

The relationship between Chinese literati painting and classical gardens

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Abstract

Chinese literati painting and classical garden are both a unique art form. They are an important part of Chinese traditional culture and contain rich cultural heritage. In the development of Chinese landscape painting, they have a profound impact on classical garden. In the setting of classical garden, elements of Chinese landscape painting can be seen everywhere. This paper analyzes the historical origin of Chinese landscape painting and classical garden, and summarizes the application of Chinese landscape painting elements in classical garden. This paper analyzes and compares the literati paintings and existing gardens of song, yuan, Ming and Qing Dynasties. It is an effective way to study the development of contemporary garden from the perspective of traditional literati painting. Starting from the literati painting, this paper systematically studies the relationship between Chinese classical garden and Chinese literati painting, reveals their spiritual consistency, and embodies the same root, the same origin, the inclusiveness, the universality and the comprehensiveness. The recognition of excellent traditional culture is conducive to the perfect combination of traditional literati painting and landscape architecture in the new period.

Keywords: Literati painting, Classical garden

1. Introduction

The theme of this paper is the relationship between Chinese literati painting and classical gardens. Including the relationship between their historical development, the aesthetic connection between them, and the application of literati painting in classical gardens. Taking the four dynasties of song, yuan, Ming and Qing as examples, this paper summarizes the relationship between literati painting and classical gardens in each dynasty, and lists examples in each dynasty to illustrate the inseparable relationship between literati painting and classical gardens.

Background of aesthetic research: In the research, I read some ancient books, For example, *Yuanye*, written by Ji Cheng and published in 1634, it is the first monograph on landscape art theory in China. Ji Cheng is not only able to design gardens with picturesque ideas, but also familiar with craftsmanship. With the birth of *Yuanye*, there appeared the first theoretical work in Chinese history and even in the world that comprehensively and systematically summarized and expounded the principles and techniques of landscape architecture (1) Wang Wei's work 《on mountains and rivers》 in Tang Dynasty coincide with the theory of gardening in 《Yuanye》. It expounds how to draw mountains and rivers and how to conceive before painting. 《Landscape formula》 is to discuss how to grasp the perspective angle in landscape painting freehand. 《Changwu zhi》, written by Wen Zhenheng in the Qing Dynasty, is an art theory monograph integrating the principles of painting and the artistic conception of literature into the garden, This paper discusses the artistic features and styles of Chinese classical gardens, pays more attention to the function of appreciating, and has been used as the classics of garden design for a long time. (2) "Walk in aesthetic " compiled by Mr. Zong Baihua is also an important literature for the study of aesthetics, He believed that although poetry, calligraphy, painting and landscape architecture were self-contained, they influenced and contained each other:" In poetry and painting, we can find

the aesthetic feeling given by landscape architecture art, while landscape architecture art is influenced by poetry and painting and has mood of poetry and painting.” Both painting and garden are space art, which are in the system of traditional culture and have the same source. They reflect the traditional philosophy consciousness and aesthetic idea together. (3) Mr. Cao Lindi put forward in 《on the art of Chinese landscape architecture》 that "Chinese landscape artists are influenced by the painting theory of the South and North schools of landscape painting, The style and form of the north and south gardens are basically represented by the style and characteristics of the north and south painting, the South beautiful and the North magnificent, the South empty and the North real, the South light and the North heavy, the South light and the North thick, and the South elegant and the North popular. " The modern and contemporary research on the relationship between ancient paintings and landscape architecture is mostly found in some literature on the integrity of landscape architecture, which most scholars admit the influence of ancient paintings on landscape architecture, they stop at the situation of "the two are interlinked" and have not carried out specific research.

Other studies on the relationship between ancient paintings and gardens can be roughly divided into two categories: Mainly analyzes landscape painting and takes garden as the real space to prove the characteristics of landscape painting. Such a perspective is often seen in the study of the history of traditional Chinese painting. Based on the analysis of garden space management, landscape painting as a reference image. Such a perspective is often seen in the research of landscape architecture.

