

On the Artistic Reflection of Guo Xi's Artistic Thought in His Mountain Dwelling

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Abstract:

The Northern Song Dynasty was a peak in the development history of Chinese landscape painting, inheriting the development of painting in the Wei, Jin, and Sui and Tang dynasties. With the extensive recruitment of talent from the Song Dynasty Academy of Painting and the background of the three major landscape painters of the Northern Song Dynasty, the book “Lin Quan Gao Zhi” was created. It was compiled by Guo Xi and his son Guo Si, and mainly reflects the painting experience and artistic cultivation of the painter and painting theorist Guo Xi. This book had a great impact on the development of painting in the Northern Song Dynasty and later generations, and it can be said that the author, Guo Xi, was an important painter who connected the past and the future. The article takes “The High Elegance of Forest and Spring” as the starting point, based on his paintings, and starts with Guo Xi's life and the close relationship between Taoism and Confucianism; Secondly, through the analysis of the atmosphere of the painting “High Elegance in Forest and Spring”, we can see the aesthetic connotations of Guo Xi from the perspective of “the heart of forest and spring”. In addition, the layout of Guo Xi's works explains how his aesthetic ideas are reflected in his artistic works; Finally, it clarifies the research value of his painting ideas in artistic conception and composition for the Northern Song Dynasty and later generations.

Keywords:

Northern Song Dynasty, Guoxi, Forest Spring Landscape, Artistic Conception

1. Introduction

Chinese landscape painting can be traced back to some images on pottery from the Stone Age, but the images presented during this period have meaningful forms of witchcraft and religious significance, reflecting the social atmosphere. Since the Wei, Jin, and Northern and Southern Dynasties, landscape painting has begun to take shape. Taking Gu Kaizhi's (345-409 AD) “Nymph of the Luo River” as an example, the main manifestation of landscape painting is the background of character painting. The lines of water are basically water wave patterns, but the composition of the people is larger than that of the mountains and rivers, and water cannot overflow. Until the Sui and Tang dynasties, a large number of famous landscape paintings emerged, making

great contributions to the technology and structure of landscape painting, making it an independent art genre at this time. In the early Tang Dynasty, some people incorporated their emotions into the landscape and reformed the popular ink freehand brushwork to make it more in line with the requirements of the times, resulting in a new look. Afterwards, various schools in the Northern Song Dynasty of the Five Dynasties inherited the Tang Dynasty and elevated landscape painting to an unprecedented level, with Guo Xi being one of them.

2. On the Origin of Guo Xi's Painting Ideological Atmosphere

The famous painter Guo Xi (1000-1090 AD), assumed name Chunfu, was born in Wenxian County, Heyang (now the east of Mengxian County, Henan Province). He was a painter and painting theorist in the Northern Song Dynasty. From the history of the Song Dynasty, we can see that he was a long-lived painter. He held positions related to painting art during the Five Dynasties from Zhao Heng (988-1022 AD), Emperor Zhenzong of Song, to Zhao Xu (1076-1100 AD), Emperor Zhezong of Song, and the Shenzong Zhao Xu (1048-1085 AD) period was the most glorious time in his life. There are many records about Guo Xi's ancient painting theory, the famous ancient books such as the Pictures Observations and Records, Xuanhe Huapu, and Hua Ji. In the history of Chinese painting, the reason why Guo Xi, Li Cheng (919-967 AD) and Fan Kuan (950-1032 AD) are collectively known as the three masters of the Northern Song Dynasty is that on the one hand, they carefully studied the painting methods of their predecessors, and on the other hand, they formed their own painting style after on-the-spot investigation of nature.

From numerous written materials, we can see that Guo Xi's painting achievements are extremely high, such as famous Yuan Dynasty painting theorists Xia Wenyan and Guo Ruoxu's works, which respectively contain "the layout of the writing technique is unique" [1]. And "Yi Dian Zhuan Bei Xi Zuo" [2]. In the most glorious period, he successively served as the art school of the "Imperial Academy", and the "Imperial Academy" was directly under the imperial edict. He is good at depicting landscapes and cold forests. His work "Early Spring Painting" is rich in ink changes, and the whole painting reflects the beauty of cloud and smoke changing everywhere. The Shenzong also ordered Guo Xi to "test all the students in the world" to select talents for the academy of painting [3]. This is bound to make Guo Xi play a leading role in the whole painting world. In the "Notes Of Painting" recorded in the "Synopsis Of Siku Quanshu", many paintings made by Guo Xi for the Royal Palace aristocrats are recorded [4], and his landscape paintings are known as "unique in this world". However, since the death of the emperor Shenzong, Guo Xi's activity has been different from that before. When Deng Chun's grandfather Deng Xunwu (1057-1121 AD) served in the Privy Council in the Southern Song Dynasty, there were several works of Guo Xi returned from the court's storeroom in the palace's courtyard awarded by the emperor. Huang Tingjian(1045-1105 AD) wrote in his second year of YuanYou that Guo Xi was white haired, but his eyesight and heart of Lin Quan were not weakened. He could also describe the scenery of Lin Quan on the canvas under the window of the Ming Dynasty. The so-called "draw the good wind in the south of the Yangtze River and comfort the old mirror" [5]. Such an attitude is necessary to analyze Guo Xi's era.

