



Two-dimensional creation of "rites" and "images": An Analysis of ritual aesthetics of Jian 'an Engraving landscape images

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Abstract. Ritual system is the center of traditional Chinese culture, aesthetic theory and practical activities. The creation of garden images in Jian 'an's engraving is also influenced by it and contains profound thoughts of ritual system, which is full of order norms, and creates the ritual aesthetics with unique order beauty and spiritual connotation. "Ritual" and "image" belong to the category of two dimensions. In the landscape image of Jian An engraving, the landscape image, as the carrier of imagology, integrates the spiritual connotation of ritual aesthetics into the creation of images, deepening the aesthetic depth of the landscape image of Jian An engraving. Taking the existing garden images of Jian 'an Printmaking as the research object, this paper analyzes the fusion path of two different dimensions of "ritual" and "image" in the garden images of Jian 'an Printmaking from three aspects of garden space layout, garden architecture construction and garden plant landscaping, in order to provide a new perspective and inspiration for contemporary printmaking research.

Keywords: Landscape architecture; Jian 'an engraving; Images; Ritual. Aesthetics; Intangible cultural heritage

1 Introduction

In ancient Chinese, "China" belongs more to the concept of regionalism, while "Huaxia" is more inclined to a cultural community, and the value basis of maintaining this community and guiding it to stability, prosperity and progress is the ritual system. China ancient times, etiquette become the coordination level, human relations, prompted the content and means of social stability, all aspects of people's life is full of the shadow of ritual, and it is this contains, laws, ethics and the technical content of the society, full of order of the Confucian thought, creation out of the order of its unique beauty and spirit of the Confucian aesthetics. The modern aesthetic system should be a constructive "total aesthetics" system structure based on "life world" and with multiple interactions. As one of its core frames and structures, the further study of ritual aesthetics will undoubtedly contribute to the in-depth study of contemporary aesthetics and the expansion of the research field. So that it can better carry out substantive and in-

depth interaction and communication with the world aesthetics [1]. Shu Lin QingHua recorded: song dynasty carved splendor of books, the first reaction in fujian area, and the most prosperous in fujian area is to take, here say "to take the most" refers to is "take this", or "building", in 2005, was among the first batch of national intangible project in fujian province, "to build the" illustrations printmaking called "take a print. Jian's prints and Jian's prints not only influenced the whole Chinese society at that time, but also exerted great influence on China's neighboring countries because of their spread abroad. As a folk activity, the creation of the landscape images of Jian 'an print-making was deeply influenced by the thought of rites, which integrated the order and norms of the thought of rites into the creation of the print images, deepening the aesthetic depth of Jian 'an printmaking landscape images.

2 Ceremony for square: respect ceremony for the order of the garden space layout method

The garden is the earliest origin of the classical Chinese garden. "The Classic of Mountains and Seas" says: "Di Yao Tai, Di Shun Tai, Tai Sifang, in the northeast of Kunlun." The ritual system has been established since the beginning of garden construction. With the change of dynasties, the activities of garden construction have become increasingly rich, and the scale, layout and spatial order of gardens have been changing constantly. However, from the perspective of its development, the ritual system has always been a far-reaching ideological concept [2]. Of Chinese classical garden architectural landscape theory pays attention to natural, rejection will be too much artificial trace and gardening subjective intent upon above nature, in order to in the gardening activities "by people, wan since opening day," the ideal state, therefore, of the Chinese classical garden landscape elements of gardening activities to more simple as its design basis, Way by a particular organization will be justified all the elements are combined, form the garden landscape space sequence, in the Chinese classical garden building and space layout of the specific organization "in the process of its ideology is under the influence of a variety of cultural factors and form, the impact on landscape space layout of a variety of cultural factors, The function and influence of "Li" can be said to be profound and outstanding.

