



## THE RELATIONSHIP BETWEEN THE HISTORICAL DEVELOPMENT OF MUSTARD GARDEN SHAN SHUI AND CHINESE TRADITIONAL CULTURE

### A RELAÇÃO ENTRE O DESENVOLVIMENTO HISTÓRICO DO JARDIM DE MOSTARDA SHAN SHUI E A CULTURA TRADICIONAL CHINESA

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#### ABSTRACT

Landscape holds an important position in the entire history of Chinese painting. Since the Wei and Jin Dynasties, there have been many unique Shan shui. Although the characteristics of landscape styles vary in different periods and genres are diverse, the freehand brushwork spirit and artistic conception of traditional Chinese landscapes have always permeated through them. Chinese traditional landscape is a kind of art form with national characteristics and Zeitgeist connotation gradually formed through historical evolution in the process of social development and progress. This paper will start with the development process of mustard landscape and the inheritance of traditional culture, study the impact of mustard landscape on traditional culture, Zeitgeist, industry and self personality, and explore the innovative development path and significance of Chinese contemporary landscape. Relevant studies not only analyzed the reasons why landscape was widely spread in China, but also profoundly revealed the relationship between mustard garden landscape and Chinese traditional culture, and concluded that mustard garden Shan shui not only inherits Chinese culture, but also has a profound impact on Chinese culture and Chinese people's spirit, with solid theoretical research value and historical research value.

**Keywords:** Chinese Painting; Shan shui; Mustard Garden; Traditional Culture; Inherit

#### RESUMO

A paisagem ocupa uma posição importante em toda a história da pintura chinesa. Desde as dinastias Wei e Jin, houve muitos Shan shui exclusivos. Embora as características dos estilos paisagísticos variem em diferentes períodos e os gêneros sejam diversos, o espírito da pincelada à mão livre e a concepção artística das paisagens tradicionais chinesas sempre os permearam. A paisagem tradicional chinesa é uma espécie de forma de arte com características nacionais e conotação Zeitgeist formada gradualmente através da evolução histórica no processo de desenvolvimento e progresso social. Este artigo começará com o processo de desenvolvimento da paisagem da mostarda e a herança da cultura tradicional, estudará o impacto da paisagem da mostarda na cultura tradicional, no Zeitgeist, na indústria e na personalidade, e explorará o caminho de desenvolvimento inovador e o significado da paisagem contemporânea chinesa. Estudos relevantes não apenas analisaram as razões pelas quais a paisagem foi amplamente difundida na China, mas também revelaram profundamente a relação entre a paisagem do jardim de mostarda e a cultura tradicional chinesa, e concluíram que o Shan shui do jardim de mostarda não apenas herda a cultura chinesa, mas também tem um profundo impacto sobre Cultura chinesa e espírito do povo chinês, com sólido valor de pesquisa teórica e valor de pesquisa histórica.

**Keywords:** Pintura Chinesa; Shan Shui; Jardim de Mostarda; Cultura tradicional; Herdar

#### 1. INTRODUCTION

China's Shan shui occupies a significant position in the history of Chinese painting. In

the process of development, Chinese Shan Shui has summed up a wealth of painting theories and various French styles. It reflects

the keen observation, understanding and creation of the landscape painters of past dynasties for "nature." Many painting theories, painting theories and French styles are the correct methods and achievements that have been tested by history and are still the compulsory road for beginners of Shan shui up to now (Hu C L, 1994) because of the mature French style. Make Chinese Shan Shui one of the most accessible paintings in the world.

As a mature form of painting, Chinese traditional Shan Shui naturally formed a very mature technical system in the long-term development process. The formation of this system is a long-term accumulation of many conventional landscape painters and critics (Zhao Y. H., 2020; Bolewski C., 2008). Taking "Biography of Mustard Garden Painting" (Episode 1: Landscape) as an example, this includes some beautiful

landscape and pastoral scenery. They are not only the pursuit of beautiful things but also an expression of beautiful things, as well as the depiction and teaching of landscapes (Lagoe R., 1995). Figure 1 shows several representative Shan shui of the landscape in the first episode of the mustard garden painting biography. The left picture in Figure 1 is the mountain in the landscape painting, which specifically describes how the mountain in the landscape painting is outlined. The right image in Figure 1 shows Qi Baishi's understanding of the trees in the landscape painting and outlines the way the trees in the landscape painting are outlined. In the middle of Figure 1 is the outline of the pastoral landscape scenery by later generations according to the left and right pictures; many of them can see the painters' understanding of Shan Shui and also express the painters' inheritance of Chinese traditional culture (Han X., 2014).

**Figure 1 - Shan shui of Mustard Garden**



**Source:** [https://graph.baidu.com/s?card\\_key=&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&f=all&isLogoShow=1&session\\_id=8162772615283248426&sign=1267b5eff5b2e7f56f84e01691395656&tpl\\_from=pc](https://graph.baidu.com/s?card_key=&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&f=all&isLogoShow=1&session_id=8162772615283248426&sign=1267b5eff5b2e7f56f84e01691395656&tpl_from=pc)

The overall study of tree and stone painting in Chinese traditional landscape painting is conducive to a deeper understanding of the aesthetic concept of Chinese traditional art and better expression of the inheritance concept of Chinese traditional culture (Bennett S., 2011). Due to the fact that this study can be conducted from multiple perspectives, it has considerable extensibility. As far as tree and stone painting itself is concerned, the changes in techniques and expressions during its development can be extended to the history of the development of Chinese painting techniques and the history of changes in the aesthetic interest of Chinese painting (Xiao L., 2010). It can also study the Abstraction process of tree and

