

ORIGINAL PAPER

A Preliminary Study of Relationship between Chinese Elegant Ideology and Environmental Mobilization: From Life Posture of Scholar-Emits in Tang and Song Dynasty to the Awakening of Environmental Consciousness

Un estudio preliminar de la relación entre la ideología elegante china y la movilización ambiental: Desde la postura de vida de los eruditos en la dinastía Tang y Song hasta el despertar de la conciencia ambiental

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ABSTRACT

This study investigated the relationship between “Chinese elegant ideology” and environmental mobilization to explore a new possibility of consciousness awakening for environmental protection. The author considered the life posture of scholar-emits in the Tang and Song Dynasties. It conveyed a demand for the inheritance of ideas and civilizations as well as elegant and sustainable life orientation. The study will further identify the ideological and spiritual guidance and practical demonstration of cultural ideology for environmental movements by considering the causes and influential factors of environmental mobilization in modern society. It is supposed to get a trade-off between natural integration and social integration. The given elegant life dynamics of the Tang and Song Dynasty will construct an interaction between nature and mainstream human social behavior, which dramatically reduces the segregation and contradiction between social and natural integration. This study will advocate a sustainable and contracted "new form" that appeals to human spirits by studying the selection of the scholar-emits in the Tang and Song dynasties.

Keywords: Chinese elegant ideology. Environmental mobilization. Environmental consciousness. Life posture. Scholar-emits.

RESUMEN

Este estudio investigó la relación entre la “ideología elegante china” y la movilización ambiental para explorar una nueva posibilidad de despertar la conciencia para la protección ambiental. El autor consideró la postura de vida de los eruditos en las dinastías Tang y Song. Transmitió una demanda por la herencia de ideas y civilizaciones, así como una orientación de vida elegante y sostenible. El estudio identificará aún más la orientación práctica de la ideología cultura para los movimientos ambientales al considerar las causas y los factores influyentes de la movilización ambiental en la sociedad moderna. Obtener un equilibrio entre la integración natural y social. La elegante dinámica de vida de la dinastía Tang y Song construirá una interacción entre la naturaleza y el comportamiento social humano dominante, lo que reduce drásticamente la segregación y la que reduce la contradicción entre la integración social y natural. Este estudio abogará una “nueva forma” sostenible y contraída que atraiga a los espíritus humanos mediante el estudio de la selección de los estudios emitidos en la dinastías Tang y Song.

Palabras clave: Conciencia ambiental. Estilo de vida. Estudios eruditos. Ideología elegante china. Movilización ambiental.

1. INTRODUCTION

This paper is mainly based on the exploration of the relationship between China's sense of elegance and environmental mobilization. The word “elegance” (Feng Ya) originated from the *Book of Songs* (Shi Jing), one of the six Classics in China, which is divided into three categories: “Airs” (Feng), “Hymns” (Ya) and “Eulogies” (Song). “Airs” (Feng) also known as the airs of the states, is a collection of local music from different regions. There are a total of 160 pieces, most of which are folk songs, and a few are works of nobility. And “Hymns” (Ya) is the positive voice of the Zhou Dynasty, as the music used in court banquets or opening exercises in Jingdu of Zhou Dynasty, called elegance sounds, which refers to more traditional and formal music. Later generations often use “elegance” (Fengya) of the word gathered by

“Airs” and “Hymns” as a representative of nobility and style, as well as the concept of dignity. This idea has been praised for a long time, even in the Han Dynasty Ban Gu wrote in the *Eastern Capital Rhapsody* (Dongdu Fu) mentioned that “Take *the Ritual records of System of King* as the criterion of application, and *Feng* and *Ya* as the standard of study.¹” In the Tang Dynasty, Du Fu said, “No matter which kind of genre comes from *Feng* and *Ya*, they are for us to learn.”², which showed the further inheritance and study of this thought. In addition to the simple study of the two volumes of the *Book of Songs*, elegance, the thought hidden in the book, has also been constantly studied. In *Literary Selection Huang Fu Mi*, there is a saying that “In the Warring States Period, the line of governing the country declined, and the idea of elegance was abolished.”³. As the same period as Du Fu, Li Bai also wrote a poem said that “the sage knows when to retreat and when to retreat, and the man lived in trouble despise the elegant (Li, Tang Dynasty).⁴” This is a kind of saying to all things, to the world full of enthusiasm and serious spirit, seeking health, noble lifestyle, and aesthetic concept.

This Chinese elegant ideology in the paper is based on the understanding that “elegance” is a culture in China. The term elegance refers to the gathering, spreading and practice of civilization. The Book of Songs reflects the harmonious, civilized and orderly social life with *Zhou Rites* (Zhou Li) as the guide and background. During the period from the Western Zhou Dynasty to the middle of the Spring and Autumn Period, there were many vassal states, and the major vassal states were allowed to pay homage to the king of Zhou according to the statute of rites and music, while the minor vassal states paid homage to the major vassal states in accordance with the *Zhou Rites* and asked the major vassal states to pay homage to the king of Zhou on their behalf. This is a process of following the Zhou rites and giving

¹ Stated in Chinese as “临之以《王制》，考之以《风》《雅》。” cited from Dongdu Fu (*Eastern Capital Rhasody*) written by Ban Gu in Eastern Han Dynasty.

² Stated in Chinese as “别裁伪体亲《风》《雅》，转益多师是汝师。” cited from Xi Wei Liu Jue Ju (A Playful Quatrain) written by Du Fu in Tang Dyansty.

³ Stated in Chinese as “至于战国，王道陵迟，风雅寝顿。” cited from Sandu Fu Xu written by Huangfu Mi in Wei, Jin and North-South Dynasties around 220 to 598.

⁴ Stated in Chinese as “大贤有卷舒，季叶轻风雅。” cited from Dedicated to Imperial Attendant Chang (Zeng Chang Si Yu) written by Li Bai in Tang Dynasty.

benevolence, that is, the process of studying and spreading culture. If in ancient times “elegance” was a positive action of embracing rituals and following civilization, today, we would consider it to have been developed at that time as an act of recognizing what civilization and culture were, seeing its value, and practicing that understanding in practical action.

From a historical point of view, the Tang and Song Dynasties were the most prosperous and affluent periods of the 5,000 years of Chinese civilization. During this period, China had a socio-economic system and state that had been largely completed. If the socio-economic development and the rise of cities led to environmental pollution and damage due to consumption activities in densely populated areas, this problem was already seen during the Tang and Song dynasties when affluence and population reached a certain state. During the Tang Dynasty, for example, cities were already extremely large, with Chang’an (Chang An, capital of Tang Dynasty) being the largest city in the world at the time, with millions of inhabitants, and the amount of garbage produced daily was very significant. In such a situation, a concept of garbage dumping was established in the legal system of the Tang Dynasty.

