

Chinese pavilions in the early landscape gardens of Europe

 Albert Fekete, Peter Gyori

*Hungarian University of Agriculture and Life Sciences,
Institute of Landscape Architecture, Urban Planning and Garden Art, Hungary*

Abstract. The image of China perceived by the Europeans in the 17th to 18th century was based on the travelogues of the travellers and missionaries. Despite the fact that the first descriptions did not include any pictures of the world, people and landscapes described, the far exotic country with its history and tangible heritage became very popular. This article deals with Chinese pavilions (pagodas, teahouses) built in the early European landscape gardens before 1750 without any architectural plans, using only sketches based on descriptions and travelogues, since in the first half of the 18th century, no relevant technical guidance was available yet. The structures reviewed started to be used frequently in European gardens and public parks from 1750's, having an inevitable influence on the garden pavilions built from the second half of the 18th century, and indirectly to the image and character of some influential gardens in European context. Moreover, through their craggy appearance, the Chinese pavilions – as eye catchers – played an accentuated compositional and spatial role too in the European garden history.

Keywords: spatial composition, historic landscape garden, Chinese building

Introduction

In the modern period, parks played a significant role in the introduction of distant countries and cultures. Playing a leading role in the development of the European garden culture, England was the home of the most inspirations originating from the Far East (India and China). Through the English Garden, the exotic shapes and features of the Far Eastern architecture then appeared and spread all over Continental Europe in the 18th century as important symbolic elements of garden decoration [15].

The goal of the research is the review of Chinese style pavilions and other garden structures in European gardens from the first half to the middle of the 18th century, according to their location, function and role in the spatial composition in the garden. The Chinese garden features played an important role in the development of European Landscape Gardens and parks. Such features – beside their functionality – had a considerable educational contribution, being windows for Europeans to exotic worlds and cultures. As far as the design of public parks in Europe evolved in the second part of 18th century, the built elements of the Chinese gardens introduced in the European garden Culture in the first part of the 18th century served also as examples for public parks in Europe. Reflecting architectural and artistic trends of specific time periods and eras, and design concepts of various ideologies, through their images, compositional aspects and symbols these features – especially the pavilions, pagodas and tea houses – also fulfill an important educational role in everyday life. Just like in Chinese landscape painting, views of the surrounding landscape might had also played

an important role for the location of garden pavilions. Thus the research also deals with the views and garden scenery provided for the visitors of the pavilions. At the same time, the role of the pavilions and other Chinese garden structures played in the spatial composition (their location and views from various directions) is also a subject of the research, demonstrating that these structures were also deliberately used as eye-catchers and focal elements of the composition.

Material and Methods

Places and instances selected for the study represent the early period of landscape gardens (before 1750), when professional descriptions of the design of Chinese pavilions and structures were not yet available. The work of William Halfpenny [18], in which the Chinese style appears in mix with the Gothic, may already be considered as such a professional work, as well as the more demanding work of William Chambers [6]. The selected sources are early descriptions of European travelers, mentioning and depicting some compositional, functional and structural elements and features of Chinese gardens. The authors are professionals belonging to other disciplines (for instance Boyd, Kircher) or travelers and missionaries (de Mendoza, da Cruz,) as we discuss and mention their works in the chapter “Results and Discussions”.

In the first half of the article, we focus on the image of China evolved from the written travelogues and graphical illustrations published in Europe. Works of the most renown Jesuit missionaries, scientists and travellers provide the primary basis for the research. Writings from English authors follow



Fig. 1a–1b. *The Porcelain Tower and the Pagoda* [Nieuhoff, 1665]

