

# Interpretation of Li Gonglin Ecological View of Landscape Painting Based on Chinese Soil Smoke Culture

**Xinquan Ma, Lecture**

**Xiaofang Yao, Lecture**

**Kwon Seok Hwan, Professor**

*Xinquan Ma, Lecture in Public Art, Zhongyuan Institute of Science and Technology, Zhengzhou, 451400, Henan, China. Xiaofang Yao, Lecture in Public Art, School of Zhongyuan Institute of Science and Technology, Zhengzhou 451400, Henan, China. Kwon Seok Hwan, Professor in Landscape Architecture, Sociology, School of International Language and Culture Education Center, SangMyung University, Cheonan 31066, Korea. Correspondence author: Kwon Seok Hwan; [sobongsk@smu.ac.kr](mailto:sobongsk@smu.ac.kr)*

**Objectives:** Cigarettes are not goods that have existed in China since ancient times, but consumer goods that were introduced into China by western countries and accepted and developed by Chinese people in modern times. The application of Chinese soil smoke culture in Li Gonglin's landscape painting is studied in this paper. **Methods:** From the perspective of art history, landscape painters in the Northern Song Dynasty, as a prosperous period of Chinese art history landscape painting, thought deeply about painting from the artistic form of nature, and integrated their own view of environment into their creation, forming many landscape aesthetic paradigms. **Results:** This paper focuses on the interactive dialogue between the literati and the environment with the involvement of how space planning and governance are allocated. It is aimed at the global perspective in the Anthropocene and a local position in the Northern Song Dynasty. Localization is not only the exploration of the ecological approaches of China and the West in space, but also the integration of the past and the present, observing its ecological image from the perception and practice of traditional environmental aesthetics to the harmonious coexistence of modern cities and nature. **Conclusion:** Local tobacco is not a traditional local consumer product. Under the public's praise, it has gradually formed a unique thing in China - cigarette culture. People in the society are not only the observers of the environment, but also the participants of the environment. Through the aesthetic configuration of the classification of environmental belonging space and the transformation of the image and vision into such realistic or ideal landscapes as "Longmian Villa", it goes towards ecological holism. Therefore, from the perspective of environmental aesthetics research, Li Gonglin's paintings have research value.

**Key words:** tobacco; Chinese soil smoke culture; landscape painting; Ecological view

*Tob Regul Sci.*<sup>™</sup> 2021;7(5-1): 3344-3351

*DOI:* [doi.org/10.18001/TRS.7.5.1.109](https://doi.org/10.18001/TRS.7.5.1.109)

After nearly a century of development, China has formed a unique sharing culture in cigarettes. In China, the unique cigarette culture used to be a link for people to get closer and enhance

communication. When strangers communicate with each other, they hand over a cigarette and light it in person to show respect. When acquaintances chat together, they take out a box of cigarettes and distribute them to the public. Under the clouds, their

conversation seems to be more smooth and harmonious without embarrassment.

With the development of cigarette culture, smoking scenes often appear in paintings. This kind of scene appears in landscape painting in particular, in order to express the artist's affection for landscape and leisurely and tranquil artistic conception.

A research shows that landscape painting is a unique form of human expression. The landscape painting of the Five Dynasties and the early Song Dynasty, as the "hundred dynasties standard" of Chinese landscape painting, changed from the spirit and artistic conception to the form of technical level as the focus. Through the efforts of scholars, we know that landscape painting originates from religious practice and philosophical belief.<sup>1</sup> In addition, politics and society influenced the development of landscape painting and conveyed the intention of scholars, nobles, emperors and their relatives.<sup>5</sup> Zhang Yanyuan recorded Yan Yanzhi's discussion on pictures in the records of famous paintings in the past dynasties, as Yan Guanglu said: "there are three meanings in the picture: one is the theory of drawing, so is the divinatory symbols; the second is the knowledge of pictures, so is the study of calligraphy; the third is that graphics are also."<sup>2</sup> It clarifies that painting is a symbol to convey the humanistic view. However, in the current context of environmental degradation and climate degradation,<sup>6</sup> the relationship between images and reality is examined from the perspective of Anthropocene theory. There must be a cognitive paradigm of ancient ecological philosophy in the belief of harmony of the Northern Song Dynasty between man and nature and landscape painting. Based on the painting of Longmian Mountain Villa by Li Gonglin (1041-1106 A.D.), a painter and scholar in the Northern Song Dynasty, this paper examines the aesthetic structure of his "self-satisfied nature"<sup>3</sup> and their neglected role in the history of landscape painting. Before further discussion, the term Anthropocene and its application here should be clarified.

