

An Aesthetic Embodiment of Stones in Literati Paintings with Garden Themes in Song, Yuan, Ming and Qing Dynasties

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Abstract

The emergence and development of Chinese classical gardens and landscape paintings with garden themes complement each other. Chinese classical gardens originated in ancient times, flourished in the Tang and Song Dynasties and declined in the late Qing Dynasty. It is an essential carrier of Chinese culture and philosophy and reposes the countless reveries of the ancients about nature and themselves. As a branch of landscape painting, garden landscape painting not only reproduces the garden landscape but also becomes a means for the ancients to explore the relationship between man and nature and externalize philosophy into sensible things.

This paper considers the typical classical garden theme literati paintings of the four dynasties of Song, Yuan, Ming and Qing Dynasty as the starting point and takes the stone in the paintings as the research object. By comparing different paintings, combined with the background of the Song, Yuan, Ming and Qing Dynasties, this paper systematically studies the works with the theme of garden rocks in literati paintings. Analyze the creation techniques, composition layout, material, brush and ink application of stones in different dynasties.

On the one hand, the research on landscape painting with a garden theme can further broaden the research field of landscape painting; on the other hand, it can also promote development.

Keywords: Aesthetic embodiment; Literati painting; Stones; Song/Yuan/Ming and Qing Dynasties

Introduction

This study considers the typical classical garden theme literati paintings of the four dynasties of Song, Yuan, Ming and Qing Dynasty as the starting point and takes the stone in the paintings as the research object. Using the literature research method, historical analysis method and image analysis method, through the comparison of different paintings, combined with the background of Song, Yuan, Ming and Qing Dynasties, this paper systematically studies the works with the theme of garden rocks in literati paintings. In addition, this study analyzes the creation techniques, composition layout, material, brush and ink application of stones in different dynasties. Literati painting focuses on the aesthetic interest of the object stone, which is an essential part of literati painting in aesthetic research. In this paper, the stones are the primary analysis object which can directly reflect the aesthetic characteristics of literati painting.

The aesthetic thought of landscape painting comes down in one continuous line with the Chinese gardens and has a far-reaching impact on gardens' artistic conception and overall style. The performance of rich colour and ink garden landscape painting is in line with the development and changes in Chinese classical gardens. They all have a shared aesthetic orientation and cultural heritage. They are the essence and a treasured part of Chinese traditional culture. On the one hand, the research on landscape painting with a garden theme can further broaden the research field of landscape painting. On the other hand, it can also promote the development of garden culture.

Research Objective

The purpose of this study is to incorporate the stones as the primary analysis object to study the aesthetic characteristics of literati painting by offering an understanding of the creative techniques, composition layout, material, brush and ink applications of stones in Song, Yuan, Ming and Qing dynasties. This study can offer research on landscape painting with a garden theme to broaden the research field of landscape painting, and thus, also, promote development.

Literature Review

The literature review provides a background relating to the aesthetic and cultural aspects, and significance of literati painting, the relevant progress made, and the theories involved. From the perspective of Chinese tradition, in Fudan University's doctoral dissertation, the landscape concept to landscape images, Xu Xiaoli explains the internal relationship between landscape

painting and nationality and its significance in the formation of Chinese culture. Through the transformation of the landscape concept into a landscape image, this paper reveals the ancient people's lifestyle, thoughts, feelings and values. It is also pointed out that exploring traditional cultural thoughts and values contained in Chinese traditional landscape painting will be an essential mission for rebuilding Chinese cultural confidence.

His doctoral thesis, *Aesthetic spirit of literati painting* written by Zhou Yu of Wuhan University, starts from the creative subject of a cultural painting, this paper discusses the creative basis of literati painting: The cultivation of literati, the philosophical basis of literati painting, the fundamental theory of the unity of man and nature, and the aesthetic character of literati are revealed by literati painting. At the same time, the paper discusses Shi Tao's *One painting theory* -- the unity of painting Tao and heaven, the unity of nature and mind, and the unity of origin and realm. It also points out that literati painting has been integrated with traditional culture.

