

The influence of scholar bureaucrats on the classical garden stone landscape

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Abstract: *The rise of the scholar class with strong personal characteristics has promoted the development of the artistic style of Chinese classical garden stone landscape, spawned a representative landscape aesthetic style, and influenced the aesthetic preference of other classes for stone landscape with the influence of the scholar bureaucrat class. According to their aesthetic pursuit, the scholar bureaucrat class derived a new and mainstream development direction for the stone landscape art. Based on their own aesthetics, the Chinese classical garden stone landscape art style began to take shape, with the means of accommodation and expression, with the ideal personality as the value standard, and with the principle of the unity of heaven and man as the law.*

Keywords: *Classical gardens; Scholar officials; Stone landscape*

Chinese people have worshipped nature since ancient times. Among many nature worshippers, mountain worship can be said to be one of the most basic and mainstream. Limited by the level of productivity, the ancients maintained great awe of the nature. No matter the mountains were stacked or towering, the mountains showed irresistible power with their simple and strong lines, huge shapes, and majestic momentum. The ancients tried to imitate the natural things they worshipped in various possible forms and means, and many nations created buildings that imitate the shape of mountains.

Chinese art has always been pursuing the creation of artistic conception. As the representative of oriental elegance, Chinese gardens are often evaluated as "though made by people, they are just like the sky". Stone is also a unique element of the artistic conception of Chinese classical gardens and a miniature of natural mountains in artificial gardens. The rise of the scholar class with new characteristics opened up a new artistic style of Chinese classical stone landscape, developed a very representative landscape aesthetics, and influenced the aesthetic preference of other classes for stone landscape with the influence of the scholar bureaucrat class. According to their aesthetic pursuit, the scholar bureaucrat stratum gave birth to a mainstream development direction for Chinese traditional stone landscape art. It can be said that the perfection of scholar bureaucrat personality promoted the development of garden stone landscape.

1. Landscape art of garden stone before scholar bureaucrats

Due to the limitation of productivity level, ancient human beings were full of awe to many landscapes of nature, and thus had the heart to worship all kinds of natural things. Among all kinds of worship, mountain worship is one of the most common. This kind of mountain worship is usually embodied in "Heaven makes mountains", and mountains are the direct manifestation of God's will. Later, "Pangu's head is the east mountain, his belly is the middle mountain, his left arm is the south mountain, his right arm is the north mountain, and his feet are the west mountain." In ancient times, people believed that mountains had divine nature. The Book of Mountains and Seas wrote that "the emptiness of Kunlun Mountains in the sea is in the northwest, the capital under the emperor. The emptiness of Kunlun Mountains is eight hundred miles long and ten thousand feet high. There is a wooden grain on the mountain, five fathoms long and five sides wide. There are nine gates on the mountain, guarded by enlightened animals, and the place of all gods." The mountain is the place where the gods live on earth, so the idea that the earth and the heaven can be connected because of the mountain came into being[1].

As early as the pre Qin period, Chinese ancients built Lingtai. In the Preface to the Ode to the Former Terrace of King Han, Sun Chu of the Western Jin Dynasty said, "The platform is fifteen feet high. Although the buildings and pavilions are gone, it is like a mountain." It is a description of Lingtai in the pre Qin period, saying that they are towering earth buildings like mountains. The Classic of Mountains and Seas says that "Emperor Yao, Emperor Ku, Emperor Danzhu, and Emperor Shun are located in the

northeast of Kunlun Mountains." The platform, as the residence of the gods, is endowed with the same right of nobility, so the rulers of the world can only undertake the will of the gods by climbing the same high platform. In ancient times, emperors often accompanied this ceremony to ascend the throne.

The function of the ancient stage determines its artistic style. Whether it is the imitation of mountains or the symbol of divine power, the requirements for the stage are only towering, towering, towering and steep. Under such aesthetic requirements, the form of expression of the platform can only rely on the accumulation of huge volume and thick sense of strength, and the outline of the platform only needs to be formed by conflicting straight lines. At the same time, this artistic style can also intuitively show the ruler's sense of oppression of power possession and hierarchy. With the beginning of the feudal lords' struggle for hegemony in the Spring and Autumn Period, in order to show the needs of the identity class, people built more and more higher platforms, such as the Yandu Palace and the Zhaogong Congtai. Through the compact gathering of many high-rise buildings with different purposes, a multi-storey high-rise palace was formed[2-3].

