

A Preliminary Exploration of Zong Baihua's Aesthetic Character and the Creative Philosophy of Small Poems

ZHANG Hao

Southwest University, Chongqing, China

Zong Baihua's aesthetic character and the creative philosophy of small poems are integrated and intertwined with each other, with distinctive aesthetic characteristics and unique artistic concepts. Whether it is his "rounded and integrated aesthetics centered on Chinese art", "vivid and charming natural cosmology", or "personality aesthetics that mutually mirrors with the nature universe", they all have extraordinary inspirations and guidance for us today to explore the reform of new literature and art, the reform of new poems, and even the contemplation of the cosmos, society, and life, with positive and profound significance.

Keywords: Zong Baihua, aesthetics, small poem

In the history of the discipline, poetics and aesthetics have always been intermingled, interpenetrated, and mutually influential. Zong Baihua, as a poetician and aesthetician who has studied the ancient and modern worlds and written extensively, has shown this kind of rounded harmony and unity in him more obviously. On the one hand, his poetic research and new poetry creation are a natural extension of his philosophical and aesthetic research; on the other hand, his philosophical and aesthetic research is further deepened and supplemented in the process of specific poetic research and new poetry creation. This makes it difficult for us to distinguish the poetic and aesthetic components of his writings with certainty. As he said,

When Tian Shouchang was in Shanghai in the past, I said to him, "You have gradually entered philosophy from literature, but I am afraid I will gradually end up in literature from philosophy, because I have already felt from philosophy that the truth of the universe is best expressed in art, and cannot be written in purely famous words. Therefore I believe that the most authentic philosophy in the future will be a 'cosmic poem', and my future endeavor will be to try my best to be a part of this poem". (Zong, 2008a, p. 225)

It can be seen that for Zong Baihua, the creation of his new poems is not only a natural extension of his philosophical and aesthetic studies, but also an externalized embodiment of his philosophical and aesthetic thoughts, which is concentrated in the creation of his small poems. Through the exploration and close reading of the aesthetic character embedded in his creation of small poems, we can not only have a deeper understanding of his aesthetic character, but also have a more detailed realization of the characteristics and achievements of his small poems. This will also be a source of inspiration and reference for the creation of new poems and the study of aesthetics at the present time.

The Rounded and Integrated Aesthetics Centered on Chinese Art

Ye Lang (1998) has once pointed out that Zong Baihua has left us two revelations: One is the communication and integration of Chinese and Western cultures, that is, the two different cultural and artistic spirits of China and the West have achieved an organic unity and fusion in Zong Baihua; and the other is the communication and unity of traditional (classical) and modern cultures, that is, Zong Baihua appreciates both classical art and does not exclude modern art, and the classical and the modern are also highly unified and integrated in him. This concept accurately captures the main features of Zong Baihua's poetic and aesthetic studies. For Zong Baihua, this kind of perfect integration and communication between the ancient and the modern and between China and the rest of the world has always been present in his research and creations. However, this kind of rounded integration is not a swaying from side to side without any root and stance; its foothold has always been the traditional Chinese culture, with the traditional Chinese culture as the artistic standard. He once said bluntly:

I think that China's future culture will never be a success if the culture of Europe and the United States is transplanted here. There is something great and beautiful in the old Chinese culture, which should not be eliminated. ... and advocate to give full play to the "personality" of Chinese national culture in the development of China's cultural in the future, rather than specializing in imitation, because there is no creative result from imitation of something. (Zong, 2008b, p. 321)

This concept of aesthetics directly leads to a clear tendency in his aesthetic research on the rounded and integrated harmony, showing in his aesthetic discourse that traditional Chinese classical terms such as "ethereal", "artistic mood", "artistic rhyme (of literature, art)", "strength of character", "virtual and real", "yin and yang", and so on take up a considerable proportion, while Westernized aesthetic terms such as "grace", "magnificence", "tragedy", "realism", "romanticism", etc. rarely appear. What he favors is the traditional Chinese concept of perceptive thinking that emphasizes intuitive experience, freedom and unrestraint, and clarity and non-obstruction. He tends to focus on the practice of literary and artistic creation, such as poetry, painting, sculpture, and other specific creations to discuss the issues of poetics and aesthetics. Naturally, this free and Chinese-style "walking aesthetics" has directly influenced his poetic theories and poetic creations.

