

Artistic Conception and the Interesting Chan Sect

Shen Qi Theory "A Born Beauty" Poetic Beauty Characteristics

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Abstract—From the poetry of the artistic conception and the interesting Chan sect appreciation of the experiment, we can find that the "a born beauty" through exchanging the modern Chinese and modern forms to classical style of organic conversion and perfects the presentation, manifests the poet Shen Qi with "classical ideal of modern reconstruction" for the purpose of the experiment poem text, shows that he explores cultural memory poetic beauty and style, and tries to contact the classical tradition and modern communication Chinese and modern consciousness.

Keywords—Shen Qi "a born beauty"; artistic conception; the interesting Chan sect

I. INTRODUCTION

Poems without Chan sect interesting are alienated from classic style, poems without artistic conception can not be called good poem. After the double loss of connotation and form, the modern Chinese poetry is trying to find a way out in such difficult situation. Shen Qi, who has devoted himself to the study of new poetry for many years, has reviewed the traditions with modern perspective, uses the poetry text experiment method of "modern reconstruction of Classical ideal" to explore the poetic connection between classical poetry and modern Chinese as well as modern consciousness, and finds the deep connection between the fragmented world and man, and also the connection between man and man. Thus, this article attempts to find the poetic characteristics of "a born beauty" from its artistic conception and Chan sect interesting.

II. ARTISTIC CONCEPTION

Artistic conception is a unique aesthetic category in the history of Chinese aesthetics, and it is also a basic and important aesthetic category in poetry aesthetics. The word "Artistic conception" is derived from the Buddhist scriptures. Buddhism believe conception is what people feel with his five organs, and the principles he observed could also be called state, if one can see through people's heart, it is called wisdom. Here the "wisdom" and "state", in the literature are reflected as "meaning" and "conception". The ancient Chinese scholars have elaborated on the "artistic conception": Lu Ji from the Jin Dynasty said in his "Wen Fu" from perspective of mutual blending between "feelings" and "physical environment", "feel sad about falling leaves in autumn, like the soft willow branch in spring, feel fear about the cold winter, have high ambition

when close to the cloud"; the author of "Wen Xin Diao Long" Liu Xie has elaborated it as well.

The first one to put the artistic conception as an aesthetics category is Wang Changling from the Tang Dynasty, he said in his "Shi Ge": "Poetry has three states: first one is called physical state, the second is called emotion state, the third is called artistic state. The first physical state: Landscape Poetry which expressed the extremely beautiful landscape about spring, mountain, cloud, and for which poets put the state in their heart and placed themselves in that environment so they could see the landscape with their heart and then use their thought to picture the detail landscape and thus capture the physical similarity. The second emotion state: All the happy and sad emotions are expressed through the environment, then poets extend to their emotions and feelings so that to express deeply emotions. The third artistic state: poets also expressed their feelings and keep their thoughts in mind, so that to express the true feelings. [1] From this paragraph we can see that the "physical state" said by Wang Changling refers to physical similarity; "emotion state" refers to convey emotions; "artistic state" actually refers to express meaning. Through later understanding of artistic conception, we find that Wang Changling's interpretation for artistic conception is still slightly rough. Later Sikong Tu put forward the important proposition of "image outside image" and pointed out that the illusory aesthetic vision implied by artistic image is beyond the specific limited image, is infinitely imagined and memorable Xing Xiang.

Yan Yu from the Song Dynasty in his "Canglang Shihua" also wrote "poetry has other material, not all about books; poetry has other fun... Only for interest, like antelope hanging its horns on the tree without trace to be searched. So the beauty is thorough and exquisite, can not be made up. It is like sound in the air, moon in the water, image in the mirror." [2]. This is used to explain the artistic conception, refers to the integrated artistic realm of false and truth complex created by people under the touch of foreign objects. There is an aesthetic effect of "limit words but endless meaning".

In the Ming Dynasty, Wang Shizhen described the "artistic conception" as "artistic image" in his "Yiyuan Zhiyan"; In the Qing Dynasty, Wang Fuzhi wrote "Artistic Conception" as "Xing Xiang" in "Jiang Zhai Shihua Jianzhu"; the modern Wang Guowei inherited and developed the long standing theory of "realm", and further discussed the meaning of

"artistic conception", revealed the opportunity of poetry creation, in a series of works such as "Renjian Cihua", giving a variety of incisive understandings for "realm":

"Realm is not only about landscape, happiness, angry, sad and joy is also one realm in people's heart. So if someone can write true landscape or true feelings, he must have a realm. Otherwise he has no realm." (" Renjian Cihua ") [3]