2. Multiple expressions of classical garden stone landscape

The expression of stone landscape in Chinese classical gardens has two major changes since the emergence of the scholar bureaucrat class. One is the aesthetic turn of appreciation of strange stones, that is, to explore the beauty of strange stones and rocks, and to pursue the strange shapes of stones themselves; The second is the form transformation, that is, the birth of the "artistic conception" of Chinese garden enhances the artistic conception pursuit of its overall shape; The third is the transformation of the garden function, from the earliest symbol of divine power of mountain worship to the place of self-cultivation. In the past, people explored the aesthetic essence of "strange" and "strange" through the burst of human perception, nourished by the feelings and culture of garden creators, and placed the ideal quality of garden creators.

2.1 Aesthetic Turn of Appreciation of Strange Stones

A poem by Cen Derun of the Sui Dynasty said: "When the steps are towering over dangerous rocks, the shapes are really difficult to name. The mountains are suspected of being beasts, invading waves or whales. The cloud peaks rise from the buildings, and the lotus shadows enter the eaves." In this place, not only the shapes of mountains and rocks are strange, but also the buildings and pools complement each other, pursuing the beauty of "different shapes and difficult names". Emperor Wei Ming "increased the esteem of the palace, carved the pavilion, chiseled the quartz of Taihang, picked the aragonite of the valley city, and rose from Jingyang Mountain to Fanglin Garden." Begin to appreciate the stone pattern and color. When Bai Juyi was appointed as the governor of Suzhou, he found the Taihu Lake stone on the bank of Taihu Lake, "two pieces of stone are green, juicy, strange and ugly. The common people can't afford to use them, and people can't take them away from them at that time..... I left the waterfront forever, and once I got into my hands..... The black smoke is deep in the hole, and the green moss is thick in the crevice..... I suddenly suspect that the sky is falling, not like the world has it." Among them, stone shape, hole, moss and color are important elements for people to appreciate Taihu Lake stone. Li Deyu, Niu Sengru and other dignitaries collected a large number of rare stones and displayed them in the garden for appreciation. Bai Juyi even endowed Shi with spirituality and personality, "treating him like a guest friend, a sage, a treasure, and a grandson". Mi Fu, a scholar in the Northern Song Dynasty, put forward the "phase stone method" to extract four appreciation angles of mountain stones, namely, "beauty", "thinness", "elegance" and "penetration". The scholar bureaucrats of the Yuan, Ming and Qing Dynasties also put forward appropriate supplements to the appreciation of rare stones. Stone selection in Yuanye by Ji Cheng of the Ming Dynasty, stone tasting in Chang Wu Zhi by Wen Zhenheng, and comments on "penetration", "thinness", and "leakage" in Yijiayan's bedroom ware play department by Li Yu of the Qing Dynasty (Figure 1). Through generations of inheritance, the appreciation and aesthetics of rare stones have gradually matured into a system[4-5].



Figure 1: Suzhou Guanyun Peak

Chinese people's appreciation of the "strange" rocks endows them with individuality. Since then, the artistic definition of strange rocks has changed from a simple object to a subjective emotional bias. Simple natural things cannot become art, and art needs to contain human feelings and expressions. In the process of appreciating and appreciating the stones, people not only identify the stones, including their own textures, lines and holes, but also give consideration to the permeability of the stones, the exquisiteness of the stone surface on all sides, and the penetration of the vitality of the holes (Figure 2). The stone watchers pursue the natural charm under the hard appearance of the stone, and express their feelings in this conflict and contrast, that is, the process of individual life vitality arising, colliding and merging in the magnificent things.



Figure 2: Yangzhou Pianshan Stone House, "Hollow and Exquisite"

In the middle of the Tang Dynasty, the technique of folding rocks to build mountains was more sophisticated. Xu Hun wrote in Fenghe Doctor Lu's New Rockery: "The rock valley is very natural because of its careful appreciation. The isolated peaks are empty and the bamboo shoots are mixed, the calyx is gathered and the lotus is unscrewed. The moon is hidden in the tree, and the flower is empty and the sky is filled with fragrance." Among them, the space form of "heaven and earth in a pot" and the aesthetic turn of focusing on rare stones have already appeared.

2.2 The Form Turn of Artistic Conception

Artistic conception transcends specific and limited objects, events and scenes, and enters into infinite time and space, so as to produce a philosophical feeling of life, history and the universe. The study of Chinese aesthetics distinguishes the difference between image and artistic conception, and regards artistic

conception as the key to human emotion. With the changes of the times, the pursuit of artistic conception gradually dominates. After the Eastern Jin Dynasty, people's feelings about mountains were not limited to single mountains, but extended to the harmony of mountains. Xie Daoyun wrote in "Climbing the Mountain": "The eastern mountain of E'e is high, and its beauty is extremely blue. The empty space in the middle of the rock is lonely and secluded. It is not a work but a craftsman, and the cloud is natural." Tao Yuanming "Picking chrysanthemums under the east fence, you can see the Nanshan Mountain leisurely." All of them reflect the harmony between people and the environment. People abandoned the method of large-scale platform building and mountain building and began to build according to local conditions. For example, Xie Lingyun's Huiji Garden: "facing the mountain and leaning to the west", pays great attention to the connection and transition between the cloud forest and the surrounding mountains.