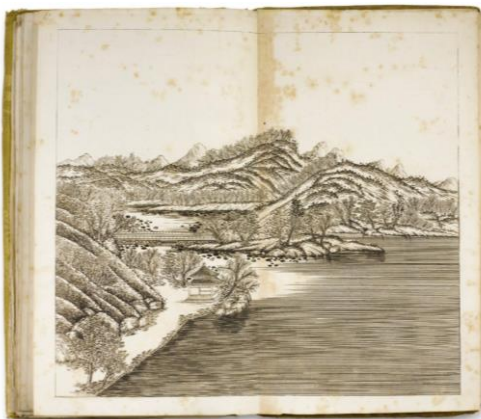


Fig. 2. *The summer palace of the emperor in Jehol, details, 1713, Matteo Ripa [Dumbarton Oaks]*



Fig. 3. *The Chinese House* [Seeley, 1750]

then, which were influential on the appearance of Chinese structures in the gardens of England. The second part of the article includes case studies on specific gardens. Based on the analysis of layouts, maps and other illustrations and descriptions available, we interpret the role of the Chinese elements appeared in European gardens, and the effects of the pavilions.

Results and Discussion

Although China is one of the ancient civilizations of the world, except for the 13th century travel of Marco Polo, it was only in the end of the 16th century when detailed descriptions of China appeared in Europe.

In 1585, with the support of the Church, the Portuguese monk, Juan Gonzales de Mendoza wrote his comprehensive and detailed book on China, titled *Historia de las cosas mas notables, ritos y costumbres del gran reyno de la China*. Three years later, the English translation of the book was a great success all over Europe. Mendoza based his book primarily on the work of Gaspar da Cruz [10], which described his own and other travellers' experiences, along with descriptions from several additional Spanish and Portuguese travellers, merchants, Jesuit monks, mostly without naming the actual source [22]. Regarding its topic, the book discussed the geographic location and the climate of China, the Chinese people and products, the early Chinese history, the organization of the provinces, the cities, roads and the miracles of architecture, religion, wedding and burial rituals, donations and moral and religious issues. It is important to highlight that Mendoza was the first who integrated the information from various sources into a single, comprehensive description. According to the description in the book, homes were spacious and included everything what people needed: gardens, orchards, fishponds with adjacent dining places, parks and groves, flying birds, fish and game which are also present in the hills and the rivers. All these were fenced with a stone wall, just like in a town. People were relaxing, listening to music and amusing themselves. It is notable that even prisons had fishponds, gardens and courtyards, where prisoners could take a walk and refresh themselves [28]. It was Mendoza's book where the word pagoda first appeared as a reference to a multi-storey tower. According to its etymology, in Chinese the word literally means an octagonal tower [43].

After the middle of the 17th century, various Jesuit missionaries summarized the knowledge gained since the publication of the earlier works. The Portuguese Semedo wrote a comprehensive work on China [35], the Polish Boym prepared an illustrated publication on the flora of China [4], and the work of the Italian Martini, who prepared the

map of the 16 provinces of China with explanations, also worth mentioning [25]. At the same time when Martini prepared his map, in 1655, the book of the Dutch traveller, Johan Nieuhoff, was also published with the title *L'ambassade de la Compagnie Orientale des Provinces Unies*. Unlike the previous works, it was richly illustrated with etchings of landscape details with pagodas and buildings. One of its most renowned etchings was the porcelain pagoda of Nanking, which became one of the exemplary patterns of the later pagoda constructions in Europe.

The pictures in the book depict mostly riverside towns and landscapes with the very buildings that could have been the sources of inspiration for the appearance of pavilions in Europe (Fig. 1a, 1b).

During the research, we noticed that the captions of the pictures were not always unambiguous. In the original Dutch work, the captions of Figures 1b include the word „pagoode”, which was translated as “temple”. We believe that this is an appropriate interpretation, since pagodas are usually multi-storey, tower-like structures that make part of a Buddhist temple complex.

At the same time, the pagoda-like structure on Fig. 1a described as the “porcelain touren” was named as “tower”, probably due to its height. Since for Nieuhoff it was not obvious how to name each feature, we assume that a standard terminology of the subject had not evolved yet until the beginning of the 18th century.

