

Study on Literary Space in the Landscape of "Eight Views"

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ABSTRACT

Poems in ancient dynasties involve relatively typical local landscapes and cultural regions, which can be reflected in the writings of ancient poets many times. With regard to the poems on regions, a lot of contents are related to the study of landscape, so the poetry text will show a certain regularity, which enables the study on the geographical landscape and literary space of the "Eight Views". This thesis focuses on the study of the literary space in the landscape of "Eight Views". Taking the Eight Views in DongChang as an example, each of them incorporates its unique historical and cultural connotations. The "Eight Views of DongChang" are almost all humanistic landscapes, reflecting the interaction between humanistic landscapes and canal landscapes. The full text elaborates the basic situation of the Shandong Canal's geographic landscape and literary space in the Ming Dynasty. It is believed that the opening of the Shandong Canal and the changes and development of the landscape have affected the creation of poetry and literature, and in turn the literary works has also reflected the landscape of the Shandong Canal.

Keywords: literary space, Shandong Canal, landscape, Eight Views

I. INTRODUCTION

In the local chronicles of the counties along the Shandong Canal, there are many records about the Eight Views of the Grand Canal, which is also a unique canal culture. The beautiful scenery of the Grand Canal and the construction of the poetic space are synchronized in the literary works. The ingenious integration of the natural scenery of the Grand Canal area and the cultural and historical landscape has increased the magnificence of the Grand Canal and its intrinsic value as a tourist resource [1].

In Ming Dynasty, the Shandong Canal literature was shining like dazzling stars, featuring numerous writers and collections of works. The Grand Canal running through Shandong Province played an important role in the writing of contemporary people and the development of writers. From the perspective of geography, the prosperity of the local literature on the Shandong Canal in the Ming dynasty is closely related to the fact that the Grand Canal runs through the north to the south [2]. The description of the landscape of the

Shandong Canal by the writers and works also brings the appearance of the Shandong Canal to the readers.

II. FARMING IN THE CLOUDS, STRAW HOUSES IN THE SKY: THE BEAUTY OF THE GRAND CANAL AND THE CONSTRUCTION OF POETIC SPACE

This area of the Shandong Canal connects many prosperous counties and towns with a large population, prosperous economy and flourishing culture. The works of the poets and literati of the Ming Dynasty and Qing Dynasty as well as other local literature on the Shandong Canal, made great contributions to the construction of the geographical landscape and literary space of the Shandong Canal, creating a unique Shandong Canal landscape. The description, retelling and rewriting of geographical objects by poets are also concentrated on the area of the Shandong Canal that runs through from the southeast to the northwest of Shandong. Those who participated in the creation of literary landscape and literary space of the Grand Canal in Shandong Province are famous ancient writers, famous politicians, and of course, some novelists and essayists.

The Shandong Canal area is one of the most important new forces of local literature. The literary

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works chanting the Shandong Canal area also constitute the unique literary landscape of the geographical landscape of the Shandong Canal and the literature of the Shandong Canal, thus playing a good role in promoting the development of literature and art of the times. Regarding the Shandong Canal literature in the Ming Dynasty, it is undoubtedly a chronological regional literature study. Many previous studies were mostly elucidated from the aspects of literature and history, and it is a relatively new perspective to explore the geographical factors of its development. This article attempts to study the regional literature of Shandong Canal from the perspective of geography and landscape, and investigates the background of geography and landscape from the aspects of the development of the local literature of Shandong Canal in Ming Dynasty and the shaping of the canal landscape.

The Beijing-Hangzhou Grand Canal running through Shandong has a very important position in the history of economic development and shipping of the province. The opening and prosperity of the Grand Canal provides Shandong Province with a large channel for open exchanges, making Shandong a hub of "south to the Yangtze River and Yellow River, north to Hebei and Beijing". With the initial development of the city scale along the canal, the regional economy developed and the transportation became more convenient, which pushed the politics, economy and culture of the cities along the Canal to a heyday.

The rich accumulation of canal culture, huge historical role, and far-reaching social influence has always received extensive attention from people. In the historical process of the excavation, and economic activities of the Grand Canal, the writings of local scholars and tourists have created a canal culture with strong local characteristics. The Grand Canal culture is a culture that integrates water transportation, commerce, handicrafts, agricultural products processing, and agricultural commercialization. It has a wide range of compatibility, diversity, and openness. It has produced and still has a profound effect in the long-term political and economic life. The excavation, research, development and utilization of this precious cultural heritage have important practical and far-reaching historical significance for promoting excellent national culture, displaying the good image of the Grand Canal capital, and promoting economic and social development [3].

