



# Analysis on “The Spirit of the Prosperous Tang Dynasty” and “Pictur sense” of Frontier Fortress Poetry in the Prosperous Tang Dynasty

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## Abstract

Nowadays, contemporary Chinese people lack understanding and memory of the connotation of frontier fortress poetry in the prosperous Tang Dynasty, and its cultural value and significance have not been fully utilized. The purpose of this research is to establish the correctness of the author's visualization of frontier fortress poems in the prosperous Tang Dynasty as a communication method of aesthetic education by interpreting the “picture sense” of frontier fortress poetry in the prosperous Tang Dynasty and “the spirit in the prosperous Tang Dynasty” contained in them, and to sort out the theoretical research framework for continuing to study frontier fortress poetry of the prosperous Tang Dynasty in the future. This study will analyze the relevant literature of key elements such as the prosperous Tang Dynasty, Tang poetry, and frontier fortress poetry in the prosperous Tang Dynasty, analyze the historical development of frontier fortress poetry in the prosperous Tang Dynasty, find out the factors that promoted its prosperity and development, and then analyze the typical cases of “picture sense” in frontier fortress poetry, and clarify that the concept of “painting in poetry” has been innovated and developed in frontier fortress poetry in the prosperous Tang Dynasty. Through the above analysis, it is deduced that “the spirit in the prosperous Tang Dynasty”, “Literary Origin” and “Life Experience of frontier fortress Poets” are the main factors constituting the vigorous development of Sheng Tang frontier fortress poetry and it is established that “the spirit in the prosperous Tang Dynasty” of the frontier fortress poetry is of great value to contemporary times. In the end, it is concluded that it is necessary for relevant institutions to enhance their cultural self-confidence and patriotism by promoting frontier fortress poetry in the prosperous Tang Dynasty.

**Keywords:** Tang Poetry, Frontier Fortress Poetry in the Prosperous Tang Dynasty, Tang Dynasty, Picture Sense, Spirit of the Prosperous Tang Dynasty

## Introduction

Frontier fortress poetry in the prosperous Tang Dynasty is one of the most representative forms of Tang Dynasty poetry, primarily describing frontier fortress landscapes, military life, and the border battle. During the magnificent era of the Tang dynasty, successive successes in frontier warfare attracted the attention of a large number of poet-capable scholars and court officials (Fuling, 1999). In those days, going to the frontier castle to perform meritorious deeds was an essential alternative to taking the imperial examination in order to achieve fame. In order to display their talents and ambitions, a number of poets joined the army to experience frontier life, strange landscapes, and a military lifestyle distinct from the Central Plains. As a result of the more enlightened politics of the Tang Dynasty at the period, these border fortress poets had a broad perspective, active thought, and a high literary standard. Through direct and indirect experience, they composed many tragic or heroic poems in an optimistic attitude (Dajun, 1986).

This research aims to investigate the poetry of the renowned “frontier fortress Poetry School” poets in the literary history of the Tang Dynasty, interpret the cultural connotations of these poems through “the spirit of the



prosperous Tang Dynasty” and “picture sense” expressed in the poems, and stimulate the cultural confidence and patriotism of contemporary Chinese.

## Literature Review

### The Prosperous Tang Dynasty

In following centuries, the prosperous Tang Dynasty is a term of admiration for the Tang Dynasty. Historiographically, the wealthy Tang Dynasty refers to the period from 650 and 755 A.D., during which Emperor Gaozong of Tang, Li Zhi, ascended the throne and married Wu Zetian, China’s sole empress. During his reign, the Tang dynasty’s territory reached its greatest extent. The golden age of Tang literature was from 713 to 755 A.D., when Li Longji of Tang Xuanzong ascended to the throne. Under his leadership, the Tang Dynasty reached its zenith, a time of great affluence and artistic milieu. Why did the Tang Dynasty, at its prime, divide history and literature at the year 755? In that year, as a result of the Anshi Rebellion, a civil battle over the Tang Dynasty’s control, China’s Tang Dynasty went from prosperity to downfall. Literature during the Tang Dynasty reached its pinnacle. During the height of the Tang Dynasty, China was unified, affluent in property, economically prosperous, politically open, culturally advanced, characterized by frequent international interactions, and brimming with social confidence (Xuelin, 1933). It was not just the peak of growth under the Tang Dynasty, but also the peak of feudal society in China for more than 2,000 years. At that time, the Tang Dynasty was the most powerful nation in the world. Shouyi Bai defined the prosperity of the Tang Dynasty in the General History of China as “cultural, industrial, and military superiority (Shouyi, 1980)”.

Wei Yingwu, a renowned poet of the Tang Dynasty, penned “Ascending to the Heights and Observing the Luo Yang City” to describe the scene of the affluent Tang Dynasty, when people from all over the world gathered to worship (Zhen, 1957).

