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**Beijing Private Gardens: The Third Supplementary Study**

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**Citation:** Jia J, 2021, Beijing Private Gardens: The Third Supplementary Study. *Journal of Chinese Architecture and Urbanism*, 3(2): 64. <http://dx.doi.org/10.36922/jcau.v3i2.64>

**ABSTRACT**

As an important category of the classical garden system of China, private gardens in Beijing have a long and prosperous history. Based on the author's previous studies, this article explores the topic further through textual research of twenty-six important gardens built in Beijing during the Ming (1368–1644) and Qing (1644–1911) dynasties, with the aim to extend the former analysis and provide additional information on garden layout and design.

**Keywords:** Beijing, private garden, supplementary study, textual research

This article belongs to Secondary Publication Section, and is translated by Ran Mei and Donia Zhang from an article published in *Journal of Architectural History* 《建筑史学刊》. Citation of primary version: Jia J, 2021. Third Supplement to the Study of Private Gardens in Beijing. *Journal of Architectural History*, 2(1): 86–99 <http://dx.doi.org/10.12329/20969368.2021.01009>

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## 1. INTRODUCTION

Beijing is a historic city with an urban past of more than 3,000 years. Its tradition of garden design can be traced back to as early as Huangjintai (黄金台, Golden Podium) built by King Zhao of the Yan Kingdom during the Warring State Period (475–221 BCE). Located within the region of Youyan (幽燕), Ancient Beijing had many different names and locations. Youzhou (幽州, The State of You) was located in Nanjing during the Liao dynasty (916–1125), expanded into Zhongdu (中都, the Central Capital) during the Jin dynasty (1115–1234), evolved into Dadu (大都, the Grand Capital) during the Yuan dynasty (1271–1368), and established in Beijing in the Ming (1368–1644) and Qing (1644–1911) dynasties. Beijing has acted as the Capital City of China for over 1,000 years – a place where royals and aristocrats, scholars and intellectuals, and wealthy merchant families and established businessmen gathered and resided. Alongside its numerous imperial gardens, Beijing also housed a large collection of private gardens whose number and quality are comparable to those of any famous garden cities in the country and abroad.

There have been thousands of private gardens in Beijing, but only a few hundreds of them are recorded in history. Today, only a few more than ten of these gardens are preserved, and another few dozen remain damaged or in ruins that still offer opportunities for a visit. The rest majority has been lost in history.

Since 1999, the author has continued to conduct research on Beijing private gardens, and published over forty articles in academic journals and conferences. “*An Archive of Beijing Private Gardens*” (北京私家园林志) was published in 2009, followed by two articles: “*Beijing Private Gardens: A Supplementary Study*” (北京私家园林研究补遗), and “*Beijing Private Gardens: The Second Supplementary Study*” (北京私家园林研究续补), published in the *Journal of Chinese Architecture History* (中国建筑史论

汇刊) in 2011 and 2015, respectively. The goal of these supplements is to update and improve on a relatively complete foundational literature [of private gardens in Beijing] in order to achieve a more comprehensive result.

The past decade has seen increasing number of scholarships from Architecture, Landscape Architecture, Environmental Design, and Fine Arts interested in the study of Beijing private gardens. Dozens of journal articles and dissertations [around the subject] have been published. Many of the work are encouragingly original. However, and regrettably so, there are also a few copycats and even plagiarized work. With awareness of this emerging group of scholarships, along with new discoveries in historical records and renewed reflections on previous research, the author composed this third supplement consisting of further textural research and analysis on the historical evolution, design, and craftsmanship of some case study gardens, with the goal of forming a more comprehensive understanding [of Beijing private gardens].

## 2. BEIJING PRIVATE GARDENS CASE STUDIES SUPPLEMENTS

### 2.1 Banmu Garden, Eastern Beijing (半亩园, Half-a-mu Garden)

Banmu Garden is located at Gongxian Hutong (弓弦胡同) in Eastern Beijing. It was purchased, renovated, and modified by Lin Qing (麟庆) (1791–1846), the Viceroy of Southern Rivers during the reign of Emperor Daoguang. The garden was known in the Capital City for its “intricate structures and elegant layout.”

Qing official Zhang Xianghe (张祥河) (1785–1862) held positions as the Judicial Commissioner of Henan (河南按察使), the Governor of Shaanxi (陕西巡抚) and the Minister of Works (工部尚书). On the 24th year under the reign of Emperor Daoguang (1844), Zhang composed 18 four-character verses delineating 18 scenes in Banmu

Garden<sup>[1]</sup> – Yunyin Hall (云荫堂, 云 yun = cloud, 荫 yin = shades), Liuke Spot (留客处, 留 liu = asking [someone] to stay, 客 ke = guest), Haitang Singing Club (海棠吟社, 海棠 Haitang = a type of flower known as the Chinese flowering crab-apple), Pu Gallery (曝画廊, 曝 pu = exposed under the sun), Linglongchi Pavilion (玲珑池馆, 玲珑 linglong = exquisite, 池 chi = pond), Xiaoxiang Xiaoying (潇湘小影, 潇湘 Xiaoxiang = a region in Hunan, 小影 xiaoying = a vignette), Xiaoqi Pavillion (小憩亭, 小憩 xiaoqi = a short rest), Baishi Room (拜石轩, 拜石 baishi = appreciating rockery), Yanxiu Mountain-cabin (罨秀山房, 罨秀 yanxiu = hidden beauty), Yunrong Shitai (云容石态, 云容 yunrong = the appearance of clouds, 石态 shitai = the form of stones), Shangchun Pavillion (赏春亭, 赏春 shangchun = enjoying the view of spring), Langhuan Miaojing (嬛嬛妙境, 嬛嬛 langhuan = a mythical library of the gods, 妙境 miaojing = a magical scene), Eastern Fence (东篱), Shicheng Bridge (石城桥, 石城 shicheng = city of stones), Rongxi Residence (容膝居, 容膝 rongxi = a space that is just enough to fit one's knees), Yanyue Gate (偃月门, 偃月 Yanyue = crescent moon), Gubo Cave (古柏洞, 古柏 gubo = an old Cypress tree), and Wo Cottage (蜗庐, 蜗 wo = snails).

The group of verses was written in an almost ethereal tone that captures the refined and nuanced atmosphere of the garden very accurately. For example, *Liuke Spot* (留客处) depicts a scene in which the guest of honor was playing *qin* (琴, a seven-string instrument) while drinking: “瑶琴在床, 绿酒在罨。清才奇才, 小雅大雅<sup>2</sup>。夕月晨花, 中心藏写” (Yaoqin is on the bed, and green wine is in the vessel. The little talent and the extraordinary talent, the *little elegant* and the

*big elegant*. Evening moon and morning flower, all written at the center). *Linglongchi Pavilion* (玲珑池馆) was a waterside structure that originally composed of three bays with an additional bay in the front. It was later changed into a cross-shaped layout. The verse describes the structure as “云活欲飞, 月碎皆漏。寒绿藻横, 碧岚苔皱。八窗洞开, 水明石秀。” (The cloud is about to fly, and the moon seems broken. The cold green algae are horizontal, and the green moss is wrinkled. The eight windows are open, and the water is beautiful). The verse of *Yunrong Shitai* (云容石态) compares the rockery in Banmu Garden with the works of Guo Xi (郭熙), a master painter from the Northern Song dynasty (960–1127). The lines read: “皱石如云, 郭熙画法。奇峰插天, 夏云出峡。云耶石耶, 亦融亦洽。” (The wrinkled stones are like clouds, resembling Guo Xi's method of painting. Strange peaks thrust into the sky; summer clouds come out of the gorge. Clouds and stones are blended harmoniously). *Xiaoxiang Xiaoying* (潇湘小影) sits by a bamboo forest. Its verse describes the bamboo that looks like phoenixes and the music of flutes “么凰欲下, 翠尾翛翛。帘波漾碧, 秋阴未高。美人何处, 月明清箫。” (The phoenix wants to get down, with its green tail waving. The water waves reflected on the curtain, rippling green, and the autumn moon is not yet high. Where is the beauty when the moon is bright and the flute clear?)

Five of the 18 scenes described in the verses are not found in any other literature. *Chrysanthemum Garden* (东篱) reads: “短篱三尺, 鹿眼疏疏。黄花霜晚, 青蔓风初。寻诗客至, 隔竹相呼。” (The short fence is three *chi* long, with loose opening shaped like the eyes of a muntjac. The yellow flowers are late due to the frost, and the green vines begin to dance with the wind. The guests start to arrive following the sound of poems, greeting

<sup>1</sup> 《半亩园题辞为麟见亭河帅》(Ban mu yuan ti ci wei lin jian ting he shuai) (The Inscription of the Half-Mu Garden for the Linjian Pavilion River Governor). See Zhang, X. 张祥河《小重山房诗词全集》(Xiao chongshan fang shiciquanji) (The Complete Works of Poems of Xiaozhongshanfang).

<sup>2</sup> 《小雅》《大雅》来自《诗经》。The “*little elegant*” and the “*big elegant*” are from the *Classic of Poetry*.

each other between the bamboo fences). It borrows the thesis of a famous poem by Tao Yuanming (陶渊明): “采菊东篱下” (Picking Chrysanthemums by the Chrysanthemum Garden) and paints a scene with a short-weaved bamboo fence, and chrysanthemums whose blossoms offer a view of the autumn. *Shicheng Bridge* (石城桥) reads: “平桥叠石, 望之如城。雁齿层凸, 虹腰半横。莎堤过雨, 杖藜独行。” (Stacking stones are on the flat bridge, making it look like a city. The teeth of the geese are stretching out, and the rainbow is half horizontal. After the rain, I walked alone along the sand dike with a pigweed cane). Based on the verse, it is most likely a beam bridge that sits on a stone base. *Rongxi Residence* (容膝居) reads: “狭仅三弓, 宽惟十笏。虽小亦安, 羲皇岁月。问何能尔, 心不牵物。” (As narrow as only three bows, and as wide as ten scepters (*hu*). Although it is small but peaceful, in the years of Emperor Fuxi. If asked, “How can it be?” They do not hold things in their hearts). From the description in the verse, one can tell it was a room. The metaphor of “rongxi” (容膝) originated from “*The Tales of Han Poetry* (韩诗外传): “所安不过容膝” (It does not take more space to fit one’s knees to feel at home). The metaphor was also used in Tao Yuanming’s poem “*The Ballad of Homecoming*” (归去来兮辞): “审容膝之易安” (Indeed a space that just fits one’s knees can be cozy and restful). *Gubo Cave* (古柏洞) seems to be referring to a cave hidden behind an old cypress tree. The verse reads: “层阴蔽天, 苍龙堕影。云光晓飞, 石气夜冷。孰共岁寒, 延兹邃景。” (Layers of overcast obscured the sky, and celestial dragons fell into the shadows. The lights of clouds fly at dawn, and the stone *qi* is cold at night. What are the things in common throughout the years? The prolonged wonderful views). *Wo Cottage* (蜗庐) is likely another secluded room in the garden. Its name originates from the tale in *Zhuangzi* (庄子): “The war between a snail’s tentacles” (蜗角之争). The poem reads: “蛮触何争, 吾庐吾爱。花片

红滋, 藓纹碧碎。高寄悠然, 一窠尘外。” (Why do people have unjust wars, but I just love my house. The flowers are red, and the moss patterns are green. I live loftily and leisurely, and nest out of dust).

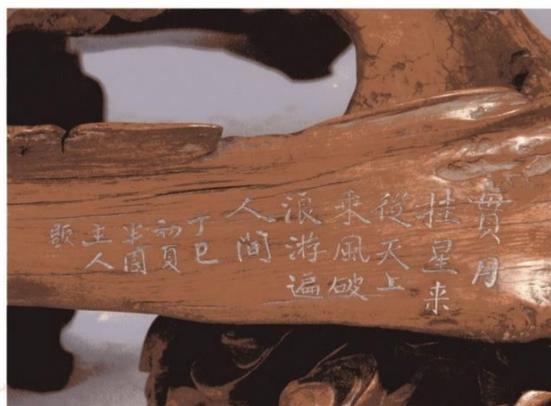
Yunzhu (恽珠), mother of Linqing (麟庆), was born in the noted Yun family of Changzhou. Yun was versed in poetry and painting. Her anthology of verse “*Collection of Poems from Hongxiang Hall*” (红香馆诗草) is still present today. Professor Zhu Nanxi, a scholar in the study of *The Dream of Red Mansions*, wrote “*Notes on the Authorship of Last Forty Chapters in The Dream of Red Mansions*” (《红楼梦》后四十回作者问题札记)<sup>[2]</sup>, verifies the fact that Yunzhu was so fond of *The Dream of Red Mansions* that she wrote a bibliography for Gao E (高鹗), the author of a sequel to *The Dream of Red Mansions*, in her edited volume “*Collections of Poems from Ladies of the Dynasty* (国朝闺秀正始集). Linqing was greatly influenced by his mother. His decision of keeping the original plaque of “*Xiaoxiang Xiaoying*” (潇湘小影) and adding “*Haitang Poetry Club*” (海棠诗社) corresponding with Xiaoxiang Hall (潇湘馆), Yihong Garden (怡红院) and Haitang Poetry Club (海棠诗社) from *The Dream of Red Mansions*, which is likely intentional. Moreover, Banmu Garden housed a large collection of books. A rare handwritten copy of *The Dream of Red Mansions*, also known as the “*Jiaxu Volume*” (甲戌本), has an inscription on the painting by Pu Wenxian and Pu Wenchang in the 4th year under the reign of Emperor Tongzhi (1865) that reads: “Qingshi and Chunyu both took notes during a visit to Banmu Garden.” Based on the note, one can say this copy was likely part of the original collection at Banmu Garden.

Banmu Garden also housed a large collection of rare furniture, among which *Liuyun Cha* (流云槎, liuyun = flowing cloud, cha = raft) is the most famous piece. Currently reserved as a cultural relic numbered “New 99227” and categorized as “Primary, Level B” at the Palace Museum in Beijing, *Liuyun Cha*

is a seating made out of the natural root of a teak tree. Shaped like a boat, it is named as “Cha” (槎) because the word has a double meaning of both “a tree branch” and “a wooden raft.” The root sits on a cloud-shaped base carved out of phoebe zhennan [Figure 1]. It carries a title inscribed by Zhao Yiguang (赵宦光), a master painter from the Ming dynasty (1368–1644), that is made of two characters “流云” (流 liu = flowing, 云 yun = cloud) and followed by five other epilogues, one of them is a five-character poem by Dong Qichang (董其昌) that reads: “散木无文章，直木有先伐。连蜷而离奇，仙槎与禅筏。” (The loose wood has no texture, and the straight wood should be cut first. Curled up and bizarre, are the Fairy boat and Zen raft). The other four inscriptions are signed correspondingly by Chen Jiru (a calligrapher from the Ming dynasty), Ruan Yuan (a literati from the Qing dynasty), and the “Banmu Garden’s Owner” He Hengyong (a descendent of Linqing). Among them, the owner’s four-character poem read: “挂星，来从天上。乘风破浪，游遍人间” (Hanging stars, come from the sky. Ride the wind and waves, travel all over the world), and signed with “丁巳初夏半园主人题” (Half Garden Owner Inscribed in the Early Summer of the Year Dingsi) [3] [Figure 2].



**Figure 1.** Current View of *Liuyun Cha* (流云槎). Source: 流云木槎, The Forbidden City, 2015 (6), 10-11



**Figure 2.** Inscriptions on *Liuyun Cha* (流云槎). Source: 流云木槎, The Forbidden City, 2015 (6), 10-11

Recently, an internet user named “失重的梁柱” published on Weibo a black-and-white film that shows Banmu Garden in Beijing during the Republican Era (1912–1949) [Figure 3]. The film, titled “A Noted Old Garden in Peking,” is extremely valuable. With one minute and 43 seconds in length, the film is estimated to be made in 1945 when the garden was sold to the Huang family by Linqing’s decedents. The film shows both the views of *Langhuan Miaojing* (嬛嬛妙境) in the north, and *Linglongchi Pavilion* (玲珑池馆) in the south. The buildings, rockery, trees, and flowers were well-maintained. On the south side of *Langhuan Miaojing*, there was a newly-built white wall painted with the silhouette of a window that had not been punctured yet.



**Figure 3.** Early video footage of Banmu Garden. An internet user named “失重的梁柱” published on Weibo a black-and-white film that shows Banmu Garden in Beijing during the Republican Era (1912–1949)

## 2.2 Taishi Garden, Western Beijing (太师圃, 太师 taishi = Grand Master)

Gao Shiqi, the renowned civil official during the years of Emperor Kangxi of Qing dynasty (1644–1911), wrote a title to a poem: “得胜桥西荒圃，明成国公适景园也，堂后古槐尚存” (A deserted garden on the west side of Desheng Bridge, it is Ming Duke Cheng’s Shijing Garden, with an old scholar tree still sitting behind the main hall), and the poem reads: “老干虬枝布绿阴，根深怪石尚崎崿。古堂射圃依稀在，蔓合空庭一径深。” (The old tree and twisted branches are casting shades of green; deep roots and unique rockery are still sitting tall and unusual; traces of the old house and the archery field are remaining vaguely visible; a small path leading down to an empty courtyard is enclosed by vines).<sup>[4]3</sup>

Gao’s title of this poem contains a mistake. A *Survey of the Imperial City* (宸垣识略) records: “成国公适景园在东四牌楼西北，地名十景花园。” (Duke Cheng’s Shijing Garden is to the northwest of Dongsi Pailou, the place name is called “Ten-View Garden”).<sup>[5]</sup> Duke Cheng came from a noted official family from the Ming dynasty. His residence was named “Shijing Garden” (适景园) and located on the northwest of Dongsi Pailou in Eastern Beijing. Its site, still carrying the name of “Shijing Garden” (什锦花园) today, is not located near Desheng Bridge [as described in Gao’s title]. The “deserted garden” in Gao’s poem is in fact Taishi Garden, the residence of Duke Ding of the Ming dynasty. Quoting from *Annals of Touring Beijing* (燕都游览志), *Notes of Old Tales* (日下旧闻考) records: “定国徐公别业，从德胜桥下右折而入，额曰‘太师圃’。” (To get to Duke Ding’s residence, one turns right across Desheng Bridge, then sees a plaque inscribed with ‘Taishi Garden’)<sup>[6]</sup> *Notes on Sceneries in the Imperial Capital*

(帝京景物略) writes: “园在德胜桥右，入门，古屋三楹，榜曰‘太师圃’……。西转而北，垂柳高槐，树不数枚，以岁久繁柯，阴遂满院。藕花一塘，隔岸数石，乱而卧，土墙生苔，如山脚到涧边，不记在人家圃。” (The garden is on the right side of Desheng Bridge. Entering from the gate, there is an old house with three columns and a plaque that reads ‘Taishi Garden’ ... Turn west and face north, there are hanging willows and tall locust trees, countless in number, luxuriant because of old age, casting shades all over the courtyard. Lotus roots and flowers cover the pond, with a few rocks on the bank laying in carelessly. The earthen wall is covered by moss, like a view one gets from walking along a creek on the foot of a mountain, unlike from a domestic garden).<sup>[7]</sup>

Based on Gao’s poem, Taishi Garden was already deserted during the early Qing period. However, the old locust tree and rockery remained, and relics of the main hall and archery field from the Ming dynasty were still intelligible. During the years of Emperor Yongzheng, the garden was awarded to Prince of Cheng Yunzhi who reconstructed the buildings. During the years of Emperor Jiaqing, it was again awarded to Princess Zhuangjing and later inherited by *beizi* Gunbuzhabu during the late Qing period and renamed Gunbeizi Residence and Garden. The original site of the garden is at what is now Jishuitan Hospital. For a more detailed account of the garden, please refer to the author’s *Notes on Beijing Private Gardens*.

## 2.3 Prince Chun’s (Southern) Residence and Garden, Western Beijing (醇王府南府园)

Prince Rong’s Residence is located on the northeast bank of Taiping Lake in Western Beijing. It was awarded to the Duke of Jun Yixuan on the ninth year under the reign of Emperor Xianfeng (1859). Yixuan was later

<sup>3</sup> 《得胜桥西荒圃明成国公适景园也堂后古槐尚存》 (Desheng qiao xi huang pu mingcheng guo gong shi jing yuan ye tang hou gu huai shang cun) (The old pagoda tree still exists behind the Ye Hall in the Desolate Ming Cheng Guogong Shijing Garden at the Desheng Bridge West). See Gao, S. 高士奇《清吟堂全集》卷5 (Qing yin tang quanji) (The Complete Works of Qingyintang: Vol. 5).

