

†The Aesthetic Ideology of Yuanming Tao's Pastoral Poems

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Abstract : Yuanming Tao inaugurated pastoral landscape poetry by natural, kind and really style in praise of farming life and pastoral scenery. The main content of landscape poems is poets' objective aesthetic feeling of landscapes, mostly generated during travel. The styles of landscape poems and pastoral poems are both plain and artist, showing beauty in simplicity, and temperament in stoic, so that the chanting of nature was pushed to a new height by the poet. Yuanming Tao's landscape and pastoral poems also poured the poet's aesthetics on art, integrating the beauty of painting, music, and artistic conception with the beauty of nature, and contained poets and primitive aesthetic thoughts.

Keywords : Yuanming Tao; Pastoral Landscape Poetry; Aesthetic Ideology

1. The beauty of natural

Yuanming Tao is not only influenced by the Confucian thoughts of peace and happiness, but also by Taoist thoughts of quiet and inaction and passive avoidance. Therefore, his landscape and pastoral poetry are often mixed with a reclusive attitude to life. "Falling into the dust net by accident, thirty years have passed." It is written that Yuanming Tao entered the court as an official when he was young, but his life aspirations were incompatible with the filthy officialdom. He delayed his great years in vain and expressed his pain and regret of strayed into the "dust net".

Life under cultivation is a major theme of Yuanming Tao's landscape and pastoral poems. Unlike other hermit poets who are only obsessed with the beauty of mountains and rivers, Yuanming Tao puts himself into nature. "Clear weeds in the morning, go home carrying a hoe with moon." Experience the hardship and fun of farming. "Fortunately, Tao Yuanming's work is not to make a living, but to seek a heart." "The teacher passed away has a legacy, worry about the principle and not worry about the poor." "The road is narrow and the vegetation is long, and the evening dew stains my clothes. It is not a pity that the clothes are stained, but the wish is not violated." The filth of the officialdom made Yuanming Tao shunned, and the poor life did not keep him trapped in a place, but just completed his self-salvation. Yuanming Tao's nobleness, free and easy, simple and frankness created his indifferent spiritual home.

Mr. Baihua Zong said: "The people of Jin have discovered nature outwards, and their affection inward." There is a true meaning in this, I have forgotten to distinguish. This is Yuanming Tao's writing of his insights on nature and life. His indifferent attitude towards life determines the emptiness of the poetic style-only with the detached freedom of "the heart is far away from the side" can the leisure and freedom of "seeing Nanshan leisurely" Yuanming abandoned the filth of officialdom, abandoned the wealth of the world, lived in seclusion in the Tao countryside, and found the "true meaning" of "returning to nature".

2. The beauty of painting

Yuanming Tao is a milestone in chanting landscape and pastoral. Yuanming Tao has always regarded "nature" as the object of his creation. This is related to his philosophical thinking of "natural" and "inaction" in Taoism. The poet integrates the beauty of lines, colors, and space into his poetry, and successfully promotes "nature" to a high-level aesthetic realm.

"Chinese painting pays special attention to lines, which can be said to be an organization of lines." Take Guiyuan Tianju The

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First as an example, in this poem, the poet used slender, smooth, and soft lines to paint a picture of a natural and idyllic living in the countryside. The poet outlines the square houses, thatched houses, elm willows, peach plums, remote villages, near smoke and other landscapes without any decorations, giving people a comfortable and peaceful feeling. The line can even move. The shadow cast by the elm willows in the backyard and the peaches and plums in front of the hall slowly moved as the sun rose from the east to the west.

In terms of color, the poet is fond of line-drawing techniques, using only simple and elegant lines to outline the scene without adding gorgeous colors. “The light and simple style of poetry means expressing emotions and aspirations with line-drawing techniques, popular language, and common scenery. The beauty and difficulty lies in the indifferent taste.” Whether it is a square house, a thatched cottage, or elm willow, peach and plum, the poet does not give them color. They seem to be plain, but they are very meaningful. In *Twelve Miscellaneous Poem Selected Eight*, “The daylight falls to the west, and the moon comes out of the East Ridge. The sky is full of radiance in the distance.” Showed the openness of the scenery and painted a poignant picture of the moonlit night, which is a rare good phrase.

The poet also possesses spatial awareness in his poems. Also take *Guiyuan Tianju The First* as an example, in the composition, Yuanming Tao used a panoramic view: villages in the distance are looming, sometimes there are the barking of chickens and dogs, and plumes of smoke rise from nearby people. The poet put all the scenery on the same picture scroll. If the poet stood at one point, and his eyes were distant villages and near smoke, where would he know about “deep alleys” and “tree tops”? It can be seen that the poet is not standing at a fixed point, but at a certain height, above the landscape and pastoral. It can be seen that the simple spatial awareness of “viewing the big and small” is already possessed in Yuanming Tao’s landscape and pastoral poems.

