

A Study on the Ecological Aesthetics of Shen Zhou's Pastoral Landscape Paintings

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Abstract: Shen Zhou (1427-1509) was an outstanding painter of the Ming Dynasty in China. His pastoral landscape paintings are highly regarded for their profound artistic connotation and ecological aesthetics. This study aims to deeply analyze the ecological aesthetic views reflected in Shen Zhou's pastoral landscape paintings, focusing on his delicate depiction of natural scenes and the unique expression of environmental ethics and the relationship between man and nature contained in his works.

In Shen Zhou's paintings, natural expression has become the core of his ecological aesthetics. Through his superb painting skills, he depicts the scenes of nature with subtle brushstrokes, which not only restores the external scene, but also emphasizes the symbiotic relationship between man and nature. Ecological balance is another theme in his works. Through the clever use of composition and ink, Shen Zhou demonstrates the harmonious relationship between landscape elements, emphasizing environmental sustainability and calling for respect and protection of nature.

Shen Zhou's works incorporate literati artistic conception and express his yearning for simple pastoral life and natural beauty through pastoral landscape paintings. This kind of emotional expression is not only an aesthetic pursuit, but also conveys the pursuit of freshness, tranquility, and harmonious life, which is consistent with the contemporary ecological aesthetic concept. With his unique artistic techniques, Shen Zhou's pastoral landscape paintings provide an aesthetic inspiration for the audience, guiding people to pay more attention to the natural environment and treat the symbiotic relationship with nature in a more responsible manner.

Keywords: Shen Zhou, pastoral landscape, ecological aesthetics, painter.

1. Introduction

The relationship between man and nature in the process of development has experienced the dependency, the evolution of the relationship and practice, but not on the basis of equal integration to achieve the real harmonious coexistence, industrial civilization development makes the contradiction between social progress and ecological protection makes the development of human and nature are in crisis, the relationship between man and nature ecological reconstruction has become the key to solve the crisis. With the further promotion of ecological civilization, more and more people pay attention to the protection of ecological environment. Each person's ecological world outlook has a different understanding of the relationship between man and nature, which leads to the development of thought and ideology. Contradiction is the driving force and source of development, and then promotes the development and construction of ecological aesthetics. In the field of philosophy, ecological aesthetics advocates the equality and harmony between man and nature, which provides a philosophical basis for ecological wisdom.

Ecological aesthetics is based on the new understanding of nature, and natural ecological beauty depends on people for traditional aesthetics.

A transcendence of practice, which is beautiful for its own objects and relations, and beautiful for the coordination of various elements of the natural ecosystem. In the context of natural ecological beauty, natural ecological consciousness emphasizes that nature is the existence of nature itself, and requires people to treat nature

with an equal attitude, and regard it as a joint existence that is integrated and integrated with us. If the aesthetic concept of ecological aesthetics wants to be integrated into the public life world to correct people's consciousness, it must be integrated with specific art categories. Through the implication of Shenzhou pastoral landscape painting, the artistic works of natural ecological consciousness highlight their application and reality. With the deepening of the ecological aesthetic theory, the artistic works containing the natural ecological consciousness grow rapidly, and the ideas conveyed by the works become more diversified and profound.(Zhou Yan, 2022).

The emergence of the pastoral themes of landscape painting can be traced back to the pastoral poetry of the Wei and Jin dynasties. In wei jin pastoral poetry before there are a lot of paintings about farming, such as the han dynasty tomb murals, there are a lot of farming, brick, stone and pottery, but for yao said rural landscape painting from wei jin poetry origin this we need to know, what is the function of the han dynasty farming, the han dynasty tomb subject-is myths and legends, historical stories, play, and so on. Tao Yuanming is the pioneer of pastoral poetry in the true sense. According to the collection of Tao Yuanming, there are 125 poems and 12 articles in his works. There are different themes such as chanting poetry and pastoral poetry. Pastoral achievement is the highest. From the perspective of pastoral themes, his poems describe the simple pastoral life, the understanding and praise of the peasants 'labor, and also reveal the poet's dissatisfaction with the reality and the pursuit and yearning for the heart and China's pastoral country.