The regime of the Northern Song Dynasty brought unprecedented convenience to scholars in the reform of education. It was also scholars and scholars who actively participated in it, which completely changed the martial ethos before the Northern

Song Dynasty. The increase in the selection of scholars has accumulated enough talents for the scholar class, and the improvement of the imperial examination system can absorb the readers at the bottom of society into this class, which provides the possibility for the literary appreciation and creation of this class. Since Song Taizong Zhao Jiong (927-976 AD) ascended the throne in the second year of Song Taiping's rejuvenation of the country, the number of scholars and other scientific examinations has increased significantly, with hundreds or even thousands of people each time [6]. The relatively complete imperial examination system broke the situation that aristocratic children were dominated by one family, and provided an institutional guarantee for the emerging landlord class to join the aristocratic class. In addition, in the Northern Song Dynasty, the continuous progress of science and technology and the continuous development of economy also brought many conveniences to the continuous expansion of the scholar bureaucrat class. Especially with the continuous improvement of movable type printing technology, the circulation of books is becoming more and more convenient, which also promotes the popularization of culture, making it easier for more people of social origin to obtain the subset of classics and history necessary for entering the scholar bureaucrat class. The formation of this ethos was inseparable from the encouragement and support of the Northern Song government.

It was constantly improved in the dynasties of Taizong, Zhenzong and Renzong, and gradually became a unique culture among literati. On the one hand, the officials in central Korea must express their gratitude for their loyalty to the emperor and concern for the country and the people. On the other hand, he also showed a kind of reclusive state of mind, which skillfully expressed his indifference to power and ambition. And landscape painting is just the unique cultural appeal of people in this class. Guo Xi made such a profound discussion in his collection of *Lin Quan Gao Zhi*, believing that landscape painting met their political and cultural demands of "not having a banquet, but enjoy the forest and spring in Lin Quan". This cultural atmosphere of the scholar bureaucrat class, and the growth and strength of this group, also gradually formed a major feature of the Northern Song Dynasty.

The word "Lin Quan" has been repeatedly mentioned in the book. Artists should focus on "the heart of Lin Quan" in their creation, and those who appreciate paintings should also focus on "the heart of Lin Quan" in their view of paintings. Painters should be free from distractions, distractions, and distractions before they can concentrate on viewing mountains and rivers. With a simple, pure and simple objective attitude, we can understand the landscape from a close distance, integrate the profound emotion with the objective landscape, and turn the material object into an artistic image, which is the real aesthetic experience of landscape creation. At the same time, if the viewer looks at the landscape with a humble, noble, calm and quiet attitude and a "heart of forest and spring", it is more likely to resonate; On the contrary, it is difficult to appreciate the rich artistic value contained in the works if they are eager for quick success and instant benefit, extravagant and extravagant, and eager for success. The literati yearn for the deep mountain life of "Hill Garden nourishing vegetable", the quiet mountains and streams, the apes and finches in Qingyue, the hermit pastoral life of "fishermen and woodcutters in seclusion", and the extraordinary seclusion of "smoke fairy saint". This is a kind of scenery that they are used to seeing every day. It can let them get rid of the shackles of the world and get spiritual relaxation. Therefore, the book "*Lin Quan Gao Zhi*" summarizes the goal and function of Guo Xi's landscape painting, that is, "do not go out of the hall, sit and

watch the spring”, so that the emperor, officials and scholars all have a feeling of being on the scene. Guo Xi attached great importance to the integration of the true feelings of natural scenery and the subjective feelings. Its essence was to create a realm that could resonate with the viewer, fascinate himself, and resonate with the viewer.

