

"The Change of Civil and Military" in the Painting Style of the Northern Song Dynasty—On Fan Kuan's Continuation and Development of Li Cheng's Style

Shuang Liu

Sichuan Minzu College, Kangding, 626001, China

Abstract: Northern Song Dynasty landscape painting is a peak in the history of Chinese landscape painting. Among them, Li Cheng and Fan Kuan are the most typical painters in the northern landscape painting school, known as "Wen Li Cheng and Wu Fan Kuan". There is a teacher-inheritance relationship between Li Cheng and Fan Kuan. Fan Kuan imitated Li Cheng's painting style and continued to innovate and develop, forming his own unique appearance. This paper analyzes the differences in the experiences and life situations of Li Cheng and Fan Kuan, trying to find the reasons for the difference in painting styles between the two.

Keywords: Northern Song Dynasty; landscape painting; Li Cheng; Fan Kuan; style

1. Introduction

The travelogue-style landscape paintings of Zhan Ziqian's "You Chuntu" in the Sui and Tang Dynasties transitioned to the literati ideal landscape paintings that included more literati painters' thoughts and aesthetics. The most important figure was Jing Hao, an important painter and theoretician in the Five Dynasties. Jing Hao is not only an outstanding painter, but also a historically forward-looking theoretician. He put forward the concept of "Qi, Rhythm, Thinking, Scenery, Brush and Ink" in his theoretical work on landscape painting "Bi Fa Ji" [1]. From the theoretical summary, the "thinking" of personal emotion is strengthened as an independent factor, so that the brush and ink can express the painter's feelings and thoughts more.

In the Northern Song Dynasty, Li Cheng directly learned from Jing Hao's painting ideas and fully reflected them in his paintings. When Li Cheng was painting landscapes, he realized that he should pay attention to the observation and experience of natural mountains and rivers. In addition, he lived in Huashan, Zhongnanshan and other places in Shaanxi for a long time, which is convenient for watching the subtle changes of the bleak clouds and the moon, and creating meaning for the scenery. The majestic momentum of the lofty mountains and the desolate and cold scenery of the old trees and dense forests are vividly presented in the writing. From the perspective of the compositional elements of the picture, trees are the most important element in Li Cheng's picture, and it is a well-deserved painting theme. In terms of technical performance, the difference in form is composed of eagle claw branches and crab claw branches. Li Cheng's expression methods are mostly Han Lin Pingyuan, and his depiction of open space is excellent.

In Fan Kuan's paintings, the most distinctive feature is the oncoming mountain. He expresses the texture of mountains through his original raindrops, creating an unprecedented way of depicting mountains and rivers, and has become the representative style of northern landscapes with his unique artistic charm. Looking at the pictures from an intuitive point of view, Li Cheng's pictures have a strong sense of space, relying on the sense of space within a thousand miles as the main means of expression. In Fan Kuan's paintings, heavy brushstrokes and heavy inks exaggerate the expressive power of brushwork and ink use to an unprecedented height and intensity, giving the images a sense of volume.

Wang Zheng, a painter in the late Northern Song Dynasty, compared Li Cheng's and Fan Kuan's landscape paintings as "one literary and one martial arts", indicating that Fan Kuan's landscape image is opposite to Li Cheng's smoky forest and sparse atmosphere, but has a unique style. . In the Northern Song Dynasty Liu Daochun's "Famous Paintings of the Holy Dynasty", he also believed that "Li Cheng's brushstrokes are as far as a thousand miles away; Fan Kuan's brushstrokes are far away from the seat". Fan Kuan's works use panoramic high-altitude compositions and focus on sketching, mainly

depicting the mountains and mountains in his hometown of Guanzhong, Shaanxi. The famous calligrapher and painter Mi Fu said in his "History of Painting" that "Fan Kuan's landscape is like Hengdai".