3. The beauty of music

The author studied Tao’s poems and found that Tao Yuanming loves music in nature. “The sorrowful year and the wind, the shadows pass through the snow. There is no sound in the ears, and the eyes are clean.” Described the scene of howling the cold wind and the silent snowfall in winter; “In the deep alley where the dog is barking, the cock crowings and the mulberry tree is bumped.” Although the language is simple and unpretentious, it depicts the simple and lively life of the farmer for readers; “The sorrow of the cicada leaves no sound, the Cong Yan cries in the sky.” By writing the silence of the cicadas and the wailing of the geese, the tragic autumn scene is depicted vividly and vividly; “Weakly turbulent bream, Xiang Jiao gulls.” The weather was clear, the breams were flying in the soothing current, and the sand gulls screamed freely in the lonely antiquity, showing a burst of vitality.

Tao Yuanming is not obsessed with formal music, but is more concerned with overtones. History records Tao Yuanming as “uncomprehensible by nature”, but every time a guest comes, he will take out a suqin to play it. This suqin has no strings, saying: “But if you know what is interesting in the piano, why does it sound on the strings.” This weird behavior is very much in line with the Jin Dynasty’s extremely free, extremely detached style of celebrities. Tao Yuanming’s pursuit of playing the piano is not the formal “sound on the string”, but the “fun in the piano” that gives people endless reverie. Tao Yuanming also said: “To please your relatives, you can use music to ease your worries.” Music is made here to “eliminate sorrows”. Contacting “Qin Zhongqu”, we can see that Tao Yuanming’s pursuit of music must not lie in “sound”, but in “overtones” besides “sound”. However, there is a verse in *Everyone Visits Zhou’s Tomb under Cypress*, which says that the poet and his friends will visit the Zhou’s tomb together with their friends, playing the flute and the piano under the cypress tree. Many people are also at odds about whether Tao Yuanming understands the rhythm and whether he can play the piano. What is certain is that the aesthetic thought of music has already been reflected in Tao Yuanming’s poems.

4. The beauty of artistic conception

What is called “artistic conception”, in a word, means “the words are full but the meaning is endless”. In Tao Yuanming’s landscape and pastoral poetry, the main techniques used to create the artistic conception are the blending of scenes and the coexistence of reality and reality.

4.1 Feeling mingle with sense

Guowei Wang, a master of Chinese culture once said: “All scenery words are love words.” The meaning of this sentence can be seen in Tao Yuanming’s landscape and pastoral poems. In *Guiyuan Tianju The First*, the poet puts the joy of leaving officialdom and returning to nature in the pastoral scenery; “Looking at the white clouds in the distance, how deep is the nostalgia.” It is the poet who used to look at the white clouds in the distance to express his memory of the ancient masters of peace and happiness; “Under the eastern fence of picking chrysanthemums, you can see southern mountain leisurely. The mountains are beautiful every day, and the birds will return.” It is the posture of the poet integrating self and nature after living in seclusion in the countryside; “The sun

fell into the west, and the moon came out of eastern mountain. The sky was shining thousands of miles away.” The sun went down and the moon came out. The poet does not say “fall” but “destroy”, not “bright moon” but “plain moon”. From the beginning, it set a bleak tone for the whole poem, because the scenery became the carrier of poet’s emotions. Combines the poet’s loneliness and sadness; “The ears are silent, and eyes are clean.” Although the word “snow” does not appear in the verse, the vastness of snow is already in front of the readers.

Yuanming Tao’s poems focus on capturing the charm of nature, describing natural life, and deeply understanding the laws of life and nature, “making scenes, emotions, and rationality blend and complement each other, and smooth language expression makes the content and artistic conception of the poems natural.”

4.2 False or true complement

Yuanming Tao’s descriptions of landscapes often move from the real to the virtual, achieving the effect of the intergeneration of the virtual and the real. “Under the east fence of picking chrysanthemums, you can see southern mountain leisurely.” “There is true meaning in this, and I have forgotten to discern it.” It depicts the landscape in the artistic conception. “The bird loves the old forest, and the pond fish thinks about the ancient abyss.” It is not the bird and pond fish in front of the poet. “makes a long wind, and good seedlings are also new. Although they have not counted the years, there are many things to be enjoyed.” Just beginning spring planting, the poet has already imagined that the seedlings will flourish day by day and there will be a good harvest at the end of the year. The scene is blurred, and the emotions are also transformed. Yuanming Tao’s poems can be immortal, precisely because he can stand above the mountains and rivers with a detached attitude.

5. Conclusion

In summary, Yuanming Tao’s landscape and pastoral poetry already possesses a simple aesthetic thought. Confucian peace, happiness, Taoism, and Taoism’s natural inaction have created Tao Yuanming’s indifferent, indifferent personality traits, and thus created the transcendent style of Yuanming Tao’s landscape and pastoral poetry, which is plain and natural, sincere and sincere, and has endless charm.

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