Some common problems in these two kinds of researches are as follows:

First of all, most scholars acquiesced in the argument that "painting" followed by "garden" and "painting" guided "garden", and did not clearly prove the historical relationship between "painting" and "garden" and analyze their logical relationship.

Secondly, most scholars either attach importance to "painting" or "garden", lack of completely juxtaposing the two, and discuss and research with a more holistic and cross vision. I think this kind of research focusing on a single field needs to be supplemented and updated to some extent.

Moreover, the relationship between "painting" and "garden" is lack of longitudinal in-depth study.

The discussion of this paper has been based on the juxtaposition of "painting" and "garden" since the beginning. From the perspective of textual research of historical data and the reduction of garden making facts, the relationship between "painting" and "garden" has been clarified. On this basis, the discussion of the internal logical relationship between "painting" and "garden" has full historical theoretical basis as support. In the end, the discussion about the interlinked relationship between "painting" and "garden" is not only limited to the concept and text level, but also starts from the details of many cases to carry out clear and direct juxtaposition research. In addition, as a researcher of the background of Chinese painting, the author will consciously carry out the observation and discussion of stone in "painting" and "garden" from the perspective of aesthetics in the research process, which is exactly the basis of discussing the Enlightenment of the research on the relationship between stone in "painting" and "Garden" on Contemporary Chinese literati painting and garden.

2. Research methods

2.1 Literature research method

Literature research method mainly refers to the collection, identification, collation of literature and literature review, and through the study of literature, form the scientific knowledge of facts. In view of the research of this paper, I will select books, documents and pictures related to Chinese classical gardens and traditional landscape paintings, and then studies them. At the same time, I will use computer search tools to search for literature, and then track and search relevant literature according to the author of the searched data and the list of references.

2.2 Historical analysis method

Focusing on the current social or disciplinary reality, taking specific historical facts or cases as the research object, and drawing scientific conclusions through theoretical reasoning.

2.3 Image analysis method

Image analysis generally uses image to analyze and judge, to extract useful information. In view of this topic, research related Chinese painting works, through the collection and comparison of large number of pictures and paintings, research Chinese classical garden and the connection with other cultural development, and analyze the information obtained.

Research results are shown in the form on page 15.

3. 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 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 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*, Huizong of Song Dynasty personally presided over the painting academy, emphasizing "similarity in form" and "Dharma". Dharma is to learn from tradition, and similarity in form is to reproduce objective things in real detail. Su Shi was the first one to expound the theory of literati painting comprehensively, which played a decisive role in the formation of 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. If we say Su Shi was an active advocate of literati painting, then Zhao Mengfu was the leader of literati painting in Kaiyuan Dynasty. As an art theorist, Zhao Mengfu advocated "taking cloud and mountain as a teacher", "painting with ancient meaning" and "painting and calligraphy have the same origin" in his book named *SongXueZhaiJi*, 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, that is, Dai Jin and Wu Wei, who inherited the tradition of "maxia" courtyard style landscape painting in Southern Song Dynasty. However, the literati painting of Ming Dynasty represented by the "Wumen school" swept away the "courtyard style" painting and pushed the literati ink painting style established by the people of Yuan Dynasty to a higher stage. The main characters were Shen Zhou, Wen Zhengming, Tang Yin and Qiu Ying. The Qing Dynasty came to the peak of literati painting, and many top literati painters emerged, the most prominent of which were "four monks", among which Shi Tao were the most prominent.

Chinese classical gardens also have a history of thousands of years. Before the Han Dynasty, there was no classical garden. It was only after Confucianism occupied the orthodoxy that the classical gardens developed slowly, forming a development pattern dominated by royal gardens. Jin, southern and Northern Dynasties, Multi ethnic integration has been realized, and a trend of frankness, broad mindedness and Free from vulgarity was formed. Taoism and Buddhism had an increasingly influence. The aesthetic consciousness of pursuing nature was highly valued. The development of temple gardens and the emergence of a large number of private gardens laid a solid foundation for the subsequent development of classical gardens. In the Sui and Tang Dynasties, the centralization system became more and more improved. In the Tang Dynasty, painting, poetry and calligraphy flourished, and the development of classical gardens entered its heyday. After entering the Song Dynasty, the small-peasant economy developed, in the cultivation of garden plants, also achieved rapid development, the status of literati is getting higher and higher, the development of classical garden also entered a mature stage. In Qing Dynasty, the royal gardens became the mainstream, and the large-scale gardens reflected the elegance of the royal family. From the middle of the Qing Dynasty, the crisis was all around, and the artistic creation was more conservative. The classical garden not only inherited the essence of development for thousands of years, but also had the drawbacks of formalism at that time. It lost the power of innovation and began to decline.