2. Li Cheng's "Pine and Cypress Preference" and Confucianism

Li Chengduo painted Pingyuan Cold Forest, and he liked pines and cypresses very much. The rocks he painted are like rolling clouds, and later generations called this expression technique "Cirrus Clouds". His works can often capture the climatic changes of haze, fog and wind and rain, and express the beauty of natural landscapes. The fine silk used by the Song Dynasty is very suitable for the expression of hooking. The pine needles, thick stems and twigs, and soil slopes and stone profiles that Li Cheng sketched on the silk with hard hairs are thin, tough, and expressive. His paintings as a whole express the shape of outlines with lines, rendering distant mountains, and dyeing with a small amount of light ink, conveying a delicate and elegant charm.

Judging from the surviving works, Li Chengyou's "Picture of Reading Steles and Stones" (the characters in the picture are drawn by Wang Xiao), "Picture of Cold Forest and Plains", "Picture of Xiao Temple in Qingluan", "Picture of Maolin Yuanxiu" Wait. Looking at these handed down works, it is not difficult to see that in Li Cheng's paintings, trees play an extremely important role in the composition.

"Reading the Stone Tablet", on silk, ink pen, 126.3 cm in length and 104.9 cm in width. Held in the Osaka Municipal Museum of Art, Japan. In the picture, three cold trees stretch upwards from the left third with branches and leaves. In front of the monument is a man wearing a hat and riding a mule. He looks up at the inscription. The method of painting trees and stones adopts the method of first hooking and then dyeing, which is pure and healthy. The inscription on the side of the monument in the picture reads "Character of Wang Xiao, Stone of Li Chengshu" [2]. Accordingly, it is believed that Li Cheng made it. The expression of Hanmu is Li Cheng's typical style of eagle claw branches.

Table 1: Li Cheng's Landscape Style

works	size	collect	The proportion of main trees	Tree performance	The shape of the mountain	The performance of the mountain	Space performance
Reading the Stone Stone Map	Longitudinal section was 126.3 cm and horizontal section was 104.9 cm	The Osaka City Art Museum, Japan	Six tenths of the picture	4 Eagle claw branch	Near the earth and stone and distant mountains	Buy dye mainly	Light background
The Cold Forest and Pingye Map	It is 120 cm high and 70.2 cm wide	Palace Museum in Taipei	The picture is nine tenths	5 Two kinds of trees	Far mountain near the slope	Hook dye carried out the main pine needle performed well	Han Lin Pingye photo of Zhao Ji
Mao-Lin Yuan Xiu Tu		Liaoning Provincial Museum	Two-tenths of the picture	Close view of 30 trees, the vision of nearly 100 trees	Mountains as the main body, and the trees as the auxiliary	Have chapped wipe point dye	Light background
"Cold Forest Riding a Donkey"	162 High, 100.4 wide	Metropolitan Art Museum	Broad tree	Four trees and three kinds	There are stone without mountain	Anti-lining white	Light background
Qiao Songping Far Map	205.5 Height 126.1 Wide	Chenghuai itang, Japan	Eight out of ten	Three trees, three trees	There are stones due to Anshan	Idifferently textured	
"Little Cold Forest"		Liaoning Provincial Museum	Nine out of ten	Seven trees and six kinds	There are the soil slope and the middle jingshan	Point dye is the main	
"The Cold Ravens"	27.1 High.113.2 Width	Liaoning Provincial Museum	Broad tree	Close view 5 middle view 6	There are pictures without mountains	Dyeing water and lifting white	

"Cold Forest and Plains" is a masterpiece handed down by Li Cheng. It draws a picture of a clump of long pine pavilions, ancient cypresses, green branches, intertwined branches, tangled old roots, and branches filling the sky. This is also Li Cheng's best performance scene. In the composition ratio, the trees occupy nearly nine-tenths of the height of the picture, and the branches of the trees are located in the golden section on the left. The morphological changes of the trees are extremely rich, and features such as pine and cypress can be clearly identified. At the same time, the mountains in the picture

become very far away and appear small in scale.

Although it has been passed down to this day, Li Cheng's works are not lacking in forgery, and there are often historical doubts. However, the overall style of a painter is relatively stable and typical, so the selection of the legacy Li Cheng's works for image research can still assist and strengthen the understanding of Li Cheng's style of landscape. As is shown in Table 1.

