

Artículo de investigación

The gardens and architecture of the imperial burial complexes of Vietnam as a result of the influence of Chinese culture on the countries of Woutheast Asia

САДЫ И АРХИТЕКТУРА ИМПЕРАТОРСКИХ ПОГРЕБАЛЬНЫХ КОМПЛЕКСОВ ВЬЕТНАМА, КАК РЕЗУЛЬТАТ ВЛИЯНИЯ КИТАЙСКОЙ КУЛЬТУРЫ НА СТРАНУ ЮГО-ВОСТОЧНОЙ АЗИИ

Los jardines y la arquitectura de los complejos funerarios imperiales de Vietnam como resultado de la influencia de la cultura china en los países del Sudeste Asiático

Recibido: 4 de junio del 2019

Aceptado: 13 de julio del 2019

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Golosova Elena Vladimirovna¹⁵⁶https://elibrary.ru/author_profile.asp?authorid=299620**Hung Manh Chu**¹⁵⁷**Abstract**

The article is devoted to the issues of borrowing and identity of the Vietnamese garden culture on the example of the burial complexes of China and Vietnam. In all countries of Southeast Asia and Indochina, where the traditions of Chinese gardening were perceived, the gardens of the imperial funerary complexes demonstrated the degree of popularity of the deceased emperor, the economic condition of the empire, modeled the emperor's "life" in the afterlife with maximum use of Feng Shui planning principles. All planning aspects prescribed by this doctrine were observed in Vietnamese burial complexes, but with a certain adjustment in accordance with their own aesthetic views, functional preferences and perceptions of expediency. The field surveys carried out by the authors of the burial complexes of Vietnam and China in the cities of Hue, Shenyang and the outskirts of Beijing served as sources for the study. Globalization trends in the field of horticultural culture from the period of the Chinese conquests of Vietnam to the period of the Nguyen dynasty, when the policy of the French administration was aimed at breaking cultural and economic ties between Vietnam and China, are considered. It was revealed that the layout and architecture of the garden and park ensembles of the imperial mausoleum parks were influenced by all three basic philosophical and religious teachings of China - Confucianism,

Аннотация

Статья посвящена вопросам заимствования и самобытности вьетнамской садовой культуры на примере погребальных комплексов Китая и Вьетнама. Во всех странах юго-восточной Азии и Индокитая, где были восприняты традиции китайской садовой культуры, сады императорских погребальных комплексов демонстрировали степень популярности усопшего императора, экономическое состояние империи, моделировали обустройство «жизни» императора в загробном мире с максимальным использованием планировочных принципов Фэн Шуй. Все планировочные аспекты, предписанные этим учением, во вьетнамских погребальных комплексах соблюдались, но с определенной корректировкой в соответствии с собственными эстетическими взглядами, функциональными предпочтениями и представлениями о целесообразности. Источниками для исследования послужили выполненные авторами натурные обследования погребальных комплексов Вьетнама и Китая - в городах Хюэ, Шэньяне и окрестностях Пекина. Рассматриваются глобализационные тенденции в области садовой культуры от периода китайских завоеваний Вьетнама до периода правления династии Нуген, когда политика французской

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Taoism and Buddhism. These teachings manifested themselves in an orderly layout with axes and symmetrical elements (Confucianism), compliance with the laws of Chinese geomancy Feng Shui (Taoism) and the unity of life and posthumous space (Buddhism). The gardens of the mausoleums in Vietnam were used for recreation and entertainment of the ruling elite, followed by the burial of the emperor and his family.

Key words: Vietnam, China, gardens, parks, architecture, mausoleum, globalization.

администрации была направлена на слав культурных и экономических связей Вьетнама с Китаем. Выявлено, что планировку и архитектуру садово-парковых ансамблей императорских мавзольных парков повлияли все три основных философско- религиозных учений Китая - конфуцианство, даосизм и буддизм, которые проявились в упорядоченной планировке с осями и симметричными элементами (конфуцианство), соблюдении законов китайской геомантии Фэн Шуй (даосизм) и единстве жизненного и посмертного пространства (буддизм). Сады мавзольев во Вьетнаме использовались для отдыха и развлечений правящей элиты с последующим захоронением там императора и его семьи.