In the Tang Code, there are clear regulations on how to remove garbage, as well as rules on how to dispose of garbage, where to dump, bury and destroy.⁵ In addition to the purely legal provisions related to garbage removal, there were also contents related to urban environmental management in the management system of large cities in the Tang Dynasty, which adhered to the Zhou Rite⁶. The job of clearing roads called “Tiao Lang Shi” was to remove garbage from the city streets and keep the city environment clean, which was the earliest institution specializing in garbage removal. And in the Song Dynasty, they set up a special agency, the Street Division, to manage the city's environmental sanitation. The street

⁵ Cited from the Tang Code as “其穿垣出秽污者，杖六十；出水者，勿论。主司不禁，与同罪。疏议曰，具有穿穴垣墙，以出秽污之物于街巷，杖六十。直出水者，无罪，主司不禁，与同罪。谓‘侵巷街’以下，主司合并禁约，不禁者与犯人同坐。”

⁶ Cited from the Zhou Rites that “条狼氏下士六人，胥六人，徒六十人。”

division could recruit 500 sanitation workers, and each sanitation worker was given a monthly salary of "two thousand copper cashes and a blue shirt"⁷, whose duties included repairing roads, diverting stagnant water, sweeping streets, and tidying up the city.

Marco Polo, who had been to Lin'an (Lin An City, the capital of the Southern Song Dynasty), found the streets of Hangzhou very clean and hygienic: "All roads are paved with bricks and stones, and all roads in the barbarian states are the same, and no matter where you go, the mud will not get on your feet. Only the Khan's envoys could not run on the paved stone roads, but only on the dirt roads beside them." This is elegance, is the inheritance of etiquette and civilization.

In addition, the social consciousness of sustainable development and environmental protection has been awakened in ancient China. As early as the early Xia Dynasty, there was the idea of "slash and burn"⁸, and in *Guan Zi*⁹, it was said that when the Yellow Emperor was in power, he tried to get rid of the armed people everywhere, restricted them from making weapons, burned the mountains and forest, destroyed the grass and shrubs, burned the great swamps, and expelled the beasts, all for the purpose of controlling others, and then he could rule the world¹⁰. In the same period, there is also mentioned in *The Book of Songs* that "appropriate to enjoy the sacrifices"¹¹.

This is the earliest idea of continuous progress that we have sprouted, even a sense of superstition that the mountains and rivers together with hundreds of gods and goddesses. This understanding is the most essential characteristic of sustainable development of opportunity, clarifying the concept of an idea of the need for continuity by articulating the most important survival linkage of any nature in it. In the Tang Dynasty, when agriculture was the productive

⁷ Cited from Zhou Rites that “钱二千，青衫子一领。”

⁸ Says in Chinese as “刀耕火种”.

⁹ As a chapter for estimation

¹⁰ Stated in Chinese as“至于黄帝之王，谨逃其爪牙，不利其器，烧山林，破增藪，焚沛泽，逐禽兽，实以益人，然后天下可得而牧也。” cited from *Guanzi Kuiduo*, written by *Guanzi* in Qin Dynasty.

¹¹ Stated in Chinese as“享以骍牺，是飨是宜。” cited from *Lusong Bigong*.

sector and handicrafts the economic sector, a school of thought led by Bai Juyi argued that the produced wealth was limited, while human desire was infinite, and therefore human desire and consumption itself had to be limited. He argued that by secret observations, he found out the reason why previous generations were poor was that officials were too extravagant. The reason why officials are too satisfied with their desires is that the emperor has no frugal life.”¹²¹³

This concept of condemning excessive consumption and advocating the idea of saving living resources, focusing on accumulation, and maintaining sustainable production and economic development is of positive significance. Liu Yuxi, on the other hand, inherited Xunzi's innovative Confucian idea of “noticed the difference between Heaven and man” and proposed that “heaven can't interfere with the chaos, disasters and blessings of the world, and man can't interfere with the changes of Heaven through nature also. Besides, the two even have a certain interaction.”¹⁴ This is a definition of the relationship between man and nature, based on the original Xunzi's idea of “man's will, not Heaven, decides”, and establishes an inevitable connection between man and nature: “the infinite movement and change of all things is caused by the contradiction and interdependence between all things.”¹⁵

According to the words of “Heaven can produce all things but cannot govern all things. Man is the spirit of all things. Although he cannot produce all things, he can govern and transform all things, which emphasizes the importance of man.”¹⁶ and “What heaven can do, man can't do; What man can do, Heaven can't.”¹⁷, we are also easy to see the existence of the dialectical relationship between nature and man, which is “divided” and “united”. In the Song dynasty, where there was unprecedented social prosperity and a rapidly growing population, the idea

¹² Stated in Chinese as “臣窃观前代人庶之贫困者，由官吏之纵欲也。官吏之纵欲者，由君上之不能节俭也。”

¹³ Bai Juyi (Tang, 800 A.D.). Ren Zhi Kun You Jun Zhi She Yu.

¹⁴ Stated in Chinese as “天与人交相胜，还相用。” cited from Liu Yuxi's Tian Lun.

¹⁵ Stated in Chinese as “万物之所以为无穷者，交相胜而已矣，还相用而已矣。” cited from Liu Yuxi's Tian Lun.

¹⁶ Stated in Chinese as “天之所能者，生万物也；人之所能者，治万物也。”

¹⁷ Stated in Chinese as “天之能，人固不能也；人之能，天亦有所不能也。”

given by Ouyang Xiu as the chief thinker was the idea of “theory that man is an integral part of nature”. His understanding of "the unity of heaven and man" was simple: people should return to nature, not to destroy it, and not to pursue the so-called idea of mastering it. This is precisely the idea of natural integration mentioned in this paper, which refers to the integration between nature and human beings, as well as the internal integration of nature itself, rather than other concepts in mathematics.

Based on the strong environmental consciousness of the Tang and Song dynasties, and the awareness of environmental protection expressed in their legislation and advice, this paper selects this period as the core time for the study of the sense of elegance. The paper will analyze historical documents and depictions of human life in the Forbidden City collection to find a lifestyle and sense of elegance that belonged to the gossips of the Tang and Song dynasties. Based on this sense of elegance and its inseparable connection with the environment, the paper will combine an understanding of the integration of nature and society based on the interplay of nature and man in the sense of elegance. Thus, a new form of understanding between traditional Chinese ideology and environmental mobilization will be further developed.