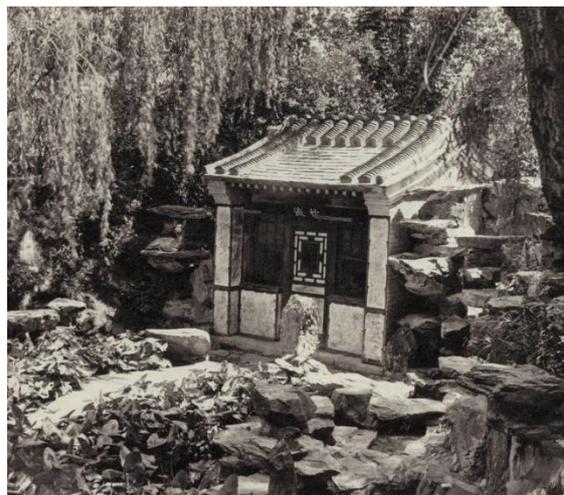
promoted into Prince Chun whose son, Zaitian, was born here and later became Emperor Guangxu. As a result, the residence was upgraded into the “Official Residence of the Hidden Dragon” (潜龙邸). Prince Chun built a new residence on the north bank of Houhai [Rear Lake]. To avoid any confusion, the original Prince Chun’s Residence and Garden is also known as the “Southern Residence” (南府).

As recorded in *An Archive of Beijing Private Gardens* and *Beijing Private Gardens: A Supplementary Study*, there is a large-scale garden on the west side of the Southern Residence. In the 14th year under the reign of Emperor Guangxu (1888), photographer Liang Shitai took a collection of photographs titled “Prince Chun Yixuan and His Residence,” offering a rare visual record of the garden.

Based on the photograph, Tuisheng Zhai (退省斋) was a library in the garden with a flat-roofed addition in the front. Kuangru Xuan (旷如轩) is a small building with three bays, facing a horse archery range and an open view. Au’ru is a flat-roofed small structure hidden behind the trees, sitting against a cloud-shaped white wall [Figure 4]. Pu Hut (朴庵), Qi Pavilion (憩亭), and Jiuhuai Pavilion (就槐亭) are square-shaped structures. Walking through a cave, one reaches a small room titled “Zhenliu” (枕流) [Figure 5].



**Figure 4.** Au’ru (奥如). Source: Osvald Sirén, *Chinese Gardens* [M], Zhao Shengwei, Qiu Liyuan, Translated. Beijing: Taihai Publishing House, 2017



**Figure 5.** Zhenliu (枕流). Source: Osvald Sirén, *Chinese Gardens* [M], Zhao Shengwei, Qiu Liyuan, Translated. Beijing: Taihai Publishing House, 2017

Yixuan once built a *huafang*-styled (画舫式, 画舫 *huafang* = a decorated pleasure boat) structure in the garden, mimicking the shape of a cruise ship: “西园隙地，面假山、就乔木构屋，如去岁渡海所居海晏轮船，舱式位置毕肖，长五丈，仅得彼船五分之一耳。环以围廊，上架小楼，自外视之，犹华制也。” (On the empty ground of the western garden, facing the rockery, there used wood for building the house that looks like a cruise ship in which I sailed last year. The cabin is placed in the exact same location as on the cruise ship, with five *chi* in length, only about one fifth of the ship. The building is surrounded by verandas, with a small loft on the top. Looking from the outside, it is beautifully decorated).<sup>[8]</sup> <sup>4</sup> Based on the photographs, the building is positioned above water. Its base structure is slightly curved, mimicking the side of a ship. In the front, a freestanding water-side pavilion has a plaque that reads “月照水池” (Moon Reflected in the Water Pond). Behind it, a cabin-like flat-roofed building connects the pavilions which resembles a cruise ship [Figure 6]. A wall in the garden is styled as the city wall, with the flower garden placed in the front and a small hut nearby. The garden also had Zhuwenduan

<sup>4</sup> See Yixuan 奕譞《九思堂诗稿续编》卷 13 (Jiu si tang shigao xu bian) (The Continuation of Jiusitang’s Poems: Vol. 13).

Ancestral Hall (朱文端公祠), in honor of Yixuan's teacher Zhu Fengbiao.



**Figure 6.** Huafang (画舫). Source: Osvald Sirén, *Chinese Gardens* [M], Zhao Shengwei, Qiu Liyuan, Translated. Beijing: Taihai Publishing House, 2017

#### 2.4 Prince Chun's Northern Residence and Garden, Western Beijing (醇王府北府园)

Prince Chun's new residence, also known as the Northern Residence, is located on the southern bank of Houhai [Rear Lake]. It was the former residence of Mingzhu, an official under the reign of Emperor Kangxi, and later became Prince Cheng's residence during the years of Emperor Qianlong. As *An Archive of Beijing Private Gardens* described in detail, there is a garden on the west side of the residence (now the former residence of Song Qingling) that was renovated by Yixuan during his lifetime.

On the south side of the garden, there were layers of hills. On the west side, there was a Tingyu House (听雨屋, 听雨 Tingyu = listening to the sound of rain) showing a L-shaped plan. On February 27th in the 3rd year under the reign of Emperor Xuantong (1911), Zaifeng, son of Yixuan, wrote in his diary: “在听雨屋旁筑一小坐落, 名曰‘畅怀处’。” (a small seating area was built by the Tingyu House, named “The place to free your heart”).<sup>[9]</sup> The house was constructed relatively late whose record does not appear in other literature.

#### 2.5 Shi Garden, Western Beijing (适园, 适shi = comfort, at ease)

The Shi Garden is located at Sanzi Hutong (now Huaili Hutong) on the east side of Xidanbei Street in Western Beijing, close to Lingjing Hutong in the north. It was a residence built by Prince Chun Yixuan. The photo album, “Prince Chun Yixuan and His Residence,” shot by Liang Shitai in the 14th year under the reign of Emperor Guangxu (1888) contains many photos of the Shi Garden.

The main structure in the garden is Yishou Hall (颐寿堂, 颐寿 yishou = health and longevity). It holds a plaque inscribed with writings by Prince Gong Yixin. Its interior layout is complex, including an opera stage, a viewing area and a memorial hall on the 2nd floor [Figure 7]. Two small buildings are built on the east and the west sides behind the main hall. A three-turn stone bridge sits across a creek, holding a pavilion, titled “Wenyuan Ting” (“问源亭”). Two small rooms, Xuanchun (绚春 xuanchun = glorious spring) and Qinqiu (沁秋 qinqiu = refreshing autumn), are located by a pond. Xiuxi Pavilion (修禊亭), a flat-roofed structure [Figure 8], sits on top of a base with a water outlet carved in the shape of a dragon's head. A small building is built in the back. Fengyue Shuangqing Lou (风月双清楼) is a set of three mountaintop pavilions, among which there is a thatched hut, named Taolu (陶庐) [Figure 9]. The garden also contains many buildings showcasing various styles, that includes Fusong Caotang (抚松 fusong = by a pine tree, 草堂 caotang = thatched hut, a common way to name one's house as a gesture of humility), Hanxiang Hall (寒香 hanxiang = scent of flowering wintersweet), Tiyun (梯 ti = ladder, 云 yun = cloud), Lanxia (揽 lan = to hold, 霞 xia = red sky at dawn or dusk), Shuhua Gallery (罨画 shuhua = paintings of Shu), Xiao Youquchu (小 xiao = small, 幽趣处 youquchu = a place for noble interests), Guiyin Hut (归隐 guiyin = seclusion).



**Figure 7.** Interior Stage at Yishou Hall (颐寿堂). Source: Oswald Sirén, *Chinese Gardens* [M], translated by Zhao Shengwei, Qiu Liyuan. Beijing: Taihai Publishing House, 2017



**Figure 8.** Xiuxi Pavilion (修禊亭). Source: Oswald Sirén, *Chinese Gardens* [M], translated by Zhao Shengwei, Qiu Liyuan. Beijing: Taihai Publishing House, 2017



**Figure 9.** Taolu (陶庐). Source: Oswald Sirén, *Chinese Gardens* [M], translated by Zhao Shengwei, Qiu Liyuan. Beijing: Taihai Publishing House, 2017

The Imperial Prince Chun Zaifeng's Diary (醇亲王载沣日记) records on October 23rd in the 29th year of Emperor Guangxu: "Prince Qing read, holding the decree of the Empress Dowager, that the Shi Garden was awarded to his sixth brother as a residence."<sup>[9]</sup> Zaifeng's sixth brother is the sixth son of Yixuan, Zaixun (1885–1949), who was appointed as the Lesser Bulwark Duke (不入八分辅国公) in the 13th year of Emperor Guangxu (1887), later promoted into the Bulwark Duke (辅国公), the Defender Duke (镇国公), and the Beile Prince in the 28th year of Emperor Guangxu. The Empress Dowager Cixi granted Zaixun the Shi Garden as his *beile* residence.

## 2.6 Yi Garden, Outer Beijing (怡园)

The Yi Garden is located at Nanbanjie Hutong outside Beijing's Xuanwu Gate. It was the residence of Wang Xi (1628–1703), an official during the years of Emperor Kangxi in the Qing dynasty. Wang Xi, also styled as Ziyong, Xuting, and known as Muzhai, held official positions as the Minister of Army (兵部尚书) and the Grand Academician of the Palace Academy of Baohe (保和殿大学士). The Yi Garden is often compared with *Wanliu Hall* (万柳堂), which was also designed by Zhang Ran, the master garden designer of Jiangnan region. The Yi Garden is mentioned in many poems from the early Qing period. There are still many more to add besides the ones recorded in the "*Archive of Beijing Private Gardens*."

Li Liangnian wrote in a poem during a banquet held at the Yi Garden: "天下治象视皇都，长安治象视中枢。宛平司马匡时需，佐圣抚物如履孟。.....履声早谢容台趋，悬崖叠嶂性所愉。红藤石路嗟崎岖，司马养志生踌躇。午夜视牒方勤劬，不暇手辟地一区。.....下朝始敕平头奴，便遣柞氏芟荒芜。良材中伐山灵输，巨石似有五丁驱。为园好手来三吴，指挥整瑕走万夫。天机自发非规模，鸠工五月浑须臾。眼中位置一一殊，缭以周垣屏尘污。取径蜿蜒何旋纡，坡陀有角山有嵎。三峰娟妙如名

姝，玉环飞燕匀丰癯。又如好手作画图，米颠黄痴杂倪迂。理绝粉本谁瑕瑜，其下有壑环水铺。园官笑指沙痕枯，明年好雨浮菰蒲。渚可浴鹭汀眠鳧，绝胜贺老乞鉴湖。花边古井盘辘轳，坐溉谷口为春腴。橐拖种植各沾濡，落花香扑青丝絢。韦松何桤萧桃株，杜陵苦觅何为乎？古藤簇架垂流苏，佳荫不数高冈梧。珍禽来避金仆姑，时闻踏叶穿甃罅。想当夏日凉侵肤，檐楹相差势不孤。房椳粲比春葩敷，碧纱笼烟界珊瑚。押以银蒜帘以珠，直取妍净删悬蛛。别有拾级凌杉榆，栏楯百尺空中朱。拄笏朝翠沾髭须，复见鸚鵡飞曾觚。去天尺五语不诬，宗伯顾此大欢娱。家庭暇日凤将雏，笔床画卷红氍毹。名香班班斫鸚鵡，滢尊可饮坐可趺。相携登眺犹坦途，底须银鹿青猿扶。有时九老香山俱，何异闾池临方壶。恭承折柬招吾徒，枫根画馆双白驹。喜无礼法相牵拘，流览不绝西山徂。……” (The imperial capital governs the state under the heaven, and Chang’an governs the state at the center. Wanping Sima needs to correct the current world situation, where the sage treads. ... ..The sound of footsteps disappears early near the Rongtai platform, and the cliffs are superfluous. The red-vine stone-paved road is rugged, and Sima hesitates to walk on it. At midnight, I still watched playing cards, and had no time to develop the garden area by hand. The lower court began to order flat-head slaves, then I sent the Zha family to mow the barren garden. Good timber materials include Shanlingshu, and large rocks look like the bodies of five strongmen. Garden masters all come from the Jiangnan Wu region [Suzhou, Jiangsu], who directed 10,000 men to repair garden imperfections. The secret of a garden creation is to make it spontaneous and small-scale, and gather craftsmen in May to develop the garden naturally and comfortably. Positioning the objects one by one by the eyes, and enclose it with fence to prevent dust and dirt. Make the path winding, and the slope as a mountain range. Three graceful peaks are as beautiful as jade rings and flying swallows. It will then look like a good hand-drawing by Northern Song-

dynasty calligrapher and painter Mi Fu from the Yellow School, or by the Yuan-dynasty poet, painter, and calligrapher Ni Zan. Whose merit is it to abandon the draft, but to have a big circular pool under it? The garden official said with a smile that the sand marks are dry, and the rain next year will be good for ponds and swamps. The herons and teals can bathe and sleep in the islet, and it is a better place than the Jianhu Lake, which is what He Lao wanted. The laced ancient well wheel, sitting on the mouth of the valley to irrigate for the spring fertility. Drag the sack and nourish each plant, the falling flowers perfume the silk ornaments on the shoes. Leathers and pines take on alders, mugworts, and peach plants, why painstakingly searching for Duling in Xi’an? The framed old vine is clustered with hanging tassels, and countless good shade is provided by *Takaoka firmiana simplex*. Rare birds come to hide from golden maids, then they hear that they have stepped on the leaves and passed through like-minded friends. If you want to be cool in summer, the unevenness of the eaves does not appear monotonous. The windows are decorated beautifully with spring flowers, and the green shade is like *fungia tenuis*. Stake the silver garlic curtain with the beads, take the beautiful net directly and remove the hanging spider. There are also ten levels of elm, and the fence is a hundred feet high to protect the trunk in the air. In the morning, I walk with a stick in my hand and my mustache is wet, once again I see birds flying with wine vessel. It is correct to say that the terrain is extremely high, Zongbo [ancient Chinese official name] is therefore very happy about it. In the family holidays, they can watch “The Phoenix Will Be Young” [Feng Jiang Chu, the name of an ancient music], where there are special utensils for holding writing brushes, scroll paintings, and red woolen carpet. The famous incense obviously harms Chinese francolins, one can drink and sit on the back of the feet at the puddle. It is still easy to climb and look out together, why do we need silver deer and green monkey for support? Sometimes nine old friends gather together at the Fragrant Hills, how different is it from the Lang Pond

near Fanghu [According to legend, Fanghu is the Fairy Mountain in the East China Sea located along the coast of Penglai County, Shandong Province]. Respectfully fold the card to recruit my disciples, with the Maple Root Painting attached to two white horses. I do not like to be restrained by rules, but to travel endlessly in the Western Mountains...)<sup>[10]</sup><sup>5</sup> “The master garden designer from three regions of Wu” mentioned in the poem refers to Zhang Ran from Jiangnan whose skills in garden design were acclaimed to be comparable to the paintings of Mi Fei, Huang Gongwang, and Ni Zan, in which layered rockery was illustrated with grace and beauty in each of its variety.

In “Writings during a visit to Grant Sima’s Garden with Duke Yidu,” Pan Lei wrote: “人生有情爱丘壑，一官苦被风尘缚。谁能买宅兼买山，京都便有林泉乐。宛平司马今谢公，安危系望苍生同。家傍日边身未起，东山只在青门中。别墅萧疏背城起，重冈复磴纷迢迢。如欹复偃云际松，欲泻还滢谷间水。何年驱石包山来，疑是汴都良岳之余材，辇载归燕几百岁，土花洗出班班苔。山堂结构何其佳，天然位置非安排。众壑平临雁宕蓄，一峰陡如仇池开。临胸相公兴潇洒，闲携宾从浮三雅。朝行游眺暮忘归，诗成自上岩屏写。眼中物色思冶园，冶园故在青齐野。人生随地足啸歌，何必吾庐始婆娑。但愿四海销干戈，庙堂无事优闲多，一年百遍来经过。” (There is a love for deep mountains and valleys in my life, but I suffer from being an official bounded by a filthy, turbulent, and war-torn social environment. Whoever can buy a house with a hill, there is happiness about being in a secluded place in the Capital City of Beijing. Wanping County Sima [an official position from ancient China] is

today’s Jin Xie’an, whose safety is expected to be the same as common people. The house faces the sunrise direction [east], but the family has not got up early, and the Eastern Mountain can be seen through the green gate. The villa rises from the back of the city, and there are numerous stone steps rebuilt gradually, which look like skewed pines falling from the high and distant clouds, or water wanting to pour but stagnates in the valley. Which year did he drive the stones over to make the hills? It is suspected to be the remaining material of Genyue, the Capital City of Bianliang [today’s Kaifeng]. Carrying loads of returning swallows back and forth for hundreds of years, the soil and flowers washed out obvious mosses. The structure of the Mountain Hall is good, and its natural location is not arranged by human hands. The gully where the wild geese are stored is flat, and a peak is as steep as Chouchi [located on the north bank of the Western Han River in the southwest of present-day Xihe County, Gansu Province]. The Linqu County gentleman looks natural and generous, leisurely bringing guests to float wine vessels in the river. Traveling and gazing afar in the morning and forgetting to return in the evening, the poem is naturally composed and written on the rock surface. The scenery in front of my eyes reminds me of the Ye Garden previously located in the field of Shandong. Life is full of chants everywhere that makes me dance in the house. I hope that the whole world will stop fighting, and that the temples will be trouble-free and busy, with prayers coming by a hundred times more every year).<sup>[11]</sup><sup>6</sup> The poem parallels Wang Xi with Jin Xie’an, the Prime Minister of Eastern Jin Dynasty, while comparing Wang Xi’s Shi Garden with the residence of Xie’an in the Eastern Mountain. It praises the garden’s

<sup>5</sup> 《大司马王公招饮怡园同陆翼王、毛大可、邓孝威、陈其年、田髯渊、朱锡鬯、周起辛分赋》(Da sima wang gong zhao yin yi yuan tong lu yi wang, mao dake, deng xiaowei, chen qinian, tian fuyuan, zhu xichang, zhou qixin fen fu) (Grand Sima Wang Gong gather people to drink in Yi Garden with Lu Yiwang, Mao Dake, Deng Xiaowei, Chen Qinian, Tian Foyuan, Zhu Xichang, Zhou Qixin to write poems individually). See Li, L. 李良年《秋锦山房集》卷6 (Qiu Jin Shan Fang Ji) (The Collection of Qiu Jin Shan Houses: Vol. 6).

<sup>6</sup> 《从益都公游王大司马园亭作》(Cong yi du gong you wang da sima yuan ting zuo) (From Yidu Gong Visiting Wangda Sima Garden Pavilion). See Pan, L. 潘耒《遂初堂诗集》卷上 (Sui chu tang shiji) (Suichutang Poems: Vol. 1).

intricate layers of rockery and beautifully shaped rocks to be comparable with Gen Yue Imperial Garden of Northern Song Dynasty. The architecture and landscape of the garden are exquisitely arranged between valleys and streams, steep peaks and deep ravines, and twisted old pines.

Xu Qiu's poem for a gathering in the Yi Garden reads: “雪后陪良宴，登临慰夙心。胜游才十日，又喜得幽寻。木脱群峰细，霜浓众壑阴。林泉欣谢傅，促柱听鸣琴。” “危廊通薜磴，杰阁俯高寒。屈曲藤初架，嶙峋石未安。天空闻静籁，峡东想奔湍。屐齿须防折，相看路郁蟠。” (Having a good feast after the snow, I climb high and look into the distance to satisfy my wish. It is only 10 days after a pleasant trip, I am happy to explore the beautiful scenery. The tree leaves have fallen and the mountain peaks are thin, the frost is thick and the valleys is overcast. Mountain forest, spring water, and stone all admire Xie An, I cultivate myself with etiquette and listen to fast-string music. The dilapidated corridor has moss on its stone steps, and the high tower is overlooking the cold at higher elevations. The bending vines are beginning to frame, the mountains are steep, and the rocks are not settled yet. I see tranquility in the sky, and hear water running rapidly in the east of the gorge. The footprints are hidden when I look at the winding path with dense peach blossoms).<sup>[12]7</sup> The poem's description includes soaring rocks, deep ponds and valleys, and corridors and pavilions placed on steep peaks.