Now, the landscape painting with the theme of the countryside has entered a thriving and flourishing era after the continuous development of all dynasties, which is deeply loved by the modern and contemporary public. Due to the more attention to the people's lives, a large number of art works of pastoral landscape painting emerged in the creation themes of painters, in our lives, and in our "ideal garden". And "Chinese rural landscape painting" the name, the concept, is the painter zheng-zhong zhang (1996) took the lead, rural landscape painting theme, to show the nature of the direction, to inheritance and develop the traditional landscape painting aesthetic thought, such as "nature and humanity" "integration", "the vigor expression" "expression" life interest "" pen and ink method use " has an important guiding role.

In October 1990, the Palace Museum held an International Academic Symposium on Wumen Painting in the Ming Dynasty in conjunction with the double celebration of the 65th anniversary of the Academy and the 570th anniversary of the completion of the Forbidden City. From October 11 to 16, the participants took a special bus to the "Palace Museum Cadre Training Institute" on the Changli Gold Coast for a three-day academic discussion. It is the first international symposium held by the Palace Museum since its establishment (Zheng Hong, 1991). A total of 53 delegates, including famous scholars from the United States, Japan and Hong Kong, and all the relevant works after the meeting were included in the Study of Wumen School of Painting. The included papers include Shen Zhou's representative paintings, the evaluation and discussion of pastoral landscape paintings, etc. Among the twenty papers, Li Zhujin (1990) "The Development of Shen Zhou's early years" on the appearance of Shen Zhou's early works. Gao Han, He Huijian, Wang Jiqian, Wang Fangyu, He Muwen and Jiang Feede have published different discussions on the artistic characteristics of Shen and Zhou's works and the influence of later generations. All the above scholars have written a lot in the field of "Wumen School of Painting".

2.Literature

Research on the ecological aesthetics of Shen and Zhou pastoral landscape painting.

Gao Jvhan(2009)referred to research on the ecological aesthetics of Shen and Zhou pastoral landscape painting.

Ernst Heinrich Philip August Heckel(1866)referred to after the 1960s, the research on ecological issues gradually promoted and penetrated from the field of natural science to the field of humanities and social science.

Thomas J.Lyon(2008)referred to the term "natural writing" cannot properly describe this literary genre, simply because it is practical and convenient to refer to a hodgepodge of literary works that describe nature in many ways. From its source, it is not an "orderly field".

Donald Worster (1998) referred to by describing the reconciliation of the external physical world to rebuild the internal sense of harmony between man and nature ", its" a constant theme is to explore a lost, safe pastoral habitat —— a home in a hostile, even dangerous world ". Some people even regard this new genre as "leisure and pleasant literature", from which "the stream of healing civilization", and explore a orderly and orderly path in the lush and complicated natural ecological world with the help of ecological science.

Ecofiction (2005)referred to in this grim situation, the contemporary "ecological novel" (ecofiction) also stands out and bears the heavy responsibility bravely. Contemporary ecological novel is the product of natural writing and narrative novel. It is " a kind of writing that integrates the concerns of natural writing and narrative novel. It tries to further deepen and expand the understanding of related issues on the basis of fully drawing on the strengths of the two styles, which a single text cannot match.

Patrick D.Murphy (2000) referred to "Natural oriented literature" refers to this complex literature, and claims that "natural oriented literature is an international multi-cultural movement", so it should be studied in an international comparative framework. In other words, we must recognize the diversity, difference and even heterogeneity of the form, style and content of natural literature, going beyond the "non-fiction bias" implied by the natural writing of Britain and America.

Buyuer (2000)referred to not only the style is not restricted, but also the text category has been greatly expanded. Briefly, as an environmental literature text, it must conform to the basic conditions: must go beyond the concerns of human center, admit the value of the human natural environment itself and the influence on human history, of course, in the book mainly discusses the non-fiction environmental works, such as "Walden" and "sha xiang yearbook", and try to borrow these works to construct his "literary ecological center" poetics, in order to guide the ecological literature creation.