2. METHODOLOGY

This paper is a review and analysis of existing literature and paintings, unlike most scientific papers, and will use data relevant to the topic of this paper, for example, by using data from Maxwell's (2013) study showing the association between social and political integration and group mobilization. Besides, the paper will also use data relevant to the topic of this paper, such as the data from Maxwell's (2013) study showing the association between social and political integration and group mobilization, to identify an existing association and derive a possible relationship between natural and social integration and environmental protection group mobilization using logical theory as support.

2.1 Literature review and research gap

Many researchers have studied environmental issues related to both the Tang and Song dynasties. Liu Xitao's (2006) *The State of Environmental Quality in the Tang Dynasty from*

the Distribution of Forests is based on the topography of some areas described in some relevant documents of the Tang Dynasty, such as *New History of the Tang Dynasty*, including *Biography of Shiwei*¹⁸, *Biography of Huihu*¹⁹ and *Biography of Nanman*²⁰. In the *New History of the Tang Dynasty* written by Ouyang Xiu, it is stated that "then there was drought, rain in summer, frost and graupel in winter... There were many plants, birds and animals in the mountain"²¹ which is a kind of scene and living environment for the people who lived in Mohe in the Tang Dynasty. Literature such as *Shu Zhong Guang Ji*, *The Complete Collection of Tang Period Poems* (Quan Tang Shi), *Quan Tang Wen* and *The Old Book of the Tang Dynasty* (Chiu Tang Shu) describes the total population of the audience as 562,151 households and 319,8367 people during the Tang Dynasty.

According to Liu (2006), China's forests reached a coverage of 33% to 37% during the Tang Dynasty and were in a better environmental quality situation, which gives a more scientific basis for this paper to choose the Tang Dynasty as a period in which to effectively bring into play the idea of elegance to form an environmental awareness, and will also see that the elegance and life posture from the gossips exported during such a period is useful for The feasibility of environmental protection will be seen. He Kunqian's (2016) *A Study of Sustainable Development Thought in the Tang and Song Dynasties* presents a forward-looking approach to sustainable development based on the ideas of the current 13th Five-Year Plan. By analyzing the ideas of sustainable development that emerged during the flourishing period of Chinese feudal civilization and interpreting the ideas of some famous thinkers in the Tang and Song dynasties, He (2016) gives some inspirations from these ideas for the present, such as effective ways to transform the mode of economic development to ensure sustainable economic and social development and the establishment of ecological awareness to ensure the prerequisites with recommendations.

¹⁸ A chapter in the *New History of the Tang Dynasty* about the Khitan Tribe

¹⁹ A chapter in the *New History of the Tang Dynasty* about the Uygur ancestor

²⁰ A chapter in the *New History of the Tang Dynasty* about the people and tribes in the South

²¹ Stated in Chinese as “其后多旱，夏霖雨，冬霜霰...山多草木鸟兽” written by Ouyang Xiu.

This type of analysis is more common in the same type of studies, such as Wang Shuyi and Huang Sha's (2006) *Harmonious concept and environmental protection in Chinese traditional culture* and Ma Mei's (1995) *A Preliminary Study of the Relationship between the Traditional Chinese Culture and Environmental Protection*. Even the content of these papers is based on the traditional Confucian philosophies such as *The Doctrine of the Mean* (Zhong Yong) and *The Analects of Confucius* (Lun Yu). This research is somewhat one-sided, but it undeniably establishes a fundamental link between traditional culture and environmental protection issues and forms the basis for the topic of this paper. There are very few papers on “Chinese elegant consciousness” and “scholar-emits” and there is no way to find them in the research process.

In addition, in *Framing Emerging Environmental Movement Tactics: mobilizing consensus, demobilizing conflicts*, David N. Pellow (1999) reveals an environmental decision-making model based on consensus building, in which individuals and state actors are empowered to make policy-making actions on environmental issues based on the original adversarial approaches. The model of environmental mobilization is thus stimulated. Charles-Francois Mathis (2014), on the other hand, outlines the state of environmental mobilization at the end of the 19th century and examines how it might have been prevented and what exactly the themes and interests of this environmentally targeted organizing behavior were in the UK. In the defining link, Charles (2014) argues that environmental mobilization first emerged out of fear of nature's endangerment and that people found the right words to justify nature reserves thus giving the concept of nature as a value.

The purpose of environmental mobilization is to be expressed by actors who are recognized as legitimate, so that legitimate ideas are heard, such as the process of legalization and the legalization of state intervention. In fact, mobilization is part of a whole range of actions arising from the fear of nature's ills, and the actions it has generated in the Western world are based on many ideologies and the development of bureaucratic and independent institutions. In the twentieth century, as the politics of international environmental protection continues to evolve, so will the legitimacy of its environmental mobilization behavior and the acceptance of public sector action on environmental issues.

This article corresponds to *Toward Environmental Co-Governance: Transformation and Innovation in Environmental Social Mobilization* by Zhang and Zhao (2020), both of which address the issue of environmental mobilization within a national environmental governance system. Zhang and Zhao (2020) describe China's top-down environmental mobilization system, in which the government is the underwriter of environmental initiatives and has established a relatively successful national environmental control system using regulatory instruments and the allocation of authoritative resources and has accomplished very effective and rapid mobilization in each case.

In China, in addition to government-based environmental mobilization, there is also environmental communication behavior accomplished by environmental NGOs as studied by Chen Yuanshu (2010). Such organizations that protect the ecological environment, disseminate environmental information, and raise public awareness of environmental protection mostly perform acts of science and volunteer activities through diverse communication channels. Together, these four articles define the concept of environmental social mobilization in this paper and set the stage for the analysis of the relevance mentioned in this paper from the perspective of multiple structures and country cases. Overall, the result of mobilization is an educational outcome, and it is hoped that it will lead to a change in attitude toward society, based on an awakening and a lag in building awareness.

In general, there has never been a connection between Chinese traditional sense of elegance and mobilization related to environmental protection in current studies. This paper will further explore the possibility along this gap. This paper assumes that there is a necessary connection between them, and argues that under the guidance of elegant thought, there is a certain situation of environmental consciousness awakening, and after the existence of such educational consciousness, mobilization can be followed. This ideology can be used as a guiding ideology for environmental mobilization organized by non-state actors and expected to be assisted by legitimate policies, or for environmental mobilization carried out from top to bottom by the government.

