

The Characteristics of Zhao Ji's Meticulous Flower and Bird Paintings

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Abstract: Emperor Huizong of the Song Dynasty was not a good emperor. The prime minister of the Yuan Dynasty once commented on the Emperor Huizong of the Song Dynasty: he can do everything, but he cannot be the ear of the king. But Zhao Ji is a true artist, and he loves to paint flowers and birds, and he forms his own "school style". This paper analyzes the representative works of his meticulous flower and bird painting, studies Zhao Ji's meticulous flower and bird painting and its characteristics, the purpose is to use Zhao Ji's meticulous painting to examine today's meticulous flower and bird painting, and to provide reference and experience for modern meticulous flower and bird painting.

Keywords: Northern Song Dynasty; Zhao Ji; Fine brushwork flowers and birds

1. Introduction

Emperor Huizong of the Song Dynasty loved pen and ink, danqing, horse riding, archery, and Cuju since childhood. He had a strong interest in exotic flowers and stones, birds and beasts. Deng Chun commented on him: "The brush and ink are natural, the body is beautiful, and the six methods are combined." [1] He created the thin gold body in calligraphy, and learned Cui Bai's painting style in painting. Focus on neat and delicate fine brushwork painting. However, Zhao Ji's meticulous painting not only pursues neatness and delicacy, but also uses vivid images to depict the charm of flowers, birds, fish and insects in nature. Deng Chun once commented on Zhao Ji in "Painting Succession", "I pay special attention to the feathers alone. I use raw lacquer to finish the eye." [2]

2. Zhao Ji's flower and bird art

Zhao Ji has a special liking for flower and bird paintings, which is evident from his collection. From the "Xuanhe Paintings" compiled by him, we can know that he has collected nearly 3,000 paintings on the subject of flowers and birds, which are in the collection. About half of the total, why does Zhao Ji especially like flower and bird painting? Originally influenced by Taoist culture, Zhao Ji believed that the existence of flowers, birds, fish and insects in nature is the essence of the world, symbolizing a thriving scene of living and working in peace and contentment, and also a good wish for the prosperity of the country. Although it is ironic that he became the emperor of the Song Dynasty, he also experienced the "shame of Jingkang" of the country's ruin and the collapse of his family. Sensual literati thought. Therefore, he is more suitable to be a literati than an emperor. Emperor Huizong of the Song Dynasty achievements in flower and bird painting were obtained under the conditions that the flower and bird painting of the Northern Song Dynasty Painting Academy was highly developed. Zhao Ji lived in the Song Dynasty with rich cultural history, and he influenced the style of flowers and birds for a long time since then. It can be said that he is one of the representatives of the development of flower and bird painting for more than a thousand years.

Flower and bird painting began to develop in the Wei and Jin dynasties, and became a separate painting department in the Tang Dynasty. The theme of flowers and birds is increasingly loved by all social strata, and the creation of flower and bird paintings has far surpassed the previous development in terms of techniques and cultural connotations. Guo Ruoxu of the Song Dynasty commented on the paintings of the Song Dynasty in his "Pictures and News": "In modern times, there are many less than ancient times, but there are also past. If you talk about Buddhism, people, scholars, women, cattle and horses, you are not as recent as ancient times; if you talk about landscapes, Forest stones, flowers and bamboos, birds and fish are not as old as the past." [3] The popularity of flower and bird paintings in the Song Dynasty had a very important relationship with the political culture at that time, which was also inseparable from the influence of Emperor Huizong of the Song Dynasty in it. During the Xuanhe

period when Song Huizong was in power, flower-and-bird painting reached an unprecedented peak, and a large number of representative flower-and-bird painters who were famous in history emerged. Zhao Ji's painting methods and aesthetics had an important impact on the future and even present meticulous flower-and-bird painting.

Zhao Ji's painting styles can be divided into two types: the first is the use of bright colors, rich and dignified pictures, rigorous and delicate objects, and delicate and delicate brushwork, because this is to learn the painting methods of Xu Xi, Cui Bai and others, rewrite life, and use painting convey ideas. The second is that he uses large pieces of ink and wash on the picture for rendering, while deliberately ignoring the expression of color, advocating a taste of elegant brush and ink. This had a profound impact on the court and even folk paintings at that time. When Zhao Ji first learned painting, he learned from Wu Yuanyu, especially Cui Bai. Zhao Ji can be said to be his loyal supporter. At that time, the discussion of Xu Huang's different body was very popular, and Zhao Ji can be said to integrate them seamlessly, with both Huang family wealth and Xu Xiyeyi. In the center of technique and painting, there is the style of Xu Xi, and in the use of colors, he likes the gorgeousness and wealth of Huangquan style.

