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A Brief Analysis of the "Poetry with Pictures" Characteristics in Meng Haoran's Poems

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Abstract

"Painting in poetry" is an artistic feature of Wang Wei's landscape poetry. Meng Haoran had a close friendship with Wang Wei, who was proficient in both poet-ry and painting. Although Meng Haoran was not good at painting, his landscape po-ems were unconsciously or consciously imbued with a strong sense of paint-ing under the influence of the aesthetic fashion of the times. This paper aims to ex-plore the relationship between the landscape aesthetics of the Tang Dynasty and Meng Haoran's landscape poems with the feature of "painting in poetry", analyze the formation background and connections of the landscape aesthetics in the Tang Dynasty, expound the painting characteristics of "painting in poet-ry", and analyze how Meng Haoran integrated landscape aesthetics into his po-etry creation through specific poems, thus forming a unique style of landscape poems with "painting in poetry".

Keywords

Landscape Painting; Painting In Poetry; Landscape Poetry

1. Introduction

During the Tang Dynasty, the development of social economy and the prosperity of commercial trade led to the emergence of a large number of wealthy classes in soci-ety. The demand for and support of cultural and artistic undertakings from these people provided the fundamental conditions for the rise of landscape painting. Moreover, various art forms such as poetry, music, and calligraphy blended with each other, giving rise to a colorful and prosperous period of culture and art. This diverse integration of culture and art provided creative inspiration and forms of ex-pression for the development of landscape painting. Literati's attention to and love for nature made them enjoy wandering among mountains and rivers and experi-encing the beauty of nature. In addition, the advocacy of Taoist thoughts by scholars in the Tang Dynasty made them pay more attention to spiritual experiences and in-sights.

2. Landscape Aesthetics in the Tang Dynasty

The Tang Dynasty was a period of cultural prosperity and artistic heyday in Chinese history, during which landscape aesthetics witnessed remarkable development. The literati and scholars in the Tang Dynasty revered nature and pursued harmony and tranquility in the mountains and waters. This aesthetic concept deeply influenced the literature and art of that time. Landscape aesthetics in the Tang Dynasty took nature as its foundation, pursued vivid and realistic images of mountains and waters, and at the same time emphasized the integration of emotions with nature, regarding mountains and waters as carriers for expressing emotions and ideals.

The development of ink - wash painting in the Tang Dynasty represented a new aesthetic taste. The emergence of ink - wash painting was in line with the aesthetic ideas of Buddhism and Taoism. Since the High Tang Dynasty, many painters have engaged in ink - wash painting, and ink - wash landscape painting began to rise. Buddhism holds that form is emptiness and emptiness is form. Taoism not only regarded "nature" as the highest aesthetic realm to pursue, believing that "Heaven and Earth possess great beauty without uttering a word", "The greatest sound is the rarest to hear, and the greatest form is formless", but also opposed the beauty of splendor. As it is said in Taoism, "The five colors blind one's eyes, the five tones deafen one's ears, the five flavors dull one's taste, galloping in hunting makes one's heart go wild, and rare goods lead one to do evil deeds." Taoist aesthetics firmly rejected these external embellishments and regarded them as obstacles to attaining enlightenment. This pursuit of the beauty of "nature" and "simplicity" not only became a way of life for people at that time but also an aesthetic criterion.

Influenced by Buddhist and Taoist thoughts, Wang Wei, in harmony with his "Zen poems", created the style of ink - wash painting. He believed that "Among the ways of painting, ink - wash is the best. It originates from the nature of nature and achieves the work of creation. Sometimes a small painting of a few inches can depict the scenery of a hundred li. The east, west, south, and north seem to be right in front of one's eyes; spring, summer, autumn, and winter are born under the brush." Based on Taoist philosophy, Wang Wei found the fundamental theoretical basis for ink - wash painting and placed ink - wash painting above other types of paintings.

Since the rise of landscape poetry in the Six Dynasties, the meticulous depiction and portrayal of nature with "resemblance in form" had been the common pursuit of landscape poetry writers. When landscape poetry developed to the High Tang Dynasty, it shifted from simply imitating the scenery of mountains and waters to the aesthetic pursuit of "expressing the spirit through form" and "conveying emotions through scenery". At the same time, the prosperity of landscape painting in the Tang Dynasty also inspired poets to create landscape poetry. Su Shi wrote in "Two Poems on the Broken Twigs Painted by Wang, the Assistant County Magistrate of Yanling": "Judging paintings by their resemblance in form shows one's taste is no better than that of a child. Writing a poem that is merely about the subject matter surely shows

one doesn't understand poetry. Poetry and painting share the same principle, which lies in the craftsmanship of nature and freshness." Su Shi elevated painting to the same artistic status as poetry creation, thus having an important influence on the status and style development of painting in the Chinese art system.

