

# *Research on the Formation of Poetic Conception of Small Hill and Osmanthus Fragrans Pavilion in the Master-of-Nets Garden*

Dan Cheng, Menghong Peng\*

*Intangible cultural heritage research center & Arts Academy, Shaoxing University, Binhe community, Tashan street, Yuecheng District, Shaoxing, China*

*\*corresponding author*

**Keywords:** scenery supporting from; Small Hill and Osmanthus Fragrans Pavilion; Master-of-Nets Garden; Hermit culture; Borrowed Scenery

**Abstract:** Chinese classical garden art focuses on diverse spiritual expressions, and often uses cultural allusions to interpret the emotions and ideals of the garden owner. The names of multiple scenic spots of the garden together constitute a symbolic world of time and space, which brings certain challenges to the popular science of Chinese classical garden. This article outlines the historical context of "the secluded conception of Osmanthus bushes in the hills" from the generation of idea to the modeling of the physical environment. Taking the scenic spot named Small Hill and Osmanthus Fragrans Pavilion in the Master-of-Nets Garden as an example, it focuses on analyzing the physical space pattern of this pavilion, the relationship between material elements and the cultural connotation of various titles. The meaning of the name of a scenic spot is not self-sufficient. It needs to be interpreted and extolled by the integration of material elements such as mountains, water, plants, seasons, and spiritual elements such as poetry, calligraphy and painting, so as to lead the meaning to infinity. This is the key reason to the generation of the poetic conception of ancient Chinese gardens.

## 1. Introduction

Compared with other language systems, Chinese has the characteristics of intuitive expression and emotional suggestion. "The language form of a nation is also the crystallization of a nation's way of thinking (along with emotions and volitional activities)"[1] In the traditional Chinese period, poetry, painting and many other types of works of art mostly used the depiction of mountains and rivers to express their feelings, and the beautiful scenery of mountains and rivers has also become a scenic spot due to the spread of poetry and painting. "Poets are like confidants of mountains and rivers, using the titles of poems and essays to show their sentimental characteristics"[2], said by Dong Qichang who was a famous calligraphers and painters in the late Ming Dynasty.

The design thinking sequence of ancient Chinese gardens includes the link of "asking for names", which can help creators in their ideas and layouts, and can also help viewers understand the

spirit of garden culture[3]. Cultural allusions are often used to name buildings, or to summarize the cultural atmosphere of rockery scenery in the form of stone inscriptions. Landscape naming and related poetry creation, drinking, singing and dancing is also a form of social life in Chinese gardens. In the Chinese classical novel "Dream of Red Mansions", there is a classic storyline of "the title of the garden is used to evaluate the level of personal talent". The purpose of the Chinese Literati Garden is to open up and generate the realm. The title of landscape and its element system is important clues to shaping the poetic state of gardens.

Small Hill and Osmanthus Fragrans Pavilion is a scenic spot in the social area of the Master-of-Nets Garden, the World Cultural Heritage in Suzhou. At present, the research on the cultural generation of its title poetry environment is scattered in many research works. For example, Small Hill and Osmanthus Fragrans Pavilion is often used to interpret the overall formation of the landscape artistic conception of the Master of the Nets Garden[4]. There are also scholars starting from the history of the application of plant culture in gardens, discussing the historical experience of the arrangement of osmanthus plants in the Small Hill and Osmanthus Fragrans Pavilion[5]. The research on the creation of the "secluded Conception" in the Master-of-Nets Garden provides specific research ideas for the specific discussion of this article. Relevant perspectives include research on quantitative control of paths and sight lines, analysis of structural characteristics of plant communities, research on natural lighting experience in garden buildings and organizational principles of night scene lighting, etc[6-8]. The development context of the name of the scenic spot, as well as the relationship between the spatial pattern, the combination of elements, the winning inscription and the whole conception of scenic spot all need to be systematically integrated.

Everything has an evolutionary process from simple to complex. The Chinese garden's preference for cultural allusions is not achieved overnight. This paper takes Small Hill and Osmanthus Fragrans Pavilion in the Master-of-Nets Garden as an example, and outlines the interpretation process of "the secluded conception of Osmanthus bushes in the hills" from viewpoints and artistic reproduction to the creation of garden material space. Studies have shown that a single landscape name cannot convey all cultural connotations, and it needs to rely on material elements and artistic spiritual elements to integrate meaning and emotions. Together they create a narrative system that belongs to the owner of the garden. A world of cultural symbols full of infinite imagination is generated from this, and this is the charm of Chinese gardens.