In his doctoral thesis, *A comprehensive study of Wen Zhengming's "thirty-one the landscape of Humble Administrator's garden"*, Wei Xiuyu of central China Normal University, taking the *Thirty-one landscape of Humble Administrator's Garden* as the breakthrough point, comprehensively analyzed the reasons why Wen Zhengming and his contemporaries were keen on landscape painting creation and specially used a chapter to analyze the "scholar painting characteristics" of the painting. However, the focus of his research is to summarize the style and characteristics of the painting by comparing it with Qiu Ying, the painting itself and the contents and calligraphy of thirty-one poems, which are essential parts of the thirty-one-scenery map of Humble Administrator's Garden, are not analyzed, nor are the landscape paintings of Tingyun hall and yuqingshan house painted by Wen Zhengming.

In his master's thesis *research on Wen Zhengming's "thirty-one landscape of Humble Administrator's Garden"*, Li Zhijian of Nanjing University of the Arts analyzed the image, theme and artistic value of *Thirty-one landscape of Humble Administrator's Garden* but did not explain its "literati" characteristics and rich poems and postscripts.

Li Yu's *Story of leisure, the bedroom department* is a complete version of the Qing dynasty literati's discussion on the modelling of rockery and stones. Starting from the technical details, materials, forms and other aspects, the author shows his attitude on the issues of landscape stacking, mainly on the use of soil, economical and practical. (Chun, 2004) The theory of rockery modelling can complement the theory of rockery modelling in *Yuanye*, which is of great value to studying the evolution of landscape stone styles in the Ming and Qing Dynasties. He also enthusiastically advocated and helped publish *the Jiezi garden painting manual*.

Wang Wei's work *on mountains and rivers* in Tang Dynasty coincides with the gardening theory in *Yuan ye*. It expounds on how to draw mountains and rivers and how to

conceive before painting. *The landscape formula* is to discuss how to grasp the perspective angle in landscape painting freehand.

Chen Chuanxi's *History of Chinese landscape painting* combed and studied the development history of Chinese landscape painting. The book lists the landscape painters and representative works in different historical periods for evaluation and aesthetic analysis. *The history of Chinese painting aesthetics* gives a detailed introduction to painting theories of all dynasties.

Since ancient times, there have been many monographs on aesthetic art. Classical painting theory monographs include "Hua Lun" written by Gu Kaizhi, "Gu Hua Pin Lu" written by Xie He, "Li Dai Ming Hua Ji" written by Zhang Yanyuan, "Lin Quan Gao Zhi" written by Guo Xi, "Ku Gua He Shang Yu Lu" written by Shi Tao, etc., which fully show the development process of ancient aesthetic theory in China. Modern works such as the "Mei De Li Cheng" written by Li Zehou and Mei Xue Yuan Li written by Ye Lang are essential documents for the study of aesthetics.

Zhao Mengfu, who influenced the painting atmosphere of a generation in the transformation, appeared in the art exchanges between the north and the south. He was the leader of literati painting in the Kaiyuan Dynasty. As an art theorist, Zhao Mengfu advocated "taking cloud and mountain as a teacher" (2018), "painting with ancient meaning" (2018) and "painting and calligraphy have the same origin" (2018) in his book named *Song Xue Zhai Ji* (Zhao Mengfu, 2018).

Research Methodology

Literature Research Method

The literature research method mainly refers to the collection, identification, and collation of literature and literature review, and through the study of literature, forms the scientific knowledge of facts. This study selected books, documents and pictures related to Chinese classical gardens and traditional landscape paintings and then studied them in alignment with the direction of the research aim. At the same time, this study exploited computer search tools to search for the literature and then tracked and searched relevant literature according to the author of the searched data and the list of references.

Historical Analysis Method

In the historical analysis method, this study focuses on the current social and disciplinary reality, incorporates specific historical facts and cases as the research object, and draws scientific conclusions through theoretical reasoning.

Image Analysis Method

Image analysis generally uses images to analyze, judge, and extract useful information. Given this topic, research related to Chinese painting works through collecting and comparing many pictures and paintings, researching Chinese classical garden and their connection with other cultural development, and analyzing the information obtained.

According to Deng Chun (2004), the author of *Huaji*, Huizong of Song Dynasty presided over the painting academy, emphasizing "similarity in the form" and "regulation". Regulation means learning from tradition, and similarity in form reproduces objective things in detail.

