

# The Study of the Spiritual Connotation of Ming and Qing Flower and Bird Painting and Its Inscription Poetry

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## Abstract:

Object: Flower and bird painting is one of China's three major painting departments, in ancient times widely loved by all the literate people, to the Southern Song Dynasty appeared a new atmosphere of ink flower and bird painting, to the Ming and Qing dynasties, Chinese flower and bird painting in-depth development at the same time, but also the peak period of flower and bird inscription poetry. Methods: This paper takes "spiritual connotation" as the traction, and finds the correlation and personality between the two by comparing the flower and bird paintings and inscription poems in the Ming and Qing Dynasties. Result: Flower and bird painting has the spiritual connotation of pen and ink, flowing and flowing, pay attention to the combination of spirit, and the inscription poem has the essence of literary sentiment, natural charm, the two have common ground and have their own unique, there are paintings in poetry, there are poems in painting.

## Keywords:

Ming and Qing Flower and Bird Paintings, Poem with Painting, Spiritual Connotation

## 1. The Spiritual Connotation of Ming and Qing Flower and Bird Painting and Inscription Poetry

### 1.1. The Spiritual Connotation of Flower and Bird Painting

The spiritual connotation of Ming and Qing flower and bird painting mainly lies in the use of its pen and ink, Ming and Qing flower and bird painting mainly to write, the painter with different degrees of ink to express different images, through ink to highlight the characteristics of the combination of heart rhyme. Painters wantonly splash pen and ink, with the pen between the euphemisms has a clever weight, so that the entire pen and ink filled the imagination of space, so that the whole work lifelike, more generational sense. In flower and bird painting, especially the lightness of the bird's feathers is a test of the artist's skill and fine degree, as well as the leaves of each vein are extremely exquisite, with a thin pen, the whole picture filled with infinite vitality, so that the viewer understand the painter's mood, endless memories.

### 1.1.1. Pen Ink Horizontal, Flowing Away

Ming and Qing writing flower and bird painting pay attention to falling ink, painting style, such as God, so that every object painted is full of charm, with pen and ink horizontal, scattered characteristics. In the Ming and Qing Dynasties, the literary characteristics of literate painting gave the flowers and birds unlimited imagination space. Writing works pen and ink horizontal, incisive, each has its own unique weight, in general, rich ink more wild air, light ink more literate Confucian atmosphere. In the expression of spiritual connotation, what the painter sees and hears can be embodied through the control of pen power, especially the painting method of capital meaning, tends to pay attention to the image with ink to express the artist's subjective feelings. Such as one of the early Qing dead monks Shi Tao, Shi Tao's flower and bird painting with a flexible and clever brush, just soft, the center line is heavy, the side line is simply sharp, the priority change is very obvious, with a pen three folds and square clever combination, the whole work into one breath, filled with the flavour of the flowing. Shi Tao's flower and bird painting mainly involves the four gentlemen of Meilan bamboo chrysanthemum theme, its "Elian map" lotus leaves with extremely thin lines sketched out, slightly with a dry pen after rubbing slightly pale flower green, lotus with light sebum slightly faint dyeing molding, so that the lotus pale pink flower more girly sense of shyness, lifelike, And the creation of these themes are derived from Shi Tao's rich travel experience, all show his extraordinary talent and original personality, but also expressed the love of life, the praise of nature. (Figure 1)



Figure 1. Qing Dynasty Shitao's "Elian Map".

### 1.1.2. "Gas", "God" Combination

The combination of "gas" and "god" is the two most prominent features of Ming and Qing flower and bird painting. Painters often express their own thoughts and spirits and inner feelings through the objects they depict when painting flowers and birds, and think about nature and understand life. It is precisely because of this, there is "the famous paintings of the past" Zhang Yanyuan put forward the "vibrant" this statement, and think that the combination of "gas" and "God" is the highest realm of painting.

In the Ming and Qing dynasties to write flower and bird painting, “gas” is very common, writing flower and bird painting pay attention to falling ink, with ink to write God, the artist's charm into the ink color, so that the whole “gas” swim in the painting, to promote the painting, the mood is particularly vivid. Such as Xu Wei in writing flower and bird painting achievements, in their most vivid ink-spraying works, you can see that his strong thoughts, is after experiencing a lifetime of difficulties held attitude towards life, but also after a lifetime of misfortune wanton, let go Unruly, but also for many years of displacement, bad luck of the sad and angry catharsis, is the world's injustice of the blatant protest, but also half a lifetime of seclusion of helplessness and unwillingness, all in the flower and bird painting in the pen and ink poured expression Therefore, Xu Wei’s ink-spraying works are the concentrated expression of my emotional connotation. Only with a unique insight and profound understanding of life can he have a higher sensitivity and understanding of art, art source of life and higher than life, only have a certain understanding of life and understanding, experience the joy and sorrow of life, will have a different understanding and experience of what they painted, produce a profound understanding, flower and bird artistic vitality can better grasp and understand, such paintings can let the viewer stay, “God” in the picture. (Figure 2)



*Figure 2. Ming Xu’s painting of ink-sprayed flowers and birds.*

## **1.2. Flowers and Birds to Draw the Spiritual Connotation of Poetry**

Ming and Qing flower and bird painting poem reflects many literates in the creation of what they see and hear and think, many of the meaning of intent are included in the poet’s long life to understand. Most of the poets are people who are proficient in many arts in the literary world, and have a wealth of experience, experience a certain degree of difficulties on life has produced a unique view and indirect. Most of them have a profound literary cultivation and artistic skills, so that poetry has become their emotion, literary feelings, artistic understanding, life feelings concentrated expression of the carrier.