From the table above, we can see that in Li Cheng's works, trees occupy a very important position, often larger than mountains. This is due to the almost naturalistic depiction method, and the tree is larger than the mountain is also the norm in Li Cheng's writings. Why did trees become the subject of Li Cheng's depiction? The answer is given in Deng Chun's "Painting Following", which states: "The cold forests that (Li Yingqiu) did are mostly in the caves, the cuttings are exposed, and the gentlemen are in the wild. Since the rest are planted, all were born on the flat ground, and they are also in the position of small people, which means little" [3]. The pine tree has been personified, and Li Cheng often used the environment in which the pine tree grows to metaphorize the unsatisfactory mentality of the literati.

Confucius once said, "The year is cold and then the pines and cypresses wither" [4]. According to history, Qin Shi Huang traveled to Mount Tai, when the wind and rain came, he took shelter under the big pine tree. Wang Anshi said in "Zi Shuo": "The pine is the longest of a hundred trees, and it is just like the Duke. Therefore, I follow the Duke." Guo Xi said in "Linqun Gaozhi Shanshui Xun": "The long pine pavilion is the watch of all the trees, without the state of sorrow and frustration." Therefore, the pine tree also means the example of the subjects.

"Xuanhe Paintings" contains: "Li Cheng's word Xianxi. His clan before the Tang Dynasty, when the five seasons were difficult, lived in the four directions, avoiding the North Sea, so he became a Yingqiu person. His father and ancestors were Confucian officials. In the middle of the decline, in the end, I can still work on my own with Confucianism and Taoism. I am good at writing, with an extraordinary tone, and upright and ambitious. Because my talents are not coincidental, I let go of poetry and wine, and I am also interested in painting. Not for sale, but to entertain myself [5].

According to the records in "Xuanhe Paintings", Li Chengzu used to be the clan of the Tang Dynasty. He originally lived in Xi'an, but moved to Yingqiu, Shandong (now Changle County, Weifang, Shandong) to escape the war, so he is also called Li Yingqiu. By the time of his father's generation, his family was in the middle of the road, but he still regarded himself as a Confucian scholar. Because the talent is not met, I put my love in the painting. The painting skills are very delicate, but I didn't want to sell it at first, and I painted mostly for self-entertainment. As a royal family, although he was a declining noble of the previous dynasty, he still regarded himself as a Confucian scholar and scholar, and he would still be unwilling to let him take painting as his career.

Li Cheng was proud that his ancestors belonged to the noble lineage of the royal family. Even if he was poor, he would not be reconciled to being reduced to the likes of painters, and his paintings were only the carrier of his emotions. People who originally loved his works, he threw out the remarks that the four peoples were not mixed since ancient times. At the same time, he also participated in the imperial examinations many times, regarded as a Confucian scholar and avoided being a disciple of others as a painter. Whether his paintings are mountains, forests or water stones, they are all painted to express the emotions in his chest. In his eyes, "I am a Confucianist, starting from the beginning, loving the landscape, and using the pen to adapt to the ear" [6].

Wang Wei's "Shanshui Theory" mentioned that "everyone draws landscapes, and the intention is to write first. Every inch of a mountain and a tree is divided into people. Jing Hao's "Shanshui Fu" also has the same conclusion. But in Li Cheng's writing, it does not follow this. In Li Cheng's paintings, the tree is the main body, the mountains are the distant scenery, and the mountains are the foil of the trees. This is Li Cheng's tailoring and skillful use according to the environment and mood he lives in. However, in Fan Kuan's pen, he strictly abides by this rule.

3. Fan Kuan's Schema and Fan Kuan's "Thinking"

In Fan Kuan's paintings, trees have been relegated to a secondary position, and more often they are supplementary measures taken to express the spirit and style of mountains and rocks. At the same time, the texture of the mountains and rocks has been given more brush and ink by Fan Kuan. At one time, in pursuit of a strong brush and ink effect, it reached the point where there is no distinction between soil and stone. What kind of incentives and motives prevented Fan Kuan from inheriting Li Cheng's "trees"?

preference, and a more objective way of depicting nature.