The water source problem of the Shandong Canal is more prominent. In the process of dredging the spring source, dredging the river course, picking and digging, building high platforms, and river course projects, a large number of literary works have been produced to describe this special historical phenomenon. In *Phoenix Terrace* written by Xia Dagan in the Ming Dynasty, Phoenix Terrace on the shore of the original

Horse-field Lake is written as a scenic spot along the canal, showing the joyful psychology of seeing a raised landmark during a long trip along the straight river. The pavilions, high terraces, and pagodas all enrich the canal landscape, and add a certain melancholy to the pedestrians: "The water and the mountains are beautiful, and the windows are opened occasionally because of the sights. The good scenery in the lake should be remembered, and who counts the old Phoenix Terrace in Jinling. "The former site of Phoenix Terrace still exists, and it is now in Fenghuangtai Village, Nanzhang Town, Rengcheng District, Jining City. It is presumed that the high platform in the shape of a bucket was also due to the accumulation of soil by digging river, thus becoming a classic scenic spot for tourists. Xia Dagan was a famous court painter and writer in the Ming Dynasty. He was able to notice this scenic spot, indicating that this kind of high platform by the canal has actually become a spot of concern for tourists. The "Phoenix Terrace Sunset" has also become one of the eight ancient scenic spots in Jining.

It is very difficult to choose the poems related to Shandong Canal from numerous works. The content of selected works is mainly concentrated on several major aspects mentioned in the text, and the style and content of the text are relatively thin in essence. This also provides us with more thoughts to further explore the geographical landscape and literary space of Shandong Canal in the historical period.

III. THE IRON PAGODA SHROUDED IN MIST AND THE NUMEROUS MASTS OF CHONGWU PIER: LIAOCHENG CANAL AND "EIGHT VIEWS OF DONGCHANG"

According to the records of the ancient local chronicles of Liaocheng, the Eight Views of DongChang refer to these Eight Views of the landscape: GuangYue Tower Bathed in the Morning Sun, Father Nest's Herding Place, the Numerous Masts of Chongwu Pier, The Green Clouds Tower in the Dawn of Spring, An Ancient Well Paved with White Jade, the Holy Spring Carrying Rain, the Fairy Pavilion Shrouded in Clouds, the Iron Pagoda Shrouded in Mist [5], located inside and outside the city, are described below:

A. GuangYue Tower Bathed in the Morning Sun

GuangYue Tower Bathed in the Morning Sun refers to the spectacular view of GuangYue Tower in the sunny morning. Located in the center of the city, the The GuangYue Tower was built in the seventh year of the Reign of Emperor Hongwu of the Ming Dynasty (1374). It has four floors and a height of 33 meters. It is built with the remaining timber from the construction of the city. It is also known as the "Yu Mu" (Remaining Timber) building. The GuangYue Tower is the commanding point of the entire city, serving as a

military lookout and providing an excellent view over the city. The emperors and officials of the past dynasties liked to climb up the building and looked into the distance when they went to Dongchang Mansion. The plains nearby are lush and the Mount Tai is looming in the distance, leaving many beautiful poems. The Guangyue Tower is still preserved and has become a landmark building in Liaocheng. It is also one of the largest and oldest ancient buildings in our country, attracting a large number of tourists every year.

B. Father Nest's Herding Place

Father Nest's Herding Place, refers to the place where Father Nest used to graze cattle and sheep here in ancient times. This place is located 15 miles southeast of Dongchang. According to legend, Father Nest was a hermit in the King Yao era. He was a famous historical figure who was good at building houses, so he was named "Father Nest". A man of many talents, it is said that he also made a calendar that divided the world into nine states. After his death, people built a tomb in his memory at the grazing land. The site of The Tomb of Father Nest was the old county seat of Liaocheng. Later, the county seat was flooded due to the flood of the Yellow River in the Northern Song Dynasty, so it was moved to the location of Dongchang later in the Northern Song Dynasty. Today, "Jiuzhou Marsh Land" (also named the marsh land of old town) in the west of Xuying Village in the southeast of Liaocheng is where the ancient tombs and the old county seat are located, but the tombs are long gone.