Ключевые слова: Вьетнам, Китай, сады, парки, архитектура, мавзоль, Глобализация.

Resumen

El artículo está dedicado a los temas de préstamo e identidad de la cultura del jardín vietnamita en el ejemplo de los complejos de entierro de China y Vietnam. En todos los países del sudeste asiático e Indochina, donde se percibían las tradiciones de la jardinería china, los jardines de los complejos funerarios imperiales demostraron el grado de popularidad del emperador fallecido, la condición económica del imperio, modelaron la "vida" del emperador en la Más allá de la vida con el máximo uso de los principios de planificación de Feng Shui. Todos los aspectos de planificación prescritos por esta doctrina se observaron en los complejos de entierros Vietnamitas, pero con un cierto ajuste de acuerdo con sus propios puntos de vista estéticos, preferencias funcionales y percepciones de conveniencia. Las encuestas de campo realizadas por los autores de los complejos de enterramiento de Vietnam y China en las ciudades de Hue, Shenyang y las afueras de Beijing sirvieron como fuentes para el estudio. Se consideran las tendencias de la globalización en el campo de la cultura hortícola desde el período de las conquistas chinas de Vietnam hasta el período de la dinastía Nguyen, cuando la política de la administración francesa tenía como objetivo romper los vínculos culturales y económicos entre Vietnam y China. Se reveló que el diseño y la arquitectura de los conjuntos de jardines y parques de los parques del mausoleo imperial estaban influenciados por las tres enseñanzas filosóficas y religiosas básicas de China: el confucianismo, el taoísmo y el budismo. Estas enseñanzas se manifestaron en un diseño ordenado con ejes y elementos simétricos (confucianismo), el cumplimiento de las leyes de la geomancia china Feng Shui (taoísmo) y la unidad de la vida y el espacio póstumo (budismo). Los jardines de los mausoleos en Vietnam se usaron para recreación y entretenimiento de la elite gobernante, seguido del entierro del emperador y su familia.

Palabras clave: Vietnam, China, jardines, parques, arquitectura, mausoleo, globalización.

Introduction

Almost 10 centuries of Chinese rule over the territory of Vietnam had a significant impact on the culture of the country. Historians distinguish four Chinese conquests of Vietnam: the first - 111 BC -39 AD, the second - 43-544, the third - 602-905, the fourth - 1407-1427. Despite the fact that the main religions in Vietnam are Buddhism, Confucianism, Taoism and Christianity, the Vietnamese people, which includes 54 nationalities, retained the language and customs associated with the ancient animistic ideas and

ancestral cult. (Mkhitarian, 1983; Lokshin, 2013).

At present, there are not very many tangible evidences of the direct influence of Chinese culture on Vietnamese art. This mainly concerns architecture, but with the Vietnamese interpretation of traditional Chinese forms and motifs.

The formation of the state system of the Vietnamese empire took place during the periods of the rule of the Ming and Qing dynasties, but the foundations of Chinese culture and religion,

reflected in literature, gardens and architecture over many previous centuries, penetrated deep into the traditions of the Vietnamese people. The Chinese administrative system, introduced back in the 40th year AD, certainly contributed to the establishment of political, social, and cultural practices, and mainly Confucianism. At the very beginning of the 19th century, the Vietnamese rulers assumed the title of emperors, equating themselves to the rulers of China, and also began to call the country the “Middle State” by analogy with the self-designation of the Chinese Empire. New cities were built on the Chinese model and were square in plan with perpendicular jointing of the streets. The imperial part of the city in Hue was called “Purple” or “Forbidden” city by analogy with Beijing Gungun. The forbidden (imperial) city in the city of Hue is built on the basis of a rectangular plan; a powerful defensive structure (called the citadel) towered in its central part; the imperial temples were located on either side of it (Phan Thuan An, 2010; Trần Lâm Biền, 2017; Nguyễn Ngọc, 2016). However, all this did not prevent the Vietnamese people and the rulers from fighting a different level of success for

independence from China. In 1804, the first emperor of the Nguyen dynasty (1802-1945), who controlled only the southern half of the country, received investment management from the Qing Empire. This fact practically equalized the emperors in their rights and made Vietnam's vassalism nominal. After 40 years, the Nguena completely stopped paying to China.

