



On the Musicality of Landscape Painting and Its Integral Construction——Dwelling in the Fuchun Mountains as an Example

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Abstract. Taking *Dwelling in the Fuchun Mountains* as an example, this paper explores the deep connection between the overall construction of landscape painting and music. The article details the artistic techniques of points, lines and surfaces in the painting, as well as the expression of musicality embodied in the overall layout. The article points out that the dots and lines of landscape paintings not only constitute the basic elements of visual art but are also equivalent to musical notes and melodies, which together create a visual sense of rhythm and melody. At the same time, the "surface" of the picture is similar to the harmonic layers of music, which adds a sense of time and space to the picture. These demonstrate the intrinsic connection between painting and music. The article emphasises the continuous and dynamic nature of the scroll-type landscape painting, which is similar to the structure of a musical composition, mimicking the changes in paragraph structure through visual continuity. The article also specifically describes Huang Gongwang's use of dynamic changes in detail and overall spatial layout to convey the fluidity and stretches of music.

Keywords: Musicality in Landscape Painting, Visual Art and Music, Rhythm and Melody in Art, Harmonic Layers in Painting, Visual Sense of Rhythm, Dynamic Continuity in Scroll Paintings, Spatial Layout in Art.

1 Introduction

The art of painting and the art of music have commonalities in terms of media techniques and artistic expression. As an important type of art in the history of Chinese art, landscape painting has important cultural and aesthetic values. Landscape painting is renowned for its ability to convey ideas through 'expressing the spirit' and its profound artistic conception. The aesthetic experience engages the audience's imagination and associative abilities, allowing them to visualize a holistic landscape panorama from a few simple strokes. The aesthetic process requires the mobilisation of the audience's imagination and association - to imagine a holistic landscape panorama from a few simple strokes. This kind of abstract association phenomenon is also more common in

music - music is the art of expression, which requires the audience to imagine an emotion and a whole when listening.

For this reason, many researchers have paid attention to the cross-media study of landscape painting and music. For instance, Li Li's research delves into the musicality of Chinese painting from both philosophical and humanistic perspectives, by exploring the connection between the aesthetic concept of 'vivid rhythm' and musical thinking.[1] Through the study of brush and ink and line in landscape painting, Chen Yude puts forward the theory of "listening to sound and form and taking the ear as the eye", emphasising the empathetic relationship between music and painting.[2] Gao Bo, on the other hand, studies landscape painting from the perspective of "rhythm", stresses that rhythm is not limited to music, and points out that the musicality in landscape painting deepens the spiritual thought of the painting.[3] Ye Sang, on the other hand, analyses the value of musicality in Chen Kai's landscape paintings through the concept of "unity of poetry and painting" in literati paintings, pointing out that the "poetry" in the paintings is an embodiment of musicality.[4] Sun Yan, by analysing the musical work "Xiao And Drum At Sunset" in comparison with landscape painting comparison, studied the cultural connection and interpenetration between Chinese landscape painting and music works.[5] Although the above studies have dealt with the musicality of landscape paintings, most of them focus on the exploration of theories and lack detailed analyses of the elements of musicality in the creation of specific paintings, such as the expression of the musicality of different elements in the paintings and their aspects of the overall musicality of the paintings constructed. Holistic research is very important. In the ancient Greek period, this kind of research was paid great attention to, for example, Hegel proposed that artistic creation should be holistic and imitative.[6]

Dwelling in the Fuchun Mountains by Huang Gongwang, a painter of the Yuan Dynasty, is a classic work in the history of Chinese landscape painting. It embodies the aesthetic concepts and cultural connotations of ancient Chinese landscape painting. The painting, characterised by its long scroll form, depicts the magnificent scenery along the Fuchun River in the Fuyang region of Zhejiang. The painting not only demonstrates Huang Gongwang's superior painting skills but also reflects his rich inner world and understanding of nature. In marked contrast to the traditional style of court painting, the painting is representative of Chinese literati painting, with more emphasis on the artist's emotional expression and philosophical reflection, which are reflected in the lines, composition and mood. This expression of emotion has similar characteristics to that in music, both of which resonate with the audience through various abstract symbols.

