Study on the Characteristics of Landscape Images of Changdeok Palace Rear Garden Described in the Poem “Sangrimshipkyeong”

Kwangmin HAM, Ma JIA, Mingliang KONG, Hiroki SUZUKI and Junhua ZHANG

Abstract: This study examines the scenery images of Korean Changdeok Palace garden evoked from poem “Sangrimshipkyeong”. The landscape images elicited from “Sangrimshipkyeong” are expressed in poems. It can be seen that the phrases depict the landscape, and the symbolic meanings reflected in the phrases relate directly or indirectly to each other. It indicates that similar monotonous landscape images are staged in the poems evoking strong seasonal senses. While other ambient (brought by the contrast compositions) sceneries are staged in the poems which reflect social stability and welfare. Furthermore, based on the stable compositions, the profound sceneries are performed in the poems which are reflected fairy thoughts.

Key Words: royal garden, poem, Sangrimshipkyeong, landscape images

INTRODUCTION

East Asia Arts have essences in their symbolic meanings which are reflected in the Arts, rather than their physical form or beautifulness. In some poems composed on nature, not only do they include factual descriptions of scenery, but also reflections of the authors’ emotions and thoughts. This therefore, indicates that grasping features of spaces physically and symbolically from the poems is a useful methodology. In Korea, amid mounting interests in historical/cultural spaces, a number of studies have been done on reinterpreting and tracing characters of spaces from poems. Studies based on traditional gardens include: (1) the concept of ‘Yijing (意境)’ from a poem and revealing landscape properties of Korean Changdeok Palace Rear Garden (Son・Ham, 2011); (2) the aspects of a borrowed landscape from the epic ‘Soshoewon (瀟灑園) 30 young (詠)’ and deriving structures of a grove garden in Soshoewon (So, 2011); (3) discussion on locational properties and planting techniques of ‘Imdaejeongwonrim (臨對亭園林)’ through analyzing poems (Rho, 2011), among others.

In this study, subjects read the poems composed on Korean palace gardens and then drew images of sceneries based on what came to their minds. Then patterns were extracted based on the images drawn. This study aims to clarify the relationship between the patterns and the poems’ images. The unique point about this study is the absorption of the poems based on the modern citizen’s perspective, besides extracting mutual scenery images. Furthermore, by examining relationships between the poems’ contents, scenery images’ perspectives and viewing targets, it can be said that this study is significant as a basic study on reinterpretation of Korean palace gardens.

1. METHODS

1.1 Research subject

The present research studies the Changdeok Palace
Table 1. Poems and landscape images’ list

<table>
<thead>
<tr>
<th>Meaning</th>
<th>Original poem</th>
<th>Landscape image list</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>P1.</strong> White butterfly flies in spring haze, White butterfly with its [hand] down, The speed is less and the [hand] weight is fast. This is the holy spirit.</td>
<td>Dongwoldo (東闕圖)</td>
<td>landscape image 1</td>
</tr>
<tr>
<td><strong>P2.</strong> The mandarin ducks get along well, The fishes get along well, amid the scenery and the trees. The atmosphere is very nice.</td>
<td>Dongwoldo (東闕圖)</td>
<td>landscape image 2</td>
</tr>
<tr>
<td><strong>P3.</strong> There is a lotus leaf ship without withdrawing the back red rope. shadows give the picture a mountain, and the lake is very nice.</td>
<td>Dongwoldo (東闕圖)</td>
<td>landscape image 3</td>
</tr>
<tr>
<td><strong>P4.</strong> The nature is no longer affected. The sun is rising, the nature is rising. The fish on the water is rising, the nature is rising.</td>
<td>Dongwoldo (東闕圖)</td>
<td>landscape image 4</td>
</tr>
<tr>
<td><strong>P5.</strong> Which is cleaner, my mind or the night, “Clean moon comes up from the eastern woods just in time. Dark room becomes as bright as day, And the whole world brightens up.”</td>
<td>Dongwoldo (東闕圖)</td>
<td>landscape image 5</td>
</tr>
<tr>
<td><strong>P6.</strong> The pleasure to watch fishes from the bridge on the 1-st, Is like the pleasure to drink and enjoy on Nanjoonga (南嶽).</td>
<td>Dongwoldo (東闕圖)</td>
<td>landscape image 6</td>
</tr>
<tr>
<td><strong>P7.</strong> One fine day, as the King enters the Chundangjeo (春堂), Many scholars are gathered under the guard of the King. Scholars are to remove personal feelings and be concentrated consistently.</td>
<td>Dongwoldo (東闕圖)</td>
<td>landscape image 7</td>
</tr>
<tr>
<td><strong>P8.</strong> In the sky with sun set, Lonely snow falling down feels sad. Falling down on the mountains and fields just in short time and gone. To make trees and flowers like jade all around.</td>
<td>Dongwoldo (東闕圖)</td>
<td>landscape image 8</td>
</tr>
</tbody>
</table>

