

Dongpo Zhuzhu and on Su Shi's Literati Painting Style

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Abstract

Su Shi's life was marked by many hardships, the sea of eunuchs, and several exiles, and he suffered many blows without changing his straightforward conduct. Just like the straight and tough bamboo, bamboo is the embodiment of his strength and unyieldingness, and also his confidant in his wandering life, especially in his relegation. Dongpo once made a vermilion bamboo to express his inner feelings; this vermilion bamboo is neither bamboo nor bamboo, but more like a self-portrait of Dongpo Jushi. It is possible that Dongpo was bold and daring in his temperament, or that he had already made up his mind, and his intention was to paint first. In any case, Su Shi, the first person to paint bamboo, undoubtedly created a new chapter of literati's interest in ink.

Keywords

Su Shi; Cinnabar Bamboo; Cinnabar; Literati Ink Interest.

1. Cinnabar

In Chinese art forms, color has always occupied a very important position, and formed a unique Chinese color culture. In primitive times, the most used color other than charcoal black was red. In the Hemudu culture, which is more than 6,000 years old, ancient people used natural vermilion as a pigment for painting and recorded their life of gathering and hunting with simple and ancient red threads. The poem "The Book of Songs" has been written "The face is as beautiful as the alabaster" [1], describing the beauty of a person as moving as the alabaster; people in ancient times also like to point a vermilion mole in the middle of a child's two eyebrows, which means to open wisdom. This shows the special status of vermilion in the traditional Chinese aesthetic concept. The ancient name for Chinese painting is "Danqing"; "Shuowen Jiezi": where "Dan, Ba Yue's red stone also." [2] "Dan" means cinnabar. Vermilion color in the Yongle Palace murals, Dunhuang murals and other important caves, ancient silk paintings and paintings on paper on silk have a large number of applications. The earliest surviving volume of cinnabar, seen in Changsha Mawangdui Han tomb unearthed "T-shaped Western Han silk painting. During the Wei and Jin dynasties, Gu Kaizhi's "Luo Shen Fu" was also heavily used in vermilion color. The palace paintings of the Tang Dynasty were even better at embellishing the subject with vermilion, such as the painting "Lady with a Hairpin". The most representative of vermilion painting works is Zhu Zhong Kui, which has the effect of warding off evil spirits by painting Zhong Kui with vermilion. Ren Bonian once painted "Zhong Jin Shi Chopping Fox" (Figure 1) to express his patriotic feelings. The use of vermilion color in the painting, either a little vermilion on the eyebrow or a full body of vermilion, is always appropriate. The vermilion color is very much in line with the Chinese character, it is noble and elegant, subtle but distinct, and looks good from a distance and up close to present a simple and advanced.



Fig 1. Zhong Jin Shi Chopping Foxes Image Source: The Complete Works of Ren Bonian 2 [M]. Tianjin: Tianjin People's Art Publishing House, 2009

2. Vermilion Bamboo

Cinnabar as a main color of painting began in the Song Dynasty. It was a chic era, the aesthetic rhythm reached a different kind of height, the literati and scholars have been involved in painting, literature and painting gradually become one. At this time, "Plum, Orchid, Bamboo and Chrysanthemum", which were celebrated by the literati, became the subject of the brush of the artists. It is also from this period that the use of vermilion color in painting, vermilion bamboo is undoubtedly a classic image not to be missed. In the view of later generations, Su Shi deserves to be called the "originator" of vermilion bamboo painting.

Su Shi loved bamboo in his life, "in the subterranean monk green peony Xuan" record: "rather eat no meat, not live without bamboo. No meat is thin, no bamboo is vulgar. People thin still can be fat, Shi vulgar cannot be treated" [3]. It can be seen that Dongpo's love of bamboo is nearly obsessed. At the same time, he has a deep cultural education, especially his bold ink interest, so that he can be in the creation of unconventional law, get rid of the dust to vulgar, "out of the new ideas in the law, send wonderful reason outside the bold". It is for this reason that Dongpo Zhu Zhu Bamboo was created. According to Fang Feng's "The Painting of Shan Jing Jue", "When Dongpo took the examination, he painted the bamboo with a vermilion brush, and it became a wonderful theory with the creation. It is said that the bamboo color is not Zhu, then the bamboo color is not ink can replace. Later generations of scholars, then thought that the law, the servant saw such as Wen Hengshan, Tang Liuru, Sun Xueju, Chen Zhongol are painted. This gentleman spectrum, the past more ink ribbon, now there are clothes scarlet carry on." [4] Someone once asked him: Is there any Zhu Zhu in the world? Su Dongpo asked in return: Is there any ink bamboo in the world? This rhetorical question expresses an important point of the traditional painting theory: "The intention of the unique creation, it becomes physical. Covering the five colors with the application, bamboo is not ink, now the ink can replace the green, then Zhu can also replace the green carry on." [5] Perhaps Su Shi did not think of making vermilion bamboo at first, but it was just a whim, but it was his "whim" that had a profound influence on the development of bamboo painting in later generations. The seemingly random whimsy of Zhu bamboo actually carries Su Shi's profound artistic qualities, and is closely related to Dongpo's

