

# A comparative study on the form and style of landscape painting in the Northern Song Dynasty and Dutch Landscape Painting in the 17th Century

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**Abstract:** In the history of Chinese and European painting, landscape painting in the Northern Song Dynasty and Dutch landscape painting in the 17th century have achieved important artistic achievements. Generally speaking, the meaning of comparison is to compare the commonality, difference and mutual influence of paintings produced in different contexts. The purpose of studying and comparing the differences between the two is to take the painting forms of different countries and nations as reference, so as to have a thorough understanding of the forms and styles of the two arts in different times, different regions and different cultural backgrounds.

**Keywords:** Landscape painting in Northern Song Dynasty; Form and style; Guo Xi; Dutch landscape painting; Comparison.

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## 1. The ideological basis of the form and style of landscape painting in the Northern Song Dynasty

Seclusion is a unique humanistic phenomenon in Chinese history, as well as a special way of existence and spiritual belief of literary people. The landscape painting of the Five Dynasties and the early Song Dynasty reached a highly mature status and the painter's advocacy of Taoist natural spirit is inseparable. In the "three mountains and rivers", Tong and Fan Kuan are all recluses, and Li Cheng is also Confucian and hidden. Li Cheng, styled Xianxi, was born in Yingqiu. "The picture See Wen Zhi" record: "the world industry Confucianism, very famous scholar", "extensive history of the classics". The Master said, "There is a way in the world, and there is no way in the world." Li Cheng was in the troubled times of the Five Dynasties and Ten Kingdoms. Although Li Cheng was "deeply involved in the history of classics", he did not succeed in his dream, but drank his sorrow, "hiding the hill, writing poems and landscapes, Gao Xie Rongjin", all like a hermit. "Open treasure, Sun Sihao, the people of the four sides, know into a wonderful hand, not hurriedly, to the book, into said: 'my Confucian, rough knowledge to go, love landscape, get a pen self-suitable, how can run seven doors and technicians with zai. 'I did not answer." if liu cheng li recorded or Confucian scholars, so dong recorded in the guang chuan, we draw, it's more like a Taoist hermit, he said: "camp QiuLi salt city, and the flow of the qing dynasty put also". It is also because of his hermit-like mountain character that he is able to "enter the three flavors in his paintings, and there is no path to find, and he does not know where to write, so he cannot have a block of air". "From the past, there are those who agree with the Tao, this ancient so-called into the skill also".

## 2. The Northern Song Dynasty landscape painting form and style characteristics

"The gentleman does not mean destiny, see nature and

know heaven, then conform to the Tao", can realize "Zhizhi Bo, solve the error of the heart, to get rid of the tiredness of virtue, reach the Tao of the barrier". "A gentleman has a lifetime of worry, not a lifetime of trouble." A gentleman has the aspiration of "repair, qi, governance and peace" and the heart of kindness. How easy is it to be called a "gentleman"? It is impossible for scholars to completely let go of their Confucianism and their lives. In poverty, one should still hold himself to a high standard; when prosperous, one should contribute to the wellbeing of all. It's the order of the gentleman. Idleness is not my ambition, willing to worry about the country, strong social responsibility and mission make the gentleman consistently maintain the purity of the heart and faith of the noble.

Since he "reached the heaven to listen to God", in the court received the royal grace, from the art to the Royal Academy of the highest rank -- servant, until the last imperial Academy servant, enjoy a painter can enjoy the highest honor. He praised his paintings as "particularly wonderful", "incomparable in the current generation" and "unique in the present world".

## 3. The social background and development process of the 17th century Dutch landscape painting form and style

In 1609, the Netherlands signed an agreement with Spain in which Spain recognized Dutch independence. In the first half of the 17th century, the Netherlands became an economic and trade power. At that time, the Netherlands had more than 20,000 merchant ships, occupying three quarters of the world, and was known as the "coachman of the sea". At that time, "the Netherlands was a typical commercial bourgeois country, where neither the church nor the monarchy was dominant. There were neither luxurious palaces nor magnificent churches built here. Architecture and sculpture were not well developed, and painting for the new class of citizens was particularly valued." It has become a fashion for citizens to decorate their homes with paintings. Paintings, like other

commodities, have a market. The commercialization of art makes artists walk into society and life.

The 17th century was a golden age of maturity for European landscape painting. Concentrated in the naturalistic depiction of rural woods, "a new way of viewing and depicting can be clearly seen in many paintings, which depict plain flat-water scenes and almost features less rural scenery" This was an era of numerous landscape painters. "The Dutch painting concept is completely different from that of other countries", showing the regional characteristics of independent landscape painting.