## **2. Materials and Methods**

### **2.1. From concept to fragrance space**

#### **2.1.1. Cultural allusions -- generation of ideas**

Han Huainan Xiaoshan wrote "Chu Ci Zhao Ying Shi", "osmanthus tufted xi mountain secluded, yan Jian even curled Xi branch phase". The full text describes the secluded danger of remote mountains and valleys, saying that it is not possible to stay in the mountains for a long time, which means to persuade hermits to go out of the mountains. Geng Xin, a writer in the later Northern Zhou Dynasty, quoted in "Ode to Withered Trees" that "osmanthus flowers were planted all over the mountains and fields to keep me." Comparing himself to a dead tree, the author expresses the pain of losing his country, the nostalgia of his hometown, the hatred of being in exile, and the current situation of difficult personnel and life. The literary concepts of "Cong GUI zhaoyin" and "Hill from GUI" were generated. It is usually used when scholars are full of ambition.

#### **2.1.2. Meaning reproduction -- the use of allusions**

The view that "hill cluster laurel" is suitable for seclusion was pointed out by a famous scholar and became a classic cultural symbol. In Calligraphy creation, such as the tang Dynasty Chu Suiliang wrote the running script with great momentum, the font trend flying coherent, calligraphy style and language intention perfect integration. In addition, Zhao Mengfu this is the Yuan Dynasty; Dong Qichang in the Ming Dynasty had calligraphy works of "Ode to withered Trees" spread, infiltrating the creator's personal feelings and the remote environment of hill and laurel In the creation of poetry art, "Hill cluster laurel" is often regarded as a cultural allusion to express the poet's feelings and interests. As SuShi wrote, "My white hair returns again, my old man is gone, and now only the quiet hills where the laurel trees are planted are left." Osmanthus trees on the mountain are described in verse to create a quiet atmosphere. Huang Tingjian wrote "You are highly valued by the government, but do not forget the sight of the osmanthus trees on the mountain that I once saw when we traveled together " Hint the author to remind friends and express their feelings of retreat. In terms of painting and calligraphy works, Cong GUI Zhai tu, created by Wen Zhengming, a litterateur of the Ming Dynasty, depicts the building backed against rocks and placed under the shade of osmanthus trees. The landscape reflected on this picture implies the quiet spatial intention. The artistic creation of poetry and painting in different time and space makes the cultural connotation of "the secluded conception of Osmanthus bushes in the hills" more profound.(fig. 1)



Figure 1: Cong GUI Zhai Tu By Wen Zhengming in Ming Dynasty[9]

### 2.1.3. highlights of Space : the creation of aroma realm

"Osmanthus" has been used by literati in poetry for a long time, and the cultural significance of osmanthus enriches the poetic connotation of garden osmanthus. In the garden landscape, "osmanthus" has become one of the important material elements of garden landscape. Osmanthus also runs through the development of Chinese classical gardens, so that Chinese classical gardens have endured aesthetic value. Cleverly borrowed the osmanthus landscape, osmanthus fragrance formed the incense landscape. Through the natural fragrance to stimulate the sense of smell of visitors to trigger association, increase the level of people's tour. The master of Nets garden mall Hill and Osmanthus Fragens Pavilion, Liuyuan garden of the Osmanthus Fragrance Pavilion, Zhuozheng yuan garden of the incense pavilion are famous for planting a large number of osmanthus.

## 2.2. Spatial presentation of Small Hill and Osmanthus Fragrans Pavilion

Found in the Song Dynasty, the Master of nets Garden was a garden set up by scholars returning home, formerly known as "Yu Yin". During the Qianlong period of the Qing Dynasty, Song Zongyuan, a scholar, changed the name to the Master of nets Garden in order to carry on the ancient meaning. Small Hill and Osmanthus Fragrans Pavilion, located in the southern social area, is one of the twelve views on the garden [10]. Later garden owners have retained the idea of the garden, the concept of fishing hide in the garden in each scenic spot.