In the same period when a single feudal state was revived in Vietnam, the French colonial regime was gradually established. Both of these processes led to the emergence of a new stage in the history of the development of Vietnamese architecture.

Vietnamese architecture is characterized by harmonious communication with nature by carefully choosing the right place for each building and architectural complex as a whole. This was facilitated by the philosophy of both Confucianism and Taoism perceived by Vietnamese society.



Fig. 1. The territory of the mausoleum Minh Mang, Hue.

A good example of the Chinese influence of the Ming and Qing dynasties is the imperial burial complex of the Nguyen dynasty - the mausoleums of Minh Mang and Tu Duc in the city of Hue in the form of luxurious parks with palaces (Fig.1.2). This is the oldest gardens in

Vietnam, preserved to this day. The architecture of the royal tombs contributes greatly to the overall artistic value of the Hue heritage. Reflection of features of the park art of East Asia can be seen through a system of shady trees, winding paths, bridges over water flows,

picturesque floating pavilions, etc. (Golosova, 2011). There is no doubt that the idea of creating imperial burial complexes is also borrowed. Pavilions of the preserved complexes with great

architectural and artistic thoughtfulness are located against the backdrop of beautiful green areas.



Fig. 2. The territory of the mausoleum Tu Duc, Hue

A park is such a work that is difficult to preserve, with a lack of care after a while it turns into a thicket. Perhaps the rather late period of creating mausoleums in Hue allowed them to survive well. In a historical sense, these mausoleums were in favorable conditions; they were constantly cared for (not counting military destruction), therefore, up to the present, they have fully preserved their appearance and have been included in the list of UNESCO World Cultural Heritage Monuments since 1993.

In all countries of Southeast Asia and Indochina, where the traditions of Chinese gardening were perceived, the gardens of the imperial funerary complexes demonstrated the degree of popularity of the departed emperor, the economic condition of the empire, modeled the emperor's "life" in the other world with the maximum use of Feng Shui planning principles, without the constant presence of outside visitors in these gardens.

Methods and objects

The sources for the study were the field surveys of the gardens and architecture of the funerary complexes of Vietnam and China — in the cities of Hue, Shenyang and around Beijing.

The historical method was applied as research methods. This method made it possible to assess the significance of the transformations made in time and the method of comparative analysis to identify common patterns and differences in the organization of space and aesthetics of this type of garden and architectural ensembles of the two countries.

In China, a long historical period — from the beginning of the rule of the first emperor of the empire Qin Shi Huang Di (221 BC) to the abdication of the power of the last emperor of the empire Qing - Pu Yi (1911), all ruling dynasties supported the idea of "solemn burials", considering the burial sites as their posthumous palaces. For millennia, numerous imperial funerary complexes were built in China, some of which still exist today.

In ancient China, during the construction of burial structures, special attention was paid to the observance of all the requirements of the "Teaching on wind and water" - Feng Shui. It was believed that when choosing the place of both the dwelling and the grave, factors such as the natural environment, the location of the mountains and the course of the rivers, the placement of buildings on the ground should be

especially taken into account, since all of them can influence the further development of the genus, the life and fate of the descendants (Hu Dongchu, 1991; Ancient temples in Beijing, 1995).

Analyzing the centuries-old history of China, where the construction of tombs has developed greatly, we can trace the trends in the development of architecture and multi-level symbolism of these unique imperial burial grounds. In the process of historical evolution, the construction of Chinese funerary complexes, consisting of many burials, consisted of various types of art - decorative gardening, painting, calligraphy, sculpture, etc.

The principle of choosing a place for funeral palaces was different from choosing a place to live. Funerary palaces were built outside the capital, in a picturesque area, far from any settlements, so that the emperor's peace would not be disturbed in any way. Their layout is very similar to the layout of the current imperial palace, where all official services were located in the front, and the living rooms were located behind (Golosova, 2011). The funerary complexes of the last two Chinese Ming and Qing dynasties are relatively well preserved.