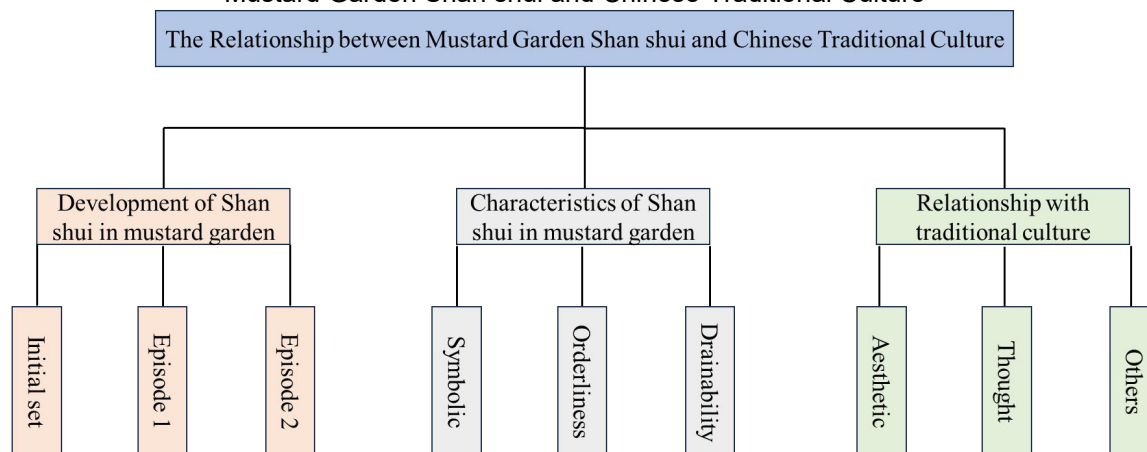
stone in Chinese traditional landscape painting, analyze the unique "Abstraction" law of Chinese traditional painting using western art theory, and specifically explore the similarities and differences between Chinese and western painting concepts (Yani D., 2011).

Overall, research on this topic is currently relatively scarce, and most studies remain in a single literature. The research on the interaction between Chinese traditional mustard garden Shan shui and traditional culture is insufficient. Therefore, the research prospect of the current topic has some room for expansion. Therefore, this paper will carry out the research on this topic according to

the framework shown in Figure 2. First, it will briefly introduce the development process of mustard garden, then analyze its characteristics, and finally combine its process with the impact of Chinese traditional culture. Based on this research path, with

sufficient research work, good research results can be achieved, with considerable potential for deepening, and there is a certain degree of complementarity with previous research.

**Figure 2 - Research Path of the Relationship between the Historical Development of Mustard Garden Shan shui and Chinese Traditional Culture**



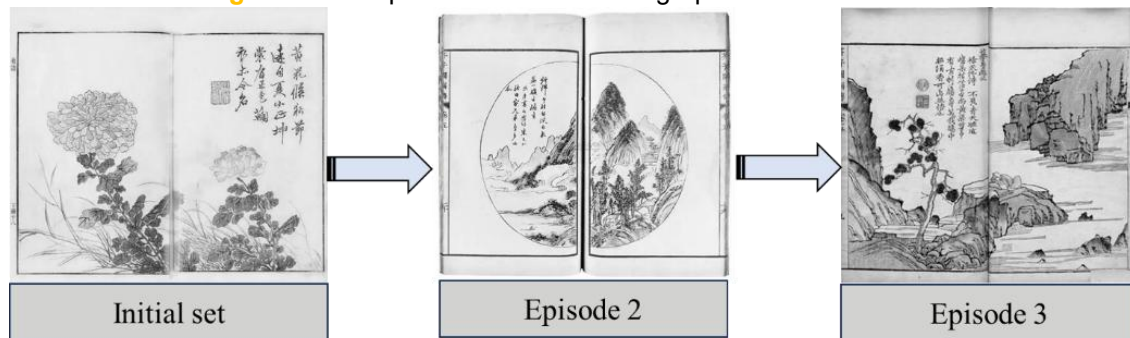
## 2. DEVELOPMENT COURSE AND CHARACTERISTICS OF SHAN SHUI IN MUSTARD GARDEN

The Development history of mustard garden Shan shui

The first collection of "Biography of Mustard Garden Painting" is the pinnacle of ancient Chinese painting. Among them, Shan shui was added by Wang Gai of the Qing Dynasty according to Li Changheng's apprentice paintings of the Ming Dynasty. The book contains theoretical articles on painting and coloring. This article lists and explains the painting techniques of ancient masters on different tree species in nature and the different shapes of mountains and stones, and selects dozens of works imitated by masters as illustrations. It is a necessary

textbook for beginners to learn Chinese painting techniques, such as pen, shape and composition.

The "Biography of Mustard Garden Painting" is divided into three episodes as shown in Figure 2, namely "The First Collection", "The Second Collection", and "The Third Collection". Among them, "The First Collection" consists of five volumes and is edited by Wang Gai. "The First Collection" not only has rich content, but also includes many contents such as a brief introduction to painting, tree genealogy, and stone genealogy, which is very original. The content and influence of the Plum Orchid, Bamboo Chrysanthemum and Flower Feather Genealogy in "Second Episode" and "Third Episode" are slightly inferior to those in "First Episode".

