

## On the Special Significance of Natural Aesthetic Education in Aesthetic Education

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**Abstract:** Zhuangzi has said that "nature has great beauty without saying", which explains the aesthetic true meaning of all things in nature. Natural aesthetic education has a long tradition in China. Taoism also advocates that people should be close to nature and be the "pure children" and "babies" of nature. There is no essential difference between man and all things. Beauty is a kind of "grace" from nature to human beings, and natural aesthetic education should not be absent. Nature education in the aesthetic sense is different from that in the scientific (cognitive) sense, which is characterized by understanding rather than observation; not the determination of the facts of nature; not the division of man and nature, but on the contrary, the construction of the affinity between man and nature; not the training of skill, but the expansion of the mind. It is not only a supplement to art education, but also the premise of art education. To perceive all things in the world with my life and communicate with the world, natural aesthetic education not only points to peoples spiritual liberation and personality perfection, but also pays attention to the relationship between people and the natural environment, social environment and humanistic environment and the ultimate concern for the value of life.

**Keywords:** Natural Aesthetic Appreciation; Aesthetic Education; Nature; Aesthetic Education.

### 1. INTRODUCTION

#### 1.1. In The Subjectivity and Experience of Natural Aesthetic Education

Nature education in the aesthetic sense is different from nature education in the scientific (cognitive) sense. It is characterized by understanding rather than observation, experience rather than analysis, "counsellor" rather than quiet observation, and sharing news rather than being confined to imagination. Its core lies in the subjectivity and experience of aesthetic education, which is opposed to the objectivity and rationality of science education. Aesthetic education focuses on individual feelings and internal experience, while science education emphasizes the observation and rational analysis of the external world (Aldrich, 1968).

Nature education in the aesthetic sense advocates a process of understanding. This understanding is different from the cognition in the scientific sense, which emphasizes more on intuitive feelings and personal emotional input. Observers are encouraged to feel the emotional and aesthetic values in works of art, not just to make a sober analysis of them. Aldrich based on phenomenology philosophy, put forward aesthetic experience objective theory(Huang, 2012), think the objectivity of aesthetic experience refers to the objective way of observing things, rather than thinking and explain the objective way of things, he emphasized with "understanding" and "observation" two ways of perception, to distinguish between aesthetic experience and the aesthetic experience, different perceptual way to grasp the material things. The aesthetic experience of an art work begins with the "observation" of its details. Through "observation", elements of style, technique, color and composition can be captured(Wang & Wang, 2018). This meticulous observation not only enhances the audiences aesthetic experience, but also helps to discover the hidden meanings and layers in the work. However, in "observation", the nature of material things is manifested as the characteristics of limiting things, while in "understanding", the nature of material things is manifested as the appearance of things endowed with vitality (Fu). This "understanding" needs to go beyond the intuitive aesthetic experience and enter into the inner world of the work. Through this kind ofWith a deep understanding, the audience can understand the artists intentions, emotions and thoughts, thus having a deeper resonance with the work. For example, when we appreciate a painting, it is important not only to understand the skills or historical background of the painting, but also to feel the emotion and atmosphere conveyed by the painting. Aesthetic education emphasizes a kind of "experience", rather than analysis. The experience here refers to a kind of full commitment. The individual should not only understand art with reason, but also feel art with the heart. In this educational process, a direct, emotional connection is established between learners and art works, which goes far beyond the ordinary cognitive process. The individual is completely immersed in the experience, feeling the emotion and meaning of the beautiful thing itself, rather than dismantling it into analyable parts(DENG et al., 2013). The experience is comprehensive, involving emotion, intuition, and sensory, rather than simple intellectual or cognitive processes. Aesthetics is not cognition, but an experience. The difference between cognition and experience is that the former is the world as everything and people in the external relationship, to the object, others (subject) through thinking, trying to grasp the external

