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ของภาพวาดทิวทัศน์จีน

The Unity of Poetry and Painting  
and Aesthetic Spirit in the Creation  
of Chinese Landscape Painting

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## บทคัดย่อ

การบูรณาการการวาดภาพทิวทัศน์ของจีนเข้ากับบทกวีได้รับการเน้นย้ำมาตั้งแต่เริ่มต้นของการฝึกการวาดภาพทิวทัศน์ เนื่องจากการวาดภาพทิวทัศน์ไม่เพียงแต่เป็นวิธีในการถ่ายทอดข้อมูลเท่านั้น แต่ยังเป็นวิธีในการถ่ายทอดอารมณ์อีกด้วย การหลอมรวมของตัวกลางทั้งสองนี้เริ่มต้นในราชวงศ์ Wei และจีนของจีน และด้วยการเพิ่มขึ้นของการวาดภาพด้วยความรู้ในราชวงศ์ถังและจีน ของการวาดภาพทิวทัศน์ของจีนจึงให้ความสำคัญกับการแสดงแนวคิดทางศิลปะของการวาดภาพทิวทัศน์มากขึ้น ก่อให้เกิดแบบจำลองความคิดสร้างสรรค์ที่เป็นหนึ่งเดียวของบทกวีและภาพวาด ด้วยการพัฒนาของยุคสมัย ผู้รู้ได้ปรับปรุงการตีบโตทางวัฒนธรรมของพวกรเข้าโดยผสานบทกวี การประดิษฐ์ตัวอักษร จิตรกรรม และการพิมพ์ ตลอดจนการแสดงอารมณ์ในงานภูมิทัศน์ ก่อให้เกิดจิตวิญญาณอันเป็นเอกลักษณ์ของงานพู่กัน และลักษณะทางศิลปะ การวาดภาพทิวทัศน์ยังกลایมาเป็นการแสดงออกถึงบุคลิกภาพและจิตวิญญาณของศิลปินอีกด้วย

**คำสำคัญ:** การวาดภาพทิวทัศน์, การผสานระหว่างบทกวีและการวาดภาพ, การวาดภาพด้วยความรู้จิตวิญญาณแห่งสุนทรียะ

## Abstract

The integration of Chinese landscape painting with poetry has been emphasized since the beginning of landscape painting practices, as landscape painting is not only a way to convey information, but also a way to convey emotions. The fusion of these two mediums began in the Wei and Jin dynasties of China, and with the rise of literati painting in the Tang and Song dynasties, Chinese landscape painting placed more emphasis on expressing the artistic conception of landscape painting, forming a unified creative model of poetry and painting. With the development of the times, the literati improved their

cultural cultivation, integrating poetry, calligraphy, painting, and printing, as well as expressing emotions in landscape works, forming a unique spirit of brushwork and artistic character. Landscape painting has also become an expression of the artist's personality and spirit.

**Keywords:** Landscape Painting, Integration of Poetry and painting, Literati Painting, Aesthetic Spirit

## Introduction

In China, the integration of poetry and painting is a gradual process of development. Since the Wei and Jin dynasties, the rise of pastoral poetry and landscape poetry has opened up the development of Chinese landscape painting. In the Sui and Tang dynasties, the creation of landscape painting placed more emphasis on the expression of artistic conception. The aesthetic concept of "unity in poetry and painting" was formed in the Song Dynasty. After the Song Dynasty, Chinese landscape painting became the main painting content of the literati. These literati integrated various arts such as poetry, calligraphy, painting, and printing into their landscape painting creations. The fusion of such talents not only marks the expression of the artist's pen and ink, but it also reflects the expression of personality aesthetics. The phenomenon of the integration of poetry and painting in the creation of Chinese landscape painting comes from the spiritual sustenance of the literati. They hope to find a world of poetry and painting outside of real life, in order to free themselves from the tedious, oppressive, and unfulfilled reality of reality. In this world of poetry and painting, artists can find more freedom and instantly soothe their hearts.

