https://doi.org/10.37420/j.cer.2020.012

Ecological Feelings in Landscape Pastoral Poems of Tang Dynasty

Tang Jun*
Yancheng Institute of Technology, College of Humanities and Social Sciences, Jiangsu, China
*Corresponding author, e-mail: 791546692@qq.com

Abstract: *As the inheritor and developer of the pastoral faction in Wei and Jin Dynasty, the landscape pastoral poets in Tang Dynasty have gradually evolved and developed their aesthetic taste with the change of their living environment and their mentality of entering the world. In the Tang Dynasty, the inclusive social atmosphere and the flourishing of Zen thought, landscape pastoral poems also showed an ecological feeling of "the two forget things and the two forget, the harmony of nature and man without trace". Based on this, this paper analyzes the ecological connotation and values of the pastoral landscape in the Tang Dynasty, hoping to provide some help for modern ecological construction.*

Key words: *Tang dynasty; Landscape pastoral poetry; Ecological feelings; Connotation.*

Research Background

Literature review

The pastoral poetry of Tang Dynasty is a splendid flower in the Chinese poetry system. For a long time, the spiritual exchanges between the natural landscape pastoral and human beings in various forms have promoted an ecological mood in the pastoral poetry. Yan Xuanrui and Du Wenbo believed that the pastoral poetry of Tang Dynasty was an important part of the history of ancient Chinese poetry and flourished with the development and evolution of the aesthetic taste of mountains and waters. Then, under the double infiltration and influence of the atmosphere of the prosperous Tang Dynasty and Zen Buddhism, the pastoral poetry of the Tang Dynasty presents a delicate and meaningless ecological implication, which reflects the ecological harmonious concept of the identity of the Tang poets and the existence of beauty in self-beauty and all things, and has important enlightenment significance for the construction of ecological civilization in contemporary society (Yan et al, 2010). Wu Jun believed that the cultural origin of ecological wisdom in the natural poems of the flourishing Tang Dynasty originated from three aspects: first, the ecological wisdom contained in the traditional Chinese culture, mainly from Buddhism, Taoism and Taoism, and Confucianism; second, inheriting and developing the ecological wisdom of Tao Yuanming and Xie Lingyun, the traditional natural poets, who found nature and were close to the creation of nature. The third is formed in the manor life of Tang Dynasty where both material life and spiritual life are self-sufficient and self-happy (Wu,2006). Guo Ruifang believed that the characteristics of the Wei and Jin Dynasties, which were beyond fame and fortune, returning to nature and seeking freedom spirit, were inherited by Tang poets and further expressed in a strong sense of time and space, as well as in the search for the ultimate value of life, a kind of detached feelings of "harmony between man and nature" and "holding one's heart and keeping one's soul" (Guo, 2010). Quyang believed that landscape pastoral poetry played an important role in the history of Chinese poetry. Among them, Wang

https://doi.org/10.37420/j.cer.2020.012

Wei is an outstanding representative of the pastoral poetry school in the flourishing Tang Dynasty. He is well-known for his poems describing natural scenery and singing about reclusive life (Lu, 2013). Zhang Zheng believes that Wang Wei, as an outstanding representative of landscape pastoral poetry in the Tang Dynasty, is not only the characteristics of his poetry, but also the characteristics of landscape pastoral poetry in the Tang Dynasty, i.e. verve and Zen, empty poetry and remote style, solitude and quiet atmosphere (Zhang, 2010).

Purpose of research

Landscape and pastoral poetry originated in the Wei and Jin Dynasties. In order to avoid the world or misfortune, the literati and officials in the Wei and Jin Dynasties began their pastoral poetic life. They found the countryside, and began to enjoy the life of landscape and pastoral, naturally speaking, such scenery which is like the daily aesthetic taste. With the development of the times, this kind of landscape and idyllic poetry developed into the Tang Dynasty, and a new aesthetic system of idyllic ecology took shape in this era(Liu,2016). On the basis of the thought of scholar-bureaucrat stratum in Wei and Jin Dynasty, it sublimated and combined with the flourishing Zen thought, and pursued a realm of forgetting things and forgetting both of us, a realm of wanting to convert to nature and achieve the unity of man and nature. At the same time, this feeling of integration and penetration has realized the blending of man and nature, time and space, thus showing the subjective consciousness of ecological harmony of pastoral poets in Tang Dynasty.

