

Du Shaoling's Poetry and Lu Yanshao's Artistic Conception

Nina Zhang¹, Panzhi He², Haitao Lin^{2*}

1. School of fine arts and arts, Kunming University, Kunming, Yunnan, 650214, China

2. Yuxi Normal University, Yuxi, Yunnan, 653100, China

Emai: drhtlin@yxnu.edu.cn

*Corresponding Author

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Abstract: Chinese painting has organically integrated poetry, calligraphy, painting, seal and theory. Usually a painter is also a poet, philosopher and calligrapher. They are the kind of people who have made profound achievement in the study of Chinese culture and possess rich humanistic spirit. As we know, the creation of Chinese painting is also the creation of humanistic spirit. Lu Yanshao was a painter who paid great attention to literary cultivation and basic painting skills. This can be seen from Album of One Hundred Poetic Settings from Du Fu's Lines. Starting from the painting elements of poetry, it reappears the combination of poetry and painting, and enhances the artistic appeal of the combination of poetry and scenery. Lu Yanshao's artistic conception of Tang and Song poetry is a recreation of art. "Lu's Landscape" has become a unique and innovative model.

1. Introduction

Lu Yanshao had spent all his life pursuing a unique painting style of his own. Whether in artistic thinking or in painting technique and spirit, he had reached the highest level and became one of the great masters of landscape painting in the 20th century. He was a literati artist who excelled in poetry, calligraphy and painting. In reviewing Lu Yanshao's art road, each stage is "opening up the past to the present, pushing forward the new". Mountain road ends at its peaks, yet the road of art is forever endless. Lu Yanshao had been productive life all his life, the number of works he created is astonishing, and the variety of styles and subjects is breathtaking. Lu Yanshao went through many changes in his life. In the process of constantly surpassing himself, his self-cultivation was bound to be constantly sublimated. He was able to demonstrate the fine skills of many painters in Song, Yuan and Ming Dynasties on paper and silk. His traditional skills and Chinese culture cultivation made his paintings highly desirable, elegant and refined. Before his creation out of Du Fu's poetry, Lu Yanshao had a profound study of Du Fu's poetry. In 1939, Lu Yanshao went out of Chongqing by land to Chengdu, then by wooden boat along the Min River to Yibin via Leshan, and then to Chongqing via Jiangjin in Luzhou; and in 1945, he went out of Sichuan by raft from the Three Gorges, along the way with the frightening waves and precipitous cliffs, which led to the birth of his **Album of One Hundred Poetic Settings from Du Fu's Lines**. In his paintings, he expressed his unique views on words and sentences one by one according to the poetic conception, which vividly demonstrate the form and poetic language of Du Fu's poetry and paintings in his paintings. In 2004, the spring auction of **Album of One Hundred Poetic Settings from Du Fu's Lines** generated a transaction price of 69.3 million yuan.

2. Life of Lu Yanshao

Lu Yanshao's birth name is Di, alias Wanruo (born in 1909, Jiading, Shanghai, China—died 1993, Jiading). In the painting world, he and Li Keran are known as "North Li and South Lu". He was admitted to Wuxi Art Academy in 1927. Learning from Feng Jiong (alias Chaoran, 1882-1954), a famous Shanghai painter, he became a disciple of Songshan Cottage at the age of nineteen. He studied poetry and literature with Wang Tongyue of Suzhou (Hanlin of the Qing Dynasty, Guangxu,

once served as the academic administrator of Jiangxi Province from 1855 to 1941). In his youth, he traveled to the north and south of the Yangtze River, read thousands of books and traveled thousands of miles; in his middle age, he experienced a period of war and turmoil, uprooted and weathered from hardships; eventually in his later years, he was highly respected and fruitful. Lu Yanshao was a rare master of literati painting in modern China. The tradition of Chinese literati painting has a history of thousands of years. The integration of poetry, calligraphy and painting is the unique artistic and aesthetic fashion of the Chinese nation. Lu Yanshao is no doubt a master of the contemporary Chinese literati painting. He was the former president of Zhejiang Painting Academy and a professor of Zhejiang Arts Academy. His representative works include Album of One Hundred Poetic Settings from Du Fu's Lines, Xiajiang Painting Scroll, Jinggangshan Wushaokou Painting Scroll, Leaving Baidi under Rosy Morning Clouds, and Sixteen Settings of Motherland. Lu Yanshao has made numerous paintings in his life. He has devoted his whole life to no social intercourse. Most people know the paintings before the painter himself.

