

The Application of Perspective Relations in the Spring Tour by Zhan Ziqian

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Abstract: As a famous painter in the Sui Dynasty, Zhan Ziqian painted the scene of people's spring outing in the south of the Yangtze River in early spring and February, when peaches and apricots bloom and leaves turn green. So far, this painting is the only one left by the painter Zhan Ziqian, and it is also one of the oldest landscape scrolls. The artist Zhan Ziqian is very important in dealing with the spatial perspective of his famous painting "Spring Outing". Next, this paper will analyze the development of perspective in the history of traditional Chinese painting by combining specific works, and further analyze the perspective relationship in "Spring Outing" for artistic analysis.

Keywords: Zhan Ziqian; A Spring Tour; Landscape painting; Method of perspective.

1. Preface

In the process of the development and change of the political civilization and historical culture of the Chinese nation with thousands of years of history. Meanwhile, painting and artistic expression forms have also undergone changing historical development. In the process of evolution and change, they reflect some social customs, economic development and national ideology and other social characteristics of our country at that time from different historical levels. Among them, landscape painting is not only the painter's use of traditional landscape painting composition skills, display of traditional composition, it should be able to truly reflect the art of painting, as well as the specific development of the history of the entire civilization of our society at that time. It is said that it is not only a famous Chinese painting in the late years of Zhan Ziqian, a famous landscape painter in the Sui Dynasty, but also the only landscape painting handed down by him. This painting should be the oldest landscape painting handed down in China so far. From his paintings, we can still feel the short-lived unity and prosperity of the Sui Dynasty. With the increasing prosperity and rapid development of various economic politics, science, technology, culture and art of the whole ancient world society, such as the smooth opening of the ancient canal channel, the trade countries' economic and trade exchanges, the extensive integration of religious and cultural exchanges and so on, these conditions are for the Chinese painting art to further the development direction of prosperity laid a deep foundation, creating a lot of extraordinary outstanding The social conditions of the more, throughout the ancient and modern Western painting and art career is just the beginning of the rapid progress and development in the ancient period of this short century. From then on, the famous literati painter Mr. Zhan Ziqian also came into being. Naturally, he can be called himself a master artist in the field of contemporary landscape figure painting.

However, under the influence of traditional cultural thinking, Chinese painting is mainly based on scatter perspective. Pay more attention to imagination, that is, a painting is not limited to a certain point of view, but there are many points of view, and the perspective presented by such multiple points on the picture makes the whole picture look

broader. Perspective from an objective point of view is a necessary condition for a painting to become a work of art. For example, the painter Zhan Ziqian in the Sui Dynasty created a flat perspective in his painting "Spring Tour". The whole painting not only shows the general spatial relationship of ordinary paintings, but also pays attention to the depth of space. Zhan Ziqian's painting techniques had a profound influence on the future generations of painters, and also pushed the traditional Chinese landscape painting to a new period.

2. The General Situation, Forming Characteristic and Developing Process of Perspective

Perspective simply means "seeing through", which is a way of drawing the spatial relationships of objects in a plane. In the process of the continuous development of Chinese painting art, the traditional painting gradually formed the concept of space, time and space, and the relationship between people and time and space; It also constitutes the perspective principle of "three far Method", "view the small from the big" and so on. In the artistic process of painting, perspective is not only a major representation of the wrist, but also plays a major role in its process. In perspective, landscape painting adopts the processing method of "giving up the small and seeking the big", that is to say, small details are abandoned for the sake of big changes. Parallel lines that appear as perspective lines in focal perspective remain parallel in Chinese landscape painting.

Painting of the inner world of the whole human being is still an emergence of a certain stage of human life, and painting is still a representation of the existence of a certain objective state of things in the world. In the whole period of Chinese ancient culture, it seems that no one has made any obvious scientific explanation on the way of perspective in traditional Chinese painting art. Chinese painting pursues to emphasize not only the composition and image of an overall art, but also the interdependence and harmony of the relationship between man and nature. Also emphasized in traditional painting is the position change between objects up and down, left and right, far and far, which can be re-combined. Therefore, scatter perspective is constituted, which

is also a unique expression of space situation in traditional Chinese painting. For the existence of an art form, it will be influenced by the politics and culture of the place and time. Perspective, as an art form, will certainly have these similar influences. The thought of "unity" is also the so-called "unity of nature and man", which is pursued by Chinese cultural thinking and shows the characteristics of seeking integrity in painting. It is because of this kind of thinking that the perspective of Chinese painting has become the highest pursuit. The cultural thinking of "unity of nature and man" has its profound influence on the expression of perspective in Chinese painting. When painting the natural scene, the painter no longer strictly reproduces the scene he sees, but pays more attention to the integrity, so that the whole picture becomes harmonious and unified. From the Northern Song Dynasty painter Wang Ximeng's work "Three Pictures of a Thousand Li River", we can see the traditional cultural thought of "the unity of nature and man", about the painting creation is very important. Line and ink are not only an important use of Chinese painting, but also the most basic characteristics of Chinese painting. Ink can show the painter's feelings for the things depicted, and the painter's own feelings as a whole, summary, abstract performance on the picture, rather than blindly tracing things, real representation. Therefore, to a certain extent, the line and ink have deeply influenced the formation of scatter perspective. "View the small from the big" and "three far method" are the important manifestations of scatter perspective. This means that the painter's point of view is constantly changing. Perspective, as a kind of image of objective things, shows the importance of perspective in traditional painting.