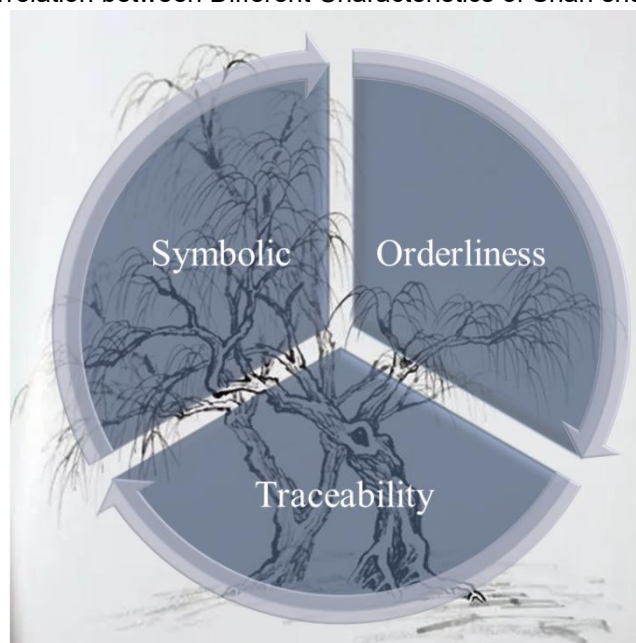
**Figure 3 - Complete Collection of "Biographies of Mustard Garden"**

**Source:** [https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms1.baidu.com%2Fit%2Fu%3D3329956780,797367855%26fm%3D253%26app%3D138%26f%3DJPEG%3Fw%3D551%26h%3D500&index=2&inspire=general\\_pc&next=2&originSign=12699be6eec04f369c11201691395859&page=1&render\\_type=carousel&session\\_id=10404217496715923053&shituToken=1e50ec&sign=12699be6eec04f369c11201691395859&srcp=crs\\_pc\\_similar&tpl\\_from=pc](https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms1.baidu.com%2Fit%2Fu%3D3329956780,797367855%26fm%3D253%26app%3D138%26f%3DJPEG%3Fw%3D551%26h%3D500&index=2&inspire=general_pc&next=2&originSign=12699be6eec04f369c11201691395859&page=1&render_type=carousel&session_id=10404217496715923053&shituToken=1e50ec&sign=12699be6eec04f369c11201691395859&srcp=crs_pc_similar&tpl_from=pc)

#### Characteristics of Mustard Garden Shan shui

Seen from the schema of the three stages of development of the "Biography of Mustard Garden Painting", the most intuitive feeling of the Mustard Garden Shan shui is that, whether it is the "First Collection", "Second Collection" or "Third Collection", almost all of Almost all images are depicted in the form of lines. These lines can not only represent the

structural relationship of objects, but also an important part of Shan shui(Hu C L, 1994). Their combination is regular and concise. In these solidified images, their features can be roughly summarized into three categories: symbolism, orderliness, and traceability. Different characteristics not only represent different characteristics of Shan shui, but also show great commonness and relevance, as shown in Figure 4.

**Figure 4 - Correlation between Different Characteristics of Shan shui in Mustard Garden**

#### Mustard Garden Shan shui is Very Symbolic

In the mustard garden landscape paintings, their pictures are very symbolic. Different

symbols often represent different species and have specific representativeness. For example, the lines of trees in the mustard garden landscape paintings are often

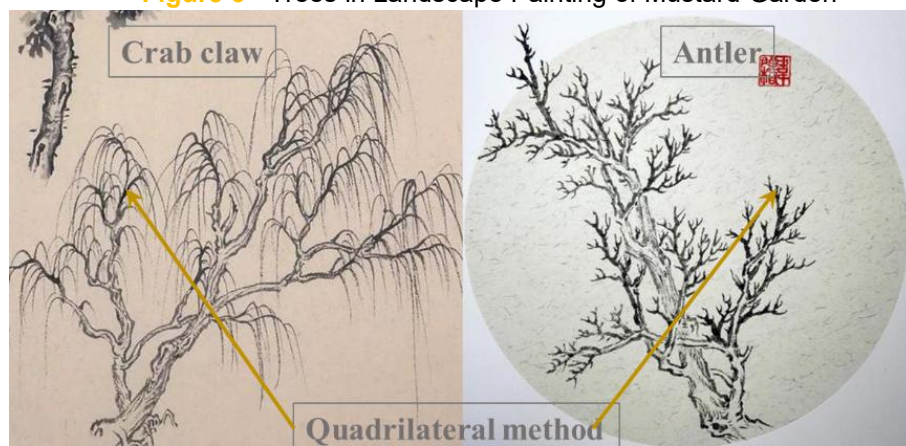


different from the lines of water and mountains in the landscape paintings. They are often unique in both creation and sketching.

Take the tree in the landscape painting of Mustard Garden in Figure 5 as an example. The trees in the landscape painting can be divided into near and far, and also have different categories. From the "Four Branches Method of Drawing Trees" to the "Cloud Forest Tree Method" in the "Tree Manual", almost all of them are based on the practice of mid range and close range trees. It is a near tree and requires relatively rich representation. There are two descriptions of branching: "deer antlers" and "crab claws". The former represents an upward growing branch, while the latter represents the opposite. There are also many types of leaves, mainly divided into two categories: point leaves and clip leaves, used to represent various types of leaves (Novak B, 2023). The categories of "Jie Zi Dian", "Ge Zi Dian", and "Cunninghamia lanceolata Dian" can represent tree species with medium-

sized leaves and downward growth, such as camphor trees. The "Rat Feet", "Plum Blossom", "Chrysanthemum", "Zansan" and their variants "Zansanwu" belong to the same category, which can represent tree species with smaller leaves and upward growth. The visual appearances of the two types of "hanging vine" (front), "pointed", "broken pen", "hanging leaf" and "hanging head", "flat head", and "raised head" are exactly opposite in one vertical and one horizontal direction. The former can represent tree species with relatively slender and hanging leaves; The latter can replace tree species with more transverse branches and lush leaves. It can be seen that in the mustard garden landscape painting, the lines have full characteristics. The lines drawn in different ways often have their unique characteristics, and the corresponding characteristics in landscape painting are often different. It can also be seen from Figure 5 that the above methods are commonly used for Shan shui, and the methods are also commonly used for depicting different trees.