Looking at the traditional concepts of Confucianism and Taoism, we can see that Guo Xi's painting concept is not only the inheritance of Taoism's tradition, but also the inheritance of Confucianism. From the perspective of the whole social environment of the Song Dynasty in which Guo Xi lived, there were many scholars in the Song Dynasty who paid attention to the Confucian classics such as the book of Zhouyi and the Chunqiu. Presumably, many people were influenced by Confucianism. Guo Xi's thought is the combination of Confucianism and Confucianism, and Confucian aesthetics has always occupied a dominant position in the history of Chinese aesthetics. Confucius (551-479 BC) proposed that “poetry, propriety and music are the basis of prosperity”. Although there have been other aesthetic thoughts, on the whole, they have not left the influence of Confucianism. Confucianism developed rapidly after Emperor Wu of the Han Dynasty's (156-87 BC) “exclusive respect for Confucianism”. Although the excessive pursuit of textual research in the Tang Dynasty led to the decline of Confucianism, the “Ancient Prose Movement” of Han Yu (768-824 AD) and Ouyang xiu (1007-1072AD) raised the status of Confucianism. Therefore, the reason for attaching importance to Confucian classics can directly reflect that the intention is to re-establish the authoritative status of Confucian classics through these literary works, and the purpose of serving politics and religion is very clear. It was in this era that many scholars and thinkers came into being. Their attention to the moral cultivation of writers made the painting in the Northern Song Dynasty continue to take on a different look.

Since the Wei and Jin Dynasties, it can be seen from Zong Bing's (375-443 AD) preface to landscape painting that the direction of the development of Chinese landscape painting is to follow the Taoist idea represented by Lao Zi (571-471 BC) and Zhuang Zi (369-286 BC), and gradually infiltrate and enrich the theory of Chinese landscape painting. In the subsequent landscape paintings, Lao Zi and Zhuang Zi's idea of “plainness”, “emptiness” and “harmony between man and nature” has been embodied, without exception, in the development process of Chinese landscape painting. It has a great impact on Chinese landscape painting. In pursuit of “learning from the past and embracing the new, traveling abroad” [7]. Before this time, painters were almost full of religious worship for mountains and rivers. Their observation and respect for nature came from the fact that most painters lived in seclusion in the mountains in order to create a beautiful forest within a limited range. This is called the “Northern Song tradition”, which can make people feel a strong sense of naturalism in the picture. This forest originates from nature, but it is not a pure reproduction of nature. Guo Xi's works are not a description of specific scenery, but an ideal scene. The artist hopes to find the laws hidden behind nature by understanding the changes of nature.

3. The Artistic Atmosphere of Guoxi's Linquan Landscape

A major feature of Chinese painting is the pursuit of artistic conception. The book “Lin Quan Gao Zhi” discusses how to create a vivid and beautiful artistic conception, and also has a specific explanation on the art. Talking about the image of mountains and rivers from many aspects, and expressing the artistic conception by means of pen

and ink composition. The painting of “Early Spring Painting” depicts the seasonal atmosphere of spring with wonderful strokes. Guo Xi also did deal with the picture from the artistic conception, and let the artistic conception integrate into the picture, and finally let the viewer experience the artistic conception, which really shows the excellence of Guo Xi’s painting. From the perspective of historical context, the landscape painting in the Song Dynasty mainly inherited the northern painting school represented by Jing Hao (850-911 AD) and Guan Tong (907-960 AD), and the landscape painting creation in this period was also very active, which promoted the development and research of landscape painting theory. Among them, Guo Xi’s view of “Lin Quan” is the most representative.

At the beginning of his “Lin Quan Gao Zhi”, he clarified that painting should express the meaning of “Lin Quan”. The so-called “Lin Quan” refers to mountains, forests and springs. In order to dilute Guo Xi’s professional color, Guo Si (?-1130 AD) repeatedly emphasized that his father had Taoist cultivation and Confucian virtues. Between the lines, he tried to show that his father had neither the secular utilitarian heart nor the chance of family painting training and painting. It is the so-called “get a good hand today, and show it in depression”. Therefore, Guo Xi’s original intention is not to take painting as the name. Guo Xi’s image is more like a literati than a painter.

However, how to build the forest spring scenery? Guo Xi put forward that “the cultivation and expansion, the reading and reading are skilled, the classics are numerous, and the essence is sought” [8]. First of all, we should look at the paintings of our predecessors. Secondly, we should be able to form our own style. Finally, we should require people to have the spirit of discovering beauty, and the painter’s cultivation and knowledge accumulation, including the collision between mind and nature in the process of painting. The so-called “don’t be good, don’t be diligent, don’t be more than full of sightseeing, and list the history in your chest”, emphasizes the four seasons, and attaches importance to naturalism since the Northern Song Dynasty.