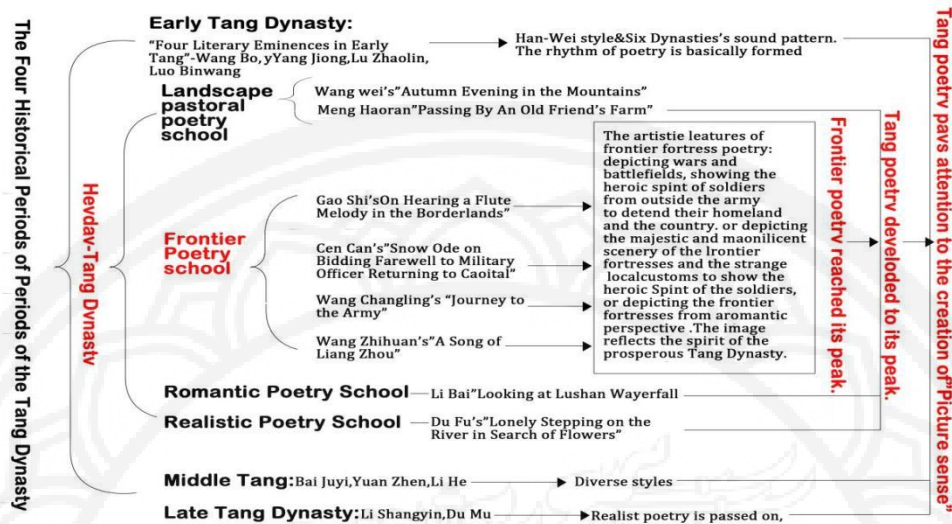
### Tang Poetry

The literature of the prosperous Tang Dynasty symbolizes the literary peak of the Tang Dynasty. In general, Tang poetry refers to literary works written by Chinese Tang Dynasty poets. Tang poetry has undergone the alterations of Wang Bo, Yang Jiong, Lu Zhaolin, and Luo Binwang, “Chu Tang Si Jie” (Four Literary Eminences of the Early Tang Dynasty), which not only solidified the foundation of the five-word old poem but also matured the seven-word ancient poem. They turned Chinese poetry from a court to a market with diverse worlds and huge boundaries, so fostering the healthy growth of early Tang poetry. They broaden the poem’s theme, deepen its content, infuse the poem with new vigor, and strengthen the ideological significance and new appeal of Tang poetry. After more than a century of development, Tang poetry finally achieved its pinnacle during the affluent Tang Dynasty. Although the affluent Tang period was the shortest, its poetic works were the finest. In addition to the romantic poetry school of the renowned poet Li Bai and the realistic poetry school of Du Fu, the poetry of the affluent Tang Dynasty also included the Landscape Pastoral School and the Poetry of Frontier Fortresses (Xuelin, 1933).

Although the middle and late Tang dynasty have passed the prosperous era, poetry creation has not yet subsided. Bai Juyi, the most accomplished poet in the Middle Tang Dynasty, and Du Mu and Li Shangyin, outstanding poets of the late Tang Dynasty, appeared one after another. Their poetry styles are different, reflecting the crisis and folk suffering in the decline of the Tang Dynasty from different perspectives. Their artistic achievements were high and had a great influence on future generations.



Through the study of literature including “Introduction to Tang Poetry”, researchers found that Tang poetry pays attention to the construction of “pictorial meaning”, and “painting in poetry” is one of its artistic characteristics; Both Tang poetry and frontier fortress poetry reached their peak in the prosperous Tang Dynasty. See Figure 1 below for details:



**Figure 1** The Development of Tang Poetry and the Artistic Characteristics of Frontier Fortress Poetry in the Prosperity of Tang Dynasty.

**Source:** Produced by the Author.

The poets listed in the picture are representative Tang Dynasty poets obtained by researchers through the study of the “Comprehensive Treatise of Tang Poetry”. The poets and poems listed in the picture are representative poems with “pictorial meaning” in Tang poetry. Among them, Gao Shi, Cen Shen, Wang Changling, and Wang Zhishuo were the four major frontier fortress poets of the Tang Dynasty. Since the researcher is only interested in the Tang Dynasty’s frontier fortress poems, the other parts of the Tang poems are not taken into account here.

### Frontier Fortress Poetry in the Prosperous Tang Dynasty

Frontier fortress poetry is an important genre of Tang poetry, based on the description of the scenery of frontier fortress and military and civilian life. Fuqing Zhang proposed in the article “Comparison of frontier fortress Poems by the Four Great Literary Eminences in the Early Tang Dynasty and frontier fortress Poetry in the prosperous Tang Dynasty” that “the Tang Dynasty was a golden age of prosperity and development of frontier fortress poetry”. The creation of frontier fortress poetry reached its peak. In terms of quantity, the “Comprehensive Tang Poetry” contains more than 2,000 frontier fortress poems, reaching the total number of frontier fortress poems in China. During the heyday of the Tang dynasty, four frontier fortress poets appeared, namely Gao Shi, Wang Changling, Cen Shen and Wang Zhishuo. Their poems are rich in content, varied in style, and rich in color. In addition, the great poets of the Tang dynasty, Li Bai, Du Fu, and Wang Wei, although not poets of the frontier fortress school of poetry, also created frontier fortress poems that have been passed down for thousands of years.