**Figure 5 - Trees in Landscape Painting of Mustard Garden**



**Source:** [https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms2.baidu.com%2Fit%2Fu%3D2095723912,1265727942%26fm%3D253%26app%3D138%26f%3DJPEG%3Fw%3D486%26h%3D500&index=4&inspire=general\\_pc&next=2&originSign=126af31148c447574e69801691395920&page=2&render\\_type=carousel&session\\_id=3449150020424157131&shituToken=d13060&sign=126af31148c447574e69801691395920&srcp=crs\\_pc\\_similar&tpl\\_from=pc](https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms2.baidu.com%2Fit%2Fu%3D2095723912,1265727942%26fm%3D253%26app%3D138%26f%3DJPEG%3Fw%3D486%26h%3D500&index=4&inspire=general_pc&next=2&originSign=126af31148c447574e69801691395920&page=2&render_type=carousel&session_id=3449150020424157131&shituToken=d13060&sign=126af31148c447574e69801691395920&srcp=crs_pc_similar&tpl_from=pc)

The Order of Shan shui in Mustard Garden is Very Strong

The first is the internal order of the pattern, which starts from the perspective of "form". Its order and rules are based on the standard of conforming to natural laws. Furthermore, it is the order of emotional expression, which belongs to the category of "gods". Emotions have no order to speak of, but when they are expressed through a fixed channel, they are constrained by that channel and thus have order.

This order can be mainly analyzed from two perspectives: first, the order within the pattern, which is from the perspective of

"shape". For example, in Figure 6, between different trees, although the tree varieties in the landscape painting are different, the two pictures are from different painters, but after the painter has sketched out, both pictures can vividly describe the meaning he wants to express, and their figures also show the style and features of trees. This is the order expressed in the landscape paintings of the mustard garden. Its order and rules are based on the standard of conforming to natural laws. Furthermore, it is the order of emotional expression, which belongs to the category of "gods". Emotions have no order to speak of, but when they are expressed through a fixed channel, they are constrained by that channel and thus have order.

Figure 6 - Tree of Shan shui in Mustard Garden



**Source:** [https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms0.baidu.com%2Fit%2Fu%3D2377180815,1024235596%26fm%3D253%26app%3D138%26f%3DJPEG%3Fw%3D353%26h%3D500&index=3&inspire=general\\_pc&next=2&originSign=126b1512e51af895f8c8301691395960&page=1&render\\_type=carousel&session\\_id=18413572128456678465&shituToken=912c94&sign=126b1512e51af895f8c8301691395960&srcp=crs\\_pc\\_similar&tpl\\_from=pc](https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms0.baidu.com%2Fit%2Fu%3D2377180815,1024235596%26fm%3D253%26app%3D138%26f%3DJPEG%3Fw%3D353%26h%3D500&index=3&inspire=general_pc&next=2&originSign=126b1512e51af895f8c8301691395960&page=1&render_type=carousel&session_id=18413572128456678465&shituToken=912c94&sign=126b1512e51af895f8c8301691395960&srcp=crs_pc_similar&tpl_from=pc)

High Paintability of Mustard Garden Shan shui

Order represents rules, while drawing reflects individuality. Observing rules and showcasing personality seem to be two contradictory things. But as discussed in the previous chapter, the program is a harmonious presentation of "form and spirit". It unifies the "form" with relatively strict rules and the "god" that reflects one's own feelings. In addition to the Dwifungsi of the line itself, we can see the unity of rules and personality in the specific application. On the contrary, in fact,

this is to give more space for pen and ink to play, that is to say, the paintability here - the characteristics of the image of mustard garden Shan shui when it is painted on paper through pen and ink.

The use of a pen can lead to changes in dryness, wetness, density, and lightness, in which the lines present different textures. For example, in the left figure of Figure 7, the lines drawn by the dry brush are often rough, appearing old and vigorous. The wetter pen in the right image of Figure 7 is relatively easier to draw smooth lines, showing a

delicate and delicate appearance. Lines with

different textures are suitable for different objects.

**Figure 7 - Mountain of Shan shui in Mustard Garden**



**Source:** [https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms2.baidu.com%2Fit%2Fu%3D142691205,2613607498%26fm%3D253%26app%3D138%26f%3DJPEG%3Fw%3D505%26h%3D500&index=1&inspire=general\\_pc&next=2&originSign=126292f9bcb56161bd1be01691396070&page=1&render\\_type=carousel&session\\_id=6381664969622197713&shituToken=08f124&sign=126292f9bcb56161bd1be01691396070&srpc=crs\\_pc\\_similar&tpl\\_from=pc](https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms2.baidu.com%2Fit%2Fu%3D142691205,2613607498%26fm%3D253%26app%3D138%26f%3DJPEG%3Fw%3D505%26h%3D500&index=1&inspire=general_pc&next=2&originSign=126292f9bcb56161bd1be01691396070&page=1&render_type=carousel&session_id=6381664969622197713&shituToken=08f124&sign=126292f9bcb56161bd1be01691396070&srpc=crs_pc_similar&tpl_from=pc)

The use of a pen can also have changes in speed and side to side, which present the painter's temperament. Painters choose matching lines based on their own understanding of nature, but their selection range depends on their own painting skills and usage habits of tools. This means that the final presentation of the lines is a comprehensive presentation of the artist's own personality. The difference between Ni Zan and Wu Zhen, who often use side forwards in stone and mountain paintings, immediately became apparent. The so-called pen and ink temperament refers to the

"temperament" within the "pen and ink". That is, the "meaning" of the "writer" of the painting (De-Dong Z, 2010).

The "Biography of Mustard Garden" provides a very specific paradigm for the first form, but there are relatively few textual prompts for the second form used for specific presentation. It can be said that the completeness of the first form leaves great space for the second form. That is to say, the completeness of "form" leaves great space for the expression of "god". The paintability of mustard garden Shan shui is reflected here.