It should be noted that Wang Guowei in the discussion of "artistic conception" focused on "true" and "able to write". The modern Zong Baihua explained it from the aesthetic point of view: "What is artistic conception? ... Take the universe life as a specific object, appreciate its hue, order and harmony so that he could peek the deepest reflection of self. Change the real scene into virtual scene, create images into symbols, so as to make the highest human mind specified and humanized; this is the 'art realm'. Art realm is dominated by beauty." [4]

In addition, in "Ci Hai" there is such an explanation: "An artistic realm formed by the ideological and emotional integration expressed from the objective picture that literary and artistic works depicted. It has deep aesthetic characteristics like the combination of nihility and reality, blending with meaning and realm. So that it could make readers have imagination and association, such as placing the body into the environment and infected in emotional feelings. Chinese classical literary theory only focuses on the realm, and uses the realm to measure the artistic value of works. Excellent literature and art can often make the blending between feelings and landscape, meaning and environment, so as to create vivid and artistic image, resulting in a strong appeal." [5] This is the interpretation after integration with the classical and combination with the modern.

Throughout the development process of the artistic conception theory, we find that the basic nature of the artistic conception is the transcendent poetic environment beauty, which includes three aspects of implication, "the pursuit of the highest poetic beauty of the Chinese poetics to conception beyond image, the pursuit of unspeakable infinite poetic quality, the pursuit of unsophisticated poetic personality" [6]. In fact, artistic conception is the highest poetic pursuit that has very spiritual paramitality, and if there is no subjective personality to such a height supported, it is very difficult to achieve.

III. ARTISTIC CONCEPTION AND CHAN SECT INTERESTING

Shen Qi in his "Collected Essays on Poetry and Poets" said: "The image is like water, emotion is like wind, wisdom is like sail. If water has no wind then the meaning does not exist, if the wind has no sail then the personality does not exist, if sail has no wind then it will become deadlocked, if wind has no sail then it will become hollow.... only when three-in-one is achieved, the poem's spirit and soul will be obtained", which discussed the relationship between image, emotion and wisdom from the perspective of poetry creation. Poetry is the product of the combination of image, emotion and wisdom, but it requires "great love" and great sympathy for all things in the world. Because if poet is the moon, the poem is moonlight; if poet is sun, the poem is the sunshine.

Sikong Tu's "Shi Pin" described poet's artistic mind should be as: "empty pond flows out spring, ancient mirror reflects spirit." This means that only the poet's mind is like the clear and empty pond and the ancient mirror, a flow of spring could come out of it, and the simple and noble spirit could be reflected by it. Here, we try to take "Heart of Cloud" as an example:

Shy serene as cloud is white /Your mind quiet as your heart is pour//Desire and control over desire//Whose sigh echoing deep in the crowd/And dissolves instantly//Vacant mountain/resting in soothing rain/with bird flying over

This poem combined the actual together with the virtual, implied complication within simple. The Poet is like a brilliant painter, handles the complicated matters with ease, making understatement between heaven and earth, painting one or two trees, with a few clouds (which is the actual), so that a vast world with mountain and rain is created. There is aura coming and going through the mountain rain, there are birds flying through (which is the virtual); the crowded people, are for desire and for control of desire (which is the actual), and someone's sigh is fleeting (which is virtual). Cloud is white, sky is quiet; heart is white, people are quiet. The rain (language) and the birds make the quiet picture vivid, vacant and distant.

Liang Xiao from the Tang Dynasty said: "if mind moved then the environment moved, if mind is distant then the environment is distant; object has no certain mind, and mind has no certain orientation." [7] The birth of the artistic soul is in the moment of ecstasy when you empty all things and have no obstacle from mind. Su Dongpo said: "Just because quiet so it could understand all the movements, just because it is empty, so it can contain the whole world". Empty mind could feel the heart, empty space could contain the world, create the environment with heart, make emotions emerge from environment. Reading this poem can not help but think of Wei Yingwu's "leaves all over the mountain, where to find traces", it is the "selfless state" as said by Wang Guowei, which is a kind of quiet interesting and a kind of Chan sect interesting.

IV. CHAN SECT INTERESTING OF "A BORN BEAUTY"

Chan is unique in China. Chinese Chan sect as a unique social ideology and cultural phenomenon, has its profound spiritual characteristics and complex artistic value; and the mature artistic realm of Chinese classical poetry, the magnanimous broad-mind, ever-changing concept of time and space and its implicit natural style ... all reflect the interesting Chan sect.

The so-called "Chan sect interesting", refers to the kind of light joy and leisurely natural meaning when you go into the meditation state, also known as "Chan joy", "Zen". Because the creative source of Chinese poetry has particular emphasis on spiritual comprehension and feelings; in the expression realm, it is often identity of object and self, integration of emotions and external environment; in the writing method, the emphasis is inspiration and the unique understanding to the scene. [8] By observing the history of China Chan sect, we could find that since the birth of Chan sect, it is tightly bound to poetry.