Lawrence Buell(1995)referred to the four main features or factors, explicitly or implicitly or strongly or weakly, exist in these texts: (1) non-human environment does not only exist as background, but also shows that human history is intertwined with natural history; (2) human concerns should not be understood as the sole legitimate existence; (3) human environmental responsibility is also part of the ethical orientation of the text; (4) the text at least implies that the environment exists as a process rather than a constant or constant knowledge. At the same time, very few works are clear and consistent with these standards.

Research on pastoral landscape painting and ecological aesthetics of Shenzhou and Zhou in China.

Feng Minsheng (2015)referred to it describes the farming scenery and pastoral life, and skillfully combines the feelings, scenery and reason. The picture style is fresh and natural, which truly reflects the life view of living in the countryside and loving nature. The academic circle has carried out a lot of studies on shen Zhou and his pastoral landscape paintings, mainly exploring and explaining the characteristics of artistic style and the language of artistic paintings from the perspective of art.

Jia Shanhong (2022)referred to as the founder of the School of Wumen School of Painting, Shen Zhou learned the strengths of many families, followed Dong Ju from afar, and was close to the families of the Yuan people. He advocated the natural teaching and the rich brush and ink, and enjoyed a high reputation in the painting circle at that time.

Li Jiansheng (2017)referred to focus on analyzing the correlation between the scenes of Shen Zhou's works and the interest of life, and explore the pursuit of artistic conception and heart. The last chapter of this article combines the case analysis with the works of contemporary pastoral landscape painters.

Lin Jielei (2016)referred to from the reasons for the creation of Dongzhuang Tu, the artistic characteristics of his works are introduced and the hidden aesthetic implication in the works is discussed, and finally the influence of Shen and Zhou pastoral landscape painting is explored.

Liu Jiping (2022)referred to this paper systematically analyzes the historical changes, material characteristics and creative themes of pastoral landscape painting, and briefly analyzes the application of techniques in Shen Zhou's works, including composition, ink, brush and interest, etc.

Liu Kangning (2018)referred to the ecological aesthetic consciousness is organized and studied, and on this basis, the in-depth analysis, unique perspective and method, "man and nature", man and society, man and man living environment and lifestyle are discussed, and the relationship between "people" and "people" is analyzed.

Lu Chunmiao (2021)referred to put it down to the "natural properties of matter". This is in sharp contrast to the western "people-oriented" "scatter perspective method". There is an essential difference between Chinese painting art and the western "people-oriented" "scatter perspective method" in the creation concept, that is, Chinese painting art emphasizes "the teacher from nature, the source of the heart".

Ouyang Ying (2015)referred to pastoral theme is an important part of the traditional Chinese painting theme, and it is a unique way for Chinese painters to express their pastoral feelings. It gradually develops from the early graffiti style to a mature branch of painting theme, which is indispensable to the promoting role brought by the flourishing of pastoral poems.

Ruan Huiling (2019)referred to in the development of landscape painting themes in the past dynasties, the pastoral theme has a very important position. The painting with the pastoral theme originally originated from the pastoral poetry, and then mostly appeared in the landscape painting in the form of village scenery as part. Later, the poetic theme was developed into realistic and formal works.

Wang Guanwen (2020)referred to Shen Zhou's creation of East Tu is not an imitation of Dongzhuang, but not confined to the real mountains and waters, into the artistic conception of imagination, showing a strong atmosphere of literati life.

Wang Xiaonan (2021)referred to from the original works of Shen Zhou's landscape painting, the analysis of the theme type of Shen Zhou's landscape painting and the schema creation can see the breakthrough of Shen Zhou's landscape painting art to the tradition.

Wei Hua (2017)referred to from the theme style, artistic expression, painting style and ink characteristics of Shen Zhou landscape painting, the essential artistic characteristics and aesthetic selection of Shen Zhou landscape painting are expounded.

Yan Lijie (2013)referred to from the theme style, artistic expression, painting style and ink characteristics of Shen Zhou landscape painting, the essential artistic characteristics and aesthetic selection of Shen Zhou landscape painting are expounded.

3.Objectives

- 3.1 Interpret the ecological consciousness of Shen and Zhou pastoral landscape painting.
- 3.2 To explore the embodiment of ecological aesthetics in artistic creation.
- 3.3 The spiritual pursuit of harmonious symbiotic development.
- 3.4 The contemporary value of the ecological aesthetics of the "pastoral landscape painting".