### 3. THE RELATIONSHIP BETWEEN MUSTARD GARDEN SHAN SHUI AND CHINESE TRADITIONAL CULTURE

The In different historical stages, the requirements of Chinese traditional painting for realism have changed many times, including the requirements for mustard garden Shan shui. At different historical stages, the Shan shui of Mustard Garden also has a profound impact on Chinese traditional culture, which is mainly reflected in the following aspects.

Interaction between Shan shui in Mustard Garden and Aesthetic Taste of Chinese Traditional Culture

The aesthetic taste of traditional Chinese painting reflected in "Biography of Mustard Garden Painting" is a "beauty" beyond painting techniques (Yani D, 2011). Its

essence is the exploration of the painter's own spirit. Pen and ink are a way to showcase an artist's personality. The formation of this aesthetic consciousness is deeply related to the way the Chinese cultural system perceives the world and itself. This mutual influence of aesthetics began in the Qin Dynasty, and China entered a period of unified power ruled by emperors. This kind of unified political ideology was reflected in landscape painting, which was greatly reflected by later painters when they painted. The first collection of Mustard Garden described the paintings with this unified ideology, and the paintings depicting the unified ideology were fed back to the people watching the paintings again, so this kind of interactive ideology was consolidated and deeply reflected in all dynasties.



## The Influence of Chinese Traditional Culture on the Creation of Mustard Garden Shan shui

In China's painting, the artistic theory and aesthetic charm of Shan shui determine that Chinese Shan shui itself is not a simple form of painting. The cultural heritage and aesthetic orientation contained in landscape painting, and the influence of the thoughts of "Confucianism, Buddhism, and Taoism" on Chinese Shan shui all have this distinctive

trace. With the passage of time, the changes of painters' aesthetic tastes and the enrichment of techniques, the creation of Chinese Shan shui shows a meaningful and traceable inheritance track; The influence of "Confucianism, Buddhism and Taoism" on it is also in different fields and categories. Because of this, Chinese Shan shui shows a strong possibility of life and continued development (Figure 8).

**Figure 8 - The Relationship between Chinese Traditional Culture and Shan shui**



**Source:** [https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms0.baidu.com%2Fit%2Fu%3D2088399908,1141027709%26fm%3D253%26app%3D120%26f%3DJPEG%3Fw%3D500%26h%3D879&index=4&inspire=general\\_pc&next=2&originSign=126bc7a8511ad80dded4201691403026&page=3&render\\_type=carousel&session\\_id=6125820351004335857&shituToken=5a44af&sign=126bc7a8511ad80dded4201691403026&srp=crs\\_pc\\_similar&tpl\\_from=pc](https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms0.baidu.com%2Fit%2Fu%3D2088399908,1141027709%26fm%3D253%26app%3D120%26f%3DJPEG%3Fw%3D500%26h%3D879&index=4&inspire=general_pc&next=2&originSign=126bc7a8511ad80dded4201691403026&page=3&render_type=carousel&session_id=6125820351004335857&shituToken=5a44af&sign=126bc7a8511ad80dded4201691403026&srp=crs_pc_similar&tpl_from=pc)

## The Influence of Confucianism on Shan shui in Mustard Garden

In China's traditional culture, Confucianism has the most serious impact on the mustard garden Shan shui (Neville, 2003; Bol, 2008; Stalnaker, 2010; Yum, 1988; Bai, 2021). Its impact is mainly reflected in two aspects, the first is the impact of Confucianism on the character of the painter, the second is the impact on the objects depicted by the painter. The specific impact path is shown in Figure 9.

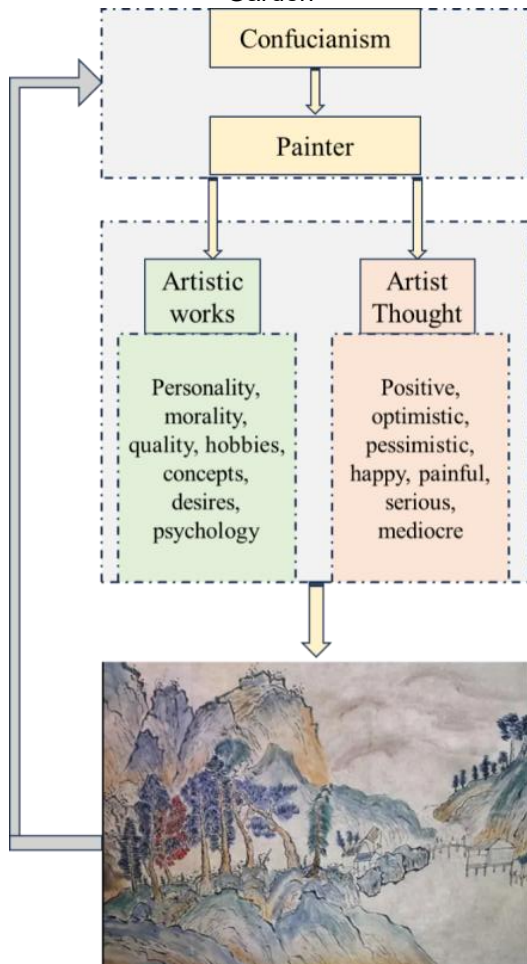
Confucianism's preference for natural landscapes places greater emphasis on the connection between the beauty of landscapes and people's personality cultivation and moral psychology. Things in

nature exhibit similar internal qualities, which is why there are different selection criteria for preferences for natural landscapes. Under the influence of this traditional concept, Chinese Shan shui was influenced by the Confucian thought of "knowing that pine and cypress wither after cold". Painters used trees to set off the main scenery of mountains and rocks, but there are also many painters who use trees as the theme scenery of the screen. In the Tang Dynasty, landscape painters such as Bi Rong and Wang Mo took pine trees as the theme of their paintings. Under the influence of Confucianism, many painters have further elevated their life horizons and set their artistic horizons on the heavens, earth,



mountains, and rivers, without unrealistic feats of immortality, but with a consistent aspiration to pay attention to the real society.