Geng Lin also pointed out in “A Comprehensive Treatise on Tang Poems”: “The themes of Tang poems are very broad, and the theme of frontier fortress is only one of them. What makes it so striking is that it seems to belong only to Sheng Tang. It was rare before Sheng Tang, but it almost disappeared after Sheng Tang”. But why did he say that? Because in the prosperous Tang Dynasty, national unification and border stability were the calmest moments in the frontier. Frontier fortress poetry in the prosperous Tang Dynasty do not specifically describe which



war, which battlefield, which soldier. It describes a tragic sense of pride, exoticism, a broad perspective and confidence to defend the country, guard the border (Geng, 1987).

## Objectives and Methods

### Research Objectives

1. Analyze the historical development of frontier fortress poetry in the glorious age of the Tang dynasty, find out the factors that promoted its prosperity and development, and summarize its significance as a literary work carrying “the spirit of the prosperous Tang Dynasty”.
2. By interpreting the “picture sense” of Sheng Tang frontier fortress poetry, the feasibility and correctness of visualizing the “picture sense” of its text as a means of communication are established.
3. Extract and interpret the great cultural value of frontier fortress poetry in the prosperous Tang Dynasty to enhance cultural self-confidence and patriotism among contemporary young people.

### Research Methods

#### 1. Scope of the Study

- 1.1 Select frontier fortress poetry in the prosperous Tang Dynasty as the research theme.
- 1.2 Selected representative frontier fortress poetry created by four poets of the prosperous Tang Dynasty as the research content.
- 1.3 Study the “picture sense” and “the spirit in the prosperous Tang Dynasty” of frontier fortress poetry.

#### 2. Research Tools

The research methods used in this study include:

Literature research: The literature content includes papers and monographs related to the history of the Tang Dynasty and the poetry of the prosperous Tang Dynasty.

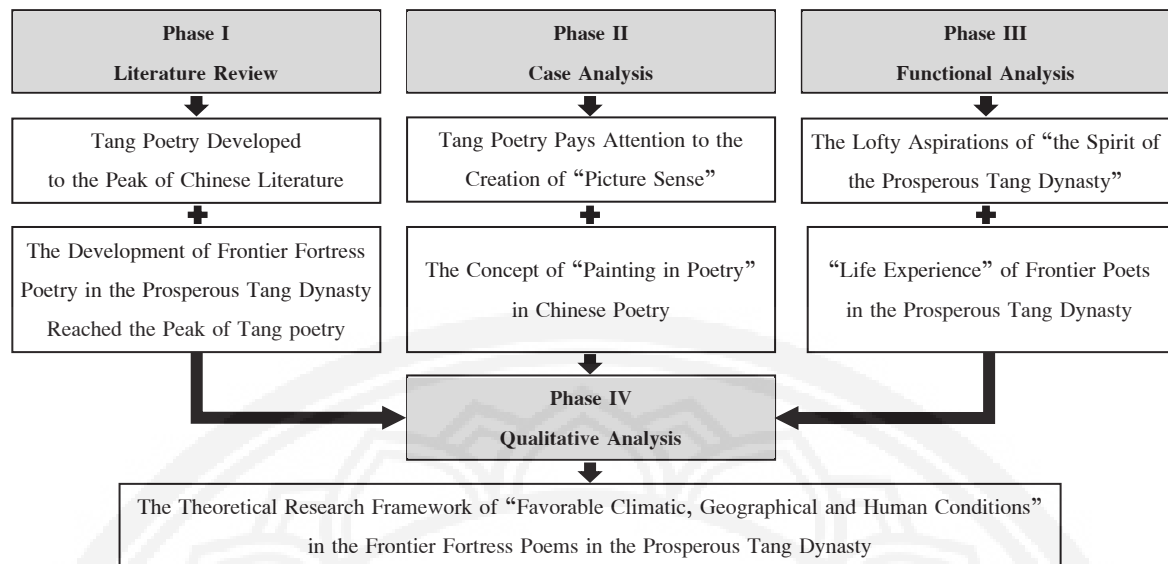
Qualitative analysis: A case study of poems with a “picture sense” and “the spirit in the prosperous Tang Dynasty”, and the case will be selected from the representative works of frontier fortress poetry of the most representative poets of the prosperous Tang Dynasty.

