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The Silent Language of Artistic Representations in Landscape: Alentejo (Portugal), Yellowstone (USA) And Kaifeng (P.R. of China)

Fabienne Jeanne Joliet, Wes Landon, Yu Wang, and Jon Bryan Burley

Abstract— Investigators are interested in the interdisciplinary relationships and interactions between professions and how these knowledge bases influence each another. Such interaction has occurred between landscape painting and landscape architectural planning and design. The representation of landscapes by artists has assisted in the management of the landscape. In our study, we present three examples: the Alentejo area of Portugal painted by a variety of landscape painters, the Yellowstone area of the United States of America painted by Thomas Moran, and Millennium City Park in Kaifeng, China featuring a setting recreating a Song Dynasty painting by Zhang Zeduan. The analysis of the Alentejo is examined through structural elements of the painting, revealing the essential perceived composition and characterization of the landscape. The story of the Yellowstone paintings is presented as color documentation of landscape images for the American federal government and aesthetic evaluation during an era when color photography did not yet exist. The results suggest the perception of the Alentejo is comprised of a hilly oak savanna of green and brown, fenceless, with a building or two on the horizon. This landscape character is now appreciated, preserved, and managed in part by various governmental agencies and NGOs. The Yellowstone region is a surreal environment composed of unusual colors, landscape formations, geysers, and hot-springs, where the watercolor paintings contributed to the federal formation of an iconic national park. The historic scroll painting by Zhang Zeduan is 17 feet long depicting life in the Northern Song Dynasty capital during the riverside festival. The Millennium City Park, celebrates the images from this painting. Paintings from each of these areas throughout the world have influence current day landscape practices and artifacts.

Keywords—Landscape structure, environmental design, studio art, national parks, landscape planning, landscape ecology.

I. INTRODUCTION

THE canon of landscape architectural history is often imbedded in projects affiliated with garden design (Villa Lante, Versailles, Stourhead, Humble Administrator's Garden, Vaux le Vicomte), site planning and design for estates

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(Biltmore, Chenonceaux, Stowe, Chatsworth), park design (Birkenhead Park, Central Park, Butte Chaumont, Purple Golden Mountain/Xiaoling Tomb), and urban design (Port Sunlight, Letchworth, Radburn, L'Enfant Washington, DC, Hausmann Paris, Ming/Qing Dynasty Forbidden City) [1]. However, there are influences from other professions that have also guided the planning and design of the landscape. The contributions and influences of landscape painting is one area that has not been presented in the landscape architecture cannon and has not been fully explored. At times, painting has only been mentioned as an influence for contemporary landscape architects such as Garrett Eckbo and Roberto Burle Marx [2, 3]. In our study, we illustrate how painting is more than just an aesthetic experience, but rather part of the knowledge base that influences other professions such as in the planning and design arena. We present three case studies that illustrate the influence of landscape painting upon planning and design. The first example is the exploration of oil painting characterizing the Alentejo of Portugal, influences the understanding of the landscape structure of this region. The second example is from the American West where watercolor paintings of the Yellowstone area communicate the special character of an area in an age before color photography. The third example is a scroll painting about 17 feet long painted by Zhang Zeduan depicting people celebrating the river festival along the Bian River during the North Song Dynasy (960-1127).

The premise behind much of this study is that landscape is not only an object, but it is also a perceptual interpretation of this physical reality. Indeed, the images and words that evoke emotions form a filter of perception, a mental construct that overlays unconsciously forms physical presence during the process of a vision related to a landscape. The landscape is an artifact, structured and renewed by the aesthetic emotions it brings, including those of artists who, through their works, configure patterns of appreciation and gratitude. This selection of subject matter from a landscape is an example of the principle of "artialisation" [4]. Artialisation presents the painter's concept of the studied landscape. It can be considered a silent visual language similar to the ideas expressed by Hall [5]. In addition, in the field of cultural geography, we can consider this language as silent conversations between landscape and society. Thus the painting and painter present their aspirations and motivations of individuals who live or travel the rural and wilderness landscape. Therefore, the landscape paintings are a silent language. It is often an iconographic message, the meaning of

landscape is revealed by the choice of observing, framing, and composing the elements revealed: "Of course, the landscape painter, said as much - or almost - on the author on the subject of the painting. But the experience of studying the codes that each artist uses to 'make visible' can provide a real geographer outlook teaching. What is the minimum necessary to show signs?" [6]. In other words "The arts attendance is now a source of knowledge for geographers to understand the sensitive side of our relationship to space visible and its historical changes" [7]. Our three case studies illustrate this and related premises influence decisions concerning planning and design.

