

"Beautiful Words" and "Symbol of Imperial Power": Based on the "Art Biography" in the Official History of Jin and Tang Dynasties, this Paper Explores the Characteristics of Architectural Art and Criticism in the Northern Dynasties

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Abstract

Through the textual research on the relevant records of architectural art in Northern Dynasties in the official history of Jin and Tang Dynasties, this paper analyzes the historical facts of Jiang Shaoyou and others in the development of court and Buddhist architectural art in Northern Dynasties and the characteristics of architectural art in Northern Dynasties as a symbol of imperial power, as well as the relationship between ancient architectural criticism and ancient art evaluation such as "beautiful words", which indicates the importance of ancient "artistic biography" to the development of architectural art in Northern Dynasties.

Keywords

Art Biography; Northern Dynasty Architectural Art; Architectural Review; Jiang Shaoyou.

1. Introduction

In the official history of Jin and Tang Dynasties, "Art Biography" recorded a lot of historical materials about architectural art in Northern Dynasties, that is, the official history of Jin and Tang Dynasties "Art Biography" has important literature value for the research of ancient architectural art development. Therefore, through the analysis of these historical materials, we can explore the development characteristics of court and Buddhist architectural art in Northern Dynasties and the characteristics of ancient architectural evaluation and comment. Moreover, in the "Art Biography" in the official history of Jin and Tang Dynasties, there are many integrations of art and non-art, such as calligraphy and painting, crafts and music, which have some similarities with today's art theory or the connotation of general art, and also suggest that the ancient "Art Biography" has important historical value for the study of ancient architectural art criticism, and is also the early embryonic form of ancient Chinese art.

2. Beautiful words: Characteristics of records and comments on the court architectural art of the Northern Dynasty in the "Art Biography" of the official history of Jin and Tang Dynasties

In the "Art Biography" in the official history of Jin and Tang Dynasties, the architectural art records are mainly the historical facts that Jiang Shaoyou of the Northern Wei Dynasty gave the order to build Taiji Hall and renovate Hualin Hall, and that Liu Long, who was ordered to change into Jin Yong Gate House and Northern Qi Dynasty, was ordered to build Sanque Terrace. Moreover, the court architectural art in the Northern Wei Dynasty recorded in "History of Northern Dynamics Art Biology":

Jiang Shaoyou is from Bochang, Le'an.... Then, in Pingcheng, the Tai Chi Temple will be built, and Jiang Shaoyou will be sent to Luoyang by bus. According to the foundation of the quasi-Wei and Jin Dynasties, the imperial edicts of the Hua Temple will be repaired and renewed, and it

will be changed into the Jin Yong Gate House, all of which care about it and claim to be beautiful. Although he has literary talent, he can't give full play to his talents....There are many anthologies. Jiang Shaoyou also built the Taiji Temple, which was built with Dong Er, Wang Yu and others, but all of them were unfinished and died [1].

First of all, the Taiji Temple, as a palace name, was built in ancient China from the Three Kingdoms period to the Qing Dynasty in many dynasties. Moreover, the appearance of Taiji Temple as the main hall in ancient capitals and its emergence as the main central landmark indicate that the architectural layout of ancient Chinese capitals has entered a new stage of development. However, during the Northern Wei Dynasty, the Taiji Temple was imitated and rebuilt when it took Pingcheng as its capital and after it moved to Luoyang. "Art Biography" recorded that Jiang Shaoyou was ordered to build the Taiji Temple of Pingcheng Temple. Jiang Shaoyou died in AD 501 after the Northern Wei Dynasty moved its capital to Luoyang in AD 494, that is to say, although the Northern Wei Dynasty moved its capital, Jiang Shaoyou personally experienced the construction and expansion of the Taiji Temple in Luoyang. As recorded in the History of the Northern Dynasties, "Jiang Shaoyou also built the Taiji Hall and participated in the establishment with Dong Er and Wang Yu.", but "all died without completion".