## Research Methodology

We utilized the method of literature review, organizing and classifying poetry and painting resources, and calculating the total number of artists and poems from different eras. By analyzing literature on the development of poetry in different eras, we aim to study the context of the integration of poetry and painting. Through comparative analysis of poetry and painting in art works, we explore the ways of integrating poetry and painting and their aesthetic characteristics. Classified according to the aesthetic ideas of different periods. In the development of landscape painting, it can be mainly divided into three periods: the Wei and Jin dynasties, the Tang and Song dynasties, and the post-Song period. The aesthetics emphasized the imagery of metaphysics and the artistic conception of Zen, until the development of Neo Confucianism in the Song and Ming dynasties, when poetry and painting were all well-established mediums. In terms of data organization, it is divided according to literature analysis and aesthetic ideas of different historical periods.

## Research Objectives and Scope

This article conducts research by sorting Chinese landscape painting works in chronological order. In the first stage, the rise of Chinese landscape painting can be traced back to the Wei and Jin dynasties. The influence of Wei and Jin metaphysics on the thoughts of the Chinese literati led to the emergence of landscape poets and painters, and the creation of paintings depicting natural landscapes. In the second stage, Western Buddhism had an impact on the thoughts

of the Chinese literati. In the Tang dynasty, Zen aesthetics were advocated, and the expression of artistic conception in literati paintings became the pursuit of the times. In artistic creation, there was a pursuit of painting in poetry and poetry in painting. In the third stage, during the Song dynasty, influenced by the ideas of nature and Neo Confucianism at that time, emphasis was placed on the unity and combination of poetry and painting, bringing the artistry of landscape creation to its peak. In the fourth stage, after the Song dynasty, during the Yuan, Ming, and Qing dynasties, the pursuit of the integration of poetry and painting became a basic requirement for artist literacy in Chinese painting, gradually moving towards the aesthetic pursuit of combining various artistic qualities such as poetry, calligraphy, painting, and seals.

**Table 1** Overview of the Development of Chinese Poetry, Pre-Qin Dynasty to Modern Times

Period	Pre-Qin Dynasty	Qin and Han Dynasties	Wei, Jin, Southern & Northern Dynasties	Tang Dynasty	Song Dynasty	Liao, Jin, Yuan Dynasties	Ming & Qing Dynasties	Modern Times
Artists Quantity	22	93	693	3,381	9,781	2,906	24,907	3,167
Poems Quantity	585	766	7,130	54,771	286,367	134,166	781,348	89,089

**Table 2** Development of the Relationship between Chinese Poetry and Painting

Period	Poetry Genre	Aesthetic Inclination	Philosophical Development
Wei, Jin, Southern and Northern dynasties	Han Fu and pastoral poetry	Aesthetics of imagery	Weijin Metaphysics
Tang Dynasty	Tang poetry	Aesthetics of artistic conception	Zen aesthetics
Song dynasty	Song Ci	Neo Confucianism: Unification of Poetry and Painting	Song Ming Neo Confucianism
Yuan, Ming, and Qing dynasties	a type of verse popular in the Yuan dynasty, Ming and Qing poetry	Integrated Poetry, Calligraphy, Painting and Printing	Song Ming Neo Confucianism

## Research Findings

### 1. The rise of the integration of poetry and painting with landscape painting during the Wei and Jin dynasties

In classical Chinese art, a cultural system integrating poetry, music, and dance has been formed, and poetry has become a way for people to record events and express emotions. The concept of nature established in the creation of early Chinese poetry expressed the concept of unity between heaven and humanity. The early Book of Songs and folk songs expressed the concept of “I am in the development of a natural society”, where early pastoral poetry reflected the concept of “I am in nature”, and the early landscape

poetry reflected the concept of “nature is me”. The integration of landscape painting and landscape poetry is gradually unified with the development of social aesthetics. Chinese landscape painting appeared before the Warring States period, nurtured in the Eastern Jin dynasty, established in the Southern and Northern dynasties, and flourished in the Sui and Tang dynasties. (Bomin, 2009) During the Wei and Jin dynasties, many artists began to integrate landscape poetry into their own painting creations, as painting and poetry represent ways to express artistic emotions and convey information. Chinese traditional aesthetics is influenced by the spirit of Confucianism and Taoism, highlighting the category of “image” and proposing two propositions: “establishing an image to express meaning” and “observing objects to obtain images”. By distinguishing between “image” and “language” and linking “meaning” and “image”, it is pointed out that “image” has a special function in expressing “meaning” that cannot be achieved by “language”.