unique personality and literati interest in ink. The painting of Zhu Zhu embodies Su Shi's profound understanding of "assigning color to the class", that is, to transfer color to the aesthetic criterion of "rhyme" in "vividness"; at the same time, to condense the object I spirit, write the heart, write the bones, write the soul. Combining the color of the object itself gives it a new connotation. [6] In Chinese painting, the painter has a strong subjectivity, even abandoning the color of the depicted object itself. As in the case of bamboo, which is originally green, it is not impossible to paint it as red. The bamboo painted by Su Shi is elegant and charming, and the coloring is a complete outpouring of the painter's emotions, which is strongly infectious. Behind this painting consciousness is a product derived from the powerful spiritual ideology that painting is above the object and transformed into a subjective description, which is highly compatible with the epoch-making Western impressionistic art viewpoint 1000 years later. The second is technique. In Mi Fu's History of Painting, it is recorded that Su Shi Zi Zhan made an ink bamboo from the ground all the way up to the top. I asked, "Why not divide it section by section?" He said, "When the bamboo was born, why did it grow section by section?" [7] Dongpo painted the bamboo, not section by section, but from the bottom to the top in one go, each stroke describing the growth form of the bamboo. This obsessive expression of bamboo by Su Shi clarifies his inner world and releases his ten thousand minutes of love for the character of bamboo. In other words, this growth is natural, so we should also paint bamboo naturally, not artificially according to what we see, otherwise it will limit the naturalness. Therefore, painting bamboo should be done with the bamboo in mind. This is an important summary of Su Shi's painting theory, which focuses not only on what to paint, but also on how to paint. Essentially, Su Shi's painting of bamboo is not about seeking truth, but about getting his feelings and doing his best, which is a manifestation of his pursuit to follow the heavenly principle. Such a bamboo seems to be out of the normal shape, but it is in line with the common sense. [8] This is the embodiment of Su Shi's unconstrained adherence to the law in painting, and it is also the expression of his frankness. He uses bamboo as a metaphor for people, expressing pressure and emotions.

3. The Literati Ink Interest

Chinese painting speaks of the five colors of ink, and this color refers not to color, but to the difference in the dryness and wetness of the ink to distinguish its form, to derive the different effects of yin and yang. Perhaps Su Shi was inspired by this and painted bamboo with Zhu instead of ink; or perhaps Su Shi was "on a whim" but could not find "ink" and had to use "Zhu" color instead, as a way to to comfort himself. But no matter what the case is, from the logical point of view, Su Shi painted bamboo with vermilion (red) instead of ink (black), which is not contrary to common sense. Because the bamboo is not ink, but the ink can be painted, then the bamboo is not vermilion, but Zhu can also be expressed, so that Su Shi painted Zhu bamboo and there is nothing wrong, at best, can only say that it is not the normal shape, but also common sense. As a matter of fact, flowers are not black, but Yin Bai, a painter of the Northern Song Dynasty, loves to paint flowers with ink, and Su Shi once wrote a poem, "There is nothing in creation, and it is not difficult to make it suddenly. The heart of the flower is inked and the spring color is scattered. The indistinct shape of the flower is the only thing that can be done, and the sparse attitude is complete since" [9], in praise of Yin Bai's pioneering work with ink flowers and his superb painting skills. The tradition of ink flowers continues today, and there is no shortage of later generations who have made Zhu Zhu. When Su Shi praised Yin Bai, did he think that he was also revered by later painters for his vermilion bamboo? Pan Tianshou said: "The original painting is the ultimate in God's perfection, not in the color of ink and Zhu? Jiu Fanggan horse, specializing in the horse's divine steed, naturally not between the female and the yellow." [10] The use of ink or vermilion is just a thought, Wang Wei also made "Banana in the Snow". The picture painter, but write the heart only! Although the world mostly recognizes Wang Wei

as the originator of literati painting, it was undoubtedly Su Shi who really started the tradition of literati painting, who was not only the founder of the theory of literati painting, but also guided literati painting in a special direction with his painting theory, and even created a situation where literati painting has been "unique in its landscape" for thousands of years.

4. Concluding Remarks

Su Shi's literary style is admired by us. He was a master of writing and singing bamboo as well as painting bamboo, and he insisted on being with bamboo all his life, taking bamboo as a mirror, and his noble sentiment of "his body and bamboo are transformed, endlessly fresh" is worthy of our admiration. His idiom of "having bamboo in one's chest" and the famous poetic phrase "You can eat without meat, but not live without bamboo" are widely loved and studied by people, and they have become the best words to guide people to engage in creativity and cultivate themselves. His creative theory of seeking resemblance rather than resemblance, of "putting new ideas in the law and sending subtlety beyond the boldness" has provided profound inspiration not only for guiding and flourishing the creation of calligraphy and painting, but also for guiding and flourishing the creation of literature and art as a whole. Although his bamboo painting practice is only a small microcosm of his entire literary and artistic creation practice, it sets a vivid example for us to carry forward the spirit of innovation.

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