From the perspective of development history, literati painting and classical gardens are indeed in the same line. Although the history of literati painting is later than that of classical gardens, under the change and development of economy, politics and society, they show a very deep origin in the follow-up historical process. From the perspective of spatial layout and composition form, there are many similar contents between literati paintings and classical gardens, which emphasize the comparison of spatial density and the refinement of artistic conception. Their spiritual core is derived from the Taoist "harmony between man and nature". It can be seen that there is a very close relationship between the elements of literati painting and the theory of classical gardens. Because the intellectual group leading Chinese traditional culture is literati, it can be said that they are the real leaders of the society at that time, leading all aspects of people's life. Garden shows the literati's love for art and nature, and the literati painters occupied the leading position in gardening. For example, Zhao Mengfu of Yuan Dynasty, Emperor Huizong of Northern Song Dynasty named Zhao Ji, Wen Zhengming of Ming Dynasty, Shi Tao of Qing Dynasty, etc. all of them directly participated in the activities of building gardens. So at that time, countless gardens were designed by literati painters. The painting theory of literati painting is used to guide the artistic creation of traditional private gardens. According to the artistic conception of literati painting, a beautiful real life is created for tourists to have fun and rest. Therefore, the relationship between literati and gardens is closely linked. The garden art bred in the soil of Chinese culture is closely related to traditional

Chinese pastoral poetry and literati painting. The ancients like to express their feelings of seclusion with the help of courtyard. One flower, one grass, one stone, one wood, all reflect their yearning for freedom and romanticism. In order to avoid the hardship of trekking, ensure the enjoyment of material life and possess the natural landscape for a long time, the most ideal way for literati painters to express their love for landscape is to build their own gardens.

4. The application of the idea and artistic conception of literati painting in classical gardens

Chinese literati painting mainly focuses on "mountains", "water", "flowers" and "birds", which also has a profound impact on the classical garden. In the layout of the classical garden, the importance of natural landscape is also emphasized. Its general elements include "mountains", "water", "buildings" and "plants". The natural mountain shape is set up by rockery, and the changes of mountain forest are expressed by rockery.

4.1 Respect nature

The classical garden has realized the high agreement of nature and philosophy. Learning from nature" is an important thinking in the creation of Chinese landscape painting, and it is also a rule followed by the art of classical gardens. Although they are different in the means of expression, they are all based on natural elements. Classical gardens advocate the harmonious coexistence of human and nature, and so is Chinese painting.

4.2 Lyric and freehand brushwork

Whether it is Chinese literati painting or classical garden, there are a lot of Elements of freehand brushwork. Through the application of freehand brushwork, it brings people infinite reverie. In the classical garden, the highest realm that people pursue is "poetic and picturesque". Under the influence of painting, literature and poetry, the gardening art has a strong emotional color. When designing, the designers do not simply pile up flowers, rocks and water bodies, but use their own emotions and wisdom to construct, such as the common pavilions, rockeries and leaky windows in gardens are used to create a profound artistic conception..

5. The application of composition and layout of literati paintings in classical gardens

The creation of Chinese literati painting needs to have modeling combination, outline depiction, color filling and so on, which belongs to the two-dimensional level, The layout of classical gardens is three-dimensional. The design of the classical garden draws lessons from a large number of elements of Chinese literati painting, and endows the classical garden with new elements through the way of seeing the big from the small. Such as contrast, borrowing scenery, level, space, etc. The creative layout requirements of classical gardens are: distinguish the primary and secondary, highlight the sense of rhythm and theme elements.