Chen Weisong's poem written at an intellectual gathering at the Yi Garden reads: “观其措置间，一一非苟作。烟霞归步曲，沙石就镰凿。入门草色净，压架竹光薄。扞萝历屣屣，剥薜穿确确。偃树仰尻雕，缺崖豁颧腭。有木尽离披，无峰不拿攫。数折回踰垣，千盘倏非昨。遂从群山巅，了了见帘箔。绀壁裊回廊，华飏荡深幕。櫺前极疏放，轩后最开拓。曲室度琴尊，

周庐匝铃索。朱堂突崔巍，赧馆倍的灼。……主人语座客，小筑意有托。吾父太保公，遐龄寿平格。当其壮健时，爰踏登山屩。朝眠潭柘寺，晚饭来青阁。频岁休杖履，不欲烦腰脚。山游怅莫遂，似负平生诺。所以营邱园，与焉代岩壑。儿孙互灌花，邻叟共行药。娱亲聊复尔，诂屑都粉堊。……酒酣俯绝涧，光景益骇愕。其下百丈宽，其上十仞削。莫轻燃犀照，怕现鱼龙恶。更顾坐客语，此月泉源涸。恍逢春夏交，谷帘洒瓔珞。银床树杪悬，素练窗中落。岂惟垂纶钓，直可移舟泊。嘉陵诂不如，斜川或相若。……” (Looking at the arrangement of spatial junctions of the garden, none of them is sloppy or casual. The landscape and beautiful scenery have returned their winding paths, and the sandstones are carved. After entering the gate, the color of grass is clean, and the pressed bamboo frame is light and thin. The *Pueraria montana* var. *lobata* (kudzu) go through high mountains, peeling off the moss and penetrating through the sound of deer horns. The *Pinus pumila* regel tree is leaning up its base, there is a lack of cliff and an uneven appearance. The trees are falling and the peaks are fighting. A few folds over the wall, a thousand boats row swiftly and they are no longer at where they were yesterday. From the top of the mountains, I saw clearly the curtains made of bamboo and reed. The magenta wall curls into the veranda, and the flower storm wash deep curtain. The front of the eaves is extremely open, and the back of the corridor widens up. The music room keeps the ancient qin music instruments and wine goblets, and the guard rooms are circulated by ropes to tie the alarm bells. The vermilion palace protrudes like a high mountain, and the light red guest room is even more obvious and bright.…… The host says to the guests that he uses small buildings to express his feelings. My father Taibao [Chinese official title in the Qing dynasty] is a civil servant, who has

<sup>7</sup> 《十月十九日益都公招游王司马怡园奉和原韵四首》(Shi yue shijiu ri yi du gong zhao you wang sima yi yuan feng he yuan yun si shou) (On the 19th of October, Yidu Gong visited Wang Sima's Yi Garden and complied with the Original Rhyme of Four Poems). See Xu, Q. 徐鉉《南州草堂集》卷8 (Nan zhou caotang ji) (Nanzhou Thatched Cottage Collection: Vol. 8).

reached a venerable age of fairness and kindness. While he is strong, he loves to climb mountains. He sleeps at the Tanzhe Temple in the morning, and comes to the Green Pavilion for dinner in the evening. He frequently rests from walking, and does not want to make his waist and feet tired. He is disappointed at the mountain tour, and it seems that he has lost his promise. Therefore, I have constructed the Qiu Garden to replace the mountains and valleys. The children and grandchildren water the flowers together, and the neighbors cultivate the medicinal plants together. For the time being, the garden is for entertaining relatives and chatting, every piece of rubbish is crushed into white clay powder for wall painting.....After drinking wine, I overlook at the stream under the high mountain, and the scene is horrifying. It is 100 *zhang* [1 *zhang* = 3.33 m] wide at the bottom, and 10 *ren* [1 *ren* ≈ 2.66 m] at the very top. Do not burn fire lightly, for fear of the emergence of ferocious ichthyosaur. Pay more attention to talking with the guests, this month the fountains have dried up. Leisurely and contentedly expect the change between spring and summer, and the valley waterfalls sprinkle beads and jade. The fence for the water well is decorated with fine tips of tree branches, and white clouds and waterfalls can be seen through the window. It is more than living in seclusion, I can sail my boat at will. How can Jialing River be as good as, or similar to, Xiechuan.....)?<sup>[13]</sup><sup>8</sup> The thesis of this poem is to praise the garden's elegant layout, winding paths, and secluded tranquility; and behind the gate, lawns, bamboo trellis, wisteria and moss setting each other off to advance, old trees laying on their sides, and mountain and valleys displaying a picturesque disorder. Going around the garden walls, one catches a glimpse of a meander corridor with shade behind the peak of a rockery. The space in the garden is intimate while open. The music room houses

a collection of instruments and wine vessels, with small bells hanging on the roof. The garden also has ponds and valleys that holds enough water during spring and summer for fishing and boating. Wang Xi told his guests that the garden was built as a place to care for his father whose old age is getting in the way of his love of nature.

Chen Weisong's poem written for a visit to the Shi Garden with the Grand Academician Fengpu reads: “赖有平泉好，能谐吏隐心。到门添绿兴，傍市得幽寻。日漏枫梢鬣，霜缠薜荔阴。喜无尘杂事，风里自鸣琴。”“细筱戎戎长，幽篁淅淅寒。客中稀见汝，几日到长安。礧礧存高节，飏飏起素湍。笋根来岁迸，定学蛰龙蟠。”“忆赴尚书酌，霜天酒似澆。吁谟关庙社，泛爱及宾朋。园果经秋熟，山泉向晚澄。高台重上处，徙倚记吾曾。”“晚出沙堤上，山游谢傅耽。振衣凌绝壑，把炬认层岚。暝色千门结，霜容万木酣。夜归欹独枕，端不梦江南。” (Fortunately, the garden is as good as Pingquan [Forest Park], which makes the small official tranquil and secluded. When arriving at the gate, one sees additional greenery and finds it a quiet place near the city. The sun shines on the maple trees and eastern phoebes, and the frost wraps around the climbing figs in the shade. I am glad that there is no household chore, but there is the sound of musical instrument in the wind...The slender bamboos are lush and long, but the bamboo grove looks scattered and poor. It is rare to see you among the guests, and I will arrive in Chang'an in a few days. The trees have high knots, and the cold wind blows a torrent of white waves. The bamboo shoots will rise upwards next year, and they will learn from coiling dragons which have hibernated since ancient times. Recalling about reading the Classic of History while drinking, the wine tastes like water in

<sup>8</sup> 《王大司马胥庭先生招饮怡园同陆翼王、邓孝威、毛大可、田髯渊、朱锡鬯、李武曾、周次修分赋》 (Wang da sima xu ting xiansheng zhao yin yi yuan tong lu yiwang, deng xiaowei, mao dake, tian fuyuan, zhu xichang, li wuzeng, zhou cixiu fen fu) (Great Wang Sima Xuting gathered people to drink at the Yi Garden with Lu Yiwang, Deng Xiaowei, Mao Dake, Tian Foyuan, Zhu Xichan, Li Wuzeng, Zhou Cixiu who wrote poems individually). See Chen, W. 陈维崧《湖海楼全集》卷3 (Hu hai lou quanji) (The Complete Works of Huhailou: Vol. 3).

the severe cold weather. The plan of the Guan Temple is ambitious to accommodate all friends and guests. The orchard is ripe in the autumn, and the mountain spring is limpid in the evenings. The high platform on the top is where I wander and remember where I was... In the evenings, I go to the sand levee, and tour the mountain. I shake off dust from my clothes and climb the deep valley, using a torch to see through the fog in the mountains. At twilight, thousands of household doors seem to be linked to form a continuous view, and the frost covers all kinds of thick trees. Returning home at night and sleeping alone, I stopped dreaming about scenic Jiangnan).<sup>[13]</sup><sup>9</sup> The second verse is annotated with “怡园饶竹” (Yi Garden of Abundant Bamboo), praising the diverse shapes and postures of bamboo in the garden.

Qiu Xiangsheng wrote a poem at a gathering at the Shi Garden that reads: “秋光新霁后，清宴敞林园。云气凉生壁，松花绿到门。径深幽藓厚，人静晚禽喧。共坐恣意醇饮，天香散紫垣。”“移席重清眺，徘徊四望秋。西山遥入座，北阙正当楼。月皎人烟定，砧高夜气浮。元言听不倦，河汉亦停流。” (Under the autumn sunlight after rain and snow, an elegant banquet opens in the forest garden. The mist cools the cell wall, and the pine flowers are green to the door. The path is deep and hidden with thick moss, the people are quiet and birds noisy in the evening. Sitting together and drinking freely, the fragrance of osmanthus, plum, peony, and other flora spread from the celestial palace... Moving the seat to look far away leisurely, I wander around at the autumn scene. The Western Mountain is situated in a distance, and the North Gate Tower is right in

front of the building. The moonlight is bright with a fixed sign of human habitation, and the pounding of silk is loud and the night is airy. I listen to the primary words tirelessly, and the galaxy stops flowing.)<sup>10</sup>

Zha Sili wrote a poem in praise of the peonies at the Shi Garden: “平章宅畔诗曾记，双桂庭前谱自芳。错落宝灯开紫府，氤氲宝鼎拆丹房(花皆紫色)。梦回欲写朝云片，朝罢真携满袖香。留取传家旧忠孝，当年原不进姚黄。” (The vivid boundary of the house was once recorded in a poem, and the two osmanthus trees in front of the courtyard emanate fragrances. Staggered treasure lanterns light up the fairy dwelling, and damp and hot clouds fill the treasure ding [Chinese cauldrons] (the flowers are all purple). Dreaming back to write about morning clouds, the courtier returns and carries a full sleeve of fragrance. The old loyalty and filial piety have been sustained, but the original Yaohuang [Paeonia suffruticosa, one of the four types of peonies] is prohibited to enter the garden).<sup>[14]</sup><sup>11</sup>

## 2.7 The South Garden, Outer Beijing (南园)

The South Garden was the secondary residence of Xu Kunxue, the Minister of Justice and academician of the early Qing dynasty. It is located at the south side of Hufang Bridge in outer Beijing. Xu Kunxue wrote in his garden banquet: “市南虎圈坊，幽居带林薄。雅堪延野色，凭眺有菌阁。.....” (The Tiger Circle and Square in the south of the city is a secluded residential place with much vegetation. Its elegant scenery extends to the countryside when looking from afar, there is a view of the

<sup>9</sup> 《益都夫子招游王大司马怡园敬和原韵四首》 (Yi du fuzi zhao you wang da sima yi yuan jing he yuan yun si shou) (Master Yidu invites Wang Da Sima to visit the Yi Garden and wrote the Four Original Rhymes). See Chen, W. 陈维崧《湖海楼全集》卷8 (Hu hai lou quanji) (The Complete Works of Huhailou: Vol. 8).

<sup>10</sup> 《秋日王慕斋大司马招同白仲调、王印周集怡园二首》 (Qiu ri wang mu zhai da sima zhao tong bai zhong diao, wang yin zhou ji yi yuan er shou) (In the autumn day, Wang Muzhai Da Sima called Bai Zhongdiao, Wang Yin Zhou collectively wrote two poems at the Yi Garden). See Qiu, X. 邱象升: 《南斋诗集》 (Nan zhai shiji) (Anthology of South Hall Poems). 清康熙三十五年 (1696) (Thirty-five years of Emperor Kangxi of the Qing dynasty) (1696) 山阳邱氏刻本, 第90页 (Shanyang Qiu's block print, p. 90).

<sup>11</sup> 《怡园牡丹示枚孙》 (Yi yuan mudan shi mei sun) (The Peony at Yi Garden show to the Grandson). See Zha, S. 查嗣琛《查浦诗钞》卷9 (Zha pu shi chao) (Zhapu Poems: Vol. 9).

pavilion whose shape looks like a fungus)<sup>[15]</sup><sup>12</sup>. According to his writing, there seems to be a mushroom-shaped pavilion in which one could visit and look far into the distance. Xu Kunxue once invited Zhu Yizun, Jiang Chenying, Chen Ting, and other poets for a banquet at the South Garden, and composed linking verse with the guest of honor: “夜市灯荧荧，晨衙鼓统统。试瞻十二衢，何人事游览。(姜宸英)吾党脱朝簿，甘与世味淡。初疑谏果食，渐似都蔗噉。(彝尊)驾言适丘园，尘虑益澹澈。取径衣乍褰，入门首先锁。(陈廷敬)寻廊无坦步，引绳得危揽。高下屋四隅，其中乃习坎。(徐乾学)穿池注嵌嵌，拘草当蒹葭。非无鹤在沙，亦有鱼聚糝。(宸英)移情欣鸟音，侧足避花苔。层楼窗面面，远目水默默。(彝尊)际此日载扬，可以释愁黦。矧饶冻春醪，因之沥诗胆。(廷敬)满酌金屈卮，并坐绿头毯。行厨少新烹，爇饭有遗糝。(乾学)司寇珍庖盈，尚虑客颇颞。说礼何铿铿，升车必抱槩。(宸英《上司寇》)……堂坳虽一杯，五月有菡萏。相期避暑游，复此安灶突。(乾学)”(The market lights are shining at night, and there is the sound of drumming for meeting the chief in the government office early in the morning. Who are the travelers trying to see the twelve roads that extend in all directions? (Jiang Chenying) Our party has withdrawn from the official name book, and is willing to take a light look at worldly affairs. When I first saw it, I suspected it was olives, and gradually it seems that the more you eat it, the sweeter it gets. (Yi Zun) Touring in the countryside is comfortable, and the secular thoughts are good for washing one’s brain. When entering the gate, lift up the clothes, and nod first. (Chen Tingjing) There is no safer walk to find the corridor, flicking out with a rope leads to dangerous picking. There is danger in the four

upper and lower corners of the house. (Xu Qianxue) Passing through the rugged pond, the water falls like a column, the bearded grass is like aquatic weed or reed. There are cranes in the sand, as well as fishing gears. (Chen Ying) Shifting my attention to listen to the birds singing, I stand with my feet diagonally to avoid flower buds. The tall building has windows on every side, looking at the deep water from afar. (Yi Zun) Moving forward from this day, one can relieve the sorrows. The abundant frozen spring wine also nourishes the courage of the poet. (Ting Jing) Drinking a full goblet of wine, I sit on the corner of a green blanket. I brought a few new food dishes when traveling, including cooked rice and meat porridge. (Qian Xue) The Sikou’s [official position] kitchen is full of delicious food, as he is concerning about the guests who are looking thin because of hunger. If he wants to make an eloquent speech at the Imperial Court, he must bring his writing tablet before getting into the carriage. (Chen Ying “Report to Sikou”) ... Although there is only one cup [of seeds] in the lower part of the hall, there will be lotus flowers in May. Look forward to taking a summer vacation, and setting up a chimney on top of the cooking stove [in the garden].<sup>[16]</sup><sup>13</sup>The poem mentions that the garden has meandering and rugged paths and corridors, ponds with fish, and buildings with windows on each of the four walls.

## 2.8 Liang Family Garden, Outer Beijing (梁家园)

The Liang Family Garden is located on the southeast of Xuanwu Gate in outer Beijing. It was built during the Ming dynasty (1368–1644), and was a famed tourist attraction in the Capital City during both the Ming and the Qing (1644–1911) dynasties. Xu Qiuyong of the early Qing dynasty wrote in a poem at a

<sup>12</sup> 《奉邀太常说岩先生虎坊桥南别墅宴集同姜、朱二翰林》(Feng yao tai chang shuo yan xiansheng hu fang qiao nan bieshu yan ji tong jiang, zhu er hanlin) (Taichang Shuoyan was invited to a banquet with Jiang and Zhu, two members of the Imperial Academy, at the South Villa of Hufang Bridge). See Xu, Q. 徐乾学《檐园文集》卷8 (Dan yuan wenji) (Anthology of Dan Garden: Vol. 8).

<sup>13</sup> 《徐尚书载酒虎坊南园联句》(Xu shangshu zai jiu hu fang nan yuan lianju) (Xu Shangshu wrote a couplet while drinking in the South Garden of Hufang). See Zhu, Y. 朱彝尊《曝书亭集》卷14 (Pu shuting ji) (The Exposed Book Pavilion Collection: Vol. 14).

gathering at Liang Family Garden: “攀尽金门柳，骊歌酒欲酣。行从九折坂，去爱百花潭。叱驭通蛮徼，题诗过武担。庭讼人吏散，闲字正高谈。” (Climbing up all the willows through the golden gate, there is a farewell song and wine to drink. I travelled all the way from Jiuzheban [Sichuan] to the lovely Hundred-Flower Pond. The dangerous road led to a barbarian land, and there was an inscribed poem on the Wudan Mountain [Chengdu, Sichuan]. The litigants were dispersed in the Court of Justice, and they were doing idle talks).<sup>[12]</sup><sup>14</sup> According to the poem, there were willows, cob walls, and ponds in the garden.

Zhang Ying, the grand academician under the reign of Emperor Kangxi, wrote in “Chanting with wine at Liang Family Garden”: “帝城昨夜柳初碧，杏花片片飞绮陌。弟兄俱是天涯人，携手相逢出左掖。玉勒金鞵照路傍，紫骝骖裹嘶何长。吁嗟良会不易得，画楼高处还相将。画楼掩映垂杨里，一曲银塘泻春水。小阁珠帘临水开，依稀此景江南似。歌儿红雪本吴侬，灯前双颊秋芙蓉。黄莺自啭梁尘落，宛转歌成谢女慵。坐客燕赵复吴楚，京华挟策成羈旅。蕊宫姓字曲江春，等闲同作金闺侣。对酒当歌歌勿迟，再来此地知何期。青蛾皓齿白纈词，劝君满酌倾玻璃。春风为我惜良夜，珍重梁园对酒时。” (In the Imperial City last night, the willows started to turn green, and the apricot blossoms flew into streets and lanes filled with flowers and willows. The brothers are all from different corners of the world, who met at the small gate to the left of the main gate of the Imperial Palace. Expensively decorated riding horses are parked on one side of the road, how big are the Zi liú and Yǎo niǎo horses? Sad feelings and nice meetings are hard to

combine, and ornately carved buildings and relatively high positions are in company. The elaborately engraved houses are concealed in the weeping willows, and a piece of Silver Pond music rushes down like spring water. The bead curtain of the small pavilion opens to the water, and the scene is almost like that of Jiangnan. The Red Snow song is originally from the Jiangsu region, and the red cheeks in front of the lamp are like autumn hibiscus. The oriolus chinensis [birds] tweeted softly and produced beautiful singing, the sound is melodious to thank the maid. The guests came from the Yan Zhao and Wu Chu states, who are holding books in their hands and studying hard in the Capital City as foreigners. The Rui Palace [Daoist Temple] is named the “Spring of the Winding River,” and the women inside can easily become friends in the boudoir. Accompanied by good wine, singing, and dancing without wasting their time, they would not know when to come here again. There are beauties and wonderful talents, as well as Bai Zhu Ci [name of a Wu Dance], persuading the guests to fully drink their glasses of wine. The spring breeze cherishes the good night, and I treasure Liang Family Garden’s wine time).<sup>[17]</sup><sup>15</sup> The poem *Boating at Liang Family Garden* reads: “京洛苦蹄轮，一水已幽绝。况复乱苇中，轻舸似吴越。朝雨夕方晴，最爱新秋节。相将理短棹，弄此波间月。荒池才数亩，亭桥延曲折。遂使荡舟人，逶迤入林樾。月明清浅流，苇间秋可撷。露下水微波，舟动人语歇。此时客方醉，杳淼清歌发。欣陪长者游，壶觞况未竭。击柝任相催，幽赏讵能别。” (The Capital City of Luoyang makes the carriages suffer, but its water is quiet and tranquil. It seems to be among chaotic reeds, and the brisk small boats are like those in the south of Jiangsu. It was raining in the morning

<sup>14</sup> 《夏夜梁家园公宴送宋荔裳观察蜀中同周广庵、雪客、鹰垂、宋楚鸿、王季友、卓永瞻、叶元礼分赋》 (Xia ye liang jiayuan gong yan song songlishang guan cha shu zhong tong zhou guang'an, xue ke, ying chui, song chuhong, wang jiyou, zhuo yongzhan, ye yuanli fen fu) (In the summer night, the banquet at Liang Family Garden sent Song Lishang to observe Zhou Guangan, Xueke, Yingchui, Song Chuhong, Wang Jiyou, Zhuo Yongzhan, Ye Yuanli to write poems individually). See Xu, Q. 徐鉉《南州草堂集》卷4 (Nan zhou caotang ji) (Nanzhou Thatched Cottage Collection: Vol. 4).

<sup>15</sup> 《梁家园对酒歌》 (Liang jiayuan dui jiu ge) (Wine Poem at Liang Family Garden). See Zhang, Y. 张英《存诚堂诗集》卷1 (Cun cheng tang shiji) (Cuncheng Hall Poems: Vol. 1).

and got clear in the evening, I loved the new autumn season most. We set sail together, and the boat messed up the reflection of the moon in the water. The barren pond is only a few *mu* in size, and the pavilion and the bridge extend tortuously, making the boatman to enter the twists and turns of the forest. The moon is bright and the water is clear and flowing smoothly, the autumn can be felt and picked among the reeds. The water waves slightly under the dew, the boats are moving, but the people have stopped talking. At this time, the guests are drunk, and there sends out a vast and clear singing. I am happily accompanying the elders to travel, and there is still wine in the wine vessel. We are given the task of knocking the clapper during the night patrol, but how can one detect the secret appreciations?)<sup>[17]</sup><sup>16</sup>The poems describe the many *mu* of water features in the Liang Family Garden. One can boat in the ponds. Curved bridges sit across the water. Along with a waterside gallery and the hanging poplars, the view is admired by many officials from the south because of its resemblance to sceneries of Jiangnan.

## 2.9 Bishan Hall, Outer Beijing (碧山堂)

The Bishan [Green Mountain] Hall is located at Shengjiang Hutong in outer Beijing. It was the residence of Qing official Xu Kun who often hosted drinking parties with other officials in Beijing.