The term "Anthropocene" was first coined by American biologist Eugene Stoermer in the 1980s and was popularized by Dutch ecologist

Paul Crutzen in 1995 in the early 2000s. The term gained widespread popularity in 2000 when Paul Crutzen and Eugene Stoermer published an article in *Nature* entitled "Human Geology". In 2008 a British team of researchers led by Jan Zalasiewicz, a geologist at the University of Leicester, published proposals concluding that the earth had entered the Anthropocene. In May 2011, about 20 Nobel Prize winners in The Swedish capital Stockholm jointly submitted to The UN for The Stockholm Memorandum (The Stockholm Memorandum), calling for The world to save The planet and emergency action, with the purpose of making the development of human beings into sustainable benign process. They propose to the current geologic time as the Anthropocene. In August 2016, the 35th International Geological Congress (IGC) was held in South Africa, which officially adopted the concept of the Anthropocene. Part 3 "evolution's future • creatures in cities: evolution is accelerating", an annual feature in the October 2018 issue of *global science*, describes the enormous impact that humans have had on biological evolution that has never happened in the history of ecology, and supports the Anthropocene thesis.

While the scientific community has begun to study the impact of human activities on ecosystems, the concept of the Anthropocene has also been explored through the humanities such as philosophy, literature and art. Its ensuing time scale and ecological impact raise questions about death and civilization, the end of memory and archives, the scope and methods of human inquiry, and the emotional response to "the end of nature." If art has a new mission in the Anthropocene, it must bind up and nurture a reverse Anthropocene. This is not to say that art has a new mission, but that the preoccupations of the Anthropocene crystallise a hidden mission of art's past.<sup>4</sup> As a sub-field of art history, ecological art history requires us to consider dynamic interaction and mutual influence to interpret the human culture and earth system of art history. In the field of painting in the Song Dynasty, the "unity of man and nature" theory that traditional ecological philosophy, image spirit, and literati and painters faced in the natural environment have made reference to the contemporary era. What ecological transformation does landscape painting depict in the transformed wilderness landscape? What are their main contents?

## EXPERIMENTAL

### Li Gonglin's Pastoral Feelings

The paintings attributed to Li Gonglin provide some insights into these issues. According to historical records, "Xuanhe Painting" volume the seventh: "I for painting, such as poet poetry, chant temperament only, but the world did not observe, to play for good". This shows that Li Gonglin has already moved towards literati's self-consciousness in the concept of painting. Literati are not only skillful painters, but also good at poetry and calligraphy. This elevated painting from the mechanical art as we know it to the status of a free art.<sup>7</sup> Scholars are elite intellectuals. Tao Qian (365-427) 'The Song of Returning Home' represents the archetype of "retreat" culture. As a symbol of Chinese traditional culture, it embodies the pursuit of life and aesthetic image, which has been accepted and interpreted by many scholars in later generations. Volume the seventh of Xuanhe Paintings: "(Li) official lived in the capital for ten years, not visiting the doors of power, and had to take a rest, when it was good, carrying wine out of the city, pulling comrades two or three people to visit the famous garden shady trees, sitting on the stone, all day long. Thus it can be seen that Li Gonglin is a scholar with the aspiration of Lin Quan and the thought of seclusion. In the seventh volume of Xuanhe's Painting charts, Li Gonglin collected two volumes of His Painting "The Diagram of Returning Home" in the Imperial palace. Tao Qian has a saying in "The Song of Returning Home after One's Return": "Poems composed by clear flow", which is the background of creation. Just as Dong Qichang wrote in his epilogue at the end of the volume: "The paintings of" The Song of Returning Home "are not painted by The hermit Chai Sang. Li Boba said that "the interest is leisurely and far away, so it is with that the portrayal is appropriate." It is consistent with the concept of "empathy" put forward by the art historian Wallinger.

