

國立交通大學

外國文學與語言學研究所

碩士論文

《三言》中私人花園的空間意義

Spatial Meanings of the Private Garden in *San Yan*



研究生：張雅琪

指導教授：周英雄 教授

中華民國九十五年六月

《三言》中私人花園的空間意義

Spatial Meanings of the Private Garden in *San Yan*

研究生：張雅琪

Student：Ya-Chi Chang

指導教授：周英雄

Advisor：Ying-Hsiung Chou

國立交通大學

外國文學與語言學研究所



Submitted to Graduate Institute of Foreign Literatures and Linguistics

National Chiao Tung University

In Partial Fulfillment of the Requirements

For the Degree of Master in Foreign Literatures

June 2006

Hsinchu, Taiwan, Republic of China

中華民國九十五年六月

# 《三言》中私人花園的空間意義

指導教授：周英雄

研究生：張雅琪

國立交通大學外國文學與語言學研究所

## 論 文 摘 要

透過深入閱讀，本論文企圖分析《三言》中，緊鄰或位於家中的私人花園的空間意義。文本中的私人花園，弔詭地包含了開放性與封閉性，因而成了一個特殊的空間——隸屬於家卻又不同於家中的其他空間。此外，作為一個家中的空間，當人們在當中從事某些特殊的活動時，花園也扮演了某些特殊的角色，而透過這些活動，花園亦與文化或社會交互相連著。既然《三言》裡大部分的故事反映了人們各式各樣的生活方式，探討《三言》中的花園可以讓我們更深入地瞭解私人花園所隱含的文化與空間意涵。

在《三言》中，位於家中的私人花園提供情人們一個能暫時對抗現實的理想位址。對園主而言，花園是個可以接待賓客與放鬆自我的地方。然而，花園不僅是個舒適的地方，它同時也是個處於家與社會之間的灰色地帶。甚至，透過花園，我們可以認識到人們對於自然的矛盾態度。就這些弔詭性而言，花園無疑地是個異質空間。

座落於家中的邊緣地帶，花園吸納了邊緣性的特質，隨即導致了其多樣化的弔詭性。伴隨著這些弔詭性，花園變得異常複雜。唯一能討論這些弔詭性的方法，便是將花園視為一個揉雜的空間，一個異質空間。儘管我們無法概括花園所有弔詭的、甚或自相矛盾的部份，至少透過特定的個案研究，我們可以對他們有更進一步的了解。

**關鍵字：**花園、私人花園、家、空間、空間意義、《三言》、弔詭性、異質空間、邊緣、邊緣性

## Spatial Meanings of the Private Garden in *San Yan*

### Abstract

Through close reading, this thesis attempts to analyze the spatial dimensions of the private garden at or adjacent to home in *San Yan*. The private garden paradoxically embodies the feature of enclosure and openness. As such, the garden becomes a special space—belonging to home yet different from any other spaces at home. Besides, as space at home, the garden plays some special role as people perform special activities. Through these activities, the garden is interlaced with culture and society. Since most stories in *San Yan* reflect people's varied ways of life, a discussion of the garden in *San Yan* can give us a better understanding toward its cultural and spatial significance at a deeper level.

In *San Yan*, the private garden at home offers lovers an ideal site that is temporarily counter to reality. To the owner, it is a place for him to entertain guests or relax himself. Yet the garden is not only a cozy place, but also a gray area lying between home and society. Moreover, through the garden, we can learn about people's ambivalent attitudes toward nature. As far as these paradoxes are concerned, the garden is definitely a heterotopia.

Located in the border area at home, the garden takes in the quality of marginality, which in turn results in the garden's various paradoxes. With so many paradoxes, the garden becomes quite complicated. And the only way to discuss these paradoxes is to regard the garden as a space of hybridity, a heterotopia. Even though we can't cover all the paradoxical, even self-contradictory, parts of the garden, at least through specific case studies we can have a better understanding of them.

**Key words:** garden, private garden, home, space, spatial meaning, *San Yan*, paradox, heterotopia, border, marginality

這份論文的呈現，與資格考時所構思的寫作方向大相逕庭，其實在資格考後得知要整個從頭來過，腦袋有短暫的茫然，不過也很快地振作起精神，從大綱開始將架構重新建立起，現在，看到這份完稿，很慶幸當初必須重寫，將題目縮小之後，我才能更深入文本去發掘我之前所沒有思考過的問題點。

這篇論文得以完成，最要感謝的人是我的指導教授，周英雄老師。從大學起，就很喜歡上周老師的課，老師深厚的文學涵養、旁徵博引的豐富學識常令聽課的同學景仰、折服不已，我想升讀系上的研究所，有一半的原因是為了能繼續上周老師的課。能得到老師的首肯來指導我的論文，真的感到非常地榮幸與開心，那種心情，就像是某天居然能有機會當面跟 T. S. Eliot 深入討論《荒原》般地緊張、期待與興奮，但也因如此，讓我在寫作論文時戰戰兢兢，深怕自己所呈現的作品不夠好、有負老師之名。研一時太過於偏向社會學的課程讓我一度對研究所感到恐懼，甚至研三時不顧尚未成形的論文任性地去實習——幸好老師這一路來都十分尊重我的決定，沒有給我壓力，才能讓我在實習一年後定下心來面對我的論文。對於我大綱中天馬行空的構思，老師總是適時地將我的思路拉回來，不讓我偏離得太遠，而對於自己過於主觀的盲點，老師也會適切地提點，讓我做更完整的補充與修改…(儘管改到最後已經走火入魔地變成了看到「Rewrite」就想摔筆、看到「？」就想翻桌的歇斯底里暴走狀態)…沒有老師的支持，我想我很難完成這篇論文。儘管如今論文已經完成了，還是有二件事讓我對老師感到很不好意思，一是我的英文寫作不夠優美流暢，讓老師總是花費很多精力改正我的修辭與文法；另外一個是總在老師最忙碌的時候還很不人道地寫信去催促老師撥出時間改我的論文。趁這個機會，我要大聲的說出這四年來我最想對老師說的話：「老闆，我對不起您～～～」(涕泗縱橫的真誠懺悔心情)，還有，「四年來真是辛苦您了！…(那年，在百忙中還特地撥空到實中演講…想想，我好像總是在增加老師的工作量)…尤其是這一年來您的辛勞與付出，真的真的真的很感謝您！我實在覺得很幸運，能遇到像您這麼這麼好的老闆！！」

感謝潘呂棋昌老師，大學所修習的課程讓我得以與喜愛的中國文學保持緊密聯繫，李商隱、蘇東坡的詩作至今仍讓我愛不釋手，而從《鶯鶯傳》報告發展得來的花園意象亦在這篇論文中開花結果。這篇論文，不僅是大學思維的延續，也是在交大向老師修習的最後一門課，謝謝老師二次抽空和我討論論文，讓我得以知道自己還有哪些解釋不清的地方，能就定義模糊的概念再做些補充。能圓滿修完這門畢業學分，真的很感謝您。

感謝胡萬川老師，修您那門民間文學的課真的讓我學到了許多，而每週在課堂上輪流發表論文思考進度時，老師所給我的意見十分寶貴，讓我驚覺自己將問題看得太過單純，進而不斷修正，尤其老師還大方地將當時未發表的失樂園論文印給我，讓我的視野更廣，真的是萬分感激。不過最要感謝的是二次口試中，老師所提出的建議，讓我得以將脈絡解釋得更清楚、章節更連貫。感謝老師的指導，也慶幸有老師當我的口試委員。

感謝支持我的爸媽，雖然有時你們催生論文的叨唸讓我煩得快崩潰，不過相對地，當我遇到寫作瓶頸時，也是你們默默忍受我呼天搶地的鬼吼鬼叫與無病呻吟。這一年來起起伏伏的心情點滴、轉折，都是你們幫我分擔了一半的重量，讓我在抒發寫作論文的鬱悶後能再次投入文字的構築中，辛苦的媽媽更是包辦了三餐與家事，外加殺蜘蛛、打蟑螂，讓我能專心寫作無後顧之憂。一年的半閉關生活，還好有你們在我身旁支撐著我、陪我一起度過，儘管偶有摩擦、偶有爭執，但在我遭遇瓶頸低潮時，也是因為有你們的打氣，才能努力突破。我想，這一生總是要這樣讓你們擔憂著、頭疼著、操煩著，還沒畢業時憂心我的論文，通過口試後又開始煩惱我將面臨的職場競爭，擔心我沒辦法順利找到好工作，就算找到了工作之後，還是有許多大大小小的問題需要你們煩心的吧。謝謝你們，我親愛的爸媽，你們分享了我的歡樂，分攤了我的煩惱，磨圓了我的稜角，包容了我的脾性，今後，這個超級麻煩任性難搞的女兒也要繼續請你們多多包涵指教了。

感謝眾多成就我論文的親朋好友們，或許，你們曾懷疑過，認識我是不是這輩子誤交匪類，但是，賊船都上了，你們就認了吧。謝謝雨澄大方提供的空間講義與指點托福迷津，能通過地獄托福的魔鬼試煉，都要歸功於你在我考前點亮的明燈。謝謝建廷，三不五時被我打擾問空間定義與論文相關程序，卻還是不厭其煩地詳細解說。謝謝俊儒，每次到新竹都麻煩你當司機，也祝你論文寫作順利，相信我，半夜聽安室女神音樂邊寫論文真的有加持的作用，再不行的話，就規定自己論文沒寫完不准去日本。謝謝柏峯一路來的相互打氣，以及相互的腦力激盪，為對方提供意見與思考方向，你要趕快把身體養好，然後放手去做自己想做的事，最重要的，是別忘了還清你欠我的日出乳酪蛋糕債。謝謝 Ruby，在我每次耍笨的閒扯淡中有耐性的回應我…(雖然我懷疑你相隔很久才回訊的原因是因為你一邊分神看電視一邊敷衍我)，期待你回台之日再相聚。謝謝薇芬大天使，已經數不清你幫過我多少忙了，不提平常的義氣相幫，二次口試時架單槍、接口委、整理場地都是你一肩挑起…(我必須說，到現在我還是很無能地不會架單槍，都是你寵出來的)…就算口試完了，我的教師甄試還是有需要你勞心勞力的地方…嗯…由於你的勞苦功高，本人在此宣佈，你從大天使升等到天使長。謝謝凱莉對我這麼有信心，當我窩在牆角耍自閉劃圈圈時，總是一再地鼓勵我、相信我能跨越…(儘管我至今還是很懷疑你對我的信心到底從何而來)…因為有你台南行的相陪解壓，才讓我灰暗陰冷的論文生涯多了一丁點的繽紛色彩。謝謝 sogā，雖然加班被公司操得半死，還是不幸被我抓住幫忙解決電腦問題，那次電腦中毒，在你疲累得意識不清時還要幫我找解毒資訊，真的是太感謝了。謝謝筱雯適時傳來的關懷，以及提供辦公室中有趣的話題來豐富我的苦悶生活。謝謝 Nancy，雖然加班到昏天黑地，還是不忘找我出去吃飯搏感情。謝謝榴槤，因為你的鼓勵相伴，我才能走完這段艱辛的旅程，你也要加油，我會支持你的。謝謝 Susan，因為有你幫忙印資料，我才能將原文補進我的論文中，論文能完成，你功不可沒。謝謝 Dayne，我永遠忘不了，今年第一次也是最後一次(簡稱：空前絕後)從你手中領到的紅包，長大後第一次被你感動到，要不是今年再不畢業不僅天怒人怨還會因為領個肄業証被踹出家門，還真想賴個一年，再領你一次紅包。謝謝 Keven，(假裝)忙碌中還要被我纏著騷擾啦咧耍任性，身為堂妹真是難為你了，也謝謝四叔和四嬸，謝謝你們在台北的關切照顧與激勵。由衷感謝你們大家！ Joycé 於 2006.05.15 凌晨有感

## Table of Contents

Chinese Abstract.....	i
English Abstract.....	ii
Acknowledgements.....	iii
Table of Contents.....	v
I. Introduction.....	1
II. Love in the Garden.....	17
2.1 Introduction.....	17
2.2 The Garden for lovers: An Ideal Site Counter to Reality.....	28
2.3 The Garden: An Important Space for Lovers to Escape from Mores Temporarily.....	36
III. The Significance of the Garden to the Owner, and Other.....	44
IV. The Garden and Nature.....	54
4.1 The Garden and the Fairyland .....	54
4.2 The Garden and Nature.....	62
V. Conclusion.....	70
Work Cited .....	75

## Introduction

This paper does not pretend to present a comprehensive history of the Chinese garden, nor the exquisite styles of the Chinese garden architecture. What I attempt to do is discuss the significance of the garden in *San Yan*<sup>1</sup> (三言), a composite title for *Yushi Mingyan* (《喻世明言》, publication date unknown, but is the earliest of the three), *Jingshi Tongyan* (《警世通言》, 1624), and *Xingshi Hengyan* (《醒世恆言》, 1627), three collections of short stories written by Feng Meng-long (馮夢龍, 1574-1646) in the Ming Dynasty (1368-1644). The origin of the Chinese garden will not be discussed here, neither will the ways of building the Chinese garden be analyzed. Also, one may not be altogether satisfied if he/she looks forward to a comparison between gardens from different cultures: the Western garden versus its Chinese counterpart, or the Chinese northern garden versus that in southern China; there will not be that kind of discussion, either. What I am proposing here is a close examination of the stories to find out what spatial significance the garden has. However, I'm not talking exactly about all the gardens in *San Yan*. What I try to deal with is simply the private garden located adjacent to home, which I shall talk about later after I define what the garden in this paper is. I'd like to use *San Yan* as my texts in that during the Ming Dynasty, the development of the private garden reaches a climax. At that time, it is fashionable for wealthy people to maintain a garden at their leisure time. Besides, those who couldn't

---

<sup>1</sup> My Romanization rationale in the thesis will be Pin-yin. Only Taiwanese author names will be spelled as Wade-Giles, others (Chinese author names and book titles) will be Pin-yin.



afford a garden would also go visiting others' gardens instead, thus turning the touring of the garden (遊園) a vogue. Since the garden culture is quite well-developed by then, focusing on the garden in the Ming dynasty may give us a better understanding of its spatial meanings. Besides, Feng Meng-long is an outstanding folklorist in the Ming Dynasty, and the three collections contain various valuable folk materials. As such, researching on the garden in *San Yan* will offer us more perspectives in investigating the function or the significance of the garden.

What does the “spatial meaning” refer to? Briefly speaking, it refers to the concept related to space, but it's more than the meaning of space itself. For example, the terms such as boundary, center, closure, and openness all connect with space, but we can't generalize them from the concept of space. Boundary not only points out the position but also brings in the topic of being exiled from the center, while core suggests the center of authority.

Likewise, closure and openness don't simply suggest the state of a space; furthermore, they also involve the relationship between the individual and society, not merely indicating space itself. Therefore, the spatial meaning is some idea about space, but it correlates closely with socio-cultural issues. Chris Barker has further clarification on this in *Cultural Studies: Theory and Practice*:

*Theory and Practice:*

Human interaction is situated in particular spaces which have a variety of social meanings. For example, a 'home' is divided into different living spaces—front

rooms, kitchens, dining rooms, bedrooms, etc.—which are used in diverse ways and in which we carry out a range of activities with different social meanings.

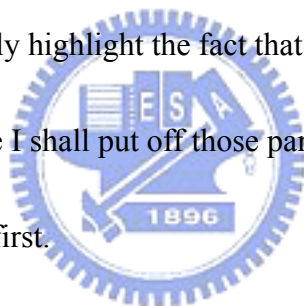
Accordingly, bedrooms are intimate spaces into which we would rarely invite strangers, where a front room or parlour is deemed the appropriate space for such an encounter. (290)

The social division of space...into the appropriate uses of kitchens, bedrooms and parlours is of course *cultural*. Distinct cultures design homes in different ways, allocating contrasting meanings or modes of appropriate behaviour. (291)

The reason I'd like to talk about the spatial meanings of the garden is similar to Barker's viewpoint. As a space at home, the garden must play some special role, in which people have special activities. The garden is not solely a space. With human activities, the garden must be interrelated with culture or society. To find out the significance of the garden, I shall focus my discussion on its spatial meanings, from which we can learn more social perspectives instead of taking it as a space only.

Before I start writing this paper, I've searched for information on the Chinese garden. A Chinese garden normally evokes an image with a meandering path that leads visitors into its compound, where various plants grow, while fish swim in a pond circled by rocks—there is even a pavilion for visitors to take a rest and enjoy the scenes. It's only natural that most of the data are concerned with its architectural aspects: the stones, the plants, the layout, and

other architectural aesthetics of the Chinese garden. However, these points are by no means what I am curious about, and thus I was inspired to find out my own interpretation. I'd like to focus on the spatial significance instead of historical or geographical aspects because as a constructed space, the garden shows many paradoxes. "Paradox," according to *Cambridge Dictionaries Online*<sup>2</sup>, is: "a situation or statement which seems impossible or is difficult to understand because it contains two opposite facts or characteristics." In the following chapters, we'll go into many of the garden's paradoxes, such as love (even sexual freedom) and mores, the public and the private, the divine and the horrible, and so on. The discussions to follow will hopefully highlight the fact that the garden seems to be full of various contradictories. But here I shall put off those paradoxes until the following chapters and talk instead about the garden first.