Huang Gongwang's shaping of the lines, overall structure and atmosphere in *Dwelling in the Fuchun Mountains* exhibits a musical character, like the dynamic sense of notes, melodies and rhythms in a musical composition. This musicality is not only reflected in the details of the picture but also the overall construction of the work. This paper examines the musicality and wholeness in *Dwelling in the Fuchun Mountains* through three perspectives: the art of line, the art of atmosphere, and the art of wholeness. It helps to explore the commonalities and intrinsic connections between landscape painting and music.

In the context of interdisciplinary and media integration, Dwelling in the Fuchun Mountains, as an object of study, provides a case of combining aesthetics, philosophy, musicology and other fields. Thus, it is conducive to our grasping the commonalities between the plastic arts and the emotional arts, which in turn helps to systematically sort out and study the two major art disciplines. This facilitates the systematic study and compilation of the commonalities between the original plastic arts and the emotional arts. This cross-media exploration provides a new way of understanding Dwelling in the Fuchun Mountains and an innovative perspective on cross-media art practice.

2 The "Point" of Landscape Painting: Musical Rhythmicity and Its Integral Shaping

The art form of "point" is very important in creation. Whether in painting, sculpture or architecture. Dots are not only the basic elements of modelling but also an important way for artists to convey emotions and ideas. Therefore, a good grasp of the use of "point" can greatly enrich the expressive power of artworks, and increase its connotation. In landscape painting, artists often use dots to depict the various textures of things in nature and use different ways of brush strokes to express the weight, speed, intensity and lightness of the dots. This way is not only able to show rich natural details. It is also important for the rhythm and hierarchy of the painting, and at the same time, this technique corresponds to the speed of tone, pitch, and rhythm conveyed by the different playing styles of the musicians in music.

In the art of music, notes can be regarded as "points". It is the same as the point in landscape painting, which is the basic unit of the artwork and an important tool for artistic expression. In music, players use different playing methods to play notes, which can express different emotional effects of the notes, such as Legato is a kind of continuous performance of the notes, which can create a fluent and lyrical atmosphere. Staccato is a way of playing notes short and clear, usually expressing a light and lively emotion. However, there are also many notations and expressive terms in music, according to which the performer uses different methods of playing, varying the depth of the fingers touching the keys while playing to achieve a change in intensity, which creates different volumes and timbres of the notes and enriches the aural effect of the music.

Lefebvre pointed out the rhythm in nature and life, the rhythm balanced in change, the basis of unity in diversity.[7] In Chinese landscape painting, the musicality of the "dots" is achieved through delicate brush strokes and rich variations of ink colours. The painter controls the strength of the painting in different ways to build up the size and depth of the dots in the picture, and the different sizes and depths of the dots indicate different natural things, to increase the richness of the rhythm of the picture and to build up the unity of the picture as a whole. This artistic technique not only reflects the painter's superior skills but also reflects the painter's deep understanding of natural harmony and sense of rhythm.

In *Dwelling in the Fuchun Mountains*, the clumps of trees and moss dots in different spatial levels show a kind of dynamic musicality - we can see a kind of artistic expression that is similar to the rhythmic and melodic changes of music, creating a dynamic musicality in the static picture. In *Dwelling in the Fuchun Mountains*, there are a variety of ways to express the shaping of the clumps of trees and mossy spots. In the third and fourth folds, it can be observed that the clumps of trees in the painting are mostly arranged in dense groups. In the fifth and sixth folds, the moss dots are more sparsely arranged and appear in small numbers in the picture. The arrangement of the trees and the moss dots in the picture is like the rhythmic distribution of a musical composition, which is full of variations. The composer creates melody and rhythm through the arrangement and combination of notes. Rhythmic variation is realised through the duration of different notes, and in *Dwelling in the Fuchun Mountains*, the artist's layout of the density of clumps of trees and mossy dots reflects the rhythmic nature of music. The densely arranged clumps of trees demonstrate a fast and dense rhythmic pattern, similar to a series of sixteenth notes in music. Each cluster of densely arranged clumps is like a set of notes in a fast-paced rhythm. Visually, the distribution of these clumps of trees provides a dynamic rhythm. The sparse layout of the moss dots moderates the rhythm of the image, like long notes (e.g., quarter notes) in music. Often these notes appear at the end of a melody, providing a buffer and breathing time for the following melody. The layout of the moss dots gives the viewer a short breathing space after the fast tempo. Therefore, in painting, the layout and density of the dots reflect the rhythmic nature of music, which has something in common with the arrangement and combination of notes in music.