### The Spirit of Literati in Li Gonglin's Yuanming Retreat Diagram

The "Yuanming Seclusion Map", a biography of Li Gonglin in the Northern Song Dynasty, is now in the Frieer Art Museum of the United States, 37 cm in length and 521.5 cm in width. Li Gonglin's poems are included in his paintings. Each of the seven pictures in the long volume depicts Tao Qian as the protagonist, narrating the life of the resigned official after he retired, with emphasis on the poet's ambition to retire to East Gao in order to feel comfortable and to write poems in linqing. Su Shi and his father Li Xu were old friends, and made inscriptions many times for Li Gonglin paintings. Li Gonglin's literati painting thought was closely related to the cultural background of the Northern Song Dynasty and the communication between many literati and painters at that time. In the process of communication, they expressed their opinions on painting, and their ideas naturally influenced each other and finally formed the trend of thought of literati painting, which promoted the consciousness of literati and painters. Su Shi advocated the aesthetic emphasis of literati painting on "the meaning beyond the painting", which is similar to Li Gonglin's artistic aesthetic of "putting the idea first and arranging the edge decorations as the second". Li Gonglin was also a master painter in the history of painting in the Song Dynasty, specializing in Buddhism and Taoism, figures, flowers, birds, landscapes, etc. He was also a master in the Northern Song Dynasty.

### Construction of Farming Paradigm in Yuan Ming's Hidden Map by Li Gonglin

The painter presents the text of Tao Yuanming's "The Song of Returing Home", based on the specific plot presented by the painting. In Li Gonglin's Yuanming Retreat Diagram from right to left, the picture does not freeze time in a full scene description, but it arranges the ci in Return in a time and space sequence. After Yuanming returned by boat, he went to the daily life of teaching children, meeting friends and farming in the fields, and then returned to the natural landscape. It can be said that "word order" and "painting order" are consistent. The visual Angle of the picture adopts the horizontal view. Starting from Tao Yuanming's return to his home, the line of sight slowly turns into the space in the courtyard.

The aesthetician Rudolf Arnheim said of Chinese painting: "When a scroll painting is unfolded, its contents are presented as images in a time series. Unfolding is a refinement of a piece as a whole, rather than showing all the creatures and things at once, like a screening of a film... Usually, a scroll painting declares a certain philosophical meaning.<sup>8</sup> "Tao Qian's repeated questions about seclusion in Yuanming's Seclusion map are": The countryside will not return to the wuhu, please stay away from the rest, and find the time to return inside the house. With the reconstruction of the order of time and space, the question of self return becomes more and more clear. Li Gonglin, a literati painter, responds to his understanding of seclusion by painting when he asks questions about his personal appeal.

## LI GONGLIN'S ECOLOGICAL VIEW OF LONGMIAN VILLA MAP

### Geographical Environment of Longmian Villa

In the Northern Song Dynasty, Shuzhou had a large area, leading Huaining, Susong, Taihu lake, Wangjiang and Tongcheng, etc. In the outskirts of Tongcheng, there were dabieshan ridges, which were called Longmian Mountain because of the terrain. From northwest to southeast, there is a good reputation that "famous mountain show" praise in the North of the River. In December of Xinning 10 years (1077), li kung-lin for transshipment in the lees bought land area of 4000 square meters built Long Mian heights, and with Long Mian village and the surrounding scenery, draw the Long Mian hill diagram (which may be built sketches), self-preface saying: "candidates. if your age, in reading the third age (1077), month (December), in besmear namely buy mountain in Long Mian, to the base to the hall of fame". After that, Su Zhe wrote a poem titled Li Gonglin Mountain Villa for him. He illustrated the hill diagram scene in poetry one by one, and said in the preface: "" when make the Long Mian hill diagram, by building heart pavilion to the vertical side of cloud, cataloguing the 16th place, from west and east for miles, rocks and fountains could be seen anywhere. Zizhan was also the author of a small poem

written by Zhe, with twenty chapters in it, following the poem written on rim of the river.