II. CASE STUDIES

A. Landscape of Alentejo, Portugal

The Alentejo, a vast province, it is called today "the last garden of Europe" [8]. This region ("alem Tejo", literally meaning "beyond the Tagus ") is one of the largest in Portugal. It covers the southern third of the country, bordered on the south by the Algarve and south west by the Atlantic. The Alentejo is a very mixed area, which combines 'push and pull' factors in its development. It is indeed composed of both rough land (climate and soils) and marginality (geographical, social and political), but also culturally (history and archaeology) important. The Alentejo has long been considered the breadbasket of Portugal and the previous Roman Empire. Over the centuries, cork production, wool, and meat supplies were gradually substituted for cereal crops, thus altering the forms of its territory. The landscape of the Alentejo region is marked by a huge oak in the heterogeneous environment punctuated with large areas of grass. This fusion of scattered trees and grassland gives it a 'natural' feeling, although in reality it is a very elaborate system of agriculture by definition anthropogenic [9, 10]. This landscape is characterized by a topography with ample hills, poor soil, and harsh climate, an agrarian structure without fences extending to the horizon. There is a relatively small population-- housing is grouped in villages and towns. Only a few farms - the 'monte'-fit into the primarily rural landscape. This environment has two main general landscape types, determined by the density of oak and cork oak, inherent soil quality, and exposure to coastal influences:

the montado means an agro-silvo-pastoral established on the most unpromising soils, characterized by an average of 45 trees per hectare (a minimum of 20 subjects and a maximum of 120 individuals per hectare, Pinto Correia, op cit) . It is a landscape of oak, exploited for its cork (*Quercus suber*) or for its acorns (*Quercus ilex*) is conducive to breeding. This woodland dominated areas grazed (pigs, cattle, sheep), subject to a rotation of grain (barley, rye, wheat) varies depending on soil quality, that is to say three-year or even ten years. The campo or 'terras campos' presents an open landscape [10]. The richest soils, deforested, give way to the intensive cultivation of cereals and oilseeds.

Besides these two main types of landscape, olive groves and vineyards also shape the face of agriculture in the Alentejo. However these crops are less important in terms of area and thus dominant visually. Finally, there is the Charneca (Heath)

residing on the most undesirable land, primarily used for hunting. Although characterized by different aspects highlighted its territory, the landscape of the Alentejo region is relatively homogeneous, dominated by the montado, originally representations of "natural". This montado landscape has been the study of artistic representations that characterize the expression of its beauty, expressed by two major periods: the first an aesthetic brilliance from the late nineteenth century and a second in the form of a later triumph and confirmation of the great beauty of this landscape.

B. Method and Results for the Alentejo

To understand the sensitivity of the landscape and its evolution, the creation of an iconographic is an exhaustive as possible process to examine as many images/paintings available for analysis. The examination is composed of various paintings and photographs: pictures, postcards, posters, tourist brochures, press and related media. In this study, the treatment of iconographic (55 works) is done at two levels, which are then matched.

The first level of reading is horizontal or diachronic. It identifies trends by identifying the threshold of major historical development of landscape sensitivity with respect to the Alentejo. It is "landscaped path, which is obtained by classifying the representations of landscape chronologically and by counting. When did they appear? Which periods are there more?

The second level of analysis is vertical or synchronic. It consists of readings from the construction of aesthetic and symbolic images over time, and aims to develop a typology of landscape archetypes. It is landscaped directory. They illustrate the representations of the landscape, and how are they made?

At this level of analysis, the method of reading the landscape images (in first hand) is identical to that used to analyze the landscape in situ. Indeed, for comparative purposes to validate the analysis of the landscape visually and *in situ*, *ie* to consider their mutual influences, the choice fell on the method "'said landscapers' (sic). Developed in particular by F. Tanguy and S. Bell, this method consists of a plastic analysis of the contents, that is to say on the composition of shapes in a landscape [8, 9]. This method is specific to visual expression, and therefore does not cover all fields of investigation of a comprehensive landscape analysis. However, it can respond very specifically to the targeted objective of this research, which is to read the landscape through the iconographic production it has generated. Specifically, the plastic analysis based on two types of descriptors common to Western Christian societies [12]. Order by structuring a symbolic order and secondly, they represent respectively the syntax and vocabulary of a landscape [13]. The structural elements-landscape-is syntax, identify the building atmospheres and the effects of a landscape. "Visual codes" according to F. Tanguy or "basic elements" by S. Bell, they correspond to the laws of perception ("Terms of aesthetic perfection, principle essential and constant" Le Petit Robert) an originally known effect in terms of reading the composition [11, 12]. They correspond to visual stimuli identified as: lines (horizontal, vertical, curved regular or random), points (focal appeal, cue), volumes, ladders, axes, the effects of harmony and contrast (form, color,

texture), the effects of transparency and opacity, or even door and window. Given this method, the iconographic representations show a Portuguese discovery of the landscape of the Alentejo in two stages, marked by an expansion of public record and an evolution of sensitivity.

The processing of the data shows that if there are few representations of the Alentejo area since the fourteenth century, including the depiction of illumination in the montado of November the Tres Riches Manuel de Oliveira (fifteenth century), it is until the end of the nineteenth century that an aesthetic emotion was visible in artistic production. The first instance of landscaping is placed under the sign of Naturalism (12 recorded), while there is recent development aspirations towards "natural" (43 observed) describing a landscape that has changed significantly in form.

This country is long regarded as archaic and hostile to man. It is noticed that for academic interests in archaeological remains [14]. E. Begin is an exception, when in his *Tour picturesque in Spain and Portugal* (1852), he compares the kingdom to "a vast English garden", where major cities of the interior, Evora among others, "seem pretty kiosks overcoming flowery groves." The plastic identification of their significant works from the late nineteenth and early twentieth century reveals three archetypes of the landscape of the Alentejo, the components are well marked. Indeed we observe the recurrence of three types: the montado and campo prove dominant, while the Charneca (Heath) is a minor genre.

