

# Beauty but not obscenity - Aromatic depictions in the poetry of the Sheng Tang Dynasty

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**Abstract.** The depiction of eroticism in poetry has a long history, and that of the Shengtang poetry is particularly unique, as it is both extremely beautiful and unconventional, and is not obscene even when scrutinised by men. This article first reviews the origins of the depiction of eroticism and its evolution through the ages, and explores its deeper meaning and artistic potential. By comparing the depictions of fragrance in the poetry of the Sheng Tang and the previous dynasties, it analyses the desire for life and the characteristics of health and youth in the poetry of the Sheng Tang, and explores the unique context of the times that gave rise to this artistic feature. By studying the aesthetic attitudes of the poets of the Sheng Tang period towards the beauty of fragrance and lust, we try to explore and develop a contemporary positive and healthy aesthetic.

**Keywords:** Sheng Tang poetry; fragrance; Sheng Tang meteorology; zeitgeist.

## 1. Introduction

No era can escape from the love and pursuit of beauty, the beauty of the beauty of the song of praise, since the beginning of the birth of human language has not disappeared since the eternal mother of one of the literary people, not only praise the beauty of the glittering eye-catching, but also to express the depth of love and affection. "Peach's premature, burning its Hua", peach blossom vigorous posture and exuberant vitality is undoubtedly a symbol of "fragrance"; full of burning is the best portrayal of "colourful". The description of beauty is often inseparable from the word "fragrance", although since the pre-Qin Dynasty, the description of beauty's fragrance has existed, but it was not until the Southern Dynasty that the poetry rich in the description of fragrance realised the splendour of a specific historical stage, and in the historical opportunity of the Tang Dynasty's great prosperity of poetry, especially during the Shengtang Period, this kind of description reached a historical peak, presenting a more refined and vivid style. presented a more exquisite and vivid posture. The styles of depictions of eroticism varied from dynasty to dynasty, with some being criticised for being too straightforward, while others were praised for their youthfulness. What were the reasons behind these changes? What are the differences in artistic characteristics among the dynasties? In this paper, we will analyse the evolution of erotic depictions from ancient times to the Shengtang from the perspectives of aesthetic taste and social background, analyse in depth the unique charm of Shengtang poetry, and explore the cultural psychology behind it.

## 2. Definition and Retrospection of Aromatic Depictions in Chinese Poetry

### 2.1. Definition of "flavourful"

In ancient texts, "Yan" was used early to describe the beauty of human posture, "Shuowen Jiezi" said "Yan, good and long also. From Feng. Feng, also big. The Spring and Autumn Annals said: 'beautiful and colourful.'" <sup>[1]</sup>. The aesthetic senses of human beings are all inspired by each other, and beauty comes not only from sight, but also from smell, touch and emotion, which is "fragrance and beauty" - both the delicious aroma and the gorgeous colours. In Joskind's novel Perfume, the protagonist uses the life of a young girl to make perfume, believing that scent is the ultimate expression of life, which essentially sees perfume as the material form of the human soul, and is an attempt to capture the highest expression of the beauty of life. Although the desire for beauty was

suppressed in ancient China, which was indoctrinated by Confucianism, the people's love for beauty was never extinguished, but was expressed through such forms as the depiction of fragrance in poetry. Aromatic depiction is not only an artistic expression, it also explores the themes of human nature, emotions and desires, but in the development of history, the depiction of "aroma" has been distorted, and once you fail to grasp the balance, you will lose the beauty of the original, such as Zhong Rong of the Southern Dynasty, "Poetry" in the evaluation: "The body of the Hua Yan, Xingtuo not strange. The poem is not strange. The clever use of words, business for Yan Ye" is pointing out the risk of over-emphasising the form and ignoring the depth of the description of the fragrance. However, the "fragrant" is not synonymous with low-class fun, it itself does not have decadent colours, as Whitman said, "Sex contains everything, the body, the soul ..... ", it is the most beautiful part of life! As Whitman said, "Sex includes everything, body, soul ", it is the most beautiful part of life to show out, for people to appreciate, marvel. It not only shows the beauty of the body, but also can show the emotional, spiritual, cultural and other levels of beauty. Therefore, the portrayal of the "fragrance" can reflect the cultural connotation of a person or even an era.