Secondly, it is recorded that Jiang Shaoyou was instructed by Emperor Xiaowen to renovate the old Hualin Temple and renovate the gatehouse in Jin Yong, but these contents seem a bit vague. First, it didn't say Luoyang was a city of peace, because Emperor Xiaowen moved the capital around AD 494. At this time, Jiang Shaoyou was still alive, although he had entered his later years. Yang Xuanzhi also had a record of "Jin Yong City" in Luoyang Galand. "say" chengming door ". Chengming Gate was set up by Gaozu, on East-West Avenue in front of Jin Yong City. At the beginning of moving to Beijing, the palace was not finished, and Gaozu lived in Jin Yong City. There is Xiangnan Temple in the west of the city, and Gaozu went to the monks in the temple for discussion many times, so it passed through this door without a name, and the world called it a new door [2]. " Luoyang "Chengming Gate" faces Jin Yong City, which means that Jin Yong Gate House may be the Gate House in Jin Yong City. Second, the renovation of the "Hualin Temple Marsh" did not say that Luoyang was a city of peace, but Hualin Temple was the abbreviation of the palace in Hualin Garden, which was a royal garden in Wei, Jin and Southern and Northern Dynasties. It was originally called Fanglin Garden, but was renamed Hualin Garden after being afraid of the name of Cao Fang, the king of Qi. "Marsh" is the Shui Ze or pool of gardens, because Hualin Garden was built in the capitals of various dynasties during Wei, Jin and Southern and Northern Dynasties, and Hualin Garden also existed in Pingcheng and Luoyang of Northern Wei Dynasty [1].

Thirdly, the historians also commented on Jiang Shaoyou's imperial edict to renovate the old and new Hualin Temple and transform the gatehouse of Jin Yong, that is, "beautiful language". The so-called "wording" is to do it with great care, and it is also used in literature and art, such as "wording". The so-called "beauty" is mostly the theory of ancient Chinese painting and calligraphy art, and "beauty" is one of the common characteristics of the two kings. Wang Xizhi's calligraphy has been "charming" compared with "Zhong Zhang", while Wang Xianzhi's "charming interest" is better than Wang Xizhi's "[4]. "Beauty" is used in the evaluation of ancient architecture and garden art, which may indicate that the evaluation standard of ancient painting and calligraphy theory in Jin and Tang Dynasties has been applied or infiltrated into many fields of ancient art, including architectural criticism. And "Yan" is similar to "Beauty" and "Mei", while "Beauty" is similar to "Li" and "Yan". Therefore, in the Wei, Jin, Southern and Northern Dynasties, Sui and Tang Dynasties, there appeared aesthetic concepts such as "obsequious interest" in Yang Xin in the Eastern Jin Dynasty, "ancient beauty" in Song Yuhe in the Southern Dynasty, "tight obsequiousness", "good obsequiousness" and "beautiful love" in Wang Sengqian in Qi and Liang Dynasties, "perfection" in Li Shimin in Tang Taizong and "beauty of neutralization" in Yu Shinan. Of course, as an emperor, Li Shimin played a decisive role in it.

In Zhenguan period, the emperor's aesthetic will became the norm at that time, which affected the aesthetic and evaluation standards of historians in the early Tang Dynasty. The artistic "Yan Mei" feature of Jiang Shaoyou is not only in line with the good taste of emperors in the Northern Wei Dynasty, but also the basis for historians to choose and comment.

Furthermore, it is stated in "History of Northern Dynamics Art Biology": "At the beginning, when I was in Wen Chengdi, Guo Shanming was very clever, Beijing Palace, and many productions [1]." That is to say, the historical facts of Guo Shanming's "great ingenuity" and "Beijing Palace, making more of it" are also the historical facts of court architectural art in the Northern Wei Dynasty, and "ingenuity" is also closely related to "beauty". In the Northern Qi Dynasty, "there were Hejian Liulongzhe, Qiang Ming, and ingenuity. After the Qi Dynasty, the main order was to repair the Sanquetai, so the official duties were obvious [8]. " This is the historical fact that Liu Long built Sanque Terrace by decree during the Northern Qi Dynasty. The so-called Sanque Terrace is also called "Sanjue Terrace" and "Que Terrace", and there are two kinds of sayings in it. One is "Suzaku Terrace" or "Suzaku Copper Terrace", which is an ancient song stage with three finished words arranged. The other is "Tongque Terrace" or "Tongjue Terrace", which is a group of buildings built about fifteen years after Jian 'an. When Cao Cao built Yecheng on a large scale, he built Tongque Terrace, Jin Hu Terrace and Bingjing Terrace in the northern part of the western city wall in fifteen, eighteen and nineteen years after Jian 'an, forming the magnificent 'Three Terraces' landscape in Yecheng [5]. These "three sets" are also collectively called "three sets of bronze finches". Among them, Tongque Terrace is the main body. At the same time, "Tongque Terrace is the commanding height of Yecheng and the main platform of Santai". There are 120 houses "[5] built on the platform, and there are two bridges connected with Jin Hu Platform and Bingjing Platform. Cao Zhi's Tong Quetai Fu still exists in later generations, and later generations also have many poems and songs to chant and describe. Moreover, Tongque Terrace has become a classic repertoire in Chinese traditional opera. Therefore, that is to say, "Tongque Santai" has become a representative architectural art in Cao and Wei Dynasties and a symbol of a certain cultural symbol, and has been built, expanded and rebuilt in Wei, Jin, Southern and Northern Dynasties and later generations. The record of "History of Northern Dynamics Art Biology" shows that it may have been repaired or renovated many times during the Northern Qi Dynasty. The historical fact that Liu Long was ordered to build the "Three Que Terraces" after the Northern Qi Dynasty is hardly recorded in the Book of Northern Qi, that is, the records in the "Art Biography" have considerable historical value for the history of Chinese architectural art.