In his writing, Nieuhoff also describes the details of a feast. Singing and instrumental music was performed during the party for entertainment. Before the dinner, the guests had a walk in the garden, deliberately for the purpose of refreshment, until the servant invited them to the table. Elsewhere, he depicts a praiseworthy beautiful historic garden behind a temple, where the narrow walkways are covered with golden sand and flanked by rare tree specimens, and flowerbeds are a delight for the eyes with thousands of flowers. He is among the first to write about cliffs and artificial mounds, prepared with a special care so that art seems to exceed nature. Inside the artificial mounds and cliffs, caves, rest rooms and parlours provide refuge from the summer heat, for the refreshment and mental pleasure of the visitors. People feel really good in these grottos, and the educated prefer to study here than anywhere else. Writing about the buildings, he highlights that they are not very durable, built of wood without a foundation, and in a short time they require daily care in order to prevent them falling into decay [31].

Athanasius Kircher was a Jesuit scientist, one of the most renowned natural scientists of the 17th century, and also of the last polyhistor of the Renaissance. As a teacher at the Collegio

Romano in Rome, he had many supporters and a broad network of contacts for accessing several Jesuit travelogues on China. He used and synthesized these travelogues for writing his book titled *China Illustrata* published in 1667, which was a summary of the 17th-century European knowledge of the Chinese Empire and the neighbouring countries. It is unusual that, on the basis of the descriptions, he depicts the Porcelain Pagoda as an octagonal tower. We may consider this a caricature, since none of the other illustrations show the pagodas so angular. Several etchings in Kircher's book show structures, buildings, pagodas in the background. This indicates that he already had some ideas about the appearance of pagodas and buildings. In the geographical description, he mentions that the letters of the word China mean “Central Empire”, “Central Garden” or “Flower Garden” for the Chinese, as a reference to the abundance of the assets that are necessary for human life. He writes about rivers streaming from the Western mountains, lakes and rivers feeding agricultural land, leaving none of them dry. Almost all the towns have rivers and connecting canals suitable for shipping, fostering commerce. In Chapter 6, he introduces exotic Chinese plants with illustrations. The illustrations are rather peculiar: some of the pictures, which depict the plants in the context of the landscape show pagodas and other Chinese structures in the background [20].

Domingo Fernández Navarrete Spanish missionary and archbishop writes about history, politics, morals and religion in his book published in 1676. One can read about the image of China described by Kircher also as: “a majestic, flourishing empire, a garden, a grove or a marvellous place in the middle of the world”. The garden appears also as a metaphor in the moral lessons: if one lives a proper life, one is just like the plant in the spring garden, growing imperceptibly every single day. A specific example on the deliberately focused view also appears: Prince Sui made up his mind to have a tower built in order to renew the view on the woodlands. In the same text, the relationship of the ship and the water is used to describe the relationship of the emperor and the people, with a remark that one can use the good metaphors for one's own benefit. If we are a ship, and our environment is the water, then without the environment we cannot travel. But still we start the ship travel! Let us have gardens, houses for entertainment, waterworks, high towers, richly decorated uniforms, feasts of the bull, games, horse riding and other pastimes. I allow all these, but first take a look at your properties, lands and kingdoms, check the depth of the water, and see how deep it is. Look at the villages destroyed and the towns abandoned, see the misery of your matters,

and you will be sure that the amount of water is not sufficient for the ship travel [30].

As a diplomat, Sir William Temple travelled all across Europe, then he became a Member of the Irish Parliament, but due to a political decision later he decided to withdraw from the public sphere. Leaving his London house behind, he moved to the countryside. In 1685, he wrote his essay about gardens in Farham, presumably based on stories heard during his European mission, which had a substantial influence on the thinking of the period. He introduced the concept of “sharawagdi”, which then equalled to querying the exclusiveness of the European ideal of beauty. The Chinese disregard such forms of beauty based on symmetry or specific ratio, and give preference to grand size in beauty, which attracts the eyes without any order or composition that are easy to take notice of [41]. Researchers still search for the meaning and origin of this word up to this day [29], since it is clear that it is not of Chinese origin, but probably of Japanese. In his writing from 2013, Kuitert [21] makes a reference to the wryness of the Far Eastern kimono, which is described by the Japanese with a word similar to “sharawagdi”.