As a matter of fact, the compositional form of small poems has an understanding inheritance relationship with the traditional quatrains, prose compositions, small orders, serenade songs, and so on. Zong Baihua once advised Guo Moruo,

But the artistic mood of your small poems is not bad, only the construction should be of a little more beautiful twists and turns, the same as the word in the small orders. The meaning should be simple and melodious, the lyrics few and profound. (Zong, 2008a, p. 227)

Typical examples include Zong Baihua's "To Sister Xiu by the Sea":

A river of stars flows day and night,
The sea is forever tidal.
Do you know?
In a lonely boat,
I dream of you every night.

The first two lines of this poem use old poetic syntax and the last few lines also have the old poetic mood of "when to cut the candles at the west window together". However, he still felt that the poetic meaning was not far-reaching enough and wanted to deepen the poetic mood, so he wrote another poem "To Sister Xiu by the Sea", which is preceded by the following small notes (its third, the original meaning, uses old poetic syntax):

The starry river flows into the blue night.
The sea stirs up the blue sky.
The distant peaks carry the bright moon,
It looks like the face of my darling.
Thinking that you are thinking of me,
And will come in my dream in a clear night.

In fact, it is difficult to judge which one is more exquisite at a glance, and from the point of view of expressing emotions, these two poems can be said to be complementary to each other. However, this “repetition” of “new poems to be written in an old style” also reflects that Zong Baihua's poetic pursuit precisely in the serene and profoundness of the poetic landscape, with its far-reaching twists and turns. In fact, the theory of mood has always been the core of Zong Baihua's poetics. He believes that

artists map all the images with their minds and speak on behalf of the mountains and rivers, and what they express is the intermingling of the subjective mood of life and the objective natural scenery, resulting in a lively and exquisite, deep and profound spiritual realm with flying kite and leaping fish. This spiritual realm is just what constitutes the “mood” that makes art the art. (Zong, 2008c, p. 358)

In his view, the association between subject and object is not a simple observation or empathy, but a vibrant mingling and interpenetration, an interactive process and state. As in his poem “When the Moon Sets”:

When the moon sets
The flowers in my heart have withered.
Petal by petal, the fragrance
Transformed into butterflies in his dreams.

In this kind of mood, using the scenery to imply the heart and to write the feelings, it can be said that “all the words of describing the scenery are the words of expressing the love”, and the emotional and charming rhyme of landscape poetry can be found traceably, with emotions and feelings directly melted into the intuitive experience of objects and with the expression at a more intuitive and perceptive state of mind. This is mirrored in his research on poetics and aesthetics:

To tell you the truth, I have almost never done any research on poetry in my life, I have never had the heart to do poetry, and my insights into literature and poetics are all based on my intuition and I cannot tell you the real basis for them. (Zong, 2008a, p. 227)

Of course, as Mr. Xiang Tianyuan said, this kind of Zong Baihua's poetic and aesthetic conception of Chinese art-oriented approach also led to a certain degree of bias.

As a result, Zong Baihua's art theory places more emphasis on the spiritual aspects of Chinese art such as simplicity, ethereality, Zen realm, rhythmic vitality, and so on, while it is deficient in his exposition of richness, thickness, and strength. (Xiang, 2007, p. 91)

In Zong Baihua's new poems, especially his small poems, this shows the limitations of his pattern and poetic realm, which are too “simple, ethereal, Zen like, and vivid in tone” and lack “fullness, thickness, and strength”, and too “esoteric” and “quiescency” and lack profound social connotations and considerations of significance.