C. The Numerous Masts of Chongwu Pier

The Numerous Masts of Chongwu Pier refers to the spectacular scene of densely packed masts of ships near the post on the Grand Canal side of the southeast of Dongchang City. After the Yuan Dynasty, the Huitong River in Shandong was excavated to form the Beijing-Hangzhou Canal, which runs from north to south. The Huitong River passes outside the Dongchang city, which has developed into an important canal city. During the Ming Dynasty and Qing Dynasty, a post station called "Chongwu Post station" on the side of the Grand Canal developed into a large pier for water transportation. The ships for transporting tribute grain flowed from the north to the south, the boats were connected, the sails were like forests, merchants gathered, and the economy was prosperous. The ships moored near the pier are connected end to end, with sails like forests. Even when Emperor Kangxi passed through Liaocheng on his southern tour, he landed here and stopped for sightseeing.

D. The Green Clouds Tower in the Dawn of Spring

The Green Clouds Tower in the Dawn of Spring refers to a palace back garden in the northwest corner of Dongchang city. The garden is approximately

rectangular, with the west and north sides to the city wall, and the south to Daoshu Street. It is named after the Lvyun (Green Clouds) Tower near the northwest corner of the city wall. The Lvyun Tower was built in the Song Dynasty and was originally called the Zigong Pavilion. It was converted into the Lvyun Tower in the Yuan Dynasty, also called the Lvyun Pavilion. In the beautiful spring morning, one can ascend the Green Cloud Tower and lean on the railing to enjoy the beautiful scenery of the dawn.

During the Reign of Emperor Qianlong in the Qing Dynasty, the magistrate of Dongchang Prefecture expanded it and renamed it as the Green Garden. There are 18 scenic spots in the park including Wanqing Bookstore, Xiaolinglong Island, Nanzhang Mountain House, Small Canglang, etc., attracting famous literati such as Zheng Banqiao and Liu Yong to visit. The garden collapsed and destroyed in the early years of the Republic of China, and now there is a street named "West Garden".

E. An Ancient Well Paved with White Jade

An Ancient Well Paved with White Jade refers to a well in the city of Dongchang. Guzhou means ancient well. The well is located in the Shenxiao Palace in the northwest corner of the city. It was originally named Yuhuan Well. Later, the Shenxiao Palace was abandoned and rebuilt into Qingxin Temple. The well is located in the front yard of Qingxin Temple. Legend has it that the bottom of the well is paved with white jade, and the water in the well is clear and blue, and the bottom is seen at first sight. The attraction has long since disappeared.

F. The Holy Spring Carrying Rain

The Holy Spring Carrying Rain refers to a spring near the ancient temple outside the city of Dongchang. According to legend, the Liao Ancient Temple was the burial mound of Zhuan Xu, a historical figure in ancient times. The large temple next to the tomb is called Liao Ancient Temple, which is large in scale and famous far and near. The three characters "Liao Ancient Temple" were written by Deng Zhongyue, the No.1 scholar in Liaocheng. The sitting statue of Zhuan Xu is enshrined in the temple, and the plaque reads "Show sympathy for the people". There is a well next to the temple, called a holy water well, and the four characters "Holy spring carrying rain" are written on the tablet beside the well. Legend has it that this well is very effective. Every dry season, when people come to pray for rain, it will rain quickly. This attraction is located at the east of Shenli village, Yansi town, Dongchangfu District, 15 miles northeast of Liaocheng City. The Liao Ancient Temple was destroyed in 1945, and the well was also abandoned. Today there is only one large mound, with a lot of blue bricks and blue tiles scattered around it.

G. *The Fairy Pavilion Shrouded in Clouds*

The Fairy Pavilion Shrouded in Clouds refers to a pavilion in the Wanshou Temple in DongChang Palace. Located to the southwest of Guangyue Tower and built earlier than the Ming Dynasty, Wanshou Temple is a Taoist temple where the upper eight immortals and the lower eight immortals are enshrined. There is also a pavilion called the Haotian Pavilion in the courtyard. On the two walls of the pavilion are the characters "Dragon", "tiger" and "Langyuan Yingzhou" inscribed by Deng Zhongyue, the top scholar of Liaocheng in the Qing Dynasty. Now Wanshou temple no longer exists, only the place name Wanshou Temple Street is retained.