In Guo Xi’s paintings, there is a picture depicting the scene in the mountains when the earth is warm in early spring. The inscription “Guo Xi’s painting in early spring, Renzi’s year” in the painting of early spring created by Shenzong in the fifth year of Xining (1072 AD) is analyzed. The work features the majestic rocks and pine trees in the close-up view. The middle view is a towering mountain range, and in the distance is a mountain peak looming in the clouds. In the deep mountains, there is a pavilion. On the edge of the cliff, there is a pavilion that can be used to enjoy the scenery. A clear spring flows down from the canyon and winds up, forming an S-shaped terrain. The people who look up at the peak and the clouds echoing on the hillside are consistent with the “lofty” theory proposed by Guo Xi, one by one looking up at the top of the peak from the bottom of the peak. So, tourists enter the mountains and extend backward along the trestle, making the mountains more deep. In the blank space, there is an ethereal artistic conception, reflecting a quiet atmosphere. Trees, pavilions, springs, fish, animals, sceneries are scattered in a coherent manner, forming an interesting contrast with each other, creating a “Four possible” landscape artistic conception.

In the picture, a large number of blank spaces show clouds and water. Use many blank areas to show clouds and water. There is no clear cloud shape in the picture, but the fog rendering is very clever. Clouds and fog cover and disperse slowly, while the water vapor in the distant mountains gradually disappears, opening up the space

distance and having a strong sense of depth. Through the combination of emptiness and reality, it sets off a quiet and profound landscape artistic conception. Using the combination of emptiness and reality, “Lin Quan Gao Zhi” creates a quiet and far-reaching artistic conception of landscape painting. It has reached the goal of “taking the shallowness as the subtlety, and the more superficial it is, the deeper it becomes”[9]. In “Lin Quan Gao Zhi”, it is mentioned that Guo Xi is skilled in using scenery as a backdrop: using cars, people, cars, and people to indicate the way out and direction; Broken walls and carved beams and painted rafters are dotted with trees. The interweaving between trees can highlight the distance between them; The mountain ravines block the stream to reflect its depth; The small boat and the pier add more interest to this painting.

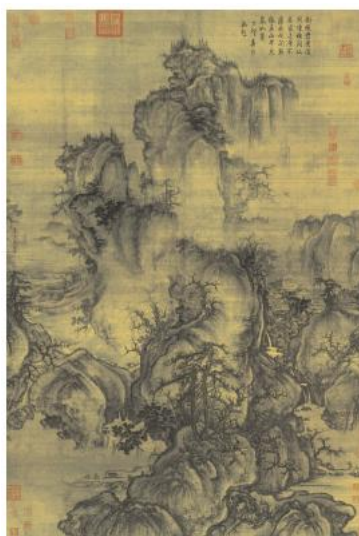


Figure 1. (Song) Guo Xi's “Early Spring Painting” on silk with light ink color 158.3 cm × 108.1 cm Taipei Palace Museum Collection.

However, the development of ancient Chinese landscape painting showed great changes in the middle of the Northern Song Dynasty. The reason for this is that most painters no longer live between the mountains. This is reflected in painting and calligraphy, they have not emphasized the landscape painting to achieve the special concept of painting hidden. Throughout the “Landscape Training” has two purposes: one is to get close to nature, and become friends with Lin Quan; the second is to feel between the mountains and rivers, and have emotional resonance with it. In this taiping day for retreat mountains, Guo Xi think unnecessary, instead Guo Xi think everyone to do responsibility “clean, source”, in this deeper meaning, refers to other time outside of high, to enjoy the landscape of pleasure, landscape picture can be very good to let a person feel the ideal state [10]. Therefore, for Guo Xi, to enjoy the joy of Lin Quan, it was not necessary to completely seclude the mountains and forests or ignore worldly things. To appreciate the beautiful scenery, only a “heart of Lin Quan” who discovered beauty was needed. The value of landscape painting lies not only in conveying the charm of the mountains and rivers, but also in satisfying the viewers' psychological state of “Lin Quan's Elegance”. Guo Xi was a palace painter who vividly demonstrated his loyalty and steadfastness in serving the court. At the same time, he timely summarized and responded through creative practice and theory, reflecting the trend of adapting to the development of landscape painting, and ultimately expressed his pursuit of “Lin Quan”.

