



On the Evolution of the Theme of "House" in Chinese Landscape painting in Sui and Tang Dynasties

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Abstract: Any art form exists and develops on the basis of its culture. Art is inseparable from culture. Culture is restricted by social background. Social background, cultural background and art development restrict and derive from each other, supporting and developing each other. The choice of the theme of landscape painting "house" in various historical periods of ancient China has evolved under the influence of social factors and culture in different historical periods. The transformation of ancient Chinese society and dynasties, the ruler's governing strategy, philosophical thought, social atmosphere, religious communication and other factors have played a decisive role in the formation of social culture. As the main thought of traditional Chinese painting, literati painting thought is influenced by society The influence of cultural background is deep.

Keywords: Landscape Painting; Social and Cultural Background; Spot View "House"; Theme

Introduction

Through the research on the point of "house", this paper summarizes the historical law of the evolution of "house" in Chinese landscape painting in Sui and Tang Dynasties. As Shi Tao once said, "pen and ink should follow the times", "pen and ink" represents China's traditional culture. It is because of China's "pen and ink" that Chinese painting has formed the characteristics of Chinese painting art, and "follow the times" should conform to the pace of development of the times and have the flavor of the times, But we can't leave Chinese traditional culture. Without this mainstream, Chinese painting will lose her artistic life and artistic value. The theme of "houses" in ancient Chinese landscape paintings is very rich. The houses in landscape paintings in the Five Dynasties and two Song Dynasties show rich and diverse characteristics of the times, mainly including residential life, Buddhism, Taoism and religion, and viewing and leisure; In the Yuan Dynasty, its themes showed the characteristics of the times, mainly based on the reclusive life type; During the Ming and Qing Dynasties, the types of point view houses in the Sui and Tang Dynasties, the Five Dynasties, the two Song Dynasties and the Yuan Dynasty were integrated, showing a diversified style of the times. However, the point view houses of landscape painting in the Sui and Tang Dynasties were relatively single, mainly based on courtyard dwellings, palaces and temples.

1. Social background in Sui and Tang Dynasties

The Sui and Tang Dynasties were the feudal period of centralized power of China's great unification. The political rule developed and prospered unprecedentedly, especially in the Tang Dynasty. In Sui and Tang Dynasties, the system of three provinces and six ministries, which followed the Wei, Jin, northern and Southern Dynasties, has developed mature. The ministers of Shangshu, Zhongshu and menxia provinces are prime ministers. The emperor of Tang Dynasty strengthened the imperial power by dividing the prime minister power; At the local level, the Tang government set up Jiedu envoys, which resulted in a serious separatist regime in the late Tang Dynasty; In terms of the official selection system, Emperor Wen of the Sui Dynasty abolished the nine grade Zhongzheng system and began to use the method of "subject examination" to select officials. Emperor Yang of the Sui Dynasty set up the "Jinshi Section", and the imperial examination system was officially formed and followed by later generations. The Sui Dynasty ended nearly 300 years of division since the end of the Western

Jin Dynasty and re established a unified feudal country. However, due to the rapid implementation of reform measures, the feudal nobility died because of the seizure of interests. The founders of the Tang Dynasty witnessed the lessons of the demise of the Sui Dynasty, put forward the idea of "water can carry a boat and also capsize a boat", realized the "rule of Zhenguan" and "rule of Yonghui", and social development reached its peak. In the more than 100 years from the Sui Dynasty to the early and middle Tang Dynasty, great changes have taken place in the feudal society, the social and political system has been improved, the three provinces and six ministries system and the imperial examination system have been established, and the social economy and culture have witnessed unprecedented prosperity. After the middle of the Tang Dynasty, the feudal rule fell back from the peak of development. After the An Shi rebellion, the national power of the Tang Dynasty was declining day by day, the politics was dark, the monarch was addicted to wine and lust, was mediocre, divided into provinces and towns, the war was incessant, and the people were unable to make a living. Finally, under the attack of the Yellow nest uprising, it fell into the chaos of Five Dynasties and ten countries, and the feudal society began to change to the later stage. During this period, the study of Huang Lao in the Qin and Han Dynasties and the metaphysics in the Wei and Jin dynasties have become a thing of the past, replaced by the realistic political proposition of making great efforts to govern, the thought of social criticism, the ethical thought of Confucian Rule of rites and the religious thought of Buddhism and Taoism.