In *Dream of the Red Chamber*, the police fairy godmother once said to Bao Yu that "lust is lust, and knowledge is even more lust", and then made the explanation that "although lust is one thing, the intention is different", and put forward the concept of "intentional lust". The concept of "intentional lust" was put forward. Here, "lust" represents the physical pursuit of external beauty, while "intentional lust" is a deeper emotional commitment and psychological experience, which suggests that emotional and psychological indulgence can transcend material desires. Similarly, although people often equate lasciviousness with lascivious poetry, there is in fact a clear difference between the two. Lustful poetry sometimes overlaps with lascivious depictions, but not all lascivious depictions constitute lascivious poetry; moreover, some of the depictions in lascivious poetry may tend to be lascivious in contrast to the elegant expressions of lasciviousness. Lasciviousness focuses on carnal desire and aims at teasing the faculties, with inevitable monotony. Aromaticity is a quality of life, lustful but not lewd, beautiful but not elegant, and wants to shake the spirit of sex. Although it involves the stimulation of the senses, its essence lies in the expression of the beauty of life and the depth of emotion through artistic means. It can be said that lustful pornography only resort to animal instincts and the lack of higher human beauty, fragrant but the eroticism will be enriched to the extent of dazzling, rising to the category of art, is a sexy sensual aesthetic intuitive<sup>[2]</sup>.

## 2.2. The origins of aroma depictions

Beginning with Chu Rhetoric and the Classic of Poetry, and continuing through the Han Dynasty, the great fugue, the lyrical fugue, and the poetry of the folk and literati, the depiction and portrayal of women's appearance, attitude, and dress, as well as the promotion of emotion, and the artistic achievement of rhetoric, mood, and so on, laid a solid foundation for the prosperity of the depiction of eroticism in the poetry of the Shengtang Dynasty. Although the depiction of eroticism in the Southern Dynasties was criticised by later generations for being too vulgar or objectifying women, the works of this period undoubtedly had a far-reaching influence on the art of eroticism in later generations.

In the pre-Qin period, the Book of Songs and the Chu Ci were the source of the eroticism. The source here does not refer to the real sense of the depiction of eroticism, but before the eroticism was consciously depicted, out of the natural yearning for beauty produced side eroticism literature, so that this subject matter in the beginning of the creation of literature in the formation of the natural. "Poetry has a description of pleasure and a description of grievances, and the 300 Psalms are also not abolished"<sup>[3]</sup>. The poems in the Book of Songs can be divided into two categories. The first category is mostly handed down from the folklore, which is more enthusiastic and unrestrained, such as "Cunning Child", "Papaya", "Jing female", "Wild Bramble Grass", etc., which not only recounts the joyfulness but also describes the secret feelings, which are often connected with the love affairs and the scenarios are blended with each other, and which constitute a good time and a deep feeling, and which draws out rich and moving earthly scenes<sup>[4]</sup>. The other category, which has a stronger

tendency to be literary and humanistic in nature, is relatively less frequent, such as "Shuo Ren". There are also fewer of them, such as "Shuo Ren" and "A Woman in a Car". In "Shuo Ren", the beauty of Jiang Zhuang is praised with "Shuo Ren Qixin", and "Shuo" has the meaning of "big", which is related to the character "Yan" in the *Shuowen Jiezi* (Explaining and Analysing Characters), which is derived from "Fung". In connection with the explanation of the character "yan" in *Shuo Wen Jie Zi*, the word "yan" is derived from "feng", which means "big".

The beauty of vanilla in Chu Rhetoric opens up the aesthetic scope of the later generation's fragrance and beauty with the beauty of "stunning beauty". Nine Songs" in the love between man and God lingering, beautiful love, through the Ficus Lili female Luo feel it "sad depressed atmosphere permeated with love and the pursuit of fervour, abundantly show a kind of vitality of life"<sup>[5]</sup>, Qu Yuan's deep feelings of support not only for the description of the fragrance of the beautiful coat, but also injected a rare and precious spirit! The inner core. This kind of gorgeous and bold presentation provides precedents and materials for the indulgent portrayal of various songs and music in the Shengtang. The description of the fragrance in the poetry of the Sheng Tang inherited the Chu rhetoric, which emphasized the passionate and unrestrained expression of individual emotion and its ardent love of life, and its aesthetic characteristic of "stunning beauty" had a great influence on the poetic imagery of the Tang, and the use of sophisticated and rich colours in the depiction of the fragrance and the rhetorical description of the beauty of the body-like figure outside the world can be found in the Chu rhetoric. Song Yu's fugue "Dengtu". Song Yu's fugue "Dengtu Zi good sex fugue", "Goddess fugue" and "Gao Tang fugue", whether from the content or form, are extremely erotic, and become the fountainhead of erotic literature in the ancient times.<sup>[6]</sup> In the process of acceptance of later literature, the allusions to the son of the eastern neighbour and the goddess of Wushan were formed, and became a common allusion in all kinds of erotic literature, and in the fusion with later Taoist culture, the word "goddess" was given another layer of cultural metaphor, which ultimately constituted a kind of "immortal interest" for the literati. The term "goddess" was given another layer of cultural metaphor in the fusion with later Taoist culture, and eventually constituted a kind of "immortal interest" for literati.