The aesthetic category of “image” emerged in the Wei, Jin, Southern and Northern dynasties. Fu, Bi, and Xing, a set of aesthetic categories proposed by scholars during the Warring States period to summarize the artistic experience of the Book of Songs, further regulate “establishing images to express meaning”. Fu has the meaning of exposition, Bi has the meaning of metaphor, and Xing has the meaning of feeling and rising. These three expression methods are essentially three different relationships between emotions and images in poetry and songs, which trigger and complement each other. In the creation and practice of Chinese landscape painting, the formation of “imagery”

in the picture also has an aesthetic pursuit of emptiness, elegance, fullness, and plainness. “Observing objects and taking images” is regarded by most people as the law of artistic creation, and the “looking up and looking down” way of observing objects constitutes the characteristic of spatial consciousness in poetry and painting.

In the late Han dynasty, Buddhism began to be introduced to China, where not only Buddhist architecture and sculpture emerged, but also Buddhist painting art. In the early days, it mainly focused on figure painting. During the Wei, Jin, Southern and Northern dynasties, painting poetry and using poetry as a medium became a trend. Wei Xie and Emperor Ming of Jin Sima Shao both painted the Book of Songs; Shi Daoshuo painted the Secret Scattered Poems; Dai Xuan painted the Nineteen Poems of Ji and Ruan; and Gu Kaizhi painted the poems of Ji Kang and Cao Zhi, as well as the “Women’s History Chapter Picture” based on Zhang Hua’s “Women’s History Chapter” poem. The poems were copied in the picture, with both text and images. Moreover, poets not only created poetry for painting fans and screens, but also incorporated painting into poetry. Many artists were especially influenced by Buddhism and the metaphysics of the Wei and Jin dynasties, and many aristocrats began to pursue a pure and mysterious way of life. The countryside and landscape became their focus of attention.

The traditional literati attached great importance to the role of painting in shaping character, believing that natural themes, with mountains and rivers as the main focus, have this function the most. As early as the Southern Song dynasty, Zong Bing proposed in his “Preface to Painting Mountains and Rivers” that the role of “smooth

spirit” was only greatest in landscape painting. Tang Zhixie, a Ming dynasty scholar, also said, “In painting, only mountains and rivers are the highest. Although the characters, flowers, birds, grass, and insects cannot be completely eradicated at the beginning, they are not as charming and elegant as the fragrance of mountains and rivers.” (Zhiqi, 1985) Zong Bing’s basic understanding of “the theory of tranquility” is “seeking the heart”, which fully affirms the personalized and conscious pursuit of aesthetic appreciation in landscape painting art, and also marks the independence of painting as an art style. Lu Ji mentioned in “Wen Fu” how to use poetry to describe scenery, and he believed that “the form is limited but the appearance is complete”; and Liu Xie emphasized the affirmation of “resemblance in form”, stating that “literature is precious in form, and one can glimpse the scenery and immerse oneself in the grass and trees. When reciting, one’s aspirations are profound, and the body and object are exquisite, with merit being closely attached. Therefore, skillful words and shapes are cut like the ink of a seal, without carving or cutting, and the melody is written without any flaws.” Zhong Rong also praised Zhang Xie’s “skillful construction of similar words in form” and Bao Zhao’s “precious yet skillful resemblance” in his poetry. In painting theory, Zong Bing’s “smooth spirit”, Gu Kaizhi’s “writing spirit through form”, and Xie He’s “vivid charm” all demonstrate a tendency to pursue poetic expression in painting. Xie Lingyun (385-433 AD) was not only a famous landscape poet but also a painter. Xie Lingyun’s landscape poems always have picturesque beauty. His poems “On the Spring Festival Gala, the green fields are beautiful, the rocks are high and the white clouds are

scattered.”, “Spring grass grows in the pond, the willows in the garden turn into singing birds.”, and “The open sand bank is quiet, the sky is high and the autumn moon is bright.” are all vivid landscape paintings. The rise of landscape poetry during the Wei and Jin dynasties laid the foundation for the integration of poetry and painting in landscape painting.