Both landscape painting and landscape poetry attach great importance to artistic conception and focus on expressing the artist's state of mind and emotions. They convey their artistic pursuits and humanistic feelings through exquisite conception and expression. Landscape poetry and landscape painting both take natural mountains and waters as their aesthetic objects, and their aim is to create beautiful artistic conceptions, making people feel as if they are in a painting when reading poetry and find rich poetic feelings when appreciating paintings. Therefore, they have commonalities.

Landscape painting and landscape poetry in the Tang Dynasty have a close connection and interaction in artistic expression. Firstly, both take natural mountains and waters as their main objects of expression, showing natural beauty and humanistic emotions, and pursuing the revelation of the inner emotions and philosophy while depicting the external features of mountains and waters, thus achieving the organic unity of art and humanistic spirit. Secondly, they also have many similarities in expression techniques. Landscape painters often use techniques such as lines, ink colors, and colors to show the charm and momentum of mountains and waters, while landscape poets express the beauty and connotation of mountains and waters by expressing their feelings and images. "Poetry and painting share the same principle", and their principles are secretly interlinked. Landscape painting and landscape poetry in the Tang Dynasty play an important role in communication and interaction. They inspire and communicate with each other, promoting the development and prosperity of literature and art in the Tang Dynasty.

3. The Painting Characteristics of "Painting in Poetry"

"Painting in poetry" is a unique expression technique in ancient Chinese literature and art. It emphasizes that when poetry depicts natural scenery, it should have a visual effect and aesthetic feeling similar to that of painting. Su Shi commented on Wang Wei's landscape poetry and painting in "On Wang Wei's Painting of Misty Rain in Lantian": "When savoring Wang Wei's poetry, there is painting in it; when observing Wang Wei's painting, there is poetry in it." Since then, "painting in poetry" has become the established evaluation of the artistic characteristics of Wang Wei's landscape poetry.

Wang Wei devoted himself to the study of Buddhism and contained Buddhist principles in his poetry creation, and he was known as the "Poetic Buddha". At the same time, he made epoch -making creations in many aspects of ink-wash painting. Many of Wang Wei's landscape and pastoral poems strive for spiritual resemblance on the basis of physical resemblance, reaching a high level of "the unity of artistic concep-

tion and imagery". For example, in "Birdsong in the Mountain Stream": "When people are idle, osmanthus flowers fall; in the stillness of the night, the spring mountain is empty. When the moon rises, it startles the mountain birds, which sometimes chirp in the spring stream." The spring wilderness is vast and silent; the osmanthus trees stand gracefully, and the flowers fall slowly. Suddenly, a bright moon breaks through the clouds, and its gentle light spreads all over the mountains and forests. The moonlight startles the mountain birds, and their sounds echo in the empty valley. The beautiful scenery of the green mountains and the moonlit night is pleasing to the eye, as if it were a light and elegant ink - wash painting. At the same time, it also reveals that the hermit poet has not completely forgotten the mortal world, and he is deeply in love with nature.

It is worth noting that "painting in poetry" should not be confined to painting techniques and simply understood as "incorporating painting into poetry". Chinese classical art, especially poetry and painting, has always emphasized "capturing the spirit". Compared with Western art, which emphasizes the imitation of objective things, Chinese classical art pays more attention to the expression of thoughts and feelings. If a poem is just written realistically, it cannot be regarded as reaching a high level. It must contain a person's temperament, character, and interest in this "painting", combining the beauty of the artistic conception of both poetry and painting and achieving the wonderful state of the blending of scenery and emotion to be considered a top - quality work. Therefore, Su Shi's praise of "painting in poetry and poetry in painting" can only be fully understood in the unity of opposites between form and spirit, so that one can truly feel the high artistic realm of Wang Wei's poetry, especially his landscape and pastoral poems.

The idea of the integration of poetry and painting has had a profound influence on the creation of ancient Chinese poetry. The idea of painting has subtly permeated Wang Wei's poetry creation. When writing poems, he unconsciously observes and analyzes the scenery from the perspective of a painter, incorporates the forms of expression of painting art into his poems, and uses concise language to depict vivid, distinct natural landscapes, making readers feel as if they are in a landscape painting.