In *Dwelling in the Fuchun Mountains*, the artist creates a dynamic rhythm by sequencing the clumps of trees and mossy dots. However, the melodic rhythms of the clumps of trees and mossy dots are also echoed in the structure of the mountains and rocks. The direction of the clumps of trees and mossy dots varies with the overall direction of the mountain. The direction of the clumps of trees changes according to the direction of the rocks, similar to the harmony of melody and accompaniment in a musical composition. The rocks are like the main melody, while the clumps of trees and mossy dots are the equivalent of the accompaniment. The main melody is usually the theme of the music and carries the expression of the emotion. The accompaniment is adjusted according to the emotional needs of the main melody, thus complementing and enhancing the emotional expression of the main melody. In the eleventh fold, the mossy dots at the top of the mountain peaks, with heavy and slow strokes and full strength, take on different shapes of circles, echoing the shape of the peaks. The moss dots at the bottom of the peak correspond to the shape of the ridge, which is pointed. This technique is like a change in the volume of the accompaniment. The shape of the dots follows the shape of the peaks, just as the accompaniment in music usually follows the main theme. When expressing a calm or lyrical mood, the accompaniment may correspondingly adopt a lower volume to express a certain soothing emotion. In music, this variation sets off the emotional intensity of the main theme. In the painting, the changes in the clumps of trees and mossy dots follow the natural flow of the mountain, while at the same time, the visual effect and artistic expression of the painting are enhanced by the detailing of the painting.

However, the clumps of trees and mossy dots are also spatially detailed to enhance the artistic expression. In the fourth and sixth folds, the clumps of trees and mossy dots show smaller and smaller variations from near to far. The nearer clumps of trees, with their thick ink colours, are dotted horizontally with broad brushstrokes, and the strokes are heavy and crisp. This is similar to the strong tone in music, providing an auditory expression of strong emotion. The wet brush and thick ink reflect the speed and strength of the brush strokes, and this sense of power is like the strong sound of music that plays an emphatic role. The distant clumps of trees are smaller in comparison to the former, and the shape is a combination of rounded dots, horizontal and lateral dots; thick and light; dry and wet, with light and simple strokes. And this is like the weak notes in music, presenting a softer acoustic effect. This treatment adds to the spatiality of the piece, mimicking the creation of auditory distance and space in music by reducing the volume. This detailing of the spatial levels bears a clear resemblance to the way the music is expressed. The size of the ink dots can be seen as the strength of the volume in the music, and the dryness and wetness of the dots can be seen as the timbre. Together, the changes in their dynamics build a holistic structure in the work of art.

By analysing the clumps of trees and mossy dots in detail, we can see that Huang Gongwang's portrayal of the clumps of trees and mossy dots not only reproduces the true form of natural things but also cleverly combines visual art with musicality. The arrangement of the clumps of trees and moss dots not only creates rich layers visually but also demonstrates a musical rhythm. The strength of each stroke and the variation of ink colours demonstrate a different volume of tone, and each detail is like the melody and beat in a musical composition, together shaping the wholeness of the picture.

3 The "Line" of Landscape Painting: the Sense of Musical Melody and Its Holistic Construction

In landscape painting, "line" and "point" are the basic elements of the picture, and together they form the content and expressive power of the picture. Line in landscape painting is an important technique to depict the image and composition. In landscape painting, lines outline the outlines of natural things, and these lines are the basic form and structure for creating landscape paintings. At the same time, lines are also a vehicle for expressing dynamic emotions. Through the use of variations of lines and ink colours, they can express a sense of dynamism, melody and rhythm, such as the ripples of water waves and mountains. These lines themselves are static, but the author makes the natural elements show a sense of flow through the weight of the lines, just like the ebb and flow of melodic lines in music, making these elements appear vivid and dynamic. This is just like Muller's view that "one of the central connotations of landscape painting is musicality, which is closer to the art of dynamic music." [8] Thus, landscape painting is not only about depicting nature but also about expressing unspeakable emotions through musical interpretation.