#### **4. The characteristics of the form and style of landscape painting of the Dutch School in the 17th century**

"Detailed depictions of real natural objects are characteristic of Dutch landscape painting." Dutch landscape painting depicts plain and simple rural scenery, which is a very simple landscape painting. There is no narrative in these paintings, little pride in private land, and no appeal to classical ideals, so Dutch landscape painters tend to be naturalists, the purest kind of landscape narrative. In the Dutch landscape paintings, prominent are Goin, Risdahl, Hobema and so on.

Jacob van Risdahl was one of the most famous realist landscape painters of his time. In 1655 he painted *The Cemetery of the Jews*, which depicts a somewhat philosophical landscape. In this work, "Risdaal completely pushed the figure out of the painting, so that the landscape painting really has its own value, has become a landmark of landscape painting, landscape painting is no longer attached to the figure and narrative. There are water stains in the air, patches of haze floating in the sky, and a rainbow bridge over a Jewish cemetery after lightning. The ruins of ancient buildings, the river wailing, everything sank into the meditation on the intersection of life and death. A piece of ruins and a wild tomb, let people pay tribute and think, this is a forgotten corner, deathlike silence shrouded the picture, it seems to tell people that there is nothing eternal in the world, only nature is eternal, only rainbow on the picture to the real things people a little beautiful reverie.

#### **5. The comparison of the two forms and styles**

He had comprehensive skills and quick ideas, and his works were highly appreciated by the court and literati at that time. Representative works are "Early spring map", "Guanshan Spring snow map" and so on.

He emphasized the in-depth observation and experience of real mountains and rivers, to "take the body as the mountain", "move step by step", "look at the mountain". It puts forward a series of traditional observation and creation methods of landscape painting, such as the "three yuan" perspective of "high yuan", "far-reaching" and "flat yuan", emphasizing that "poetry is invisible painting, painting is tangible poetry". Those who paint landscapes should "have good spirit, be diligent and full of courage" in order to achieve every gully in their paintings and "keep pace". On the specific skills, argues that every painting landscape, must and shallow depth, wind and rain MingHui, morning evening at four different attention should be paid to different angles, season, climate change, which is formed by the condition such as the

landscape far view near qu, elements of the scene, morning evening abnormal condition can make one mountain and investigated, and several hundreds of mountain, because mountain in four different, only in this way can achieve landscape painting artistic conception.

Generally speaking, the following conclusions can be drawn by comparing the forms and styles of the two:

First, the capital of the Northern Song Dynasty Bianjing, so the Northern Song Dynasty landscape painting focuses on shaping the landscape image of Guanluo area on both sides of the Yellow River, which is strong and straight, and obtains the bone method of Qinlong landscape.

Second, the landscape paintings of the Song Dynasty are often made of silk, with fine hooks and leels and rigorous depiction. The paintings are rendered with ink layer upon layer, dignified and tranquil.

Third, although the landscape paintings of the Northern Song Dynasty also expressed the painter's ideal and feelings of natural scenery, they paid more attention to the description of objective scenery.

The 17th century was the golden age of Dutch painting. Due to the victory of the bourgeois revolution, the economy and culture were thriving, and it became one of the centers of advanced thought in Europe at that time.

First, Dutch painting got rid of its dependence on the court aristocracy and the Catholic Church, and began to serve the bourgeoisie and the emerging civic class. It used realistic techniques to show the life of ordinary citizens and natural scenery in works. Painting gradually spread to the middle and petty bourgeoisie and the civil class, and became a commodity into the market in large quantities.

Second, Dutch painting has achieved great development in reflecting the depth and breadth of real life. The works are vivid and realistic, simple and kind, easy to understand, elegant and popular.

Third, the 17th century was a key period in the development of Dutch landscape painting, which formed a completely independent branch of landscape painting. In some landscape paintings, figures appeared only as an ornament of the landscape or disappeared completely, and landscape painting developed into a completely independent painting genre.

Thirdly, Dutch painters expressed their love for the beautiful mountains and rivers of their country by depicting dunes, beaches, windmills, cattle, flat land, dense forests and other typical Dutch scenery, thus making their own contribution to the development of Dutch landscape painting.

Finally, the similarities between the two are mainly reflected in:

First, the works are based on objective reality and attach importance to the true depiction of nature.

Second, the works are consigned to the painter's thoughts and feelings.

Third, pay attention to the exploration of picture form and language.

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