Classical gardens draw on the following creative methods:

5.1 Application of Virtual, real, black and white

"Virtual" is the content of illusion and emptiness, "real" is a real scenery, The combination of virtual and real is a common way of classical garden layout.

In Chinese paintings, the expression of leaving blank is often used to express the water surface, clouds, sky and so on. In the literati paintings of the past dynasties, there are also a large number of examples of the combination of black and white elements

Virtual and real, black and white are also widely used in classical gardens. For example, the common "mountains surrounded by water" is a model of the combination of virtual and real. Among them, the mountains and peaks of the mountain are "real", and the "valleys" and "streams" are "virtual". Through the reasonable combination of the two proportions, we can create a perfect realm. The application of virtual and real black and white in classical gardens can show the flexibility of garden space.

5.2 Application of sparse, dense, complex and simple

In Chinese literati's paintings, they often express themselves in a way of density with rhythm and sense of rhythm, in which the philosophy is embodied in many works. The application of density and simplicity in classical gardens is mainly reflected in location management and element layout. Most gardens in China are used to using the way of axis symmetry, creating a sense of density through the collocation of plants, so that the viewer can feel the change of landscape rhythm and create a sense of "serenity" and "tranquility". In addition, in the classical garden, the combination of trees and rocks also has the characteristics of density and simplicity, building a remote artistic conception.

5.3 Application of primary and secondary generation

In Chinese landscape painting, the relationship between primary and secondary is an important aesthetic law, and it is also an objective law to be followed in artistic creation. If the primary and secondary are ignored, the whole picture will fall into chaos. In the setting of the classical garden, we should also achieve the primary and secondary generation, from multiple angles, use diversified forms of expression to deal with the primary and secondary objects, form a spatial connection, and then make the classical garden more distinctive through the placement of rocks and water.

5.4 Application of Tibet and dew complementary 中

Chinese landscape painting generally does not reveal the theme in an all-out way, but expresses it in a hidden way. In classical gardens, it often uses the expression technique of showing and hiding, hiding part of the landscape in the middle of trees and rocks, creating a sense of bewilderment. Part of the classical garden absorbs the complementary expression of hidden and exposed in Chinese landscape painting. Generally speaking, it does not come to the point. The flowers, stones, trees, bridges and pavilions in the garden are intertwined with each other. Tall trees and stacked rocks are used to block the sight, making the scenery endless and looming.

5.5 The application of rhythm

Rhythm originated from music. It sometimes reflected in traditional landscape painting. When painting, painters need to grasp the density, hardness, softness and straightness of lines, and carry out regular alternation and repetition, just like a beautiful article. In the classical garden, there are also a large number of rhythm elements, through the application of mountains, pools, pavilions and pavilions to reflect the beauty of hierarchy and form a changing space. At the same time, designers often hide the main scene after rendering the prelude, so that visitors can have a different experience and perception.

Therefore, the six painting methods mentioned in Sheikh's ancient paintings are also applicable to the layout, composition and expression techniques in the artistic creation of classical gardens. Therefore, we can also understand why the most important works of gardening theory in China, Yuanye and the chronicle of long things, are all from the hands of painters. In a sense, gardening theory is painting theory. For example, the management position is one of the six methods of painting. The theoretical basis of gardening is to pay attention to the relationship between the primary and secondary, the appropriate distance, the composition law, the density, the uneven, the hidden and exposed, the virtual and real, the echo, the complex and simple, the light and dark, the straight and curved, the hierarchy and the relationship between the guest and the host. In the landscape design, the treatment of plants, rocks, water bridges, pavilions, pavilions and pavilions all follow the composition principle of landscape painting theory.