**Footnote:**
1) Dongwoldo (東闕圖) is estimated to be painted by a royal painter before the 30th year under the reign of King Sunjo (1830). The picture on the left was an edited version of the relevant part only in Dongwoldo (576 cm × 273 cm, 16width).

**Fig. 1.** Location of the study site
Rear Garden built during the ancient Korean dynasty, Joseon (1392–1910). Rear Garden is the name of the garden belonging to Changdeok Palace which is also known as Sangrim (上林) (Chin, 2003). The title, Sangrimshipkyeong (上林十景), refers to a poem, written in 1767 by the 22nd King, Jeongjo (正祖 1752–1800, who reigned from 1766–1800) It describes the 10 most beautiful sceneries of the Rear Garden (Table1). Changgyeong Palace (昌慶宮) now stands as an independent palace separated from its Changdeok Palace Rear Garden. In the ancient days, the two places were integrated in one single space without any clear demarcation (Han, 2003). Of the 10 poems, the viewpoint fields – Gwanpungkak (観豊閣) and Gwandeokjeong (観徳亭) – of Gwanpungchunkyeong (観豊春景), and Gwandeokpungrim (觀德楓林) are in Changgyeong Palace, thus excluded from this research.

1.2 Study and analysis method

We collected information and explanations about Sangrimshipkyeong, and ancient maps (東闕圖, Donggwoldo) (Han, 2003; Choe, 2006; Cultural Heritage Administration, 2007). We obtained the original (Chinese) and its explication (Korean) of the poem through an online website1). To understand landscape images, we selected subjects and surveyed them from June 12 to 14, 2013. The subjects were 56 students of the environment and landscape department of the Gangneung-Wonju National University, from whom we received 50 sets of valid responses. This study was done in a university campus lecture room. The study method involved giving a survey sheet with 8 poems to the subjects, then letting them read and sketch any images of the landscape that came to their minds on A4 size papers.

We carried out the analysis as follows:
1) Extract, classify and aggregate the components of landscape images in the sketches (8 sketches x 50 respondents, or 400 sheets of sketches) from the subjects. 2) Check the frequency of image components in the collected data and analyze the relationship between them and the poem phrases. 3) Classify and aggregate the landscape image components (Close-range view, Middle-range view, and Distant view) for structural feature analysis.

Table 2. Components’ frequency

<table>
<thead>
<tr>
<th>No.</th>
<th>Season</th>
<th>T.P.(地象)</th>
<th>C.P.(天象)</th>
<th>H.P.(人象)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>Spring</td>
<td>6 0 84 77</td>
<td>4 2 0 2 181</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P2</td>
<td>Spring</td>
<td>3 5 21 42</td>
<td>12 10 6 180</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P3</td>
<td>Spring</td>
<td>28 8 66 16</td>
<td>21 7 14 173 260</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P4</td>
<td>Summer</td>
<td>2 3 16 3</td>
<td>46 11 0 22 19 7 100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P5</td>
<td>Fall</td>
<td>20 6 7 3</td>
<td>23 19 49 15 49 4 6 206</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P6</td>
<td>Fall</td>
<td>33 13 50</td>
<td>31 25</td>
<td>3 12 21 42 19 1 250</td>
<td></td>
</tr>
<tr>
<td>P7</td>
<td>Spring</td>
<td>4 1 0</td>
<td>0 2 1 2 48 28 67 0 153</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P9</td>
<td>Winter</td>
<td>20 1 0 1</td>
<td>38 53 27</td>
<td>19 11 1 1 152</td>
<td></td>
</tr>
</tbody>
</table>

We counted the frequency of extracted components to understand which components were in the landscape images of Sangrimshipkyeong and from which components they were derived from (Table2, Fig.2).