The Derivative Background of Ecological Feelings in Pastoral Poems of Tang Dynasty

Formation of eco-aesthetic feelings of landscape and pastoral ecology

The aesthetic feelings of landscape pastoral ecology were formed in the Wei, Jin, Southern and Northern Dynasties, which promoted the ecological feelings of landscape pastoral poetry. In the Wei, Jin, Southern and Northern Dynasties, the literati pursued flowers and birds, insects and fish, mountains and rivers, plants and plants under the influence of a more peaceful mentality. And this pursuit of the realm of the union of heaven and earth, heaven and man, is precisely for the successor scholars to create a unique cultural mode of ecological feelings. With the development of landscape pastoral poetry in the Tang Dynasty, the ecological aesthetic feelings contained in it began to affirm the further harmony between man and nature, that is, the so-called ecological sentiment concept of "beauty in self-beauty" (Huang, 2015). The key to the ecological sentiment of "beauty in self-beauty" lies in that the beauty of nature does not depend on the beauty of man-made. The ecological aesthetic sentiment of nature is more rational and objective, which is equivalent to artificial sculpture. Therefore, in the communication between man and nature, the natural beauty of landscape pastoral stimulates people's ecological aesthetic feelings. On the other hand, scholar-bureaucrats also feel life in the natural environment and understand the unity of nature and man. Therefore, the "beauty in self-beauty" advocated in the pastoral poetry of Tang Dynasty broke the dual opposition between man and nature.

Compatibility of the atmosphere in the flourishing Tang Dynasty

During the flourishing Tang Dynasty, Chinese culture absorbed all the advantages of other cultures and

https://doi.org/10.37420/j.cer.2020.012

formed its own system by incorporating both domestic and foreign cultures. First, the Tang Dynasty, as the heavenly empire, attracted thousands of visitors, which induced the scholar-bureaucrat class to take a vigorous and progressive attitude towards life; second, the policy of inclusive and open culture compatibility in the flourishing Tang Dynasty cultivated the scholar-bureaucrat class's attitude of indulging in mountains and rivers and pursuing freedom. At the same time, unlike the reluctant choice of scholars in Wei and Jin Dynasties, the pursuit of landscape happiness by poets in the flourishing Tang Dynasty is an uplifting attitude toward life and a positive attitude toward accession to the WTO. For example, Meng Haoran, despite his frustrating career, still did not give up his desire to join the WTO, and always pursued an internal and external balance in the landscape and pastoral areas (Deng, 2014). Thus, it can be seen that the compatibility in the atmosphere of the prosperous Tang Dynasty not only made pastoral poets get the affirmation of ecological feelings, but also reflected the poetic life style of each individual, which is a great affirmation of the value of natural life.

Induction and infiltration of zen thought

Zen thought emphasizes insight, sex and tranquility, and believes that life is from the heart. In the prosperous Tang Dynasty, the open and compatible cultural atmosphere quickly promoted Buddhism to the secular world, and the ideal of meditation and Taoism was no longer confined to ancient temples and temples. The doctrine of "spreading the heart without writing" began to prevail among the scholar-bureaucrats. "No writing" embodies a deep religious feeling of secular life, and then gets spiritual enlightenment from the beauty of nature. Such spiritual enlightenment brought a kind of ecological affection to the poets of Tang Dynasty (Huang, 2014). Moreover, because of the emphasis on "epiphany" in Zen thought, many poets begin to abandon the external visual expression, and integrate their own spiritual perception into the text to form a richer emotional connotation of artistic conception. In this context, landscape pastoral no longer only represents this thing, but also a sublimation, an emotional sustenance of spiritual enlightenment. Therefore, the pastoral poetry of Tang Dynasty is more flexible.