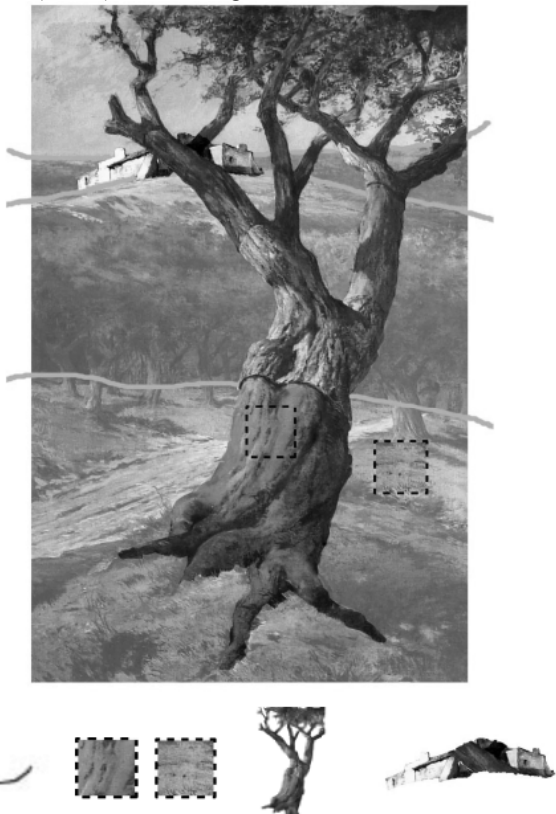


Figure 1. O Sobreiro Carlos de Braganca, 1889. Paço Ducal - Vila Viçosa. The iconographic analysis of this table highlights the visual codes and the reasons emblematic montado, seen here in the mode of savage heckled curves of the topography,

two main colors (red trunks and green-gray vegetation), and two markers of identity such as cork oak in the foreground and the background rises.

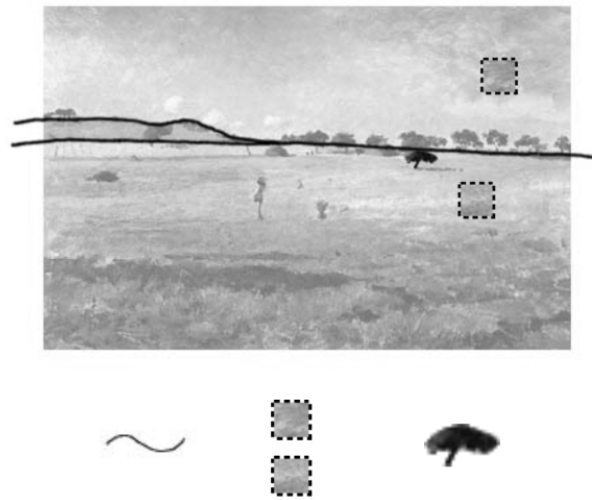


Figure 2. A CEIF. A. Silva Porto, 1884, Casa Museu A. Gonçalves - Lisbon. The reading of this portrait of plastic campo reveals a structure that is based on two visual codes (offset curves of the topography and color by the brilliance of the golden harvest and the blue sky). A free skyline, highlighted by the pattern of oak beads.

The repertoire of the montado landscape that emerges from these works is characterized by three visual codes and three grounds, winning as leitmotif (Figure 1). The curve of the hills (it is mostly located on a hilly topography), the color of oak available in two colors (green of evergreen and orange trunks *démasclés*) and the disorderly distribution of afforestation form the coposition. In addition to these three codes that create a visual structure, two motifs recur: the cork oak (although much more than oak) and sometimes the 'up' (farm) hilltop. Many close-ups emphasize their oaks and majestic silhouette tortured at once. A sense of depth in landscape scenes are frequent, often with performances in two shots, not three, (the first or third is muffled). Finally, the human presence across the motif of the shepherd or pastor is rare, accusing the desolate character of the landscape.

The archetype of the Campo landscape differs from a previous directory which appears significantly different (Figure 2). The curve of the hills is much less imposing, and the chromatic scale is dominated by yellow and blue (the cultivation of cereals and a wide place in heaven). Although afforestation is low or absent, the pattern of isolated oak persists in the background from that of reapers or gleaners who occupy the foreground of the scenes. The workers of the earth are indeed motifs that are present in the image.

Unlike the montado, the scale effect of the campo is panoramic. This exacerbates the vastness and openness of the landscape in three successive shots, which, hemmed by a clear horizon to two thirds of the tables, underscores the depth of field. So literally the campo embodies a portrait of the sensitivity characteristic rural landscape of the early twentieth

century Europe. During this period, which begins a first consideration aesthetics, the landscape of the montado, more widespread, is paradoxically less represented than the campo. The staging of this rural world accepts two styles: the raw landscape and nostalgic montado, world of herds and cork; sequenced and the lively campo, horizon of cereals. Correspondingly, the romanticism and naturalism, but permanently anchored late in Portugal, creating an emulation in the contemplation of these rural areas. The inspiration of Carlos de Braganca Silva Porto embellished a particular vocabulary of appreciation of this landscape: "The generation naturalist (...) creates a rhetoric of natural signs and will build structures that have long lives in Portuguese art, and who desire to reveal more like real possibility that representation" [15].