Obviously, Zong Baihua's concept of poetry and aesthetics, which is a fusion of the East and the West and “centered on Chinese art”, is of profound positive significance to our poetic and aesthetic research today, in which

“either the West wind overpowers the East wind, or the East wind overpowers the West wind”. As Mr. Xiang Tianyuan said,

Obviously, Zong Baihua's discourse is fundamentally different from the discourse of “renovating Chinese art expression based on Western standard” used in the early stage of comparative poetics between China and the West, in that, on the one hand, he has borrowed the mirror of the West to illuminate the unique spiritual connotations of Chinese art, enriching and deepening our understanding of traditional art, while at the same time, he has also used traditional Chinese culture and art as a mirror to look back at Western literature and art and to illuminate its new spiritual connotations that had not been discovered before, thus enriching and deepening our understanding of Western art as well. (Xiang, 2007, p. 92)

The Vivid and Charming Natural Cosmology

Zong Baihua's small poems as a whole carry out his lively and charming conception of cosmic philosophy. In Zong Baihua's case, the natural universe has never been a silent and isolated existence, but is infused with the great power of movement all the time.

We know that “nature” is everywhere and at all times “in motion”. The thing is the movement and the movement is the thing, which cannot be separated. This kind of “moving imagery” accumulates the micro into a remarkable, instantaneous change, inscrutable. ... If artists want to express the truth of nature via the drawings, sculptures, etc., of course, they should be able to present the moving imagery in order to manifest the spirit and the life. This kind of “expression of moving imagery” is the ultimate goal of art, which is the fundamental difference between art and photographs. (Zong, 1981, p. 125)

Projected into his poetic creation, the prominent manifestation is Zong Baihua's preference for dynamic vocabulary, especially “flow”, “wave”, “flowing water”, “floating clouds”, “starry stream”, and so on, which can be found everywhere in his “Little Poems on Floating Clouds”. He was particularly fond of the vivid and charming natural imagery of “floating clouds”, and once recalled that

The many different images and dynamics of clouds, with the various styles and colors in morning and evening winds, were the objects I play alone in my childish heart. There is no good scenery in the city, but the floating clouds in the sky often conjure up islands, sandbars, peaks and lakes. One day, I privately explored the various realms of the clouds, respectively, the clouds of the Han Dynasty, the clouds of the Tang Dynasty, the clouds of the lyric, the clouds of the theater, etc., and would like to make a “cloud spectrum”. (Zong, 2008d, p. 149)

Watching the sky with floating clouds scrolling in and out and then fantasizing about “islands and sandbars” and “mountain peaks and lake marshes” is common for ordinary people, but as for classifying the cloud into a variety of “realms”, and committed to making a book of “cloud spectrum”, it is impossible without a “cloud obsessive” who has a special predilection for “floating clouds”. In “Little Poems on Floating Clouds”, Zong Baihua not only prefers to use “floating clouds” as the title, but also often recites this voluminous and ethereal imagery in his verses. For example, the first poem of the collections of “Floating Clouds”, “Flowing Clouds (Reading Ms. Bing Xin's Poem ‘Flourishing Stars’) (I)”:

The light of reason.
The sea of emotions.
The white clouds floating in the sky are like pieces of thought.
Is nature great?
Or are our lives great?

