

The Art Process of the Development of Chinese Literary Painting

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Abstract: The development of Chinese literary painting has gone through more than a thousand years of changes, but always occupies an important place in Chinese painting. As early as the Han Dynasty, Cai Yong, famous for literature and calligraphy, had a painting name; in the Tang Dynasty, Wang Wei, a poet, had a solid foundation for the formation and development of literati landscape paintings with Wanchuan as the theme, and established the thread of literati painting. Then in the Song, Yuan, Ming and Qing dynasties of more than 900 years, countless literati painters borrowed landscapes, flowers and birds, plum orchids, bamboo and chrysanthemum and other subjects to flaunt their escape in their breasts, or to express their spirits or to build their beliefs in life. Literati painting has formed a painting style which attaches great importance to the interest of brush and ink, pursues self-entertainment and pays equal attention to both poetry, calligraphy and painting cultivation. It is unique with its "talent, knowledge and cultivation".

1. Introduction

The development of Chinese literary painting sprouted in the Tang Dynasty, flourished in the Song and Yuan Dynasties, and then reached its peak in the Ming and Qing Dynasties. In traditional paintings, literati paintings mainly consist of ink and wash, which integrates poetry, calligraphy and painting, and expresses literati painters' sentiment and ambition. It is precisely because literati paintings are quite different from traditional Chinese paintings in spiritual connotation and manifestation, such as courtyard paintings, political portraits, Taoist and Buddhist figure paintings. He is not only a piece of work by literati and refined scholars who have simple poems, calligraphy and paintings, but also represents their spiritual freedom, poetic freedom and artistic freedom. Therefore, in this similarity and unlikeness, there is no purpose and value, no craftsmanship and indifference, nor do we talk about workmanship and shape similarity. Just follow the pleasure, follow the feeling, will literati painters want to express in the painting outside the artistic conception of the interesting paper play ink.

Taking the Song Dynasty Academy Style Painting as an example and comparing it with literati painting, Zhao You, the emperor of Huizong in Song Dynasty, vigorously expanded the Academy of Painting and set up the School of Painting during his reign. The talent in the Academy was abundant for a time, which became the most prosperous period of ancient Chinese court painting. During this period, academy painters became professional painters running for money and political tools for fame and profit. This is far from the free temperament and unrestrained life pursued by these literati painters who express their spirits and paintings not confined to legal system. These literati painters often have tenacious will, unyielding heart and extraordinary wisdom. They are renowned calligraphers all over the world. They are poets, poets, poets, saints, painters who scatter their wealth and vagrants, and literati and poets who abandon official aspirations. But they can never become painters who wander for money, fame and fortune and are framed under the Academy system. In the late Yuan Dynasty, painter Ni Yunlin, Zixiong Jiangnan, full of leisure, called in soldiers, reprimanded the sellers' fields, took a trip with them, traveled around Taihu Lake, and entertained himself with poems and paintings, combining the beautiful scenery of Taihu Lake with

his own cold and arrogant personality, which made his painting flourish. In the early Ming Dynasty, Zhu Yuanzhang called Mr. Yunlin to serve in Beijing. He refused to go and wrote poems to express his noble Olympic shore. Another example is Li Cheng of the Northern Song Dynasty, who loved mountains and rivers and wrote to suit his own ears. How could he run through the gates of heroes and coexist with skills? In the history of Chinese painting, there are numerous literati painters who do not like restraint and are not authoritative. It can also be seen from this that these literati painters have the same free and unrestrained personality, which also creates their free creative environment and living environment, which is far from the strict Academy system. In the Song Dynasty, the painters in the Academy had to examine and approve every work by the ruling class. What they could present and spread to the world was only what the rulers wanted to see. During Huizong period, Hanlin Academy of Painting was established to select excellent artists by imperial examination system, such as the famous "Bamboo Lock Bridge Vendor" Academy Style Painters who created works in such a passive and uncomfortable environment precisely lacked the most important freedom and spirit of literati painting.