Finally, politically and economically, the vast estates of the church fall into the hands of the bourgeoisie in the late twentieth century, and we must therefore recognize that it is this new class of wealthy farm leaders who take this cultural evolution in favor of the landscape it operates, that is the ruling elite who frequent art galleries in Lisbon and nearby areas. Therefore, this matrix is the aesthetic result of an economic elite and educated. It remains confidential before reaching the general public from the late nineteenth century, when, at the same time, she goes into the codes of appreciation toward decisions "natural."

A new vision of the Alentejo landscape emerges from the early 1980s. The landscape still enjoys collective scattering representations of the first burst, which by inertia, contributed to the sensitivity of the eye. The landscape representations multiply (43 recorded since 1980), turning away from such domesticated in rural preferring a natural vision, even original. Near Arcadian myth, that biblical interpretation is indeed very present in the contemporary novel "land alentejana, she can still contemplate it in its pristine, untouched, exposed and open (...) The body here can still touch the clay with which God has created (...) "A free world without fences, who missed all remaining inviolate invasions (...). No limits, neither in space nor in time. " or in the press Geographical general public:" the elegant crown Evora Biblical that horizon " [8, 16].

The iconographic representative of this period is the work of two painters and a photographer contemporaries, ambassadors of this new vision of landscape Alentejo N. Mendoça, Manuel Casabranca and A. Calvet (2005). Their codes are comfortable or aesthetic popularized by the media tour (postcards, brochures). It is clear that the representation of the Charneca has disappeared, only to move to the montado and the campo. The landscape shown in these works is now different and expresses new fantasies of nature. The visual codes and the reasons are redirected to the selected symbols in the original or natural tone: "The best of the Alentejo, is the freedom to chose the order and balance. These forms and pure lines, soft colors ranging from landscape architecture (...) an arid landscape, desiccated, as thin almost reduced to the bone. A landscape essential "(Eugenio de Andrade, Tributaries of silence, 1968) [17]. The landscape itself is a source of contemplation. We observe the presence of common visual codes and the montado campo such a common color spectrum much broader and more intense than the previous period (similar to fluorescent), the

permanence of the curves of rolling terrain and the reason identity of the oak. The man is gone, and its presence is hardly guessed. In addition to the density of afforestation is rather the choice of hunting grounds and direction that distinguishes the two types of landscape. The montado is exacerbated in its dimension "wild" (Figure 3). an internal landscape afforestation is presented, focusing on the strange silhouette of oaks by the effects of close-ups. The depth of field is often short and intimate, revealing the rock outcropping and megaliths. These motifs symbolic primitive substitute for domestic footprint of the elevator which appeared during the first sparkle. Present but hidden until then, they are now depicted as original expression par excellence.

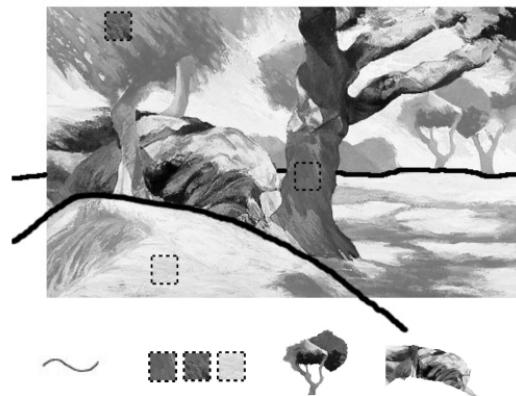


Figure 3. Sobreiro - Quinta Seca, M. Casabranca, 2000. The analysis shows that the landscape emblematic montado persists in its structure and therefore its visual codes. But a shift in the patterns that give character "original" in the woods and no horizon: Focus on the oak, and placed in the landscape of rock outcrops and megaliths scattered over the territory.

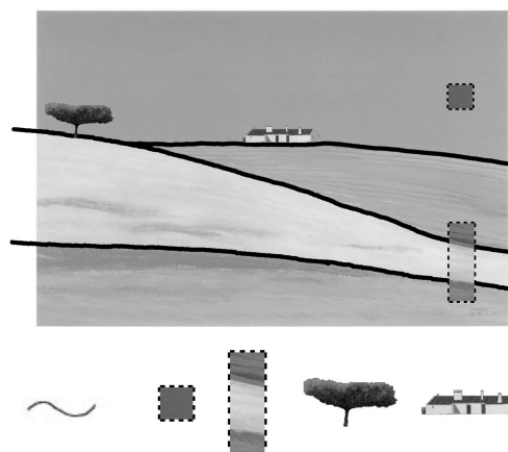


Figure 4. Monte Alentejo com papoilas, R. Duarte Botelho, 1993. The vision of the campo is also evolving into an authentic version, with an amplification of the visual codes of the curve and color. The reason is now rising alongside the oak isolated, thereby strengthening its presence.

The landscape is in a register campo rural decline in the mode purity and the formal clarity (Figure 4). The horizon line is at the heart of the representations, emphasizing the greatness

and infinity. This line marks the simplicity of the further curves of the topography, repeating like a wave that swept out and affixes to either side of two flat bright colors: blue sky of haunting, vivid colors and cultures, gold of wheat or fallows in bloom. In this world view, only in the background are reasons present for the lone tree (oak especially). The elevator, which was previously absent for his portraits of landscape campo, sometimes appears. The campo is presented in its homogeneity, with two visual codes and a reason: curves, color and the lone tree respectively. This harmony is not disturbed by anthropogenic reasons like high fences, hedges, and habitat. The absence of these makes the plot almost invisible. In this case, the rural archetype tends to be presented in one day more natural, rustic and distressed but productive and operated in the shadows. These are portraits of nature from a new paradigm, which were developed since the 80s.