In landscape painting, the contours of the objects are composed of different lines, which guide the viewer's eyes and express a visual flow. This visual flow constitutes the melodic line, which reflects the sense of melody in music. The melodic direction of

a musician's performance of a musical work guides the listener's emotions. The melodic direction is like telling a story, and the melody shows the development of the story through its changes in rhythm, tonality and pitch.

In the third, and fourth fold of *Dwelling in the Fuchun Mountains*, the main body of the picture is a mountain whose outline is divided into two parts with the peak as the centre line. The right side of the mountain has a gentle, steep slope and is much longer. The left side of the mountain has a steep but flat slope and is shorter in length. This depiction of the contour lines creates a visual effect of contrast. On the way up, the gentle slope of the mountain, but the ruggedness of the slope and the variety of clumps of trees and pavilions keep our eyes wandering through it for a longer period, so that we can feel the slowness of the climb and enjoy the mountain scenery. The music melody here creates a feeling of relaxation and calmness. The steeper parts of the slope amount to an acceleration of the tempo, accompanied by an increase in volume and emotional intensity, and a slow build-up. After visually climbing to the peak, you see the slope descend sharply, but the slope is flatter than on the way up as if the visual acceleration were sharply descending. The musical melody here is like a gradual ascent to a climax, and then the musical melody jumps from the high register to the low register. In music, the large span of jumps between tones creates a feeling of a sudden descent, and such sharp melodic changes are often used to create dramatic effects. The steepness of the descent in the painting creates a strong visual impact, as do the sharp changes in the musical melody, providing the viewer with a multiplicity of experiences on both the visual and auditory levels.

By analysing the contour lines of the mountains, we can observe that the overall contour lines of the mountains are composed of different combinations and layouts of lines, and this overall direction of flow builds up the contours of the natural objects, thus building up a sense of melodic rhythm in the overall work, making the picture appear full of vitality as a whole. However, in "*Dwelling in the Fuchun Mountains*", the lines also present different textures of an object, and such lines form the dynamic undulation of things, which, like the contour lines, also possess the sense of melody of music. This dynamic undulation of details enhances the realism and hierarchy of the picture, thus promoting the harmony between the local and the overall composition.

In landscape painting, the arrangement of lines can reflect the detailed construction of the surface of an object, thus creating a sense of dynamism in the object as a whole. In *Dwelling in the Fuchun Mountains*, the artist's arrangement of different lines forms the surface texture of the mountain. The flatness and consistency of the lines reflect the smoothness of the mountain's surface, which reflects the static nature of the object. On the other hand, the fluctuating lines can reflect the many undulating stones on the surface of the mountain, and the undulating lines reflect the dynamic sense of the object. When the lines are arranged in the direction of one left and one right, and the shape is curved all the way, such a combination is closer to the real state of nature and conforms to the laws of nature. The choice of dryness and strength of the drawing lines can present the texture of the object's dryness and wetness. If the strength of the brush is light and fast, the texture of the line is drier, which can show the dry and rough surface of the land. A heavier stroke and a wetter line will show a wet and soft surface of the land. The line's wetness, dryness, strength, arrangement and shape together depict the natural

image of the thing itself. The details not only enrich the picture, but also enhance the depth and sense of hierarchy of the work, and at the same time reflect the artist's aesthetics and emotional expression. Such detailed lines such dynamic changes enrich the connotation of the contour lines, and together with the contour lines form a complete and balanced dynamic picture, which makes the overall melodic lines richer, thus creating an overall sense of melody in the picture.