As we can see from some historical documents of pre-Qin period in ancient times, as early as three or four hundred years before BC in the Spring and Autumn period of Qin and Han Dynasties, the Book of Mohism recorded the keyhole image as early as possible, "the farther away the object is, the smaller the image is; The closer the objects are, the bigger the elephant." For the first time, it was scientifically explained that light travels in a straight line, in a straight line.

Although the shepherds look from the mountain to the bottom of the mountain, those cows seem as small as sheep, but they will not go down the mountain, it is because of the distance, so they see the huge cow as the weak sheep. It is looking from high to low; If you look up from a low place, the trees on the distant hills are as thin as chopsticks, but the carpenters who make chopsticks will not treat the trees on the mountains as chopsticks. It is because of the height of the terrain, so that the tall and strong trees as thin short chopsticks. From this phenomenon can reveal the "near big far small" link. This was explained by Xun Kuang in his book *Xunzi · Interpretation during the Warring States Period* in BC.

Why is it that as you get further and further away from the object you're looking at, what you're looking at gets smaller and smaller? Zong Bing Zeng, a painter during the Southern Dynasty, has revealed this in his Preface to Landscape Painting. For example, in fact, in our minds, Kunlun Mountains are so huge, but in our eyes, the Kunlun Mountains are so small, and if you walk to the foot of the Kunlun Mountains, only one centimeter away from the mountains, I am sure you will never know what the Kunlun Mountains look like. On the contrary, if you look at the Kunlun Mountains when you are millions of meters away from them, the whole Kunlun Mountains will come into view. Moreover, if you want to paint the beautiful scenery in front of you on

the canvas, even if the Kunlun Mountains are very big, you can still show them on the small canvas, and still let the viewer feel the magnificent Kunlun Mountains. That is to say, the changes brought about by the changes of human eyes' line of sight are precisely the application of perspective principle and the expression means of painting.

Wang Wei, a painter in the Tang Dynasty, made certain explanations of the perspective relationship between near large and far small, near solid and far empty in his "On Landscape", and also explained some methods of landscape painting: if you want to draw a mountain as high as a zhang, you should draw a tree as high as one chi; A horse an inch of people will be a point; If you draw something far away, people cannot draw eyebrows and eyes; Trees can't draw branches; The stones on the mountain should be drawn as stealthy as your eyebrows; The water in the painting should be connected with the clouds in the sky, and there should be no water ripples. In Li Sixun's "Jiangshan Attic Map", his picture is very beautiful and prominent in perspective and composition.

Three far from the other: from the mountain to the top of the mountain is called high; Looking from the front to the back of the mountain is called far-reaching; Looking from near to far is called flatness. Although the line of sight has some similarities with looking up, down and level, in fact, the "three distance method" is not fixed in the view point of observation, and it is also elaborated according to different compositions. It mainly expresses feelings, so it has nothing to do with looking up, down and level. This is mentioned in the *Pure Complete Works of Landscape*. Later, Shen Kuo, a scientist in the Northern Song Dynasty, and Wang Ximeng, a painter in the Northern Song Dynasty at the same time, involved and applied them in their works *Dream Stream Pen Talk* and *Map of a Thousand Li River and Mountains*, respectively. Shen Kuo also mentioned the perspective theory of "seeing the small from the big". After the Jujiang period, the "three Yuan Method" and the "view the small from the big" had a profound impact on the traditional Chinese painting, and gradually constituted the scatter perspective of Chinese painting. Although "Map of Rivers and Mountains in a Thousand Li" applies the high composition on a few mountains, but the overall application of the flat composition.

3. The Application of Perspective Relations in the Spring Tour by Zhan Ziqian

"Spring Tour" by Zhan Ziqian is arranged in clear order and in proper proportion. The early Chinese landscape paintings usually show another composition state in the layout of brush and ink, which is similar to that of "people in the mountains and water do not allow flooding, and trees extend their arms and cover their fingers", which precisely shows the immaturity of the layout and composition techniques of the early Chinese landscape painters.