### Ecological Interpretation of the Map of Mountain Resort by Li Gonglin

It can be seen that Li Gonglin's "Mountain Villa" is stored in two copies of The Imperial Palace in Beijing and the Imperial Palace in Taipei. Both of them are drawn on paper with plain description, which seems to be close to Li Longmian's painting skills. Moreover, each paragraph has small characters to mark the scenery name without matching su Zhe's poems. In terms of composition, style and ink expression, the two paintings are similar to the first draft of The Mountain Resort. Bernard Berenson (1865-1959) has a facsimile of a painted silk scroll of different materials and slightly different styles, which most likely reflects a different appearance of the Heights after it was finished. The biography may be one of the most excellent copies which have been handed down so far.

Li Gonglin's Dragon Sleep Villa takes a panoramic view, juxtaposing the dome area of his manor with the surrounding mountainous terrain. Patterning is the typical style of this work. The juxtaposition of the planes depicts the details of the natural landscape with a sense of decoration. In his original intention and image to build the villa, he not only provided the image of the core of the villa, but also imitated the gaze of the empire. The subsequent scenes are based on the theme of Li Gonglin and his companions, engaging in various cultural and religious activities at specific locations near the residence, transforming the landscape into a place for "gathering gatherings", and constructing the space using human naturalized aesthetic models. Later scenes also served to demonstrate his economic and financial intent, although the picture did not describe human labor activities, and one of the illustrations in Tao Qian's "The Song of Returning Home" shows the poet farming in the farmland. This painting is enough to prove that even though the main content of the image is the contrast between the true expression of the religious values of Confucianism, Buddhism, and Taoism and the ideal living conditions of court officials, Li Gonglin still showed his concern for agriculture. Li Gonglin's paintings seem to represent an unusual moment where the landscape and the

characters, agriculture and scholar-bureaucrats' vision intersect. In the Anthropocene, the style of life pursued by these ancient people can be seen as integrating nature and providing new insights into the history of art, which can also be seen as the driving force behind our changing view of the ecological environment.

When Su Shi was repairing the West Lake in Hangzhou, he mentioned in "Six lines of the Lake from Shen SAN Province" that he would draw it on one side of the map and take it along with it.<sup>9</sup> This suggests that the repair work is entirely cartographically guided. According to su Shi and other literati at that time, Yu Gong was regarded as the emperor's book, and Li Gonglin was deeply influenced by it, so the design drawing of Li Gonglin's Villa map was closely related to the application of the map. Therefore, one can see the feeling from a panoramic or full view.

### **Humanistic Ecological View in Map of Mountain Villa by Li Gonglin**

Li Gonglin attaches great importance to the cultivation and accumulation of morality. Happiness is born from the heart, and land is built from the heart. It is not surprising that the museum was built with "building morality". The Heights depicts nearly two hundred separate rice paddies and interconnected canals that irrigate this important crop. Ancient people paid attention to the ecological environment, and the picture also showed a large number of planted trees. Behind the mountains from north to south rolling, infinite vitality, forming a rare study of beads dragon posture. For all the ecologically altered shapes of these mountains and vegetation, although without walls, the contrast between the traces of farming and the wilderness is striking.

In the subsequent "Mountain Villa Picture" scene, Li Gonglin returned to the perspective of being a traveler. He used the image of "Dragon Sleeping Three Lis", sometimes accompanied by servants, monks and friends. These landscapes are religious landscapes. When Li Gonglin and his friends admired the waterfall, visited the natural caves and gathered at the Huayantang site, the rice fields and planted woods were left behind. These landscapes seem to be accepted by

natural mountains and rivers, and their existence has relatively little impact on the terrain and ecology. On the contrary, in the scene focused on Chuiyunbang, the mountain and rock waterfall is the most majestic in the painting. Human activities in the picture seem necessary that the image of human beings and the trees lives harmoniously with nature.