H. *The Iron Pagoda Shrouded in Mist*

The Iron Pagoda Shrouded in Mist refers to the landscape of the iron tower in the mist outside DongChang. The tower is located on the west bank of the Dongguan Canal in the northwest corner of DongchangFu. It is a tower in the southeast corner of the Huguo Longxing Temple. It was originally a masonry tomb tower. Later, the brick tower was destroyed and the iron tower was cast on the spot. The 13-level iron tower has no inscriptions. According to the shape and relief style of the tower, it can be judged that it was built in the early Northern Song Dynasty. The tower was rebuilt many times later, and it still stands on the bank of the canal, a testimony to the long history of Liaocheng.

IV. LOCAL CULTURAL LANDSCAPE FROM THE PERSPECTIVE OF GENETICS

Liaocheng City, Shandong Province, located at the southern end of the North China Plain, is a famous historical and cultural city. It was located on the western border of Qi State in the Spring and Autumn Period. It belonged to Jiyin County in the Han Dynasty, Boping County in the Tang Dynasty, and DongChang Prefecture in the Ming Dynasty and Qing Dynasty. DongChang Prefecture governs 18 districts and counties, including Liaocheng, Puzhou, Fanxian, Yanggu, Shenxian, Tangyi, and its area is equivalent to two or three times that of Liaocheng today. The political center of DongChang Prefecture is located in Liaocheng County. It is a city with a total area of about 1 million square meters. Like most cities in ancient China, the city was square, surrounded by strong walls, and outside the walls was a moat. Dongchang has a long history. It was first built in the third year of Xining in the Northern Song Dynasty (1070) and was originally an earth city. In the fifth year of the Reign of Emperor Hongwu of the Ming Dynasty (1372), the city was transformed into a brick city. The inner wall was rammed with tri-compound earth, and the outer wall was rammed with brick and stone. The city was taller

and stronger, easier to defend and harder to attack, and it was a military fortress.

Most of the magnificent landscapes of DongChang city in history do not exist any longer today, and can only be "restored" through historical data. The "Eight Views" is a kind of scenic landscape established by ancient conventions. It is a combination of landscapes within a certain area. It gathers the essence of mountains and rivers and humanities from all over the country, and reflects the unique historical and cultural connotation of this place. "Eight Views" is a common content in local chronicles, most of which consist of four words and eight sentences, condensing a lot of historical information. The "Eight Views" in the local chronicles with both pictures and texts are excellent historical materials for understanding ancient urban landscapes.

The above research on Liaocheng shows that the "Eight Views" is an excellent entry point for understanding a city's historical and cultural landscape. Cultural landscape is a complex of cultural phenomena on the surface of the earth, and is a cultural product created by itself superimposed on the basis of natural landscape. Cultural landscapes in historical periods can reproduce the process of geographic landscape changes in a certain area through the restoration of a series of cross sections, which can provide genetic explanations for the characteristics of modern geographic landscapes. The large number of Chinese local chronicles is an important carrier and memory treasure of traditional culture, and a large number of landscape materials are preserved, of which the "Eight Views" materials with vivid pictures and texts and distinctive regional characteristics are the most prominent.

Almost all of the above-mentioned "Eight Views of DongChang" are cultural landscapes, involving commercial traffic, architecture and pavilions, wells and tombs, gardens and temples. In terms of time, each landscape has a long history. The earliest are the tombs of Emperor Zhuangxu and Father Nest in ancient times, and the latest ones are the docks and pavilions in the Ming Dynasty and Qing Dynasty. Most of these landscapes nowadays no longer exist, but GuangYue Tower still stands in the ancient city and has become a national cultural relic protection unit. In terms of space, respectively, 2 of the "Eight Views" are located far away from the city, namely, Father Nest's Herding Place, the Holy Spring Carrying Rain, but they are not more than 10 kilometers away from the ancient city; 6 are located inside and outside the city wall, namely GuangYue Tower Bathed in the Morning Sun, Numerous Masts of Chongwu Pier, the Green Clouds Tower in the Dawn of Spring, An Ancient Well Paved with the White Jade, the Fairy Pavilion Shrouded in Clouds, the Iron Pagoda Shrouded in Mist.