3. The unique arrangement of objects

The arrangement of objects can also be called the composition method. The composition in the painting can often reflect the inner emotion and aesthetic taste of a painter. Of course, this can only be reflected in the unique and unique picture composition. If it is a monotonous and unremarkable picture, it can only show the author's painting skills, and it is a painting lacking soul, that is, "God" is lost. In Zhao Ji's pictures, there are often creative and extraordinary business positions.

"Hibiscus Golden Pheasant" is said to be Zhao Ji's representative work. The three objects are closely linked, and there is a kind of natural taste lingering in the breath of life. It is not only rich and gorgeous, but also has its own kind of beauty and elegance that is close to nature. The golden pheasant is gorgeous and vivid, with its long tail down and heroic and majestic. It is depicted by Zhao Ji as lifelike, with distinct feathers and roots; while the hibiscus has different flowers and leaves, and the flowers are not clustered together, which makes the picture clear. The hibiscus is bent by the golden pheasant. The branches are more lively and interesting and full of life interest. This "Furong Golden Pheasant Picture" is evenly distributed, with proper density, one less point is lost, and one more point is overflowing just right. In the picture, flowers and butterflies, golden pheasants and butterflies, hibiscus and golden pheasants echo each other, which is natural and smooth. From top to bottom, it is a vivid S-shape with a sense of space. The autumn chrysanthemum under the hibiscus increases the composition of the picture and makes the composition more vivid. There is also a sense of the free growth of chrysanthemums in nature, which enriches the composition, enhances the atmosphere of autumn, makes the picture have a sense of upward extension, and enhances the momentum. In terms of painting skills, "Furong Golden Pheasant" is colorful and elegant, with blooming flowers, flying butterflies and calm and heroic golden pheasants. The brush is fine and accurate, depicting the vitality of the gorgeous golden autumn. Zhao Ji's aesthetic pursuit is vivid on the paper, making the painting full of poetic and memorable, and the meticulous observation of objects and the focus on the original appearance of natural things make this painting vivid and clear in priority and subordination. People feel relaxed and balanced. The colors are gorgeous but not tacky, and the gorgeous and plump hibiscus of the golden pheasant is demure and graceful, which also reflects Zhao Ji's focus on the pursuit of truth in sketching. The content of the picture is relaxed and full of cultural flavor. As an independent type of painting, the Song Dynasty's flower and bird painting has reached an unprecedented height in terms of drawing skills and cultural connotations, and "Furong Golden Pheasant" is one of the representative works. In the golden autumn season, the blooming hibiscus is graceful and luxurious, and the chrysanthemum is fresh and elegant. The resting golden pheasants are gorgeous and elegant, and the fluttering butterflies seem to be laughing and playing, attracting the attention of golden pheasants.

The composition of the picture of the interconnectedness between objects and images is also reflected in Zhao Ji's paintings, such as "Bamboo and Birds". "Bamboo Birds" depicts two bamboo branches sticking out from a stone cliff, on which there are two birds perched opposite each other. The overall painting is delicate and neat with brushes, but the bamboo branches, leaves and thorns are painted without bone, and the painting method of the stone cliff is clumsy. Zhao Mengfu also pointed out in the postscript after the volume that "this volume does not need to be painted with ink, and the pastels are natural". On the painting is an inscription by Zhao Mengfu: "Daojun is clever, and the sky allows him to paint things, especially in the wonderful. Animals and plants are all bent and full of their

nature, almost like the formation of heaven and earth, beyond the ability of human beings. This scroll does not require ink, the pastel is natural, suitable for a treasure of the world. However, Conger's birds were recorded by the sage, what a blessing." [4] "It is almost like the formation of heaven and earth, which is beyond the reach of human beings." [5] This is Zhao Mengfu's evaluation of Zhao Ji's "Bamboo Birds". It is this ingenious picture arrangement that makes Zhao Ji's flower and bird paintings like a natural creation, full of life, in line with the laws of nature.

4. The realism of magic

Lawrence Hickman's "Chinese Art and Chinese Architecture" has a deep research on Chinese painting. He once described the painting characteristics of Zhao Ji's flower and bird paintings as "magic realism" [6], because it gives people the "magic" temptation." A large part of ancient Chinese painting theories believed that the most important thing in painting was expressiveness and the expression of charm, but there were exceptions. In the Emperor Huizong of the Song Dynasty, he respected both form and spirit. Huang Xiufu thought in "Records of Famous Paintings in Yizhou" that "if there is charm but no shape, quality is better than text; if there is shape but no charm, it is flashy and unreal." Appearance is the interest of objects and images, and spiritual resemblance is the interest of nature, and the most respected should be the combination of form and spirit, from appearance to spirit. In order to be realistic in sketching, we should not blindly pursue the correctness of the form, but also convey the verve.

