

IJACT 24-9-23

"Beauty" of Oriental Culture-Take Wang Shizhen's "Yuyang's Notes on Poetry" as An Example

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Abstract

Beauty is inclusive, which appears everywhere. As classic forms, poetry, calligraphy and painting are a good way to express the beauty of literature and art. In history, literature was almost identical to art. Among them, there is no lack of penetrating judgment about beauty, but which is often forgotten. Since the Qing Dynasty, Yuyang's Notes on Poetry can be said to be one of the representatives. There are many versions, whose common ones are three volumes and two volumes. The three volumes were the first carving copies of Kangxi in the Qing Dynasty. The two volumes are the lithographic books in 1909, with the "Preface of Yongzheng and Yu Zhaosheng" as the base. For details, please refer to the text, which needs no further elaboration here. We it includes too many contents, so some parts are chosen as an example to trigger thought about aesthetics. Wang Shizhen was the literati of the Qing Dynasty who had the greatest influence on the Korean Peninsula in terms of poetry. In Yuyang's Notes on Poetry, he also specifically talked about the poetry diplomacy between the Qing Dynasty and the Chosun Dynasty, whose literature value was extremely high. Art contains both beauty and crafts.

Keywords: humanistic spirit, poetry diplomacy, Chosun Dynasty

1. INTRODUCTION

Notes on poets and poetry often refers to poetry criticism. However, if reading carefully, it just represents a small part of the poem, who rich aesthetics is self-evident. Notes on poets and poetry began with the Zhong Rong's Poem and Ouyang Xiu's Notes on Classical Poetry. The two had very different styles, which can be seen at both ends. In Poem, the works were criticized rigorously. In Notes on Classical Poetry, there was gossip and casual criticism. As for Ruo Wang Shizhen's Yuyang's Notes on Poetry, it has had a significant influence since the Qing Dynasty and was recorded in The Si Ku Quan Shu. Researchers have studied the lithographic version from the first year of the Xuanton period of the Qing Dynasty (1909), which is preserved in Saoye Shanfang. The Xuanton period, being the last era in the history of China's feudal dynasties, lasted only three years, making the Xuanton version particularly valuable

2. VERSION CATALOGUE AND PROOFREADING

Manuscript received: June 7, 2024 / revised: July 16, 2024 / accepted: September 1, 2024

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Yuyang's Notes on Poetry. Bookbinding: thread binding. Printing: lithographic version. Number of books: 1 book. Number of volumes: 2 volumes. Paper: bamboo paper. Book size: length 20cm × width 13cm [1]. Head margin: 2.5cm. Foot margin: 1cm. Plate frame: two sides around, length 16.5cm × width 11.5cm. Layout: White. Fish tail: single black fish tail. Form and arrangement of lines: 14 lines and 31 words. Boundary line: Wusilan. Bookmark: "Wang Yuyang's poetry, signed by Tanlu Lay Buddhist." Notes: Right (front) half page "Yuyang Poetry, written by Yuyang Hermit Wang Ruanting, lithographically printed by Saoye Shanfang" and left (back) half page "Xuanton's first year lithographically printed" (the four words "Saoye Shanfang" below are the circular seal of seal character). (His) Preface: "In August Yongzhen Yigi (1725) Haiyan Yu Zhaosheng wrote in Chengjiang Academy. (Self) Preface: "Yuyang Old Man Ruan Tingfu's Book" (seal character in the lower left corner is printed in a square "Xi Saiye Shanfang"). This Xuanton edition is divided into two volumes, the first volume and the second volume, "Yuyang's Notes on Poetry, Jinan Wang Yi", pages 1 to 19. Yuyang's Notes on Poetry, Jinan Wang Yi, pages 1 to 18 [2]. Yu Zhaosheng's preface said, "The two volumes of Yuyang's Notes on Poetry were collected by Jiang." [According to: Jiaqing Wuwu year (1798) newly engraved, this Yazhai board, Yu Zhaosheng's preface said "The three volumes of Yuyang's Notes on Poetry were collected by Jiang". This version is divided into three volumes. Mr. Wang Ruanting, Liangxi version, Yu Zhaosheng's preface was "The three volumes of Yuyang's Notes on Poetry were collected by Jiang", which was divided into three volumes. With same preface but different characters, it was done by the bookstore [3].