In his travelogue, Louis le Comte, a French Jesuit monk who travelled to China at the behest of Louis XIV in 1687, describes the gardens similarly to Nieuhoff. After the meal, they withdrew into the garden, then shortly continued with the dessert. Out of the buildings, he highlights the pagodas and the temples, the water reservoirs that retain the water streaming from the mountains, the gardens, groves, and the sheltering grottos in the cliffs. The temples consisted partly of halls, of rooms and of pavilions standing at the corners of the courtyard [23].

Between 1711 and 1723 Matteo Ripa, an Italian monk worked in the Chinese Court as a missionary. Based on 36 Chinese paintings, he prepared copper etchings of the Jehol residence of the emperor, which he introduced in London in 1724 to the distinguished members of the “Court of St. James”, along with the map of China (Fig. 2). Later, the etchings appeared at the Chiswick residence of Lord Burlington published in a book [17].

Du Halde, a French Jesuit priest was the trustee of the collection of reports sent by missionaries from China. In 1735, he synthesized the documents about China in four volumes, according to geographical, historical, chronological, political and other aspects. None of them included any landscape illustrations. It made a significant impact on the thinkers of the age. According to Voltaire, despite the fact that it was written in Paris and he (Du Halde) did not speak Chinese, the volumes provided the most comprehensive and the most excellent description of the Chinese Empire worldwide.

As Du Halde wrote: one can see gardens, woodlands, ponds, and everything that is an eyesore – some even created artificial cliffs and mounds full of bends just like in a labyrinth in order to have fresh air [13].

The French Jesuit, Jean-Dennis Attiret travelled to China in 1737 as a painter. A book compiled of his letters was published in London in 1752. Regarding the aesthetic value, he found the Beijing Palace with its buildings for entertainment and all the other features magnificent and marvellous, both in design and realization. That is how he described the landscape: *“They go from on one of Valleys to another, not by formal strait Walks as in Europe; but by various Turnings and Windings, adorn’d on the Sides with little Pavilions and charming Grottos: and each of these Valleys is diversify’d from all the rest, both by their manner of laying out the Ground, and in the Structure and Disposition of its Buildings.”* Nevertheless, for the buildings of amusement they prefer to choose the *„beautiful irregularity”*, and set aside the artistic principles as much as possible. The translator includes a special note here that, according to the printed images he saw, the appearance Attiret attributes to the buildings is controversial, since the buildings themselves are regular, while everything else around is arranged irregularly. Elsewhere he mentioned the openness of the pavilions in order to provide fresh air to breathe. Reading the early descriptions, it is not difficult to imagine the curiosity and enthusiasm arose amongst the Europeans about the exotic world of the Far East. The first descriptions were text only, and it was only in the middle of the 17th century that rich illustrations about landscapes, buildings and people appeared in the book of the Dutch traveller, Nieuhoff. Later, painters and Jesuit artists also participated the missionary work, and that is how additional pictures of landscapes, which were not related to any travelogues or descriptions, appeared in Europe [3].

The emergence of Chinese garden pavilions in Europe

The unanimous admiration of China as well as the availability of products supplying this demand were the basis for the emergence of the Chinese pavilions in the gardens of Europe. Chinese rooms appeared in several palaces, or dressing rooms where Chinese furniture, paintings, sculptures, porcelains and other decorations were applied in a Chinese corner, serving as a kind of jewelry box.