2. The cultural background of Sui and Tang Dynasties

Feudal rulers generally used Confucianism, Buddhism and Taoism as weapons to rule and control people's thoughts. In the Sui Dynasty, due to the unification of the country, the Confucianism of the north and the South gradually merged. Wang Tong carried forward Confucianism and advocated the rule of rites, kingcraft and benevolence, righteousness and morality. In the Tang Dynasty, Kong Qiu and Yan Yuan were honored as "saints" and "teachers", and the five classics were examined, annotated and revised, promulgated and read by decree. The imperial examination was based on Confucian classics. Scholars and bureaucrats talked about it and generally dared not violate the Confucian classics. The dominant position of Confucianism has been re established and strengthened. Confucianism in this period paid more attention to the publicity of Confucian classics and righteousness, especially ceremony, in order to maintain the feudal ruling order of order of respect and inferiority and indisputable comity. Buddhism and Taoism had a new development in the Sui and Tang Dynasties. The popularity of Buddhism and Taoism has become one of the scenes of social and cultural prosperity. It is also the product of complex social contradictions and sinister political struggle. The spread of Buddhism and Taoism has aroused fierce opposition from scholars and bureaucrats who believe in Confucianism. Han Yu put forward the "Taoist orthodoxy" of Confucianism and launched a struggle against Buddhism and Taoism. Confucianism, Taoism and Buddhism have both excluded and penetrated in the long-term development process. Buddhism has absorbed the Confucian scriptures. Taoism is nameless and Buddhism is empty. They all have similarities. In the late Tang Dynasty, with Confucianism as the backbone, Confucianism, Taoism and Buddhism gradually penetrated and merged, and then developed into Neo Confucianism in the Song Dynasty and became a more complete feudal ruling thought. Painters in Sui and Tang Dynasties absorbed the style of foreign art such as India and Persia to create; Landscape painting began to appear in the Sui Dynasty, such as Zhan Ziqian's spring outing. The poetry of the Tang Dynasty entered the golden period of development, and "Ci", as another form of poetry, also appeared in the Tang Dynasty; Poet Wang Wei created the technique of ink landscape painting; Yan Zhenqing created Yan style calligraphy, which was square, solemn and dignified, and had a profound influence by integrating seal script and official script into regular script; Liu Gongquan created the vigorous and straight "willow bone" calligraphy; In addition, there are outstanding calligraphers such as Zhang Xu, a cursive calligrapher known as the "cursive saint".

3. The influence of social and cultural background on the selection of theme of "house" in landscape painting in Sui and Tang Dynasties.

The culture and art in the Sui and Tang dynasties developed unprecedentedly and vigorously. Although the early landscape painting still left traces separated from the character stories, and mostly inherited the previous green and

meticulous painting methods in performance skills, the focus has obviously focused on the interpretation and historical stories, and focused on the beauty of the landscape and the beauty of the spring, the scenery of the mountains and rivers and the feelings of the literati and bureaucrats at that time. According to the summary and collation of the canon of Chinese paintings of previous dynasties, the art of Chinese painting of previous dynasties and other relevant traditional landscape painting materials, there are 25 works depicting "houses" with a little scenery in the landscape paintings of the Sui and Tang Dynasties, including 1 in the Sui Dynasty and 24 in the Tang Dynasty. From the above works, it is found that the point view "houses" in the landscape paintings of Sui and Tang Dynasties are mainly large-scale folk houses and palace buildings, and the large-scale folk houses are courtyard style small courtyard folk houses.