Literature belongs to the art of language, and it exists in the form of images. Language forms images, and images express the main ideas. When we take the "image" as the object of analysis and the relationship between the "image" and the "meaning" as the classification standard, we can divide the image into the "aesthetic image" and the "meaning - expressing image". Although the former also needs to express meaning, its ultimate goal is not to convey meaning but to emphasize the perfection of its own internal construction and system. The internal structure and operation direction of this type of "image" mainly revolve around itself. The "image" is the main thing and the operation direction and purpose of the "language". Only after the formation of the image can the task of the "language" be completed. At the same

time, the "image" is the reference and basis of the "meaning". The latter takes expressing the meaning as its ultimate goal, and its structure construction and operation direction mainly revolve around this goal. In the meaning - expressing image, the focus is on the construction of the "meaning", and the "image" is its means of expression, and its own importance is somewhat weakened.

Wang Wei combined the needs of poetry to achieve a balance among the three, promoting the intersection of "language, image, and meaning" and forming the poetic realm of "painting in poetry". "Painting in poetry" has made a huge contribution to the poetry art of the High Tang Dynasty and even later generations. Wang Wei's poems are rich in painterly qualities, enhancing the painting beauty of poetry. Artistic conception is one of the main categories of Chinese classical aesthetics and an indispensable and important factor in the construction of artistic beauty. The description of scenery is not the only purpose of Chinese painters but a means of conveying emotions. In the process of creating landscape and pastoral poems, Wang Wei incorporated painting techniques, using a variety of painting languages such as composition, lines, colors, and light to achieve a deep integration of poetic sentiment and painting meaning and construct a pure and profound artistic conception.

Meng Haoran and Wang Wei, the landscape poets of the High Tang Dynasty, are equally famous. As a landscape poet of the High Tang Dynasty as famous as Wang Wei, Meng Haoran's landscape poems also have such characteristics. The poetic styles of Wang Wei and Meng Haoran have both similarities and differences. Meng Haoran consciously applied the unique artistic feature of "painting in poetry" which originated from Xie Lingyun's landscape poetry to his own landscape poetry creation and pioneered the landscape poetry school of the High Tang Dynasty represented by Wang Wei, etc., having an important poetic significance of connecting the past and the future that cannot be ignored in the history of literature. He Yisun in the Qing Dynasty clearly pointed out in "Shi Fa": "It's not only Wang Wei who has painting in his poetry. Meng Haoran's scenes and emotions are leisurely, and he is especially good at depicting life." This indicates that Meng's poems also pay attention to the integration of poetic sentiment and painting meaning; "especially good at depicting life" shows that Meng Haoran is also very good at incorporating the principles and techniques of painting into his poems. Liu Chenweng commented that Meng's poems are like snow. Although they are plain without much color, they inevitably have a sense of lightness. His poems are rich in painterly scenes, so they can easily be turned into paintings, thus establishing the relationship between landscape poetry and landscape painting. It can be seen that "painting in poetry" is not only the artistic feature of Wang Wei's landscape poetry but also has a distinct manifestation in Meng Haoran's landscape poetry.

4. The Embodiment of Meng Haoran's Landscape Poems with "Painting in Poetry"

The poetry of the High Tang Dynasty was able to sweep away the lingering styles of the Qi and Liang dynasties and achieve a magnificent state with both strength of character and vivid imagery, which was inseparable from the poets' theoretical propositions and creative practices of resolutely reviving the ancient styles. Meng Haoran dedicated his life to seeking an official career but failed in the imperial examinations many times. On the other hand, Wang Wei was a high-ranking official in the court and also a master in the poetry field. Wang Wei was a poet who was also a painter. He founded the freehand ink-wash landscape painting school. His landscape poetry creation incorporated more techniques of painting theory and methods. The two met in Chang' an and became friends because of poetry. They admired each other and learned from each other in poetry creation, making their poetry works more colorful.