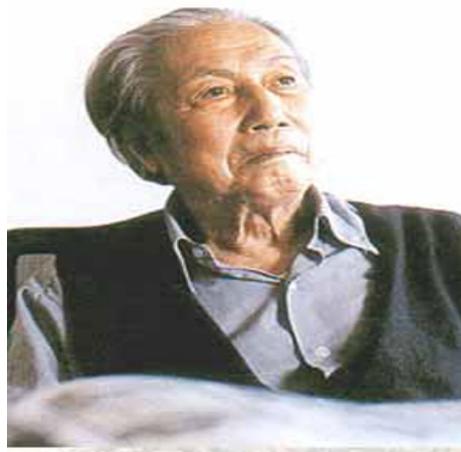


Figure 1 Mr. Lu Yanshao's portrait in his later years.

2. Lu Yanshao's Painting Art and His Journey of Combining of Poetry and Painting

All his life, Lu Yanshao loved painting, poetry, reading the most and was indifferent to fame and wealth. In the old house of Nanxiang, he lived in “a world of clear streams, sprawling fields, hidden village house and sparse bamboo trees.” When it came to writing, Lu Yanshao studied the works of Han, Liu, Su Dongpo, Gui Youguang, and was familiar with other works such as Records of the Grand Historian , Collected Works of Han Changli , A New Account of Talls of the World , Commentary on the Water Classic , and Landscape Essay; when it came to calligraphy, he “learned tablet inscriptions of the northern dynasties, then of Han Dynasty, and later calligraphic works of Wang Xizhi”; when it came to poetry, he read a lot of anthologies, especially Du Fu's poems. He read them thoroughly and sometimes imitated their styles. There is no statistics on the number of poems written by Lu Yanshao in his life. It is said that in the eight years of Shu Dynasty, Lu Yanshao once wrote a full manuscript of poems. Unfortunately, it happened to be a turbulent year and the manuscript was lost. However, we can still see Lu Yanshao's poetic style in the six poems and five rhythms in his Scroll of Poetic Paintings from Du Fu's Autumn Poems: “Green bamboo leaning against the flowers, clear river hidden deep in fog. There is no short dream on the hometown mountain, and the Sichuan people chant in deep, low tone.” The poem is full of images, and the painter's emotion is undoubtedly revealed. As someone who learned from the Four Wangs and studied under Wang Tongyu who once came to the original works of Wang Min, Wang Hui and Wang Yuanqi, Lu Yanshao could copy the album of Wang Dongzhuang so well that Feng Chaoran greatly appreciated it as if it were the original copy. It can be seen that at the beginning of Lu Yanshao's artistic career, he had already established the direction of “four wonders”. For a painter, seventy percent of the work other than painting ultimately serves back to the painting.

An important means for painters to express their feelings is to emphasize the combination of poetry and painting. Zhang Shunmin from Song Dynasty once said: “Poetry is an invisible painting, and painting is a tangible poem.” Poetry and painting are complementary to each other, which enhances the beauty of artistic conception of literati painting. To many excellent literati painters, the realm created by the combination of poetry and painting is beyond the reach of one single form. Lu Yanshao’s poetic paintings account for more than half of all his works. Putting poems into paintings is what Lu Yanshao was good at and loved to do, especially the poetic paintings from Du Fu’s poems, which he repeatedly created in nearly half a century from the 1940s to the 1990s. They came in albums, scrolls or volumes, difficult to keep track with. Album of One Hundred Poetic Settings from Du Fu’s Lines is a representative work created by Lu Yanshao in 1962, which also belongs to the representative work of his in his middle period. It is not difficult to find in the album that the painter had applied the spiritual tension behind the picture to the extreme, which is the exploration that traditional Chinese painting is pursuing. There is a line in Lu Yanshao’s Autobiography: “In the 1960s, my style was more meticulous and elegant with exposed spirit; in the 1970s, it became increasingly bold, a sharp change in style. I think this year, my brush is stronger than ever, sweeping away all softness and beauty, but leaving roughness along the way.” The evolution of his painting style came from meticulousness to simplicity, and in simplicity there is a realm of openness and versatility.



Figure 2 Pieces from Album of One Hundred Poetic Settings from Du Fu’s Lines.

3. Historical Background of Album of One Hundred Poetic Settings from Du Fu’s Lines

After the end of the Anti-Japanese War in 1946, Lu Yanshao started painting again. He took a primitive raft and floated in the rapids of the Three Gorges for more than a month. On both sides of the Three Gorges was the grotesque peak, unsafe beaches scattered, and hidden reefs, leading to rampant and dangerous situations. On the way, there were many disasters of raft breaking and human death. However, Lu Yanshao held an optimistic attitude of thinking “beautiful scenery can be rarer than life” along the way. He was in danger and but was willing to seek delight by harvesting the first-hand art materials given by nature. With the experience of this trip, Lu Yanshao’s painting of the Three Gorges seems to put one in a dangerous situation with clouds rising and waves surging. His brushwork is glorious like a rainbow. This trip also best confirmed Lu Yanshao’s love for Du Fu’s poems. This has something to do with Lu Yanshao’s spirit of pursuing artistic innovation. He wanted to get rid of the ancient relics and become his own style, and boldly he tried the form of poetic painting. After arriving in Sichuan, he paid attention to the unique hills and rivers in Southwest China. He wanted to get inspiration from these landscapes, and Du Fu’s

poems were his inspiration. Lu Yanshao selected the scenery in Du Fu's poems from the perspective of a painter. The trip was well worth it. He has indeed made a contribution that no ordinary painters can do: painting Album of One Hundred Poetic Settings from Du Fu's Lines and Lu's landscape.