Xun Yuanwen, the younger brother of Xu Qianxue, wrote in “Planting Pines at Bishan Hall”: “春壑茂佳植，杏白山桃红。忽忆干霄姿，十里移双松。霜雪已饱历，斧斤幸不逢。抱节自磊砢，结阴何葱茏。种之堂东隅，郁郁映帘栊。顾盼生幽势，咫尺翠欲重。偃枝舞灵虬，耸干奋龙。相倚若弟昆，贞心罔弗同。岁寒非所矜，芳菲倘见容。托根远嚣市，庶几岩壑踪。一过一批襟，得尔延清风。” (The spring villa is flourished with beautiful vegetations, with

white apricots and red Chinese wild peaches. Suddenly, I remembered that the shape of the tree trunks was high into the sky, moving the two pines required 10 *li* distance. The garden has fully experienced frost and snow, and fortunately, it has not encountered axe. Encompassing the branches produces numerous piles, forming a green shade that is so verdant. Planting pines in the east corner of the hall, the pines flourish and can be seen through the window curtain. Looking around the garden, the pines generate secluded postures, with different shades of green in such a close distance. Pruning the pines to make the branches look like dancing dragons with horns, and the tall trunks look like flying dragons. Planting the trees as close to each other as brothers, so that their unshakable hearts are the same. The deep winter does not pity the pines, if the flowers and plants have tolerated and accepted them. Residing far from the bustling city, there are maybe several rocks and ravine traces. Passing the trees while wearing a shawl, one can get a refreshing breeze).<sup>[18]</sup><sup>17</sup> The two pine trees at the east side of the garden were transplanted from elsewhere, with their branches and needles already fully grown.

Xu Yuanwen wrote in another poem “A Small Gathering at Bishan Hall for the Qixi Festival”: “静抚青松送落晖，满庭繁卉任芳菲。轻云乍卷星临户，纤月初升露润衣。秋到惊心频换节，尊开喜客共忘机。人间聚散还休论，遑问银河渡与非。” (Calmly touching the green pine to send off the setting sun, the courtyard is full of fragrant flowers. The light clouds suddenly rolled and the stars over the house. The delicate moon started to rise and the dew moistened the clothes. The autumn has come as a surprise, with the weather changes frequently between the seasons. The guests are happily drinking wine to be free from the mundane affairs. People’s meeting and parting in this world is still uncertain, let alone whether the Cowherd and

<sup>16</sup> 《梁家园泛舟》(Liang jiayuan fanzhou) (Rafting in Liang Family Garden). See Zhang, Y. 张英《存诚堂诗集》卷2 (Cun cheng tang shiji) (Cuncheng Hall Poems: Vol. 2).

<sup>17</sup> 《碧山堂七夕歌用家大兄韵》(Bi shan tang qixi ge yong jia daxiong yun) (Bishan Hall Qixi Poem of the Big Brother Rhyme). See Xu, Y. 徐元文《含经堂集》卷10 (Han jing tang ji) (The Collection of Sutras: Vol. 10).

Weaver Girl can meet across the Milky Way).<sup>[18]</sup><sup>18</sup> The poem 碧山堂七夕歌用家大兄韵 (The Bishan Hall's Qixi Festival Song with Big Brother Rhyme) reads: “夕阴黯黯云嵯峨，蔽掩纤月沈明河。璇宫此时停玉梭，乌鹊有情胜驾馿。高寒藻幄丽且嘉，含凄微睇颜如酡。星稀斗横夜易徂，违携经岁别则俄。欢惊何少忧恨多，闲肃秋轮来城阿。碧山之堂临坡陀，泫泫清露零庭柯。满酌素蚁浮红螺，耳热仰天发啸歌。归兮归兮寄薜萝，乔林采岩非无徒。不则笠淅披渔蓑，及时不乐将如何。” (The gloomy evening darkens the clouds, concealing the delicate moon in the galaxy. The Imperial Palace has stopped weaving shuttle at this time, and the magpies have even more feelings than that of the imperial alligators. Lifting up the beautiful and graceful algae tabernacle, there is a miserable and sorrowful look on her red face. The stars are sparse and the Big Dipper turns to sideways when the night is about to go, the couple conducted annual meeting and parting suddenly. There is less joy and much sorrow in their meeting, and no respectful autumn *zhen* star coming to the city. The Bishan Hall has steps nearby, and the clean dew and sporadic rain nurture the trees in the garden. After drinking a full glass of wine with white foam on the surface floated with red snails, my ears are hot. I look up to the sky and chant. Come back, come back, here it grows wild plants of *Ficus pumila* Linn and *Usnea diffracta* Vain, and there are students in the forest studying tall trees and rocks. Wear a fisherman's clothes on the Song River, why not making merry while you can?).<sup>[18]</sup><sup>19</sup> The poem 饮碧山堂玩雪次王次谷韵 (Drinking at Bishan Hall and

Playing with Snow Rhyme) reads: “旷宇飞将净素尘，闲园光彻瑞花新。披来鹤氅宁常客，倾取螺杯有别春。华烛再移添物色，碧窗四启豁天真。玉山欲倒休相讶，早有琼蕤作醉茵。” (A brave general in the vast wilderness cleans the dust, and the leisure garden is clear and bright with renewed timely snow. Frequent visitors are wearing Han clothes made of Toba fur, taking out every wine goblet in the new spring. Gorgeous candlelight is moved over to enhance the scenery, and the windows are widely open on four sides to allow in fresh green views from outside. The Jade Mountain is about to fall down, don't be surprised, there had long been jade flowers as good returns for being lenient).<sup>[18]</sup><sup>20</sup>

Han Tan, one of Xu Kun's disciples, wrote in a poem, titled “Peach Blossoms at Bishan Hall”: “春愁春色遍天涯，小树山桃烂早霞。似趣壶觞真率会，偏宜篱落野人家。风流恰近三三月，顷刻都如七七花。闻道霸陵呵醉客，留连未肯趁归鸦。” (Spring sorrow and spring scene are all over the world, small trees and Chinese wild peaches look ripe in the morning glow. The fun wine vessel and the five flavors of food, are most suitable for a fenced household in the wild. The elegance is just like on the Shangsi Festival, with all the flowers blooming in a moment out of time. I heard at the Imperial Mausoleums [Xi'an] that they yelled at the drunken guests, I am still lingering and reluctant to return like birds flying home).<sup>[19]</sup><sup>21</sup> In a poem titled “Banquet at Bishan Hall for the Shangsi Festival,” he wrote: “暮春犹是永和初，花正开时柳乍舒。白社已荒三仕外，碧山重褷十年余。故人落落新

<sup>18</sup> 《七夕碧山堂小集》 (Qixi bi shan tang xiao ji) (A Small Collection of Qixi Poems at Bishan Hall). See Xu, Y. 徐元文《含经堂集》卷 13 (Han jing tang ji) (The Collection of Sutras: Vol. 13).

<sup>19</sup> 《碧山堂种松》 (Bi shan tang zhong song) (Planting Pines at Bishan Hall). See Xu, Y. 徐元文《含经堂集》卷 13 (Han jing tang ji) (The Collection of Sutras: Vol. 13).

<sup>20</sup> 《饮碧山堂玩雪次王次谷韵》 (Yin bi shan tang wan xue ci wang ci gu yun) (Drinking at Bishan Hall and Playing with Snow, the Second King and the Second Valley Rhythm). See Xu, Y. 徐元文《含经堂集》卷 9 (Han jing tang ji) (The Collection of Sutras: Vol. 9).

<sup>21</sup> 《碧山堂山桃盛开》 (Bi shan tang shantao shengkai) (Chinese Wild Peaches in Bishan Hall in Full Bloom). See Han, T. 韩荃《有怀堂文稿诗稿》卷 4 (You huai tang wengao shi gao) (The Poems at Youhuai Hall: Vol. 4).

来雨，澹月纤纤小摘蔬。我乃酒狂狂不得，漏声催箭整冠裾。” (The late spring is still like that in the first year of Yonghe, the flowers are blooming while the willows are just stretching. Baishe [White Club] has closed more than three official positions, and Bishan [Green Mountain] has held sacrificial ceremonies by the water for over 10 years. Old friends have gone and new rain has come, the moonlight is shining on the small vegetable pavilion. I am so drunk and crazy, the sound of a bronze kettle pressed the arrows, so I straightened my hat and the front and back of my clothes).<sup>[19]22</sup>

After Xu Kun passed away, Wu Jing visited Bishan Hall and wrote: “阑干闲凭旋闲行，暗数残莺唤酒声。一树犹然未憔悴，十年销得几清明。重来松石偏怜影，旧识花枝不问名。醉哭东风两宾客，无人知此绕街情。” (Leaning on the railing and walking leisurely by spinning, I secretly counted the sound of orioles calling for wine in the late spring. A tree still has not withered, how many Qingming Festivals has it endured in the past 10 years? The returned gemstones only pity the shadows, and they do not ask the names of old flowers. There are two drunken guests crying in the east wind, no one knows why they are like this, so I walked around them to avoid the scene).<sup>[20]23</sup>

## 2.10 Lamei Garden, Outer Beijing (刺梅园, 刺梅 lamei = wintersweet)

The Lamei [Wintersweet] Garden is located in the southern part of outer Beijing. The name of its owner is lost in history, but the garden, known for its ancient pine trees, is often mentioned in poems and songs written by literati of the early Qing period.

In “Drinking with Peers by the Ancient Pines at Lamei Garden in Late Spring,” Chen Weisong wrote: “晨兴思出游，茫然惑所向。或云刺梅园，景物颇萧旷。入门苔色净，到眼杂花放。杯来互沉吟，兴剧迭歌唱。两年缚朝衫，小心事卿相。同袍四五人，各各色惆怅。春山未得归，遇酒且跌宕。君看落红堆，下有昔人葬。及今不作达，后此欲谁望。老松无赖极，横若攫拿状。我时倚酒豪，竟上骑其项。龙鳞陟相嗔，鼓作天风浪。” (Getting up early and thinking about traveling, I am bewildered about where to go. It is suggested that I should go to the Lamei Garden, where the scenery is empty and lifeless. The color of the moss is clean at the gate, and I see mixed flowers blossoming. People have come with cups of drinks and we chant in contemplation together, while getting up and taking turns to sing a drama. I have been tied with the court suit for 2 years as an official, and have been careful about everything. There are four or five colleagues in the same robe, each of them is melancholy about their position. They have not returned from the Spring Mountain, and things are changing when it comes to wine. Look at the mound full of flowers, there are dead people buried underneath. If one is not playful or relaxed today, who will have desires later? The old pine tree has nothing to rely on, it is horizontal as if in a grabbing posture. I am heavily drunk, even riding on the neck of the pine. The owner steps up and is annoyed, and is making big waves in a high mood).<sup>[13]24</sup> The poem describes the unique profiles of the ancient pines and how the poet, being in a euphoric drunken state, climbed on top of the trees.

<sup>22</sup> 《上巳宴集碧山堂》 (Shangsi yan ji bi shan tang) (The Collection on Shangsi Festival Banquet at Bishan Hall). See Han, T. 韩葵《有怀堂文稿诗稿》卷4 (You huai tang wengao shi gao) (The Poems at Youhuai Hall: Vol. 4).

<sup>23</sup> 《过碧山堂杏花下与姜丈西溟感叹旧游凄然成咏》 (Guo bi shan tang xing hua xia yu jiang zhang xi ming gantan jiu you qiran cheng yong) (Passing the Bishan Hall under the apricot flowers and Jiang Zhang Ximing lamenting the sadness of the old tour). See Wu, J. 吴璟《西斋集》卷10 (Xi zhai ji) (The Collection at Western Study Hall: Vol. 10).

<sup>24</sup> 《春杪同诸子饮刺梅园古松下》 (Chun miao tong zhu zi yin lamei yuan gu songxia) (At the end of spring, drinking with the Masters under the Old Pine in the Plum Garden). See Chen, W. 陈维崧《湖海楼全集》卷3 (Hu hai lou quanji) (The Complete Works of Huhailou: Vol. 3).

Gao Shiqi wrote during an intellectual gathering at the Lamei Garden: “白日每欲徂，青春景将暮。驾言游郊甸，朋俦聊坦步。周览群木秀，俯爱纤草布。张组向名园，徙倚瞩芳树。紫茸被远阡，绿叶暗荒圃。豁尔莹心神，壶觞生野趣。意愜感已深，抚景始知误。良辰岂蹉跎，花骢须暂驻。” (Every day and every time I want to go, the early spring scene is at sunset. Taking a trip to the outskirts [of Beijing], I chat with peers while safely walking. Touring around the outstanding group of trees, I love the *Burmannia itoana* fabric. The open composition is leading to a famous garden, I walk back and forth while looking at the flowers and trees. The purple velvet flowers are in the far north-south ridge, and the green leaves are dim in the wasteland. Open, smooth, and transparent to the heart and mind, the wine vessel made of jade has aroused my wild imagination. My feeling of comfort has deepened, and I have realized the fuzziness after focusing on the foreground. How can I waste the good time? The flower-dappled horse must stay here temporarily).<sup>[4]25</sup>

Xu Qiu wrote in his poem “Ancient Pines at Lamei Garden”: “丛祠野蔓合，铁干老郊扃。不受秦封爵，羞窥汉户庭。拂霜凄鹤唳，压雾带龙腥。愧杀支离叟，相看眼倍青。” (The temple in the countryside is surrounded by wild creepers, and the pine tree branches are like iron in the suburb. Not being knighted by the Qin, I feel ashamed of glimpsing into the Han Family Courtyard. Dusting off the frost, the cranes sound sorrowful, and the pressured fog brings in a taste of water. Very ashamed of being

physically impaired, their eyes are green when looking at each other).<sup>[12]26</sup> The poem compares the ancient pine [of Lamei Garden] with “支离叟” (physically impaired),<sup>[5]27</sup> the famous pine tree in Xi’an Yushu Garden in the Grand Capital of the Yuan dynasty (1271–1368).

Yan Yudun wrote in a poem titled “Climbing at Lamei Garden”: “佳辰撰良朋，名园骋遐瞩。天高气肃爽，尘氛荡清旭。蒹葭何苍苍，万木未凋绿。孤松本千丈，蟠屈如羈束。邈然起长叹，叹此秋风续。载咏东篱诗，先贤有高躅。” (Writing about good friends on good days, famous gardens show farsightedness. The autumn sky is high, clear, and fresh, and the dusty air is cleared up in early morning. Why are the reeds still in dark green, and the ten thousand green trees have not withered? The lonely pine tree is a thousand *zhang* tall, circling and buckling like being restraint. The sky looks lofty, I sigh about the continuous autumn wind. Record chanting poems about the Chrysanthemum Garden, and the sages who had noble characters).<sup>[21]28</sup>

In another poem titled “A Pleasant Walk from Taoran Pavilion to Lamei Garden” Yan wrote: “八月天气凉，草木黄未陨。城南骋游眺，物色最凄紧。天高云横凝，山翠若髻鬢。蒹葭水空阔，孤思豁平畛。归鸿散青霞，斜日桑柘隐。世事问樵牧，吾身等麈麈。陶然寄杯酒，藉此高兴尽。清风起长啸，余响答虚牝。老松卧荒原，蟠屈势轮囷。材大难为用，古语岂非允。余本濩落人，何时脱羈鞅。” (The weather is cool in August, and the vegetation has not

<sup>25</sup> 《何蕤音侍御招同武昔、峰山、天自、锡鬯、恂若、谖苑集刺梅园》 (He rui yin shi yu zhao tong wu xi, yi shan, tian zi, xi chang, xun ruo, su yuan ji la mei yuan) (He Ruiyin's attendant gathers Wuxi, Yishan, Tianzi, Xichang, Xunruo, and Suyuan to meet in the Lamei Garden). See Gao, S. 高士奇《清吟堂全集》卷6 (Qing yin tang quanji) (The Complete Works of Qingyintang: Vol. 6).

<sup>26</sup> 《刺梅园古松》 (Lamei yuan gusong) (Old Pines in the Lamei Garden). See Xu, Q. 徐鉉《南州草堂集》卷6 (Nan zhou caotang ji) (Nanzhou Thatched Cottage Collection: Vol. 6).

<sup>27</sup> “渔阳鲜于伯机于废圃中得怪松一株，移植所居之旁，名之曰‘支离叟。’ Yuyang Xianyu Boji (1256–1301, Yuan-dynasty famous calligrapher) found a strange pine tree in the abandoned garden, and it was transplanted next to the place where it lived.

<sup>28</sup> 《刺梅园登高得束字》 (La mei yuan denggao de shu zi) (Lamei Garden climbing to the top to obtain restrained words). See Yan, Y. 严虞惇《严太仆先生集》卷2 (Yantaipu xiansheng ji) (The Collection of Yan Taipu: Vol. 2).

withered. Looking far in the south of the city, the scenery is mostly cold. The sky is high and the clouds are horizontal, the mountains look like buns or ear locks. The reeds in the water are wide and empty, while my lonely thought is open, and the paths between the fields are flat. The returning geese spread the evening clouds, and the sunset glows have covered the mulberries and oaks. I have asked the countryman about agricultural skills, and we will wait for the hart and water deer to come by. Joy and happiness rely on a glass of wine, for this reason, I feel extremely happy. The breeze makes a loud and long sound, with the reverberation replying to the empty valley. The old pine tree lies in the wasteland in a circling manner. “Big material is difficult to use,” isn’t the old saying honest? I felt disappointed initially, when can I break away from the control?)<sup>[21]29</sup>

### 2.11 Li Garden, Outer Beijing (李氏园)

The Li Garden, also known as General Li’s Garden, sat on the southwest side of Xuanwu Gate in Beijing during the early Qing period. The owner’s name is unknown. Xu Qianxue [an official and intellectual of the early Qing period] often hosted drinking parties with his peers at this garden. His poem “Drinking Voraciously at General Li’s Garden” reads: “宣武门西别业幽，群公载酒共销忧。石回鹦鹉依雕槛，泉喷珠玑入画楼。倚树诗成欣暇日，看山人醉坐深秋。六龙正向榆关度，留得阳和遍九州。”“甃藉草坐行觞，孙楚高歌兴欲狂。祇讶官闲多好句，偏因岁晚惜年芳。龙潭百尺澄寒影，梅圃千株逗早香。帝里风光应恋赏，连朝莫厌马蹄忙。” (There is a secluded garden house in the west of Xuanwu Gate, where famous people brought wine with them to relieve their sorrows together. The stone parrots stand by the carved railing, and the fountain sprayed beautiful poetry and painting into the ornately

carved pavilion. The poems were composed while leaning against the tree during the day, and I was drunk while sitting to view the mountains in late autumn. The sun is facing the Shanhai Pass directly, keeping the air warm all over the country. People sit on woolen carpet and lawn pad to propose a toast, guzzling and singing ecstatically. Respectfully greeting the guests with a smile while leisurely talking about the official business, they cherish the late flowers in the ninth lunar month of the year. The Dragon Pond is a hundred *chi* deep with clear shadows which give people a cool feeling, and the Plum Garden has thousands of plants with lingering fragrance. The scenery of the Imperial Capital must be appreciated, and the horseshoes are tirelessly busy for successive days).<sup>[15] 30</sup> “A Triple-rhyme Chant for a Farewell Party at General Li’s Garden” reads: “名园高燕起凉飈，凿落斟来醉不辞。花发绮园鸚鹄舞，月明广陌骠骠骑。萧晨倦客将归际，胜饯群公下直时。记得前朝存轶事，官街燃烛夜联诗。”“白袷单衫急暮飈，承明从此拂衣辞。懵懂客讶仙禽舞，蜷(虫局)人怜病马骑。青绮门怜归里日，红绶饼忆拜恩时。深惭风沼多仙侣，满袖琅玕送别诗。” (The high swallows in the famous garden blow cool breezes, pouring wine to the cups, I do not fear of getting drunk. The flowers come from the Qi Garden where there is the crested myna [Chinese starling] dance, and I ride a steed on the avenue under the bright moonlight. In a desolate autumn morning, the tired sojourner will return home, and there will be a grand farewell banquet for the famous person who is now off work. I remember the anecdotes from the past dynasties that poets composed verses on the city streets at night under burning candles. Wearing a white jacket and an unlined garment in a swift evening breeze, I shake off the dust from my clothes and left the main

<sup>29</sup> 《陶然亭至刺梅园漫兴》 (Taoran ting zhi la mei yuan man xing) (From Taoran Pavilion to Lamei Garden). See Yan, Y. 严虞惇《严太仆先生集》卷3 (Yantaipu xiansheng ji) (The Collection of Yan Taipu: Vol. 3).

<sup>30</sup> 《虎饮李将军园亭 (二首)》 (Hu yin li jiangjun yuan ting (er shou)) (Drinking at General Li's Garden Pavilion (two poems)). See Xu, Q. 徐乾学《憺园文集》卷5 (Dan yuan wenji) (Anthology of Dan Garden: Vol. 5).

court since then. The confused guest is surprised at the crane dance, the insects curling up, and the pitiful people riding the sick horses. The green fine silk door cherishes my day of returning home, and the precious Hongling cake reminds me of the time of Vine. I feel deeply regretful that the Phoenix Pond has so many fairies, whose sleeves are full of beautiful jades and farewell poems).<sup>[15]</sup><sup>31</sup> Based on the poems, this garden was one of the most noted gardens in Outer Beijing. It had exquisitely carved railings, a gallery, a deep pond, and a garden of wintersweet.