## 2. The expression of aesthetic conception in landscape painting during the Tang and Song dynasties

The painting “Spring Tour”, which is said to be by Zhan Ziqian of the Sui dynasty, is the earliest surviving landscape painting, giving people a sense of poetic charm. During the Tang and Song dynasties, Chinese landscape poetry and painting truly moved towards integration and uniformity. Starting to pursue the expression of aesthetic conception in the integration of poetry and painting, Tang dynasty poet Jia Dao emphasized the refinement of poetry and the expression of artistic conception. He had a famous saying: “Birds perch on the trees by the pond, and monks knock on the door under the moon.” Jia Dao is addicted to the word “deliberation” in poetry, and in the process of thinking, he collides with Han Yu’s convoy without realizing it. Jia Dao’s refinement of poetry can be described as “two lines and three years, one chant and two tears flow.” He is also known as a poet of bitterness. Many poems by the late Tang poet Sikong Tu express the seclusion and indifference of mountains and rivers, and his “Twenty-Four Poems” expresses the twenty-four styles of poetic imagery.

The combination of poetry and painting began to sprout from literati painting. Literati and scholars often refer to people who are

skilled in poetry, calligraphy, and painting. In the process of painting, create with a mind and artistic conception that is connected to poetry, and add calligraphy that is connected to painting. Write calligraphy in blank areas of the picture, so that the three reflect each other, achieving the integration of poetry, calligraphy, and painting in form.

In the Tang dynasty, the development of Buddhism in China led to the fusion of traditional Chinese thought, culture, and religion, forming a unique Zen philosophy and aesthetic. The spirit of Zen advocates for the psychological experience of meditation and enlightenment, and many literati have accepted the ideas of Zen. The creative style of landscape painting has also shifted from “colorful and rich” to “light, elegant and refreshing”, and the painting style of “ink painting with light shading” has become popular. The use of ink painting gradually replaced the use of green mountains and rivers, and as a result, the artistic conception of Zen has permeated into painting. The literati’s “incorporating Zen into painting” became the spiritual sustenance of that era. The rise of ink and wash landscape painting is a process of mutual integration, infiltration, and accumulation of Zen thought, philosophy, and aesthetic thought. Landscape painting unconsciously undergoes a transformation towards Zen philosophy that aligns with its own personality. In artistic practice, on the one hand, it absorbs the philosophy of Zen and pursues the artistic spirit of natural authenticity, and on the other hand, through meditation, it experiences the three realms of creation from “object image” to “heart image”, and then to “ink image”. The description of nature is

ultimately implemented in the expression of one's own soul, and the natural color of ink and wash helps to create this ethereal atmosphere, expressing a distant Zen realm. “Light” and “far” are more in line with the Zen school’s concept of color and space. Ink and wash can be freely spread, galloping freely, creating vivid objects and countless imagery.

Wang Wei of the Tang dynasty was a representative of the integration of poetry and painting and established the painting and poetry style of Nanzong. Wang Wei conveys his life perception and aesthetic realm through his poetry and painting art. In Wang Wei’s poetry and painting fusion, he expresses the realm of blending emotions and scenery, and pursues the absolute freedom of emptiness and illusion in spirit, thus pursuing the aesthetic conception of Zen Buddhism. Wang Wei’s poem “Blue fields with white stones emerging, Jade River with sparse red leaves. The mountain road is clear of rain, and the sky is green and wet with people’s clothing” is the painting scene of “Blue Fields with Misty Rain”. His painting “The Snowy Mountains and Rivers” expresses the poetic meaning of “the river flows beyond heaven and earth, and the mountain scenery has no center”. Wang Wei integrated the theory of Zen realm and the concept of self-nature into his painting works.