According to the methods of historical analysis and literature research, a table of literati's garden construction in the Song, Yuan, Ming and Qing Dynasties was made, including the information of literati's dynasties, works and names of gardens, whether they still exist or not. It can be inferred that the Chinese classical gardens in Song, Yuan, Ming and Qing Dynasties were relatively mature, and they were also the golden age of the development of literati painting. Literati painting has a subtle influence on the artistic expression of classical gardens both in external form and internal aesthetic thought. It can be said that literati painting is not only the source of inspiration for the creation of classical garden art, but also the confirmation and true record of the development of classical garden art. This paper uses image analysis method, gives examples of literati paintings and classical gardens in Song, Yuan, Ming and Qing Dynasties to study the relationship between them.

6. Examples of the application in Song, Yuan, Ming and Qing Dynasty

The court garden of Song Dynasty has the style of freehand landscape garden, and goes beyond the stage of direct description of nature. Through the creation of painters, it refines the natural beauty, applies it to the creation of gardens, and creates many freehand landscape gardens represented by Genyue. "According to the records of the architectural history of Genyue, before the construction of Genyue, Huizong of Song Dynasty asked the court painters to draw patterns on the selection of garden materials, planning and foundation, landscape shape, etc., and then carried out the construction according to the drawings." (9) This method of design before construction is the pioneer of today's landscape design. Figure 1 is the design plan of Genyue. The landscape architecture is first drawn, which shows the artist's conception and conception. It also reflects the aesthetic taste of the artist rather than the craftsman, which greatly improves the level of landscape art. The Song Dynasty, especially in the design of rockery, made the combination of landscape design and painting texturing. The design of the stone pattern reflects the painting technique. In order to be consistent with the painting pattern, the stone must be treated. In this way, the texturing method in painting is applied to landscape design. The use of painting techniques in the garden makes the garden add infinite poetic and picturesque.

Figure 2 is a picture of Xianglong stone painted by Huizong of Song Dynasty. He integrated his love of stone into garden art.

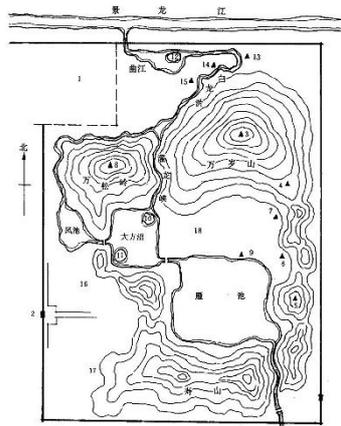


图 5-8 艮岳平面设想图
 1.上海宝篆堂 2.华阳门 3.介亭 4.清森亭 5.楼日亭 6.书馆
 7.尊绿华堂 8.巢云亭 9.绿霞楼 10.芦浦 11.梅沼 12.蓬室
 13.酒肉馆 14.漱玉轩 15.高阳酒肆 16.酒庄 17.药寮 18.射圃