Research Results and Discussion

Historical Analysis Method

The historical origin of literati painting and classical garden

Literati painting generally refers to the paintings of Literati, scholar-bureaucrats in the feudal society of China. As early as the Wei, Jin, Southern and Northern Dynasties, some creative ideas and artistic practices of literati painting appeared, which is different from the paintings of folk painters and professional painters of the palace painting academy. However, as a formal name, literati painting was proposed by Dong Qichang, a painter in the late Ming Dynasty. Wang Wei of the Tang Dynasty was the founder of literati painting. The Royal Academy of painting was established in Song Dynasty. According to Deng Chun, the author of *Huaji* (Deng Chun, 2004), Huizong of the Song Dynasty personally presided over the painting academy, emphasizing "similarity in the form" and "regulation". Regulation means learning from tradition, and similarity in form reproduces objective things in authentic detail. Su Shi was the first to comprehensively expound on the theory of literati painting, which played a decisive role in forming the literati painting system. Later, as the rulers of the Yuan Dynasty absorbed the adherents of the Song Dynasty to participate in the political power and cultural construction, Zhao Mengfu, who influenced the painting atmosphere of a generation in the transformation, appeared in the art exchanges between the north and the south. Zhao Mengfu was the leader of literati painting in the Kaiyuan Dynasty. He advocated "taking cloud and mountain as a teacher"(2018), "painting with ancient meaning"(2018) and "painting and calligraphy have the same origin" (2018) in his book named *Song Xue Zhai Ji* (Zhao Mengfu, 2018) , which laid a theoretical foundation for the creation of literati painting.

In the early Ming Dynasty, painters were divided into two groups. One group was loyal to the tradition of literati painting in Song and Yuan Dynasties, and the other group was the retro school, Dai Jin and Wu Wei, who inherited the tradition of "maxia" courtyard style landscape painting in the Southern Song Dynasty. However, the literati painting of the Ming Dynasty represented by the "Women's school" swept away the "courtyard style" painting and pushed the literati ink painting style established by the people of the Yuan Dynasty to a higher stage. The main characters were Shen Zhou, Wen Zhengming, Tang Yin and Qiu Ying. The Qing Dynasty reached the peak of literati painting, and many top literati painters emerged, the most prominent of which was "four monks", among which Shi Tao was the most prominent.

Literati Painting Spirit

Literati in the Song Dynasty put forward many ideas and theories of literati painting, which have been inherited by later literati painting. The first is the theory of "spirit similarity". The second is the proposal of an elegant grade. Painters and paintings are divided into four grades "elegant, spirit, subtlety and ability", and "elegant" is taken as the primary grade. Elegant means making paintings free from vulgarity with a natural and unrestrained attitude. The contribution of literati in the Song Dynasty to the practice and theory of literati painting laid the foundation for the prosperity of literati painting in the Yuan Dynasty and played a vital role in the history of literati painting. The literati paintings of the Yuan Dynasty emphasize "common sense", "spirit similarity", and "outside the image", expressing the feelings of the literati and showing their interests of literati. Pursue "simplicity", "nature", and "Xiao San" in artistic conception.

In terms of theme, landscape, orchids and bamboo are the main ones, and the scope is constantly expanded. In terms of brushwork, it advocates "integrating calligraphy into painting", carrying out painting created with the brushwork of calligraphy, reversing the rich painting style of the Southern Song Dynasty, showing the elegant charm of literati, and making literati painting the mainstream of painting.

The reason why the literati of the Yuan Dynasty could take the lead in the field of literati painting is that the indifference of the Yuan Dynasty to the literati happened to give the literati a non-utilitarian social environment so that the literati of Yuan Dynasty could get rid of the secular disturbance, hide in the natural countryside, and engage in artistic creation with a pure and clear heart. This creative realm of unity of body and mind and unity of man and nature is consistent with the realm pursued by literati painting, which is also an important reason it reached its peak in the Yuan Dynasty. In the Ming Dynasty, its representatives should belong to the "four of the Ming Dynasty", namely Shen Zhou, Wen Zhengming, Tang Yin and Qiu

Ying. In the Qing Dynasty, based on absorbing the tradition, Shi Tao and other painters emphasized the liberation of personality, took nature as a teacher, and found a unique way to learn to copy the ancients, but did not stick to the paintings of the ancients. Their art and thought opened a new page for literati painting in the Qing Dynasty and later. Shi Tao advocated "collecting all the strange peaks and making drafts" among them. He put himself into nature and visited Huangshan, Huashan and other scenic spots. While sketching from life, he created a large number of new and unique shapes of mountains. His painting has no fixed method. The composition pays excellent attention to the beauty of form and is changeable. He is firm with his brush, the brush and ink are sometimes clear, sometimes sharp, and the picture is flexible and full of charm. (Chuanxi, 2003)

As for the process of literati painting in history, it can be said that it started from germination, then developed, flourished, and reached its peak to continue developing. The previous generation laid the theoretical and practical foundation for this generation, and this generation has a direct and far-reaching impact on the next generation. Smart literati will use specific brush and ink forms to express their emotions and scenery according to their inner pursuit.