nature (object) and law to conquer the object, the object (Marx, 1972), know is "what". Understanding the relationship between subject and object achieved by the activity is also called "subject and object two". The latter is an experience closely related to life, survival and life. Man and the world are integrated and inseparable, and it requires full devotion, immersion, imagination and feeling, and instantaneous intuition and body. It is "how to be", "how to exist" and "how to live". This relationship between subject and object can be called "the unity of man and nature". As for the experience, Mr. Cheng Fuwang once had a penetrating discussion: "Lao Tzu's view of the way and Zhuangzi's style are all actually the spiritual experience. And the spiritual experience is exactly the aesthetic way (Davis, 2016). There are two kinds of spiritual connection between people and the world, one is understanding, the other is experience. In the experience, the situation of the subject and object is broken, the object is no longer the object of indifference, people are no longer the strict subject, the two sides unify, become close friends; in the experience, people no longer stay out of the things, comment on the right and wrong, but into the existence and growth; in the experience, people with the emotional mind, with things emotional communication. Experience the changed relationship between people and the world, thus showing a new world in front of people (Wu, 2019). In this world, things for people are no longer alien, alienated existence, they have a human brilliance, become the carrier of human life and mind, and human life and mind have thus achieved in this world; then people suddenly feel back to the long desire for their own home, produced a kind of unspeakable freedom feel. The world in this experience is the realm of aesthetics, and the way of this spiritual experience is aesthetics. Nature education in the aesthetic sense advocates "counsellor" rather than quiet observation. We should not passively accept the work of art, but we should actively talk with it, and establish an interactive relationship with the work of art. In this interaction, learners are not only the audience of the artwork, but also their participants, and their personal experiences and emotions become an important part of understanding the art (YU & Pujeeb, 2024). Deeply understand the connotation of the work of art, and establish a direct connection with the emotion, theme and image in the work. This is not only a kind of knowledge learning, but also an emotional and spiritual communication. For example, when we see the pine tree, we will think of the strength and tenacity; when we see the bamboo, we will think of the tall and unyielding, and the relationship, the strength of love, the loyalty. Another example of Confucius like pine, cypress, because "the cold know cypress after the tune". Zhou Dunyi of the Song Dynasty "love

lotus said" cloud: "to love lotus out of the mud but not dyed", with lotus said clean. When the ancients appreciated plum, orchid, bamboo, chrysanthemum, because of the plum ice muscle, jade slippery, orchid beautiful qingfang, bamboo modesty (Broudy, 1994), chrysanthemumAd frost lofty, then imagine the gentleman demeanor, called them " four gentlemen

## 2. THE NATURAL SIGNIFICANCE OF NATURAL AESTHETIC EDUCATION

2.1. Nature Education in the Aesthetic Sense is the Discovery of the Meaning of Nature Rather than the Determination of the Facts of Nature.

Nature education in the aesthetic sense is not only the understanding of the laws of nature, but also the exploration of the deep meaning reflected by these laws. Natural education in the aesthetic sense is not only cognitive, but also emotional and moral, which requires to transcend the rational boundaries of pure science and enter a more profound field involving aesthetic and moral perception. Here, nature is no longer just a passive and objective existence, but a living object, full of meaning and value, and guides and inspires people to find deeper meanings from natural phenomena(Denac, 2014), such as the tenacity of life and the harmony of nature in mountains and rivers. Nature is not only an entity composed of matter, but also a symbol of culture and philosophy. Such as "virgin view stone" tells such a story, wu xia has a young couple, happy life by the landlord envy, the result of the husbands husband. The wife was unswervingly waiting for the return of her husband, and the result became a lookout stone. This story expresses peoples praise for the love of loyalty and death, the dislike for the love faster than the peach blossom, and a criticism of the rulers of the feudal times and the heavy corvee and taxes, which gives it a social significance. Natural scenery in the natural, reject the external decoration and carving, withWith the simple, natural, vigorous, through the intuitive experience and artistic interpretation of observers, integrated into the deep emotional factors, presenting the characteristics of social beauty. People endow the pure objective objects with social content and human emotion, and achieve the organic combination of natural beauty and social beauty. When appreciating the natural scenery, taste these natural things, at this time those inanimate natural things seem to have a certain feeling, personally tell us about it bit by bit, about its joys and sorrows. At this time, the things are no longer the original inanimate things, but the ideals and wishes of the observer, reflecting the morality and