Meng Haoran lived in an era when landscape poetry and painting flourished. His landscape poems were unconsciously imbued with a strong sense of painting under the influence of the aesthetic fashion of the times and the influence of his close friend. Both Meng Haoran's and Wang Wei's poems mainly focused on the themes of mountains, waters, and rural life. They were both good at depicting natural scenery and rural landscapes. Their fresh and natural styles and plain and fluent languages reflected their love for nature and their longing for a peaceful life. This similarity made their poems stand out in the poetry world of the Tang Dynasty, and they were later jointly called "Wang and Meng". Shen Deqian in the Qing Dynasty said in "Shuo Shi Ze Yu": "Tao Yuanming's poems are broad - minded... Among the Tang Dynasty poets who followed his style, Wang Wei has his elegance and richness, and Meng Haoran has his leisure and distance..." Hu Yinglin in the Ming Dynasty said in "Shi Shu": "Tao Yuanming is pure and remote... Meng Haoran is pure and open... Wang Wei is pure and elegant." Meng Haoran followed Tao Yuanming's style and was also good at using the plain - language description method to depict natural scenery, unlike Wang Wei who was good at detailed description and colorful painting. For example, in Meng Haoran's "Visiting an Old Friend's Village", "Open the window to face the threshing ground and garden, and hold the wine to talk about farming. When the Double Ninth Festival comes, I'll come back to enjoy the chrysanthemums." This depicts a peaceful and harmonious rural life scene. The poet and his friend are drinking and chatting about the growth of crops in the open threshing ground in front of the farmhouse. They plan to get together again on the Double Ninth Festival to enjoy the beauty of chrysanthemums. This sentiment of getting close to nature and enjoying rural life has the same wonderful effect as Tao Yuanming's poems.

Meng Haoran's landscape poems are good at starting from high and distant perspectives and meticulously depicting natural scenery. In his poems, natural elements such as mountains, rivers, trees, and the moon are all endowed with vivid vitality. In "Mooring by Jiande River", the line "The wild expanse makes the sky seem lower than the trees; the clear river brings the moon near to man" uses extremely concise

language to depict the vastness of the wilderness, the height of the sky, the tallness of the trees, the clarity of the river, and the closeness of the moon. These scenes set off each other, forming a quiet and beautiful picture. In "Staying in the Mountain Lodge of Master Ye Waiting for Ding Da Who Didn't Come": "The setting sun passes over the western ridge, and the valleys suddenly grow dim. The moon among the pines brings night coolness, and the sound of wind and springs fills my ears. Most of the woodcutters have gone home, and the mist-covered birds have just settled to roost. I'm expecting you to stay here tonight. I wait with my lute on the wisteria-covered path." The poet successively depicts vivid images such as the setting sun, the dim valleys, the moon rising among the pines, the wind-blown springs, the woodcutters going home, and the birds settling to roost, creating an atmosphere. As the scenery changes, time passes secretly, and the environment becomes more and more secluded. Meng Haoran is very good at showing the movement and change of natural scenery over time in his landscape poems. The images of natural scenery he depicts not only accurately show the temporal characteristics of the mountains from dusk to late at night but also blend with the poet's anticipation of a bosom friend. Especially the two lines "The moon among the pines brings night coolness, and the sound of wind and springs fills my ears" vividly convey all the feelings when listening to the springs in the mountains at dusk. The seventh line points out "I'm expecting you to stay here tonight", and then the word "wait" is emphasized. "I wait with my lute on the wisteria - covered path", the word "lone" modifying the lute adds a sense of loneliness. The image of the lone lute also implies the expectation of a bosom friend. The word "wisteria" modifying the "path" seemingly unconsciously sets off the poet's loneliness. Because wisterias always grow in groups, twining and criss-crossing with each other. This line of poetry vividly outlines the poet's self - image against the background of the quiet and cold scenery of the mountain - dwelling autumn night. It makes people seem to see the poet, with a free - and - easy bearing, standing alone with his lute on the moon - lit path, eagerly expecting the arrival of his good friend, making the image of the poet eagerly waiting for a bosom friend vividly presented before our eyes.

When Meng Haoran composed his landscape poems, he not only paid attention to the layout and composition of the poetic pictures but also to handling the relationship between the virtual and the real. By making the virtual and the real enhance each other, he achieved an artistic realm where "the implied meaning is inexhaustible and can be felt beyond the words". Pi Rixiu's comment that "he greatly grasped the style of the Jian'an period" is manifested in Meng Haoran's works as a style with the prominent feature of "simplicity". In Li Bai's poem "To Meng Haoran", it reads, "I admire Master Meng; his elegance is renowned far and wide. In his prime, he spurned high office; in old age, he dwelled among the pines and clouds." When integrating scenery into his poems, Meng Haoran often combined casually depicted scenes with subtle emotions without any trace of artificiality, thus forming a style

that was natural, plain, and rich in poetic flavor. The colors in his landscape poems were extremely simple and light, making his poems ethereal, elegant, and fresh, sharing the same artistic conception as ink - wash landscape paintings. So much so that Wen Yiduo thought his poems were "so plain that the poetry seems to disappear". The artistic effect of "painting in poetry" in Meng Haoran's works gave his poems a unique charm. When readers read his poems, they seem to be immersed in beautiful paintings, directly feeling the beauty and tranquility of natural scenery, thus experiencing a sense of spiritual pleasure and relaxation.