What does a "garden" mean? According to *Cambridge Dictionaries Online*, its definition is: "a piece of land next to and belonging to a house, where flowers and other plants are grown, and often containing an area of grass"<sup>3</sup>. In the early Chinese dictionary *ShuoWen JieZi* (《段注本說文解字》, 280), "yuan refers to a place where fruits are grown"<sup>4</sup> under the radical of *wei* (囗, which means to surround). More concretely, it is "a place where flowers, fruits, trees, and vegetables are grown, and it's often enclosed by a wall or a

<sup>2</sup> <http://dictionary.cambridge.org/define.asp?key=57464&dict=CALD>.

<sup>3</sup> <http://dictionary.cambridge.org/define.asp?key=32191&dict=CALD>.

<sup>4</sup> My translation. The original is: 「園，所以樹果也。」 From Ministry of Education's online dictionary 《異體字字典》 (Yi-ti-zi Zi-dian). <http://140.111.1.40/yitia/fra/fra00736.htm>

fence.”<sup>5</sup> And the reason I choose “garden” to represent *yuan* is that besides a place where flowers are grown, it’s “next to and belonging to a house.” Therefore, the area I discuss in this paper is an area next to and belonging to a house with a wall or a fence around it, and an area that grows flowers and other plants.

A garden is not just a place; it is also a space. What’s the distinction between “place” and “space”? In *The Dictionary of Human Geography*<sup>6</sup>, they are defined as:

Space is organized into places often thought of as bounded settings in which social relations and IDENTITY are constituted (cf. TERRITORY; TERRITORIALITY). Such places may be officially recognized geographical entities or more informally organized sites of intersecting social relations, meanings and collective memory. . . . Place was seen as more subjectively defined, existential and particular, while space was thought to be a universal, more abstract phenomenon, subject to scientific LAW. The humanistic concept of place, largely drawn from PHENOMENOLOGY (e.g. Relph, 1976; Tuan, 1977), was concerned with individuals’ attachments to particular places and the symbolic or metonymic quality of popular concepts of place which link events,

<sup>5</sup> My translation, according to Academia Sinica’s online dictionary: <http://words.sinica.edu.tw/sou/sou.html>. The original is: 「種植花果、樹木、菜蔬的地方，四週通常圍有垣籬。」

<sup>6</sup> Johnston, R. J., Derek Gregory, Geraldine Patt, and Michael Watts Ed. *The Dictionary of Human Geography* (4<sup>th</sup> ed.). Oxford: Basil Blackwell, 2000.

attitudes, and places to create a fused whole. It was concerned with meaning and contrasted the experienced richness of the idea of place with the detached sterility of the concept of space. (582)

Briefly speaking, place is more specific or local, while space is more abstract and global.

For example, if I am concerned about the garden at my home, or gardens in Tainan, that's because these gardens are special to me—maybe I have grown up there, or maybe I have lots of memory that inspires my nostalgia towards them, especially when I am away from them.

This kind of discussion thus puts the garden in the context of place—it's about places

“bound” to a specific locality. On the contrary, space is more fluid and conceptual. Then, is the garden a space or a place? Here we encounter a paradox because the garden discussed in this paper is both a space and a place. On the one hand, I'd like to talk about the garden's

spatial meanings—I am intrigued by the universal turns of mind behind special personal emotions, and thus the ideas of the garden are more “space” than “place”. On the other

hand, I discuss the garden only insofar as it belongs to the house, where personal life

experiences are involved. As far as this point is concerned, the garden is bound to a specific

locality, and it is thus more “place” than “space”. It appears that the garden is full of

paradoxes, and thus it leaves various possibilities for its discussion. Because of the

difficulty in defining the garden, searching for its spatial significance becomes more

interesting and challenging.

What is a Chinese garden? Many suggestions have been made from various points of view. Some critics try to put the Chinese garden under the category of history, and define what the Chinese garden is from dynasty to dynasty, such as Meng Ya-nan's (孟亞男) study in *Zhong-guo Yuan-lin Shi* (《中國園林史》) and Chang Jia-ji's (張家驥) in *Zhong-guo Zao-yuan Shi* (《中國造園史》). However, those who try to make this effort have to face the first obstacle: difficulties in tracing its origins. Meng suspects, "The origin of the Chinese garden can be traced back to the period of Shang (商, 1751-1111 B.C.) or Zhou (周, 1111-403 B.C.)."<sup>7</sup> (2) Lou Qing-xi (樓慶西) states, "The Chinese garden has an early start, and goes through a long development in history. According to existent documents, in the Shang period there are gardens named *yuan* (苑) or *you* (囿)."<sup>8</sup> (9) And Wang Duo (王鐸) argues, "therefore the garden of the 'mulberry forest' (桑林) appears before the Xia Dynasty (夏, 2205-1766 B.C.). . . . Without a question, we can take it [the mulberry forest] as the prototype of the Chinese garden, as well as the spatial form of the garden's fountainhead."<sup>9</sup> (41)

From inscriptions on turtle decks or records in books, scholars make known their hypotheses about the origin of the Chinese garden; however, no one can be sure what the origin exactly is. Moreover, their assumptions leave a great deal to be doubted. For example, the Xia

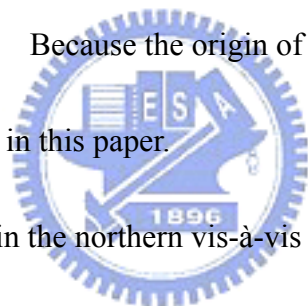
<sup>7</sup> My translation. The original: 「中國古代園林的歷史，最早可以追溯到商周時代。」(2)

<sup>8</sup> My translation from *Zhong-guo Yuan-lin Yi-shu* (《中國園林藝術》). The original: 「中國古代園林起源很早，又經歷了一個漫長的發展歷史。據文獻記載，遠在西元前二十一世紀的商代就有了苑或稱為囿。」(9)

<sup>9</sup> I translate from *Zhong-guo Gu-dai Yuan-yuan Yu Wen-hua* (《中國古代苑園與文化》). The original is: 「故『桑林』之園在夏代以前，已經出現…把其[桑林]作為遠古時代早期園林的雛形，作為我國園林濫觴時期的空間景象形態，應該是肯定的。」(41)

Dynasty remains a legend till now; we can't be sure if it exists or not, let alone attribute the origin of the garden to the so-called 'mulberry forest.' Besides, *yuan* (苑) or *you* (囿) is originally an area for the emperor to hunt in, and the area is usually a natural forest where some animals are bred and kept. Therefore, it's quite different from what we think a garden is now, and to consider *yuan* or *you* the prototype of the garden is still an open question to us.

Wang Yi (王毅) says, "The history of China is too long for us to imagine what the initial garden should be. Even if we consult historical documents, the history is that of accumulative knowledge and can do nothing to identify the origin just according to some simple words or phrases."<sup>10</sup> (2-3) Because the origin of the garden is too complicated to clarify, I won't focus on this topic in this paper.



Moreover, besides gardens in the northern vis-à-vis the southern parts of China, the gardens can be roughly categorized as imperial gardens, private gardens and public ones.

It's quite difficult to clarify what Chinese gardens are in one specific period, let alone discuss them throughout the entire duration of Chinese history. Since it probably doesn't make too much sense to combine all gardens as one category, what one can do (if he indeed tries to cover them all) is make a brief introduction of each type of gardens without discussing it in depth.

---

<sup>10</sup> My translation from *Yuan-lin Yu Zhong-guo Wen-hua* (《園林與中國文化》). The original is: 「上古以來中國的歷史實在太漫長了，憑今天我們對園林的印象去推想它初時的面貌未免謬之千里，即便是漢人對古史的解釋，因為也早已是『層累地造成的中國古史』，所以若僅僅是片言隻語，拿了來恐怕也還是茫然無所措處。」(2-3)

Others who recognize these difficulties may then link the Chinese garden with the culture of the literati, and try to find a reasonable explanation against the literati culture, or known as the culture of *shi* (士) in Chinese. This is obvious when Wang Duo and Wang Yi talk about the relationship between the Chinese garden and the tradition of literati recluses. They both mention that out of the idea of reclusion, the garden also undergoes historical changes. One apparent example is that they both agree the design of the Chinese garden presents “a world in a pot” (壺中天地) after the Mid-Tang period (中唐), and evolves into “a mountain<sup>11</sup> in a mustard’s seed” (芥子納須彌) in Ming—both corresponding to the reclusion of literati. “A world in a pot,” derived from a story in the *Fang-shu Zhuan* of *Hou-han Shu*<sup>12</sup> (《後漢書·方術傳》), is about a fantastic visit in a small pot which contains a world with gorgeous buildings and abundant food. Wang Duo relates this concept of “a world in a pot” to the idea of the garden, and says:

That is, to build a garden in a small place, but this place includes everything, even the cosmos, and in this place people can communicate with nature and the cosmos through the spirit. When this concept is used in creating a garden, it presents a miniature of nature, where people can see the features of the universe.<sup>13</sup> (247)

<sup>11</sup> The mountain refers to the mountain of *Xu-mi* (須彌山). According to *The Wei-mo Jing* (《維摩經》), the mountain is 1,680,000 kilometers in height.

<sup>12</sup> The history of the Eastern Han (東漢, 25-220) period.

<sup>13</sup> I translate this passage from Wang’s *Zhong-guo Gu-dai Yuan-yuan Yu Wen-hua* (《中國古代苑園與文化》). The original is: 「即在小空間中營構園林，包羅萬象，涵蓋宇宙，寄託心靈與自然、與宇宙的相通。…這



Besides, “a mountain in a mustard’s seed” comes from *Wei-mo Jing* (《維摩經》). Literally, it means a mustard’s seed can contain a huge mountain, while this concept is extended to mean that our mind is big enough to contain universal knowledge although it’s small in size.

Wang Yi relates this concept to the garden, and describes the garden as “consisting of the scenes with small but complete features and making it a perfect system of gardening.”<sup>14</sup> (534)

They use allusions of “a world in a pot” and “a mountain in a mustard’s seed” as the distinctive feature of the garden, trying to provide an evolutionary account for the Chinese garden, and this evolution is also a reflection of the development of the literati culture.

They states that in the period of Mid-Tang, the literati use the concept of “a world in a pot” to build gardens next to their houses. Therefore, although the literati serve in the government, they can still retreat to their gardens after retirement. When it comes to the Ming period, the concept of the “pot-world” is replaced by the concept of the “mustard’s seed,” and in the small space of the “mustard seed,” the literati indulge in the entertainment of gardens. It’s apparent that both “a world in a pot” and “a mountain in a mustard’s seed” show a paradox that a macrocosm lies in a microcosm. However, if we think twice, we’ll find “a world in a pot” and “a mountain in a seed” refer to the same thing in concept—a small place containing a great variety of things—especially when it’s practiced in the design of gardens. Wang

Duo and Wang Yi just play rhetorical tricks by using different terms to present one

---

一原則用作園林藝術創作，就…是追求一個微縮的典型自然空間，從中會意氤氳天地，神遊宇宙。」(247)  
<sup>14</sup> I translate this passage from Wang Yi’s *Yuan-lin Yu Zhong-guo Wen-hua* (《園林與中國文化》). The origin is: 「以體量很小但十分完備的景觀要素組合為完整的園景體系。」(534)

concept—their distinctions in presenting the Chinese garden are thus unconvincing. Furthermore, they attribute the literati's indulgence in physical pleasure to the garden, pointing out that this phenomenon is the typical representation of the literati culture in the Ming period—this assumption is too arbitrary and leaves much to be argued. The indulgence in the garden is a small part of the literati's cultural reflections and by no means represents the whole picture in the culture of the literati. Wang Pei-qin (王佩琴) also criticizes Wang Yi in *Shuo Yuan: Cong "Jin Ping Mei" Dao "Hong-lou Meng"* (《說園：從〈金瓶梅〉到〈紅樓夢〉》); she says:

About the relationship between the garden and the literati, perhaps most critics will relate it to the reclusion culture of traditional literati, and in *Yuan-lin Yu Zhong-guo Wen-hua* (《園林與中國文化》), Wang Yi is of such a view. . . . There are many ways in presenting the reclusion culture, one of which is living in the garden. Some literati would choose the lifestyle of living in the garden, yet it does not mean living in the garden is for reclusion—equating the two things is indeed dangerous.<sup>15</sup> (5)

I agree with Wang Pei-qin because as I've mentioned before, the garden has various paradoxes. It's not appropriate to attribute one aspect to the garden and think that it explains

---

<sup>15</sup> My translation. The original is: 「關於園林與文人的關係，大概最多的說法是與傳統士人之隱文化相關，王毅《園林與中國文化》一書可謂是此說的擁護者。…隱逸文化有許多的方式，園居只是其中的一種，有些文人會選擇園居的生活方式，但是不是說園居就一定是爲了隱逸，二者直接畫上等號其實是有很大的危險的。」(5)

the whole garden culture. Thus, either for a historical or a cultural perspective, using one category to embody the history of the Chinese garden will sooner or later meet its impasse, and it's likely to mislead readers into thinking such a category represents all features of the Chinese garden.

To avoid such an impasse, focusing our discussion on a specific period of time is a possible way to avoid viewing the Chinese garden as a historically coherent object.

Recently it has become a strategy in writing about the Chinese garden. For example, Mao Wun-fang (毛文芳) in *Wu, Xing-bie, Guan-kan: Ming-mo Qing-chu Wen-hua Shu-xie Xin-tan* (《物·性別·觀看—明末清初文化書寫新探》) uses paintings and texts to discuss the spatial meaning of the garden in the Ming period. Hou Nai-hui (侯迺慧) talks about what influence the garden has on the poems of the Tang Dynasty in *Shi-qing Yu You-jing: Tang-dai Wen-ren De Yuan-lin Sheng-huo* (《詩情與幽境—唐代文人的園林生活》), and Wang Hong-tai (王鴻泰) discusses the garden in the city during the Ming and Qing periods in the essay, “Mei-gan Kong-jian De Jing-ying: Ming-Qing Jian De Cheng-shi Yuan-lin Yu Wen-ren Wen-hua” (〈美感空間的經營—明、清間的城市園林與文人文化〉). Actually, it will also be my strategy to focus on the text *San Yan* in the Ming period. Be that as it may, such strategy still runs its risk if the type of garden under discussion is not specifically defined. In *Poetic Emotions and Quiet Places*, Hou lumps the public garden and the private garden together without distinguishing them, thus rendering her argument confusing. Even

narrowing down the range and focusing only on the private garden is not enough because the private garden can be classified as the garden next to the house, and the garden in a villa.

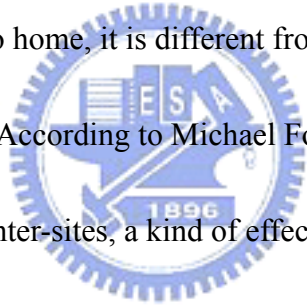
It's apparent the garden next to the house is more private than that in a villa because one is located within the general confine of home, while the other is simply a place for an occasional visit. For instance, although both Mao Wun-fang and Wang Hong-tai take Qi Biao-jia's (祁彪佳) Garden of Yu (寓園) as an example to demonstrate that the garden owner can't prevent the visitors from intruding into his garden, this is not persuasive in that the Garden of Yu, or Mount. Yu (寓山), is actually a little mountain. Thus, how can the owner prevent the visitors from entering a mountain? To keep the argument from becoming unnecessarily vague, the first thing to do is to define what I'm going to discuss in this paper.

As mentioned before, I'd like to talk about the garden in *San Yan*. However, I'm not going to deal with all gardens in *San Yan* with the exceptions of private gardens. More specifically, I want to talk about the private garden, not located in the villa, but at home only. Why I am so interested in the private garden at home is because it paradoxically presents the features of enclosure and openness. And under such enclosure and openness, the garden becomes a special space—belonging to home yet differing from any other space at home. Therefore, although in *San Yan* there are imperial gardens, public gardens, grave gardens, vegetable gardens, gardens in the temple, and gardens in the villa, they will not be discussed here. The reason that I choose *San Yan* as my text is because it's a collection containing 120

pieces of popular short stories. Since most stories in *San Yan* reflect common people's ways of life, discussing the garden in *San Yan* can give us a better understanding toward the garden's cultural and spatial significance. Besides, the 120 stories are collected and edited/adapted by Feng Meng-long. As Feng is not the original author but an editor/adapter, *San Yan* contains various thoughts and customs in different times. Thus, *San Yan* offers us abundant data in discussing spatial meanings of the private garden from varied aspects. Focusing on *San Yan* only is sufficient for this paper.

In the following chapters, we'll find the garden is like a space located between reality and ideal. Although it belongs to home, it is different from home and like an "other" space.