It is recorded in the Book of Rites · The Doctrine of the Mean that "Zhong" is the foundation of all things under heaven, and "harmony" is the channel of all things under heaven. If the realm of harmony can be achieved, heaven and earth can be in their respective positions, and all things can flourish and grow [3]. Ancient people both in the building or garden space layout of extremely pay attention to the way of "neutralization", in a way that is central axis and the bilateral symmetry holds up the feeling of "order seriously, in an orderly way", the "spring and autumn annals" recorded: "the center of the ancient Kings, choose the world build national, choice of national center built palace, select center to set up the hall of the palace". Ideas of landscape space layout will choose as the fundamental principles of space composition, put as the focus of the building or buildings in the center of the garden layout, in order to make the rest of the elements in this axis, primary and secondary order, compare the equilibrium, the

vertical and horizontal directions for the development of space layout, "Chiang kai-shek innocence" layout of single and group, It is easy to show the difference of rank and inferiority and order, and has the effect of dignity [4], reflecting the order aesthetics of rites. In the Analects of Confucius, it is recorded that: in ancient China, the ancients who respected the sky were supported by the stars because the North star was still in the sky, and had the position of imperial power. Because the ancients respected and imitated the North Star, the layout of buildings could move to the north on the central axis [5], so that the spatial layout of gardens along the axis could have a free space distance. See figure 1 the Santai Museum "Biography of the Twelve Dynasties Before the Nations" during the Wanli period of the Ming Dynasty , the same axis. For the division of landscape space layout, gradually raise the height of the main building as the steps, placed the subject building in the top of the central axis, through the height changes to show its noble position, Plants and stones are used to decorate the main building in the surrounding space layout. The most honorable people sit in front of the main building, and the rest stand on both sides of the building or bow down under the steps of the building, to set off the idea of courtesy and rank. See figure 2 Shijiantang "Embroidery Notes" during the Wanli years of the Ming Dynasty (now collected in Beijing Library), the painter in the creation, both comply with the "Zhonghe" courtesy thought, the garden space layout with the axis of the division, the important place of the story is arranged on the axis, in order to highlight the main scene of the story. The ancients to admiration of nature into a volume gives to the architecture, make it become an indispensable building feelings pass way[6], in the garden in the figure is like the construction of the main body of the mass intentionally amplified, make it a full figure most prominently marked place, the rest of the plant, stone, etc as the main decorative elements, disciplined arrangement in both sides of the building, In order to play a role in setting off the main building, and at the same time, the main building is not completely placed in the central position of the garden layout axis, but mostly placed in the top position of the central axis, in order to reflect its "respect" position, the picture layout level is clear and clear, reflecting the beauty of a kind of ritual order.



Fig. 1. During the Wanli period of the Ming Dynasty, the Santai Museum "Biography of the Twelve Dynasties Before the Nations"



Fig. 2. Shijiantang "Embroidery Notes" during the Wanli years of the Ming Dynasty

3 To the ritual system: ritual as the chapter of the garden architecture to create French

The thought of rites standardizes people's responsibilities and obligations in social relations. It holds that every member of a society should live up to the moral and ethical rules of his or her role, distinguish differences by name and do not usurp his or her place. In this way, the difference of rank and the beauty of the order of rites aesthetics can be reflected. The rules of etiquette for building roof construction are clearly reflected in the *Ying and Covering Rules of Tang Dynasty*. Hip hall top is the first grade roof style, which can only be used in palace buildings. The rest of the mountain top only five official residence building roof construction can be used; Other level of official and civilian building roof construction of the people, can only use the hanging and hard top two shape , the imperial palace in the hall of supreme harmony is used in the building roof to build hip roof on the top of the typical case, a symbol of the supreme level position [7], whereas in private garden building roof construction, the corresponding ritual requirements, Use hard mountain tops and hanging mountain tops. See figure 3 Ming Chongzhen period Xiongfei Museum "Fine Engraved Three Kingdoms Water Margin Complete Biography", depicted zhuge kongming is located to the left of the palace liu chan in "the model" scenario, close shot of the bore is clear line of people standing in the garden, the vision is a series of palace architecture, as can be seen from the diagram, The construction of the roof of the palace building has used the double-eave roof, the roof of the single eave, the roof of the spire and other traditional building forms. See figure 4 Shijian Tang Magazine "Pearl Notes" during the Ming Wanli period, two women sit in a garden building with double eave and a hill top. The shape and structure are consistent with the story scene happening in the imperial palace. As shown in figure 5 the "Meixue Controversy" of the Ming Dynasty (now the collection in the library of Japanese cabinet) landscape image, the garden architectural form of roof is more private use, low level of the hanging, landscape image creation, above all, according to the background, the story happened to comply with the traditional construction of the Confucian thought, make the picture clear, full of the beauty of the order.



