

Culture Origins of Western Oil Painting and Ancient Chinese Poetry

-- Taking Idyllic and Patriotic Themes as Examples

Yiyuan Wang

School of Art and Design; Wuhan Textile University, Wuhan, China

Abstract. A strikingly similar picture of reality is found in different backgrounds between Western oil painting and Chinese poetry in light of the collision and comparison between Chinese and Western cultures in Western oil painting and Chinese poetry. One using poetry and the other using painting, though separated by thousands of years and thousands of mountains. It demonstrates how cultural profundity and tolerance bring different forms of expression to art. We hope to encourage the development of future research, as well as the different forms of artistic expression of culture, anticipating future breakthroughs in art.

Keywords: Western oil painting; Chinese poetry; Cultural origin.

1. The East-West Culture Origins in the Idyllic Theme

1.1 Miller's "The Gleaners" and Bai Juyi's "Watching the Mowing of the Wheat"

1.1.1 Biography of the painter and poet

"The Gleaners" is the work of the talented French artist Jean-François Millet, who was born in the Normandy peninsula of France in 1814 and died in the town of Barbizon near Fontainebleau in 1875 at the age of sixty-one. He was one of the most popular artists among the lower and middle classes in China in the past hundred years. He depicted rural life, depicted their truth, goodness and beauty in detail, persistently based on the grassroots and strived to express the realistic and objective rural life. His creations are strongly characterized by the times and are supported by ordinary people and small, tenacious and hard-working rural people, whose vitality was first noticed by people all over the world in the hands of this painter.

The poem "Watching the Mowing of the Wheat" was written by Bai Juyi when he was a lieutenant in Shaanxi Province's Zhouzhi County, feeling that the local people were working hard and living in poverty. As Bai Juyi was in charge of this matter, the county lieutenant was responsible for the arrest of pirates and the payment of taxes in the county, so he had a better understanding of the losses suffered by the people in this area. He is deeply ashamed of his own lack of merit and virtue, and of his difficulty in working to feed and clothe the people, demonstrating the humanitarian spirit of a conscientious feudal bureaucrat.

1.1.2 The same humanistic sentiment of Western paintings and Chinese poems

The act of "gleaning" in "The Gleaners" is the deep imprint of agricultural civilization that mankind has been carrying since ancient times. Whether at the beginning people were picking up grains of rice that fell quietly in the soil, or later picking up the sparse ears of rice scattered in the field, each bowing process represents not only the hardships of people's lives at that time, but also their humility towards the land and nature. Our 9th century Tang poet Bai Juyi and 19th century French painter Millet, one with poetry and the other with painting, although separated by thousands of years and thousands of mountains, both with different artistic and artistic expressions. The poem "Watching the Mowing of Wheat" depicts a strikingly similar picture of the real life of wheat farmers. A line from Bai Juyi's poem "His right arm holds the dropped sheaves of wheat, while his left arm hangs a shabby basket. Whoever hears his words will be sad about it. There was not much left in the family field for taxes, so he picked up the wheat from the ground to feed his hunger. How fortunate were I to be free from farming at present? The official's salary was 300 dan, with a surplus of food at

the end of the year." The poem reflects the thoughts and emotions of the working people, and cries out the voice of the working people, depicting in detail the scenes of real life as shown in Figure (1), choosing scenes of the busy life of the family and the miserable food. In his writing style, the poet combines panoramic portrayal with specific character descriptions, making the whole poem an organic whole. Although he does not write much, he portrays the hard work and hardships of the wheat cutters and gleaners at the time of the autumn harvest in a vivid and realistic way, as if it were a painting, writing not only about the events, but also about the heart, the writer's own heart and the hearts of the working people. Many people think that "gleaning" only belongs to the ancient times, but if we look at its meaning, "gleaners" can still be found everywhere in our affluent society.



Figure 1. Scene from "Watching the Mowing of Wheat"



Figure 2. The Gleaners

1.2 Van Gogh's "Harvest Scene" and Tao Yuanming's "A Residence in the Countryside-one"

1.2.1 Biography of the painter and poet

Van Gogh, the representative painter of Dutch Impressionism, was the pioneer of Expressionism and had a deep and direct influence on the art of the entire twentieth century, especially Fauvism and German Expressionism. His best works, including *Starry Night*, *Sunflowers* and *Crow in the Rye* are now among the world's most famous and widely known artworks. The "Harvest Scene" was painted by Van Gogh in February 1888, when he arrived in Arles from France and quickly fell in love with the fields, under the blinding wheat fields and the strong sunlight, bringing his "crazy" moment to its peak. He was deeply influenced by the French impressionists and Japanese ukiyo-e. He was not satisfied with the mere rational "external image of simulated events", but wanted to express his main idea and life emotion through painting, and his love for nature and life made his paintings personal and unique. Therefore, the painting adopts a more traditional realistic tone, and the whole painting is enveloped in warm tones. The use of a distant view gives the background a flat and distant feel.

