

A brief analysis of the influence of Zha Shibiao on his painting style

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Abstract: *Zha Shibiao is an important painter in the "Xin'an School of Painting", and his painting style had a great influence on the literati painters at that time. For his life, he drifted all his life. For many years, he walked in the places of three wu and Zhejiang, visiting fame and making friends extensively at the same time, without class or age. This unique experience provided rich nourishment for him to form a unique painting style. This paper explores the influence of Zha Shibiao on his painting style through his dating travel.*

Keywords: *Zha Shibiao, Painting and calligraphy travel, Painting style, Influence*

Zha Shibiao (1615-1698), named Erzhan, Meihe, and Hou Yimaosheng, was born in Haiyang (now Xiuning, Anhui province), a painter of the late Ming and early Qing dynasties, and was called "Four Masters of Xin'an" or "Haiyang" [1] with Jianjiang, Wang Zhirui and Sun Yi. The most representative painting style of Chabel is "lazy spirit god, wild and cold spirit" [2], "Evacuation wet ink, containing ni, Huang's pen meaning" [3]. His paintings were sought after by many people in the painting world at that time. The formation of Zha Shibiao's landscape painting style not only benefited from the ancients, but also benefited from the teacher nature and his long-term friend travel. Zha Shibiao mark for many years to walk in three wu, two Zhejiang, widely friends on the way, including literati poets, celebrities, and wealthy tycoons, etc, from his painting, calligraphy and poetry can be found a lot of works are in gathering place or boating on the lake, his creative inspiration mostly from in experience. This paper will discuss the influence on the formation of his painting style from his travel experience.

1. Zha Shibiao's life

Zha Shibiao's life can be divided into three stages, the first stage, the Xin' an period. Chashibiao was born in a famous family with a wealthy family, and collected a large number of authentic work (of painting or calligraphy) and Yuan calligraphy and paintings and ancient poems and articles [4]. He loved to study ancient texts since he was a child, he was a scholar when he was young, and was called "Zha literature". These set the tone for his later painting style and aesthetics. The second stage, the sojourn in Nanjing period. When Zha Shibiao was thirty years old, the Qing army conquered Huizhou, and he was forced to abandon his business and move his family to Nanjing. From then on, he began to roam the world. Although he did not devote himself to the struggle against the Qing Dynasty and the Ming Dynasty like other people with lofty ideals, he was patriotic, but he projected his patriotic heart into his works and his life, and transformed it into ideological detachment. During his stay in Nanjing, he sent feelings to the mountains and rivers, visited scenic spots, made friends with literati, recited poems and painted, and lived a very comfortable life. The third stage, living in Yangzhou period. After 20 years in Nanjing, He moved from Nanjing to Yangzhou, and made friends with more people with lofty ideals in Yangzhou, which ushered in the golden stage of his painting creation. His experience in Yangzhou made greater progress in his painting level, and his painting style also became stable. During this period, he became famous and popular.

2. Zha Shibiao's travels

During the Ming and Qing dynasties, the world changed, similar to the Jin and Song dynasties. In the same circumstances, the scholars in this period took Zhuang Zen thought as their sustenance, and at the same time, Zong Bing's landscape painting theory was also revalued again, He proposed that the painting theory of "clear to view the way" and "to flatter the way" was sought after by many heritage painters, while XieHe's theory of six methods was left behind. In this way, the fashion of traveling the mountains

and rivers, visiting the famous trace, and getting inspiration from the natural world became the main feature of the painters in this period. Zha Shibiao is no exception, he also advocated that the law of natural heaven and earth as a teacher.

In the early days of Xin'an, he paid more attention to poetry than painting. Painting was just his interest for his own entertainment, and painting was mostly copying the real works of the Song and Yuan masters, and used for practice. There are more scenic spots for him to travel, such as Qiyun Mountain, Xin'an River, Huangshan Mountain and other places. Because he wanted to pass the exam in the early days, he must have lost his leisure and elegance when visiting the mountains and rivers.

Since the Qing army entered the pass, Zha Shibiao had to roam the rest of the world. Although he had a patriotic heart, because of his lazy nature and influenced by the thought of Zhuang Zen, he wanted to unfettered his body and mind and seek "Stay away from the dust", so he send feeling landscape full travel to see, living in seclusion in the mountains to relieve the depression in his heart. He fled to the mountains near Xin 'an to avoid the chaos in his hometown. He wrote a poem on the painting to his son-in-law: "When I used to live in Xin'an, I stayed in the mountains to avoid trouble by writing and drawing. I was often too devoted to know when it is now.....Recalling the past, those times can also be called the past full of interest. The rigor and simplicity of brushwork and ink have also improved over time, which is also a evidence of the development of my painting skills." [5]This experience opened the road of Zha Shibiao" yi "style, for his later style mature can also maintain the state of" yi " to lay a solid foundation.

