of gardens is the identity of mankind. This kind of identity may exist in the difference of garden arts of different periods. And different places stride across national, regional and historical gaps, and become the common stereotype for human culture and psychology. Different nations, though far apart and different in cultural background, create different styles of gardens out of the same purpose: to make up for physical and psychological inadequacy in real life.

The identity of mankind in Chinese and Western garden arts is also shown in the expression of the relationship between mankind and nature. Gardens, though to a great extent depend on nature, are the creation of mankind. Therefore, mankind's thought, especially their attitude towards nature has full expression in the styles of gardens. In ancient times, mankind lived harmoniously with nature, either in East or West. However, mankind's aesthetics changed profoundly in that the development of productive forces enabled mankind to overcome nature, making mankind go against nature. The industrial revolution, liberating productive forces unprecedented and helping in man's conquest of nature, accelerated the trend. On the basis of liberty, liberation and civilization endowed by the conquest of nature, human beings tended to believe that "man dominates nature" and "mankind is the dictator of nature", showing man's contempt for nature. In this respect, human beings separated themselves from nature and went to the opposite direction to realize their existence. The western classic gardens of geometrical style exemplified this trend of thought. Chinese traditional philosophy, conversely, pursued harmony between mankind and nature to a state of "perfect union of Heaven and man." On this basis, the garden makers in China at the very beginning regarded beautiful nature as an aesthetic object, and "to study from nature, to recreate through artistic sublimation", creating landscape gardens.

The similar trend in the development of Chinese and Western gardens also exemplified the identity of mankind. Mankind today takes a pride in the conquest of nature, while they are threatened in survival and evolution by nature because of ecological crisis and environmental pollution. Human beings are now forced to reconsider the everlasting subject of philosophy "man and nature". Many scholars uphold that human beings should abandon the thought "man dominates nature" while acquire a thought that man and nature develop in harmony. In this respect, mankind will build gardens on account of ecology and environment.

Confronting environmental problems, garden arts of China and the West, though originated differently, tend to evolve identically to natural, ecological gardens.

### 6.2 the social identity of Chinese and Western garden arts

In feudal times, China and the West, though being far apart (excluding the exchange through silk road), shared generally similar ideology and culture because of the similarity in both social systems. In this respect, the identity in garden arts indubitably overwhelmed difference. The social identity in garden arts stood out in that both kinds served the privileged classes.

Garden arts, as a kind of social ideology and basic superstructure, are under the control of economic basis. In feudal times, gardens were only the luxuries of the privileged classes in that they amassed most of the public wealth. Land was a necessity for the building of gardens with the inclusion of "castle in the air" in ancient 巴比伦. In feudal times, a well-off family could not sustain a garden, let alone the indigent people who did not even own a piece of land, much less afford the great wealth needed in building a garden. This was the case both in China and the West.

The social identity of garden arts also had rich manifestation in the perfect combination of recreative arts of the West and expressive arts of China. A garden, as a miniature of nature, was to mimic the beauty of nature. The employment of natural materials such as rocks, soil, flowers, trees, etc. made the landscape in a garden resemble that of nature, perfectly reproducing natural beauty. However, the reproduction was not just the perfect copy of nature, but also the artistic manifestation of the epitome. The reproductive arts in West, under the guide of epistemology, were to display what is typical in a garden. In contrast, the expressive arts in China, under the guide of the theory of expression, were to emphasize the mood. Garden arts in China, not only "studying from nature" but "recreating through artistic sublimation", laid emphasis on the creation of artistic mood. The pursuit of artistic mood characterized the uniqueness of Chinese garden aesthetics. As the culmination of reproductive and expressive arts, epitome and mood were different aesthetic imageries. But they were interlinked since

they both are the most successful creation of beauty and artistic images--achieving same aesthetic state through different routes. The creation of epitome might generate inside a person a passion through aesthetic realization of the World, and so achieving a state of mood. Whereas mood, was in a certain respect epitome and so made a person realize the world in aesthetic sense. Chinese garden arts, known as "expressive arts", were keen on the creation of artistic mood while Western modern arts, known as "reproductive arts", were developing in the same trend, thus the two were bit-by-bit assimilated. Seeing that, the social identity was significantly exemplified in the same inclination in aesthetic ideals in the evolution of Chinese and Western garden arts.

### **6.3 the material identity of Chinese and Western garden arts**

Chinese gardens are different from Western gardens in outer look. The former is characteristic of a neat arrangement of buildings, regular water system and tidy trimming of flowers, while the latter is characteristic of a natural layout of the architecture and plants. However, an "anatomical study" of both styles will show that the materials employed are almost the same: soil, rocks, water, trees, flowers, buildings, etc. Though the overall arrangement and disposal of those materials are totally different, the appreciation the two people harbor towards them is identical. It's unnecessary for us to deepen our research into inorganic substance such as carbon, nitrogen, hydrogen and oxygen. A simple glance at the employment of water, rocks and flowers will manifest fully material identity. A cypress or an azalea is precious in the garden of Chinese style, while they are also good materials for Western gardens. The same affection that each people harbor towards the beauty of flowers, plants, etc. is the best expression of material identity in garden arts.