In other words, it's heterotopia. According to Michael Foucault, heterotopia is:



[S]omething like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture are simultaneously represented, contested and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias.<sup>16</sup>

To Foucault, utopias may be perfect and ideal, but it doesn't really exist. The real sites that

---

<sup>3</sup> Michael Foucault, "Of Other Space," *Diacritics* (Spring 1996), p.24.

differ from utopias are thus heterotopias: they exist in the lived reality. They are related to all other places, but they also contradict them. He uses the mirror as an example and explains that the mirror itself is a heterotopia because it exists in reality and reflects an illusory world, a utopia in the mirror. Through heterotopia, two sites contrast each other, but paradoxically reinforce their existence, and that's why Foucault calls heterotopia a counter-site. The garden plays precisely such a role. In "Of Other Space," Foucault also relates the garden to heterotopia. He says:

[B]ut perhaps the oldest example of these heterotopias that take the form of contradictory sites is the garden. We must not forget that in the Orient the garden, an astonishing creation that is now a thousand years old, had very deep and seemingly superimposed meanings. . . . and all the vegetation of the garden was supposed to come together in this space, in this sort of microcosm. . . . The garden is the smallest parcel of the world and then it is the totality of the world. The garden has been a sort of happy, universalizing heterotopia since the beginnings of antiquity. (25-26)

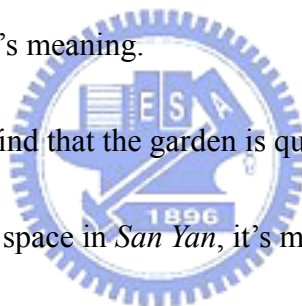
What Foucault doesn't clarify is that although the garden is a heterotopia, as a counter site to other sites outside the garden, it is simultaneously counter to itself. Why? Because the garden is apparently a site created to imitate nature, and to present the natural features of nature. But in fact, it is ironically artificial—all the plants, rocks, ponds, paths, pavilions,

and other structures are all set according to aesthetic designs, especially after the gardening skills and culture that evolve through time. Therefore, the garden is quite paradoxical.

And in *San Yan*, such a paradoxical feature is clearly visible upon close scrutiny.

In Chapter 1 I'd like to talk about love in the garden, discussing what role the garden plays in *San Yan*'s love stories. In Chapter 2, I'll discuss the significance of the garden to the owner, examining the garden's varied functions. In Chapter 3, I'll focus on the relationship between nature and the garden, trying to find out why sometimes the garden is pleasant, whereas sometime it's dreadful to us. In every chapter I'll compare related stories in *San Yan*, looking for the garden's meaning.

After the discussion, we'll find that the garden is quite a paradoxical space. Although the garden seems to be a common space in *San Yan*, it's more than what we think it is. It not only offers a secret space for lovers, but also plays an important part in the context of culture. Only through close reading can we realize its importance hidden in the stories.



## Chapter 1 Love in the Garden

## I. Introduction

In traditional China, women could not be as free as they are now. They are not allowed to go out nor to meet males casually because they are restricted to the stern Chinese mores. I don't mean to criticize how unfair the Chinese mores are to women, nor emphasize how much suffering women are in in that male-centered society. Likewise, I don't attempt to suggest how free women would be, either. What I want to submit here is simply a background description so that I can develop my main argument in the following parts.

Also, from the background we can learn the fact that there are still chances for women to go out, which is somehow reflected in stories. One of the stories I'd like to discuss later is about a situation in which a woman visits a garden and encounters her couple. Because the garden is a quiet, beautiful, and enclosed space, the author tends to arrange the characters' meetings in the garden, especially in those so-called "Cai-zi Jia-ren"<sup>17</sup> stories. In *Hua-ben Yu Cai-zi Jia-ren Xiao-shuo Yan-jiu* (《話本與才子佳人小說研究》) Hu Wan-chuan (胡萬川) states, "encounters in the garden are simply a means to lovers' meeting, but it's not all 'Cai-zi Jia-ren' stories do contain this motif."<sup>18</sup> Although just as Hu says, not all "Cai-zi Jia-ren"

---

<sup>17</sup> Scholar-beauty is Zhou Jian-yu's (周建渝) translation about the term of "Cai-zi Jia-ren" (才子佳人). According to Christina Shu-hwa Yao, it especially refers to the idealized love story between men and women. (see her *Cai-zi Jia-ren: Love Drama During the Yuan, Ming, and Qing Periods*, p.3) However, the term is more than that. For further definition and discussion, please consult Zhou Jian-yu's (周建渝) *Cai-zi Jia-ren Xiao-shuo Yan-jiu* (《才子佳人小說研究》) and Hu Wan-chuan's (胡萬川) *Hua-ben Yu Cai-zi Jia-ren Xiao-shuo Yan-jiu* (《話本與才子佳人小說之研究》). Both deal extensively on the definition of the term "Cai-zi Jia-ren".

<sup>18</sup> My translation. The original is: 「花園邂逅只是兩相遇的一種方式而已，並不是所有的才子佳人小說都如此安排。」 (214)



stories arrange lovers' meeting in the garden, to some extent the garden is still significant since there are still stories relying on such an arrangement. Therefore, before I start my discussion over the text about meetings in the garden, I shall give a historical background about women's sightseeing first, which is related to the practice of touring the private garden.

After the Mid-Ming (Ming Dynasty, 1368-1644), traditional ideas about the Chinese mores are challenged due to the gradual shift from an agricultural to an increasingly commercial economy in urban China. In *Qie Ji Dao-xin Yu Ming-yu: Ming-dai Ren-wu Feng-su Kao-lun* (《且寄道心與明月—明代人物風俗考論》), Teng Xin-cai (滕新才) writes:

After the Mid-Ming period, the historical improvement breaches the system of feudal morality, and leads to a climax in women's liberation. This improvement results from the inner change in the social and economic structure.

The period after the Mid-Ming is a specific period, in which the advanced development of commodity economy corrodes the foundation of more or less self-sufficient economy, and greatly changes people's original way of living and thinking, breaking the traditional order of class, turning an enclosed society into an active one. . . . [A]nd the unstable state in business loosens the structure of family, changes social relation, turns the traditional ethics to indifference, and to some extent prompts the rise of women's social status. Undoubtedly, the development of commodity economy does something

positive to women's liberation, and also brings in new perspectives on women's issue after the Mid-Ming period.<sup>19</sup> (224-25)

Things may not be necessarily so optimistic as Teng mentions, especially on women's issue.

We can't help doubting Teng's definite tone: "the historical improvement led to a climax in women's liberation" and "prompted the rise of women's social status", for that there is still evidence pointing out that women are required to safeguard their chastity; moreover, women are encouraged to die for their chastity in the Ming Dynasty. For example, in *Zong-guo*

*Li-shi Zhong De Fu-nü Yu Xing-bie* (《中國歷史中的婦女與性別》), Zang Jian(臧健) uses family injunctions as an example to demonstrate that in the Ming Dynasty, "women are more constrained by feudal mores from family injunctions than they do in the Song Dynasty."<sup>20</sup>

(342) Besides, in *Zhong-guo Fu-nü Sheng-huo Shi* (《中國婦女生活史》), Chen Dong-yuan (陳東原) takes *Ming Shi* (《明史》) as an example, saying that from the numerous records in the *Lie Nü Zhuang* (《列女傳》), we can see "the Ming Dynasty encourages women to safeguard their chastity the most."<sup>21</sup> (178) Therefore, we have to maintain our suspicion

towards Teng's statement that the historical improvement leads to a climax in women's

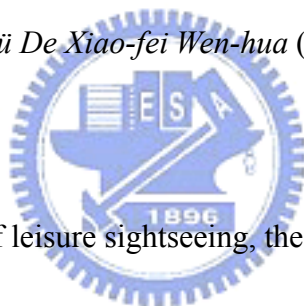
<sup>19</sup> My translation. The original is: 「到了明朝中後期，歷史的發展卻把封建道德體系沖開了一個大缺口，形成了一個婦女解放運動的高潮。這種異動的力量來源於當時社會經濟結構內部的變化。明朝中後期是一個特殊的歷史時代，商品經濟的高度發展逐漸侵蝕了自給自足的自然經濟基礎，強有力地改變了人們固有的生活方式和思維模式，打破了傳統的等級秩序，使一個封閉的凝滯的社會驟然活躍起來。…而商業經營盈虧不定禍福無常的不穩定性，又必然使家庭紐帶鬆弛，社會關係轉型，傳統倫常淡漠，婦女的社會地位在一定程度上有所提高。毫無疑問，商品經濟的發展有利於婦女的解放，這是明朝中後期婦女問題出現了一些新動向的社會基礎。」(224-25)

<sup>20</sup> My translation. The original is: 「婦女從家法中接受封建禮教的束縛，其程度較宋代婦女實在是重了很多。」(342)

<sup>21</sup> My translation. The original is: 「明朝是獎勵貞節最力的時代」(178)

liberation. However, one thing we can't deny is that the development of commodity economy does bring about some changes to the society. Among those changes, one of the phenomena is the travel boom, especially when the participants includes lots of women.<sup>22</sup> In traditional times, a woman is confined to her house—even parts of the houserom. To appear in the public area is considered an improper behavior for women, and thus their spheres of activities are limited to the house and the inner chambers—this is especially so for the aristocracy ladies. But this situation is changed considerably after the Mid-Ming. Not only Teng Xin-cai but also Wu Ren-shu (巫仁恕) notices this. In *She-chi De Nü-ren:*

*Ming-Qing Shi-qi Jiang-nan Fu-nü De Xiao-fei Wen-hua* (《奢侈的女人—明清時期江南婦女的消費文化》), Wu says:



In the consumption of leisure sightseeing, the idea of women's sightseeing is still conservative in the Early-Ming . . . however, this changes after the Mid-Ming, and we could read the change from several aspects. First of all, women from the aristocracy starts going on sightseeing trips. From women's poems or essays written in the Late-Ming and Early-Qing, we read that besides going sightseeing with their husbands, it becomes a fashion for women of the aristocracy to have fun going sightseeing after they are done with their

---

<sup>22</sup> About the trend of tourism, Teng Xin-cai (滕新才) has a specific discussion in the chapter “Ming-chao Zhong-hou Qi Lü-you Wen-hua Lun” (明朝中後期旅遊文化論) in the book mentioned in note 1. Therefore, I just focus on the part of women's tour.

housework.<sup>23</sup> (36)

Here “sightseeing” refers to women rowing a boat in the lake, or going to the suburbs and the lakeside for an outing. In *Teachers of Inner Chambers: Women and Culture Seventeenth Century China*, Dorothy Ko discusses women’s trips for pleasure like this:

[W]omen traveled for pleasure. Despite the stipulation that a good woman never ventured from the inner chambers, many ladies stole to the mountains for retreats with their families, visited local sights with other women, or took pleasure boat rides on the lakes and waterways of Jiangnan. Shen Yixiu [沈宜修] and best friend Zhang Qianqian [張倩倩], for example, went boating and drinking on a lake; records of such outings abound in the poetry of gentrywomen. This small group of privileged women enjoyed the leisure and means to partake in the late Ming travel boom. These trips, too, were considered entirely within the bounds of respectability. It is clear that there existed a gap between the ideal of a cloistered woman and a degree of de facto acceptance of her mobility and visibility, however circumscribed such freedoms were. (224)

Although from this passage we learn that not every woman has the right to go on a tour freely, only women from some special backgrounds have the opportunities to enjoy such a privilege,

---

<sup>23</sup> My translation. The original is: 「在旅遊的消費方面，明初婦女旅遊的觀念還很保守……但明中葉以後出現了變化，這可以從幾方面看到。首先是上層社會官宦人家的婦女，開始從事旅遊了。從明末清初才女的詩文著作中也顯示，除了從夫家宦遊之外，官宦士人婦女於持家之餘出遊取樂業已成為風氣。」 (36)

“[t]hese trips, too, were considered entirely within the bounds of respectability”—the travel boom still offers women more freedom to show up in the public. Some may query if coming out of one’s boudoir really amounts to showing up in the public, since those women are from special backgrounds—it’s possible for them to be protected from being seen, even when they appear outside their home. Actually, from Dorothy Ko’s passage we can’t tell whether those women indeed “show up in the public” or not; yet if we read other data, we find that in some particular festivals like the Lantern Festival (元宵節), Tomb-sweeping Day (清明節), Dragon Boat Festival (端午節), etc., there are a great number of women participating in the sightseeing/outing, whether they are from the aristocracy or not. For example, according to Chang Dai’s (張岱, 1599-1684) *Tao-an*<sup>24</sup> *Meng-yi* (《陶庵夢憶》), “Whenever the Dragon Boat Festival comes, the capital is full of ladies, jostling to watch the boats.”<sup>25</sup> Wu Ren-shu also gives many examples to demonstrate how numerous the women are out in public places during festivals.<sup>26</sup> Moreover, the numerous female participants even become a special scene to men. In Wu’s words, “Traditional festivals are good timing for women to go on a sightseeing tour. . . . Because there are a great number of women participating in the tour, women become an important sight of festivals, especially to men.”<sup>27</sup>

<sup>24</sup> Chang Dai (張岱), alias Tao-an (陶庵).

<sup>25</sup> My translation. The original is: 「年年端午，士女填溢，競看燈船。」, quoted from “The House by Qin-huai River” (秦淮河房) in Vol. 4.

<sup>26</sup> See Wu’s *Luxurious Women: Consuming Culture of Women in Jiang-nan in the Period of Ming and Qing* (奢侈的女人—明清時期江南婦女的消費文化), page 37-38.

<sup>27</sup> My translation. The original reads: 「傳統的歲時節日，也正是婦女出遊的好時機。…正是因為節日時有大批的士女從事旅遊，婦人本身也成了節日的重要景觀，尤其是對男性而言。」 (37-38)

(37-38) This is reflected in “Jin-ming Chi Wu Qing Feng Ai-ai” (〈金明池吳清逢愛愛〉) (*Jing-shi Tong-yan* [《警世通言》], Chap.30), two characters invite Wu Qing to go out and say, “It’s Tomb-sweeping Day. Ladies are out in force, and the sightseers are as numerous as ants by the Pond of Jin-ming. We’d like to go there with you. What do you think?”<sup>28</sup>

(340) When they arrive there and have a few drinks, the two characters tell Wu Qing, “We have had enough drinks. Why don’t we take a walk? It’s better to see ladies and sightseers than waste time sitting here.”<sup>29</sup> (341) The dialogue not only mentions that on

Tomb-sweeping Day there are lots of women going out for sightseeing, but also points out that women are the spectacle for males to see. In “Chang Shun-mei Deng-xiao De Li-nü” (〈張舜美燈宵得麗女〉) (*Yu-shi Ming-yan* [《喻世明言》], Chap.23), just because on Lantern Festival women go out for sightseeing, Chang has the chance to meet his future wife.

Since it’s not uncommon for women to go out for sightseeing, especially on some special days, men and women thus have more chances to meet their mates. Besides, the places for women’s tours are not just such public spheres as temples, mountains, or lakes—visiting the private garden is also possible for women. In that case, it’s not surprising when we read “Su-xiang Ting Chang Hao Yu Ying-ying” (〈宿香亭張浩遇鶯鶯〉) (*Jing-shi Tong-yan* [《警世通言》], Chap.29), in which the female character goes visiting a private garden and meets the man she’d like to marry. In the Ming Dynasty, in Wu’s view,

<sup>28</sup> My translation. The original is: 「即今清明時候，金明池上，士女喧闐，遊人如蟻。欲同足下一遊，尊意如何？」(340)

<sup>29</sup> My translation. The original is: 「酒已足矣，不如閒步消遣，觀看士女遊人，強似呆坐。」(341)

“We can see ladies visiting gardens in the city. Whenever peaches and (oilseed) rape blossom in Second or Third month, all ladies in Su Zhou would go out to visit such famous gardens as the Lion Forest [獅子林] and the Garden of Zhuo Zheng [拙政園]. . . . Likewise, in Shanghai’s Garden of Yu [豫園], ‘visitors crowded into it, and ladies are as numerous as clouds.’”<sup>30</sup> (Wu 41) Therefore, Feng Meng-long (馮夢龍) embodied such a special phenomenon in his story, creating a brave and unique gem named Li Ying-ying (李鶯鶯).