During his life in Nanjing, Zha Shibiao visited Beigu Mountain twice. The first time he visited with Cheng Yixian in 1647, and the second time was in 1656 when he was invited by Master JiRuo to visit Beigu Mountain again. The two visits made a deep impression on Zha Shibiao and even wrote poems to commemorate it, which shows that he was very fond of Beigu Mountain. In 1658, he also visited Jin Mountain and Jiao Mountain, which are the most famous scenic spots in Zhenjiang. In addition, living in Nanjing twenty years he also went to Yizheng, Pinghu, Yangzhou, these experiences can make him more deeply understand to the song yuan home's landscape painting changes, at the same time for his landscape painting creation provide very rich source of inspiration, Zha Shibiao rich tour experience is he and other Xin'an painter landscape painting style is slightly different.

During his life in Yangzhou, He also visited everywhere and had paintings to record his journey in Yangzhou. Since he moved to Yangzhou, he has frequently visited Jin Mountain, Jiao Mountain, Beigu Mountain and other places in Zhenjiang, but each time he went to different with diffrent people, for example, he visited Jiao Mountain three times in 1670, the first time was in August, and he traveled with friends at the Shuangfeng Pavilion in Jiao Mountain; the second time was in September, in Jiaoshan Zhang Xiaosi's Peifeng Pavilion, [6]and Wang Hui cooperation "landscape" book nine volumes [7]; the third time was in December, in Yanshan Building in Jiao Mountain,Zha Shibiao made a painting for Da Chongguang called "Visiting Famous Mountains". [8] In addition, Zha Shibiao often went to Zhenyuan to see his daughter and son-in-law. He usually wrote poems during the Lantern Festival, Mid-Autumn Festival, New Year's Eve, Spring Festival and other festivals. After 1694, there was no record of Zha Shibiao going out.

As can be seen from the above, Zha Shibiao has been walking in the three Wu and two Zhejiang provinces for many years, which provides a very rich inspiration for his landscape painting creation. Just as the unique characteristics of the Xin'an School of Painting —— Walking, as he said: "Walking through thousands of mountains without a moment, I believe there is no other way but to experience life like a fisherman and a farmer." [5]Nature, while providing Zha Shibiao with good painting materials, has also broadened his horizon. The teaching method of "taking heaven and earth as the teacher" is not only the concentrated embodiment of Zha Shibiao's standard painting view, but also the most necessary condition for the formation of Zha Shibiao's personal style. Take nature as the teacher to write the art of "lazy spirit god, wild and cold spirit". [9]

3. Zha Shibiao's friendship

According to Zha Shibiao's calligraphy and painting works, heritage works and local Chronicles, we can know that he had a large number of friends throughout his life, including literati artists, rich businessmen, good friends and other people, but the biggest influence on his painting style was mostly his friends in Yangzhou. The most preserved and most influential paintings in his life were also created during this period.

From many local Chronicles, we can find that Yangzhou, as a famous historical and cultural city, has

always attracted many scholars to live here. In particular, merchants from other places settled in Yangzhou, many of whom played an important role. Yangzhou had a superior geographical location. It was not only an important commodity trade center at that time, but also close to the salt producing area in northern Jiangsu province, but also a place where salt merchants gathered, attracting many Huizhou merchants to live here. Huizhou merchants like to collect antiques, calligraphy and painting, and the investment and sponsorship of art and culture make the art career flourish. Therefore, Huizhou merchants are an important driving factor for Yangzhou to become a place of literati, which makes Yangzhou not only a famous cultural city, but also an important economic town.

In Yangzhou, he not only met old acquaintances, but also new friends; not only friends from other places, but also friends from his hometown. Some of his friends may have known before Yangzhou and had deeper contacts after living in Yangzhou. Visiting the circle of friends, such as Da Chongguang, Wang Hui, Zhang Xiaosi, Song Luo, Kong Shangren, Zhou Lianggong, Yun Shouping, Gong Xian, Shi Tao, Cheng Zhengkui, Cheng Sui and others were all close to them. Zha Shibiao often discusses his calligraphy and painting works with them, explore and learn from different painters and friends, for their own use, gradually formed their own unique painting style. The following author lists some of the painting friends that have a great influence on his painting to explore their influence on his painting style.

In 1665, Zha Shibiao met Da Chongguang after moving to Yangzhou. Da Chongguang (1623-1692), named Zai xin, Jun yi, also Chan guang, Yi sou, Dan tu people in Jiang su province, was a famous calligrapher and painter at that time, but also a famous connoisseur and theorist of painting and calligraphy. Zha Shibiao often went to the Chunbo Pavilion to enjoy the paintings, or imitation antique paintings, or to discuss the painting theory. Around 1670, Da Chongguang published his aesthetic works, "Hua quan" and "Shu fa". He is good at summing up the composition concept of painting, such as in the "Hua quan" mentioned "several paths are interlinked, or hidden or exposed, the peaks facing each other, or broken or connected" and "The deficiency in the picture is very difficult to draw, and only the actual picture can be used to foil the deficiency picture, virtual and real phase generation, no painting is all into a wonderful place." [10] Inspired by these creative methods, Zha Shibiao pays more attention to the intensity of the pen, the layers of the picture and the changes of the reality and reality. When we compare the paintings in the volume of "Pavilion by a stream" (Figure 1) and that of "Painting and Calligraphy self-appreciation" (page 2) (Figure 2), we can find that the picture is no longer outlined with simple lines, but has the change of dampness and shade, and the picture is more layered, which is the change influenced by this painting concept.