His paintings abandoned green mountains and rivers and chose simple ink language. The light ink shading technique was used as a way to express the Zen realm, creating a strong poetic atmosphere. Ink gives people a feeling of tranquility and distance, which is more in line with the aesthetic realm of Zen’s pursuit of emptiness and tranquility.

According to legend, in the painting “Snowy Creek”, the snow scenery of the Han River and the small bridge are plain and distant, with soft lines outlining the mountains and rocks, and ink painting depicting the nearby rocks and distant slopes. The painting style is ethereal and scattered, full of Zen charm. “The Painting of Snowy Mountains and Rivers” also depicts the snowy scenery by the river, emphasizing ink painting. The scenery is vast and desolate, with a desolate and desolate atmosphere, giving it a sense of loneliness and desolation. From these “mental phenomena”, it can be seen that they express a kind of Zen meaning of “emptiness” and “selflessness”. Wang Wei organically combines painting and poetry to create an aesthetic realm of poetic and picturesque imagery. Wang Wei sought spiritual liberation and comfort through Zen, and his paintings were no longer a simple representation of external things but focused on reflecting life insights through external objects. According to legend, the painting “Yuan An Sleeps in Snow” depicts snow and banana, which is far from common natural scenery. Wang Wei, with his transcendent spirit and the use of the “breaking ink” technique to emphasize subjective feelings, pursued the Zen realm of unity between heaven and man, and the fusion of things and self through his free brushstrokes, which led to the formation of a “dissimilar” style of freehand painting.

“The painting poems of the Tang dynasty, in terms of form, are separate lines of poetry and painting, and they are not related to each other. The painting poems of the Northern Song dynasty, similar to the painting postscript, are only written at the back or front of the painting scroll.” (Fuguan, 2010) In the painting and calligraphy criticism

of the Song dynasty, emphasis was placed on the pursuit of nature, deity, and elegance. In the creation of landscape painting, “elegance” became a way of expressing the integration of poetry and painting. Zhu Jingxuan proposed the four-grid theory in the “Catalogue of Famous Paintings of the Tang Dynasty”, which is based on the evaluation criteria of “divine, exquisite, elegant, and capable”. In his view, “elegant” lies in “being particularly free from conventional methods” and “not being the original method of painting”, which should be regarded as works with innovative spirit and belonging to harmonious nature. Zhang Yanyuan’s “Originating from nature, not from description” discusses the importance of “nature” from the perspective of painting. Huang Xiufu inherited Zhang Yanyuan’s theory of “nature” and proposed the four grades of “ease, spirit, wonder, and energy”. He believes in the “Yizhou Famous Paintings List” that “the most difficult thing to do is to have a unique style of painting,” and places it first.

The Northern Song dynasty was an era of pursuing Neo Confucianism, and the pursuit of natural innocence and rational beauty became the trend of the times. The central philosophical concept of Neo Confucianism is “reason”, which is the spiritual thing that produces all things in the world. Neo Confucianism is centered around Confucianism, compatible with both Buddhism and Taoism, in order to demonstrate the rationality and eternity of the principles and teachings. Mei Yaochen, Ouyang Xiu, Su Shi, Huang Shangu , etc. have been discussed in poetry theory, literary theory and postscript of poems with paintings. Su Shi accepted the ideas of Confucianism, Buddhism, and Taoism, and proposed the theory of “unity of poetry and painting” in