Fig. 3. During the Ming Chongzhen period, Xiongfei Museum "Exquisite Engraving and Engraved Three Kingdoms Water Margin"

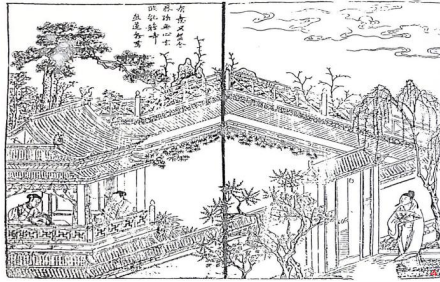


Fig. 4. Shijiantang "Pearl Notes" during the Ming Dynasty



Fig. 5. The "Meixue Controversy" of the Ming Dynasty

4 Intended to ceremony first: from the ceremony out of the garden plant landscape artistic conception

As one of the core contents of traditional Chinese culture, ritual system is a social order system established on the natural basis of "unity of nature and man". Heaven is the ruler of the world and operates according to the law of five elements and Yin and Yang. The "wood" in the five elements symbolizes trees, and there are relevant requirements in the ritual requirements of the relevant sacrificial sites. It is recorded in the title sequence of the Zhou Dynasty in Shangshu · Yi Chapter that Gong and Bo came from the worship

of *Pinus tabulaeformis* and cypress, while the three Gong and Nine Qing were symbolized by Huai and jujube. The thought of "Bide" in Confucius' view of natural aesthetics attaches moral concepts including "propriety" to natural scenery. This aesthetic essence is actually an appreciation of personality and also the core concept of Chinese landscape plant landscape art. For example, a large volume of tree species, such as solemn and simple pines and cypresses, is used to set off each other with well-ordered garden architecture, reflecting its noble, majestic and imposing garden features. In the *Book of Rites · Rites and Vessels*, it is said: "When rites are released, beauty is enhanced; Measures are right, practice, it is also in people, such as bamboo arrow narration also; Such as the heart of the pine and cypress. Therefore, bamboo and pine and cypress can live at the top of the world, can pass through four times without changing the Yi leaves." There will be "the ritual" metaphor for bamboo green husk on the appearance of the arrow, pine for the interior of the solid, in the world, only the bamboo and pine has the large sections, so the lush and green all the year round, branches and leaves never litter, to remind the importance of "the ritual" for people, it is the ideas of "DE" ritual of typical cases, such plants use also have emerged in the landscape image of sussing out prints, See figure 6 "A Goose Horizontal Autumn" in the Ming Dynasty which reflects the gentleman's pursuit of ethical and moral models and the beauty of ritual spirit.



Fig. 6. "A Goose Horizontal Autumn" in the Ming Dynasty

5 Conclusion

Jian 'an Printmaking is not only the result of the successful commercial operation of the workshop owner, but also the crystallization of the folk image culture collective. As an important part of Jian 'an's printmaking, the garden image in Jian 'an's printmaking is, in a sense, the long history of its creation, which is the condensation of the development trajectory of the ancient Chinese book engraving illustration. It reflects various internal motives and external reasons for the change of publishing painting style. As the core concept of Chinese society from ancient times to the present, ritual system is one of the reasons that has a profound influence on the creation of garden images in Jian 'an printmaking. From take a print of the landscape image creation, you can see that the ritual performance of landscape gardening have everywhere, both in terms of the integral space layout, the local architectural landscape, plant landscape, and so on were all used to convey to the Confucian thought of from and reflect the beauty of the order of the

Confucian aesthetics, the beauty of spirit, it is this creation technique, Make "ceremony" and "image" can be integrated with each other, form a new whole, radiate a new aesthetic interest. The inheritance and development of ritual system and its unique ritual aesthetics in the contemporary era will undoubtedly inject a steady stream of new vitality and new ideas into modern design creation.

Note: The garden images of Jian 'an Prints in this article are all from Jian 'an Ancient Prints compiled by Zhou Wu, Zhou Lu and Zhou Liang and published by Fujian Fine Arts Publishing House. The pictures in this article are all taken by the author.

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