The subtlety of the image of “floating clouds” lies in the fact that it embodies stillness in movement and movement in stillness, encompassing a temperament state of floating outside of the world, no hang-ups, no obstacles, and independent of the world forever. According to Zong Baihua,

Stillness is not death, but rather a very deep and subtle hidden countless movements, which appear to be harmonious and rhythmic in the artist's transcendent broad-mindedness. Therefore, even though they are moving, they appear to be extremely quiet. In this stillness, not only is there a hidden movement, but it also indicates the depth of the mood. Only those with deep hearts can publish the splendor and directly create deep and secluded realms. (Zong, 2008e, p. 377)

It is worth noting that Zong Baihua's "performance of the moving imagery" is not only confined to grasping and savoring the moving images of the natural universe, where he is, but the natural universe and the human mind are intertwined with each other and pulsating mutually, like the trembling strings that vibrate and chime together. Just as his poem "Art" reveals:

Do you want to know about "light"?
 Have you ever danced with the slanting sun through the forest?
 Have you ever shivered with the moonlight that first appeared at dusk?
 Do you want to know about "Spring"?
 Have you ever felt the fluttering charm of a butterfly in your heart?
 Does your breath have the warmth of rose powder?
 Do you want to know about "flower"?
 Have you ever drunkenly danced in the wind?
 Have you ever sipped the light of spring?

The poetic realm constructed by Zong Baihua's "vivid and charming natural cosmology" is both ethereal and fluid, and its most graphic and appropriate expression is the musical, rhythmic, and harmonious song of the universe, because "music is the beauty that moves in time". In Zong Baihua's poems, the traces of music can be seen everywhere and the melodious celestial music of the sound waves of music instrument sea can be found everywhere. As the saying goes, "The sound of the wind, the water, the pines, and the tide are all the musical scores of poetry" (Zong, 2008f, p. 169). The feelings of perception in the natural universe and the emotions in the poet's heart are infected with each other, and by being combined with the musical rhythms in his heart, transformed into poems, become the songs of the poet's heart. Zong Baihua has a unique feeling for music; his appreciation and love for music, as well as his transcendental perception of cadence and rhythm, makes Zong Baihua pay great attention to the musicality of words. He once said, "Music is not only the construction of the form of number, but also at the same time deeply expresses the moods and rhythms of the deepest and most secret place of the human mind", and it is the "the harmony of forms, but also the rhythm of the mind" (Zong, 2008g, p. 54). His poems often possess a musicalized mood, which, in combination with its natural mood, makes the words of painting fit with the words of music, thus constituting a poetic realm where sound and painting are both beautiful.

In addition, Zong Baihua paid great attention to the musicality of writing, believing that words can have a "musical function, in which musical rhythms and harmonies can be heard" (Zong, 2008f, p. 169). In the use of specific words and phrases, Zong Baihua paid great attention to the beauty of rhythmization. In his poem "Floating Cloud", he often used the technique of "Transition as continuous beads" (连珠过渡), which means that "a certain word is constantly repeated in the verses, thus creating a kind of phonetic effect of repetitions and sequences between the lines" (Peng, 1999, p. 506). For example, "Flowing Clouds—Understanding" (《行云·了解》):

Flower, do you know my heart?
 She lowers her head, her eyes pulsing and speechless.
 Flowing water, do you understand my heart?

He glanced back a few times and gurgled away.
 There was a zither leaning against the stone.
 I casually stroked the zither.
 One by one, the sound of his voice spoke out the emotions hidden in my heart.

This poem has a strong and interesting sense of “short song”, which not only has the inner musical mood, but also has the outer musical rhythm. “The emotions hidden in my heart” and the speechless flowers and gurgling water are transformed into the melodious rhythm in the natural universe, so that we can taste the subtle sound and wonderful rhyme in the natural universe and appreciate the beauty of the sound and rhyme flying.