2.2 Research Design

This paper will categorize the years and categories of paintings included in the special exhibition of the Forbidden City, called *The Elegant Retreat: Figure Paintings from across the Ages in the Palace Museum Collection*. The works from the Tang and Song dynasties are selected and the number of characters and the main themes of the paintings are counted. Through the central idea of the poems and the environment of the works and based on the written accounts of the same period, the author will learn about the general relationship between man and nature in that period. In addition, two or three of the most representative works from each historical period will be selected for full analysis to build a deeper understanding of the life of the scholarly community during that period, complemented by the values espoused by the scholarly community in their poetry and historical records, and to build a comprehensive ideological picture of the period.

In addition, we also construct a system of relationships that belong to environmental mobilization only, considering the foundations of contemporary environmental mobilization, the connection between group mobilization in terms of political representation and social integration and separation, and the ways in which nature and people exist in society. Based on the inspiration from this traditional Chinese cultural ideology, a new mobilization mechanism is constructed in line with the current mechanism of group consciousness awakening, to form a new norm of social environmental ideology transmission.

3. RESULT AND DISCUSSION

The core of the culture of the Tang and Song scholars-emits lies in seclusion, which is also the core of the elegance under the forest. It is a very important and unique traditional way of expressing the idea of elegance. The so-called "hermitage" is the pursuit of simplicity and inner peace, the most direct expression of which is to live in seclusion and avoid the world. In the face of frustration, most ancient Chinese literati chose to seek their own thoughts and consciousness by living in seclusion and solitude in the mountains. Since the Tang Dynasty, influenced by the culture of seclusion, the desire for seclusion and solitude was gradually expressed in many literary creations and paintings. The idea of seclusion expressed in Tang and Song literary works mainly comes from the pursuit and aspiration of their interest in the

secluded life, and the culture of seclusion essentially expresses many ideas of the value of life: dashing and elegant, transcendent, and clear, and following the nature. Therefore, in this section, we will explore the relationship between elegance consciousness and environmental mobilization by analyzing and summarizing first-hand historical data, to explore the part of environmental consciousness that can be seen in the life posture of Tang and Song scholars, and the logic that elegance consciousness itself is a kind of environmental consciousness that can be awakened.

3.1 The integration of elegant thought and environmental protection of scholar-emits in Tang and Song Dynasties

In traditional Chinese culture, the literati, and scholars, while being mindful of the family and the country, actively entered the world, but also advocated a kind of retreat from the mountains and the world, the idea of seclusion, which is the so-called "reach is to help the world, poor is to be good alone"²². Under the social turmoil of the time, many people actively and passively chose a way to escape from the cage, and later generations called it a concept of reclusion. However, after they left the world at that time, most of them maintained their independent personalities and transcendent spiritual concepts and possessed the thoughts and concepts of a human being. This is the core idea of the Forbidden City's *The Elegant Retreat: Figure Paintings from across the Ages in the Palace Museum Collection*. In the exhibition, the Palace Museum is articulated under the elegant retreat. Saying that, it is a refusal to enter the market or abandon the official retired from the pursuit of fame and fortune, the moral pursuit of self-improvement, but also contains a flirtatious and elegant interest in life.

However, although this study is based on the material from the Forbidden City's drawings about scholar-emits, it is about a deeper and more idealized understanding of the elegance ideology. After all, no life situation can be perfect and blissful, but what we hope to explore here is an examination of the origin, nature, and role of this spirit. At the very least, we will attempt to remove the dross and extract the essence from this heavy concept that has been

²² Stated in Chinese as “达则兼济天下，穷则独善其身。” cited from Meng Zi Chapter nine of the Jinxin Zhang Jushang written by Meng Zi.



*Figure 1. Ting Qin Tu
listening to the seven-stringed zither*

“Ting Qin Tu” (translated as listening to the seven-stringed zither, an Antique Chinoiserie silk and fabric scroll) shown in Figure 1.

studied in traditional thought and culture since ancient times. However, elegance is the kind of elegance in and under forest, so we still must explore that based on the mountains and forests, between the grass and trees, that is, elegance with the ideology of environmental protection. Whether it's the suavity of the "Seven Sages of the Bamboo Forest" (drinking, singing, playing chess and chatting in a bamboo forest in the shade of a mountain) or the elegance of the "Lanting purification ceremony" (a gathering of literati drinking and writing poetry), the elegance for scholar-emits is a kind of open-minded and relaxed outlook on life, often expressed as a life posture in which spiritual refinement is the real need by the mountains and water.

The word "lyre-playing, chess, calligraphy and painting — fancies of men of letters" is from the *Bei Meng Suo Yan* volume 5²³. This is also a major realization of the life posture of the Tang and Song scholars. Among them, take the form of the Guqin, which also called the seven-stringed zither, as an example. The masterpiece of figure painting by Zhao Ji, the Emperor of Song Dynasty called Huizong, is

²³ Stated in Chinese that “唐高测，彭州人。聪明博识，文翰纵横。至于天文历数，琴棋书画，长笛胡琴，率梁朝朱异之流。”

On the painting there is a poem inscribed by Cai Jing as follows: “Yin Zhi Tiao Shang Zao Xia Tong, Song Jian Yi You Ru Song Feng. Yang Kui Di Shen Han Qing Ke, Si Ting Wu Xian Yi Nong Zhong.”²⁴ (translated as “The candlenut cooking in the next-door stove is a good material for making Guqin. Or that in another word, such candlenut described above can play a syllabic melody of the descending form by the ladder of descending tones from the fifth to the second.

There seems to be the sound of Guqin song “Wind Into Pine” among the pines. Looking down at the people listening to the piano, it seems that everyone has the same heart by listening without talking.”) The word “Zao Xia Tong” (the candlenut burned in the kitchen) is from Biography of Cai Yi in the Book of Later Han, which is a story of “Jiao Wei Qin”. The story is about one good at the seven-stringed zither once heard the voice of burning the candlenut in the kitchen, known that is the candlenut for the excellent seven-stringed zither sound. Then he used the wood left to make a seven-stringed zither. The seven-stringed zither was called “Jiao Wei Qin”, since the tail of the seven-stringed zither was burned by fire. This is a very interesting concept and deeply goes into people's daily life. By selecting the most suitable contents from local materials and things around us, we can satisfy the deepest demands of individuals in a relatively simple and ordinary way. The phrase “Wu Xian (no strings)” in later poems comes from a story by Tao Yuanming in the Eastern Jin Dynasty. Every time Tao Yuanming got drunk, he would touch the seven-stringed zither without string for matching his inner interests. What this allusion hopes to show is Tao Yuanming's extraordinary state of mind. In fact, this transcendence is to transform some normal material demands, break the limitations of the form and image of a musical instrument, and put the exploration for its inner meaning on the table as the most important expression.