3. "Symbol of Imperial Power": A Textual Research on the Buddhist Architectural Art Records of Northern Dynasties in the "Art Biography" in the official history of Jin and Tang Dynasties

In the "History of Northern Dynamics Art Biology", it is recorded that: "Luozhong made the nine Buddha maps of Yongning Temple, and Anxing was the craftsman [1]." Guo Anxing was a master architect in the Northern Wei Dynasty. He presided over the construction of the nine-story pagoda of Yongning Temple in the Northern Wei Dynasty, namely Yongning Temple Pagoda. According to the records in "History books of Wei Dynasty", the Yongning Temple Pagoda in Northern Wei Dynasty was originally a seven-story pagoda [6], but then it expanded from seven to nine. Moreover, in Yang Xuanzhi's "Luoyang Galand" in the Northern Wei Dynasty, it is recorded that Yongning Temple in Luoyang "has a nine-story floating map, which is made of wood and lifted 90 feet high. There is a golden brake that is ten feet high, and it goes to thousands of feet. Going to the capital for a hundred miles has already seen it from afar [2]. " Therefore, the pagoda of Yongning Temple is about over 100 meters high, and it was claimed that there was nothing in the world at that time.

However, there are also differences between Yongning Temple in Pingcheng and Yongning Temple in Luoyang, and the earliest construction time of Yongning Temple and Pagoda in Luoyang. In the "History books of Wei Dynasty", it is recorded that "in that year, Gaozu was full. At that time, Yongning Temple was built with seven pagodas, with a height of more than 300 feet and a wide open pedestal, ranking first in China "[6]. The so-called "Gaozu is full" is when Emperor Xiaowen Yuan Hong was born, that is, Yongning Temple was built around AD 467. However, it records another relatively early Yongning Temple in Pingcheng (now Datong City, Shanxi Province), the capital of the middle Northern Wei Dynasty. Moreover, "in August of the first year of Chengming, Gaozu was in Yongning Temple, and there were more than 100 monks and nuns", "In February of the first year of Taihe, luckily Yongning Temple set up a fast, and pardoned prisoners for death. In March, fortunately, Yongning Temple held a meeting and listened to the lecture on the street "[6]. These records are all in Pingcheng, not in Shengle (now Hohhot, Inner Mongolia). Tuoba GUI, Emperor Taiwu of the Northern Wei Dynasty, moved his capital from Shengle to Pingcheng in 398 AD. The first year of Emperor Xiaowen's Chengming and Taihe were AD 476 and AD 477, respectively, and Emperor Xiaowen moved to Luoyang around AD 494. Therefore, it can be seen that Yongning Temple in Pingcheng has been built at this time, but Yongning Temple in Luoyang has not yet been built. Moreover, it also records the historical facts of Emperor Xiaowen's many visits to Yongning Temple. "It flows south through the Yongning Seventh Pagoda. This system is wonderful and the craft is Chinese odyssey [7]." All these records about Yongning Temple refer to "Yongning Temple in Pingcheng", with seven pagodas.

The same is true of the records of Yongning Temple and Pagoda in Luoyang. According to the Records of Luoyang Galand, "Yongning Temple was established by Hu's Queen Mother in the first year of Xiping" [2]. Yang Xuanzhi believed that it was built in the reign of Emperor Xi Ping of Xiao Ming in the Northern Wei Dynasty, that is, around 516 AD. According to "History books of Wei Dynasty", "The Queen Mother's father died, and a hundred officials went to the table to ask for official duties, but the Queen Mother refused. Soon after, Linxing Yongning Temple personally established the foundation of the temple at the ninth level, and tens of thousands of monks and nuns attended it [8]." "Su Zongxi was in the west of Taishe in the city, from Yongning Temple. The Queen Mother of Spirit personally led the officials, indicating the foundation of the temple. The nine-story pagoda is more than forty feet high, and all his expenses are uncountable [6]. "That is to say, the time of "History books of Wei Dynasty" is consistent with that of "Yongning Temple in Luoyang" recorded in "Galand in Luoyang", and it is also recorded in "Notes on Water Classics" in Li Daoyuan.