**Figure. 9** - The Influence of Confucianism on Shan shui in Mustard Garden



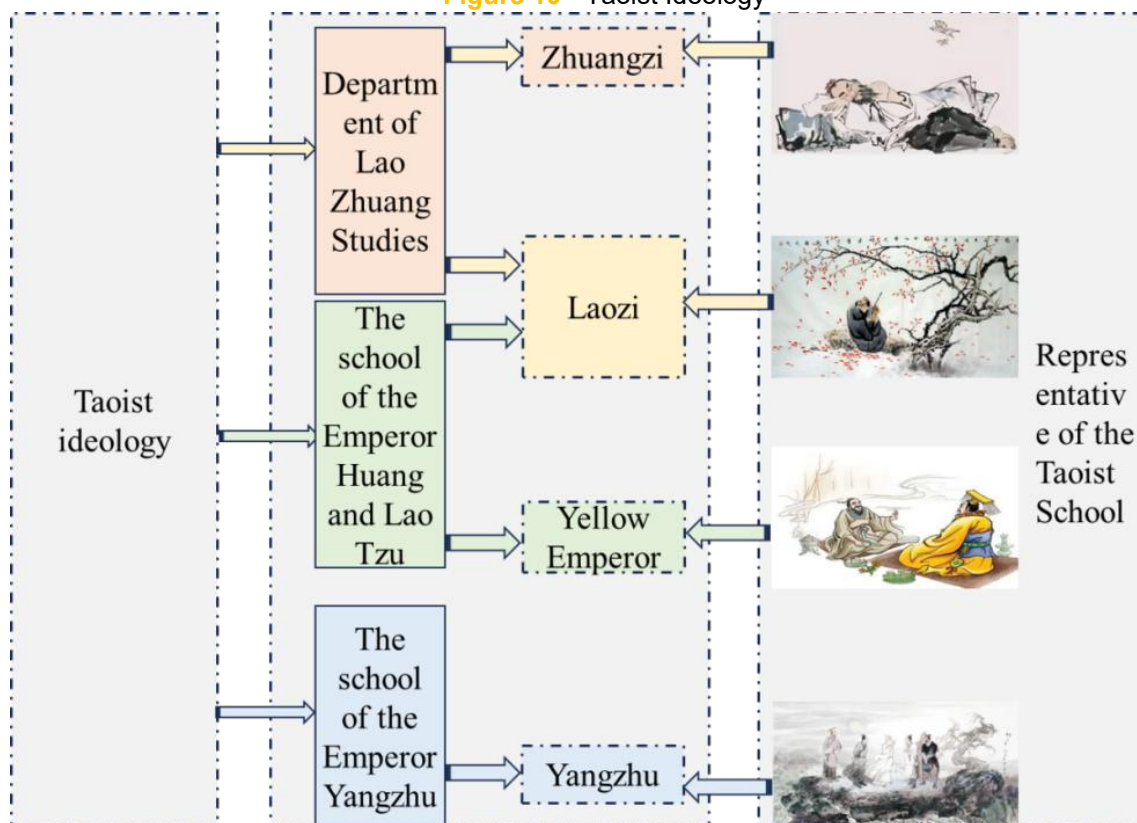
The Confucian philosophy of life is proactive, which determines that the views of nature and society also serve the rational realization of life and the attainment of the realm of life. Therefore, the aesthetic concept of Confucianism is a form of thought that places more emphasis on social beauty and disdains natural beauty. In the concept of Confucianism, "beauty" and "goodness" are not completely separated. If people follow this view to appreciate Shan shui, it will be the best, because in this way it can carry out

all the artistic standards and aesthetic practices of Confucianism according to the principle of the combination of beauty and goodness, ethics first. Often, the yearning and pursuit of nature of Chinese Shan shui can not be separated from the personality cultivation of painters. What they pursue is a quiet and peaceful artistic interest. Their own inner desire is to get close to nature, return to nature, and show in the aesthetic taste, they pursue the artistic realm of nature without modification, which is the same as their life realm and artistic realm.

The influence of Taoism on the Shan shui of mustard garden

Taoism has gone through several generations of development, and has gone through several main stages as shown in Figure 10, represented by Laozi and Zhuangzi, respectively; The Yellow Emperor and Laozi as representatives of the Huang Lao Thought; As well as the Yang Zhu ideology represented by Yang Zhu, there are not only similarities but also differences among the representatives (Lach, D, 1993). Among them, under the influence of Laozi's Taoism, Chinese Shan shui shows individuality from the beginning. Taoist ideology is also an important component of traditional Chinese culture, mainly represented by the ideas of Laozi and Zhuangzi. The core of Laozi's thought is "Dao", which means "Dao generates one, one generates two, two generates three, and three generates all things". The aesthetic expression of Laozi's "Tao" is a kind of implicit, remote and hazy beauty, which is reflected in the infinite vitality of Shan shui. Everything is based on "one", so there is also the view of Qing Dynasty painter Shi Tao that "one painting" is essential. In fact, Taoism is a speculative relationship between existence and non existence, reality and emptiness, and traditional Chinese painting also exists in such a speculative state. The aesthetic images embodied in landscape paintings have permeated Taoism.