Courtyard style refers to a residential form of enclosed courtyard, which was adopted in most areas of ancient China. Its layout is characterized by taking the axis as the main body, and the building sequence is spread out from the plane, symmetrical left and right, echoing back and forth, and enclosed into a closed courtyard. Generally, this kind of courtyard style residence adopts the combination form of "one upright and two compartments" ("one upright" refers to the upright room, which is the place where the elders and dignitaries in the family live, facing south from the north and located on the central axis. "Two compartments" refers to the East-West wing rooms relatively arranged along the north-south axis, which are the residence of the younger generation in the family), and the houses and courtyards are constructed symmetrically according to the North-South longitudinal axis. Ear rooms and small courtyards are built around the main house as kitchens and miscellaneous houses.

We can only get a glimpse of the style of the "house" in the landscape painting of the Sui Dynasty from Zhan Ziqian's spring outing. The picture depicts the scene of playing in the mountains in spring. There are three "houses" in the picture. One temple is located in the mountain depression in the upper right corner of the picture; Two residential courtyards are located at the foot of the upper right and lower left Fangshan respectively. On the top right of the picture of spring outing, point the view of "house" residential courtyard. The residential courtyard in the painting is a traditional courtyard style residential house, which is composed of three single houses with "one front and two compartments". The main room and wing room are of wooden structure, surrounded by a fence at the door. The folk houses in the lower left corner are also courtyard style courtyards, which have a rectangular layout, and the wing rooms on both sides are composed of several rooms, which are hidden among mountains, rocks and trees. The scale is larger than the courtyard in the upper right corner, and the space in the courtyard is spacious. Coupled with the two visiting characters on the right side of the courtyard, the whole picture fully shapes the artistic conception of "habitable" and "tourable".

Palace buildings, also known as palace buildings, are large-scale and magnificent buildings built by ancient feudal rulers in order to consolidate their rule, highlight the majesty of imperial power and meet the enjoyment of spiritual and material life. In terms of layout, it adopts the principles of central axis symmetry, former dynasties and later bedrooms, three dynasties and five doors, left ancestors and right societies, with large scale, magnificent momentum, magnificent and gorgeous decoration, reflecting the distinct feudal hierarchy and the symbol of the supremacy of imperial power. Among the landscape paintings of Sui and Tang Dynasties, palace leisure buildings are more common, relatively large in scale, magnificent and magnificent.

In the picture axis of Jiangfan Pavilion by Li Sixun, the scene of spring outing is depicted. In the picture, the mountains are towering and handsome, the trees are lush and green, a green palace and pavilion are hidden in the dense forest, the waterside pavilion and red fence are built into a pine and bamboo path, and visitors shuttle through the pink and green bushes; In the distance, the smoke is vast and the ripples are heavy. Three fishing boats float on the Bo River, which is very pleasant. The point view house in the painting is a leisure corridor, a rectangular layout and a Xieshan structure. There are people in the corridor, and the ornaments of houses and characters point out the theme of the picture. Among them, the point view "house" is composed of four houses in a rectangular layout, one on the left, two on the right, and a double-layer attic in the middle, with doors and windows faintly visible. On the whole, the four houses are covered and dyed with vermilion, and the doors, windows and walls are painted with gold.

There are relatively few temple buildings in the "house" in the paintings of Sui and Tang Dynasties. In the picture of

spring outing by Zhan Ziqian of Sui Dynasty, there is a temple in the upper right of the picture, which is a vermilion double-layer temple building, located between the mountains and surrounded by lush trees. The vermilion buildings form a strong color visual contrast with the green trees, and echo with the vermilion wooden bridge at the lower left. The temple in the picture is double-layer. Although the lush trees cover most of the buildings, careful observation shows that the scale of the temple is relatively large, which is divided into front door and rear temple. The front door is relatively short, and the three parts of the house base, body and roof are vaguely visible; In addition, the temple is of double eaves type, and the base, body and roof of the temple are lifelike under the outline of the painter. There are three steps at the door and guardrails on both sides; The structure of the temple is clear and detailed.

Generally speaking, in the Sui and Tang Dynasties, except for the war, the whole social environment was relatively peaceful, and people's life was relatively stable in most periods. Especially in the Tang Dynasty, the mainstream of art was to praise and praise real life and sing praises for the ruling class. In addition, the ruling class imprisoned people's thoughts in the way of religion and Confucianism. As a result, most of the landscape painting "houses" in this period were mainly courtyard houses, palaces and temples.

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