However, Tao Yuanming has made the greatest contribution to the writing of idyllic poems and other poems in total. The poems fully demonstrate Tao Yuanming's noble moral integrity, his feelings for the pure rural life, his deep understanding of the value of labor, and his affection for the working

people; it shows the lyricist's desire and longing for an ideal world. As a literary scholar, such thoughts and feelings and such connotations are unprecedented in the history of Chinese literature, especially in the feudal system of gatekeepers and the strict class concept of Chinese society, it is particularly precious.

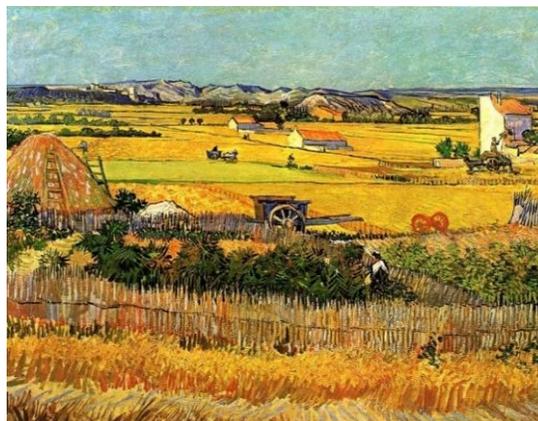


Figure 3. Harvest Scene

1.2.2 Same poetic and pictorial mood of Western paintings and Chinese poems

Tao Yuanming's poem "A Residence in the Countryside-one" saying that, "I have no rhyme for the vulgar, but I love hills and mountains by nature," and the last two lines of Tao Yuanming's "A Residence in the Countryside" are "I have been in a cage for a long time, but I have returned to nature." The so-called "nature" does not only refer to the nature of the countryside, but also to the way of living in nature. In Tao Yuanming's eyes, the pursuit of wealth and fame is a distortion of life and the loss of one's own values, as well as the pursuit of social values as one's own standard of behavior. The real way of survival is to be satisfied with a frugal existence and to give up the competition and struggle between human beings and the world. However, it was after painting The White Orchard that Van Gogh's Harvest Scene was brought back to life on the canvas of the idyllic and harvesting scenes in the suburbs of Arles. Having lived in the dark and gloomy climate of northern France, Van Gogh was overjoyed to see the bright and vibrant southern France. He wrote in the 497th letter: "In the pure turquoise blue sky, reflecting the ruddy gold, bronze and brass, this is called Ganymede and Delacroix colors." Apart from the strong colors, the landscape is surrounded by a flat and endless field. These landscapes have always made him miss the Netherlands (the Netherlands of Rüsseldahl's time). The painting is firmly written with a sharp tonal contrast and a precise method of distance and proximity. The view extends from a distance, bringing Van Gogh fully into the bosom of nature. The two works of art, both in the idyllic style, although far apart from the changes of the times and the different backgrounds of life, have such a mood, conveyed in different ways, expressing the poet and painter in the same idyllic, poetic and pictorial mood.

2. The East-West Culture Origins in the patriotic themes

2.1 Sulikov's "Morning of the Execution by the Streltsy" and Wen Tianxiang's "Sailing on lonely ocean"

2.1.1 Biography of the painter and poet

"Morning of the Execution by the Streltsy" is a work of art by Vasily Ivanovich Surikov, one of the leading artists at the end of the Russian Tsarist reign, which had a significant and far-reaching impact on the "traveling school of painting". Sulikov focused his pictures on socio-historical themes, which provided a lively picture of the historical reality of Russian society at a certain stage of development. He depicted the historical reality of Russia's social development at a certain stage of development in a vivid and lively manner. However, in "Morning of the Execution by the Streltsy", he chose the history of the suppression of the mutiny of the Praetorian Guard by Peter the Great in

the late seventeenth century. The work depicts the historical events that led to the suppression of the mutiny of the Praetorian Guard in the late 17th century. It is a realistic and realistic work that depicts the husbands of the guards bidding farewell to their loved ones at the guillotine, full of melancholy and desolation. The expression of the mourning and the generosity of the soldiers of the Praetorian Guard in their fight for justice are a reflection of the resilient national character of the Soviet people, so we can assume that Sulikov used the historical events to give a high degree of understanding and praise to the national heroes who fought against Tsarist Russia.