Figure 10 - Taoist Ideology



As the successor of Laozi's thought, Zhuangzi's attitude towards life and aesthetic feelings affect the trend of Chinese traditional Shan shui. In Chuang Tzu's world, the integration of life and death, Unity of Heaven and humanity, the standard of right and wrong is no longer absolute, the boundary between beauty and ugliness is not so clear, people pursue nature, simplicity, and only spiritual freedom is eternal. In the author's opinion, the highest realm of Chinese traditional literature and art is nothing more than Unity of Heaven and humanity, which is also the center of Zhuangzi's aesthetic thought (Sullivan, M, 2012).

In fact, the development of Chinese Shan shui is mainly based on the context of one or two days. One is exquisite and elegant green landscape, the other is simple and indifferent ink landscape. For example, Gu Kaizhi, Tang Dynasty painters Li Sixun, Li Zhaodao, etc. are all representatives of green landscape. The ink and wash landscape gradually began to emerge, becoming the style of painting pursued by literati. After five dynasties, two Song Dynasty and Yuan Dynasty, it has formed a fairly complete system of painting

and theory, so ink and wash painting has become the main line of landscape painting, which also fully shows that Shan shui is inseparable from Taoism.

#### The Influence of Buddhism on Shan shui in Mustard Garden

We can also call it Buddhist thought. As an external sect, Buddhism has entered China and gained widespread fluency and people's faith, which is inseparable from its inherent ideological essence. In Buddhist culture, Zen thought has promoted the development of Shan shui. The feeling and experience of Zen Buddhism towards all things in the universe and life is called "epiphany". The essence of Zen can be called a life experience. It comes from life and is an "epiphany" of long-term life. It is not constrained by knowledge and is a special way of transforming the mysterious and abstract universe into a simple spiritual understanding. Zen is not bound by secular constraints, symbolizing the freedom of the soul, which precisely provides an infinite space for painters to fully unleash their subjective creativity.

The essence of Buddhism has formed an inextricable mystery with the relationship between mountains and rivers in China. As early as in our ancient temples, many monks are the ancestors of China's famous landscape painters, and have also opened up a new style of Shan shui with different styles and characteristics. Like the four monks, the characteristics of landscape painting can not be surpassed by modern people. As the literati ecological environment of Shan shui, monks also provide them with a pure land of dust shielding, calm and enlightenment; The unique cultural quality and aesthetic perspective of monks also have an impact on the development of landscape culture. In the early days of the formation of Shan shui, whether literati painters or ordinary street painters, the aesthetic outlook of Buddhism has an impact. In terms of the development trend of Shan shui in China, it is inextricably linked with the spirit of Buddhism.

In a word, no matter what ideology, as a spiritual need and cultural symbol, Chinese Shan shui, which represents Chinese traditional culture, should be inherited and developed to a greater extent in a deeper sense. From the perspective of improving public cultural literacy, special attention should be paid to the role of school education, strengthening the inheritance and development of traditional calligraphy and painting culture, and more comprehensively improving the cultural literacy of the nation. On the other hand, inheritance and development are social needs, and it is the responsibility of all of us to attach importance to development, accumulate a strong cultural awareness, strengthen cultural confidence, and create the comprehensive glory of the Chinese nation.

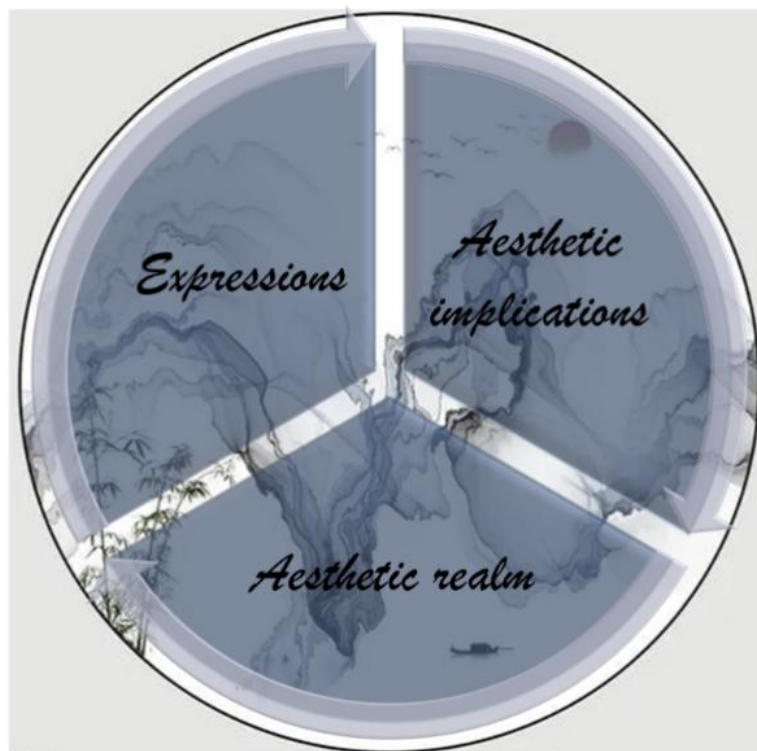
#### The Influence of Mustard Garden Shan shui on Calligraphy

When the ancients created Shan shui, most of the creation tools used brush, which was also an important tool for writing. Therefore, there was often a big difference between the

style of Shan shui painters and the style of traditional calligraphers, which was reflected in the style of writing. As a result, the homology between Chinese Shan shui and calligraphy is consistent with the argument of using calligraphy as painting. In the long historical process, calligraphy and Shan shui have gradually evolved into an art form with national style, and become an art category with unique Chinese national characteristics. Shan shui is one of the important types of painting in our country, which is closely related to calligraphy. The lines in calligraphy provide a reference for the artistic technique of line modeling of Shan shui. At the same time, the spirit and lyric features contained in calligraphy also provide inspiration for the aesthetic ideas in landscape painting. But ultimately, the forms of these two art categories are different. After the concept of bone technique and pen use was put forward, China's Shan shui began to pay attention to the application of pen strength. Modern calligraphers and painters directly applied calligraphy to the creation of Shan shui, which fully proved the homogeneity and symbiosis between the two art forms. The characteristics of this symbiosis mainly stem from the pursuit of the realm in calligraphy and painting art, as well as the particularity in tool use.