### 2.2.1. The composition of matter under contemplation

Small Hill and Osmanthus Fragrans Pavilion uses rockery to enclose the narrow landscape space is one of the reasons for generating quiet atmosphere. It imitates the landscape pattern of natural mountain terrain, which reflects the concept of "Imaging the Big from the small". Breaking through the narrow area space of the original site, the ever-changing shape of natural landscape is reproduced in a small space. In the limited space, it shows profound and rich garden interest, and constructs the landscape pattern with the intention of "mountains far away from human beings", presenting a relatively quiet space atmosphere.(fig. 2)

The main building is surrounded by two groups of rockery with different heights of the north and south, creating a quiet overall atmosphere in the mountains. The north rockery are called YunGang, which is the main mountain in the garden. The mountain rises from the east, gradually lowers gently to the west, extends to the west and zigzags to the north, gradually disperses. The topography and structure of mountains draw on the appreciation mode of traditional Chinese landscape painting. The rock mass is steep, simulating the fault landform of the hard giant rock standing abruptly in the natural landscape. architects make reasonable layout and artistic treatment of the mountaintop, mountainside, mountain foot and other blocks. Based on the technique of rock transverse stacking, The Huangshi block is intricately overlapped according to the stratified structure joints of fault rock mass. The main entrance of the building are provided with a combination of undulating rockery built according to the wall, with osmanthus trees as the main plant.

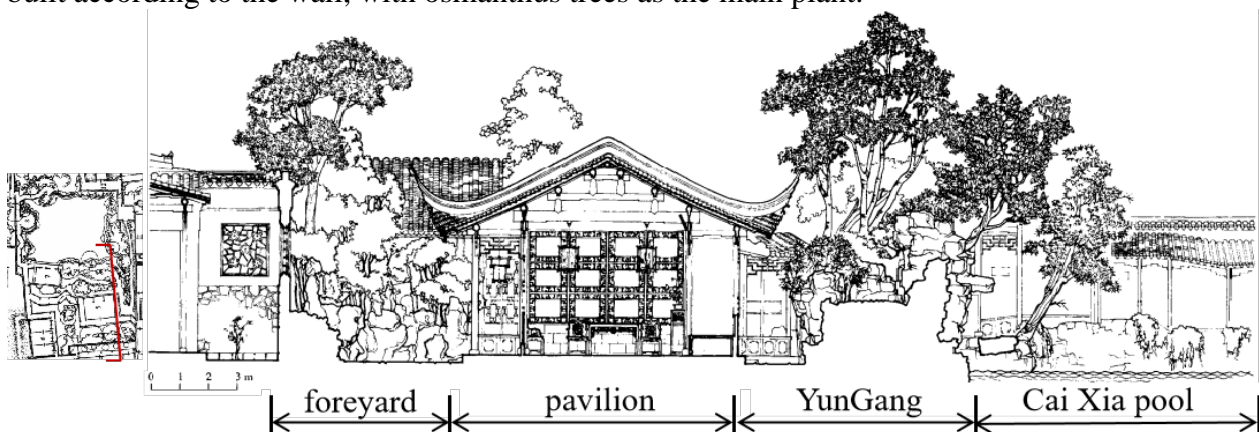


Figure 2: Small Hill and Osmanthus Fragrans Pavilion courtyard west view profile[11]

### 2.2.2. Temperament contrast under dynamic view

In this way, the atmosphere of seclusion is emphasized by contrasting with the expansive space with more open views. Before entering the space of Guixuan hill cluster, visitors will pass Cai Xia Pool, a water scenic spot in the middle of the Master of Nets Garden. At the end of Qianlong's reign in the Qing Dynasty, Qian Daxin, a scholar in the Qing Dynasty, described Cai Xia Pool in his Book The

Master of Nets: "Blue waves are abrupt and stretch to the horizon". After winding the path of the road to both sides of the rockery trees, the line of sight gradually closed focus on the Small Hill and Osmanthus Fragrans Pavilion. This spatial change makes the contrast more intenser, and the psychological feeling of the claustrophobic space is also more profound.

Flowers and trees enrich the landscape, increase the unpredictable changes in time and space, and derive infinite beautiful scenery. The flowers and trees planted by "Small Hill and Osmanthus Fragrans Pavilion" are mainly osmanthus flowers, with magnolia, acer chinensis, boxwood, wintersweet, etc., all the year round, and make the scenery of the four seasons rich change. Small Hill and Osmanthus Fragrans Pavilion flowers and trees vertical change significantly, higher canopy closure. Changes in the light and shadow of trees brought about by changes in weather signs, and changes in the presentation of landscape. To the autumn of osmanthus blossom season, if there is if there is no fragrance, bring infinite association to visitors. In the quiet space, the interior changes bring a layer of surprise and mystery to the space.(fig. 3)