During the two Han, Wei and Jin dynasties, the further development of fugue literature made the elements of eroticism increasingly rich. The female figures in fugue literature were unrivalled in their beauty, and their amorousness was also eye-popping. The erotic events of their throwing themselves into the arms of their lovers and recommending themselves to their pillows greatly expanded the expectations of Chinese literati for erotic encounters, and brought different kinds of erotic materials to the literature. There was no lack of successful depictions of beautiful women in this period. Thanks to the characteristic of spreading colour and writing in fugu literature, the presentation of many aspects of the depicted objects played an indispensable role in the progress of the depiction of eroticism. Luo Shen Fu", Cao Zhi with magical and beautiful writing, rich and lingering feelings, for the readers to shape a stirring beauty of the god; Tao Yuanming in the small preface of the "Idle Affair Fugue" frankly said that he "swings to think", through the "ten wishes", "ten sorrows", "ten wishes" and "ten sorrows". Tao Yuanming said frankly in the preface of "Idle Love Fugue" that he "swings with his thoughts", and through the magical conception of "ten wishes" and "ten sorrows", he brought out the beauty of the beauty's head, hair, face, and feet. At the same time, the nourishment of Han Lefu and folk songs makes the depiction of beauty in the poem more and more bold and bright, and the image of beauty is no longer just an ethereal goddess, but a real touchable woman in real life. Thereafter, the depiction of goddesses was gradually replaced by the celebration of the beauty of real-life women. However, compared with the singing of goddesses, the depiction of real women is more likely to be frivolous and erotic, and the distance between the aesthetic appreciation and the poet's poetic talent is more demanding.

"Poetry to Qi, both hidden love, sound and colour"<sup>[7]</sup>, Qi and Liang period of the depiction of beauty reached an unprecedented prosperity, broadly speaking, erotic poetry on stage and popular for a while, the writing of this trait of eroticism and the field of expression are greatly expanded. In the folk songs, "I can embroider in my bosom, but I have no love for spring", "I want to pick me when I

see you, and I want to embrace the lotus in my heart", men and women sang and used puns to express their feelings, and their clear emotions appropriately and cleverly drove away the colours of debauchery. It is with this fresh and natural language style and delicate and simple expression of feelings that the folk songs of the Southern Dynasties directly influenced the Tang people's views on the expression of love and the lyricism of poetry. <sup>8</sup>

Different from the beauty of folk songs, the nobles and literati of the Southern Dynasty often displayed a viewer's mindset when describing beauties, as if they were standing on the side and admiring the concrete objects. In their eyes, "the concept of the object in addition to the mountains and rivers and clouds, but also can include the house clothes and incense, boudoir mirror, and even courtesans and dancers of the voice of the body" <sup>9</sup>. Under the influence of this aesthetic mentality, the palace style poetry came into being. "Qing rhetoric clever system, stopping between the obeisance; carving and spreading algae, think of the palace door of the inside. The dynasty and the countryside have, called 'palace style'" <sup>10</sup>, the palace style poets often "the female and the objective as one, the female and the objective as the same aesthetic value of the object to be expressed" <sup>11</sup>. However, this penmanship under the beauty of the However, the beauty under this style often loses its dynamics, and without the beauty of human style and dexterity, it becomes a stagnant object of luxury and beauty. These simple chanting of beauty, with erotic interest in the entertainment works, as the so-called "Cherry is not enough to cherish", to enjoy the playful mentality through the portrayal of women and the boudoir world to create sensory beauty and erotic colours, is not really fragrant and beautiful <sup>12</sup>, but the loss of the core of the art of eroticism - the display of vitality. -The display of vitality. The development of palace poetry and erotic poetry in the Southern Dynasty had a dual role in the development of later erotic depictions. Excessive attention and light banter on the bed exams and bedchambers in the search for the attitude is obviously undermined the poem should be the beauty of interest, but it is undeniable that it is the extreme description of the openwork carving of the leaves to expand the scope of the depiction of erotic and vocabulary, from the "HeYueYingLingJi - preface" "since the Xiao's to also, especially increase in the decoration. From the comment in the Preface to the Collection of the Heroic Spirits, "Since Xiao's time, there has been a particular increase in pretentiousness. At the beginning of the Wude period, the microwave was still there", it is not difficult to see that the Tang dynasty inherited and responded to the Southern Dynasty's metrics, counterpoints, and use of canonical expressions. The promotion of the Eastern Palace and the bold expansion of the content of the poem in the subject matter so that poets are willing to focus more attention on the beauty of the erotic, the content of the aristocratic women towards a broader portrayal of poetry, for the next description of the aroma of the expansion of the possible description of the object.