The layout of the imperial tombs of the Chinese Ming dynasty (1368-1644) - Shisanling - at the foot of the Tianshou Shan Mountains, 40 km from the modern capital of China is peculiar due to its natural geographical position and a significant period of construction. Thirteen burial palaces of the emperors were incorporated into the existing natural landscape, where only adjacent territories and spaces along the roads connecting separate parts were transformed. Each of the funeral palaces is located in a harmonious natural environment, among wooded hills and valleys. Until now, plums and almonds are blooming on the slopes of the surrounding hills in the spring, and the leaves of the maples fall in autumn. Coniferous plantations, mostly of artificial origin, are confined to the territories of palaces. The main alley with sculptures of animals and warriors besides coniferous plants has a living shrub fence and fragments of bamboo groves against the background of natural forest plantations.

The burial complex Shisanlin is surrounded on three sides by mountains, and only from the south an open valley leads to it (Fig. 3). The location of the burial palaces and the main axis of the complex in the north-south direction repeat the placement of buildings in residential and palace

complexes as far as the relief of the area allows (Golosova, 2011). The main difference from the organization of the space of a residential palace is the fact of using only the natural landscape. As a rule, artificial mountains and artificial rivers do not form in Chinese burial complexes; their construction is associated with a long search for a place that meets the ideal natural properties in accordance with the theory of Feng Shui.

Vietnam, which adopted through Chinese influence and Confucianism, and Buddhism, and Taoism, uses Feng Shui as a teaching on ecological harmony for more than 1000 years (reading phong thủy - Phong Tui, and the translation of Water and Wind are almost identical to Chinese). (Dang Thai Hoang, 2010). All planning aspects prescribed by this doctrine were observed in Vietnamese burial complexes, but with a certain adjustment in accordance with their own aesthetic views, functional preferences and perceptions of expediency.

In terms of development, Vietnam was among the most developed and richest countries in Southeast Asia, trading with Portugal, Holland, England, France, Japan and China during that period.

Probably, the thirst for imitation of the great empire of the northern neighbor (China, closer in culture) and the exaggerated self-esteem of the rulers of the Nguyen dynasty prompted the construction of a magnificent imperial burial complex in Hue. In 1826, Nguyen Thé-Tô, the last king and first emperor, ordered the court geographers and Feng Shui masters to find the land in order to build their own tomb.

There were 13 rulers during the existence of the Nguyen dynasty (until 1945) (Fig.4, another surprising coincidence with the burial of 13 Chinese emperors Shisanlin). However, at present, only seven mausoleums have survived in the burial complex in Hue for various reasons (Nguyen Dinh Toan, 2010).

The first of the mausoleums - the Minh Mang mausoleum - was built without full compliance with the principles of symmetry characteristic of Chinese architecture, but in complete harmony with the landscape. The fourth - the Mausoleum of Tu Duc, known as the "Modest Tomb", as well as the three previous ones, had two functional zones - for burial and for rest. This mausoleum was not at all distinguished by its modest decoration, but fully responded to the imperial traditions of the east; even in a difficult economic situation for the country, many human and

Regarding the planning decisions of the Tu Duc and Min Mang mausoleum complexes, the axial symmetry and proportions of a number of constituent elements are present and their Chinese counterparts largely repeat. This applies to burial mounds, twin pavilions (for sacrificial accessories), memorial palaces and temples located directly on the axis.

The road that leads directly to the imperial tombs, in both cases, was designed with special solemnity. In China, it began from afar, along it rose gates and arches, which led out to a wide "A spirit way", framed on both sides by monumental stone sculptures guarding the rest of the dead - figures of animals, officials and soldiers of different ranks.