The most famous “Three Perspectives” is one of the traditional creative techniques of landscape painting proposed by Guo Xi in “Lin Quan Gao Zhi”, and it is also an important aesthetic theoretical term proposed by Guo Xi “There are three distant mountains: from the foot of the mountain to the top, it is called Gao Yuan; from the front of the mountain to the back, it is far reaching; from the near mountain to the far mountain, it is called Ping Yuan”[11]. As a famous landscape painting theorist during this period, Guo Xi's painting theory was not an extreme manifestation of personal aesthetic taste, but a sublimation that greatly matched the literary trend of the Song Dynasty. It cannot be ignored that at this time, the literary field was carrying out a poetic and literary reform movement. Due to the negative literary habits of opposing exaggeration and pursuing luxurious writing styles since the late Tang and Five Dynasties, people were encouraged to pursue a natural, leisurely and comfortable style, which was reflected in the literary movement with Ouyang Xiu and Su Shi (1037-1101 AD) as the backbone figures. Su Shi once said, “To taste and discuss books is to refer to the deeds of Zhong and Wang. Xiao scattered and simple, and the beauty lies beyond the strokes”. In the Song Dynasty, literati pursued simplicity and influenced Guo Xi, which is reflected in the “Lin Quan Gao Zhi”, which mentions that mountains have three distant heights, depth, and flatness. From a practical perspective, the “Three Distances Method” can be combined with one painting or used independently. The concept of “high and far” will start from close range, and people's visual perception will move from close to far, from low to high, and expand the picture vertically, creating a difficult to approach error; “Profound” gives people a glimpse of the back of the mountain, while also experiencing the three-dimensional and profound beauty of Lin Quan; The literal meaning of “Pingyuan” here is not necessarily a straight line, but rather intermittent and interconnected.

In Guo Xi's view, “Pingyuan” is superior to the other two methods. In the poetic expression of Guo Xi's “Pingyuan” painting, not all conveyed are the charm and leisurely beauty of seclusion in the mountains and forests. In the context of leisurely beauty, Guo Xi's paintings with the theme of “Pingyuan” have a sense of “poetic sentiment”. The responsibility borne by literati is the burden of “the world”, and under such a burden, they tend to approach things and cultivate themselves with a melancholic mindset. Su Shi once wrote a poem about Guo Xi's autumn mountains and plains [12]. The contradiction between the exiled literati who both want to cultivate their thoughts in the green forest and cannot abandon their social responsibility is elucidated to the extreme. Later on, Ni Zan (1301-1374 AD) excelled in using the “Pingyuan Method” in his paintings and showcased an indispensable personality charm in his paintings. Although his paintings may seem hasty and simple, after careful consideration, the content of his paintings was not simple but very rich. The proposal of this theory breaks away from a commonly used viewpoint in ordinary painting, which is the depth of depth displayed by the focal perspective method. Afterwards, Han Zhuo (1061-1127 AD) proposed that “Kuoyuan”, “Miyuan”, and You yuan were closely related to Guo Xi's theory.

So how to achieve the visual effect of “Three Perspectives”? This is inevitably related to one of the perspective methods, scatter perspective. Zong Bing of the Southern Dynasty mentioned that “when you draw three inches vertically, you should reach a height of a thousand feet; when you draw horizontally and vertically, you can reach a distance of a hundred miles. The original text of “Preface to Painting Mountains and Rivers” can be found in Volume VI of Zhang Yanyuan's (815-907 AD) *Records of Famous Paintings of All Dynasties* by Tang Dynasty scholar. It is treating

scenery with distance and proximity. It can be seen that Zong Bing's theory of space has been inherited and developed on the basis of Guo Xi's "Three Perspectives Method", and people's thinking has also undergone changes in space. This requires painters to break through the limitations of time and space on the plane, and to arrange the picture and structural space reasonably based on their perception and perception of nature. On the basis of a high-altitude panoramic view, the viewpoint of the photo can follow behind, move up and down, or view many objects from close to far. This is greatly different from the focus perspective of the West. The Three Perspectives is the experience accumulated by Guo Xi in his previous works and his long-term landscape creation practice, and it is also the basic and prerequisite for his expression of landscape imagery. This is a poetic and creative artistic space. It tends towards the realm of music and permeates the rhythm of time [13].

Since the Wei and Jin dynasties, there has been a saying in Chinese painting that "vivid depictions are being seen". The discussion of the relationship between form and spirit has always been an important issue in Chinese artistic thought. Therefore, how to obtain the charm of mountains and rivers, Guo Xi proposed the method of far and near observation in his article, requiring painters to observe deeply in life and capture the main characteristics of the objects being painted. The first step is to pay attention to detail and comprehensiveness. When painting landscapes, one should appreciate the matching landscapes and achieve the goal of "looking at them from afar to capture their potential, and looking closer to them to capture their quality". In Guo Xi's view, different aesthetic objects have different forms of beauty. In order to grasp the unique beauty of the aesthetic object, it is necessary to adopt observation methods that are suitable for the characteristics of the aesthetic object. Although close observation is necessary, it seems that he places more emphasis on the overall mastery of long-distance observation. This is not just a simple observation, but also requires some consideration of various aspects of the landscape. Guo Xi's painting "Early Spring Painting" perfectly embodies the advantages of combining farsightedness and nearsightedness. In the "Early Spring Painting", it can be described as "the likeness obtains its form and heritage, and the true temperament is rich" and "the mountains live when they receive water, and the water is beautiful when they receive mountains" in "Lin Quan Gao Zhi". In order to showcase the majestic momentum of the mountains and valleys in the north, Guo Xi, after observing nature, mostly took giant stones from the mountains, mainly focusing on the axis of the painting, so that viewers will be shocked by this magnificent momentum at the sight of this painting.