Meng Haoran's landscape poems not only skillfully borrowed and applied the painting techniques such as coloring, layout, composition, and lines but also created a unique beauty of artistic conception that encompassed and transcended the artistic conceptions of both poetry and painting during the process of integrating the two. This achieved a perfect unity of emotions and scenery, objects and the self, and the subjective and the objective. Meng Haoran's landscape and pastoral poems were more closely related to his own life. For example, in "Visiting an Old Friend's Village", it goes, "An old friend has prepared chicken and rice and invited me to his country home. Green trees surround the village, and blue mountains slant beyond the outer walls." And in "Climbing Fan Mountain with Friends", it says, "Human affairs change; the passage of time makes the past and the present. The land retains its historic sites, and we come to climb again." The descriptions of scenery in Meng Haoran's poems were often part of his living environment, characterized by spontaneity and lack of artificial polish. In "Spring Dawn", it reads, "I slept through spring dawn, unaware of the time; everywhere I hear birds singing. Last night came the sounds of wind and rain; I wonder how many flowers have fallen." It describes his feelings in spring dawn. The casual speculation reveals the beautiful spring scenery, with a hint of regret that is hard to detect. His poetic language was natural, pure, and subtly beautiful. Comparatively, his poems seemed more rustic than Wang Wei's and closer to Tao Yuanming's realm of "true simplicity after all the extravagance fades away".

The people in the High Tang Dynasty generally had a poetic attitude towards life. They had both a detached and a heroic and unrestrained sentiment. However, no one integrated these two sentiments as perfectly as Meng Haoran in the same poem at the same time. Wang Wei was good at expressing detachment, while Li Bai excelled in portraying heroic and unrestrained feelings. Meng Haoran, on the other hand, combined detachment and heroism well, which was his uniqueness. When discussing the development of landscape and pastoral poetry, people are used to dividing it into two stages and types: the Zhuang - Xuan flavor and the Buddhist - Chan flavor. The former reached its peak with Tao Yuanming, and the latter was exemplified by Wang Wei. However, the author believes this judgment needs to be revised. Meng Haoran's landscape and pastoral poems depicted various states of his poetic life, showing the natural things and emotions in daily life. They diluted the metaphysical flavor and speculative color of Tao Yuanming and Xie Lingyun, representing

the development direction of landscape and pastoral poetry in the High Tang Dynasty from metaphysical exploration to a return to real life. Some of his poems, which were both detached and heroic, opened up new realms beyond Zhuang - Xuan and Buddhist - Chan. His realm was achieved through a process of transcending from insufficiency to self - sufficiency, showing a power that faced reality and asserted the subject. This power was in the same vein as the Jian'an Style. The ultimate state of indifference and self - sufficiency could be regarded as an echo of Tao Yuanming. Therefore, Chen Yizeng said that he "followed the Jian'an Style and took Tao Yuanming as his model, with a heroic and unrestrained air within his simplicity". Similarly, in expressing the experience of transcendence, his assertive emotions were different from the introverted emotions of Tao Yuanming and Wang Wei, adding a bright color to the otherwise bleak issue of the destination of life in the works of landscape and pastoral poets. This was the unique realm of Meng's poems.