Figures 1



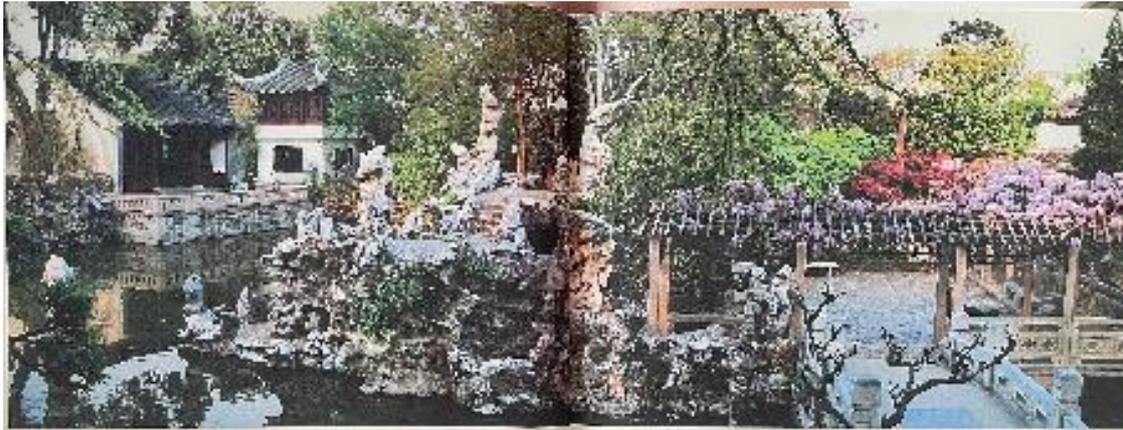
Figures 2

The Yuan Dynasty is an era full of contradictions. The long-term separation of the contradictions among different nationalities resulted in the cultural differences between the north and the south, which had a profound impact on the culture of the Yuan Dynasty. The literati put their feelings on the pen and ink, seeking the liberation of personality. In Yuan Dynasty, except for a few professional painters who directly served the court, most of them were high-ranking literati painters and unofficial literati painters.

Landscape painting was the most popular painting in Yuan Dynasty, which developed the performance techniques of landscape painting and made outstanding achievements. At the beginning of Yuan Dynasty, there were Zhao Mengfu, Qian Xuan, Gao Kegong and so on. In the middle and late Yuan Dynasty, Huang Gongwang, Wang Meng, Wu Zhen and Ni Zan rose. Scholars and painters who lived in seclusion participated in the creation and construction of private gardens, such as qingmige and yunlintang in Nizan, Wuxi, Jiangsu, Shizilin in Suzhou, Lianzhuang in Zhao Mengjia, Gui'an, Zhejiang, etc. It is precisely because of the existence of these literati painters that the Yuan Dynasty paintings and gardens are closely linked. The landscape painters and garden creators of the Yuan Dynasty were all from literati. They loved landscape, cherished landscape, pursued landscape, or catered to the ruling class to depict palace pavilions. In essence, they reflected the literati Confucian thought of "harmony between man and nature" and "advocating nature". The construction of garden is actually materialized landscape painting. Both of them were influenced by the social politics, economy and culture at that time. The famous Lion Forest in Jiangnan garden was designed and built by painter Ni Zan. The lion forest is famous for its unique stones. The arrangement of these stones formally confirms the traditional

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aesthetic concept of Chinese literati painting. Figure 3 shows the real scene of the lion forest, and Figure 4 shows Ni Zan's painting of the lion forest after he built the garden.



Figures 3



Figures 4

In the Ming Dynasty, the famous "Wumen four" had participated in the design and construction of gardens. Shen Zhou built a bamboo house, Wen Zhengming built a cloud Pavilion, Tang Bohu built a Tang homeland in Taohuawu, Xu mochuan's purple bamboo garden was painted by Wen Zhengming and Qiu Ying, and the Humble Administrator's garden was designed by Wang Xianchen and Wen Weiming. Figure 5 is a view of the Humble Administrator's garden. The construction of the garden with the participation of literati can make people's mind clear with its simple, elegant and implicit aesthetic taste. The prosperity of literati garden contributed to the prosperity of landscape painting. The garden painting was popular with landscape painters at that time, which was characterized by literati's manor, literati's life style of sightseeing, reading and appreciation, and the spiritual realm of indifference. For example, Shen Zhou's Dongzhuang atlas, Wen Weiming's zhenshangzhai, zhuozhengyuan, Dongyuan, Shizilin, and a large number of garden paintings show us the close relationship between literati's life style and garden art. In the picture, the scenery is elegant. The exquisite Lake stones stand by the lake. The flexed revetment meanders to the depth. The slab bridge is across the murmuring stream. The lake shore is green with pine and bamboo, and the exotic flowers and plants are lush. The pavilions and pavilions are well arranged. The composition is dense and elegant, the strokes are delicate and beautiful, and the characters look at ease. Figure 6 is one of Wen Zhengming's poems about Humble Administrator's garden. From the above pictures, it can be seen that the paintings of gardens and gardens in Ming Dynasty not only show the ideal living environment and life style of literati, but also turn the literati's attention from the outside to the introspection of the soul. Whether they are built in the mountains, countryside or downtown, they cultivate the character of clear, lofty, quiet and deep, and make the inner mind and the outside world harmonious. The external environment is suitable and the internal environment is suitable. Chinese literati garden and literati painting provide us with excellent examples to solve the relationship between man and society, man and nature harmoniously.