In addition, he also proposed that "the mountains in spring are light and mellow as laughter, the mountains in summer are verdant and ready to drip, the mountains in autumn are bright and clean as makeup, and the mountains in winter are bleak as sleep" [14]. Taking the "Early Spring Painting" as an example, this painting depicts the mountain scenery seen in the early morning of early spring. Here, mist envelops the hillside. Although the branches have not turned green yet, new buds have sprouted. The streams and streams in the mountains have melted, as if the sound of flowing water is forming a clear and shallow spring pool. Although there are few flowers and plants in the painting, they are full of vitality everywhere, conveying the message that spring has arrived. Moreover, from the painting, we can see the natural scenery and the characteristics of the four seasons. This is consistent with Guo Xi's statement that mountains and rivers should reflect the characteristics of the four seasons. The treatment of the personification of the landscape image indicates that Guo Xi refined the loose natural qi and rhyme into a personified image of the landscape. Starting

from the tradition of the Tang and Five Dynasties, although emphasizing the expression of “common form” and “common sense” in a specific mountain and tree, we never persist in depicting the similarity of specific things in form, but pursue a way of expressing mountains and rivers that drives form with charm. Painters need to capture the subtle changes in landscape nature through a gradual and face-to-face approach, and to showcase rich visual effects in different climate and seasonal conditions.

Wang Wei (693-761 AD) once said in his book “Accidentally Composed Six Poems: The Six Poems” that “the poet who lived in the world was a fallacious poet, but his predecessor was a painter”. Poetry and painting complement each other, and this strong romantic relationship actually has a long cultural tradition in China, and the emergence of this tradition requires a good cultural and social atmosphere. The so-called combination of poetry and painting is an excellent way to express emotions outside of the painting and to continuously break the meaning of the brush. As Su Shi praised Wang Wei for saying “There is painting in poetry, and poetry in painting” [15].

Reading poetry is one of the methods of painting, and good works can inspire poetry for literati. For painters, poetry can inspire the source of painting. Poetry and painting are interconnected, although not original by Guo Xi, at that time Guo Xi was not the only one advocating the combination of poetry and painting. Su Dongpo wrote that “Yi Chuan lost his old hair like frost, lying in the autumn mountains thinking of Luoyang” and “Xuanhe Huapu” said that the objects painted by Zhao Shunuo can reflect poetic meaning in the painting. Such examples are also reflected in the many lines recorded in “Hua Yi” that can be used for painting. His son Guo Si also widely collected the line “before offering”. To see that Guo Xi is very dedicated to creating the different landscapes of the four seasons. The reason why Guo Xi’s landscape paintings have received high praise from the world is due to his personal experience of mountains and rivers, and his in-depth portrayal of them as materials.

4. The Influence of Linquan Landscape Painting on Later Generations

The summary of Guo Xi's painting ideology and theory was finally compiled by his son Guo Si. The general system of the book can now be seen in the book “Lin Quan Gao Zhi”, which divides Guo Xi's painting theory into six parts. Among them, the book “Shanshui Xun” mainly tells the spiritual state of Guo Xi during the painting process and summarizes his creative experience; According to its name, “The Art of Painting” tells the story of the artistic conception of painting; The main analysis of “Painting Decision” is about the methods and principles of painting, as well as other types of writing; The painting title clearly indicates the reasons why Guo Xi served the court from a lateral perspective; The “Painting Grid Collection” mainly records some situations of landscape painting; The “Painting Record” is a record of Guo Xi's participation in palace activities; The “Preface to Guo Si” and “Xu Guangning Postscript” take Guo Xi’s creative process as the main thread. The “Lin Quan Gao Zhi” can be said to provide a comprehensive interpretation of Guo Xi's artistic creation, and its academic value is also high. It can be said to be the most successful theory of landscape painting in the Song Dynasty.