The garden in love stories usually plays the role of bringing lovers together. In gardens, a man and a woman meet their ideal mate and fall in love with each other—this situation is often reflected in fiction and drama. But why shall couples fall in love in the garden? Is there anything special about the garden that makes the couple’s union interesting, worthy of writing about? About this, maybe we can search for answer in Zhou Jian-yu’s (周建渝) *Cai-zi Jia-ren Xiao-shuo Yan-jiu* (《才子佳人小說研究》), in which he says, “Romance between Cai-zi and Jia-ren . . . contains lots of ideals. For the sake of such ideals, a special environment, the garden, is set for characters.”<sup>31</sup> (245) How can the garden be related to ideals, Zhou further explains:

In fiction, the atmosphere in the garden is quiet and poetic. Cai-zi and Jia-ren present poems to each other, expressing their feelings in their poems, and get

<sup>30</sup> My translation. The original is: 「城市內的園林也可以看到士女遊玩的身影，如蘇州的獅子林與拙政園等名園，每當春天二、三月桃花齊放、油菜花又開時，合城士女即出遊…再如上海城內的豫園，也是『遊人雜遝，婦女如雲。』」(41)

<sup>31</sup> My translation. The original is: 「才子佳人的愛情…帶有很大的理想成分。爲了這種理想性質的需要，小說設置了花園這一特殊的環境，來展開故事人物之間的理想追求。」(245)

engaged in private. This is a perfect and romantic world. Here, Cai-zi and Jia-ren can do whatever they'd like to do without worrying about anything happening outside the garden.<sup>32</sup> (246)

On the basis of this quotation we may come up with a query: is the garden only meaningful and perfect to Cai-zi and Jia-ren? Can't the garden be significant to others, too? Of course the answer is negative as I shall show in the next chapter where I discuss the function of the garden from other viewpoints. Yet in "Cai-zi Jia-ren" stories, we can't ignore the fact that the garden has its significant mission that makes the main characters Cai-zi and Jia-ren different from other common people. Just as Wang Pei-qin (王佩琴) comments in *Shuo*

*Yuan: Cong "Jin Ping Mei" Dao "Hong-lou Meng"* (《說園：從〈金瓶梅〉到〈紅樓夢〉》):

The garden in the Cai-zi Jia-ren fiction is not an enclosed garden because the garden doesn't keep common people from entering. However, common people can't feel it when they enter it . . . they are incompatible with it. Entering the garden doesn't make any sense to them. On the contrary, Cai-zi not only completely realize it, but enjoy it and put it into practice by composing poems. In the garden, their talents in writing poems are inspired. Describing the garden is to emphasize their refinement.<sup>33</sup> (150)

<sup>32</sup> My translation. The original reads: 「在小說中，花園的氣氛是寧靜的、富於詩意的，才子與佳人相互贈詩，以詩傳情，私訂終身。這是一個完美的、抒情世界。在這裏，才子佳人可以做他們想做的事，而不必顧慮花園以外的世界所發生的一切。」 (246)

<sup>33</sup> My translation. The original is: 「才子佳人小說中的花園並不是一個封閉的花園，花園並未阻止常人進入，只不過常人進入花園時並不能充分感受…反而扞格不入，進入花園對他們並不產生意義；相反的，



Because the atmosphere in the garden is “poetic,” poems play an important part in such “Cai-zi Jia-ren” stories. Through writing poems, Cai-zi and Jia-ren show their ability in art, and thus the garden is meaningful because they can appreciate the aesthetics of the garden. The characters have influence on the function of the garden. This somehow explains why in *San Yen*’s love stories where the garden is mentioned, sometimes the garden plays an important role, but sometimes it doesn’t.

About the garden in “Cai-zi Jia-ren” stories, Zhou further comments:

When the story’s narrative focus is transferred from the garden to the outside world, things become different. What awaits Cai-zi and Jia-ren outside the wall is another world, which is not that perfect as the garden. Once they leave the garden and go back to the outside world, their romantic love will be immediately challenged by social moralities.<sup>34</sup>

...The description of unfortunate experiences usually comes after the meeting in the garden. On the narrative structure, it is strongly counter to what’s just happened in the garden. From the contrast, we see the sharp conflicts between the two worlds . . . the ideal stands in contrast to reality.”<sup>35</sup> (246)

---

才子不僅充分理解，並且還融入其中身體力行，在花園中激發了他們寫詩的能力，描寫花園正是爲了突顯個人亦有「清俊」之姿。」(150)

<sup>34</sup> My translation. The original is: 「當小說的敘述觀點從花園內轉移到花園外，情況就變得不大一樣了。在一牆之隔的外面，等待才子佳人的是另一個世界，一個遠不如花園那麼完美的世界。一旦他們離開花園，回到外面那個世界，他們的富於浪漫意味的愛情就直接面對著社會道德勢力的挑戰。」(246)

<sup>35</sup> My translation. The original is: 「這些不幸的描述，往往緊接在花園相遇之後，在敘事的結構上，恰好與剛才花園內發生的一切形成強烈的對比。由此對比中，我們看到兩個世界中的尖銳衝突…理想與現實

Zhou is not the first one who notices the function for the garden to be distinct from the reality.

In “*Hung-lou Meng*” *De Liang-ge Shi-jie* (《紅樓夢的兩個世界》), Yu Ying-shi (余英時)

considers that there are two worlds in *Hung-lou Meng* (《紅樓夢》): one is the world in the

Takuanyuan (大觀園), while the other is that outside it. Yu states:

Two worlds in sharp contrast to each other are created by Ts’ao Hsueh-ch’in (曹

雪芹) in his novel *Hung-lou meng* (*The Red Chamber Dream*), two worlds

which, for the sake for distinction, I shall call the “Utopian world” and the

“world of reality.” These two worlds, as embodied in the novel, are the world

of Takuanyuan (大觀園) and the world that existed outside it.<sup>36</sup> (260)

Poetic and romantic—the world in the garden is so ideal and perfect that it seems to stand in contrast to the outside world, the reality, which is full of obstacles and troubles. Because of

the flowers and other garden structures, the garden offers a beautiful and ideal atmosphere,

and thus it is usually considered a suitable site to enact a romance story. Although romance

doesn’t necessarily take place in the garden, the garden is obviously a short cut to revealing

the conflict between the ideal and the reality, like the contrast inside and outside Takuanyuan.

In some love stories of *San Yan*, we can also find the garden for lovers is set as an ideal site

counter to reality.

---

兩者間的對立。」(246)

<sup>36</sup> Translated by Diana Yu.

## II. The Garden for lovers: An Ideal Site Counter to Reality

In *San Yan*, there are two ways for the couples to meet in the garden: One is that the characters are neighbors, and their gardens are adjacent and separated by a wall. One day when the characters take a walk in their own gardens at the same time, they incidentally meet each other, like Madame Pi (皮氏) and Zhao Ang (趙昂) in “Yu Tang-Chun Luo Nan Feng Fu” (〈玉堂春落難逢夫〉) (*Jing-shi Tong-yan* [《警世通言》], Chap.24), and Wang Jiao-luan (王嬌鸞) and Zhou Ting-zhang (周廷章) in “Wang Jiao-luan Bai-nian Chang Hen” (〈王嬌鸞百年長恨〉) (*Jing-shi Tong-yan* [《警世通言》], Chap.34). Because in the Chinese garden architecture, gardens usually have windows on the wall for the sake of “Jie Jing” (借景, to bring in the scenery outside the garden), and thus make it likely for neighbors to meet. The other is that when one character visits a private garden, she meets another character, and they thus fall in love with each other, as Li Ying-ying (李鶯鶯) and Chang Hao (張浩) in “Su-xiang Ting Chang Hao Yu Ying-ying” (〈宿香亭張浩遇鶯鶯〉) (*Jing-shi Tong-yan* [《警世通言》], Chap.29).

In the first part of this chapter I’ve mentioned the practice for women to go out for sightseeing, and the sightseeing spots often include private gardens. Some may query since the garden is private, how can it be open to the public? In early times, the private garden might be closed to the public, but after the Song Dynasty, the private garden gradually became a visiting site, especially in the Ming and Qing periods. We can find such

description in *Zhou-guo Yuan-lin Mei-xue* (《中國園林美學》), when Jin Xue-zhi (金學智)

mentions:

Generally speaking, the private garden is an enclosed space just for self enjoyment. The owner at most invites his friends to have a party or to ramble about the garden. It is not open to the public. In the period from Wei (魏, 220-265) to Jin (晉, 265-420), the private garden shows its enclosed character when it is built.<sup>37</sup> (44)

It's different in the Song Dynasty (宋, 960-1279). At that time, there are many

famous gardens in Loyang (洛陽). In Shao Yong's (邵雍, 1011-1077)

*Chanting the Gardens in Loyang* (咏洛下園), there are such sentences as “the gardens in Loyang are not closed” and “entering the garden without the owner's permission” Even Si-ma Guang's (司馬光, 1019-1086) Garden of Self

Enjoyment (獨樂園) also makes its openness to the public and thus the

name “Self Enjoyment” falls short of its meaning. . . . In Ming (明, 1368-1644)

and Qing (清, 1644-1911), the private garden has such popular phenomenon as

“letting people enter the garden freely without stopping them,” or “letting people

comment on the garden without feeling offended.” This is quite contrary to the

enclosed nature of “promptly expelling the visitor from the garden” in the period

---

<sup>37</sup> My translation. The original is: 「宅園一般來說都是封閉性的，是供獨家享用的，園主至多邀請三朋四友，或賞景宴酒，或遊園賦詩，它對公眾來說是不開放的。在魏晉時期，宅園一誕生就具有了這種封閉的秉性。」(44)

of the Eastern Jin (東晉, 317-420).<sup>38</sup> (45-46)

If the visitors are invited by the garden owner, we say that the garden still keeps enclosed because the visitors are chosen. However, when visiting gardens becomes a fashion, even the owner is not able to prevent the visitors from entering his garden. In “Mei-gan Kong-jian De Jing-ying: Ming-Qing Jian De Cheng-shi Yuan-lin Yu Wen-ren Wen-hua” (〈美感空間的經營—明清的城市園林與文人文化〉), Wang Hong-tai (王鴻泰) uses several examples to illustrate how private gardens in the city become public and are open to visitors, and the owners couldn't really keep their gardens enclosed. Furthermore, he points out, “the situation that ‘the owner couldn't help keeping his garden open to the public’ doesn't mean the owner has no right to govern his estate.<sup>39</sup> This shows that the common practice of visiting the garden brought much pressure to the owner.”<sup>40</sup> (155) Wang doesn't subdivide the private garden he discusses so that we are not sure if the private garden include the garden belonging to home, or it's simply the garden in a villa. Just as I've mentioned in Introduction, because Wang doesn't define the private garden clearly, we don't know whether the visitor could even intrude into a garden at home without permission. And thus Wang's statement leaves us in some doubts. But one thing we can be sure is that people do open

<sup>38</sup> My translation. The original reads: 「宋代就不同了，當時洛陽有許多名園，邵雍《咏洛下園》就有『洛下園池不閉門』，『遍入何嘗問主人』之句。即使如司馬光的獨樂園，也取消了對公眾的封閉性，是名不副實的『獨樂』了。…在明、清時期宅園中這種『聽其往來，全無遮攔』或『恣其評騭』，『了不為忤』的公眾審美盛況，和東晉時期宅園中的『偷爾便趨出門』的封閉情況，幾乎是兩極的反應。」(45-46)

<sup>39</sup> Instead, it is the public will that forced the owner to do so.

<sup>40</sup> My translation. The original is: 「這種『門不得堅扃』的情形，並非私人財產意義上的『不得』，毋寧反映了社會上已經形成的遊園風氣所構成的無形壓力。」(155)

their private gardens to the public at that time as can be seen from *San Yan*. In the begging of “Su-xiang Ting Chang Hao Yu Ying-ying” (〈宿香亭張浩遇鶯鶯〉), Feng writes, “According to the customs in Loyang (洛陽), whenever springtime comes, no matter how large a garden is, everyone trims his/her trees and plants, cleans up pavilions, and lets visitors come sightseeing. It’s common for both the aristocracy and common people to show off their own gardens in competition with one another.”<sup>41</sup> (331) The number of the visitors and their praises both speak to the accolade that a garden may bring to its owner. The garden is not only a site for visits; it also brings pride to its owners.

In the stories in question, the private garden may be an enclosed space for family only, or an open space for visitors. Whether it’s open or not, whenever the protagonists fall in love, the garden becomes a secret and erotic space for the lovers, far away from the obstacles in reality, such as parentally arranged marriage, their separation, and other troubles that test their love.

This statement may sound puzzling because a garden is supposed to be a space which embodies a microcosm in one’s own design, including plants, pavilions, paths, water, rocks, etc., and a space where people can relax themselves at home. Thus, how can a garden be equal to an erotic space involving sexual desire or pleasure? However, in a moralistic society, since men and women are not allowed to meet with societal approval, lovers have to

---

<sup>41</sup> My translation. The original is: 「西都風俗，每至春時，園圃無大小，皆修蒔花木，灑掃亭軒，縱遊人翫賞，以此遞相誇逞士庶爲常。」(331)

find somewhere else to meet secretly. Although women seem to have more freedom to go out after the Mid-Ming, the sexual discipline is still stern. Therefore, a secluded space is necessary for lovers to see each other, and a private garden is definitely an ideal space. The private garden is often located in the marginal areas of a family compound where people would seldom go except for some special events.<sup>42</sup> Likewise, because the garden is at home, it well protects the affairs between the characters from being detected by strangers. In the two stories I list above, we see that their gardens are adjacent—when the characters want to see each other (on the day when the girl’s parents/husband is away from home), he or she just climbs over the wall between their gardens, and gets to the other side. (The other situation is that the young man stays in the girl’s family garden, and thus they can meet when the girl’s parents don’t pay attention.) For privacy and convenience, the garden becomes a perfect space for dating. For all that, the meaning of the garden is not that simple. On the contrary, because of its marginality, its spatiality becomes more complicated.

The garden is located at home, and thus it should be close to the center of traditional mores—for home is the first place where people learn the moralistic manners, especially in old times. However, because the garden is located in the border area, it could be the most open and free space at home.

“Border” means a site which is away from the center but has the potential to fight

---

<sup>42</sup> For example, the owner holds a banquet for family or guests, or the owner’s girls play or take a rest walking there.


against the center as well. The garden at home just plays such role. It stays inside the home but meanwhile it acts as if it is outside, free from family control—the garden is undoubtedly quite ambiguous. Among its paradoxes, there lies the erotic feature. As mentioned, the garden could be presented as an erotic space related to sexual desire. Sexual desire is repressed in old days. Located in the border area, the garden, the very space close to nature at home, offers more freedom to those who are repressed by traditional mores. By ignoring mores, lovers follow their natural instinct, listening to their sexual urge. For example, in “Wang Jiao-luan Bai-nian Chang Hen” (〈王嬌鸞百年長恨〉), “Every time when Wang goes to the garden, she can see Ting-zhang and keep company with him. . . . Gradually, the idea of mores slips out of their mind and can no longer prevent them from physical contact.”<sup>43</sup> (389) Besides, in “Su-xiang Ting Chang Hao Yu Ying-yin” (〈宿香亭張浩遇鶯鶯〉), when Chang Hao meets Ying-yin for the first time in his garden, to stop her from leaving, he “comes up and hugs her. Because the girl likes him, she has not the heart to reject him and leave.”<sup>44</sup> (333) Because the control of mores is loose in the garden, without a strong will or someone’s interruption, it’s hard for lovers to avoid intimate relations. In that case, it is not surprising when we see the garden in “Su-xiang Ting Chang Hao Yu Ying-yin” (〈宿香亭張浩遇鶯鶯〉) is presented as an erotic space. However, if we examine the story further, we can find the erotic presentation in the garden still reveals its paradox.

<sup>43</sup> My translation. The original is: 「每到園亭，廷章便得相見，同行同坐。…漸漸不避嫌疑，挨肩擦背。」 (389)

<sup>44</sup> My translation. The original is: 「遂奮步趕上，雙手抱持。女子顧戀恩情，不忍移步絕裾而去。」 (333)



In the story, when Chang Hao (張浩) meets Ying-ying (鶯鶯) in his garden for the second time, he puts up a tent in Su-xiang Ting, prepares things for Ying-ying's arrival. In the paragraph where Feng Meng-long (馮夢龍) describes their sexual encounter in Su-xiang Ting, he uses such expressions as “the bedroom affair” (閨門之事), “sleep behind the curtain” (入鴛幃共寢), “hidden behind the embroidered screen” (繡屏深掩), “the dark purple gauze curtain hanging low” (紺紗斗帳低垂), “the amorous pillow” (並連鴛枕), “share the quilt” (共展香衾), and “have sex in bed” (侍枕席)—all items found in an erotic bedroom. However, those bedroom items are moved to the garden, making the garden, especially the pavilion, a bedroom-like space.



To the conservative Chinese, having sexual relations is “a bedroom event” (閨門之事) that takes place exclusively in the bedroom. Besides, according to traditional mores, whether couples love each other at first sight or get married through parental arrangement, they shouldn't have intimate relations before the wedding. Once this happens in the garden, it would be considered a bold transgression against the social norm, especially when the characters have sex before they marry each other. Yet on the other hand, although the garden is turned into an erotic space by virtue of the lovers' sexual act, we see that it is described as a bedroom rather than a garden. Even though there are pavilions or chambers in a garden, from the terms the writer chooses to use, we can see that the characters' behavior is still conditioned as if they are in a bedroom-like space, and is to some extent controlled by

traditional social norms as well. It doesn't mean that they would be allowed to be together at a bedroom at all, but in comparison with the description, it's obvious that they still cannot break the rules despite their boldness. Thus, although the garden is taken as an erotic space against the grain of traditional mores, it can't totally get rid of the control of social norms, which apparently strengthens the garden's paradoxical nature.

Nevertheless, when lovers stay in the garden, everything seems to be wonderful. They can fully indulge themselves in sexual pleasure without regard for social norms. However, once they leave the garden, they have to face all sorts of obstacles from society. In "Su-xiang Ting Chang Hao Yu Ying-yin" (《宿香亭張浩遇鶯鶯》), after their date in the garden, Ying-ying moves away because of her father's transfer. Not until two years later does Ying-ying move back. Meanwhile Chang Hao has already been made to marry another woman. Likewise, in "Wang Jiao-luan Bai Nian Chang Hen" (《王嬌鸞百年長恨》), Zhou Ting-zhang (周廷章) and Wang Jiao-luan (王嬌鸞) live a joyful life in the garden. Yet when Zhou leaves the garden, he marries another woman, "forgetting who Wang Jiao-luan is." (竟不知王嬌鸞爲何人矣, p.391) In these stories, escaping from restrictions from reality, the garden seems to be an ideal space, where time stands still, and there's nothing to intrude into the lovers' world. Yet once they leave the garden, love runs into obstacles. As such, the garden in these stories seems to be an ideal space that exists in the real world yet simultaneously works against reality. And such a counter space as the garden is crucial

because it creates a contrast between the ideal and the real to the reader. Furthermore, because the garden is located within the boundaries of home, not far away, but close to us, this gives the reader a hope that although reality may be cruel, there is still an ideal space nearby that promises happiness and bliss—even though such bliss may soon fade when the characters are forced to leave the garden.