The combination of the pursuit of artistic conception and the particularity of tool use is the brushwork of ancient calligraphers and painters, which is a key element of traditional Chinese painting. The importance of brushwork depends on the nature of the brush itself. Exploring and summarizing the methods of using brushes is a long-term and slow process. In this long-term interaction, the influence of Chinese mustard garden Shan shui on Chinese traditional culture and the influence of traditional culture on mustard garden Shan shui are becoming deeper and deeper, which are mainly reflected in their respective forms of expression, aesthetic realm and aesthetic implication. The interaction relationship is shown in Figure 11

**Figure 11** - Interaction between Shan shui and Calligraphy in Mustard Garden

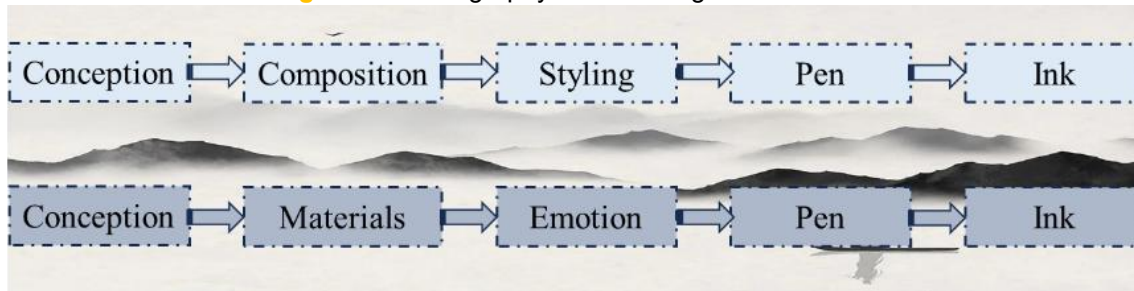


Inheritance and Development of Chinese Traditional Culture by Mustard Garden Shan shui

From the perspective of the development of Shan shui in China, whether it is the change of dynasties or the passage of time, the development of culture and art will not stop. From the formation of Chinese Shan shui in the Wei, Jin, Northern and Southern dynasties to the modern opium war in China, China ended the feudal social system of more than 2000 years. The development of Shan shui is also moving forward in the long twists and turns, as is the case of Shan shui in the mustard garden. Due to the turmoil of war and social changes, landscape painting has also gone into silence. As far as Shan shui in the Ming Dynasty is concerned, the content of painting includes conception, composition, modeling, brush and ink as shown in Figure 12. And modeling can be divided into pictographic, texturing, rendering and many other means, so if you want to become a landscape painter with certain attainments, you must skillfully master various painting techniques, which is also a

very difficult thing. As literati painters, they must also possess the above conditions and possess various expressive techniques in the painting process, which are not commonly known as graffiti techniques. For literati, they not only possess the necessary means of expression for painters, but also possess their cultural heritage. Therefore, literati's paintings are not like the works of ordinary painters, but rather have the flavor of literati and the inherent cultural heritage of literati, which is known as "literati paintings". In the landscape painting at the end of the Ming Dynasty, under the influence of the so-called literati painting, the painting world also became a place to hide evil and incriminate. With the change of dynasties, the establishment of the Qing Dynasty, when the Later Jin Dynasty came to dominate the Central Plains, literati painting also began a new turn in the new era. Emperor Kangxi and Emperor Qianlong of the Qing Dynasty not only loved Shan shui, but also were good at painting Shan shui. Therefore, with the support of the two emperors, Shan shui in the early Qing Dynasty slowly began to rise.



**Figure 12 - Calligraphy and Painting Creation Process**

It can be seen that China's mustard garden Shan shui can become a thick ink in the history of Chinese painting, not only because of its exquisite paintings, but also an indispensable part of the landscape Theory of painting in the history of China's Theory of painting. In a nutshell, painting theory means that the ancestors were able to make a systematic and true summary of a series of ideological practices in Shan shui creation through their own continuous practice and ideological changes. Painting theory also enables future generations to have a reference to theoretical written knowledge in the creation of Shan shui, which can enable

future generations to learn less about mistakes and shortcomings that were ignored by previous generations. At the same time, the mustard garden Shan shui, by absorbing modern thinking and modern culture, is also making progress in inheritance and carrying forward Chinese culture in inheritance. Therefore, he not only carries painting, but also carries our traditional culture. It is the so-called poetry in painting and painting in poetry that describes the inheritance and development of our traditional culture by paintings like Shan shui in the mustard garden.

learn from both the past and the future, and lead the development of Shan shui into the trend of the development of the times, making China's Shan shui enter a new era.

#### 4. CONCLUSION

Today, the development of Shan shui in mustard garden is still closely centered on the concern and exploration of nature. The highest aesthetic ideal built in the system of mustard garden Shan shui is also the dialogue, exchange and integration between the creative subject and the natural object. Even today, this spiritual detachment has always affected the aesthetic orientation of modern Chinese people, and the philosophical discussion around the relationship between man and nature will also affect the creation and development of Shan shui in the future.

In the development process of Shan shui in mustard garden, the unique ink flavor and image expression of landscape, as well as the expression of Chinese traditional culture between inside and outside the painting, make it always in a unique position in the forest of Chinese painting in the development of Chinese painting. Today, the economic prosperity and cultural prosperity are the new era of Shan shui represented by mustard garden Shan shui. Many of these painters integrate the Chinese and Western cultures,

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