There is Yongning Temple in Shuixi, which was founded in Xi Ping. Nine-story pagodas were built, with a method of 14 feet, from the golden dew tray down to the ground of 49 feet, and they were all seven-level and tall. Although the prosperity of the two capitals, the wealth of the five capitals, and the spiritual map of Lisa, there was no such structure [7].

Li Daoyuan also mentioned that the tower of Yongning Temple in Luoyang is "taking the law to replace the capital with seven levels", so "replacing the capital" refers to Sheng Le or Ping Cheng, which is recorded in "History books of Wei Dynasty":

In the first year of Tianxing, the imperial edict said, "In fact, the rise of Buddhism came far away. Beneficial effects, darkness and survival, traces of immortals leave traces, and I believe we can rely on them. He ordered the company to build a decoration and repair the palace in Beijing, so that trustworthy people could have a place to live. "This year, I started to make five pagodas, Caoge Rise Mountain and Sumi Mountain Temple, with painting ornaments [6].

In the first year of Tianxing, the name of Taizu in the Northern Wei Dynasty was 398 AD. At first, Tuoba GUI re-established the country in 386 AD, and said that the king was in Niuchuan (now the Tabu River in Wulanchabu League, Inner Mongolia, that is, the Silla Mulin River) [9], while "Xianbei's settlement in separate territories began in the nine years of the Northern Wei

Dynasty (394 AD)" [9] That is to say, in the period of Taizu, it may be the period that Xianbei gradually transitioned from nomadic tribes to "settlement by land", while Taizu moved its capital to Pingcheng in 398 AD, that is to say, a relatively large Buddhist temple may not have been built in Shengle, and the Buddhist temple built by Taizu in this paragraph may be the imperial edict after the capital was moved, or it may be the earliest record of building Buddhist temples in Northern Wei Dynasty. This shows that the Buddhist temples or pagodas in Pingcheng may not have started from Grade 7, but may have been built or expanded many times, and the pagodas have been expanded from Grade 3 to Grade 5 to Grade 7. That is to say, Li Daoyuan's "Daidu Grade 7" refers to the city of peace. Moreover, the Pagoda in Pingcheng period may not be higher than Grade 7, but it expanded to Grade 9 only after the capital was moved to Luoyang. In addition, as far as Yongning Temple in Pingcheng and Yongning Temple in Luoyang are concerned, there may be more than these two temples in Northern Wei Dynasty, and Yongning Temple in other places may also exist. Therefore, the records about Guo Anxing in the ancient "Art Biography" can understand the evolution of Buddhist architectural art in the Northern Wei Dynasty from a certain angle.

Therefore, as far as the records of Buddhist architectural art in the Northern Dynasties in the official history of Jin and Tang Dynasties are concerned, the pagoda of Yongning Temple in Luoyang, which is the symbol of imperial power in the Northern Wei Dynasty, had great influence at that time. At the same time, these brief records can explore the development and evolution of Buddhist architectural art in the Northern Wei Dynasty. As a combination of politics and religion, the Northern Wei regime often highlights the vastness of its imperial power with Buddhist architecture, which makes the number of pagodas constantly increase and become a miracle in the history of ancient Chinese architecture.

4. Conclusions

The Wei, Jin, Southern and Northern Dynasties are the period when Chinese traditional art "awakens", and ancient architectural art is no exception. Therefore, as far as the architectural art of the Northern Dynasties is concerned in the "Art Biography" in the official history of Jin and Tang Dynasties. First of all, the presentation of aesthetic concepts such as "beauty", which is the evaluation standard of ancient architectural art, has become the historical basis for studying ancient architectural criticism, and has important value. Secondly, the "Buddha map of Yongning Temple", a symbol of imperial power in the Northern Wei Dynasty, is representative in the history of ancient Chinese architectural art. The relevant records in the official history of Jin and Tang Dynasties play an important role in the development of architectural art and the study of ancient architectural criticism in the Northern Dynasties, which also shows the great significance of the official history of Jin and Tang Dynasties in the study of ancient art.

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