In traditional times, because of the forbiddance of strict mores, lovers' meeting in private is like a dream lying only in ideal. As a marginal site away from central mores, the garden offers an ideal space for love affairs. Yet once lovers leave the garden, they are forced to face reality, and the happy moment of their meeting disappears right away. The garden here is presented as a symbolic space of erotic freedom in the real world, and such a symbol collapses when it meets reality for that erotic freedom and reality (mores) can't coexist. In other words, the garden is simply a temporary refuge for lovers to escape from mores in the real world.

### III. The Garden: An Important Space for Lovers to Escape from Mores Temporarily

In *San Yan*, there are two love stories in which the garden plays an important part for lovers: one is “Su-xiang Ting Chang Hao Yu Ying-ying” (宿香亭張浩遇鶯鶯), the other is “Wang Jiao-luan Bai Nian Chang Hen” (王嬌鸞百年長恨). If we read these two stories carefully, we will see that regardless whether the character is male or female, once he/she

masters the garden, he/she plays the passive part.

I come to this conclusion because in “Su-xiang Ting Chang Hao Yu Ying-ying,” Chang Hao owns the garden, and it’s Ying-ying that plays the active role. For the first encounter, Ying-ying goes to visit Chang’s garden. During her second visit, it’s Ying-ying that climbs over the wall to get to Chang Hao’s garden. On the contrary, in “Wang Jiao-luan Bai Nian Chang Hen”, the garden belongs to the Wang family, and it’s Zhou Ting-zhang that climbs over the wall, and moreover, he moves into the Wang’s garden by making an excuse for finding a quiet place to study. Unlike the latter, the former is quite surprising, for we cannot imagine a well-behaved lady from the aristocracy climbing over the wall to meet a man in those days. This is especially so in the beginning when Ying-ying claims, “Because my parents are stern and I am restricted by the mores, there’s no chance for me to meet you.”<sup>45</sup>

(332) Since Ying-ying comes from the aristocracy, has stern parents, and is restricted by the mores, she can hardly be expected to climb the wall—even common girls don’t dare to do so. A lady by birth shall be like Wang Jiao-luan, although smart, (“when she’s young, she shows great competence in reading, and shows talents for writing,”<sup>46</sup>) she has never left her house, and when she starts to contact with Zhou Ting-zhang, she sends messages in poetry and never talks to him face to face until Zhou Ting-zhang moves into her family garden. She is as restrained as other typical ladies, or Gu A-xiu (顧阿秀) in “Chen Yu-shi Qiao Kan Jin Chai

<sup>45</sup> My translation. The original is: 「緣家有嚴親，禮法所拘，無因與君聚會。」(332)

<sup>46</sup> My translation. The original reads: 「嬌鸞幼通書史，舉筆成文。」(384)

Dian” (〈陳御史巧勘金釵鈿〉) (*Yu-shi Ming-yan* [《喻世明言》], Chap.2). When A-xiu’s mother asks her to go out to meet her future husband, “at first she doesn’t want to, and is urged several times by her mother...then she leaves her room shyly.”<sup>47</sup> And when they meet, she “soon wants to go back to her room after they exchange salutes”<sup>48</sup>. From Wang Jiao-luan and Gu A-xiu’s reactions, we see how aristocratic ladies would act when they meet strange males—their behaviors are obviously restricted by mores. Therefore, such character as Ying-ying is particular.

Of course we can say that Feng Meng-long’s *San Yan* is written for common readers, and thus it contains the common folk’s values and interest, which tend to be more sympathetic towards those wishing to choose their own future spouses. Just as Wang Fen-ling (汪玢玲) and Tao Lu (陶路) demonstrate in *Li-yun Jing-Chen: San Yan Yu Ming-su Wen-hua* (《俚韻驚塵：《三言》與民俗文化》):

Through those female images, we see the change in ideas about women amongst the class of common readers. This kind of ideas at first present in breaking the fetters of ideas from feudal mores and class, praising and advocating love which is opposite to feudal “mores”, giving approval for the freedom and bliss in pursuing love and marriage boldly, and not thinking that such action “offends public decency” as the ruling class does. . . . Thus, it shows that to

<sup>47</sup> My translation. The original is: 「阿秀初時不肯，被母親逼了兩三次…當下離了繡閣，含羞而出。」(49)

<sup>48</sup> My translation. The original reads: 「阿秀也福了兩福，便要回步。」(49)

common readers, women's pursuit of love is purer, more eager, and bolder.

Meanwhile, there are some vague modern sexual perspectives in the union based on reciprocal love.<sup>49</sup> (71)

Since to common readers, mores are not that important, and they appreciate those who have courage to pursue true love, this may explain why Ying-ying isn't like a typical aristocratic lady. But on the other hand, we cannot but wonder if the garden has some influence since such character as Ying-ying is rather unique, and there are so many contradictions in "Su-xiang Ting Chang Hao Yu Ying-ying". So, what is it in the garden that makes an aristocratic lady follow her heart rather than head? The timing of their meeting, the flowers, the seclusion (privacy), etc.? Maybe the explanation for these uncommon situations is just like what I mention above, the garden itself plays some important part in the influence on characters' activeness and passiveness. In other words, the garden is so significant that it dictates the development of story and makes a lady take surprising actions.

Before discussing the importance of the garden, let's take a look at other contradictions in the story of "Su-xiang Ting" first. Besides Ying-ying's behavior which contradicts her birth, there are still two uncommon situations. One is Chang Hao's dream. Before he learns that Ying-ying will come to meet him, he has a dream. In the dream he sneaks into

---

<sup>49</sup> My translation. The original is: 「通過這些婦女形象的塑造，體現了市民階層婦女觀的改變。這種新觀念首先表現在：衝破了封建禮教等級觀念的束縛，讚美和崇尚與封建的“禮”相對的情，對婦女大膽、勇敢地追求愛情婚姻的自由和幸福給予充分的肯定，不再像統治階級那樣將此舉視為“傷風敗俗”。…從而表明市民認識到了在愛情上，婦女的追求往往比男子更純潔，更熱烈，更大膽，更真摯。同時，也有一點朦朧的在平等互愛的基礎上達到結合目的的現代愛情觀。」(71)

Ying-ying's house by the side door. When he finally finds Ying-ying and tries to catch her attention, he is warned by a voice:

A good man shouldn't proceed with an engagement without a matchmaker, while a woman won't get married without a good reason. Now the girl sings in the window, and the boy comes here by climbing the wall—both are not decent deeds, and ruin good ethics. You shall be taken to the judicial office, as a warning to others.<sup>50</sup> (335)

There are two points here: one is that scaling a wall is not a good deed and against common decency—a man is not allowed to do so, let alone a woman. The other is that although in the dream Chang Hao sneaks into Ying-ying house by the side door, for “the boy comes to the hall by climbing the wall” (小子踰牆到廳下)—if this dream is a form of wish fulfillment, it shall be Chang Hao that climbs the wall later, not Ying-ying. The other uncommon situation is when Ying-ying sends the message to Chang Hao after his dream, it says:

Messages from Ying-ying: the back of her room is across from your east wall, and it's not very high. On the twentieth day of the early summer, her relative will have a wedding, and all her families will go to that wedding ceremony in that evening except for Ying-ying, who shall use illness as an excuse. She asks you to wait under the wall then, and she will climb the wall to meet you. Please

---

<sup>50</sup> My translation. The original is: 「良士非媒不聘，女子無故不婚。今女按板於窗中，小子踰牆到廳下，皆非善行，玷辱人倫。執詣有司，永作淫奔之戒。」(335)

keep it in mind.<sup>51</sup> (335)

Since on that day all her family will go out, and there is no one at home except for Ying-ying, why doesn't she ask Chang Hao to climb the wall to meet her, especially when her room is right behind the wall, and is quite convenient if they are going to have sexual relations?

Besides creating a brave heroine, there must be something else for such an arrangement.

From Chang Hao's dream and Ying-ying's message, we can learn of many contradictions, and

find that all contradictions may be attributed to one thing: their meeting must take place in

Chang Hao's garden and nowhere else because if they want to find a site nearby standing out

of the control of traditional mores, the garden is the best choice. As what's just discussed in

the last part, the garden offers more freedom and is suitable for natural instinct to run its course, if actions against mores happen in the garden, it would be taken for granted.

Besides, with the romantic atmosphere the garden gives, the characters' union becomes so

ideal that readers feel the couple are meant to be together. For such reason, Chang Hao and

Ying-ying meet in the garden for the first time, and have their second date, too. Chang

Hao's dream is like a projection of his desire, and their date in the garden is to put his desire

into practice. Actually, at their first meeting, the garden does contribute to the loves'

amorous behavior. When Ying-ying is about to leave Chang's garden, Chang Hao thinks,

“In the shadow of flowers is the mattress-like grass. If we can be a pair of amorous birds,

---

<sup>51</sup> My translation. The original is: 「鶯鶯傳語，他家所居房後，乃君家之東牆也，高無數尺。其家初夏二十日，親族中有婚姻事，是夕舉家皆往，鶯托病不行。令君至期，於牆下相待，欲踰牆與君相見，君切記之。」 (335)



I'll have no regret.”<sup>52</sup> (333) Soon after the thought, Chang Hao comes up and hugs Ying-ying. If Chang Hao's friend didn't advise against him, he might have intimate contact with Ying-ying. This may also predict their intimate relationship in the garden afterwards. Hence, the garden plays quite a crucial role in the story.

In “Wang Jiao-luan Bai Nian Chang Hen”, the garden is also important because it's staying in the garden with Zhou Ting-zhang that makes Wang Jiao-luan gradually forget about the stern discipline of mores, following her heart to have physical contact with him. It goes without saying that the garden is simply one space for couples' encounters, as they can also meet in temples, in someone's home, or somewhere else. But as for a beautiful, secret, convenient, and ideal space where lovers can meet and temporarily be free from the powerful control of mores in old times, the garden's importance can't be ignored.



As a space either open to the public or reserved only for secret lovers, the garden paradoxically contains openness and closure. Meanwhile, because of its location, the garden also contains marginality. According to bell hooks, “To be in the margin is to be part of the whole but outside the main body.”<sup>53</sup> (ix) The marginality thus gives the garden the potential to resist the center. Located in the real world, the garden seems to work against reality simultaneously with an ideal atmosphere. Yet because the garden is still part of the real world, the characters have to face obstacles from reality sooner or later. Although the

<sup>52</sup> My translation. The original is: 「雜花影下，細草如茵，略效鴛鴦，死亦無恨！」

<sup>53</sup> From *Feminist Theory: From Margin to Center*. Boston: South End Press, 1984.

garden seems to be presented as an ideal site counter to reality, such an ideal situation is ironically temporary and fragile—cruel reality will soon intrude and put an end to the happy moment. This is especially apparent in Chapter 2 when we read the stories of “Guan-yuan Sou Wan Feng Xian-nü” (〈灌園叟晚逢仙女〉) (*Xing-shi Heng-yan* [《醒世恆言》], Chap. 4) and “Lu Tai-xue Shi-jiu Ao Gong-hou” (〈盧太學詩酒傲公侯〉) (*Xing-shi Heng-yan* [《醒世恆言》], Chap. 29).



## Chapter 2 The Significance of the Garden to the Owner, and Other

Besides being a space for lovers to meet in private, the garden in *San Yan* plays many other roles. To the garden owner, the garden can be a place where he hosts guests, and a place where he searches for personal identity. In addition to a place where the garden owner relaxes himself, the garden is suitable for family feasts, which reinforce the family members' connections with one another. However, the garden is not always a cozy place in the stories. Quite the contrary, it seems that the garden is a rather complicated space. To clarify the true nature of the garden in its complexities, I shall go further into discussions on all the aspects listed above.



When talking about a Chinese house, we may directly identify the main halls as a masculine space and the garden as a feminine space because men usually host guests in the main halls while women confine themselves in the garden. But after reading *San Yan*, we find it's not that easy to categorize the garden. Apart from its function for women to relax themselves, the garden is also used for the owner to host guests. In “Yang Qian-zhi Ke-fang Yu Xia-seng” (〈楊謙之客舫遇俠僧〉) (*Yu-shi Ming-yan* [《喻世明言》], Chap. 19), when Yang Qian-zhi (楊謙之) visits Xue Xuan-wei (薛宣尉), Xue at first greets Yang in the main hall, has some tea, and after they chat for a while, Xue invites Yang to a banquet in the garden. In “Fo-yin Shi Si Tiao Qin-niang” (〈佛印師四調琴娘〉) (*Xing-shi Heng-yan* [《醒世恆言》], Chap. 12), Su Dong-po (蘇東坡) also invites Fo-yin (佛印) to have some wine and dishes in

the garden after they have some tea in the main hall. The most apparent example is in “Lu Tai-xue Shi-jiu Ao Gong-hou” (〈盧太學詩酒傲公侯〉) (*Xing-shi Heng-yan* [《醒世恆言》], Chap. 29), Lu-nan (盧柟) usually receives his friends and has fun with them in the garden. Here, the garden is presented as a social space, where the garden owner treats guests to a banquet and enjoy the beautiful scenery. From this point of view, we may take the garden as the main room, whose function is to receive guests. Yet the garden is different from the main room after all; otherwise the owner wouldn't have to invite his guest to have some tea in the main hall first and then bring him to the garden. If we study these three stories, we find that those who are invited to the garden are “full of knowledge, good in conversation, and able to make poems and drink.”<sup>54</sup> (*Yu-shi Ming-yan*, 316) The guests who are invited to the garden are apparently refined in taste and scholarship. On the contrary, in “Lu Tai-xue Shi-jiu Ao Gong-hou”, Wang Cen (汪岑) has not been able to admit himself to the garden because “he is a vulgar official. He definitely doesn't know anything about literature, let alone the profound poetic art. . . . How can it be fun to talk to him? I shall not invite him.”<sup>55</sup> (576) This indicates that the feast in the garden is for those with refined taste. Wang's vulgarity results in his failure in gaining access to Lu's garden. Thus, although the garden is also a social space for guests, not everyone is qualified to enter it. Here the function of the garden is not only to offer a pleasant social space, but also to make a clear

<sup>54</sup> My translation. The original is: 「有學問，又善談吐，能詩能飲。」 (316)

<sup>55</sup> My translation. The original reads: 「他是個俗吏，這文章定然不曉得的；那詩律旨趣深奧，料必也沒相干…與他談論，有甚意味，還是莫招攬罷。」 (576)

distinction between refinement and vulgarity.

It's common that a man with refined taste despise the philistines, and this phenomenon is not necessarily reflected in the garden. Yet through the arrangement under which the owner hosts guest in the main hall first and then in the garden, the distinction between refinement and vulgarity is clearly made. Because the garden is usually considered a place far from vulgarity, if the author wants to find a place distinguishing refinement from vulgarity, the garden is the very choice. So, the garden here becomes a reflection of personality, highlighting the owner's unique character as opposed to ordinary people. And such a garden is different from the amorous garden we talk about in Chapter 1.

As a reflection of personality, the garden corresponds to the owner's nobility and virtue. The owner identifies with the garden, taking the garden as one crucial part in his life. For example, in "Guan-yuan Sou Wan Feng Xian-nü" (〈灌園叟晚逢仙女〉) (*Xing-shi Heng-yan* [《醒世恆言》], Chap. 4), the garden is as valuable as the owner Qui Xian's (秋先) life.

When Chang Wei (張委), a bully in Qui's town, asks to buy his garden, Qui answers, "The garden is my life. How is it possible for me to sell it?"<sup>56</sup> (80) Likewise, in "Lu Tai-xue Shi-jiu Ao Gong-hou", the garden is Lu's sacred space. When he recognizes that Wang Cen (汪岑) is actually a philistine, he tells his servants to "serve him a huge glass of wine to clean up the vulgarity he's almost infected with."<sup>57</sup> (584) Moreover, the action that Wang Cen

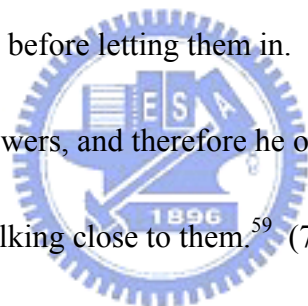
<sup>56</sup> My translation. The original is: 「這園是老漢的性命，如何捨得賣？」(80)

<sup>57</sup> My translation. The original reads: 「快把大盃灑熱酒來，洗滌俗腸。」(584)

enters Lu's garden is considered an action that defiles this space, and the paths he walks on must be cleaned with water. "Lu Nan regrets, 'It's my fault not to close the garden door, and thus let the philistine come in and soil the ground.' He asks the garden manager to clean the path Wang walked on with water next morning."<sup>58</sup> (586) Lu not only uses wine to cleanse himself, but also uses water to clean up the garden—it seems that with such cleansing, he and the garden can return to the purity. Qui Xian (秋先) has a similar attitude to Lu Nan (盧柁):

It's not easy for him to open his garden to visitors. Sometimes he can't refuse requests from relatives or neighbors, so he warns them against

plucking flowers first before letting them in. Also, he is afraid that people's vulgarity will hurt flowers, and therefore he only allows people to stand far from flowers instead of walking close to them.<sup>59</sup> (77)



To Qui Xian and Lu Nan, the garden is like a pure land. They take it as an important part in their life, and do not allow vulgar people to pollute this sacred garden. Without interruption, Qui and Lu can continue their identification<sup>60</sup> with the garden, and live a withdrawn happy life. However, the two gardens are intruded by Chang Wei (張委) and Wang Cen (汪岑), representatives of philistines and evil power, and thus it shakes Qui and Lu's identification.