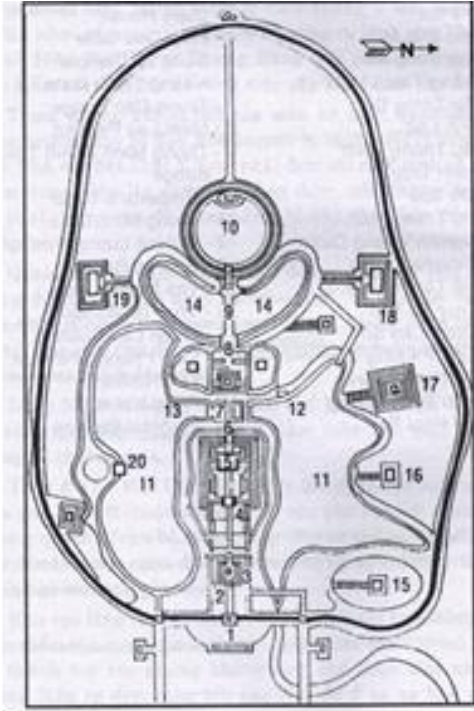


Fig. 5 A diagram of the territory of the mausoleum of Emperor Minh Mang, Hue, Vietnam (Phan Thuan An, 2010).



Fig.6 Mausoleum of Emperor Hong Taiji, Zhaolin Funerary Complex, Shenyang, China (Golosova, 2017)



Fig. 7 "A spirit way" of the funeral complex Shisanling, China

Twenty-four animal sculptures (four each) have a symbolic meaning: the lion is a formidable force, protection; elephant - happiness; the camel is a symbol of the boundless land; horse - the main means of transportation and transportation. Among these sculptures there are also mythological, such as Unicorn-lion (Xièzhì), helping to avoid misfortunes and qilin, guaranteeing peace and wealth (Fig. 7).

It was assumed that 12 stone figures of the military, officials and scientists will continue to serve the emperors in the afterlife and protect the imperial palace (Charles Windridge, 2002; Chinese classical gardens, 2002).



Fig. 8. Sculptures of animals, officials and warriors of the Minh Mang Mausoleum, Hue, Vietnam



Fig. 9. Sculptures of animals, officials and warriors of the Mausoleum of Tu Duc, Vietnam

In the Vietnamese burial complexes of the Nguyen period, there are only two animals - an elephant and a horse, and five sculptural images of people. The figures are smaller in size, and they stand on the edge of the sites in front of the tombs on the territory of the mausoleums of Min Manga and Tu Duc. However, there is evidence that earlier periods of Vietnamese history (Le Sô (1428-1527) and Hau Le (1527-1802) periods), the laws of Chinese symmetry were strictly observed: sculptures stood on both sides of the main axis of the complexes, there were rhinoceros and tigers among the depicted animals except elephant and horse. The sculptures were small - from 1 to 0.5 m.

Regarding the location of the sculptures, there is a lack of planning borrowing and the presence of symbolic and ethnocultural (Fig.8.9).

Despite the fact that the imperial court of the dynasty Nguyeng was severely limited by the French administration (Emperor Tu Duc could control only the central part of Vietnam by the end of his rule), the emperors were quite conservative and determined to preserve traditions, and resisted the catholicization of the country and the influence of foreigners; while the French policy was aimed at breaking political and cultural ties with China. Perhaps this fact also influenced the gradual change of planning decisions in mausoleum complexes.

Conclusion

The burial complexes of the emperors of Vietnam were built on the basis of the Chinese ideology of space organization and practical examples of imperial burial grounds in China (Shisanling, Silin, Zhaolin, Beiling) that existed by the beginning of the 18th century.

The layout and architecture of the garden and park ensembles of the imperial mausoleum parks were influenced by all three main philosophical and religious teachings of China - Confucianism, Taoism and Buddhism, which manifested themselves in an orderly layout with axes and symmetrical elements (Confucianism), respect for the laws of Chinese geomancy Feng Shui (daoism) and the unity of life and posthumous space (Buddhism).

The burial complexes of the imperial Nguyen dynasty in Hue combined two functions: a garden as a place for rest and entertainment of the ruling elite, followed by burial of the emperor and his family there, which is one of the main distinguishing features of Vietnamese mausoleum parks from similar parks in China.

The model of the ideal space for the life of the emperor and after it, borrowed from China, has undergone a transformation in accordance with the national aesthetic and ethnocultural preferences of Vietnam.

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