Change and Reflection: the Boundary and Relevance in the Study of Painting in Song Dynasty

Wanpeng Zhao *

D25-2, Seonggyungwan-ro, jongno-gu, Seoul, Republic of Korea, Sungkyunkwan Unvi.

* Corresponding Author Email: ghope_@naver.com

Abstract. In the face of the disciplinary crisis of art history, the methodology of the study of Song painting has been adjusted accordingly. Similar to other humanities, the study of Song painting draws on interdisciplinary research results, inherits its research methods, and has achieved rich research results, further promoting the research vision of the discipline. Reflecting on the research results of Song painting under the guidance of interdisciplinary research methods, we can find that the problem of demarcation and correlation is a serious problem that must be faced.

Keywords: Song Dynasty painting; reflect; boundary; relation.

1. Preface

The so-called problem of demarcation and correlation is to deal with interdisciplinary issues in the study of art history. Specifically, the purpose of exploring the boundaries and relevance of research methods would be to have the boundaries of the core issues in art history research and the tension in interdisciplinary methodology, that is, how to ensure that we are studying the subject of art history. In the era of academic research, demarcation and correlation can be regarded as an effective approach. Therefore, it is necessary to specifically discuss the boundary and relevance by analyzing the relevant issues in the study of Song painting.

2. Painting and Literature

The relationship between poetry and painting is an important issue faced by Song painting researchers. Because of the special strategy of national development of valuing literature over martial arts in the Song Dynasty, the number of literati in the Song Dynasty increased, and the painting skills could develop as a link between the past and the future. According to the statistics of "All Songs", there were about 1434 landscape painting poems in the Song Dynasty, which is sufficient to know the prosperity of landscape painting poems in the Song Dynasty. In the art of painting and poetry in the Song Dynasty, advocating meaning is a core concept. "Trees" and "rocks" are the main components of landscape painting. For different painting methods and poems, the artistic conception and artistic effect expressed would be different. The Song Dynasty was a period of concentrated development, and the whole Song Dynasty had a great love for landscapes and nature. In "Lin Quan GAO Zhi", the author summarized and summarized the landscape painting of the Song Dynasty, in which he believed that painting was a narrative creation with something to do, emphasizing the painter's own creative attitude. He had high requirements for the quality and cultivation of the painter himself, and the materials for his paintings should also be real, because it was a sustenance and expression of the painter's own feelings. He also emphasized the need to express the artistic conception in his landscape paintings. He believed that the artistic conception to be expressed in landscape paintings was a yearning for nature by people, and also a perception of nature and life by the painter himself. The so-called pen and ink lovers have feelings. Because they are endowed with people's feelings, paintings and poems become colorful.

Therefore, Song painting is an effective window to observe the relationship between poetry and painting. In the face of such an interdisciplinary proposition, we should always keep a clear understanding of the boundaries and relevance. After understanding the meaning of demarcation and correlation, and looking back at the proposition of the relationship between poetry and painting, we

have the following findings. The reason for the above phenomenon is, first of all, that the poems of painting in the tradition of poetry have made a high development in the Song Dynasty. Secondly, the poetic style of Song poetry turned to the style and object pursued by Neo Confucianism. The images in the third poem turned to nature and accepted standard of "likeness in form". The development of painting showed new characteristics in the Song Dynasty. First of all, the reproduction of natural "shape similarity" tends to be complete in technology. Secondly, the pursuit of painting has gone beyond representation, and turned to the creation of painting and the exploration of the truth of the universe. Third, the literati and officialdom were involved in the field of painting. They actively constructed painting theories and personally participated in painting creation. In the process of this evolution, the poetic and pictorial expression in painting has gradually matured, the identity of the painter has gradually become prominent, and the status of painting has gradually improved.

3. Painting and Politics

In the history of Chinese art, the Song Dynasty has always been famous for the prosperity of court painting, the professional painters, and the formation of literati painting trend. The first two aspects should go without saying because of the background of the current politics. As the main participants in the political life of the Song Dynasty, the elite scholars also worked hard for the political goals of the official needs, groups or individuals in painting, appreciation, gifts, collection and other activities. Even the literati paintings that seem to be detached from politics are also the result of the specific political and cultural environment. Their faith and spirit permeate the direct and indirect response to the contemporary political situation at that time.

The expression of paintings is different from that of words. Because painters often use deep hints, symbols, metaphors, personification, homophonies and other techniques to imbue complex political meanings in their works, compared with literature materials, it depends more on the appreciation and interpretation of the readers. Therefore, the key to identify metaphor is to cross check the symbolic image "symbol" in the implicit picture. Some researchers choose this perspective to reveal the political secrets behind the paintings through careful comparison and analysis.