If poetry is a secondary function in a painting, the painting's characters' appearance and demeanor are realistic, and the background is depicted with great interest. This painting depicts a scene under a pine tree, playing the seven-stringed zither and enjoying a song. In

²⁴ Stated in Chinese as “吟徵调商灶下桐，松间疑有入松风。仰窥低审含情客，似听无弦一弄中。” cited from the Painting.

the middle of the picture is a pine with lush branches and leaves, and the Chinese trumpet creeper is climbing up, and there are several bamboo poles beside the tree. Under the pine, the person playing the zither is dressed in a Taoist robe, slowly twirling, and the other two sit at the bottom listening, one sideways and one back, with a respectful attitude.

The painting uses only pine, bamboo, and stone to represent the courtyard environment, and the lively rhythm of the zither seems to flow between the pine and bamboo, the composition is condensed and balanced. In the pine and bamboo rhythm and curling smoke, the melodious sound of the zither is heard, and the player and the listener appreciate it together, reaching a realm of resonance, which is a further reflection of the poem to show a harmonious scene of Emperor of Song and the officials listening to the music together. In addition, this picture in the upper right title, thin gold book three words “Ting Qin Tu”, just above the pine tree branches, if lower than the head of the pine tree, the vigor of this painting will sink and not coherent, if too high is also inappropriate, the only way to be good. The signature “Tian Xia Yi Ren” (A World A Person)²⁵ is placed on the lower left side of the painting, which echoes the title and does not harm the air of the painting. This kind of very delicate thinking and the very delicate life posture expressed in the painting are another aspect of the idea of seclusion, which can be a very refined interest despite living in the court.

There is also the Song painting “Zhu Lin Bo Ruan Tu” (“The Painting of Bamboo Plucking Ruan”), which depicts the musician and poet Ruan Xian (a plucked stringed instrument), one of the Seven Sages of the Bamboo Grove, drinking with friends in between playing. The three scribes, dressed in robes, are seated in different postures, either playing the plucked stringed instrument or listening, surrounded by old bamboo trees, sparse and dense, near and far, thick and light, in a staggered manner. There is Li Gonglin's “Zhu Lin Qi Xian Tu” (“The Painting of Seven Sages in the Bamboo Forest”) volume of the Northern Song Dynasty, showing a man holding a plucked stringed instrument sitting on a bamboo mat in the middle of the bamboo forest, which also shows how they obtain raw material locally. There are two bowls and a spoon on the mat, reflecting a very simple and self-sufficient way of living.

²⁵ Stated as “天下一人。”

Wang Zhenpeng's "Boya Gu Qin Tu" ("The Painting of Boya playing the Guqin") volume, by painting the story of Boya and Ziqi's sound, incorporates the artistic level and literati's elegance of the flowing, gentle and smooth flow. In Du Jin's "Gu Xian Shi Yi Tu" ("Poetic Painting of Ancient Sages"), there is a painting of Han Yu's "listening to Yingshi Playing the seven-stringed zither" ("Ting Ying Shi Tan Qin"). In the painting, there is only a man in plain clothes playing the strings and a passer-by thinking. The picture is clean and simple, and nothing else. All these reflect a way of seclusion of the scholars-emits in the Tang and Song dynasties, that is, seclusion of their own heart, transferring their appeal to the internal problems of the tone, material, rhythm, meaning and so on.

Naturally, the remaining three literary and elegant things, chess, writing, painting, naturally also in the Palace collection of works and literary works are reflected. In addition to chess, calligraphy and painting, and poetry, flowers, tea in one of the embodiments, which is a decoration, but also a state of mind. Huang Chen's "Qu Shui Liu Shang Tu" ("Curved Water with Flowing Cups") volume with ink brush painting the story of Wang Xizhi, a famous teacher in the ninth year of the Eastern Jin Dynasty and his friends holding an elegant gathering at the Lanting in Huiji as Figure 2 shows. The picture is 252.8 cm long, the first section painted Wang Xizhi in the pavilion to watch the geese, two children standing around, a child behind the screen to warm wine, followed by forty-one scribes sitting in the lush forest and bamboo on both sides of the curved stream, drinking wine and poetry, and smooth talk.



*Figure 2 Qu Shui Liu Shang Tu
Curved Water with Flowing Cups*

This picture is a complete reproduction of the situation when Wang Xizhi and others were practicing purification at the Orchid Pavillion on the ninth year of the Eastern Jin Dynasty, when the goblets were flowing. Some legends said that it is based on the picture of Li Gonglin of the Northern Song Dynasty, with some changes in the layout of the scene and the specific painting method of the mountains, rocks, and trees.

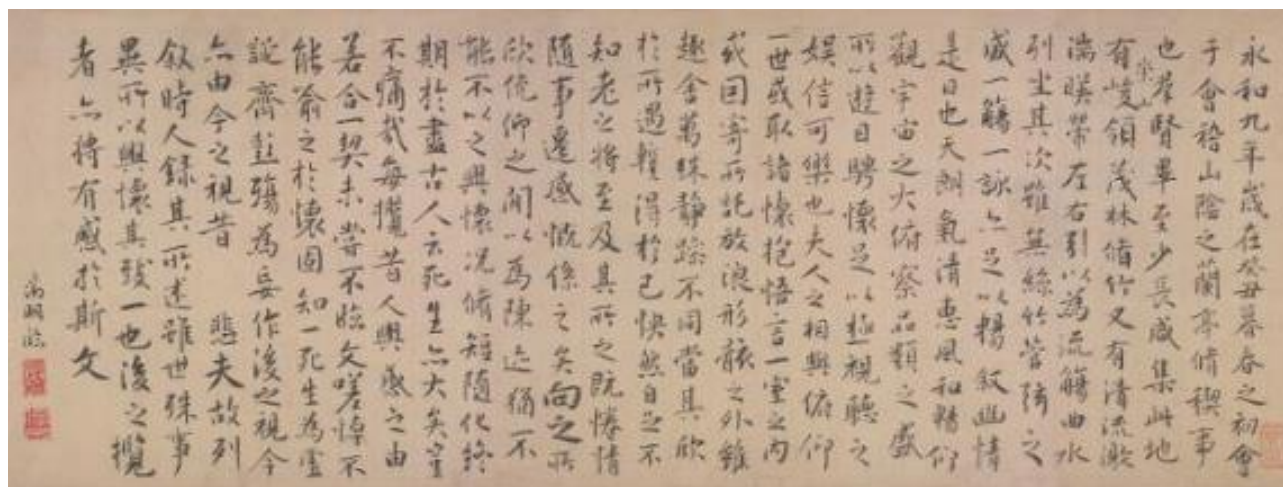
The story is the same as that of Wen Zhengming's "Painting of Orchid Pavillion repaired and Book Orchid Pavilion Volume" ("Lan Ting Xiu Xi Tu Bing She Lan Ting Juan"). According to Figure 3(1) and Figure 3(2) shows the story of inviting friends to the pavilion and describes the beautiful and fresh environment and the scene of literati gathering friends by showing Orchid Pavilion repaired. These two pictures have large calligraphy works. Later, they also show the scenes used by Chinese literati to appreciate literature: mountains and mountains, winding streams, and many literati sitting or lying on the banks of the streams, watching the wine cups brought by the gurgling streams among the mountains and waters, and making great efforts to conceive.

