

Drawing Classical Landscape Paintings in Poetry: Taking Zhai Yongming's "Visiting Fuchun Mountain with Huang Gongwang" as an Example

Lamei Zhang

Southwest Minzu University, Chengdu 610207, China

Abstract: Zhai Yongming's poem "Accompanying Huang Gong on a Tour of Fuchun Mountain" is a unique journey that intertwines time and space. Through this journey, it can be seen that the poet is using poetry to express respect for traditional Chinese culture, and through the analysis of the dialogue in the poem, it shows the poet's multiple reflections on modern society.

Keywords: Zhai Yongming; Accompanying Huang Gongwang on a Tour of Fuchun Mountain; Traditional Culture.

1. Journey of Time and Space

Zhai Yongming's long poem "Visiting Fuchun Mountain with Huang Gongwang" is an artistic dialogue that transcends time and space. Through in-depth academic research and rich imagination, the poet immersed himself in Huang Gongwang's masterpiece "Dwelling in Fuchun Mountain" and had a spiritual exchange with this ancient master. In this dialogue spanning over 600 years, Zhai Yongming not only experienced the tranquility and profundity of the mountains and waters depicted by Huang Gongwang, but also expressed his profound insights into nature, history, and life through poetry. For example:

I turn into a river
Clear and therefore filled me
Picking up old clouds from past lives
Thousands or even tens of thousands of ripples
Rushing to climb all over his body
--A stone hit me

In the poem, Zhai Yongming wrote, "I flee into a river, clear and therefore filled with me." Here, "retreat" means that the poet has given up his identity and the turmoil of the real world, choosing a river that is free from worldly strife as his embodiment. The clarity of the river symbolizes the poet's inner purity and reverence for nature. Through such immersion, the poet is able to experience and feel the Fuchun Mountain scenery depicted by Huang Gongwang from the perspective of a river. Next, the poet mentions 'picking up old clouds from the past life', where 'past life' not only refers to an individual's past life, but also implies the depth of history. The poet expresses respect for historical sedimentation and contemplation on cultural inheritance through such descriptions. The imagery of old clouds is not only a depiction of the misty mountains and forests in Huang Gongwang's paintings, but also a metaphor for historical clouds and smoke. The poet sees the traces of history and cultural context in these clouds. Thousands and tens of thousands of ripples, rushing to climb all over the body "is the poet's description of the experience of life. Ripples are the dynamics of rivers and the fluctuations of life. Here, the poet compares the various experiences of life to ripples, constantly emerging and influencing the poet's inner world. This description is both vivid and philosophical, making people feel the poet's understanding and acceptance of the diversity of life. Finally,

the image of 'a stone hitting me' symbolizes a sudden event in life, which breaks the poet's inner peace but also inspires deeper thinking and creative inspiration. The impact of stones is a challenge and difficulty in life, an inevitable reality. The poet tells us through this description that even in calm rivers, there can be unexpected impacts, which are a part of life and the source of artistic creation.

In "Visiting Fuchun Mountain with Huang Gongwang", Zhai Yongming frequently travels between the visual space of "Dwelling in Fuchun Mountain" and the current life world, dividing the poem into two parts that are both contrasting and interrelated. These two parts are interwoven in different forms: sometimes "past" and "present" are compressed into two sentences that approximate a confrontation, and sometimes the imaginative roaming of "one step, one scene" in ancient scrolls overlaps with the virtual illusions of internet cafe screens, creating a spectacle. More often than not, the poet's meditation is interrupted by the events, scenes, and associations of the everyday world. Repeatedly interrupted but restarted, the poet's journey to Mount Fuchun became the fundamental driving force and central event that propelled the unfolding of the poem.

In the 21st century, after more than 600 years, I traveled to Fuchun Mountain with Huang Gongwang in 1350, during my encounter with the master. Therefore, the "present" and "past" are not locked into a fixed and unchanging relationship, but change as the poet travels back and forth through time: looking back at the past from the present, the poet travels against time until the past; Looking ahead to the 21st century in 1350, the present is the future. Through the shuttle of time, the poet presents us with a multidimensional and intricate field.

I walked into the mountains and waters of the past in the time of the future. The displacement of time does not occur in a vacuum, but is closely intertwined with the changes in space. As a time traveler, I inevitably possess multiple lives, each of which travels through every landscape. Yes, multiple lives travel through multiple mountains and rivers, but this temporal imagination suspends the existence of this moment and place. When the poet indulges in distant meditation, a breath turns to me, and the narrator asks for those signatures. You cannot doubt my doubts, where I am going, it cannot follow.