During the Early Tang period, the influence of the beautiful and obscene poetic styles of the Northern and Southern Dynasties had not yet completely faded, but a new dynasty was emerging. The transformation of palace poetry and the sprouting of new aesthetic attitudes in the Early Tang paved the way for the blossoming of the Songs of Youth and Spring in the Sheng Tang. Lu Zhaolin's "Ancient Ideas of Chang'an" is still in the style of palace poetry, but the description is no longer morbid, but rather brash and lively, and the connotation of the poem has been sublimated to reveal a new look. In Zhang Ruoxu's "Moonlit Night on the Spring River", he writes about a traveller's wife's "sorrow on the Maple Pool", with "a deeper, more sparse sense of the universe! A deeper, more sparse, and more serene realm" is a new birth from the sickly beauty of Gong Shi Poetry, "He is a groundbreaking transformation in Gong Shi Poetry. One hand holds the aging decadence, teaches him how to return to sound desire, and the other hand points to the disillusionment of his desire", "forward for the Palace poetry atone for the sin of a hundred years" <sup>13</sup>, and backward for the Shengtang cleared the way. From then on, the vitality returned to the beauty of the poem, opening up the prosperous era of the Sheng Tang's beauty but not obscenity.

### 3. The Sheng Tang Main Features of Aromatic Depictions in Poetry

It is widely recognised that the poetry of the Sheng Tang Dynasty demonstrates an open, healthy and youthful quality, in which the depiction of beauty but not lust is its unique artistic expression. This is not only reflected in the form and content of the poems, but also profoundly reflects the broad-mindedness of the Sheng Tang society and the spirit of the times. Through in-depth analyses of the depictions of fragrance in the poetry of the Sheng Tang, we can see how the poets praised the beauty of women and at the same time demonstrated the positive pursuit of life, freedom and beauty.

#### 3.1. frank expression of scented thoughts

In the history of Chinese literature, the creation of erotic poetry has always been an important way of exploring human nature, life and ambition. Since ancient times, a number of erotic poems have explored these eternal themes in depth through the lens of love and affection. During the Sheng and Tang dynasties, this exploration reached a climax, as poets not only enhanced their portrayal and caricature of the female figure, but also incorporated the pursuit of beauty into every detail of life. During this period, the beauty of fragrance was widely discovered and praised. "Lotus leaves are cut in one colour, and hibiscus blooms on both sides of the face", and the beauty of various gestures in women's life was explored and discovered, and poets appreciated the beauty of women from the perspective of praising "human beings".

At the same time, the emotional expression of poetry in the Sheng Tang reached the height of sincerity and deep feeling, and the poets' emotions and love of life came out unreservedly in the poems. Whether it is static aesthetic observation or direct and sincere praise, this bold and direct view and praise of female beauty shows the extraordinary temperament of fragrance in Sheng Tang poetry, which is both bold and unorthodox. The poets of the Sheng Tang dared to truly reflect what they thought and boldly expressed their desires without being shy; they respectfully described women and naturally expressed their emotions, so that the presentation of beauty was both vivid and natural, with flesh and blood, youthful and spirited, avoiding the colours of sickly softness and weakness or the stagnant heaviness of the artifacts. "Hu Ji looks like a flower, when kiln laughs at the spring breeze" and "drooping hand suddenly camel camel, Flying Swallow in the palm of the delicate", a plump and a weak, the difference between its flesh and blood immediately see. In this way, the aesthetic quality of healthy youth in the poetry of the Sheng Tang Dynasty is easily recognisable, and it is even more valuable.