Ecologist John Bruckner says there is "an organic dynamic in nature... It was built and intended to combine everything into an amazing piece".<sup>10</sup> The "organic dynamics" here, reflecting the expected results of the workings of the natural world, they are, facts and values.

### **From the Perspective of Farmer's Perspective in the Mountain View**

The introduction of rice is the main crop in the Yangtze River Delta, which requires not only a lot of manual labor, but also advanced water control system to thrive. Images of irregular checkerboard patterns in fields have not previously appeared in landscape paintings, but in maps. As in the case of the rice fields, the painter carefully delineates the water diversion system of his villa, which also indicates familiarity with the map, but this attention can also come from personal knowledge and direct experience. Li's father, Li Xuyi (unknown), wrote the Trough Book, a treatise on irrigation and inland waterways, during a time when rice farming was promoted rapidly in a project sponsored by the imperial court. From this, we infer that Li Gonglin villa drawings are likely to get professional knowledge from his father Li Xuyi that guidance. Admittedly, the evidence is inconclusive, but it is suggestive, when combined with the precision which Li treated the major and minor streams with the curving contours of the natural river in contrast to the regular, repetitive shape of the villa's embankment.

Although Mr Lee has mastered the basics of rice paddies and canals, he has not neglected aquaculture and forestry. The "ingot shaped" lotus pond may also be purely decorative, but the circular pond away from the compound may be an economic source. In the lower right corner of the Villa, there are two small buildings surrounded by fencing. Trees with the same shape of leaves inside the walls are signs of deliberate cultivation. Other artificial plants included bamboo clustered behind the building on the right, and trees planted along the bank. Elizabeth Brotherton in her

"Beyond the Written Word: Li Gonglin's Illustrations to Tao Yuanming's *Returning Home*"<sup>11</sup> in the study that Tao Qian, with "gentleman and hermit" double identity. Tao Yuanming has a clear description of this in *Memorizing the dead in the old house at the early spring of Guimao year (second)*: "The teacher has a legacy, worrying about the principle of controlling the nation, not worrying about poverty. But his poor background and the alienation of realpolitik at that time exhausted Tao Yuanming's body and mind and finally returned to farming and seclusion.

If the Longmian Mountain Villa map highlights the views and activities of the owner of the villa, then the image of Tao Qian that he depicts in *The Farewell to The Song of Returning Home* volume, the penultimate scene introduces the agricultural behavior. In this scene, Tao Yuanming crouches in a rice paddy to inspect the maturing grain. "Zhu Zi said:" Seed, peach kernel, almond and so on, planted then live, not dead, so called 'benevolence' ". "Heaven and earth regard creatures as their hearts, and the things that are born are thought to be the hearts of the creatures of heaven and earth."

"Benevolent, to heaven and earth as one". Ralston used the concept of "life flow" to express the unity of man and the universe. For him, life is a "flow" in which there are no distinct and fixed boundaries. The opposition between man and nature is true in a certain sense, "but when placed in a larger picture of the communication between man and nature, biological nature and physical nature, these opposing views become incomplete truths. Nature gives us objective life, and the subjective life of the individual is but a partial, internal aspect of it."<sup>12</sup> As Wang Yangming said: "It is unity that the earth and all things and people are the one, and the most exquisite part of its origin, is the heart of a little inspiration." Li Gonglin's *The Song of Returning Home* can also serve as a source of communication between the understanding of art and the artificially altered ecological environment, namely, the geology and ecology of the Song Dynasty. If we read this image together with Li's villa, we can not only see Li Gonglin's experiment in painting form,

which influenced the aesthetic tendency of several times, but also show Li Gonglin's learning and cultivation of Taoism.

