

Research on Six Dynasties Landscape Poetry in China: Focusing on Taiwan, Hong Kong, and Singapore

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Wang Kuo-ying's 王國瓊 *Research on Chinese Landscape Poetry* (1986), which is famous for having taken into account the evolution of Chinese landscape consciousness and artistic characteristics, and Tsai Ying-chun's 蔡英俊 *Kinetic Vision, Imagination and the Road to Landscape: An Investigation of the History of Aesthetic Feelings about Nature* (2018), which turned to the perspective of felt experience, tracing the historical context of landscape objects becoming objects of observation, as well as the imaginative activities involved, are not only the two most important research monographs on Chinese landscape poetry in overseas Sinophone areas, but also include three important milestones.

1. The study of landscapes in the lyrical tradition

Inheriting the academic ideas of Ch'en Shih-hsiang 陳世驥 and Kao Yu-kung 高友工, from the historical context of Chinese thought and culture, as well as the background of comparative culture, lyric poems centered on the lyrical subject are studied with theoretical significance from the aspects of sensibility, structure, and *agape*. Ts'ai Ying-chun's *The Agape of Lyricism* (1982) is the first collection of such echoes. Secondly, a monograph on landscape themes is Hsiao Ch'i's 蕭馳 *Buddhism and Poetic Scenes* (2005), which begins with a discussion of the relationship between mountain forests in Buddhism and landscape poetics in the Chin and Sung dynasties.

2. The study of landscapes in views of nature

The term "nature" is a core topic in debate about Buddhism and Taoism. It is generally recognized that the Tao 道 is mainly based on nature, and the conceptual groups involved include freedom, self-generation, materialization, and sounds of nature; expanding the context of its meaning is related to the concepts of Tao, nothingness, matter, being, heaven, heaven and earth, *ch'i* 氣, and transformation. However, most of the early Taoist explanations of nature were based on the workings

of nature, or the *ch'i* of nature, and transcendence and self-cultivation were gradually brought to completion through rivalry between Buddhism and Taoism. And the meaning of “nature” was transferred to “landscape.” The most important work in this regard is *Return to Nature: A Poetic Study* (2012) edited by Ts'ai Yü 蔡瑜, typical of which is Yang Ju-pin's 楊儒賓 “How Was *Shan-shui* Discovered?” focusing on “*hsüan*-ized landscape.” At the same time, from the perspective of appreciation, scenery, and place, we will deepen the exploration of issues concerning “nature.”

3. The study of landscapes in the practice of landscape visualization

This derives from the results of my project, *The Inner Landscape Visualized: Techniques of the Body in Medieval Chinese Literature and Religion* (2013), which explores the visual senses from the different travel experiences of Confucianism, Taoism, and Buddhism, and also the interpretation of viewing and imagination from the outside to the inside, viewing as a skill, signifying and symbolizing the viewing object, and becoming a field for stabilizing life. Among such works, Huang Ching-chin's 黃景進 “Rereading the Three Scriptures of the Pure Land Tradition” and “Preface to Landscape Painting: On Pure Land Thought, Ch'an, and Landscape Painting and Poetry” are representative. Later, it led to different discussions, such as Ts'ai Tsung-ch'i's 蔡宗齊 “The Proposition ‘*mu-chi tao-ts'un*’ (Intuitive Perception) and Tsung Ping's ‘Preface to Landscape Painting’” (2020).

A common feature of these three stages is making use of contemporary philosophical thinking, aesthetic methods, and religious concerns to delve into this issue of landscape.