Here we look at the author of "a born beauty" about how to present Chan sect interesting from poetry: First, use the image with strong Chan taste to create poetry environment. For example, Shen Qi in "a born beauty" uses a lot of images with strong Chan taste such as "cloud", "wind", "crossing", "flower", "bell", "dust", "star", "mirror", "moon" and so on. These images appear in Chan sect's quotations because of their clearness and clarity, and these images are both Chan and poetic because their natural beauty. "Buddhism holds flower, Kasyapa smiles." — Chan sect stressed that self-realization of its clean mind, not attached to the language, text and all the things in the world. Shen Qi put Chan taste images into poem and into the realm, expressed unique and pure beauty in a simple and plain style. Look at his <Star cone>:

Will stars die too/where are they buried then

Is the arch of brilliance/funeral/designed by herself
long/before

So human it is/as to take a hill as grave/then girls seeking
dreams/would come to pray/with beautiful words

This poem wrote the poet's imagination and association after he saw the words "stars" and "hills". The whole picture is quiet and beautiful, until sedateness. The poet implies heavy with light, uses simple plain sentences and broad-minded mood to write his love to the nature that goes beyond life and death. "Stars" "take the hills as their cemetery", which in the eyes of the poet expresses a very optimistic and natural attitude, forgetting all things and having their own fun - "then girls seeking dreams/would come to pray", this idea has mortal touch. Whether you can see the permanent star hills in the moment of brightness? This is seemingly an ordinary poem, but contains Chan sect interesting in a clean and quiet environment.

Second, the natural and leisure poetic mind. Scholar Gu Sui from the late Qing Dynasty believed that "Poetic mind is the most important thing for poet." Wang Guowei said: "The poet should both enter and go out of the universe life. Enter it so they could write about it. Go out of it so they could observe it. Enter it so they are lively. Go out of it so they can have higher viewpoint to write ... Things that can be seen by eyes cannot live longer, it will change in no time. Only poets could use these ever-changing things..." [9] Poets should develop a natural and leisure mood, regardless of any environment they stay in, they could always keep leisure and appreciation spirit, almost not by consciousness but ecstasy realm. We have to say it is rare to keep such a leisure poetic mind, especially in the impetuous moment, while some of the poems of Shen Qi directly reflect his clean and undyed mind. Please see the poem "Easy and free in the wildfield":

Beyond scenery/beyond story

Pure background/subtle role

Wild wind brushing away worries/fine grass combing off
vain

white cloud at ease/heavenly heart in dream

Who can be "wild" "in the scenery/ outside the story"?
Who can find "leisure" "in" the "pure" "background" and

among the "subtle" "roles"? And when the "wild wind brushes away worries/ fine grass combs off vanity", who can really manage to achieve the ease like "white cloud /the heavenly heart in dream"? Here, the "wild" can be considered as "freedom", "leisure" can be considered as "natural interest", "heavenly heart" is "pure heart", the whole poem from inside to outside expressed the leisured inner world. The free stretched white clouds are the symbol of taking things as they come and free life, but also revealed the "Chan heart" in the world. And through the poem when you find the free and easy poetic heart full of wisdom, you will be even more moved.

At last, let the fate decide, everyone get his proper place. Over the years poets take poetry as the ancestral temple, take life as a poem, and take themselves as poem. In the preface of "Collected Essays on Shen Qi's Poetry and Poets", it is written that "I only love poem itself — spontaneous, comfortable, being-for-self, free, having its own way, being its own master... and then, comfort an unknown soul" [10], which perfectly proved his life attitude of letting the fate decide and each one getting his proper place, and also is his artistic principle. This feature is clearly reflected in his poetic creation ("never deliberately write poem for poem") and his poetic scale (only less than two hundred poems left after forty years of experience). It is very rare as today we have productive but low-quality literary works. In short, this poem "a born beauty" uses simple and plain language to express the ethereal artistic conception full of Chan sect interesting, which reflects Shen Qi's quiet and broad-minded mood as well as his Chan sect cultivation.

V. CONCLUSION

Chan is the study of life, is the questioning of meaning and value of human life, it is the reflection and answer to the existence of life, and the essence of the artistic connotation of poetry is the true meaning of life. In this poem "a born beauty", we find Shen Qi is searching for those long lost images and artistic conception of eternal beauty from classical poetry aesthetics, those shallow and faint verses contain our common ideals and struggles, include his thinking and dedication for anima, life and freedom, as well as his answers full of Chan sect interesting.

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