Figures 5



Figures 6

The innovation and progress of the garden art in Qing Dynasty is closely related to the previous dynasties. The garden in Qing Dynasty inherited and developed the complete landscape system of the previous dynasties, and the artistic level has been greatly improved. Literature and art has become an important part of the garden art. Large scale court gardens appeared in Qing Dynasty, with natural and simple style. The material space of the gardens was mainly divided into court area and garden area. The landscape should generally conform to the thought of ruling the world at that time. As a garden life, it should also meet the owner's taste and all kinds of garden needs. In the middle of Qing Dynasty, people began to combine the special appreciation of mountains and stones with the appreciation of flowers and trees. Its garden art inherited the style of freehand landscape garden of the previous generation, and went beyond the stage of direct description of nature. It paid attention to the extraction of natural beauty and applied it to the creation of gardens. There was a strong culture of appreciating stones in Qing Dynasty, which also promoted the appreciation of special stones in court gardens. At that time, there were rich forms of water in court gardens, covering almost all the water bodies in nature, and the treatment of water paid more attention to the combination with rocks. In the late Qing Dynasty, the garden art gradually extended to the place of self-cultivation on the basis of banquet, riding and shooting, which made the garden more closely combined with poetry and painting. The garden of Qing Dynasty has a systematic planning and design, which has initially constructed the spatial pattern of later generations' gardens, and its "freehand" garden style has a great influence on later generations. Shi Tao, who settled in Yangzhou, has concentrated all his life's hard work in the stone mountain house. The stone mountain house has become the "only one in the world" of stone waves. Figure 7 shows a view of the stone house. In the present state of the stone mountain house, we find that this kind of garden is really deep in the painting theory interest of the mountain growing with the trend, and it is also in line with the layout idea of "left quick and right slow" when painting the mountain. Chinese painters often think that the landscape trees and stones should avoid symmetry as far as possible. The left side is compact, while the right side is relaxed and slow. Although Shi Tao broke the formula to build the garden, he would not be separated from this aesthetic interest. Similar patterns can be seen in Shi Tao's paintings in his later years. In his landscape works, there are a large number of strokes and symbols of piling stones into mountains, and the phenomenon of clustering stones with cloud texturing and dot dyeing. The rest of the piling stones pass by in a few strokes, so as to set off the importance of the main peak and make the picture full of rhythm. Figure 8 are Shi Tao's different depictions of rocks, which are also well presented in

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the landscape. Shi Tao's quotations once said: the nature of mountains and rivers is the reason of heaven and earth, and the decoration of mountains and rivers is the method of writing.(10) Those who get the natural laws between heaven and earth get the essence of mountains and rivers, and those who get the brush and ink skills get the skills and forms of expressing mountains and rivers. Both are important and indispensable.



Figures 7



Figures 8

7. Conclusion

This paper attempts to clarify the relationship between stones in Chinese literati paintings and gardens. Taking a large number of landscape paintings, landscape paintings and existing classical gardens as research cases, the author answers two questions about "painting" and "garden". What is the historical relationship between Chinese literati painting and classical garden? What is the consistency between literati paintings and classical garden stones?

Garden is one of the important carriers of Chinese traditional culture, and its unique oriental cultural charm is memorable. Chinese landscape painting and Chinese classical garden art permeate, influence and supplement each other in the development of thousands of years. The theory of landscape painting plays an important role in the art of literati's garden making, and the theory of painting often contains the theory of garden. The literati garden art fully draws lessons from the concept of composition, time and space in literati paintings, as well as the thinking and creation from the creation of scenery to the creation of artistic conception. The modeling of stones in literati garden show the excellent skill of the gardener. Today, the vertical and horizontal comparative study of literati painting and landscape art still has its important academic value.