### The Ecological Holism of Longmian Villa

"For three years of Yuan fu, disease bi, hence commoner. Since the old, wanton in Longmian Mountain rock gully. Yashan's painting of the Mountain Resort is a treasure of the world."<sup>13</sup> "It records the life of Li Gonglin (1100) after he went to Shu Zhou, his hometown as an official in Zhaofenglang (Zhengqibin). It can be seen that the mountain resort is exquisite and magnificent. Huang Tingjian wrote a poem to describe the rural scenery of the villa, quite a natural atmosphere. Once the villa figure is by the design drawing into biological ecological coexistence and harmonious ecological environment, the villa figure affects the villa owners for farms, fields, agricultural systems, and manual labor characteristics of attention, to seek the method of direct experience in dealing with natural ecological dialogue, prompting more people transform the natural environment. The poems and images not only show the artistic conception of the villa, but also show the value realization of the villa's economic, agricultural foundation and other social practice activities.

But if we go back to Lee's concept of environmental transformation, I think they are actually two sides of the same coin. The two is promoted each other: the economy produced by the manor made it possible the satisfaction of existence and the enhancement of the aesthetic value of the environment, while the aestheticization and practice made it legitimized the ownership of land and its artificial changes.<sup>14</sup>

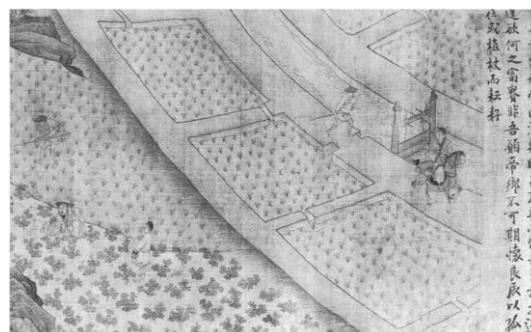
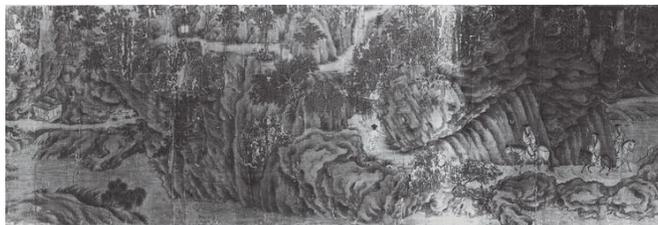


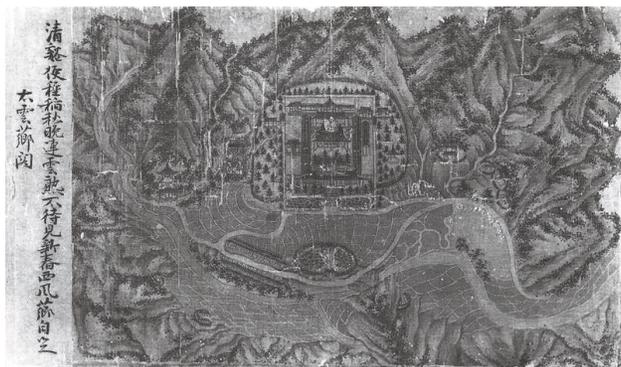
Figure 1

Li Gonglin, [Tao] Yuanming Returning to Seclusion. Courtesy of the Freer Gallery of Art



**Figure 2**

**Li Gonglin, section of Mountain Villa.  
Berenson Collection, Villa I Tatti, Florence**



**Figure 3**

**Li Gonglin, Section of Mountain Villa.  
Berenson Collection, Villa I Tatti, Florence**

## RESULTS AND DISCUSSION

In the Northern Song Dynasty, from top to bottom, the whole society in general built up a social and cultural group with the style of literature. In this cultural context, Scarff landscape painting has achieved great success and become a model of Chinese art. We have seen this in the environmental design of Longmian Villa at bianjing during Li Gonglin's Yuanyou period (1086-94). The Jiande Pavilion, in sharp contrast to the surrounding land, is unceremoniously imposed on the external environment from the hill. Viewers don't have to look far to find Lee and his companions traveling, admiring waterfalls or sitting together as talking. Lee's landscape also acknowledges the changes in topography, waterways and the ecological environment caused by agriculture, aquaculture and afforestation.