4 The 'Surface' of Landscape Painting: Temporal-Spatial Sensibility of Music and its Holistic Construction

The above-mentioned points and lines are the basic elements in landscape painting, while the composition of a surface is the points and lines, and it is through the arrangement and combination of different strokes of points and lines that a complete surface can be formed. In music, different notes and rhythms form the melody, the organisation of the melody forms the passage, and the different passages form the complete musical work. In landscape painting, the artist incorporates the concepts of time and space into the picture through painting techniques. Although the picture itself is static, by depicting scenes at different times, the picture presents a sense of the rhythmic rhythms of the flow of time. The rhythm of these scenes shows a regular rhythm of temporal and spatial movement in which stages and continuity are united. As Lefebvre pointed out, "All rhythms imply a connection between time and space, a spatialised time or a temporalised space." [7]

The images in *Dwelling in the Fuchun Mountains* have a sense of time and space, as well as a certain musical fluidity. In *Dwelling in the Fuchun Mountains*, the appearance of the pines and mixed trees reflects the seasons of the painting. In summer, the pines are darkly inked, the dots are densely arranged, and the brushstrokes are light and cheerful. In autumn, the leaves are scattered, the ink is light, and the brushstrokes are heavy. The arrangement of the leaves with different brushstrokes reflects the rhythmic rhythm of time and space changes in the picture, and at the same time presents the change of mind that the artist went through during the long period he spent on the painting. As mentioned earlier, the contour lines of the mountains can guide the viewer's visual flow, and such visual flow presents the sense of time flow, just like the rhythm of the melody line of music. The music melody constitutes a complete musical work according to the structure of different passages, which reflects the flow of time in the sense of hearing. In the painting, the contours of the mountain reflect the gentle slopes, ruggedness, and smoothness of its surface, shaping the viewer's visual 'selection' between fast and slow.

This speed of viewing reflects the passage of time, like the rhythmic flow of a musical melody. Musical melodies vary through the speed and slowness of the tempo, as well as the use of rests to create a feeling similar to the flow of time so that different notes and rhythms create a continuous horizontal melody. The combination of different notes sounding at the same time is called "harmony". Vertical combinations of two notes are intervals, and combinations of three or more notes are chords. Harmony provides vertical layers to the music, increasing the thickness and depth of the music, and creating a sense of space in sound art with three-dimensional sound effects.

In landscape painting, the spatial sense of the surface is reflected in how the artist lays out the space in the picture. It is the layout that can make the blurred "landscape" become more holistic. In landscape painting, the landscape is hazy and ambiguous, as Julian pointed out: "If the reproduction of the whole person must have a head, torso, limbs, etc., to achieve the anatomical significance of the huge and detailed, while a mountain, a rock, and especially a piece of cloud, strictly speaking, does not have a shape, because they can have any shape. "[9] The ambiguity and shapelessness of the landscape, also encourage us to grasp the wholeness of the landscape even more. In *Dwelling in the Fuchun Mountains*, the "bird's-eye view" and the "near and far method" are used, which are two common compositional methods in landscape painting. The bird's-eye view is a downward perspective from a high place, presenting the viewer with a vast landscape. This perspective, in music, can be analogised to the overall design of a piece of music, where the composer builds the structure of the music through different movements. A classical sonata usually consists of three movements, each carrying a different emotional and musical expression. The first movement is *Allegro*, the second movement is *Andante* or *Adagio*, and the third movement is *Allegro*, *Allegretto* or *Presto*. These designs offer rich emotional and technical contrasts, providing the listener with a layered listening experience, thus creating an aural "bird's eye view" of the breadth and depth of the music.

The law of distance and proximity is to show the relationship between the distance and proximity of things through the superimposition of the front and back so that the visual level constructs a three-dimensional sense of space. This is similar to the way composers create three-dimensional sound effects in symphonies through the combination of different instruments and the interweaving of melodies. The unique timbre of different instruments is used to shape the spatiality of the sound. For example, in the cello and double bass, which are usually the lower register in an orchestra, the bass register is the solid foundation of a musical composition. Soprano instruments are usually violins, flutes, and trumpets, which play more of the main theme and are more prominent in the music. The high and low registers in a musical work enhance the sense of three-dimensionality in the sense of hearing, just like the front, middle and back view in a picture, shaping the visual sense of space through sound levels.

