

On the Enlightenment of the Construction of Poetic Garden Landscape Art

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Abstract. By interpreting the artistic conception and spiritual connotation of classical poetry, this paper analyzes the concept of Chinese traditional garden construction and the philosophy of poetry. With demonstration of the inner relationship between classical poetry and artistic conception in the garden, this paper explores its poetic spatial culture and landscape artistic conception to supply inspiration for contemporary landscape design from the conception of mirror, the situation and the artistic .

"Chinese gardens and Chinese literature are intertwined and difficult to separate. So I think that studying Chinese gardens should start with Chinese poetry and must be based on the original, and then study the source, and then there are many problems are naturally solved. If we only study the garden from the image, then we can't understand its' connotation." Mr. Chen Congzhou explained in his book "Chinese Poetry and Chinese Garden Art" that poetry is the soul of Chinese classical gardens, and it has deep artistic origins with classical poetry. In his comments on the classical garden art of the East and the West, the writer Cao Lindi pointed out that "Western gardens are like epics with strong rational colors and oil paintings with strong sense of form, which are arrogant, rational expression and rational emotion; Chinese gardens are like lyric poems which can express inner feelings lyrical people, You can put your emotions and empathy in in the scenery with cherish and lovely words outside the verse. Chinese gardens have the beauty of idyllic, landscape painting artistic which is romantic, elegant, quiet and gentle. The beauty of this kind of poetry and painting in Chinese gardens is the most breathtaking" ("Chinese Garden Culture"). This article focuses on the Chinese poetry and aesthetics of the Chinese classical gardens, which are in the glimpse of the scenery and the appearance of the landscape (The poet Liu xie's "The Literary Mind and the Carving of Dragons ·Searching", which enlightens the creation of the current landscape.

Use Poetry to Express Emotions and Use Things to Express Emotions

When the poetry is externalized in the Spiritual cultivation and closely connected with the environment, it is transformed into the artistic conception of the garden. The two things have reached a perfect match in aesthetics. The poetry presents a visual realm, which is a combination of poetry's realm and a good environment. It is the wonderful part of Chinese classical gardens.

Poetry and garden.

Poetry and gardens are accompanied by traditional cultural carriers. The classical poetry's concise and beautiful language philosophy has become a great literary and artistic form symbolizing the Chinese civilization in the long process of development. It is like a religious enlightenment. It casts emotions on the natural scenery, uses emotions to let nature and self-interest, and carries out the genius of literature and art. The sketching of secular and philosophical becomes an important spiritual carrier of traditional culture.

Similarly, classical gardens are another kind of art which Softly affect the human mind, and brings beauty and emotional sustenance. It is similar to classical poetry, embodies the screams and mental journeys of the Chinese ancestors, especially the literati, and blends with classical poetry to pursue the ideal personality spirit and aesthetic realm. In the enthusiasm and yearning for the aesthetics of artistic conception, classical poetry constantly nourishes the inner aesthetic realm of classical gardens, and provides a high level of connotation and aesthetics for the artistic conception of garden landscapes, making gardens become materialized poems. A poem depicting the realm of life in the world, full of poems of philosophy.

Poetry and scenery

In the art creation, poetry and landscape are mutual media, and also transform mutually. The relationship between poetry and scenery in the garden is mutual infiltration, showing the charm of the leisurely color. The elements of the garden landscape are tried to be tasted, and the poetry scene is used to create the garden with the poetry scene. The expression of the landscape in many poems is also derived from the garden scene, which constitutes an inseparable relationship between them.

The poet feels the beauty of the garden with his own body and mind. Through the casting and extraction of subjective emotions, The poet expresses the scenery in the poems, highlighting the literary characteristics of poetry, enabling people to infinite imagination and association when appreciating poetry, poetry symphony and the emotions can be extended.

Poetry and spiritual cultivation.

Both poetry and gardens are inseparable from the expression of artistic conception. In Chinese classical aesthetics, the artistic conception has experienced the development process from philosophy to poetry to gardens, and penetrated into various art fields. It is a unique aesthetic concept. Artistic conception is inseparable from the aesthetic intention of subjective thinking. It is inseparable from the subjective association of human beings. It has subjective psychological suggestion and reflects the creator's feelings and complaints about the objective realm.