his understanding of poetry and painting. He praised Wang Wei for “the poetry of Mojie is painting, and the painting of Mojie is poetry. “He believes that ‘literati painting’ should integrate poetry and painting, and only with freedom and innocence can it approach nature. In his book “Two Broken Branches Painted in the Book of King Yanling”, he wrote: “On the similarity of painting in form, one can see the neighbor with children. When composing poetry, this poem is necessary, and one must not know the poet. Poetry and painting are all the same, with heavenly craftsmanship and freshness. Bian Luan Que depicts life, Zhao Chang Hua conveys the spirit. Why are these two paintings so sparse and refined? Who says a little red, untie the boundless spring.” From this, it can be seen that Su Shi advocated valuing resemblance in spirit, opposing resemblance in form, opposing the constraints of formalization, and emphasizing the embodiment of the painter’s superb spiritual realm. Su Shi is proficient in poetry, calligraphy, painting, music, cultural relics and archaeology, water conservancy, medicine, and cuisine. A profound cultural cultivation is the primary pursuit of literati in learning art, and the beauty of the artist’s personality can be found in the poetry and painting expression of landscape painting. It is not difficult to see that Su Shi’s proposal for literati painting to incorporate thoughts into painting, emotions into painting, reasoning into painting, interest into painting, meaning into painting, literature into painting, poetry into painting, and calligraphy into painting is precisely the artist’s spiritual pursuit and personality portrayal.

In Su Shi’s view, painting is like writing poetry. Poetry is a painting with sound, while painting is a silent poem: “In ancient times,

painters were not ordinary people, and their portrayal of objects was somewhat similar to that of poets.” Huang Shangu wrote the poem “Marquis Li refused to utter a sentence and wrote a silent poem in light ink” and in the two poems of “The Picture of the Second Rhythm, the Zihan and Ziyou, the Rest and Silence”, Li Gonglin does not express his feelings through poetry, but rather through light ink and painting. In doing so, his paintings have actually become “silent poetry”. The painting “Pine Wind in Ten Thousand Gullies” by painter Li Tang vividly depicts the momentum of pine waves attacking and axes chopping through mountains and rivers. However, a painting poem by Li Tang also expressed his frustration: “It’s easy to see in the misty village of clouds and difficult to write on the beach of rain. If I had known it wasn’t in the eyes of the times, I would have bought more Yan Zhi to paint peonies.” His poetry and painting are organically combined, with infinite charm, expressing his own mood.

Emperor Huizong Zhao Ji and Emperor Gaozong Zhao Gou of the Song dynasty conducted imperial examinations at the Royal Academy of Painting, using poetry as a subject for recruiting painters. Among them, poems such as “Crossing the Wild without a Boat Crossing Horizontally”, “Stepping on Flowers and Returning to the Horse’s Hoof Fragrance”, and “Deep Mountain Tibetan Ancient Temple” are used as topics for the painting examination. Through the examination mode of poem proposition, poetry and painting are closely connected, expressing the fusion of poetry and painting to express the artistic conception. Scholars such as Su Dongpo, Mi Fu, and Wen Tong were not only skilled in painting but also had a deep foundation in calligraphy. Their emergence gave painting a scholarly and freehand style.

### 3. The integration and development of poetry, calligraphy, painting, and printing

Chinese painting integrates four excellent cultural and comprehensive arts, namely, poetry, calligraphy, painting, and seal carving, forming a poetic and picturesque artistic expression form that complements each other. Poetry and painting are integrated, emphasizing artistic conception. The meaning is beyond the reach of a pen, and painting has endless meaning. The poem and postscript in the picture add a sense of form and artistic beauty. Therefore, the cultivation of poetry, calligraphy, painting, and printing has become a basic requirement for literati painting painters. In the Yuan dynasty, the form of “inscribing poetry in paintings and complementing poetry and painting” made the artistic conception in painting more profound. The combination of poetry and painting in the Yuan dynasty became the most popular form of painting at that time, with works by Zhao Mengfu, Ni Zan, Wang Meng, among others, being the most famous. Zhao Mengfu had a desire to retire from the mountains and forests, often using calligraphy and painting to express his dissatisfaction with current affairs. His interpretation of the relationship between calligraphy and painting had a profound impact. The inscription in Zhao Mengfu’s *xiu shi shu lin tu* explains the inherent connection between calligraphy and painting, which is that “the stone is like flying white and the wood is like a Zhou [seal script in ancient Chinese calligraphy], and when writing bamboo, one should also understand the eight methods. If anyone can understand this, it should be noted that calligraphy and painting are originally the same.” The combination of practice and

theory is vividly reflected in this work. Landscape painting cannot be separated from calligraphy, and the lines of calligraphy support the structure of landscape painting. It can be said that painting is the external manifestation of a painter's spirit, calligraphy is the internal backbone, and poetry endows painting with a soul.