It can be seen that this vivid and charming natural cosmology is an important aspect of Zong Baihua's poetic and aesthetic concepts, as well as the wonders of his artistic realm, which is an important aesthetic symptom of his work. No wonder someone said,

In this sense, the entire collection of Flowing Clouds (《流云》) is in fact just one poem, which is the fruit of Zong Baihua's pursuit of the “manifestation of moving imagery”, reflecting the dynamic beauty of viewing the universe that is jointly composed of the self and the nature from different perspectives, and embodying his poetic pursuit of “beauty” from “truth”. (Li, 2013, p. 97)

The Aesthetics of Personality Mutually Mirroring With the Natural Universe

Compared with the shell of the poem, Zong Baihua is more concerned about the spiritual connotation of the poem, and more concerned about whether the meaningful flow within the poem is indeed the real heart of the poet's throbbing chords and songs. “Therefore, in the realm of literature and art, poets should take the real spiritual life in their personalities as the starting point and the whole spiritual life of the universe as the total object” (Zong, 2008h, p. 172). As the saying goes,

The realm in the poem
 As if the flowers in a mirror.
 The flowers in the mirror is worn with the clear shadow of the glass,
 The poetic realm projects the poet's spiritual heart.
 (“Inscription for the Portrait of Goethe (II)”)

It is precisely because “poetic realm projects the poet's spiritual heart” that the height of the poet's “spiritual heart” directly determines the height of the “poetic realm”. This kind of literary concept that emphasizes the “The mind cannot be devoid of poetic flavour and poetic atmosphere” and focuses on the “spiritual heart” will inevitably lead to the focus on the personality of the creative subject and the emphasis on the cultivation of the personality of the creative subject. As a matter of fact, Zong Baihua believed that the creation and cultivation of this “spiritual life for the substrate of literature” was not only the greatest and original responsibility of the literati and the poets, but also the source of the new Chinese literature. It can be said that “personality” is the core category of Zong Baihua's aesthetic thought, and the aesthetic concept of “art is the externalization of the personality of the creative subject” is also one of Zong Baihua's most basic aesthetic thoughts.

As to what is the ideal and proper spiritual life of the literati and the poet, Zong Baihua believes that it should possess three qualities: “truthfulness”, “richness”, and “depth”. Specifically,

the truth refers to the poet's various thoughts and feelings about human beings ... all of what he has actually experienced, by no means the moans without illness illusory or fabrications out of nothing. His understanding of the phenomena of natural ... are also all from the direct experiences, by no means the piled-up words or the vain imagination.

Richness means that the poet has multifaceted feelings, emotions and observations in his spiritual life. He has once hung in his mind all kinds of feelings and thoughts that universal human beings have, and his verses are representative of the spiritual life of all mankind.

Deep penetration means that the poet has not only experienced all kinds of emotional feelings in human nature, but he has experienced them with an intensity that is extraordinarily deeper and more intense than that of the universal man. He feels the highest pains and the most intense joys of humanity. (Zong, 2008h, pp. 172-173)

Accordingly, Zong Baihua also put forward specific methods for the cultivation of the poet's personality, i.e., "philosophical study", "activities in nature", and "activities in society", of which, the latter two are even more important when examined from the perspective of his "vivid natural cosmology". "The greatest responsibility of a poet is to write about human nature and nature. And there is no truer expression of human nature than to be active in society ..." (Zong, 2008f, pp. 169-170). It can be seen that these three methods of cultivation are in line with Zong Baihua's aesthetics concept of "vivid and charming natural cosmology", and it is no wonder that Zong Baihua regards them as a necessary way to cultivate a sound poet's personality.

Zong Baihua's personality aesthetics of "art is the externalization of the personality of the creative subject", especially his view of the "new poet's personality", does not originate purely from literary and artistic considerations, but also has more distinctive marks of the times and social connotations. In Zong Baihua's view, the key to the construction of "Youth China" lies in whether the members of the society can have a sound personality, and only if the members of the society can consciously form a sound personality and noble moral sentiments, can the ideal of "Youth China" become a reality. "The promotion of practicality in vain without emphasizing the cultivation of spiritual character will do great harm in this time of national crisis" (Zong, 2008i, p. 261). In the preface of Zong Baihua's poem "Floating Clouds", there is a similar meaning to the "Scream in the Iron House" in the preface of Lu Xun's "Scream".