sentiment of the aesthetic subject, praising the true, the good and the beautiful, and answering the evil and ugly with strong social beauty and thoughts and feelings. Nature education in the aesthetic sense not only focuses on the existence of natural things (i. e., facts), but also focuses on the value of these things to human beings. Such values are not only limited to the material level(Duncum, 1999), but also cover the spiritual and emotional level. For example, the landscape painting in Oriental culture is not only a description of the natural landscape, but also expresses the concept of harmonious coexistence between man and nature. Every stroke in the landscape painting conveys the awe and love for nature, reflecting the artists inner emotion and philosophical thinking. Zou igui, a painter in the Qing Dynasty, once said in "Xiaoshan Painting Book": "Today, we will take all things as the teacher, take vitality as luck, see a flower, see and understand it, then the charm is natural and vivid, and nature is in me."Here, the aesthetic subject relies on the appreciation of the calyx picture, the counsellor of nature, understand the opportunity of all things. In the view of the ancients, it is also a way of aesthetic education to understand the source of nature. Because its aesthetic object is beautiful natural objects, it can still be regarded as a kind of natural aesthetic education. The construction of traditional landscape painting is based on the painters observation and experience of nature, and the process of creation and appreciation of works is also the process of communication and resonance between the aesthetic subject and nature. Ancient Chinese artists emphasized that "body is mountains and rivers" and " search all strange peaksMaking a draft " highlights this point. In Western philosophy, Henry David Thoreaus Walden Lake also reflects the exploration of the deep meaning of nature. Through his own experience of living on the bank of Walden Pond, Thoreau explored the ideal state of simply living in harmony with nature. His work is not only a description of the natural landscape, but also a profound reflection on the inner world, social phenomena and personal values. As he strolled by the lake and felt the beauty of nature, his inspiration flowed, so Thoreau wrote: " I walked back and forth in nature, visiting part of her territory, feeling unprecedented freedom."In Thoreaus writing, the night of Walden Pond brings out the music of people playing the flute, so Thoreau wrote:" This happy night, I felt the whole body comfort, every pore is filled with joy."Nature is the mother of human beings, giving human infinite precious wealth, providing endless joy. Nature is charitable, and human beings should be full of gratitude and awe for nature, full of sympathy and love for all kinds of life. Therefore, Thoreau believed that all things in nature are connected and

dependent on each other, and human beings are also a link in the connection, whether animals, plants, rocks and rivers can live freely. The right to development. People should be close to nature, love nature, from nature, to nature, do "residents of nature". This is the spiritual feeling of Thoreau when he lived on Walden Pond, and also his way to get along with nature, which is the philosophy he learned in his more than two years of life on Walden Pond. The changing weather of Walden Pond all the year round, the changing appearance of the year round, the fragrance and colorful colors of the four seasons are not dotted with the simple lakeside life of Thoreau. Thoreau wrote: "The sun, the wind and rain, the summer, the winter, the undescribable purity and grace of nature, they always provide so much health, so much joy."

### 3. THE CONSTRUCTION OF THE RELATIONSHIP BETWEEN MAN AND NATURE IN NATURAL AESTHETIC EDUCATION

Nature education in the aesthetic sense is not a distinction between man and nature, but on the contrary, it is the construction of the affinity between man and nature. From this point of view, natural aesthetic education is regarded as a way to establish and strengthen the harmonious coexistence between man and nature, emphasizing the sense of belonging and responsibility of human beings in nature. Nature education in the aesthetic sense emphasizes the affinity between man and nature, rather than the opposition between human beings. Human beings should not regard themselves as the master or conqueror of the nature, but should be regarded as a part of the nature, and human beings have an inseparable connection with the nature. Instead, we should feel and understand the beauty, harmony and value of nature, and be aware of our own responsibility and role as a part of nature. Human beings and natural beauty are an interdependent relationship. Human beings live in the nature, and they are closely related to the natural beauty. The beauty of nature is an important part of human life. It provides many necessary resources for human beings, such as water, air, food, etc. These resources are the basis of human survival and development. In addition, the beauty of nature also provides many spiritual satisfaction for human beings, such as beautiful scenery, fresh air, melodious birdsong, which can bring peace and comfort to people. Human well-being is closely linked to the health of nature. Thus in the aesthetic sense of self. However, education needs to respect and protect nature, and draw inspiration and strength from it. Through the exploration of the deep aesthetic value of the nature. Beyond the beauty of