Li Bai is the most representative of the depiction of beauty in the Sheng Tang Dynasty. Although his verses often revolve around women, he can go beyond superficial expression, and with fresh and natural strokes, he writes the beauty of beauty in a transcendent and natural way, becoming a kind of capitalisation and great weather beauty. They embellish the bright and cheerful scenery of travelling, and enrich the poet's spiritual world with heroic moods. Li Yangbing, "Preface to the Cao Tang Collection", commenting on Li Bai's poetry, said: "To this day, the poetic style of the dynasty, there are still Liang, Chen Palace style. The poet's poetic style is still in the style of Liang and Chen's palace. It is generally believed that Li Bai's poems ended the Qi and Liang poetic style, but the content of his poems still involves more women's subjects, and there is no lack of erotic description, from the aesthetic connotation, which is healthy and youthful eroticism, and the six dynasties made by the different sounds. In "Qingping Tune", "a branch of red dew condensation fragrance", not only through the visual "red" to capture the viewer's eyes, but also through the "dew condensation fragrance" this olfactory image deepens the poem's It also deepens the sensory experience of the poem through the olfactory image of "dew condensation", which gives the beauty of splendour an intrinsic vitality. Another example is "Clouds think of garments and flowers think of faces; spring breeze brushes the threshold and dew is thick", where "clouds" and "flowers" are used as metaphors to show the softness and subtlety of women, while "spring breeze" is used as a metaphor to show the beauty of women and "spring breeze" is used as a metaphor to show the beauty of women. Here, "clouds" and "flowers" are used as metaphors to show women's softness and subtlety, while "spring breeze" and "dew huahanong" make the whole picture vivid and full of emotional depth with their warmth and fragrance,

which can be said to be "colourful in language and flowing in words". "The white teeth will not be issued, and the heart of the girl will be empty", said Zhang Jing, "Poetry in the Hall of the Years".<sup>[14]</sup> "Wu Ji presses the wine and calls the guests to taste it", one of the most important words in the poem. The word "press" fully writes out the beauty of the scenery of Jiangnan where the new wine is ripe and the white wrists are frosty, and you can see the willow blossoms all over the street and hear the soft words of Wu Wa. The poems of "white dew on the jade steps, invading the stockings at night", "but seeing the wet tear marks, I don't know who the heart hates", etc., have not avoided the beauty of the fragrance and simplicity of the poems. But with its ideological innocence and healthy aesthetics and achieve "to the beautiful and natural" realm, such as Xing Fang, "Tang Style" said "still attack Liang Chen, this is more than beautiful, but the bone of the God since the win carry on", it is the elegant tone of love, the more vulgar the more elegant.

Although Du Fu is the saint of poetry, but never hide the love of children, the night of thinking of his wife recited "misty cloud hair wet, clear light jade arm cold"; there is no lack of some poetic prostitutes affair: "Yue female red skirt wet, Yan Ji Cuidai sad" "jade sleeve and wind and The golden kettle is hidden from the waves. Competition will be bright colours, steal the eyes of the sunny day", in the charm of the added charm and luxury, his pursuit is not only the surface of the gorgeous, but through the deeper exploration of the beauty, showing a richer and more complex experience of beauty. As Meng Haoran also has the words "white head of the angling man, new make-up raccoon girl", which can be seen on the gorgeous women are not to be avoided, to the lightness of the female beauty embellished in the landscape, neither abrupt, and no profane play. Even Wang Changling, Cen Sen, Gao Shi and other poets recognised for their generosity, there are also works of direct praise for the beauty of women. For example, Wang Changling's "Farewell to Judge Li": "Wu Ji's slow dance makes you drunk, and the green maple's white dew chills at will", and "Two Songs for the Green Mansions" (the second of two): "The poplars of the road fill the royal ditch, and the red make-up goes up to the Green Mansions." Whether it is the power and depth of emotion shown through "Staying Drunk", or the visual and tactile splendour and coolness brought about by "Green Maple and White Dew Cold" and "Red Makeup and Aman", it all adds to the multilayered nature of this fragrance. This fragrance has a multi-layered beauty and connotation. For example, Cen Sen's "The slow-faced and delicate woman is slender and flora, the light robe and golden strands of flowers are lush and green" and "The vermilion lips are a little peach blossom, and the makeup is shy, but the hair is in a bun", all of them are bright colours, light moods, and tender details that make up an extraordinary picture of fragrance and sing of the joy of the spirit and the official senses, demonstrating a kind of inner and outer beauty that is both beautiful and beautiful. They sing of the joyousness of sexual spirit and official sensibility, demonstrating a beauty that is both inner and outer.