In the Song Dynasty, as in the previous dynasties, the imperial portraits that displayed imperial authority and order of superiority and inferiority permeated strong political and cultural ideas. Some scholars pointed out from different angles that it was a solemn ceremony to welcome, settle down and worship the emperor and empress. And the statue of God not only "melted into a part of the ritual system of the dynasty", but also its real power "depends on its personalized and personified artistic presentation". In the early days of Emperor Yingzong Zhiping (1064-1067), he not only served as the royal palace of Renzong God in the west garden of Jingling Palace, but also "tried to have the ministers of culture and military affairs on the palace wall". Li Tao said in the Long Editions of the Continuation of Zizhi Tongjian (History as a Mirror) that civil and military officials "painted images from then on". Since then, he has also painted on the wall of Jingling Palace to enjoy meritorious officials. These works should be similar to the giant "standard images" of today's special characters.

During the Song Dynasty and the Song Dynasty, with the proposal of bureaucrats and the encouragement of the monarch, the court drew many pictures in praise of the literary and martial arts achievements of the current dynasty and the praise of the times, as well as some pictures embellishing the virtues of governing the world. In fact, they all belong to political propaganda pictures. It can be seen from all kinds of ancient books and records that there were many pictures related to classics and historical allusions, gods, ritual vessels, halogen books, and ritual systems at that time, including the forerunners, as well as the maps. At the same time, auspicious signs worshipped by various places, such as Jiahe, Zhicao, and even Ganlu, are usually shaped in pictures to show the scene of peace and serenity. In addition to the painting related to the imperial court or government, local officials in the Song Dynasty used painting as a means of informing the public. Also the scholar bureaucrats who live high in the temple and far away from the Jianghu also express their feelings with pictures, either directly or quietly.

Politics and art history belong to two different disciplines. Because the research object is a kind of political painting, or the creator contains a specific political purpose in it, the combination of the two becomes the object of art history research. For the research objects, it is crucial to distinguish between boundaries and associations. Only by clearly understanding the tension among them, can we not focus on the analysis of political theories or the exploration of art history.

4. Painting and Natural History

In a sense, Chinese flower and bird paintings that focus on realism, in fact, partially would assume the function of western museum paintings. "The themes of flower and bird paintings have the natural species observed by the Song people," said Zhan Yan, a scholar. "However, the flowers and birds painted by painters in the Song Dynasty are visible around. Although the themes are more extensive than those of later generations, they are also obviously inferior to the species covered by western museum paintings. This difference is related to the different ways of understanding nature and natural objects between China and the West."

In their view, the motivation of western naturalists to recognize nature is to discover nature, or to discover "God's secret", and put natural objects in the right position of the "chain of existence". "From Aristotle's philosophy to the later Christian culture, although their expressions are slightly different, their demands for exploration and the internal expansion are consistent. Because of this, the more natural objects westerners find, the better. At the same time, they have to study the natural objects in detail, not only to describe their morphology, growth habits and distribution areas, but also to compare with existing natural objects, and put species in the “location”, so as to know the secrets of nature to the greatest extent. "

"The way of Chinese natural history is to seek truth from the paintings, and the word 'seeking' reflects the positional relationship between people and the paintings," said Zhan Yan, a scholar, "Chinese painters yearn for and yearn for the morality and situation of the things in their paintings. They want to learn from nature by learning and painting, so the things in their paintings are given a higher status than painters. This kind of relationship between things and people is completely different from the scientific culture that transforms nature or places people above nature."

She maintains that the ancient Chinese museum is not only for the understanding of nature, but also to a large extent derived from the needs of a gentleman. The reason that Chinese people seek from things is not just the natural law in the western sense, but more inclined to ethics, or even "human reason". "That is to learn the way of being a man from natural things and the way of heaven. The Chinese tradition of natural history is not to know things for the sake of natural history, but to become a 'gentleman' of natural history."

The natural history of China and the West are similar in the level of "objects", both of which are the understanding and observation of nature. However, after the museum of "things", the natural history of western has led to the road of expansion, conquest, utilization and transformation, while the Chinese natural history has led to the "people" study and the cultivation of a gentleman. This awe of nature and the way of living with nature, which always values the vitality and spirituality of nature, will undoubtedly help to reduce the digitalization of nature and buffer the contradiction between man and nature. From the original meaning of science and the ultimate purpose of natural history, this natural philosophy will guide an inward and abundant life. More and more examples tell us that painters in the Song Dynasty paid attention to the likeness of the objects they described, not pursuing the preciseness of natural history, but pursuing the lattice behind the likeness.

5. Summary

As an important part of the study of Chinese art history, the study of Song painting is also faced with interdisciplinary methodological issues. Therefore, it is particularly important to fully understand the connotation of boundaries and associations in the study of Song painting. With the

development of the study of Song painting to this day, the research approach has shown a pluralistic tendency. It is an important task for researchers to keep the core meaning of the study of painting history not vague, and to learn from the research results of other disciplines, and to make them well integrated and jointly promote the development of the study of Song painting. Therefore, to explore the boundary and relevance in the study of Song painting can not only effectively solve the problem of "multi convergence" that Professor Xue worried about, but also further enrich the exploration of methodology. Focusing on the boundary and correlation in the study of Song painting also provides a new possibility for the paradigm shift of the study of Song painting.

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