Table 1 Chinese literati painting garden representative figures and works

Dynasty	representative figure	Birth and death	Expertise	Examples of gardening	Relevant landscape works	Existing or not
The Song Dynasty	Su Dongpuo	1009-1101	Literature/painting/Calligraphy/Gardens	West Lake SUDI East Lake	《Li Shigarden》、《Yong Yue》	Yes
	Si Manguang	1019-1086	Literature/historiography	Soitude garden	《Soitude garden》	
	Sheng Kuo	1031-1095	Science/Poems	Mengxi garden	《Dream Pool Essays》	
	Zhao Ji	1082-1135	painting/Calligraphy/Gardens	Gen Yue	《Record of Gen Yue by imperial order》	
The Yuan Dynasty	Ni Yunlin	1306-1374	painting/meditation	Lion Grove Garden	《Paintings of Lion Grove Garden》	Yes
The Ming Dynasty	Liu Yu	1410-1472	painting/Calligraphy/Gardens	Jiao garden	《Singing in house in forest》	
	Shen Zhou	1427-1509	painting/Calligraphy/Literature	Bamboo garden	《Painting of east village》、《Six scenes of Han juyi Garden》	
	Tang Yin	1470-1523	Poetry/painting/Calligraphy/Gardens	Taohua Wu garden	《Drawing of Taohua Wu garden》	
	Wen Huiming	1470-1559	Poetry/painting/Calligraphy	Stop cloud Hall	《Wang's Record of Humble Administrator's garden》、《Painting of Humble Administrator's garden》、《Painting of east garden》、《Painting of Luo Yuan humble cottage》	
	Wang Shizhen	1526-1590	painting/Gardens	Yanshan garden	《Records of the tour of gardens in Jin Ling》、《Record of An's West garden》、《Record of Ling Dong House》、《Record of Lou Dong garden》、《Record of Yanshan garden》	
	Tu Long	1542-1605	Traditional opera/Literature		《Shan Zhai Qing Xian Gong Jian》、《Kao Fan Yu Shi》	
	Mi Wanzhong	1570-1628	Poetry/painting/Calligraphy/Gardens	Shao garden, Man garden, Zhan garden	《Praise of Zhan garden》、《Painting of the repairing of Shao garden》	
	Wen Zhenmeng	1574-1636	Poetry/painting/Calligraphy/Gardens	Art garden		
	Ji Cheng	1582-?	painting/Literature/Gardens	Wu garden, Meigarden, Ying garden, Stone nest Garden, Dong Digarden	《Yuan Ye》(《Duo Tian Gong》)	
	Wen Zhenheng	1574-1636	Poetry/painting/Literature/Calligraphy/Gardens	Xiang Cao garden	《Changwu zhi》、《Selected poems of Xiang Cao garden》	
	Qiu Ying	1494-1552	Literature/painting/	Purple Bamboo garden	《Peach and plum garden painting》、《Dong Lin painting》	
The Qing Dynasty	Zhang Lian	1587-1673	Literature/painting/Gardens	Fu Shui villa, Heng Yun villa, Yu garden, Le Jiao garden, Bamboo pavilion, Lake Villa, He Zhou humble cottage, South garden, West garden, Zao garden, East garden		
	Li Yu	1611-1680	Ci and Qu/Literature/Gardens	Jie Zigarden, Yigarden, Ban Mu garden, Ceng garden	《Record when idle》、《Yi Jia Yan》	
	Zhang Ran	? -1699	Poetry/painting/Gardens	Yingtai, Yuquan, Changchun rockery, Yigarden		
	Ye Yao	1622-1722	painting/Gardens	Changchun garden	《Changchun garden painting》	Yes
	Shi Tao	1642-1708	Poetry/painting/Calligraphy/Gardens	Pian shi shan house, Yushi Wanshi garden	《Quotations about painting of balsam pear monk》、《Drunk chard》	
	Yuan Mu	1716-1797	Poetry/painting/Prose/Gardens	Suigarden	《Xiao Cang villa poetry collection》、《Sui garden poetry collection》	
	Ge Yuliang	1764-1830	Gardens/Stone modeling	Huaxiu villa rockery, Xiaopangu garden, Wen garden, Yan garden, Pu garden, Wusong garden, Yixie garden		Yes

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