### 3.2. A multi-dimensional examination of the image of female fragrance

The depictions of fragrance and lust in the poems of the Shengtang profoundly reflect the views and attitudes towards women at that time. During the Sheng Tang period, although the status of women was improved, they were still subject to many restrictions and limitations imposed by men, and were not able to show their charms fully and freely. Therefore, the frank depiction of women's beauty in Sheng Tang poems is not only a release of repressed women's beauty, but also a praise and affirmation of their beauty and charm.

It is not difficult to see that the unrestrained expression of female beauty is unheard of in most eras. It is because of the strength of the Tang Dynasty, the deep integration of Chinese and foreign economy and culture gave birth to a pluralistic and open social atmosphere, people fearlessly and without fear of the introduction and absorption, without restrictions and without attachment to create and innovate, break through the tradition, creating a positive and open aesthetic attitude, resulting in the so-called "the sound of the Tang Dynasty" on the social atmosphere and the ideological basis of the arts and culture, making the youthful beauty and vitality of women more fully affirmed. The ideological basis of<sup>i</sup> makes women's youthful beauty and vitality more comprehensively affirmed, and the brand-new beauty power brought by women's healthy and vigorous vitality is a threat to the positive and broad

beauty monopolised by the male power in the feudal era, and only the extremely vigorous life energy, youthful vitality and healthy and open aesthetic attitude under the meteorological conditions of the Shengtang can support, embrace, and leave room for praises and appreciation.

At the same time, the depiction of women in Sheng Tang poems does not avoid the beauty of the body, and praises it with an attitude of appreciation but not blasphemy, which is an affirmation of the female body from the perspective of literature and art, and promotes the emancipation of the female body, which is another embodiment of the affirmation of youthfulness and freedom of the meteorological weather of the Sheng Tang. The healthy development of women's beauty feeds more material for poetic depiction, and the inspiration of women's beauty to poets and the poets' positive regard for women's beauty allow the desire for life to be expressed and manifested in a youthful and natural way, and the two promote each other and develop in a more vibrant and vigorous state.

The objects depicted in the Sheng Tang poems are not only limited to the description of external beauty, but also explore in depth their inner world, emotional experience and social status, reflecting the rich diversity and complexity of women's roles. The portrayal of women in the poems is both traditionally beautiful and delicate, as well as different from the previous independence and individuality, and the female figures in the poems are both naïve and innocent, as well as possessing a deep sense of love and life. For example, in Liang Jiu's "Spring Reclining Beauty", "The hairpin still hangs on the temples, and the slight sweat is about to fade away", the emotional world and the state of existence of women in specific social roles are also shown through delicate depictions. Cui Hao's Lu Ji can also demonstrate this tendency. The poem is not limited to the beauty of Lu Ji's "green sideburns, red lips, and peach and plum blossoms," and it seems that the whole poem is about this kind of gorgeous and luxurious life, but it ends abruptly with "Who said Lu Ji was tiny? The contrast between her luxurious life scene and her former lowliness reveals the complex emotions and survival state of women in specific social roles, thus making the praise of women's beauty more profound and thought-provoking.

#### **4. The Interweaving of Period Characteristics and Fragrant Beauty in the Sheng Tang Dynasty**

The formation of cultural phenomena inevitably depends on the support of the times, the strength of the Tang Dynasty provided a valuable cultural soil for the development of female beauty, not only allowing women to freely obtain a variety of development in social life, but also allowing a large number of women to leave their own poems. The poets' writing on the beauty of women's fragrance also positively feeds the cultural beauty of the times, showing a unique and richly connoted way of lyricism.

##### **4.1. Changes in women's aesthetic attitudes in the context of the times**

"Since the Hu ride up smoke, hair Cui Cui fishy full of Xian Luo. Women for Hu clothing learn Hu make-up, the Kabuki into the Hu sound service Hu music ....." by the Hu wind and other cultural fusion of the impact of the pursuit of beauty and the diversification of the aesthetic interest of society. "Silk Road" for the Tang Dynasty injected more fresh foreign blood, a large number of ethnic minority characteristics of clothing and customs into the Central Plains, women in this environment began a wide range of emulation and learning. At the beginning of the integration of Hu style in the traditional dress, and then try Hu clothing, later there will be the fashion of wearing men's clothing, "the new language of the Tang Dynasty", "Tianbao, the wives of the stream, or dressed in the husband's clothes, boots and shirts, whip hat, inside and outside the same." It can be said that the emergence of the phenomenon of "women dressed in men's clothes" is also a direct product of foreign cultural influences. Rituals of the internal rules of "men and women do not pass the clothes", women dressed in men's clothing is not recognised. The openness and inclusiveness of society at the time is evident in the appearance of such an open dress code in the Tang Dynasty.