The aesthetic care of poetry is in line with the painter's life experience. It can achieve the ideal state of combining emotion and reason, enabling them to obtain

corresponding hearts and hands, and then create poetic landscape paintings. From the creation process of poems and paintings such as “Difficulty on the Shu Road” to “Yellow Crane Tower Sending Meng Haoran to Guangling” and then to “Record of Yueyang Tower”, the poet’s soul has been freely extended and sublimated in the mountains and waters. Combined with the painting ideas of “full travel and full view” and “the heart of the forest and spring” in the book, we should play a positive role in the creation of landscape painting, establish the painting concepts of “high and distant”, “profound”, and “flat and distant” seize the spatial awareness and artistic conception of landscape painting, and integrate the internal and external world in a structured manner, creating an ideal landscape realm of “feasibility, hope, tourism, and habitation”. During the ancient literary movement and the trend of Neo Confucianism at that time, many of Guo Xi's ideas were influenced by the cultural atmosphere of that time, and he actively absorbed literary poetry as creative nourishment. Especially the study and research on the beauty of Lin Quan has deeply penetrated into his painting theory, making it an indispensable and important component of his entire painting theory system. Guo Xi's learning of Tang poetry, painting, and poetry is a combination of strengths, indicating that he not only had a profound literary foundation, but also had a close connection with the literary theory of this period in painting theory. Later on, literati painting began to emerge in the Song Dynasty and reached its peak in the Yuan, Ming, and Qing dynasties. It can be said that the poetic imagery of the Northern Song Dynasty laid the foundation for traditional Chinese painting to move towards literati painting [16].

Guo Xi first explicitly and concretely proposed the concept of "artistic conception" beauty in “Lin Quan Gao Zhi”, and dedicated himself to creating the realm beauty of landscape painting for painters. The term “artistic conception” is also interpreted in modern times as a bridge of communication between painters and viewers”. Triggered by his advocated state of “being able to travel and live” in landscape painting, he hopes to meet the spiritual needs of literati and officials in their spare time or leisure time. In the history of Chinese painting, he was revered as one of the “Four Great Painters of the Northern Song Dynasty” or some scholars referred to him as the “Four Great Painters of the Song Dynasty”. Many landscape painters of the Song Dynasty had a deep cultural heritage, and at the same time, they were deeply influenced by Taoist thought. After the Song Dynasty, landscape painting began to focus on artistic conception, and to this day, Chinese landscape painting still pursues the effect of artistic conception. The structure of the artistic conception of landscape painting by literati in the Song Dynasty relies on the combination of ink and space.

Like Ni Zan’s three paragraph composition, the use of various brushstrokes not only emphasizes ink and space, but also creates an extremely simple and sparse painting realm, which reflects the aesthetic value orientation of “flat”. In addition, Pingyuan is also an important element in the process of landscape painting creation. It not only plays a role in rendering the atmosphere, but also creates a certain sense of space in the picture. It is precisely because Guo Xi highly praised “Pingyuan” that the painting style of later literati cannot escape this state. For example, the Yuan Dynasty painter Ni Zan's “Yi Qi Theory” expresses the plain and natural style in his paintings, while the Ming Dynasty painter Dong Qichang's(1555-1636 AD) “Northern and Southern Zong Theory” further suggests that “those with a qualitative nature are called light” [17].

Among them, Zhao Mengfu(1254-1322 AD) criticized the painting style of Southern Song painters, who were too clever but not powerful, with the slogan of

“retro”. Zhao traced his painting style back to the Tang, Five Dynasties, and Northern Song dynasties. From the paintings he passed down, we can see that he had a deep exploration of the Li Guo School of Painting, and many of his painting methods and artistic ideas were based on the tradition of the Li Guo School of Painting. This is particularly prominent in the “The Picture of the Overlapping Mountains of the Chongjiang River” and the “The Picture of the Double Pines and the Plain” collected by the Metropolitan Museum. Zhao Mengfu advocated calligraphy and painting, and wrote a poem titled “Stone is like flying white wood, like a Zhou, and bamboo is also connected to the Eight Laws. If someone can understand this, they will know that calligraphy and painting are the same”. He vividly and vividly integrated the form of the calligraphy with the objects depicted, making an appropriate response. This is the same statement as Guo Xi's brush for calligraphy and painting in “Lin Quan Gao Zhi · Painting Secrets”, which belongs to the same lineage. Yuan Haowen (1190-1257 AD) once praised Guo Xi's paintings as of high quality. As a famous landscape painter of the Northern Song Dynasty, Guo Xi was highly praised by later generations and was awarded the title of “Orthodox in the painting” by later generations. On the basis of inheriting Li Cheng and others, he developed and enriched the texture methods of landscape painting, and practiced the texture of cirrus clouds in the “Early Spring Painting”. And standardized demonstrations were conducted on basic techniques such as tree and stone techniques. Painting creation will promote the development of painting theory, and theory, as a product of practice, in turn guides practice. On the basis of inheriting the Tang Dynasty, the economy of the Song Dynasty continued to flourish, and people's aesthetic needs also increased. In terms of painting, the focus was on landscape painting, which is said to be the top thirteen subjects of painters. As a painting theory work, it holds a special position in the history of Chinese painting theory and is one of the earliest works to provide mature explanations on the creation, appreciation, and many other aspects of landscape painting.