The landscape painting "Spring Tour" drawn by Zhan Ziqian, a famous figure painter in the Sui Dynasty, soon broke through the fixed traditional painting style pattern of the Tang Dynasty in the overall composition and layout method, forming a very Chinese style of overall composition and layout, and also has quite characteristics in the spatial structure level. He uses the flat perspective method to compose compositions, which is very distinctive in the structure of his painting "Spring Tour". In the layout of the whole work, he paid special attention to the proportional

relationship between the mountains, trees and figures, the relationship between the distance and the relationship between high and low. At the same time, this also highlights the Eastern Jin Gu Kaizhi's visual requirements of "the mountains are high and the people are far away". The mountain in the whole picture is mainly distributed on the upper right; On the lower right are trees and mountain paths extending all the way to the upper right; On the left are some low hills; There are large rivers in the middle, and boats and figures are painted to make them not monotonous. This type of structure presents an extremely descriptive spatial perspective. Therefore, the painting "Spring Tour" by Zhan Qizhan has a very high evaluation, because both in terms of techniques and overall picture effect, it is quite astonishing, unique and magnificent. Especially highlighted in the perspective of the relevance. The painting as a whole, though, looks sloppy. Only single use "hook" method, but after he "hook" finished, green mountains and clear water has been preliminarily presented. In the description of the mountain, with a single line to outline its structural modeling and green, the foot of the mountain with mud gold to be expressed. For trees, the trunk was hooked and the branches were antler branches. The body of the pine tree was not expressed by drawing scales like other artists, but was directly filled with ochre. Use stone green to decorate the pine branches, and no longer blindly to draw pine needles. Trees are rarely interspersed, most are arranged. The character is pink and the pleats are distinguished by heavy color, and the whole character dynamic still looks admirable. Although the whole picture only uses the "hook", without the "Cun" to express the texture of rocks and trees. It is enough to illustrate his noble techniques in painting. Because he is skilled in the process of painting, he simply uses "hook" to express the gravity of the picture, and accurately grasps the proportional relationship among landscape, figures, boats, etc., with a smooth density. The whole painting shows the same profound sense of space and depth as nature. "Xuanhe Painting Notation" has a "close to a thousand interest" evaluation of Zhan Qizhan. The combination of line and color rendering fully shows the magnificent momentum and unique aesthetic feeling between mountains and rivers in nature. Magnate scene, distant sight, look at the step of high vision. Looking at the painting, it feels like a thousand miles away. It is really beautiful.

After a deep study of the whole "Spring Tour", we should be able to clearly find that this painting is completely based on natural mountains and rivers. The painter Zhan Qizhan is good at dissolving various figures, ships, attic buildings and other natural landscapes into the landscape, so that these characteristics become a group of important landscapes in a picture structure presented. These main landscapes cooperate with each other in the same picture composition, and the painter always uses other objective natural image features in line with his own image requirements to express the whole picture, such as the proportion of the height, distance, size and other proportional relations between the forms of things. Painter Zhan Qizhan was able to deal with the relationship between the pictures in a reasonable and orderly way, so that he could have a clear and accurate grasp of the details of the size, proportion, depth and level of the whole picture space. And then according to its own characteristics, some other processing processing and shape changes. It is precisely because of this very mature and reasonable processing techniques and color changes, it is more able to really make

the four large landscape paintings in the Sui Dynasty in the frame structure arrangement also become more vivid in line with the reality, so that the two paintings really formed another new pattern of performance representing the whole Sui Dynasty landscape painting long scroll, let the Sui Dynasty Chinese landscape figures Painting new painting style and value aesthetic concept orientation have become more mature.

4. Conclusion

Landscape painting is also a comprehensive art that can show a three-dimensional space feeling in a two-dimensional three-dimensional space background. Therefore, this comprehensive art mode of "recreating three dimensions on the plane" must break through the minimum application of the materials used in the traditional Chinese landscape painting in the spatial dimension. Landscape painting perspective can fully show the broad picture of "one thousand miles apart" landscape painting, which is also in line with some requirements of traditional Chinese landscape painting techniques on the application of painting perspective. This painting perspective expression method is also known as "far and far method" of landscape painting in Chinese traditional Chinese art history. In Zhan Qizhan's "Spring Tour", the author pays great attention to the overall construction and application of the space image. The proportion relationship is gradually coordinated and the space image layout is reasonable. For example, in the Eastern Jin Dynasty, in Gu Kai's Ode to the Goddess of Luo, he also depicted some of the patterns in other early Chinese green landscape paintings. The sense of space tried to reflect in such landscape paintings is obviously lacking in its rational characteristics, and the spatial proportions among various composition elements are sometimes out of kilter with each other. "Spring Tour" has changed the traditional arrangement before. From the whole painting, we can see that composition is an important form of expression in the construction of picture space.

In the Sui Dynasty, Zhan Qizhan's "Spring Journey" used flat perspective to compose the picture. It broke through the predecessors in terms of techniques, with proper proportions, appropriate distances, fine strokes and prominent colors. It made a great contribution to the traditional Chinese landscape painting and had a far-reaching influence, ending the childish stage of the early landscape painting.

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