In Sui and Tang Dynasties, gardens have become an indispensable scene in life, and their style has become poetic. Du Fu wrote in "Preface to a Rockery": "At the beginning of the Tianbao Period, Uncle Si Kou, a young man in the Southern Cao Dynasty, piled earth under our Lady's Hall to make a mountain. He filled a cabinet with feet to take the place of the dead wood. He planted a bamboo tree next to it, covered several peaks, and inlaid the peaks with Cen Chanjuan, which made it look like dust." It can be seen that in the limited space of the garden and courtyard, people create rolling mountains, which are combined with plants and water bodies to show the natural flavor of mountains. At this time, the shape of the mountain is no longer isolated and straight in the early days, but increasingly rich and exquisite, combining calligraphy and painting techniques to develop more complex spatial relations and more yuan spatial levels[6-8].

The Song Huizong's "Records of Genyue Mountains" wrote that "according to the map, we should finish the work first, accumulate soil and stones, set up the Shenyuan of Dongting, Hukou, Sixi, Qiu Lake, and the mountains of Sibin, Linyou, Lingbi, and Furong, and take the stones of exotic gems." The Emperor Huizong of the Song Dynasty took advantage of the characteristics of the terrain and the strength of the whole country to find the world's beautiful and strange stones, transplant rare flowers and trees, and build the Shoushan Genyue Garden. Here, we have begun to pay attention to the connection and reflection between mountains, the ups and downs of space, the virtual reality and the well arranged, and the garden sketches have become more sophisticated and rich (as shown in Figure 3). The garden pattern of "heaven and earth in a pot" has been further strengthened and refined, with railings beside the pool, patterned stones for paving the ground, lotus stone columns, and twisted branch column bases. As the last period of Chinese ancient society, the aesthetic preference of Chinese classical gardens also changed from "heaven and earth in a pot" to "mustard seed".



Figure 3: (Suzhou Huanxiu Mountain Villa rockery)

The artistic conception of Chinese classical gardens should create unlimited spiritual content in the limited material space, so that people can consciously carry out ideological and emotional activities. "Meaning" is not only the feeling of combining with the garden landscape, but also the reason of integrating with the cultural connotation. China's "reason" is not only truth and law, but also philosophy and physics. The stone landscape in the Chinese classical garden is exactly the sustenance of the feelings and principles of the gardeners. The garden watchers use this landscape to arouse their own thoughts and awaken the metaphysical mind from the physical entities, thus producing a profound and rich artistic conception space.

2.3 The functional turn of depending on the scenery

In the classical gardens of the Pre Qin Dynasty, people pursued the towering of mountains and rocks, believing that they symbolized divine power. The yearning for a high platform is often accompanied by myth and power. With the rise of the scholar bureaucrat class and the birth of seclusion culture, the role of stone landscape in classical gardens has also changed. Ying Qu said, "On the Xiaoyao Pond, you can chant about the flowers under the willows. The spring fragrance is used to admire the flowers, and the flowers can be turned into the sun. You can swim down the birds of high clouds and bait out the fish of the abyss. If you praise them, they will be called" Huan ". How happy you are! Although Zhongni forgot to taste Yu's" Shao ", the people of Chu can't be blamed for escaping from Beijing and Taiwan." Relying on his leisurely and leisurely ambition to stroll in the meeting, he has already ignored Zhongni and Chu Jun, and is only comfortable in the landscape. Landscape architecture and gardens have different values and meanings in the lives of scholars. And the function of gardens will change accordingly.

The garden has become the material condition for the seclusion of the scholar class. Meng Xiao once pointed out the role of the scholar bureaucrat garden: "The Kongtong is an extraordinary village, and Peng Ying is in the immortal books. It is wordless and far from the enemy." The ideals of the scholar class could not be realized in real life, so they placed their personal ideals in garden art.



Figure 4: Yangzhou Rolling Stone Cave

Not only that, the garden is also the main cultural living place of the scholar bureaucrat class, whether it is zither, chess, calligraphy and painting, or tea, wine, disease or laziness, all rely on this space, find a natural ideal in the mountains and rivers (as shown in Figure 4), and place their own ideal, character and taste. The unity of these spiritual pursuits is reflected in the landscape that can resonate with them.