Chinese features were soon introduced also in the open grounds. The French Trianon de Porcelaine was the first “chinoiserie” building in Europe, built by the order of Louis XIV in the Park of Versailles in 1670. Inspired by the short-lived Porcelain Pagoda, the building was rather European in its

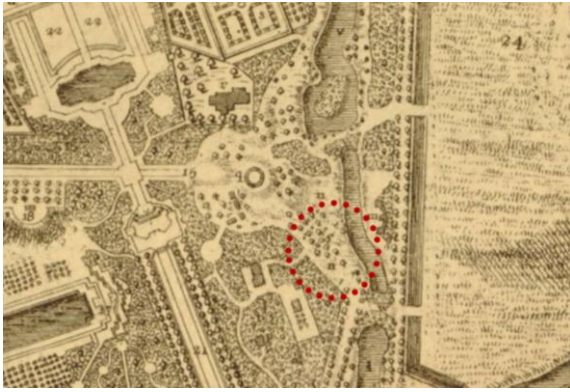


Fig. 4. The highlighted area shows the location of the Elysian Fields on the 1739 layout of the Stowe Park. The map does not indicate any buildings at the place mentioned in the descriptions [material from authors private archive]

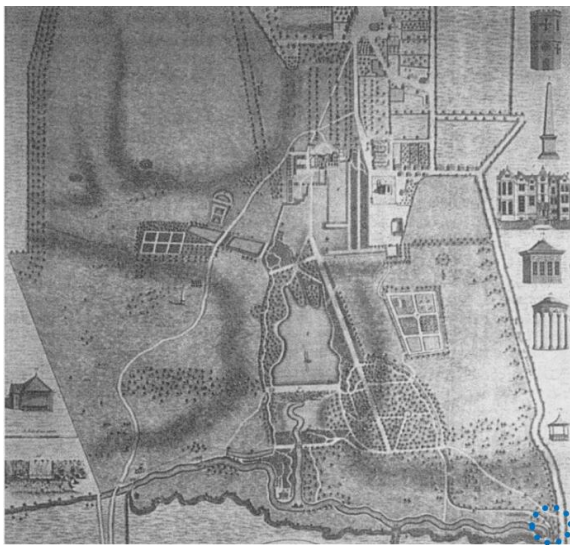


Fig. 5. The layout of Wroxton Abbey, etching by Francis Booth, ca. 1750 (Meir, 1997). The circles indicate the look and the location of the Chinese House (red) and the Chinese Pavilion (blue) [material from authors private archive]

style, still the use of the white and blue porcelains gave it a special Chinese flavour.

Between 1720 and 1725, Frederick Augustus II, Elector of Saxony, had a summer palace built at the Elb in Pillnitz, specifically for the purpose of riverside feasts. In addition to the Baroque style of the palace, an oriental character was provided by the Chinese style roof. In the case of both examples, the form of the building targets the spectator, while the content within the form is a reference to the place of joy and feast known from the descriptions of China.

Herebelow, we review some classical sites that have a great relevance to the topic discussed.

Stowe

It was thanks to Lord Cobham that the first explicitly Chinese house was built in England. From 1738, it was located in the Stowe Park, originally standing on piles in the middle of the pond east from the already existing "Elysian Fields". The design is of the architect William Kent, while the decorations

were prepared by the Italian Francesco Sletter (Fig. 3). It is not marked on the 1739 map of Sarah Bridgeman (Fig. 4) [1], while a map prepared in 1742 by an unknown author displays it as the Indian House. We have found only references to the 1742 map, but we could not find the map itself. Nevertheless, the "Indian House" may be identical with the house described by Robert Bachelor in the quote above, since Chinese and Indian buildings and motifs are often mixed up in the descriptions from the age concerned [7]. Chinese inscriptions quoted from a Taoist work from the 4th century were decorating the house, which, at first look, had a special European style. Their master probably used the 18th image of the 1757 book of Chambers as an exemplary pattern. According to De Bruijn, it is doubt that the artist understood the philosophical meaning of the text, since Chambers himself also tried to find out the meaning and the source, without any success [5]. Benton Seeley also describes the house in his travelogue in 1750: "A bridge decorated with Chinese vases full of flowers provide access to the Chinese House on the pond. The four lattice windows are covered with bunting in order to preserve the light of the paintings. Inside, a Chinese lady as if she were sleeping, with her arms covered by her clothes. On the pond, two Chinese birds (of the size of a duck) are moved by the wind as if they were living" [34].