The Main Connotation of Ecological Feelings in the Pastoral Poems of Tang Dynasty

Ecological natural view of the integration of man and nature

The concept of ecological nature emphasizes the re-recognition of the relationship between man and nature. On the basis of recognizing biodiversity, it pays attention to the laws and characteristics of natural development, and ultimately realizes the road of ecological development of the symbiosis and integration of man and nature and the integration of man and nature. The key of ecological view of nature lies in life. In such values of life, the beauty of nature is not attached to human beings. What's more, it guides human beings to feel the beauty of the natural existence of life, and then makes people turn their aesthetic ideas to primitive life. But this kind of primitive ecological beauty needs to be involved in the process of ecology itself before it can be easily realized. Under the guidance of this idea, the pastoral class in Tang Dynasty advocated the essence of the aesthetics of "natural naivety and integration of nature and man" in their creative style. They expressed their feelings for mountains and rivers and took nature as the object of eulogy, so as to continuously sublimate their souls. See Table 1 for details. From this we can see that the landscape pastoral

https://doi.org/10.37420/j.cer.2020.012

poets of the Tang Dynasty took poetry and lyrics as the starting point to examine the concept of ecology and nature, and laid the space-time transition of "harmony between man and nature" in the poetry (Gu, 2013). It is these ideological values that make the poets of Tang Dynasty embody the ecological wisdom of landscape nature in the process of praising the harmony between human and nature.

Table 1 Eco-natural Views of Pastoral Poets in Tang Dynasty

Poet	Verse	Embodiment of Ecological Natural View
Chang Jian	Or soft through the pine the moon arrives to be your own pure-hearted friend.	Emphasizing the Harmony of Mind and Material Nature
Meng Haoran	On boundless plain clouds hand atop the tree; in water clear the moon seems near to me.	Entertainment, things are the same as me
Wang Wei	The sound of the spring in the mountain hitting the dangerous stone is faint, and the sunlight in the pine forest is also cold.	Personalization, Humanization and Poeticization
Si Kongtu	The empty pool is a clear pool without any dust, so it can reflect all the spring light. The ancient mirror does not necessarily reflect the slim part of the human form, but it can most see the real look.	Chest without dust, Lingfu Zhanran

The ecological symbiosis of human and nature

As the realm pursued by landscape poets in the Tang Dynasty, the quiet and empty spirit is the most intuitive reflection of these people's view of nature. For example, the representatives of the immortal Buddhist landscape poets, Chang Jian, Meng Haoran, Wang Wei and others, on the basis of absorbing the Zen enlightenment, expressed the beautiful and quiet Ecological Symbiosis concept of landscape pastoral artistic conception beyond things. Similarly, the Tang Dynasty landscape poets in the pursuit of natural beauty, but also pay attention to the charm. This charm emphasizes leisure and ease in life posture, so as to get a thorough clarity of mind. Therefore, the Tang Dynasty landscape poets are also good at combining different artistic realms in order to obtain the true heart of emptiness, silence and harmony. Therefore, the pastoral poets of Tang Dynasty mostly used "quiet" and "empty" to decorate, as detailed in Table 2. It can also be seen here that the natural ecological wisdom of Zen, the pastoral poet of Tang Dynasty, was free and free. Their self-forgetting mood in the idyllic poetry makes the idyllic poetry of Tang Dynasty more show the ideological realm of blending scene, thinking and situation. Therefore, the poets of the Tang Dynasty in the pursuit of this state of emptiness, explore the concept of the unity of heaven and man, will return to nature as a kind of soul foam bath.

https://doi.org/10.37420/j.cer.2020.012

Table 2 Eco-symbiosis View of Tang Dynasty Pastoral Poets

Poet	Verse	Embodiment of Ecological Natural View
Wang Wei	Going out of the sea of clouds and looking back at the sea of clouds, looking far into the fog cover, you can't see the fog.	Empty and quiet
Meng Haoran	The wilderness of the wilderness is far lower than the trees, and the rivers are clear and bright, and they are close to each other.	Qing and Ling
Chu Guangxi	At the beginning of the river and sea, the grass an d trees have new colors.	Harmony and unity