2. The Development of Literary Painting in Tang Dynasty

Tang Dynasty is the embryonic period of the development of literati painting. Wang Wei, a well-known poet, not only has attainments in poetry, but also has a high level of accomplishment in painting and music. At that time, he had a reputation of "sexual leisure rhythm, miaoneng pipa". He painted with poems and prose, and blended the water, ink and landscape into a simple Lyric mood. Su Shi of the Northern Song Dynasty once commented that he "tasted the poems of moxa, there were paintings in the poems; there were poems in the paintings of moxa, there were poems in the paintings". His contribution in the field of literati painting not only greatly promoted the development of literati painting at that time, but also became a model for later generations of literati painters, handed down from generation to generation.

3. The Development of Literati Painting in Song and Yuan Dynasties

Song and Yuan Dynasties were the period of the rise of literati painting. After the Anshi Rebellion, he Qinghai Yan, Minxi Wufu and Suchen Guancheng in the 120 years of Tang Dynasty disappeared overnight. Chinese painting also gradually changed from realism in Wei, Jin, Sui and Tang dynasties to pursuit of interest and artistic conception, which laid a good foundation for the development of literati painting. On the one hand, "Four Gentlemen's Paintings" represented by Su Shi Wentong, and on the other hand, the "Four Gentlemen's Paintings" represented by Mijia Landscape and Ink Landscape have promoted the development of Chinese literary paintings to "glorious and ready".

Scholars and doctors represented by Su Shi often take plum orchid, bamboo chrysanthemum and dead wood steamed stones as themes to create, and endow them with moral character, such as cold plum with pride in ice and snow, autumn chrysanthemum with frost in full bloom, in order to express their feelings and express themselves in an unconventional, trivial and extraordinary realm. Wen Tong has high attainments in poetry, calligraphy and painting, especially in ink and bamboo. He paints in cursive script. In the realm of careless brushwork, Wen Tong expresses his emotions among them and expresses his ambition by describing things. Su Shi's paintings of withered wood and bamboo also reflect excellent literati accomplishment. The interlaced solitary pine and strange stones in his paintings come from his imagination, not from the objective things, which fully reflects the characteristics of self-entertainment of literati paintings. These literati and painters are constantly pursuing their own inner views and thoughts between the similarities and unlikeness, standing their painting realm in the sky and standing on the ground. Beyond what you get, you place your heart on it.

In the subject matter of landscape painting, the painters represented by Mifu and Mi Youren, father and son, do not seek elaborate work, are not rich and cursive, and use simple brush and light ink in them. Landscape does not need to be scratched, but is purely made of ink and wash crosspoints. This

new style of painting also created a new situation of landscape painting by literati in the Northern Song Dynasty. The achievements of literati painting in the Yuan Dynasty are mainly embodied in Zhao Mengfu and the Four Schools of the Yuan Dynasty. On the basis of the Song Dynasty, they add unique charm. In the early Yuan Dynasty, the scholar-bureaucrats represented by Zhao Mengfu formed the core line of literati painting in this period, and also opened up a new atmosphere of painting in the Yuan Dynasty. Zhao Mengfu took the literati's aesthetic conception as the core, and developed a painting style that emphasized the beauty of verve and elegance. In the artistic theory of "writing bamboo should also have eight skills and know that calligraphy and painting are the same origin", the same origin of calligraphy and painting is put forward, and the use of pen in calligraphy is further introduced into painting creation.

By the middle and late Yuan Dynasty, the society was turbulent and the status of literati painters was low. In this helpless reality, these painters integrated their indignation and unwillingness into painting, in order to build their own ideal and belief and break away from the fetters. If Huang Ziju is the representative of the Four Yuan Schools, they are deeply influenced by Zhao Mengfu in art. They express their cold and arrogant heart and their unpleasant situation through their paintings. In his works, he writes poems and postscripts by expressing his ideals in ink and wash, flaunting the escape in his chest and those who are sentimental, lonely and helpless in that turbulent era. Wuzhen of the four families likes to make fishing maps to show their feelings of self-complacency, elegance and happiness. Nizan of Zeng Fujia's south of the Yangtze River scattered all his wealth, collected ten thousand volumes of books, traveled around Taihu Lake, did not serve in the new dynasty, and rebuilt his belief in life with a feeling of self-entertainment in turmoil and helplessness.