2. RESULTS AND DISCUSSION

2.1 Relationship between poem and landscape image components

The extracted landscape image components are classified into terrestrial phenomena (地象), celestial phenomena (天象) and human phenomena (人象) (Takahashi, 1982). Terrestrial phenomena are further divided into 5 sub-categories – geographical components (topography, geography, water) and biotic components (animal, plant). Celestial phenomena are divided into climatic components and astronomical components. Human phenomena are grouped into humane components and artificial components. Excluding that of ‘others’, there are 10 sub-categories.

We counted the frequency of extracted components to understand which components were in the landscape images of Sangrimshipkyeong and from which components they were derived from (Table2, Fig.2).

P1/2 describes spring views, and their landscape images show biotic components (animal, plant) more frequently. To be specific, P1 shows a lot about trees (47), butterflies (43), and birds (41) and P2, about herbs (33) and birds (21). This can be viewed to be directly affected by P1 phrases 「butterfly: 1st line」.
P4/5/8 depict summer, autumn and winter respectively and celestial components including rain, moon and snow played a key role in creating of their landscape impressions. Landscape images show biotic factors (plant) and celestial (climatic and astronomical) factors more often. Specifically, P4 represents higher frequencies of plant (46) and climatic (41) components centering in herb (38) and rain (36). P5 has more celestial (49) and artificial (54) components focusing on moon (48) and structures (44). P8 frequently describes plant (58) and climatic (53) components centering on trees (36) and snow (40). P4 phrases 「tree: 2nd line」, 「nightingale: 2nd line」 and P2 phrases of 「bird: 1st line」, 「herb: 2nd line」, and 「flower: 2nd line」. On the other hand, herb (30) and water (21) appear often in the P1 and P2 landscape images. Even though they were not written in the poems, they can be deemed to be indirectly associated with P1 phrases 「butterfly: 1st line」 and 「spring: 1st line」 and P2 phrases 「willow: 1st line」.

P3/6 are poems reflecting the Taoist hermit ideology, that commonly include more water and artificial components in their landscape images. Of all of the poems under this research investigation, the two showed the highest component frequencies (P3: 224, P6: 250). First, P3 has high frequency of water geography and tools. All of the 50 subjects herein showed similar landscape images by sketching river and pond among others, while 44 subjects drew a ship. The poem phrases 「water: 1st line」, 「ship: 2nd line」 seems to have a close relationship with the landscape image components which the subjects drew. It is also clear that mountains (20) showed relatively higher frequency because the 3rd line of the poem 「As books and paintings are piled up like a mountain」 compared a huge pile of books and paintings to a mountain and it was reflected in the landscape images drawn by the subjects. Next, P6 often shows water geography (50), structures (42), and topography (33). Specifically, it describes that more landscape images consisted of mooring, pavilions and mountains which can be said to be related to the poem phrases 「water: 1st line」, 「mountain: 2nd line」 and 「pavilion: 4th line」.

P7 depicts a Confucian scholar taking a national examination to become a government official in front of the king. Its landscape images show many humane components while representing the smallest frequency of factors. Among them, human (48), and tools (67) such as paper and chair among others are more frequent while showing almost zero terrestrial and celestial factors. Phrases such as 「king: 2nd line」, 「Confucian scholar: 2nd line」, and 「brush: 3rd line」 are expressed, showing more artificial factors. It also often describes a king sitting on a chair. It seems that the chair (20) was described as a symbol to show the king's power and dignity.

As discussed above, the poems describe spring generated landscape images centering on biotic components. On the other hand water components were more frequent in the landscape images associated with poems that had Taoist hermit ideology. Celestial components were described together with plants, giving the beauty of sceneries changing with time and seasons. Poems depicting political behaviors showed less factors and higher humane components generating similar final associated images. The landscape images from Sangrimshipkyeong tended to be directly affected by the seasonal scenery phrases in the 1st and 2nd lines while indirectly affected by the metaphorical expressions, ideas or thoughts behind the poem.

2.2 The relationship between the scenery image patterns and the poems

To understand the structural features of the landscape images, we categorized and aggregated the extracted components according to their viewpoint (Close-range view, Middle-range view, and the Distant view). We then analyzed the relationships between viewpoints and viewpoint-specific component features to come up with the patterns of landscape images (Table 3). In grouping the viewpoints, we separately recognized Close-range view as those located nearer to the viewer giving a clearer visibility and details (bird legs and fish shapes among others). Distant view as those located farther away from the viewer giving relatively smaller scales (skyline and sun among others), and Middle-range view as those in between...
them. Close-range view components include a mixture of water, animal, human and artificial factors. In the Mid-range view, there exists more water (river) and climatic (rain and snow) components. Distant view shows more topography (mountain) and celestial (sun, moon) components. In Table 3, T1/2/3 explains the patterns of viewpoint-specific components.