### **6.4 the further study of identity in garden arts on the basis of the exchange between the two**

Garden arts grew up separately in China and the West for the sake of geographical separation. The earliest exchange between Chinese and Western garden arts through the Silk Road can be dated back to the Tang dynasty. Later, Marco Polo's introduction stimulated many Europeans to adore the beauty of China's palaces and gardens. Practically, it was from 17th to 19th century that Chinese gardens exerted a strong influence upon many Europeans.

In later days, with the development of international trade, many businessmen and clergymen came to China and became curious about what they had seen in China. At the turn of 17th and 18th century, French clergymen were proceeding in introducing Chinese garden arts. Their introduction made Europeans more clearly

understand Chinese garden style, stimulating them to long for the landscape gardens in pursuit of peace and to understand the idea that Chinese gardens had more poetic charm than European gardens. Thereon many nobles tried every effort to gather information about Chinese gardens and to employ some techniques of Chinese garden style in building their own.

Practically, the first country influenced by Chinese garden arts was England. English people easily understood and accepted the basic ideals of Chinese garden arts in that they traditionally harbored affection for nature. The famous scholar Chambers, a representative, adored Chinese gardens and culture very much after his investigation into Chinese gardens in mid-18th century. He modeled a hilly park, built for Duke Kent in 1750, after Chinese gardens--exerting a strong affect upon the English people of his age. It soon became a fashion to mimic Chinese arrangements of pools, fountains, bridges, streak, rockery and woods in garden making in England. Later on, the trend spread into France, Germany, Russia, and eventually all over Europe. This kind of garden was known as "English-Chinese Style" or "Chinese Style" gardens.

Nowadays, the export of "Ming Xuan (Bright Veranda)", "Fanghua Yuan (Flower Garden)" and "Yanxiu Yuan (Swallow Beauty Garden)" to the West, shows that Western people still and increasingly adore Chinese gardens.

From above-mentioned historical records we may conclude that Chinese garden arts belong not only to Chinese people, but also to Western people. Chinese garden arts are not only a brilliant jewel of Chinese cultural treasure, but also a treasure of the world. From the fact that Chinese gardens are still in vogue in Europe, we can understand the identity of mankind of garden arts. Thus we can understand the reason of the prevalence of Chinese Style gardens in West. Likewise, western garden arts also played an important role in the evolution of China. In the 16th and 17th centuries, many Western style buildings were established in China under the Subsidy of Christianity. As the extension of buildings, Western style gardens came into being, and the trend accelerated after the intrusion of Western thought and culture. In Macao, Yangzhou, Guangzhou, Anqing and other cities, many Western style buildings and gardens were built. The typical examples were Chen Bi Tang, Shui Zhu Ju (Western style fountain pool) in Yangzhou, and Wang's garden in Anqing. Wang's garden was designed with a Western style pillar to support the building. A courtyard with rockeries and flowers was placed on the roof. And a veranda was piled upon the storied building. A platform was further piled on, amounting to four stories. Chang Chun Yuan (Everlasting Spring Garden) in Yuan Ming Yuan Park (the Round Bright Garden) reached the culmination in modeling after Western Style gardens. It was exquisitely built by Chinese craftsmen under the Supervision of Western Clergymen and was distinctive in the building of European Palaces and Western Style Palaces water

systems. It was unprecedented in the world history of garden making to build Versailles style, De.St.Cl style fountains and Baroque style in a typical Chinese style garden. It was also the perfect representative of the exchange and assimilation of garden arts between China and West.

All in all, profound identity does exist in garden arts universally. The identity as put forward is not to deny the difference between garden arts of China and West, but to clarify that the both are in the unity of opposites.

## 7. THE FUTURE FORMS OF GARDENS

The difference in garden arts of China and the West has brought about different garden styles, while the identity in garden arts of China and the West has laid a foundation for the combination of the two. Facing the same environmental problems, the garden arts of China and the West are now evolving in the same direction towards natural and ecological gardens. Nevertheless, the general trend must be under the guide of ecology. As an individual style, garden arts, Chinese or West, are endowed indigenously with national features. In a broad sense, any style of gardens, any cultures always stand out in the world with distinctive national features.

What's more, Chinese garden-makers need to attempt to combine our traditions with ecological garden making to further the development of the cause of garden making in China.

## 8. POSTSCRIPT

Some scholars hold that the main difference between two styles lay in consistency (slow change) in Chinese garden art and changeability (drastic change) in Western garden arts. But it is quite general because consistency and changeability are the main difference of the two cultures. To study the difference in garden arts, we rather need to research into the styles, the ideals and techniques in garden making. There can never be an all-around comparison between the two. What we should do is just to focus on some basic, universal issues, while overlooking some minor details. The comparative study between garden arts of China and the West is a comprehensively transnational, cross-cultural subject. It is a rather tough job to compare systematically and to command the specialty, difference and identity of the two fundamentally. A single paper will never be enough. Nevertheless, the present thesis is expected to initiate a more thorough research into the discipline.

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