the surface of nature, to feel and understand the deeper aesthetic and philosophical meaning contained in nature. The ancient Chinese natural aesthetic is based on the integration of nature and man, the unity of nature and man, the unity of ritual and Yin and Yang, and the way of nature, and pursued the harmony between man and the environment in the aesthetic ideal. The natural aesthetic education in ancient China always uses the aesthetic activities between man and nature to promote people to melt into the cultivation of heaven and earth, and makes peoples survival activities poetically, so as to shape a perfect soul and a harmonious life."Intends to express the idea of the integration of heaven and man. The so-called" heaven ", that is, all things in nature," man " itself is an integral part of all things in nature, with isomorphism, interdependence, existence and identity with nature. All things are born, according to the aesthetic consciousness of their nature, that "life is benevolence", "benevolence to heaven and earth", heaven "Tao" and human "Tao" are interlinked, man and nature breathe and worry together. Therefore, the relationship between man and nature in the Chinese aesthetic feeling and aesthetic creation is often based on the starting point and destination, and to identify and control nature on this basis. And Aristotle believed that all things in nature are in the form of beautyThe purpose of. He said, " The whole biological world expresses the beauty of nature to us, and every living thing also expresses some natural beauty to us separately. There is no confusion in the highest level of the creation of nature. Everything leads to one purpose, and the purpose of natural creation and combination is the form of beauty ". It can be seen that there are different understandings of the subjectivity and subjectivity of the objectification of natural aesthetic education in eastern and Western philosophy, but the significance of nature to human survival and the important beauty of nature are pointed out in the classical discussion of eastern and Western philosophers. Aesthetic education in the natural sense is not limited to the artistic perception of beauty. In addition, it does not rely entirely on the visual and auditory senses, and other sensors also play important roles in the aesthetic process. In the aesthetic ability constructed by natural aesthetics, touch, smell and perception are also involved. For example, when choosing to buy a house, the individual will have a special feeling about the house according to their own spiritual experience, and think about it together with themselves. The existence of such places influences a certain kind of consciousness of people."This consciousness is a kind of consciousness constructed by the whole human mind. It is not a long-distance static observation, but a full participation and construction. This construction is not a human-centered construction.

It recognizes the characteristics of nature itself, and recognizes the desolation and asymmetry of nature, which are also beautiful." To construct the aesthetic relationship between contemporary human beings and nature and promote the all-round development of human beings, human beings always take the starting point and destination. In this process, man is not only the key subject of aesthetic value, but also its biggest beneficiary. Human beings occupy a core position in the natural aesthetic, and their practical activities have the role of influencing and changing the original appearance of nature. It can be said that human is not only the product of nature, but also the existence of object. Only by deep understanding and mastering of ecological laws and ecological structure can human spiritual realm be fully displayed. Therefore, when constructing the relationship between man and nature, it can be considered from the following aspects: On the one hand, as the result of natural evolution, the survival and reproduction of human beings are always closely related to nature and will never leave the embrace of nature. Nature feeds us like a loving mother and provides us with our daily needs. Human production activities cannot be separated from the resources provided by nature. Nature not only provides production and living resources for human beings, but also provides spiritual wealth and ideological support for human existence. From these two aspects, it can be seen that " man is dependent on nature. Nature has its subjectivity that can not be ignored, which is to show the diversity, complexity and contradiction of the true truth according to the requirements and laws of ones own life survival." Secondly, " after man is separated from nature, it is no longer a general natural thing, but a rational animal. This rational animal will take active object activities towards nature and show human subjectivity."In the organic ecosystem, human beings should not conquer nature without limit, but should maintain the reasonable planning and coordination relationship with nature, and use scientific and technological achievements to promote the development of natural ecological and environmental protection. Man and nature should not form opposition, but should seek compatibility and coordinated development. Through scientific and technological practice to improve their own ability, reasonable to optimize the practice of the nature. At the same time, human beings need to reshape the unified concept of interdependence with nature at the ideological level. The construction of natural aesthetics is to advocate and promote the harmonious, stable and healthy development of the relationship between man and nature with the ecological concept as the core. As a part of nature, human beings are the perceptual existence of living in the natural environment. Human beings