The location of the pavilion and its relationship with the Elysian Fields is rather talkative. As special historic references, The Temple of British Worthies and The Temple of Ancient Virtue intensify the significance of the tiny house. The Chinese House may be related to the moral content of the descriptions about China, the moral lessons from Confucius, setting the paragon of the Chinese hierarchy and the virtuous approach to carrier against the corrupt image of the political life in England. Since the space is full of political references, the House also takes this type of role. In 1751, the House was moved to the Wotton House Estate until 1957, then to Ireland until 1993. It has returned to Stowe in 1998 renewed.

We cannot find the Chinese pavilion on the 1750 map [2], and the legend does not include any reference to such building (or to an Indian House). Today, the Chinese pavilion has a completely different location; the Elysian Fields and the related water surface are empty.

Wroxton

According to written records, it was 1739 when the construction of the Chinese House, the open pavilion and the bridge started in Wroxton Abbey. Horace Walpole reckons these as the first Chinese structures appeared in Britain. [24]. The Chinese House was located at the tiny peninsula embraced by

Sor Creek. As the maps and illustrations from 1750, 1887 and nowadays show, the peninsula was the farthermost spot from the entrance of the estate and the main building, towards the direction of the fishpond (Fig. 5) [27].

On the picture of Mary Delany from 1754 titled *The Indian House*, the structure and the handrail pattern of the Chinese Bridge are also possible to observe (Fig. 6a) [11]. In the northern part of the estate, where the Drayton Road crossed the Sor Creek, a Chinese Pavilion was located, with a small pond in the foreground, providing a view on the valley of the creek (Fig. 6b) [12]. In addition to entertainment, it served also as a visual feature for those travelling from Banbury to Wroxton.

On the basis of the work Du Halde wrote about China, Chinese structures and garden elements were associated with the desire of returning to and celebrating the beauties of Nature, but also with the relaxation and entertainment described. His letter written to Lord North Miller is also an evidence of this, inviting the landscape architect into the Chinese House for a pleasant recreation, with cold meat and ice cream served, and warm enough indoor to avoid getting cold [27]. The location and the appearance of the Chinese House and the Pavilion may be related to the etchings of Nieuhoff and Ripa about riverside landscapes, by the design of the human structures in the characteristically depicted landscapes, and also by the view of the stand-alone tiny pavilions on the riverside or the top of a cliff.

Studley Royal (Water Garden)

Studley Royal was renowned mostly for its formal design water garden. John Aislabie worked here since 1716 on the water garden of the park. As a Minister of Finance he had to withdraw to his estate ashamed due to a scandal of corruption in 1721, where he devoted the rest of his life to the enhancement of the park. As a consequence, his son, William, who worked also as a landscape architect, voted consistently against the Walpole government, and tried to recover the honour of his father after his death. The most apparent work of William Aislabie was the Mackershaw Valley north of the formal water gardens, established around 1740 as a picturesque landscape garden. Descriptions already from 1744 make references to a Chinese Garden, also called as the Chinese Forest [42], located at the eastern edge of the park. (Fig. 7a) Two Chinese bridges provided access to the 3.6-hectare area from west. In addition to the garden walkways and terraces, the Chinese Pavilion located on a limestone cliff was also an eye-catcher [40].

The pavilion located on a romantic brow of a hill provided view to the valley, the waterfalls, the Octagon Tower and other features of the park. (Fig. 7b) Nevertheless, the most spectacular view



Fig. 6a–6b. *The Chinese House and the Chinese Pavilion at Wroxton Abbey [Delany, 1754]*



Fig. 7a–7b. *Survey map of Studley Royal, 1856 (National Library of Scotland). The red circles indicate the location of the Chinese House and the Chinese Temple; The location of the Chinese Pavilion on the brow of the hill, and the drawing of the pavilion [Conner, 1978]*

was that of the valleysides composed by cliffs and woodlands. “*These unfrequented woods I better brook than flourishing peopled towns, Here can I sit alone unseen of any, And listen to the nightingale’s complaining notes*” [14].