Figure 3 Xiajiang Scroll.

The most unforgettable influence of nature on Lu Yanshao is the experience of the Three Gorges. He said, "When I was young, I read Commentary on the Water Classic. There was this paragraph about the Three Gorges that is meaningful and one can never be tired of reading it. And here we are today, there are some things that can't be described through words. The mountains on the river are continuous, like a long scroll. In particular, the river is turbulent and swift, and the beaches are of different systems, opening and closing in twists and turns, and the current is unpredictable. There are dangerous rock domes, earth slope and stone mountains, with long clouds and moving mist; in addition, the forest is thin, with the old trees and vines, the new dense bamboo, the hanging waterfall and the running streams. Especially, the river current is swift and fierce, and the shoals opening and closing in twists and turns, the water flow unpredictable. I can take a raft to examine its potential and get to know the nature of water. But the mountains and water there are not what a fast boat can quickly view. A month and more in the Three Gorges mean more than ten years of reading." Then he said, "After coming back, up to now (76 years old), I often draw pictures of Xiajiang River, no less than hundreds before and after. All because of the life experience of watching the water in the Three Gorges, I can outline the dangerous style of water in the Xiajiang river, which makes me different from the other painters. Thus, to paint landscape, you must go to the landscape." Dong Qichang said: "If we talk about the way of nature, the picture is not as good as the landscape; if we talk about the delicacy of the brush and ink, the landscape is not good as the picture." It is difficult to separate the natural creation and the law (tradition) of the painting.

Nature is much more than mountains, on the top painters can have a panoramic view of thousands of miles away. As for the significance of going deep into nature, Lu Yanshao summed it up into ten words: "Vision expanded, feelings enhanced, artistic conception improved, and skills enriched." When he was 26 years old, he went to Huangshan Mountain, Tianmu Mountain, the Great Wall, Yungang Grottoes, Miaofeng Mountain and Taihang scenery. Even when he was 82 years old, he had not stopped visiting.

From the late 1950s to the early 1970s, Lu Yanshao's artistic creation had entered the exploration stage, and the painting style has completed the transition of gradual maturity. In 1957, the Shanghai Chinese Academy of painting was founded, and Lu Yanshao was employed as a painter. Under the special circumstances at that time, the national art circle was developing towards the purpose of "serving the people", which also ended the long-term trend of imitating the ancients and the landscape painting. In 1959, Lu Yanshao went to the academy every day for renovation, and drew 200 pieces of "landscape painting class apprentice draft". In this period, Lu Yanshao began his landscape painting and thematic creation which were very different from those in the past. A large number of sketching in this period laid an important foundation for his later landscape painting creation. Sketching became the best way for him to find the foundation and inspiration. His picture revealed a meticulous gentleness, at the same time, both traditional brushwork and personal style.

Later his creation was mixed with more personalized elements, including the decoration in the painting, formed in his own language under the subjective feelings. Lu Yanshao's landscape painting was the product of constantly digesting the tradition and accepting the natural creation, which showed Lu Yanshao's artistic talent. During this period, the composition of Lu Yanshao's works had formed a randomness, pursuing the overall charm, momentum and subjective emotions.

When Lu Yanshao was working on Album of One Hundred Poetic Settings from Du Fu's Lines, it was from the early 1960s (him around 54 years old) to the mid-1970s (him around 67 years old). "Du Fu's poetry" is Lu Yanshao's favorite and best creating style. Every calligrapher and painter has their own favorite and strong style, so why does Lu like Du Fu's poetry so much? This can be seen from his epilogue to Album of One Hundred Poetic Settings from Du Fu's Lines in July 1989. In the epilogue he said, "I was 18 years old, learning about painting and poetry, ancient prose and Ci, so I only dabbled in Tang and Song poetry anthologies, but did not go deep into it. However, I was addicted to Du Fu's poems." Other literati all have read Du's anthology thoroughly once at least. "My nature is similar to Du's, and my eight-year war in Sichuan is similar to Du's nine years in Sichuan, and my travels in the world are similar to his homesickness, our feelings are the same. Therefore, the subject matter of my work is mostly from Du. This is the reason why Album of One Hundred Poetic Settings from Du Fu's Lines happened. As early as the mid-1950s, the painters began to express new themes. By the early 1960s, Lu Yanshao tried to reform the new law. His efforts were shown in the following aspects.