The second volume of Yuyang's Notes on Poetry On page "Du Mu's Zhang Haohao's Poem (Tang dynasty)" authentic volume" to "this volume was now collected in the Song Taizai Mu Zhong". " Zhang Haohao's Poem was 28.2cm in length and 162cm in width, without the name and seal of Du Mu. Volume 9 of Xuanhe Book in the Earlier Song Dynasty (960-1127) was first under the name of Du Mu, which was in Corpus of Fan Chuan compiled by Du Mu's nephew Pei Yanhan. In the preface of Corpus of Fan Chuan1, Pei said that Du Mu had deleted and adapted it. Wang Shizhen said, "There were many differences between the carving copy and the book of rubbings, including up to 25 sentences and more than 30 words, with obvious polishing. Zhang Haohao's Poem may be a draft. The six characters of the end should be the five characters of the end, which was Wang Shizhen's mistake. Zhang Haohao's Poem was Du Mu's only remaining work(now collected in the Palace Museum in Beijing), with a total of 377 words (6 words in the title, 79 words in the preface, and 292 words in the text). A total of 48 lines (title of 1 line, preface of 9 lines, text of 38 lines), each line varied from 8 words. The text was composed of five character poetry, with a total of 58 sentences 5 words per sentence). Wang Shizhen said, "People in the Tang dynasty were good at calligraphy, but it was less important compared with the excellent poems. Compared with the present, all the ancients were skilled in calligraphy. Today, people don't need to write, but putting pen to forget the phenomenon of word more and more, which needs deep reflection. Therefore, I hereby listed the difference and similarity of the carving copy and the book of rubbings of Zhang Haohao's Poem.

3. THREE CHANGES IN POETIC STYLE AND ROMANTIC SCHOOL

In the following two prefaces, one was Yu Zhaosheng's and the other was Wang Shizhen's, which can solve the mystery. Wang Shizhen's main achievements lied in the creation and theory of poetry, with his representative work of "Romantic school", which has had far-reaching influence. Wang Shizhen regarded romantic charm (in literature and art) as good poems and advocated it as a fundamental requirement for poetry creation. Only after expressing the artistic conception through specific images can we truly understand the nature of romantic charm.

Yu Zhaosheng's Preface to Yuyang's Notes on Poetry: from "I have been old" to "But the situation has also been ancient", which was the Wang Shizhen's words recorded in Yu Zhaosheng's preface. Yu Zhaosheng thought it was very important because he believed that "If you knew this word, you can read his poem, that is, you can read his notes on poets and poetry". Wang Shizhen studied from the Tang Dynasty to the Song Dynasty, and finally returned to the Tang Dynasty from the Song Dynasty. It can be seen that his state of mind changed. In the Tang Dynasty and Song Dynasty, he was retro but not ancient. He returned to plainness, and the situation was old with his heart. Wang Shizhen's preface: "notes on poets and poetry that was talked in the rest of my life" referred to "the books of Yuyang old man Ruan Tingfu". There were three processes to make

the book. In the Qing Dynasty, Kangxi Yiyou (1705), all 60 articles, urgent. "In Kangxi Yiyou, after I retired, Wulin Wu Chenyan wrote a letter [3]. We would write notes on poets and poetry". Secondly, there were more than 160 in the autumn and winter of Wuzi (1708). Thirdly, it was collected by Wang Shizhen's eldest son Wang Qiqi (1653-1727). There were a total of 282 pieces of Yuyang's Notes on Poetry in the version of Qing Poetry, with a total of 62 articles collected by Wang Qisu. The first work was finished at the age of 72, the second work was at the age of 75, and the third work was at the age of 75 to 78. Yuyang's Notes on Poetry was published in Beijing by Huang Shulin (1672-1756), disciple of Wang Shizhen [4].

The ancients talked about poetry, often based on youth, middle-aged and old age, which was called the "three changes" of poetry style. The characteristics of "old age" of Yuyang's Notes on Poetry were particularly obvious. It should be noted that it was similar to Ouyang Xiu's Notes on Classical Poetry in his later years. The mood in his later years, which was different from that of middle age and youth, meant the return to the plainness after the ups and downs of life. The whole book was written from the memory of "the youth", such as the first article (on Page 1 of the first volume), "In the childhood, my brothers and I read in the East Hall" , which set the tone of memory for the whole book at the beginning, but without Ouyang Xiu's sadness. Therefore, Wang Shizhen was quite satisfied with this, which was caused by his temperament. On page 1 of the preface, Yu Zhaosheng said, "This gentleman was nostalgic and affectionate"[5].