Generally speaking, landscape painters inside and outside the Ming and Qing Dynasties were influenced by Guo Xi's landscape paintings, and they also studied from Dong Yuan and Ju Ran. Li Tang (1066-1150 AD), Ma Yuan (1140-1225 AD) and Xia Gui were one of the four in the Southern Song Dynasty. Therefore, there were few landscape painters in the Ming and Qing dynasties who specialized in imitating Guo Xi's paintings. Compared with the influence of Dong Yuan, Juran, and Yuan schools, the effects produced by Guo Xi during the Ming and Qing dynasties were very limited. However, Guo Xi, as a huge family in the history of Chinese landscape painting, cannot be shaken. Guo Xi's influence lasted for a long time, was profound, and was as great as his landscape painting and landscape painting theory, and still inspired and influenced scholars and scholars in today's painting. Therefore, studying Guo Xi's landscape paintings from this perspective is undoubtedly of great benefit for us to understand the style and features of landscape painters in the Ming and Qing dynasties, especially for the creation of today's Chinese painting, which also has important practical significance [18].

When we imitate Guo Xi's paintings, how should we apply what we have learned? We should not only imitate the brushwork of our predecessors, but also imitate their ideas. So what is the significance of Guo Xi's paintings for us today? Taking the “Early Spring Painting” as an example, this painting exhibits rich brushstrokes and ink marks in terms of the chapping and wiping of mountains and rocks, the mixing of ink and water, and the dry and wet, dry and straight strokes of the brush. So, when we

copy works of different styles, there will also be changes in different styles. About the painting of trees. In the “Early Spring Painting”, the boundaries of branches and the strokes of branches are also areas that we need to learn. Of course, currently our landscape painting is not limited to the “Three Perspectives”, but Guo Xi's theory on the “Three Perspectives” can also serve as a reference in our future changes in painting methods, as it aligns with the characteristics of natural landscapes we see. The colors of the plain have both brightness and darkness, the colors of the high and distant are clear and bright, and the colors of the profound are heavy and dark. As a deformation of the “one to one correspondence” theory, this is also worth our attention. Due to the permeability of rice paper and the richness of ink color, it is higher than silk painting. Therefore, we should leverage its characteristics and integrate our overall grasp of painting into specific operations, rather than being limited to the surface of form. When facing the rich and unpredictable natural phenomena and landscapes in nature, we must first observe and extract natural phenomena in order to grasp them spiritually, The transformation from classic to modern brushwork, and then to creation. In this way, the gradual transformation from copying classic picture books to personalized picture language can be completed [19].

5. Conclusions

As a continuation of the Five Dynasties and Ten Kingdoms, it marks the beginning of the Yuan Dynasty. During this special period, society was in a relatively stable state, and the political and cultural development of the Central Plains was highly developed. Commerce also experienced unprecedented prosperity, all of which provided a good historical background for the development of art. Guo Xi described numerous painting theories in “Lin Quan Gao Zhi”, depicting the spiritual sustenance of literati with the scenery of Lin Quan, and providing people with rich viewing angles through the “Three Perspectives” and various observation angles, Without practical experience, there would not have been such rich theoretical works and books to appreciate the beauty of landscape painting through the emotional realm of poetry and literature outside the painting. The meaning of “Lin Quan” is a spiritual bridge that Guo Xi conveys between painters and admirers, and its connotation is full of the requirements of both subjective and objective sides. Only when both the subjective and objective aspects reach the level of spiritual connection can the connotation of “entering the Tao” contained in Lin Quan’s paintings be perceived, and the artistic conception of “Lin Quan Mountain Dwelling” can be realized in the act of viewing. Guo Xi successfully coordinated his personal landscape experience with nature as a prerequisite, closely observed and summarized, and ultimately reflected Guo Xi’s emphasis on the relationship between life and nature. This also to some extent inspires the development direction of contemporary painting.

Conflicts of Interest

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