Huang Gongwang, a painter from the Yuan dynasty, was highly skilled in the field of "small orders". "By the side of the stone pavilion in the lush forest, gazing at the clouds and mountains separated by light smoke. But remembering where the old journey was? Looking at the flowing spring under the emerald dragon pavilion." This poem "Inscription on Painting" foreshadows his state of mind burdened by the secular world, giving people infinite imagination beyond painting. The unprecedented development of Yuan Opera has enabled poetry to be reflected in painting in the form of traditional Chinese opera. Wu Zhen's "Fisherman's Painting" is a typical example of using music to point out the topic: "Riding on a boat with oars and stakes, in the green grass lake, the sky is about to set in the evening. Looking at the white birds, descending the Changchuan River, illuminating the thousands of miles of smoke in Xiaoxiang."

After the Ming and Qing dynasties, the entire painting industry was almost monopolized by literati painting. Many painters, in order to make the composition and color of the paintings more balanced, stamped red seals on the postscripts of the paintings. As a result, poetry, calligraphy, painting, and seals were perfectly combined. The trend of stele studies in the Qing dynasty greatly promoted the integration of poetry, calligraphy, painting, and printing. The excavation of a

large number of steles, epitaphs, and inscriptions has led to the rise of stele studies. The flourishing development of seal and clerical calligraphy has allowed calligraphers and seal engravers to learn from calligraphy and stele studies, blending various styles of calligraphy together, resulting in the emergence of many famous calligraphers. During this period, calligraphers and painters particularly pursued the artistic effect of elegance, with diverse forms. Whether it was the choice of calligraphy style, the layout of composition, or the management of position, they all innovated compared to the past. Painters almost never paint without titles, and titles have become an indispensable part of Chinese painting.

During the Qing dynasty, seal carving formed multiple schools and diverse aesthetic concepts, including Huizhou, Zhejiang, and Anhui, with Deng Shiru's "printing from books" and Zhao Zhiqian's "seeking printing outside of printing" as the basic principles. The integration of calligraphy's brushwork into seal carving has driven the prosperity of the calligraphy and painting market, which has led to the circulation of a large number of calligraphy and painting works. It has also led to a large demand for seals by calligraphers and painters. In order to meet the aesthetic needs of merchants and the public, many calligraphers and painters actively participated in seal printing during this period, resulting in a high degree of integration of poetry, calligraphy, painting, and seal printing.

The level of painting poetry by the Eight Great Shanren, Shi Tao, and Hua Yan in the Qing dynasty was superior to their painting works, and the interest of literati painting was even stronger. Espe-

cially in modern and contemporary Chinese painting masters such as Qi Baishi, Wu Changshuo, Chen Shizeng, Li Keran, and Pan Tianshou, they have each created their own unique forms of poetry in Chinese painting, greatly enriching the creative atmosphere of Chinese painting. Poetry, calligraphy, painting, and printing belong to different categories, and poetry is the art of literature and language; Books are the foundation and the continuation of culture; Painting is the expression of spirit and ink; Seal carving is the most beautiful embodiment of the charm of Chinese painting, where the world and space are intertwined. Firstly, the fusion of poetry and painting involves one approach of inscribing poetry into painting, while the other approach involves drawing based on poetry. Inscription of poetry in painting refers to the blank space in Chinese painting, where the painter or others compose poetry in the blank space. The content of poetry expresses emotions, discusses viewpoints, or praises the artistic conception. Drawing based on poetry refers to drawing based on the imagery and content contained in the original poem. But whether it is inscribing poetry in painting or drawing based on poetry, it is to make up for the shortcomings. The fusion of poetry and painting can create an aesthetic realm. Xu Fuguan believes that “painting is the art of seeing, while poetry is the art of feeling.” In terms of aesthetic character, painting often expresses the beauty of coldness and clarity, while poetry often expresses the beauty of gentleness.” (Fuguan, 2010) For a traditional Chinese painting, the combination of beautiful calligraphy and literary poetry with the artistic conception in the painting can better push the work to a deeper level. In a work, various elements such as poetry, calligraphy,