### **1.2.1. Literate Thoughts**

Most of the Ming and Qing poetry painters are full of Lun, in literature, poetry, painting in the field of small achievements, the artist’s rich experience, profound knowledge moistened the charm and attraction of the works of art. For example, “Yangzhou eight strange” the head of The Jinnon 50 years old from painting, although painting started late, but the reason for such a high level of achievements in

the field of art is largely based on his previous decades accumulated cultural heritage and calligraphy achievements. Art is connected, painting flowers and birds is not only limited to the study of flower and bird painting, but also to expand the study in calligraphy, literature and other fields, in order to better understand the connotation of flower and bird painting.

In the Ming and Qing environment, many poetry painters are displaced, the heart has great ambition, so many painters are metaphorically in the scene, borrowed lyrical, thus expressing the inner depression and anger, to ease the heart of the puzzle and depression. Such as Wen Zhengming's "Ink Bamboo Map" has three inscription poems, of which Wen Zhengming's "Ink Bamboo Map" has three inscription poems, of which the inscription poem of Wang Fuxuan; "Strange bottom of this gentleman's solution to the common customs, clear standards and clouds", Wang Fu Yu directly in praise of the integrity of bamboo modesty, high clean and perseverance of the beautiful quality, seems to praise the bamboo, in fact, the author's character and painting skills of a recognition. The poet's assessment of the painting directly shows the artist's painting skills and the level of awareness of life, linked to the artist's character, and this emotion into the poem, which is the feelings between the hearts of the literate, but also between the painter and the painter's recognition and approval. From the poetry, we can also see the poet's poem's cultural background, most of the poets will quote the scriptures, through allusions to express their feelings directly.



*Figure 3. The "Ink Bamboo Map" is enshrageded.*

### **1.2.2. Natural Charm**

Ming and Qing inscription flower poetry constantly pursues a plain natural realm, which is how to face the life setbacks and suffering of the plain and natural, should be the poet from the inside out of the life of the feelings and thoughts, but experienced the baptism of time, pain grinding so it is particularly calm and natural. Presumably the poet must have experienced a lot of suffering, see through the world, deeply understand the laws of nature, so his love and hatred of the open down, with a common heart to face life, thus understanding more philosophy of life, formed close to nature, see through the nature of life but still love the life of the plain and

harmonious attitude, and because of this attitude cleverly integrated in the poetry, so that the clear flower bird painting has this characteristic.

Also such as the Qing Dynasty Shitao's "Bamboo Forest Lotus", "the dark group in the dark group, the black bush in the flowers and leaves wide. Try to see the pen from the smoke; the waves do not have to be finished". There is a deep mystery hidden in the poem. Careful taste of the first two sentences is to depict Shi Tao with ink painting works, with ink to make the position of the leaves is very wide and clever. There is a certain contrast with the latter two sentences, which is also to tell the world not to paint too complete, leaving room for the viewer to give a certain amount of imagination space. From it can also be seen that Shi Tao's philosophy of life, is not on the line, sometimes painting left some unfinished parts, but also to the viewer painting room, so that people in the full play of subjective initiative on the basis of their own understanding of the remaining part of the work. There are a thousand readers there are a thousand Hamlet, different viewers have different life experience and cultural background, the understanding and view of painting works are also very different, and Shi Tao know how to use human differences and uniqueness, so that the viewer combined with their own views "complete" the final unfinished painting part. Shi Tao is one of the "four monks", he advocates from nature to understand the truth of life, advocate people to return to nature, which is the expression of the spiritual connotation of ShiTao flower and bird painting.

## **2. Ming and Qing Flower and Bird Paintings Are Related to the Spiritual Connotation of Their Inscription Poems**

There are paintings in poetry, there are poems in pictures. Flower and bird painting and inscription poetry have an inseparable close relationship, poetry and painting in the mutual integration of continuous penetration, the spiritual connotation of the two are also affecting each other, so there is a certain unity and complementarity between the two.

### ***2.1. Unity between "Spirits"***

Poetry painting is complementary, many poets and painters in the Ming and Qing Dynasties have the talent to compose poetry, the field of poetry painting, often self-titled, which is one of the factors prevailing in literaal painting. The flower and bird painting works from the first of the "literary painting" poetry painters themselves have the function of recording what the author sees and hears, expressing the author's thoughts in his heart, revealing the author's true feelings, etc., and the author often implies the purpose of his own creation and the central idea to be expressed in the process of painting, which naturally reveals, which makes the poems blend, and even achieves his own poetry The purpose, but also directly expressed their own poetry painting emotion and the feelings of life, so that the whole creation more perfect.

### ***2.2. Complementarity between "Spirits"***

Poetry and painting, as two different forms of expression, retain their own particularity in combination. In the Ming and Qing flower and bird paintings and inscriptions, the spiritual core of flower and bird painting and the spiritual connotation of inscription poetry are expressed in two not identical ways. The difference between the two is bound to be complementary in the coexistence between the two.

In flower and bird painting and inscription poetry, the inscription object of the poem is painting, is the poet to work on the basis of the picture of the inspiration, usually in the form of words to express their own poetry, but also because there are depictions in the painting of objects on less or euphemism, so that the whole picture of the image and spiritual connotation more complete, play a complementary and perfect role; Therefore, all the complementarities between poetry paintings lie in the inherent defects of genres, in order to achieve the same poetry painting.

### 3. Conclusions

Flower and bird painting and inscription poetry have the function of recording what the author sees and hears and expressing the author's emotions, and flower and bird painting and inscription poetry have their own focus, flower and bird painting pay attention to the picture, while the inscription poem focuses on the expression of life philosophy and emotional connotation. It is precisely because of the defects of flower and bird painting and inscription poetry genre that the two merge and complement each other.

### Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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