"Records of Famous Paintings of the Holy Dynasty" commented on him: "Living in the mountains and forests, I often sit in danger all day long. I look around to seek its interest. Although I am looking at the moon, I must wander and stare in order to think about it. Learning Li Cheng's brush, although it is exquisite, still out of it. Then I created an idea for the scenery, did not use complicated decorations to describe the real bones of the mountain, and became my own family." "Xuanhe Paintings" also records "I began to learn Li Cheng, and when I realized it, I sighed and said: 'The method of the predecessors', I've never failed to take things close to me, and I've learned from others, I'm not like I've taken things. I've learned from things, but I've never been like a teacher of hearts." Fan Kuan observed in the mountains for a long time, and the pictures he wrote were different. Then there are the huge trees and small hills that the literati express their feelings, but they return to the main body of the mountain to seek the character of the mountain. As the painter Guo Xi advocated in "Linquan Gaozhi (Shanshui Xun)", "Dangtang is the master of all mountains, so the sub-gang is the master of distance and size." In "Linquan Gaozhi (Painting Jue)", "Shanshui first considers the big mountain, which is called the main peak. The main peak has been determined, and the next closest, the smaller, and the larger are made" [7].

"Journey to Mountains and Streams" is one of Fan Kuan's masterpieces. It adopts the panoramic height method and the monumental composition. The size of the picture is 206cm×103cm, and the ratio of height and width is exactly 2:1. Yuanjing Mountain is round and round, occupying 2/3 of the picture. The towering distant mountain stands in the center of the picture, and the feeling of thick and majestic is blowing. At the same time, due to the fullness of the left and right structures, the tension between the mountains and the outside of the painting is truly realized.

In Li Cheng's works, he relies on trees to complete the division of the screen and white, and the linear features of the screen are extremely obvious. However, in Li Cheng's writings, he expresses the sense of space through the contrast between the strong brush and ink tension of the nearby earth and stone and the distant mountains. In order to express the hard rock, he created Raindrops, so that the shape and texture of the mountain are complete. The brushwork used in the painting is strong, tough, and solid, but also very resilient and solid. Whether it's the chapped method or the outline of the drawing, it is very solid, just like the chisel of a craftsman. Li Cheng likes to leave a white space on the inside of the outline, and Fan Kuan almost also left a white line in the outline of the mountain. On the one hand, Fan Kuan dealt with the sense of distance between the stones, and on the other hand, he also strengthened the sense of volume of the mountain. The famous calligrapher and painter Mi Fu said in "Painting History" that "Fan Kuan's landscapes are like Hengdai", but there is also "no distinction between soil and stone". . In "Xuanhe Paintings", Fan Kuan made good use of raindrops and ink accumulation methods to create a melancholy effect "like walking on a night mountain", which set off the ruggedness and toughness of the mountains.

4. Conclusion

Because Li Cheng is a descendant of the royal family, although he has undergone a change of dynasties, he still regards himself as a Confucian scholar, and has participated in the imperial examinations many times. He is ashamed of his identity as a painter. In terms of aesthetic style, he relies on the charm of the lines themselves to create an elegant style. In Fan Kuan's writings, the thick ink and the heavy cleavage have successfully portrayed the characteristics of "thick mountains and strong momentum" in the northern Guanshan region, which is known as "the bone of the mountain". His painting method changed from the simple and elegant picture created by Li Cheng, which was dominated by line modeling, and expanded it to create a "face" effect with a dense chamfering method. The audience of the picture has also expanded from literati and doctors to a wider field.

Fan Kuan insisted on a realistic observation method, and once added a business traveler to "Traveling in the Streams and Mountains", which was completely different from the literati Gaoshi in Li Cheng's writings. This change is not so much due to Li Cheng's literati perspective and position. Although Su Shi admired Fan Kuan very much, he felt that his paintings were "slightly tacky", slightly inconsistent with the elegant style of ancient Chinese literati. In fact, Li Cheng is a literati painter, and Li Cheng is a professional painter, and their interests are naturally quite different. However, they all inherited and carried forward the pursuit of "thinking" in Jing Hao's spirit, rhyme, thinking, Jingbi, and ink, so they can push Chinese landscape painting to a new peak.

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