#### 3. Data Collection

Collect data and information from documents, articles, pictures and videos related to information retrieval in the library’s electronic and online databases. Collect information about questionnaires and in-depth interviews from the Sojump app and Tencent Meeting.

#### 4. Research Steps

The research hypothesis is to encourage the younger generation of China to inherit the essence of Chinese literature, understand the “Sheng Tang spirit”, and use the cultural value and “picture sense” aesthetic education of Sheng Tang frontier fortress poetry to establish cultural self-confidence and patriotic feelings of defending the country in contemporary China. The research framework is shown in Figure 2.



**Figure 2** The Theoretical Research Framework of Frontier Fortress Poetry in the Prosperous Tang Dynasty.

**Source:** Produced by the Author.

4.1 Scope of literature selection, the introduction of the Tang Dynasty will be mainly authoritative documents introducing the history of the Tang Dynasty. The selection of poetry case documents will be selected in the “Three Hundred Tang Poems” with their original texts, translations and annotations. The poet selection will choose the most representative poets of the period.

4.2 Through literature research and analysis, researchers conclude that Tang poetry developed to the peak of Tang poetry in the prosperous Tang Dynasty, and frontier fortress poetry also reached its peak in the prosperous Tang Dynasty.

4.3 Through qualitative analysis, the theoretical research framework of “favorable climate, geography and human conditions” for the development of frontier fortress poetry in the prosperous Tang Dynasty to the peak of Tang Dynasty literature is derived, and it is concluded that frontier fortress poetry in the prosperous Tang Dynasty has the characteristics of frontier fortress painting, has a wide range of images, and can be used as a creative art design concept for visual expression.

4.4 Through the case study of the poetic works of Tang Dynasty poets Li Bai and Wang Wei, the researchers concluded that the construction of “pictorial meaning” and the concept of “painting in poetry” have been innovated and developed in frontier fortress poetry in the prosperous Tang Dynasty.

4.5 Through case analysis, the researchers focused on four poems by famous frontier fortress poets of the prosperous Tang Dynasty, and deduced that “the spirit in the prosperous Tang Dynasty”, “literary origin” and “rich life experience of frontier fortress poets” were the main factors for creating a large number of excellent frontier fortress poems during the prosperous Tang Dynasty.

## Research Poccss

### 1. About the “Picture Scene” of Frontier Fortress Poetry in the Prosperous Tang Dynasty

The following two poems come from Li Bai and Wang Wei, two of the most representative poets of the prosperous Tang Dynasty, and their “Looking at Lushan Waterfall” and “To the Fortress” are poems of “picture sense”. The last four poems come from the representative works of the four major frontier fortress poets of the





prosperous Tang Dynasty, which not only have a “picture sense”, but also reflect the “the spirit of the prosperous Tang”.

### **1.1 The Construction Technique of “Picture Sense” in the Poetry of the Poet Li Bai in the Prosperous Tang Dynasty**

Wenjing Ren mentioned in “Cultural Interpretation of frontier fortress Poetry in the Tang Dynasty” that frontier fortress poetry in the prosperous Tang Dynasty was considered to be poetic subjects with “picture sense”. The so-called “picture sense” is to allow the audience to get an immersive feeling by reading the poem. Frontier fortress poems often describe various scenes in the frontier fortress area in detail through metaphors, narratives, lyricism, exaggerations and other techniques, and people can get a real sense of experience by reading these words. The frontier fortresses of the Tang Dynasty are mainly concentrated in today’s Gansu, Qinghai, Inner Mongolia, Xinjiang, Shaanxi Yulin and other areas. The geological landforms of these areas are mainly grasslands, snow mountains, deserts, Gobi and other natural landscapes, coupled with artificially built cities, city walls, military camps, which tend to create a vast and far-reaching visual experience.

By studying the relevant literature in “Three Hundred Tang Poems”, the researchers concluded that the typical artistic characteristics of Tang poetry are to pay attention to the construction of “picture sense”. When we read ancient poems, they often vividly depict the picture with words and immerse people in it. For example, Li Bai’s “Looking at Lushan Waterfall”.

**Poetry:** *The sun shines on the incense stones, igniting violet smoke, and I watch the waterfall fall into the long river in the distance. The waterfall plummets three thousand feet and I can not help associating it with the Milky Way falling from the high sky.*

This poem vividly depicts the magnificent scenery of Lushan Waterfall and reflects the poet’s infinite love for the rivers and mountains of the great motherland. When readers read the poem, the corresponding image appears in their minds: the poet standing by the waterfall, looking at the rushing waterfall, listening to the majestic sound of the water. From a distance, there is a small character in the landscape, with the magnificent nature composed of heaven and earth, Lushan and waterfalls as the background. Li Bai’s poem shows the consciousness and characteristics of the “the spirit of the prosperous Tang”. The poem does not use flowery words, but every sentence is classic and has been selected into Chinese textbook every year. The poem sketches the beautiful scenery of nature like a paintbrush, and its sound and color are good and catchy. This poem pushes the artistic characteristics created by the “sense of painting” of Tang poetry to the peak of the times.