Zha Sili wrote in a poem appraising the peonies in the Li Garden: “一年屏当繁华事，并入花丛几度游。唤醒春魂应解语，养成娇宠不回头。锦裁出帐金为屋，香作阑干玉起楼。三十六宫俱国色，玉环沉醉独含愁。” (Sorting out the flourishing events of the year, I bury them in the flower bushes in several trips. Awakened in the spring soul, I understand the words of nurturing and pampering and never look back. The government office logged the gold spent as houses, incense as balusters, and jade for building pavilions. The thirty-six palace halls were full of national beauties, but only [Yang] Yuhuan was drunk and became sorrowful). The poem noted: “‘*chenzui yangfei*’ (沉醉杨妃, 沉醉 *chenzui* = drunken, 杨妃 *yangfei* = Concubine Yang [Yuhuan]) is the best kind”<sup>[14]</sup><sup>32</sup>

## 2.12 Deserted Garden at Xuan’nan, Outer Beijing (宣南废园)

During the early Qing period, the western side of Outer Beijing was part of a region known

as the south of Xuanwu Gate where many guildhalls and private gardens were located. Like Zhen Jun of the late Qing recorded in his “Stories from Tianzhi”: “The south of city, the place with the most ancient gardens”<sup>[22]</sup> has become one of the most significant sites for living, gathering, and drinking for intellectuals and officials in the outer city.

In “Notes on a Visit to A Deserted Garden at South of the City Wall of the Capital City,” Wang Wan describes a deserted old garden in the Xuan’nan region: “出宣武门横径菜市，传委巷而南，得废地数亩，有胜国时民家废园在焉。予居京师十年，游其地者屡矣。最后偕二三子会饮于此，箕踞偃松之下，相羊杂华之间，予与二三子皆乐之，日中而往，及哺而后返。” (Out of the Hengjing Vegetable Market at Xuanwu Gate, turning to the winding alley to the south, there are a few *mu* of wasteland. These vernacular houses were abandoned when there was a change in the ruling regime. I have lived in the Capital for 10 years, and have seen people visiting this place repeatedly. Finally, with the company of several buddies, we sat under the dwarf stone pines and drank wine here, with our feet spreading out and knees slightly bent, my buddies were happy, we arrived here at mid-day, and returned home between 3–5 pm in the afternoon).<sup>[23]</sup><sup>33</sup> One can tell from the description that this garden is likely built in the Ming dynasty and left deserted during the early Qing period. However, there were still low pines and wild flowers to view.

<sup>31</sup> 《殿闻偕诸公钱饮李将军园三叠前韵》 (Dian wen xie zhu gong jian yin li jiangjun yuan san die qian yun) (It is heard in the palace that the princes with other ministers drank before the three stacks of General Li’s Garden). See Xu, Q. 徐乾学《檐园文集》卷5 (Dan yuan wenji) (Anthology of Dan Garden: Vol. 5).

<sup>32</sup> 《城南李氏园中牡丹数十本，为京洛之冠，与前辈刘若千、周桐埜及王方若、薄聿修、刘大山辈同游》 (Chengnan li shi yuan zhong mudan shu shi ben, wei jingluo zhi guan, yu qianbei liu ruoqian, zhou tongye ji wang fangruo, bo yuxiu, liu dashan bei tong you) (There are dozens of peonies in the Li Family Garden in the south of the city, which are the top in the capital. They toured with their predecessors Liu Ruoqian, Zhou Tongye, Wang Fangruo, Bo Yuxiu, and Liu Dashan). See Zha, S. 查嗣琛《查浦诗钞》卷9 (Zha pu shi chao) (Zhapu Poems: Vol. 9).

<sup>33</sup> 《游京师郭南废园记》 (You jingshi guo nan fei yuan ji) (A Record of Traveling to the Capital Outer City’s Abandoned Garden). See Wang, W. 汪琬《钝翁前后类稿》卷33 (Dun weng qianhou lei gao) (The Manuscript of Before and After by the Blunt Old Man: Vol. 33).

### 2.13 Zhu Garden, Outer Beijing (祝园)

The Zhu Garden was located in the south of the Temple of Agriculture in Outer Beijing in the early Qing period. The name of the garden owner is unclear, but the garden was a popular tourist site for city officials during their leisure time.

In “Drinking at Zhu Garden for the Xiuxi Festival,” Xu Kunxue wrote: “幽蓟涉暮春，余寒苦未尽。……旧游农坛西，紫阁郁连畛。入门问邱壑，凭栏纾胜引。山势遥青青，水脉流演演。陶然醉一斛，衰颓足嘲哂。……” (Youzhou and Jizhou have entered the end of spring, but the remaining cold has not disappeared... Visiting the old Temple of Agriculture in the west [of Beijing], the purple pavilion is surrounded continuously by lush vegetations. I asked about the hermit at the gate, I was told to follow the winding rail to find my good friend. The mountains are far and green, and the water flows smoothly. After drinking a glass of wine happily, I was weak and ridiculed...).

In the “Two poems written at Zhu Garden for the Xiuxi Festival,” Xu Yuanwen added: “乃睽城南，得祝氏小圃，联袂来过，修元巳之禊。维时灵雨洒润，池水增波；午霁始发，鲜飏畅朗。升楼而晞，则碧树参差；循陌而观，则芳蕙舒映。孤鹤翘趾于前庭，游鲤跃于回沼。虽无山林池馆之胜，而登临徙倚，延赏已足。物候推迁，烟霏变态，盖居然可观矣” (Just looking back at the south of the city, there is the Zhu Family Garden where vegetables, flowers, and melons are grown. I have come here to exorcise the ominous sacrifice on the Shangsi Festival [3rd day of the 3rd lunar month in Chinese agricultural calendar]. The rain was dropping at the time of my arrival, with the water in the pond increasing its waves. The rain stopped at noon, and fresh

wind started to blow. I climbed up the building to look out, the green trees have uneven heights. Following the field path, I saw flower buds and new plants stretching out. The lone crane leaped in the vestibule, and the carps jumped in the whirlpool. Although there is no mountain forest villa, I have climbed here to view for a long time with enough reward. Seeing the organisms’ periodic phenomena, the seasonal climate change, and the clouds transforming their original forms, it is very impressive indeed).

The preface to “A Poem written at Zhu Garden for the Xiuxi Festival” notes: “康熙己巳之岁，暮春三日，伯兄集群贤于祝氏之庄，以修禊事命余及从子二人从。先是，将有会也，伯兄问何适，余曰：‘其临水乎？自古为袷禊之会者，莫不临清波以泛卮，睽春流而成赋。京师自秘苑太液池之外无所得水，城外濠闸可步而越，潞河之流、西山之渊，相距且一舍，退食而往，则日力不足以给返。惟祝氏庄在城南，非远，夙昔所尝游，清池湛然，可鉴可濯，于以寄幽赏、延嘉宾，庶其足乎？’伯兄曰：‘善。’至于禊之日，诸君子或骑或舆，或振策而前，或联袂而后，济济阗阗，以集于斯庄。曦光亭午，和风拂昼，回轩敞以四豁，小阁孤而独耸。林烟欲开，城阴自静。虽向者游鱼舞鹤不可复睹，圃草未萋，池流犹浅，然而弈亭足以举棋，射场足以抽矢，眺览不穷，徙倚皆适，圆方饫而尚充，觚爵腾而相属，形骸共忘，谈辩若涌，虽自以王谢咏觞、裴张词义，殆未有以过也。盖余往从伯兄之禊于此，已八年矣。八年之中，人事之迁易，与夫客踪之聚散，不可胜数。即此园圃，亦再更兴坠，而余兄弟顾得与诸君子还托赏于此” (Kangxi was already at the age of 66, in the third lunar month of late spring, my elder brother and other talents gathered together in the Zhu Family Villa, to exorcise the ominous

<sup>34</sup> 《饮禊祝园分得引字》 (Yin xi zhu yuan fen de yin zi) (Drinking for Ominous Sacrifice at the Zhu Family Garden and Bringing Words). See Xu, Q. 徐乾学《憺园文集》卷 9 (Dan yuan wenji) (Anthology of Dan Garden: Vol. 9).

<sup>35</sup> 《祝氏园亭修禊诗二首（有序）》 (Zhu shi yuan ting xiu xi shi er shou (you xu)) (Two Poems on Ominous Sacrifice at Zhu Family Garden Pavilion (Preface)). See Xu, Y. 徐元文《含经堂集》卷 7 (Han jing tang ji) (The Collection of Sutras: Vol. 7).

sacrifice on Shangsi Festival with two grandsons of my uncles. First, there was a meeting, in which my elder brother asked where to go, I said: “Is it near water? Since ancient times, no gathering place for the Shangsi Festival without nearing a clear waterway to cheer, or looking back at the Spring water to compose poetry. The Capital City could not obtain water from outside the Taiye Pond in the Imperial Garden, one can reach the moat gate outside the Imperial City, the flow of Lu River and the abyss of Western Mountain are only one-house distance from each other, I can retreat and rest afterwards, and my daily energy is not sufficient to return [home]. However, the Zhu Family Villa is in the south of the city, not far away. Once upon a time, I visited the clear pond, the water is so clean that one can see the reflections and it can wash things in it, it has hidden views that one can invite guests, is it enough?” My elder brother said: “Good.” As for the ominous sacrifice on Shangsi Festival, the gentlemen may take carriage, or whip a horse to move forward in the front, or walk hand in hand at the back, the scenery in this villa is grand and magnificent. The sun shines at noon, and the gentle breeze blows all day. The long and recursive window is open and bright, and the small pavilion stands alone. The forest smoke is about to start, and the north of the city is naturally quiet. The fish and cranes cannot be seen again, the grass in the garden is not yet grown, and the water in the pond is still shallow. Nevertheless, the Yi Pavilion is big enough for playing chess, and the shooting field is large enough to draw a target. The view is endless and suitable for lingering. The circle is full, the wine vessels are soaring, and the people are toasting to each other, who have forgotten about their appearances, they are talking continuously, and thanking for the wine and poems, which are very long and open in the word sense, saying dangerous is not over stating it. It has been 8 years since I followed my elder brother to exorcise the

ominous sacrifice on Shangsi Festival here. In the past 8 years, the changes in personnel, and the coming and going of guests are innumerable. This garden has been flourishing and falling, while my brother and other gentlemen have enjoyed their tours here). The poem writes: “春日已云暮，春草犹未绿。顺时聊行游，就此一水曲。胜侣惬嘉招，岂曰苛礼束。息宴无定所，延赏有遐瞩。清觞陶天真，高论破局促。陈迹意所感，良会苦不足。曷弗归沧浪，濯纓从我欲。” (The spring is ending, but the grass is still not green. Let’s talk about travel, right here at the twists and turns of water. Good companions are happy to be invited, who said to be restrained by cumbersome etiquettes? There is no fixed place to rest, but to linger and look far. Good wine potteries brew innocence, and enlightening talks break restraint situations. Things of the past can be felt, and the nice party suffers from inadequacy. Why not returning to Canglang [surging waves], to be detached from the mundane and follow the desires?)<sup>[18] 36</sup> Judging from the text, the Zhu Garden seems to be full of rustic charm with its curated scenes of pond, rockery, buildings, flowers, and trees. It even once housed living cranes and fish. Led by Xu Kunxue, groups of city officials often gathered at the Zhu Garden and compared themselves with the flowing streams in the garden, and with the historic Orchid Pavilion Gathering from the Eastern Jin period (317–420).

Xu Qiu wrote at a gathering in the Zhu Garden: “寻游思胜地，物外得幽栖。拳石冰湖浸，危楼雉堞迷。窗虚低槛折，沙净冻禽啼。更上高台望，萧森树色齐。” “谁人成小筑，开径喜能过。雁齿分斜柱，松杈侧偃柯。水枯藏洞壑，苔绣老藤萝。况有东山屐，何妨一啸歌。” “寒林巢鸚鵡，何处唤提壶。岩闭云淡浅，烟荒路有无。杯行人久恋，席散鸟群呼。归路犹嫌滑，苍茫醉欲扶。” “去天真尺五，泉石迴清幽。

<sup>36</sup> 《祝氏庄园修禊诗（有序）》 (Zhu shi zhuangyuan xiu xi shi (you xu)) (Omnious Sacrifice Poems at Zhu Family Villa (Preface)). See Xu, Y. 徐元文《含经堂集》卷 15 (Han jing tang ji) (The Collection of Sutras: Vol. 15).

选胜因攀陟，高谈为拍浮。雪消峰断续，觞尽客绸缪。晴日重来此，还堪散旅愁。” (Thinking about famous spots with pleasant sceneries to visit, one can find a secluded place beyond the world. The rockery is saturated in the iced lake, and the dilapidated building battlement is lost. The window is void and the threshold is low, the clear sand freezes the birds. Looking down from the platform, the vegetations and trees are withered and decayed, bleak and gloomy. Who can build a small and elegant house that opens to a path with joy? Neatly arranged things are divided into inclined columns, and the pine tree branches fall on the sides. The waterway is dry and hidden in the caves, and the moss embroiders the old vines. Besides, there are Eastern Mountain clogs, so why not sing a song? The cold forest nests ibis [a group of long-legged wading birds in the family of Threskiornithidae], but where to call for the pots? The rockery is closed and the clouds are light red, the smoke of the wilderness leads to a desolate place without path. Toast by the table for the long-time lovers, the banquet is over and the birds have scattered. The returning path is too slippery, vast, and stretching far away, I keep myself from falling with the support of my hands. It is very close to nature, and the distant mountains and waterways are quiet and secluded. To view excellent scenic spots is by climbing, and to talk freely is by swimming. The snow is melting and the peak is alternating, the wine vessels are used up while the guests are still coming. I have returned here on a sunny day to disperse my travel sorrows).<sup>[12]<sup>37</sup></sup>

Xu Qianxue, Xu Yuanwen, who were brothers, and Zhu Yizun composed a linking verse at a banquet at the Zhu Garden for the Shangsi Festival: “六年人海中，楔饮恒不果。尚书忽相期，折简起疏慵 (彝尊)。并饕城南隅，地僻少尘堞。入门爱团瓢，登阁见馭姿 (昆山徐乾学原一)。山横雉堞上，

水泄龙湫左。堤柳金乍含，阑药红未妥 (昆山徐元文公肃)。虽乏三径幽，恣携十榼可。北酒杂蓊沧，南烹屏蒜菹 (彝尊)。日迟宜赌弈，场阔纵飞笥。吟或又手吟，坐便铛脚坐 (乾学)。初筵已脱略，带缓头不裹。既醉席屡移，三影照碧沓 (元文)。夕曛苦催人，马鸣车炙輶。莫愁风扬沙，定有雨泼火 (彝尊)。” (For 6 years in the crowds, the feast on the Shangsi Festival [3rd day of the 3rd lunar month in Chinese agricultural calendar] has not been fruitful. The Book of Documents [or Book of History] was suddenly closed and folded in halves due to my laziness (Yizun). Two horses go side by side in the south corner of the city, where the land is remote and less dusty. I love the knowledge and skills for building round-shaped thatch-roofed cottages, and climb up the pavilion to look at the Han Palace Sasuo (Xu Qianxue Yuanyi, Kunshan). The mountain is horizontal with battlement on it, and the water falls down like the Longqiu Great Falls on the left. The willows on the embankment suddenly embrace golden color, but the medicinal plants inside the front fence of the door are not fully red (Xu Yuanwen Gongsu, Kunshan). There is no hidden house or path in the yard, I indulge myself by bringing ten utensils to serve wine. Northern wine is mixed with thistle and cold water, while southern cuisine filters garlic and fruits of herbs or trailing plants (Yizun). The sun is slowly rising up, suitable for playing chess, and the field is wide enough for shafts to fly freely. Chanting with one's hands, or sitting on one's feet (Qianxue). The opening banquet is unrestrained by loosening up one's belt and clothes and unwrapping one's head. After getting drunk, I repeatedly moved to different seats, while seeing three shadows reflected in the sand and soil (Yuanwen). The glow of the setting sun is hurrying, the horse is neighing and the chariot oil is flowing to lubricate the axle. Do not worry about wind stirring up sand, there will be rain to extinguish fire

<sup>37</sup> 《雪后陪益都公饮祝氏园林奉和原韵四首》 (Xue hou pei yi du gong yin zhu shi yuanlin feng he yuan yun si shou) (After the snow, accompanying Yidu Gong to drink in the Zhu Family Garden and complied with the four poems in the original rhyme). See Xu, Q. 徐鉉《南州草堂集》卷 8 (Nan zhou caotang ji) (Nanzhou Thatched Cottage Collection: Vol. 8).

(Yizun)).<sup>[16]38</sup> Jiang Chenying wrote a poem at the Zhu Garden's banquet: “城北苦喧湫，城南快所历。况当良辰会，共此京华客。名园遗构在，疏散见标格。庭攒八九峰，池深三两尺。草经寒始萋，水浮觞可激。中堂緬平芜，炮腾纷罗列。雅令徵经史，琐细遍抽摘。野父竞窥门，飞禽时拂席。道济贤者心，颇耽泉石癖。偕我二三子，赏玩竟日夕。皇天久不雨，向晚云阴羃。呼唱俄满林，余亦动轻策。” (The north of the city is noisy and dusty, but everything in the south of it is moving fast. When it comes to a good meeting next time, I will share this observation with the guests in Beijing. The famous garden has structures left over from previous generations, [the owner should] evacuate the buildings according to the standards. The courtyard accumulates eight or nine peaks, and the pool is two or three *chi* deep. The grass has endured cold and the plants have started to sprout, the water flows and the wine splashes. The central courtyard is flat with overgrown trees, and the boiled juicy meat soup is placed orderly. The rules of toasting wine reflect the Book of History, with trivial matters left elsewhere. The farmer peeped through the door, while the birds dashed over the table. Ji Gong's heart is like that of a sage, addicted to springs and rocks. Coming here with my buddies, we enjoyed the garden in the day and night. It has not rained for a long time, and the clouds are overcast towards the night. The song has suddenly filled the woods, and I am moved slightly).<sup>[24]39</sup>

## 2.14 Guteng Reading Room, Outer Beijing (古藤书屋)

The Guteng Reading Room is located at Haibo Hutong in Outer Beijing. It housed

many different officials during the early Qing period, including the Grand Secretariat Jin Zhijun under the reign of Emperor Shunzhi, the Censor He Yuanying under the reign of Emperor Kangxi, and the academician Zhu Yizun. The building was later renamed as Shunde Guildhall.

During the reign of Emperor Kangxi, Gao Shiqi wrote in “A Song for the Attendant Censor He Rui'yin at Gu'teng Reading Room”: “苍藤夭矫双盘曲，碧叶长条荫书屋。云是吴江相国<sup>40</sup>留，鸳湖御史今新筑。小槛回廊窈窕通，疏花卷石高低簇。过雨初添几簟幽，侵晨静映帘栊绿。……予客金台八九载，对花自叹尘容改。每到花繁许恣看，垂垂紫艳惊蓓蕾。吏部当年有此花，折旋千尺枝纷拿。传自延陵手亲植，凌霜挹露还槎枒。即今怀古不可见，此藤蜿蜒更堪羨。直干螺枝势郁葱，长安名辈争题遍。愧我狂吟殊未工，年年但愿追芳燕” (Two branches of *Erythralium* coil together gracefully, and the Reading Room is shaded in jade-like lotus leaves and long wicker branches. The Prime Minister stays in the Wujiang District [Suzhou], and the Mandarin Duck Lake for the supervisory officials has been newly built. The low-threshold corridor has straight and slender access, with sparsely rolling stones in high and low clusters. After the rain, it has begun to add a few secluded bamboo mats. At dawn, the greenery is quietly reflected through the curtain…… I have been to Jintai for 8 or 9 years, facing the flowers, I sigh for the changes in my appearance. Every time when the flowers bloom, I look at them indulgently, all kinds of delicate and beautiful flower buds start to blossom gradually. The Official-in-Charge had this flower in those days, which was picked by climbing the winding

<sup>38</sup> 《上巳集南城祝氏园联句》 (Shangsi ji nancheng zhu shi yuan lianju) (Couplets composed on the Shangsi Festival at Zhu Family Garden in the South of the City). See Zhu, Y. 朱彝尊《曝书亭集》卷 14 (Pu shuting ji) (The Exposed Book Pavilion Collection: Vol. 14).

<sup>39</sup> 《健庵司寇褰祝氏园分得漱字》 (Jian'an sikou xi yin zhu shi yuan fen de ji zi) (Sikou from the Jian'an School drinks at the Shangsi Festival Banquet and shares water words at Zhu Family Garden). See Jiang, C. 姜宸英《姜先生全集》卷 31 (Jiang xiansheng quanji) (The Complete Works of Mr. Jiang: Vol. 31).