Zhao Ji's painting pursues both form and spirit, advocating "painting and describing the shape of the object, but not changing the shape of the object". This point can be felt from Zhao Ji's painting of birds with raw lacquer, which is a technical attempt to change from appearance to spiritual resemblance. Legend has it that once in history, Zhao Ji wanted to select excellent painters to communicate in the painting academy. The painters who heard the news rushed to the capital from all directions to participate in the competition. At that time, the title of the competition was: "Treading the Flowers and Going Back to the Horseshoe Fragrance". The poems were depicted with pictures. At the beginning, the painters didn't know what to do when they heard the title. After a while, they started to write. Most painters focus on the word "treading flowers", some people paint the picture full of flowers and petals raised by horseshoes; some people paint leisurely and contentedly returning home from a trip in early spring; some painters focus on Putting it on the word "horse", the picture shows a young man returning from the wind, and he is anxious to return home after stepping on the moon; what's more, he noticed the word "hoof", and only a horse's hoof was drawn on the picture, which is particularly eye-catching. There is only one painter who is different and ingenious. Instead of focusing on the specific objects that are obvious in the verse, he focuses on the word "fragrance" at the end of the verse. In his writings, "Treading Flowers and Returning to Horseshoe Fragrance" is like this: In the midsummer dusk, the young man is rushing back to his hometown after a day of play, and the horseshoes are held high in a high spirit, and there are butterflies flying around them. The exam papers were submitted to Zhao Ji. The emperor, who had a very high cultural sense, read one after another, but was not satisfied. As he frowned, he saw the painting of butterflies chasing horses hooves and dancing, and his eyes immediately appeared. When he was in a good mood, an expression of surprise appeared on his face immediately. He immediately clapped his hands and praised: "This painting is wonderful!" So this painting came out on top. Because the focus of "Treading Flowers and Going Back to Horseshoe Incense" is incense, rather than specific and obvious objects, we can also see from this story that what Zhao Ji admires is the vivid embodiment of artistic conception.

Zhao Ji's magical realism is best reflected in the "Rui Crane", with the circle of cranes and the solemn palace, which has a kind of imperial spirit of its own. The cranes in the picture have different postures and sizes. It not only has the noble aura of the son of the monarch, but also has a fairy-like, sacred and elegant feeling. In the picture, the royal palace is located in the middle of the picture and placed underground in a balanced and symmetrical manner, and the remaining two-thirds are the blue sky, which is elegant and has a royal style. The auspicious clouds surround the temples and pavilions to break the composition, making the stable and dignified picture seem to be in a fairyland shrouded in clouds and mist. In terms of the expression of objects, the crane represents the meaning of noble morality. The two cranes resting on the roof are graceful and graceful, and they are still moving, echoing the cranes swirling in the air.

5. The combination of poetry, calligraphy and painting

Emperor Huizong of the Song Dynasty paintings, especially in flower and bird paintings, often included poems, inscriptions, seals, and signatures. And his poems are generally inscribed on delicate and meticulous paintings, and the calligraphy on the paintings is made of his original "skinny gold body". In particular, the writing of the name is different. Some people say that it is a short stroke of "one person in the world", and some people regard it as "the meaning of Tianshui". Most of Zhao Ji's seals are in the shape of a gourd, with small seals such as "Zhenghe Xuanhe" written on them. Another point worth mentioning is that the author stamped the seal on the inscriptions of calligraphy and painting, which first appeared in the Song Dynasty by Su Shi, Zhao Zituan, Zhao Ji Mifu and others. In the Yuan and Ming Dynasties, the combination of poetry, calligraphy, painting and printing was already a traditional feature of Chinese painting, but in the Northern Song Dynasty it was in its infancy, so Zhao Ji can be said to be the first to develop a good atmosphere.

6. Conclusion

Lawrence Hickman once said in the book "Chinese Art and Chinese Architecture": "The emperor's throne created conditions for Emperor Huizong of the Song Dynasty painting activities, but Emperor Huizong of the Song Dynasty paintings were not because of the emperor's throne, but because of the art of the paintings themselves. It is charming and passed down to future generations." Zhao Ji has rare achievements in the creation of flower and bird paintings, painting administration in painting academies, and collection and appreciation, especially in the field of flower and bird paintings. A new realm of flower and bird painting.

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