### **1.2 The Concept of “Painting in Poetry” in the Poetry of the Poet Wang Wei in the Prosperous Tang Dynasty**

The ancient Greek poet Simonides said: “Painting is silent poetry, and poetry painting that speaks”. Coincidentally, Guo Xi, a famous landscape painter and theorist of the Northern Song Dynasty, also said in his landscape painting treatise “Lin Quan Gao Zhi”: “Poetry is an invisible painting, and painting is a tangible poem”. The highest state pursued by Chinese poets and writers is to create the meaning and interest of “painting in poetry, and poetry in painting” in their works. The most prominent in this regard was the poet and painter Wang Wei in Tang Dynasty (c. 701–761 AD). Su Dongpo, a great writer of the Song Dynasty, once commented on Wang Wei: “There is poetry in painting, and painting in poetry (Xun, 1981)”.

The great poet Wang Wei also wrote many frontier fortress poems, the most famous of which is “To the Fortress”. This poem is a poem written by Wang Wei on his way to the frontier to comfort the border soldiers.



One of the classics is “From wastes of sand one lonely smoke plume rises sheer, past the long river the round sunset sinks low”. It can be said to be an eternal masterpiece describing the scenery of frontier fortress in the prosperous Tang Dynasty frontier fortress poems, and it is also a classic sentence to create “pictorial meaning” in Tang poetry (Ziqiang, 2021).

The poet used “desert, long river, lonely smoke, sunset” to outline a magnificent picture of magnificent scenery: during the war, the smoke signal alarm on the beacon in the desert rose into the air, and at dusk, the sunset hung on the long river, which was large and round. Since there are no mountains and farmhouses in the desert and the Yellow River, the scene of lonely smoke and a round sunset is particularly eye-catching. The painting consists of horizontal lines, vertical lines and circles. The composition is very simple, but it accurately depicts the desert frontier fortress scene with composition intent (River, 2021).

## 2. Analysis of Frontier Fortress Poetry in the Prosperous Tang Dynasty

Through the literature research of “Three Hundred Tang Poems”, the researchers screened four representative frontier fortress poems in “Three Hundred Tang Poems”, which are the representative works of the four major frontier fortress poets Gao Shi, Wang Changling, Cen Shen and Wang Zhishuo. Taking this as an example, the “picture sense” created by frontier fortress poetry in the prosperous Tang Dynasty is significantly introduced.

### 2.1 “Snow Ode on Bidding Farewell to Military Officer Returning to Capital” by Cen Shen

**About the Poet:** Cen Shen (715–770 AD), an outstanding representative of frontier poets, joined the army to defend the border twice for six years.

**Poetry:** *The north wind swept the ground and broke the white grass, and heavy snow fell in the northern frontier fortress in the autumn of August. It seemed that the spring breeze had blown overnight suddenly, and the trees seemed to be filled with pear blossoms.*

In the first line of the poem, the phrase “the north wind swept over the ground” is used very cleverly, because the wind is followed by snow. “White grass” is the name of a grass that grows in northwestern China. This grass is hard, but it will become crispy and easily cracked after being frosted. “White grass being broken” means that the wind is blowing very strongly. The frontier is bitter and cold. In the autumn of August, the northwest frontier is made pear blossoms bloom by poets with “spring wind” and snowflakes fly with “north wind”, which is very novel and appropriate. This wonderful use of the word “suddenly” not only means the weather of “the northern sky” and “frontier fortress” changes quickly, the heavy snow suddenly occurring, but also conveys the poet’s surprise and curiosity. The poet uses gorgeous language to describe the artistic conception of a thousand pear trees blooming in the cold. In particular, comparing the scenery of the south with the winter scenery of the north, it makes people forget the cold and feel the joy and warmth in their hearts. “Thousands of trees and “Pear Blossom” are full of romance. The poet is creative and expressive in structure, and the “picture sense” in his poems is amazing.

### 2.2 “Journey to the Amy”, Wang Changling

**About the Poet:** Wang Changling (c. 698–757 AD), a minister of the Tang Dynasty, was a good writer of frontier fortress poetry. His poems are bold and positive. The words of “Journey to the Amy” are full of firm determination and confidence in victory. It reflects the border guards guarding the border, killing enemies and defending the country.