Composition and Layout

Scatter point perspective is a common painting technique in landscape painting, which is quite different from the fixed viewpoint painting method in western landscape painting. Scatter perspective means drawing from a different perspective on the physical, and will get a variety of different angles is now one of the drawings, scatter perspective makes the picture is not fixed, it is composed of multiple perspectives, so compared with western landscape painting, Chinese landscape painting more flexible. The scattershot perspective characteristic of landscape painting is also reflected in classical gardens, such as the technique of moving and changing scenery used in the creation of garden art, which is consistent with the principle of scattershot perspective.

Brush and Ink Techniques

In ancient Chinese painting techniques, the "Wrinkle Method" and "ink stain" are the two most essential painting methods. According to Guo Xi's classification method, the spatial layout is called "situation", and how to reflect the concrete composition of potential is called "essence". Only by displaying details through these two techniques can Chinese paintings be thick and full of charm. Different from spatial layout, "Wrinkle Method" and "ink stain" often

have greater flexibility, and the “Wrinkle Method” is the key to the expression of the artist's style. The so-called Wrinkle Method uses the brush's side, usually used to show the texture of stone, mountain and tree skin. There are more than 30 types of recorded Wrinkle Methods in the history of painting, but this Wrinkle Method is, in fact, much the same, with different names to call the same Wrinkle Method phenomenon is very easy to see. The study of painting will find that there are two types of “Wrinkle Method” in ancient Chinese painting: “Fu Pi Wrinkle Method” and the “Pi Ma Wrinkle Method”. About the use of the Wrinkle Method, because of Wrinkle Method line characteristics, it is considered to be the most calligraphic; On the other hand, it is a display of personality; because of the soft characteristics of the brush, each stroke is not replicable, so it has become a subjective requirement of painting to show personal temperament on the line.

The ink was also discussed in the Painting theory of the Song Dynasty. In the use of ink, the colour of song Dynasty paintings tended to be single, only using the same colour - black, but the single black was used to achieve a depression and indifferent broad-minded artistic conception, which directly reflects the aesthetic tendency of literati. Yuan dynasty literati painting using a brush is lively and concise, not after the beauty of magnificence, but after the beauty of innocence and light. Painter in familiarity by replacing ink performance, Good at creating strong and elegant light in the picture effect by adjusting the dry, wet and light colour of the ink. While paying attention to the interest of ink and brush, the object image turns to be between likeness and unlikeness. As Ni Zan, one of the four painters of the Yuan dynasty, said, “The so-called painters, just careless with their brush strokes and do not seek to be similar in shape, just to amuse themselves”.

In the Ming Dynasty, a trend of integration of literati painting and court painting appeared. The choice of different aesthetic tastes in The Ming Dynasty, both two-way and complementary, virtually promoted the diversification of ancient aesthetic tastes. This integrated aesthetic trend is reflected in every aspect of life, whether it is arts and crafts or garden design.

As for the relationship between brush and ink, Shi Tao in Qing Dynasty once proposed that ink mainly reflects the inner spirit of personal temperament and accomplishment. The brush is mainly used to write "the charm of life" and the shape and spirit of natural mountains and rivers. Ink reflects the personality of subjective people, while the brush is the expression of objective shape and shape. The unity of subjective and objective is like the combination of heaven and earth. Brush and ink should complement each other without distinction. Painting techniques are just the more accurate expression of the object, the shape of the rock texture reflected more incisively and vividly.

Image Analysis Method

Image analysis of the Song Dynasty

The characteristics of garden painting in the Song Dynasty are as follows: With the unremitting efforts of many literati and painters, the expression methods of natural mountains and rivers are unprecedentedly rich, and the theoretical results are rich. Both pen and ink skills and colours reached the highest level in the middle ancient times of China. These advances have also promoted all aspects of landscape painting; Secondly, with the development of painting, the specialization of various painting disciplines is becoming more apparent, which drives painters to go deeper into life and understand nature to create higher-level paintings. Because gardens play an essential role in the life of literati and nobles, the expression and reproduction of gardens have become a part of painters' artistic activities. Literati is keen to build private residences and villas, which further develop the private gardens, thus promoting the gradual maturity of the painting method of depicting gardens with simple techniques based on ink and wash.