C. *Thomas Moran and Yellowstone*

Yellowstone, America's first and most influential national park is considered beautiful and unique, regularly referred to as a "wonderland?". Outdoor enthusiasts from around the globe travel to Yellowstone, Wyoming every year to see the parks magnificent natural beauty. The parks geothermal pools, geysers, waterfalls, mountains, hot springs and wildlife are well known today throughout the world, however this was not always so. Early expeditions to the West in the nineteenth century returned with tales of incredibly beautiful and bizarre natural features unlike any known to man, but were quickly written off by most who had not seen these phenomenon for themselves. As westward exploration continued, more and more accounts of unexplained natural wonders in the Yellowstone area were reported. David E. Folsom, who took place in a three member expedition into the Yellowstone Basin in 1869, claimed that they had seen "the greatest wonders of the Continent," and were "convinced that there was not on the globe another region where, within the same limits, nature had crowded so much of grandeur and majesty, with so much of novelty and wonder," [18]. Accounts like this led to the first official exploration of the Yellowstone plateau. In the summer of 1870 the first expedition was led by General Henry Dana Washburn and Lieutenant Gustavus Cheyney Doane. Upon their return members of the Washburn-Doane expedition confirmed previous accounts of the area and added their own stories of the mysterious Yellowstone area. A second expedition was deployed in 1871 led by Ferdinand Vandiveer Hayden of the U.S. Geological Survey [19]. Among his party were Henry W. Elliott and William Henry Jackson, the official artist and photographer of the expedition, along with landscape painter Thomas Moran. Although Moran accompanied the party unofficially, the work he produced on the expedition was said to be the catalyst in the creation of our Nations first National park [20]. This section of this investigation will discuss the involvement of Thomas Moran in the creation of Yellowstone National Park.

Thomas Moran was born on the 12th of January 1837, in Bolton, Lancashire, England [21]. In 1842 Thomas Moran Sr., seeking public education for his children and economic opportunity in a new land, immigrated his family to America

[22]. The family settled in Philadelphia, Pennsylvania where in 1853, at the age of 16, Thomas Moran was apprenticed as a wood engraver, sketching designs on blocks [21]. One of four brothers to become artists, Moran became a pupil of his older brother Edward and began to paint. In 1856 he took space in Edwards studio and made his first sketching trip westward in 1860 to lake Superiors Pictured Rocks in Michigan. In 1861-62 he went to England with Edward, both brothers falling under the influence of Turner, whose pictures they copied over and over. In 1866-67 Moran went to Europe, meeting another influence, Corot, and making studies of Venice [21].

Thomas Moran's interest in the Yellowstone region was initially aroused in 1870 when he was asked to illustrate, site unseen, Nathaniel P. Langford's article "The Wonders of Yellowstone" for Scribner's Monthly [20]. Moran illustrated the article with crude and somewhat unrealistic woodcuts. At the time, he supplemented a meager income from his art by preparing woodcuts for the use of printers, rather than unglamorous hackwork that at least provided the means to survive. Moran had made the woodcuts as best he could from Langford's description, but just as everyone else who had not physically made the trip out west, there was no way for him to accurately see the landforms he was recreating. It was out of this notion which fueled a desire for him to see personally what the Yellowstone wonders were really like. In 1871, when Moran was 34, he found the subject matter for the rest of his life. He accompanied the geologist Dr. F.V. Hayden on a surveying expedition to the Grand Canyon of Yellowstone to visually document the landscape [21].

For several years Congress and the Department of the Interior had sponsored territorial surveys in the West. But it was not until 1871 that a case was made to include the Yellowstone area in a government-sponsored scientific expedition. "To strive, to seek, to find, and not to yield," was the motto and guide of the Hayden Expedition. The members of the party included Dr. Hayden, U.S.G.S.; Henry W. Elliot, an artist; Cyrus Thomas, ethnologist/entomologist; A.S. Schonborn; George B. Dixon, medical student; William, H. Jackson, a photographer; John H. Beaman, a meteorologist; G. N. Allen, Robert Adams, Dr. A. C. Peale, Dr. Charles S. Turnbull, Campbell P. Carrington, Wm. B. Logan, F. J. Huse, Chester M. Dawes, C. D. Negley, J. W. Duncan, Lester A. Bartlett, Athur L. Ford, Henry D. Schmidt and Thomas Moran, artist of Philadelphia; together with fifteen other men made up of laborers and cooks. These men broke camp in Ogden, Utah, June 10, 1871, and set out to make a thorough investigation of the Yellowstone area [18]. Unknown to Dr. Hayden at the time, his expedition was to share the new wilderness with other explorers. General Philip H. Sheridan was so impressed by Doanes 1870 exploration that he sent two officers of the Corps of Engineers, Captain John W. Barlow and Captain David P. Heap, to make a reconnaissance mission. These officers along with three assistants (a draughtsman, an assistant topographer, and a photographer) would travel alongside the Hayden Expedition for most of the trip but gather their own information. A military troop was detailed to act as an escort for both parties [23].