On page 15 of Yuyang's Notes on Poetry : "The rhythmic sentence has a natural charm, which was not easy to create. Wang Shizhen deeply loved the "rhythmic sentence" and said "romantic charm" directly. Even compared with the ancient, he was still confident with your predecessors. His well-structured work of "Xiaoyu Fudeng Yanzi Jijueding" took advantage of scene to express the emotions to remember the ancient Chinese times. Wang Shizhen's poetry advocated that "romantic charm" was natural, which can be regarded as one of the representative works. In the poetry world, Wang Shizhen's "romantic school" became popular for a while, and even became the only criterion for judging whether poetry was good or bad. On the contrary, it had a negative impact on the healthy development of poetry. At that time, only Zhao Zhishen could compete with him in poetry theory and creation, whose representative work of Tanlong. Although Zhao Zhishen was Wang Shizhen's nephew, they had different views. The comments and criticism of Tanglong were even offensive, which were indeed exaggerated and unfair. Based on the premise that Wang Shizhen was famous [6], Zhao Zhishen corrected and criticized the bias of romantic school and its blind followers. He showed the shortcomings of the formalism of poetry with only his power, which was worthy of praise. With the change of literature, Wang Shizhen advocated the romantic power to get rid of the "dispute of the Tang and Song Dynasties", thus reversing the exclusive respect of true poetry in the prosperous Tang Dynasty, and further making Qing poetry develop into the free direction. Formalism and content should complement each other and should not be biased. Without the intention of being biased and always with a sense of justice, it's the correct way to learn. Zhang Xuecheng said: "In order to know the academic research, you should carefully verify the source and development process of things".

4. POETRY DIPLOMACY BETWEEN THE QING DYNASTY AND THE CHOSUN DYNASTY

The diplomatic relations between the Qing Dynasty and the Chosun Dynasty were complex. Among them, the distinctive poetry was an important medium. There were quite considerable documents. The Chosun Dynasty (1392-1910) was the last unified feudal dynasty in the history of the Korean Peninsula, which was almost in the same period as the Ming and Qing Dynasties in China. Its thought of "advocating Ming Dynasty and rejecting Qing Dynasty" should be paid special attention to. On page 4 of the first volume of Yuyang's Notes on Poetry: "In Tianqi, the North Korean envoy Jin Shangxian" to "Sun HouDeng a successful candidate in the highest imperial examinations in Wuchen, later member of the Imperial Academy". Jin Shangxian (570-1652), born in Andong (now Andong, Gyeongsangbuk-do, South Korea), was 83 years old. Wang Shizhen directly introduced the "clouds and light rain", such as the inscribed poem "Fanqi Painting"3. Wang Shizhen quoted Jin Shangxian's poems Guodongfang Manqian Guli and Sao Spring. In order to seek the ancient taste in later generations, they imitated deliberately, but which was not necessary. It was better to use "Zao". At the

end of the Ming Dynasty, Jin Shangxian went to China and knew Zhang Yandeng's family (1566-1641). Zhang Yandeng was the grandfather of Wang Shizhen's original wife Zhang. Therefore, Wang Shizhen was predestined to know Jin Shangxian and learned more about the Korean literary world. Wang Shizhen praised Jin Shangxian's poems very much and wrote his own poems. In the 29th of Xifang Yuanyishan Lunshi, he directly borrowed Jin Shangxian's poems in the first two sentences with some changes and directly praised Kim Sang-hyun in the last two sentences, which was recorded in the North Korean literati Li Demao. Lang Shen was the first-class bodyguard and Sun Zhimi was the vice Envoy of North Korea. Wang Shizhen said, "In the seventeenth year of Kangxi, the first-class bodyguard Lang Shen was ordered to honor Empress Xiaozhao in Korea. Sun Zhimi, the vice, wrote the North Korea's Collection, all of which were similar to poems. It was roughly included here"³.