obtain resources from the environment to maintain production and life, and at the same time also obtain spiritual civilization in the process of acquiring material civilization. The core of natural aesthetics is the harmony and unity between man and nature. Human beings put their own life into the embrace of nature, while nature feeds backs human beings and realizes the integration with nature. But it naturally also shows its unpredictable side, sometimes limiting and even threatening human sensibility exist. The Great Japanese earthquake is an example of this. A scientist in California suggested that humans can behave abnormally in a short period of time before an earthquake. This shows that human has its perceptual existence in it, can feel the lips of man and nature are cold, and can stimulate the subject rationality of man, and unify the balance relationship between man and nature. Human reason is the result of long evolution over the years. Marx pointed out: "conscious life activities directly distinguish the life activities of people and animals." Based on this, it can be speculated that when human beings use reason to build relationships with society and nature, social factors naturally become an important link connecting the two, and play a role in connecting the relationship and subjectivity between them. It can be seen that with the development of human beings, their rational thinking is influenced by social relations and deviates, and the connection between man and nature and society becomes distant and indifferent. Peoples thoughts are gradually dominated by interests and desires, and the contradiction between man and nature gradually intensifies. In general, in order to construct natural aesthetics, we must confirm the rational perspective, strengthen human subjectivity, and build an ecological society with rational thinking. "Only between people from the diaphragm to communication, from closed to open, build a harmonious interpersonal relationship, maintain people —— society-- -As the open system of nature develops steadily in a comprehensive and balanced relationship, nature will not become a victim of human beings." In short, only under the coordinated development of man and nature, can we realize the harmonious society of ecological beauty.

#### 4. THE PURPOSE OF NATURAL AESTHETIC EDUCATION: TO LEAD TO THE FREEDOM OF THE MIND

Nature education in the aesthetic sense is not the training of skills, but the expansion of the mind. It is not only a supplement to art education, but also the premise of art education. Compared with art education, natural aesthetic education can shape human personality and lead human mind to

the situation of freedom. Through the perception and experience of the beauty of nature, the aesthetic nature education stimulates the emotion and thinking within the individual, and then enriches and expands the individual spiritual world. For example, when a person walks in a natural environment, he or she is not only observing nature, but also engaged in a deep emotional and spiritual communication with nature, and this experience can enhance the individuals emotional sensitivity and aesthetic ability. Artistic aesthetic education often focuses on the training of skills and forms of expression, while the natural education in the aesthetic sense provides a more direct and essential aesthetic experience. This experience does not depend on any human art form, but stems directly from the beauty of nature. Therefore, nature education can provide a deeper emotional and aesthetic basis for art education. The so-called "with the beauty of nature", "the teacher of nature" all emphasize the imitation of the beauty of nature. In aesthetic practice, art appreciation supplements and inspires natural aesthetics. Guo Xi, a painter of the Song Dynasty, said in *Lin Quan Gao Zhi*: "The ambition of Linquan, the companion of the clouds, the dream and the eyes and ears. Today, the wonderful hand, but out of the feast, sit in the valley, the apes sing, according to the ear, the mountains, dazzling, dazzling, this is not satisfactory, really get my heart? The reason why this world is a noble husband painting landscape of the original intention also." In Guo Xi's opinion, landscape painting is produced to meet peoples needs for natural aesthetics. In *Nature and Landscape*, Alan Carlsson illustrates the positive meaning of pictorial appreciation for natural aesthetics: "(The picturesque mode of environmental appreciation) only focuses only on the picture-like genera in the environment. Sex is a perceptual appearance and formal composition, which can make the aesthetic experience of any environment easier." On the one hand, the artistic picture miniature natural scenery, so that the viewer can play the role of vision and imagination, grasp the overall appearance and charm of the scenery; on the other hand, the aesthetic mode with the art can eliminate the negative influence of the natural aesthetic mode, keep the aesthetic subject from the aesthetic object, and avoid mixing the superficial, trivial and damaged natural form with the deep natural aesthetic. Furthermore, nature education is the premise of art education. If a person wants to express real emotions and profound thoughts in artistic creation, he first needs to have rich emotional experience and profound life perception. Nature education provides such emotional and ideological experience for individuals through direct contact with and experience of nature. It enables people to express their understanding of life and the world more truly and more profoundly in