The party went eastward between the drainage of the Missouri and the Yellowstone Rivers, to Bottler's ranch. This ranch, located about forty miles up the Yellowstone, was the last abode of civilized man in that direction. Dr. Hayden and his party established a permanent base camp at this ranch [18].

In the late afternoon of the second day of the expedition they arrived at Mammoth Hot Springs and had their first close view of the enchanted land. As far as can be learned, this group of men was the first white men to see the hot springs. After surveying the remarkable springs the entire party proceeded to Tower Fall then on to the Upper and Lower Falls and the Grand Canyon of Yellowstone, where they spent the next week [18]. This was the location where Thomas Moran produced the largest number of watercolor field sketches of the expedition.

During the expedition Moran made both black-and-white and watercolor field sketches of the area's many features, including Tower Fall, Yellowstone Lake, and the Grand Canyon of the Yellowstone River to name a few. These sketches were incredibly accurate and beautiful and were created with the intention of serving as a template for creating more finished oil and watercolor paintings later on [24]. Figures five, six and seven present two watercolors and one oil painting of the area painted by Thomas Moran illustrating his style in presenting the Yellowstone landscape.

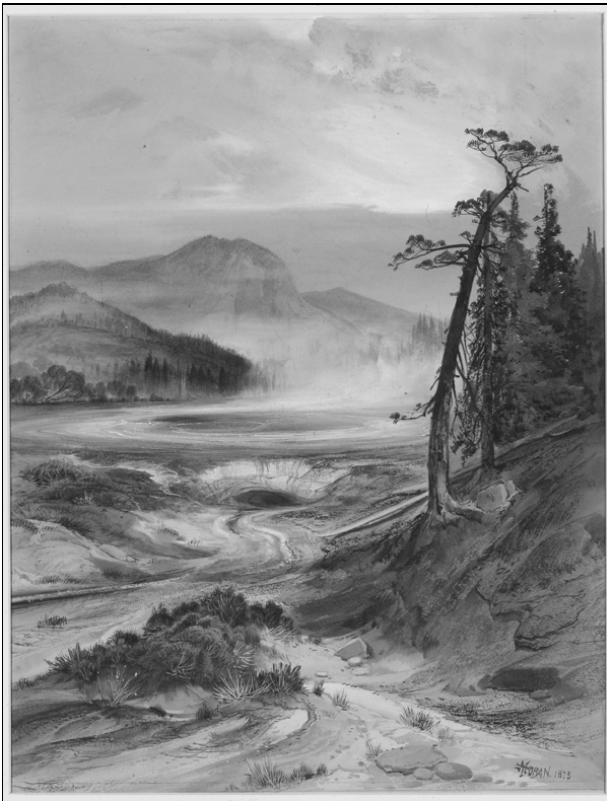


Figure 5. Excelsior Geyser, Yellowstone Park. 1873. Watercolor and pencil on paper, 12 1/2 x 9 3/4 in. by Thomas Moran; Location : Smithsonian American Art Museum, Washington, DC, U.S.A; Photo credit : Smithsonian American

Art Museum, Washington, DC / Art Resource, NY, reproduced by permission.

Moran and Jackson, the expeditions official photographer, worked together, determining which views and particular perspectives were best to reproduce at sites that their images were to be made famous. They often worked on their own time schedule at a distance from the rest of the party, who were off making calculations and collecting data of this strange new environment [24]. Moran, whose brother was a very accomplished photographer, struck up a quick friendship with Jackson and they shared most of their time together.

Moran and Jackson finished their sketching and photography of the Grand Canyon of Yellowstone and departed for the Yellowstone Lake on July 31st. On August 7th Moran and Jackson set out for the geyser basins with most of the army escort. They visited the Upper and Middle Geyser basins all in one day, yet observed only one erupting geyser which was much to Jackson's dismay. Moran meanwhile concentrated on sketching the iridescent colorations of the hot springs [24]. It was at this point that Moran said farewell to his expedition companion, for he concluded that he had seen the wonders of the Yellowstone and returned to Fort Ellis with the army escort. Upon departure Thomas Moran admitted, with some regret, that some aspects of Yellowstone, "were beyond the reach of human art," which is a testament to the extreme beauty of the area, considering the masterful works he produced while on the expedition [23].



Figure 6. Old Faithful, Yellowstone National Park. 1873. Watercolor, by Thomas Moran; Location : Private Collection;

Photo credit : Edward Owen / Art Resource, NY, used by permission.

After returning from the Yellowstone basin all of the imagery and reports were presented to Congress. A Park Bill was introduced into the House and Senate on December 18, 1871. The bill was signed by President Ulysses S. Grant on March 1, 1872, and thus Yellowstone became a protected National Park [18]. The creation of Yellowstone National Park was an event made possible by many individuals and expeditions through the nineteenth century, but was finally realized after the infamous Hayden Expedition. This was due to the unique arsenal of surveying talent that the Expedition had assembled; possibly the most important of all, a landscape painter whose paintings could accurately bring to life the natural exotic beauty of the area by revealing its true colors to the public.



Figure 7. Old Faithful, Yellowstone National Park. 1873. Watercolor, by Thomas Moran; Location : Private Collection; Photo credit : Edward Owen / Art Resource, NY, used by permission.