The ecological wisdom view of the return of man and nature to pure land

Tang Dynasty is an unprecedented prosperous dynasty, rich and colorful life, have become pastoral landscape poets poetic material. At this stage, poets not only experience life in daily life, but also enjoy life with a poetic vision. In Tang Dynasty poets' writings, the unsatisfactory life will not be brought into pastoral poetry. The pastoral poetry will still show a harmonious, lively, healthy and leisurely life atmosphere. In a sense, such ease is a pure land of the world adhering to the "Peach Source Complex", as detailed in Table 3. The "Taoyuan Complex" here is different from Tao Yeanlings' escape from the world, but in the ups and downs of fame and wealth, they can take it calmly. In the pastoral poetry of the Tang Dynasty poets, all the lines in the poems reflect life, an artistic life, and a quiet beauty of harmony between man and nature. Therefore, as Wang Weishi, a poet of the Tang Dynasty, described it, the ecological wisdom of the Tang Dynasty poets who sought to return to the secluded pure land is actually the ecological home where everything interacts, disappears and coexists harmoniously.

Table 3. Eco-wisdom Views of Pastoral Poets in Tang Dynasty

Poet	Verse	Embodiment of Ecological Natural View
Meng Haoran	The water flows back to the green mountains an d clouds cross the green stream.	Invisible and compatible
Wang Wei	The place where they lived was the flower source of Wuling, and they built a garden in their own fairyland.	Natural comfort, quiet and indifferent

Ecological Values of Pastoral Poetry in Tang Dynasty

Object value

The ecological value of pastoral poetry in Tang Dynasty first described the "authenticity and objectivity" of nature. In short, with its inherent charm, landscape has become the most real ecological nature in nature.

https://doi.org/10.37420/j.cer.2020.012

Among the idyllic poets of Tang Dynasty, there are many similar views, such as Wang Wei's "empty hills are invisible, but the sound of human voice" is the point of penetration, embellishing the ecological artistic conception of the whole poem "empty". With the concept of "emptiness", the author realizes the reasonable excess of the unity of heaven and man, thus interpreting a harmonious realm of self-forgetting. Just like the external form of the objective beauty of landscape pastoral presented by the "clear voice of mountains and rivers". But more often than not, Tang poets not only pursued the external form pleasure of mountains and rivers, but also expressed their inner soul through these external forms, combining the internal beauty with the external beauty. Normally, poets have a keen intuition beyond imagination about the beauty of these natural forms. They can even feel, hear or see the various gestures of mountains and rivers, which are extremely gorgeous, and then vividly express the object value through their own words. In addition, the pastoral poets of Tang Dynasty will combine their unique personality with the leisure of mountains and rivers to create a high degree of harmony between man and nature. Landscape embodies its external value because of its quality, and shows its internal value by its spirit. Only by blending the landscape with the water and milk of Humanities and harmonizing the situation, can the ecological concept of Tang poets'sentiment in scenery be better displayed.

Subject value

The objective value of the existence of natural landscape, in fact, further shows that natural landscape, as an appreciation of the existence, can not be separated from the subjective aesthetics of human beings. That is to say, people need to consciously discover, in order to better abstract the objective existence into a kind of intentional beauty. As Liu Zongyuan mentioned, "Beauty is not self-esteem, but manifested by human beings", the beauty of nature emphasizes more on the aesthetic process of human being as the subject. Therefore, in order to complete the praise of nature, pastoral poets in Tang Dynasty must project the subjective self into the natural feelings, which is related to human feelings. Landscape pastoral is in harmony with each individual's idea, and it reveals the feeling of harmony between man and nature in both movement and quiet. It is precisely because of this that the emotional blending of landscape pastoral and poets of Tang Dynasty and their common vitality are achieved. In the landscape pastoral poetry of Tang Dynasty, the existence of individual subject is hidden from time to time, which corresponds to the selflessness of landscape pastoral poetry. However, the egolessness in poetry is not the real egolessness. It is the blending of the situation between the subject and the object in the process of aesthetic comparison of the objective existence of nature. By eliminating the boundaries between the subject and the object, we can truly achieve the unity of the object and the ego. The so-called thing has me, I have something.