<sup>40</sup> 吴江相国：指金之俊，江苏吴江人，官至中和殿大学士 Wujiang Xiangguo: refers to Jin Zhijun, a native of Wujiang, Jiangsu Province, and a scholar of the Hall of Central Harmony.

mountain path thousands of *chi* high. It was hand-planted and passed down from Yanling [Today's Changzhou area], resisting to the frost and cold along the way while being transferred. Now that meditating on the invisible past, the vine meanders and is even more admirable. The straight stems and the curling branches are lush, and the celebrities in the Chang'an City competed to write about it. I am ashamed of myself chanting crazily about different unfinished poems, year after year I only hope to chase swallows).<sup>[41]</sup><sup>41</sup> There were two old vines in the garden that was said to be left from the late Ming official, Jin Zhijun. With its convoluted roots, twisted branches, lush flowers, and luxuriant foliage, these vines were so extraordinary that they were comparable to the legendary wisteria at the office of the Minister of Personnel during the Ming dynasty (1368–1644).

### 2.15 Ji Garden, Outer Beijing (寄园)

The residence of Qing official Zhao Jishi (styled as Hengfu) was located at the Jiaozi Hutong in the southwest of Caishikou. It was originally the secondary residence of Li Wei (with the posthumous name as Wenqin), the Grand Academician of Qing.

In "A Visit to Zhao Hengfu's Ji Garden with a Dear Friend from Jingzhou on the Ninth," the poet Zha Shengxing wrote: "萦成曲磴叠成冈，高着楼台短着墙。花气清如初过雨，树阴浓爱未经霜。熟游不受园丁拒，放眼从惊客路长。亦有东篱归不得，四年京洛共重阳。" ([The branches] intertwined into curved stone steps and piled up into ridges, attached high on the platform but low on the walls. The flowers are as fresh as if it has just rained, and the thick trees are as lush as if without going through the frost. The gardener has not rejected the familiar tour,

and the road looks surprisingly long for the visitors. There is also the Chrysanthemum Garden that one cannot return to, while the Capital City of Luoyang has celebrated the Double Ninth Festival for the past 4 years).<sup>[25]</sup><sup>42</sup>

Jiang Chenying captioned in "Notes to Drinking Poems at Ji Garden": "园是故相李文勤公别墅，狄庶常为此会，余诗未就，属有责言，以九月晦补之。" 诗云："一年能得几回春，一春几处花争发。有花有酒作春游，如此无诗宁辞罚。今年三月春向阑，慈仁海棠开乍歇。李家园子落城西，倒影门前增寿刹。梁公裔孙富文翰，晨起相邀罢朝谒。虽无金谷盛箫管，聊学兰亭具笔札。..." (The garden is part of the villa of the former Prime Minister Li Wenqin, and the common people of ancient northern tribes often met here. My poem is not completed yet, it will be an admonition, and I will complete it at night in September. The poem reads: How many rejuvenations can be obtained in a year, as flowers will only bloom in a few places in the spring. There are flowers and wine for the spring outing, but if I cannot compose a poem, I would rather be punished. This March, the spring came to a close, and the charitable begonia paused to blossom. The Li Family Garden is located in the west of the city, with a pagoda reflected in the water in front of the gate. Liang Gong's offspring has talent in literature, I got up in the morning and asked him to cancel the meeting in the court [and meet me in the garden]. Although there is no money or food in the wind music performance in the garden, I chatted with him about learning the Lanting [Blue Pavilion] calligraphy style with my writing material of paper and pen).<sup>[24]</sup><sup>43</sup> Hui Zhouti captioned in his poem at the drinking

<sup>41</sup> 《古藤书屋歌赠何蕤音侍御》 (Guteng shuwu ge zeng he rui yin shi yu) (Guteng Reading Room Poem to He Ruiyin's Attendant). See Gao, S. 高士奇《清吟堂全集》卷5 (Qing yin tang quanji) (The Complete Works of Qingyintang: Vol. 5).

<sup>42</sup> 《九日同荆州兄游赵恒夫给谏寄园》 (Jiu ri tong jingzhou xiong you zhao hengfu gei jian ji yuan) (On the 9th, I visited Zhao Hengfu with my brother from Jingzhou to give advice to the Garden). See Zha, S. 查慎行《敬业堂诗集》卷8 (Jingye tang shiji) (Jingye Hall Poems: Vol. 8).

<sup>43</sup> 《补寄园饮酒诗》 (Bu ji yuan yinjiu shi) (Supplementary Wine Poems at Ji Garden). See Jiang, C. 姜宸英《姜先生全集》卷28 (Jiang xiansheng quanji) (The Complete Works of Mr. Jiang: Vol. 28).

banquet at the Ji Garden: “全唐实君、姜西崖、查夏仲、赵文饶、杨耑木，是日立人为酒主。” (The same as the sunny-day wine owners as Tang Shijun, Jiang Xiya, Zha Xiazhong, Zhao Wenrao, Yang Duanmu). The poem reads: “伏处鲜欢绪，闲园赴招寻。入门得嘉树，便已清我心。初日半帘阁，人彀在花阴。谁为洛生咏，摇曳如孤琴。” “尘飞不到处，树底开房栊。清影落绀几，花光与蒙笼。坐想夜来月，远闻天际钟。何时挟书策，一赏疏帘风。” “平台绿萝石，昨与情人期。今日一尊酒，又当春归时。蹉跎良会晚，徙倚芳树枝。尚有娟娟花，可以贻所思。” “雅尚寄丘樊，素心自为侣。披襟檐相对，坐尽风日美。叹息五载余，年华委流水。东菑理时稼，长揖吾归矣。” (The secluded place is fresh for a happy mood, I run to seek the deserted garden. After entering the gate, I see a beautiful tree, which has already cleared my heart. On the first day at the half-curtained pavilion, the people and musical instruments are in place, where the flowers are shaded from the sun. Who is the Luo scholar making a satirical singing, swaying like a lone musical instrument? There is a window under the tree where the dust cannot fly. Clear moonlight falls on the tea table covered with brocade, colorful flowers, and lush grass and trees. Sitting and thinking about the night that comes with the moon, I hear the bell ringing in the high and distant clouds. I enjoy the wind through the sparsely woven bamboo curtains at school. The platform has green creeping plants where I dated my lover yesterday. I raise a glass of wine today, for the spring that has just returned. Time has been wasted and the meeting is late, I am lingering and leaning against the beautiful tree branches. There are still some azaleas left for me to miss. The garden has elegance and nobleness attached to it, with a pure heart as my companion. Feeling comfortable and calm, I am sitting in the gentle breeze under the bright sunlight. As the years have flown away like

water, I have sighed for over 5 years. The crops are handled in the fields and gardens in the correct seasons. Before I return, I hold my hands up and down for a farewell ritual).<sup>[26]44</sup>

## 2.16 Xi Garden, Outer Beijing (息园)

Qi Junzao, a key official of the late Qing period, was styled as Shuyin or Shipu and also known as Chunpu, Guanzhai or Xiweng. Qi's ancestral home is located at Pingshu Village in Shouyang County, Shanxi Province. Qi was born in the 58th year under the reign of Emperor Qianlong at the government office of Tiemen in Outer Beijing. He became the Metropolitan Graduate in the 19th year under the reign of Emperor Jiaqing, served through four dynasties of Jiaqing, Daoguang, Xianfeng, Tongzhi, and achieved the official positions of Grand Secretary of the Tiren Library and the Minister of War.

In the 11th year under the reign of Emperor Daoguang (1831), Qi Zunzao rented a courtyard house on Xiaxie Street near Changchun Temple in Outer Beijing, and used it as the main family residence in the capital city. In November of the 4th year under the reign of Emperor Xianfeng, at the order of the emperor, Qi stepped down from the position of Grand Secretary and built the Xi Garden at Xiaxie Street as his retirement home, which was often captured in his poems and chants. He also invited many painters to paint his garden. Wu Jun's *Picture of Xi Garden* is kept till today. One can find the textural research of Xi Gardn's history and design features in an article titled "A Study on Qi Junzao's Xi Garden of the Late Qing Period"<sup>[27]</sup> by Huang Xiao and Liu Shanshan.

Starting in the spring of the 5th year under the reign of Emperor Xianfeng (1855), Qi Zunzao designed the layout of the first garden, named "Xi Garden." The layout was fairly minimal: bamboo fence in the west, flower hedge in the south, and a set of pagoda trees, peach trees, and bamboo forest.

From the 8th to the 10th year under the reign of Emperor Xianfeng, Qi Zunzao

<sup>44</sup> 《初夏寄园雅集》 (Chuxia ji yuan ya ji) (An Elegant Collection at Ji Garden in Early Summer). See Hui, Z. 惠周惕《砚溪先生集》 (Yan xi xiansheng ji) (The Collection of Mr. Yanxi).

renovated the deserted garden in the south side of the residence. He kept the name “Xi Garden.” The renovation was recorded in detail in Qi’s “Three Poems about Xi Garden”: “甲寅之岁，以久病再疏开缺，蒙恩致仕，有息心静养之论，因名所居曰息园，而自号曰息翁。比年养痾闲居，今春始辟门外隙地，为朝夕散步之所。汲井抱瓮，差愈于息偃在床耳。若云君子自强，则吾岂敢。岁在己未咸丰九年二月也。” 其诗云：“息园本非园，聊以息吾心。老病忝国恩，入山何必深。马厩一隅地，颓垣翳荒森。五载足不到，风埃况相侵。今春过西邻，披榛偶一寻。不谓瓦砾中，枣榆忽成林。古苔已无路，旧井犹有禽。抱瓮彼何人，怅然思汉阴。” “短垣补东北，小园当其西。垣外井可汲，井旁自成蹊。既不碍往来，亦不阻挈提。人已各有适，林鸟得所栖。衡从一二亩，茅屋初覆泥。种树即作花，引水还分畦。偶涉酸枣台，始知邻园低。齐物吾何心，物理元自齐(其南即国初宛平王相国熙旧院，今归姜氏矣).” (In the year of Jiayin, due to a long illness, I resigned from my official position and obtained approval. I had a discussion about restful mind and tranquility, because the name of this residence is called “Xi Garden,” meaning “Restful Garden,” I named myself Xiweng, meaning “Restful Old Man.” Every year, I recuperate and stay at home frivolously. This spring, I start to open the door towards the empty space, a place for walk day and night. Fetching water from the well and settling in a humble and simple life, I feel a little better by quietly resting in bed. How dare I say that I am self-improving? The time of this writing is February in the Ninth Year of Xianfeng (1859). The poem reads: The Restful Garden is actually not a garden; it is just for resting my heart. My chronic illness is

shameful of the favors bestowed by the emperor, while living in seclusion does not need to be in the deep mountains. The stable is a small place where there is a collapsed wall covering the barren forest. In the past 5 years, the wind and dust have been invading. This spring, I am going to the neighboring country in the west to look for wood figures despite all the difficulties. In the rubbles, to my surprise, the jujubes and elms have suddenly turned into a forest. The ancient moss has covered the road, and the old well still has birds flying around it. Who is living a humble and simple life while thinking of Hanyin [south of Shaanxi]? The short wall fills the northeast, and the small garden is in its west. Outside the wall, water can be drawn from the well, and a small footpath is formed beside it, that is neither obstructing nor blocking anything. Anyone can find their own comfort, and the forest birds can get their habitats. The plot is one or two *mu* horizontally and vertically, and the thatched hut is initially covered with mud. Planting flowering trees, and the diverted water is divided into subdivisions in the fields. Incidentally, I have walked onto the sour jujube platform, and begun to know the adjacent low garden. My understanding is that everything in the universe is one and the same, and that the physical elements are self-organized (The south is the old courtyard of Wang Xiangguo of Wanping at the start of this dynasty, and it belongs to the Jiang Family now)).<sup>[21]45</sup>

Wu Jun, also known as Zizhong or Guanying, came from the city of Jiangyin in Jiangsu Province. As a renowned painter of the Qing dynasty, Wu Jun was a long-time acquaintance with Qi Zunzao, and was often commissioned to paint for Qi. The “Picture of Xi Garden” [Figure 10] was painted in the first month of summer of the 9th year under the reign of Emperor Xianfeng. The painting

<sup>45</sup> 《息园三首》(Xi yuan san shou) (Three Poems at the Restful Garden). See Yan, Y. 严虞惇《严太仆先生集》(Yantaipu xiansheng ji) (The Collection of Yan Taipu).



Figure 10. "Picture of Xi Garden" by Wu Jun from the Qing dynasty. Source: Nanjing Museum Collection

has three lines of postscripts written by Qi Zunzao that read: “余既为息园诗，冠英写此图，故题二小诗。年来冠翁为余三写照矣。六月朔并记” (Since I have written a poem for the Xi [Restful] Garden, Guanying has painted the picture, thus I have written two additional short poems. In recent years, the honorable Guanying has painted three portraits for me. Postscript: On the 1st day of June [lunar calendar]).

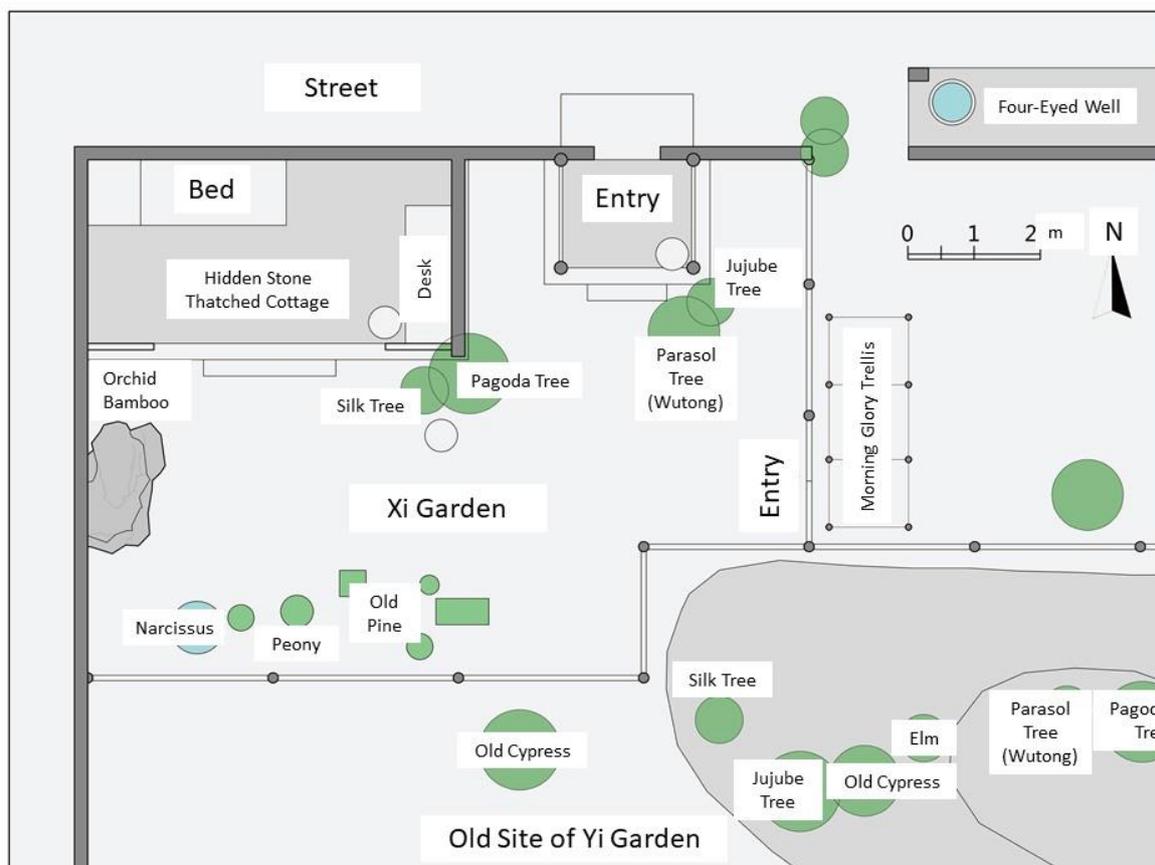
The small garden in the south side of the residence is the main feature of the Xi Garden. It is said to be part of the original site of Yi Garden owned by the Grand Secretary Wang Xi during the years of Emperor Kangxi. The famous ancient Four-Eyed Well, sits in the northeast side outside the garden. The gate to the garden is shaped as a small flat-roofed cabin and located at the eastern side of the north wall. A bamboo fence encloses both the east and south sides of the garden. A trellis filled with flowers of Morning Glory sits outside the eastern fence. The main Shiyin [Hidden Stone] Thatched Cottage is located in the northwest, with a silk tree and a pagoda tree planted below its southern eaves. A set of

rockeries from the Lake Tai sits below the garden wall in the west, accompanied by bamboo and grass. Pine *penjing* and pots of peonies and narcissuses are placed in front the southern fence [Figure 11].

On both of its east and south sides, Xi Garden sits right next to its neighboring Jiang Family Garden, which provides sceneries of rockery, water, and old pines. Qi Zunzao wrote in “My House”: “吾庐虽小独高洁，看尽邻家十亩园。野服苍髯古黄绮，闯然过我东南垣(姜家园多古柏)。” (Although my house is small, it is clean and elegant, from which I can see the ten *mu* of gardens next door. The old villagers, wearing ancient yellow-patterned silk fabric, broke through my southeastern wall (Jiang Family Garden has abundant old cypress)).<sup>[21]46</sup> Because of this unique feature, He Shaoji, a famous calligrapher, titled Xi Garden as the “Borrowed Garden.” It was also captured in a painting titled “Winter at the Borrowed Garden.”<sup>[21]47</sup> In the 10th year under the reign of Emperor Xianfeng (1860), Qi Zunzao rented a plot of land from his neighbors and

<sup>46</sup> 《吾庐》(Wu lu) (My House). See Yan, Y. 严虞惇《严太仆先生集》(Yantaipu xiansheng ji) (The Collection of Yan Taipu).

<sup>47</sup> 《息园日记》(Xi yuan riji) (Restful Garden Diary): “古柏七株，森翠如旧，吾庐借景也。何子贞绍基太史题曰‘借园’，同人为写《借园寒趣图》，题咏颇多。” (There are seven old cypress trees, the forest is as green as before, and my house has borrowed the scenery from it. He Zizhen Shaoji Taishi inscribed it as a “Borrowed Garden,” and his colleagues wrote a lot of inscriptions for the “Borrowed Garden of Cold Interests.”) See Yan, Y. 严虞惇《严太仆先生集》(Yantaipu xiansheng ji) (The Collection of Yan Taipu).



**Figure 11.** Plan of Xi Garden. Source: Huang Xiao, Liu Shanshan, Study of Qi Junzao's Xi Garden in Late Qing Beijing [M]// Jia Jun, Architectural History: Vol. 38. Beijing: China Architecture and Building Press, 2016: 161–176

built a north-facing house in the south side of Xi Garden as a summer retreat. <sup>[21]48</sup> Overall, the landscape of Xi Garden is minimal but elegant, a metaphor for the literati qualities.

### 2.17 Hongya Garden, Western Suburb of Beijing (弘雅园)

The Hongya Garden is located in Haidian District in the western suburb of Beijing. Built on top of the former site of Mi Family Garden from the Ming dynasty (1368–1644), Hongya Garden was awarded to Prince Zheng as his country residence during the reign of Emperor Kangxi. In “Boating at Hongya Garden,” poet Zhang Ying wrote: “仙家亭阁绕清池，曲曲

回廊短短篱。草径横斜青石笋，山扉深隐绿杨丝。只今小艇过桥处，却话桃花映水时。我本江南垂钓客，漫随鸥鸟一来窥。” (The pavilions where the fairies live surround the Clear Pond, the corridors are winding and the fences short. The grass path is slanted with blue stalagmites, and the firewood door of the mountain family is deeply hidden by green poplars. Only today when the boat was crossing the bridge, we talked about the peach blossoms reflected in the water. I am originally a fisherman from the south of Yangzi River, who have followed the gulls and birds to peep here). <sup>[28]49</sup> There was still a pond in the garden that could be used for

<sup>48</sup> 《初葺园南老屋，感叹有作，简王茂荫陈士枚两兄》(Chu qi yuan nan lao wu, gantan you zuo, jian wang maoyin chen shimei liang xiong) (At the earlier old thatched house in the south of the garden, there was a work of the two brothers of Jian Wang Maoyin and Chen Shimei). See Yan, Y. 严虞惇《严太仆先生集》(Yantaipu xiansheng ji) (The Collection of Yan Taipu).

<sup>49</sup> 《弘雅园泛舟》(Hongya yuan fanzhou) (Rafting at Hongya Garden). See Zhang, Y. 张英《笃素堂诗集》卷4 (Du sutang shiji) (The Collection of Dusu Hall's Poems: Vol. 4).

boating. Curved veranda connected the surrounding structures, decorated with rockery and poplar, willow and peach trees.

### 2.18 Feng Family Garden, Western Suburb of Beijing (冯氏园)

The Feng Family Garden is located outside Fucheng Gate of Beijing in the early Qing period. The owner's name and the garden history are unclear, but it is recorded in Xu Yuanwen's poem written for a banquet at the Feng Family Garden: “吾兄春芳节，相携过西畴。宾客尽英贤，子弟随行辀。张筵当野圃，延襟属危楼。风来松叶响，鸟动花影浮。澄思荡喧浊，高眺豁幽忧。……” (On the Spring Festival, my brother takes us to the western fields together. The guests are all good and virtuous people, accompanied by their children in carriage. The banquet is held in a wild garden, which is an extension of a dilapidated building. When the wind blows, the pine leaves rustle, the birds move, and the flower shadows float. Clearing my thoughts of the noisy and turbid world, I stand high up [on a platform], overlooking the open field to release my grief...) <sup>18]</sup><sup>50</sup> The sceneries of the garden included buildings and pine trees.