The North Korean ancestor and the Qing Yongzheng and Qianlong were almost in the same time period. Historically, North Korea was a vassal state of China, so the monarch had no reign title and mostly used the Chinese emperor's year (except for Li Xi 1852-1919 and Li Zhi 1874-1926, which were actually part of the history of the Chosun Dynasty). With the prosperous era of Kangxi and the Chosun Dynasty's continuous deeper understanding of the Qing Dynasty, it began to actively and spontaneously learn from the Qing Dynasty, which was called the "Northern School". As for the Korean literati comments on Wang Shizhen, Li Yixian's Taogu Collection (carved book) was the earliest, Li Demao's Qingzhuangguan (carved book) was the best, and the unknown "East Poetry Series" (copied book, which was the Kuizhangge after (1910) was the most. Li Yixian (1669-1745), a native of Yongin, Gyeonggi-do, South Korea, was 77 years old. He was the first person to bring Wang Shizhen's works to North Korea. Li Yixian said, "There were four collections of Book of Songs and Canwei"³. The booklet purchased by Li Yixian's in Yongzheng Renzi (1732) was the earliest record of the official purchase of Wang Shizhen's works. Li Yixian said: "There were other famous works like You Dong's Xitang Collection, Song Luo's Xipi Collection, Wang Shizhen's Canwei Collection, Xu Jiayan's Baojingzhai Collection. ³It was the earliest recorder of Wang Shizhen's works in the private collection. Canwei Collection was written in the 23rd year of Kangxi in the Qing Dynasty (1684). Although many of Wang Shizhen's works had been introduced to North Korea at that time, few people knew about it and had little influence.

Lee Demao (1741-1793), a native of Jeonju, Jeollabuk-do, South Korea, was 53 years old. Li Demao was the most important communicator of Wang Shizhen. He not only made positive comments about the theory, but also practiced. Li Demao's Qingzhuangguan was written in 1777, which were based on the relevant records of Li Yixian. Wang Shizhen's Daijingtang Collection was written in the 50th year of Kangxi (1711) of the Qing Dynasty, and was introduced to North Korea more than 40 years later since Zicheng. Li Demao once praised Wang Shizhen as the best scholar of Qing Dynasty. The evaluation was high and the love was deep, which can be said to be extreme.

At that time, most Korean literati took Wang Shizhen as a benchmark to evaluate and create Chinese and North Korean poetry, thus forming a social trend of thought. In the later period of the "Beixue" trend, some North Korean literati rethought the "romantic school" and criticized and inherited it. They believed that if they blindly pursued the form of romantic charm but ignored the content, the poem would be empty and illusory. During the Kang Yong and Gan period of the Qing Dynasty, literary inquisition was popular. "Romantic school" not only preserved the cultural tradition of the Han people, but also maintained the self-esteem of the Han literati. It was also in line with the mentality of "advocating Yang Ming and rejecting the Qing dynasty" in North Korea at that time, which played an important role in the formation of the poetic style of the Chosun Dynasty. Wang Shizhen was known for his "elegant manners" when interacting with Korean literati. During the Chosun Dynasty, Wang Shizhen's poetry was mentioned the most. Wang Shizhen also had the most profound influence on the Chosun Dynasty in the literati of the Qing Dynasty at that time. Korean literati carried out comprehensive and in-depth study and evaluation on it, which generally affirmed his romantic style, thus determining his status as a master of poetry. It can be said that Wang Shizhen was also a "peace envoy" between China and Korea.

6. CONCLUSIONS

Reading Wang Shizhen's Yuyang's Notes on Poetry, it was remarkable with good academic attitude by seeking truth from facts. Among them, it exuded the unique aesthetic atmosphere of Wang, reflecting the traditional Chinese humanistic spirit. The four-in-one of poetry, calligraphy, painting and printing was the standard for Chinese literati, and also the highest level of Chinese literature and art. At this time, there was no literati, and there was no humanistic spirit, which was a pity. We should make improvements by ourselves. Today, researchers who have studied in South Korea have a deep understanding of the relationship between "Korea and China" (before and after Korea showing respect). The ancients used their hearts to describe mountains and rivers, and the imitation of nature, " but expressed the artistic conception by the concrete". We can understand that Wang Shizhen's "romantic school" could only be unspeakable. We recognize that Chinese literature and art take music as the essence of beauty, similar to Taiji, where the intention transcends words and the focus is on implication. While words may have an end, their message does not. We believe that the beauty of notes on poets and poetry still needs to be further discovered.

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