painting, and printing complement each other, enriching the content and elevating the realm, giving people a more beautiful enjoyment.

Secondly, philosophical ideas from different periods have influenced the development of the integration of poetry and painting, resulting in different aesthetic tendencies. The metaphysics of the Wei and Jin dynasties formed a pursuit of aesthetic imagery of emptiness and leisure. In the Tang and Song dynasties, due to the influence of Zen aesthetics, the fusion of poetry and painting realm emerged in landscape painting creation, emphasizing the fusion of emotions and scenery in the fusion of poetry and painting. Subjective and objective fusion, there is emotion in the realm, and emotion in the realm. The artistic conception is a vague and elusive beauty; Artistic conception is a transcendent beauty that transcends from finite to infinite; Artistic conception is a natural beauty that is neither designed nor applied. In short, the pursuit of natural beauty, pure beauty, and simple beauty in artistic conception boils down to a natural and innocent aesthetic taste, which has a huge impact on traditional Chinese aesthetics. Especially in the Song dynasty, Su Shi's "common sense theory" and "unity of poetry and painting" promoted the development of the integration of poetry and painting. At the same time, the rise and development of Neo Confucianism in the Song and Ming dynasties changed the understanding of natural principles. With the requirements of literati and scholars for self-cultivation, the integration of poetry, calligraphy, painting, and printing, including other techniques, has improved the form of landscape painting.

Thirdly, the rise of the aristocratic system during the Wei and Jin dynasties promoted the admiration of literature and art among the literati class and gave rise to a new aesthetic spirit. At this point, landscape painting and landscape poetry began to gradually merge, building their ideal world in their hearts. In the Tang dynasty, with the rise of literati painting, Dong Qichang of the Ming dynasty proposed the “Northern and Southern School Theory”, while Southern School painting placed more emphasis on the artist’s spirit of freedom and the pursuit of artistic style. Outside of their political careers, these literati and scholars constructed a brand-new world of art through painting, expressing themselves through objects and emotions. These literati improve their self-cultivation through various skills training, and the brushwork in painting is also known as the expression of the artist’s personality, spirit, and aesthetic character. Chinese landscape painting incorporates the poetic nature of literature, the profoundness of calligraphy, the artistic conception of painting, and the profound expression of seals, further reflecting the vitality and emotions bestowed upon works by creators. Poetry, calligraphy, painting, and printing belong to different categories, and poetry is the art of literature and language; books are the foundation and the continuation of culture; painting is the expression of spirit and ink; and seal carving is the most beautiful embodiment of the charm of Chinese landscape painting, where the world and space are intertwined.

## Recommendations

Firstly, in the integration of poetry and painting, the inscriptions in these paintings can reveal the artistic creators' creative goals and aesthetic pursuits. For these artists, the main focus is on literati and scholars, and the themes they express are mainly focused on using objects to express their ideals and interests, borrowing materials to express emotions. A review of landscape paintings from different eras reveals the ideal pursuits and political aspirations of artists from different periods. Secondly, from the integration and development of Chinese poetry and painting, it can be seen that Chinese literati and scholars use a metaphorical and tactful way to express their own pursuits and inner spirit. This expression is an inner monologue that is detached from real life, reflecting the artist's spirit of freedom and aesthetic character, emitting personal beauty. Thirdly, in terms of research methods, strengthen the analysis of the genealogy of landscape painting images from different periods, and explore the poetic expression methods of different landscape paintings.

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