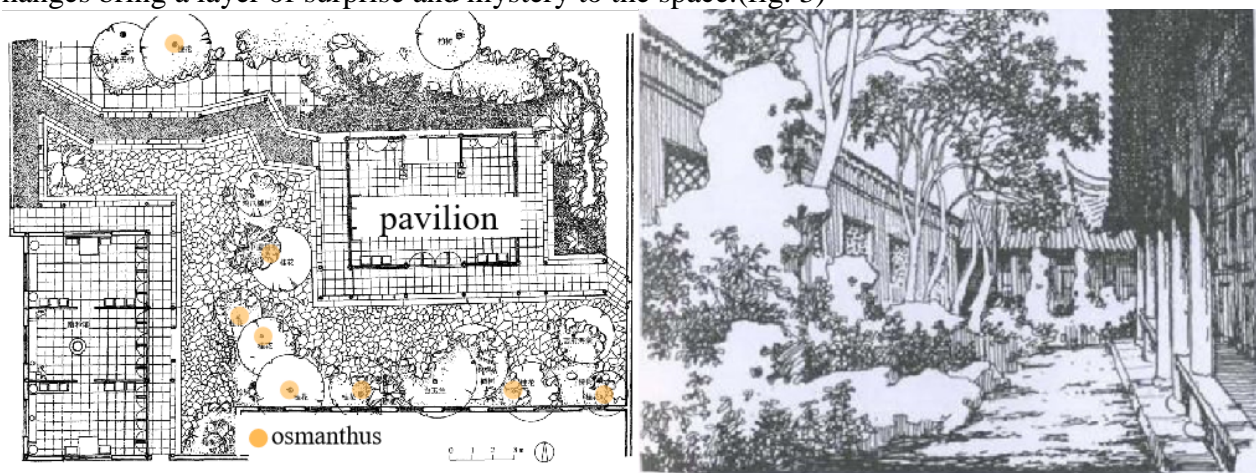


Figure 3: Small Hill and Osmanthus Fragrans Pavilion plant annotation and front courtyard [11]

### 2.2.3. Composition of title intention

Garden titles can help prompt and highlight the most beautiful scenery or the most poetic moments in the landscape space. In the garden space, only "Small Hill and Osmanthus Fragrans Pavilion" single landscape title is insufficient to condense and express the overall artistic conception of material elements. Need to use the form of literary inscription such as couplets, tablets, corridors to convey feelings. Thus, the poetic landscape of "the secluded conception of Osmanthus bushes in the hills" can be generated as a whole. The indoor wood pair of "The mountains spiral, as in the painting, the water winding away in the garden like strokes of calligraphy." summarizes the scene atmosphere of the outer cloud hill and winding stream under the static bridge. Gallery "Qiao Feng path", in the mountain and water environment, through the dynamic woodcutter reverse foil the quiet environment. In the Chinese garden known as the "comprehensive art kingdom of intensive style", the Chinese literature poetry with title as the general title plays the role of spiritual guidance. The material and ecological space elements of the garden are permeated with the spirit of the aesthetic subject and presented in various artistic ways.

## 3. Results & Discussion

### 3.1. Results

#### 3.1.1. The deductive process of the generation of garden poetry

From the viewpoint of expressing personal emotion as the source, the landscape image of hills and laurel has been continuously used and enriched its cultural connotation by scholars of later generations through the way of various artistic reappearance. Finally, the material space of gardens has been generated under the demand of aesthetic subject's emotional expression. The formation and shaping of space by material elements (architecture, rocks, flowers and trees, water) and material carriers of spiritual elements (plaque, wooden team, inscription and inscription) is derived from shancong Guixuan, a cultural allusion of "Shancong Guixuan", conveying the emotion that the garden maker lives in seclusion. "Hill" and "laurel" become the physical carrier of cultural symbols in the garden, thus creating a landscape space that integrates the physical environment with the situation, and cultural elements such as poems and articles become the "aesthetic association" and spiritual guidance of the garden environment. One empty and one solid complement each other, resulting in the unique phenomenon of the coexistence of Chinese classical garden poetry and landscape.

### **3.1.2. Poetic gardens with beauty emotional ,beauty natural and artistic conception**

Chinese garden is a garden with "literary implication embedded within landscape design". The title of the garden plays a spiritual leading role in the garden, and constitutes a poetic garden with beautiful emotions and natural beauty. beauty Emotional. the names of many scenic spots in the park together constitute a symbolic world of time and space. Not only the titles of Small Hill and Osmanthus Fragrans Pavilion, but also the titles of other scenic spots in the Master of Nets Garden are all included in the connotation of "Yu Yin" of the Master of Nets Garden, jointly expressing the hermit's thoughts, character and mood of the garden owner, so as to form a complete and unified landscape space atmosphere. Natural beauty. most Garden title has a part of the intention to describe the four seasons . And this characteristic is most clearly reflected in the flowers and trees in the garden. As a physical space, the landscape is changed by the replacement of seasons, adding time dimension on the original basis, making the landscape add unpredictable beauty. The beauty of artistic conception, the spiritual expression of the garden aesthetic subject and the way of presenting the aesthetic object is interweaving and fused together to form the poetic artistic conception space of the garden.