<sup>58</sup> My translation. The original reads: 「盧柁懊惱道：『是我一時性急，不曾分付閉了園門，卻被這俗物，直至此間，踐污了地上。』教管園的，明早快挑水將他進來的路徑掃滌乾淨。」(586)

<sup>59</sup> My translation. The original is: 「自己園中不輕易放人遊玩。偶有親戚鄰友要看，難好回時，先將此話講過，纔放進去。又恐穢氣觸花，只許遠觀，不容親近。」(77)

<sup>60</sup> According to *Oxford Advanced Learner's Dictionary* online, identification means "the process of making a close connection between one person or thing and another."  
[http://www.oup.com/oald-bin/web\\_getald7index1a.pl](http://www.oup.com/oald-bin/web_getald7index1a.pl).

Afterwards, Qui makes his garden open to the public, and Lu leaves the garden, letting it fall into decay.

Others also notice such a special connection between the garden and the garden owner in the two stories. For example, in “Tao-hua Liu-shui Yao-ran Qu: ‘Guan-yuan Sou Wan Feng Xian-nü’ ‘Lu Tai-xue Shi-jiu Ao Gong-hou’ Zhong De Hua-yuan Yu Yuan-zhu,” (〈桃花流水窅然去〉) Lo Shui-yu (駱水玉) manifests, “Lu Nan is a proud notable, while Qiu Xian is a modest farmer. Yet they do not project their outlooks and life passions into the external world, but into the inner space instead. Therefore they both have an attractive garden in their life, which does not allow reality to intrude.”<sup>61</sup> (162) Also, in *San Yan Er Pai De*

*Jing-shen Shi Yan-jiu* (《三言二拍的精神史研究》), Wang Hong-tai demonstrates:

The garden that Lu Nan manages is a “holy space” in his life. He projects his passion of life into the garden, and makes it a place for him to settle himself. . . .

Likewise, there is also a garden in “Guan-yuan Sou Wan Feng Xian-nü” (〈灌園叟晚逢仙女〉) . . . Although the protagonist Qiu Xian is different from Lu Nan by birth . . . they both have the same indulgence. . . . Such indulgence is different from a common interest or hobby, but to project the whole subject’s life into the garden. It’s a self-forgetful indulgence.<sup>62</sup> (188-89)

<sup>61</sup> My translation. The original is: 「盧太學是狂飆傲世的名士，灌園叟則是篤實謙遜的老農，但他們的人生視野、生命熱情始終不是投注於外在現實中，而是自我性靈的某種內在情境，因而皆坐擁著一座引人入勝，不輕易讓現實塵俗踐踏的生命之園。」(162)

<sup>62</sup> My translation. The original is: 「盧柁所經營出來的花園正是其生命所寄掛之『神聖領域』，他將個人生命之熱情完全投注於其中，以之作爲一個安身立命的境地…同樣地，在〈灌園叟晚逢仙女〉小說中也

Qiu and Lu project their identification in the garden, and thus their subjectivity is established. Getting indulged in the garden makes them feel self-content. However, such content is ruined by intruders, and this results in the change of their identification. To Qiu and Lu, before the garden is intruded, they live a secluded life, yet after the intrusion, their attitudes towards their gardens change. Qiu no longer keeps his garden closed to the public, and Lu leaves the garden—the garden is not his center of life any more.

Originally, the garden is an ideal space located in the real world where the garden owner can settle himself. Once this ideal space is trespassed or even destroyed by the real world, it unavoidably makes us wonder if such an ideal space does not exist in the real world so that in the end it has to face the fate of complete extinction. Yet on the other hand it seems not to be so despairing, since Qiu and Lu at last become immortal beings. Some may argue that it's more illusory for men to become immortal beings. However, to most ordinary people, they believe gods exist. Since those who own such ideal gardens are too sublime and extraordinary to belong to the cruel reality, seeing them become immortal beings turns out to be the best result. And the arrangement for the entire garden to ascend to Heaven corresponds with the garden's sublime image. It's not a passive thought nor a form of escapism. On the contrary, it gives people a hope that if one's personality is qualified for a wonderful garden, one day even though the garden vanishes, his transcendent mind will still

---

有一座花園……此故事中的主角灌園叟雖然出身大異於盧枏……但，他們卻同樣具有一種『耽溺』的生命情調……這已不是普通的歡喜之情而已，而是將整個主體生命投注於其中，以致渾然忘我的一種『耽溺』行徑。」(188-89)



lead him to an immortal wonderland where him can settle himself.

Here the garden seems to be a noble land in reality, and the owner's tasteful character is reflected in the way he treats his garden. When the owner regards his garden as a pure land, such a garden symbolizes an ideal paradise in the real world, attracting gods/goddesses and excluding all sorts of evil and vulgarity. Yet once the garden is intruded and polluted by evil forces, such a paradise soon disappears into the thin air. Although the garden tends to be an ideal site far-removed from the mundane world, it is in fact unable to resist the intrusion of reality forces—struggling between ideal and reality increases the garden's paradoxical feature.



The above-mentioned is about the garden as a paradise in the real world, but the garden has its mundane side, too. Because of the beautiful scenery, the garden is a space suitable for the family feasts on special holidays. For example, in “Qiao Yan-jie Yi Qie Po Jia” (〈喬彥傑一妾破家〉) (*Jing-shi Tong-yan* [《警世通言》], Chap. 33), “suddenly the Moon Festival comes, and Gao asks Xiao-er to buy some meat and fruit, in preparation for the family feast. That night, Gao, Zhou, and Yu-xiu appreciate the moon in the garden.”<sup>63</sup> (376) In “Wang Jiao-luan Bai Nian Chang Hen” (〈王嬌鸞百年長恨〉) (*Jing-shi Tong-yan* [《警世通言》], Chap. 34), “it's the Dragon Boat Festival, Wang Zhong prepares wine and gives a family

---

<sup>63</sup> My translation. The original is: 「忽值八月中秋節到，高氏叫小二買些魚肉果子之物，安排家宴。當晚高氏周氏玉秀在後園賞月。」 (376)

feast in the garden.”<sup>64</sup> (386) The garden here provides the family with a cozy space where the family can get together to appreciate the view, relax, chat, and strengthen family’s connection with one another.

However, despite its harmonious atmosphere, the garden can also be a bleak site to exile undesirable family members. In “Teng Da-yin Gui Duan Jia-si” (〈滕大尹鬼斷家私〉) (*Yu-shi Ming-yan* [《喻世明言》], Chap. 10), the elder brother Ni Shan-ji (倪善繼) usurps all the property after his father died, expels his young brother Ni Shan-shu (倪善述) from his room, and “moves Shan-shu and his mother to the three old houses in the garden, offering them a small bed and some poor furniture. . . . unconcerned if they have food to eat.”<sup>65</sup> (169) Shan-ji’s deeds apparently go against the traditional mores, which stress brotherly love. Yet because Shan-ji keeps his brother at home, outwardly he can still be said to be taking care of his brother.

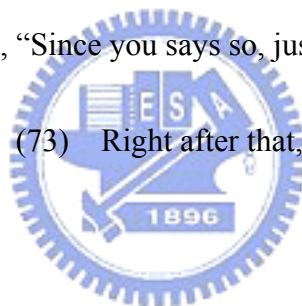
Because of the garden’s marginality, naturally, it’s a suitable place to settle the undesirable family members. The garden offers a proper space to keep the undesirable family members in the sphere of home but meanwhile leave them in the farthest corner so that other families will seldom meet them. The garden to the family thus shows its binary features: on the one hand, it’s warm; but on the other hand, it’s bleak.

Besides, in “Qiao Yan-jie Yi Qie Po Jia” (〈喬彥傑一妾破家〉), the hired hand Dong

<sup>64</sup> My translation. The original is: 「時屆端陽，王千戶治酒於園亭家宴。」(386)

<sup>65</sup> My translation. The original reads: 「將梅氏母子，搬到後園三間雜屋內棲身，只與他四腳小床一張，和幾件粗臺粗櫬，連好傢火，都沒一件。…有菜沒菜，都不照管。」(169)

Xiao-er (董小二) seduces Lady Yu-xiu (玉秀). To kill Xiao-er, Gao (高氏) arranges a family feast in the garden on the Moon Festival. After she gets Xiao-er drunk, she murders him in the garden with Zhou's (周氏) help. In "Cui Dai-zhao Sheng Si Yuan-jia" (〈崔待詔生死冤家〉) (*Jing-shi Tong-yan* [《警世通言》], Chap.8), when the prefect captures the runaway servants Cui Ning (崔寧) and Xiu-xiu (秀秀), he wishes he could chop off their heads in the main hall, yet his wife stops him. She advises, "Prefect, unlike the lawless frontier, you're under the imperial law. If they are guilty, just take them to Lin-an Office (臨安府), letting the local government judge their crime. How can you behead them just like that?"<sup>66</sup> (72) The prefect replies, "Since you says so, just take Xiu-xiu to the garden, and take Cui Ning to Lin-an Office."<sup>67</sup> (73) Right after that, the prefect has Xiu-xiu killed and buried in the garden.



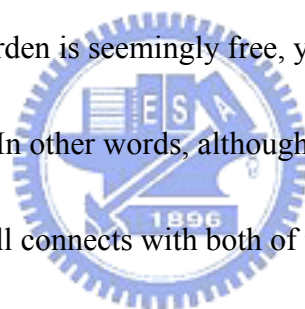
Be at the margin of home, the garden tends to be a place not only free from the mores, but also free from the law. In the garden, the servant takes the liberty to seduce the lady, and the master takes the liberty to kill the servant. In "Cui Dai-zhao Sheng Si Yuan-jia" (〈崔待詔生死冤家〉), we see that in the hall it's not proper for the prefect to have his servant beheaded. Yet soon after he takes Xiu-xiu to the garden, he flogs her to death with a bamboo stick. In "Qiao Yan-jie Yi Qie Po Jia" (〈喬彥傑一妾破家〉), we even wonder if

<sup>66</sup> My translation. The original is: 「郡王，這裡是帝輦之下，不比邊庭上邊，若有罪過，只消解去臨安府施行，如何胡亂剗得人？」(72)

<sup>67</sup> My translation. The original is: 「既然夫人來勸，且捉秀秀入府後花園去。把崔寧解去臨安府斷治。」(73)

Gao had buried Xiao-er in the garden instead of throwing his corpse into the river outside, her crime would not have been detected. From these stories, we find the garden to be a gray area, which lies between home and society. The garden seems to be enclosed, private, and sometimes dangerous because of its marginal location. Mores and laws become irrelevant in the garden, and the garden owner has the authority to treat people in the garden arbitrary.

From Chapters 1 and 2, we find that even though the enclosed situation of the garden can be trespassed by reality at any time, once it's closed, it temporarily becomes a gray area free from mores and laws in the real world, and the owner is the authority. As a gray area between home and society, the garden is seemingly free, yet it cannot really rid itself of control from home and society. In other words, although the garden is presented as a site counter to home and society, it still connects with both of them.



In Chapter 1, the amorous garden is apparently a mundane garden, where lovers give a free rein to their desire regardless of the control of traditional mores. In Chapter 2, the garden is divided into two categories: one is the paradisaal garden which symbolizes sacred purity, an ideal paradise in the real world; the other is the mundane garden, which houses desire, evil forces, and vulgarity. And in Chapter 3, we'll have a further investigation into these two types when we talk about the garden as a fairyland and as a space where evil spirits will appear.

### Chapter 3 The Garden and Nature

#### I. The Garden and the Fairyland

In *San Yan*, another way to present the garden is to describe it as a heavenly space where gods and goddesses will come and settle down. The imaginary practice of connecting the garden with a paradise appears not only in the stories, but also in reality. It is quite likely that people think of the garden as a paradise in reality, so much so that it is later reflected in the text.

The projection of the paradise results most likely from people's discontentment with the real world, hence prompting people to imagine another place where they can have immortal life, and will have nothing to worry about. This is how Hu Wan-chuan (胡萬川) explains it in *Zhen-shi Yu Xiang-xiang: Shen-hua Chuan-shuo Tan-wei* (《真實與想像—神話傳說探微》):

Lack, sorrow, and pain in life may be the perennial cruel reality. However, no matter what reality is like, after all, people have to live. The first condition for living well is live a life in hope. Humans are full of emotions and imagination. In order to live a life in hope, people deny that there is nothing but sheer reality and cruelty in the world. Not wishing to accept such kind of fate, people construct various ideals in their imagination, and through these ideals, people break the veil of cruel reality, leading a life of warmth and hope.

The serial idea of paradise is a product of those ideals. To compensate for lack and sorrow in life, people come up with ideas of paradise, which thus contain bliss and happiness that people think life should be. (43-44)<sup>68</sup>

In ancient times, life is tough and full of inconveniences. When struggling against hardship, people need something that can make them feel life is still hopeful, and something they can rely on to escape from the cruel reality, even just for a while. This is especially so at that time when there are many natural phenomena that people can't seem to explain, which results in people's superstition. As a consequence, the concept of paradise is formed.<sup>69</sup>

Passed on from generation to generation, the concept of paradise then becomes a part of Chinese myth. In Chinese myth, there are two kinds of paradise: one is in the Kunlun Mountains (崑崙山), and the other, known as the system of Peng-lai fairy islands, is surrounded by three mountains named Peng-lai (蓬萊), Fang-zhang (方丈), and Ying-zhou (瀛洲), being located in the east ocean. The latter influences the Chinese garden most. It is said that there in the ocean lie three mountains, in which live gods with elixir. If people can get there and obtain the elixir, they will have immortal life. Although it's a myth, people who want to be immortal believe it, especially emperors. The most famous emperors

<sup>68</sup> My translation. The original reads: 「生命與生活的種種欠缺與悲苦，或許是一個亙古不變的殘酷事實。然而事實歸事實，人類畢竟是要想法子好好的活下去。而要活得好，首先就要活得有希望。人類是有情感與想像的，爲了要活出一個希望，人們就不願承認世間真的只是如此的現實而冷酷。人們不願就這樣呆板地認命，於是藉著想像構築出了一個個的理想，然後按照理想的指引，打破那冷酷的現實黑幕，走向一溫暖而有希望的生活。樂園的系列觀念，就是這種種理想所孕育出來的東西。它們是人類爲彌補現實生活中種種欠缺與痛苦所想像出來的，因此它們的一切便都是人們想像中生活上該有的種種美好。」 (43-44)

<sup>69</sup> For the origin of the Chinese paradise or for the myth of the paradise, please consult *Shen-hua Yu Xiao-shuo* (《神話與小說》), Wang Xiao-lian (王孝廉), p.58-90.

who send people to search for this fairyland are Qin Shi-huang (秦始皇 259-210 B.C.) and Han Wu-di (漢武帝 156-87 B.C.). They both have a pond built in their palaces, and in the pond they put three mountains, named Peng-lai, Fang-zhang, and Ying-zhou respectively, as an imitation of the fairyland. Therefore in *Shi-qing Yu You-jing: Tang-dai Wen-ren De Yuan-lin Sheng-huo* (《詩情與幽境—唐代文人的園林生活》), Hou Nai-hui (侯迺慧) argues: “Since Qin Shi-huang applies the idea of gods to the gardens, such idea has gone along with the construction and development of gardens. Putting three mountains in the pond of Tai-ye (太液池) as symbols of Peng-lai, Fang-zhang, and Ying-zhou is another example.”<sup>70</sup> (24)

Han Pao-te (漢寶德) also agrees in *Wu-xiang Yu Xin-jing: Zhong-guo De Yuan-lin* (《物象與心境—中國的園林》): “Through gardens, it is the easiest way to express the idea of fairy-mountains. The three islands of Peng-lai are the most famous fairy-mountains, and are adopted in imperial gardens. Thus, in gardens there must be mountains made of dirt, dug ponds, and islands named Peng-lai in the ponds—this is a formula for an ideal paradise.”<sup>71</sup>

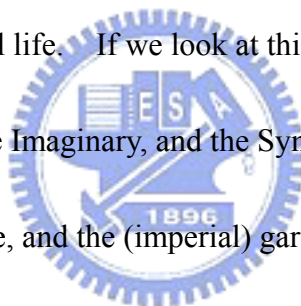
(28) In *Zhong-guo Yuan-lin Wen-hua* (《中國園林文化》), Cao Ming-gang (曹明綱) illustrates this imitation fairyland phenomenon with examples from many dynasties, and concludes: “In ancient Chinese gardens, especially imperial gardens, embodying mountains and water in the garden is the central idea when constructing a garden. The ancient myths

<sup>70</sup> My translation. The original is: 「神仙思想從秦始皇開始實踐在園林之後，便支持著園林的建造和進步，太液池中起三山以象蓬萊、方丈、瀛洲，便是另一個例證。」(24)

<sup>71</sup> My translation. The original reads: 「園林之中，以神山的觀念最易表達，蓬萊三島是最著名的神山，乃為宮廷園林所樂於採用。因此園林之中，必須堆土為山，移土為水；水中有島，名曰蓬萊，成爲一種理想樂園的公式。」(28)

of Kunlun and Peng-lai undoubtedly offer the garden the most attractive blueprint for its formation and establishment from the first beginning.”<sup>72</sup> (8) There are still numerous data that touch on the influence that the idea of myth has on Chinese gardens, but what I want to talk about further is the meaning behind the application of myth to gardens.