Wang Xizhi, sitting opposite each other on the waterside pavilion, commented on the completed poems. The trees are shaded, the bamboos are green, and the spring is intoxicating.

The first paragraph of the tail paper is the preface to the Orchid Pavilion written by Wang Xizhi, which was written by Wen Zhengming, followed by a paragraph written by Wen's running script²⁶. It shows the interaction between senior scholars in the Tang and Song dynasties, and through the calligraphy, it shows the common ideological orientation of the painters and the characters in the painting. At the same time, the green mountains and green waters depicted in this painting, close to the Orchid Pavilion, are showing a high scholar's appeal of being close to nature and emancipating himself. In addition, this style, which is not too limited, further expresses the emotions of scholar-emits in the current period and shows a relatively simple way of scholar-emits entertainment through words.

Take the chess game and the game scenes shown in the scrolls of “Hui Chang Jiu Lao Tu” (“The Painting of Nine Elders in Hui Chang”) in Song dynasty and “Zhu Lin Qi Xian Tu” (“Seven Sages in Bamboo Forest”) by Xie Bin and Zhu Sheng, for example, which show not only the act of playing between them, but more of an empty stated outside people and chess. Most of the images do not have any apparatus or objects for daily use, and if they do, they are limited to some objects for daily use, and the number of these objects is mostly for the use of one person only. In this forest, the only way to use them is to bring them in person, and to take them with you when you leave. Moreover, the chess game also shows another relatively static, reduced carbon footprint life posture, two people sitting opposite each other, and then hand talk a sentence, not even let us hear too many words, but can let people quickly understand, both sides expressed the meaning. This is a silent way of conversation. In a forest environment, there are fewer sounds and fewer distractions around, allowing the literati of Tang and Song to be quieter and more focused on this search for self and dialogue with friends.

²⁶ Stated in Chinese as “曾君曰潜，自号兰亭，余为其写《流觞图》，既临禊帖，兰之复赋，此诗发其命名之意，壬寅五月。”



*Figure 3 (1) Lan Ting Xiu Xi Tu Bing She Lan Ting Juan Part 1
Painting of Orchid Pavillion repaired and Book Orchid Pavilion Volume*

In the above mentioned, no matter what kind of behavior which can be called the life trend of high scholars containing elegant thoughts has a common character, that is, to complete the above behavior in the forest or in the natural environment, and to perfect the sense of seclusion and detachment in the meantime. In fact, the common behavior of being close to nature and being environmentally friendly without waste is based on a basic element of the Scholars of tang and Song dynasties: free from vulgarity. Being free from vulgarity is a kind of behavior of seclusion itself, which is vividly reflected in the ink and light color painting on silk “Cai Wei Tu” (“The Painting of Picking Wei”) created by Li Tang in Song Dynasty see in Figure 4. The picture shows two people sitting on the ground under a tree and talking with rocks in the background. Both wore long beards, broad-sleeved coats, and sandals.

The man faced the front had a slightly open neckline that exposed his chest with an informal sense of form. The artist emphasized the image of the two men by painting their costumes and setting up scenes. Two people are also placed on the side of the basket and hoe, indicating that two people pick common vetch and eat it. Picking common vetch is a symbol of their

status, because there was a legend that Boyi and Shuqi starved to death in the mountains and wrote *A Poem for Picking Wei* (“Cai Wei Shi”) before they died²⁷.

This song shows the unyielding ambition of the two people, while in the painting, even though they are about to die, on their face we cannot see any emotions coming out. Even though that they are poor, weak, sick, and starve, they still do not feel sad. Thus, this shows their elegant spirit by showing not pleased by external gains and not saddened by personal



*Figure 3 (2) Lan Ting Xiu Xi Tu Bing She Lan Ting Juan Part 2
Painting of Orchid Pavillon repaired and Book Orchid Pavilion Volume*

losses (“Bu Yi Wu Xi, Bu Yi Ji Bei.”). In the picture, there are two lines of inscription on the stone wall. “Heyang Li Tang Painting Boyi and Shuqi” is confirmed that the painting is also known as “Scholar-emits in Shouyang” to praise Boyi and Shu Qi. Later generations will be by collecting mountain and wild common vetch to appease hunger for health behavior called refined. This transcendent behavior is isolated from worldly society and material comforts

²⁷ The Poem stated in Chinese as “登彼西山兮采其薇矣。以暴易暴兮不知其非矣。神农虞夏忽焉没兮。我适安归矣。吁嗟徂兮命之衰矣。”

and fused with a highly structured mind and spirit. This integration and isolation are the foundation of the environmental mobilization we are exploring today.



*Figure 4 Cai Wei Tu
The Painting of Picking Wei (common vetch)*

3.2 The concept of natural and social integration in the sense of elegance construction and mobilization

Mobilization has two interpretations in Oxford Dictionary, one is the action of a country or its government preparing and organizing troops for active service, another is the action of making something movable or capable of movement. In this paper, mobilization is the second interpretation, in which governments, NGOs and individuals are mobilized and encouraged to accomplish a certain behavior, i.e., to accept or spread an idea or model, to meet and implement environmental behaviors and build environmental awareness. There are many models of the possibility of mobilization (Brusco, 1982), such as *Mobilization and Meaning: toward an Integration of Social Movements*, which gives a model for mobilizing people to participate in a movement that is consistent with a resource mobilization view of social movement organizations as the unit of analysis (Ferree & Miller, 1985).

A cognitive social psychology based on attribution theory and the sociology of knowledge is used in place of the motivational model typically used in the general perspective. Focusing on issues neglected by resource mobilization theorists explains the transformation of objective social relations into subjectively experienced, collectively defined dissatisfaction. And for the purposes of this paper, the analysis of the emergence of environmental mobilization can be determined using the causes of the emergence of social and political movements today: the instability brought about by social integration and social isolation. The concept of social integration was first mentioned by the French sociologist Durkhdm in *Suicide Theory: A Study of Social Phenomena*, referring to the fact that a good level of social integration can effectively control suicide rates (Rent & Pope, 1977).