3. The Role of Scholar Officials in the Development of Classical Garden Stone Landscape

The aesthetic transformation of Chinese classical gardens began with the rise of the scholar class. With the decline of the patriarchal system and the rise of the imperial examination system in the Wei and Jin Dynasties, the relationship between the patriarchal monarchy centralization system and the scholar bureaucrat class matured after the Tang Dynasty. What followed was a closer integration of the garden and the life of the scholar bureaucrats. The construction of a mountain, a tree, a flower and a grass in the scholar bureaucrats' garden reflected their personality and ideals everywhere, and compared with the landscape with personality, thus replacing the old aesthetics that used to regard gods and their symbols as beauty. It can be said that the increasingly perfect personality of the literati promoted the maturity of the artistic style of classical gardens.

"Going out" and "dealing with" is an important issue in life. Confucius put forward that "we should believe in good learning, adhere to the good way to death, do not enter a dangerous country, and do not live in a disorderly country. If there is a way in the world, we can see it; if there is no way, we can hide it." Reclusive culture is the original way of life of the scholar bureaucrats. Mencius said: "Scholars who are poor but not unjust can not be divorced from the Tao. When they are poor but not unjust, they can get their own way; when they can not be divorced from the Tao, they can not be disappointed. In ancient times, if they were successful, they would benefit the people; if they were not successful, they would cultivate their moral integrity in the world. If they were poor, they would be independent, and if they were successful, they would help the world." It can be seen that people regard the personality

improvement of scholar bureaucrats as the foundation of origin and official seclusion. To some extent, seclusion represents the ideal personality of scholar bureaucrats. As an important solution to avoid the infection of autocratic system, "keeping one's own integrity" gave birth to the life wisdom of "Tao" in the reclusive life of the scholar bureaucrats. "Tao" has become the ideal sustenance of the scholar bureaucrats after their seclusion. However, during the Han and Tang Dynasties, the right of intellectuals to live in seclusion was fettered by imperial power, For example, Dong Zhongshu and other scholar bureaucrats still retained the ideal of seclusion, which is "to be honest and to be good". Under the suppression of the patriarchal centralized monarchy system, the scholar bureaucrats sought a place of peace in reality, an independent small world to repose their personal personality and ideals, and thus enriched the spiritual role of classical gardens. Just as Su Shunqin was impeached and dismissed from Suzhou, and when building the Canglang Pavilion, he placed his feelings in the garden, where he found a way to return to his heart:

He hesitated to give love and got it with forty thousand yuan. He built the pavilion north and called it 'Canglang'. Bamboo in front and water behind, and bamboo in the sun of water, infinite. Chengchuan is green and dry, and the light and shadow meet in the Xuanhu, especially the wind and moon. When the boat is given, when the towel is used, it will be forgotten. The wine cups are filled with loud songs, while the people sit on their seats and howl. When the old people do not come, the fish and birds enjoy together. If the body is suitable, the mind will not be bothered, and if you see and hear no evil, the Tao will be clear; Thinking back to the scene of honor and disgrace, the day and the penny are grinding each other, which is really interesting, but also contemptible Only the officials drown people deeply. A wise man of ancient times, who has lost one thing and has many dead people, is the way to win because of the unknown. It was abandoned and gained the territory. It was comfortable in the wilderness and did not drive with others. Because of it, it could recover the original lost land inside and outside. It was brilliant and had a great gain. I haven't forgotten what it means, so I think it's worth it![9-10]

Shao Yong expressed in the Luoyang garden: "The mind is at peace with the body, and the room is at peace with the body. When can the heart and the body be at peace? Who says a small body is as peaceful as Mount Tai? Who says a room is as small as heaven and earth..... There are several rooms, several acres of land, a basin as a pool, and an urn as a window. The wall is higher than the shoulder, and the room is larger than the bucket. The cloth is warm, and the quinoa soup is full. The breath is out of the chest, filling the universe." Here, there are not only the ideal personality of scholars, but also the artistic conception of gardens. The world outlook, personality and aesthetics of the scholar class were unified. One basin can be regarded as the river and sea, and one urn can see the whole universe, which is exactly the concrete manifestation of the ideal of the Neo Confucianism of the Song Dynasty to the scholar bureaucrat class in classical gardens.