When the poet responds to the request for a signature, she

returns to this moment in front of her, but she must temporarily forget her signature and current location before she can begin to search for the 'place I want to go'. This 'place I want to go' cannot be found on a map, so it is not a geographical concept: without a map, how can geography be? Only mountains and waters, not ancient and modern. This is a journey without a map, where did it come from and where did it go.

In Zhai Yongming's poetry creation, the display of the beauty of time and space interweaving is not only a search for Fuchun Mountain, but also an in-depth exploration of themes such as tradition and modernity, reality and imagination, self and others. Through the intertwining and transformation of time and space, the poet prompts us to re-examine our lives, contemplate how to find balance in modern society, and rediscover the lost beauty. The beauty of this intertwining of time and space not only showcases the poet's profound cultural heritage and artistic talent, but also prompts us to re-examine our own lives, think about how to find balance in modern society, and rediscover the lost beauty.

In "Traveling with Huang Gongwang to Fuchun Mountain", Zhai Yongming takes Fuchun Mountain as a clue and leads us on a journey of searching across time and space. In this journey, the poet uses Huang Gongwang's "Dwelling in Fuchun Mountain" as a carrier, shuttling between the past and present, reality and imagination, presenting a journey of exploration that transcends time and space. Through this transformation, the poet delves into themes such as tradition and modernity, reality and imagination, self and others, providing us with a new perspective to examine our lives.

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2. Paying Tribute to Traditional Chinese Culture with Poetry

Huang Gongwang was a famous painter of the Yuan Dynasty. He was skilled in painting landscapes throughout his life and was known as one of the "Four Masters of the Yuan Dynasty" along with Wu Zhen, Ni Zan, and Wang Meng at that time. The painting "Dwelling in Fuchun Mountain" was created by Huang Gongwang for a friend who had no teacher. In 1947, at the age of 79, Huang Gongwang accompanied his Taoist junior brother to visit the scenic spots along the Fuchun River. The useless Zen master asked Huang Gongwang for a painting. Huang Gongwang readily agreed. Who knew that this painting was not officially completed until 1950, when it was called 'Dwelling in Fuchun Mountain'. This scroll is composed of six sheets of rice paper connected together. In the late Ming Dynasty, it was burned by fire and divided into two sections, one large and one small. The first half of the volume is called the "Remaining Mountain Map" and is now housed in the Zhejiang Museum; The latter half of the book is known as the "Unuseful Teacher's Scroll" and is currently housed in the National Palace Museum in Taipei. Due to its exquisite techniques and difficult dissemination, it is known as one of the "Top Ten Chinese Famous Paintings".

Zhai Yongming's poem "Accompanying Huang Gong on a Tour of Fuchun Mountain", which spans thirty verses and 819 lines, was inspired and based on the "Dwelling in Fuchun Mountain" painting, and was written for three to four years; Zhai Yongming said that he had a relatively calm attitude when writing this poem, constantly adding new details of life to his writing. In the spring of 2013, driven by a single thought, the poet drove to the former residence of Huang Gongwang in Miaoshanwu. From Fuyang to Tonglu, about a hundred miles. "At the beginning of" Accompanying Huang Gong on a Tour of Fuchun Mountain, "a sentence from Wu Jun's" Thoughts on Song and Yuan Dynasties "in the Southern Liang Dynasty is quoted, and the" beautiful scenery of Jiangnan "in the Fuchun River area is brought to mind with the poem. Fuchun Mountain is just some small mountain ranges near Fuyang, Hangzhou, with simple scenery and a peaceful atmosphere. A few years ago, Zhai Yongming coincidentally came across Huang Gongwang's "Dwelling in Fuchun Mountain". Although it is not the original work, it is only a printed work, but it was printed in the ancient long scroll style. The scroll slowly opened, and her gaze moved as if she was strolling leisurely in the Fuchun Mountains under the guidance of Huang Gongwang. At that moment, I had an impulse to write it down, to describe how I walked in an ancient painting. That's how Zhai Yongming began his creative journey.