Writing about his visit to Studley Royal, Philip Yorke, 2nd Earl of Hardwicke, who is also known for his Wrest Park, highlighted the outstanding naturalness of the landscape, the trees covering the cliffs, the lawn and the parterres. According to his diary, Aislable intended to build a pagoda in 1744. Instead, he built a small open pavilion that, in Yorke’s opinion, fell short of the authenticity of the pavilions in Stowe, Shugborough and Wroxton [8].

The pavilion was far away from the castle and the frequented places, which is also the reason why it had been preserved for a long time. However, today only the plinth exists.

Shugborough

The Chinese House in Shugborough was built by Lord Anson adjacent to a canal not far from the mansion. He supported its authenticity with the fact that unlike the Chinese pavilions and houses of those days, this was built on the basis of drawings prepared by Percy Brett, an officer who accompanied him on his Chinese tour. The Lord had a notoriously negative image of the Chinese “under that poverty of genius, which constantly attends all servile imitators”. This statement is rather queer regarding that the first building he established at the estate after his return to home was a Chinese house [26]. Philip Yorke describes the house in 1763 as: “*the most complete Chinese building I ever saw.*” [16] Originally, two bridges provided access to the house, and there was also a boathouse behind (Fig. 8). This was followed by a pagoda in 1752. The 1795 flood destroyed the bridges and the pagoda, and then the surroundings of the Chinese House was also completely changed. Though in its current situation it does not offer any views to the surrounding landscape, as we can see on the picture from the period and the map by Cousins, originally a canal was leading to the mound that raised the building above the level of the garden, thus providing an emphasis to its appearance. (Fig. 9) We can see similar solutions on the etchings of Ripa for pavilions. Boating and summer retreat to the house were probably forms of relaxation [36]. In his book on his travels in England from 1780, Pennant remarks that the Chinese House is a genuine instance of the Chinese architecture owing to the talent of Percy Brett, and “*not a mongrel invention of British carpenters.*” [32]. This way he drew attention to the contradiction of the period, namely that at the end of the 18th century the relationship of the image of China to the Chinese reality was still unclear. In the middle of 20th century, the Chinese



Fig. 8. The Chinese House and two Chinese bridges adjacent to the canal in Shugborough, with the boathouse in the background on the illustration of Moses Griffith, ca. 1780 [Cousins, 2015]



Fig. 9. The Chinese House and Bridge in the Shugborough Park on maps from 1770 (Cousins, 2015) and 1882 [National Library of Scotland]

House is described by Hugh Honour “as delightful a specimen of mongrel chinoiserie as ever appeared in England.” [19] The painting by Nicolas Dall vividly presents the eye-catchers of the spatial composition at the Shugborough Estate, among which the Chinese structures play an important role.

Conclusions

The image of China perceived by the Europeans in the 17th to 18th century was based on the travelogues of the travellers and missionaries. Despite the fact that the first descriptions did not include any pictures of the world, people and landscapes described, the far exotic country with its history and tangible heritage became very popular. Later the richly illustrated travelogues by Nieuhoff then Ripa provided a real insight into the visual world of China. As a result, a general understanding and image of the landscapes, buildings and gardens of China started to evolve by the end of the 17th century. The essay by Temple also shows that the discussion of the topic in Europe was not merely limited to the factual description of China, but became a source of inspiration for rethinking the European perception of the landscape.

At first, the design of Chinese buildings was applied to certain European buildings, as an indication of the function of the building, recalling specific locations described in the travel reports on China. The riverside palace of Augustus II or The

Porcelain Trianon of Louis XIV provide the paragons of Chinese feast and entertainment.