### 2.19 Tuigu, Western Suburb of Beijing (退谷)

Tuigu is located at the Yingtao Valley of Shou'an Mountain in the western suburb of Beijing. It was the secondary residence of Sun Chengze, the renowned scholar during the late Ming and early Qing period. It includes structures such as the Tuiweng Pavilion.

In “Drinking at Tuiweng Pavilion,” Qing-dynasty official Gao Shiqi wrote: “霁色半林麓，亭虚绿更齐。清谈横白尘，快饮听黄鹂。曲水浮花细，流云抱树低。探幽足胜赏，莫惜醉如泥。” (The sunny sky

covers the forest trees growing at the foothills, the pavilion is empty and green. We have talked philosophically about the world and have had a quick drink while listening to the orioles singing. Fine flowers are floating on the winding water, and flowing clouds are encompassing the trees below. Exploring the secluded place is rewarding, so don't pity me as I am drunk as mud). <sup>[4]</sup><sup>51</sup>

Another poem “Song of Tuigu” reads: “年年跨马长安道，风尘何处堪幽讨。北地时闻吏部名，致身独向烟霞早。掩关著述开鸿蒙，结庐爱此苍山中。万怪睢盱腾笔底，五色照烂扶桑东。杖藜选胜依林麓，石壁镌书题退谷。上结双亭俯碧流，幽岩邃壑围珍木。六月能令暑气徂，春来几处丛花竹。我昔经过未忍还，白云黄叶满柴关。柴关日落多归鸟，明月凄清动客颜。一椽得借山中住，每对林峦愜幽素。紫桂空怀招隐心，青衫几被浮名误。五侯门外喧鸣驺，炙手摩肩不得休。绿野平泉已荒没，移文甘使北山羞。先生落落眼光大，日对青山供晏坐。卷却平生开济心，闲吟笑彼东山卧。” (Crossing the Chang'an Road every year, can the enduring journey take me to the elegant paradise? When I heard the name of the official department in the north, I went there by myself in the morning. Closing the door and writing about the chaos before the universe was formed, I would love to build a house at the main peak of the southern end of the Yunling Mountains. My pen jumps out 10,000 ancient times that has enlightened me, with the five colors brightening up the east of Fusang [one of the spiritual places in Chinese mythology]. I walk with a cane to explore places of interest next to the foothills, and find the stone wall engraved with a calligraphy title *Tuigu* [Retreat]. The double pavilions on the upper end overlook the blue stream, and the

<sup>50</sup> 《暮春九日大兄招游阜成门外冯氏园林同诸君宴集分韵得修字》 (Muchun jiu ri daxiong zhao you fu cheng men wai feng shi yuanlin tong zhu jun yan ji fen yun de xiu zi) (On the ninth day in late spring, the eldest brother invites for a visit to the Feng Family Garden outside Fucheng Gate and gathers for a banquet to repair the word rhyme of the poem). See Xu, Y. 徐元文《含经堂集》卷7 (Han jing tang ji) (The Collection of Sutras: Vol. 7).

<sup>51</sup> 《饮退翁亭》 (Yin tui weng ting) (Drinking at the Old Man's Retreat Pavilion). See Gao, S. 高士奇《清吟堂全集》卷2 (Qing yin tang quanji) (The Complete Works of Qingyintang: Vol. 2).

secluded rocks and ravines are surrounded by precious trees. The heat has gone in June [lunar month], and there are several bushes of flowers and bamboos from the spring. I once have passed the place and could not bear to return, as the white clouds and yellow leaves have fully surrounded the humble house. There are many returning birds around the humble house at sunset, and the bleak moonlight has touched my face. I have borrowed a rafter to stay in the mountains, and each pair of the hiding place is comfortable, quiet, and tranquil. High officials have unfulfilled ambitions that lead them to seclusion, and the scholars' reputations have been damaged by using fake names. There is a clamor of cavalry soldiers outside the Five-Feudatory Gate, showing off in front of many people who are coming and going restlessly. The green fields and Pingquan village have been concealed by weeds, and the parallel instruments make the northern mountain embarrassed. The teacher has a big vision, who has offered to sit together facing the green hill at sunset every day. He has committed to reaching a broad and profound realm all his life, chanting at will and laughing at each other while lying on the Eastern Mountain).<sup>[4]52</sup>

In "Tuigu," Qing-dynasty scholar Pan Lei wrote: "苍崖断谷口，步步入幽峭。达人昔挂冠，兹焉理清啸。我来无前期，山光远相招。翠色浮千岩，孤亭领其要。侧对十丈松，偃蹇龙虎貌。俯听百折泉，琤淙泄幽窍。老树无早花，寒冈有残烧。烟磬何泠泠，露鹤时一叫。爱兹萧爽极，弥悟静者妙。兴公赋天台，谢客怀海峤<sup>53</sup>。兹地非遐陬，凡人展吟眺。作达亦由人，尘殃谁能掉。寄言岩耕者，后来畴同调。"

(The green cliff breaks at the mouth of the valley and reaches a secluded realm. The dignitaries have resigned from the office, who make clear and long whistles here. I have not been here before. The mountain waves at me from afar. The green color floats on the rocks, where there is a lonely pavilion at the mountain top. The side of the mountain faces a 10-*zhang* pine, which looks like a dragon or tiger. Bowing and listening to the Baizhe Spring, whose sound shocks the stone and lets out orifices. The old trees have no premature flowers, and the cold ridge has embers. The smoke is exhausted and cold, and the crane calls out. I love this extreme cool, and fully appreciate the wonderful quiet. Duke Xing wrote on the rooftop, Xie Lingyun's poem "seaside mountain." This place is not a remote corner, where there are a few people singing in distance. Imitate willful and unrestrained behaviors, who can retreat from the worldly affairs? Send a message to the people who cultivate in the mountains, and the like-minded ones who later cultivate in the hemp field).<sup>[11]54</sup>

In "Tuiweng Pavilion," Ming-dynasty official Wu Jing captioned: "亭在隆教寺前，面亭有流觞曲水。" (The pavilion is in front of the Longjiao Temple, where there is a winding stream party). The poem reads: "林泉幽趣更谁知，闲处能消到处诗。好是休休亭下路，一川红树夕阳时。" (Who knows the more interesting forest spring, in spare time one can write poetry everywhere while residing in a secluded place. Fortunately, I can rest at the pavilion off the road, where there is a row of mangroves at sunset).<sup>[20]55</sup>

<sup>52</sup> 《退谷歌》(Tui guge) (The Poem of Retreat Valley). See Gao, S. 高士奇《清吟堂全集》卷5 (Qing yin tang quanji) (The Complete Works of Qingyintang: Vol. 5).

<sup>53</sup> 这里指的是谢灵运的海峤诗《登临海峤初发强中作与从弟惠连可见羊何共和之》。It refers to Xie Lingyun's poem "Deng lin hai jiao chu fa qiang zhong zuo yu cong di hui lian kejian yang he gonghe zhi" (Climbing to the seaside mountain and making a strong work with his younger brother Huilian)

<sup>54</sup> 《退谷》(Tui gu) (Retreat Valley). See Pan, L. 潘耒《遂初堂诗集》卷上 (Sui chu tang shiji) (Suichutang Poems: Vol. 1).

<sup>55</sup> 《退翁亭》(Tui weng ting) (The Old Man's Retreat Pavilion). See Wu, J. 吴璟《西斋集》卷5 (Xi zhai ji) (The Collection at Western Study Hall: Vol. 5).

## 2.20 Tuiqian Villa, Western Suburb of Beijing (退潜别墅)

The Tuiqian [Retreat] Villa is located at Miaogaofeng in the western suburb of Beijing. Also known as “Yisong Garden,” the villa was the secondary residence of Prince Chun of the late Qing dynasty. Yi Xuan planned to build a burial site for himself in the west side of the garden.

This set of buildings are mostly residential, accompanied by the Yisong Garden with its beautiful rockery, flowing streams, and lush plants. The five-tiered topography has afforded a rich sense of layering of the garden landscape. The residence includes halls, rooms, pavilions, a series of hills and rockery, a diverse mixture of water features such as streams, channels, waterfalls, and ponds, with water sourced from a mountain spring, and a large collection of flowers and trees with smaller decorative sceneries on the periphery. The author has published detailed textural research of the garden in 2012, in an article titled “Tuiqian Villa in Western Suburb of Beijing” in *Architecture History*. Now, the author has added some recent findings from Zai Feng’s diary as addendum to the research.

After Yi Xuan passed away, his second son Zaifeng inherited the title of Prince Chun who repeatedly mentioned issues related to Tuiqian Villa, including the continued construction and maintenance of his father’s burial site in the garden, and his own visits to the residence. For example, on March 2nd of the 28th year under the reign of Emperor Guang Xu, the diary reads: “朝中同内府司员面定，初六日辰刻，妙高峰园寝享殿开工小修吉。” (The Imperial Court and the Minister of Government made an announcement that, on the sixth day of the first lunar month, the small repairs of the Sleeping Hall of Miaogaofeng Garden will begin its construction work).<sup>[9]</sup> 九月初六日：“卯刻，偕福晋恭奉慈躬起程，未刻抵妙高峰园寝，至阳宅住宿。” (On the sixth day of the ninth lunar month: “In the morning between 5–7 am, I respectfully bowed and headed off with Fujin. Before we arrived at

the Miaogaofeng Garden, we stayed at the Yang Residence”).<sup>[9]</sup> 光绪三十年 (1904) 二月十九日：“辰初，起程。未正，抵妙高峰退潜别墅住宿，游倚嵩园。” (On the 19th of February in the 30th year of Guangxu (1904): “Just after 7 am in the morning, we set out. At 2–3 pm, we arrived at the Retreat Villa in the Miaogaofeng Garden, and stayed and visited the Yisong Garden”).<sup>[9]</sup> 光绪三十二年 (1906) 四月二十六日：“卯正二刻，起程。未初，抵妙高峰，敬谒园寝，宝顶前哭奠、叩谒毕，至退潜别墅住宿，游倚嵩园。” (On the 26th of April in the 32nd year of Guangxu (1906): “At 5:30 am in the morning, we set out. At 1 pm in the afternoon, we arrived at the Miaogaofeng Garden, and paid tribute to the ancestors and rested there. After weeping and kowtowing in front of the tomb, we arrived at the Retreat Villa for lodging, and visited the Yisong Garden).<sup>[9]</sup> Based on the diary, Zaifeng’s family did not use Tuiqian Villa as a long-term residence but a temporary one for occasional visits to his father’s grave at Miaogaofeng while touring the garden. This arrangement was very different from the time when Yi Xuan was alive and staying at Tuiqian for months.

Zaifeng and his wife would sometime visit the nearby attractions during their time at Tuiqian Villa. As recorded in the diary in July of the 29th year of Guangxu (1903): “十三日……偕福晋由淀寓起身，申刻抵妙高峰阳宅住宿，雾阴，夕微雨。十四日，拜谒园寝毕，偕福晋游龙泉寺、大泉等处。夕间，偕福晋在水镜堂闲坐，见秋月光清，山色水影，树阴虫韵，静趣颇饶，乐此忘倦，诚倚嵩园之胜境也” (On the 13th... together with Fujin, we got up from the Dian Residence. At 3-5 pm, we arrived at Miaogaofeng lodging when it was foggy and rainy. On the 14th, after paying homage to the Ye Garden and sleeping in the garden, with Fujin together, we visited the Longquan [Dragon Fountain/Spring] Temple, the big fountain/spring, and so on. In the evening, with Fujin together, we sat leisurely in the Shuijing [Water Mirrors] Hall, watching the

clear autumn moonlight, and the mountain and water shadows, the tree shade and the insect rhyme are very interesting, I was so happy to see this and forgot about my tiredness. I truly loved the beautiful scenery of the Song Garden).<sup>[9]</sup> The Hall of Water Mirrors is a waterside pavilion in the east side of the garden. The structure has three bays, a xieshan roof with a hanged plaque inscribed with “邱壑前缘” (Front edge of the mountains and ravines).

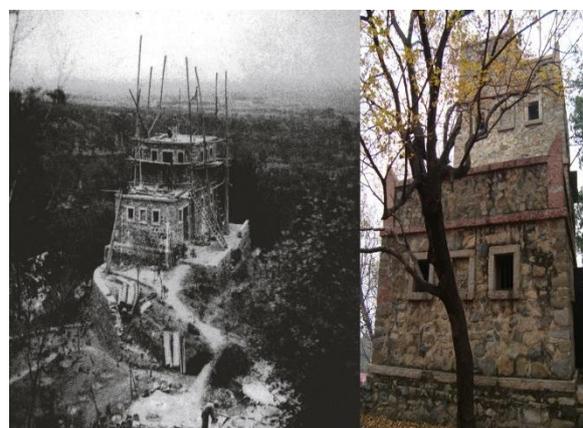
### 2.21 Bei Family Garden, Western Suburb of Beijing (贝家花园)

The Bei Family Garden is located in the west of Beianhe Village in Sujiatuo Town, in the western suburb of Beijing. It was the garden and residence of the French doctor Jean Jerome Augustine Bussiere/Bei Xiye [Figure 12] during the Republican Era. On October 31<sup>st</sup> 2014, Beijing's 47<sup>th</sup> Middle School hosted an exhibition titled “Convection: China-France Cultural Exchange Exhibition at Xishan, Beijing” which revealed additional historical materials about the Bei Family Garden.

Jean Jerome Augustine Bussiere, or Bei Xiye, had another Chinese name Bei Shitao. Bei was born in the department of le Creuse of France in 1872, and moved to Beijing in 1914. He built a garden villa at the eastern foot of Yangtai Mountain during the 1920s. The villagers refer to the villa as “Bei Family Garden,” which is divided into several plots. Blending together Chinese and Western architectural elements, the garden showcases extraordinary characteristics with both its pavilions, halls, and watchtowers in Chinese style, and its fountains, flower trellis, and fireplace in Western style. Some of the historical photographs have captured the construction process and the original sceneries of the garden, which could be compared with its current state<sup>[29]</sup> [Figures 12-14].



**Figure 12.** Jean Jerome Augustine Bussiere/Bei Xiye. Source: Da Sheng, Chi Honglei, French Doctor Bei Xiye and his Chinese Patients [M], Feng Keli, Historical Photo: Vol. 99. Jinan: Shandong Magazine Publishing House, 2015



**Figure 13.** Old and recent photos of the watchtower at Bei Family Garden. Sources: (left) Da Sheng, Chi Honglei, French Doctor Bei Xiye and his Chinese Patients [M], Feng Keli, Historical photograph: Vol. 99. Jinan: Shandong Magazine Publishing House, 2015; (Right) by the author



**Figure 14.** Old and recent photos of the fountain at Bei Family Garden. Sources: (left) Da Sheng, Chi Honglei, French Doctor Bei Xiye and his Chinese Patients [M], Feng Keli, Historical photograph: Vol. 99. Jinan: Shandong Magazine Publishing House, 2015; (Right) by the author

## 2.22 Zu Family Garden, Western Suburb of Beijing (祖氏园)

The Zu Family Garden is located outside of Beijing's You'an Gate during the Ming dynasty (1368–1644). Its owners changed multiple times after the early Qing period, but it remained as a tourist attraction in the western suburb of Beijing.

Za Shenxing chanted at a gathering in the Zu Family Garden: “卧闻风日好，暂起出郊垆。岁有清明节，人如聚散星。烟光初上柳，水气欲生萍。却忆名园路，桥边共踏青。” (Lying on the bed and hearing the breeze, I got up and left for the suburbs. There is the Qingming Festival every year when people gather like scattered stars. The misty scenery of spring starts to appear on the willows, and the mist over water is about to generate duckweeds. But I remember the famous garden road, and the bridge where we were out for a walk).<sup>[25]56</sup>

Song Luo's “Seven Poems for Visiting Zu Family Garden” reads: “春光偏向客中催，选胜城南并马来。多少闲愁消欲尽，路旁茅屋绛桃开。” “插天高柳碧丝丝，一片东风淡荡吹。仿佛隋家堤上过，绿条烟叶叫黄鹂。” “园林晴日散芳菲，曲径藤梢欲冒衣。爱杀水亭风景好，蒲芽才吐燕双飞。” “亭北名葩取次看，一枝将放倚雕阑。梁园记得春深日，斗大花开绿牡丹。” “高台突兀俯红亭，树杪西山一抹青。谁繫斑骓花坞外，故吹长笛使人听。” “名园自昔追随数，回首俄惊二十年。最是夕阳花底坐，游丝依旧落尊前。” “折得风前赤玉枝，帽檐斜插醉归时。重游好待将离放，还唱旗亭绝妙词。” (The spring scenery tends to hurry the guests, to explore places of interest in the south of the city on their horsebacks. Many sorrows have disappeared when seeing the thatched huts on the roadside surrounded with

blooming dark red peach blossoms. The towering green willows are into the sky, with an eastern breeze blowing, as if the Sui willows have passed by, and the orioles are singing on the green and smoked leaves. The garden is sunny and fragrant, the tips of the vine branches on the winding path are about to wake up. The Aisha Water Pavilion has a good scenery where one can see the bulrushes have just germinated and the swallows are flying in pairs. One can enjoy freely the famous flowers in the north of the pavilion, and a branch will be placed against the carved railing. I remember the lush spring days in the Liang Garden, where the big green peony flowers bloomed. The high platform overlooks the red pavilions and the green treetops on the western hills. Who has parked the horse outside the flowerbed surrounded by soil? Who is playing the flute to make the people listen? The famous garden has imitated the past predecessors, resembling a short time of 20 years. The most enjoyable part of the garden is to sit by the flower base at sunset, and the silk spit by insects is still flying in the air and falling in front of my wine cup. The red agate is destructed by the wind, and the brim of my hat is oblique when I return home from my drunkenness. My next visit will be a good wait to release, when I will chant the wonderful poem of the City Official's Residence).<sup>[30] 57</sup> The poem compares Zu Family Garden with Liang Garden of Suiyang from the Western Han dynasty (206 BCE – 23 CE) by praising its luxuriant willows as comparable to those planted on the riverbanks of the Grand Canal in the Sui dynasty (581–618). The poem also mentions the meandering paths, waterfront pavilions, elevated platforms, and famous peony flowers.

<sup>56</sup> 《清明日携冯卯君、马素村、沈驷襄、家言思诸孝廉及儿建出右安门小饮祖园水亭有怀城西旧游》 (On the Qingming Festival, together with Feng Maojun, Ma Sucun, Shen Sixiang, Jiayansi, Zhu Xiaolian and their children, exited You'an Gate and had a small drink at Zu Garden Water Pavilion, and recalled an old tour of Huaicheng West.). See Zha, S. 查慎行《敬业堂诗集》卷40 (Jingye tang shiji) (Jingye Hall Poems: Vol. 40).

<sup>57</sup> 《游祖园杂诗七首》 (You zu yuan za shi qi shou) (Seven Poems of Visiting Zu Garden). See Song, L. 宋萃《西陂类稿》卷3 (Xi po lei gao) (Western Hill Draft: Vol. 3).

### 2.23 Yao Garden, Western Suburb of Beijing (药圃, 药 yao = herb)

The Yao [Herb] Garden was the secondary residence of Wang Xi, a Grand Secretary during the early Qing dynasty. It was located in the east of Leji Bridge in Fengtai, known for its herbaceous peonies.