(I)Poetic painting begins to form according to the ancient poetic works. First comes the poems, then comes the content of painting according to the meaning of the poem, that is, to interpret a certain poem and its artistic conception with pictures and images. Most of the selected poems are famous works, and they are created based on the poetry content, artistic conception and epigram. This kind of form has a very ancient origin, which can be traced back to Gu Kaizhi's Paintings of the Ode to the Goddess of the Luo River. Lu Yanshao had a special interest in poetic painting. "There is painting in poetry, and poetry in painting." Scenery has emotion and context, writing is before the painting, with "spirit and form" and "vast meaning and image". He had made Poetic Paintings of Dongpo, Thousand Miles of Jiangling, Poetic Paintings of Du's Poems and so on. The rhythm formed by the language of ancient poetry and the artistic conception of landscape painting are integrated.



Figure 4 Comparison of Lu Yanshao's works in the early.

(II) Painting with poetry is close to proposition creation. Lu Yanshao still hoped to get inspiration from real life and seek a breakthrough in traditional painting. Gradually, he began to search for his own landscape painting. “To paint landscape, one must go to the landscape” is Lu Yanshao’s consistent belief. Since 1934, Lu Yanshao has been travelling to Huangshan, Tianmu Mountain, the Great Wall and Taihang. The most influential tour is the Three Gorges in 1946. After enjoying the famous works of calligraphers and paintings of the past dynasties, he began to change his style. He took the tradition, left some and emphasized some, and he created an unusual and unique style. The style can be summarized as follows:

(1) He learned from the Song Dynasty people and made a great composition. The technique of sketching the gullies of the Song Dynasty is dissolved in the brushwork of the Yuan Dynasty, forming a flexible and delicate artistic style.

(2) In the painting, the brushstrokes are long, large, and decisive. Most of them are as if from the distance and seem powerful, such as from the famous ancient Ma Yuan’s Twelve Methods of Water Painting and so on. In view of this, Lu Yanshao’s “rigid structure, little change, and incomplete flow spurting” was not suitable for the performance of the complex and changeable water in the Xiajiang river. Therefore, when he painted the water, his lines increased at length and were arranged intensively to draw the huge and fierce potential of the Xiajiang river.

(3) He absorbed Wang Meng’s brushwork technique and Chen Hongshou’s conception on the base of traditional skills.

(4) He began to use the brush for calligraphy, the strokes was thick when drawing horizontal lines, thin when drawing straight lines, and the style was mature and powerful. The using of the brush was like Jin Nong’s Lacquer Book, but it also has the character of grass and official script.

(III) In the works reflecting the new content, the old program should be broken and innovate should be tried boldly, such as art of composition, wrinkle method, Shu Shi’s painting method, etc., focusing on the expression of the overall momentum. Paint from the parts, and then branch out, and finally unite the whole painting, making the layout of the composition natural and unique. Lu Yanshao joked many times about how he painted his own paintings like this. In fact, this view is based on his unique idea of “Growing Ink”. On the whole, it takes thick ink lines as the skeleton, from thick to light, from moistening to dryness. It usually starts with a few raw thick lines, and then rubbing them to dry. According to Lu Yanshao’s experience, painting no longer needs a draft, but needs the overall layout of the picture, and then one starts to express his feelings. The potential comes from the brush with unlimited freedom.

(IV) The new stage of creation brings new techniques of expression. In 1956, as in the Book of Returning to Health from Sickness, it was entitled: “There is no long-term strategy to eliminate illness, but a little picture to eliminate the worries.” Since then, the painting has become his medicine; after experiencing the turbulent waves of Three Gorges, he created the “water hooked method”, and then climbed the famous mountains and historic sites to observe the changes of the sun, moon and clouds, and finally created the wonderful method of hooked cloud, echoing up and down, with momentum like a rainbow. In the autumn of 1964, Lu Yanshao saw the “light bow” of the landscape in his sketching, and initiated the “leaving black method”. He abstracted the light, air, water and cloud into ink symbols. At the same time, he produced the method of “ink block”, which was solved in all kinds of natural creation. “Leaving blank” is the abstraction of emptiness, while “ink block” is the abstraction of reality. The two of them together have created a magnificent and ever-changing atmosphere, which is in line with the principle of “coexistence of virtuality and reality” in traditional Chinese painting.