Ouyang Xiu wrote in "He Xu Sheng Rockery": "The craftsman is skillful and the sky is extremely secluded. He who loves mountains is called the front eaves of mountains. The falling walls are not many feet long, and the risks are hidden by the heart. They are either as open as a fracture, or as vomited as a fish, or as long as they follow the wind, or as thin as a fish, or as thin as a fish. The Yin acupoint looks out, and the high screen stands like a fish. Later, they suddenly rise alone, and the group rushes together. The fish are like a mixture of qi, and suddenly like ghosts." At this time, the garden construction had the characteristics of "freehand brushwork", and all kinds of symbolic techniques were widely used. The square inches of water and several feet of stone symbolized the strange mountains and water, so as to build the ideal universe realm in the minds of scholars and officials. In addition to the increasingly mature technology of folding mountains and arranging rivers, the more important reason for the progress of this artistic technique is that the image thinking of the scholar bureaucrats played an important role in the aesthetic activities, that is, Ouyang Xiu said that "all risks are hidden from the heart".

The Records of Genyue, written by Cao Zu in the Northern Song Dynasty, recorded a variety of mountain types, such as caves and valleys. The role of caves in the mountains is constantly highlighted. There are both holes built with earth and holes built with stone, which create a rich landscape in the combination of soil slope and stone slope. The emergence of the cave not only provides a diversified way to shape the landscape, but also provides a means to change the space. The winding caves connect all the landscapes in the garden, enrich the mountain layers, and make the mountain and water form the height and volume drop and contrast. Chuang Tzu's The World says, "Thirty spokes make one hub, which can be used as a car. The wood is used as a utensil, which can be used as a vehicle. The wood is used as a utensil, which can be used as a utensil. The windows are used as a room, which can be used as a room, but can be used as a room. Therefore, it can be used for profit, and nothing can be used." It roughly means that the wheel can only rotate when the hole in the center of the wheel is empty; A hollow vessel can hold things; Only when the middle of the house is empty can people live. "Empty" itself is a kind of use,

because the existence of "empty" has played a greater role in the material carrier itself.

The concept of "harmony between man and nature" also affected the aesthetic preference of the scholar bureaucrats towards classical gardens. Zhang Dai of the Ming Dynasty commented on Wang Yuan in "A Dream of a Tao An" that "I saw a white stone lying on the ground, one zhang high and two zhang wide, and it was crazy and wonderful." The so-called idiocy is a kind of simple, naive and natural beauty. Stone is no longer an unknown simple thing in nature, but is endowed with life and full of mystery. In this aesthetic realm of selflessness, the scholar bureaucrats' aesthetic perception of stone became richer and deeper. Xie Tiao once wrote: "Zhang Yue Di in Dongting, the Emperor Xiaoxiang visited. Clouds went to Cangwu Field, and water returned to the river and Han River.... When you look at the cold city, you can see the plain of Chu. The mountains are surrounded by mountains and the sun, and the streams flow through spring valleys and springs. Weiyu is far away from the remote Dian, and the rocks are far away. Gao Xuan looks at the four fields, the windows and the front belt. He looks at the mountains and white clouds, and the level is far away." Here, both inside and outside the garden are integrated. Through the comparison between the plain and the high, it shows the ethereal immensity and harmonious unity of the universe[11].

"All the birds fly high, and the solitary cloud goes to leisure alone. I never tire of looking at each other, only Jingting Mountain." "Youth is long and thin, and horses and carriages go for leisure. The flowing water is as intended, and the clouds are still together." It is the Chinese scholar class who regards high mountains and flowing water as their confidants. "The steep peaks and secluded sinuses are linked to each other, and the green mountains and red shores are connected by each other. Shi can't explain his meaning, so he asked me Hu Wei to feel lonely." It is the mountain stone in the garden as a confidant. Even Mi Fu called Shi Zhang and Brother. By endowing natural things with personality, the scholar class dispersed the opposition between subject and object, dispelled the distinction between things and ourselves, and promoted the creation of garden artistic conception and the transformation of its function.

4. Conclusion

Stone is the representative of the universe spirit condensed in Chinese classical gardens. It comes from the natural world, condensed in lava, eroded by water and wind, or buried in mountains, or buried in rivers, lakes and seas. The process of introducing "stone" into the garden is the process of nature entering the garden and the integration of heaven and man. The material characteristics of "stone" and the inherent spirit it is endowed with are the important elements with rich connotation in Chinese classical gardens. Under the philosophical implication of the combination of virtual and real, dynamic and static, it contains not only the simplicity of nature but also the ideal emotion of human beings. It was the scholar bureaucrats who, in accordance with their cosmology, personality ideal and aesthetic pursuit, gave birth to a development direction containing spiritual connotation for the Chinese classical garden art. With "scholar aesthetics" as the leading factor, the scholar bureaucrats put their feelings into things and expressed their aspirations by means of objects, and used continuous lines and uneven spatial levels as the landscaping rules, which opened up a new artistic style of the classical garden stone landscape.

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