Since the 1990s, in the context of economic globalization, both developed and developing countries and regions, new social problems have emerged and are faced with the challenge of building and maintaining sustainable. In turn, the concept of social cohesion has been redefined and reassessed to maintain these challenges and for the policies that have been developed to address individual social issues such as poverty, unemployment, and development imbalances to work as intended. Both social cohesion and social integration in the literature can be considered as forms of integration, while the two differ. Literally, the former is more "cohesive" in meaning, while the latter is more "integrated".

There is no single definition of social integration: (1) In 2003, the European Union defined social integration in a joint report on social integration as follows: Social integration is a process that ensures that groups at risk and socially excluded have access to the necessary opportunities and resources through which they can fully participate in economic, social and cultural life and enjoy a normal life and the normal social benefits that are considered desirable in the society in which they live. Social integration is to ensure that they have greater participation in decisions about their lives and access to basic rights. (2) The Laidlaw Foundation of Canada believes that social integration is not simply a response to social exclusion, but that social integration connotes both a process and a goal, and that it aims to ensure that all children and adults can participate in a society that is worthy of value, respect, and dedication.

Thus, social integration is a concept that conforms to social norms or has a value orientation, is a way of removing restrictions and understanding where we want to be and how to get there and reflects a positive approach to the development of human social welfare that requires not only the removal of barriers or risks, but also investment and action in the environment in which integration occurs. His social integration has five dimensions: valued identity, human development, participation and brokerage, proximity, and material abundance. (3) Sen considers an inclusive or integrated society to be one in which members participate actively and meaningfully, enjoy equality, share social experiences, and receive basic social benefits. In this paper, the second definition is more appropriate and refers to an active process of refining the integration actors and a process of completing and reducing exclusion and segregation. In the case of environmental protection, the first concept of integration is the full embodiment of the values of nature, both and in the benefits that humans receive.

From the second half of the eighteenth century to the nineteenth century, there existed the phenomenon of the aestheticization of nature by depriving natural areas of their own productive ties through depoliticized means. It was only in the last decade of the nineteenth century that more organized organizations and norms of ecological conservation and initiatives emerged in Europe. They linked the expansion of urbanization and the elevation of industrialization to environmental ecology and considered it important to construct natural fortresses to save and remedy ecological problems. Two types of ideas dominate the so-called integration between nature and man, the first one is fighting for nature without any human interference and therefore free from any human activity; the other one advocates a rational management of natural resources because they must be protected to be used most efficiently (Mathis, 2012).

This paper please the utopian and idealistic modes of thought, instead this paper traces back to the 7th to 13th centuries through the concept of ethereal thought as depicted in the previous section as the basis for the concept of environmental ecology and the integration of the lifestyles and societies of people. The social integration constructed by this idea is a kind of

attunement of man himself to nature. It does so by eliminating barriers and risks, and by implementing behaviors that generate integration, but in a way that is ideologically driven by the person himself, while nature passively accepts this good relationship.

In this case, the barrier between society and nature is broken because of the passive human factor. This way of guiding ideas is like the current "appeal to public opinion" and is a long-standing and proven weapon for environmental protection. In Europe and the United States, Wordsworth's articles, first published in the Morning Post on December 11 and 20, 1844, and then reprinted in other newspapers; Laho (Société pour la Protection des Paysages Français, SPPF); and the Italian Luigi Pargagliolo's articles decisively showing the development of the Landscape Conservation Act.

In contrast to these British and American foundations of environmental mobilization, this paper argues that the foundations of environmental mobilization were established by the major judgments of integration and segregation in thought and the dominant relationships set. Based on this foundation, the basic structure of mobilization is completed by the theme of guided thinking as a form of mobilization according to the means mentioned earlier. Therefore, this paper argues that environmental mobilization aims to cultivate new attitudes to the mission of information. And this basic ability of elegance ideology to cultivate the attitude of seclusion and to implement the behavior of living under the forest gossips can lead to the formation and implementation of environmental mobilization.

In addition, the elegant concept of social integration is also reflected in the game thought of the High scholars in the Tang and Song dynasties. Although this game idea not to mention of modern mathematics and economics, of static and dynamic game with complete information cannot be like the concept of Nash equilibrium of game relative equilibrium, but also showed a form of the interaction of structure, a kind of digital for individual behavior and actual behavior between optimization strategy. For example, the meaning of the inscription on the "Ting Qin Tu" mentioned in the previous article, the game thought contained in the elegant thought is ubiquitous.

Saying as that the candlenut cooking under the neighbor's stove is a good material for making the seven-stringed zither. There seems to be the sound of seven-stringed zither song called "Wind into the Pine" (Ru Feng Song) in the pine forest. Looking down at the people listening to the piano, it seems that everyone has the same heart. In the first sentence, the maker of the instrument and the user of the instrument have a judgment on the quality of the instrument, thus forming a basic relationship of utilization and confrontation.

After that, the "Song Jian Yi You Ru Song Feng" translated as "Among the pines, there seems to be the sound of song "Wind into the Pine"" builds a game between nature and human. That game comes from the music of the pine trees, the players playing the piano and the listeners hearing and not hearing, understanding, and not understanding. It's not a prisoner's dilemma, but it's somewhat similar, because the dilemma and the game itself are non-zero-sum games. Although there is no obvious group relationship, price competition and interest difference between the two parties, there is still a relationship between individual best option and group best option. In the process of overlooking and secretly observing the listeners, the nature of a repeated game is revealed, that is, each option completed in the previous stage affects the outcome of the later game. In this case, there are three players, namely A, B and C, in the picture. The decision made by each player in the previous game relationship will affect the judgment of subsequent players or players or other players, as well as the final game equilibrium result. What this build is the possibility of an existential tradeoff: elegance weighs all aspects of life, and its core lies in balancing the reclusive thoughts and earthly desires of the heart.

This trade-off is critical for today's society, especially for environmental protection, and this trade-off between people will incentivize human behavior itself and create opportunities and time for choice. This is a prisoner's dilemma, as many articles have pointed out. Since while every country wants to mitigate the effects of anthropogenic climate change, there is still a reasonable disagreement about how much each party should pay to achieve the desired outcome, many studies are exploring the best way to achieve the desired outcome, and the basic way to achieve the desired goal, to identify and focus on who should pay for it.