The mind in my dreaming soul, clothed in a garment of words, stepped on the footsteps of the music, and said goodbye to me. I whispered: "Isn't it too early? The people are still asleep!" He said, "The shadow of the night will pass away, and so do the night in the hearts of men! By riding on the morning light, I would call upon the awake souls to rise up and glorify the first-born sun". (Zong, 2008j, p. 410)

In contrast to Lu Xun, Zong Baihua's expectations bear the unmistakable stamp of optimization and idealization.

In Zong Baihua's view, literature and national spirit are closely connected, because literature can stimulate national spirit or make it tend to depression. He called for optimistic, upward, and positive literature, because

the literature of the era of a nation's rise and the era of its construction is mostly optimistic and forward-looking. ... Therefore, I earnestly and privately pray that there will be many optimistic and eloquent poems in China to lead our poor nation in the mud into a pleasant and comfortable spiritual world. (Zong, 2008k, p. 417)

However, contrary to the poet's advocacy and expectation of promoting optimistic, upward, and positive personality, as well as literary and artistic propositions, his poems often conceal some dark thoughts of mourning underneath the optimistic and ethereal signs. Someone has done the statistics and found that in the "Little Poem on Floating Clouds",

there are only ten or so images that express the optimistic and enterprising spirit of like, such as "light", "sun" (including the sun), "sea", "clouds" (including "floating clouds", "white clouds"), etc., while the images that have the color of depression and sadness, such as "night", "dream", "moon", "star", etc., are close to ninety. (Peng, 2006, p. 160)

This happened precisely at the same time when he corresponded with Ke Yitzen, advocating “optimistic literature” and saying, “I would like to be more ‘profound’ than ‘pessimistic’ in my poems. I would rather make ‘cursing poems’ than ‘sad and resentful songs’” (Zong, 2008k, p. 418). Such a backlash between his will and actuality is not really contradictory. On the one hand, this is related to Zong Baihua's introverted and sentimental poet-philosopher temperament, as well as his own experiences; on the other hand, it also precisely shows that the poet's spiritual personality and the external world are mirrors of each other and closely connected, explaining his separation from the “urban society” and his desire to create another “mountain and forest society” in the “mountains and forests with high and spacious places” and the foundation of a “new China” in order to create the ideal of “Youth China”, which is illusory and impractical. This illustrates the power of social darkness and the urgency and necessity of healing. From another point of view, to find light in the darkness, to find hope in despair, to find joy in sorrow, to find upward mobility in a sinking place is precisely the value and significance of Zong Baihua's advocacy of optimistic personality spirit, calling for optimistic, upward, and positive literature.

Concluding Remarks

Through the above sorting and analysis, it can be seen that Zong Baihua's aesthetic character and the concept of creating small poems are integrated and intertwined with each other, with distinctive aesthetic characteristics and unique artistic concepts. On the one hand, he adheres to the “rounded and integrated aesthetics centered on Chinese art”. While Chinese art and Western art mirror each other, and classical art and modern art mirror each other, he insists on taking Chinese classical art as the base and criterion and using it to look at and appreciate Chinese and Western art, which makes his small poems always carry a simple, ethereal, elegant, and richly meaningful mood, while absorbing the best nutrients from the East and the West. On the other hand, Zong Baihua's aesthetics system is constantly molded with a “vivid and charming natural cosmology”. In his view, the natural universe is rhythmically vivid, in motion all the time, flowing, ethereal, and musical. His small poems are permeated with the expression of “moving imagery”, accompanied with leaping spiritual sounds and with the dynamic aura of “clouds rolling in and out”. Finally, Zong Baihua has always insisted on the aesthetic concept that “art is the externalization of the personality of the creative subject”, believing that the personality of the creative subject is the key to determining the state of art. He not only proposed how the ideal personality spirit should be, but also systematically put forward the practical methods of personality cultivation. Zong Baihua's aesthetics of personality has a profound mark of the times and the connotation of the times. He looked forward to shape a new national, a new country, an ideal “Youth China” through cultivating an optimistic, upward, positive personality. In today's view, Zong Baihua's aesthetic character and his creative philosophy of small poems certainly have certain faults and shortcomings, but this is just as the so-called “white jade with minor flaws”, the positive significance of which is far greater than these faults. Whether it is his “rounded and integrated aesthetics centered on Chinese art”, the “vivid and charming natural cosmology” or “personality aesthetics that mutually mirrors with natural and the universe”, they all provide extraordinary inspirations and guidance for us to explore the reform of new literature and art, the reform of new poems, and even the contemplation of the universe, society and life today.