After the middle of the Northern Song Dynasty, the trend of pursuing and cherishing the ancients became more and more popular. The painters injected the latest techniques, ideas and humanistic atmosphere into their creation so that the garden landscape paintings drawn by the green method belonging to the Royal Academy of painting system contained an intense "artistic style", improved the style, ultimately got rid of the "craftsman's style", and a large number of landscape works with the theme of gardens emerged. Under the historical background of significantly developed garden theory and construction, famous artists emerged in large numbers. Among them, the elaborate-style heavy colour method is mainly used by painters in the painting academy. Zhao Boju, Zhao Bojia brothers, Wang Ximeng and a large number of anonymous painting academy experts have created many fine works. Zhao Boju's painting methods are similar to his brother Zhao Bojia's. One painting of "Jiang Shan Qiu Se Tu", which is said to have been painted by him, can fully represent the highest level of landscape painting in the Northern Song Dynasty (Fig.1).

This painting is not a pure painting of the landscape of the garden, but the buildings and scenery complement each other, reaching a perfect state. In this masterpiece, we can find new ways to combine buildings with natural scenery. Although it is a green landscape painting, many parts can be appreciated as a garden painting alone. His paintings of mountains and stones are outlined with thin but not weak strokes and then carved with a "Xiao Fu Cun" or lines to depict the texture of mountains and stones. The shape of the mountain stone is first expressed with lines, then scratched with the middle and side edges "Cun", coloured with ochre, and then covered with green turquoise, with rich and harmonious colours. Pine and miscellaneous trees

use heavy ink to hook the trunk and double hook the leaves, which are filled with stone colour and pleasing to the eye. (Jun 2002)



Fig.1. Jiang Shan Qiu Se Tu painted by Wang Ximeng

Image analysis of the Yuan Dynasty

The literati flavour in the garden landscape of the Yuan Dynasty is strong. When painting the garden landscape, the painter is no longer limited to accurate description but injects a lot of compassionate and dissolute spirit into the picture. The painter no longer only cares about the surface images but deliberately pursues the meaning of writing. When calligraphy is used in painting, it is as skilful as clumsy. The brush used for the house scenery in the painting goes with the interest. Although there is no delicate and careful depiction, it has a unique pure meaning. Because of the frankness and randomness of using brush and ink, the literati garden landscape painting of the Yuan Dynasty has made remarkable achievements in freeing the mind.



Fig.2. Ju Qu Lin Wu Tu painted by Ni Zan

Wang Meng and Ni Zan, among the "four of the Yuan Dynasty", are the representatives of garden painting in the Yuan Dynasty. Their paintings are private, or folk gardens, and their brushwork is very different from fine brushwork painters. Wang Meng was a famous painter in the late Yuan Dynasty. Together with Huang Gongwang, Ni Zan and Wuzhen were known as the "four of the Yuan Dynasty". After the demise of the Yuan Dynasty, he lived in seclusion for a long time. His brushwork and landscape painting were full of hierarchical changes, and the scenery was gloomy and deep. The painting of "Ju Qu Lin Wu Tu" with districts is Wang Meng's representative work of garden painting (Fig.2); it depicts the scenery of the mountain "Ju Qu Shan" in the District of Hangzhou, Zhejiang Province. In the picture, dangerous rocks are towering, dense trees layer by layer, groups of houses and gardens are scattered, and idle people and hermits live in them. In this drawing, the outline of the stone is outlined by the ink method of alternating light and thick. It changes from light to thick, and the level is deepened.

This kind of landscape painting technique of looking down and panoramic composition and all kinds of brushwork and ink methods are inherited by future painters and incorporated into their paintings.