their artistic creation. The ancient Chinese people took "nature" as the carrier of speech, in order to construct the human moral world in the aesthetic relationship between man and everything."The cultivation of the natural ecology of the pre-Qin Confucianism also lies in using the special natural scenery to compare the human virtue, the moral cultivation of human according to the beautiful characteristics of nature, and constructing the Confucian virtue theory of benevolence, righteousness, loyalty and faith". Ancient Chinese people did not define "virtue", but recognized "virtue" in the perception of the nature of all things. Every tree and grass in nature, and only after having some comparable virtue, will be particularly valued by people. For example, ancient Chinese like pine, bamboo, plum and other natural things, because the material nature of these plants, and the gentleman personality has similar."Xunzi · Fa" day: "Fu jade, the gentleman than de yan. Warm and gentle, benevolence; chestnut and knowledge, righteousness, kindness; Perpromise without scratching, brave also; flaws and see, love also; buckle, its voice clear and far hear, its stop out, speech also. Therefore, although there is a precious carving, not like a jade chapter."Here, Xunzi intuitively and vividly expressed his understanding and views on jade from seven aspects: benevolence, knowledge, righteousness, action, courage, emotion and speech, which is obviously a gentlemen's virtue as a reference. In this kind of fit analogy, we see the commonality of the jade and the gentleman(Herbart, 1895), and also feel the poetic interaction and equal dialogue between man and nature. Dong Zhongshu in the "Spring and Autumn complex Mountains and Mountains", also has a similar metaphor: " water, the source of the mixed bless, both day and night, both like the force, both like the force, both like the same, both like the same, in the valley, people and both like the brave, both because of water, and the water alone, both like the virtuous."Dong Zhongshu vividly described the physical nature of flowing water, through the metaphor, we also intuitively see the virtue of brave, wu, virtue and others. The noumenon and the metaphor body are interconnected here, the noumenon is the metaphor body, and the metaphor body is also the noumenon, that is, the natural nature and human virtue are mutually integrated.This also shows the requirements of the ancient Chinese people for the "gentleman" personality: the real gentleman should be "virtuous with heaven and earth". Finally, natural education in the aesthetic sense can lead human feelings and hearts to the situation of freedom. In nature, individuals are not limited by conventional thinking and perception patterns in daily life, and can feel and think more freely (Schiller, 2016). This freedom is reflected not only

reflected in the direct experience of natural beauty, but also in the profound reflection on life, the world and self-existence. Through nature education, individuals can jump out of the framework of daily life and achieve the freedom and liberation of the mind. In the aesthetic construction of nature as the carrier of speech, "people speak for nature, look for the projection of personality, soul and life consciousness in nature, and externalize the perfect pursuit of personality, soul and life consciousness into the natural image, so as to purify the heart, cultivate the emotion, and realize the inner virtual tranquility and no desire". This way of speech is not only conducive to the construction of the overall natural aesthetic consciousness, but also can make the mind swim in all things, observe the micro of life, to achieve the integration of heaven and man and the connection between heaven and man. According to peoples perception of life in the universe, Feng Youlan divides the realm of life into four levels: natural, utilitarian, moral and heaven and earth. The natural realm and the utilitarian realm are the living state of the people in the common world, while the moral realm and the realm of heaven and earth are the realm that people should pursue. Aesthetic education with "nature" as the carrier of speechThe mode either conveys the artistic experience with nature, or symbolizes the gentlemen's personality with nature, and compares the physical existence between nature, art and man, making the nature spiritual and biochemical. This mode of aesthetic education not only cultivates moral personality, but also elevates moral personality to the height of art and aesthetics. This unity of personality and "Tao" is what Mr.Feng Youlan called " the realm of heaven and earth (Chalmers, 1996)

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