The appearance of the first explicitly Chinese building as an element of staffage in the landscape garden of Stowe reflected the visual world described by the travelogues of the period: a tiny house, pavilion on an island with various ornaments and accompanying elements referring to China. The surroundings made also important part of the scene, reflecting on the corrupt political world of the period. Thus, we can assume that the building was not merely a visual reference to China, but included also moral hints. Since the windows of the house were covered with bunting, the focus was not on the view from, but on the view of the building.

On the contrary, the buildings in Wroxton referred specifically to the closeness to Nature, retreat and contemplation. Their location was significant for both their appearance and the views provided. In addition to relaxation, they also served for representation, providing a unique location for social entertainment.

In the case of Studley Royal we can also observe that before the construction of the Chinese Pavilion an area named Chinese Forest had already existed, and the pavilion was located at the edge of this forest. A political thread was also present here, since John Aislabie, the landlord, was the fallen Minister of Finance in the corrupt government mentioned in relation to the Park of Stowe. Following the landscaping ambitions of his father, but with a different approach, his son converted the outlying valley of the estate into a picturesque landscape garden. The pavilion located on the romantic brow of a hill provided view to several other features of the park, but the primary goal was to focus on the

view of the valley. Similar to Wroxton, the demand to escape from the urban life was also strongly present here.

The purpose of creating the Chinese Pavilion in Shugborough was the provision of an authentic but unique visual feature. The source of the design was an authentic sketch. We can assume that, in addition to the building, the surroundings depicted on the drawing may also had been considered for the design. The location of the building and the accompanying elements such as the bridges and the boathouse is similar to the original depiction. The emphasized authenticity is a reflection to the false visual appearance of earlier Chinese pavilions built in Europe. This fact is also supported by a remark from Pennant in 1780, writing that the house is not a “mongrel” invention of the British carpenters.

The pavilions reviewed are all part of a scene where water makes an essential element of the view composed, as a stream, canal or pond. The presence of water also highlights that the descriptions and depictions in the sources referred provided a framework for the appearance of the Chinese garden features in Europe as follows:

- garden building raised above the water
- garden building on the waterside
- garden building on an island
- garden building with a view located on the brow of a hill

Both the pictures by Nieuhoff depicting riverside towns and locations and the etchings by Ripa of the emperor's residence provided reference for the visual appearance, while the functions of the buildings reflect the contents described in the travelogues on China.

TABLE 1

Overview of Research Results [created by authors]

Name	Year	Spatial composition	Possible image sources	Function
Stowe	1738	pavilion raised above the water	Matteo Ripa's engravings	visual and moral reference to China
Wroxton Abbey	1739	pavilions on riverside and on an island	Matteo Ripa's engravings	closeness to nature, retreat; representation
Studley Royal	1744–	with a view located on the brow of a hill, river in the valley	Nieuhoff illustrations	escape from urban life
Shugborough	1748	pavilion on waterside and on an island	Matteo Ripa's engravings	authentic representation

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AUTHORS:

Albert Fekete, Dr., Hungarian University of Agriculture and Life Sciences, Institute of Landscape Architecture, Urban Planning and Garden Art. E-mail: fekete.albert@uni-mate.hu

Peter Gyori, Hungarian University of Agriculture and Life Sciences, Institute of Landscape Architecture, Urban Planning and Garden Art.

Kopsavilkums. Raksts ietver izpētes materiālus par Ķīnas paviljoniem (pagodām, tējnīcām), kas tika uzcelti Eiropas ainavu dārzos pirms 1750. gada. Ķīnas paviljoni tika veidoti bez jebkādiem arhitektūras plāniem, izmantojot tikai skices, kas balstītas uz dažādiem materiāliem un ceļojumu aprakstiem, jo 18. gadsimta pirmajā pusē nebija pieejami atbilstoši tehniskie norādījumi. Ķīnas paviljoni kā acu pievilinātāji ar savu izskatu Eiropas dārzu vēsturē spēlēja kompozicionālu akcentu visos ainavu dārzos, veidojot telpiski piesātinātu, interesantu un mainīgu ainavtelpu.