Image Analysis of the Ming Dynasty

In the garden paintings of the Ming Dynasty, the heavy colour series rose again. Although most of them failed to get out of the people's shadow and reflected the song's strong influence, people from time to time, the quality of their works did not decline significantly. Many excellent painters still produced their works with more or fewer traces of the song people, among which Qiu Ying achieved the highest: Qiu Ying, one of the "Four of the Ming Dynasty", is a painter who was born as a craftsman and ranks among the literati. He is good at historical story painting. He is good at fine brushwork, heavy colour figures and green landscapes. His style is rigorous and meticulous, and His representative works of boundary painting and garden painting include the picture of "Qing Ming Shang He Tu Juan" and so on. the elegant and gentle literati paintings flash in the delicate beauty. His heavily coloured landscape is considered the only expert after Qian Xuan. He is good at painting pavilions, gardens and palaces, especially in detail.

Qiu Ying's garden painting is characterized by taking more medium scenes, paying equal attention to the characters and the environment, and depicting the detailed layout of the garden in detail. The overall temperament is grand and complex, the colours are gorgeous and elegant, and the literati atmosphere is vital. "Jin Gu Yuan Tu", "Tao Li Yuan Tu", and "Han Gong Chun Xiao Tu" represent his high achievements in this subject and are also the models of

heavy colour garden works in the Ming Dynasty. The ink garden painting in the Ming Dynasty developed based on the Yuan Dynasty. (Du & Ding, 2004) At that time, the courtyard ink painting of the Song Dynasty was still sought after by people. At the same time, the ink garden painting represented by the "four of the Yuan Dynasty" also had many followers. Due to the developed economy in the Ming Dynasty and the imprisonment or execution of authors for writing something considered offensive by the imperial court, many literati put their thoughts on constructing private gardens and self-entertainment of calligraphy and painting. This spirit has some similarities with the people of the Yuan Dynasty, which gives them a natural sense of closeness in their painting appearance. Most literati garden paintings follow the "four of the Yuan Dynasty". To sum up, there were two styles of ink landscape painting in the Ming Dynasty: The first was to inherit the style of the Song Dynasty painting academy, similar to the ink works of Ma and Xia. There is also a style of inheriting the mantle of the literati painting of the Yuan Dynasty, characterized by expressing the literati's love between mountains and rivers. The representative of the former is Tang Yin, while the latter is Shen Zhou. In Shen Zhou's garden painting, the light colour of ink is mainly used. Shen Zhou has played a connecting role in literati garden painting since the Yuan and Ming Dynasties. Most of his works show the leisure interest of literati life at that time. Another important figure in the heavy-colour garden painting of the Ming Dynasty is Wen Zhengming. He is a student of Shen Zhou and the leader of the Wu school painting after Shen Zhou. His artistic attainments are profound, and his poetry, calligraphy and painting are all the rage. His fine brush and heavy-colour garden works include the picture of the "Dong Yuan Tu" (Fig.3) Image analysis of the Qing Dynasty.



Fig.3. Dong Yua Tu painted by Wen Zhengming

The representative figures of heavy-colour garden painting in the Qing Dynasty are the father Yuan Jiang and the son Yuan Yao. Their works can also become a model of heavy-colour garden works in the Qing Dynasty, from which we can understand the appearance of heavy-colour garden works in the Qing Dynasty, which is different from the previous generation. They not only learn from the Song Dynasty but also from Qiu Ying in modern times and have

unique creations. The realm of their works is steep and magnificent, just like the fairy realm, which is fascinating. The breath of their works is entirely different from the realm of garden painting in the Yuan and Ming Dynasties. They have both imaginative works and landscape paintings. Garden works, such as the painting of "E Pang Gong Tu", have a strange and dangerous realm, bright colours and vigorous brush power (Fig.4).



Fig.4. E. Pang Gong Tu



Fig.5. Nameless painted

They inherited the tradition of the garden theme and changed it to a new realm. The painting of "E Pang Gong Tu" is one of their masterpieces. It is the painstaking work of Yuan Jiang and one of the representative works of garden theme in the Qing Dynasty. (Nie Chongzheng, 1999, p.12) This work depicts the "E Pang Gong" of the Qin Dynasty, with 12 landscape screens. It is purely imaginative and magnificent, and the architectural depiction is rigorous and precise, fully reflecting his works' various characteristics. Yuan Jiang's garden works generally take the composition of medium and long-range scenes, the buildings and pavilions are meticulous, and the mountains and stones are painted with the skill of "Gui Mian Cun".