The artistic conception in poetry is the realistic transcendence of self-spirit, and it is the humanistic temperament and spiritual destination of pursuing high and leisure. In his book "Poetry", the poet Wang Changling proposed that poetry has three realms, namely, "context", "scenario" and "Internationalism". Its proposition "If poetry always expresses emotions, then it will be unclear and uninteresting; if it is always describe scenery, it will have no taste; therefore, it is necessary to put emotions and scenery together, which is a aesthetic principle"; Tao Yuanming's poetry and artistic conception set a model for the later generations, because the official path is blocked, returning to the field, cherishing the heart, not with the world, are reflected in the "While picking asters neath the Eastern fence ,My gaze upon the Southern mountain rests." that the "literati" was frustrated became the ideal model.

The artistic conception in the garden is that the gardener maps his emotions and interests into the landscape of the garden. It has the implicit and plasticity of unique artistic techniques. It is the soul of the gardener and the realm of life. William, the British gardener Chambers said, "Chinese gardeners are not gardeners, but painters and philosophers", and always create and pursue the artistic philosophy of "The scenery is endless and the meaning is endless."

Using Poetry to Depict Scenes-Expressing Ambitions With Gardens

Most of the Chinese classical gardens belong to the literati garden. Most of the gardens are created by the idea of literati creation and there is a saying that "the garden is a place of the present and the ancient poetry of the past". The ideals of the official career are unsatisfactory, and they are immersed in the mood and poetry described in the poetry, and they are materialized in the garden to fill the emptiness of the soul and comfort.

Use Verses to Create Landscapes.

Ingesting poetry theme ambitions is the usual management method of classical gardens. The aesthetic character of poetry and literary works is transformed into an international look through the insights and intentions of the gardeners. The garden theme and landscape space are constructed by poetry, and the materialization of poetry boundaries has become the main method of landscape construction. For example, in Suzhou "The Master-of-Nets Garden", it takes "Cong Lang's Song" in "The Songs of the South": If the water in the Canglang River is clear, it can wash my hair band. If the water in the Canglang River is turbid, it can wash my feet." "Expressing the ideals of unsatisfactory personality, the scenery in the garden, "Cang lang Pavilion" and "Small Waves" borrowed from the theme of the fishery theme in The Songs of Chu, showing a free living space. (figure 1)



Figure. 1 Suzhou Canglang Pavilion



Figure. 2 Suzhou Lotus Garden

Poetry has become the support of gardening landscapes. It is a major feature of Chinese classical gardens. The construction of gardens follows the meaning of poetry. The artistic conception of poetry and texts runs through the landscape in the garden. You can appreciate the garden based on the artistic conception in poetry. In the garden landscape, the unique humanistic charm and artistic philosophy of poetry are cultivated. The philosophical theory of Zhuangzi and Keiko's "Hao Liang watching fish" and Zhuangzi's "Pushui fishing" is unique and high, which is traced and imitated by the gardeners, symbolizing the detachment of fame and fortune, marking the nobleness of personality and becoming a cultural connotation of the garden.

Using poetry to depict scenes, the landscapes such as houses, landscapes, plants, flowers and grasses described in the poems are given to the international images that can be seen and audible, and the landscape pattern is reflected in the poems. The landscape pattern reflects the beauty of the clear and dredging which can be depicted in the poems, or the feelings of love, or the matching of the objects, reaching the symphony of poetry and scenery. What it reveals is a deep and far-flung charm. It is like walking through the ancient poetry, giving people an endless sense of face and a permanent charm, which makes people immersed in the beautiful and illusory poetry scene.

Use Verses to Name Scenes.

On the contrary, the gardens that have been created often use poetry to describe scenery, which are named after the scenery. The concrete materialization is to interpret the landscape content with material carriers such as plaques, couplets, and inscriptions, so as to reflect the unique artistic tension of the garden with the flowers, trees, pavilions and pavilions. Deepening and expanding the artistic conception of garden space with poetry has become a necessary part of gardening activities. In "Dream of Red Mansions", at the poetry meeting of Grand View Garden, Jia Zheng leads Jia Baoyu and the visitors to the garden, and many poems are made according to the order of imperial concubine Jia Yuan. With the poems of attractions, the artistic conception of the scenic spots has been refined and sublimated, and it is very poetic.

Qian Daxin's "The Teacher's Garden" in Qing dynasty said: "For example, the scenery of pavilions and trees must be iterated together to appreciate, and promoted with poetry. If this is not the case, it is better to close the door and laughed by the guests." In the gardening activities, the poetry garden is the elegant appreciation of the "literati" and the poetry. The singer remuneration

adds a colorful cultural connotation to the garden art, which makes the garden in the quiet and elegant, highlighting the Chinese culture, and humanistic features of the ages.