"Sailing on lonely ocean" is an ode to the ideal life written by Wen Tianxiang with his blood and soul. He was a great minority figure and a great patriotic writer during the Southern Song Dynasty in 1744. He was appointed as a chancellor and deputy privy counsellor, and was appointed as the Duke of Xin Guo. His reign coincided with the southern invasion of the Yuan and Mongolian armies, which brought the Southern Song Dynasty to the brink of extinction. In order to save the Southern Song Dynasty, he took the initiative to join the resistance, but he was defeated and captured, and finally died a heroic death. The poem demonstrates the writer's noble patriotism and noble national morale. In the first two lines of the poem, the writer reminisces about his life; the middle four lines follow "the weapons are scarce", clearly showing the artist's profound understanding of the current situation in China; the last two lines are the artist's unhesitating judgment of his own future. By reviewing his own suffering in the resistance against the Yuan, he expresses his sorrow for his country and his passionate ambition to die for his country and his life's desire to sacrifice his life for the sake of his country, which is a noble expression of the spirit of propaganda and education for the Chinese nation.

2.1.2 Western paintings share the same warrior generosity as ancient poetry

The poet Wen Tianxiang wrote this poem "Sailing on lonely ocean", which is his emotional keynote. If the poet was in the enemy's camp, he would face the situation that the country was divided and in turmoil. In the Imperial Court, he also lost his foothold, his lifelong dream, and his ambition to seek happiness for the people. The phrase "Who does not die in life, but leaves a patriotic heart in the history books" has been passed down for thousands of years, and people can see the poet's mood, his righteousness, his strong attachment to the motherland, his great national morale and his view of life and death. The work "Morning of the Execution by the Streltsy" focuses on the situation when Tsar Peter the Great, as a member of the Praetorian Guard, opposed to the revolution, carried out the suppression. The family members of the Praetorians and the Praetorians are included as the most important structural elements of the work, and the families of the Praetorians and the civilians gathered to watch the execution occupy almost half of the painting, which shows that Peter the Great was indeed a determined reformer, but only in the execution of the revolution. This painting is intended to show the absolute authority of Tsarist Russia and its determination to implement the innovations. There is another dimension, however, in which the Praetorian Guard can be seen. In spite of the strong protest against the reforms, the Praetorian Guard still had a heroic spirit of his own. The scene is even more tragic and emotionally penetrating.



Figure 4. "Morning of the Execution by the Streltsy"

2.2 Sulikov's "Suvorov Crosses the Alps" and Wang Changling's "The Fourth of Seven Poems from the March of the Army"

2.2.1 Introduction to the works of the painter and the life of the poet

Sulikov, who excelled in expressing the theme of historical tragedy, has brilliantly celebrated the patriotic spirit of this martyr of the Russian minority and the people in the painting "Suvorov Crosses the Alps". The scene of the Tsarist soldier Suvorov crossing the Alps on his way to Italy with his troops is clearly reflected in the painting. However, instead of portraying the Russian commander and soldiers during the encounter between the two armies, the artist chose to portray the fearless morale displayed during the fight against the treacherous Alps. This is an expression of the eagle's morale, which is invincible against any strong enemy. The painter chose steep mountains and steep ravines where the sky is not visible from above and the ground is not visible from below. Suvorov is sitting on a horse on the top of a snowy mountain and leading his army forward, with a calm demeanor, confidence and joy in his grim eyes, leading the way and going forward. In Sulikov's mind, Suvorov was a national hero and an easy-going military commander, while some of the soldiers were ordinary people who represented the spirit of the people of the Russian Federation and showed a strong national dignity. In turn, Sulikov's historical works are full of trust and love for the people of the Russian Federation, people who believed in his historical abilities and loved his human nature.

2.2.1 The patriotic spirit of the painter's western works in line with ancient poems

However, in our ancient poetry, there are countless patriotic sentiments glorifying the brave soldiers. Wang Changling once wrote in "The Fourth of Seven Poems from the March of the Army": "The long clouds in the blue sea darken the snowy mountains, staring at the lonely city looks from the Jade Gate Pass. A hundred battles in the yellow sand wear the golden armor, and I will not return until I breakthrough Lou Lan. The poem is rich in emotions, including the concern of the border guards for the border defense, and their pride that they are responsible for protecting the country. A hundred battles in the yellow sand wear the golden armor, and never return until the Lou Lan is broken." The two scenes are interwoven with the environment depicted into the intuitive expression. "Yellow sand hundred battles wear golden armor" is a very strong summary of the poem. Although the golden armor wears out, the soldiers' ambition to serve the country does not wear out, but becomes stronger and in the sand and wind of the desert. The words "I will not return until I have broken Loulan" are a magnificent declaration to the soldiers who have experienced many battles. The more the previous sentence is written about the hardships of war and the tedium of battle, the more resounding and powerful this paragraph becomes. "A hundred battles in the yellow sand wear the golden armor, and will not return until the Lou Lan is broken." Although the golden armor wears out, but the officers and soldiers of the national ambition is not worn out, they have become increasingly tough in the desert sand.