**Poems:** *Dark clouds on the border, snow covering the mountains, Yumen Town stands alone in the distance. We will not leave the desert unless we defeat the enemy, although our gold armor has been frazzled in war.*



At that time, Qinghai was the site of many battles between the Tang army and the Tubo, and outside Yumen was the Turkic sphere of influence, so both cities were important border towns in the Tang Dynasty. “Although our golden armor has been frazzled in war” is a powerful line in the poem. “Hundred battles” is relatively abstract and represents multiple battles. “Yellow Sand” highlights the hard and frequent battles on the northwest battlefield, however, despite the dilapidated golden armor and the extremely difficult conditions, the soldiers’ ambition to defend the country has not disappeared, but has become more determined in the desert wind, “We will not leave the desert until we defeat the enemy (Loulan)”. This is the roar of a soldier who has fought hundreds of times, a manifestation of a spirit of fearlessness. The poet uses a first-person perspective in his poems, and the reader follows the author as if he were in a magnificent and bleak landscape painting.

### 2.3 “On Hearing a Flute Melody in the Borderlands”, Gao Shi

**Poet Introduction:** Gao Shi (704–765 AD), a minister of the Tang Dynasty of China, a famous frontier fortress poet, wrote many poems about life in frontier fortress. Gao Shi went to the frontier twice and had a profound experience of frontier life.

**Poetry:** *The snow on the border melts, and the grazing horses return. The melody of the flute floats on the moonlit watchtower. Where is “Plum Blossom Brand” played? It drifts across the border in the night breeze.*

There is nostalgia throughout the poem, but it is not an undertone. It expresses the pride of the prosperous Tang Dynasty and can be called a masterpiece of frontier fortress poetry. The poem achieves a perfect combination of poetry, painting and music. The first two sentences are “The snow on the border melts, and the grazing horses return. The melody of the flute floats in the moonlit watchtower”. It paints the good news of the return of spring in the Northwest Frontier. Closing our eyes, we naturally have an image in our minds: on the vast border, the remaining snow has melted. Green grass stretches from the front to the distant horizon. At dusk, at the whistle of a shepherd, the horse disappears into the twilight mountains. At this time, the moonlight is as clear as water that has dried on the ground, and a long fluttering Qiang flute is heard from the border watchtower. The last two sentences “Where is ‘Plum Blossom Brand’ played? It drifts across the border in the night breeze”. express the longing of the border guards for their hometown thousands of miles away. The poet took apart the three words of the famous Qiang flute song “Plum Blossom Three Alleys” (“Plum Blossom Brand”) and added the word “where” to form a virtual scene. In the silent night sky, people feel not only the sound of the flute, but also the petals of plum blossoms falling everywhere. The word “man” is ostensibly a song written and spread throughout the mountain, but in fact it describes the emotions of the mountain.

The first two lines of the poem describe real scenes, and the last two sentences describe virtual scenes. With a bright and a beautiful tone and rich fantasy imagination, Gao Shi outlines a quiet and vast, “poetic” scene of the northern frontier. Another implication behind this picture is that the herdsmen of the ethnic minorities in the northwest have retreated to the north, and the smoke signal on the frontier fortress has been temporarily extinguished. “snow melting clearly” means that the war crisis on the border has been resolved.

### 2.4 “A Song of Liang Zhou”, Wang Zhihuan

**Poet Introduction:** The frontier fortress poet Wang Zhihuan (688–742 AD) in the prosperous Tang Dynasty is best at describing the scenery of frontier fortress. His poetry is broad, rhythmic, catchy and well-read. “A song of Liang Zhou” is a lyric composed by the poet when he first came to Liang Zhou, facing the vast scenery of the Yellow River and border cities, listening to the tune of “Willow Tree Breaking”, combined with the popular song “A song of Liang Zhou” at that time.





**Poetry:** *The Yellow River gradually disappears into white clouds, a lonely town that towers among the peaks. Qiang Di does not have to blame Willow, because the spring breeze does not blow through the Yumen Pass.*

Although this poem tries to express the feelings of the border guards who miss their hometown, it is not depressed at all, fully showing the broad mind of the Sheng Tang poet.

In the first line of the poem, the poet describes the magnificent scenery of the northwest frontier “the Yellow River gradually disappears into the white clouds” from a unique perspective, with a special feeling of looking at the Yellow River from near to far. In the second sentence, “a lonely town among the peaks”, the poet successfully outlines the rugged geographical environment of Yumen Pass with rich and colorful poetic brushstrokes. “Lonely town” belongs to the main part of the “Picture Scroll”, with the Yellow River and high mountains as the background. The last two sentences “Qiang Di does not have to blame Willow, because the spring breeze does not blow through the Yumen Pass”. In such a magnificent and desolate environment, I suddenly heard the song “Broken Willow” by the Qiang Flute, which could not help but arouse the nostalgia of the border guards. The “spring breeze” here means “feudal ruler”, because the care of the ruler cannot reach here, and the border environment is tough. The poet expresses his sympathy for the soldiers guarding the border and gently criticizes the social reality of the ruler’s lack of caring. Although the poem meanders to express complaints, it is not negative and decadent. Wang Zhihuan depicts the magnificent natural scenery of the Yellow River and border cities in a majestic and broad tone. The ingenious combination of the Qiang flute tunes in the poem has successfully shaped the artistic conception of the painting in the poem and the music in the painting. This makes the poem look like a magnificent acoustic landscape painting (Yan, 2013).