Landscape images structured on the basis of such viewpoint-specific components which can be extracted in 3 patterns of Close-range view landscape images, Close-range and Distance view landscape images. Also as Close-range, Middle-range and Distance view landscape images.

In P1/2/4/7, landscape images which consist mainly of Close-range view, elements of water, animal, plant, human, and artificial elements come out in the whole screen. The content of the poems depicts sceneries of The Spring (P1/2) and The Summer (P4), as well as examination to recruit human resource (P7).

The landscape images visualized from such poems portray a sense of the spring season through trees, birds and ponds. The images also illustrate the summer scenery through individuals appreciating rainfall at a pavilion. In addition, between a king sitting on a chair and a multitude taking an examination to genuflecting before the king arises a sense of tension. The sceneries of shifting seasons from spring to summer, and those of political actions have similarities for they all bring out the daily life atmosphere. Furthermore, constituents of both types of sceneries are frequently the same, and tedious scenery images appear denser in the Close-range view.

In P5, landscape images mainly consist of the Close-range and Distant views. Abundant components of topography, celestial, plants and buildings can be seen. There is representation of architecture in the Close-range view while mountains and the moon are in the Distant view. The poem's contents pictures modulation of space from darkness to light by the moonlight.

Architecture, mountain, and the moon are commonly recognized by the subjects. Used as metaphors for reality and an ideal world, these three items are located in the Close-range and Distant views, and signify the features of each element.

An ideal world here means gaining prosperity in life within a stable society. This could demonstrate that the political ideal which the author (king) holds is reflected symbolically in the ideal world. Thus, in the panorama related to P5, components of nature and art located in the Close-range and Distant views, build contrastive constructions that show an abstract atmosphere included in the ‘other’ category.

In P3/6/8, the landscape images consisting of Close-range, Middle-range and Distance view, as well as components of topography, climate, celestial, water, animal, plant, human and artificial elements came up. As the compositional units of the sceneries, they leave lasting impressions to the people. Pavilion, boat, and human in the Close-range view, river, mountain and stream in the Middle-range view, while mountain and the sun are in the Distant view. The poem context depicts individuals boating (P3), appreciating a waterfall, drinking alcohol at a pavilion.
are reflected fairy thoughts. Furthermore, based on the stable compositions, the poems which reflect social stability and welfare. Additionally, the geographical/celestial elements in the Distant view are located farthest at the back of the screen, presenting a sense of stability and perspective. The bottom line is that P3/6/8 have multiple scenic constituents and stand out as the poems that make people feel the natural beauty and fairy realms. Moreover, each component in P3/6/8 combines the Close-range, Middle-range and Distant views, and features synthetic beauty.

**CONCLUSION**

This study examines the scenery images of Korean Changdeok Palace garden evoked from poems. Consequently, the following conclusions are made:

1. The landscape images elicited from 'Sangrimshipkyeong' are expressed in poems. It can be seen that the phrases depict the landscape, and the symbolic meanings/thoughts reflected in the phrases relate directly or indirectly to each other.

2. The natural beauty or the symbolic beauty illustrated in the poems, incorporate the scenic compositional units with the viewpoints and the stagecraft among others, and then generated as one scenery. Due to this complex interaction, the scenic patterns of Changdeok Palace Rear Garden are described.

3. It indicates that similar monotonous landscape images are staged in the poems evoking strong seasonal senses. While other ambient (brought by the contrast compositions) sceneries are staged in the poems which reflect social stability and welfare. Furthermore, based on the stable compositions, the profound sceneries are performed in the poems which are reflected fairy thoughts.

This study treats the characteristics of the landscape images extracted from the letters, as poems. The findings were from a survey on gardening and landscaping department students only. The attribute analysis of this research showed no significant difference according to gender or visit.

Therefore, we expect future studies to look at further classified outcomes based on different social classes as well as other underlying factors. In addition, there is also need to clarify the factual relationship between the scenery images and the real spaces.

**NOTES**

3. "let us enjoy as we wish , in P3 (4th line) and 'the pleasure to watch fishes', 'sharing drinks' of P6 (3rd and 4th lines), etc. reflect the taoist hermit ideology in describing how to enjoy places with beautiful sceneries.

**REFERENCES**