4.Methods

- 4.1 Literature method.

Literature method refers to a method in which researchers comprehensively and correctly understand and master the studied problems and reveal their laws and attributes through studying literature activities according to certain research purposes or topics. Literature method can be used independently in the process of education and scientific research, but also be used comprehensively with other research methods. The significance of the literature method in this paper is conducive to fully and correctly grasp the connection between the pastoral landscape painting and ecological aesthetics, to maximize the use of the existing knowledge and experience and scientific research achievements; to provide the scientific demonstration basis for the pastoral landscape painting and ecological

aesthetics, improve the research benefit, expand the research ideas, improve the research basis, develop creative thinking, improve the innovation, and avoid the repetition in the research.

4.2 Comparative approach

Only by comparison; identification by recognition. There are a large number of Shen Zhou's pastoral landscape paintings works, and the span is large. In the research methods, only by comparative analyzing and studying the factual materials of pastoral landscape paintings, and then through analysis and synthesis, induction and classification, can we reveal the essential law of Shen Zhou's pastoral landscape paintings. Comparative research is an important method in educational research.

4.3 Image research method

The theoretical research of imagery is to combine the traditional art with The Times, and be familiar with artistry, history and culture, Environment, political environment and social life. Erwin Panofsky (1892-1968) proposed the method and research paradigm of imagography. Shen Zhou's pastoral landscape painting is his pastoral landscape painting work created in the natural environment of life, which embodies the emotion of the pastoral life expressed by Shen Zhou. Panofsky believes that when later generations appreciate and explain the meaning behind the predecessors' works, the primary factor is to participate in and create the works spiritually, and the principle of "historical reconstruction" is the ideological basis for understanding the traditional artistic images. Panovsky's iconography involves three levels of traditional art. The first level is an objective and accurate description of the image itself, which is objectively reflected in the interpretation of the objects under different historical conditions. This hierarchy only describes, but does not explain, the interrelationship and subject content of the images. The second level is the description of the image Chronicles, which contains the theme behind the combination of traditional art motifs. The image is the motif of carrying the theme, and the image ambition is the moral and story behind the motif combination. Therefore, it is necessary to analyze the interrelationships between the combinations of the images after an objective description of the images at the first level. The third level is the essence of imagography, which is to find an essential meaning on the basis of the first two films, that is, to reflect the spirit of The Times and national personality expressed by the images, to explore the connotation of the image and the ideological content expressed by the works in combination with the context of The Times. Therefore, panowski's theoretical method of imagography describes, analyzes and interprets the pastoral landscape painting, not only see the surface image patterns, but also convey the spiritual world of ecological aesthetics, and sublimate the meaning of the image.

4.4 Field survey method

The most important research method emphasized in anthropology fieldwork is developed by the British anthropologist Malinowski (Bronisław Kasper Malinowski, 1884-1942) proposed the "participation observation method", he proposed that some scientific laws are implied in the analysis of the study of "cultural function", so the study of culture is the relationship between research form and function. Field workers in cultural research need to integrate into the local society to observe with "the internal vision of the cultural holder" People and things that have happened. The most important means of fieldwork is the need for researchers to participate in observation, further research objects, Researchers need to live completely together with the research activity of pastoral landscape painting creation, and observe the art of pastoral landscape painting from it. In field work, researchers not only interview and communicate with artists, but also go to local sketching to have a deep understanding of Shen Zhou's feelings when creating pastoral landscape paintings. By observing the cultural environment, ecological environment and studying the works of Shen Zhou's teacher, Researchers can understand the natural ecological environment and local cultural thoughts contained in Shen Zhou's pastoral landscape paintings, Thus, the deep understanding and interpretation of the ecological aesthetic thoughts contained in the Shenzhou-Zhou pastoral landscape painting, but from the perspective of the comprehensiveness of the research, The depth and breadth of the field research conducted by the researchers, It is related to researchers in museums and art galleries, teachers majoring in landscape painting in universities, experts from municipal art academies and artists associations, and environmental resources such as living environment, social and economic environment and historical background, It can further understand the meaning and connotation of the aesthetics of Shenzhou-Zhou pastoral landscape painting in the process of public communication.