During the Sheng Tang Dynasty, the political and economic status of all countries brought unrivalled self-confidence to the people of that era, and there was a very obvious tendency of "upward" in daily life. From the modelling point of view, the late Tang Dynasty Duan Chengshi "bun and sideburns" records, Gaozu when there is a half-turned bun, anti-bun, Leyou bun, Ming Huang when there is a double sideburns Wangxian bun, back to the magpie bun, Zhenyuan in the return of the bun, make up buns, and so on; the Tang Dynasty women are also good at painting eyebrows, Tang Ming Huang made the artist to paint ten eyebrow picture; pointing the lips of the name of the sample is also very much, there are nearly 20 kinds of; from the point of view of the clothing, the Tang Dynasty women's clothing and dress style is charming, colourful. "Sitting when the sash haunts the slender grass, line is the skirt sweeps down the plum", and Wu Daozi works in the wide-sleeved long skirt, fluttering belt flying image of the gods and goddesses in contrast to each other, the Shengtang period of women's clothing advocate floating, flashy, willow skirt, lotus root skirt, pomegranate skirt, lotus skirt, Xia skirt, Jiang skirt, moon skirt, CuiXia skirt <sup>16]</sup> let a person dazzled. A pair of gold-toothed clogs, two feet like frost," from Li Bai's poem in the raccoon women only wear clogs and shoes to show their feet can be seen in the Tang Dynasty women's bold and avant-garde style of dress, and "slow bunch of Luo skirt half chest," "chest of RuiXue lamps shine diagonally, the bottom of the eyes of the peach blossom wine half alcohol," "slow bunch of Luo skirt half chest. Peach blossom wine half alcohol" "body light commission back to the snow, Luo thin through the gelatin", whether it is a bare neck and chest or thin clothing, their bold and free modelling style is not only a direct embodiment of the women of the Tang Dynasty to grasp the self, but also the openness of the Tang Dynasty society is a testimony to the high aesthetic taste. These self-adorned and luxuriant choices all reflect the freedom and liberation of women in the Shengtang period. Under this kind of weather, women in the Sheng Tang Dynasty had a stronger recognition of their own value, and they were also willing to show the beauty of their bodies and were eager to get more recognition. With the women's conscious recognition and pursuit of their own value, the women in the poems are still luxuriant even when they are staring at them; at the same time, the men, under the influence of the environment, will also unconsciously change some of their original value tendencies, and can relatively respect the individuality and wholeness of the women in their writings and observations.

#### **4.2. Contribution of the characteristics of the times to the development of fragrant beauty**

The rulers of the Tang Dynasty favoured Taoism in their thinking, which loosened the Confucian view of propriety, while the tolerance of the ruling ideology allowed the spread of Buddhism, which preached the equality of all living beings, and impacted on the barriers of male superiority and female inferiority. The development of Taoism and Buddhism naturally led to a free and pluralistic trend in people's thinking and moral concepts, and behaviours that were originally regarded as "laxity of propriety" and "impurity in the bosom" became popular instead.<sup>[17]</sup>

Under the influence of this open and tolerant era, people's pursuit of love has gained greater freedom, and the relatively loose interaction between the two sexes stimulates poets to create more erotic poems which are different from the love that the sexes naturally attract each other. And it is this atmosphere of generous interaction and show of love that gives aesthetic a fertile and healthy development, and the beauty of women's fragrance can be developed and displayed in more forms. During the Sheng Tang period, women took a high step out of the boudoir and dyed the red colour on the wall all over every corner of the Sheng Tang, they truly reflected their thoughts and feelings, expressed their true feelings, boldly expressed their desires and emotions, and even formed associations and poetic societies to affirm the existence of their own selves, so that we can not only peep into the eroticism at that time from the writing of Sheng Tang's male poets, but also feel the liberation of female hearts of the Sheng Tang from the works of the female poets. So now we can not only read about the erotic trend from the male poets of the Sheng Tang Dynasty, but also feel the liberation of women's mind from the works of female poets.