Figure 1: Volume of Pavilion by a stream, paper ink painting, 11cm * 14cm, collection of unknown



Figure 2: Volume of Self-appreciation of Calligraphy and Painting (page 2), paper book color, 18.7cm*15.4cm, Shanghai Museum collection

In 1670, through the introduction of Da Chongguang, He met Wang. Wang hui, styled Shi gu, named Qing hui old man, was born in Changshu, Suzhou Prefecture (now Changshu, Jiangsu Province). He was known as the "Four Kings of the early Qing Dynasty" along with Wang Shimin, Wang jian and Wang Yuanqi. He was a famous painter in the Qing Dynasty. Both Wang hui and Zha Shibiao admire landscape

paintings by Ni Yunlin, Mi fu and Dong yuan, so they admire and admire each other. Wang hui copied the painting styles of many ancient people, No matter the Nan zong school of painting, the Bei zong school of painting, or the literati school of painting, the court painting school, there are involved. Influenced by Wang's influence, Zha Shibiao began to pay attention to the landscape painting outside the Nan zong school of painting and studied extensively. As can be seen from the "Visit of Famous Mountains" (Figure 3), the picture has become richer, and the mountain is lush, rich and vigorous.



*Figure 3: Volume of Zha Shibiao and Wang Hui's Visit to Famous Mountains, Paper ink painting, 150cm * 58cm, Beijing Imperial Palace collection*

Shi Tao was a good friend of Zha Shibiao in his later years. Shi Tao (1642-1708), with his surname Zhu, was from Guilin, Guangxi, other alias Qing xiang old man, bitter gourd monk, etc, and Jian jiang, Kun can, Eight mountain people known as "the early qing dynasty four monks". He was a very famous monk painter in the early Qing Dynasty, and his painting style had a profound influence. Shi Tao appreciated Zha Shibiao very much, and highly praised his grasp of the spirit of Ni Zan's landscape painting. He classified Zha Shibiao and Hong ren's paintings as fresh and elegant painters, and called it "open-minded person" [11]. Zha Shibiao also did not become complacent, even to the younger than their own Shi tao modest learning. As a representative of the revolutionary school, Shi tao is not confined to the mold of the ancients, but develops the present. He not only describes nature, but reveals the spirit of natural objects from his own spirit. Zha Shibiao and Shi tao have a mind, very appreciate his character and style. Zha Shibiao obtained a new change from his brushwork" there is no method ", and created a comprehensive work" Peach Blossom Land " (Figure 4), which turns the landscape in his heart containing the meaning of Zhuang Zen into thousands of mountains and valleys under his pen.



*Figure 4: Volume of Zha Shibiao's Peach Blossom Land, ink painting, 33cm * 88cm, unknown collection*

Through Painting and calligraphy travel, Zha Shibiao is influenced by the many painters, and the picture produces a rich posture. In discussing painting techniques with many painters, he accept new knowledge, absorb the strengths of hundreds of schools of painting, improve the brush and ink techniques, improve the artistic conception style, finally make the painting style mature, and finally have a foothold in Yangzhou.

4. Conclusion

Zha Shibiao was born in a famous family, should have taken the official career to enjoy a life of wealth, but encounter the change of the country, lifelong drift, did not return to the homeland. Throughout his life, Zha Shibiao spent most of his time making friends. His travel experience is also rare among the popular Xin'an painters, which is also an important cause of his becoming a generation of masters. By visiting the famous mountains and rivers, he obtained more painting materials from the world, which not only made him have a deeper understanding of the landscape paintings of the famous families in the Song and Yuan Dynasties, but also made him get more creative inspiration. Making friends is also an important factor in the evolution of his painting style. His friends do not limit class, age, as long as the same interest can become friends. We can see the process of his style. He is thirsty for knowledge in the study of landscape painting creation, not only from the ancients but also from the current people. His paintings is not limited to the orthodox school of painting, but also innovative painters and professional painters. He can learn with an open mind and absorb his strengths while maintaining his own painting characteristics. As a relic painter, Zha Shibiao did not immerse in the grief of subjugation, nor did he abandon the past to seek an official, but between the two, with the detached attitude, melt the hatred into the natural world, into the landscape painting. All these are the important reasons why he is different from his peer painters. The popularity of the Yangzhou period also shows his success in shaping his painting style.

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