When analyzing three motifs of paradise lost in *Reality and Imagination: Research on Myth and Legend*, Hu notes that one of the motifs is the origin of death. This is related to people’s initial belief that man wouldn’t die. Unfortunately, for various reasons,<sup>73</sup> man becomes mortal. Therefore, people come up with the idea of paradise, where people can return to the condition of immortal life. If we look at this in a psychoanalytic light, we can use the three orders—the Real, the Imaginary, and the Symbolic—to demonstrate the relationship among death, paradise, and the (imperial) garden. Among the three orders, what the Real contains is the truth that people can neither bear nor understand; it is veiled by the Imaginary, thus preventing people in the Symbolic order from reading or reaching the Real. The Imaginary, i.e. fantasy, is the very field that connects the Real and the Symbolic. If death is the truth, once people reach it, they will be dead. To keep people from becoming hopeless, the fantasy of paradise thus veils this truth, and in the meanwhile the fantasy of paradise is “transformed into the Symbolic register as the metonymic object of desire which



<sup>72</sup> My translation. The original is: 「在中國古代園林，尤其是皇家苑囿內，山水並存互依始終是布局結構的主體框架。而古老的崑崙和蓬萊神話，無疑從一開始起，就為它的形成和確立提供了最具吸引力的藍本。」(8)

<sup>73</sup> The reason of man’s death varies from tribe to tribe, those who feel interested please consult the discussion in Hu Wan-chuan’s book *Reality and Imagination: Research on Myth and Legend*, p.43-77.



motivates the split subject's<sup>74</sup> interminable search for a unity it can never achieve."<sup>75</sup> (361)

(That is, although the fantasy brings about people's desire to reach the Real, it also keeps people from the Real. Thus, what people do instead is simply move about the periphery of the Real—they can never enter the Real.) In other words, for those who believe there is way to immortal life, like Qin Shi-huang (秦始皇) and Han Wu-di (漢武帝), what they have been trying hard is look for the nonexistent fairyland. Moreover, the desire of finding paradise prompts the emperors to make an effort to imitate the fantastic fairyland by constructing a garden that symbolizes it, thinking that if the garden is built as the simulated fairyland, maybe one day gods or goddesses will visit it. However, what they do is but making a trip to the Imaginary realm, which arouses people's desire that is nothing but a fantasy.



As time goes by, besides imperial gardens, private gardens also undergo development. Nevertheless, although the heavenly idea of the garden turns vague, its paradisaical spirit persists—the garden is a wonderful place where good things may happen. In novels, for example, people often meet gods/goddesses in the garden—or at least people can encounter their mates there. In addition, no matter how gardening techniques improve, mountains and water have become the basic ingredients of the Chinese garden. Just as Han Pao-te puts it, “although in the late period there are differences in design from palace to pot plants, its spirit

---

<sup>74</sup> In Lacanian psychoanalysis, the subject is always the split subject. “The split denotes the impossibility of the ideal of a full present self-consciousness,” quoted from Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis*, p.192.

<sup>75</sup> This is quoted from Martin Jay's *Downcast Eyes*, p.361.

has remained the same till nowadays.”<sup>76</sup> (Han 28) The remote memory about the relationship between myth and the garden may not be remembered now, yet from the structure of the Chinese garden we can still find the influence the original spirit has on it, and can also read from it the same story which has been told for thousands of years.

In *Sang Yan*, there are two stories in which the garden is related to gods/goddesses. In “Guan-yuan Sou Wan Feng Xian-nü” (〈灌園叟晚逢仙女〉) (*Xing-shi Heng-yan* [《醒世恆言》], Chap. 4), the goddess shows up to help Qiu Xian (秋先) rebuild his garden after it has been ruined by Chang Wei (張委). In “Chang Gu-lao Zhong Gua Qu Wen-nü” (〈張古老種瓜娶文女〉) (*Yu-shi Ming-yan* [《喻世明言》], Chap. 33), Chang Gu-lao himself is a deity, who owns a garden, which can be put into a bag and taken away. The image that the garden can be put into a bag and taken away is like the idea of “a world in a pot” or “a mountain in a mustard’s seed” mentioned in introduction.

If we compare these two stories with “Lu Tai-xue Shi-jiu Ao Gong-hou” (〈盧太學詩酒傲公侯〉) (*Xing-shi Heng-yan* [《醒世恆言》], Chap. 29), we can find that the gardens in these two stories do not seem to belong to the real world, even though they are initially located in it. It goes without saying the garden in “Chang Gu-lao Zhong Gua Qu Wen-nü” is a fairyland so that it can grow melons in the snow and be put in a bag and taken away, disappearing in the real world. Yet in “Guan-yuan Sou Wan Feng Xian-nü”, although in the last part Qiu’s

---

<sup>76</sup> My translation. The original is: 「園林造型自宮廷到盆栽，後期使用的語言雖異，在精神上是可以貫徹到今天的。」(28)

garden ascends to heaven with Qiu Xian, the author does not mention what happens to the garden afterwards. As such, if I try to equate it to a fairyland, it will be too far-fetched. But what if Qiu's garden is actually a fairyland? After all, that seems to explain why the goddesses show up in the garden, and the garden is at last gone with Qiu Xian because it doesn't belong to the real world. So, if Chang and Qiu's gardens belong to heaven, first there should be something to show that the gardens are uncommon, and in them lie the line that separate the immortal from the mortal. Thus, Chang's garden can be put in a small bag and carried away, while Qiu's garden ascends to heaven—both simply transpire from the world.



Let's take a look on the three gardens next. Chang's and Qiu's gardens are unlike Lu Nan's (盧柁) garden, an artificial fairyland which is constructed with a great deal of money and falls into decay in the end. Besides, time is different in the fairyland from that in an ordinary garden. As far as time is concerned, when Wei Yi-fang (韋義方) spends one day in Chang's Tao-hua Manor (桃花莊), twenty years pass on earth. Also, in the garden, because Qiu "eats flowers every day . . . several years later, his grey hair turns black, and his look is as young as a child."<sup>77</sup> The way time progresses in the fairyland is worth noting: the fairyland has its own time. Furthermore, the fairyland isn't a place for the mortal to stay in, and thus Wei Yi-fang (韋義方) is expelled soon afterwards because "you can't stay long

<sup>77</sup> My translation. The original is :「日餌百花…不數年間，髮白更黑，顏色轉如童子。」(90)

because the mortal are different from the immortal” (「仙凡異路，不可久留」, p.555). Also, Chang Wei (張委) is dead for his malice in trying to damage Qiu’s garden, and later even trying to take over the fairyland. On the contrary, in the worldly garden like “Xiao Yuan” (嘯園), although the owner Lu Nan (盧柟) makes it clear that the philistines are not welcome, the garden is still invaded by Wang Cen (汪岑). What’s more, because Wang isn’t well-received in Lu’s garden, he removes Lu from the garden and throws him into jail as vengeance. Unlike Qiu Xian (秋先), who is also arrested in his garden, though, with the help of the goddess he is freed soon without being hurt. On the contrary, Lu Nan not only stays in jail for tens of years, but is almost murdered secretly. In “Tao-hua Liu-shui Yao-ran Qu: ‘Guan-yuan Sou Wan Feng Xian-nü’ ‘Lu Tai-xue Shi-jiu Ao Gong-hou’ Zhong De Hua-yuan Yu Yuan-zhu,” (〈桃花流水杳然去—灌園叟晚逢仙女、盧太學詩酒傲王侯中的花園與園主〉) Lo Shui-yu (駱水玉) also thinks that Qiu’s garden doesn’t exist in reality. If there were not those fairies’ help, Qiu could never protect his garden from being damaged. She says, “As far as reality is concerned, the gardener [Qiu Xian] in fact can do nothing to prevent the devil in the real world from destroying his pure land, and thus his garden can only be a garden of myth.”<sup>78</sup> (157) From these examples, it’s apparent that Chang’s and Qiu’s gardens are unusual. They are different from any common garden in the real world. Therefore, I would take Chang’s and Qiu’s gardens as the fairyland rather than think of them

---

<sup>78</sup> My translation. The original is: 「就現實層面而言，灌園叟其實無力抵擋現實惡靈對自我生命淨土的摧殘，而花園乃只能是神話之園。」

as ordinary gardens on earth.

The three orders can also be applied to the two gardens in “Guan-yuan Sou Wan Feng Xian-nü” and “Chang Gu-lao Zhong Gua Qu Wen-nü”. In these two stories, both the gardens disappear in the real world and ascend to Heaven. We can say such an arrangement is in fact a fantasy, which is to veil the truth that however wonderful a garden may be, it will at last vanish.

## II. The Garden and Nature

In *San Yan*, besides encountering gods/goddesses, characters may also meet ghosts or monsters in the garden. Provided the garden is a paradise-like place, how can those evil spirits exist there? Isn't such an arrangement a contradiction? Well, if we want to find an explanation for this contradiction, we may use the traditional Chinese ideas of the lunar (陰) and the solar (陽) to say that in contrast to the main rooms at home, the garden is a lunar space. Because the main rooms are usually protected by gods or ancestors, they are solar spaces. And the garden is not only a marginal part at home, but also a lunar space. As a lunar space, it's easy to attract evil things, such as clandestine affairs which go against mores, private murders which transgresses the law, or even evil spirits like ghosts and monsters. But the best explanation is that the garden in fact presents two sides of nature: one is as wonderful as a fairyland, where people can meet gods/goddesses; the other is so frightening

that monsters find it their favorite habitat.

In “Cui Ya-nei Bai-yao Zhao Yao” (〈崔衙內白鶴招妖〉) (*Jing-shi Tong-yan* [《警世通言》], Chap.19), one day when Cui Ya-nei<sup>79</sup> relaxes in the garden, “there rises a dark cloud, out of which a man drives a carriage with a woman in it.”<sup>80</sup> (194) The woman, who is actually a red rabbit monster, charms Cui into believing that she is a goddess. Likewise, in “Fu Lu Shou San-xing Du-shi” (〈福祿壽三星度世〉) (*Jing-shi Tong-yan* [《警世通言》], Chap.39), Sir Zhao’s son gets sick because of a monster’s evil magic. And to save his son, he asks the girl in white to exorcise the monster in the garden:

The girl gets into the sedan chair and is taken to the garden by Zhou An-fu. She sees Zhou’s son sit in the pavilion and talk to himself; his breath heavily laced with alcohol. People gather by the garden door, seeing the girl in white practice magic. . . .The girl in yellow is gone with the wind. The girl in white saves Zhou’s son in the garden.<sup>81</sup> (442-43)

The girl in yellow is really a yellow deer. With magic, the deer can metamorphosize into a human and makes people sick. People’s life is threatened under the terrifying magic power.

Still, there are similar metamorphoses in “Guan-yuan Sou Wan Feng Xian-nü”:

Suddenly there is a strong gust. . . . The wind raises those flowers from the

<sup>79</sup> Prime Minister Cui’s son. In traditional times, the Chinese used to call aristocratic male offspring Ya-nei.

<sup>80</sup> My translation. The original is: 「則見一片黑雲起，雲綻處，見一個人駕一輪香車，載著一個婦人。」 (194)

<sup>81</sup> My translation. The original is: 「女子上轎，見趙安撫引入花園。見小衙內在亭子上，自言自語，口裏酒香噴鼻。一行人在花園角門邊，看白衣女子作法。…一陣風不見了黃衣女子。白衣女子就花園內救了小衙內。」 (442-43)

ground, and in a twinkle they become girls who are one chi<sup>82</sup> in height. . . .

Those girls soon transform into a crowd in the wind; everyone is beautiful and wears gorgeous clothes. . . . Right after the words, they attack with their sleeves.

The sleeve seems to be several chi. It flutters in the wind, and makes the wind chilling. Everybody cries, “Ghosts!” and flees, leaving everything behind.

No one cares about what happens to others. Some are hit on the feet by rocks, some are bruised on the face by the branches, some get up after falling, but fall again after getting up. After a long while, the chaos finally comes to an end.<sup>83</sup>

(88)



The garden here is not a blessed place; on the contrary, monsters may make their appearances. Besides, because they have great magic power, they may threaten human life. Stones, branches, or sickness—everything under the magic power can be used as a weapon, and common people have no way to fight against it. If we take a look on the monsters, we find that they are metamorphosized from animals and flowers, and this gives us a hint that every creature has its spirit, and in the garden named nature, humans are no longer the master—nature has its own will, and it can never be taken over by the humans.

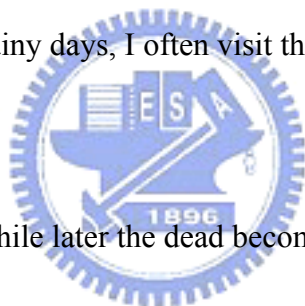
As well, the relationship between man and nature can be shown by the action of

<sup>82</sup> Chi (尺), a Chinese unit of length. In the Ming Dynasty, one *Chi* equals to 34 centimeters.

<sup>83</sup> My translation. The original reads: 「忽地起一陣大風…那陣風卻把地下這些花朵吹得都直豎起來，眨眼間俱變做一尺來長的女子…那些女子迎風一幌，盡已長大，一個個姿容美麗，衣服華豔，團團立做一大堆…說罷，一齊舉袖撲來。那袖似有數尺之長，如風翻亂飄，冷氣入骨。眾人齊叫有鬼，撇了家火，望外亂跑。彼此各不相顧。也有被石塊打腳的，也有被樹枝抓面的，也有跌而復起，起而復跌的，亂了多時，方纔收腳。」(88)

burying the dead. Because the garden is a space closest to nature at home, burying the dead in the garden seems to provide a ready shortcut for the spirit of the dead to sojourn at home and guard the family. In Yang Si-wen Yan-shan Feng Gu-ren (〈楊思溫燕山逢故人〉), (*Yu-shi Ming-yan* [《喻世明言》], Chap. 24), we are told:

After Madam Han died, Zheng Yi-niang is also buried in the garden next to Madam Han. Although Zheng is dead, she remains the same as while alive. When I enter the garden, I often meet Madam Zheng. At first I'm scared, and Madam Zheng says, "Don't be afraid. I won't hurt you. I just have something to tell you." . . . On rainy days, I often visit the garden to see her and chat with her.<sup>84</sup> (419)



Burying the dead in the garden, while later the dead become a ghost and haunt the living may remind readers of the famous drama *Mu-dan Ting* (《牡丹亭》). Actually, *The Peony Pavilion* is adapted from the promptbook "Du Li-niang Mu-se Huan-hun" (〈杜麗娘慕色還魂〉), in which the protagonist is buried in the garden after her death, and then returns as a ghost to be reunited with her future husband. Nevertheless, it seems not to be unusual or weird if spirits indeed make their appearances in the garden, whether they are gods/goddess, monsters, or ghosts. For example, in "Kan Pi-xue Dan Zheng Er-lang Shen" (〈勘皮靴單證二郎神〉) (*Xing-shi Hen-yen*, [《醒世恆言》], Chap. 13), after Madam Han (韓夫人) "asks her

<sup>84</sup> My translation. The original is: 「以後韓夫人死，(鄭義娘)因隨葬在此園內。雖死者與活人無異，媳婦入園內去，常見鄭夫人出來。初時也有些怕，夫人道：『婆婆莫怕，不來損害婆婆，有些衷曲間告訴則箇。』」尋常陰雨時，我多入園中，與夫人相見閒話。」(419)



servants to prepare incense, goes to the secluded area of the garden, and prays to god,”<sup>85</sup>

“there is a sound in the flowers, where a god stands in front of her.”<sup>86</sup> Although the “god”

calls himself Er-lang Shen (二郎神), he is actually an abbot of a temple, and practices

witchcraft to deceive Madam Han. Yet Madam Han whole-heartedly believes that he is a

god without any suspicion.