In poetry, there are many verses about traditional culture, mainly focusing on several aspects. On the one hand, it is the use of allusions in traditional poetry, such as,

Tian Di Yi Rong Knee: The Old Man Sitting Here Playing Chess "" Tian Di Yi Rong Knee: The Post-90s Sitting in Internet cafes "

The concept of "heaven and earth accommodating knees" originated from Ni Zan's painting "Rongxi Zhai" and Tao Yuanming's poem "The Easy Peace of Appreciating Rongxi", as well as Du Fu's poem "Qian Kun Yi Cao Ting". These works express a life attitude that transcends material life and pursues spiritual satisfaction. In this concept, life is seen as a point in time and space, and no matter how big the house is, the space that people can occupy is very small. Therefore, one

should pursue spiritual peace and satisfaction, rather than material possession.

In "Heaven and Earth, One Knee: The Old Man Sitting Here Playing Chess", the old man sits between heaven and earth playing chess, which can be understood as a transcendent attitude towards life. The elderly engage in a conversation with heaven and earth through the activity of playing chess, seeking peace of mind and spiritual satisfaction. His way of life embodies a time and space perspective and life thinking of ancient Chinese literati, that is, by transcending material life and pursuing spiritual satisfaction.

In "Heaven and Earth, One Knee: Post-90s Sitting in Internet cafes", 90s sit in internet cafes and immerse themselves in their own virtual world. This can be understood as a way of life for young people in modern society, who seek spiritual satisfaction by escaping reality and immersing themselves in their virtual world. However, this lifestyle is fundamentally different from the way elderly people play chess. The elderly go beyond material life and seek spiritual satisfaction through dialogue with heaven and earth; The post-90s generation, on the other hand, seek spiritual satisfaction by escaping reality and immersing themselves in their own virtual world. This lifestyle may lead to their disconnection from the real world and their inability to truly face the difficulties and challenges in life.

The second aspect is reflected in the poet's use of some traditional painting methods in poetry, such as,

Four peaks, two streams

Unfolding before my eyes one by one

Pingyuan, far-reaching, and lofty

I go up and down, understanding metaphors

Zhai Yongming cleverly incorporates the "Three Distant Perspective Method" from Chinese landscape painting into his poetry, not only demonstrating a profound understanding of traditional painting techniques, but also creating a sense of spatial and visual dynamic changes through the arrangement and combination of words. "Four mountain peaks and two water bodies unfold before my eyes one after another," Zhai Yongming uses words to depict a vivid landscape picture, where the alternation of mountain peaks and water bodies forms a visual sense of rhythm and hierarchy. This way of depiction is similar to the layout and composition in Chinese landscape painting.

Here, Zhai Yongming introduces the "Three Far Perspective Method" in his landscape painting theory work "Lin Quan Gao Zhi" by Guo Xi, a famous landscape painter of the Northern Song Dynasty. This theory classifies and elaborates on the perspective methods of ancient Chinese landscape painting, and has had a profound impact on later generations. Among them, "Gao Yuan" refers to the upward looking up method from bottom to top, used to depict tall and majestic scenery; "Yuan Yuan" refers to standing in front of or on the mountain and looking far away, using a moving viewpoint to depict the endless scenery behind the mountain. 'Pingyuan' refers to the distance relationship obtained in a head up view, often used to depict common scenes such as forests and forests reaching clear waters, and distant streams and mountains. These three perspectives not only reflect the unique aesthetic perspective of ancient Chinese landscape painting, but also provide important theoretical basis and creative guidance for later painters. Cleverly applied to poetry, it allows readers to feel as if they are situated between mountains and rivers during the reading process, freely shuttling between different perspectives and experiencing

different spatial sensations. This kind of spatial transformation and viewpoint switching not only increases the sense of hierarchy and three dimensionality of poetry, but also makes the expression of poetry more rich and profound.

In addition, there are also traditional painting rules in the second section of the poem, "The scattered perspective of neighbors in the 14th century has transformed into an overlapping urban thoroughfare in the 21st century." In this poem, Zhai Yongming compares the scenes of the 14th and 21st centuries, demonstrating the huge differences between traditional Chinese painting and modern urban landscapes, as well as the social changes brought about by the passage of time. The term '14th century scattered perspective neighbors' refers to the scattered perspective method in Chinese landscape painting. Scattered perspective is a common technique in Chinese painting, especially in traditional Chinese painting, where artists use multiple viewpoints to observe and process the focal perspective of nearby, large, far, and small objects into parallel and equally sized objects, thus fully depicting all aspects of the scenery with a relatively large spatial span. Scattered perspective is not limited to one viewpoint, but rather multiple viewpoints, which can create a vast realm of 'thousands of miles within reach', as depicted in Chinese landscape painting. This perspective emphasizes a free flowing perspective, where elements in the picture can be arranged freely. Without being limited by a fixed viewpoint, neighbors under this perspective method usually present a harmonious and harmonious atmosphere. A peaceful pastoral scenery. And 'transforming into an overlapping urban thoroughfare of the 21st century' refers to the scene of modern cities, with layers of high-rise buildings and criss crossing roads, forming a dense and crowded urban landscape.