Harmony between the subject and the object

In the pastoral poetry of Tang Dynasty, the poet's appreciation of natural scenery is not only the external form of the scenery, but also the inner feelings, so as to realize the blending of man and nature. Of course, the pastoral poets of Tang Dynasty also have selectivity in the internal presentation of the external form of nature. Individual scenery may not be a lot of choice of images. On the contrary, it contains a lot of things, so as to achieve a kind of harmony and infiltration from the outside to the inside. Only in the Tang Dynasty did natural objects such as mountains and rivers emerge as independent aesthetic forms, and only then did man and nature change from opposition to integration of things and me and integration of scenes. In Tang Dynasty landscape poems, the poet melted into the natural world, took the object as the main body, and materialized

https://doi.org/10.37420/j.cer.2020.012

into the landscape scenery, totally without the interference of subject consciousness, and reached the highest level of Poetry Artistic conception. Here, landscape is no longer an object for people to enjoy and express their feelings. The whole picture of poetry has no subjective consciousness, and the poet's consciousness is melted by landscape without any trace. The whole picture is purely materialistic, realizing the realm of "God and Material Tour" and "Thought and Circumstances".

Acknowledgements

Jiangsu Social Science Fund Project: The ecological consciousness in Tang poetry and the spirit of Chinese Aesthetics [Grant No. 16ZWD002] [Project Leader: Tang Jun].

References

Yan, X.R., Du, W.B., & Feng, N. (2010). Study on the Ecological Implication of Pastoral Poetry in Tang Dynasty: A Case Study of Wang and Meng's Poetry. *Forward Position*, 17(24), 178-180.

Wu, J. (2006). On the Cultural Roots of Ecological Wisdom in the Pastoral Poems of the Flourishing Tang Dynasty. *Daizhong Journal: Journal of Taian Institute of Education*, 10(1), 6-8.

Guo, R.F. (2010). From Returning to Hidden Rivers and Lakes to Pursuing Expansion of Life: On the Spiritual Core of Landscape Pastoral Poetry in Wei, Jin and Tang Dynasties, *Journal of Hunan University of Science and Engineering*, 31(1), 48-50.

Lu, Y. (2013). Natural Zen Life in Poetry and Painting: A Study of Wordsworth and Wang Wei's Ecological Perspective. *Mountain Flowers*, 4(8), 124-125.

Zhang, Z. (2010). Poor Waters and Clouds Rise and There is No Other Place or Place—Viewing the Landscape and Pastoral Areas from Wang Wei's Poems. *Information Technology*, 6(27), 235-235.

Liu, X.Y. (2016). On the Immortal and Chivalrous Spirit in Li Bai's Poems, *Monthly Journal of Urban Family Education*, 12(6), 248-248.

Huang, Z.M. (2015). Taoist Feelings of Hermit Poet Meng Haoran, *China Ethnic Expo*, 19(3), 131-132.

Deng, X.Y. (2014). The Aesthetic View of Zen in Wang Wei's Pastoral Poems. *Chinese and Foreign Entrepreneurs*, 10(6), 247-247.

Huang, J.T. (2014). Quiet and Distant Singing: On the Artistic Beauty of Wang Wei's Pastoral Poems. *Chinese Literature Journal (Educational Edition)*, 34(1), 40-41.

Gu, H.J. (2013). The Influence of Zen Thought on Wang Wei's Landscape Poetry. *Journal of Hebei University of Economics and Trade (Comprehensive Edition)*, 13(3), 42-43.