In terms of colour setting, although the colour setting is light, it still feels thick. The building is drawn with a boundary brush and boundary ruler, and the colour setting is pure heavy, contrasting with the light colour setting of mountains and stones. The whole work is two meters high and nearly seven meters long. It has significant momentum, complex composition and meticulous depiction of many scenes. The style of ink landscape painters in the Qing Dynasty was primarily similar to that of the Yuan Dynasty, and a few outstanding painters formed their appearance. Shi Tao, Gong Xian, Wang Hui and Wang Yuanqi are the representatives of ink garden painting in the Qing Dynasty. Shi Tao painted many garden works with the meaning of sketching from life, which is small in size and mostly ink albums.

The composition is unique, outstanding and meaningful (Fig.5). Gong Xian, one of the "Eight artists of Jinling", painted many screens, individual paintings and albums, and many

works focusing on courtyards and houses. His works are lush, with both lines as the primary means of expression and black-and-white ink. The paintings have the meaning of light and shadow sketch, but the style is high and ancient (Fig.6). Wang Yuanqi's garden works are not good at black-and-white contrast but only win with brush and ink. Wang Yuanqi mainly follows Huang Gongwang and has strong and heavy brush power. He uses short lines to "Cun" mountain stones and uses light ink to dry them. The colours are mainly light crimson. He primarily painted private or small gardens and folk houses (Fig.7). As a leading painter, Wang Hui once drew the picture of "Kang Xi Nan Xun Tu" (Fig.8) with many masters of painting academies, which is also a giant painting with a large number of gardens.



Fig.6. Nameless painted



Fig.7. Nameless painted

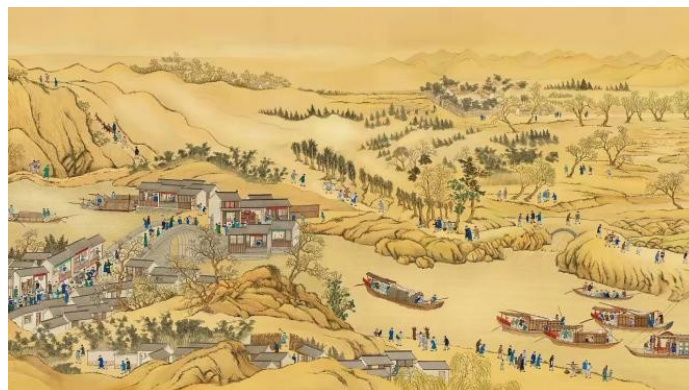


Fig.8. Kang Xi Nan Xun Tu Painted by Wang Hui

Conclusion

This paper combed the historical development process of literati painting and explores the spiritual style and brush and ink skills of literati painting. According to the historical development stages of different dynasties, this paper analyzes the aesthetics of garden theme paintings with examples.

The emergence and development of Chinese classical gardens and landscape paintings with garden themes complement each other. Chinese classical gardens originated in ancient times, flourished in the Tang and Song Dynasties and declined in the late Qing Dynasty. It is an essential carrier of Chinese culture and philosophy and reposes the countless reveries of the ancients about nature and themselves. As a branch of landscape painting, garden landscape painting not only reproduces the garden landscape but also becomes a means for the ancients to explore the relationship between man and nature and externalize philosophy into sensible things (Qiang, 2005). China has a vast territory, and classical culture has a long history and is complex. There are many schools of garden landscape painting.

Fine brushwork and heavy-colour garden works are genuine and realistic, and literati ink garden works emphasize meaning and emotion. The painting style of literati garden painters pays attention to humanistic feelings and emphasizes poetic painting. In picture interest, they do not take shape similarity as the pursuit goal but emphasize the humanistic situation outside the picture. They attach great importance to the combination of poetry, calligraphy, painting and seal and take garden painting as the carrier of expressing their feelings. In literati garden painting, what the painter wants to express is not the actual scenery but the local mood and feelings at that time. Fine brushwork garden painting emphasizes the relative realism of painting techniques and introduces humanistic morale based on realism. The aesthetic thought of landscape painting comes down in one continuous line with Chinese gardens and has a far-reaching impact on gardens' artistic conception and overall style. In short, the performance of rich colour and ink garden landscape painting is in line with the development and changes of Chinese classical gardens. They all have a shared aesthetic orientation and cultural heritage. They are the essence of Chinese traditional culture and a treasured part of Chinese traditional culture (Baihua, 2016). On the one hand, the research on landscape painting with the garden theme can further broaden the research field of landscape painting; on the other hand, it can also promote the development of garden culture.

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