5.Results



Photo Shen Zhou in Nanjing Museum

After determining this paper, the researcher went to Suzhou, where Shen Zhou was born, grew and created, for several times for field investigation and comparative study of works and real scenes. In addition, he visited Nanjing Museum, Jiangsu Art Museum, Six Dynasties Museum, Jiangsu Research Institute of Literature and Art, Suzhou Museum, Suzhou Academy of Chinese Painting, Suzhou Wuzhong Calligraphy and Calligraphy Academy, and interviewed and communicated with various experts.

1		In January 2022, this researcher went to Nanjing Museum to visit and investigate the special exhibition of "A Thousand Mountains" landscape paintings to welcome the Spring Festival. Many works of all dynasties include Dongzhuang Atlas, providing a lot of research materials for this study.
2		In November 2023, this researcher's work was selected into the "boulStyle" Chinese art exhibition jointly organized by China Artists Association and Jiangsu Publicity Department, so as to include many works in the collection and visit experts and scholars of the art museum.
3	<div><div></div><div></div></div>	In December 2023, the researcher visited the "East" and "West" museums of Suzhou Museum, so as to visit many exhibits and collection works, found many pastoral landscape paintings related to Shen Zhou and Wumen School, and visited experts and scholars of the museum.

4		In December 2023, the researcher visited the Six Dynasties Museum for investigation, using the exhibition to include many exhibitions and collected works, and visited experts and scholars of the museum to learn from the local times and cultural changes.
5		In December 2023, the researcher visited "Huqiu Mountain Scenic Spot". Shen Zhou created a number of works in this scenic spot and compared the works with the real scene. He found that the Yunyan Temple Pagoda and thousands of stone in the "Twelve View Atlas of Huqiu" were all real scenes, that is, the pastoral landscape described by Shen Zhou was all the pastoral ecological natural landscape.
6		The researcher has been to Suzhou, the place where Shen Zhou grew up and created, for many times to experience the local culture and geographical environment, and feel the state of Shen Zhou's pastoral landscape painting in natural ecology.

Researcher visited Jiangsu, Shenzhou's hometown, many times

After this researcher determined this paper, he went to XX, XX, XX place X for many times for field investigation, and compared it with experts and scholars of pastoral landscape painting. In addition, I went to xx, XX, XX, Jiangsu Academy of Literature and Art, Suzhou Museum, Suzhou Chinese Painting Academy, Suzhou Wuzhong Calligraphy and Painting Academy, and interviewed and studied, and interviewed and communicated with various experts.



Interview with Teacher Liu Mao-Shan



Interview with Teacher Chen Weibing

It can be seen from the above expert interview that the ecological and aesthetic connotation of Shen and Zhou pastoral landscape painting is highlighted in the answer. Emphasize the profound embodiment of ecological elements in Shen Zhou's works, and his attention to the balance and sustainable development of the ecosystem. Through artistic techniques, Shen Zhou successfully integrated the ecological and aesthetic view into his works, presenting a unique understanding of nature. In the contemporary society, the expression of this ecological aesthetics has an important practical enlightenment. On the whole, the chairman of Suzhou Artists Association believes that Shen Zhou's paintings are unique in terms of ecological aesthetics, showing a distinct personality compared with other artists, and have a profound impact on environmental protection and the concept of harmonious coexistence between man and nature.

6. Conclusion

6.1 The characteristics and value of Shen and Zhou pastoral landscape painting.

Unique brush and ink, profound artistic conception: Shen Zhou's pastoral landscape painting stands out with its unique use of brush and ink. Through the clever control of the ink color, he created a rich landscape scene, showing a profound artistic conception. He used the contrast of dry and wet ink and ink to express the grand and ethereal sense of the mountains and rivers through the thick or weak ink. Shen Zhou's pastoral landscape painting is not a simple reproduction of nature, but the expression of artistic conception through the changes of ink and ink. He pays attention to the expression of the charm and subjective emotion of the natural landscape, and conveys the real care for nature and the spiritual pursuit of detachment and seclusion through the picture.