The "Eight Views of DongChang" is a testimony to Liaocheng's profound historical and cultural heritage. It shows that Liaocheng has a long history, numerous historic sites, and outstanding people: the first is the splendid prehistoric culture; the second is the prosperous canal culture; the third is the Yellow River culture that stretches to this day; and the fourth is the celebrity culture that is brilliant and starry. The "Eight Views of DongChang" in history have an indissoluble bond with water, involving canals, springs, and wells. Among them, the Grand Canal culture has the greatest impact on the development of Liaocheng. The Grand Canal is the main artery of north-south traffic and economy, and has witnessed the prosperity and rise of coastal cities. Liaocheng is a city prospered by the Grand Canal. During the Ming Dynasty and Qing Dynasty, it was known as "the throat of the Grand Canal, the elbow of Heaven" and "a big city in the north of the Yangtze River". It was one of the nine major commercial ports along the Grand Canal at that time.

Not only that, most of the ancient "Eight Views" were equipped with poems on the eight views, and Liaocheng was no exception. The above Eight Views are all proved by poems. These poems give a more detailed description of each scenic spot, which is helpful to understand this scenic spot. For example, the poem "Numerous Masts of Chongwu Pier" states:

"The spring breeze rises in the ancient crossing, and there are many colorful birds under the city.

Thousands of trees surrounded the Chongwu Station, and the millet will flow through the river.

The boatmen are fighting for advancement, and the fisherman's harvest is a song.

For several months, the lights were chaotic, and the shore still listened to the spirits. "

V. CONCLUSION

In short, Liaocheng has an inseparable relationship with the Grand Canal, and the historical "Eight Views of DongChang" has an indissoluble bond with the Grand Canal. Today Liaocheng has the reputation of "Water City to the north of the Yangtze River". In the future, it is necessary to combine natural and cultural landscapes, make full use of the "eight scenic" landscape resources, superimpose rich connotations of the Yellow River culture, canal culture, and water city culture, vigorously promote Liaocheng's rich history and culture, and develop tourism. We can consider making full use of the vast DongChang Lake to erect signs at various "Eight Views" sites in the city, or consider adding "Eight Views" elements to the construction of squares, parks, green spaces and other cultural landscapes along the Grand Canal to rebuild the historical "Eight Views" and build a number of

humanistic story landmarks, and further promote the inheritance of the canal memory by displaying related "Eight views Poems" and "Eight views Paintings".

The "Eight Views" are an excellent entry point for understanding the history and culture of a city. The "Eight Views of DongChang" in history have outstanding humanistic characteristics and have an indissoluble bond with water. In the future, it is advisable to make full use of the "Eight Views" landscape resources, combine natural landscapes with humanistic landscapes, superimpose rich connotations of Yellow River culture, canal culture, and water city culture, vigorously develop tourism in Liaocheng, and further promote the inheritance of canal memories.

The dissemination process of Shandong Canal literature and culture has obvious cultural diffusion. Cultural communication can be divided into direct communication and indirect communication. The former usually spreads certain spiritual or material cultural content, such as new agronomic techniques and inventions and creations, directly by people with culture through caravans, military, etc.; the latter shows a more complex cultural diffusion force. Mainly refers to a certain social group borrowing the principles of foreign cultural characteristics to carry out a kind of stimulation and dissemination of civilization creation activities. After being nourished by the Grand Canal culture, the cities and counties along the Shandong Canal are like melons on a vine. When they grow up and mature, they will feed back the Grand Canal culture. In the process of cultural development in these counties and cities, the cultural radiation of the prosperity of Shandong Canal literature will be involved. Cultural radiation pays more attention to the spread and dissemination of culture in the region, which has played a multi-faceted role in enriching the literary landscape of Shandong Canal.

It can be said that canal geography and canal landscape gave birth to canal literature, and canal literature created a unique style of canal literature space and canal literature landscape. And this kind of geographical landscape and literary space is unique to Shandong Canal, which embodies the literary space expression of the geographical scene and regional geographical phenomenon of Shandong Canal in Ming Dynasty and Qing Dynasty. This is reflected in the writers and works of the Shandong Canal area, which has the distinct geographical landscape and regional characteristics of the canal.

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