This mode of thinking is recognized as a formal game, where the decisions of one side are influenced by the actions of the other. For example, free riding on greenhouse gas emission reductions is equivalent to not participating in the reduction of emission targets but enjoying the benefits of the reductions. In effect, free-riding forces other countries to afford the costs, while each party enjoys the benefits. Thus, no country wants to "go it alone" in reducing greenhouse gas emissions, bearing all the costs but none of the benefits. Here, however, the idea of elegance brings this game between countries to everyone, but it shows not benefits, but ideas. It brings each of us into the process of deepening the relationship of ideas. It allows us to play with each of our actions and the actions of others to find a possibility to match them on a spiritual and logical level. This leads to the concept of social integration and the construction of a fundamental state of ideological awakening for the mobilization of environmental protection.

3.3 Elegant consciousness is environmental mobilization

On November 18, 2016, the People's Daily said in its 2007 edition, "Looking at the past and present, elegance is no small matter. In a sense, enhancing our cultural self-confidence today includes carrying forward the elegant spirit in the excellent traditional Chinese culture." Elegance should not be held in a negative attitude. It is the essence of culture and civilization, a part of China's traditional culture that is worth carrying forward and inheriting. It is based on China's traditional culture as an auxiliary to the superstructure of socialist ideology with Chinese characteristics with strong cohesion and guiding power.

Based on the Discussion on the *Tang Code* and Wu Zimu's (1980) *Meng Liang Lu* volume 12 in the Song Dynasty, we can know that in the Tang and Song Dynasties, when the basic social and economic system had been established, the problem of environment was already seen by legislators and recorded in the rules of governance and governance. At the same time, its law is inherited from the *Zhou Rites Qiu Guan* method of cleaning the urban environment, which further shows the role of elegance from the source of *Zhou Rites* in the inheritance of etiquette and civilization in environmental protection. From the ideological level of China's traditional culture further study, the study of elegance only brings benefits and no harm, it is

to express a more basic and retro concept, a more original ecological consciousness of nature and a retreat from the present world to return to the original ideas.

Here, to clarify two points as inspiration:

1) Promote the dynamic transformation of spiritual civilization implemented through the historical experience inherent in the tradition.

This paper hopes that the idea of elegance will be reconsidered in the application of environmental protection mobilization, and based on traditional historical experience, the socialist ideology of elegance adapted to the logic and thinking of new China will be constructed. On this basis, it advocates and demands the passive and dynamic transformation of spiritual civilization. This paper holds that this dynamic transformation will also be integrated into the idea of “the greatest truths are the simplest”²⁸ advocated in tang and Song dynasties. This thought is mainly manifested in the song culture of the integration of the three religions, Confucianism, Buddhism and Taoism.

Some are high moral integrity, some are the free and easy way of “there are no strings on the primitive zither, so use the headscarf made of kudzu to filter the wine”²⁹, some are the thinking of inner understanding, and some are the clarity of “do not feel happy and depressed because of the quality of foreign things and their own gains and losses”³⁰. What this kind of thinking advocates is not only the concept that ordinary mind is Tao, but also the emphasis on individual social responsibility. Most of the paintings above show individual behavior, which is also advocated and emphasized, because only when individual social responsibility is effectively played and utilized in environmental protection can we better obtain and influence the behavioral results of group environmental protection.

²⁸ Stated in Chinese as “大道至简。”

²⁹ Stated in Chinese as “素琴本无弦，漉酒用葛巾。” written by Li Bai in Tang Dynasty cited from Xi Zeng Zheng Liyang.

³⁰ Stated in Chinese as “不以物喜，不以己悲。” written by Fan Zhongyan in Song Dynasty cited from Yue Yang Lou Ji.

2) *Environmental protection ideology under the guidance of elegant thinking in modern society coexists in Doubletree and secular life*

The difficulty of enjoying both spiritual enjoyment and material desire has been reflected in the tang and Song dynasties when the thought of elegance flourished. This contradiction between elegance and secularization obviously comes from the distinction between economic conditions, just like Meng Haoran's “wanting to retreat to the mountains and forests for a long time, but struggling without money”³¹, but it also comes from the core ideology that values spirit and light material. In Confucian culture, reclusive people often fight against material poverty with their moral purity. Therefore, it is said in the Analects of Confucius that “eat coarse grain, drink white water, bend your arms as pillows, and the fun is in the middle”³². Besides, in Zhuangzi it is said that “communicate with the heaven, earth, and spirit alone, but do not despise all things and condemn right and wrong”³³. In modern society, the environmental protection ideology we can construct under the guidance of elegant thinking should also be a "detachment" concept as unconventional and original.

This requires the architect of this ideological leading environmental mobilization to stand on a higher position to think. The process of building should be like the "seclusion" of the Tang and Song Dynasties. The result of construction should guide the formation of a strategy, which is not to solve the contradiction between material desire and spirit, but to deepen the implementation of the concept of spiritual self-sufficiency, so as to transcend the desire itself, satisfy and show the spiritual charm, and reduce the massive consumption and waste of material. The separation between spiritual enjoyment and material enjoyment is in harmony with worldly life. This may need to be supported by self-regulation laws and penalties, as well as by business and policy. This cultivation of individual cultural identity will lead the whole society to have a strong sense of responsibility for environmental protection.

³¹ Stated in Chinese as “一丘尝欲卧，三径苦无资。” cited from Qing Zhong Ji Yuan Shang Ren written by Meng Haoran in Tang Dyansty.

³² Stated in Chinese as “饭疏食，饮水，曲肱而枕之，乐亦在其中矣。” cited from Confucian Analects written by the disciples of Confucius and the disciples passed on again in Spring and Autumn period and Warring States period.

³³ Stated in Chinese as “独与天地精神往来，而不敖倪于万物。” cited from A Happy Excursion (Xiao Yaoyou) written by Zhuang Zhou.

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JOURNAL OF LATIN AMERICAN SCIENCES AND CULTURE

Vol. 3 – Issue #4 – December 2021

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Vol. 3 – Issue #4 – December 2021

Universidad Privada del Valle – Bolivia

<https://doi.org/10.52428/27888991.v3i4.185>

Fuentes de financiamiento: Esta investigación fue financiada con fondos de la autora.

Declaración de conflicto de intereses: La autora declara que no tiene ningún conflicto de interés.

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APPENDIX



Zhu Lin Bo Ruan Tu (The Painting of Bamboo Plucking Ruan)



Boya Gu Qin Tu (The Painting of Boya playing the Guqin)



Hui Chang Jiu Lao Tu (The Painting of Nine Elders in Hui Chang)



Gu Xian Shi Yi Tu (Poetic Painting of Ancient Sages)



Zhu Lin Qi Xian Tu (The Painting of Seven Sages in the Bamboo Forest)