References

- Li, D. (2013). *Liuyun*: “Cosmic Poetry” of “Expression of Moving Imagery”. *Research of Chinese Literature*, 29(3), 93-97.
- Peng, F. (1999). The artistic realm from the floating clouds. In L. Ye (Ed.), *The twin peaks of aesthetics* (p. 506). Hefei: Anhui Education Press.

- Peng, F. (2006). *Introduction and variation—Western aesthetics in China*. Beijing: Capital Normal University Press.
- Xiang, T. Y. (2007). Also talking about the revelation of Zong Baihua's aesthetics and poetry research. *Fujian Tribune (Humanities and Social Sciences Edition)*, 27(8), 90-93.
- Ye, L. (1998). The inspiration Zong Baihua left us. In *Bamboo in the bosom* (pp. 283-287). Hefei: Anhui Education Press.
- Zong, B. H. (1981). Introducing two books on Chinese painting and discussing Chinese painting. In *Aesthetics walk* (p. 125). Shanghai: Shanghai People's Publishing House.
- Zong, B. H. (2008a). *San Ye Ji, The complete works of Zong Baihua, Volume 1* (2nd ed.). Hefei: Anhui Education Press.
- Zong, B. H. (2008b). A book sent from Dejian. In *The complete works of Zong Baihua, Vol. 1* (2nd ed.) (p. 321). Hefei: Anhui Education Press.
- Zong, B. H. (2008c). The birth of the Chinese artistic realm (updated draft). In *The complete works of Zong Baihua, Vol. 2* (2nd ed.) (p. 358). Hefei: Anhui Education Press.
- Zong, B. H. (2008d). I and poetry. In *The complete works of Zong Baihua, Vol. 2* (2nd ed.) (p. 149). Hefei: Anhui Education Press.
- Zong, B. H. (2008e). Notes on reading paintings on phoenix mountain. In *The complete works of Zong Baihua, Vol. 2* (2nd ed.) (p. 377). Hefei: Anhui Education Press.
- Zong, B. H. (2008f). A brief discussion on new poetry. In *The complete works of Zong Baihua, Volume 1* (2nd ed.) (pp. 169-170). Hefei: Anhui Education Press.
- Zong, B. H. (2008g). Philosophy and art—The art theory of the great Greek philosophers. In *The complete works of Zong Baihua, Volume 2* (2nd ed.) (p. 54). Hefei: Anhui Education Press.
- Zong, B. H. (2008h). The source of new literature: The creation and cultivation of new spiritual life contents. In *The complete works of Zong Baihua, Vol. 1* (2nd ed.) (pp. 172-173). Hefei: Anhui Education Press.
- Zong, B. H. (2008i). Afterword to the editors of *Aesthetic education*, etc. In *The complete works of Zong Baihua, Vol. 2* (2nd ed.) (p. 261). Hefei: Anhui Education Press.
- Zong, B. H. (2008j). Preface to *Floating clouds*. In *The complete works of Zong Baihua, Vol. 1* (2nd ed.) (p. 410). Hefei: Anhui Education Press.
- Zong, B. H. (2008k). The problem of love poetry—To Yicen. In *The complete works of Zong Baihua, Vol. 1* (2nd ed.) (pp. 417-418). Hefei: Anhui Education Press.