Contribution of ecological aesthetics: Shen Zhou's works express the beauty of the pastoral landscape, but also contain profound ecological aesthetic thoughts. Through the accurate observation and ingenious expression of the natural scenery, he emphasized the concept of harmony between man and nature. This contribution of ecological aesthetics not only enriches the forms of expression of Chinese painting, but also enhances people's awe and love for the natural environment to a certain extent.

Unique composition and ecological beauty: Shen Zhou is good at composition. Through the layout and elements of the picture, he creates a pastoral landscape painting with full ecological beauty. He pays attention to the observation of the natural scenery, through the aesthetic treatment and layout, so that the viewer can feel the vastness and depth of the natural scenery when appreciating the works.

The communication of literati feelings: Shen Zhou's paintings are full of literati feelings, and he expresses his deep perception of nature and life with pen and ink. This kind of feelings transmission is an important tradition of Chinese literati painting, which reflects that literati painters are not only skilled artists, but also a spiritual home with profound thinking on life and philosophy.

The combination of tradition and innovation: On the basis of traditional painting techniques, Shen Zhou constantly innovates and forms a unique style. He made bold attempts in the use of ink color, composition and

subject matter selection, which not only inherited the essence of tradition, but also gave the works a modern sense of The Times. This combination of tradition and innovation provides a useful experience for the development of Chinese painting.

Contribution to the local culture: Shen Zhou's paintings are deeply influenced by the Jiangnan culture. He provides rich artistic materials for the creation of the Jiangnan literati through the depiction of the pastoral landscape. His works, to some extent, reflect the local natural environment and cultural features, and play a positive role in the inheritance and development of the local context. Shen Zhou's works deeply reflect the cultural characteristics of the region south of the Yangtze River. Through his exquisite description of the local customs and customs, he became an outstanding representative of the Jiangnan literati painting school. His paintings are not only an artistic expression, but also a precious record of Jiangnan culture, providing a window for later generations to see the historical context.

Inspiration of contemporary art practice: Shen Zhou's pastoral landscape painting still has enlightenment significance in the contemporary art practice. Under the context of modern society, artists can learn from Shen Zhou's aesthetic concept and emotional expression, combine traditional culture with contemporary aesthetic needs, and create artistic works with the characteristics of The Times. Shen Zhou's pastoral landscape paintings had a profound influence on later artists. His use of pen and ink, composition skills and emotional expression of nature have provided valuable artistic inspiration for later generations. Many learners study Shen Zhou's works, absorb their essence and carry forward, thus continue Shen Zhou's artistic tradition to this day.

Therefore, Shen Zhou's pastoral landscape painting is not only one of the important representatives in the history of Chinese painting, but also a valuable contribution to ecological aesthetics, literati feelings, tradition and innovation, regional culture and contemporary art practice. His works have become a cultural symbol, affecting the understanding and inheritance of Chinese pastoral landscape painting tradition of later generations. To sum up, Shen Zhou's pastoral landscape painting has established its status and artistic value in the history of Chinese pastoral landscape painting with its unique artistic characteristics, profound cultural deposits, contribution to the local context, and enlightenment to future generations. His works are not only the expression of art, but also a profound thinking of nature, life and culture, leaving an indelible treasure for the development of Chinese pastoral landscape painting.

6.2 The enlightenment value of Shenzhou pastoral landscape painting to contemporary ecological aesthetics.

Shen Zhou's ecological aesthetics: Shen Zhou's paintings are not only the reproduction of the natural scenery, but also a profound embodiment of the ecological aesthetic thought. Through his clever composition and delicate brush strokes, he expresses his reverence for nature and his profound thinking on the relationship between man and nature. For example, he often depicts the harmonious relationship between farmland, villages, and landscapes in his paintings, emphasizing the concept of common prosperity between man and nature.

The delicate balance of the ecosystem: Through his clever depiction of plants, water flows and terrain, Shen Zhou presents the beauty of the delicate balance of the ecosystem. He not only expresses the interdependence of natural elements in the picture, but also shows the exquisite relationship between various life forms in the ecosystem through the treatment of details. This delicate balance is not only visual, but also a profound understanding of the how of the ecosystem works.