The language of Meng Haoran's landscape poems was simple and natural, without excessive ornamentation. He was good at using the plainest language to express the most sincere emotions and the most beautiful scenery. This simple and natural language style made his poems easier to understand and accept, and they could touch people's hearts more deeply. Although there were exquisitely crafted parallel sentences with meticulous descriptions and precise word choices in his poems, such as "Trees on the horizon look like wild herbs; boats by the riverside seem like the moon" in "Autumn Climbing Lan Mountain and Sending to Zhang Wu" and "The wind rustles the leaves on both banks; the moon shines on a solitary boat" in "Staying by Tonglu River and Sending to Old Friends in Guangling", these were just spontaneous expressions rather than deliberate depictions of mountains and waters. Natural simplicity was the characteristic style of Meng Haoran's landscape poems. Looking at his poems as a whole, most of them were written with a continuous flow of thought, forming a coherent whole without any signs of artificial carving. The beauty lay in their natural smoothness, simplicity, and tranquility, achieving excellence without deliberately pursued it. Another example is "Autumn Evening in the Mountains": "The bright moon shines through the pines; clear springs flow over the stones. Bamboos rustle as washerwomen return; lotus leaves stir as fishing boats pass by." It is like a series of movie scenes, depicting a quiet and life - interesting scene, showing the poet's comfortable and leisurely feelings and his deep love and sincere praise for the hermit life. From the poet's elegant and delicate brushstrokes, one can feel his calm and indifferent state of mind, which gives people philosophical associations. Shen Deqian believed that Meng's poems were "plain in language but never lacking in flavor", hitting the essence of Meng's poems, which was "plain yet flavorful".

Meng Haoran not only paid attention to the layout and composition of the pictures in his landscape poems but also to handling the relationship between the virtual and the real. By making the virtual and the real complement each other, he achieved an

artistic realm where "the implied meaning is inexhaustible and can be perceived beyond the words". The artistic effect of "painting in poetry" in Meng Haoran's poems gave them a unique charm. When readers read his poems, they seem to be in beautiful paintings, directly feeling the beauty and tranquility of natural scenery, thus experiencing a sense of spiritual pleasure and relaxation. "Spring Dawn" is a model work that successfully uses the artistic technique of the interaction between the virtual and the real. In the first three sentences, the poet depicted the sounds of spring from an auditory perspective: the long - drawn birdcalls and the pattering of wind and rain, without referring to visual images. The last sentence, "I wonder how many flowers have fallen", is a virtual description. Amidst the sounds of spring, it leads the readers' thoughts to imagine the beautiful spring scenery outside the window after the night rain, with lush green leaves and withered flowers. "Annotations on Tang Poems" commented on this poem, "With hazy imagination, this illusory realm is created. 'How many have fallen' can be left unsaid, yet it cannot be left unsaid. Without profound understanding, one could not create such a poem." Obviously, readers need to use their imagination to truly understand the "illusory realm" created by the poet through virtual descriptions.

5. Conclusion

Meng Haoran paid attention to both the description of the "physical realm" and the construction of the "artistic conception" in his poems, kicking off the heyday of landscape poetry in the High Tang Dynasty. His landscape poems not only had a painterly visual effect but also contained profound emotions. He was good at integrating his personal emotions with natural scenery. By depicting the beauty and tranquility of natural scenery, he expressed his love for nature and his longing for life. This integration of emotions and nature gave his landscape poems a deeper connotation and greater appeal. His artistic style of "painting in poetry" inspired later poets to pay attention to the description and expression of natural scenery, to capture the instant beauty of natural scenery, and to combine natural scenery with emotions and philosophy to create a poetic atmosphere with a profound artistic conception and endless charm. Meng Haoran's landscape poems with the feature of "painting in poetry" embodied the essence of Tang Dynasty landscape aesthetics. Through techniques such as concrete images, rich colors, reasonable spatial layout, and the integration of emotions and nature, he depicted natural scenery vividly with a profound artistic conception. This unique artistic style not only enriched the expressive techniques and aesthetic connotations of Tang Dynasty poetry but also left a precious cultural heritage for future generations.

Meng Haoran's landscape poems were characterized by "painting in poetry". Through vivid scenery descriptions, profound artistic conception construction, implicit emotion expression, and a simple and natural language style, they demonstrated his unique artistic charm. His works not only had extremely high literary

value but also provided valuable resources for us to appreciate and feel the beauty of nature. In the trend of the integration of landscape poetry and painting, he consciously or unconsciously applied the principles and techniques of landscape painting to the creation of landscape poems, integrating "poetic sentiment" and "painterly flavor" to create a poetic artistic conception of "painting in poetry", with an inter - communication between poetry and painting, and a simple and indifferent style. This style not only enriched the expressive techniques of Chinese classical poetry but also left a precious treasure in the history of Chinese literature. As a poetic artistic feature of landscape poetry, "painting in poetry" originated from Xie Lingyun, took shape in Wang Wei's works, and Meng Haoran connected the two, completing the transition. As a pioneer and explorer of the landscape poetry school in the High Tang Dynasty, the creation of artistic conception in his landscape poems provided a specific model for the theory of artistic conception in the Tang Dynasty, having significant implications in many aspects in the history of literature.

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