## 2.5 Summary of the “Picture Sense” of the Frontier Fortress Poetry

These poems summarized by the researchers have new and outstanding creativity from content to form, from artistic means to artistic conception, and each poem has a strong “picture sense”. The poet used poetry to outline the broad image of the frontier fortress painting, and used poetry to sing the strongest voice of the Sheng Tang, fully embodying “the spirit of the prosperous Tang Dynasty”.

## 3. About the “The Spirit of the Prosperous Tang Dynasty” of the Frontier Fortress Poetry and the Inevitability of its Development in the Prosperous Tang Dynasty

The vigorous development of Sheng Tang frontier fortress poetry is not accidental, but inevitable in the development of the times. Through a literature review such as “A Comprehensive Treatise on Tang Poems” and a classic case analysis in “Three Hundred Tang Poems”, researchers believe that the vigorous development of frontier fortress poetry in the prosperous Tang Dynasty is mainly composed of the following factors:

### 3.1 The “Literary Origin” of Frontier Fortress Poetry in the Prosperous Tang Dynasty

The mood and brushstrokes of frontier castle poetry during the affluent Tang Dynasty are the inspiration for this work. It examines the poetry’s absorption and development of Han-Wei. The Han-Wei poetry of China embodies the goal of meritorious service and the spirit of upward movement, and represents the actual turmoil and suffering of the people. The poetry of Han Wei has a vast creative idea, is regal and profound, generous and sorrowful, and has a distinct tone. It has distinct traits of its time period and personality. It is recognized in the history of literature as the “Han-Wei style”. Later, it became a recurring motif in ancient Chinese poetry, creating a solid literary foundation for the development of frontier castle poetry during the affluent Tang Dynasty. Beginning with the rhetorical and metrical grandeur of frontier fortress poetry during the prosperous Tang Dynasty, this paper explores the development of Chinese literature. It analyzes the integration and development of the Six



Dynasties' sound pattern. A poem has both words and a sequence of sound words. Whether or not a poem can achieve the beauty of looping, overlapping rhythms depends on the sound of the words. The concept of rhythmic patterns in ancient Chinese poetry from the Six Dynasties distinguished it from prose and spoken forms. The Six Dynasties created a distinctive language system for traditional Chinese poetry. During the prosperous Tang Dynasty, this was a significant step toward the apex of border fortress poetry. This paper begins with the subject matter and motif of frontier castle poetry written during the affluent Tang Dynasty. It then examines how they assimilated and developed the four key literary achievements of the early Tang period. In terms of theoretical premises, the "Four Outstanding Poets of the Early Tang Dynasty" altered the state of poetry creation at the time, switched the emphasis of poetry from technique to content, widened the subject matter of poetry, and expanded the poet's perspective to the market and the border. In literary production, they argue that literature should play the function of enlightenment, and they feel that the article can have practical value and inform readers of the relevance of their hometown and country. The continuation and growth of frontier fortress poetry under the affluent Tang Dynasty was the continuation and development of its lyrical and the pursuit of beautiful creative vision.

### **3.2 "The Spirit in the Prosperous Tang Dynasty" of Frontier Fortress Poetry in the Prosperous Tang Dynasty**

The so-called "the spirit of the prosperous Tang Dynasty" mainly includes people's enlightened and optimistic spirit, as well as people's love and pride in the country and nation. The early Tang Dynasty implemented the correct proposition of Tang Taizong Li Shimin (599–649 AD, the second emperor of the Tang Dynasty): "If the affairs of the Central Plains are handled well, the frontier peoples in the four directions will naturally obey the Tang Dynasty". During the heyday of the Tang Dynasty, much of China's wars were aimed at curbing the expansion and harassment of powerful tribes, protecting the stability of border states, and protecting the "Silk Road" to Central Asia and Eastern Europe since the Han Dynasty to promote economic and cultural exchanges between China and the West, which were essentially defensive (Guang, 1982).

Anti-aggression, national integration, opening up new territories, and safeguarding national unity were important contents of the political and military life of the prosperous Tang Dynasty, and the border issue has attracted the attention of many poets. "The spirit in the prosperous Tang Dynasty" of self-confidence, pride, openness and pioneering has had a profound influence on them, which is directly reflected in their frontier fortress poetry creation. On the one hand, frontier fortress poetry in the prosperous Tang Dynasty has a strong upward, vigorous and magnificent vitality, which is the embodiment of the patriotism of a great country at that time. On the other hand, frontier fortress poetry in the prosperous Tang Dynasty also described the hardships of guarding the border, and the feelings of the border guards who missed their hometown, euphemistically expressing their dissatisfaction with the feudal rulers, making the work have a humanitarian spirit (Dajun, 1990).