Chen Dongyuan's History of Chinese Women's Life says: "Poetry was most prevalent in the Tang Dynasty, and there were especially many prostitutes who were capable of poetry, which made them



more favoured by some literati and scholars, while there were few poems by women of good families in circulation. I thought the thoughts and spirits of prostitutes were free, liberated and fluid." [18] Just as the Sheng Tang Dynasty was more open and tolerant than other dynasties, prostitutes were subject to fewer social constraints and moral indoctrination pressures than other women, so their liberation was more complete. When life's desires were given vent to in a healthy way, even if deeper meanings were missing from the beauty, it was still a great pleasure to read. Shi Xiang's "Since I met the Hibiscus Tent, I have not counted the peach blossoms and flowing streams" and Cui Shou's "Sleeping in Jin Yuan Li, Spreading the Two Mandarin Ducks" are both intoxicatingly beautiful, and make people laugh at their boldness and exuberance.

### 4.3. The Undertones of the Times Behind the Aromatic Beauty

In ancient China, where direct vision and preference for beauty were often criticised, why did the poetry of the Sheng Tang break the shackles of the asceticism of moral writings and display a distinctive aesthetic? This expression of beauty without obscenity does not only depend on the advancement of language skills or the mere piling up of passion, but also embodies the growth of the character of an era that has experienced storms and waves and is still resilient, just like the richness of singing in real life, which depicts the inevitable co-existence of contradiction and beauty in a society.<sup>[19]</sup> This is the deepest undercurrent of Shengtang's poetic depictions of fragrance and beauty and a pillar of the beauty of all youths. Through the "fragrant dust moving stockings, green water does not stain the clothes", we not only see the beauty of the dynamic body, but also feel her clever smile, this description transcends the shallow examination of lust, showing the unique character of the era of the Sheng Tang Dynasty. The "Little Woman in Spring is not shy, singing a song of willow flowers" expresses a free and unrestrained state of life and the natural exudation of youthfulness in an incredibly natural and vivid language, and the beauty of the fragrance and the daily life are blended into one. Different from the simplicity of "The Winds of the Land" during the time of a thousand couplings and ploughing; different from the twists and turns of "Chu Rhetoric" under the many changes of the Warring States; different from the instability of the outside world under the division of the Southern Dynasties, which could only carve out and examine the small and weak places - it shows a luxuriant and magnificent weather, which is bold enough to face and accept the contradictions of life, and to continue to love life.

Living in such youthful times, the poets of the Sheng Tang Dynasty loved and pursued life more intensely than ever before. Through the surface of the text, it is not difficult to discern that the poet's love for the beauty is essentially a love for the self and for the human reality: by boldly depicting the beauty's charm to flaunt the color and uplifted emotions of their own life; by appreciating the beauty's charm to affirm their own existence and value; by pursuing and sympathizing with the beauty's charm to lament their own life. In Li Bai's "Song of the Horsemen of Youzhou", "A woman smiles on a horse, her face is like a deep red jade disc. In Li Bai's "Song of the Horseman from Youzhou", "Women smile on the horse, their faces are like red jade discs. They fly and shoot wild beasts, and the flowers and moon intoxicate the carved saddles". From this point of view, it is worthwhile to regard the fragrant description in the poem as a kind of double manifestation and frank expression of the poet's life and desire for women and self, and a longing for and bold pursuit of beautiful things. Li Zehou said in *The Course of Beauty*: "The affirmation and feeling of the flesh and blood earthly reality, the longing and persistence. A full-bodied, youthful enthusiasm and imagination." Sheng Tang poets pursued the joy and freedom of earthly reality, embodied the fullness of vitality mingled with fragrance, through the flesh, the most tangible and palpable sense of beauty to convey their endless love of life, and the beauty of fragrance is also sublimated under the nurturing of this fullness of vitality.

## 5. Conclusion

The depictions of sexuality in the poems of the Sheng Tang Dynasty provide us with a window to see the customs of the Sheng Tang Dynasty. The weather of the Tang Dynasty brought about a spiritual prosperity that cannot be reproduced in any other era, and the depiction of eroticism in the poems of the Sheng Tang Dynasty has irreplaceable cultural value and historical significance. On the one hand, it reflects the style and cultural level of the society at that time, and on the other hand, it also expresses the people's love for life and exploration of human nature at that time. In these depictions, there are both depictions of love and exploration of human nature, and the pursuit of beauty and reflection on human nature merge with each other to form a unique aesthetic interest and spiritual temperament, while its frank and honest pursuit of beauty stimulates the healthy and diversified development of beauty in the era. The frank and healthy appreciation of beauty, generous and enthusiastic affirmation of beauty, which is precisely the youthful code of Shengtang's poetic depictions of beauty, is also urgently needed nowadays - how to establish and develop a healthy and aesthetic road with rich aesthetic connotations under the new era, Shengtang's poems seem to have already pointed out the direction for us.

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