Bird's-eye view and distance and proximity are both important methods of constituting a sense of space in a picture. In the first fold of *Dwelling in the Fuchun Mountains*, you can see three melodic lines, front, middle and back, and they are parallel to the picture. The bird's-eye view compositional method makes our visual centre of focus in the middle view, while the difference between the ink intensity of the foreground and the middle view is not big, but the volume of the foreground is smaller, reflecting the distance between the foreground and the middle view, and better presenting the visual sensation of overlooking. While the back view has a light ink colour and small volume, there is a clear distance between the foreground and the middle view. The artist has used the method of distance and proximity to create a sense of visual hierarchy in the picture and build a sense of space in the picture. This is like the harmony in music, where different chord progressions constitute the fullness of the sound effect.

The sense of space in landscape paintings is also reflected in the technique of 'Negative spaces.' This is a crucial artistic method that contributes to the balance of the

composition. Well-executed negative spaces make the entire artwork appear more harmonious. These negative spaces not only shape the visual dynamics of the painting but also create an atmospheric ambience, providing room for the viewer's imagination. In music, the negative space is the pause between sounds, offering the listener emotional respite while enhancing the artistic expression of the subsequent musical theme.

In the tenth fold of 'Dwelling in the Fuchun Mountains,' there is a contrast between empty spaces and tightly packed areas, creating a dynamic interplay between emptiness and substance. The vacant spaces partition different sections of the painting, adding layers and depth to the work. The foreground's emptiness accentuates the dense trees, giving the overall composition a sense of openness and tranquillity. This visual blankness is akin to the pauses in music, which extend time and space, paving the way for forthcoming themes. It also gives the audience room to breathe and imagine amidst the melody. In the tenth fold, the space between the midground and background hills deepens the painting's layers. In musical compositions, pauses separate sections, guiding the development of melody and rhythm, making the piece more harmonious and expressive. In 'Dwelling in the Fuchun Mountains,' empty spaces divide the painting, broadening its scope and layering, highlighting the central subjects. The artist uses distance techniques and empty spaces to create spatial depth, enriching the composition. Visually, this gives the audience a sense of vastness and depth, while offering room for imagination and thought, enhancing the aesthetic perception of the artwork.

5 The Scroll of Landscape Painting: The Continuity of Music and the Construction of its Holistic 'Atmospheric Nature'

In Chinese landscape painting, the term 'scroll' refers to the long scroll format, a unique artistic expression of Chinese art. The viewing method of a long scroll differs from that of regular landscape paintings; it requires gradually unfolding the scroll. In these paintings, the use of points, lines, and spaces creates a vertical depth in the composition. The long scroll format organizes time and space into a continuous rhythm, helping to build a holistic atmosphere. As Lefebvre noted, 'All movement organized in time is rhythm, a perception of time by people, reflecting the continuity, order, and regularity of objective phenomena.'^[7]

The viewing process of Dwelling in the Fuchun Mountains, through its scroll-like layout, allows the landscape painting to express the flow of time and space continuously. The viewer's eyes follow the content and the series of scene changes presented in the scroll and feel a sense of unending extension. In scroll landscape painting, the sense of continuity and dynamism of three-dimensional space is the visual effect brought about by the combination of the elements of dots, lines and surfaces and the scroll.

The long-scroll style of painting allows for diverse landscapes to be presented in a single painting, as it has a narrative effect in itself that expresses time. The painting presents a variety of landscapes from mountain peaks to plains, from summer to autumn. In the long-scroll paintings, through the addition of dots, lines, spatial creation techniques and white space, just like in Bach's polyphonic works in which the different

parts of the voice complement each other and intermingle to form a continuity, in landscape paintings not only limited to "surface", the distribution of dots can shape the spatial level of the picture. Usually, larger shapes and denser ink colours are used in close-ups, while smaller shapes and lighter ink colours are used in distant landscapes. The change of dots strengthens the sense of spatial depth, makes the distance and nearness clearer, and enhances the sense of depth of the picture. However, the use of dots often depicts the delicate texture of natural things, such as the lushness and sparseness of leaves. In the visual arts, the repeated use of dots creates a sense of rhythm. Dense dots resemble a fast musical tempo, while sparse dots have a softer rhythm. Therefore, the rhythmic sparseness of the dots helps to maintain the overall unity of the picture. In scroll landscape paintings, this sense of rhythm is extended through the scroll so that the painting can be extended not only vertically, but also horizontally, like a complete musical composition with a continuous rhythmic rhythm, which increases the visual continuity and sense of hierarchy for the viewer.