In particular, it adopts a viewing mode not often seen in landscape paintings. Whether in the works of early artists such as Wang Wei, or in the images of contemporary Chinese landscape

paintings, his panoramic vision has created a visual advantage and can be viewed in all aspects. Let viewers view the buildings of their homes and the natural wonders of their neighborhoods. These images feature the leisure activities of Mr. Lee and his companions, so "The Mountain Resort" emphasizes the social and aesthetic dimensions of the environment. Their activities include habitual customs, and although they may not physically alter the terrain to the extent that architecture and agriculture can, they outwardly alter the primitive nature to suit the human form. The manipulation in these images is the aestheticism and objectification of the site, which in turn proves that Li's ecological view of enlightened land management derives from natural endowments and human interventions.

The landscape images of Longmian Villa represent Li Gonglin's inner feelings and life realm, among which the influence of Confucianism, Buddhism and Taoism is the essence of this retreat landscape state. The heights affirm the human role as landowners, who have acquired practical knowledge of agriculture, afforestation, and aquaculture, because their aesthetic views express a condescending view. It articulates the environment that Mr Lee owns and manages. The labor needed to actually transform the land in the villa which was replaced by the scene of leisure, but agricultural labor is evident in the image of poet Tao Qian drawn by Li Gonglin.

## CONCLUSIONS

To sum up, in contemporary China, ecological environment has become a public issue. Contemporary artists extract and reflect a traditional aesthetics when interpreting modern landscapes. The landscape painting aesthetics of the Northern Song Dynasty also inspired the practice of ecological environment. Li Gonglin's "Mountain View" shows the sublime of nature, not in the environment being built. Landscape painters conveyed this concept to a wider audience and defined an aesthetic whose influence would define the language of landscape conservation for centuries to come. Today, new efforts to bring artists, scientists and the public together are creating opportunities to influence decisions being made to protect the natural environment. The results achieved with these efforts play an important role in decision-making and help to

promote the aesthetic concept of harmony between man and nature.

### Acknowledgement

This work was supported by Global Research Network program through the Ministry of Education of the Republic of Korea and the National Research Foundation of Korea (NRF-Project number). (NRF-2016S1A2A2912252).

### References

1. SULLIVAN M. The Birth of Landscape Painting in China. University of California Press, Berkeley. 1962.
2. MURCK A. Poetry and Painting in Song China: The Subtle Art of Dissent. Zhonghua Book Company, Beijing. 2009.
3. FUSHENG L. Chinese Painting and Calligraphy. Shanghai Painting and Calligraphy Publishing House, Shanghai. 2009.
4. BANCHEVA-PRESLAVSKA H, BEZLOVA D. Wetlands of International Importance at the Danube River in Bulgaria. *Journal of Environmental Protection and Ecology*. 2020;21(4):1203.
5. YOU D. Postscript to Paintings of Guangchuan. Series of Ranks of Painting. Ed. Yu Anlan. Shanghai People's Fine Arts Publishing House, Shanghai. 1982.
6. STIEGLER B. Art in Anthropology: Lecture by Stiegler Chinese Academy of Art. Chongqing University Press, Chongqing. 2016.
7. ARNHEIM R. Ancient Chinese Aesthetics and Its Modernity. *British Journal of Aesthetics*. 1997;37(2):155.
8. ARNHEIM R. The Fable and the Scroll. *British Journal of Aesthetics*. 2003;43(1).
9. SHI S. Six lines of the Lake from Shen SAN Province. *Collected Works of Su Shi*. Zhonghua Book Company, Beijing. 1984;872:30.
10. WORSTER D. Nature's Economy. Cambridge University Press, Cambridge. 1994.
11. BROTHERTON E. Beyond the Written Word: Li Gonglin's Illustrations to Tao Yuanming's Returning Home. *Artibus Asiae*. 2000;59.
12. ROLSTON III H. Philosophy Go Wild. Jilin People's Publishing House, Changchun. 2001.
13. CHUN D. Continuation of Paintings. Vol. III. People's Fine Arts Publishing House, Beijing. 1963.
14. JUNHAN L. Green Transformation of Circular Economy From the perspective of Ecological Environment Protection. *Journal of Environmental Protection and Ecology*. 2020;21(4):1519.