4. Characteristics of Album of One Hundred Poetic Settings from Du Fu’s Lines

4.1 Features of the Form: as a unique form of painting, the album of Chinese paintings is composed of continuous “sketches” because of its small size. Generally, it is a kind of art that needs one to calm down to appreciate. There are strict requirements from the conception, composition, brush and ink on the title, open to maintain independence, and master the overall unity. It is rare to

see the exquisite brushwork skill in Album of One Hundred Poetic Settings from Du Fu's Lines. The composition undoubtedly revealed Lu Yanshao's fantastic ideas, profound talent, creativity and profound literary accomplishment. Album of One Hundred Poetic Settings from Du Fu's Lines has its unique features and pictures, and various changes from beginning to end in one way, which makes the whole album unified, fresh and interesting.

4.2 Style Features: Lu Yanshao's Album of One Hundred Poetic Settings from Du Fu's Lines can be said to be integrated with the advantages of traditional techniques of the past dynasties and in-depth study of the styles of various schools, and absorbed the essence of ancient and modern Chinese and foreign art. The pictures in the album are quite unique, which makes the audience marvel. Among the hundreds of folios that Lu Yanshao painted in his life, 26 of them made the Selected Album of Lu Yanshao published by Shanghai Calligraphy and Painting Publishing House. The contents involve poems of Tang and Song Dynasties, Mao Zedong's poems, travel essays about mountains and rivers, flowers and birds, and figures. However, there are no more than 20 or 30 albums in each volume. Only Du Fu's poetry has the large volume, showing his unique strength.



Figure 5 Pieces from Album of One Hundred Poetic Settings from Du Fu's Lines.

4.3 Characteristics of Brushwork: Shi Tao said, "Brush and ink should follow the times." With the development of the times, the mission entrusted to painters is to innovate constantly. Every image in Lu Yanshao's album of poetic paintings has been carefully studied. He used the technique of drawing lines to create the formal symbol of dangerous water in Xiajiang River, which made the audience admire. It seems as if the real mountains and rivers are feasible, playable and habitable. Only by using various lines can the desired effect be achieved. "As the river goes eastward, the flow becomes rich. However, it does not flow horizontally. During this period, the water pattern is integrated, and it becomes a style. The brushstroke cannot be stagnant, the long lines serve loops, making it natural." The water and cloud outlined by single line form the pattern of buckling and repetition, which is similar to a patterned series of curve symbols with endless implications. In his paintings, the linear expression of clouds and water has become the expression language of Lu Yanshao's painting, and a kind of ink symbol extracted from the observation of nature. In terms of painting techniques, he had broken through the "theory of northern and southern schools" which had puzzled several generations of painters. He said: "There is no need to be bound by the theories of the North and South School. All of them are within the scope of the object of expression, and they can be used interchangeably according to the difference of the object, with the

addition, subtraction, and interpolation.” In *Album of One Hundred Poetic Settings from Du Fu’s Lines*, Lu Yanshao blended of the North and South Style without a trace, interspersed with the use of various wrinkle methods, and established his own style.



Figure 6 Pieces from *Album of One Hundred Poetic Settings from Du Fu’s Lines*.

4.4 Aesthetic Characteristics: poetry, calligraphy and painting are the criteria for evaluating literati painters. Lu Yanshao was already an artist of poetry, calligraphy, painting and theory when creating *Album of One Hundred Poetic Settings from Du Fu’s Lines*. The pictures were vigorous and sophisticated, calm and cheerful, and the cutting side represented the painting style of the Southern School. It had both poetic and picturesque flavor, and had a unique look on the title. Lu Yanshao put forward the “Learning how to paint micro guide: forty percent of reading, thirty percent of writing, and thirty percent of painting.” The practise takes up seventy percent, it fits the premise of Chinese literati painting.

4.5 Literary Features: Lu Yanshao’s painting essay “Start with points, go with random lines, go brief, and describe the origin” shows Lu Yanshao’s extraordinary literary accomplishment, concise language and profound intention. For example, the title of “Wu Xing Qingyuan Map” in the title: “Zhao Oubo has Wuxing Qingyuan Map, he gave it meaning, referring to Sheng Zizhao’s method. They are all Zhejiang people who write about their hometown flavor, so they have their own flavor.” A few words not only write their own way of taking, but also show the nature of the previous methods. Secondly, Lu Yanshao made a careful choice of Du Fu’s poems. Among the 100 folios paintings of Du Fu’s poems, except for 10 poems before entering Sichuan and 7 after his leaving Sichuan, the rest are Du Fu’s works in Sichuan and Chongqing. Taking Qiu Zhaoao’s detailed notes on Du’s poems as the reference version, the poems from the 12th Chengdu mansion in volume 9 to the poems before going to Shu in Volume 14 were written by Du Fu when he was in Sichuan, mainly including the poems written in Chengdu Cottage period, Xichuan tour curtain period, and the journey on the road. Lu Yanshao did not choose these poems by accident, because his paintings had the vivid dynamic beauty and color beauty. Dynamic beauty is now shown on the cloud and water. For example, thirty-one of them is “the gorge is covered with clouds and haze, the dragon and tiger lie down, the river is holding turtles and alligators in the sun”, the fourth one is “the clouds are floating in the plain, the stone wall is blue in the sky”, and the sixth one is “the half cloud rain in the Wu Gorge of Chu River, and the mat is sparse and watching chess playing”. About half of the whole picture album reflects the dynamic sense of cloud and water.