This comparison not only reveals changes in physical space, but also reflects changes in people's lifestyles and inner experiences. In traditional society, people have a closer relationship with nature, a slower pace of life, and more time and opportunities to appreciate and experience the beauty of nature. In modern society, with the process of urbanization, people's pace of life has accelerated, and natural landscapes have been replaced by high-rise buildings. The relationship between people and nature has gradually become distant, which is not only reflected in physical space, but also in people's inner world and emotional experiences.

Through this comparison, Zhai Yongming may suggest that modern people, while pursuing material life, have lost some more important things, such as direct connection with nature and the emotional and spiritual satisfaction it brings. This kind of reflection and criticism not only endows poetry with artistic beauty, but also with profound ideological connotations, triggering readers' reflections on the essence of nature, art, and life.

By incorporating traditional painting techniques into his poetry, Zhai Yongming not only demonstrates respect and inheritance of Chinese traditional culture, but also creates a unique aesthetic experience in his poetry, allowing readers to feel the charm and artistic conception of Chinese landscape painting, and experience a beauty and emotion that transcends reality. This combination of painting and poetry not only enriches the expression forms of modern Chinese poetry, but also provides new possibilities for the inheritance and development of traditional Chinese culture.

The whole poem is not only a praise for the painter's skills, but also a tribute to traditional Chinese painting art and inscription culture. Each sentence in the poem contains rich

artistic connotations, showcasing the profound connection between the painter and nature, art and history. Through this poem, Zhai Yongming not only expresses his love for traditional Chinese painting, but also demonstrates a profound understanding of art criticism and aesthetic tradition. The use of this ancient form gives poetry a classical charm and profound cultural heritage, while also reflecting Zhai Yongming's inheritance and development of traditional culture.

In Zhai Yongming's view, whether it is ancient paintings, ancient landscapes, or the way of life of ancient people, they are completely different from the modern life we are immersed in. What have modern people lost during the transition from ancient to modern times? After going abroad in the 1990s, Zhai Yongming witnessed the authentic works of ancient Chinese painting for the first time in a foreign museum. She was deeply shocked and baptized both physically and mentally. She said that that experience reactivated her interest in classical Chinese art and began to pay attention to ancient Chinese painting, especially literati landscape painting from the Song and Yuan dynasties. Zhai Yongming said, "Our current scenery is the city, and everything in the city is everything for modern people. The feelings and ideas brought by these differences make me particularly want to write a series of poems to reflect them." Therefore, she regards this poem as a tribute to ancient Chinese artists and traditional Chinese culture. What I most want to achieve is to form a continuity between contemporary poetry writing and traditional culture. "

3. Dialogue between Classical and Modern

This highly technical poem is expressed in the form of dialogue and questioning throughout its thirty verses, with the poet constantly questioning and answering. In contemporary poetry creation, the dialogue between classical and modern is an undeniable theme. This dialogue is not only reflected in the form, language, and imagery of poetry, but also in the exploration of inheriting and innovating traditional culture. Zhai Yongming cleverly combines classical and modern elements in his poem "Accompanying Huang Gong on a Tour of Fuchun Mountain", initiating a literary dialogue that transcends time and space.

Firstly, Zhai Yongming extensively utilized the imagery, language, and form of classical poetry in his poetry. She created modern poetry based on the rhythm of old poetry. This technique of using allusions is not only a tribute to classical culture, but also an innovation in modern poetry. In this poem, Zhai Yongming depicts a beautiful landscape painting based on Huang Gongwang's "Dwelling in Fuchun Mountain". She uses classical brushstrokes to depict modern people's yearning and pursuit of natural beauty. The combination of classical and modern elements endows poetry with rich connotations and a sense of hierarchy.