Tang Sunhua wrote two poems during a viewing of the herbaceous peonies at Yao Garden: “芳园十里笋舆便，醉露欹红正斗妍。百和香吹花似海，千巡杯送酒如泉。青帘罨暖翻阶影，紫雾氤氲覆树烟。剧喜丹颜浑未老，后堂长得侍彭宣。” “太平元老未闲身，休澣忻逢丽景新。视日不教移杖履，留欢未厌吐车茵。时当首夏风光美，地近重霄雨露匀。犹有玉盘深裹在，待看窈窕殿余春。” (The fragrant garden of 10 *li* has bamboo shoots and carriage sidewalks, where the bright red flowers overflowing with dewdrops, as if they are drunken and competing with each other's beauty. The fragrance of lilies blows like a sea of flowers, and it sends a thousand cups of wine like a spring. The green cloth filters the dim daylight while the shadows are turned, the thick purple mist covers the smoked trees. The comedy-drama and the red faces are still fresh, and the rear hall looks like serving Peng Xuan [a minister of the Western Han dynasty]. The calm and peaceful elders have no official positions, whereas the officials who are taking their vacations let go of their sorrows in the new and beautiful views. Observing the shadow of the sun to know the time, I do not move with a walking cane, but stay happy and never get tired of covering up my drunken mistakes. The scenery in the early summer is beautiful, and the earth and sky are harmony with steady rains and dews. There seems to be the moon wrapped in it, waiting to see the slender palace that is deep and beautiful in

late spring). The annotation reads: “The only ones did not blossom was the white peonies, which is said to have the strongest scent and is also the most precious kind.” [31]58

Qiu Xiangsheng also wrote a poem for the peony viewing at the Yao Garden: “不惮看花远，连镳出凤城。野明空翠合，地僻软红轻。日影翻阶动，风香绕席生。未曾逢烂漫，蜂蝶早营营。” “绿埜开初夏，游人好驻骖。春光留蓟北，风信似江南。色艳晴霞散，香浓晚露含。低徊情未已，携酒约重探。” (Not afraid of viewing the flowers faraway, I ride on my horseback to get out of Beijing City. The field is covered by a bright and blue sky, with green vegetation and clear spring water, and it is in a remote place with soft red dust. The shadows of the sun roll over the steps, and the fragrance of the wind swirls around the woven mat [made of bamboo strips or grass]. Not seeing bright or beautiful colors, the bees and butterflies chase each other. In the green field in early summer, the tourists like to stay after arriving on their horses. The spring scenery remains in Jibei [northern mountainous area of Jizhou District], and the wind is blowing which changes the season to that of Jiangnan. The bright red clouds are disappearing, but the fragrant evening dew has remained. Slowly wandering around as my love for this place is still strong, I plan to bring wine with me and explore the place again).<sup>59</sup>

After Wang Xi passed away, many literati officials still hosted gatherings and banquets at the Yao Garden. Zha Sili noted in the title of “A Song for the Peonies at the Imperial Garden of Fengtai”: “故相国文靖公园中，王枚孙招集同年分赋” (In Prime Minister Wenjing Park, Wang Meisun called for poetic exposition in the same year). The

<sup>58</sup> 《座主宛平师相王公招同诸门下士集丰台园中观芍药》 (The master of the seat, Wan Ping, the teacher and the minister, Wang Gongzhao, together with the corporals, gathered to view the peonies in the middle of Fengtai Garden). See Tang, S. 唐孙华《东江诗钞》卷2 (Dongjiang shi chao) (Eastern River Poems: Vol. 2).

<sup>59</sup> 《初夏同人过王慕斋大司马别墅看芍药二首》 (In the early summer, I passed by Wang Muzhai Great Sima's Villa to view the peonies and wrote the two poems). See Qiu, X. 邱象升: 《南斋诗集》 (Nan zhai shiji) (Anthology of South Hall Poems). 清康熙三十五年 (Thirty-five years of Emperor Kangxi of the Qing dynasty) (1696) 山阳邱氏刻本, 第96页 (Shanyang Qiu's block print, p. 96).

poem reads: “看山须入万山腹，看花须到万花谷。王园芍药花似海，不杂一枝凡草木。浓妆齐辔十八鬟，绣被平铺三百幅。阴晴昏晓各变态，紫白红黄聚成族。云霞蔽空不上天，照眼纷纷兼郁郁。两园四院六万朵，东武南禅七千束。玉盘金带古所少，谁移扬州到京国。老来兴会总随缘，桑下拟同留一宿。爱花亦与年少异，但惜年光同掷目。敢将白发伴红妆，纵有此狂无此福。物生得地岂偶尔，造化虽公有盈缩。丰台远近足花户，户户种花同种粟。朝开未及三之二，暮摘已空十五六。可怜碧玉小家女，纷纷转向朱门鬻。此花独赖主人恩，先后春风开谢足。犹嫌排日借人赏，丝管初停俄酒肉。腐儒无意恋繁华，归买一枝伴幽独。” (To view mountains, one needs to enter the belly of thousands of mountains. To see flowers, one needs to go to the valley of thousands of flowers. The peonies in the Wang Garden are like a sea of flowers, but without mixing a single branch of ordinary plant or bush. The heavy makeup [of a girl] would include eighteen rings of hair to form a bun, and the embroidered quilts would be laid out flat in a width of 300 square-pattern. Cloudy, sunny, dusk, and dawn are all changing phenomena. Purple, white, red, and yellow gather into a clan. The red clouds cover the sky which look bright, dazzling, and rich, but they do not reach the heaven. There are 60,000 flowers in the two gardens and four courtyards, and 7,000 bunches in the Nanchan Temple [Shanxi Province] in the year of 1648. There are very few ancient jade plates and gold belts, who have moved them from Yangzhou to the capital city [Beijing]? Old people getting together is always following their destiny, we plan to stay together under the mulberry tree for one night. The way we love flowers now is also different from when we were young, but we all cherish the years in the same way. Dare to dress our white hairs with red flowers, and this kind of madness is unmatched blessing. Every creature obtains a piece of land happily

sometimes. Although the creator is fair, people have success and failure, good fortune and misfortune, rise and fall. Fengtai is far and near, with plenty of households specializing in selling flowers, and every household grows flowers as well as millets. In late morning, we started to pick two-third of the flowers, and by the evening the flower field is more than 90 percent empty. One after another, the poor and beautiful young girls turn to sell their flowers to the rich families. The flowers only depend on the owner's kindness, and thanks to the spring breeze that makes the flowers blossom. Moreover, the owners lend some flowers to the people for appreciation every day, and the string and wind musical instruments have just stopped while serving the Russian meat and wine. Being a pedantic Confucian, I have no intention to feel attached to prosperity. When returning home, I will just buy a branch of flowers to accompany my secluded living).<sup>[14]60</sup>

Wu Jing wrote after staying a night at the Yao Garden: “草桥游迹好，随意得花村。流水欺官道，青山赴郭门。问人循旧路，立马数名园。碧树不知远，但闻鸡犬喧。” “平泉丝竹地，诗酒是前尘。清绝三朝树，风流二曲人。门生余白发，野老信青春。寂寞扬州宴，空惊客泪新。” “古井何年瓮，茶香此复同。花间双轴转，柳外万畦通。阶长有情碧，阑开无赖红。不堪留宿处，二十遍芳丛。” (Caoqiao [Grass Bridge] is good for wandering, where one can get to the flower village. Flowing water muddles the grand avenue, and green hills can be seen through the outer city gate. When I asked how to follow the old road, immediately I encountered the famous garden. I do not know how far the green trees are, but I hear the sound of chickens and dogs. In Pingquan where there are silk and bamboo fields, poetry and wine were in the past. There are wonderful trees on the first day of the first lunar month, and the Erqu people are romantic. The students have had gray hairs,

<sup>60</sup> 《丰台王园芍药歌》(Fengtai wang yuan shaoyao ge) (The Song of Peony in the King Garden of Fengtai). See Zha, S. 查嗣琛《查浦诗钞》卷9 (Zha pu shi chao) (Zhapu Poems: Vol. 9).

and the old people in the countryside believe in youth. The Yangzhou banquet is lonely and quiet, which makes a false impression to the guests who have fallen into tears. Which year was the brick wall of old well built, and is the tea fragrance still the same? The two axes rotate among the flowers, and the willows are all connected in the thousand subdivisions of the countryside. The steps are long and in affectionate green color, while the open railing is very red. It is unbearable to stay here among the twenty clumps of flowers).<sup>[20]61</sup>

### 2.24 Caoqiao Garden, Southern Suburb of Beijing (草桥园)

There are many historic gardens around Caoqiao in Beijing's southern suburb. Qiu Xiangsheng, a civil official during the years of Emperor Kangxi of the Qing dynasty, composed several poems in praise of "Caoqiao Garden" with its name and owner unknown. The poem reads: "久雨逢新霁，乘闲度草桥。园亭多废址，碑碣半前朝。夹路平林暗，迎门积水遥。停驂聊次憩，野鸟若相招。" "郭外人踪少，秋烟草一庭。小桥红树隐，曲槛碧溪停。寂坐延孤赏，微吟寄独醒。归途情未已，夕照满林垆。" (After a long period of rain, it has stopped and the sky is clear. I am taking a leisurely stroll across Caoqiao. There are many abandoned old sites in the garden, and half of the inscriptions are from the former dynasty. Both sides of the road have dark woods on flat ground, with the water from far away accumulated in front of the doors. I have stopped the horse from moving forward to

chat while having a little rest, as the wild birds seem to invite me. There are few people outside the outer city wall, where there are autumn haze and grass all over the courtyards. The small bridge is hidden behind the mangroves, where the curved railing and the green stream stop. Sitting in silence and extending the solitary appreciation, I wake up alone and sing. On the way back, my fondness for the place remains, and the sunset is all over the forest).<sup>62</sup> "仙阁凌空构，苍茫一望间。秋光连北阙，夕照满西山。跨鹤知何往，飞鸿杳未还。倚阑蓬岛近，长啸出尘寰。" (The Immortals' Pavilion is built into the sky, from which the vast expanse of space can be seen. The autumn light connects the Gate Tower in the north side of the Imperial Palace, and the sunset fills the western hills. The riding crane knows where to fly, but the wild geese have no trace of returning. Leaning on the railing near the Penglai Island, where there is a long roar emerging from this temporal life).<sup>63</sup>

### 2.25 Nangu Villa, Southern Suburb of Beijing (南谷别墅)

Yihui, a beile during the years of Emperor Daoguang, built Nangu Villa while planning his grave at Dananyu of Fangshan in Beijing's southern suburb. Yihui and Princely Lady Gu Taiqing lived in the villa for more than a decade and left behind many chants and poems describing the Green Poplar Gate, Mountain Jujube, Breeze Pavilion, Rainy Cloud House, Cattle and Sheep Pen, Vegetable Garden, Red Autumn Leaves Hut,

<sup>61</sup> 《四月二十三日晚出右安门留宿王文靖公芍药花墅六首》 (Si yue ershisan ri wan chu you an men liusu wang wenjing gong shaoyao hua shu liu shou) (On the evening of April 23, I exited You'an Gate and stayed at Wang Wenjing's Peony Flowers Villa and wrote Six Poems). See Wu, J. 吴璟《西斋集》卷 13 (Xi zhai ji) (The Collection at Western Study Hall: Vol. 13).

<sup>62</sup> 《秋日过草桥园二首》 (Qiu ri guo cao qiao yuan er shou) (Two Poems When Crossing the Caoqiao Garden in Autumn). See Qiu, X. 邱象升: 《南斋诗集》 (Nan zhai shiji) (Anthology of South Hall Poems). 清康熙三十五年 (Thirty-five years of Emperor Kangxi of the Qing dynasty) (1696) 山阳邱氏刻本, 第 21-22 页 (Shanyang Qiu's block print, pp. 21-22).

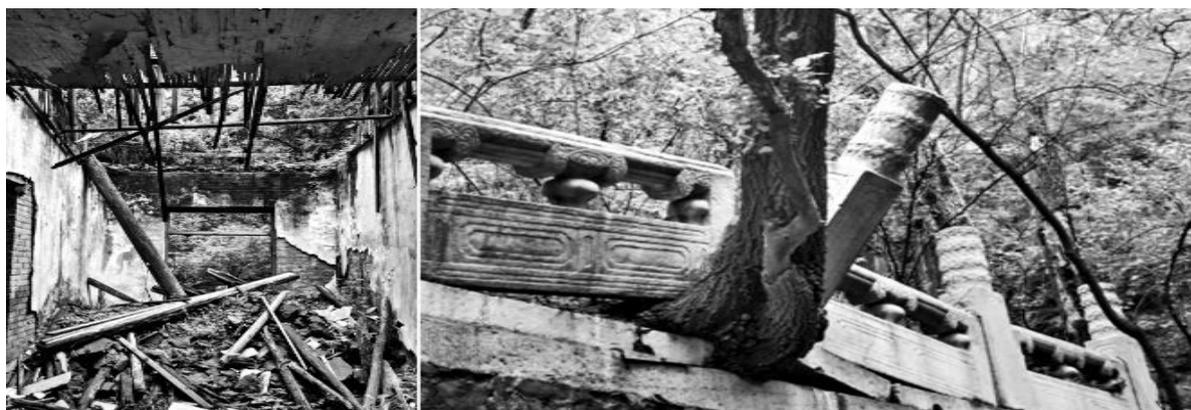
<sup>63</sup> 《丰台寻菊还过望仙楼集草桥园同徐山琢、金式菴、王石农、家从兄小修限韵三首 (之二)》 (Looking for Chrysanthemum in Fengtai and passed the Wangxian Building, collecting at Caoqiao Garden with Xu Shanzhuo, Jin Shi'an, Wang Shinong, and brother Xiaoxiu of the limited three poems (Part 2)). See Qiu, X. 邱象升: 《南斋诗集》 (Nan zhai shiji) (Anthology of South Hall Poems). 清康熙三十五年 (Thirty-five years of Emperor Kangxi of the Qing dynasty) (1696) 山阳邱氏刻本, 第 22 页 (Shanyang Qiu's block print, p. 22).

and other sceneries in their garden and its surroundings.

Mr Li Tianfei, former chief editor of “Essays in Honor of Gu Taiqing,” accompanied the fifth grandson of Gu Taiqing and Manchu scholar Mr Jin Qicong on a site visit to Nangu Villa in 2012. What they found was a set of buildings enclosing three courtyards. The complex oriented towards the east and against the west, with a hill in the front acting like a screen. The general layout of the buildings was still present but the rest

was largely ruined. The railing around the Breeze Pavilion was damaged, the roof of Rainy Cloud House had collapsed, and the grave has been raided<sup>[32]</sup> [Figure 15].

The Nangu Villa and Prince Chun’s Tuqian Villa at Miaofeng Mountains of western suburb are the only two remaining hillside gardens in Beijing, with features of a cemetery. Given the unique historic and artistic values of the gardens, it is a shame that they are left in their current damaged states.



**Figure 15.** Current states of Feiyun Hall’s interior and Breeze Pavilion’s railings. Source: Li Tianfei, Survey of Woman Poet Gu Taiqing’s Retreat Residence [N]. Beijing Evening News, 2015-11-30<sup>[33]</sup>

### 2.26 Prince An’s Garden, Eastern Suburb of Beijing (安亲王府)

As a grandson of the first emperor of Qing, *Nuerhachi* (努尔哈赤), the fourth son of the County King Min (敏) of Raoyu (饶余), Yue Le (1625–1689) was awarded a *beile*-ship (贝勒) in the 6th year under the reign of Emperor Shunzhi (1649) for his distinguished achievements in wars. Two years later (1651), he inherited the county kingship of Raoyu from his father, and renamed himself as the County King of An (安郡王). In the 14th year during the reign of Emperor Shunzhi (1657), he was promoted into the Prince of An (安亲王). He died in the 28th year during the reign of Emperor Kangxi (1689), awarded with the posthumous name “He” (和), which was later revoked and his prince-ship stripped.

Prince An Yuele had a garden in the eastern outskirts of Beijing. Zhang Ying wrote a poem describing a visit to the garden that reads: “三月河桥柳色新，含烟带雨

绿初匀。尘中车马疲官长，郭外莺花属野人。客绪愁吟伤短鬓，酒旗闲访趁残春。京华同是天涯子，感物思乡意最真。”

“晴郊徐引紫丝缰，出郭才知春昼长。堤柳风轻莺语滑，水芹香暖燕飞忙。新丰酒幔飘红杏，杜曲歌声隔海棠。忽忆征南人去后，鼓鼙湘浦战云黄。” “帝子园林绿水隈，金舆常自凤城来。西山翠巘当楼出，南国名花绕砌开。碧树千重围礪谷，清波四面漾亭台。凌空阁道偏奇绝，一片流云共溯洄。” “玉砌雕阑本内家，移来丘壑有烟霞。古藤奇石盘松径，高柳扁舟系水涯。频许游人窥秘阁，还容闲客泛仙槎。近来岐薛稀游燕，头白中官自看花。” (The river and bridges have seen new color of willows in March, with mist and rain they begin to become greener. The officials in charge have become tired by sitting in the carriages in the dust, and the warblers and blooming flowers in the outer city belong to the villagers. The guests are sorrowful, whose emotions have damaged their temple hairs.

The pennant is tranquil by taking advantage of the late spring. Being a stranger in the capital city, my feeling of homesickness is true. In the clear and sunny suburb, I slowly draw the purple silk horse reins, and only after I have left the outer city, I know that the spring days are indeed long. The willows on the embankment sound soft and gentle in the breeze, like birds singing under flowers. The water celeries are fragrant and warm, and the swallows are busy flying. The cloth sign is hanging in front of Xinfeng restaurant with the girls waving, and the song of Duqu [Xi'an] comes from behind the begonia. Suddenly, I recall that after Zheng Nan [Yang Hu, 221–278, famous strategist, statesman, and writer] has gone, the big and small drums in Xiangpu [Yueyang, Hunan] indicate the war lost. The Imperial Garden is where the green waterway bends, and golden carriages for dignitaries often come here from Fengcheng [Phoenix City]. The views of western hills can be seen through the building, and the famous southern flowers blossom around the stone walls and floors. The valley is surrounded by a thousand layers of green trees, and the pavilion is surrounded by clear water waves on four sides. The flying pavilion path is extremely marvelous, and a piece of flowing cloud is moving along upstream. There is originally a carved jade railing inside the house, along with borrowed views of mountains and valleys in the misty landscape. Ancient vines and strange stones wrap around the pine trails, and high willows and boats are connected by the waterside. Frequent tourists peep at the secret pavilion, while it also allows idlers to float the mythical bamboo raft that can travel between the sea and the heavenly river. Emperor of the Kingdom of Qi (岐王) [named

Li Fan (李范)] and Emperor of the Kingdom of Xue (薛王) [named Li Ye (李业), both from the Tang dynasty (618-907)] have seldom traveled to the Kingdom of Yan (燕), and their hairs have turned white in the palaces while enjoying the views of flowers by themselves).<sup>[22]64</sup> The poem describes the garden as a place by a green lake, with a view looking out to the Southern Mountain, and consists of high buildings, old vines, strange rockery, and tall willows, which can be toured while boating.

### 3. CONCLUSION

During the years under the reign of Emperor Kangxi of the Qing dynasty, Chen Weisong, a renowned poet, was invited by his peer Wang Xi for an intellectual gathering at the Yi Garden. During his visit, Chen wrote: “九州饶园圃，奥府首京洛。秦晋太莽苍，吴越极秀弱。恭惟帝王都，地脉大包络。鸿蒙相荡滂，溟滓恣劳魄。” (China has abundant fields for growing fruits and vegetables, and the number one place for storing produce is the capital city of Beijing. The gardens in the kingdoms of Qin/Shanxi (秦/陕西) and Jin/Shanxi (晋/山西) are very blurry and misty, and the gardens in the kingdoms of Wu/Jiangsu/Suzhou (吴/江苏/苏州) and Yue/Zhejiang (越/浙江) are extremely beautiful and delicate. The praised Imperial Capital City of Beijing has a large envelope of the earth's veins, where the heaven and earth are harmonized, with unrestrained and tireless waterways).<sup>[13] 65</sup> The poem compares different types of gardens between regions. There are many gardens in the Greater China, among which Beijing's gardens are at the top.

<sup>64</sup> 《春晚同康臣、简人、子厚、偕藻诸子出东郊游憩因得观安亲王园亭四首》 (During the Spring Festival evening, together with Kangchen, Jianren, Zihou, and Zaozi, we went to the eastern suburbs for a recreation, we came with the four poems in the garden pavilion of Prince Guan'an). See Zhen, J. 震均《天咫偶闻》卷 13 (Tian zhi ou wen) (The Heaven Heard by Chance: Vol. 13).

<sup>65</sup> 《王大司马胥庭先生招饮怡园同陆翼王、邓孝威、毛大可、田髯渊、朱锡鬯、李武曾、周次修分赋》 (Wang da sima xu ting xiansheng zhao yin yi yuan tong lu yiwang, deng xiaowei, mao dake, tian fuyuan, zhu xichang, li wuzeng, zhou cixiu fen fu) (Great Wang Sima Xuting gathered people to drink at the Yi Garden with Lu Yiwang, Deng Xiaowei, Mao Dake, Tian Foyuan, Zhu Xichan, Li Wuzeng, Zhou Cixiu who wrote poems individually). See Chen, W. 陈维崧《湖海楼全集》卷 3 (Hu hai lou quanji) (The Complete Works of Huhailou: Vol. 3).

Comparatively, gardens in the regions of Shaanxi (陕西) and Shanxi (山西) are simpler and more rustic, and gardens of Jiangnan (south of the Yangzi River) are more exquisite and genteel. Given the fact that Chen, a native of Yixing, Jiangsu, has visited many of the best private gardens of Jiangnan, Chen's words indirectly reflect the superior quality in the design and construction of Beijing private gardens.

Most of the case study gardens in this article have been mentioned in previous research. However, many of them are still lacking detailed descriptions and examinations. Besides further archival research and rectification of historical facts, scholarships on Beijing private gardens still have much potential to explore from the perspectives of garden design and construction, cultural connotations, and questions in heritage preservation. This article is only a light mark on the long road ahead. The author looks forward to sharing more research results in the future.

#### FUNDING

The study was funded by National Natural Science Foundation of China (国家自然科学基金项目) “*Studies on the Landscape Design and Spatial Layout of Gardens from the Ming and Qing Period Based on Old Traditions of Living and Leisure*” (51778317).

#### CONFLICT OF INTEREST

None.

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