5. The Cause of the Creation of Album of One Hundred Poetic Settings from Du Fu's Lines

It is no accident that Lu Yanshao created the Album of One Hundred Poetic Settings from Du Fu's Lines. As early as the 1950s, Lu Yanshao worked on a piece of painting for Xie Zhiliu's Poem of Du Fu in Sichuan. In the spring of 1959, he painted countless folios of settings of Du Fu's poetry. In 1962, he took on the suggestion of Wu Hufan and officially started to work on the Album of One Hundred Poetic Settings from Du Fu's Lines. The causes for Lu Yanshao's creation of the Album of One Hundred Poetic Settings from Du Fu's Lines can be roughly divided into three aspects.

(1) Lu Yanshao studied in Shanghai Chengzhong Middle School since childhood. He was familiar with the Four Books and Five Classics and other Chinese classic works. Now it seems that the solid foundation of traditional Chinese culture has made this master of Chinese painting with comprehensive cultivation. After middle school, he learned from Wang Tongyu. Under the guidance of Wang, he read more poems of the Tang and Song dynasties. Only Du Fu's poems had his attention, which he read thoroughly and tirelessly. He once studied Du Fu's poem Touring General Ho's Forest as the example, and wrote the five-character poem A Tour at Huang's Garden, which was highly appreciated by Wang. After the outbreak of the Anti-Japanese War, he took refuge in Sichuan, supporting the old and the young. During the hard journey, he only took one Du Fu's poem collection in his bag. He often wrote poems in rhyme, poems almost never left his hand. Lu Yanshao expressed his feelings: "When I am free, I sing and look at the mountains and rivers of Bashan and Sichuan. Once the scenery is pointed out by Du, it comes more intimate. The city and the country are broken. I avoid the land and yearns for his hometown. I can't get a good sound outside but from the sword, but I cannot go back to the East and I am worried. I have the same feelings like Du's when he was in Sichuan."

(2) Lu Yanshao shared the experience of Du Fu. Lu Yanshao lived in Chongqing during the eight years of the Anti-Japanese war. Du Fu lived in Sichuan for a long time until the Tang army recovered the Central Plains. Du Fu bought a boat, "that is, from the Baxia to Wuxia, he went down to Xiangyang and Luoyang." This experience was similar to that of Lu Yanshao after the victory of the Anti-Japanese war. The journey to the Three Gorges is also the same. It can be said that the two literary giants of different times shared the same feelings with each other at the time. It is in this special environment that Lu Yanshao created the unprecedented Album of One Hundred Poetic Settings from Du Fu's Lines, which mentions, "The mountains and rivers in the middle of Sichuan are turbulent, the mountains and rocks are in danger, and the vast clouds and waterfalls are splashing down. Although there are many hills and gullies, there is nothing that can not be seen. Once the title of Du Gong is published into a poem, both of them are the most beautiful in the world and match each other. Once I traveled to Chengdu, Qingcheng, Emei, and came back along the river. I saw a wide range of things and proved the clumsy works. I loved them deeply. Therefore, I wrote poems and paintings of Du Fu, which were very similar."

(3) Lu Yanshao respected Du Fu's patriotism and his persistent pursuit of "forgetting China every time I lean on the Big Dipper" and his persistent pursuit of "saying nothing surprising and swearing endlessly". When reading Du Fu's poems, Lu Yanshao felt as if he saw the person and expressed his feelings and drank freely in the scene; when he wrote and painted Du Fu's poems, he revisited the poetic scene and learned something new. Du Fu had eight poems on the rise of autumn, and Lu Yanshao had written six poems of autumn. However, the images are deep and quiet, revealing the pain of business travel. The sentence patterns are as follows: "the clouds in the river are cold, the rain in Sichuan is broken and flying", "the voice of merchants moves the ancient trees, the autumn is full of high Woods", "the cold pity autumn trees are thin, and the late mountains are clear". The sentence pattern of "cold pity autumn trees thin, love the late mountains clear" is a sentence pattern of one up and four down, which is derived from the sentence pattern in Du Fu's poem "Qingxi Mountains Pass, Huang Zhiju and pomelo come", but there is no trace of imitation. Another example is Travel with Xie Bannong in Huishan Jichang Garden: "When coming to Huishan Road, the famous garden has a long history. The shadow of the forest is written in the clear pool, and the yellow leaves fall into the heart of autumn. Nostalgia for the past is still yesterday, when I was injured, I was still ill. There is no need to find more gullies, and to thank guests and to chant

together.” Among them, the deep and quiet thoughts can be seen in Du Fu’s poems.