The reflection of the time background: Shen Zhou's ecological aesthetic concept blended with the social and cultural background at that time. His era emphasized the inheritance of nature and Confucianism, which had a profound influence on his artistic expression. In his paintings, we see a sense of awe of nature, a response to traditional culture, and a special understanding of the relationship between man and nature.

Cultural inheritance and enlightenment of ecological aesthetics: As a part of traditional Chinese culture, Shen Zhou's pastoral landscape painting provides profound inspiration for later artists and audiences. His ecological aesthetics is not only an aesthetic pursuit, but also a concept of harmonious coexistence between man and nature.

This has an important enlightening and guiding significance for the development of contemporary ecological aesthetics, especially when facing the increasingly serious environmental problems.

In conclusion, Shen Zhou's pastoral landscape paintings have left valuable wealth for the field of Chinese art history and ecological aesthetics with their profound ecological aesthetic concept and unique expression of nature. Through the in-depth study of his works, we not only better understand the essence of ancient literati paintings, but also draw on useful wisdom in the face of ecological challenges in contemporary times.

7. Discussion

Studying Shen Zhou's pastoral landscape painting from the perspective of aesthetics, combining with imagology, ecology, philosophy and artistic style, can extract quite rich aesthetic resources from it, and provide new ideas for evaluation, appreciation and painting creation. There is no new idea from the perspective of Shen Zhou's creation method. Shen Zhou life painting creation countless, a large number of pastoral landscape painting for us to describe a harmonious picture, he not only combines the daily farming and reading life with the landscape pastoral scene, but also integrates personal feelings into the landscape pastoral, with the heart of the charm and unity. It is a new thinking to interpret the ecological resources, spiritual consciousness and reference significance of the modern ecological environment, and to interpret the Shenzhou pastoral landscape painting from the perspective of aesthetics. This is consistent with Cao Fanren's theory.

The artistic origin, inheritance and style formation of Shen and Zhou pastoral landscape painting, the influence of later generations, and the enlightenment of this research and creation are systematically combed. The theme of Shenzhou pastoral landscape is classified and sorted out, and the quantitative statistical analysis of the number of pastoral landscape works and the natural scenery, countryside, field, farmhouse, and has a better understanding of the research and analysis of Shenzhou pastoral landscape from the perspective of ecological aesthetics. This is consistent with Chen Chuanqi's theory.

In the thought of traditional Chinese aesthetics, the two theories of Confucianism and Taoism are similar thoughts, which embody the characteristics of "the unity of man and nature". In "man and nature" and "I forget" to define the Chinese rural landscape aesthetics, the relationship between me is always in a state of accommodation, Shen Zhou pastoral landscape painting in Confucianism and Taoism as the background, the field aesthetics is just the embodiment of all things, all things: "I and you", rural — ecological aesthetics. It mainly studies from three aspects: the harmonious beauty of equal coexistence, man and man: simple and cordial harmonious beauty, the overall beauty of nature: complementary and fusion, as well as the display of the natural beauty of Shen and Zhou pastoral landscape painting and the relationship between the description of the beauty of social harmony. This is consistent with Shan Guoqiang's theory.

8. Recommendations

Deepening the study of individual life and creation process: A thorough study of Shen Zhou's individual life could provide the background for a better understanding of his paintings. By examining his growing environment, social relations and contacts with other literati, we can better understand his painting concept and aesthetic taste.

Strengthen the comparative research with other literati: Shen Zhou was a painter of the Wu school, and had a close connection with other Wu school or southern school painters. Through comparative research with the paintings of other literati such as Wen Zhengming and Tang Bohu, the status and characteristics of the ecological aesthetics of Shen Zhou can be more comprehensively grasped in the painters of the Wu School.

Combined with the social ecological environment at that time: combining Shen Zhou's paintings with the social ecological environment at that time, and analyze whether the natural scene expressed in the paintings was affected by the social ecological conditions at that time. This helps to understand whether his paintings contain concerns about ecological issues.

With the help of digital technology, the in-depth analysis of the composition: color application and line expression of Shen Zhou's paintings was made. This can not only provide more objective data support, but also help to reveal his innovation and aesthetic choices in technical techniques.

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