Using poetry to carry out the scenes and questions, picking up the classical famous poems in classical poetry, deepen the cultural connotation of the landscape, and render the aesthetic color of the garden, which greatly elicits the poetic association of the viewers, and expresses the aesthetics of "literati" Feelings; the combination of poetry title and landscape space environment is a re-creation of the artistic conception of the garden, which makes the landscape poetry reappear, its aesthetic value doubles, and the alcoholic richness enriches the humanistic realm of the garden.

Expressing Aesthetics with Poetry-Expressing Mood

The management of classical gardens is the mental journey of the mind through the poetry. From the text to the garden, the experience transcends from the reality to the ideal. It infiltrates the unique traditional aesthetic concept, from the pursuit of philosophical detachment and conclusiveness. The law of life to the spiritual pursuit of personality ideals and the attitude of life with a sense of touch, through the transcendental aesthetic feelings and spiritual experience, reached the poetic sublimation and humanity detachment.

Zen Buddhism Environment-Oriental Aesthetics.

Zen has a strong humanistic spirit and is the most wonderful chapter of Chinese culture. Its purpose is to emphasize "super-detachment", which is in line with the spiritual pursuit of the Chinese "literati". The indifferent, remote personality ideals and aesthetic tendencies of the Chinese literati, the spirit of "super-detachment" is unattached, carefree and indisputable, and the "Buddha's clean and pure" spirit transcends, forming a typical oriental Aesthetic philosophy and ideas.

Zen is the product of Buddhist Confucianism. It gradually evolved into the aesthetic rhythm of the East in the development. The poetry of the indifference and the simple and unpretentious Zen has always been the artistic realm and aesthetic ideal pursued in the field of Chinese literature and art. The plain and subtle, "mirror and water" and the aesthetics have become the aesthetic standards of enthusiasm and pursuit. Wang Wei's "I can't see people in the open mountain forest, I can only hear the voice of speech. The shadow of the setting sun reflected in the deep forest, and the scenery on the moss was pleasant." The moonlight of the moonlight and the autumn of the Qing Dynasty create "empty", "silent", "quiet" about Zen. The mysterious and indifferent nature of the environment presents real natural emotions and individuality. "Zen is the poetry of philosophy which can not relate to true nature and the world, but only the subject of psychology" (Li Zehou's "Three Books of Aesthetics").

Meaning and context of Zen, depicting the spiritual realm of human beings in the form of poetry, it is transferred to the garden along with the spiritual intentions of the "literati", and it is clear in the space full of Zen. The feeling of comfort and pleasure of calming. The garden undertakes the poetic thinking of Chinese aesthetics, finds the comfort of the lost soul, and gains unconsciousness, purposelessness, and no worries. Such aesthetics are such as "The fun inside the hall, the grazing returning by the river with long willow trees, the one fishing in the winter on the river, the boat on the rainy day". These distinctive realms convey the poetic and landscape of Zen.

Seclusion - the Spirit of the Scholar.

In Qian Mu's "New Theory of National History", Confucius argued that "If you are appointed, you will be able to show your ambitions. If you are not appointed, you will be hiding yourself. Only me and you can do this!" The person who was used was because his claim was adopted, not his body. His ideas can be used, then this person can do big things. If his claim cannot be adopted, it is better not to be an official. Mencius said: "Scholars should respect his ambition", that is the way he is doing, and this has a profound impact on the spiritual culture of Chinese scholars.

"Scholars" adheres to the Taoist, "The text is the way to the Taoist", "Taoist is natural," and Taoist stems from the nature of man. Since ancient times, the "Taoist System" that "literati" has always been divided and collided with the "political system" of authoritarian politics, and has been retired from the wilderness or rapids. This is the fate and destiny of these "people who are benevolent," or the reclusive countryside or Going back to the garden, and then transforming into an

ideal space to heal the wounds of the soul, to chat with comfort. Retreat farming has become the most stable and safest path for the public to go out of the way, so the "returning pastoral" has become the eternal theme of the literati garden. They will lead the economy and wisdom to the singing and swearing of poetry, or to enjoy the creation and play of the garden, to transform the garden into a place to hide the world, to return to the pastoral, to raft the rivers and lakes and become the spiritual aspiration of the world.

For example, the coupling garden in Suzhou, although in a busy city, is conclusively inhabited. In the name of "coupled garden", it implies that the owner of the garden is escaping from the world. The appearance is to avoid danger and escape the chaos, but let it be ingenuity and ideals are here to play, pursuing a noble and free life ambition and an independent and free personality spirit, full of the sorrowful feelings of the people with lofty ideals and the sigh of sorrow. (figure 2)

Realm - Landscape Personality.