6. Value of Album of One Hundred Poetic Settings from Du Fu’s Lines

There is a unique characteristic of Chinese art, which is indistinguishable. All kinds of art can communicate with each other, just as poetry, painting and calligraphy is from the same source. The reason why traditional Chinese painting is not a mirror of nature is that it aims to find the aesthetic dimension of time within the shown limited space. It opens up a more far-reaching aesthetic space-time for the free expression of the soul through the promotion of poetry, interest and emotion. Shi Tao once said, “When you write about the scenery of the four seasons, the interest is different, so are the Yin and Yang. The writing of the time should be taken into account... To pick up the poetic meaning of painting, there is no scene at any time. Clouds and mountains everywhere, changes at any time. From this, we can see that painting has the meaning of poetry, and poetry has no Zen from painting.” In the 20th century, the well-known masters of Chinese painting, such as Wu Changshuo, Huang Binhong, Qi Baishi, Pan Tianshou, Zhang Daqian, Fu Baoshi, Li Keran, Lu Yanshao, etc., all had profound classical cultivation. However, Lu Yanshao, who was born two years before the 1911 Revolution, had a first-class classical cultivation. “Painter is the extreme of literature.” The ancients looked up to the exaggeration of “Literature”, but there was “Literature” but no meaning, which became one of the decisive factors to measure the quality of painting works. Therefore, different types and levels of painters were defined. From ancient times to the present, literati and artists with comprehensive cultivation of poetry, calligraphy and painting, such as Zhao Mengfu, Huang Gongwang, Wang Meng, Ni Zan, Wen Zhengming, Tang Yin, Dong Qichang, etc., are all literati painters, whose “literary” accomplishment is extraordinary.

Lu Yanshao’s Album of One Hundred Poetic Settings from Du Fu’s Lines cannot be created in any case without his profound classical cultivation and painting skills. For Chinese art tradition, Lu Yan Shao was broad-minded and accessible. His expression of feelings often went beyond the scope of painting, expressing a broader artistic context and humanistic feelings. Album of One Hundred Poetic Settings from Du Fu’s Lines is the best embodiment of Lu Yanshao’s artistic achievements. This book is a complete collection of Lu Yanshao’s landscape painting styles in his middle age and his later years. From it, we can not only appreciate his meticulous and elegant style in his middle age, but also his vigorous, simple and vigorous atmosphere after the reform in his later years, as well as the most representative and complete change of his painting style. It was worthy of Lu Yanshao’s 30 years of hard work and hard work to create a rare high-quality collection.

The paintings that can be recorded in the history books of Chinese calligraphy and painting for thousands of years often have extraordinary creation process and spreading experience, and Album of One Hundred Poetic Settings from Du Fu’s Lines is no exception. In 1962, in order to commemorate the 1250th anniversary of Du Fu’s birth, Lu Yanshao proposed to write 40 pages of Du Fu’s poetic atlas, and Wu Hufan, a leading painter in painting circles, suggested that he create 100 folios. After that, Lu did his best for several months. First, he used regular script funds, and then continued to make 100 folios for official script. After the “Cultural Revolution”, Lu Yanshao was misclassified as a rightist. Lu Yanshao’s brush was replaced by a pen that constantly wrote self-criticism. However, he still did not forget Du Fu’s poems. He often used chopsticks in cowshed to practice his martial arts. However, with the deepening of the movement, the copying style became more and more popular. Album of One Hundred Poetic Settings from Du Fu’s Lines was also handed in as “four old” for criticism, later borrowed to appreciate. When Cheng Yajun and Yu Wenhua cleaned up and handed in the materials at the end of the cultural revolution, they put forward the album and returned it. After checking, only 65 pieces were left, nearly one third of them were lost. In the summer of 1989, Lu Yanshao, aged 80, made up 35 pieces in Kuangou, Huairou, suburb of Beijing. Twenty-seven years later, the thirty-five pieces of supplementary painting made Lu Yanshao step into the peak state in his later years. As Li Keran said, “He has entered the kingdom of freedom,” and his writing style was so interesting to the ancients. Experts

commented that, “Although it is not the whole picture of the past, Lu Yanshao’s meticulous and elegant painting style in his middle age and his vigorous and vigorous new look in his later years can be appreciated in this volume. This is the most representative and complete treasure to appreciate Lu Yanshao’s paintings.”