### **3.3 "Life Experience" of Frontier Fortress Poetry in the Prosperous Tang Dynasty**

During the heyday of the Tang Dynasty, China was powerful, economically prosperous, and its foreign relations developed greatly. There are both peaceful political exchanges and military conflicts with neighbouring countries and countries. The frontier forms and novels of frontier life in the Heyday Tang Dynasty attracted many intellectuals and court officials who could write poetry to join the frontier troops. Because going to the border to obtain merit was an important way for literati at that time to take merit and take names in addition to the imperial examination. These poets are brilliant and ambitious, have been to the frontier and have a wealth of experience in



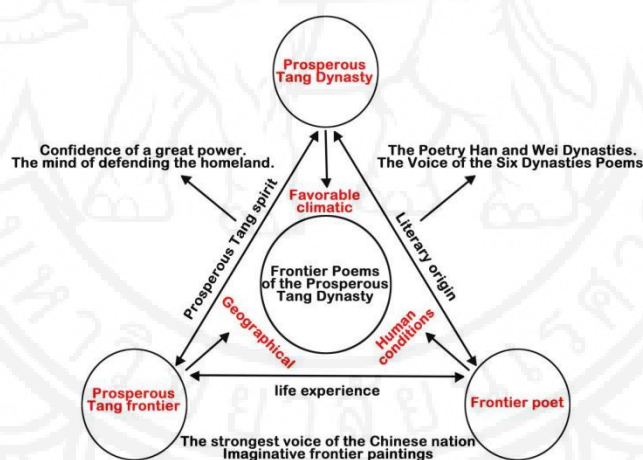
frontier life. This makes their frontier fortress poems have a strong sense of life, and their vividness, appeal, artistry and expressiveness have been greatly improved.

### 3.4 “Favorable Climate, Geography and Human Conditions” of Frontier Fortress Poetry in the Prosperous Tang Dynasty

Mencius, a philosopher, thinker, and educator during the Warring States period in China (c. 372 to 289 BC), pointed out in his article “Favorable Opportunities, Geography and Human Conditions” that the right time, the right place, and the right people on the road to success are three elements that cover all the factors that lead to success. Timing is an opportunity on the road to success; Geographical advantage is the environment and conditions on the road to success; Harmony is the combined force on the road to success (the key to success). The three points of the prosperous Tang Dynasty, frontier fortress and frontier fortress poets meet exactly the three conditions of Mencius’s path to success. It can be said that the special conditions of a specific historical period have created the brilliant achievements of frontier fortress poetry of the prosperous Tang Dynasty in the history of Chinese literature. It is constructed into a side painting with a broad image and the strongest national voice, which will always show its novel charm.

### 3.5 Theoretical Research Framework for the Formation and Development of Frontier Fortress Poetry in the Prosperous Tang Dynasty

Through the above research, the researchers deduced the theoretical research framework for the formation and development of frontier fortress poetry in the prosperous Tang Dynasty for the reference of Chinese Tang poetry lovers and related researchers.



**Figure 3** The Theoretical Research Framework for the Formation and Development of Frontier Fortress Poetry in the Prosperous Tang Dynasty.

Source: Produced by the Author.

### Conclusion

From a philosophical standpoint, frontier fortress poetry in the prosperous Tang Dynasty can achieve brilliant achievements in the literary history of the Tang Dynasty, which is consistent with the view of the ancient Chinese philosopher Mencius, that is, the three major success factors of “favorable opportunities, geography, and human conditions”. They are intelligent, ambitious, open-minded, passionate, romantic, and possessing of unshakable courage. In conclusion, frontier fortress poetry from the prosperous Tang Dynasty has been passed down in China



for more than a millennium, and its “spirit in the prosperous Tang Dynasty” has an invigorating and good effect, thus it is still extensively taught in numerous Chinese schools each year. It is certain that its creative and cultural ideals have had a significant impact on modern society. In addition, the poem’s phrasing is rich in “image sense”, making it very suitable for visual growth. As an art educator who is passionate about frontier fortress poetry during the prosperous Tang Dynasty, the researchers are confident and interested in combining the aesthetic concept of Chinese poetry and painting of “painting in poetry, poetry in painting” in the next study and presenting the “picture sense” created by Tang poetry through artistic and creative design. This is an effort to disseminate and perpetuate the frontier fortress poetry of the affluent Tang Dynasty, which has some good connotations. Exploring the profound importance and unique forms of expression of frontier fortress poetry during the rich Tang Dynasty can aid the younger generation in China in understanding Chinese classic culture, as demonstrated by the results. Through the public’s comprehension of the “Spirit of the Prosperous Tang Dynasty”, we may also establish the cultural confidence of current Chinese and the patriotic will to defend the nation.

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