The landscape elements in China represent the elegant style of the ancients' longing for the heart, the footprints of the high-ranking people, the imprint of the literati's heart, and the elegant rhyme of the famous soil. Liu Xie believes that the beauty of mountains and rivers exists in the famous mountains: "The sun and the moon are like overlapping jade, to show the image attached to the sky; the mountains and rivers seem to be splendid, to show the texture of the earth is rich, these are the articles of nature!" ("Heart Carving Dragon"). The landscape can rest your spirit. In the simple, clear and deep landscape, it can best express the high and detachment of character. Ji Kang put forward the "Beyond the various ethical principles of Confucianism, the natural nature of human beings is free to stretch." saying that the natural rate and free and easy way of life are pursued as an ideal life realm, so that deep natural mountain consciousness permeates into the realm of life. Zhuang zi not only can observe the various forms and beauty of natural landscapes, but also enjoys the aesthetic pleasure from the perspective of human beings and nature, and gains spiritual relief in nature, and personalizes the landscape to achieve the ultimate in aesthetic realm. Regarding the realm, Li Zehou believes that "it is not just the writer's mind, temperament, emotion, and spirit, nor is it just the flavor and charm of the work. It is revealed through the constitutional problem, emphasizing the objectified and objective art of the ontology world. The life that comes out, that is, the display of the realm of life" (Li Zehou, "The History of Chinese Aesthetics").

Zong Bing, a master of landscape aesthetics, said in the "Famous Buddha Theory": "Once you live in the world, you only feel that there are only people in your heart, and you can't think of God anymore. If you let yourself go into the wilderness, go to the mountains to play in the water, watch the sky and the scenery of the mountains, then you will feel that the secular people are very boring. So you should meditate on God and the Word." From the mountains and rivers to understand the "Taoism", and evoke the literary and artistic consciousness, so that poetry, books, paintings, music, gardens into the field of life, distant and clear landscape poetry, chic and distant landscape paintings and The landscape garden of the natives has become the means for the "literati" to express their own body and mind.

"Personality is the bearer of cultural ideals". The charm of culture is derived from the personality spirit of the literati. The garden represents a choice of the ancient "literati" to achieve the ideal way of life, both in material and spiritual aspects. The place of personality and spirit, thus the inner world and personality ideals have been detached and bloomed. Garden has become the spiritual symbol of Chinese culture and an important carrier of Chinese culture.

Expression-Scenario Blending.

The concept of "harmony between man and nature" affects the attitude of "literati" to nature. They pursue the unity of the soul and nature. The beauty of nature is colorful, and the beautiful beauty is in the heart. "The natural scenery that has been flowing away is the eternal immortal existence of the ontology, that is the poem of the ontology full of emotions and no seemingly any emotion" (Li Zehou, "The History of Chinese Aesthetics"). "Concentrating on the scene" and "Put your heart in the scene" are the rules of poetry and gardening.

The "literati" expresses his attitude towards life with poetry and gardening. By describing the migration of space scenery, he creates a realistic space with an empty realm. This kind of

ambiguous way and lyrical effect are all flying over. "When the antelope sleeps at night, unlike the ordinary animal beast, it will look for a tree. When it looks at the position, it will separate and jump, and use its angle to hang on the tree stalk. This will ensure that the whole body is suspended. The beast can't reach it. In the light of the extension, we use the "antelope hanging angle" to describe the artistic conception and detachment." The Southern Song poetry theorist Yan Yu, "The Cognition of Poetry in the Poems of Canglang", there are endless poems and landscapes in the emotional entanglement and lingering.

Lyricism is the original motive of poetry and garden creation. The garden with full of charm is also the poetic artistic carrier that accommodates the scholars' honor, disgrace, ideal and aesthetic emotion. The ideological realm of "thinking and the world" and "the combination of mind and environment" becomes the core of expressing emotion.

Conclusion

The philosophy of thought contained in classical gardens is still the cultural origin and the source of art pursued by people in modern life. The supernatural living wisdom and poetic life of the ancestors are still the historical context and the cultural spirit of the times. The essence of traditional ideological culture and the hidden historical soul show the value choice of the ancients, which as a cultural heritage leaves us with profound spiritual inheritance.

As a unique cultural inheritance of Chinese nationality, poetry and poetry culture can provide a good reference for modern landscape design and artistic conception, thus enhancing the spiritual quality and design connotation of landscape design. This is the original intention of poetry and landscape conception. The corresponding analysis and interpretation of a large number of poems and landscapes in the text finds the path and method that can be solved in the exploration of poetic conception, in order to get inspiration and apply it to design practice.

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