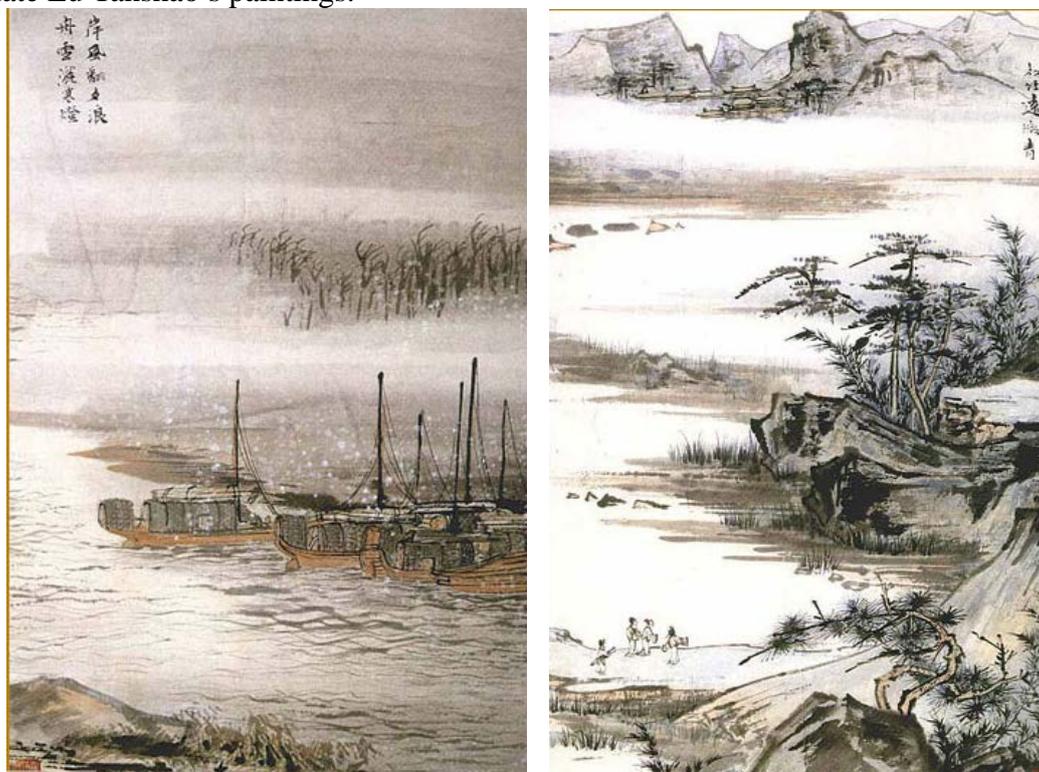


Figure 7 Pieces from Album of One Hundred Poetic Settings from Du Fu’s Lines.

7. Conclusion

The topics discussed above involve the exploration of language form on the road of artistic innovation.

Lu Yanshao was not conservative, but he never abandons the tradition. In the process of Chinese landscape painting reform, he had entered the area of “poetic painting” and managed to handle the image under the rhythm and artistic conception of poetry. Free from the simple interpretation to the structural interpretation of meaning, Lu Yanshao’s artistic language expanded from Album of One Hundred Poetic Settings from Du Fu’s Lines, and perfectly integrated the “meaning of ink” and “spiritual realm”.

Lu Yanshao’s contribution to the development of modern Chinese landscape painting was based on grasping the spiritual connotation of traditional Chinese painting, and his unique creation of outlining cloud and water, splashing cloud, leaving blank and other Lu’s brushwork techniques. His brushwork was vigorous and changeable, his composition flexible and changeable, which vividly depicted the surging and boundless power of the cloud and river. Lu Yanshao had a unique view on the innovation of Chinese landscape painting. He once said: “You can draw a painting with your intelligence, but if you really want to have a good painting, you can’t do it without traditional skills. Nevertheless, brush and ink are the primary conditions for the innovation of Chinese painting.” Lu Yanshao’s landscape painting style is a rare traditional brushwork skill, and its form and composition are more unique. The mysterious changes of the Three Gorges mountains and dark clouds in Xiajiang were shown through Lu Yanshao’s continuous exploration of various free and changeable brushwork techniques, which eventually led to a breakthrough in his creation to the next level. Looking at Album of One Hundred Poetic Settings from Du Fu’s Lines by Lu Yanshao, a conclusion can be drawn that Lu Yanshao’s painting style was completely transformed from the inherent tradition of Chinese painting. He selectively inherited the tradition, broke the orthodox

school of “Four Wangs”, taking after Dong Qichang’s “Four Masters of Yuan Dynasty”, but in the history of Chinese painting in this century, he turned out to be a very unusual and innovative painter.

Nowadays, the art of painting is presenting more and more of diversity. The interest of traditional Chinese painting will be well preserved and developed, which is the inevitable result of the development of the times. Lu Yanshao’s unique forms of art and innovative ideas in his painting indicate a modern direction of art.

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