This suggests that even though the garden is at home, as a matter of fact, it is as wild as

nature. Just as the feature of nature varies from minute to minute, the garden can be a

wonderful place in one moment and become an awful one in the following second. In the

stories, by describing the supernatural happening in the garden, the author unveils human’s

ambiguous attitudes between adoration and fear toward nature. The reason that people

adore and fear nature may have something to do with the “sublime”. In *A Philosophical*

*Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, Edmund Burke explains

the cause of sublime. Two things that may relate to our ambivalence towards nature are

“terror” and “obscurity”. About “terror”, Burke says:

No passion so effectually robs the mind of all its powers of acting and reasoning

as fear. For fear being an apprehension of pain or death, it operates in a manner

that resembles actual pain. Whatever therefore is terrible, with regard to sight,

is sublime, too, whether this cause of terror, be endued with greatness of

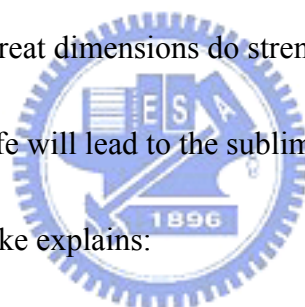
---

<sup>85</sup> My translation. The original is: 「分付侍兒們端正香案，到花園中人靜處，對天禱告」(223)

<sup>86</sup> My translation. The original reads: 「只聽得萬花深處，一聲響亮，見一尊神道，立在夫人面前。」(223)

dimensions or not; for it is impossible to look on any thing as trifling, or contemptible, that may be dangerous. There are many animals who though far from being large, are yet capable of raising ideas of the sublime, because they are animals of considered as objects of terror. As serpents and poisonous animals of almost all kinds. And to things of great dimensions, if we annex an adventitious idea of terror, they become without comparison greater. (53)

According to Burke, the feeling of the sublime results from the passion of fear, and anything that is about pain or death will arouse our fear. The terrifying object is not necessarily great, like serpents, although things of great dimensions do strengthen the stress of terror. To sum up, anything that endangers our life will lead to the sublime.



And about “obscurity”, Burke explains:

To make any thing very terrible, obscurity seems in general to be necessary.

When we know the full extent of any danger, when we can accustom our eyes to it, a great deal of the apprehension vanishes. Every one will be sensible of this, who considers how greatly night adds to our dread, in all cases of danger, and how much the notions of ghosts and goblins, of which none can form clear ideas, affect minds, which give credit to the popular tales concerning such sorts of beings. (54)

Obscurity results in our uncertainty, and uncertainty enlarge our fear to a terrible object.

That's why we fear night more than day, for that under the darkness, we can't see things clearly, and thus everything becomes uncertain and terrible. The reason that we feel ghosts and goblins dreadful is obscurity as well. Some may argue that in Chinese stories, there are many ghost or goblin stories that won't arouse our fear. For example, the female ghost Du Li-niang (杜麗娘) in "Du Li-niang Mu-se Huan-hun" or *Mu-dan Ting* is not horrible.

Instead, she is lovely. Likewise, in Pu Song-ling's (蒲松齡, 1640-1715) *Liao-zhai Zhi-yi* (《聊齋誌異》), first published in 1766, 51 years later after Pu's death), we even feel that ghosts or goblins enchanting. In that case, doesn't Burke's view contradict our cognition?

The answer seems to be negative. The reason that we are afraid of ghosts or goblin is because they have unknown power that can threaten our life. Therefore, we will feel frightened if we read the stories in which people are killed by ghosts or goblins. On the contrary, we feel ghosts or goblins charming because they seem to be harmless. Besides, they are even full of human emotions so that we don't think they are different from us. And that's why sometimes ghost stories are fearful, sometimes they are not.

The sublime is the reason that makes us adore and fear nature. Because nature is an object that we can't totally handle, predict, and realize, its glorious and great landscape arouses our respect and awe. And the mighty power it has to destroy everything simultaneously breeds our dread because we are not sure when the seemingly mild nature will turn into a horrible object that endangers us. Therefore, as a miniature of nature, in stories

the garden faithfully expresses our ambivalence toward nature through the appearance of divine gods/goddess and evil monsters.



## Conclusion

The private garden is a space located between the mundane reality and the ideal utopia. At an early stage of its inception, it is a microcosm of nature. With the further development of gardening techniques, however, cultural and aesthetic elements are increasingly introduced into the garden, and transform it into a substitution for an ideal world. The garden contains plenty of possibilities. It is a reflection of nature, art, a concrete practice of the owner's ideal utopia, etc.

Beyond the wall of the garden is society, while within the wall is home. The garden, a heterotopia between society and home, is encircled by a wall. Through this space, the owner may opt to connect with society by hosting guests or opening the garden to people. As far as the social dimension is concerned, the garden is open. It is a means for the owner to maintain his connection with the outside world. Yet meanwhile, we feel that the garden is quite private in that since it's a space belonging to home, its privacy is guaranteed. Especially, it's a place where the owner usually indulges himself in serenity and relaxation alone. Paradoxically, the garden combines openness and closure, two features that contradict each other.

In addition, the garden is usually located at the marginal site and this leads to its marginality. "Marginality" is a blurred term because of its "borderlands of home and exile,

of belonging and not belonging”<sup>87</sup> (50). Hence, as a site that is hard to define, and as a counter-site that is able to resist the center, the marginality is quite unstable. And maybe it’s such an unstable feature that makes the garden paradoxically different from any other space at home. In Chapter 1 we see how the garden is used as an intimate space where young lovers make their bold rendezvous in defiance against mores. This is paradoxical because since the garden is located at home, it should theoretically be close to the center with its traditional mores—for home is the first place where people learned the moralistic manners, especially in old times. However, being located in the border area the garden acquires marginality, and the marginality gives the garden its freedom from home’s control, giving the garden its possibility to stand against home.



Besides, in stories we read, the family often get together and hold a feast in the garden on special holidays. The garden thus provides the family with a cozy space where the family can strengthen their connection with one another. When talking about a garden, we usually consider it a peaceful and beautiful site where people enjoy happiness. However, things are not always wonderful in the garden. Located in the border area, it’s not surprising that the garden is at times in a state of neglect. Besides a cozy space, the garden’s marginality may also turn it into a bleak space. In Chapter 2 we’ve seen that the garden is used for settling the undesirable family members. Hence, the garden at home is not only a

---

<sup>87</sup> Johnston, R. J., Derek Gregory, Geraldine Patt, and Michael Watts Ed. *The Dictionary of Human Geography* (4<sup>th</sup> ed.). Oxford: Basil Blackwell, 2000.

place of warmth, but paradoxically a bleak place to put in exile, as it were, undesirable family members. What's more, the garden has its marginal dangers. Because of its marginality, although the garden is located at home, it may become a dreadful dark nook. For example, in "Cui Dai-zhao Sheng Si Yuan-jia" (〈崔待詔生死冤家〉), the garden is used as a site for the master to punish his servants—to the extent that the servant dies from torture and the master buries his body right there in the garden. And in "Qiao Yan-jie Yi Qie Po Jia" (〈喬彥傑一妾破家〉), the garden is a dangerous site for women because the lady in this story is seduced by a servant, and then, to cover this scandal and to take revenge for her daughter, the mistress kills the servant in the garden. Therefore, although Foucault thinks that "the garden has been a sort of happy, universalizing heterotopia since the beginnings of antiquity" (26), after reading *San Yan*, we find it's not necessary so. Or, as I just mentioned, since the garden is counter to itself, it's not surprising that the garden's happiness is paradoxically accompanied by unhappiness.

Moreover, because the garden at home is the site closest to nature, in this space, sacred ceremony is often held, and gods/goddesses would appear. But likewise, ghosts or monsters would make their visits, too. Through the supernatural phenomena, the relationship between human and nature is revealed in the garden, and that's why the garden can not only be a wonderful fairyland that invites gods/goddesses, but also be a dreadful site which invites monstrous devils.

Through the three chapters we've discussed, we find that the garden is presented as two types: the mundane one and the paradisaal one. The mundane one is presented as an amorous space for lovers' clandestine affairs, a private space for crime (seduction and murder), and a dreadful space for evil spirits. The paradisaal one is presented as a pure land where attracts refined people and gods/goddess. But besides these two categories, in "Guan-yuan Sou Wan Feng Xian-nü" (〈灌園叟晚逢仙女〉) and "Lu Tai-xue Shi-jiu Ao Gong-hou" (〈盧太學詩酒傲公侯〉) we also see the conflict between ideal and reality—the mundane and the paradisaal coexist in the garden. And in "Su-xiang Ting Chang Hao Yu Ying-ying" (〈宿香亭張浩遇鶯鶯〉) and "Wang Jiao-luan Bai Nian Chang Hen" (〈王嬌鸞百年長恨〉), in the garden the ideal love even accompanies clandestine affairs. These show the third possibility for the garden to contain both the mundane and the paradisaal sides, which means the garden is too paradoxical to be simply categorized as two sorts.



With so many paradoxes, the garden at home is definitely a heterotopia. About heterotopia, *The Dictionary of Human Geography* says: "Foucault used it to identify sites—in linguistic or physical SPACE—where the incongruous and incommensurable are brought together in tense, unsettling and often transgressive juxtapositions: in shorthand, then, a heterotopia is a space of HYBRIDITY." (336) Generally speaking, the term "hybridity" refers to things that challenge particular understandings of same and Other and searches for the possibilities of both and also. Thus, a hybrid space is too paradoxical to be defined, just



as the garden, a borderland amidst home, society, and nature. Maybe we can sum up the discussion like this: being located in the border area at home, the garden is thrown into marginality of one sort or another. With so many paradoxes, the garden becomes quite complicated. And the only way to discuss these paradoxes is to regard the garden as a space of hybridity, a heterotopia. And in the context of heterotopia, even though we can't find a category to cover all the self-contradictory aspects of the garden, at least we can have further understandings toward them upon close scrutiny.

According to the idea of what ideal nature should be, the garden gives free rein to human imagination. When constructing a garden, people come up with a blueprint of the ideal nature and put it into practice. As for a practice of ideals, the garden to the owner is like a paradise, and that's why we usually describe a beautiful garden as a fairyland in the real world. No matter what the garden is originally set for, the garden's significance is too paradoxical to be defined. This paper take the private garden in *San Yan* as the text to discuss, yet what I mention in this paper simply represent a small portion. In the context of heterotopia, I believe there are still many paradoxical features of the garden waiting to be found.



## Work Cited

- Barker, Chris. *Cultural Studies: Theory and Practice*. London: Sage Publications, 2000.
- Burke, Edmund. *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. NY: Oxford UP., 1992.
- Cambridge Dictionaries Online*. Online. <http://dictionary.cambridge.org/>. 15 May. 2006.
- Foucault, Michel. "Of Other Space." *Diacritics* (Spring 1996): 22-27.
- hooks, bell. *Feminist Theory: From Margin to Center*. Boston: South End Press, 1984.
- Jay, Martin. *Downcast Eyes: The Denigration of Vision in Twentieth-century French Thought*. Berkeley and Los Angeles: University of California Press, 1997.
- Johnston, R. J., Derek Gregory, Geraldine Patt, and Michael Watts Ed. *The Dictionary of Human Geography*. 4<sup>th</sup> ed. Oxford: Basil Blackwell, 2000.
- Ko, Dorothy. *Teachers of Inner Chambers: Women and Culture Seventeenth Century China*. California: Standford UP, 1994.
- Oxford Advanced Learner's Dictionary*. Online. <http://www.oup.com/elt/catalogue/teachersites/oald7/?cc=tw>. 15 May. 2006.
- Yao, Christina Shu-hwa. *Cai-zi Jia-ren: Love Drama During the Yuan, Ming, and Qing Periods*. Diss. Stanford: Stanford U, 1983.
- 中央研究院語言學研究所 (Institute of Linguistics, Academia Sinica). 《搜詞尋字》

(Sou-ci Xun-zi). Online. <http://words.sinica.edu.tw/sou/sou.html>. 15 May. 2006.

中華民國教育部國語推行委員會 (Mandarin Promotion Council, Ministry of Education,

R.O.C). 《異體字字典》(Dictionary of Chinese Character Variants [Yi-ti-zi Zi-dian]).

Online. <http://140.111.1.40/main.htm>. 15 May. 2006.

王佩琴 (Wang, Pei-qin). 《說園：從〈金瓶梅〉到〈紅樓夢〉》(*Shuo Yuan: Cong "Jin Ping Mei" Dao "Hong-lou Meng"*). Diss. 新竹：清華大學, 2005.

王毅 (Wang, Yi). 《園林與中國文化》(*Yuan-lin Yu Zhong-guo Wen-hua*). 上海：人民, 1990.

王鐸 (Wang, Duo). 《中國古代苑園與文化》(*Zhong-guo Gu-dai Yuan-yuan Yu Wen-hua*).

武漢：湖北教育, 2003.

王鴻泰 (Wang, Hong-tai). 〈美感空間的經營—明清的城市園林與文人文化〉(“Mei-gan

Kong-jian De Jing-ying: Ming-Qing Jian De Cheng-shi Yuan-lin Yu Wen-ren

Wen-hua”). 《東亞近代思想與社會》(*Recent Thoughts and Society in East Asia*).

台北：月旦, 1999.

---. 《三言二拍的精神史研究》(*San Yan Er Pai De Jing-shen Shi Yan-jiu*). 台北：台大, 1994.

毛文芳 (Mao, Wun-fang). 《物·性別·觀看—明末清初文化書寫新探》(*Wu, Xing-bie,*

*Guan-kan: Ming-mo Qing-chu Wen-hua Shu-xie Xin-tan*). 台北：學生書局, 2001.

杜芳琴 (Du, Fang-qin), and 王政 (Wang, Zheng), ed. 《中國歷史中的婦女與性別》

- (Women and Gender in Chinese History [*Zong-guo Li-shi Zhong De Fu-nü Yu Xing-bie*]). 天津：天津人民, 2004. p.305-49.
- 巫仁恕 (Wu, Ren-shu). 《奢侈的女人—明清時期江南婦女的消費文化》 (*She-chi De Nü-ren: Ming-Qing Shi-qi Jiang-nan Fu-nü De Xiao-fei Wen-hua*). 台北：三民, 2005.
- 汪玢玲 (Wang, Fen-ling)、陶路 (Tao, Lu). 《俚韻驚塵：“三言”與民俗文化》 (*Li-yun Jing-Chen: San Yan Yu Ming-su Wen-hua*). 哈爾濱：黑龍江人民, 2003.
- 余英時 (Yu, Ying-shi). Trans. Diana Yu. 《紅樓夢的兩個世界》 (“*Hung-lou Meng*” De *Liang-ge Shi-jie*). 台北：聯經, 1978.
- 孟亞男 (Meng, Ya-nan). 《中國園林史》 (*Zhong-guo Yuan-lin Shi*). 台北：文津, 1993.
- 金學智 (Jin, Xue-zhi). 《中國園林美學》 (*Zhoug-guo Yuan-lin Mei-xue*). 江蘇：江蘇  

 文藝, 1990.
- 周建渝 (Zhou, Jian-yu). 《才子佳人小說研究》 (*Cai-zi Jia-ren Xiao-shuo Yan-jiu*). 台北：文史哲, 1998.
- 胡萬川 (Hu, Wan-chuan). 《話本與才子佳人小說之研究》 (*Hua-ben Yu Cai-zi Jia-ren Xiao-shuo Yan-jiu*). 台北：大安, 1994.
- . 《真實與想像—神話傳說探微》 (*Zhen-shi Yu Xiang-xiang: Shen-hua Chuan-shuo Tan-wei*). 新竹：清華大學, 2004.
- 侯迺慧 (Hou, Nai-hui). 《詩情與幽境—唐代文人的園林生活》 (*Shi-qing Yu You-jing: Tang-dai Wen-ren De Yuan-lin Sheng-huo*). 台北：東大, 1991.

- 張岱 (Chang, Dai). 《陶庵夢憶》 (*Tao-an Meng-yi*). 台北：金楓, 1986.
- 張家驥 (Chang, Jia-ji). 《中國造園史》 (*Zhong-guo Zao-yuan Shi*). 台北：博遠, 1990.
- 曹明綱 (Cao, Ming-gang). 《中國園林文化》 (*Zhong-guo Yuan-lin Wen-hua*). 上海：上海古籍, 2001.
- 陳東原 (Chen, Dong-yuan). 《中國婦女生活史》 (*Zhong-guo Fu-nü Sheng-huo Shi*). 台北：商務, 2002.
- 馮夢龍 (Feng, Meng-long). 《警世通言》 (*Jing-shi Tong-yan*). 台北：三民, 1983.
- . 《喻世明言》 (*Yu-shi Ming-yan*). 台北：三民, 1998.
- . 《醒世恆言》 (*Xing-shi Heng-yan*). 台北：三民, 1989.
- 漢寶德 (Han, Pao-te). 《物象與心境—中國的園林》 (*Wu-xiang Yu Xin-jing: Zhong-guo De Yuan-lin*). 台北：幼獅文化, 1990.
- 樓慶西 (Lou, Qing-xi). 《中國園林藝術》 (*Zhong-guo Yuan-lin Yi-shu*). 台北：藝術家, 2001.
- 滕新才 (Teng, Xin-cai). 《且寄道心與明月：明代人物風俗考證》 (*Qie Ji Dao-xin Yu Ming-yu: Ming-dai Ren-wu Feng-su Kao-lun*). 北京：中國社會科學, 2003.
- 駱水玉 (Lo, Shui-yu). 〈桃花流水杳然去—灌園叟晚逢仙女、盧太學詩酒傲王侯中的花園與園主〉 (“Tao-hua Liu-shui Yao-ran Qu: ‘Guan-yuan Sou Wan Feng Xian-nü’ ‘Lu Tai-xue Shi-jiu Ao Gong-hou’ Zhong De Hua-yuan Yu Yuan-zhu”). 《中國文學研究》 (*Zhong-guo Wen-xue Yan-jiu*) (June 1996): 151-164.