3. The expression of cultural fusion between East and West in modern art

3.1 The fusion of Chinese and Western cultures in film

In the mid-nineteenth century, the French artist François Millet created a pictorial work of art called "The Gleaners". In the mid-nineteenth century, French artist François Millet created a pictorial work of art called "The Gleaner". Inspired by this work of art, the French writer-director Agnès Varda produced a film called *The Gleaner and I* (Figure 4). It was a film that was completely out of step with the mainstream of the film market at the time, and everything was simple and casual. Filmed in 2000, "The Gleaners and I" is both a documentary and a road movie, in which the director Valda takes the camera in a small car from France, first north and then south, filming and interviewing gleaners in different corners of the world along the way. Some of them were farmers searching for crops in the fields, some were indigenous people searching for food in the garbage, and some were artists searching for various kinds of artworks to be made. This film highly glorifies the action of

"gleaning", reverses the world's prejudice against scavengers, is full of humanistic care, and explores the story behind scavenging. "The Gleaner and I" (Figure 5) is presented in the form of a vlog similar to the one that is very popular nowadays, and she is also the supporting character of the whole film. From time to time, she joins the ranks of the scavengers, holding the camera or walking into it, and communicates with them to deepen her understanding of the social phenomenon of scavenging.

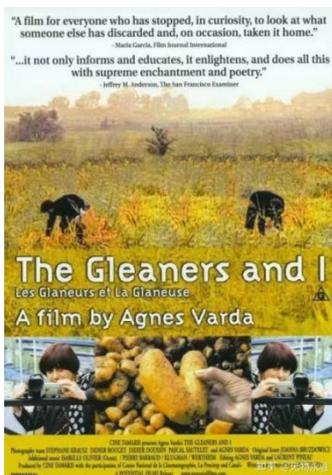


Figure 5. "The Gleaners and I"

"The Gleaners and I" itself is an art work featuring people on the margins of society, which also explores the relationship between scavenging and art from the macro perspective of the meaning of scavenging. Whether it is a scavenging artist who is passionate about turning waste into treasure or an art school that trains a group of children to explore the value of scraps, Varda cleverly raises scavenging to an artistic level. For example (Figure 6) the form of documentary film is used to give a new concept a new art form. Miller's "Gleaners" is in the industrial age and life is forced on the gleaners of the fallen. However, Agnès Varda's "The Gleaners and I", based on oil painting, gives a new meaning to the times and a new vitality to pay tribute to the history and develop a new life of contemporary art, and at the same time fits in with the poem of "Watching the Mowing of the Wheat".



Figure 6. Scavenger artwork

3.2 The fusion of Chinese and Western cultures in posters

The basic functions of advertising can be summarized as follows: (1) the visual medium of film and television content as the main medium, through the shape, connotation and color image of the way to show the key content of the film, and pave the relevant content to show the main idea; (2) the transmission of artistic visual information as a way to diffuse thinking, communication ideas for the purpose of meeting the aesthetic needs of the audience, and then to achieve the publicity effect. (3) advertising communication has become an inseparable part of the industrial chain, and the compatibility of technology also determines the inclusiveness and complexity of advertising graphic design. Nowadays, the poster design industry has become a new type of industry, which requires

designers with high professional knowledge and a broad international perspective. In view of the differences between Chinese and Western cultures, the only way to truly develop oneself in the exchange of ideas between Chinese and Western cultures is to absorb the content and essence of the ancient Chinese culture and the essence of the Chinese nation according to one's own practice, and at the same time to learn from the excellent foreign ideas and culture and science and technology, to constantly transform oneself and push out new ideas, so that the Chinese poster design can highlight its own artistic characteristics, but also in the forest of international posters In order to truly open the door to the world, we will combine our traditional culture with the creative combination of Western oil painting to develop a series of paintings and poetry mood, composition, attitude consistent with the approach to show the closeness of Chinese and Western culture.

4. Summary

Same moods and humanistic feelings can be found in the understanding of Western paintings and the charm of Chinese poetry through the study of the relevant areas of the subject. In the context of different times, Chinese and Western cultures have different national characters and national temperaments. But the inclusiveness of art allows the collision and comparison of art, giving our culture a gift of different forms of expression. With the development of the times, we can use a new form to convey the historical heritage and cultural development of our predecessors and promote cultural intermingling through our own field and fusion of expression according to the different forms of Chinese and Western communication.

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