4. The Development of Literary Painting in Ming and Qing Dynasties

Ming and Qing Dynasty is a prosperous period of the development of literati painting. In the artistic development of more than 500 years, the literati painting of Ming and Qing Dynasty is unprecedented prosperity. Many literati painters such as Women Painting School, Dong Qichang, Badashan Painting School emerged. During the Ming and Qing Dynasties, the autocratic monarchy of China reached its peak, such as Zhu Yuanzhang's series of "Neo-Confucianism" policies, the literary inquisition in the Qianlong period, and so on. The control of literati thought reached an unprecedented peak. Therefore, the development of figure painting in this period was obviously slower than that in Song and Yuan Dynasties. However, since ancient times, the responsibility and feelings of literati who live in temples and worry about their people and their monarchs are always in their hearts. In this kind of contradiction and conflict, they can only place their helplessness and Thoughts on the pen and express their feelings in the painting.

In the mid-Ming Dynasty, the Women School of Painting was formed with Suzhou as its center. Most of the painters represented by Shen Zhou and Wen Zhengming were literati and celebrities with excellent poetry, calligraphy and painting. They worked in green and green ink and wash concurrently on the subject matter of creation. In the late Ming Dynasty, literati paintings began to show a diversified trend of development. Freehand flower and bird paintings represented by Chen Chun and Xu Wei pushed the status of Chinese flower and bird paintings to the top. They used the brushwork of wild grass to draw, and sought the emotional appeal of brush and ink between seemingly and unlikelihood. They raised flower and bird paintings to the height of expressing their inner realm. Xu Wei often used the small flowers and grass under the storm as the source of creation to express him. The desire to thrive in adversity. In ink grapes, he wrote the poem "half a lifetime to become a hero, independent study to roar the evening breeze, the bottom of the pen pearl no place to sell, half a lifetime to become a hero" which is the most vivid expression of his half-life madness, despair, heroes lost their way, no door to entrust their ambition. Dong Qichang, as the representative of Chinese ink landscape painting, has many followers in Songjiang area. It has an endless flow of wind and unlimited scenery. He strongly advocated literati paintings, put the four Yuan Dynasty's brush and ink mounds, thoughts and feelings in the posterity model of imitating the ancients. In addition, Chen Hongshou, a figure painter who put forward the idea of "easy circle to square, easy rectification to scatter", and Zeng Whale, who founded the Bochen School's ink

bone painting method, have also made great achievements. At the end of Ming Dynasty and the beginning of Qing Dynasty, the trend of Lingju influenced by Dong Qichang prevailed. The four kings who inherited his theory and practice were established as orthodox by the rulers of Qing Dynasty. As a result, literati painting occupied a high social level and became the mainstream of art for a hundred years. On this level, Dong Qichang really made great contributions. It was the official to prime minister who praised the literati painting to a new height, and finally made the Ming and Qing Dynasties the flourishing development of literati painting.

On the other hand, as opposed to the four kings of the "official new dynasty", the "opposition school" expresses their spirit and strengthens their personality in art. Eight of the four monks are good at using seal-writing and brushwork to draw pictures, integrating brush, ink and image. It is most prominent in the field of freehand brushwork, flowers and birds. It combines artistic creation with spiritual freedom in gradual breaking away from the limitations of the consciousness of the survivors, and in the subsequent eight strange cities of Yangzhou. It has had a great impact.

5. Conclusion

The development of literati painting has lasted for generations, and these painters have presented their talent of poetry, good books and unsophisticated character to the world through simple and elegant paintings. In the continuous development of history, various leading styles have emerged slowly from the sources of paintings that seem to be different from those in the sense of self-pleasure of the living and peace of mind of the translator.

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