Many scholars agree that Moran's early watercolors and paintings of the spectacular scenery not only launched his artistic career but helped convince the U.S. Congress to establish Yellowstone as our first National Park. Even the government reports carefully documenting its geological wonders were unconvincing without pictorial evidence [20]. The photographs and panoramic sketches done by Jackson and Elliot were very helpful in supporting claims of the existing geologic features and very impressive in their own right but did not captivate on the scale of Moran's work. Hayden himself observed, "To a person who has not visited Yellowstone" it is simply impossible to conceive of the character of its scenery "unless accompanied by color illustrations." Moran's watercolors testified to the coloristic marvels of this western wonderland. His paintings captured the feeling he and many visitors experienced when they first encountered the mysterious landscape [20].

Shortly after the passage of the bill that set Yellowstone aside as America's first National Park Congress purchased Moran's enormous 7x12 feet painting of the "Grand Canyon of the Yellowstone" for \$10,000. This event clearly shows the interest Congress has for Thomas Moran's artwork, wanting

his rendition of Yellowstone to be forever displayed in our Nation's capitol. Moran painted his emotions as landscape and this style is what captured the spirit of Yellowstone and helped preserve it forever. The best definition of the philosophy of the Moran is best told through the artist himself, "[Moran] I place no value upon literal transcriptions from nature. All my tendencies are toward idealization. A place as a place has no value in itself for the artist. While I desire to tell truly of Nature, I do not wish to realize the scene literally but to convey its true impression." [21].

D. Zhang Zeduan and the Northern Song Dynasty

Zhang Zeduan (also known as Zheng Dao) was a court painter in China during the transitional period of the Song Dynasty from the Northern Song (960-1127) with a capital at Bianjing (now Kaifeng), to the Southern Song Dynasty (1127-1279) capital Lin'an (now present day Hangzhou). During this time, Zhang Zeduan had the idea of painting a scroll featuring the river festival at Qing Ming (Qingming shanghe tu). The painting was actually made by Ah Zhao, an orphan boy who was adopted by Zhang Zeduan's father and who was taught the arts by Zhang Zeduan. Ah Zhao signed the scroll painting. The painting was 24.8 cm tall and 528.7 cm long. It was intended to be viewed from right to left. The painting was produced with dark ink and colors on silk. The painting (Figures 8, 9, 10, and 11) is celebrated for being relatively realistic in presentation of social customs and depicting the environment [25].

The idea for a park featuring images of Kaifeng based upon this painting was initiated in 1992 and was completed in 1998 [26]. At the entrance to the park is a statue of Zhang Zeduan (Figure 12) and a frieze of the scroll (Figure 13).



Figure 8. A view of the rural landscape in a purchased reproduction of the painting by Zhang Zeduan. (photograph Copyright © 2010 Jon Bryan Burley all rights reserved, used by permission).



Figure 9. A view of the river setting in a purchased reproduction of the painting by Zhang Zeduan (photograph Copyright © 2010 Jon Bryan Burley all rights reserved, used by permission).

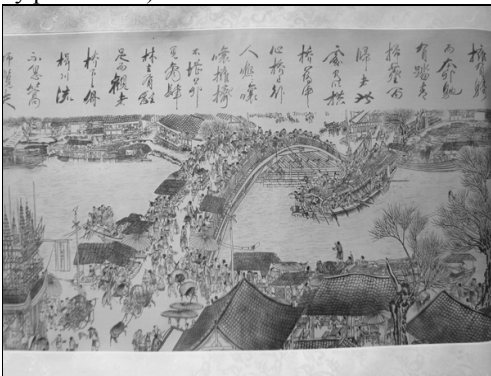


Figure 10. A view of the bridge over the river in a purchased reproduction of the painting by Zhang Zeduan (photograph Copyright © 2010 Jon Bryan Burley all rights reserved, used by permission).

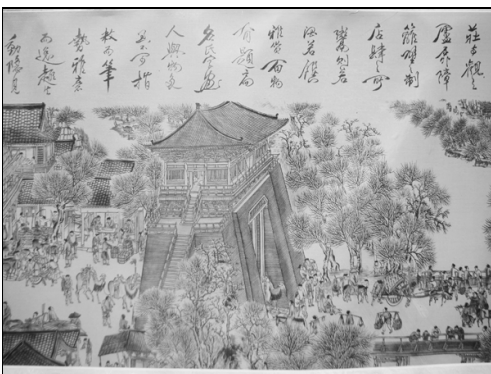


Figure 11. A view of the tower gate in a purchased reproduction of the painting Zhang Zeduan (photograph Copyright © 2010 Jon Bryan Burley all rights reserved, used by permission).



Figure 12. A statue of Zhang Zeduan holding the scroll of his famous painting in the newly created Millennium Park (Copyright © 2008 Jon Bryan Burley all rights reserved, used by permission).



Figure 13. A frieze containing images from the painting by Zhang Zeduan in the newly created Millennium Park (Copyright © 2008 Jon Bryan Burley all rights reserved, used by permission).

Many bridges are featured in the park (Figures 14, 15, and 16). Upon passing through the entrance theme square, boat rides are offered to obtain an overview of the park, passing under the many bridges. Special performances occur on the canals, including in-acting famous battles.