Zhai Yongming also raised the issue of the positioning of new poetry in his poetry. How should new poetry handle itself when facing the profound tradition of classical poetry? How should new poetry be created and read in the current social and cultural context? These are all issues that Zhai Yongming attempts to explore in his poetry. She believes that new poetry should not only inherit the excellent traditions of classical poetry, but also constantly innovate to meet the needs of modern society. In this process, new poetry needs to find a

form and language that can express the emotions and thoughts of modern people while inheriting the essence of classical culture. This kind of exploration is exactly the attempt made by Zhai Yongming in "Accompanying Huang Gongwang to Visit Fuchun Mountain".

Once again, the avant-garde nature reflected in this long poem through gender issues, although Zhai Yongming has also said, "I did not intend to deal with gender issues in this poem, just as the concept of gender did not appear in ancient Chinese painting. However, gender issues still exist." Zhai Yongming used male defined poetic language in the poem through special language selection and theme construction, in order to express the awkward and complex historical position of female writers. In the subsequent poetry festivals, the feminine temperament of the poem was completely broken out, showing the free and broad side of the new poet. This dialogue is reflected in Zhai Yongming's subversion of the traditional rhetorical tradition in poetry. In the new poetry writing after the May Fourth Movement, many male poets expressed a feminine temperament in their poetry, which to some extent weakened the male discourse in traditional poetry. This characteristic is reflected in the works of Xu Zhimo, Dai Wangshu, Liu Bannong, Wang Jingzhi, and others. Zhai Yongming was also deeply influenced by this characteristic in his writing of "Traveling to Fuchun Mountain with Huang Gongwang". In addition, Zhai Yongming's "I" in poetry is a subject that is constantly changing, unstable, and applicable to both men and women throughout history. This setting not only challenges the rare occurrence of women in ancient landscape paintings, but also deconstructs the conventional questioning of "pretending to be a man". She travels through ancient clouds and waters in her 'feminine form', showcasing a freedom and breadth that transcends gender.

Zhai Yongming's poem also reflects the attitude of modern society towards poetry. In the multimedia drama she described, the actors' do not read poetry '. This simple fact reveals the indifference and neglect of poetry in modern society. In the multimedia era, people pay more attention to images and sound, while ignoring the power of text. This poses a survival crisis for poetry in modern society. However, as a unique literary form, poetry has irreplaceable value. It can stimulate people's imagination and thinking, enriching their spiritual world. Therefore, we need to re-examine the status and value of poetry, so that it can play a greater role in modern society.

Zhai Yongming's poem also expresses nostalgia and longing for classical culture. In modern society, people's pace of life is getting faster and their mental pressure is increasing. This makes people more eager to return to nature and pursue inner peace. The wisdom and spirit contained in classical culture have become a comfort for modern people's souls. Zhai Yongming combines classical culture with modern life through poetry, allowing people to find a moment of tranquility and reflection in their busy lives.

4. Summary

In the journey of time and space, Zhai Yongming cleverly uses poetic language to lead readers through time and space, and appreciate the charm of classical landscapes. She uses Huang Gongwang's "Dwelling in Fuchun Mountain" as the background, and through depicting natural landscapes and character images, gives the poem a strong sense of imagery and space, making readers feel as if they are in the midst of mountains and waters.

In terms of paying tribute to traditional Chinese culture through poetry, Zhai Yongming fully explores and inherits the tradition of classical Chinese poetry in his book "Accompanying Huang Gong on a Tour of Fuchun Mountain", and conducts in-depth research on ancient landscape painting, inscription culture, and poetic traditions. She integrated classical painting techniques into poetry, demonstrating both respect and inheritance of traditional Chinese culture, as well as innovation in artistic forms. In the dialogue between classical and modern, Zhai Yongming achieved the integration of classical and modern through multiple dialogue relationships in poetry. As a female writer, she challenged the traditional male discourse system and demonstrated the independent character of female poetry. At the same time, she also explored creative concepts beyond gender in her poetry, building a bridge between traditional culture and modern aesthetics.

Overall, Zhai Yongming used his unique poetic skills to draw classical landscape paintings in his poem "Visiting Fuchun Mountain with Huang Gongwang", which not only demonstrated a deep understanding and inheritance of traditional Chinese culture, but also achieved a dialogue between classical and modern styles. Her poetry creation not only enriches the connotation of modern Chinese poetry, but also provides new perspectives and thoughts for the inheritance and development of traditional Chinese culture. In today's era, Zhai Yongming's poetry provides us with an opportunity to look back on tradition and examine modernity,

inspiring our interest in re-examining and excavating the values of traditional culture.

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