## **3.2. Discussion**

### **3.2.1. The generation mechanism of classical cultural symbols in gardens**

Taking "Xiao Shan Con Gui" as an example, the generation process of this cultural symbol should prove the general law of the development of Chinese garden history. The generation and development of things need time to accumulate. The aesthetic process of Chinese traditional landscape architecture can be divided into five stages: Xing (form), Qing (emotion) , Li (rationality) , Shen (essense) , Yi (implication)[12]. The process from the cultural intention to the creation of garden space has experienced the stage of "emotion" with nature as the emotional carrier, and has been running through the process of its interpretation and development. And finally from the shallow to the deep, from the subject to the object, reach the stage of integration of man and nature. This shows the cultural characteristics of Chinese gardens that attach importance to emotion and advocate artistic conception. In this process, it is necessary to mention that the generation of classical symbols of garden culture cannot leave the development of technology. Only the continuous development of gardening technology and gardening ideas, garden intention can be expressed.

### **3.2.2. How do classic cultural symbols spread**

How non-Chinese matrilineal language groups Perceive Chinese classical Gardens. Chinese literati gardens can also be positioned as "poetry garden" from the perspective of "Shi Pin". We can learn from the expression way of "poetic landscape", through the understanding of the generation background, rhythm and expression of artistic conception of poetry, and understand the generation process of poetic garden from the source by the way of "understanding garden by poetry", so as to interpret the space feeling , aesthetic meaning and philosophical significance of garden. Explore garden and poetry, matter and image, It is to interpret Chinese gardens in a deep poetic way for visitors of different cultural backgrounds. At the same time, in this perspective, it is also a way to deeply spread the connotation and value of Chinese gardens.

#### 4. Conclusions

Poetic Garden is a comprehensive embodiment of physical environment, literati mood and poetic artistic conception, which is represented by the combination of many arts, architecture and landscape, including poetry. In the digital age, with the rapid development of modern science and technology, there are many virtual material Spaces for aesthetic appreciation . But the experience of human and natural art is still very important in contemporary life. The intention of "Xiao Shan Cong Gui" is a typical case of spreading Chinese culture, and there are many similar cases of Chinese classical gardens. However, due to the difference of space-time context, semantic emotion, and the fragmentation of the relevant research, the attention of different cultural backgrounds can not directly understand the theme of the aesthetic taste reflected in the classical garden, which brings a certain challenge to the popular science of Chinese classical garden.

#### References

- [1] Chen Bohai. (1988) *The Language and Culture of Poetry -- A Brief Exploration of Chinese and its Literary Function*. *Chinese Rhyming Journal*, 23-35.
- [2] Dong Qichang. (Ming) *Painting meditation room essay*
- [3] Meng Zhaozhen. (2012) *Yuan Yan*. Beijing: China Architecture and Architecture Press,
- [4] Xiang Zheng. (2011) *Landscape Artistic Conception of The Master of Nets Garden in Suzhou*. *Art Academy*, (4).
- [5] Zang Dekui, Ma Yan, Xiang Qibai. (2011) *The cultural implication of osmanthus fragrans and its application in suzhou classical gardens*. *Chinese garden*, 27(10):66-69.
- [6] Liu Xiang. (2008) *Zou Zhirong Journal of Anhui Agricultural Sciences*, (07): 2757-2758+2761.
- [7] Wu Wei, Shi Yan 'an. (2017) *Journal of lighting engineering*, 28(04): 55-60.
- [8] Xie Weibin, Ma Ruoshi, Xu Junli. (2019) *Creation of night landscape artistic conception in suzhou classical gardens -- a case study of net teachers and small buildings*. *Huazhong architecture*, 37(07): 78-81.
- [9] Wen Zhengming (Ming) *Cong GUI Zhai Tu*
- [10] Bu Fuming. (2018) *Appreciation of The Master of Nets Garden*. Suzhou: Ancient Wu Xuan Press, 18-19
- [11] Liu Xijue, Pan Guxi. (2007) *Nanjing: Southeast University Press*, 72-76
- [12] Feng Jizhong. (2010) *Man and Nature--The Development Trend of Architecture from comparative Garden History*. *Chinese landscape architecture*, 26(11): 25-30.