Architecture of ancient Kaifeng is also present. The Shangshanmen Gate (found in the painting) is replicated (Figure 17). There are many shops and pavilions in the park. The Fuyun Pavilion provides overviews of the park (Figures 18, 19).

Horse riding and stables also reside in the park. One can enjoy the streets and bridges of the park via a horse drawn cart (Figure 20).



Figure 14. The Kowloon bridge in the newly created Millennium Park (Copyright © 2008 Jon Bryan Burley all rights reserved, used by permission).



Figure 17. A photograph with an image of the grand Shangshanmen Gate in the newly created Millennium Park. The gate was in the painting by Zhang Zeduan (Copyright © 2008 Jon Bryan Burley all rights reserved, used by permission).



Figure 15. Double pavilion bridge in the newly created Millennium Park (Copyright © 2008 Jon Bryan Burley all rights reserved, used by permission).



Figure 18. A photograph of the Fuyun, tall pagoda-like structure the newly created Millennium Park (Copyright © 2008 Jon Bryan Burley all rights reserved, used by permission).



Figure 16. A replica of the famous Rainbow Bridge found in the painting by Zhang Zeduan was recreated in the newly created Millennium Park (Copyright © 2008 Jon Bryan Burley all rights reserved, used by permission).



Figure 19. A view from the Fuyun Pavilion looking towards Lake Longting and land containing the palace grounds of the Northern Song Dynasty (Copyright © 2008 Jon Bryan Burley all rights reserved, used by permission).



Figure 20. Besides walking around the park or taking a boat cruise, one can also experience the park by a horse driven cart (Copyright © 2008 Jon Bryan Burley all rights reserved, used by permission).

The park was built next to the old Northern Song Dynasty palace grounds along Lake Longting (Figure 19). The one thousand year old painting by Zhang Zeduan has greatly influenced modern times, providing an opportunity to explore and experience the past.

III. CLOSING REMARKS

Each of these case studies, the Portuguese Alentejo, the American Yellowstone Park, and the Kaifeng Millennium City Park are landscapes where landscape preservation and landscape painting have intersecting histories. In Portugal, the return to democracy since 1974 marked the opening of the country, which Europe gives impetus to major modernization in 1986. The ranking of the city of Evora, as world heritage by UNESCO in 1988 also reflects a recognition of a landscape aesthetic and therefore a recognized attraction. Equipment, progress and reforms in agriculture provide a positive boost to the territory in terms of productivity and accessibility (attendance), the costs of particularly threatened montado now either to be abandoned and therefore its extensification on one hand, or the intensification of other cultures [27]. The leisure practices are now investing in agricultural land: hiking, horse riding, and even raids cars, quads and motorcycles. The

housing boom is also a significant reinvestment in the territory, with the conversion of 'up' second homes prized today by Lisbon's and aliens. In this "last garden of Europe" (Rea, op. Cit.), We thus find two combinations forming a plastic and enchanting woodlands where the montado "make" a wild landscape and campos terras "are" a natural landscape feature. The Alentejo is it perceived as a "garden in Motion."

In contrast, the credit for the discovery and creation of Yellowstone National Park is a topic disputed by many. It is also most likely a title that is consequently held by many different individuals or groups. The traditional "campfire story" tells of how Yellowstone National Park originated with one man on a specific day. As this tradition has come down to us, members of the Washburn party in 1870 gathered around the campfire in what would become Yellowstone and declare that this area would be a national park. However still tenaciously defended by some, this theory is highly dismissed by most historians [28]. Many different expeditions and many different people had seen the Yellowstone basin by the time the Park Bill was passed, making it difficult to hand the credit solely to one group or individual. Credit is rightly due to the first individual who told of this remarkable place, including all of the people who visited for further study and told of their findings, people who mistakenly visited and told of what they saw, all the way to the official expeditions sent by Congress to verify that this place was special enough to set aside for protection in the quickly developing western territories.

The most important part in all of this is that Yellowstone was discovered and protected. When first created it served as a place of unimaginable wonder, excitement and pride for our Country. Today these feelings still accompany the word Yellowstone and it remains a national treasure for people across the globe to enjoy. No where else on earth can Mother Nature's raw beauty and awesomeness be displayed in such a concentrated location. Thomas Moran may have been the factor which at the time convinced congress to pass the park bill, then again he may not have been. However he was without a doubt part of a group of individuals who collectively presented the scientific evidence that made the difference. No one before Moran delivered the color pallet of the park so vividly in visual form, this fact remains undisputed. Memorialized as the "Dean of American Landscape Painters", Moran's fateful excursion to the Yellowstone basin would be the factor that shaped the rest of his life, as well as that of a 3,472 square mile patch of remarkable land forever to be known as Yellowstone National Park.

In contrast, the painting by Zhang Zeduan preserved an image to the past that allowed residents of the future to experience the past. Unlike most paintings in palace galleries and libraries in China, where the palace and scrolls are destroyed by the new dynasty, this image was preserved by the new Yuan and following dynasties.

We believe that the connection between painting and landscape architecture will continued to be explored by scholars, as there is much to investigate and study. In addition the sciences may be incorporated into these studies such as the application of visual quality measurement methods to assess paintings [29, 30]. The conceptual nature of these

environments may also be revealed [28]. Finally, the digital age may facilitate the communication and study of paintings and landscape across the globe [31].

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