In the 19th century, artists believed that the true goal of painting was to express a state of feeling. This state had a musical tendency, similar to ideas and fantasies, which built up the overall harmony of the picture. [10] This state of feeling creates a sense of atmosphere in the picture, and different elements in *Dwelling in the Fuchun Mountains* can express this state of feeling.

It was mentioned above that apart from depicting the dynamic elements of nature, lines can also enhance and guide the visual choices of the viewer, while different rhythms of lines can express different emotions. For example, a gentle line shapes a calm and serene atmosphere, while a zigzag line shapes an intense atmosphere. This emotional expression of lines, like the melody of music following the rhythm of fast and slow flow, makes the audience produce emotional resonance. The rhythmic movement of the lines itself guides the viewer's eyes, and by combining it with the scroll-like form of the painting, the viewer's vision is constantly moving forward. This prolongation of the lines unifies the various parts of the picture, making the transition from one scroll to the next in *Dwelling in the Fuchun Mountains* more natural and harmonious. The lines are like melodic motifs in music throughout the scroll, they run through the whole painting and add coherence to the overall layout of the painting. This continuous movement allows the viewer to see the painting as a continuous movement.

In scroll-style landscape paintings, space and negative space are in tandem to create a sense of continuity and a holistic atmosphere [11]. In landscape art, the depiction of space and negative space to a multi-dimensional visual experience. Artists use perspective to establish rich spatial layers, including foreground, midground, and background, providing viewers with a spatial depth reminiscent of the real world. The size, shape, and arrangement of space and negative space together create a visual rhythm, balancing the dense rhythm formed by points and lines. Alternating between varied densities of points, lines, and voids generates a dynamic akin to the ebb and flow of musical tempo, enhancing the painting's fluidity.

When long scroll-like paintings are combined with space and negative space, the space and white space create a visual rhythm that does not just stay in the picture but also brings a sense of natural extension. Such a flow of pictures brings visual effects to the viewer, just as music brings emotional ups and downs. From the rugged mountain

peaks to the calm water, this change in emotional ups and downs creates an overall strong sense of dynamism in the image, allowing the viewer to feel the flow and expansion of the image.

Looking at the picture as a whole, the long-scroll style of the painting cleverly connects the layers made up of dots, lines, and negative space in each volume. This kind of layout is like the paragraphs in a musical composition, and the articulation of each volume is like the transition between paragraphs in a musical composition, which together form the overall structure of a piece of music. In music composition, the structure of the music is reflected in the arrangement of the formulas and the division of the chapters, which is also an important way to create a sense of hierarchy. These structural elements arrange the ups and downs and transitions of the music so that the listener can feel the beginning, articulation and end of the music. Each part of the music has a specific emotion and shapes the overall atmosphere. In the same way, the different visual elements in a scroll painting blend and move with the visuals to co-construct a dynamic and continuous artistic atmosphere for the painting as a whole.

6 Conclusion

Through the analysis of *Dwelling in the Fuchun Mountains*, we understand the functional use of its artistic elements, and through these elements we understand the commonalities between landscape painting and music art. As a visual art, landscape painting contains a type of musical expression, and its artistic elements such as dots and lines and the use of the artistic technique of white space echo the sense of time and space and atmosphere created by the notes, rhythms and melodies of music. This article takes *Dwelling in the Fuchun Mountains* as an example, showing how the layout and painting techniques make the visual art have a musical expression.

In *Dwelling in the Fuchun Mountains*, each "point" is like a note in music, combining to form a flowing melody. The "lines" are like the melodic lines of music, stretching on and on, guiding the viewer's visual choices and emotional expression. This creates a dynamic "visual melody". The "surface" of the picture is like the harmony in the music, creating a sense of space and time so that the picture can reflect the sense of time and space of the music. In the end, all the elements come together in the form of a "Scroll" to unify and continue, like a complete symphony. By analysing the musicality of *Dwelling in the Fuchun Mountains* and its holistic construction, this cross-media exploration provides us with new perspectives for appreciating the art form.

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